

展览：伦勃朗和他的时代——荷兰黄金时代绘画精品展

时间：2017年6月17日至19日

地点：国家博物馆8层809

“将我比做伦勃朗！这简直是亵渎！像伦勃朗般的艺术巨匠，我们应拜倒在他面前，永远不拿他去和任何人比较！”法国雕塑大师奥古斯特·罗丹的这句感慨，想必概括了西方艺术史中无数艺术大师的心声。

11幅伦勃朗真迹驾临

王加

小城莱顿 大师的绘画起点

在距2014年“永恒的思想者”——罗丹雕塑回顾展“完成近3年之后，我们终于有幸将伦勃朗请进国家博物馆。作为全球第十七世纪荷兰黄金时代绘画作品最丰富的私人收藏之一，美国莱顿收藏馆携11幅伦勃朗真迹亮相于国家博物馆“伦勃朗和他的时代——美国莱顿收藏馆藏品展”特展开始了。尽管在整个展览展出的六个主题74幅作品中，伦勃朗本人真迹的比重不足1/7，但作为荷兰国宝级的巴洛克时期绘画巨匠，考虑到展品高昂的价值和保险金额，11幅伦勃朗作品在同一展览集中呈现在全国范围内绝对前无古人。

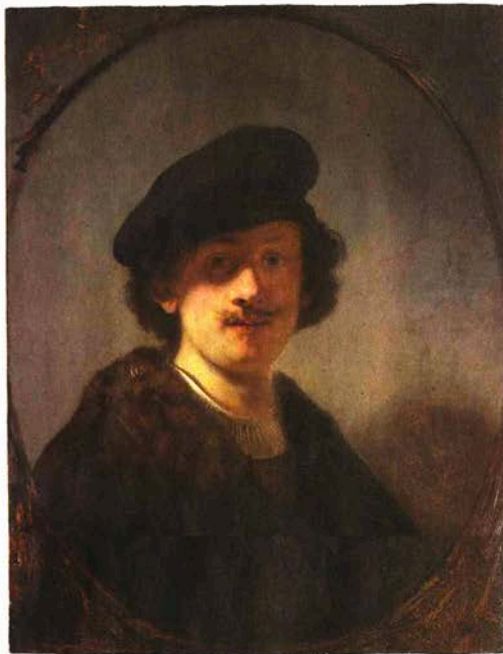
在全世界各大博物馆竞相举办的伦勃朗特展中，大都聚焦大师黄金期和晚年的成熟作品。而他在初出茅庐，还未曾离开家乡莱顿前往阿姆斯特丹闯荡时的早年作品极少能一睹真容。本次特展中集中呈现的11幅创作于1624至1645年的伦勃朗作品，不仅有机会让艺术爱好者来品味大师从初出茅庐到功成名就这20余年中所经历的绘画技巧的成熟与改变，更能通过这些作品映射伦勃朗前半生最意气风发的人生境遇和创作状态。

伦勃朗·哈尔曼松·凡·莱恩于1606年7月15日出生于距荷兰首都阿姆斯特丹25公里的小城莱顿，而美国莱顿收藏馆现有的11幅伦勃朗作品中，不乏其青年时期在莱顿创作的画作，莱顿收藏也因上述两个原因而得名。身为磨坊主的儿子，家中并无任何绘画渊源，但伦勃朗却对绘画颇为喜爱，甚至在14岁考上莱顿大学学习古典文学之后不久，出于对绘画的兴趣而弃学从画。在进入雅各布·斯万登伯格的工作室做了3年学徒，只身前往阿姆斯特丹师从彼得·拉斯特曼深造半年后，年仅19岁的伦勃朗与他的好友画家、比他年轻一岁的扬·列文斯在故乡莱顿合伙开设了工作室（扬·列文斯的自画像同属莱顿收藏，得以在此次特展中呈现），并于1627年开始正式招收学生。次年，伦勃朗首位高徒格罗特·德奥正式拜入伦勃朗门下，在本次展览中也收集了他的9幅作品。直至1631年末移居阿姆斯特丹，伦勃朗的莱顿时光才最终画上中止符。可以说，家乡莱顿是这位荷兰巴洛克绘画巨匠迈进大师之门的起点。

