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Finnish Institute in Japan
フィンランドセンター

20th Anniversary Conference
20周年記念カンファレンス

トーヴェ・ヤンソン

ヴィジュアルアーティスト・作家
自然景観愛好家・女性としての彼女

TOVE JANSSON

Visual artist. Writer. Landscape enthusiast. Woman.

場所/Venue: 明治記念館 鳳凰の間 / Meiji-Kinenkan

主催/Organizer:


Finnish Institute in Japan
フィンランドセンター

協賛/Support:


MOOMIN
monogatari

20th Anniversary Conference of the Finnish Institute in Japan

Tove Jansson - Visual Artist. Writer. Landscape Enthusiast. Woman.

(The programme may be subject to changes)

Meiji Kinenkan, Tokyo, Japan

November 21 – 22, 2018

Wednesday, November 21st

Moderator: Anna-Maria Wiljanen, Director of the Finnish Institute in Japan

9:15 Registration

10:00 Welcome, Anna-Maria Wiljanen

10:15 Greetings, Sophia Jansson, Moomin Characters Ltd.

10:30 Opening of the Conference, Mr. Pekka Orpana, Ambassador of Finland

Moderator: Anna-Maria Wiljanen

10:50 **KEY NOTE 1**

Tove Jansson - Words Pictures Readers.

Boel Westin, University of Stockholm, Sweden.

12:00 LUNCH

Moderator: Anna-Maria Wiljanen

13:00 SESSION 1

13:05 *Tove Jansson as a visual artist.*

Miki Tokoyoda, Moomin Museum in Tampere, Finland

13:35 *A woman's road: Tove Jansson from comics to cartoons and back to comics.*

Juhani Tolvanen, Independent researcher, Finland

14:05 *Tove Jansson and Matisse.*

Azu Kubota, Independent researcher / National of Western Art Tokyo, Japan

14:35 BREAK

Moderator: Boel Westin

15:05 SESSION 2

15:10 *KEY NOTE 2*

"I'm still talking about dancing." Dance as a Source for Self- Expression in Tove Jansson's Literature and Art.

Sirke Happonen, University of Helsinki, Finland

16:20

The return of the Groke. A modern horror story in the wake of Tove Jansson.

Bengt Lundgren, Södertörn University, Sweden

16:50

Tove Jansson and Japan.

Eija Niskanen, University of Helsinki, Finland

17:20

World in few millimeters: how Tove Jansson described the fears and the hopes of common people in his political cartoons for Finnish Garm during the World War II.

Ville Hänninen, Independent researcher, Finland

18:00

RECEPTION WITH A TOVE JANSSON RELATED PERFORMANCE

20:00

END OF THE DAY

Thursday, November 22nd

10:00

Welcome, Anna-Maria Wiljanen

Moderator: Anna-Maria Wiljanen

10:05 SESSION 3

KEY NOTE 3

10:10

'Improvisation is a beautiful word' Tove Jansson & Living Art Every Day.

Kate Laity, College of Saint Rose, New York, US

11:15

The Moomin Books by Tove Jansson from a perspective of multiple address.

Hanna Dymel-Trzebiatowska, University of Gdansk, Poland

11:45

The Importance of landscape in Tove Jansson's art.

Satsuki Uchiyama, Independent researcher, Japan

12:15

LUNCH

Moderator: Boel Westin

13:15 SESSION 4

13:20 *Moomin characters of Our Lives. Which Moomin Character Are You? (or Realise You Have Been)?*

Sirke Happonen, University of Helsinki, Finland

13:50 *Muminalism.*

Björn Sundmark, Malmö University, Sweden

14:20 *Solitary and nature.*

Hiroko Yokokawa, Independent researcher, Japan

14:50 BREAK

Moderator: Anna-Maria Wiljanen

15:20 *Tove Jansson and the artistic inspiration at Klovharu.*

Michiyo Okabe, Independent researcher and Vice Director, Gallery A4, Japan

15:50 *Tove Jansson - the lyricist.*

Emma Klingenberg, Finland-Swedish actress and singer, Finland

16:20 CLOSING REMARKS

Anna-Maria Wiljanen

Organized by: The Finnish Institute in Japan

Supported by: Moomin Monogatari Ltd.


