

Ekinium Art Gallery



Gothic Impressions

2025 Impressions

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When beauty is expressed through the purity and elegance of lines, without forgetting the legacy of the past.

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Gothic Impressions

The Ekinium Gallery presents a refined selection of Gothic sculptures, showcasing exceptional depictions of the Virgin and Child, representations of Christ, as well as architectural elements dating from the 13th to the 15th centuries.

These masterpieces capture the evolution of medieval artistry, where faith and craftsmanship merged to create works of profound spiritual resonance. Characterized by greater naturalism and fluidity of form compared to earlier Romanesque styles, Gothic sculpture reflects a shift toward a more humanized expression of sacred figures.

These sculptures reveal the artistic sensibilities and cultural depth of their time, as well as the evolving relationship between art, spirituality, and the human experience.

The Ekinium Gallery invites you to discover part of its collection, where each sculpture embodies both artistic mastery and a deep connection to medieval heritage.

Polychrome Virgin and Child

A beautiful limestone Virgin from Île-de-France, with the goldfinch, sculpted in the round and showing traces of polychromy. The Virgin is portrayed with a serene expression, holding a goldfinch in her left hand, which is tenderly fed by the Child sitting on her arm. The interaction between the Virgin and the Child conveys a sense of intimacy and warmth rarely seen in earlier medieval art.

Traces of original polychromy are still visible, with ochre and blue hues accentuating the folds of the Virgin's mantle, while gilding highlights the fleur-de-lis crown and hair, emphasizing the sculpture's prestigious origins. The Virgin's draped mantle, with its elegant lateral fall and deep, flowing folds under her left arm, demonstrates the evolving stylistic shift toward naturalism and movement in Gothic art.



Light and graceful counterpoise of the Virgin. This sculpture illustrates the persistence of the canons of Gothic sculpture from Île-de-France, spanning from the mid-14th century to its later years. Its medium size reflects the popularity of devotional works from the 14th century onwards.

Related work:

Statue of the Virgin with the Goldfinch (Louvre Museum, 14th century).

References consulted:

History of Gothic Art in Île-de-France, 1350-1450, Paris, General Editions.

Origin: Ile-de-France, France

Medium: Limestone

Size: H: 65 cm

Period: 14th century

Ref. 242



Workshops of Reims.

This captivating limestone bust of an apostle showcases an exceptional level of emotional depth and artistic refinement, reflecting the Gothic sculpture style of the 13th century.

The apostle is depicted in a moment of introspection, his youthful face marked by gentle, serene features that evoke a sense of spiritual contemplation. One of the most striking elements of this sculpture is the hand delicately placed beneath his bifid beard.

The elongated, thin fingers—typical of Gothic art from this period—are sculpted with remarkable precision, emphasizing the pensive and reflective attitude of the figure. This subtle yet profound gesture underscores the deeply human dimension of the sculpture, making it a compelling representation of faith and inner thought.

The apostle's elongated face, framed by soft, wavy hair, is beautifully proportioned, with high cheekbones that lend an air of elegance and gravity to his expression.



The attention to anatomical details, such as the gentle curve of the lips and the subtle contours of the eyes, further enhances the emotional resonance of the piece.

This Gothic sculpture demonstrates exceptional quality of execution and can be compared, based on the nature of the limestone and its style, to the productions attributed to the 3rd workshop of Reims from the last quarter of the 13th century.

Excellent provenance: formerly part of the E. Bresset collection.

References consulted:

Jean Wirth, *The sculpture of Reims Cathedral and its place in 13th century art*, 2017.

Origin: Reims, France

Medium: Limestone

Size: Height 27 cm

Period: 13th century

Ref.217



Central Italy 13th century.

Significant twisted column in white marble. A helical band, chiseled between two lateral bands, alternates with a spiral of fleurons. This column most likely originates from a cloister or portal and finds parallels in central Italy.

Such magnificence is notably observed in Tuscany, Lazio, and Umbria during the 13th and 14th centuries. However, our column is distinguished from 14th-century works by a more rectilinear profile and a greater sobriety in its floral motifs, contrasting with the opulence of the columns from the portal of Orvieto Cathedral (14th century).

