



Ecce Homo, Jacopo Ligozzi (verona 1547 - Florence 1627) Workshop Of



8 500 EUR

Signature : Jacopo Ligozzi (Vérone, 1547 - Florence, 1627)

Atelier de

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 128 cm.

Height : encadré 105 cm.

Description

Jacopo Ligozzi (Verona 1547 - Florence 1627) Workshop of Ecce Homo oil on octagonal canvas 118 x 94 cm. Framed: 128 x 105 cm. Full details of the work ([click HERE](#)) The Ecce Homo, the subject of this powerful canvas, depicts the Gospel episode in which Jesus, awaiting his sentence and following his scourging, is presented to the crowd by the Roman governor Pontius Pilate, portrayed here at his side wearing an oriental-style turban. The painting captures the moment when the Saviour accepts his final fate: his face reveals not only his humiliation but a moment of profound introspection and emotion. He is then depicted with a crown of thorns placed upon his long hair and stripped of his clothes, his hands bound and crossed, alluding to his imminent crucifixion on Golgotha. "Ecce homo",

Dealer

Antichità Castelbarco

Old master paintings

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which literally means 'Behold the Man', was the phrase uttered by Pilate himself to point to the scourged Jesus and curry favour with the crowd, aware that he had condemned an innocent man. To his right, a soldier in armour observes Jesus with a stern gaze, whilst the head to the left of Christ is believed to be that of Barabbas, the murderer released by Pilate in place of Jesus Christ during the trial prior to the crucifixion. An iconographic curiosity concerns the shiny metal armour worn by the soldier, in the most typical Caravaggesque style, which contrasts with the vulnerability of Christ's bare and wounded skin. We can easily see that this is 17th-century armour, an anachronism common at the time to make the scene more contemporary and engaging for the viewer of that era. This subject was very widespread in the 16th century, giving rise to particularly intense works capable of moving even those who do not favour subjects of such strong emotional impact. In particular, the work in question draws on the famous 'Ecce homo' by Jacopo Ligozzi (Verona 1547 - Florence 1627), a Veronese artist active in Florence at the Medici court, originally held in the collection of Agostino Giusti in Verona. The composition reflects his late-Mannerist style and his almost scientific attention to detail, to the extent that it blends the Veronese tradition with a precision typical of Northern Europe. In our case, this is a very interesting and high-quality work dating from the early 17th century, attributable to a skilled artist from his workshop. The work was in fact reproduced by the artist himself and his workshop in numerous versions, one of which is perhaps the most famous, that in the Alte Pinakothek in Munich (see: <https://www.sammlung.pinakothek.de/en/artwork/ZMLJr9VLJv/jacopo-ligozzi/ecce-homo>). The work's popularity was largely due to the beautiful engraving by Raphael Sadeler, dated 1598, one of which is now in the British Museum (see: https://www.britishmuseum.org/collection/object/P_X-1-109). - Image 1 Jacopo Ligozzi

(1547-1627) - Ecce homoBavarian State Painting
Collections - Alte Pinakothek- Image 2Raphael
Sadeler I, Ecce Homo (after Jacopo
Ligozzi)British Museum, LondonADDITIONAL
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