Finnish Institute in Japan
フィンランドセンター



KEYNOTE SPEAKERS



Boel Westin

Boel Westin is Professor Emeritus of Literature at Stockholm University in Sweden. Westin is the author of the authorized biography *Tove Jansson. Life, Art, Words* (2007/2014), which has been translated into five languages. Forthcoming is a collection of Tove Jansson's letters, to be published in Great Britain in 2019. She is also the chair of the Jury for the Astrid Lindgren Memorial Award.



Sirke Happonen

Sirke Happonen, PhD, is an associate professor at the University of Helsinki, Finland. She has published several articles and books on Tove Jansson. In 2017, Happonen edited a collection of Jansson's less-known short-stories, essays and illustrations called *Bulevarden och andra texter* (Förlaget), and translated the book's Finnish edition (*Bulevardi ja muita kirjoituksia*, Tammi).



K. A. Laity

Associate Professor of English, College of Saint Rose (New York) Research interests at present include the medieval Scots tale Rauf Coilyear, medievalism in Susanna Clarke's *Jonathan Strange & Mr Norrell*, and the collisions of art, fiction and memoir in Tove Jansson's *Sculptor's Daughter*. Dr Laity is also a novelist, anthology editor and sound artist.

PRESENTERS

DAY 1: November 21



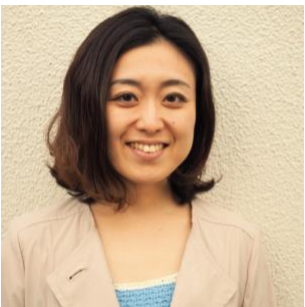
Miki Tokoyoda

I am an art historian by education, specialised in Japonisme. Currently I am working as a museum assistant at the Moomin Museum in Tampere, Finland. Japonisme in Nordic countries, especially in Finland, is my current research area, and I am happy to include Japonisme in Tove Jansson's artwork in my presentation.



Juhani Tolvanen

Comics editor for Finnish newspaper Ilta-Sanomat. Has written several articles on Moomin and Janssons (1980-present) in newspapers, magazines and books. Translated all Moomin comics (vol. 1-24) into Finnish 1990-1998 (together with Anita Salmivuori).



久保田有寿 (Azu Kubota)

国立西洋美術館特定研究員。早稲田大学大学院文学研究科修士課程（美術史学）修了。2016年より愛知県美術館学芸員、国立西洋美術館研究補佐員を経て2017年10月より現職。専門は西洋近現代美術。



Bengt Lundgren

Bengt Lundgren is academic administrative officer at the School of Culture and Education, Södertörn University, Stockholm (Sweden). In the Tove Jansson field of study, he has published a piece on Moomin and Voltaire's Candide. He has recently looked into the use of telecommunication in plays by August Strindberg.



Eija Niskanen

University of Helsinki, Film and Television Studies & East Asian Studies

Currently as exchange scholar at Meiji University in Tokyo, doing research about the history and meaning of Moomin animations produced in Japan.

Other research interests are Japanese cinema and film festival research. Coordinator for yearly Finland Film Festival in Japan.



Ville Hänninen

Ville Hänninen is a non-fiction writer and a critic specializing in comics and political cartoons. He has written numerous books, e.g. about contemporary Finnish comics and the history of the art form in Finland. Book Sarjatulta (with Jussi Karjalainen) explores the political cartoons and comics published in Finland 1939–45, thus also analyzes the expression and themes of young Tove Jansson in Garm magazine.

DAY 2: November 22



Hanna Dymel-Trzebiatowska

Associate Professor at the Department of Scandinavian Studies of the University of Gdańsk, Poland. The focal points of her studies are: reading therapy, translation and theory of translation, Scandinavian literature for children including picturebooks, and Finnish literature.



