

## 本刊记者专访托马斯·S·卡普兰 如果伦勃朗可以来到现在 我做的一件事就是向他表达谢意

文 / 唐依歌



Q = 《北京青年》周刊  
A = 收藏家托马斯·S·卡普兰

**Q: 最开始是怎么想到要做一个匿名的“借阅图书馆”?**

A: 其实在六个月之前我们依然是像在保守秘密一样的状态。我们虽然收藏了很多古典大师的画作,也会把它们借出去给博物馆,但是都是以匿名的方式在做,而且我们是有意为之的。我知道如果我们把这些收藏全部都放在线上跟观众去见面,我们在艺术界的身份和地位都会被完全改变。其实在过去的十多年之间,我们都是作为这些古典大师画作非常重要的买家,其实也算是最大的买家之一。作为收藏者来说我们非常低调,而且我们的收藏哲学是希望通过自己的力量以私人的方式购进这些画作,但是也要跟公众去分享,去展出,也正是因为这个理念我们才设计了“借阅图书馆”这个项目,把我们收藏来的项目分享给一些画廊和博物馆去展出,因为我们觉得这么好的作品只是自己去收藏欣赏,不如分享给大家一起来鉴赏。我们之所以做了这样一个借阅图书馆,其实是希望可以让更多越来越多的公众接触到古典大师的画作。

**Q: 您收藏的第一幅伦勃朗的画作是哪幅?**

A: 我收藏的第一幅伦勃朗的画是在当年在苏富比的拍卖中获得的一幅油画,画里描绘的是一个戴着白帽子的年轻的女人。但是在这之前我收藏的第一件伦勃朗的作品是一只素描的幼狮,因为我们除了对伦勃朗的艺术感兴趣,在野生动物的保护上我们也付出了很多,所以这幅画也很好地结合了我们在野生动物保护上的兴趣和伦勃朗艺术的兴趣,是一个很美好的起点。

**Q: 您收藏的画作当中最珍贵的是哪一幅?**

A: 最珍贵的就是您还没有买到那幅(笑),其实不太好说,因为这么多年了画作的价格都有了变化,可能我们收来的最珍贵的一幅就是那幅密涅瓦女神的作品了,它是一个系列中的一幅,这个系列的其他几幅作品分别收藏在美国纽约的大都会博物馆还有圣彼得堡的冬宫博物馆,以及西班牙的普拉多博物馆,我们可以从画面中看出来这幅密涅瓦女神的作品被描绘出来的状态并不是传统的那种很美的形象,而是普通的荷兰女性的形象。密涅瓦在神话中代表着战争和智慧之神,我们可以从她的精神面貌中看出来她有一种非常独立向上的状态,和不屈服于男权的觉悟,伦勃朗的独特之处在于他会赋予笔下角色一种男女平等的状态,这在当时是一种非常新颖的观点,虽然我们现在看这是一种想当然的理念,可是这在当时是在跟传统抗争。

我之前也说过伦勃朗所有的作品是360幅左右,我购买这一幅作品的时候,安迪·沃霍尔也有一幅作品在出售,那幅作品比这幅画的成交价格还要再高一点,而安迪·沃霍尔的作品大概是7万多幅,我觉得我是非常幸运的,因为我所钟爱的画作在当时我可以以相对较低的价格收入。

现在市场上关于古典大师的画作和现代画师的画作之间的价格有一点脱节的,正好我们也利用了市场的这种特性收藏了很多我们钟爱的作品。

**Q: 一般您是怎么决定是否要收藏一幅画的?**

A: 这些收藏并不是有一个专业的团队或者顾问来给我建议,其实都是私人的兴趣爱好所在,是由我和我的太太一起来决定要收藏哪幅画,也正因为如此我们很多的朋友看见了类似的画作就推荐给我们,基本上我们看一眼就能决定是不是要收藏它。

