



## PEOPLE OF THE MONTH

## “莱顿收藏”的“伦勃朗时代”

目前全球拥有数量最多、最重要的17世纪荷兰艺术画作私人收藏之一的莱顿收藏即将展开全球巡展

深红色的墙上紧凑地展示着来自17世纪荷兰黄金时代的油画著作，画作笔触柔和，色彩轻薄，描述细腻，富丽华贵，完美诠释了“伦勃朗黄金时代”荷兰画作的作品特点。“卢浮宫莱顿收藏大师作品展——伦勃朗时代” (Masterpiece of the Leiden Collection: the Age of Rembrandt) 展览展出了包括伦勃朗 (Rembrandt) 和“荷兰小画派” (fijnschilders) 在内的扬·利文斯 (Jan Lievens)、弗里斯·范·米里斯 (Frans van Mieris) 以及伦勃朗的第一个学生格利特·杜 (Gerrit Dou) 等诸多大师的近60幅作品。观众可以近距离欣赏到像伦勃朗的《正在读书的智慧女神密涅瓦》 (Minerva in her study, 1636) 和费尔迪南·波尔 (Ferdinand Bol) 的《瑞贝卡和伊莉莎在井边》 (Rebecca and Eliezer at the Well, 1645-1646) 这样的巨幅经典。

“伦勃朗时代”是“莱顿收藏” (The Leiden Collection) 第一次把私人藏品向大众展示的展览。莱顿收藏以伦勃朗的出生地荷兰莱顿市命名，专注于收藏荷兰17世纪的经典艺术作品；其目前收藏的藏品已经超过250幅，其中以油画居多。莱顿收藏由来自美国的卡普兰夫妇创建，托马斯·卡普兰 (Thomas S. Kaplan) 生于1962年，是一位投资人和创业者，同时也致力于艺术收藏和环境保护事业。他先在瑞士接受教育，后来在英国牛津大学完成历史专业的本科、研究生和博士。卡普兰于1993年开始投资天然气能源系统，后将生意转向金银矿的开采；2003年在他41岁时开始收藏17世纪荷兰黄金时代的画作。他的妻子达芙妮·睿坎娜提·卡普兰 (Daphne Recanat Kaplan) 在莱顿收藏成立前就是一位职业收藏家，她专门收藏来自法国和意大利的20世纪

托马斯·卡普兰在16岁第一次收到父亲送的一幅油画肖像作为生日礼物后，从此他便和艺术结缘

的现代设计家具，包括简·赖维 (Jean Prouve)、亚历山大·尼欧 (Alexander Noll) 和查罗提·佩兰德 (Charlotte Perriand) 等在内的设计大师都在她的收藏名单里。

托马斯·卡普兰对于艺术的爱慕由来已久，早在16岁第一次收到父亲作为生日礼物的一幅油画肖像之后，他便和艺术结下了不解之缘。在众多艺术家之中，他最喜欢的是伦勃朗。卡普兰在自己的回忆笔记《一幅油画肖像》 (A Portrait in Oil) 中曾经写到：“我上学时我的父母曾问我去哪里做交换生，我当时想都不想就是阿姆斯特丹；他们问我为什么，我说因为那里是我最爱的艺术家伦勃朗居住过的地方！”卡普兰第一次考虑做一位“收藏家”是受到妻子达芙妮的艺术家母亲米拉·睿坎娜提 (Mira Recanat) 的提示：“你这么喜欢艺术为什么不去做个收藏家呢？”“我吗？怎么可能？”去试试吧，你一定可以的。”卡普兰回忆道。

在诺曼·罗森阁爵士 (Sir Norman Rosenthal) 的引荐下，卡普兰购入了他人生的第一幅“荷兰17世纪黄金时代”的藏品：伦勃朗的第一位门生格利特·杜的《迪瑞克·范·布雷斯登肖像》 (Portrait of Drick van Beresteyn, 1627-1653)。紧接着，他接连购入了不少同时期的经典油画作品。卡普兰的第一张伦勃朗作品是素描《正在休息的年轻狮子》 (Young Lion Resting, 1606-1669)，而购入的第一张伦勃朗油画作品是《戴白帽的女人习作》 (Study of a Woman in a White cap, 1606-1669)。卡普兰仍沉浸在对他抱有的激情之中：“我当时坐在艺术经纪人奥托·瑞曼 (Otto Maumann) 的办公室里，脑子里尽是佳士得拍卖现场的情况，我指挥奥托，价格可以再高点！再高点！一定要拿下我的战利品。”卡普兰拿下的伦勃朗《正在读书的智慧女神密涅瓦》的成交价为4500万美元，这不仅仅是他买到最贵的作品，也创造了当时伦勃朗画成交的最高价之一。