内山さつき (Satsuki Uchiyama)

フリーランスライター・編集者

児童文学、フィンランドのアートやデザインをテーマとした書籍の執筆や編集を手がけています。



Björn Sundmark

Björn Sundmark is Professor of English literature at Malmö University (Sweden), where he teaches “Children’s Literature in a Global Perspective.” He has published numerous articles and chapters on children’s literature. His research on Tove Jansson has resulted in articles on the maps in the Moomin books, the Moomin comic, and Jansson’s illustrations for The Hobbit by J. R. R. Tolkien.



横川浩子 (Hiroko Yokokawa)

講談社にて30年間ムーミンの編集担当を務め、昨年講談社を退職。生前のトーベ・ヤンソンとも親交があり、トーベの評伝、写真集、研究書、キャラクター図鑑ほか数多くのムーミン関連書の編集を手掛けてきた。現在は赤ちゃん絵本に関するNPO事業に従事しながら、フリーランスで児童書の編集に携わり、ムーミンの展覧会構成やカタログ編集などの企画にも参加している。



岡部三知代 (Michiyo Okabe)

岡部三知代 Michiyo Okabe (公益財団法人 ギャラリーエークウッド 副館長/主任学芸員) 竹中工務店設計部で一級建築士として建築計画に携わる。2005年よりエークウッド設立に関わり主任学芸員として建築の周辺に光を当てた展覧会を企画。2014年メセナ大賞受賞。



Emma Klingenberg

Emma Klingenberg is an Finland-Swedish actress and singer. She has been entrusted with the honourable task of going through Tove's notebooks and archive material, and based on her findings, she is creating a unique concert experience that will present Tove Jansson—the lyricist."

ABSTRACTS

ヴィジュアルアーティストとしてトーヴェ・ヤンソンについて

トーヴェ・ヤンソンの油彩画とムーミン作品における表現方法を中心に、初期作品から後期にかけての画風の特徴や変化を、それぞれの作品の時代背景や当時のトーヴェを取り囲む環境、影響を与えた作家や芸術運動を鑑みながら考察する。

トーヴェは、工芸学校で装飾美術を、美術学校で油彩画を学んでいる。グラフィックアーティストであった母を見ながら育ち、ペン画によるプロデビューは 14 歳、彫刻家であった父の娘として純粋芸術家である油彩画家を目指した。ファンタジーや冒険小説を好み、1930 年代に描かれた初期の油彩画は詩的かつ幻想的な作品が多い。その画風は、平面的、描線の多用、様式化された風景などが特徴である。1940 年代に描かれた初期のムーミン作品は、キャラクターや背景を具象的に描き、細部まできっちりと描き込んでいる。影響を与えた作家としては、トロール等の北欧神話を題材としたスウェーデン人画家ヨン・パウエル等が挙げられる。また、北斎等の木版画を模倣したような作品が多く見られるのも初期の特徴である。1960 年代の後期ムーミン作品は抽象性が増し、描線、特に波線を多用し晩秋のメランコリックな雰囲気強調している。描線のみによる雨や波の描き方は北斎や広重の木版画に、小動物や人物の動きの表現は北斎漫画に通じるものがある。また、ペン画での光の表現方法にはゴッホの影響も見られる。

ヤンソンの画風は油彩画、ペン画を問わず非常に装飾的である。装飾美術を学びその様式美を好んだトーヴェの画風の特徴といえる。また、小説家でもあったトーヴェの本質はストーリーテラーであり、そのツールとしての装飾美であったともいえるだろう。

常世田美喜子 (Miki Tokoyoda)

Independent researcher, Moomin Museum in Tampere, Finland

A woman's road: Tove Jansson from comics to cartoons and back to comics

Tove Jansson was from 1930ies till the end of 1950ies one of the world's leading female cartoonists and comics artists. At that time women were a rare species on this field because female graphic artist were at that time mainly illustrators.

