



Gortzius Geldorp (1553-1618), Workshop Of Christ The Savior Of The World After Expert Opinion.



13 300 EUR

Signature : Gortzius Geldorp

Period : 17th century

Condition : Bon état

Material : Oil painting on wood

Length : 41,5

Height : 54

Description

Gortzius Geldorp (1553-1618), workshop of Christ the Savior of the world after expert opinion. A museum class work!!! There were probably several paintings depicting Christ as Savior of the world. All twins, only the face is different. The work presented here is probably the most beautiful. The first documented as a workshop was: Painting purchased by King William I for the Mauritshuis, 1831; on long-term loan to the Dutch Institute of Cultural Heritage, 1955?-1987 Technique: oil on panel Condition: very good after conservation Expertise from the conservation laboratory and workshop in Krakow by Magister Barbara Sowa Painting "Christ" attributed to the school of Gortzius Geldorp, oil on panel 41.5 x 54 cm, 17th century Laboratory tests of samples of paint layers. Samples of the

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paint layer taken from the paint were obtained for testing purposes. Identification of pigments was carried out by microscopic (USB microscope, Levenhuk DTX 90, magnification 50 - 200 x) and microchemical method, using characteristic reactions of individual cations Signature: probably upper right corner, visible traces of UV illumination Stratigraphy: 1st coat of paint 2nd coat dark gray, undercoat 3. white mortar In the paint layer there is white with a mixture of small particles of black and - sometimes - red. The sample partially dissolves in HCl. Reaction with KI and microcrystalline reaction with copper acetate and KNO₂ showed the presence of Pb⁺² ions. Lead white with mixtures of black and traces of red single crystals were detected. (probably cinnabar) Sample #2. Red of Christ's robe The cross section shows a layer of red over a dark gray layer, on the mortar. The red sample largely discolours in HCl. The crystals remain in the intense red solution, resistant to concentrated acids and alkalis. The reaction with KI and the microcrystalline reaction with copper acetate and KNO₂ showed the presence of Pb⁺² ions. Minerals containing cinnabar have been detected. Sample no. 3. complexion, neck The cross section shows a layer of red over a dark gray layer, on the mortar. The red sample largely discolours in HCl. The crystals remain in the intense red solution, resistant to concentrated acids and alkalis. The reaction with KI and the microcrystalline reaction with copper acetate and KNO₂ showed the presence of Pb⁺² ions. Minerals containing cinnabar have been detected. Sample no. 3. complexion, neck A dark gray layer is visible on the mortar (as in samples 1 and 2), and on top - a layer of paint - white with touches of black. On the surface - a thin gray-brown layer, unevenly distributed (umbra shade with traces of black). Lead white was identified in the white layer. Sample n°4. neckline dress On the cross section (photo A), a dark layer of gray-brown color is visible on the mortar; in the photo on the back of the sample (photo B), at the edge of the scale -

honey, transparent. The mortar dissolves in HCl with release of CO₂, the brown layer dissolves partially in NaOH. Iron pigment was detected in the sample, but lead white was not detected. This is probably a varnish with an iron pigment mixture.

Final conclusions Based on research, it has been established that the pigments are of natural origin. The main pigments are pigments mixed with lead: cinnabar, lead white and iron pigments. Way the paint, technology and pigments used indicate very good painting skills using the techniques of the old masters.

Economical colors in the form of several colors basic data make it difficult to spend more precisely. Visible in UV light fluorescence remains of the original resin varnish, which glows slightly greenish. Dimensions: board height 54 cm by 41.5 cm

You will find information on the artist below. Gortzius Geldorp [1] (1553-1618) was a Flemish Renaissance artist active in Germany, where he distinguished himself for his portraits.

Life Gortzius Geldorp was born in Louvain. The first Flemish biographer Karel van Mander reported that Geldorp first learned to paint from Frans Francken I and later from Frans Pourbus the Elder. Frans Pourbus the Elder was a notable portrait painter in Flanders. Frans Francken I and Frans Pourbus the Elder were students of Frans Floris, the leading Renaissance painter in Antwerp. Geldorp became the court painter of the Duke of Terra Nova, Carlo d'Aragona Tagliavia, whom he accompanied on his travels. He went to Cologne with a prince who participated in peace negotiations with the Dutch Republic. Geldorp remained in the city, remaining the prince's companion on his travels.

In 1610, Geldorp took Barthel Bruyn the Younger's seat on the Cologne city council.[3]

Geldorp was the arbiter a successful portrait painter working for the aristocracy and other distinguished patrons. Venus, or a young woman in a negligee Geldorp died in Cologne at the age of around 65. His son was the painter Georg Geldorp, who worked mainly in England.[5]

Painter Melchior Geldorp working in Cologne
was probably