早期作品被歌德誉为“思想者”

在本次特展中，他于1624—1625年间刚刚开设工作室期间的同一系列作品《三位乐师》《听觉的寓言》、《昏迷中的病人》《嗅觉的寓言》以及《结石手术》《触觉的寓言》集中亮相。其中《昏迷中的病人》《嗅觉的寓言》更是因画中病人头顶上带有伦勃朗早年亲笔签名“RB”而弥足珍贵。

对比其成熟期以及晚年的作品可以发现，在上述三幅作品中，既没有他壮年鼎盛时所喜爱描绘的华丽服饰，也没有晚期潦倒时作品中的深刻与深邃，传承于卡拉瓦乔的光影明暗对照法也尚属实验阶段。然而，年方弱冠却天赋异禀的伦勃朗在两位老师不足4年的专业调教之后，已经熟练地掌握了把控画面的故事性，以及对人物神态的精准刻



《眼罩上阴影的自画像》1634

画。这一特征比他晚近2个世纪的德国哲学家歌德给予重点关注。歌德在看完他1633年创作的版画《好撒玛利亚人》之后将其誉为“思想者伦勃朗”。他认为，伦勃朗画中最关键的元素在于“他不仅关注画中的主角，且将围绕在他身边的小人物都紧密结合在同一情景中，从这点来看，他所描绘的事件能够完全重构成当代情境。”

艺术天才的诞生轨迹往往是与众不同的，不仅要兼收并蓄，还必须树立起鲜明的个人风格。就读古典文学对历史题材的熟识；从恩师雅各布·斯万登伯格吸收了对历史和宗教题材作品的创作要领；鉴于伦勃朗本人从未离开过荷兰，他对描绘光影明暗画法的独到之处也从曾留学意大利3年的老师彼得·拉斯特曼身上获益匪浅（彼得·拉斯特曼的《大卫将约押的信交给乌利亚》也在本次展览中展出）。这些看似互不相关的求学经历相结合，促成了一代大师最初的成长。

“自拍狂人”的自画像

凡提到伦勃朗的代表作品，就不能不涉及他的自画像。身为一位享誉世界的“自画像狂人”，伦勃朗存世的自画像多得有点儿像17世纪的“手机自拍照”。在他63岁璀璨的艺术人生中，共创作了近百张自画像（据不完全统计，包括50幅油画，32幅版画和7张素描）。梵高曾说：“人们都说，而且我很愿意相



《嗅觉的高音》1624-25



《穿金边斗篷的少女》1632



《老人肖像（可能是拉比）》1645



《书房中的女神密涅瓦》1635

对细节的追求近乎偏执

除自画像外，伦勃朗最令世人惊叹的便是他赖以成名的肖像画。本次展览展出的《红衣男子像》、《穿金边斗篷的少女》、《书房中的女神密涅瓦》，他与工作室共同完成的《安东涅·库帕尔肖像》皆与《眼罩上阴影的自画像》创作于同一时期。无论是《红衣男子像》中的须发、《穿金边斗篷的少女》中模特开衫的金色缝边、《安东涅·库帕尔肖像》颈部围绕的白色针织项巾，还是《眼罩上阴影的自画像》本人身披外套的皮革毛绒质感，这几幅伦勃朗明暗对照法的基础上，将卡拉瓦乔视觉冲击力与戏剧张力的高光调整为更贴近日常生活光线的渐变氛围。在弱化强烈冲突的同时，通过光影的明暗变化突出人与环境相结合的空间感和立体感。能在而立之年达到如此绘画功力，伦勃朗成为当时阿姆斯特丹首屈一指的肖像画家也就不足为奇了。