I will study her work in the Garm-magazine comparing the cartoons and political cartoons with the same genre in the world outside Finland. I am taking notice about general political cartooning in newspapers and magazines of the time.

Tove Jansson started her work in the field of comics already in 1929. I will compare her youth-time comics with other children's comics at that time and discuss about her influences. She continued with comics in 1947 – with one Moomin story that lasted only 26 weeks. Then at a ripe age of 38 years she made a 7 years contract for a daily newspaper comics strip with the Associated Newspapers. The contract started in 1952 and lasted till the end of 1959. During that time with her Moomin comics strip she made some break-through elements in the esthetics of comics.

I will compare the role of female artists in the comics and cartoons from 1930ies till 1950ies – what changes there were in the amount of female artists in both fields and was there any difference for acceptance basing on gender. Female comics artists were also a very rare species – for some strange reason.

Juhani Tolvanen

Independent researcher, journalist/author

トーヴェ・ヤンソンの 1930 年代後半から 40 年代の絵画に見られるアンリ・マティスの影響

トーヴェがアテネウムの画学生時代に師と仰いだのは、当時恋人でもあった画家サム・ヴァンニであり、彼が敬愛する色彩画家アンリ・マティスであった。ヴァンニと出会い、パリ留学を経て戦争へと突入する 1930 年代後半から 40 年代前半のトーヴェの絵画には、マティスの影響が現れ始める。

例えば《マヤ・ヴァンニの肖像》のような、豊かな色彩と大胆な装飾模様が人物像の背景全体に広がる表現は、マティスの常套句と言え、さらに同作においては、マティスが 20 年代に繰り返し描いたオダリスクのヌードの影響が感じられる。

また、《毛皮の帽子をかぶった自画像》は、従来レンブラントの自画像との関連性が指摘されてきたが、大きな帽子をかぶった斜めの顔の角度と、口角の下がったへの字口、緑を多用しピンクのハイライトを効かせた顔面の描写は、むしろマティスの《帽子の女》を彷彿とさせる。大胆な筆致と強烈な色彩から、1905 年に「フォーヴ」と呼ばれた作品の一つであるこのマティスの代表作を、トーヴェは知っていたに違いない。

一方、大作《家族》では、中央のトーヴェは喪服のような黒づくめの姿で、画面全体の色調も抑えられ、暗く陰鬱な空気が流れる。純粋な絵画性よりも、戦時中の不安や家族の緊張関係といった物語性を強調した本作からは、一見マティスの面影は消えてしまったようだ。しかし、二人の兄弟が中央でチェスに興じる家族の集団肖像画は、マティスの《画家の家族》が着想源であると推察される。トーヴェ作品におけるマティスの影響の大きさについては、未だ検証の余地があるだろう。

久保田有寿 (Azu Kubota)

Independent researcher/National Museum of Western Art

The return of the Groke. A modern horror story in the wake of Tove Jansson

We know that the Moomin world is not merely roses and neatly arranged hells in the kitchen-garden. The setting for Moominpappa at Sea is an austere lighthouse island where the Groke (Mårran) looms in the darkness.

Nevertheless, it is a somewhat remarkable finding that Tove Jansson's novel Moominpappa at Sea seems to have directly inspired John Ajvide Lindqvist, the celebrated Swedish "Master of horror".

I am referring to the short story "Tjärven", printed 2016 – Tjärven being the name of a more than 100 years old, rather forlorn lighthouse building in the Sea of Åland. The events take place in present times. 25 years after their high school graduation, three women and four men reunite for a boating excursion to this isolated lighthouse, where unforeseen dangers await them. From the sea, a mystical apparition slowly approaches the shore. The creature seems to be in pressing need of some vital elements – light, warmth, life...

John Ajvide Lindqvist deliberately signals to the reader – beacons is the word I would prefer – so that the Moomin connection should not pass unnoticed.

