

## 艺术之于北京 当伦勃朗遇见花舞森林

编辑 / 唐依敏 文 / 唐依敏 美编 / 蓝琳 黄校 / 张翼飞



伦勃朗·范·莱因绘制的《戴假帽上阴影的自画像》



teamLab 的展览《花舞森林与未来游乐园》

北京的记忆是根植在历史的血脉上的,长城、故宫是百年来不变的传统,厚重又充满意蕴,艺术对北京来说从来不是一个陌生的词汇。在这个过早被催热的夏季里,中国国家博物馆更是迎来了莱顿收藏的 70 余件藏品;佩斯北京在 798 带来了一场叫“花舞森林与未来游乐园”的展览,越来越多的展览都在渐渐地,将北京包裹成一座文化之城。

于是,我们发现,艺术不光是被禁锢在了博物馆冷冷的玻璃中,它逐渐成为了连接城市的血脉,成为了那颗蓬勃跳动的**心脏**。

# 看他收藏的荷兰人的画

## 一个美国人邀请我去法国

### 法国卢浮宫+莱顿收藏第一站

文 / 唐依敏

“亦如往常的每个周二一般，卢浮宫践行着自己雷打不动的周二闭馆，工作人员递给我一张工作证，作为中国的媒体，本刊记者就这么在一个周二堂而皇之地溜进了闭馆日的卢浮宫。

从台阶而下，穿过隧道，是被朱红色墙面包围的展览，来自莱顿收藏（The Leiden Collection）的三十多幅作品静静地挂在墙上，享受着它们在卢浮宫的最后时刻，之后它们将被拆下打包，下一站的行程便是北京的中国国家博物馆。如果让我用一句话描述这场有些奇幻的旅程，大概就是一个美国人邀请我去法国看他收藏的荷兰人的画。”



### 莱顿收藏的创立

不过这一切的故事都要从法国之行前一周的北京说起，在飞抵法国前，本刊记者便与莱顿收藏的创始人托马斯·S·卡普兰先生有了一次亲切的圆桌会议。

第一次见到托马斯先生，55岁的他看上去比实际年龄年轻很多，一身得体的蓝西装，见到我便开始热情地握手。说起莱顿收藏的创立，其实要起源于托马斯六岁时一次参观大都会艺术博物馆的经历，那时他就被伦勃朗及伦勃朗流派的画作深深吸引，就连他本人也很难回答为什么年幼时候的自己会痴迷于伦勃朗的画作，他说伦勃朗的画作是他对于美的启蒙教育。在卡普兰九岁的时候，当家人问他最想去欧洲的那个城市时，他毫不犹豫地选择了荷兰的阿姆斯特丹，“因为伦勃朗曾经住在那里”。

虽然足够热爱伦勃朗的画作，但是在41岁之前的生涯里，他从未想过可以真的拥有伦勃朗的作品，直到2003年托马斯在杜布罗夫尼克的海边与朋友诺曼·罗森塔尔爵士（Sir Norman Rosenthal）的一次闲谈，让他惊讶地得知，他从小喜欢的艺术画作，尤其是大名鼎鼎的伦勃朗流派的作品在市面上仍有购买渠道。“诺曼问我想要收藏哪

种作品作为开端，我的回答是伦勃朗流派的作品，但是我喜欢的作品肯定都被博物馆收藏了”，但是令托马斯惊讶的是，诺曼告诉他实际情况并非如此，并建议他购入自己最欣赏的画家格里特·德奥的作品。

于是在2003年，托马斯在41岁时与妻子达芙妮踏上荷兰艺术品的收藏之旅。为了向伦勃朗的出生地致敬，他们将整个系列收藏命名为“莱顿收藏”。

### 最大的荷兰艺术私人收藏合集

从2003年到2017年，短短十四年的时间里莱顿收藏已经成长为了目前全球最大的荷兰艺术私人收藏合集。

在2003年到2008年的五年时间里，托马斯一直以每周一幅的速度买进作品，最疯狂的时候他们的购进速度是“上午买一幅，下午买一幅”的节奏，这种疯狂的速度，也时常让艺术商们被这种购人的速度所震惊，害怕收藏家哪天后悔自己买太多而前来抱怨，但是这样的情况从未在托马斯身上出现。

