



## 伦勃朗、维米尔来到龙美术馆，荷兰黄金时代画作在中国有史以来最大规模展出

原创 | 2017-09-23 Dylan Chen

继巴黎卢浮宫和北京中国国家博物馆后，“伦勃朗、维米尔、哈尔斯：莱顿收藏荷兰黄金时代名作展”于 9 月 23 日在上海龙美术馆西岸馆正式揭幕。与北京站相比，此次展览特别增加了鲁本斯的两幅油画以及伦勃朗和达·芬奇的各一幅素描，展品总计高达 78 件，成为荷兰黄金时代画作在中国有史以来最大规模的展示，也是在中国展出伦勃朗作品数量最多的一次。莱顿收藏是目前全球规模最大的荷兰黄金时代艺术作品私人收藏之一，时间跨越荷兰十七世纪的五代艺术家。今年 1 月 23 日，莱顿收藏在官网正式发布免费的学术性线上藏品目录，包括 20 多位业界顶尖学者和策展人的深度研究文献。在全球博物馆馆藏数字化的大趋势下，“借阅图库”这种新颖的“艺术机构”会不会是私人收藏管理模式的新潮流？

**上海。**继巴黎卢浮宫和北京中国国家博物馆后，“伦勃朗、维米尔、哈尔斯：莱顿收藏荷兰黄金时代名作展”于 9 月 23 日在上海龙美术馆西岸馆正式揭幕。**与北京站相比，此次展览特别增加了彼得·保罗·鲁本斯（Peter Paul Rubens）的两幅油画以及伦勃朗·凡·莱因（Rembrandt van Rijn）和列奥纳多·达·芬奇（Leonardo da Vinci）各一幅素描，展品总计高达 78 件，成为荷兰黄金时代画作在中国有史以来最大规模的展示，也是在中国展出伦勃朗作品数量最多的一次。**



▲ 伦勃朗·凡·莱因《智慧女神密涅瓦在书房》，1635年，图片来源：龙美术馆



▲ “伦勃朗、维米尔、哈尔斯：莱顿收藏荷兰黄金时代名作展”展览现场，图片来源：龙美术馆

## 超越时空的对话

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“此次没有展出风景画和静物画，但是，你能够通过此次展览较为全面地理解十七世纪荷兰黄金时代的艺术。”展览策展人以及莱顿收藏（The Leiden Collection）管理人劳拉·耶格尔博士（Lara Yeager-Crasselt）向《艺术新闻／中文版》表示。“不仅如此，我们还将艺术家作品进行并置对比，以再现超越时空的对话。”除了伦勃朗、约翰内斯·维米尔（Johannes Vermeer）、弗朗斯·哈尔斯（Frans Hals），此次展览还会展示伦勃朗的老师彼得·拉斯曼（Pieter Lastman）、其好朋友及竞争对手扬·列文斯（Jan Lievens）、其学生格里特·德奥（Gerrit Dou）等艺术家的画作，从纵向兼横向去建构多元的对话。

无论于实体空间还是策展理念，对话是形式，也是目的，贯穿着整个展览。劳拉解释道：“这个时期的荷兰艺术家最大的特色就是他们之间一直都在进行着‘对话’，他们互相欣赏对方的作品，相互影响，相互竞争，所以才能迸发出如此惊人的创造力。”展览在中国语境中，尝试再现艺术家间的对话，让观众能够超越时空去理解十七世纪荷兰的艺术。



▲ 劳拉·耶格尔博士正在检查画作，图片来源：Thierry Coulon for The Leiden Collection

劳拉巧妙地将展览分成 6 个章节：“伟大的开端：伦勃朗在莱顿”、“黄金时代的中心：伦勃朗在阿姆斯特丹”、“对自然世界的研究：伦勃朗和达芬奇”、“莱顿地区的绘画：格里特·德奥和弗انس·凡·米利斯（Frans van Mieris）”和“荷兰共和国时期的日常生活画”及“历史的经验和道德故事”。考虑到中国观众在文化、历史上对于荷兰艺术的认知有限，策展人不断丰富材料，力求开篇的背景介绍更为详尽，让观众可以在理解这段历史的前提下，去感受这些画作。



