

最爱为自己画像的艺术家要来了，有些背景你要了解

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Poster_展览海报

莱顿收藏（The Leiden Collection）是十七世纪荷兰油画和素描作品的杰出收藏系列，由托马斯·S·卡普兰（Thomas S. Kaplan）和妻子达芙妮·莉卡纳第·卡普兰（Daphne Recanati Kaplan）倾情打造。该系列以伦勃朗的故乡莱顿命名，目前拥有超过 250 幅油画和素描作品。



Thomas S Kaplan

自幼年起，托马斯·卡普兰就深深痴迷于伦勃朗·范·莱茵（**Rembrandt van Rijn**）的绘画作品，八岁时就曾请求家人带他去阿姆斯特丹，“因为伦勃朗曾经住在那里”，他希望能尽可能多地欣赏到伦勃朗的画作，但并未想过成为伦勃朗作品的收藏家。当他的岳母、艺术家米拉（**Mra Recanati**）建议他作为历史学家可以通过训练培养对艺术收藏的兴趣，他也没有放在心上。原因之一是他相信最受他推崇喜爱的艺术作品——北方巴洛克艺术黄金时代的杰作——均已被博物馆收藏。但他从朋友诺曼·罗森塔尔爵士（**Sir Norman Rosenthal**）处惊讶地得知，他从小喜欢的艺术画作，尤其是大名鼎鼎的伦勃朗流派的作品在市面上仍有购买渠道。而从那之后通过进一步了解，他也震惊于私人收藏家们所拥有的黄金时代画作数量。



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格里特·德奥，《腿上放了一本乐谱的淑女》，1640-1644 年，莱顿收藏



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格利特·杜 (1613-1675) 《削羽毛笔的学者》 1630-32 年 椭圆形木板油画 26.3×21.2 厘米

2003 年，托马斯在 41 岁时与达芙妮踏上荷兰艺术品的收藏之旅。早在夫妇二人将关注点转移至油画之前，达芙妮就已创立了一个主要针对 20 世纪 40 至 50 年代法国和意大利现代家居设计的重要收藏系列，为夫妻二人和三个孩子打造了一个“现代主义”生活空间。依靠在个人艺术收藏领域积累的渊博学识、全面综合的方法以及追求卓越的激情，达芙妮为托马斯的荷兰黄金时代艺术收藏之旅锦上添花。

这次联袂合作呈现的莱顿收藏，是目前全球最大的荷兰艺术私人收藏集合。该系列着眼于伦勃朗流派，展示并阐述了逾五代艺术家如何通过表现人物个性和主题塑造黄金时代艺术风格。作为一次前所未有的尝试，莱顿收藏全面展现了黄金时代的历史绘画、肖像画和风俗画，规模仅次于极少数几个国家博物馆。实际上，私人收藏家所持作品数量的减少很可能使莱顿收藏成为一个无法复制的典范。



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弗兰斯·哈尔斯 (1582/83-1666) 《塞缪尔·昂普金的肖像》
1630 年 铜板油画 16.4×12.4 厘米



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伊萨克·德·汝德维尔 (1612-1648) 《身着东方传统服装的伦勃朗肖像》 1631 年 木板油画 70.8×50.5 厘米

莱顿收藏的核心是伦勃朗的十一幅油画和两幅素描——这是目前规模最大的伦勃朗作品私人收藏，以及另外十幅诞生于伦勃朗画室的油画作品。同时，该收藏系列还包括来自莱顿其他艺术家的代表作，尤其是“精细绘画”（*fijnschilders*），包括弗里斯·范·米里斯（Frans van Meris）和加布里埃尔·梅曲（Gabriel Metsu）。二人深受伦勃朗第一任学生格里特·德奥（Gerrit Dou）的影响，在十七世纪中期颇负盛名。实际上，目前世界上任何私人收藏家或公共收藏机构所拥有“精细绘画”的艺术品数量都无法与莱顿收藏中的藏品相比肩。这也为广大艺术爱好者提供了绝佳机会，去研习大师们的艺术特质，了解他们如何更广泛地影响十七世纪荷兰艺术传统。



