

東京都現代美術館所蔵

近代の写実展

2017.11.17 金 – 2018.1.6 土

開催期間：2017年11月17日（金）～2018年1月6日（土）

会場：東京都美術館 ギャラリー B
主催：東京都、東京都美術館
連携：東京都現代美術館

東京都現代美術館に収蔵されている作品の中から、明治、大正、昭和の写実的洋画を紹介する「近代の写実展」を開催します。

日本では、江戸幕府が崩壊し明治時代になって、ようやくヨーロッパから写実的絵画が本格的に輸入されるようになりました。江戸時代まではまだ水墨画や浮世絵版画など東アジアの伝統を継いだ平面的な絵画が当たり前で、西洋風の遠近法や陰影法を使った立体感のある写実的絵画はまだ非常に珍しく、一般的ではありませんでした。油絵具でキャンバスに描いた本格的で写実的な「洋画」が日本で普及するのは、明治、大正、昭和の3代をまたいだ、ここ150年の日本近代の歴史の中でした。

明治洋画界の先駆者、本多錦吉郎による精緻な油彩表現、大正期の洋画グループ「草土社」の一員だった河野通勢による細密な油彩とデッサン、さらに昭和前期の人々の暮らしと社会の様相をヒューマニズムに満ちたまなざしで描き出した池部鈞、そして庭を描いた穏健な写実による独特の画風で知られる牧野虎雄など、明治、大正、昭和の美術界と公募団体を支えた洋画家を中心に展示して、油彩画、水彩、素描を33点の出品作で紹介します。日本近代の「写実」の歴史の一端を辿る展覧会です。

※本展は、東京都現代美術館の「近代の写実展」の一環として開催いたします。

We are delighted to present the 'Modern Realism' exhibition, consisting of works from the Meiji (1868-1912), Taishō (1912-1926) and Shōwa (1926-1989) periods belonging to the collection of the Museum of Contemporary Art Tokyo. In Japan, the establishment of the Meiji government, following the collapse of the Edo Bakufu, opened the way for the large-scale introduction of realistic paintings from Europe. Up until that time, monochrome ink paintings or ukiyo-e pictures presenting traditional, flat, East Asian depictions were the norm and three-dimensional, realistic works, employing the Western techniques of perspective or shadow method, were so rare as to be generally nonexistent. It was not until modern history-the 150 years covering the Meiji, Taishō and Shōwa periods-that authentic Western painting, using oil paints on canvas, became popular in Japan.

The exquisite oil paintings by Honda Kinkichirō, one of the pioneers of Western-style painting during the Meiji period; the detailed oil paintings and sketches of Kohno Michisei, who was a member of the Taishō period Western-painters' group, Sōdoshā; views of people's lives and aspects of early Shōwa society depicted in a humanist style by Ikebe Hitoshi and garden landscapes depicted with the conservative realism and unique style of Makino Torao, etc. This exhibition will introduce 33 works, including oil paintings, watercolors and sketches, representing the Western-style artists who underpinned the Japanese art world and the organizations that held exhibitions by public subscription during the Meiji, Taishō and Shōwa periods. It will offer an opportunity to trace one aspect of 'realism' in modern Japanese art history.

cat. no	作家名 <p>Name</p>	作家生没年 <p>Date of Birth / Death</p>	作品名 <p>Title</p>	制作年 <p>Year</p>	材質・技法 <p>Materials & Technique</p>	寸法 <p>Size (cm)</p>
1	本多錦吉郎 <p>Honda Kinkichirō</p>	1850-1921	静物 <p>Still Life</p>		油彩／キャンバス <p>Oil on canvas</p>	37.1×49.6
2	中澤弘光 <p>Nakazawa Hiromitsu</p>	1874-1964	寂光院秋色 <p>Jakkoin in Autumn</p>	c.1948	油彩／キャンバス <p>Oil on canvas</p>	37.9×45.5
3	柚木久太 <p>Yunoki Hisata</p>	1885-1970	八甲田大岳より <p>View from Mt. Hakkoda</p>	1956	油彩／キャンバス <p>Oil on canvas</p>	45.5×53
4	清宮 彬 <p>Seimiya Hitoshi</p>	1886-1969	静物 <p>Still Life</p>	1922	油彩／キャンバス <p>Oil on canvas</p>	41×52

Nakayama Takashi 〔1893-1978〕
Born in Okayama City, Okayama Prefecture. After graduating from middle school he moved to Tokyo where he studied Western-style painting at the Aoibashi School of painting run by the Hakubakai [White Horse Society]. In 1914 he entered the Western Painting Department of the Tokyo School of Fine Arts where he studied under Takeji Fujishima. His work was first selected for the Teiten exhibition in 1919. In 1922 he traveled to France where he admired the work of Vlaminck and Chagall and became friends with Kanji Maeta and Katsuzō Satomi. He returned to Japan in 1928 where his work was given special entry into the Nika Art Exhibition and awarded the Nika Prize. In 1930 he participated in the establishment of the Dokuritsu Bijutsu Kyōkai [Association of Independent Artists]. In 1946 he became a professor at the Joshibi University of Art and Design.