▲ 伦勃朗·凡·莱因《休息中的幼狮》，约 1638-42 年，图片来源：龙美术馆



▲ 列奥纳多·达·芬奇《熊的头部》，约 1485 年，图片来源：龙美术馆

展览的前半部分专注于讲述伦勃朗及其作品，并辅之以相关艺术家的画作，从伦勃朗的故乡莱顿出发，随后转移至其后期的艺术中心阿姆斯特丹。不局限于单一的叙事方式，展览跳脱时间线，将重点放在画作内容上，对比伦勃朗与达芬奇对于自然描摹手法的传承与创新。后半部分则侧重于对伦勃朗及其作品的延伸，从其风格形式的形成，再到同辈、后辈对其风格形式的消化与延续，以点线面为观众描绘了一幅完整、系统的十七世纪荷兰黄金时代的浩瀚画卷。



▲ 伦勃朗·凡·莱因《白帽妇女像习作》，约 1640 年，图片来源：龙美术馆

劳拉在同《艺术新闻／中文版》的专访中特别表明自己对于十七世纪荷兰黄金时代画作的钟爱，并以伦勃朗的《白帽妇女像习作》为例，讲述其特别之处。画中的妇女非常朴素、低调，伦勃朗不仅抓出了她的面部特征，而且还勾勒出其个性的张力。对于妇女皮肤纹理、头发走势以及衣服、帽子的质地描绘，都极其细致。此外，利用画笔笔触以及厚画法，生动准确拿捏光影的呈现。

## 打破疆界的共享

今年 2 月，莱顿收藏将十七世纪荷兰艺术家的作品带到了法国卢浮宫，自此，他们不再默默无闻，开始进入学者及公众的视野。**莱顿收藏是目前全球规模最大的荷兰黄金时代艺术作品私人收藏之一**，由托马斯·S·卡普兰和妻子达芙妮·莉卡纳第·卡普兰（Daphne Recanati Kaplan）携手建立，拥有超过 250 幅传世油画和素描名作。该收藏系列以“莱顿”命名，借此向伦勃朗的故乡、艺术大师绘画生涯的诞生地致敬，着重展示伦勃朗及伦勃朗流派的作品，时间跨越荷兰十七世纪的五代艺术家。劳拉补充说：“莱顿收藏对于十七世纪荷兰艺术的专注度以及作品的集中度可谓前所未有。”



▲ 托马斯·S·卡普兰与莱顿收藏，图片来源：龙美术馆

除了提供“借阅图库”这项为短期特展或是长期馆藏提供大师画作的借用支持服务，**莱顿收藏于 2017 年 1 月 23 日在官网正式发布免费的学术性线上藏品目录**，向广大公众展示莱顿收藏所拥有艺术杰作的详细信息，包括 **20 多位业界顶尖学者和策展人的**



**深度研究文献。**此举实现了从线下到线上的全渠道资源分享，大大提高了荷兰艺术传播普及的便捷性，为艺术创作及学术研究创造了更多的可能。

谈及莱顿收藏，劳拉表现出强烈的自豪和认同：“虽然刚刚起步，但是我们是一个非常努力的团队。我们以博物馆的标准、质量和专业在运营，但因为没有实体的博物馆，我们更加自由...这增加了与世界分享藏品的机会和可能。”

然而，劳拉对于莱顿收藏遇到的挑战也直言不讳：“**没有**实体的博物馆，对于藏品的保存维护来说，其实非常麻烦。因为画作年份久远，通常都非常脆弱，不能够长期在外流转。没有外借的时候，就会将其保存于专业的仓库里。”





▲ 紧张布展中的莱顿收藏与龙美术馆团队，图片来源：Thierry Coulon for The Leiden Collection

作为私人藏家，卡普兰完全可以把这些作品藏于家中，或可为其建造一所专属的博物馆。但他却选择了“借阅图库”，让藏品常年在外流动，化作公共财富，以供全世界分享。据劳拉介绍，卡普兰从来没有和这些藏品住在一起过。这也证明了莱顿收藏的宏大蓝图：共享知识，让世界认识并理解十七世纪荷兰黄金时代的艺术。就此次展览而言，把由美国人收藏的荷兰画作带到中国，其间积聚了各种维度文化化学反应下产生的巨大能量。