扬·利文斯（1607-1674）《身着斗篷和头巾的男孩（巴拉丁的鲁伯特王子肖像）》
1631年 木板油画 66.7×51.8厘米



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扬·利文斯 (1607-1674) 《玩牌者》 1625 年 帆布油画 97.5×105.4 厘米

追随阿姆斯特丹与莱顿这两座城市之间的关系，莱顿收藏还囊括了其他中部城市艺术家的杰作，例如来自哈勒姆 (Haarlem) 的弗朗斯·哈尔斯 (Frans Hals)，代芬特尔 (Deventer) 的杰拉德·特·博尔奇 (Gerard ter Borch)，乌得勒支 (Utrecht) 的亨德里克·特·布吕根 (Hendrick ter Brugghen)，以及来自代尔夫特 (Delft) 的约翰内斯·维米尔 (Johannes Vermeer) 成熟风格作品中目前仅存的私人收藏。这一部分的重点在于展现 1620 年至 1690 年跨越 70 年、极富艺术创造力的时期作品对人物形象的生动刻画，尤其是肖像画、面部特写的表情画 (tronies，着眼特征研究)、风俗画和历史画。在人物肖像作品中，风景、城市景观、海景、教堂内饰等元素极为少见，或者仅作为次要元素出现，作品专注于刻画富有生命的创作对象。尽管如此，莱顿收藏的 80 多幅该类型杰作中，无论是家喻户晓的名作还是鲜为人知的小众系列，都生动展现了这一时期无与伦比的艺术高度和佳作数量。



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伦勃朗·范·莱茵及画室 《安东尼·库帕尔肖像画》 1635 年 巴西栗木油画 83.5×67.6 厘米



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伦勃朗·范·莱茵 (1606-1669) 《双眼被阴影覆盖的自画像》 1634 年 木板油画 71.1×56 厘米

莱顿收藏还拥有两幅意义非凡的伦勃朗素描作品：一幅是男性肖像的研究性绘画，另一幅是勾勒笔触颇具力度的幼狮素描。作为极富激情的野生动物、尤其是大型猫科动物爱好者，托马斯·卡普兰和达芙妮购入的第一幅伦勃朗作品便是这幅幼狮素描。

卡普兰夫妇钟爱具有很强叙事性的历史绘画，画面中讲述的故事连结古今，并涵盖西方文明中的诸多永恒主题，这对他们有重要的个人意义。抱着这样的信念，卡普兰夫妇力图找寻展现莱顿收藏深层价值的全新形式，使之既是学习的载体，也是灵感的源泉。因此，卡普兰夫妇开创了迄今为止独一无二的匿名“借阅图库”收藏方式，与四十多家博物馆的策展人和负责人展开合作，为短期特展或是长期馆藏提供大师画作的借用支持。相比创造这一无与伦比的收藏，“借阅图库”的创立让卡普兰夫妇更为激动欣喜。此外，卡普兰夫妇还通过教育项目支持展览和青年学者，并投入极大精力创建拥有大量学者研究的线上藏品目录，以多种形式兑现“回馈”的持久承诺。



约翰内斯·维米尔（1632-1675）《坐在维金纳琴旁的少女》
1670-72 年 帆布油画 25.5×20.1 厘米



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伦勃朗·范·莱茵 (1606-1669) 《双眼被阴影覆盖的自画像》 1634 年 木板油画 71.1×56 厘米



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伦勃朗·范·莱茵 (1606-1669) 《正在读书的智慧女神密涅瓦》 1635 年 帆布油画 138×116.5 厘米



