



伦勃朗为什么是先驱？

2017-06-28

从“伦勃朗和他的时代——美国莱顿收藏馆藏品展”说开去



双眼被阴影覆盖的自画像 伦勃朗·范·莱茵

“这真的太“伦勃朗”了！”——走进中国国家博物馆南8展厅，你仿佛置身于一个“紫金色黑暗”的神秘世界，幽深的空间感，给人以迷醉、意蕴悠长的心灵震撼。展览画作所呈现的柔和的色彩、平整的布局、深沉的色调、细腻的笔触、独特的用光、引入共鸣的主题，让你仿佛以为自己踏入了一座17世纪的荷兰绘画博物馆。

6月17日至9月3日，“伦勃朗和他的时代——

美国莱顿收藏馆藏品展”亮相中国国家博物馆，美国莱顿收藏馆携70余件绘画藏品在中国进行了最大规模的荷兰黄金时代画作展示，其中包含11幅伦勃朗画作——这也是伦勃朗画作数量最多的私人收藏。除了伦勃朗的11幅画作外，扬·利文斯、约翰内斯·维米尔等著名艺术家以及伦勃朗流派的其他知名艺术家的作品也悉数展出；同时，展览还着重展出了来自伦勃朗的学生“精细绘画”的创作。本次展览精选了肖像画、历史画及风俗画三大主题，旨在重现荷兰黄金时代的艺术创造力。



双眼被阴影覆盖的自画像 伦勃朗·范·莱茵

伟大的开端：对传统“肖像绘画”的颠覆

伦勃朗·范·莱茵1616年出生于莱顿城，这是一个纺织中心和大学城。他的家庭背景一般，父亲是一位磨房主，但伦勃朗却最终成为了17世纪荷兰乃至艺术史上最重、最具开创性的艺术家之一。

他在17世纪20年代早期曾在莱顿当地的一位画家手下接受初步艺术训练，此后便与阿姆斯特丹历史画家彼得·拉斯曼共同度过了对他影响深远的6个月。拉斯曼对神话和宗教主题的兴趣、对人物的戏剧性的姿态和表情的关注以及生动的用光效果等都带给伦勃朗极大的启示。伦勃朗从拉斯曼那里学到了作为历史画家的重要原则——描绘古代神话和圣经的复杂场景以及注重从面相术的角度捕捉人物的内心世界。同时伦勃朗与他年长一岁的朋友和竞争对手——莱顿艺术家扬·利文斯的竞争对他的早期发展产生了重要作用。正如奥兰治王子的秘书康斯坦丁·惠更斯对这两位艺术家所作的描述，利文斯因其“大胆的主题和形式”而著称，而伦勃朗则胜于“创新性、坚定的笔触以及真实的情感”。

策展人劳拉·耶格尔说：“伦勃朗是改变艺术史上人物肖像绘画的一位先驱，他的绘画并不是表面地描绘人物的外貌，更重要的是他的画作中有对人物内心和精神世界的探索，他一生画过100多幅自画像，是画自画像最多的一位画家，可以说他在用这样的方式不断地去探寻自己的内心。在展厅中伦勃朗和扬·利文斯的自画像交相呼应，仿佛看到了他们之间的对话与互动。”此次展出的伦勃朗和利文斯的部分绘画能使我们更好地了解他们早期的风格，他们对于自画像、穿着外国衣饰的人像、光与影的极致使用，让我们领略到了其艺术尝试与开拓的过程。

莱顿收藏创始人卡普兰认为：“伦勃朗比自古以来的任何艺术家都注重对人物面部的描绘，因为他能看到更多、更细，而这都出自他的内心。中国人说绘画创作需要三件东西：眼、手、心。我觉得这个洞察十分准确，这三者缺一不可，伦勃朗的每一幅作品都与这句话的精髓相呼应，都是眼、手、心的完美协作。”

“伦勃朗尤其擅长肖像画，善于通过捕捉人物面部表情的细微变化来揭示画中人物的性格特征和内心活动；善于利用光线塑造形体，通过光线的明暗对比来处理复杂的画面，创造出用黑暗来表现光明的“紫金色黑暗”这种伦勃朗式的独特艺术风格。正是这一点，让伦勃朗在西方艺术史上具有了无与伦比的崇高地位。”中国国家博物馆馆长吕章申说。



