



国家博物馆大展| 除了维米尔，谁还配 与伦勃朗共处一室

2017-06-17



6月16日，“莱顿收藏”（The Leiden Collection）与中国国家博物馆共同呈现的“伦勃朗和他的时代：美国莱顿收藏馆藏精品展”开幕。这是“莱顿收藏”首次全球巡展，也是荷兰黄金时代画作在中国有史以来最大规模的一次展示。莱顿收藏管理人劳拉·耶格尔（Lara Yeager-Crasselt）精选肖像画、历史画及风俗画三大主题，重现荷兰黄金时代的艺术创造力。11幅伦勃朗（Rembrandt）的画作，约翰内斯·维米尔（Johannes Vermeer）的《坐在维金纳琴旁的年轻女子》（Young Woman Seated at a Virginal）、扬·利文斯（Jan Lieveus）以及伦勃朗的第一个学生格里特·德奥（Gerrit Dou）等70余件艺术作品亮相国博。

我们会为大家集中介绍上面红色文字内容





展览开幕导览现场

除了伦勃朗,维米尔以外到底展了什么？

此次展览的画册和海报宣传选用了扬·利文斯的作品，他与伦勃朗是同时期的画家，也是同画室的工作伙伴。在莱顿时期早期，二人亦敌亦友，收藏家们也认为利文斯与伦勃朗水平相当，并对于“谁是更成功的艺术家”各执一词。

感官系列作品揭示了伦勃朗和同期画家扬·利文斯(Jan Lievens, 荷兰, 1604-1674)的关系。虽然伦勃朗可能看过很多以此为作品的主题(特别是版画)，但激发他下笔创作的，很可能就是利文斯。不管他们早期的关系如何，我们可以从相似的卡拉瓦乔风格中推测出，伦勃朗想要和列文斯进行比拼。本次展览也展出了列文斯的4件作品。



此次展览画册



策展人梅丽莎讲述扬·利文斯的作品



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扬·利文斯《自画像》(Self-Portrait)，约1629-1630年，木板油画，42×37厘米



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伦勃朗·范·莱茵《双眼被阴影覆盖的自画像》(Self-Portrait with Shaded Eyes) , 1634年,
木板油画, 71.1×56厘米

利文斯和伦勃朗是同乡，比伦勃朗小一岁，但成名却比伦勃朗早。他从8岁开始习画，最早在莱顿学习，后来到阿姆斯特丹，跟随拉斯特曼学习了两年。1619年，12岁的利文斯就以独立画家的身份在莱顿出师了。而当时，伦勃朗还在拉丁学校读书，为上大学做准备——尽管从长远来看，此时奠定的人文素养，特别是对人文经典的阅读，为伦勃朗之后的创作打下了坚实的基础——但这确实让伦勃朗的绘画生涯比列文斯晚了一步。1623年左右，伦勃朗表现出要与功成名就且技艺精湛的列文斯比肩的愿望。于是，在第二年，他也来到拉斯特曼的门下学习。



