

Air transfer
China Eastern sells part of its
freight business to diversity



**Cargo craft
docks with
space lab**

Fired up
Works by artisans from the 'porcelain
capital' on display in Beijing



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President Xi Jinping meets with foreign ministers from Brazil, Russia, India and South Africa, the other BRICS countries, in Beijing.

Xi encourages BRICS countries

'Let your voices be heard', president tells ministers from emerging nations

By WU YANLIANG
and LI YUENAN in Beijing

The BRICS countries (Brazil, Russia, India, China and South Africa) met in Beijing on Monday to discuss the BRICS cooperation mechanism. President Xi Jinping said in his opening remarks that the BRICS countries will continue to work together to promote the BRICS cooperation mechanism and to play a more active role in the world economy.

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“The BRICS cooperation mechanism has existed 10 years, and I don't think the color of the BRICS has faded.”

President Xi Jinping, meeting with the foreign ministers of the BRICS countries...

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China markets its FC-31 fighter jet at Paris air show

By JAMES O'NEILL in Paris

China's military aviation industry showcased its latest development, the FC-31 fighter jet, at the Paris Air Show on Monday. The jet is a stealthy, multi-role fighter aircraft designed for the Chinese Air Force.

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A model of the FC-31 stealth fighter jet.

Alibaba woos US small businesses

By JAMES O'NEILL in New York

Alibaba Group Inc. is looking to expand its presence in the United States by targeting small businesses. The company is offering various services and financing options to help these businesses grow.

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DPRK key in China-US dialogue

By JAMES O'NEILL in Beijing

The denuclearization of the Korean Peninsula will be the top issue in the next round of talks between China and the US. The two sides are expected to discuss the DPRK situation in detail.

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ZONE GIVES RISE TO SCIENCE, GROWTH

A small county in East China shows that size has no bearing on economic growth, as Aiyun Chew and Shi Xiaofeng report from Zhejiang province.

Five years on, scientific growth in Aiyun Chew and Shi Xiaofeng's report from Zhejiang province.

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LIFE

中国日报 CHINA DAILY USA



From left: *Portrait of a Woman*, by Rembrandt van Rijn; *Card Players*, by Jan Vermeer; *Young Woman Seated at a Window*, by Johannes Vermeer

DUTCH DELIGHTS

Works from the Leiden Collection made their China debut on Friday. The 74 old master paintings are on show at the National Museum of China in Beijing through September. Lin Qi reports.

Thomas Kaplan is not the name "Dutch" with any of the 74 paintings from the collection. The 14-year-old entrepreneur also traveled from the United States, along with his wife, Daphne, to witness the transportation of one of the largest collections of 17th-century Dutch paintings to present-day China.

They call it the Leiden Collection, after the city where many of the world's master painters were born, including Rembrandt van Rijn.

Kaplan says he has never seen his entire collection together. It, when he viewed it in a museum showing 30 of the paintings at the Louvre in February, he was "blinded."

"People said you must be very proud of the collection, but despite that feeling to see it, I don't feel proud."

Also excited was Daphne, although she had seen many of the paintings at museums before.

The Kaplans have "rediscovered" an opportunity for the past 10 years while leading their paintings to art museums.

"In addition to being one of the most aggressive buyers of old master art, we've also been a leading library in Dordrecht," says Kaplan.

"The concept of sharing the collection in various parts of Europe is something that we've done."

The collection made its China debut on Friday at the National Museum of China in Beijing through September, coinciding with the most acclaimed period of the Dutch Golden Age. It will also travel to Long Museum in Shanghai.

The collection started Amsterdam and the New Institute of Science of Rembrandt and was by Thomas Vermeer.

"Rembrandt and Vermeer are considered to be the two greatest painters of the period in the Dutch Golden Age," says John Salzman, deputy chairman of Chinese oil master paintings department, who was in Beijing on Friday.

Kaplan purchased works largely through Christie's and also at auctions by Sotheby's and Sotheby's.



The ongoing exhibition, *Rembrandt and His Time*, at the National Museum of China in Beijing features 74 paintings, including 2 by Rembrandt and one by Johannes Vermeer. From left to right: *Portrait of a Woman* and *Card Players* by Jan Vermeer.