Is this The Return of the Groke, or what is it all about? I will try in this paper to shed some light on the significance of the Moomin backdrop to the gruesome sea story by John Ajvide Lindqvist.

Bengt Lundgren

Södertörn University, Sweden

Tove Jansson and Japan

In 1971, at the height of the popularity of the first Moomin animated series, Tove Jansson was offered an opportunity to travel to Japan, where she and her partner Tuulikki Pietilä visited. Jansson, knew about Japanese art, and was also, according to Tuula Karjalainen, familiar with Japanese cinema.

Jansson was amazed about the star treatment and adoration by children in Japan. She was not equally pleased with what the Japanese animation studios, A Production and Mushi Production had done to her Moomins. During her stay, she received an 8mm camera from her publisher Kodansha contacts, and she and Pietilä recorded a travel diary on 8mm film. These shootings were later edited into a film by Kanerva Cederström and Riikka Tanner.

Jansson visited Japan again 20 years later, during the production Tales from the Moomin Valley (1990-92). Now she and her brother Lars Jansson, who was overseeing the storyboards of the animation, were deeply involved with the co-production of the animation. Along the years, Japanese animation industry representatives, including the Tales from the Moomin Valley screenwriter Akira Miyazaki, met with Jansson in Finland. Jansson, in fact, stayed in close contacts both with the 1969-72 Moomin animation producer Shigeto Takahashi.

In my speech I will discuss Tove Jansson's involvement with Japan, including her Moomin business activities, and possible influences from Japonisme in her paintings, accompanied with clips from her documentaries, and photos relating to her involvement with Japan.

Eija Niskanen

University of Helsinki

World in few millimeters: how Tove Jansson described the fears and the hopes of common people in her political cartoons for Finnish Garm during the World War II

The Moomin books, animations and comics have been thoroughly studied lately. The body of the lifework of Tove Jansson has been recognized as one of the most original, versatile voices of the 20th century. Her work can be interpreted as part of the rise of the liberal democracy in the 20th century and its respectable values, as well as classic, humorous take on the opportunism and go with the flow attitude of the humankind.

Nevertheless, discussion concerning the thematic core of Tove Jansson's work has only brushed the skin. Tove Jansson was such a world-scale figure in so many fields of art that only few aspects of her work has been extensively written.

For instance, apart from working with Moomin comics and books and fine arts for years, even decades, Tove Jansson was also one of the leading figures of political cartoonists in Finland.

She worked for Garm magazine years 1929–1953. Garm was a satirical magazine which contained all sorts of humorous material from short stories to illustrations and political as well as more down to Earth kind of cartoons.

Year 2014 I wrote a book called Sarjatulta! It was a non-fiction book about the cartoons and comics during the Second World War in Finland (Kustannus Jalava, 2014). Sarjatulta dealt with how the common values and feelings as well as the wartime events were described in the comics and political cartoons.

Tove Jansson had central part in the book. Finnish arts critic Erik Kruskopf has written about the political cartoons of Tove Jansson in her book Skämttecknaren Tove Jansson (1995), but apart from that her cartoons have not been much studied from the angle of the history of the cartoon art and its esthetics. Even more important: most of the writers have been concentrating on the visually tempting covers of the Garm. Most of the actual cartoons are smaller and the whole atmosphere of them is very different.

As a political cartoonist Tove Jansson was working on two levels at the same time: on one hand she drew fearlessly about the political leaders such as Josif Stalin and Adolf Hitler, on the other hand she emphasized the feelings (fears, hopes) of the small man

A lot of the more miniscule cartoon inside Garm during the wartime described how women and children were coping with the events. When war was about the or had already ceased, she drew cartoons that had clear references to the domestic violence and traumas caused by the war. There were also wry references to the unsolidarity of the common people after the war. None of these themes were discussed elsewhere in Finnish political cartoons.

