

石川欽一郎

ISHIKAWA Kinichiro

1871–1945

石川欽一郎出生於日本靜岡縣，為日治時代第一位來臺灣居住且從事教職的西洋畫家。石川兩度來台的因緣（1907–1916；1924–1932），透過在臺北國語學校、臺北師範學校的教書工作，對校外美術團體的指導，以及籌備並推動「臺灣美術展覽會」，成為近代臺灣美術教育與藝術發展史上重要的推手。

從中學時代，他開始學習南畫、日本畫和英文，並於1891年加入日本最早成立的民間藝術團體，由歐美留學歸國的西畫家領銜主導的「明治美術會」。1898年，他甚至辭去工作，遠赴英國向阿弗烈德·伊斯特爵士（1849–1913）學習傳統的英國式水彩畫法，亦在此時期確立他自己的風格。1906年結束日俄戰爭在中國東北的通譯工作後，他開始為美術雜誌撰寫連載「水彩畫速寫法」，也曾多次以水彩作品入選東京博覽會及文部省（教育部）舉辦的文展（即帝展的前身），為日本水彩畫興盛期的代表畫家。

水彩是石川欽一郎最得心應手的創作材料，由於是以水溶性顏料作畫，材料處理簡便，規格化的管狀水彩也便於攜帶；石川欽一郎在日本及臺灣均大力提倡這項隨時可畫、容易入手的工具。本次入藏的二件捐贈作品分別為石川在1921年於天津繪製的旅行見聞，以及1932年返回日本之後的創作。

天津在1860–1945年間開埠通商，陸續與九國簽訂租界地條約或協議，以國中國形式，成為其他國家擁有行政權及治外法權的租界地，其中「佛國」為日本當時對法國的譯名。彼時，法國租界聚集了最多大型公共建築，城市風貌也呈顯出多樣的豐富性和複雜度。石川將高達數層樓、附有煙囪的洋式建築以巨碑式的構圖，放置畫面中央；前景兩側忙著裝卸貨物及穿梭往來的人群，在彩筆記錄下，透露出繁榮的市井生活。從洋樓後方露出的羅馬式圓頂及十字架，則可能是1916年竣工，時為天主教天津教會中心的西開教堂。迥異於實景的銅綠色，石川代之以紫色，除輕巧靈活地標出地方特色，更不張揚地與主體建築融合，突顯出建築立面前的生活姿影。佛國中出現教堂，或許也是石川隱而未顯的幽默感。

另一件〈東京的春〉係描寫東京郊外春景。天空一片怡人的紫色調下，石川以溫暖的黃褐色泥地為前景，簡筆示意草堆的豐富層次；中景的樹葉濃郁如墨、樹幹簡勁道媚，僅以些許嫩綠點染氛圍。幾乎隱於茂林的茅草屋前，有個人正負重前行，似是滿載而歸。生活的本身百般滋味，但能詩意地棲居於料峭春寒中，雖苦猶樂。這二件作品見證了石川欽一郎對景物快速取捨的眼力，以及明快地運用西畫與南畫技巧表現出自然美感的特色。（方美晶）

Born in Shizuoka Prefecture, Japan, Ishikawa Kinichiro was the first person to teach Western-style painting in Taiwan during the Japanese occupation. Over the course of two stays in Taiwan (1907-1916 and 1924-1932), Ishikawa became an important driving force in the development of art and art education in Taiwan through his work as an educator at the National Language School of the Taiwan Governor-General's Office and Taipei Teachers' Academy, as an advisor to several independent arts organizations, and in planning and promoting the Taiwan Fine Arts Exhibition (*Taiwan bijutsu tenrankai*, or *Taiten*).

As a junior high school student, Ishikawa began studying the *Nanga* and *Nihonga* styles of Japanese painting and the English language. In 1891, he joined the Meiji Fine Art Society, Japan's first non-governmental arts organization led by Western-style painters returning from their studies in Europe or the United States. In 1898, he resigned from his job to travel to Britain and study traditional English watercolor painting under Sir Alfred East (1849-1913), and it was during this period that he established his own distinctive style of painting. In 1906, as his translation work in China's Northeast drew to a close at the end of the Russo-Japanese War, he began writing a column titled *Techniques for Watercolor Sketch* for an arts magazine. His watercolors were being selected for different Tokyo fairs and for the *Bunten* (a precursor to the Imperial Art Exhibition), an exhibition organized by the Ministry of Education, Science and Culture, establishing him as a representative painter of Japanese watercolor movement at its height.

Watercolor was Ishikawa Kinichiro's most intuitive creative medium, and because water-soluble pigments were easy to manage and the standardized tubes in which they were sold easy to carry, Ishikawa enthusiastically promoted this medium in Japan and Taiwan that could be used at anytime and anywhere. Two of Ishikawa Kinichiro's works recently donated to the Museum collection include one painted during the artist's travels in Tianjin, China, in 1921, and another created after he returned to Japan in 1932.

Tianjin maintained open ports from 1860-1945, and China successively signed concession treaties with nine countries, which resulted in nations with foreign administrative powers and extraterritorial rights in Tianjin and within the nation of China. The French concession had the highest concentration of large-scale public constructions, as well as a richly complex urbanity. In his painting *French Concession in Tianjin, China*, Ishikawa locates the concession's Western architecture with its tall chimneys at the center to emphasize its monumentality, and flanked it in the foreground with crowds of people busily loading and unloading goods, or simply passing through, to present a colorful depiction of bustling street life. Peeking out from behind the western buildings, the Romanesque dome topped with a cross may be St. Joseph Cathedral, which lay at the center of Tianjin's Roman Catholic parish and was constructed in 1916. Ishikawa has replaced the green of the copper dome with purple, which not only adeptly highlights a distinguishing feature of this locality, but also subtly integrates it with the focal architecture of the painting to emphasize the lively scene in its foreground. A Catholic cathedral in the French concession, whose name was transliterated into Japanese using a Kanji character meaning "Buddha," might also reveal Ishikawa's sly sense of humor.

The second work, *Springtime in Tokyo*, depicts a vernal scene on the outskirts of Tokyo. Under a pleasantly purple-hued sky, warm ochre earth in the foreground is enriched with tufts of green grass painted with simple brushstrokes. In the midground, the trees are so replete with leaves as to be nearly black and are held high with forthright and graceful trunks, a scene to which Ishikawa added only a few specks of tender green to color the atmosphere. In front of a thatched house, hidden at the fore of the lush woods, is a figure making his way with a heavy load, seemingly laden with success. A multitude of life's flavors, including toil tinged with joy, is poetically rendered in the crisp spring chill. These two works are a testament to Ishikawa Kinichiro's ability to instantly grasp the essence of scenes and objects, and of his application of Western painting and *Nanga* techniques to vividly express the aesthetics of the natural world. (Fang Mei-Ching)

典藏
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COLLECTION
CATALOGUE

2018



天津佛國租界
French Concession in Tianjin, China
1921
水彩、紙 Watercolor on Paper
28 x 19.5 cm
捐贈 Donation 2018.0015.001



東京的春
Springtime in Tokyo
水彩、絹 Watercolor on Silk
33 x 48 cm
捐贈 Donation 2018.0015.002