在全球博物馆馆藏数字化的大趋势下，“借阅图库”这种新颖的“艺术机构”在当今艺术世界扮演着越来越重要的角色。对于中国的私人藏家而言，这种以知识分享为导向的艺术品管理模式或许同样值得借鉴。（采访、撰文／Dylan Chen）

**伦勃朗、维米尔、哈尔斯：莱顿收藏荷兰黄金时代名作展**

龙美术馆西岸馆 | 9月23日至2018年2月25日

**“Rembrandt and Vermeer Have Arrived at the Long Museum for the Most Important Exhibition of the Dutch Golden Age Ever Organized in China”**

*After The Louvre in Paris and the National Museum of China in Beijing, the “Rembrandt, Vermeer and Hals in the Dutch Golden Age: Masterpieces from The Leiden Collection” exhibition was officially unveiled at the Long Museum, West Bund on 23 September. Compared with the Beijing show, two oil paintings by Rubens, a sketch by Rembrandt, and another one by Da Vinci were added to the featured works. The number of exhibited pieces reached 78, making it the largest exhibition of paintings from the Dutch Golden Age ever held in China. This also represents the most works by Rembrandt ever displayed in China. At the moment, The Leiden Collection is one of the most significant private collections of Dutch Golden Age artworks in the world, featuring five generations of Dutch artists from the 17<sup>th</sup> century. On January 23 of this year, The Leiden Collection officially published its free online academic catalogue of its collected works, including in-depth research pieces by more than 20 of the industry’s top scholars and curators. In light of the growing digitization of global museums, will this new type of “art collection organization” in the form of a “Lending Library” come to define and lead a new trend in private collection management?*

Shanghai – After The Louvre in Paris and the National Museum of China in Beijing, “Rembrandt, Vermeer and Hals in the Dutch Golden Age: Masterpieces from The Leiden Collection” exhibition was officially unveiled at the Long Museum, West Bund on 23 September. Compared with the Beijing exhibition, two oil paintings by Peter Paul Rubens, a sketch by Rembrandt Van Rijn, and another one by Leonardo Da Vinci were added to the featured works. The number of exhibited pieces reached 78, making it the largest exhibition of paintings from the Dutch Golden Age ever held in China. This also represents the most works by Rembrandt ever displayed in China.

*A dialogue that transcends time and space*

“While this exhibition doesn’t feature any landscape or still life paintings, one can understand the 17<sup>th</sup> century Dutch Golden Age more comprehensively through it,” the Collection’s curator, Dr. Lara Yeager-Crasselt, explained to The Art Newspaper China. “Furthermore, we purposely placed the contrasting pieces together in order to create dialogues that transcend time and space.” In addition to Rembrandt, Johannes Vermeer, and Frans Hals, the exhibition also features works by Rembrandt’s teacher, Pieter Lastman, his close friend and rival, Jan Lievens, as well as his student Gerrit Dou, thereby encouraging multiple interactions.

Dialogue constitutes the central form and purpose of the exhibition – both in terms of physical space and curatorial concept. Lara further explained: “The most significant feature characterizing Dutch artists from this period is that they were constantly having ‘dialogues.’ They admired each other’s work. They competed with, as well as influenced, one another, which is the source of their amazing creativity.” As such, the exhibition

attempts to recreate these dialogues between artists, in order to allow viewers to transcend time and space and better understand 17<sup>th</sup> century Dutch art.

Lara shrewdly divided the exhibition into 6 sections: “Extraordinary Beginnings: Rembrandt van Rijn in Leiden,” “The Center of the Golden Age: Rembrandt in Amsterdam,” “Studies of the Natural World: Rembrandt and Leonardo da Vinci,” “Fine Painting in Leiden: Gerrit Dou and Frans van Mieris,” “Picturing Everyday Life in the Dutch Republic,” and “Historical Lessons and Tales of Morality.” Taking into consideration the Chinese public’s limited knowledge about Dutch culture and art history, the curator assembled a wealth of information in order to make the opening introduction as detailed as possible. Her goal was to enable visitors to experience these paintings with some degree of understanding about the history of this particular period.