**Q: 您是否有一些钟爱的当代艺术家?**

A: 我确实有一些钟爱的当代艺术家,举个中国当代艺术家的例子就是曾梵志先生,他曾经到过我的画廊去看画,他当时就看到了这幅密涅瓦的图,他很高兴说他曾经在西班牙的普拉多博物馆见到过,我们也确实曾经把这幅画借给普拉多博物馆,然后他就开始聊这幅画,聊伦勃朗,他说伦勃朗是对他影响最大的一位画家,也正因为如此,我说伦勃朗是独一无二的时候才更加有信心。

**Q: 为什么会把巡展的第一站放在卢浮宫?**

A: 我们之所以会把全球巡展的第一站放在卢浮宫,是因为卢浮宫对于我们来说就像是家门口的博物馆一样,因为我们在纽约有一个家,在巴黎也有一个家,而且我三个孩子当中两个是出生在巴黎的,这三个孩子人生中参观的第一个博物馆也都是卢浮宫,同时,我们也认为卢浮宫可以向我们发出邀请让我们把展展的第一站放在卢浮宫,其实是一件非常幸福的事情。

**Q: 中国国家博物馆展出的作品和卢浮宫展出的作品有什么不同?**

A: 我们在中国国家博物馆展出的作品差不多是卢浮宫的两倍,在卢浮宫的展览我们是分为两部分,一个是把维米尔的作品借给卢浮宫的展览,另一个就是我们自己的收藏展,在北京我们希望可以带来更多的作品,让大家更广泛地了解荷兰的黄金时代。

**Q: 最开始是怎么想到跟中国国家博物馆联手举办这次展览? 希望向中国的观众传递一种什么样的精神?**

A: 其实我们跟国博之间的合作是非常紧密的,当然跟国家博物馆的合作经验要优于我们跟西方的这些博物馆,虽然伦勃朗是一个荷兰国籍的艺术家,但在某些方面来说他也是一位具有中国元素的艺术家,我们在中国举行巡展是希望大家对于伦勃朗和那个时代作品的鉴赏能力,如果能借此机会让大家了解到伦勃朗和他学术流派的作品还有风格,其实对于当时的历史还有他所承载的艺术会有非常大的贡献,如果我们能完成的话也算是完成了一个非常大的历史使命,也是我们安排这次国际巡展的原因,我们希望大家通过这些画作,不光是看到画作背后的作者,也希望大家能够通过画作看到自己的一部分,因为伦勃朗确实影响了整个艺术世界,而且这种影响确实也被带到了中国。

掐指算来,在一个月的时间里和托马斯·S·卡普兰先生总共有四次对话,第一次是五月中旬在北京还不太热的时候,一间酒店里举行的圆桌会议上;第二次是在闭馆日的巴黎卢浮宫里,他带着我们一幅幅参观他收藏的作品;第三次在荷兰大使官邸,那时候走在六月的北京已经颇感炎热,是记者的群访,托马斯说如果伦勃朗可以搭乘时光机来到现在,他做的第一件事会是向伦勃朗表达谢意。最近的一次则是中国国家博物馆莱顿收藏展开幕的那天,作为一个采访对象,进行的采访次数确实超于别人,但是每次与托马斯先生的对话都让我更加了解伦勃朗和他所在的时代。

## Tips 中国国家博物馆+莱顿收藏第二站《伦勃朗和他的时代》 在国博你可以看哪些画?



中国国家博物馆莱顿收藏的海报和预想中的不太一样,是一张年轻人的脸,坚毅又浪漫,是和伦勃朗同画室的友人扬·利文斯的自画像,说起选择这张画像的原因,托马斯说因为他的长相即使放在现代也十分耐看。其实,从法国回来的日子就开始翘首期盼着与伦勃朗再见的日子,如同期盼一位老友。终于2017年6月17日至9月3日,莱顿收藏(The Leiden Collection)携七十余件绘画藏品亮相中国国家博物馆,这也是莱顿收藏的首次全球巡展。

展览地点:中国国家博物馆  
展览时间:2017年6月17日—9月3日



《书房中的女神密涅瓦》

伦勃朗·范·莱因

1635年,帆布油画,138×116.5厘米

搬至阿姆斯特丹居住的伦勃朗开始创造以女神和古代女英雄为主题的大尺寸画作。经过修复,该画曾在2002年亮相阿姆斯特兰特藏展览,并引起了巨大的轰动。6年后,卡普兰夫妇将该画购入。与它相关的记录最早可追溯至18世纪上半叶,隶属于苏格兰默维尔公爵的私人收藏。1924年,它在伦敦售出,此后又多次易手,足迹遍及欧洲与日本。

