



## 伦勃朗 维米尔携荷兰黄金时代艺术来华展出

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**编者按：**继法国卢浮宫后，“荷兰莱顿艺术展：伦勃朗和他的时代”将于6月17日在中国国家博物馆，9月23日在上海龙美术馆，以及卢浮宫阿布扎比分馆相继展出。此次展览为美国商业巨头的私人收藏，展出的30幅绘画作品几乎涵盖了荷兰黄金时期的艺术风格。



法国卢浮宫展览现场

即将登陆中国的“荷兰莱顿艺术展：伦勃朗和他的时代”从美国商业巨头托马斯·卡普兰（Thomas Kaplan）及其妻子达芙妮·雷卡纳蒂·卡普兰（Daphne Recanati Kaplan）所积累的莱顿收藏（Leiden Collection）精选而出，参观者可以一

次饱览荷兰莱顿地区的黄金时代最伟大的画家的30幅绘画作品，其中包括伦勃朗（11幅，包括1幅最新归到伦勃朗名下的作品），维米尔（1幅，这也是维米尔作品首次在国内展出），以及荷兰风俗画家扬·斯特恩（Jan Steen）、弗انس·哈尔斯（Frans Hals）等重量级艺术家，几乎涵盖了荷兰黄金时期的各种艺术风格。他们的这批收藏也被认为是17世纪荷兰绘画最大的私人收藏。



托马斯·卡普兰在卢浮宫

### 莱顿的伦勃朗和荷兰的黄金时代

1606年，伦勃朗出生于荷兰莱顿，他留给世界的图像除了那张为自己惹来官司的“夜巡”外，还有一系列惊人的自画像，这些自画像像是伦勃朗的自传，展示了他从一个年轻、英俊、时髦的成功画家，到孤独的老人。此次“荷兰莱顿艺术展：伦勃朗和他的时代”展览中，观众可以看到一张伦勃朗28岁的自画像，此时的艺术家生活在阿姆斯特丹，英姿勃发的他跻身主要肖像画家的行列，这一年他与一名富有的姑娘结婚置业，并且开始了自己的艺术收藏。



伦勃朗，自画像（28岁），1634

伦勃朗从1621年投身绘画，并在1624年获得了在荷兰当时最著名的画家彼得·拉斯特曼（Pieter Lastman，1583 -1633）在阿姆斯特丹的画室中当学徒的机会，

在学习过程中他基本掌握油画、素描和蚀刻画的技术并发展了自己的风格，与同门好友扬·列文斯（Jan Lievens）在家乡莱顿开画室招徒作画。



扬·列文斯，玩纸牌的人，1625

与很多其他荷兰黄金时代的艺术家不同，伦勃朗的很多作品给人一种深暗的棕色，却在亮部以闪光的颜色形成生动的对比，这种被誉为“地窖之光”的光线令人炫目，

与荷兰黄金时代第一位杰出艺术家哈尔斯的肖像呈现给人一种真实的快感不同，伦勃朗的画却能表现更多，观者似乎能够从他的绘画中感觉出对象的热情、孤独和苦难，甚至通过画面中对象的眼睛洞察其内心。



伦勃朗，阅读的智慧女神，1635



伦勃朗，女子头部，1645

1642年，伦勃朗的第一任妻子去世，而日后被认为是其代表作的“夜巡”因为未按要求排列志愿民兵的群像而招致不满，被告上法庭。这使他在公众中的声望下降，并开始负债。14年后，他宣布破产，他的房屋和藏品均被拿去拍卖。1669年，伦勃朗去世之时，除了一些旧衣物和绘画用具外，几乎没有任何财产。



伦勃朗，老年男子肖像，1645

与伦勃朗绘画中隐含的恢弘的悲剧性不同，另一位出生于莱顿的画家扬·斯特恩的作品则反应了生活中幽默的场景。扬·斯特恩以经营客栈为业，绘画是他的副业，这也就给了他足够的机会去欣赏宴饮作乐的愉悦人群，其鲜明温暖的色彩让人难以忘怀。