玩牌者 扬·利文斯

走向黄金时代：对“历史绘画”技法的创新

伦勃朗于1631年离开莱顿，前往经济繁荣的文化中心阿姆斯特丹。他加入了艺术商人亨德里克·范·乌伦博格的工作室，并依靠为阿姆斯特丹市的名人画肖像而挣得了第一笔酬金。1633年创作的《红衣男子像》就是其中著名的一幅，它描绘了一位精英阶层并具有国际化特征的人物，这幅作品在栩栩如生地刻画人像的同时，体现出人物的庄重感。

从总体上看，伦勃朗以其历史画家的身份最为同行们所称道。他创作于1635年的里程碑式的作品《书房中的女神密涅瓦》是这一艺术题材的最佳例证，在这幅极其重要的作品中，伦勃朗展现了女神的庄严形象：明亮的房间里，女神密涅瓦正端坐在桌旁；一本巨大的书在她面前摊开，她暂停了阅读，一手还放在打开的书页上，然后望向了画外。她身穿点缀金色刺绣的蓝色衣服，肩上披着一件华美的斗篷。她金色的头发垂到了双肩，头上戴着一个桂冠。密涅瓦的坐姿是男性学者在书房的经典姿势，但伦勃朗却把它用到这位司掌战争、智慧、艺术、医药和纺织技艺的圣洁女神身上，还用多种标志性物品展现她的特点，包括精美的挂毯、厚重的书籍、地球仪以及带着戈尔戈头像的盾牌。伦勃朗为密涅瓦精细绘制出光辉灿烂的服装，这也展现出他对荷马史诗的熟悉。这幅作品将一位当代荷兰女性与古代神话中的密涅瓦女神的形象联系起来，这种将普通人与神的形象融合的技法使伦勃朗成为17世纪历史画家中的翘楚，正如此处的密涅瓦，这个超凡伟大的形象充满了视觉力量，伦勃朗笔下的她既是一位奥林匹斯神明，又好似一位现实生活中的妇女。

伦勃朗的作品大多关注肖像与历史题材，他对此类题材的浓厚兴趣也被他在阿姆斯特丹的学生们所继承包括费迪南德·波尔、科瓦特·富林克和卡尔·法布里蒂乌斯等。

这些艺术家以各种不同的方式对伦勃朗的绘画技巧予以回应，包括光与影的强烈对比，丰富的颜色组合，同时他们也接受了伦勃朗将历史题材转化为普通人日常经历的技法。



坐在维金纳琴旁的年轻女子 约翰内斯·维米尔

师承与革新：伦勃朗学生的“精细绘画”

格里特·德奥是伦勃朗在莱顿的第一位学徒，他在17世纪以绘画技巧和题材的创新而闻名。与他的老师伦勃朗不同的是，伦勃朗以一种广阔、流畅和具有强烈表现力的方法来作画，而德奥发明了一种名为“精细画”的技巧。这种绘画要求用非常精细而准确的笔触来刻画近距离的场景。他在肖像画、对学者或做家务的人的描绘之中，都蕴含着对于材料、表面质地和所在空间错觉的精准把握。德奥使用日常生活中熟悉的题材，以石头窗台为背景主题，人物则斜向窗外，似乎进入了观众所在的空间。他的《伏在画家画室壁架上的猫》以一种戏谑的方式体现出的上述技法，以极其精细的笔触突出了猫的特征，包括身上的条纹、柔滑的皮毛以及锐利的双眼。

17世纪，猫在人们眼中有着特殊寓意，它象征着视觉；德奥遵循了这一传统，让画中猫望向画框之外的物体，窗框顶端挂着一条发光的丝帘，德奥用他灵巧的手描绘出一条掀开被挂起的窗帘，从而露出了坐在画架旁的画家，在那里，视觉与画家的错觉艺术法在永恒地嬉戏。