If you go

Jan 5 pm, closed on Mondays, through Sept 2 10 am
 Chang'an Avenue, Dongcheng district, Beijing. Tel: 010-6401

The collection is mostly on display in January for people who are interested in art history to see the works and artists' works by museum collections.

"People who are interested in it, and it is the reason why they are here. We decided on this name to be the best. We wanted to be distinguishable for students, collectors, dealers and historians," says Kaplan.

"With the privilege of being able to view it, it is the responsibility of the museum to be the best of the best."

He gathered when the China will receive a major part of the world's largest collection of Dutch old master paintings before about 2007.

"So many areas of today's world, I see China as being the future. That's not just in saying that, it's a reality."

"The more of China that we see, the more of China that we see. It is the China that is the most interesting to see."

Between 1640 and 1660, he brought an average one painting every week.

"Our focus is to build a collection of the best of the best."

Speaking about the Kaplans' work, Salzman says "There are a great number of Dutch 17th-century paintings in the world. They are very rare and very valuable. But there are still very few works that come to the market."

He says the collection is important to helping people understand what was going at the time in the Dutch Republic (today's Netherlands).

"It was a new republic, and people in the way they live for the first time. Contemporary, there was a surprising number of artists. And artists today are an expression of creative talent, with the creative class contracting and being called 'creative' today."

"It focused on art, which is what artists could really do. That is why it was a sign post of Europe's old master painting when there was so much creative talent in a relatively short period."

The collection also features Jan Vermeer's *Boy with a Lute*, which is the most famous of his 14 paintings.

He says he is looking forward to help to help others just the same. He says that for many people, art is a form of different kinds of total acceptance and power, but that it is not important to them.

"We believe Rembrandt, almost everyone has heard of his name, but not everyone knows what he did. We don't see him as being an expression of total acceptance," he says.

"Add me to the list of people who are interested in seeing what he did. We don't see him as being an expression of total acceptance."

Salzman says that always the day he saw an excellent work in his collection, it is not because from Asia, especially China, is the last five years.

He says half of the old master works in Asia when it is not in London, a painting by Peter Paul Rubens that had been previously returned to King Kong is a success.

"The artist is not here to help us. It is a challenge to see the best of the best."

Contact the writer at linqi@china.com.cn



Each of them is a piece of memory and a diary of my life."

Yang Jieping, artist

Yang's works a layered take on ink art

BY THE WIRE

Lin Qi

In 2004, Yang Jieping was one of the pioneers in representing Chinese ink art in the West. His work, *Shanghai of the South*, was the first ink painting to be shown in the West, which was different from what people traditionally understood about Chinese ink.

Yang's work is a challenge to the way people see ink art. He uses a variety of materials, including paper, silk, and wood, to create a layered effect.

Yang's work is a challenge to the way people see ink art. He uses a variety of materials, including paper, silk, and wood, to create a layered effect.

"Each of them is a piece of memory and a diary of my life," says Yang.

"I don't want to just show the ink art, but I want to show the way people live in Shanghai."

"The piece of the paper is a diary of my life, which is the diary of my memory. It is a diary of my life, which is the diary of my memory."

In fact, repetition is the key to his work. He repeats the same scene over and over again, creating a sense of rhythm and movement.

Yang used the technique of the traditional Chinese ink painting, but he added a new layer of meaning to it.

Yang's work is a challenge to the way people see ink art. He uses a variety of materials, including paper, silk, and wood, to create a layered effect.

If you go

10 am-5 pm, until Aug 12 in
 1000, Chang'an Avenue, Beijing
 Tel: 010-6401

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A layer of the South of Yang Jieping's work, which is a diary of his life.

Dutch Delights

By Lin Qi | 2017-06-20



The ongoing exhibition, Rembrandt and His Time, at the National Museum of China in Beijing features 74 paintings, including 11 by Rembrandt and one by Johannes Vermeer. Photos By Jiang Dong / China Daily And Provided To China Daily.

Works from the Leiden Collection made their China debut on Friday. The 74 old master paintings are on show at the National Museum of China in Beijing through September. Lin Qi reports.

Thomas Kaplan says he has never "lived" with any of the 250 paintings from his collection. The 54-year-old entrepreneur and investor from the United States, along with his wife, Daphne, have since 2003 put together one of the largest collections of 17th-century Dutch paintings in private hands.

