

For Immediate Release
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Northern Baroque Splendor
The HOHENBUCHAU COLLECTION from: LIECHTENSTEIN.
The Princely Collections, Vienna

Major, Rare Exhibition to Open at the Bruce, Displayed in Multiple Galleries
Bruce Museum, One Museum Drive, Greenwich, Connecticut



Frans Snyders (1579 – 1657), *Still Life with Fruit, Dead Game, Vegetables, a live Monkey, Squirrel and Cat*;
Oil on canvas, 81 x 118 cm; HOHENBUCHAU COLLECTION, on Permanent Loan to LIECHTENSTEIN.
The Princely Collections, Vienna.

GREENWICH, CT, September 3, 2014 – One of the largest and most varied collections of Northern Baroque art assembled anywhere in recent decades will be on view at the Bruce Museum in Greenwich beginning this fall. *Northern Baroque Splendor, The HOHENBUCHAU COLLECTION from: LIECHTENSTEIN. The Princely Collections, Vienna* will be displayed across multiple galleries at the Bruce beginning on September 20 and continuing through April 12, 2015.

The Hohenbuchau Collection was gathered by Otto Christian and Renate Fassbender and has been on long-term loan to the Collections of the Prince of Liechtenstein in Vienna, where it was exhibited in its entirety in the former LIECHTENSTEIN MUSEUM in 2011. A selection of some 80 paintings from The Hohenbuchau Collection was recently shown at the Staatsgalerie Stuttgart in Germany (11/08/2013 – 02/23/2014), and paintings from The Collection are regularly being displayed alongside *The Princely Collections*, in the permanent exhibition in Vienna as well as on touring exhibitions worldwide. The selective showing of The Hohenbuchau Collection at

the Bruce Museum in Greenwich is the show's inaugural venue in the United States. In April the exhibition will travel from Greenwich to the Cincinnati Art Museum in Ohio.

Primarily comprised of Dutch and Flemish seventeenth-century paintings, the collection exhibits all the naturalism, visual probity and technical brilliance for which those schools are famous. While many modern collections of Old Masters specialize in a single style or subject matter, the Hohenbuchau Collection is admirable for offering examples of virtually all the genres produced by Lowland artists – history painting, portraiture, genre, landscapes, seascapes, still lifes and flower pieces, animal paintings and hunting scenes.

“The Hohenbuchau Collection is not only remarkable for offering examples of virtually all the genres produced by Netherlandish Old Masters, but also for the rich diversity of size, format, and subject within each genre,” says Peter C. Sutton, Executive Director of the Bruce Museum and the organizer of the exhibition. “Particularly unique to the collection are the number of individual paintings executed by more than one artist, working in collaboration. Netherlandish artists tended to specialize, whether in figures, landscapes or still lifes, but they were not averse to collaboration.”

The collection is also distinguished for its emphasis on history painting, subjects sometimes neglected by modern collectors, featuring outstanding Mannerist (Joachim Wtewael, Abraham Bloemaert, and Cornelis van Haarlem), Utrecht Caravaggisti (Gerard van Honthorst and Hendrick ter Brugghen) and Flemish and German history paintings. Other strengths include genre scenes by the Leiden *fijnschilders*, Gerard Dou, Frans and Willem van Mieris, fine game still lifes by Jan Fyt, Hendrick de Fromantou, and Jan Weenix, outstanding banquet pieces by Frans Snyders, Abraham van Beyeren and Joris van Son, as well as Dutch landscapes from the so-called Classic period by Salomon van Ruysdael, Jacob van Ruisdael, Allart van Everdingen and Aert van der Neer. The Flemish paintings include works by renowned artists such as Peter Paul Rubens, Jacob Jordaens, and Jan Bruegel the Elder, as well as excellent works by Joos de Momper, and David Teniers. There are also little-known paintings by artists once forgotten but today again held in high esteem, like Michael Sweerts.

“With its colorful diversity, naturalism and technical brilliance, the show will appeal to the general public, but there are also surprises for the specialist and connoisseur,” says Dr. Sutton, “for example, the only known signed pictures by several artists. This rare show affords the Bruce Museum a unique opportunity not only to share world-class masterpieces with Greenwich and surrounding towns, but also to offer a rare educational opportunity to learn from leaders in the field of seventeenth century Dutch and Flemish art.”

The Bruce Museum will host an international symposium in October as an educational programming complement to the *Northern Baroque Splendor* exhibition. The Museum's international symposium will feature some of the world's foremost authorities on Old Master Paintings, Dutch and Flemish Art, and The Hohenbuchau Collection, including Frederik J. Duparc, Christopher Brown, Walter A. Liedtke and Arthur K. Wheelock, Jr., and the Museum's own Dr. Sutton. The conference will provide an interactive forum for an open exchange of knowledge and expertise among these leaders in the study of Dutch and Flemish art of the seventeenth century and the general public.

