

editor 吴冰 朱颖照 杨丹妮

NOW

莱顿收藏 投资人的收藏王国

莱顿收藏 (The Leiden Collection) 近期带来超过七十件绘画藏品亮相中国国家博物馆, 展览展出肖像画、历史画及风俗画三大主题作品。作为莱顿收藏的首次全球巡展, 展览于2017年9月23日—2018年2月25日在上海龙美术馆进行展出。

伦勃朗和他的时代

美国莱顿收藏馆藏作品为荷兰黄金时代画作在中国最大规模的展示, 其中包含十一幅伦勃朗画作, 这也是伦勃朗画作数量最多的私人收藏。莱顿收藏创始人卡普兰早年在瑞士求学, 后来在牛津大学度过美好的大学时光。卡普兰是一名国际投资人, 为琥珀钱币的大藏家, 所在企业更是控制着北美地区的优质金银矿产资源。卡普兰夫妇参与的慈善事业遍布全球, 先后担任纽约著名文化社区中心92nd Street Y的主席和会长。作为全球野生动物保护的积极倡导者和主要资助者之一, 卡普兰夫妇两人过去十年间在环保方面的投入超过1亿美金。卡普兰受喜欢艺术的母亲影响, 从小去画廊看展和美国大都会博物馆上美术课, 6岁开始就着迷与伦勃朗的艺术作品。夫妇两人现在巴黎生活, 2012年卡普兰被法国政府授予骑士荣誉勋章。

莱顿收藏由美国收藏家托马斯·S·卡普兰 (Dr. Thomas S. Kaplan) 与妻子达芙妮·莉卡纳蒂·卡普兰 (Daphne Recanati Kaplan) 于



2003年创建, 拥有250幅艺术珍品, 是目前全球拥有十七世纪荷兰艺术画作数量最多、最重要的私人收藏之一。自创立之初起, 莱顿收藏便是唯一一家可供出借经典大师画作的“借阅图库”, 至今已向欧洲、美国和日本的主流博物馆匿名提供艺术作品借阅支持超过170次。莱顿收藏一直以来鲜为人知, 直至2017年初该系列艺术品于巴黎卢浮宫博物馆首展, 莱顿收藏才第一次作为一个整体呈现给公众。



托马斯·S·卡普兰 (Dr. Thomas S. Kaplan)

对话卡普兰

Q: 维米尔现存已知的作品仅有34幅，莱顿收藏了维米尔的《坐在维纳纳琴旁的年轻女子》，这是唯一一幅在私人收藏家手中的藏品，可否分享一下它的故事？

A: 神奇的是，我的妻子Daphne和我一开始并没有想着拿到《坐在维纳纳琴旁的年轻女子》，维米尔的画作都是欧洲藏家们最神圣之作。我们并不知道它是可以出售，其实我们当时着眼在购买来自同一个收藏集的另一个优秀的大师之作：伦勃朗的作品《双眼被阴影覆盖的自画像》，这两幅作品当时为著名酒店企业家Steve Wynn所拥有。2008年Wynn先生决定将作品出售，我和Daphne毫不犹豫地买了下来，这就是机会，而这幅作品也是唯一一幅被私人收藏家所收藏的维米尔画作。

Q: 莱顿收藏为欧洲18世纪大师们画作“借阅图书馆”的开拓者，可否分享一下这个新概念？

A: 我和Daphne在洛杉矶J. Paul Getty博物馆萌发了给博物馆借阅图书馆的想法，当时我们借给J. Paul Getty博物馆扬·利文斯 (Jan Lievens) 的作品《身着斗篷和头巾的男孩 (巴拉丁的鲁伯特王子肖像)》。在博物馆里，我看到一个随着学校来博物馆



Lievens Boy in Cape © 莱顿收藏

参观的年轻女孩，她与作品《身着斗篷和头巾的男孩 (巴拉丁的鲁伯特王子肖像)》交流，似乎体会到画中男孩的焦虑，那个瞬间深深地打动了我，也是从那一刻起我决定将藏品向外界借出。在接下来的十年时间里，我们家里从没挂过一幅画，收藏的170多件作品借给世界各地40多个博物馆，直到今年在巴黎卢浮宫的展出展览，我们都一直匿名地借出藏品。

Q: 莱顿收藏最近发布了一个线上目录，以非常详细和全面的方式介绍了每样作品。与其他的线上目录相比，这个十分突出因为它包含了一个“论文”部分，其中分享了一些重要的学术性见解，你为什么想创建这个学术参考目录？

A: 目录项目与创建唯一一个欧洲大画家们作品的借阅图书馆类似，想激发对伦勃朗和伦勃朗时期当代艺术的兴趣。我们在努力提供尽可能多的、有益的学术解读和荷兰黄金时期最透明启发性的资源来源。这些艺术和专业的学术知识为的就是向更多专家和普通受众传递艺术涵养。我们希望随着收藏的逐渐增长，我们可以看到更多这样的学术专著。

Q: 莱顿收藏举办过很多展览，也提供给世界各地最著名的博物馆提供展品支持，是什么推动你在这个事业上付出了如此多的心血？

A: 我和我夫人坚信艺术与美的力量可以直抵人们的内心深处，搭建起一个沟通的桥梁。我们很早就决定与公众分享收藏而来的作品，在莱顿收藏的在线目录所有人都可以自由地进行访问。后来，与卢浮宫讨论构想出一个巡展，这能够使很大一部分的莱顿收藏品以整体的形式展现给国际大众。作为收藏者，我们的职责是尽力让藏品可以发挥更好的用途，尽可能地对世界文明做一些影响。

Vermeer Young Woman at Virginal © 莱顿收藏



MODERN

22 September 2017

Wu Bing

“The Leiden Collection: An Investor’s Collecting Empire”

Recently, The Leiden Collection brought over some 70 paintings to be exhibited at the National Museum of China. The show included three main themes: portraits, history paintings, and genre paintings. This constitutes the first stop on the Collection’s global tour, after its launch at The Louvre in Paris earlier this year. The exhibition will then be held at the Long Museum in Shanghai from September 23, 2017 to February 25, 2018.