扬·利文斯《戴头巾的男孩(巴拉丁的鲁珀特王子像)》板面油画 66.7x51.8cm 约1631 莱顿收藏馆, 纽约



扬·利文斯《桌边的记账员》板面油画 89.2x72.7cm 约1627 莱顿收藏馆，纽约

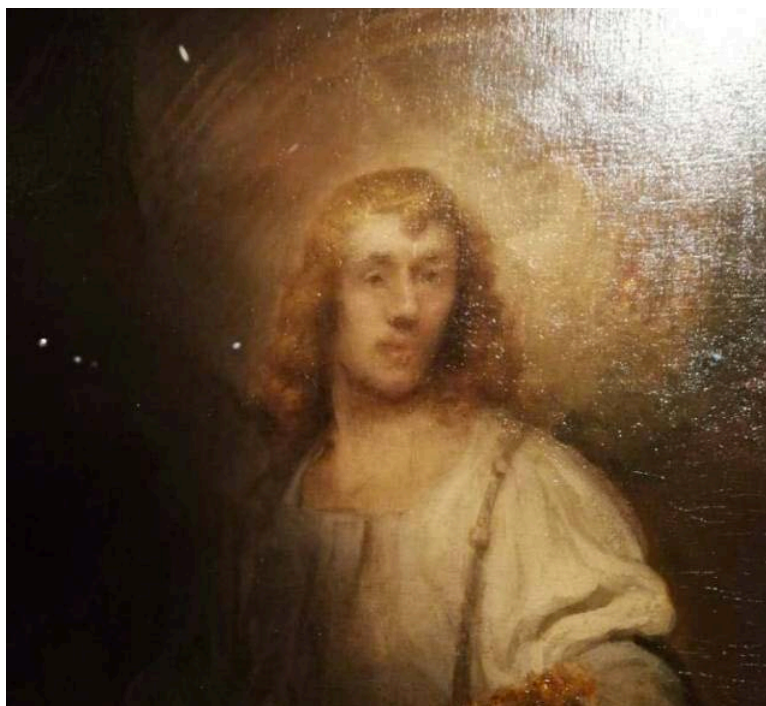
伦勃朗的老师与弟子的作品也相继亮相，皮耶特·拉斯特曼相继培养了伦勃朗和扬利文斯两位大师，此次他的作品是一副板上油画，同时还展示了伦勃朗的狂热追逐者作品，有非常明显的追逐伦勃朗的痕迹，多是画家的自画像，甚至看上去有点像伦勃朗本人。







皮耶特·拉斯特曼《大卫将约押的信交给乌利亚》，1619年，木板油画，42.8×63.3厘米



现场一个长相类似伦勃朗的天使头像



卡雷尔·法布里蒂乌斯《夏甲与天使》，1645年，木板油画，157.5×136厘米



弗雷特·弗林克《自画像》，1643年 木板油画 73x53厘米



费迪南德·波尔《带毛边帽的男人》，1646-1648年 布面油画 100x79厘米

伦勃朗的第一位，也是最具影响力的门生格里特·德奥的作品也被现在一个版块。德奥在14岁时成为伦勃朗的学徒，被认为是伦勃朗最成功的学生，他还是莱顿“精细绘画”学派(Leiden school of fijnschilders)的创立者，以用一种异常精细的方式作画而闻名——这种风格正是和伦勃朗那松散粗放的方法相反的。这种作画方式是否得到伦勃朗的鼓励？我们不得而知。本次展览展出了德奥的9幅作品。



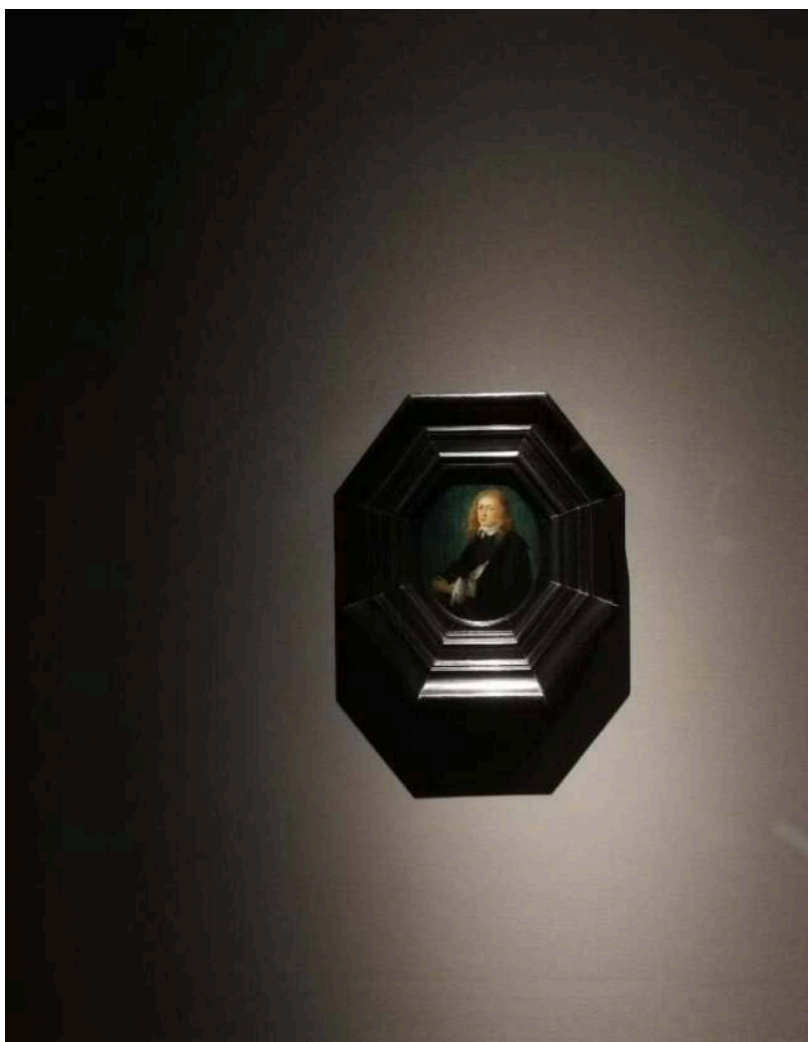
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格里特·德奥《腿上放了一本乐谱的淑女》(Portrait of a Lady, Seated with a Music Book on her Lap)，约1640—1644年，木板油画，27.2×20厘米