《安东涅·库帕尔画像》

伦勃朗·范·莱因及画室

1635,板面油画,83.5×67.6厘米

1631年,伦勃朗·范·莱因离开故乡莱顿,前往阿姆斯特丹;也正是这一年,他接到了人生中最重要的肖像委托任务之一,绘制《安东涅·库帕尔画像》。通过这幅肖像,我们还能了解到伦勃朗画室工作的些许有趣的细节。伦勃朗负责考虑构图,画出人物草图,他还要亲自为库帕尔的头部和手涂上色,但服装和花边领的部分,他可能交由画室的其他人来完成。这幅画里,伦勃朗和画室的分工反映出一种艺术生产方式。



《玩牌者》

扬·利文斯

1625,布面油画,97.5×105.4厘米

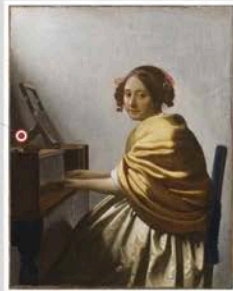
扬·利文斯于1625年左右在莱顿租用了这幅《玩牌者》,描绘了深夜烛光中玩牌赌博的场面。前景位置的士兵身侧隐藏着温暖的烛光,光芒照亮了桌面上的每副面孔,包括黑发的士兵,还有右边举着红桃,马上就要输牌的人,后者露出失望的表情,而他的同伴们却满脸好奇地望着他。紧凑的构图和前景里醒目的人物都增强了画面的即时性。在理解利文斯和伦勃朗的关系上,现在有一种重要的说法,人们认为暗中摩拳擦掌的旁观者正是大师伦勃朗。

《坐在维金纳琴边的年轻女子》

约翰内斯·维米尔

1670-1672年,25.5×20.1厘米

女子坐在维金纳琴边,手指轻柔地触摸着键盘,她望着观者,脸上露出了一丝微笑。她暂停演奏的动作带出了瞬间的私密感及可察觉的静谧感,营造出一种凝固的美。光线从上方射入,她照亮了她的半边脸和颈上的珍珠项链。X射线照片显示,画中比例有点奇怪的黄色披肩其实是后来增加的,可能是维米尔死后有人添上去的。在卡普兰一家获得这幅画之前的几十年间,这幅画从未在公众眼前出现,它于近期才被重新纳入维米尔的作品中。技术检查显示,这幅画的原料和技法与画家晚年的作品相符。2011年,康奈尔大学的C.理查德·约翰逊和莱昂大学的唐·H·约翰逊对该画做了帆布织法分析,结果表明这幅作品所用的帆布和维米尔《织花边的女工》所用的是同一匹。