Rembrandt and His Time

The exhibition by the American Leiden Collection represents the most important exhibition of Dutch Golden Age paintings ever hosted in China, including 11 works by Rembrandt. The Leiden Collection is the largest private collection of paintings by Rembrandt in the world. The Collection’s founder, Thomas S. Kaplan studied in Switzerland in his youth and spent his university years at Oxford. An international investor, Kaplan is also a prominent collector of Lydian electrum coins. His company invests in premium mining assets such as silver and gold across North America, among others.

The Kaplans are involved in charitable causes all over the world. In the past, Thomas has served as president and chairman of the board of the 92nd Street Y, a prominent community and cultural center in New York City. As active promoters of and major donors to wildlife conservation efforts, the Kaplans have pledged over one hundred million dollars to environmental preservation in the past 10 years. Kaplan was deeply influenced by his mother’s passion for art. He started going to galleries and attended art classes at the Metropolitan Museum from an early age. At the age of 6, he fell in love with works by Rembrandt. The couple lives in New York but keeps a residence in Paris. In 2012, Kaplan was awarded the rank of *Chevalier* in the National Order of the Legion of Honor by the French government.

~

The Leiden Collection was established in 2003 by the American collector Thomas S. Kaplan and his wife, Daphne Recanati Kaplan. Comprising some 250 art works, it represents one of the most important private collections of 17th century Dutch masterpieces in the world. Since its founding, The Leiden Collection has evolved into a unique “Lending Library” for Old Masters that has loaned paintings to major museums in Europe, America, and Japan on more than 170 occasions. The Leiden Collection has remained little known until its debut at the Louvre Museum in Paris in early 2017, when it was presented to the public as a single entity for the very first time.

Conversation with Kaplan

Q: There are only 34 surviving works by Vermeer. The Leiden Collection owns Young Woman Seated at a Virginal, the only piece that remains in private hands. Can you share its story?

A: What's intriguing is that my wife Daphne and I never thought we could own *Young Woman Seated at a Virginal*. Vermeer's paintings are regarded as the most revered of their kind by European collectors. We weren't sure if this particular work would ever be for sale. In fact, Daphne and I were eyeing another outstanding piece by a different master from the same collection: Rembrandt's *Self Portrait with Shaded Eyes*. These two paintings were the property of a well-known hotel tycoon, Steve Wynn. In 2008, when Mr. Wynn decided to sell this piece, we bought it without hesitation. This is what I call "an opportunity". *Young Woman Seated at a Virginal* also happens to be the only work by Vermeer that is still in private hands.

Q: The Leiden Collection pioneered the concept of a "Lending Library" for 17th century Old European Masters. Can you tell us more about that concept?

A: The idea of lending to museums came to us while I was visiting the Getty Center in Los Angeles. We had loaned *Boy in a Cape and Turban (Portrait of Prince Rupert of the Palatinate)* by Jan Lievens to the J. Paul Getty Museum. Inside the museum, I noticed a young girl on a school trip who seemed to be in communication with the painting's subject, as if able to understand his concerns. That experience touched me deeply and it was at that moment that I decided to lend our collection to the public. Over the following ten years, not a single painting would hang on our walls. We have been lending anonymously ever since. Until the exhibition at The Louvre earlier this year, The Leiden Collection had loaned pieces to museums around the world on more than 170 occasions.

Q: The Leiden Collection recently published an online catalogue which comprehensively introduces every single piece. Compared with other online catalogues, this effort is truly outstanding – especially the part dedicated to "essays," in which important research and scholarship are shared. What inspired you to establish such an academic reference catalogue?

A: The catalogue project is similar to our establishing a lending library of works by European masters – both aim to stimulate interest in Rembrandt as well as in artists from the same period. Our goal is to make available enriching academic insight and to establish the most transparent and inspiring scholarly resource about the Dutch Golden Age. It is our hope that the general public and art experts can use this wealth of knowledge in their personal and professional pursuits. As our collection grows, we will look to add more content to this online catalogue.

Q: The Leiden Collection has supported many exhibitions and loaned to some of the most renowned museums in the world. What is driving you to dedicate yourself to this cause?

A: My wife and I firmly believe in the power of art and beauty to reach deep inside people's hearts and serve as a bridge to build better understanding and communication. We decided early on that we would share our collecting with the public. For instance, The Leiden Collection's online catalogue is accessible to everyone for free. While in talks with The Louvre, we came up with the idea of a world tour, which would showcase most of the works in our collection to the international public as a single entity. As collectors, it is simply our responsibility to use our collection in order to positively influence world culture.