格里特·范德维特《削羽毛笔的学者》椭圆形板面油画
26.3x21.2cm 约1630-32 莱顿收藏馆，纽约

“精细绘画”，这种画法通常布局于小尺幅作品当中，但对于细节的描绘极其细腻。这件作品是范德维特离开伦勃朗工作室几年后所画，从画面可以看出，范德维特和伦勃朗一样喜欢描绘老年学者，因为莱顿是一座大学城。范德维特细腻地刻画出学者灰白的头发和发皱的皮肤，这表明时间正在不可逆转地流逝。画家还描绘了沙漏和颅骨来强化主题。



格里特•德奥作品现场

另外一名学生是乔德尔蒙维尔，也是伦勃朗的第一批学生，下图他于1631年即将离开伦勃朗画室时临摹的伦勃朗所作的《自画像》，除色调不同之外，最大差别是乔德尔蒙维尔的摹本并没有前景处的大狗。伦勃朗的临摹作品鲜有传世，因此这幅画也成为引人注目的珍贵案例。

(注意以下两图不是同一作品)



伊萨克·乔德尔蒙维尔 (Isaac De Jouderville, 荷兰, 约 1612-1648)
《身着东方服饰的伦勃朗之画像》，约1631，板面油画，70.8x50.5cm 纽约莱顿收藏馆藏。



伦勃朗《身着东方服饰的伦勃朗之画像》，约1631，板面油画，66x52cm 巴黎小皇宫藏。

本次展览的第三部分，展出了荷兰黄金时代绘画的另一个高峰——风俗画。风俗画是最能体现荷兰绘画传统的绘画题材之一，在荷兰文化发展的长河里，当荷兰原有的民主主义基础一经与加尔文教世俗化倾向相遇便一拍即合，形成了全体国民文化的务实精神和实用主义的氛围。



扬·斯坦《农人们在酒馆外欢庆》（Peasants Merry-making Outside an Inn），约1676年，布面油画，102.50×181.60厘米



扬·斯蒂恩《拉撒路和财主的“戒奢侈”》布面油画 80.3x64.8cm
约1677 莱顿收藏馆，纽约

扬·斯蒂恩不仅是一位著名的风俗画家，也是一位优秀的风景画画家。他的绘画作品，不论是素描还是色彩，都显示出其熟练的造型艺术技巧，尤以色彩和笔触，均凝练、浑厚、沉稳，有的风俗场面，造型类似勃鲁盖尔的朴实无华，有的热情响亮，更重要的是画中充满浓郁的生活气息。