这其中，尤以1635年的《书房中的女神密涅瓦》堪称伦勃朗早期作品的经典。披散双肩的金发，金色披风的华丽与立体感，裙装与桌布等布料的质感与垂感，不满30岁的伦勃朗对物体材质的精确描绘已达炉火纯青之境。更值得一提的是，整个画面用一束高光点亮智慧女神密涅瓦阅读时的瞬间，凸显了伦勃朗在继承卡拉瓦乔光影明暗对照法的基础上，将卡拉瓦乔视觉冲击力与戏剧张力的高光调整为更贴近日常生活光线的渐变氛围。在弱化强烈冲突的同时，通过光影的明暗变化突出人与环境相结合的空间感和立体感。能在而立之年达到如此绘画功力，伦勃朗成为当时阿姆斯特丹首屈一指的肖像画家也就不足为奇了。

《夜巡》后潦倒却仍坚持自我

纵观伦勃朗的艺术人生，以他1642年所创作的传世经典《夜巡》为分水岭来划分是最为恰当的。从小城莱顿来到阿姆斯特丹发展一埠成为当时全城最热的右画家，创作《夜巡》前的伦勃朗可谓风光无限。我个人认为，伦勃朗之所以在西方艺术史上有着如此举足轻重的地位，源于他在完成《夜巡》后从巅峰走向潦倒仍坚持自我艺术风格的魄力和胆识。饱受争议的《夜巡》导致订单寥寥，夫人莎斯姬去世和最终破产的生活窘境，仍不能动摇伦勃朗忠于自我风格且并不刻意迎合市场好恶的决心。《夜巡》前的伦勃朗注重描绘华丽美，而《夜巡》后的他则专注于不加粉饰的写实和深邃的情感刻画。这个画风趋势的转变从展出的1640年《白裙妇女像习作》便可初寻蛛丝马迹，并从两幅1645年的习作《老人（可能为拉比）肖像》和《少女头像》得到充分证实。

11幅伦勃朗真迹的集中呈现，堪称一部浓缩的画家前半生自传，能够让观者切身感受到在不同时期和不同心境时，这位绘画大师通过画笔所记录下来的心路历程。“我曾受益于三位大师：自然，委拉斯开兹和伦勃朗。”这是西班牙绘画巨匠弗朗西斯柯·戈雅的书信写给伦勃朗的艺术家们，又岂止罗丹和戈雅二人？

零距离接触这位荷兰国宝级绘画巨匠真迹的观者，在欣赏他精湛绘画技巧的同时，切记站在画面，细细品读这位罗丹口中的巨匠通过手中的画笔所讲述的人生故事。

“11 Authentic Works by Rembrandt are Here!”

Exhibition: Rembrandt and His Time – an Exhibition by the American Leiden Collection

Opening: June 17, 2017

Location: South Hall 8, National Museum of China

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“‘Comparing me to Rembrandt!’ That would be an insult to him! Before masters such as Rembrandt, we should all prostrate ourselves. He should never be compared with anyone!” With these words, French sculptor Auguste Rodin spoke the mind of countless art masters in the history of Western art.

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Leiden, where the master began his journey

Nearly three years after the 2014 exhibition “Eternal Thinker – A Rodin Sculpture Retrospective”, we finally have the honor of welcoming Rembrandt into the National Museum of China. As the largest private collection of 17th century Dutch Golden Age paintings in the world, the American Leiden Collection has brought 11 authentic works by Rembrandt to be displayed in the museum. “Rembrandt and His Time: Masterpieces from The Leiden Collection” has officially been launched. The number of Rembrandt pieces actually represents less than a seventh of the 74 works, organized in 6 themes, which comprise this exhibition. However, given his status as a national treasure and master of Dutch Baroque painting, as well as taking into account the high value of the works and the cost of insurance, this show of Rembrandt’s work in one single exhibition open to a whole nation is truly unprecedented.

In most special exhibitions dedicated to Rembrandt that have been held in major museums around the world, the focus always tends to be on the master’s golden age and the mature works of his later years. The works of his fledgling years, before leaving his home in Leiden for Amsterdam, have in fact rarely been seen. This exhibition presents 11 paintings by Rembrandt from 1624 to 1645, and reflects the evolution in his painting skills from the early works to the peak of his success some twenty years later, including the vigorous spirit characterizing the first half of his life.