但是2008年出现金融危机之后，这种大量购入画作的机会就越来越少了。虽然是这样，但是他们在金融危机



1. 扬·利文斯绘制的《自画像》
2. 莱顿收藏中最有故事的藏品伦勃朗绘制的《感官的寓言》: 嗅觉的寓言、触觉的寓言、听觉的寓言(从左至右)
3. 素描《静卧的幼狮》是卡普兰夫妇购入的第一幅由伦勃朗创作的作品
4. 卡普兰夫妇将这幅《水井旁的丽贝卡和埃利泽》赠送给了巴黎卢浮宫

的时候也收录了一些作品,2008年,他从拉斯维加斯赌场大亨史蒂芬·韦恩那里购入的两幅作品也成为了莱顿收藏中非常重要的作品,一幅是维米尔的作品,另一幅是伦勃朗的自画像,在莱顿收藏的画册后面的附录里,我们也可以清楚地看见这两幅作品均是收录于2008年。

经过了金融危机,莱顿收藏的收录速度也从之前平均一周一幅变成了每年三到四幅左右。

但是即使是这样他们依然是伦勃朗作品的最大私人藏家,现存市面上的伦勃朗画作大约有350幅左右,只有十分之一的作品在私人藏家的手里,而莱顿收藏里的11幅作品让他当之无愧地成为了伦勃朗作品数量最多的私人收藏家,同时他也是维米尔和卡尔·法布里蒂乌斯作品的唯一私人藏家。

## 匿名的借阅

每个收藏家都有着自己独特的收藏哲学,有人喜欢小心地守护着自己的收藏,有些人喜欢将这些作品当做财富向别人炫耀,有些人善于用收藏品进行投资,但是托马斯却与妻子开创了迄今为止独一无二的匿名“借阅图书馆”收藏方式,与四十多家博物馆的策展人和负责人展开合作,为短期特展或是长期馆藏提供大师画作的借用支持,相比创造这一无与伦比的收藏,“借阅图书馆”的创立让卡普兰夫妇更为激动欣喜,此外,卡普兰夫妇还通过教育项目支持展览和青年学者,并投入极大精力创建拥有大量学者研究的线上藏品目录,以多种形式兑现“回馈”的持久承诺。

2009年,当卡普兰夫妇在凡尔赛的一场拍卖会上买下了《水井旁的丽贝卡和埃利泽》之后,得知卢浮宫也碰巧对这幅作品深感兴趣,于是自2010年开始,他们便将这幅作品长期出借给卢浮宫,随后更是在艺术家四百周年诞辰之际将这幅作品慷慨地赠送给了卢浮宫,这也是卢浮宫收到的首个由美国公民赠送的荷兰派画作。

托马斯·S·卡普兰曾说:“透过历史的镜头,我们能献

给伦勃朗和那些我们珍爱的艺术家们最好的礼物,便是在全球范围内激发公众对他们灿烂遗产更大的兴趣,这不仅局限于收藏领域,而是让更多人得以了解,这些古典大师艺术杰作作为西方文明和普世价值观的基石所具备的重要意义。”也正是由于这种无私的想法,在卢浮宫的莱顿收藏展览之前如同每一个观众一样,他从未一次性地看到自己如此之多的藏品,因为将画作全部借出去,如果他自己想看这些画作也只能看一些电子版。

## 最传奇的收藏

莱顿收藏的第一幅伦勃朗的作品是一幅素描的幼狮,第一张油画是一张戴着白帽子的老妇人的画像,但是这些却不是莱顿收藏里最传奇的作品,在闭馆日的卢浮宫里托马斯指着三张长度不过二、三十厘米的画作为我讲述了一个传奇的故事。