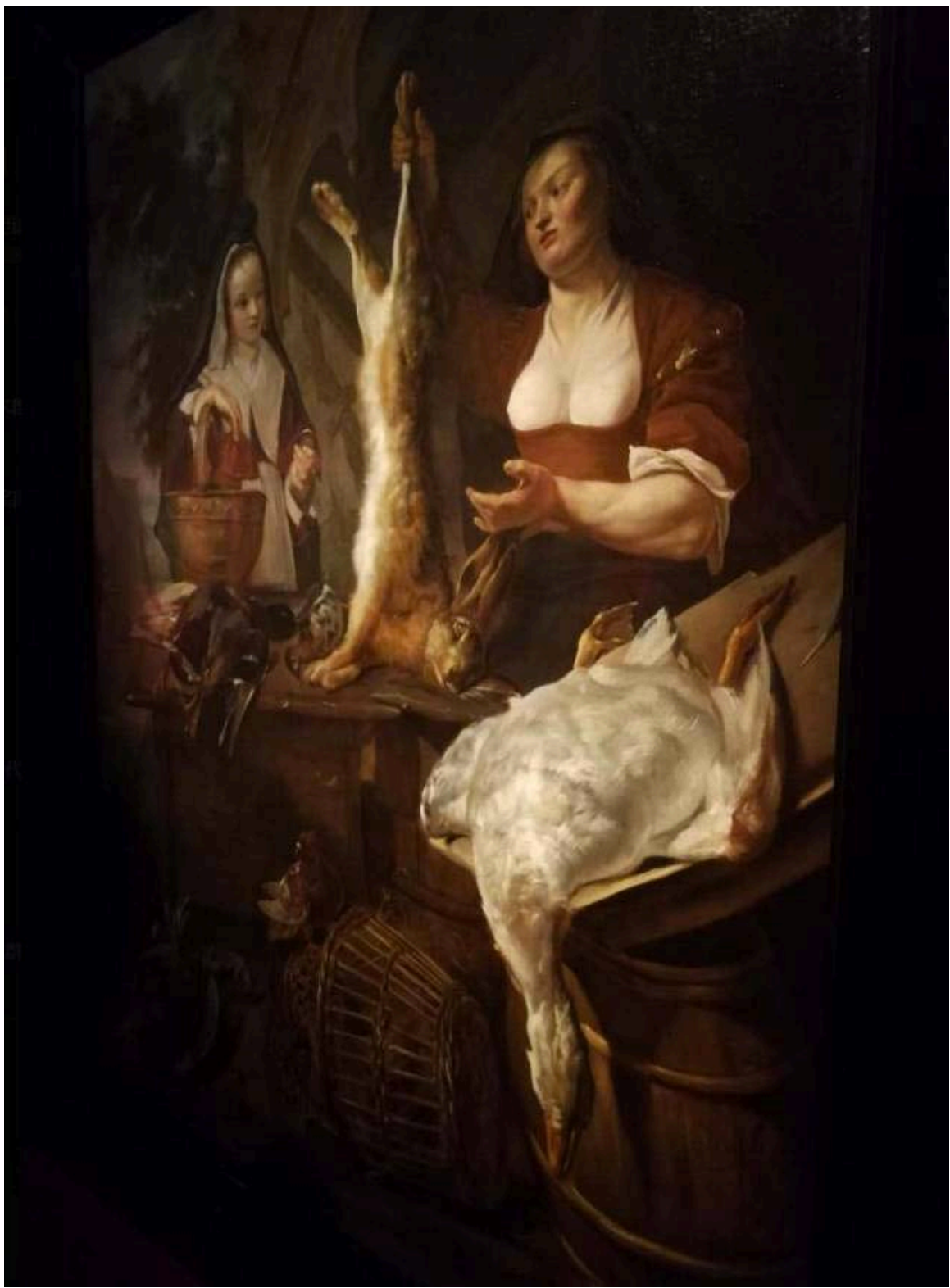
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弗朗斯·哈尔斯《塞缪尔·安菲齐宁像》(Portrait of Samuel Ampzing)，1630年，铜板油画，16.40×12.40厘米

