

特集陳列

海外の 日本美術品の修復

2010年5月11日【火】～23日【日】

平成館1階 企画展示室

海外に所在する日本の古美術品は、日本文化を紹介する文化大使ともいべき役割を担っています。しかしながらそのなかには、気候風土の違いなどから損傷が進み、公開に支障をきたしている作品も少なくありません。

そこで、海外の美術館・博物館が所蔵する絵画作品を対象にして、文化庁は、平成3(1991)年度から「在外日本古美術品保存修復協力事業」を開始しました。その後、平成9(1997)年度からは対象を漆工品等の工艺品にも拡大するとともに、平成13(2001)年度からは、東京文化財研究所が事業主体となってこれを推進しています。

さらに、平成18(2006)年度からはドイツのケルン東洋美術館に漆工品の修復工房を開設し、平成20(2008)年度からはベルリンにあるドイツ技術博物館に絵画作品の修復工房を開設して、日本から専門家を派遣して現地での修復も行っています。

今回の展示では、日本へ里帰りさせて、国内の工房において平成21(2009)年度末に修復が完了した絵画1件と漆工品2件を公開いたします。この展示を通じ東京文化財研究所の国際協力の一端をご理解いただければ幸いです。

The role of "Japanese cultural ambassador" to other countries and cultures has long been played by antique Japanese art in overseas collections. However, quite a few of these works are in bad repair, due to climatic conditions in their overseas homes that differ from those of Japan or damage that has occurred to the works while they were on public display.

In 1991, the Japanese Agency for Cultural Affairs began The Cooperative Program for the Conservation of Japanese Art Objects Overseas in order to bring such art works in need back to Japan for conservation treatment. The Program began with paintings, and in 1997, the focus was expanded to include decorative art works, such as lacquer ware. In 2001, the National Research Institute for Cultural Properties, Tokyo, became the principle Japanese organization handling the actual conservation work involved.

While this Program has always involved bringing Japanese art works back to Japan for conservation, in 2006, a lacquer ware conservation studio was established in the Museum of East Asian Art in Köln, Germany, and similarly in 2008, a painting conservation studio was established in the German Museum of Technology in Berlin. Japanese conservation specialists have been dispatched to these two studios to carry out conservation work onsite.

This display features one painting and two lacquer works whose conservation work has been completed under the Fiscal 2009 installment of this Program. These works were brought back to Japan for treatment in Japanese conservation studios. It is our hope that viewers of this display will gain an understanding of one aspect of the efforts of the National Research Institute for Cultural Properties, Tokyo, in the field of international cooperation.





歌舞放下芸観覧図屏風 アシュモリアン美術館(イギリス)蔵

江戸時代(17世紀) 紙本着色 6曲1隻

法 量 | 本紙 縦 142.9 cm 横 350.8 cm
全体 縦 159.2 cm 横 366.9 cm

損傷状況 | 全体に汚れが付着し、糊離れ、擦れ、亀裂、破れ、絵具の剝離・剝落が認められた。襖木は塗りが変色、欠損し、角縁であるのに丸縁用の金具が3箇所取り付けられていた。

修復概要 | 旧装丁を解体し、絵具層の剝落止めを行うとともに、裏打紙を取り替えて本紙のバランスを回復させた。本紙の貼り込み位置を調整し、隣り合う各扇の描線が繋がるようにした。縁裂の貼り込み位置をずらして、その下に隠れていた画面を出した。下地骨、表装裂、襖木、金具類をすべて新調し、6曲1隻の屏風に組み立て直した。

修復期間 | 平成21年6月～22年3月
修復工房 | 半田九清堂

Acrobatic Performance and Audience

The Ashmolean Museum, University of Oxford, UK

17th century, a six-paneled screen, colors on paper

Dimensions (cm) : H. 142.9, W. 350.8 (painting)

H. 159.2, W. 366.9 (with mounting)

Condition before treatment:

Overall grime, adhesive separation, abrasion, cracking, missing sections, and areas of flaking and missing pigments were present. The lacquer on the screen frame had discolored, missing sections, and although it was a square frame, three fittings for round frames were attached.

Treatment overview:

The painting was separated from its old mounting, flaking pigment areas were secured and the backing papers were replaced to revive the balance of the painting papers themselves. The placement of the painting papers was corrected, so the painted details are properly aligned across panels. The mounting silks were removed and those sections of the painting previously hidden by the mounting fabrics were revealed. The inner framework, mounting fabrics, frame, and metal fittings were completely replaced and the paintings remounted in their original single six-paneled screen format.