对于德奥广受欢迎的绘画题材与作品风格，生活工作在莱顿及周边的艺术家们以各种不同的方式予以回应并进行了进一步拓展。他最重要的一位学徒，弗里斯·范·米里斯，以多种创新的方式将德奥的主题进行了拓展，包括在历史题材中加入17世纪风俗画中的人物，《卢克丽霞之死》便是最好的例证。对现代绘画的启迪：来自“民俗绘画”的艺术创造力

荷兰共和国风俗画的盛行源于大家对人们日常生活这一题目的持久兴趣。加布里埃尔·梅曲、杰拉德·特·博尔奇以及扬·斯坦等风俗画家引入了男子或女子读信、人物演奏音乐、乡村集市、平静的日常生活等多种主题。这些作品都注重细节、质地、光与影以及氛围塑造，体现了生活普通而平实的一面。

在17世纪，人们的兴趣逐步转移至描绘上层人物的室内画，以维米尔的《坐在维金纳琴旁的年轻女子》为代表。维米尔对于空间、色彩和光的掌握，体现出了沉浸在自己的世界中的年轻女子演奏维金纳琴的静谧与美好。据劳拉·耶格尔介绍：“画中弹着维金纳琴的女子仿佛被我们突然打断，她停止了演奏把头扭向了我们，营造出了一种看画人和画中人的互动，这是非常难得的，这也是维米尔非常了不起的一点，历史上少有艺术家可以真正创造出这样画与人之间的互动。”

“尽管荷兰风俗画看起来较为写实，但也遵循着艺术对话的传统做法与范式，这些作品都体现出关于日常生活的持久兴趣及艺术创造力。”

荷兰艺术家在17世纪的风俗画主题、历史场景和肖像画中展现出了其多样的技巧和专长。在这一背景下，无论是描绘历史或圣经场景的绘画，都带有了更多标志性或纪念性的意义。伦勃朗和他的学生们在17世纪下半叶仍在艺术领域具有重要的影响力。伦勃朗及他学生们的晚期作品，都很好地描绘了室内人物端坐的场景。画家采用了具有强烈表现力的笔触，使作品中的人物也显示出丰富的经历和道德权威。这都为现代绘画提供了重要的启示，其中的绘画技巧时至今日仍然在艺术领域具有广泛的影响力。——正如卡普兰所言：“艺术和美能够在文化之间搭建桥梁，伦勃朗是全世界的，他属于我们大家，他对美和真理的洞察和表现让他成为艺术领域最具影响力、最受人尊敬的大师之一。更为难得的是，伦勃朗所代表的17世纪的荷兰艺术绘画在创造性和创新性方面也是非常领先的，而且这些绘画的主题依然能让今天的我们找到共鸣。”

People's Daily	28 June 2017	Staff report
<p>“What makes Rembrandt a pioneer”</p>		
<p><i>“Rembrandt and His Time – an Exhibition by the American Leiden Collection”</i></p> <p>“This is so Rembrandt!” – Wandering around South Hall 8 of the National Museum of China, one feels like in a mysterious world of “purple golden darkness”; a world whose deep sense of space fills the heart with enchantment and fascination. The soft and thoughtful color scheme, smooth layout, delicate brushwork, unique depiction of light, and evocative themes, give the impression of having just stepped into a museum dedicated to seventeenth century Dutch paintings.</p> <p>From June 17 to September 3, “Rembrandt and His Time – Masterpieces from The Leiden Collection” is held at the National Museum of China. With over 70 works brought to China by The Leiden Collection, this represents the largest ever exhibition of Dutch Golden Age paintings in China. It includes 11 works by Rembrandt – making The Leiden Collection the most significant private collection of the Dutch master’s work. In addition, the exhibition also unveils pieces by other renowned artists, including Jan Lievens and Johannes Vermeer, as well as works by the “Fijnschilders”. The show features three major themes – portrait paintings, historical paintings, and genre paintings – and is designed to recreate the artistic ingenuity that so characterized the Dutch Golden Age.</p> <p><i>A monumental beginning that revolutionized traditional “portrait painting”</i></p> <p>In 1606, Rembrandt van Rijn was born in Leiden – both a center in the textile industry and a university town. Hailing from an ordinary miller’s family, Rembrandt eventually became one of the most consequential and pioneering artists in the 17th century Netherlands, indeed in the entire history of art.</p> <p>In the early 1620s, Rembrandt went through his initial training under a local artist in Leiden. He later spent six pivotal months as an apprentice to the Amsterdam history painter Pieter Lastman. Lastman’s interests in biblical and mythological themes, his attention to a character’s dramatic postures and expressions, and his use of <i>chiaroscuro</i>, all were a source of deep inspiration to Rembrandt. He learned from Lastman the important principles of a history painter, especially how to depict complex ancient mythological and biblical scenes, as well as focus on capturing the inner world of the characters from the standpoint of anthroposcopy. The competition between Rembrandt and another Leiden artist, Jan Lievens, who was also a friend of his, had a profound influence on the Dutch master’s early development. According to a description of the two artists by Constantijn Huygens, Secretary to the Princes of Orange, Lievens was renowned for his “bold themes and scale”, while Rembrandt proved superior when it came to “innovation, firm touches, and real emotions”.</p>		

