

# 松村三冬

MATSUMURA Mifuyu

1918–2014

松村三冬出生東京的藝術世家，其父是版畫家、洋畫家與美術評論家石井柏亭，致力為日本引介歐洲現代繪畫的精神，並將水彩速寫的筆觸融入傳統木版畫，成為開啟近代創作浮世繪「新版畫」運動的先驅；祖父石井鼎湖、外曾祖父鈴木鷺湖亦為知名畫家。除了家族薰陶，松村三冬也接受了正規學院教育，1939年畢業於文化學院美術部。這樣的環境陶冶養成了她基礎紮實的創作功底，展現兼具西方學院派寫實訓練與對歐洲新美術動態的關注。

〈讀書的女子〉繪於1938年，藝術家時年20歲，尚在美術專科進修。相較父親石井柏亭採用寫實主義筆法的肖像畫風格，松村三冬的創作更傾向於親密、內省的日常題材，且比起作為被觀看的客體，她更樂於在靜謐氛圍中展現自我意識與情感的主體。這樣的視角，正呼應昭和前期女性逐漸進入教育、文化領域的時代氛圍，故其描繪的女性形象，不刻意營造技巧面的純熟，而更著意捕捉人物處於特定情境當下的神態。

畫面取材自日常生活的靜謐片段：一位年輕女子安坐單人沙發椅，專注閱讀手中冊頁，姿態端正而自然，藝術家以攝影師般的取鏡，留存了這平凡日常的一刻。構圖上，人物被置於畫面正中，背景僅以灰藍單色作為襯托，女子身著橘、褐、白條紋交錯的上衣，袖口與腰際則以鮮明的橘紅色羅紋束口加以收攏，裙裝則為深沉的紫紅，搭配出著洋服、短捲髮的摩登女性形象。這樣的色彩搭配不僅反映了1930年代女性服飾中受西方時尚影響的元素，也在冷灰的背景上，形成強烈卻和諧的對比效果。

筆觸的處理方面，松村三冬並未追求寫實細膩的描繪，而顯現出略帶裝飾性的平面化傾向，尤其在衣料的摺痕與肌膚的塑造上，可以看出色塊堆疊與線條簡化的特徵。這種風格既承襲家學與學院的寫生訓練，又吸收了歐洲印象派乃至寫實主義的影響，同時也成為消化浮世繪平面風格，兼容西方技巧的日本洋畫特色。

〈讀書的女子〉的專注神情，暗示著當時與松村三冬年齡、社會階層相仿的女性已建立起閱讀習慣，也有能力將時間精力放在知識追求上。彼時女性作為新時代的知識消費者與文化參與者，亦逐漸擺脫傳統家庭角色的限制。1939年起，松村三冬曾前往中國寫生六趟，而在1960年代後期，她也四度長住歐洲進行創作。這件作品不僅展現藝術家在形式技巧的掌握，也蘊含見證了女性藝術家如何在父輩洋畫傳統與自身時代經驗之間，開展出屬於自身藝術語彙的探索，成為本館藏品研究昭和前期日本洋畫與女性藝術家群體的重要例證。

（吳思瑩）

Matsumura Mifuyu was born in Tokyo to an artistic family. Her father, Ishii Hakutei, a print maker, Western-style painter, and art critic, strove to introduce the spirit of modern European painting to Japan. He added watercolor brushwork to traditional woodblock prints and became a pioneer of the *shin-hanga* (new print) movement. Matsumura's paternal grandfather, Ishii Teiko, and her maternal great-grandfather, Suzuki Gako, were also well-known painters. In addition to being influenced by her family, Matsumura received a formal art education, graduating from the fine arts division of Tokyo's Bunka Gakuin in 1939. This environment fostered her solid foundation, combining training in Western academic realism and interest in contemporary European art.

*Lady Reading* was completed in 1938 when the artist was twenty years old and still receiving formal art training. Compared with her father's realist portrait style, Matsumura tended toward intimate, introspective, everyday subject matter, and rather than presenting women as objects to be observed, she emphasized self-awareness and subjective emotion within tranquil settings. This perspective was in keeping with the social climate of the early Showa period, when women were gradually entering the domains of education and culture. Therefore, her portraits of women focus on her subjects' emotional states in specific circumstances rather than technical sophistication.

Subject matter for the painting was drawn from a quiet moment in daily life—a young woman calmly sitting in an arm chair with upright, natural posture and absorbed in reading the book in her hands. Matsumura framed the scene with the precision of a photographer, preserving an ordinary moment with compositional clarity. The subject is centered within the composition, while the simple monochromatic bluish-gray background offsets the woman's orange, brown, and white striped top with bright reddish-orange ribbed cuffs and hem, paired with a deep maroon skirt. The subject's Western dress, together with her short curled hair, presents an image of a modern woman. This color combination not only reflects the influence of Western fashion on women's clothing of the 1930s, but also creates a striking yet harmonious effect against the painting's cool gray background.

In her brushwork, Matsumura, rather than pursuing a detailed realist depiction, tended toward a flattened, decorative effect, especially in rendering the folds of clothing and modeling of skin, where simplified lines and layered areas of color are seen. Her style carries traces of both her family tradition and academic training, as well as reflects the influence of Impressionist—and even Realist—painting from Europe. This approach is also typical of Japanese *yōga* painting, which assimilated the flatness of *ukiyo-e* while incorporating Western techniques.

The focused expression in *Lady Reading* suggests that women of Matsumura's age and social class had begun to cultivate the habit of reading and were increasingly able to devote their time and energy to intellectual pursuits. In this new era, women emerged as active consumers of knowledge and participants in cultural life, gradually freeing themselves from the constraints of traditional family roles. Beginning in 1939, Matsumura embarked on six *en plein-air* drawing tours of China, and in the late 1960s, spent four extended periods in Europe creating art. *Lady Reading* not only presents Matsumura's mastery of form and technique but also provides evidence of how women artists forged an artistic language between the inherited *yōga* tradition and their own lived experience. The painting also serves as an important example for the Museum's research on Japanese women artists and early Showa Japanese *yōga* painting. (Seeing Wu)

讀書的女子 Lady Reading

1938

水彩、紙 Watercolor on paper

53 x 36 cm

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