



## Moriye Ogiwara

1879 - 1910

Moriye Ogiwara (artist name: Rokuzan) born in Hotaka, Azumino City on December 1, 1879.

In October 1899, he went to Tokyo and started to study painting at the painting school Fudoshu. He went to the United States in March 1901 and studied hard at an art school while making a living. He went to Paris in 1903 and, after viewing Rodin's The Thinker that was exhibited at the salon exhibition the following spring, was inspired to become a sculptor. His artist name Rokuzan is after the character Roku-san in Soseki Natsume's novel "Nihyaku Toka".

As the first artist from the Far East to embrace modern sculpture, Ogiwara understood what real art was through Rodin's teachings and encounters with Egyptian sculptures. After returning to Japan, he brought a new style to the Japanese art world through his work and writings, but sadly passed away suddenly on April 22, 1910 at the young age of 30. Although the number of his remaining works is small at only 15 pieces, two of his works: "Woman" and "Portrait of Torakichi Hojo" were designated as important cultural assets.

荻原守衛 (号: 碌山), 出生于1879年12月1日, 现在的安曇野市穂高。1899年10月立志成为画家, 前往东京, 在画塾“不同舍”学习作画, 1901年3月赴美, 苦学的同时还在美术学校进修。1903年前往法国, 次年春天的沙龙展中被罗丹作品《沉思者》深深吸引, 转身成为雕刻家。号「碌山」源自, 荻原喜爱的小说家夏目漱石的小说『二百十日』中的登场人物「碌先生」。

作为最早着目于近代雕刻领域的荻原。从罗丹的指导、与埃及雕刻的相遇等经历中悟得真艺术的艺术。回国后, 藉由作品及执笔为日本的美术界带来新的气息。但是令人感到惋惜的是他在1910年4月22日, 30岁的那一年溘然而逝。仅留下15件作品, 遗作虽不多, 但其中《女》, 《北条虎吉像》这两件作品被指定为重要文化财。

荻原守衛 (號: 碌山), 出生於1879年12月1日, 現在的安曇野市穂高。1899年10月立志成為畫家, 前往東京, 在畫塾、不同舍學習作畫之際, 也選擇了1901年3月赴美, 苦學當中選同時在美術學校進修。1903年前往法國, 在隔年春天的沙龍展中被羅丹作品《沉思者》深深吸引, 轉換跑道成為雕刻家。

號「碌山」的源自, 荻原喜愛的小說家夏目漱石之著作『二百十日』, 其中的登場人物「碌先生」。

以東洋人來說最早領悟近代雕刻領域的是荻原。從羅丹的指導、埃及的雕刻等各種境遇之下, 而悟得真藝術的藝術家。回國後, 藉由作品及執筆為日本的美術界帶來新的氣息。但是令人感到惋惜的是他在1910年4月22日, 30歲的那一年溘然而逝。僅留下15件作品, 遺作雖不多, 但其中《女》, 《北條虎吉像》這兩件作品被指定為重要文化財。

## Permanent Exhibition Guidance



### Moriye Ogiwara 《Woman》1910

Masterpieces of Japanese modern sculpture.

It is because he studied abroad for seven years that the dynamism of Western sculpture and the subtlety of the Far East are fused together superbly in this work. The body twisted to the right has a sense of ascension heading from the feet to the head. The painful pose of the kneeling woman holding her hands behind her back implies that her freedom has been deprived. On the other hand, the woman seems to address herself to the heaven with the strangely calm expression on her face. The work encapsulates the high spirituality of a woman accepting her undesired reality quietly without resisting or losing heart. In 1967, the original plaster of the sculpture was designated as an important cultural asset - the first time for a modern sculpture.

日本近代雕刻的最高傑作。

將西洋雕刻般的「動感」與東洋般的「靜感」完美結合, 可說是7年留學經驗的贈物。身體向右扭轉的姿勢, 從腳跟向頭頂飄然上升。

屈膝下跪, 交互於背後的雙手的女性, 被剝奪自由的痛苦姿勢, 同時不可思議的沉穩靜靜地面向天空, 充滿期待的神態。無法實現的現實, 本作品散發出, 不能抵抗也不能因此沮喪, 只能默默地承受這一切的高尚節操。1967年, 石膏原型作為近代雕刻, 首次被指定為重要文化財。

日本近代雕刻的最高傑作。

可如此完美結合, 如同西洋雕刻般的「動感」及東洋藝術般的「靜感」, 可說是7年留學經驗的贈物。身體向右扭轉的姿勢, 從腳尖朝向頭頂充滿了上昇感。

屈膝下跪, 交互於背後的雙手, 象徵女性被剝奪的自由, 不可思議的展示出沉穩靜靜的表情, 面對天上, 無法得心應手的現實, 本作品散發出, 不能抵抗也不能因此沮喪, 只能默默地承受這一切的高尚節操。1967年, 石膏原型被指定為近代雕刻最初的重要文化財。



### 1 Moriye Ogiwara 《Portrait of Torakichi Hojo》1909

A sculpture of Torakichi Hojo, who was a chairman of the Tokyo Hat Chamber of Commerce at that time. Ogiwara's older brother, Honju, who was a trade of Hojo's, arranged the production. The face is carefully portrayed as a clean order of sculpture, while coarse clothing contrasts. There is a remarkable way of dealing with space in sculptures with the face a little to the left and the figure slightly looking down. The deep spirituality of the statue is impressive. In 1968, the original plaster of the sculpture became the second modern sculpture to be designated as an important cultural asset.

本作品的模特兒是當時擔任東京帽子商會會長的北條寅吉。工作夥伴荻原的兄長「本十」為製作牽線。仔細刻劃符合肖像雕刻的臉部表情與粗犷随意的衣服形成鮮明對比。臉部稍微往左傾, 些微地俯首姿勢, 善盡雕刻之空間美。雕像釀造出的深奧精神性, 令人留下深刻印象的作品。1968年, 繼《女》之後, 石膏原型成為第二件被指定為重要文化財的近代雕刻作品。

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### 2 Moriye Ogiwara 《Miner》1907

The work brought modern sculpture to Japan. An Italian model in Paris was used. Kotaro Takamura, a friend of his, highly praised the work and strongly encouraged him to bring it back to Japan. However, it was unappreciated in Japan, because his loose style was considered as being incomplete. Ogiwara was trying to acquire an essential principle for sculptures, not precise expression that looks life-like or spirituality. Overall composition and volume manifests itself from the inside.

宣告日本近代雕刻時代到來的作品。在巴黎以義大利人為模特兒所製作的作品。友人高村光太對此作品激賞不已, 建議他把作品帶回日本。無奈在當時日本並沒有給予高評價, 反而被當成粗糙的未完成品。荻原所追求的並非是模特兒逼真的細密表現或精神性, 而是為了要培養雕刻就是雕刻之不可或缺的原理。那就是, 全體構成及從內心洋溢出的量感。

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