Rembrandt Harmenszoon van Rijn was born on July 15, 1606 in the town of Leiden, 25 kilometers from the capital Amsterdam. Out of the 11 works by Rembrandt that The Leiden Collection has assembled, a significant number were actually produced during his youth in Leiden. The Leiden Collection was named so for both of these reasons. As a miller’s son, Rembrandt did not have any artistic origins in his family but was nonetheless very keen on painting. Soon after being admitted to the University of Leiden,

his interest in the arts forced him to change course. He became an apprentice to Jacob van Swanenburgh, with whom he spent three years. After another apprenticeship of six months with the painter Pieter Lastman in Amsterdam, 19-year-old Rembrandt opened a studio in Leiden with his friend and colleague Jan Lievens, who was one year younger than him (self-portraits by Jan Lievens from The Leiden Collection are also featured in the exhibition). Starting in 1627, Rembrandt began to accept students – among them Gerrit Dou, who joined in 1628. There are 9 paintings by Gerrit Dou in this exhibition. Rembrandt moved to Amsterdam at the end of 1631, putting an end to his Leiden years. One could say that his hometown of Leiden represents the starting point of the Dutch Baroque painting master.

Praised by Goethe as a “thinker” because of his early works

The exhibition includes three paintings from the same series, which were produced between 1624 and 1625, when Rembrandt had just started his studio: *Three Musicians (Allegory of Hearing)*, *Unconscious Patient (Allegory of Smell)*, and *Stone Operation (Allegory of Touch)*. *Unconscious Patient (Allegory of Smell)* is the most precious because of the “RH” signature placed by Rembrandt just above the patient.

Compared with works from his mature period, these three pieces focus less on his love for beautiful costumes, which so characterized his prime years, or the depth of his later works. The light, shade, and contrast painting, inherited from Caravaggio, remains at an experimental stage. However, as a talented teenager, and following a mere four years of professional training under two teachers, Rembrandt seems to have already mastered storytelling and the fine depiction of his characters’ expressions. Such skills were noticed by the German philosopher Goethe, almost two centuries later. Goethe referred to him as “the thinker Rembrandt”, after seeing his etching *The Good Samaritan* of 1633. He argued that the most critical element of Rembrandt’s style was his deep concern, not only for the painting’s protagonist, but also for the common people around who are tightly integrated into the scene. From this point of view, the depictions were indeed complete reconstructions of the events.

Art geniuses often espouse different development trajectories. They have to learn from various old masters, but also establish a distinctive personal style. For Rembrandt, studying classical literature gave him the knowledge of historical subjects, while following Jacob van Swanenburgh allowed him to absorb the creative essentials from historical and religious themes. Although Rembrandt never left the Netherlands, he learned how to master the contrast of lights from his teacher Pieter Lastman who spent three years in Italy (his work *David Gives Uriah a Letter for Joab* is also featured in this exhibition). These experiences all marked Rembrandt’s fledgling years.

Portrait of a “Selfie Addict”

In order to shed light on the representative works of Rembrandt, one simply has to look at his self-portraits. The Dutch master was obsessed with this type of painting – arguably the 17th century equivalent of today’s mobile phone selfies. Over the course of his

brilliant artistic life spanning some 63 years, Rembrandt produced close to a hundred self-portraits (including around 50 oil paintings, 32 prints, and 7 drawings). Van Gogh once declared: “people say, and I am willing to believe it, that it is hard to understand oneself. But in fact, *painting* oneself is more difficult.” Many of Rembrandt’s existing self-portraits, which were painted in the 17th century before cameras were invented, provide great insight into the evolution of his technique and the reality of his inner world across different periods, in ways that are more vivid than any historical record.

I have seen several self-portraits by Rembrandt from his later years, but have yet to see a significant number from his earlier period. The most spectacular and representative, *Self-Portrait at the Age of 34*, was painted in 1640 and is currently displayed in the National Gallery in London. This current exhibition features Rembrandt’s *Self-Portrait with Shaded Eyes*, painted in 1634.

