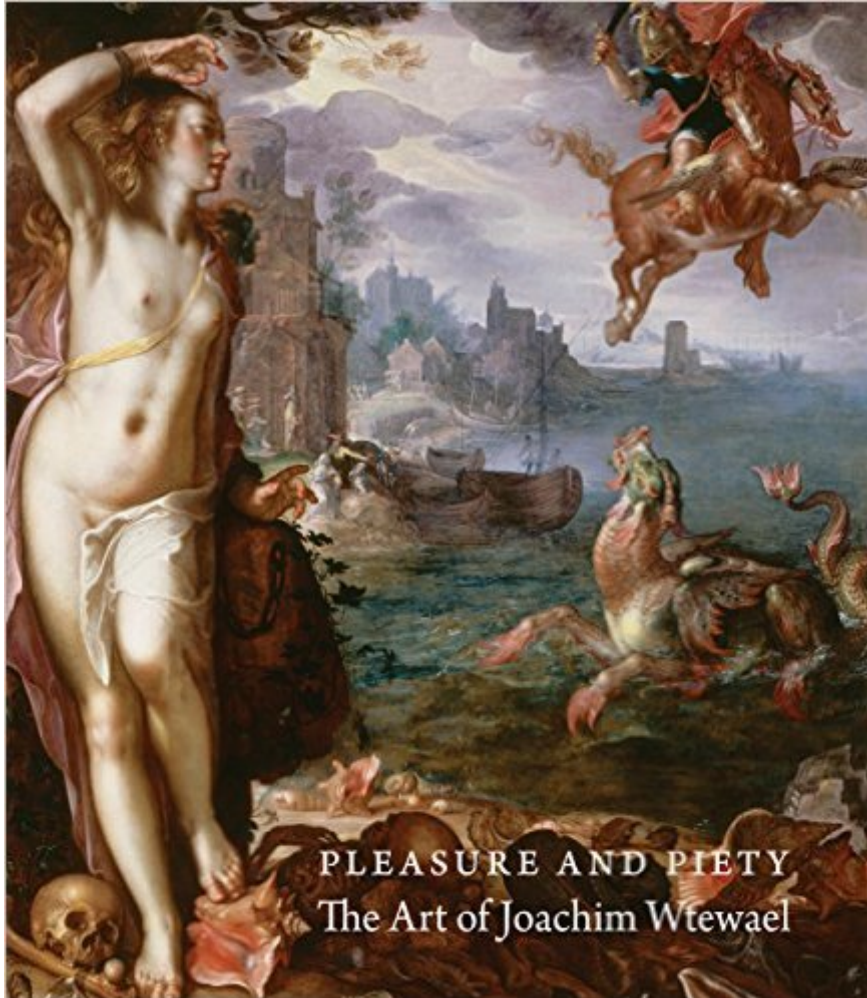


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# Pleasure And Piety: The Art Of Joachim Wtewael



## Synopsis

A brilliant colorist and masterful storyteller, Dutch mannerist Joachim Wtewael (1566-1638) wielded a remarkably skilled brush and the technical ability to show it off in intricate compositions. He took inspiration from a wide range of biblical and mythological sources to create imaginative, often quite erotic scenes. While such pictures were prized in Wtewael's time, more recently they were hidden away--behind other paintings, in leather folders on bookshelves, and in the reserves of great museums. This richly illustrated volume brings together more than fifty of Wtewael's finest paintings and drawings, from a small jewel-like picture on copper depicting Mars and Venus to large-scale mannerist showpieces such as *The Martyrdom of Saint Sebastian* and *Perseus and Andromeda*. A pillar of the Utrecht community, Wtewael was engaged in business, religion, and politics as well as art. He adopted the exotic mannerist style, full of artifice and inventive manipulation, and continued to be fascinated by the challenge of creating sophisticated variations well into his maturity, when other Dutch artists had turned to naturalism. This book explores Wtewael's amazingly refined and detailed paintings and drawings, shedding light on his reputation, his life, and the conflicted times--marked by iconoclasm and strife--in which he thrived. Exhibition schedule: Centraal Museum Utrecht, February 21-May 25, 2015 National Gallery of Art, Washington, June 28-October 4, 2015 Sarah Campbell Blaffer Foundation at the Museum of Fine Arts, Houston, November 1, 2015-January 31, 2016

## Book Information

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## Customer Reviews

This is the catalogue for the exhibition of Joachim Wtewael (1566-1638) mounted at the Centraal

Museum in Utrecht from February to May 2015, and then at the National Gallery of Art in Washington from June to October, and finally at the Museum of Fine Arts in Houston from November 2015 until January 2016. It is the first monographic exhibition of his work, which is surprising in light of how accomplished and engaging a painter he was. A fairly comprehensive show, it gathers work from over thirty lenders internationally and presents forty-one of his oeuvre of around 100 paintings and eleven drawings in pen and chalk, representing all the stages of his career and all his favored genres. (Some of the paintings have undergone conservation treatment especially for this occasion.) Arthur J. Wheelock, Jr., Curator of Northern Baroque Paintings at the National Gallery and one of the editors of the catalogue, writes at the beginning of his essay "perhaps a bit tongue in cheek" that one reason Wtewael is less well known than he should be is because his name is hard to pronounce (38). Granted, it looks hard, but it really isn't: the initial "W" in his name is simply an old Dutch way of writing "Uy" (and in fact an alternative spelling was "Uytewael"). That sounds something like the "ou" in English "out," followed by an ordinary "tuh," and then "wael" which is very much like the "voll" in English "volley": so he is "Ou-tuh-voll" with the accent on the first syllable. In any case, Dr. Wheelock's major point was that Wtewael's artistic reputation has varied greatly over the years, and his essay traces the way the vagaries of his posthumous fortune have largely mirrored the acceptance of mannerism as a style itself.

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