这三幅画是伦勃朗早期最为人们熟知的作品,即创作于1624—1625年间的《感官的寓言》,原作一共分为五张画,但是有其中的一幅在四百年前失踪了,而剩下的四幅作品,一幅在博物馆中,剩下的三幅则全在莱顿收藏中,其中一幅《嗅觉的寓言》一度被认为已经遗失,直到2015年这幅画被当做欧洲大陆学派的作品被卖到新泽西州的拍卖行,当时没有人知道这幅作品是什么,所以它的估价只有500美元,只有两个人关注到了它,并且一下就认定这幅画是伦勃朗《感官的寓言》里的其中一幅,所以这幅画的价格一下就飞涨了起来,从500美元涨到了100万美元。

但是这幅画最后收入的价格却是500万美元,托马斯说:“一般我不太会去谈我收这些画的价格,但是这幅画比较特别,我在买入了这幅画之后接受了《纽约时报》的采访,那个记者问我这幅画是花了多少钱收入的,当时我觉得这是一件非常值得讲的事,我就让他猜价格,如果他能一次猜中我就告诉他这幅画多少钱,他猜了500万美元,

而且猜对了,所以我为了信守承诺我就告诉了他确实是这样的。这幅画起拍价只有500美金,法国的艺术经销商以100万的价格把这幅画收到了手里,然后他转手卖给我就卖了500万美金,这也是我第一次跟媒体分享购买这些画作的价钱。”

这幅画在当时也掀起了很大的波澜,首先是它离奇的价格,500美元起拍,500万美元收入,其次,这幅画是大家之前以为消失了400年的作品,并且没有任何记载的,之前没有人知道它是什么样的,最后,当托马斯买入了这幅画之后,他们惊讶地发现这幅画是有伦勃朗亲笔签名的,《感官的寓言》系列画中,伦勃朗唯独在这幅画上签了名,右上角的签名“RHF”不仅证明该系列出自伦勃朗之手,这也让这幅画成为了有伦勃朗签名的最早的画作。

## 收藏的哲学

2004年的时候,托马斯将扬·利文斯的一幅作品借给了美国盖蒂博物馆,在馆内一个参加学校见习的小女孩正目不转睛地凝视着这幅肖像画,以至于和自己的朋友走散了,这个场景也让卡普兰想起年幼时在大都会博物馆参观时的自己,于是他越发坚定地将自己的收藏借给各大博物馆,迄今为止,莱顿收藏已向各大博物馆出借达170多次。

于是在与托马斯的几次对话中他都会说到一个词就是“纽带”,他认为伦勃朗是文化交流的纽带,“伦勃朗在建立人与人或者文化与文化的连接上有着自己独特的作用和地位。”而他在用自己的方式在传达着这种分享的艺术,“我们是美国人,第一次把这个作品展出选择在一个法国的博物馆,跟各位分享来自荷兰的艺术,这些信息也是在说明伦勃朗的艺术是对全人类开放的。”而现在这个美国人又将这些荷兰的艺术带到了北京的中国国家博物馆。

有人问托马斯:“如果有一天伦勃朗可以搭乘时光机来到你的时代,你会说什么?”

他说:“我做的第一件事就是向他表达谢意”。

**“The Louvre and the first stop of The Leiden Collection”***Art to Beijing**– When Rembrandt Meets the “Flower Forest”*

The memory of Beijing is steeped in history. The Great Wall and the Imperial Palace bring centuries of deep and meaningful tradition. Art has never been a stranger to Beijing. In this early burgeoning summer, the National Museum of China welcomed more than 70 collected works from The Leiden Collection. Pace Beijing is also bringing an exhibition called “Flower Forest and Theme Park of the Future” to 798. Beijing is immersing itself in more and more cultural exhibitions.

We soon realized that Art is not trapped in the cold glass of museums; it flows in the veins of our cities, becoming the pulses instilled in our bodies.

§

*The Louvre Museum, France – the First Stop of The Leiden Collection*  
*An American Invited Me to France to See His Collection of Dutch Paintings*

By: Tang Yi Min

As usual, every Tuesday the Louvre closes – a rule that has never changed. The staff handed me a permit and as a Chinese media correspondent, I strolled alone into the imposing museum.