同样的题材，在哈尔斯变幻出完全不同的情感，他独特的笔法让他在17世纪享有盛名，成为最受欢迎的荷兰黄金时代画家之一，但关于他的艺术训练，却没有任何明确的信息。



埃赫隆·亨德里克·范德内尔《室内弹鲁特琴的淑女》1675年 板面油画 39x33厘米 现场图

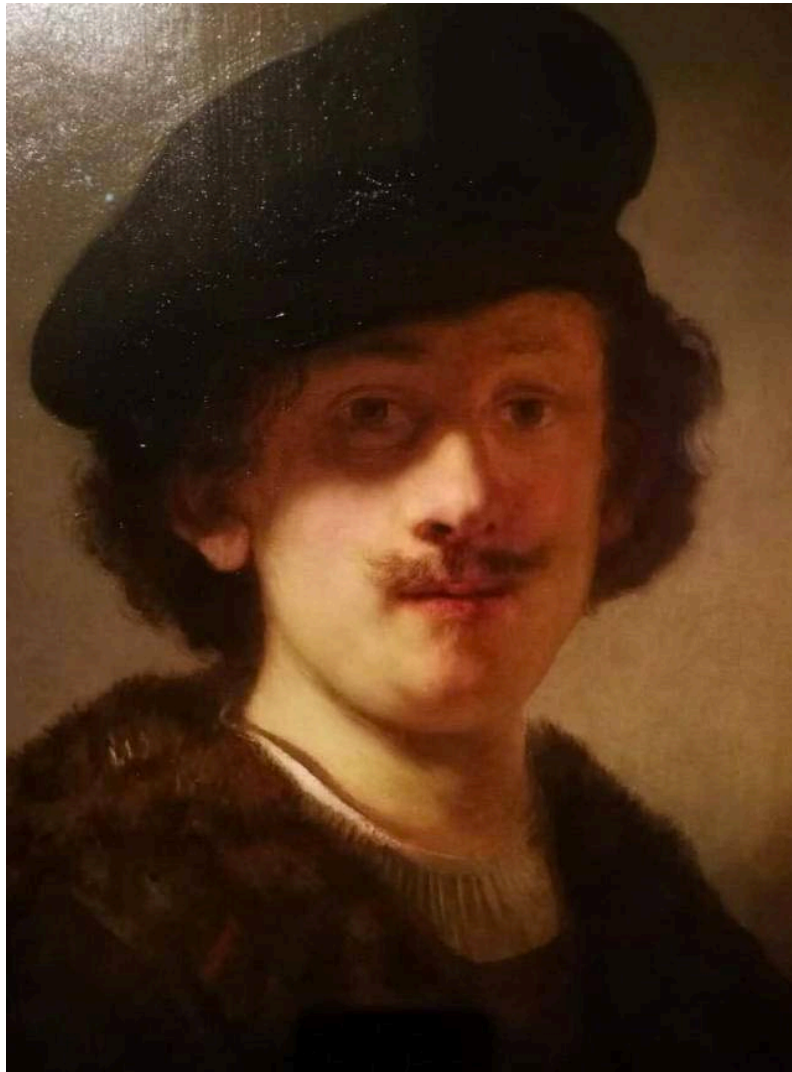


加布里埃尔·梅曲《小摊上卖野味的妇女》1653年 布面油画 161x130厘米 现场图

伦勃朗作品如何

凡提到伦勃朗的代表作品，就不能不涉及到他的自画像。身 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，共创造了近百张自画像（据不完全统计，包括50幅油画，32幅版画和7张素描）。

此次展览的收藏方“莱顿”是目前全球规模最大的荷兰黄金时代艺术作品私人收藏之一，拥有逾250幅传世油画和素描名作。该收藏系列以“莱顿”命名，借此向伦勃朗的故乡、艺术大师绘画生涯的诞生地致敬，着重展示伦勃朗及伦勃朗流派的作品。



伦勃朗·范·莱茵《双眼被阴影覆盖的自画像》（Self-Portrait with Shaded Eyes），1634年，木板油画，71.1×56厘米 现场局部

看过很多晚丰伦勃朗的自画像，相比之下早丰的接触得较少。其最风光无限也具代表性，收藏于伦敦国家画廊的1640丰《34岁自画像》，距离本次展览展出的1634丰《双眼被阴影覆盖的自画像》也有6丰之隔。2015丰在布达佩斯的“伦勃朗与荷兰黄金时代”特展中，曾摆著他1629丰所创作的《自画像》，时丰23岁还未曾前往阿姆斯特丹闯荡的他一脸的青涩质朴。相比之下，《双眼被阴影覆盖的自画像》显然成熟很多，在外形气质方面也有了显著提升。



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伦勃朗·凡·莱因《穿金边斗篷的少女》(Young Girl in a Gold-Trimmed Cloak)，1632年，木板油画，59×44厘米



