

西方重量级艺术品为何纷纷“相中”上海

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明天（23日），迄今为止在国内举办的规模最大、品级最高的荷兰黄金时代艺术家作品展，“伦勃朗、维米尔、哈尔斯：莱顿收藏荷兰黄金时代名作展”将在龙美术馆西岸馆与观众见面。展览共78幅作品，汇集了伦勃朗的十二幅原作，包括《眼部蒙上阴影的自画像》等。而就在20日，“奇迹：贝利尼家族与文艺复兴特展”开箱仪式在上海喜玛拉雅美术馆举行。

作为“奇迹：贝利尼家族与文艺复兴特展”的联合策展人、贝利尼家族第21代传人、贝利尼博物馆馆长路易吉·贝利尼指出，文艺复兴的最根本，是回到最开始的点，即人本身的价值，人与人之间的价值。联合策展人、上海喜玛拉雅美术馆创始馆长、理事会理事长沈其斌认为，文艺复兴不仅仅意味着艺术，是一场深刻的思想运动，本次展览不只是简单的展示大师级的作品，而是希望通过重提文艺复兴精神，引领文艺“沪”兴。

事实上，这两天被朋友圈刷屏的不仅仅是大型的展览，更有像上海历史博物馆、世博文化公园、上海博物馆东馆、上海图书馆东馆、徐家汇体育公园、程十发美术馆、上海少年儿童图书馆新馆、上海市民体育公园、上海大歌剧院……等一批即将在身边“冒出”的文化体育设施刷屏。“上海的发展越来越好了，老百姓的生活越来越精彩了。”这是很多人的心声。

今年初，上海将“建设全国文化中心”的蓝图写进了本市“十三五”规划纲要，致力于到2020年基本建成文化要素集聚、文化生态良好、文化事业繁荣、文化产业发达、文化创新活跃、文化生活多彩的国际文化大都市。

2014年以来，上海地区的文创特展无论从数量还是种类上来说都呈爆发性增长，受到了各界的广泛关注，其中年龄介于20至30岁的年轻族群形成了观展主力。中产阶级的快速增加，带动了中国整体消费经济的发展，特别是在未来10年内将成为中国消费主力的90后年轻消费者，他们更转向追求体验式的、文化与精神层次相融合的消费活动，文创特展就是不二首选。

不用去纽约、巴黎、罗马、佛罗伦萨等地，艺术生活便可与世界同步，这是上海成为国际文化大都市的标志。近年来，上海因地制宜，优化文化创意产业布局，逐步形成产业轴、产业圈、产业带。在文化与科技、金融的融合方面，上海大胆探索，先行先试，为建设国际文化大都市奠定了坚实基础。

上海建设国际文化大都市，不仅要有硬件，更要有软件，如何吸引全球顶级的艺术品以及艺术团体来到申城，除了要积极走出去之外，也要引进来。与大师零距离接触，才能让人们更好地理解艺术，也更有利于国际文化大都市的建设。

“Why Would Western Art Heavyweights Take a ‘Fancy’ to Shanghai?”

The largest and most prestigious exhibition of Dutch Golden Age art works – “Rembrandt, Vermeer and Hals in the Dutch Golden Age: Masterpieces from The Leiden Collection” – was unveiled yesterday at the Long Museum, West Bund. The show features 78 works, including 12 original works by Rembrandt, among which his *Self-Portrait with Shaded Eyes*. On the 20th of this month, the exhibition “Miracle: The Bellini Family and The Renaissance” also opened at the Shanghai Himalayas Museum.

Luigi Bellini, co-curator of the latter exhibition, a twenty-first generation member of the Bellini family, and the director of the Bellini Museum, pointed out that the essence of the Renaissance implied going back to the origins; namely, the value of man himself and the value of man as relating to mankind. Shen Qibin, the co-curator, founder and director of the Shanghai Himalayas Museum, believes that the Renaissance is not only about art, but also represents a profound ideological movement. Hopefully, this exhibition does not only constitute a display of masterpieces, but indeed marks the start of a revival of the Renaissance spirit, leading to a “Re-Shanghai-ssance”.

In addition to news about these exhibitions, Chinese social media has been flooded with events happening in places such as the Shanghai History Museum, the Expo Cultural Center, the Shanghai Museum East Wing, the Xujiahui Sports Park, the Chengshifa Art Museum, the Shanghai Children's Library (new building), the Shanghai Citizen Sports Park, and the Shanghai Grand Opera House. “Shanghai is developing into a better place and people’s lives are becoming more and more colorful,” was the overall, heartfelt sentiment shared by many.

At the beginning of this year, the blueprint to turn Shanghai into “the cultural center of the nation” was included in the city’s “One, Three, and Five-Year Plan.” The plan calls for the establishment of an international cultural metropolis by 2020, characterized by the concentration of stakeholders, sound ecology, flourishing creative undertakings, thriving industries, an ambitious innovation agenda, and a colorful cultural life.

Since 2014, the sheer number and variety of cultural exhibitions held in the Shanghai area have grown exponentially, which has attracted broad attention. Young people between the ages of 20 and 30 form the bulk of the exhibition-going public. The rapid expansion of the Chinese middle class has led to the development of a consumer economy. Over the next 10 years especially, young people born in the 90s will become the main consumers. They seek entertainment opportunities that integrate personal experiences, culture, and spiritual pursuits – of which exhibitions represent the best option.

They no longer have to travel to New York, Paris, Rome, or Florence to enjoy the same quality of cultural experiences. This is a clear sign that Shanghai is becoming an international cultural metropolis. In recent years, the city has optimized the deployment of cultural and creative industries according to local conditions, gradually forming an industrial belt. In terms of

cultural, technological, and financial integration, Shanghai has made bold exploratory moves and has indeed emerged as a pioneer in laying a strong foundation towards its stated goal.

In order to make Shanghai a cultural metropolis, both hardware and software will be required. Attracting the world's top art to Shanghai, along with the artistic community, will necessitate reaching out and inviting people in. Only by experiencing the masters within touching distance, can people truly understand art better – another central aspect of building an international cultural metropolis.