



美国收藏家托马斯·S·卡普兰博士，于2003年创建蒂蒂收藏，这是全球规模最大、最重要的17世纪荷兰艺术私人收藏机构，拥有逾250幅传世油画和素描名作。

## 卡普兰：人生苦短，但艺术是永存的

### ① 你是如何开始收藏伦勃朗的画作的？

6岁时母亲带我去纽约参观大都会博物馆，当时主要看了古典大师的画作，这是我第一次看到伦勃朗的画，应该算是一见钟情。伦勃朗留存于世的画作约350幅。我原本认为所有作品都在博物馆里，但事实是，仍有10%的画在私人手中，并一代代地传承下来。我们了解到这样的可能性，立刻开始行动，很快就达到了平均一周购买一幅的速度。

### ② 购买这些古典大师画作的价

格如何？

大部分人并不知道，古典大师的画作私人其实是可以收藏的。这是一个市场的空白点，因此这些画作的价格可能比一些仍然在世的当代艺术家的作品价格更低。

### ③ 荷兰黄金时代的画作，对于今天的观众有哪些重要意义？

如果你不理解古典大师的画作，就没有办法理解我们现在的艺术发展。因为当代艺术站在了几位非常了不起的艺术家的肩膀之上，而这些艺术家又是从17世纪的荷兰、从伦勃朗画派接受的传

### 欢迎读者提问

本栏目问题由本刊向读者征集而来，欢迎你也来提问，也欢迎你把你关心的知名人士及对他们的提问发给我们，我们会视情况给予安排。

相关问题请发送至 [fujieolin@yicai.com](mailto:fujieolin@yicai.com)

承、汲取的灵感。在印象派出现之前的两百年，伦勃朗的很多创作已经具有一定的印象派风格。另外，在晚些时候，他用画笔的方式，使用颜料、颜色的方式，都具有表现主义的感觉。

### ④ 当代观众应当如何欣赏和理解伦勃朗的画作？

艺术欣赏是非常主观的体验，所以我的建议是，如果你想跟某位艺术大师建立起一种连接，最好的方式就是到美术馆多花一点时间和他的作品共处。你站在这些画作面前时，立刻就能感受到它在跟你在对话。了解其他艺术家的评论也会有帮助。

### ⑤ 书和电影是熟悉艺术家的好方式吗？你有哪些推荐？

《戴珍珠耳环的少女》让人们更熟悉维米尔。另外一个例子是一本叫《金翅雀》的小说，它跟伦勃朗最出色的学生法布里蒂乌斯有关，也是他的一幅画，小说把这位年轻艺术家的生活重新给我们展现出来。

### ⑥ 你自己是如何理解伦勃朗的？

伦勃朗是一位具有革命性的艺术家。他的画作是现实主义的并赋予了笔下人物强有力的心理活动、性格和情感，希望可以把他观察到的最真实的美带给观者。这种思想比印象派、表现主义早了几百年。在一些当代艺术家身上，也能看到这种追求本真的自由。

### ⑦ 17世纪的荷兰为何成了欧洲

### 的文化艺术中心？

当时荷兰从西班牙独立出来之后，就摆脱了天主教的束缚，画作的描述对象也从之前的宗教变成除了宗教的一切事物，从历史画变成了绘制日常生活的画作，这是一种革命性的突破。当其他欧洲城市的艺术家还在依赖皇家或天主教会的赞助时，荷兰的艺术家却已经开始接受定制，为社会各个阶层作画，这带来了创意和创造性的大爆发。

### ⑧ 你如何比较古典艺术与当代艺术？

我非常尊重当代艺术家，但古典艺术的历史感是当代艺术不具备的。你可以从这些画作转手的历史看到，有谁曾经拥有过它，在环境变迁中这些画作经历了什么。人生苦短，但艺术是永存的。

### ⑨ 私人收藏如何帮助保存与分享艺术作品？

好的私人收藏对于公共收藏是一种补充。我们不会跟博物馆去竞购，相反，我们把买来的大约250幅画作跟40多个博物馆免费分享。我们也把收藏当中的精华部分整合起来全球巡展。

### ⑩ 你对于新晋藏家有什么建议？

我建议喜欢什么就去买什么。如果只是为了投机，从历史观点来看，基本上不会有这种好事。每个艺术创作的黄金时期，有大量作品涌现，如果其中1%的作品经历了时间依然被认为是艺术，就已经是非常庞大的数字了。■