BQ Weekly	29 June 2017	Tang Yi Min
<p><b>“Interview with Thomas S. Kaplan: If Rembrandt could travel through time, the first thing I would do would be to express my gratitude”</b></p>		
<p>If my memory serves me well, I had four conversations with Dr. Thomas S. Kaplan. The first time was in mid-May, when we organized our roundtable conference in a hotel in Beijing. Our second encounter was at the Louvre in Paris, on a day when the museum was closed to the public. The third time was in June and Beijing was already heating up. During a press conference held at the ambassadorial residence of the Kingdom of the Netherlands, Thomas told us that if Rembrandt could travel through time, the first thing he would do would be to express his gratitude. Our most recent conversation took place on the opening day of The Leiden Collection’s exhibition at the National Museum of China. When it comes to sitting through interviews, Mr. Kaplan certainly has had more than his fair share. Yet every conversation I have had with him has given me a deeper understanding of Rembrandt and his time.</p> <p><i>Q: Beijing Youth Weekly</i></p> <p>A: Dr. Thomas S. Kaplan</p> <p><i>Q: How did you come up with the idea of a “Lending Library”?</i></p> <p>A: The truth is that as of 6 months ago or so, we were still trying to keep it a secret. Although we own a collection of paintings by classical masters that we lend to museums, we always and exclusively did so on the basis of anonymity. I knew that if we were to put the entire collection online for people to access, our identity and position in the art world would be completely changed. We are very important buyers of these classical paintings – perhaps one of the most important. As collectors, we tried to maintain a low profile. Our ethos is indeed to collect these paintings privately, but to share them with the general public. We designed our “Lending Library” based on that very ethos, loaning our pieces to galleries and museums, simply because we believe that it is better to share such marvels with people rather than to keep them to ourselves. It is our hope that more and more people will enjoy these masterpieces through our “Lending Library”.</p> <p><i>Q: What was the first Rembrandt that you collected?</i></p> <p>A: The first Rembrandt oil painting that I collected was acquired at a Sotheby’s auction, depicting an elderly woman in a white cap. But the very first work by Rembrandt, which I bought before that one, happens to be the sketch of a young lion. Apart from our interest in Rembrandt, my wife and I are also dedicated to the protection of wild animals. This painting combined our passion for conservation and our interest in Rembrandt. It was a wonderful starting point.</p> <p><i>Q: What is the most expensive painting in your collection?</i></p> <p>A: The most expensive piece is the one that you are yet to buy [laughter]! It is difficult to say, as the prices have changed over the years. But perhaps the most expensive one we</p>		

have ever acquired is the painting of the Goddess Minerva. One can easily see that this piece does not depict the traditional image of beauty, but the image of an ordinary Dutch woman. Minerva was the goddess of wisdom and warfare. From her appearance, one can feel her independent spirit and her attitude towards patriarchy. What is so unique about Rembrandt is that he would grant his characters some form of equality between men and women, which at the time was a very novel point of view. Today, this seems quite common, but at the time it represented a real struggle against traditional norms.

As I mentioned earlier, there are about 350 works by Rembrandt. When I bought this one, there was a work by Andy Warhol on sale and its price was slightly higher than the Rembrandt. Yet there are about 70,000 works by Andy Warhol. I think I was very lucky, because the paintings that I liked could still be acquired at a relatively low price. In the market, there is a bit of a gap at the moment between the price of works by contemporary and ancient masters. We took advantage of this and acquired many of the pieces we love.

*Q: How do you decide what to collect?*

A: It is not based on suggestions or advice provided by a team of specialists or consultants. It is entirely driven by our personal interest. My wife and I make decisions together on what to collect. Friends would also recommend paintings to us. Basically, we know at first glance whether or not we want a particular piece.

*Q: Do you have any favorite contemporary artists?*

A: I do – for example, the Chinese contemporary artist Zeng Fanzhi. He came to my gallery to see the painting of Minerva. Zeng was pleased to mention that he had seen it at the Prado Museum in Spain. Then he started talking about the painting and about Rembrandt. He said that Rembrandt was actually the painter who influenced him the most – hence my confidence in saying that Rembrandt is truly unique.

*Q: Why did you choose the Louvre as the first destination on your global tour?*

A: The reason for that is simply because the Louvre is like our “neighborhood museum”, so to speak. We have a home in New York and a home in Paris. Out of my three children, two were born in Paris and the first museum that they ever visited was the Louvre. It was an honor to be invited to hold our first exhibition there.

*Q: What is the difference between the works exhibited in the Louvre and the works exhibited in the National Museum of China?*

A: The number of paintings displayed in the National Museum of China is about twice as large as that in the Louvre. The Louvre exhibition was divided into two parts: one was focusing on works by Vermeer, some of which we loaned to the Louvre, while the other was our own exhibition. We hope to bring more paintings to Beijing and let the general public gain a deeper understanding of the Dutch Golden Age.

*Q: How did you start thinking about holding a joint exhibition with the National Museum of China? What kind of message would you like to convey to Chinese viewers?*

A: We have a very close relationship with the National Museum of China. Although Rembrandt is Dutch, he also carries some Chinese elements as an artist. We hope that our exhibition in China can help improve the general appreciation for Rembrandt and the works of his time. If we can take this opportunity to introduce Rembrandt and the genre and style of his School to the public, it would represent a great contribution to that particular time in history, as well as the art that he embodies. It truly would be a tremendous achievement if we could accomplish this. This is also one of the drivers of this international tour. We hope that through these paintings, people may not only see the masters behind them, but also a part of their own selves. Rembrandt ultimately influenced the entire world and with it, China.