They call it the Leiden Collection, after the city where many featured master painters were based, including Rembrandt van Rijn. Kaplan says he has never seen his entire collection together. So, when he viewed an exhibition showcasing 30 of his paintings at the Louvre in February, he was "shocked".

"People said you must be very proud (of the collection). I said pride has nothing to do with it. I didn't paint them."

Also shocked were visitors, although they had seen many of the paintings at museums before. The Kaplans have "enjoyed" anonymity for the past 13 years while lending their paintings to 40 museums.

"In addition to being one of the most aggressive buyers of old masters, we've also been a lending library in Dutch art," says Kaplan.

"The concept of sharing the collection has been part of our philosophy from the first day."

The collection made its China debut on Friday. It features 74 paintings at the National Museum of China in Beijing through September, celebrating the most acclaimed period of the Dutch Golden Age. It will later move to the Long Museum in Shanghai.

The exhibition titled Rembrandt and His Time includes 11 works by Rembrandt and one by Johannes Vermeer.

"Vermeer and Rembrandt are considered to be the two greatest geniuses of this period (the Dutch Golden Age)," says John Stainton, deputy chairman of Christie's old master paintings department, who was at the Beijing opening.

Kaplan purchased works largely through dealers and also at auctions by Christie's and Sotheby's. Between 2003 and 2008, he bought on average one painting every week.

"Our desire is to build a collection of the best of its kind."

Speaking about the Kaplans' quest, Stainton says: "There are a good number of Dutch 17th-century paintings in private hands. The very best of them are relatively few. But there are still very fine works that come to the market."

He says the exhibition is important to helping people understand what was going on at the time in the Dutch Republic (1581-1795), which is now the Netherlands.



From left: Self Portrait with Shaded Eyes, by Rembrandt van Rijn; Card Players, by Jan Lievens; Young Woman Seated at a Virginal, by Johannes Vermeer.

"It was a new republic, so the people felt very free for the first time. Commercially, there was a burgeoning wealthy middle class. And artistically, one saw an explosion of creative talent, with this middle class commissioning and buying artists' works," Stainton says.

"It fostered an environment in which artists could really flourish. That is why it was a high point of European old master painting when there was so much creative talent in a relatively short period."

The exhibition also features Jan Lievens' *Boy in a Cape and Turban*, the collection's first loan. It was displayed at Los Angeles' J. Paul Getty Museum in 2004 and '05.

Kaplan says he saw in the audience a young girl visiting with her class.

"She was so mesmerized by the painting that she was standing there (in front of the painting) alone while the rest of her class walked on. From that moment on, I realized that it's all about sharing our paintings," he says.

"People ask me, 'How could you not live with the paintings?' The short answer is, 'How could we live with them?' They are meant to be seen."

Kaplan says loaning his collection helps to bridge cultures just like Rembrandt did. He says that for many people, art is a pass to different kinds of social acceptance and power, but that is not important to them.

"We believe Rembrandt, almost uniquely, lends himself to being able to build bridges between cultures. We don't view him as being an instrument of cultural imperialism," he says.

"And one being able to see Rembrandt is a means of showing what unites us, much more than what divides us."

The collection launched an online catalog in January for people who are interested in information on the 175 works and articles written by museum curators.

"People tell me what a useful tool it is, and it is the reason why very early on we decided we didn't want to do a book. We wanted to be democratically available for students, curators, collectors, auction houses, dealers and historians," says Kaplan.

"With the privilege of being able to own it comes the responsibility of magnifying it for the benefit of the public."

He says he believes that China will become a major factor in the enduring appreciation of Europe's old masters (painters before about 1800).

"In so many areas of today's world, I see China as being the future. I'm not alone in saying that. It's a cliché," he says.

"But some of the areas in which I predict China is the future are not necessarily unanimously viewed to be the case. One of them, as I believe, is that China is clearly making a huge impact on the art world."

Stainton from Christie's says that they've seen an enormous growth in buying interest in old masters from Asia, especially China, in the last five years.

He says half of the six bidders were Asian when it auctioned in London a painting by Peter Rubens that had been previously exhibited in Hong Kong last summer.

"That would not have happened 10 years earlier and maybe even five years ago."