

相澤光朗

AIZAWA Mitsuro

1916–1998

1916年（大正5年）生於橫濱的相澤光朗是日本戰前至戰後時期，兼具藝術與設計雙重身分的重要洋畫家。他早年畢業於神奈川縣工業高中設計科，原入東京美術學校日本畫科，後中途退學，轉而投入西洋畫學習之路。相澤先後受教於藤島武二（1867–1943）、岡田三郎助（1869–1939）和中西利雄（1900–1948），從中吸收近代素描、水彩與油畫技巧，逐步形成兼具寫實及詩意的畫風。

1940年代後期，相澤憑藉其兼通設計和繪畫的才能，受日本財政部之邀，設計戰後第一套名為「新日元」的紙幣。此後，他長期活躍於插畫、書籍裝幀領域，為百餘冊兒童文學與青少年叢書繪製插圖及封面，作品以細膩的筆觸與和緩的色調著稱。相澤歷任日本水彩畫會理事與日展水彩部委員，於1984年獲頒國際藝術文化獎，作品為宮內廳、明治神宮、法隆寺與總持寺等機構典藏。

這幅來自倪蔣懷收藏的〈室內〉創作於1939年，描繪一名捲髮、打扮俏麗的女子靠著椅子背向觀者的身影，前景的椅背、桌上花束，與女子目光所及之處柔和的窗光，共構出靜謐的私密空間。視覺中心是人物的背影，椅子與身體線條呈現的三角結構，而衣褶、椅背和桌面之間的斜角交錯，使畫面產生了和諧而穩定的節奏。用色以橄欖綠、赭黃與柔膚色為主調，搭配左下角花束中幾抹藍紫，人物雖不露面，但從肩膀、髮髻及姿態間的曲線，可感受到新時代女子的裝束和靜定的神態，邀請觀者走入這幅畫營造的日常氣息。

〈室內〉細節的描繪，顯示藝術的細膩體察。窗簾上幾何圖樣的明暗對比、花束包裝紙的折痕與反光，以及木地板帶出的溫暖質地，透過水彩薄塗層層疊色，再以粉彩提亮局部，展現師承藤島武二的浪漫主義氛圍，以及岡田三郎助嫻熟掌握的寫實及印象派技巧，即使只是描繪室內一景，也能感受到光影穿梭其間的流動。

1930年代的日本洋畫已進入技法成熟、題材多元的階段，〈室內〉不僅是一幅女性主題的肖像作品，也折射出當時日本洋畫界對「日常」及「現代生活」題材的新興關注。此作以一位靜佇女子作為描繪主題，將家庭空間轉化為現代性凝視的場所，這樣的題材與西方印象派晚期的親密室景一脈相承，也展現了相澤光朗尋求個人繪畫語彙的脈絡。其創作生涯在藝術、設計之間遊走，擅用水彩與粉彩交替的層疊技法，呈現出時間緩慢流動的靜謐感，也記錄了當時日本上流階層的生活情致。（吳思瑩）

Born in 1916 (Taishō 5) in Yokohama, Aizawa Mitsuro was an important Yōga artist and designer in Japan in both the pre- and postwar periods. A graduate of the design department at Kanagawa Prefectural Technical High School, Aizawa was accepted into the Department of Japanese Painting at Tokyo Fine Arts School, but later withdrew to pursue Western painting. He studied with Fujishima Takeji (1867–1943), Okada Saburōsuke (1869–1939), and Nakanishi Toshio (1900–1948), from whom he learned modern sketching, watercolor, and oil painting techniques, to gradually develop his own realistic and poetic painting style.

In the late 1940s, Aizawa was selected by Japan's Ministry of Finance based on his painting and design talent to design the Shin-yen (New Yen) banknotes, replacing Japan's former wartime currency. Afterwards, he became active in the fields of illustration and graphic design for books, creating drawings, illustrations, and book covers for more than one-hundred children's literature and young-adult book series, which were celebrated for their fine brushwork and gentle palette. He served as the director of the Japan Watercolor Society and was a committee member for the Watercolor Category of the Japan Fine Arts Exhibition. In 1984, he won the International Arts and Culture Award, and his works were collected by the Imperial Household Agency, Meiji Shrine, Hōryū-ji Temple, and Zōjō-ji Temple, among other institutions.

Aizawa's *Indoors*, completed in 1939, was part of Ni Chiang-Huai's personal collection and portrays a curly-haired, stylishly dressed woman leaning against a chair with her back to the viewer. The chair back, a bouquet of flowers lying on a table, and the young woman's gaze toward the soft light streaming through the window create a tranquil and intimate space. The visual focus of the painting is on the triangular composition formed by the figure's back, the chair, and outline of the figure's body. The intersecting angles of the dress folds, chair back, and tabletop produce a harmonious and stable rhythm. The painting's dominant olive green, ochre, and soft flesh tones are complemented by blue and violet daubs in the bouquet in the lower left corner. Although the woman's face is unseen, the contour of her shoulders, hair, posture, and attire evoke the calm composure of a modern woman, inviting the viewer into the quiet domestic atmosphere of the scene.

The detailed portrayal in *Indoors* demonstrates the artist's exquisite powers of observation: the contrasting light and shadow in the geometric pattern on the drapes, the creases and reflections on the paper wrapping the flowers, and the warmth of the wooden floorboards. By layering thin washes of watercolor and adding pastel accents, Aizawa channels Fujishima Takeji's skillful creation of romantic atmospheres and Okada Saburōsuke's mastery of realist and Impressionist techniques. Even though Aizawa is depicting an interior scene, the dynamic interplay of light and shadow is palpable.

By the 1930s, Japanese *Yōga* painting had already reached technical maturity and incorporated a range of subject matter. *Indoors* is not merely a portrait focused on a female subject but also reflects the emergence of the quotidian and modern life as prominent themes in contemporary *Yōga* painting. With a woman standing still as its subject, the painting transforms domestic space into a site of modernity's gaze. This theme can be traced back to the intimate indoor scenes of post-Impressionism, while also presenting Aizawa's exploration of his individual visual language. His art career oscillated between art and design, and his skillful alternating between layers of watercolors and pastels not only captures the lifestyle of the Japanese upper class during this period but also conveys the quiet passage of time. (Seeing Wu)

室內 Indoor

1939

水彩、粉彩、紙 Watercolor and pastel on paper

99.5 x 77 cm

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