The special exhibition “Rembrandt and the Dutch Golden Age”, held in Budapest in 2005, included his self-portrait painted in 1629. This piece was produced before his Amsterdam years when he was only 23 years of age, looking simple and unadorned. In his *Self-Portrait with Shaded Eyes*, painted in 1634, Rembrandt looks a lot more mature and confident. On July 2 1634 in Amsterdam, he married Saskia van Uylenburgh, the niece of an art dealer who used to support him. She came from a wealthy noble family. Around the same time, Rembrandt also joined the local guild of St. Luke’s, which enabled him to teach and to take on apprentices as a self-employed artist. 1634 proved to be a fruitful year for Rembrandt, as evidenced by this particular self-portrait that shows the vigorous spirit of the 28-year-old.

A quasi-obsessive attention to detail

In addition to self-portraits, his acclaimed portrait paintings are also presented in this exhibition. Among them, *Portrait of a Man in a Red Coat*, *Young Girl in a Gold-Trimmed Cloak*, *Minerva in Her Study*, and *Portrait of Antonie Coopal* by the Rembrandt studio, were all produced at the same time as *Self-Portrait with Shaded Eyes*. Whether it be the hair in *Portrait of a Man in a Red Coat*, the golden seam of the cardigan on the model in *Young Girl in a Gold-Trimmed Cloak*, the knitted white scarf around the neck in *Portrait of Antonie Coopal*, or the texture of the plush fur coat in *Self-Portrait with Shaded Eyes*, all shed great light on the Dutch master’s quasi-obsessive attention to detail and extraordinary precision. These paintings were commissioned shortly after Rembrandt’s arrival in Amsterdam.

Minerva in Her Study is a classic piece from Rembrandt’s early works. The subject’s tumbling blonde hair, gorgeous three-dimensional golden cloak, and the texture and drape of the fabric of her skirt as well as the tablecloth, clearly demonstrate that before turning 30, Rembrandt had already reached the pinnacle in terms of technique – specifically the depiction of textures of various objects. It is also worth noting that in order to paint a beam of light shining on Minerva, Rembrandt used the technique based on Caravaggio’s light *chiaroscuro*, but adjusted the high visual impact and dramatic tension of the high light to more atmospheric candle light. While making the contrast

subtler, he also utilized the changes in light and shadow to emphasize the sense of space and dimension. Given such mastery at barely thirty years of age, it is no wonder that Rembrandt had become Amsterdam's leading portrait painter of the time.

Kept true to himself and remained poor, even after the commission of The Night Watch

The Night Watch represented a watershed moment in Rembrandt's artistic life. Coming from the little town of Leiden and becoming the most sought-after painter in Amsterdam, his life before this particular painting was quite prosperous. In my opinion, the reason why Rembrandt has remained on such a pedestal in the history of Western art is because of his courage to persevere with his own style despite becoming poor after this commission – a controversial piece that led to a significant slowdown in commissions. Even then, hit by both the death of his wife Saskia and his financial problems, Rembrandt kept true to himself and never sold out to the market. Before *The Night Watch*, his focus was set on beauty and magnificence. After that piece, he went on to concentrate on realism and the depiction of profound emotions. Traces of such a shift can be found in his *Study of a Woman in a White Cap* (1640), *Portrait of an Old Man (Possibly a Rabbi)* (1645), and *Head of a Girl* (1645), which all serve as proofs.

The collective appearance of these 11 Rembrandts represents as concise an autobiography of the master's first half of life as ever seen. Through these paintings, viewers can experience the trajectory of his travel in time and emotion. "I have benefited from the three Great Masters: nature, Velazquez, and Rembrandt," once confessed the iconic Spanish painter Francisco Goya. Yet the list of artists that have benefited from the Dutch master extends far beyond just Rodin and Goya.

For visitors who will enjoy the works of this Dutch national treasure within touching distance, and be exposed to his extraordinary painting technique, please do not forget to pay close attention also to the stories told by the brushstrokes of the great master.