**“Kaplan: Life is Short, but Art Lasts Forever”**

*Dr. Thomas S. Kaplan established The Leiden Collection in 2003. It is now the largest and most important private collection of 17<sup>th</sup> century Dutch art in the world, comprising over 250 masterpieces of oil paintings and sketches.*

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*How did you start collecting works by Rembrandt?*

When I was 6, my mother took me to the Metropolitan Museum in New York to see works by the classical masters. This constituted my first encounter with Rembrandt’s paintings and I simply fell in love with them. There are about 350 paintings by Rembrandt in the world. My assumption at the time was that all of these works belonged to museums, but in fact, about 10% remain in private hands and have been handed down from generation to generation. As soon as we became aware that great old masters could be acquired, we began to take action. Very quickly, we were buying at the average speed of one painting per week.

*What can you tell us about the prices that you have paid to acquire these masterpieces?*

Few people realize that classical masterpieces can be collected privately. This has created some form of market anomaly. As a result, prices for these paintings can actually be lower than the prices for works by contemporary artists that are still alive.

*For today’s viewers, what significance do paintings from the Dutch Golden Age bear?*

Without understanding the classical masters, one cannot understand the development of art. Contemporary art stands on the shoulders of tremendous artists, whose inspiration can be traced back to 17<sup>th</sup> century Dutch painting and the Rembrandt School. Some two hundred years prior to the emergence of Impressionism, many of Rembrandt’s works could already be characterized by a certain Impressionist style. Furthermore, in his later days, Rembrandt’s brushstrokes and the various ways in which he experimented with pigments and colors all carried a sense of Expressionism.

*How should contemporary audiences appreciate and seek to understand his paintings?*

Art appreciation is a very subjective experience. My advice therefore would be that if one wishes to establish a connection with a particular artist, the best way to do so would be to spend as much time as possible with that artist’s works in the gallery. Standing in front of these paintings, one would immediately feel as if they were engaging in conversation. Educating oneself about comments and opinions by other artists constitutes another helpful approach in my opinion.

*Are books and movies a good way to get acquainted with artists? Which ones would you recommend?*

*Girl with a Pearl Earring* made people more familiar with Vermeer. Another example is a novel called *The Goldfinch*, named after a painting by Carel Fabritius – who was one of Rembrandt’s most prominent pupils. The book, in parts, delves into the life of this young artist.

*What is your personal understanding of Rembrandt?*

Rembrandt was a revolutionary artist. His paintings were realistic and endowed its characters with powerful inner thoughts, personalities and emotions, in the hope of bringing out the most authentic kind of beauty to the eyes of the viewer. This idea predated both Impressionism and Expressionism by hundreds of years. In some contemporary artists, one can still observe a similar pursuit of his liberating conception of beauty.

*How did the Netherlands in the 17<sup>th</sup> century become the center of art and culture in Europe?*

When the Netherlands became independent from Spanish rule, extricating themselves from the “shackles” of the Catholic Church so to speak, the objectives of painting changed from religion-centered to anything but religious. The focus of artists also evolved from historical paintings to genre paintings, which depicted daily life. This constituted a revolutionary breakthrough. While artists from other European cities remained dependent on sponsorship from royalty or the Catholic Church, Dutch artists started accepting commissions and began painting for all segments of society. This led to an explosion in originality and creativity.

*How do you compare classical art with contemporary art?*

I very much respect contemporary artists, but the sense of a painting’s past – which so characterizes our appreciation of classical art – is something that contemporary art by definition lacks. This begins with the provenance of these paintings, where one can find out about a work’s prior owners and identify the different eras that they experienced. Life is short, but art lasts forever.

*How do private collections preserve and share their art works?*

Good private collections complement public collections. As a matter of policy, my wife and I would never enter into a bidding war with a museum. Instead, we proactively share the 250 or so pieces that we have acquired with over 40 museums around the world. We have also put our entire collection online, available for free. And finally, our latest effort has been to assemble the “essence” of our collection and to take it on a global tour.

*What would your advice be to new collectors?*

Acquiring art for speculative purposes does not make much sense from a historical standpoint. In any “Golden Age” of art creation, a large number of works tend to emerge. If 1% of these works can stand the test of time, and still be regarded as art, that would indeed already be a very significant figure. My recommendation would be to buy whatever one likes. If one does that, one can’t go wrong.