The curator of the exhibition, Dr. Lara Yeager-Crasselt, said: “Rembrandt is a pioneer who changed portrait painting in the history of art. His paintings do not superficially portray the character’s appearance, but actually explore their inner-self and spiritual world. Throughout his life, he painted over 100 self-portraits, making him the most prolific self-portrait artist. One could argue that this was his way of continuous soul-searching. In the exhibition hall, Rembrandt and Jan Lievens’ self-portraits echo one another, as if in conversation or dialogue.” The paintings by Rembrandt and Lievens that are featured in this exhibition help us understand the style of their early period, especially through self-portraits, portraits of characters with exotic clothing, and their expert use of *chiaroscuro*, as we travel with them on their artistic journey.

Thomas S. Kaplan, the founder of The Leiden Collection, declared: “Rembrandt paid more attention to the depiction of the face of a character than any other artist since ancient times, simply because he could see more details. This comes from his heart. Chinese people say that paintings need three elements: the eye, the hand, and the heart. I think this insight is very accurate. All these elements are indispensable. Each of Rembrandt’s works are in line with the essence of this sentence: the eye, the hand, and the heart in perfect harmony.”

“Rembrandt is particularly good at portraits. Good at capturing the subtle changes of the facial expressions of the characters in order to reveal characteristics and inner thoughts. He is also an expert in the use of light to shape the body, through the contrast of light and shade when dealing with complex images – hence the “purple golden darkness” so characteristic of Rembrandt. As such, Rembrandt enjoys an unparalleled status in the history of Western art,” said Lu Zhang Shen, Curator of the National Museum of China.

The Golden Age: a time of innovation for history painting skills

In 1631, Rembrandt left Leiden for Amsterdam, the prosperous artistic center of the time. He joined the studio of art dealer Hendrick van Uylenburgh, and received his first commission – a portrait for an Amsterdam notable. *Portrait of a Man in a Red Coat* became one of his most famous. It showed a man from high society with international characteristics. The vivid depiction also gave the picture a sense of dignity.

To his contemporaries, Rembrandt was generally better known as a history painter. The landmark piece *Minerva in Her Study* is the best example of such themed works. In this important piece, Rembrandt displays the solemn image of the goddess: in her brightly lit study, Minerva is sitting in front of her desk. She seems to pause from her reading, looking up to gaze out with one of her hands still resting on the book. Minerva is dressed in her blue gown with golden embroidery and a magnificent cloak. Under the laurel wreath, her blond hair cascades onto her shoulders. Her posture represents the classical posture of male scholars in their studies. Yet Rembrandt used it for the virgin goddess of war, wisdom, art, medicine, and textiles. A variety of symbolic objects are present, including exquisite tapestries, thick books, a globe, and a shield with a Gorgon’s head. The magnificent garments of Minerva reflect Rembrandt’s deep knowledge of Homer’s epic poems. In the painting, the image of Minerva shares the features of an ordinary

Dutch woman. The ability to combine the images of ordinary people with those of gods placed Rembrandt at the forefront of 17th century history painting. Much like Minerva in this painting, her regal image is full of visual impact. Under Rembrandt's brushworks, she is both one of the Olympian deities and a real-life woman.