伦勃朗·凡·莱因《穿金边斗篷的少女》（Young Girl in a Gold-Trimmed Cloak），1632年，木板油画，59×44厘米 现场图



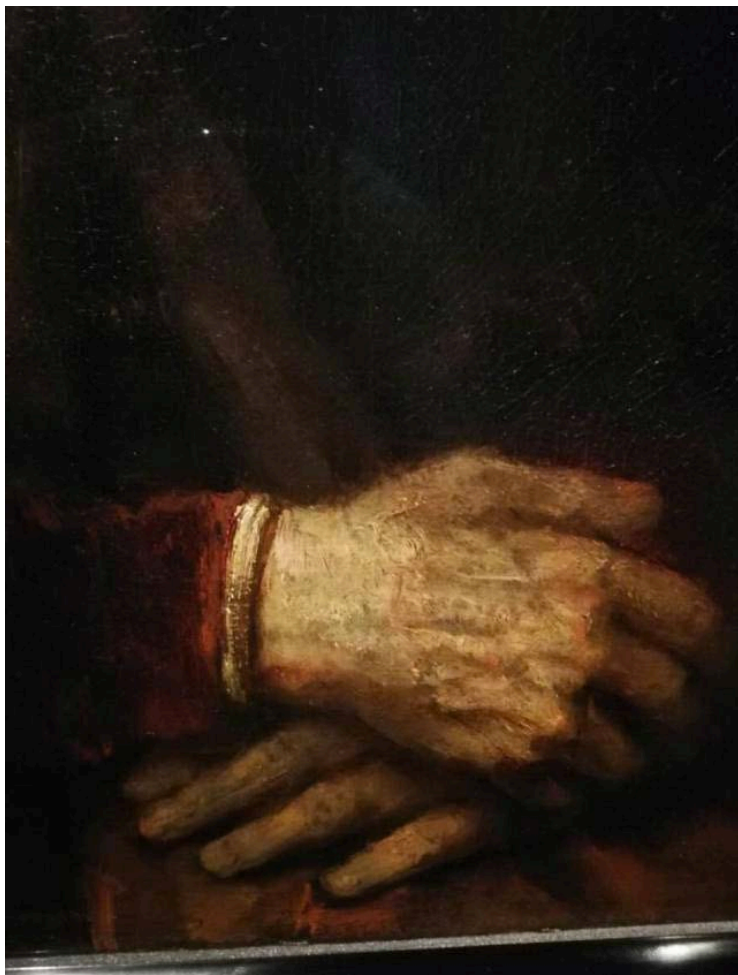
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伦勃朗·范·莱茵《书房中的女神密涅瓦》（Minerva in Her Study），1635年，布面油画，
138×116.5厘米



现场图





伦勃朗《两手紧握的妇人坐像》1660年 布面油画 77x64cm 现场局部



伦勃朗晚期关门弟子作品展现了出色的“刀法”



伦勃朗弟子 阿伦·特·德·戈尔德《旧约人物，可能为所罗门王》1685年 布面油画 105x94cm
现场局部

维米尔的作品如何

目前全球现存的维米尔(*Johannes Vermeer*)作品共有35幅，而私人藏家拥有只有一幅，便是卡普兰夫妇的《坐在维金纳琴旁的少女》，可见其珍贵。据称这幅作品与现存于卢浮宫的《织花边的女工》曾完成于同一匹帆布....

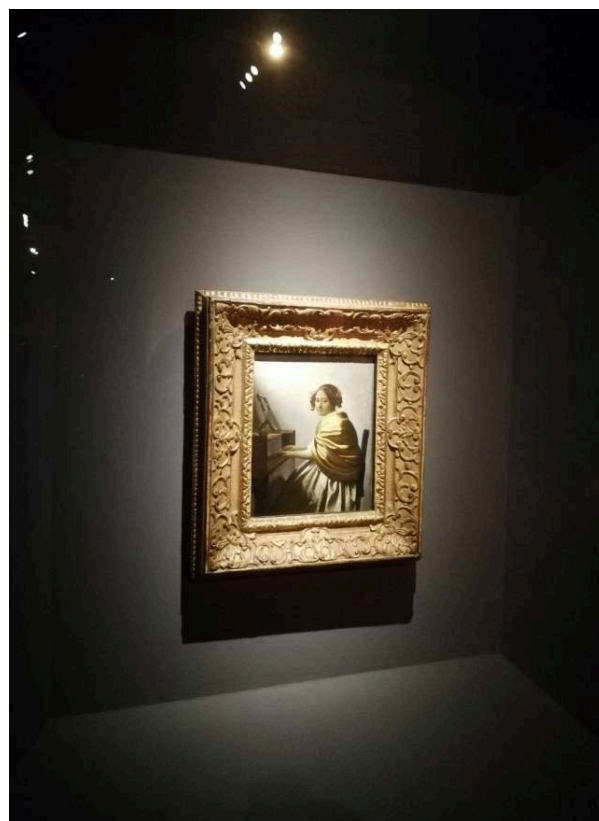


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约翰内斯·维米尔《坐在维金纳琴旁的年轻女子》（Young Woman Seated at a Virginal），约1670-1672年，布面油画，25.5×20.1厘米