莱顿收藏拥有250幅作品，其核心是伦勃朗的11幅油画和2幅素描——这是目前规模最大的伦勃朗作品私人收藏，以及另外10幅诞生于伦勃朗画室的油画作品。在接受《艺术新闻/中文版》采访中，卡普兰提到2003到2008年这五年间是他的收藏迅速扩张的时期，甚至达



上图：托马斯·卡普兰  
左下图：维米尔《坐在维金纳琴旁的少女》  
右下图：伦勃朗《正在读书的智慧女神密涅瓦》

到了平均一周一张的购买速度。2007年，他判断2008年全球可能发生经济危机，藏家也许会大量抛售经典大师的作品，所以他清出了其他投资，准备好了资金进行收藏。可没想到的是，这次他判断失误，尽管经济的确出现了危机，当代艺术市场出现了大幅度的下降，但是经典大师的价格却保持平衡，而且藏家们更是出现了惜售的情况，也使大师作品一件难求。因此，对于如卡普兰这样专收经典大师的藏家来说，这些经典大师的作品更像是黄金一样珍贵。

此次莱顿收藏在卢浮宫展出并不偶然，对于卡普兰夫妇来说，巴黎是他们除纽约外的第二个家，他们的头与次子是在巴黎出生的。而第三个儿子第一次参观的美术馆就是卢浮宫。在莱顿收藏将费尔迪南·波尔的《瑞贝卡和伊莉莎在井边》捐给卢浮宫的多年后，卢浮宫对他们打开了合作的大门，沉寂了多年的17世纪的荷兰黄金时期的经典大师艺术作品的私人收藏得以重见天日。

莱顿收藏与中国也颇有渊源，中国艺术家曾梵志曾在邓文迪和拉里·高轩 (Larry Gossian) 的陪伴下参观莱顿收藏的大师作品。卡普兰回忆道曾梵志曾在每一幅作品下驻足良久，仔细地观察画面的每一个细节。他告诉卡普兰，如果可以把莱顿收藏的作品带到中国，绝对是一件好事，因为中国有很多人喜欢古典油画的大师作品和艺术家伦勃朗。在6月17日至9月3日莱顿收藏携70余件绘画藏品亮相中国国家博物馆，这也是莱顿收藏的首次全球巡展。此次亮相中国的作品还包括维米尔《坐在维金纳琴旁的少女》，随后这批作品还会在上海龙美术馆、俄罗斯国家博物馆艾尔米塔什博物馆以及阿布扎比卢浮宫展出。采访/Phenix Luk；撰文/曹楠



维米尔《坐在维金纳琴旁的少女》



伦勃朗《正在读书的智慧女神密涅瓦》

**“The Leiden Collection and Rembrandt’s Time”**

*The Leiden Collection – the largest and most important private collection of 17<sup>th</sup> century Dutch paintings in the world – has begun its international tour of exhibitions.*

Masterpieces from the 17<sup>th</sup> century Dutch Golden Age are lining the crimson walls. With their soft brushwork, nuanced color scheme, and delicate details, the paintings exude the characteristics of Rembrandt’s golden era. The exhibition held at the Louvre – “Masterpieces of the Leiden Collection: the Age of Rembrandt” – displayed some 60 masterpieces by Rembrandt and the “Fijnschilders”, including Jan Lievens, Frans van Mieris, and the first student of the master, Gerrit Dou. Viewers were able to appreciate large-scale masterpieces such as *Minerva in Her Study* (1636) and Ferdinand Bol’s *Rebecca and Eliezer at the Well* (1645-1646) within touching distance.