Ville Hänninen

Independent researcher

The Moomin Books by Tove Jansson from a perspective of multiple address

In spite of the fact that the Moomin series is broadly perceived as children's literature with a successively growing adult address, I try to show that the multiple mode of address already characterizes Jansson's second, *Comet in Moominland* and third book, *Finn Family Moomintroll*, which comprise intertexts available to more experienced readers. Using the comparative method I demonstrate that the characterization of the characters alludes to readings of Oswald Spengler and Henri Bergson. Next, with reference to Norman Holland's theory of the dynamics of literary response, I posit another potential explanation for the Moomintrolls' global popularity, based on his theory of suspension of disbelief and gratifying introjection of a phantasy embodied in the book.

Hanna Dymel-Trzebiatowska

University of Gdansk, Poland

トーベ・ヤンソンの小説に見る「嵐」

トーベ・ヤンソンの小説の大きな魅力の一つに、美しい自然描写がある。とりわけ彼女が生涯を通じて夏を過ごし、愛してやまなかった群島地域の風景は、代表作の「ムーミン」シリーズをはじめ、自伝的小説『彫刻家の娘』、母親と姪のやりとりをユーモラスにとらえた『少女ソフィアの夏』に、眩しいほど美しく描かれている。深く青い海にきらめく夏の光、霧の中に淡く霞む島の影、夜の波間に光の道筋を作る月……、しかし特筆すべきはやはり、嵐の描写だろう。トーベは父親で彫刻家だったヴィクトルと同じく嵐を愛し、島にやってくる嵐の唸りを上げる風や波立つ海を、実に魅力的に描写している。パートナーでグラフィックデザイナーだったトゥーリッキ・ピエティラと自身をモデルにした小説『ヴィクトリア』では、登場人物のヨンナに、こう言わせているほどだ。「あなたの小説にはほとんど例外なく嵐が出てくるものね」。『彫刻家の娘』にも、迫りくる嵐に気分が高揚した父ヴィクトルが家族を連れてボートを漕ぎ、島へと避難するエピソードがある。幼きトーベにとって両親に守られながら体験する嵐は、非日常への扉を開く冒険だった。また、「ムーミン」シリーズの「この世のおわりにおびえるフィリフヨンカ」の嵐は、フィリフヨンカが頑なに執着していたものすべてを吹き飛ばして浄化し、彼女に新しい世界をもたらすものとして描かれている。嵐はその後に、いつも美しい朝焼けを連れてくる。激しい嵐にもさらわれずに残る、ささやかだけれど大切な人生の真実をトーベは鮮やかに描き出している。

内山さつき (Satsuki Uchiyama)

Independent researcher

Muminimalism: Tove Jansson's Art of the Miniature

Jansson's Moominland is large. There are deep seas, high mountains, and endless forests. It is a place of momentous catastrophes and long journeys. But Moominland's dimensions are also relative, and the apparent grandeur of the setting is constituted on the diminutive size of most of the creatures that inhabit it, such as Little My and the "little beast" Sniff. The Moomintrolls themselves are small too, which comes as no surprise when one considers that Moomintroll's beginnings as an artist's signature. Even if they seem to grow over the years, the first book of the Moomin series characteristically carries the title, *The Big Flood and the Small Trolls*. In fact, size matters in Moominland, and is indicated throughout the moomin narratives in various ways. The paper will analyse and discuss a few of these examples of Jansson's "muminism." The main aim, however, is to show that Jansson's predilection for the small, the diminutive, and the decorative is not merely about creating contrast (even if it is that too), but essentially about small-scale world-building. Moominvalley itself, comes across as a miniature version of her grandfather's island paradise (as described in *Sculptor's Daughter*), and is at the centre of this minimizing project. The maps of Moominvalley represents a further reduction and compression of her created world. Finally, all art is of course in some measure *kleinkunst* – providing a smaller, but more graspable world than the real – but it is claimed that Jansson's minimalism goes further than most.