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*TIPs*

*National Museum of China & The Second Stop of The Leiden Collection  
“Rembrandt and His Time” – What can you see at the National Museum of China?*

The poster for The Leiden Collection’s exhibition in the National Museum of China is slightly different from what we expected. It shows the face of a young man, looking stern with just a hint of a romantic gesture – a self-portrait by Jan Lievens, who was a friend of Rembrandt at his studio. When asked about the reason for choosing this particular painting, Thomas answered that this piece represented a rather stylized face, even from a modern point of view. I had been looking forward to the day I would “meet” Rembrandt again, ever since I came back from France – not unlike looking forward to seeing an old friend. From June 17 to September 3, over 70 works from The Leiden Collection will be displayed at the National Museum of China. This also represents the second stop on The Leiden Collection’s global tour.

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*Venue: National Museum of China  
Time: June 17 – September 3, 2017*

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*Minerva in Her Study  
Rembrandt van Rijn  
1635, Oil on canvas  
138 x 116.5cm*

After moving to Amsterdam, Rembrandt started producing large-scale paintings with themes involving goddesses and heroines. After restoration, this piece was brought to the Maastricht Fair and created quite a sensation. The Kaplans bought it six years later. The earliest records of the painting’s existence date back to the first half of the eighteenth century, when it was in the possession of the Earl of Somerville in Scotland. After it was auctioned in London in 1924, the piece entered various private collections in Europe and Japan.

*Portrait of Antonie Coopal*  
*Rembrandt van Rijn and Workshop*  
1635, Oil on Brazilian chestnut  
83.5 x 67.6 cm

In 1631, Rembrandt left his hometown of Leiden for Amsterdam. It is also the year when he received one of the most important portrait commissions of his career – the portrait of Antonie Coopal. This painting exposes the viewer to some of the most interesting details characterizing the work undertaken in Rembrandt’s studio. Rembrandt was in charge of the structure and drafting of the painting. He also painted the head and hands. But the clothes and trims were probably finished by other artists in the studio. The cooperation between Rembrandt and his studio shed great light on how an “art production system” actually worked.

*Card Players*  
*Jan Lievens*  
circa 1625, Oil on canvas  
97.5 x 105.4 cm

Jan Lievens painted this picture in 1625 in Leiden, depicting a gambling scene under candlelight. As light from a lantern in the middle of the table and in front of the soldier brightly illuminates the faces of the players, including that of the soldier with black hair and the gambler with a card in hand and about to lose, the latter appears disappointed while his companions look on. Compact composition and eye-catching characters in the foreground have enhanced the immediacy of the picture. It was said that the man holding the pipe was Rembrandt himself, which provided some insight to people trying to understand the relationship between Rembrandt and Lievens.

*Young Woman Seated at a Virginal*  
*Johannes Vermeer*  
circa 1670–72, Oil on canvas  
25.5 x 20.1 cm

The woman seated at the virginal gently touches the keyboard, while looking at the viewers with a smile. As she pauses, there is a momentary sense of privacy and perceived quietness, creating a feeling of silent beauty. The light goes through the window above, and slightly illuminates part of her face as well as the pearl necklace on her neck. X-ray pictures have shown that the somewhat disproportionate yellow shawl in the picture proved to be a later addition. It might have been added after Vermeer’s death. In the decades before the Kaplan family bought it, the painting never appeared before the public. This piece has in fact only recently been reintegrated into Vermeer’s oeuvre. Scientific examination has indicated that the material and techniques of the painting were consistent with those of the master’s later years. Studies on canvas weaves, undertaken in 2011 by C. Richard Johnson of Cornell University and Don H. Johnson of Rice University, have determined that this work was painted on a canvas cut from the same bolt as Vermeer’s *The Lacemaker*.