Rembrandt mostly focused on portraits and historically themed paintings. His strong interest in such genres also influenced his students in Amsterdam, including Ferdinand Bol, Govert Flinck, and Carel Fabritius. Works by these artists reflected Rembrandt's painting skills in various ways; among others, the contrast of light and shade, as well as rich color combinations. Equally, they were greatly influenced by Rembrandt's ability to combine historical themes with people's daily experiences.

Legacy and innovation: the Fijnschilders

Gerrit Dou was the Dutch master's first student to be renowned for his skills and innovative themes. Unlike Rembrandt's broad, smooth, and expressive style, Gerrit Dou developed a fine touch skill – the style of artists who later would be called the "Fijnschilders". The Fijnschilders would depict scenes from a close angle using delicate touches. Dou's portraits and paintings of scholars, or domestic workers, reflected a precise grasp of the material and surface texture, along with an illusion of space. In his paintings inspired by daily life, Dou often used stone windows as the background, with the main character oblique to the window, thereby creating an illusion that he or she was stepping into the viewer's space. *Cat Crouching on the Ledge of an Artist's Atelier* represented a whimsical illustration of such techniques, with extremely fine brushwork highlighting the cat's features, including stripes, silky fur, and sharp eyes. In the 17th century, people believed that cats carried an allegorical meaning and that they symbolized vision. As such, Dou let his cat stare beyond the frame. The silky curtain was also left hanging on the window, with just one of its corners lifted, gently revealing the artist by the atelier in the back. Dou, with his skillful hands, created the perpetual play between vision and illusion.

The artists working and living around Leiden responded to Dou's style and popular themes in diverse ways, and further expanded them. His most important apprentice, Frans van Mieris, used a variety of novel approaches to expand the master's theme, including adding genre characters to historical themes. *Death of Lucretia* was a fine example of such innovation.

Artistic creativity drawn from "folk paintings" as an inspiration to modern painting

The prevalence of genre paintings in the Netherlands stemmed from an enduring interest in the subject of everyday life. Genre painters like Gabriel Metsu, Gerard ter Borch, and Jan Steen, all introduced scenes such as men and women reading, musicians playing, rural markets, and quiet daily life. These works would focus on details, texture, light and shadow, as well as the ambiance, reflecting the ordinary and simple aspects of life.

In the 17th century, people's interests gradually shifted to the domestic life of the upper class. Vermeer's *Young Woman Seated at a Virginal* provides a good example of such a trend. His mastery of space, color, and light, reflects the serenity and beauty of the virginal-playing young woman who is immersed in her own world. About that painting, Lara Yeager-Crasselt said: "The woman seems to be interrupted by us while playing her virginal. She stops and turns her head towards us, creating an interaction between the character and the viewer, which is very rare. This is what's so great about Vermeer. Very few artists in history can really create the interaction between the painting and the viewer." Although Dutch genre paintings seem more realistic, they also follow the traditional practices and paradigms of artistic dialogue, which echo this enduring interest in daily life and artistic creativity.

In the 17th century, Dutch artists displayed their varied skills and expertise in genre paintings, historical scenes, and portraits. In that context, paintings of both historical and biblical scenes carried more symbolic or commemorative meaning. Rembrandt and his students maintained an important influence in the field of art through the second half of the seventeenth century. Late works by Rembrandt and his students also represented scenes of still characters in domestic settings. The artists used bold and expressive brushwork, which conveyed upon the characters in the works a wealth of experience and moral authority. All of these techniques proved a great source of inspiration to modern painting, including wide influence in the realm of art to this day.

— "Art and beauty can build bridges between cultures. Rembrandt in fact belongs to the world. He belongs to all of us. His insight into beauty and truth made him one of the most influential and respected masters in the field of art. What is even rarer is that seventeenth century Dutch art, as represented by Rembrandt, was also very innovative, with the themes of these paintings still resonating with us today," Thomas Kaplan said.