伦勃朗·范·莱茵 (1606-1669) 《红衣男子肖像》 1633 年 木板油画 63.7×50.8 厘米

托马斯·卡普兰曾说：“透过历史的镜头，我们能献给伦勃朗和那些我们珍爱的艺术家们最好的礼物，便是在全球范围内激发公众对他们灿烂遗产更大的兴趣。这不仅局限于收藏领域，而是让更多人得以了解，这些古老大师艺术杰作作为西方文明和普世价值观的基石所具备的重要意义。”卡普兰夫妇希望他们的线上藏品目录能够为艺术爱好者，包括学生、收藏家和收藏领域的专业人士，提供欣赏、学习和研究的全新资源，领略荷兰黄金时代艺术家们绘画杰作的非凡风采。

除了线上藏品目录，莱顿收藏正在践行与大众分享艺术珍品的使命。经过十余年的匿名借阅，莱顿收藏中最受瞩目的藏品于 2017 年初亮相巴黎卢浮宫。卢浮宫是卡普兰夫妇第一次带孩子欣赏艺术展的地方，也是全家一直以来最喜爱的博物馆。接下来，更大规模的展览将于北京、上海、阿布扎比和其他中心城市相继亮相。随着线上藏品目录的启用和莱顿收藏的首展，托马斯和达芙妮将专注为推广伦勃朗和同时代艺术大师的作品在世界范围内建立新的桥梁，希望能贡献更多的努力，在未来重现艺术大师们的昔日荣光。

更多详情，请浏览莱顿收藏官方网站：

<http://www.theleidencollection.com/about/about-the-collector/>

Sina Collection	14 June 2017	Staff report
“The Master of Self-Portraits is Coming to China! Here are Some Facts You Need to Know”		
<p><i>Rembrandt and His Time: an Exhibition by The American Leiden Collection</i></p> <p>The Leiden Collection is an outstanding collection of Dutch oil paintings and sketches from the seventeenth century, established with passion and dedication by Thomas S. Kaplan and his wife, Daphne Recanati Kaplan. The collection is named after Rembrandt’s hometown and currently comprises over 250 paintings and sketches.</p> <p>Ever since childhood, Thomas Kaplan was fascinated by Rembrandt van Rijn's paintings. At the age of eight, he asked his family to take him to Amsterdam, “because Rembrandt lived there.” Although he wanted to see as many of Rembrandt’s paintings as possible, he never thought of becoming a collector of his works.</p> <p>When his mother-in-law, Mira Recanati, suggested that as an historian he could develop an interest in collecting art, he did not pay much attention. One of the reasons why was his belief that his favorite works of art – the northern Baroque art Golden Age masterpieces – had all been acquired by museums. But he was surprised to learn from his friend, Sir Norman Rosenthal, that his favorite paintings from childhood, especially the famous works by Rembrandt, could still be purchased. Upon further investigation, he was even more amazed to find out the number of Golden Age paintings in private hands.</p> <p>In 2003, at the age of 41, Thomas set off on the journey of collecting Dutch art with his wife Daphne. Before the couple started focusing on paintings, Daphne had already established an important collection of French and Italian modern furniture design from the 1940s and 1950s, creating a “modernist” living space for the couple and their three children. Daphne’s passion and deep knowledge accumulated in the field of art proved an even greater motivation to dive into the collecting of Dutch Golden Age pieces.</p> <p>This joint exhibition of works from The Leiden Collection represents a showing of the world’s largest private collection of Dutch art. It not only features the glorious period of Rembrandt, but also reflects the artistic styles of five generations of artists, illustrating how these have shaped the Golden Age through their choices of themes and personalities of their characters. This is a truly unprecedented attempt. The Leiden Collection comprises historical, portrait, and genre paintings from the Dutch Golden Age from every angle. The size of the collection can only be surpassed by a handful of national museums. Because the number of works owned by private collectors continues to decline, as a private collection, The Leiden Collection will be hard to replicate.</p> <p>The core of The Leiden Collection includes eleven oil paintings and two sketches by Rembrandt – the largest private collection of works by the Dutch master at present, as well as ten additional oil paintings produced by Rembrandt’s studio. The collection also</p>		

features masterpieces by other artists from Leiden, especially the “fijnschilders”, including Frans van Mieris and Gabriel Metsu. The two were deeply influenced by Rembrandt’s first student, Gerrit Dou, in the middle of the seventeenth century. In fact, the sheer number of paintings by “fijnschilders” in any private or public collection in the world is simply not comparable to that of The Leiden Collection. This exhibition also provides an excellent opportunity for art lovers to study the artistic characteristics of the masters and to explore their influence on the Dutch art tradition in the 17th century.