Kōhno Michisei 〔1895-1950〕
Born in Isesaki City, Gunma Prefecture. His family moved to Nagano City while he was still an infant. His father, Jirō, was a Western-style artist and teacher during the early Meiji period; he was a member of the Eastern Orthodox Church and also ran a photographic studio. As a result of his father's influence, Michisei began to study oil painting and copperplate printing, teaching himself from art books and other Western writings he purchased from the Maruzen book store. While he was still in middle school he drew and painted scrupulously realistic scenes of Nagano City in the Northern Renaissance style. Graduating from Nagano Middle School in 1914, three of his works were selected for inclusion in the 1st Nika Art Exhibition. In 1917 his 'Self-portrait' was selected for the 11th Bunten exhibition and he moved to Tokyo. The following year he became a member of the Sōdoshā [Grass and Earth Society]. In 1926 he became a member of the Shun'yōkai Society, and during the early Shōwa (1926-1989) period he became a member of the Daichōwakai and Kokugakai societies. He was also active as a copperplate printer and illustrator.

Matsumoto Kōji 〔1895-1973〕
Born in Saga City, Saga Prefecture. He dropped out of middle school and with the support of the Western-style painter, Haisui Takagi, who came from his hometown, he traveled to Tokyo where he entered the Aoibashi School of painting run by the Hakubakai [White Horse Society]. Becoming friends with the author, Kazuo Hirotsu, he devoted himself to literature, starting work on the coterie magazine 'Tanemakuhito' [The Sower] in 1917 and becoming involved in editing literary magazines. In 1924 he joined Hakushū Kitahara's ARS Company where he edited 'Bijutsu daikōza' [Art Lecture]. He lived in France from 1929 to 1931 where he entered works in the salon. After returning to Japan, he regularly entered works in the Nika Art Exhibition, becoming a member of the Nika Art Association in 1940. After the war, as a senior member of the Association, he was made a director and devoted himself to its management.

Tanabe Miematsu 〔1897-1971〕
Born in Hakodate City, Hokkaidō. After graduating from middle school he worked for his family's kimono retail business, but after the company went out of business in 1928, he became a teacher at an elementary school in Hakodate. In the same year, his work was selected for participation in the 15th Nika Art Exhibition. He continued to enter his works in the Nika Art Exhibition, receiving the Nika Award in 1942. In 1945 he participated in the establishment of the Kohdo-Bijutsu association together with volunteers from the Nika Art Association. He also participated in the establishment of the Zendou Art Association, devoting himself to the promotion of the art and culture of Hokkaidō. After the Second World War, he did not limit himself to subjects in Hokkaido but also painted the Scandinavian fjords and the Swiss Alps, using dramatic compositions and colors.

Takata Rikizō 〔1900-1992〕
Born in Kurume City, Fukuoka Prefecture. He traveled to Tokyo and studied at the Kawabata Art School under Hakutei Ishii. In 1927 his work was selected for the 14th Nika Art Exhibition for the first time. In 1937 he traveled to France where he studied at the Académie de la Grande Chaumière in Paris. He returned home in 1939, becoming a member of the Shun'yōkai association the following year. In 1965 he returned to France where he studied oil painting restoration under Jacques Le Maréchal. He returned to Japan once more in 1967 where he produced subdued oil paintings demonstrating a steady technique.

Narahara Kenzō 〔1907-1999〕
Born in Tokyo. He entered the Oil Painting Department of the Tokyo School of Fine Arts where he studied under Takeji Fujishima. In 1930 his work was selected for the 11th Teiten exhibition for the first time. In 1933 he graduated from the Oil Painting Department of the Tokyo School of Fine Arts, exhibiting works in the Teiten, Nitten and other state-sponsored exhibitions. From 1934 to 1943 he lived in Dalian in Northeast China where he worked as an art teacher. In 1947 he participated in the establishment of the Shigenkai association. His work consisted of powerful landscape paintings with quiet compositions.

Yoshii Tadashi 〔1908-1999〕
Born in Fukushima City, Fukushima Prefecture. After graduating from middle school he traveled to Tokyo in 1926 where he studied at the Taiheiyō Bijutsu Kenkyūjo, a private painting school. In 1928 his work was selected for the 9th Teiten exhibition for the first time. In 1936 his work was selected for the Dokuritsu Bijutsu Kyōkai [Association of Independent Artists] exhibition. In 1939 he participated in the establishment of the Bijutsu Bunka Kyōkai [Fine Art and Culture Association]. After the Second World War he exhibited his work in the Nihon Andepandan [Japan Independent] exhibition, The Jiyū Bijutsu Kyōkai [Association of Free Artists] exhibitions, etc. In 1964 he participated in the establishment of the Shutai Bijutsu Kyōkai [Individual Artists' Association]. He is well known for his portraits that possess a great sense of presence and allow us to feel the severity and pressures of life at that time.

