

大下藤次郎

OSHITA Tojir

1870–1911

大下藤次郎 1870 年生於東京，接觸水彩產生興趣後，又與三宅克己相識，更加專注於水彩媒材。他於 1905 年成立春鳥會，同年創辦《水彩畫》（みづゑ）雜誌，並邀請石川欽一郎隔年在雜誌刊載〈水彩畫速寫法〉一文。1907 年與丸山晚霞等人設立水彩畫研究所，在日本各地舉辦水彩畫講習會，是日本水彩畫的重要推手。倪蔣懷在 1917 年獲第一屆春鳥畫會畫友展二等獎，應是對大下藤次郎十分仰慕。〈北之山〉描寫山脈與近景的土坡、淺溪、石頭；〈社頭〉則是描寫廟寺前一片土壤，夾雜石頭與灌木，以乾筆細膩筆觸層層堆疊而完成，展現出藝術家的典型風格。（白雪蘭）

Oshita Tojir was born in Tokyo in 1870. After he encountered and became interested in watercolor, he met Miyake Kokki and then paid ever more attention to watercolor media. In 1905, he established the Spring Bird Watercolor Society and magazine *Mizue* (Watercolor). In the following year, he invited Ishikawa Kinichiro to write the article "Watercolor Sketching Methods" for the magazine. In 1907, he established the Watercolor Research Institute with Maruyama Banka, which was an important institution promoting watercolor painting holding watercolor seminars around Japan. In 1917, Ni Chiang-Huai, an admirer of Oshita Tojir, was the recipient of the second prize in the Spring Bird Watercolor Society's first group exhibition. Oshita's 1904 work *Northern Mountain* depicts a mountain range, and in the foreground, an embankment, stream, and rocks. In his *Front of a Shrine*, Oshita used a dry-brush technique and layers of fine brushstrokes to depict an area of bare ground with bushes and rocks in front of a temple. These works present the artist's distinctive style. (Pai Hsueh-Lan)

W 水彩

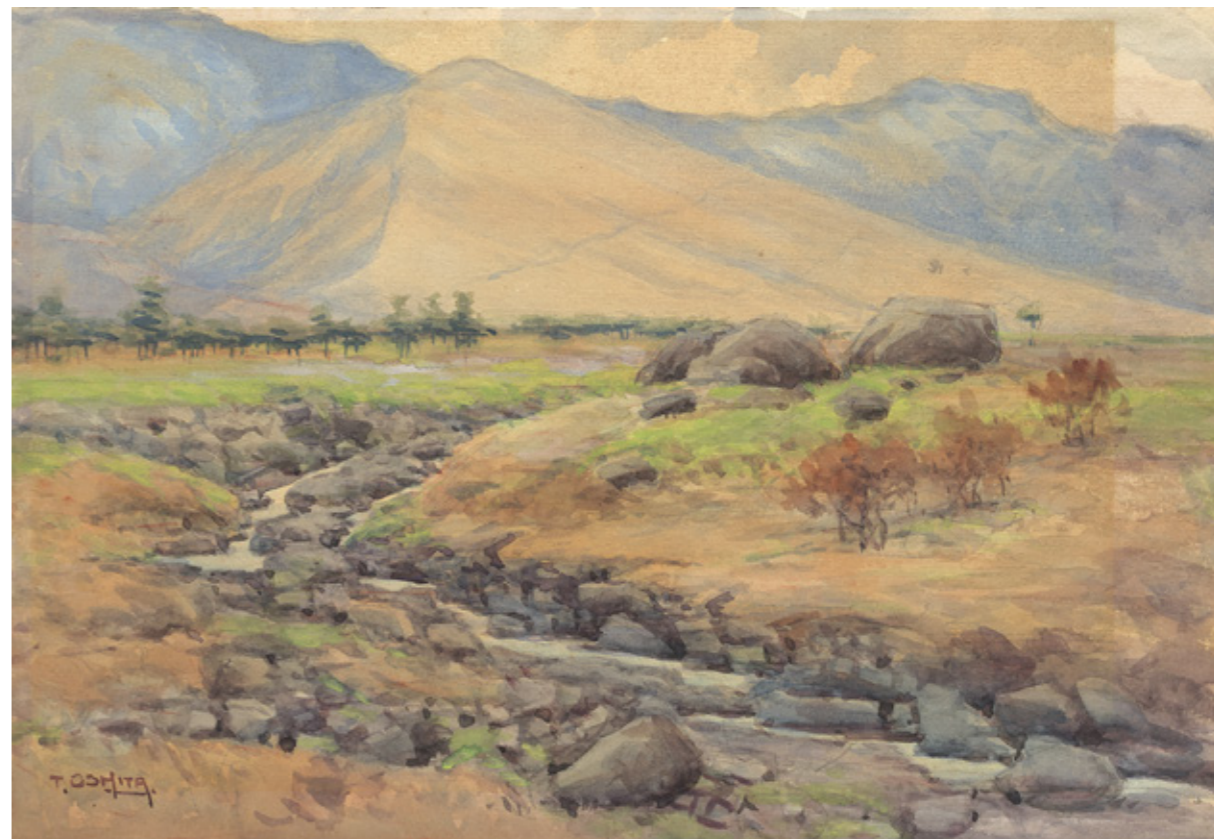
北之山

c. 1904

水彩、紙 Watercolor on paper

24 x 35 cm

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社頭 Front of a Shrine

c. 1904

水彩、紙 Watercolor on paper

25 x 35 cm

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