Following the connections between Leiden and Amsterdam, The Leiden Collection also includes masterpieces by artists from the cities in between, such as Frans Hals from Haarlem, Gerard ter Borch from Deventer, Hendrick ter Brugghen from Utrecht, and Johannes Vermeer from Delft. The Leiden Collection is the only private collection that includes Vermeer’s work from his mature period. The objective here, covering the period from 1620 to 1690, is to shed light on the vivid depiction of subjects characterizing the works from this highly creative artistic era in time – especially in portraits and pieces focusing on facial expressions (e.g. tronies, which emphasize stock characteristics), genre paintings, and historical paintings. Elements such as scenery, urban landscapes, sea views, and church interiors are rarely seen in portraits, or only appear as secondary elements. These particular pieces concentrate on the living objects. The 80 or so works emanating from The Leiden Collection, whether they be well-known masterpieces or niche series, constitute a vivid illustration of this period’s unparalleled artistic peak and productivity.

The Leiden Collection comprises two significant sketches by Rembrandt: one is a study of a man, and the other is a drawing of a young lion with powerful strokes. The latter represents the first work by Rembrandt which Thomas and Daphne Kaplan – as passionate lovers of wild animals, especially big cats – ever bought.

The Kaplans cherish highly narrative historical works. Particularly, pictures whose stories link ancient and modern societies, while covering many of Western civilization’s central themes. This is of great significance to them. Armed with this conviction, Kaplan and his wife strive to find innovative ways to share the deeper value of The Leiden Collection, seeing it not only as a vessel for learning, but also a source of inspiration. As a result, the Kaplans have created the one and only private “Lending Library”, working in close collaboration with curators and heads of over 40 museums and providing them with masterpieces and support for their short, special, and long-term exhibitions. The creation of the “Lending Library” gave the Kaplans an even greater sense of accomplishment than establishing their unique collection. In addition, the Kaplans support exhibitions and young scholars through educational programs. They have also devoted tremendous efforts to creating an online catalogue of the collection that includes inputs from a large number of experts, in fulfillment of their long-term commitment to “give back to society” in various ways.

Thomas S. Kaplan once said: “Through the lens of history, the best gift that we can dedicate to Rembrandt and those most cherished artists is to stimulate the public interest for their global heritage worldwide. This is not limited to the art collection only. Our

aspiration is to help more people appreciate the significance of these ancient art masterpieces, as the foundation of Western civilization and universal values.” The Kaplans hope that their online catalogue will provide new resources for enjoyment, learning, and research to art lovers, including students, collectors, and professionals, while enabling them to appreciate the extraordinary achievements of the Dutch Golden Age artists.

In addition to the online catalogue, The Leiden Collection has found new ways of fulfilling its mission to share art treasures with the general public. After more than ten years of lending on the basis of strict anonymity, the most important pieces from The Leiden Collection debuted at the Louvre in Paris in early 2017. The Louvre is where the Kaplans would take their children to enjoy art exhibitions for the first time, and it remains the family’s favorite museum. A series of even larger exhibitions will soon follow, including Shanghai, Abu Dhabi, and other major cities. With the unveiling of the online catalogue and the first exhibitions of The Leiden Collection, Thomas and Daphne are focusing on building new bridges around the world to promote the masterpieces of Rembrandt and his contemporaries. Their hope is to contribute even further to securing the glory and the legacy of the Old Masters with future generations.