Treatment period: June 2009 – March 2010

Conservation studio: Handa Kyūseidō Co., Ltd



和歌浦蒔絵将棋盤 ケルン東洋美術館(ドイツ)蔵

江戸時代(18世紀) 木製漆塗

法 量 | 縦 37.7 cm 横 34.5 cm 高 15.7 cm

損傷状況 | 将棋盤の木目が左右の方向に狂い、わずかに扇形に変形していた。盤面に塗布された赤褐色の漆塗りは全体に斑文があるだけでなく、部分的に引き傷や擦り傷によって木地が露出していた。盤の側面では切金が一部で剝離し、既に欠失した箇所では下の塗膜が露出していた。また、各所に打ち傷や擦り傷が認められた。

修復概要 | 塗膜面に付着した西洋塗料を除去した。塗膜や下地の欠損部分の形状と表面を整えた。盤面の露出した木地部は周囲の赤褐色塗料に合わせて色調整した。引き傷や擦り傷には透き漆を数回に分けて塗布した。漆塗膜面の強化と艶を取り戻すために、溶剤で希釈した漆を数回塗って漆固めを行った。

修復期間 | 平成21年6月～22年3月

修復者 | 山下好彦

Shogi board on four feet

Museum für Ostasiatische Kunst Köln, Germany

18th century, lacquered wood

Dimensions (cm) : W. 34.5, D. 37.7, H. 15.7

Condition before treatment:

The wood grain had slightly warped. Stains had developed over the entire reddish brown lacquered shogi board surface, and thanks to sections that had lifted or been abraded, the wood ground was laid bare. Sections of the *kirikane* cut metal leaf decoration on the sides of the board were missing or flaked away, with the lacquer undercoating laid bare. Further, other types of knocked or abraded damage were noted.

Treatment overview:

The western coating material that adhered to the lacquer layers was removed. The shape and surfaces of the layer damage and missing areas in the lacquer was clarified. The exposed wood grain area of the shogi board surface was color matched to the surrounding reddish brown lacquer material. The lifted and abraded areas were coated in numerous layers of transparent lacquer. In order to strengthen the lacquer layer surface and revive its luster, numerous coats of solvent-thinned lacquer were applied to harden the surface.

Treatment period: June 2009 – March 2010

Conservator: Yoshihiko Yamashita



近江八景蒔絵香棚 市立ヴェルケ・メディチ博物館(チェコ)蔵

江戸時代(18世紀) 木製漆塗

法 量 | 各縦 11.6 cm 横 30.6 cm 高 30.7 cm

損傷状況 | 棚の接合部のほとんどが分解状態にあり、棚板の1枚が紛失していた。各部材の表裏の塗膜には、後世修理の際に塗られた塗料が劣化し、にじみや斑文があった。漆塗膜は、経年劣化により黒ずみ、銀梨子地粉が錆化していた。棧や脚の角や接合部には塗膜の欠損が多くあった。蒔絵部分に貼られた金貝の一部が剝離していた。

修復概要 | ヨーロッパでの修復の際の塗料の除去を行った。剥き出しになった漆塗膜の強化のため漆固めを行った。剝離箇所には膠を含ませ接着した。新しく補った箇所の消粉蒔絵の復元は行わず黒漆塗りとした。欠損した塗膜や刻字で充填した亀裂部分に、地の粉を施して再剝落を防止した。漆塗膜面の強化と艶を取り戻すために、溶剤で希釈した漆を数回塗った。

修復期間 | 平成20年6月～22年3月

修復者 | 松本達弥

Incense Shelves with Makie Decoration of The Eight Views of Lake Biwa

Muzeum Velké Meziříčí, Czech Republic

18th century, lacquered wood

Dimensions (cm) : W. 30.6, D. 11.6, H. 30.7 (each)

Condition before treatment:

The majority of the shelf joints had separated and one of the shelves was missing. The top and bottom surfaces of each piece of material had been painted with coating material in previous repair work, which had since deteriorated. The lacquer coating material had darkened over the intervening years, and corrosion occurred in the silver *nashiji* areas of the *makie* decoration. Large amounts of lacquer were missing at the corners and joints of the crosspieces and legs. Sections of the *kanagai* metal inlay areas of the *makie* decoration had flaked away.

Treatment overview:

The coating materials used in previous European repair work were removed. Lacquer coating was applied to strengthen the flaked lacquer areas. The separated areas were reattached with *nikawa* adhesive. The areas of missing *makie* decoration were painted with plain black lacquer, rather than restoring missing sections of the *makie* design. Fine particle *jinoko* (powder material) was applied to areas of missing lacquer and to areas where cracking had occurred in the *kokuso* (*mugi-urushi* with added sawdust and hemp fibers) to prevent further flaking losses. In order to strengthen the lacquer layer surface and revive its luster, numerous coats of solvent-thinned lacquer were applied to harden the surface.

Treatment period: June 2008 – March 2010

Conservator: Tatsuya Matsumoto

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