Björn Sundmark

Malmö University, Sweden

トーベ・ヤンソンの作品における自然景観の重要性とは 「孤独を支える自然—solitary and nature—」

「ムーミン谷は、祖父が住む幸せな谷とフィンランドの島々が一緒になって——それも素敵に混ざり合って——できたものです」

トーベ・ヤンソンはかつてムーミン谷のことをこう語った。ムーミントロールたちが暮らすこの谷は、ファンタジーでありながらその自然背景には実際のモデルがあり、とことんリアルに描写される。ゆえに読者は一気に物語世界へと誘い込まれ、この谷の住人になれるのだ。

こうした自然情景の中で最も厳しく美しく描写されるのは、海と島ではなかろうか。子供の頃、そして大人になって再び、毎夏をフィンランド湾の孤島で過ごしたトーベならではの哲学がそこにある。

1971年に初来日したトーベは日本の海を見たいと切望し、鎌倉や伊勢志摩へと足を延ばす。そして二つの国の共通性について、こんなエッセイを残した。

「日本もフィンランドも長い海岸線と無数の島を有する国だ。フィンランドの島の数は数方に及ぶ。そのうち、実際に人が住んでいる島はわずかだ。日本文学には、よく山が登場する。人は山に身を隠し英気を養う。私たちフィンランド人にとって島は、ポジティブな意味での孤独、夏の自然の中で自由に生きることの象徴なのである」

ムーミンたちは誰をも受け入れる大らかさを持つと同時に、人のことは心配しない。各々が干渉し合わないことで、孤独と自由は何よりも尊重される。そして独りになりたい時、彼らは（離島に移住したパパ曰く）「生きている」自然の中へと逃避する。海へ、岩場へ、森へ。孤独に浸り自由であるためにこそ、そこに身を置ける真実の自然が必要なのだ。

横川浩子 (Hiroko Yokokawa)

Independent researcher

トーヴェ・ヤンソンの夏の家を通してその創作の源流を 探る ―展覧会を企画して―

トーヴェは、ムーミンとその家族や仲間にかかる、愉しくも可笑しいハプニングの中で、愛情深く、思いやりがあって、争いや生き物どうしの境界のないユートピアを全9巻にわたる「ムーミン・トロールの物語」を生み出した芸術家である。日本ではアニメで紹介され、ムーミンの愛らしい姿が、放映されてから50年経った今でも人々の心を魅了してやまない。物語にはいつも美しい挿絵が小さく丁寧に描かれ読む者のイメージを膨らませる。物語のムーミン一家とその仲間たちは、冒険心、正義感、遊び心を携えて、人生にとって何が一番大切なことかを教え語りかけてくる。

彼女は、彫刻科の父と挿絵画家の母という芸術家一家に生まれ、幼いころから絵画や芸術に親しみ、若い頃は画家を目指していた。ヤンソン一家のライフスタイルもユニークなもので、夏になると電気も水もガスもない島へ出かけ、ひと夏を過ごしていた。島での暮らしは、森と海、空と風、太陽と闇に一人の人間として向かい合う暮らしの中で、彼女の創作イメージは創発された。

人間主体の便利を求めた現代、世界が行きついたのは、環境問題や格差社会であり、何が真の豊かさかと問われる現代において、彼女の作品は佳く生きるために何を大切にするかを教えてくれる。トーヴェは、最愛の母を失ったあと、ムーミンは描かないと宣言し、長い子ども時代の終焉を迎える。その後、親友と共に、岩の孤島クルーヴ島に小屋を建て77歳までの毎夏を過ごした。展覧会では、綿密な取材によりその小屋を再現し、トーヴェの暮らしを体感できる空間を制作し多くの観客を呼び共感を生んだ。

孤独は最高の贅沢だと知っていた、彼女の生き方と暮らしを見つめ、創作の足跡を追うことで、精神的な豊かさや便利な社会の足元を見つめ直すことが出来る。

岡部三知代 (Michiyo Okabe)

公益財団法人ギャラリー エー クワッド

副館長/主任学芸員