“The symposium gives us an opportunity to provide our constituency with in-depth knowledge about the rare Hohenbuchau Collection,” says Dr. Sutton, “including both historical context and cultural relevance of the

Collection. The Dutch and Flemish masterpieces in this collection offer a glimpse of a remarkable period of artistic creativity with little-known paintings long hidden in a private collection.”

In addition to being the organizer of the *Northern Baroque Splendor* exhibition and a world-renowned Old Master scholar, Dr. Sutton is also the author of the 500-page, richly illustrated catalogue *The Hohenbuchau Collection: Dutch and Flemish Paintings from the Golden Age* (2011). As a preeminent expert on the subject, Dr. Sutton will serve as moderator, as well as a panelist in the symposium.

Frederik J. Duparc is the former Director of the Mauritshuis at The Hague. During his tenure, he successfully acquired more than thirty works, including masterpieces by such artists as Rembrandt and Rubens, substantially expanding and enriching the Mauritshuis’ collection. As the author of comprehensive catalogues including *Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection* (2011) – soon to be on view at the Yale University Art Gallery in New Haven, Connecticut (October 2014) -- and *Masterpieces of the Dutch Golden Age* (1985), and supervisor of the restorations of such historically significant works as the *Girl with a Pearl Earring*, Duparc is a gifted educator.

Christopher Brown is Director of the Ashmolean Museum and Fellow of Worcester College at the University of Oxford. Brown’s primary area of specialization is seventeenth-century Dutch and Flemish paintings. His publications include such titles as *Van Dyck, 1599-1641* (1999); *Utrecht Painters of the Dutch Golden Age* (1997); *Rubens’s Landscapes* (1996); *Van Dyck Drawings* (1991); *Flemish Paintings* (1987); and *Dutch Landscape: The Early Years, Haarlem and Amsterdam 1590-1650* (1986).

Walter A. Liedtke is Curator of European Paintings for the Metropolitan Museum of Art. Dr. Liedtke’s publications include more than fifty scholarly articles and reviews, as well as seven books, including *Vermeer, The Complete Paintings* (2008), *Dutch Paintings in the Metropolitan Museum of Art* (2007), and *Flemish Paintings in America* (1992).

Arthur K. Wheelock, Jr. is Curator of Northern Baroque Painting at the National Gallery of Art and Professor of Art History at the University of Maryland. Wheelock, who has lectured widely on Dutch and Flemish art, has also written extensively on these subjects, including *Perspective, Optics, and Delft Artists around 1650* (1977); *Jan Vermeer* (1981); *Vermeer and the Art of Painting* (1995); *Dutch Paintings of the Seventeenth Century* (1995); *Flemish Paintings of the Seventeenth Century* (2005). He has also organized a number of major exhibitions over his career, including *Johannes Vermeer* (1995) and *Gerrit Dou: Master Painter in the Age of Rembrandt* (2000).

Northern Baroque Splendor, The HOHENBUCHAU COLLECTION from: LIECHTENSTEIN. The Princely Collections, Vienna opens on September 20 and continues through April 12 of 2015. The exhibition is generously underwritten by the Charles M. and Deborah G. Royce Exhibition fund and a Committee of Honor co-chaired by Patricia and John Chadwick, Carol and George Crapple, Myrna Haft, Gale and Bob Lawrence, and Michel Witmer with the support of the Department of Economic and Community Development as well as corporate and foundation support provided by Sotheby’s, The David T. Langrock Foundation and The Netherland-America



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Foundation, Inc. The exhibition's complementary international symposium will be held at the Museum on October 25 from 10 am to 4:30 pm, and is generously underwritten by The Samuel H. Kress Foundation and The European Fine Art Fair. The exhibition catalogue is generously underwritten by the Malcolm Hewitt Wiener Foundation. Additional programming supporting the exhibition includes the Bob and Pam Goergen Lecture Series, which will be held later this year on October 2, featuring Dr. Peter C. Sutton, November 13, featuring Rubens scholar and author Kristin Belkin, and December 4, featuring Wayne Franits, professor, author and scholar of Dutch genre painting.

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About the Bruce Museum

The Bruce Museum is a museum of art and science and is located at One Museum Drive in Greenwich, Connecticut. The Museum is open Tuesday through Saturday from 10 am to 5 pm and Sunday from 1 pm to 5 pm; closed Mondays and major holidays. Admission is \$7 for adults, \$6 for students up to 22 years, \$6 for seniors and free for members and children less than five years. Individual admission is free on Tuesday. Free on-site parking is available and the Museum is accessible to individuals with disabilities. For additional information, call the Bruce Museum at (203) 869-0376 or visit the website at brucemuseum.org