After stepping down the stairs and going through the tunnel, I find myself surrounded by the red walls of the exhibition. More than 30 works from The Leiden Collection are quietly hanging on the walls, enjoying their last few moments in the Louvre. They will soon be removed for packing, and their next destination will be the National Museum of China in Beijing. If I have to describe this magical journey, I would simply say that “an American invited me to France to see his collection of Dutch paintings”.

*The Establishment of The Leiden Collection*

The story began in Beijing, a week before my trip to France. Prior to my arrival in France, correspondents of our magazine held an intimate roundtable conference with the founder of The Leiden Collection, Mr. Thomas S. Kaplan. The first time I met Mr. Kaplan, he was dressed in a smart navy-blue suit looking much younger than 55. He shook hands with me warmly. Talking about the establishment of The Leiden Collection, he told us about his experience visiting the Metropolitan Museum as a 6-year-old child. At that time, he was deeply attracted to Rembrandt and the paintings of the Rembrandt

School. But even he himself found it hard to explain his obsession with the Dutch master at such a young age. He mentioned that Rembrandt's works actually marked the beginning of his aesthetic enlightenment education. At 9 years old, when Thomas was asked which city he would like to visit as part of a family holiday in Europe, he did not hesitate to choose Amsterdam in the Netherlands, "because Rembrandt lived there".

Despite his love for Rembrandt, he never thought he could own any of the master's works until he was 41. It was in 2003, when Thomas had a conversation with Sir Norman Rosenthal off the shore of Dubrovnik, that he learned – with much surprise – that his favorite paintings from childhood, especially the famous works of the Rembrandt School, could still be purchased. "Norman asked me what kind of paintings I would like to start collecting. My answer was the works from the Rembrandt School, but thinking that they would all be kept in museums by then." To Thomas' surprise, Norman responded that it was not the case and suggested that he could actually acquire works by his favorite painter, Gerrit Dou.

In 2003, at the age of 41, Thomas and his wife Daphne began their journey of collecting Dutch Golden Age art. They named their collection "The Leiden Collection", paying tribute to Rembrandt's birthplace.

#### *The Largest Private Collection of Dutch Golden Age Art*

From 2003 to 2017, in just fourteen years' time, The Leiden Collection has become the world's largest private collection of Dutch Golden Age art.

In the five years from 2003 to 2008, Thomas was almost buying one work per week. The most intense rate, in his words, was "one in the morning and one in the afternoon". Even art dealers were shocked by such "freneticism" and started to worry that the buyer would eventually regret this buying frenzy. But this never happened to Thomas.

After the financial crisis of 2008, opportunities to buy large quantities of paintings became scarcer. Yet the Kaplans had managed to acquire some works prior to that. In 2008, he bought two paintings from the Las Vegas casino tycoon Steve Wynn. They have become very important pieces in The Leiden Collection. One is the work of Vermeer, and the other a self-portrait by Rembrandt. In the appendix of the Leiden Collection catalogue, one can clearly see that the two works were added in 2008.

After the financial crisis, The Leiden Collection's rate of acquisition dropped from one per week to three or four per year. Even so, the Kaplans remain the most important private collectors of Rembrandt. There are about 350 Rembrandts in the market and only 10 percent are in private hands. With 11 paintings, The Leiden Collection is undoubtedly the private collection with the most Rembrandts. Thomas is also the only private owner of Vermeer and Carel Fabritius.

### *Anonymous Lending*

Each collector has his or her own unique way of collecting. Some people like to carefully guard their pieces, while others enjoy showing them off, or indeed approach their collection as an investment. But Thomas and his wife have created a new way of collecting – the “Lending Library”. They have collaborated with curators and directors of over 40 museums around the world and loaned masterpieces for both short-term and long-term special exhibitions. Creating this “Lending Library” has provided the Kaplans with an even greater sense of accomplishment than establishing their own unique collection. In addition, the couple also supports exhibitions and young scholars through educational programs, and has devoted tremendous efforts to developing an online catalogue of the collection, with inputs from a large number of experts, in fulfillment of their long-term commitment to “give back to society” in various ways.