这幅画创作于1670-72年，与维米尔晚期描绘的年轻女子演奏乐器的作品保持了一致的风格和手法。画中女子脸上露出一丝微笑，暂停演奏的动作带出了瞬间的私密感及可察觉的精密感，光线从上方窗户进入，微微照亮她的左脸和珍珠项链，营造出一种凝固的美。这件作品此前一直存疑，因为X射线显示女子身上比例不协调的黄色披风为后人添加，但后经鉴定，其他原料和技法与画家晚丰作品相符，所以这件作品近丰来才被归入维米尔作品中，2008年与伦勃朗《眼部蒙上阴影的自画像》一起被纳入莱顿收藏。





展览现场 维米尔作品

KUART	17 June 2017	Staff report
<p>“An exhibition at the National Museum of China: Except for Vermeer, who else deserves to be showcased alongside Rembrandt?”</p>		
<p>On June 16, The Leiden Collection, together with the National Museum of China, unveiled “Rembrandt and His Time – an Exhibition by the American Leiden Collection”. This show is part of the first international tour of The Leiden Collection, but also represents the first and most significant exhibition of Dutch Golden Age paintings in the history of China. Lara Yeager-Crasselt, Curator of The Leiden Collection, carefully selected pieces along three main themes: portraits, history paintings, and genre paintings – thereby recreating the artistic ingenuity of the Dutch Golden Age. Over seventy masterpieces are on display at the National Museum of China, including eleven works by Rembrandt, <i>Young Woman Seated at a Virginal</i> by Johannes Vermeer, as well as works by Jan Lievens and Rembrandt’s first student, Gerrit Dou.</p> <p style="text-align: center;">§</p> <p><i>In addition to the works by Rembrandt and Vermeer, what other pieces are on display?</i></p> <p>Jan Lievens’s work was used on the brochures and posters. As Rembrandt’s contemporary, he shared the same studio as the master. In the early stages of their careers, in Leiden, the two of them were friends as well as rivals. Collectors at the time tended to argue the subject of which of them would ultimately be considered to be the more accomplished artist.</p> <p style="text-align: center;">§</p> <p>The “Senses” series sheds light on the relationship between Rembrandt and his contemporary Jan Lievens (1607-1674). Although Rembrandt must have been exposed to many works from a similar theme (especially prints), the individual who inspired him to produce this series may well have been Lievens. Regardless of their early relationship, one can infer from the similarity of their Caravaggesque influence that with these paintings Rembrandt wanted to emulate Lievens. Four pieces by Lievens are on display in this exhibition.</p> <p><i>Rembrandt van Rijn – Self-Portrait with Shaded Eyes, 1634, oil on panel, 71.1 x 56 cm. The Leiden Collection, New York.</i></p> <p>Lievens and Rembrandt hailed from the same town. Although a year younger than Rembrandt, Lievens gained his artistic reputation before Rembrandt did. He started painting in Leiden at the age of eight and moved to Amsterdam later on. He served as an apprentice to Pieter Lastman for two years there. In 1619, at the age of twelve, Lievens established himself as an independent painter in Leiden. Rembrandt was still studying the Classics at the time, preparing for university. Although in the long run, having studied the humanities, especially the Classics, laid a solid foundation for Rembrandt’s creative career, it also delayed his start as a painter compared to Lievens. Rembrandt became an apprentice to Lastman a year later than Lievens.</p>		

Works by both the teacher and his students are exhibited. Pieter Lastman indeed taught the two masters – Rembrandt and Lievens. The piece by Lastman is an oil painting on panel. Also on display are works by the enthusiastic followers of Rembrandt. Some of them stand out in their distinctive attempts to emulate the master. Many are self-portraits that closely resemble the work of Rembrandt himself.

§

Paintings by Rembrandt's first and most influential student, Gerrit Dou, are also showcased. Dou became a pupil of Rembrandt at the age of fourteen, and was considered one of his most accomplished followers. He was the founder of the Leiden School of Fijnschilders, renowned for its extremely fine touches. This technique represented quite a contrast to Rembrandt's spontaneous and flowing style. Whether or not Rembrandt actually encouraged its development remains unclear. Nine pieces by Gerrit Dou are featured in this exhibition.