These characteristics allow us to date this piece to the last third of the 13th century.



Exceptional in its size, quality of execution, and state of preservation, this sculpture is a rare example found outside its original context on Gothic buildings.

Provenance: collection of Mr. Jacques Pouillon (1935-2011), Charles Ede Gallery London, Masterpiece London 2015, Tetaf New York 2017.

Related artworks:

- The cloister of San Paolo Fuori le Mura,
- The cloister of the Basilica of San Giovanni in Laterano (both 13th century), attributed to Jacopo and Pietro Vassalletto,
- The portal of the Cathedral of Orvieto (14th century).

References consulted:

- L'Italie Gothique, H. Decker, Paris 1964
- Italian Gothic Sculpture, John Pope-Hennessy.

Origin: Central Italy
Medium: White marble
Size: Height 153 cm
Period: 13th century
Ref.250



Virgo Lactans.

This exceptional Virgin and Child sculpture, crafted in wood with its original polychrome finish, is a rare representation of the Virgo Lactans (the Nursing Madonna) from the Fenouillèdes region.

Before the discovery of this piece, only three medieval nursing Madonnas were documented in the Pyrénées-Orientales, making this work an invaluable addition to the corpus of Gothic religious art.

Mary is portrayed seated on a throne, exuding a gentle yet enigmatic expression that invites contemplation.

The Child sits on her lap, holding a Book in one hand while raising the index and middle fingers of his right hand in a gesture of teaching or blessing, underscoring the dual role of Christ as teacher and divine figure.



The sculpture retains its original polychromy, with vibrant red and yellow bands decorating the throne—a motif characteristic of Occitania in the medieval period.

The intricate detailing and harmonious color palette reflect the high quality of execution, emphasizing both the artistry and the regional significance of the piece.

The known village origin of this work, along with its remarkable state of preservation and historical and artistic rarity, make it a true masterpiece of Gothic art from southern France.

References consulted:

- *Vierges à l'Enfant médiévales de Catalogne (Medieval Madonnas and Child from Catalonia)* - Marie-Pasquine Subes and Jean-Bernard Mathon, 2013.
- *Romanes et gothiques: Vierges à l'Enfant restaurées des Pyrénées-Orientales (Romanesque and Gothic: Restored Madonnas and Child from Pyrénées-Orientales)* - Jean-Bernard Mathon, 2011.

Origin: Fenouillèdes, Pyrénées, France

Medium: Polychrome wood

Size: Height 50cm

Period: 14th century

Ref.177



Marble Head of a Bearded Man.

Sieneese School, Late 13th to Early 14th Century.

This elegant marble head of a bearded man is a remarkable example of the refined artistry characteristic of the Sieneese school of sculpture during the late 13th and early 14th centuries.

The serene expression and carefully rendered facial features highlight a classical and measured approach to form, distinguishing this work from the more emotive and dramatic Gothic styles of the same period.

The beard and flowing hair are intricately carved with delicate, rhythmic curves, showcasing a mastery of detail and naturalism. The elongated eyes, softly modeled cheekbones, and slightly parted lips reflect the restrained elegance and humanistic tendencies of the Sieneese tradition, balancing idealization with subtle realism.



This piece exemplifies the sculptural innovations emerging from Siena during this era, where artists sought to blend classical influences with the spiritual and formal requirements of Gothic art.

Likely part of a larger composition, such as a pulpit, this sculpture demonstrates the enduring legacy of the Sienese school in shaping the trajectory of Italian Gothic sculpture.

References consulted:

- Italian Gothic Sculpture: 1250-1400
John Pope-Hennessy
- The Sculpture of the Gothic Cathedral: A Study of Siena and Orvieto
Walter H. Cahn
- Sienese Sculpture: From Duccio to Giovanni Pisano
Timothy J. Newberry

Origin: Siena, Italy

Medium: Marble

Size: Height 15 cm

Period: Late 13th century

Ref.197



Catalan Virgin.