扬·斯特恩，饭后娱乐，1660

除此之外，从莱顿走出的画家伦勃朗的学生格里特·德奥（Gerrit Dou）、费迪南德·波尔（Ferdinand Bol）等，他们的作品与伦勃朗的情调并不相同，更擅长表现日常生活的场景，但精神却与伦勃朗接近。

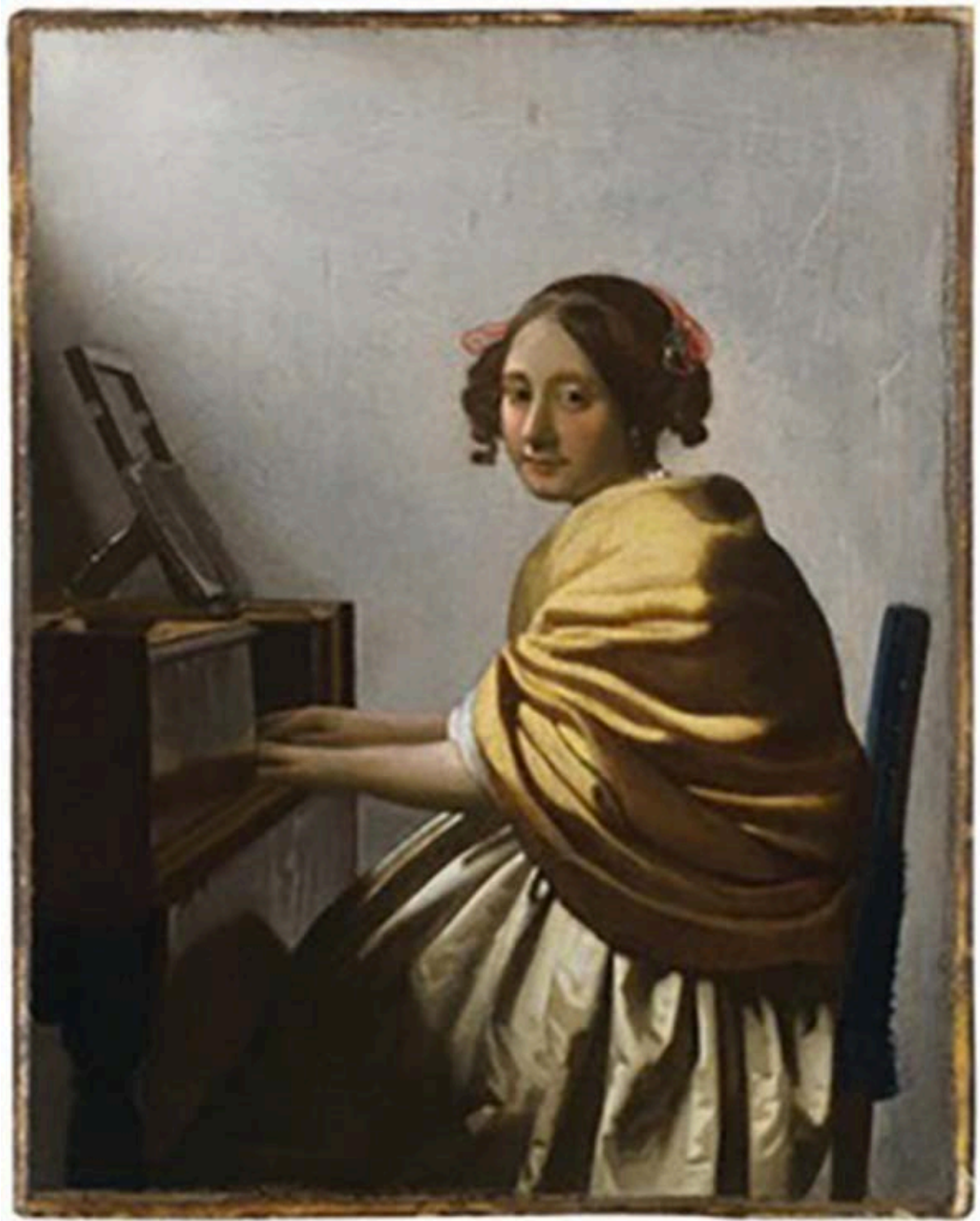




格里特·德奥，艺术家窗口的猫，1657

在伦勃朗之后，荷兰黄金时代另一名最伟大的艺术家非维米尔莫属，他的作品并没有宏大的场面，朴素而平实的柔和画面中却可以表达物体的质感。维米尔也是观察日常生活最敏锐的画家之一，他对室内场景的迷恋也是独一无二的，他拒绝了传统

绘画中对战斗、神话、殉道等大场面和嘈杂色彩的描绘，而描绘普通人生活空间的静谧之美。通过这些作品，也正反应出荷兰黄金时代富足、优渥的生活。



维米尔，静坐的女子，约1670-1672

## 卡普兰收藏的荷兰黄金时代

在这批荷兰黄金时代的收藏中，最令卡普兰引以为豪的是11幅伦勃朗的作品，当他6岁时第一次看到伦勃朗的画便被深深吸引，除了荷兰莱顿地区的艺术家之外，卡普兰还收藏有维米尔、哈尔斯等荷兰黄金时代艺术家的作品。

卡普兰在此前接受媒体采访时表示，在2003到2008年间，“我们平均每周收藏一幅画”，并且有时候一次收藏三至四幅作品。



Jacob van Loo，阅读的男子，1650

苏富比（北美和南美区）董事长乔治·沃赫特（George Wachter）谈及卡普兰，认为他有一种“收藏的前瞻力量”，并且补充到，“如果其他人想买荷兰莱顿的画，我只能祝他好运了。”佳士得副主席本·霍尔（Ben Hall）认为，卡普兰并不是一个短期的艺术投资者，他的收藏行为足见他的“决心和勇气”。



Godefridus Schalcken，青年男女在维也纳阅读，1688-92