Gerrit Dou – Scholar Sharpening His Quill, circa 1632-35, oil on oval panel, 26.3 x 21.2 cm. The Leiden Collection, New York.

Paintings by the “fijnschilders” were typically small-scale works characterized by meticulously executed details. This particular piece was produced a few years after Dou left Rembrandt's studio. From the picture, one can deduce that Dou, like Rembrandt, enjoyed painting old scholars – perhaps because Leiden was a university town. His delicate depiction of a scholar with grey hair and wrinkled skin can be interpreted as a reflection on the irreversibility of time. Dou also included an hourglass and a skull to further strengthen the theme.

§

Isaac De Jouderville was also among Rembrandt's first students. The self-portrait below was produced in 1631, just before he left Rembrandt's studio. It is a copy of Rembrandt's self-portrait. Apart from the difference in color schemes, the more obvious modification appears to be the absence of the big dog Rembrandt later placed in the foreground of his self-portrait. Copies of Rembrandt's work rarely survived, making this particular piece a precious one.

§

The third part of the exhibition features genre paintings, representing another facet of the Dutch Golden Age and one of the most important traditions in Dutch painting. In the history of Dutch culture's development, as the original democratic foundation of the Netherlands met Calvinist secularization, pragmatism became the spirit of the nation.

§

Jan Lievens was not only a renowned genre painter, but an outstanding landscape painter as well. His sketches and color paintings showed the maturity of his skills. Especially noticeable were the color scheme and the concise, steady, and composed brushwork. Some of his genre scenes echoed Bruegel's – simple but full of enthusiasm. Most

importantly, his paintings emphasized the vitality of daily life.

§

Frans Hals – Portrait of Samuel Ampzing, 1630, oil on copper, 16.4 x 12.4 cm. The Leiden Collection, New York.

Based on the same theme, Hals' paintings nonetheless depict completely different emotions. His unique brushwork was renowned in the 17th century, making him one of the most popular painters of the Dutch Golden Age. However, little information is available regarding his actual artistic training.

§

The Leiden Collection behind this exhibition constitutes the largest private collection of Dutch Golden Age artworks in the world. It comprises 250 masterpieces, including oil painting and sketches. The Collection was named after Rembrandt's hometown, the starting point of his artistic journey, in homage to the master and the works of his School.

§

Rembrandt's works

When discussing Rembrandt's masterpieces, one cannot overlook his self-portraits – the “selfies” of the 17th century. Throughout his brilliant 63 years of creative life, the master produced close to a hundred such pieces – including approximately 50 oil paintings, 32 prints, and 7 sketches.

Rembrandt's self-portraits produced in his later years tend to be widely exposed. His earlier works, however, remain relatively rare. The most striking of all is *Self-Portrait at the Age of 34*. It was painted in 1640, six years after *Self-Portrait with Shaded Eyes*. In 2015, the master's self-portrait of 1629 was displayed in the “Rembrandt and the Dutch Golden Age” exhibition in Budapest. The piece was painted before Rembrandt left Leiden for Amsterdam. At 23, his face was full of youth and innocence. In comparison, *Self-Portrait with Shaded Eyes* depicts a much more mature and self-assured Rembrandt.

§

Vermeer's works

There are only 35 surviving paintings by Johannes Vermeer in the world today. Even more astonishing is that only one of them remains in private hands – *Young Woman Seated at a Virginal*, owned by the Kaplans. It is believed that this painting was produced on a piece of cloth from the same batch as *The Lacemaker* (currently at the Louvre).

Johannes Vermeer – Young Woman Seated at a Virginal, circa 1670-1672, oil on canvas, 25.5 x 20.1 cm. The Leiden Collection, New York.

In both style and execution, this masterpiece produced circa 1670-1672 is similar to Vermeer's other late depictions of young women playing musical instruments. With a

smile on her face, her pause suggests a momentary sense of privacy and perceived quietness. Light streams down from the window above, illuminating the left-hand side of her face and her pearl necklace, creating a sense of tranquility. The attribution of this piece was initially doubted due to the disproportionate yellow shawl, which was believed to be a later addition based on x-ray examination. Further research nonetheless established material and stylistic connection to the master's late works, and this piece was then included into Vermeer's oeuvre. It was acquired by The Leiden Collection in 2008, together with *Self-Portrait with Shaded Eyes* by Rembrandt.