Important Catalan Virgin from the 14th century, carved in polychromed and gilded wood. The sculpture remains in an excellent state of preservation, retaining much of its original polychromy.

The Virgin is depicted standing with a graceful sway of her hips, a pose that conveys both elegance and vitality, characteristic of late Gothic sculpture.

The face of the Virgin is youthful and serene, with full, delicate features framed by golden hair. Her headdress, a hallmark of the late 14th century, is notable for its use of starched canvas, a sophisticated technique of the time.

The finely detailed filigree work on the headdress and the diamond-shaped decorations on her dress further underscore the regional specificity of this piece, linking it to the artistic traditions of Catalonia.



The Virgin holds a scepter in her right hand, symbolizing her role as Queen of Heaven. While the crown she wears is old, it is likely a later addition, enhancing the sculpture's regal appearance and emphasizing its devotional purpose.

The dynamic drapery, subtle expression, and meticulous detailing highlight the sculptor's skill and the cultural importance of Marian devotion during the period. Its preservation, regional motifs, and elegance make it an outstanding work of Gothic art from Catalonia.

References consulted:

- Medieval Virgins and Children from Catalonia - Marie-Pasquine Subes and JB Mathon 2013,
- Romanesque and Gothic: Restored Virgins and Children from the Eastern Pyrenees JB Mathon 2011,
- Collectible medieval statuary - J. Liévaux -Boccador & E. Bresset - 1972.

Origin: Catalonia, Spain

Medium: Polychrome wood

Size: Height 97cm

Period: 14th century

Ref.233



Virgin in Majesty.

Important Virgin and Child in majesty, Île-de-France.

Mary holds Christ on her left knee. Hieratic face of the Virgin, still very much borrowed from Romanesque canons, framed by a short headdress. Our sculpture is distinguished by its important museum dimension and the confrontation of the two characters, the hieratic Virgin and the Child, already belonging to the first Gothic of Île-de-France. The very beautiful face of the Child, the short headdress of the Virgin, her mantle with remains of red polychrome, pulled under the arm, are all characteristics of this period of transition between Romanesque art and early Gothic art.



Related artworks:

- Virgin and Child parish church of Oncy-sur-École,
- Virgin and Child Autun from the Rolin museum n°inv. BOIS 48,
- Virgin and Child enthroned from national museum of the middle ages of Cluny Inv.CL23832.

References consulted:

- Gothic art in the Oise and its surroundings (12th-14th century), proceedings of the conference, Amiens, 1998
- French sculpture in the Middle Ages, Marcel Aubert, 1946
- Medieval sculpture of collection, Jacqueline Liévaux-Boccador Edouart Bresset, 1972. Medium: Elm wood