在超过14年的收藏经验中，卡普兰偶尔现身拍卖行，或通过电话委托的形式收购艺术品。但他也探索了一套非常具体的收藏作品方式，在更多的时候，他会从伦敦或纽约的私人经销商直接购买。不过一旦拍卖会上出现顶级的作品，卡普兰会敏感地发现它们，并且坚定地将其买下。2007年，卡普兰就曾为哈尔斯一件罕见的Samuel Ampzing肖像与其他买家展开角逐，并最终高于估价2倍的价格获得了这件作品。



哈尔斯，Samuel Ampzing肖像，1630

但卡普兰也透露了自己仅花费了500万美元获得了伦勃朗1624年的作品“无意识病人—气味预言”（Unconscious patient-Allegory of Smell）。这件作品由新泽西一家名叫Nye&Company的小型拍卖行在郊区地下室发现，且当时卖家对这件作品一无所知，没有任何头衔和艺术家归属，估价仅仅500美元。两位有经验的法国经销商认定其为伦勃朗的作品，并以100万美元收购了该作品，隔天就卖给了卡普兰。这件作品是伦勃朗描绘感官世界的五张作品之一，这五张作品现存三张，而卡普兰拥有其中的两张。



伦勃朗，无意识病人—气味预言，1624

如今，卡普兰首次将这些购于拍卖行或是私人收藏的绘画在公共领域展出，希望有更多的人可以分享自己看到这些画的快乐。

而在卢浮宫展出之际，卡普兰将伦勃朗学生费迪南德·波尔（Ferdinand Bol）的画作“瑞贝卡和伊莉莎在井边”（Rebecca and Eliezer at the Well，1645-1646）捐赠给卢浮宫。据悉，这件作品是卡普兰于2009年用130万欧元收购的。那时候，他还不知道，他当时的竞争对手之一，就是卢浮宫。卡普兰表示：“我们的策略是，如果我们知道有博物馆也筹措到足够资金来竞争某幅作品，我们不会夺人所爱。”



