



## Ecce Homo, Workshop Of Valerio Castello (genoa, 1624 - Genoa, 1659)



12 000 EUR

Signature : École génoise du XVIIe siècle - Atelier de Valerio Castello (Gênes, 1624 - Gênes, 1659)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 118 cm.

Height : encadré 138 cm.

<https://www.proantic.com/en/1477246-ecce-homo-workshop-of-valerio-castello-genoa-1624-genoa-1659.html>

### Description

17th-century Genoese School  
Workshop of Valerio Castello (Genoa, 1624 - Genoa, 1659)

Ecce homo

Oil on canvas  
117 x 99 cm.  
In frame 138 x 118 cm.

[FULL DETAILS \(click HERE\)](#)

The Ecce Homo, the subject of our intense canvas, is the Gospel episode during which Jesus, awaiting his condemnation and after his scourging, is presented to the people by Pilate, then the Roman governor of Judea, whom we see

### Dealer

Antichità Castelbarco

Old master paintings

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portrayed here at his side wearing a turban in the Middle Eastern style. To his right a henchman, with an amused look, holds the rope that binds Christ's hands.

The canvas immortalises the moment when the Saviour accepts his final destiny: in his face, not only humiliation but also a moment of deep introspection and emotion. He is then portrayed with a crown of thorns placed over his long hair and stripped of his clothes, his hands tied and crossed, alluding to his immediate crucifixion on Golgotha.

"Ecce homo", which literally means 'Here is the Man', was the phrase uttered by Pilate himself to designate the scourged Jesus and to ingratiate himself with the crowd, aware that he had condemned an innocent man.

This type of portrayal of Christ would be very widespread in the 16th century, giving rise to particularly intense creations, capable of moving even those who do not prefer subjects with such a strong emotional impact. Whipped and mocked while awaiting his martyrdom, it is striking that his face appears sad, resigned, but not suffering, evoking the compassion he granted his executioners.

The composition, with its intense devotional character, fits easily into the mid-seventeenth-century Genoese milieu and specifically into the figurative repertoire of Valerio Castello (Genoa, 1624 - 1659); an interpreter of a new compositional conception, breaking with the Genoese pictorial tradition, through a recovery of the masters of sixteenth-century Mannerism and a careful observation of the works of the Flemish, first and foremost Rubens, and the Venetians present in abundance in Genoese collections.

Within the sphere of Genoese figurative culture,

no-one like Castello was able to interpret, through the liveliness of the compositional rhythm and palette, the new feeling of an era that favoured a strong theatricality, which is well suited to the staging of our subject.

#### ADDITIONAL INFORMATION:

The work sold is completed by a nice antique but not coeval frame and comes with a certificate of authenticity and guarantee.

We take care of and organise the transport of the purchased works, both for Italy and abroad, through professional and insured carriers. It is also possible to see the painting in the gallery in Riva del Garda, we will be happy to welcome you to show you our collection of works.

Contact us, without obligation, for any additional information.

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