[[]* Reference Material : Hideo Miwa, Dōshin Satō, Emiko Yamanashi, Kindai nihon bijutsuka jiten [Encyclopedia of Modern Japanese Artists], Kodansha 1989

なかやまたかし

中山巍 1893(明治26)年 - 1978(昭和53)年

岡山県岡山市に生まれる。中学を卒業後上京して、白馬会葵橋研究所で洋画を学ぶ。1914(大正3)年、東京美術学校西洋画科に入学者藤島武二に師事する。1919(大正8)年、帝展に初入選。1922(大正11)年、フランスに渡る。ヴラマンク、シャガールに傾倒し、前田寛治、里見勝蔵らと交流する。1928(昭和3)年に帰国し、二科展で特別陳列して二科賞を受賞。1930(昭和5)年、独立美術協会の創立に参画する。1946(昭和21)年に女子美術大学教授となる。

河野通勢 1895(明治28)年 - 1950(昭和25)年
群馬県伊勢崎市生まれ。幼時に長野市に移住。父次郎は、明治初期洋画家で教師。ハリストス正教会信者でもあり、写真館を経営していた。父の影響で油彩画と銅版画をはじめ、丸善から購入した画集や洋書を見て独学で学ぶ。中学時代から、長野市の風景を北方ルネッサンス風の克明な写実で描く。1914(大正3)年長野中学を卒業し、同年の第1回二科展に3点が入選。1917(大正6)年第11回文展に「自画像」が入選し、上京する。翌年、草土社同人となる。1926(大正15)年春陽会会員、昭和初期には大調和会、国画会の会員となる。銅版画家、挿画家としても活躍した。

松本弘二 1895(明治28)年 - 1973(昭和48)年
佐賀県佐賀市に生まれる。1912(明治45)年、中学を中退し同郷の洋画家高木背水を頼って上京し、白馬会葵橋研究所で洋画を学ぶ。小説家の広津和郎との交友から文学に傾倒し、1917(大正6)年に雑誌『種蒔く人』同人となるなど、文芸誌の編集にかかわる。1924(大正13)年、北原白秋のアルス社に入社し「美術大講座」の編集に携わる。1929(昭和4)年から31年にかけてフランスに滞在し、サロンに出品する。帰国後二科会に出品し続け、1940(昭和16)年に会員。戦後も二科展の長老的存在として理事を務めるなど会の運営に尽力した。

田辺三重松 1897(明治30)年 - 1971(昭和46)年
北海道函館市に生まれる。中学卒業後家業の呉服商を継ぐが、1928(昭和3)年家業を廃し、函館の小学校教員となる。同年、第15回二科展に初入選。二科展に出品を続け、1942(昭和17)年には二科賞を受ける。1945(昭和20)年、二科有志による行動美術協会の創立に参加する。また、全道美術協会の創立に参画し、北海道の美術文化の振興に尽力した。戦後、北海道のみならず、北欧のフィヨルドやスイスの山岳風景などを取材して大胆な構図と色彩で描いた。

高田力蔵 1900(明治33)年 - 1992(平成4)年
福岡県久留米市に生まれる。上京して川端美術学校に学び、石井柏亭に師事する。1927(昭和2)年第14回二科展で初入選。1937(昭和12)年にフランスに渡り、パリのアカデミー・グラン・ショーミエールに学ぶ。1939(昭和14)年に帰国し、翌年春陽会会員となる。1965(昭和40)年に再渡仏して、ジャック・マレシャルに油彩修復技術を学ぶ。1967(昭和42)年に帰国し、穏健で堅実な技術に支えられた油彩画を描いた。

榎原健三 1907(明治40)年 - 1999(平成11)年
東京に生まれる。東京美術学校油画科に入学者、藤島武二に師事した。1930(昭和5)年、第11回帝展で初入選。1933(昭和8)年、東京美術学校油画科を卒業。以後、帝展、日展など主に官展に出品して発表した。1934(昭和9)年から1943(昭和18)年まで、満州の大連に滞在して、図画教員として働く。1947(昭和22)年、示現会の創立に参画する。穏健で構成のしっかりした、力強い風景画を描いた。

吉井忠 1908(明治41)年 - 1999(平成11)年
福島県福島市に生まれる。中学校を卒業後、上京して1926(大正15)年に太平洋美術研究所で学ぶ。1928(昭和3)年、第9回帝展に初入選。1936(昭和11)年、第6回独立美術協会展に入選。1939(昭和14)年、美術文化協会の創立に参画する。第二次大戦後は、日本アンデパンダン展、自由美術協会展などに出品した。1964(昭和39)年、主体美術協会の設立に参加。過酷な時代と生活の重みを感じさせる、存在感のある人物像の描出によって知られる。

[[]* 参考文献 : 三輪英夫、佐藤道徳、山梨絵美子著『近代日本美術家事典』講談社 1989(平成元)年

