

南方都市报

南都讯 记者黄茜
发自北京 呈现
17世纪荷兰黄金
时代绘画的“伦勃朗和他的时代——美国莱顿收藏馆藏品展”近日登陆中国国家博物馆。该展览的70余幅展品均来自美国收藏家托马斯·S·卡普兰博士和妻子达芙妮·莉卡纳第·卡普兰共同创建的“莱顿收藏”(The Leiden Collection),其中包括11幅荷兰伟大艺术家伦勃朗的真迹,以及目前唯一由私人收藏的荷兰天才艺术家维米尔的画作《坐在维金纳琴旁的年轻女子》。



伦勃朗《眼部蒙上阴影的自画像》。

荷兰黄金时代绘画： 来看伦勃朗，还有维米尔 “伦勃朗和他的时代——美国莱顿收藏馆藏品展”国家博物馆启幕

“莱顿收藏”管理人、本次展览策展人拉莱·耶格尔-克拉斯谢尔特告诉南都记者，“莱顿收藏”最特别的一点是，围绕着伦勃朗，所有的艺术家都以某种方式相互关联。

本次展览以时间为线索。展览的前半部分以1620年代的伦勃朗为起点，“你能看到他早年的画作，你能看

到其他艺术家对他造成的影响。”伦勃朗早年绘制了五幅“五官感觉绘画”系列，目前存世的有四幅，其中三幅《结石手术(触觉的寓言)》、《三位乐师(听觉的寓言)》、《失去知觉的病人(嗅觉的寓言)》已归于莱顿收藏。

展览的后半部分以伦勃朗的第一个学生赫里特·道为起点。展览还展出了荷

兰其他城市如哈勒姆、乌得勒支和代尔夫特等地的同时代艺术家的创作，围绕着伦勃朗，他们相互之间形成了对话关系。“莱顿收藏”的作品主要包括历史画、风俗画和肖像画，为观赏者提供了欣赏与理解荷兰黄金时代盛况的绝佳机会。”拉莱·耶格尔-克拉斯谢尔特说。

专访策展人拉莱·耶格尔-克拉斯谢尔特

成为一名历史画家是伦勃朗的雄心

南都：在这次展览的11幅伦勃朗作品中，有哪几幅是你特别想介绍给中国观众的？

拉莱·耶格尔-克拉斯谢尔特：首先是伦勃朗的《眼部蒙上阴影的自画像》。在这幅画里，你会遇见伦勃朗，获得一个理解他的机会。在17世纪，没有哪个画家像伦勃朗那么频繁地给自己画像。在油画里，在素描和速写里，伦勃朗不断地返回自己。从这幅自画像开始，我们可以逐渐地理解和欣赏作为艺术家的伦勃朗。

另一幅需要重点提及的是《智慧女神密涅瓦在书房》，这是莱顿收藏中的一幅伦勃朗的历史题材画作。伦勃朗是一个肖像画家，但他却有着成为一个历史画家的雄心。在那个时代，如果你能画圣经题材或古希腊罗马的神话题材，那就意味着你进入了欧洲一流画家的行列。伦勃朗除了是当时最重要的肖像画家，也是当时最重要的历史画家之一。

《智慧女神密涅瓦在书房》描绘的是古希腊女神密涅瓦，但从画面可以看到，伦勃朗把密涅瓦画成了一个荷兰妇女。她的眼睛看向画幅之外，周围笼罩着戏剧化的光影。伦勃朗的笔触非常优美，如果你有机会近距离地看这幅画，你会理解为什么伦勃朗是一位伟大的画家。

南都：展览里有三幅署名伦勃朗的画《女孩头像》、《白帽妇女像习作》和《老人像》，看起来迥异于伦勃朗的标准风格。可以解释一下吗？

拉莱·耶格尔-克拉斯谢尔特：它们都是伦勃朗的

研究性习作，在荷兰被称为“表情画”。当艺术家在创作一幅大尺幅的画作的时候，他们经常需要做一些局部的研究，比如研究人的面部表情。《女孩头像》看起来像是伦勃朗对一个坐在他跟前的模特进行的面部研究。那是非常敏锐的观察。

在17世纪，收藏家们非常喜欢这些速写。今天，你依然可以在博物馆，在私人收藏里看到它们。我非常喜爱这些速写。通过这些速写，你能感到自己和伦勃朗之间更加亲密了。

南都：这次展览里有一幅维米尔的作品《坐在维金纳琴旁的年轻女子》，维米尔和伦勃朗之间有什么关系呢？你能谈谈这幅画吗？

拉莱·耶格尔-克拉斯谢尔特：维米尔和伦勃朗之间没有正式的联系，我不知道他们是否知道对方。维米尔一生从未离开过代尔夫特，他只有一个小撮收藏家，伦勃朗虽然主要居住在阿姆斯特丹，他的作品却传播得更广。

人们总是称赞维米尔对光的描绘。伦勃朗的画作充满戏剧性，明和暗间产生强烈的对比。维米尔的光非常微妙。在《坐在维金纳琴旁的年轻女子》里，你看不到光从何而来。光来自左上角的一扇窗户，但画中并没有表现这扇窗户。光从那扇隐蔽的窗户照射进来，以一种非常柔和美丽的方式，打在她的脸颊、头发、珍珠耳环和披肩上。没有哪个艺术家像维米尔这样描绘光。通过光线，你可以感觉到空气的存在，空气不光是静止的，还是活泼的，还在闪烁和流动。

“Paintings from the Dutch Golden Age: Rembrandt and Vermeer on display”

“Rembrandt and His Time: an Exhibition by the American Leiden Collection” was unveiled at the National Museum of China.