费迪南德·波尔，瑞贝卡和伊莉莎在井边，1645-1646

后来，当他得知自己的竞争对手是卢浮宫，卡普兰提出将这幅作品长期租借给对方。卢浮宫通常也不会自己的展厅中展示租借的画作，但这幅作品是一个例外，2010年起，它就展示于卢浮宫的荷兰绘画展厅。而今，它将成为其永久的居所。“这是个意外，”卡普兰表示，“它本来就该在那里的。”

“荷兰莱顿艺术展：伦勃朗和他的时代”将于2017年6月17日至9月3日在北京国家博物馆，2017年9月23日至2018年2月25日在上海龙美术馆（西岸馆）展出。

卡普兰荷兰黄金时代收藏：



Isaac Jouderville，伦勃朗肖像，1631





格里特·德奥，写作的学者，1635



扬·列文斯，戴斗篷和头巾的男孩，1631



扬·斯特恩，弹琴的自画像，1664

**“Rembrandt and Vermeer come to China with masterpieces from the Dutch Golden Age”**

*Editor: Following the conclusion of its exhibition at the Louvre, “Rembrandt and His Time – An Exhibition by The Leiden Collection” will be unveiled at the National Museum of China on June 17. The show will then open at the Long Museum of Shanghai on September 23, and later on at The Louvre Abu Dhabi. It represents the most important part of the private collection of an American business tycoon. The 70 paintings exhibited cover almost all of the artistic styles of the Dutch Golden Age.*

The forthcoming “Rembrandt and His Time – An Exhibition by The Leiden Collection” will showcase carefully selected pieces from The Leiden Collection, which was established by the American business tycoon Thomas S. Kaplan and his wife Daphne Recanati Kaplan. Visitors will be able to feast their eyes on some 70 paintings by masters of the Dutch Golden Age, including 11 works by Rembrandt (one of them was recently attributed to him), one piece by Vermeer (which will mark the first time that his work is exhibited in China), works by genre painter Jan Steen, and paintings by Frans Hals – thereby encompassing almost every artistic style from that era. This collection is regarded as the largest private collection of 17<sup>th</sup> century Dutch paintings.

*Rembrandt of Leiden and the Dutch Golden Age*

Rembrandt was born in 1606 in the town of Leiden in the Netherlands. In addition to *The Night Watch*, which plunged him into a lawsuit, he also left to the world a series of outstanding self-portraits. These represent a form of autobiography of the Dutch master, depicting him from the young, handsome, stylish and successful painter, to the lonely old man of his later years. Featured in this exhibition is the self-portrait of a 28-year-old Rembrandt, when he was an artist living in Amsterdam. Spirited and full of aspirations, he was among the major portrait painters of the time. He married a wealthy young woman and began his self-portrait collection that same year.

Rembrandt started his painting career in 1621. He became an apprentice to the renowned Dutch painter Pieter Lastman at his Amsterdam studio in 1624. During his studies, he learned the skills of oil painting, sketching and etching, and developed a style of his own. He later opened a studio with his close friend Jan Lievens in their hometown of Leiden, and started accepting students. Unlike many other Dutch Golden Age artists, Rembrandt used a dark brown color as background in many of his works, but illuminated some parts of the canvas to form a vivid contrast. This technique is known as “cellar light” and is quite dazzling.

More emotions arguably can be felt through Rembrandt’s paintings than realistic pleasure can be derived from works by Hals, the first outstanding portrait painter of the Dutch Golden Age. Viewers can sense the passion, loneliness, and suffering of Rembrandt’s characters – even seeing right into their souls through their eyes on the paintings.

Rembrandt's first wife died in 1642. *The Night Watch* later became a source of legal trouble, despite being regarded as one of his most iconic works. At the crux of the issue was the claim that the order of the militias on the painting had not been arranged according to instructions. This greatly affected Rembrandt's reputation and his debts started to accumulate. He declared bankruptcy 14 years later. His houses and collections were subsequently auctioned off. When Rembrandt died in 1669, he hardly owned anything except for some old clothes and paintings.