The first half of the exhibition is focused on Rembrandt and his works, supported by pieces from other related artists. The journey begins in Rembrandt’s hometown of Leiden and continues to Amsterdam – the artistic center of the master’s later life. Going beyond a single narrative, the exhibition jumps off the timeline and delves into the paintings’ content, comparing the respective legacies of Rembrandt and Da Vinci – especially their innovative methods in depicting the natural world. The second half of the show highlights the influence of Rembrandt and his works – from the formation of his style, to its appropriation and continuation by peers and followers – painting a vast and yet comprehensive picture of the 17<sup>th</sup> century Dutch Golden Age.

During her interview with The Art Newspaper China, Lara mentioned her passion for 17<sup>th</sup> century Dutch Golden Age paintings. Using *Study of a Woman in a White Cap* as an example, she described to us what she felt was so special about this painting. “Not only did Rembrandt capture the facial features of this humble woman in the picture,” she argued, “but the master was also able to expose the tensions inherent to her personality.” “His depiction of the roughness of her skin, the movement of her hair, as well as the texture of her clothing, is extremely meticulous. Furthermore, Rembrandt used thick paint and broad brushstrokes to vividly but accurately represent light and shadow.”

### *Sharing without boundaries*

In February of this year, The Leiden Collection brought its works by 17<sup>th</sup> century Dutch artists to the Louvre Museum in France. Following this debut before the general public and numerous scholars, maintaining anonymity became impossible. The Leiden Collection is currently the largest private collection of Dutch Golden Age art works in the world. It was established by Thomas S. Kaplan together with his wife, Daphne Recanati Kaplan, and comprises over 250 masterpieces (oil paintings and sketches). The Collection was named after Rembrandt’s hometown, as an homage to the master and the place where his artistic career began. The Leiden Collection focuses on Rembrandt and his School, featuring works by five generations of artists from 17<sup>th</sup> century Holland. Lara commented: “The attention that the Collection has given to 17<sup>th</sup> century Dutch artists and its sheer concentration of such works is unprecedented.”

Founders of the Collection have observed a longstanding policy of loaning masterpieces to major art institutions in support of short- and long-term exhibitions – pioneering the concept of a “Lending Library” for Old Masters. In addition to that, as of 23 January 2017, they officially published a detailed online catalogue covering the entire collection and available free of charge. It not only provides more information about each masterpiece, but also includes in-depth research essays by more than 20 of the industry’s top scholars and curators. The Collection’s knowledge dissemination efforts, using both online and offline channels, have greatly improved the public’s ability to learn and educate themselves about Dutch art. As a result, broader horizons have been opened for artistic creation and academic research.

Speaking about The Leiden Collection with great pride, Lara declared: “Although we have only just begun, we are an extremely hardworking team that operates with top museum quality standards and expertise. Because there is no physical museum per se, we are somehow freer... This in turn leads to more opportunities and possibilities to share our collection with the world.”

Lara is very open about the challenges that The Leiden Collection is facing as well: “Without a physical museum, the conservation and maintenance aspects of the work can be quite daunting – especially because the paintings are very old and usually very fragile. Therefore, they cannot be in transit for a long time. When they are not on loan, we store them in a purpose-built warehouse.”

As a private collector, Kaplan could have kept these works at home or built a dedicated museum for them. But he chose instead to create a “Lending Library,” letting the collection travel and making it available to people all around the world. Lara confirmed that Kaplan never hung any of his paintings on his personal walls. This further substantiates the Collection’s ethos of sharing knowledge and encouraging a deeper understanding of the 17<sup>th</sup> century Dutch Golden Age. This exhibition, showcasing Dutch paintings brought to China by an American collection, is a fine example of the tremendous energy that can result from different cultures meeting and interacting with one another.

In light of the growing trend of global museum digitization, this innovative form of collection organization – the so-called “Lending Library” – appears to be playing an increasingly important role in today’s art world. For China’s private collectors, this knowledge-sharing oriented art management model may well be worth further investigating.

*“Rembrandt, Vermeer and Hals in the Dutch Golden Age: Masterpieces from The Leiden Collection” – Long Museum, West Bund in Shanghai – From September 23, 2017 to February 25, 2018.*