In 2009, after they bought *Rebecca and Eliezer at the Well* at an auction in Versailles, the Kaplans learned that the Louvre was also interested in this painting. Shortly thereafter, on the occasion of the 400<sup>th</sup> anniversary of the birth of the artist, the work was generously donated to the museum. This piece also happens to be the first ever Dutch School painting gifted to the Louvre by an American citizen.

Thomas S. Kaplan once said: “Through the lens of history, the best gift that we can dedicate to Rembrandt and those most cherished artists is to stimulate the public interest for their global heritage worldwide. This is not limited to the art collection only. Our aspiration is to help more people appreciate the significance of these ancient art masterpieces, as the foundation of Western civilization and universal values.” Thanks to his generosity, The Leiden Collection is permanently on loan to museums and galleries. Kaplan, like any other visitor of the Louvre exhibition, has never actually seen all of his collected paintings under one roof. Previously, he was only able to do so online.

### *The Most Legendary Collection*

The first Rembrandt which The Leiden Collection ever acquired was a sketch of a lion cub, along with an oil painting – the portrait of an old woman wearing a white cap. But these are not the most legendary works belonging to the collection. On that Tuesday meeting at the Louvre, Thomas pointed to three paintings whose lengths was just about twenty to thirty centimeters, and told me a remarkable story.

These three paintings were part of the most well-known works of Rembrandt in the early days, namely “The Series of the Five Senses” created in 1624-1625. Five paintings all together, of which one went missing some four hundred years ago. As to the remaining four pieces, one is currently in a museum, while the rest all belong to The Leiden Collection. *Allegory of Smell* was once thought to have been lost until 2015, when the painting was sold to an auction house in the state of New Jersey as a Continental School’s work. People actually ignored the true background of this piece, and it was valued at a mere \$500. Only two people paid attention to it, and instantly realized that this picture was one of Rembrandt’s *Allegory of Senses*. Its price soared rapidly to \$1 million.

But the final price paid for this work was \$5 million. Thomas shared: “I don’t usually disclose how much I pay for paintings. But this is a special case. The New York Times interviewed me after buying the piece, and the reporter asked how much money was spent on it. I thought there was a story worth telling, so I let him guess. If he could get it right the first time, I would tell him how much the painting was worth. He guessed \$5 million and he was right. So I kept my promise. The initial bidding price was just \$500. The French art dealer bought it for \$1 million and sold it to me for \$5 million. This was the first time I ever disclosed the price of a painting to the media”.

This piece caused a lot of controversy at the time, not only because of the selling price, which started at \$500 and reached \$5 million in the end. But also because this is a painting that was thought to be lost for 400 years with no record or even anyone knowing what it looked like. After Thomas got hold of it, people were surprised to find out that it was signed by Rembrandt himself – the only one from “The Series of the Five Senses”. The “RHF” on the upper right-hand corner not only proves that this is an authentic Rembrandt, but it also makes this piece the earliest signed Rembrandt.

### *The Ethos Behind the Collection*

In 2004, Thomas lent a Jan Lievens to the Getty Center. One day, he saw a schoolgirl so transcended by this painting that she didn’t even realize that her friends had walked away. This experience reminded Thomas of himself as a young child in the Metropolitan Museum. It also made him even more determined to share his collection with museums. To date, The Leiden Collection has made over 170 loans to various museums.

There is a particular word that Thomas mentioned in several of our conversations, and that word is “bridge”. He believes that Rembrandt can serve as a bridge for cultural exchange: “Rembrandt has this unique function and position in establishing a bridge between people and cultures”. In his own way, Thomas is also quietly conveying his message about the art of sharing. “As Americans, we chose a French museum to debut this collection, sharing Dutch art. This message also shows that the art of Rembrandt is open to all mankind.” And now, this American is taking these Dutch masterpieces to the National Museum of China in Beijing.

Someone once asked Thomas: “If one day, Rembrandt could travel to our time via a time machine, what would you say to him?” He replied: “The first thing I would do is express my gratitude”.