In contrast to the tragedies that were implied in many of Rembrandt's paintings, another painter born in Leiden, Jan Steen, reflected the more humorous scenes of life. Jan Steen was an inn-keeper who painted as a side activity. Through his main occupation, he had plenty of opportunities to observe people feasting and enjoying themselves, which gave his paintings exceptional warmth and brightness.

Rembrandt's students, who were also artists from Leiden, such as Gerrit Dou and Ferdinand Bol, developed different styles from the master's. They specialized in depicting scenes of ordinary life, yet their paintings kept a spirit akin to Rembrandt's.

Vermeer was another major Dutch Golden Age artist. His works did not include grand scenes, but focused on the texture of objects in a simple and harmonious style. Vermeer was also one of those painters who had a keen eye for life. His obsession with domestic scenes was quite unique. He rejected the traditional themes of warfare, mythology, martyrdom, and other imposing scenes, and chose instead to depict the quiet beauties of ordinary life. These works also reflected the affluence and colorfulness of the Dutch Golden Age era.

#### *The Dutch Golden Age as collected by Kaplan*

In his Dutch art collection, the pieces that Thomas Kaplan is most proud of are the 11 works by Rembrandt. His deep attraction to the master's paintings can be traced back to his childhood – at age 6. In addition to works by Leiden artists, Kaplan also collects other Dutch Golden Age painters, such as Vermeer and Hals.

In an interview, Kaplan revealed that between 2003 and 2008, he would on average acquire one painting per week – and, occasionally, even three to four at a time. Speaking about Kaplan, the Chairman of Sotheby's North America and South America, George Wachter, shared that "he has foresight when it comes to collecting." He added: "If anyone else would want to buy the Leiden paintings, I could only wish them good luck." Vice president of Christie's Ben Hall believes that Kaplan is not a short-term investor, and that his collecting method actually reflects his "courage and determination". Throughout his 14 years of collecting, Kaplan sporadically appeared at auction houses, or bought art by telephone commission. But he also followed a very specific collecting method in buying directly from private dealers in London or New York. Once top works would appear at an auction, he would be able to get a feel for them and bid decisively. In 2007, Kaplan entered into a bidding war to secure *Portrait of Samuel Ampzing* by Hals and won the work by paying double the starting price.

Kaplan also disclosed that he had spent just \$5 million on *Unconscious Patient (Allegory of Smell)*, a work by Rembrandt from 1624-1625. This painting was discovered in a cellar and sold at a small auction house called Nye & Company based in New Jersey. The seller did not know anything about it. Without a title or an attribution, the piece was only priced at \$500. Two experienced French art dealers realized that it was a Rembrandt and bought it for \$1 million. They sold it to Kaplan a day later. The painting belongs to the Dutch master's "Senses" series. Four of the series' five works have survived and Kaplan now owns three of them.

The Louvre exhibition represented the first time that Kaplan's collection – acquired at auction and from other private collections – was publicly exposed (the Kaplans had been lending their collection anonymously to date). The couple's aspiration is to share their joy of admiring these paintings with as many people as possible.

During the Paris show, Kaplan donated *Rebecca and Eliezer at the Well* by Ferdinand Bol to the Louvre. It was reported that Kaplan had acquired this work at auction in 2009 for 1.3 million euros. He did not know at the time that one of his competitors was the French museum. "If we know that a museum has secured enough funds to compete for a piece of work, our policy is that we will not enter into a bidding war with them," said Kaplan.

When he ultimately learned the identity of his competitor, Kaplan offered the piece to the Louvre as a long-term loan. The museum typically would not display any loaned works in its halls, but made an exception. The painting has been exposed in the Louvre's Dutch exhibition hall since 2010. From now on, this will be its permanent home. "It was meant to be there," said Kaplan.

*"Rembrandt and His Time – An Exhibition by The Leiden Collection" will be on display at the National Museum of China from June 17 until September 3, 2017, and at the Long Museum, West Bund in Shanghai from September 23, 2017 until February 25, 2018.*