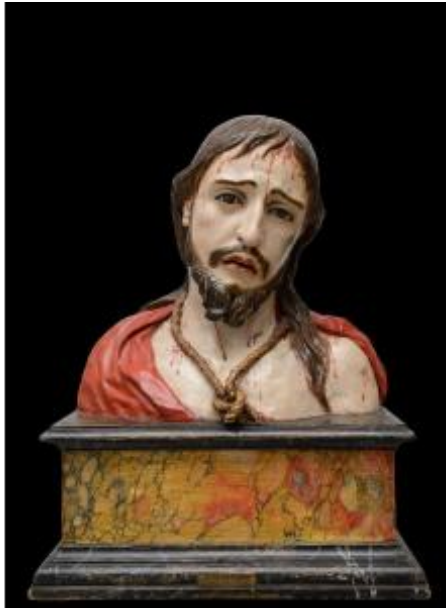




Ecce Homo, Polychrome Terracotta, Granada School, 17th Century



15 000 EUR

Period : 17th century

Condition : En l'etat

Material : Painted wood

Width : 54

Height : 42

Depth : 26

Description

Dimensions: 42cm high x 54 cm wide x 26 cm deep
The iconography of the Ecce Homo depicts Christ during the most painful moments of his Passion, just before the crucifixion, evoking episodes such as the flagellation, the crowning with thorns, and the journey to Calvary. These images emphasize Jesus' physical and spiritual suffering, inviting the faithful to contemplate and reflect on the redemptive sacrifice. The sculpture depicts Christ clad in a red tunic, a symbol of his status as a mocked king and of the blood shed during the Passion. His face, marked by wounds and bruises on the cheekbones, bears witness to the violence of the martyrdom he endured. His hair, arranged in smooth strands falling over his shoulders, frames a face with elongated and delicately

Dealer

Ares Anticuarios

Antiquités

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sculpted features. The large eyes, crafted from glass paste and accented with natural eyelashes, enhance the realism and expressiveness of the image. The head is tilted slightly to one side, while the slightly parted mouth conveys restrained pain. A rope encircles her neck, an iconographic element alluding to the indignities suffered during the Passion. Her anguished gaze, raised toward the heavens, seems to implore divine help, thus becoming the primary focal point of the composition. The statue rests on a narrow rectangular wooden pedestal, where a small plaque attributes the work to the sculptor José de Mora. José de Mora (Baza, Granada, 1642 - Granada, 1724) was one of the leading sculptors of the Spanish Baroque. The son of Bernardo de Mora, himself a sculptor, he served his apprenticeship in the workshop of Alonso Cano, whose influence proved decisive in shaping his artistic style and in his adoption of certain iconographic models. In 1672, he was appointed court sculptor to Charles II, but left Madrid shortly thereafter to settle permanently in Granada, where he produced the majority of his work. From his earliest works, he distinguished himself by creating pairs of busts depicting the Ecce Homo and the Dolorosas, generally small in size, intended for private worship or convent chapels. These sculptures reflect the spirituality of the Counter-Reformation, which sought to inspire devotion through emotionally powerful images. José de Mora's style is characterized by profound expressiveness and refined sensitivity. His figures convey sadness, contemplation, melancholy, and sorrow through a masterfully controlled dramatic intensity. The sculptor drapes the bodies in broad folds of fabric, eliminating any superfluous elements that might distract the viewer's attention and focusing all expressive power on the face and, in particular, on the gaze. Similarly, he stylizes the proportions and elongates the forms, thereby creating figures of great elegance and spirituality--traits that make his work one of the pinnacles of Grenadian

Baroque sculpture