“The Age of Rembrandt” represents the first public exhibition organized by The Leiden Collection. Named after Rembrandt’s birthplace – Leiden in the Netherlands – The Leiden Collection specializes in collecting 17<sup>th</sup> century Dutch masterpieces. It currently owns over 250 works, most of which are oil paintings. The Leiden Collection was established by the American couple Thomas S. Kaplan and his wife. Born in 1962, Thomas Kaplan is an investor and entrepreneur, as well as a devotee to art and environmental conservation. He was educated in Switzerland, before earning his bachelor’s, master’s, and doctoral degrees at the University of Oxford in the UK. Kaplan started investing in natural gas exploration in 1993, and later switched to gold and silver mining businesses. In 2003, at the age of 41, he set off on the journey of collecting paintings from the 17<sup>th</sup> century Dutch Golden Age. His wife, Daphne Recanati Kaplan, was already a seasoned collector before the establishment of The Leiden Collection, specializing in 20<sup>th</sup> century French and Italian modern design furniture. Works by masters like Jean Prouvé, Alexandre Noll, and Charlotte Perriand are all featured in her collection.

Thomas Kaplan’s passion for Dutch art was deeply rooted and began with frequent visits to the Metropolitan Museum with his mother when he was a child. Out of all the masters, Rembrandt was his favorite. In his memoir “A Portrait in Oil”, he wrote: “My parents once asked where I wanted to go on a family vacation, and I said ‘Amsterdam’ without hesitation. They asked me why and I said because Rembrandt had lived there.” The first person to encourage him to start a collection was his mother-in-law, Mira Recanati. “Why don’t you become a collector? Since you love art so much”. Kaplan did not initially pick up the suggestion, believing that all of the works he would desire already belonged to museums. This changed when a common friend, Sir Norman Rosenthal, the former Exhibitions Secretary of the Royal Academy in London, informed him that in fact several pieces from classical masters could still be acquired. “Give it a go. You can do it”, Kaplan recalled telling himself.

Kaplan bought his first painting from the 17<sup>th</sup> century Dutch Golden Age through an introduction by Sir Norman Rosenthal. It was *Portrait of Dirck van Beresteyn* (1652) by Rembrandt's first student Gerrit Dou. Shortly thereafter, he acquired several other masterpieces from the era. The first Rembrandt that Kaplan ever purchased was *Young Lion Resting* (1638-42), while the first oil painting by the master was *Study of a Woman in a White Cap* (1640). Kaplan, who himself bid by telephone from the office of art dealer Otto Naumann, was euphoric when he won the painting, which remains a personal favorite, and at what he felt was a very attractive price. Subsequent purchases were significantly more costly. The price he paid for *Minerva in Her Study* is estimated to be 45 million dollars, making this not only his most expensive acquisition, but also the highest amount ever paid for a Rembrandt at the time.

The Leiden Collection now comprises some 250 works. Its core is made of 11 oil paintings and 2 sketches by Rembrandt, constituting the largest private collection of Rembrandts in the world. The collection also includes 10 works by the Rembrandt Studio. In his interview with *The Art Newspaper*, Kaplan mentioned that his collection expanded the most rapidly between 2003 and 2008, when he would acquire one painting per week on average. In 2007, he predicted that a financial crisis would likely occur within the following year. He consolidated his investments in order to have funds available for collecting. But to his surprise, despite the financial crisis and the apparent slowdown in the art market, prices for the classical masters did not change much. Collectors were reluctant to sell, making them even harder to acquire. To collectors of classical masterpieces such as Kaplan, these works became more like gold dust.

The Louvre exhibition of The Leiden Collection was no coincidence. To the Kaplans, Paris represents a home away from home. Their first two children were born there. The Louvre was the first museum that they took their children to visit. Many years after their donation of *Rebecca and Eliezer at the Well* by Ferdinand Bol to the iconic museum, the Louvre opened their doors for this joint exhibition. These privately owned masterpieces from Dutch Golden Age artists were finally brought to light.

There is also a special connection between China and The Leiden Collection. The Chinese artist Zeng Fanzhi actually visited the Leiden Collection, accompanied by Wendi Deng and Larry Gagosian. Kaplan recalled that Zeng spent a long time studying each painting and its details. He told Kaplan that it would be wonderful to take these paintings to China, where classical oil paintings and Rembrandt in particular are so admired. From June 17 to September 3, The Leiden Collection will exhibit some 70 works at the National Museum of China. This event will mark the first exhibition on The Leiden Collection's international tour, following its Paris debut. The works to be displayed in Beijing include *Young Woman Seated at a Virginal* by Vermeer. The next stop for the exhibition will be the Long Museum in Shanghai, the Hermitage and Pushkin museums in Russia, and the Louvre Abu Dhabi.