The exhibition of 17th century Dutch Golden Age paintings – “Rembrandt and His Time: an Exhibition by the American Leiden Collection” – was unveiled at the National Museum of China. Over seventy paintings are currently on display and all belong to The Leiden Collection, which was established by the American collector Thomas S. Kaplan and his wife Daphne Recanati Kaplan. The Collection comprises eleven authentic works by the great Dutch master Rembrandt, as well as the only painting by Vermeer still in private hands – *Young Woman Seated at a Virginal*.

Dr. Lara Yeager-Crasselt, Curator of The Leiden Collection and of this particular exhibition, told a journalist from the Southern Metropolis Daily: “What makes The Leiden Collection special is its ability to show the various connections between all the artists that surrounded Rembrandt.”

This exhibition takes you on a journey through time. The first half starts with Rembrandt in 1620, “exposing his early works and the influence he had on other artists.” Rembrandt produced the five paintings known as the “Senses” series. Among the four surviving pieces, The Leiden Collection owns three of them: *Stone Operation (Allegory of Touch)*, *Three Musicians (Allegory of Hearing)*, and *Unconscious Patient (Allegory of Smell)*.

The other half of the exhibition begins with Gerrit Dou, who was Rembrandt’s first student. Also featured are works by other artistic contemporaries of Rembrandt who came from cities such as Haarlem, Utrecht, and Delft. Together they formed an artistic circle around him. “The pieces assembled by The Leiden Collection include history paintings, genre paintings, and portraits, providing an exceptional opportunity for viewers to appreciate and understand the Dutch Golden Age,” said Dr. Lara Yeager-Crasselt.

Exclusive Interview of Dr. Lara Yeager-Crasselt, Curator of the exhibition

—Rembrandt’s aspiration was to become a history painter

Southern Metropolis: Among the 11 works by Rembrandt featured in this exhibition, are there any particular ones that you would like to recommend to the Chinese public?

Dr. Lara Yeager-Crasselt: The first one would be *Self-Portrait with Shaded Eyes*. Through this painting, one has the opportunity to meet Rembrandt and get to know him. In the seventeenth century, no other artist painted himself as often as Rembrandt did. In his oil paintings, drawings, and sketches, Rembrandt kept going back to himself. From this particular piece, one can begin to understand and appreciate Rembrandt as an artist.

Another important work by Rembrandt is *Minerva in Her Study*, a historically themed painting from The Leiden Collection. Rembrandt was a portrait painter whose aspiration was to become a history painter. In those days, an artist's ability to paint biblical, ancient Greek, or Roman mythological themed paintings would grant him entry into the ranks of Europe's top painters. Rembrandt was one of the most important portrait painters of the time, but also one of the most significant history painters.

Minerva in Her Study depicts the ancient Greek goddess Minerva. In the painting, one can observe that Rembrandt has given her the face of an ordinary Dutch woman. Gazing out of the frame, she is immersed in dramatic lighting. Rembrandt's touches are poetic. In getting close to the painting, one can fully appreciate why he is a great artist.

Southern Metropolis: Three paintings carry Rembrandt's signature: Head of a Girl, Study of a Woman in White Cap, and Portrait of an Old Man. Yet their respective styles are quite different from what Rembrandt is typically known for. Can you explain?

Dr. Lara Yeager-Crasselt: These pieces are all studies by Rembrandt. In the Netherlands, they are called "expression paintings". During the production of large-scale paintings, artists often needed to perform localized studies, such as the study of facial expressions. *Head of a Girl* appears to be the study of the head of a model sitting in front of the master, who made sharp observations.

In the 17th century, collectors very much enjoyed sketches. They are still on display in museums and private collections today. I personally love these sketches. I feel even closer to Rembrandt through them.

Southern Metropolis: Young Woman Seated at a Virginal by Vermeer is also featured in this exhibition. How would you characterize the relationship between Rembrandt and Vermeer? Could you please talk about this painting?

Dr. Lara Yeager-Crasselt: There is no official connection between the two masters. I do not know if they even knew each other. Vermeer never left Delft during his lifetime. His works were collected by a small number of individuals. Although Rembrandt spent most of his time in Amsterdam, his works nonetheless spread more widely.

People always praise Vermeer for his depiction of light. Rembrandt's work is characterized by the presence of drama and a strong contrast between light and shade. Vermeer's depiction of light is more nuanced. In *Young Woman Seated at a Virginal*, the source of light is undetected. The light seems to come from the window in the upper left corner, but that window is not represented in the picture. Light streaming in from the invisible window softly illuminates the woman's face, hair, her pearl earring, and shawl. No other artist had ever tried to depict light in the manner that Vermeer had. Through this portrayal of light, the aura of the piece becomes more dynamic, shimmering, and flowing.