Origin: Ile de France, France

Medium: Elm wood

Size: Height 110cm

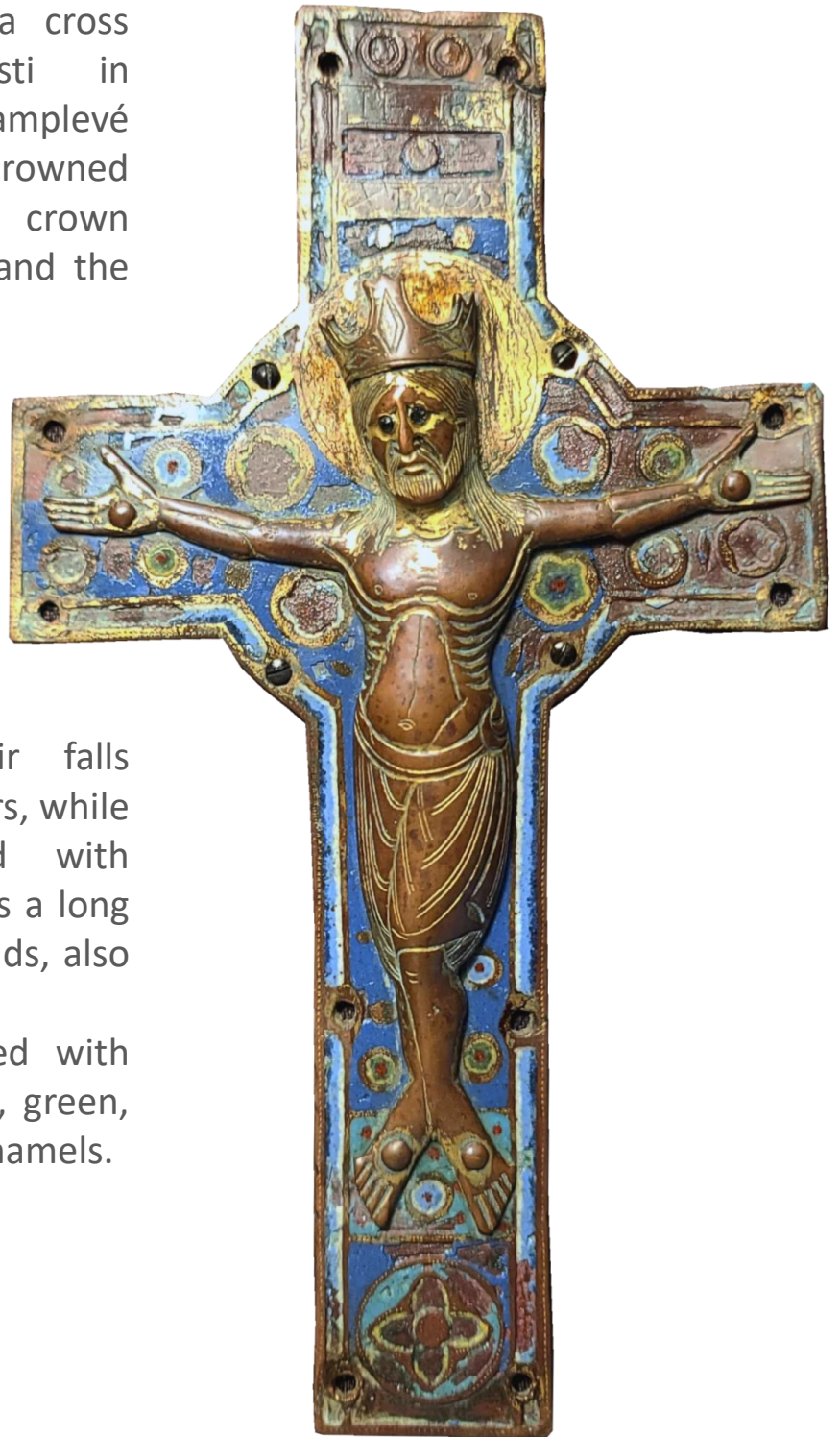
Period: 13th century

Ref.228



Central plaque of a cross.

Large central plaque of a cross featuring Corpus Christi in enamelled and gilded champlevé copper. Christ is depicted crowned and haloed, with the crown decorated with diamonds and the eyes inlaid with glass beads.



The finely chiseled hair falls gracefully onto the shoulders, while the beard is rendered with remarkable detail. He wears a long perizonium with oblique folds, also intricately chiseled.

The cross itself is adorned with decorations in blue, yellow, green, turquoise, white, and red enamels.

This Gothic goldwork is characteristic of the Limoges workshops during the first third of the 13th century, showcasing a beautiful combination of size, quality of execution, and exceptional precision in the chiseling of the head.

An inscription, 'IHesuS / XPS,' is engraved at the top of the cross.

References consulted:

- Enamels on metal from the 9th to the 19th century. History, technique and materials, Biron Isabelle, Dijon, 2015
- Romanesque art at the Louvre, J. Durand, J.-R. Gaborit and D. Gaborit-Chopin, Paris, 2005

Origin: Limoges, France

Medium: Enamelled gilded copper

Size: Height 22cm

Period: 13th century

Ref.244



Master of the Acker Altar.

Ulm, late 15th century.

This Gothic sculpture depicts Saint John the Evangelist and is distinguished by the finesse of its details, particularly in the treatment of the ample and fluid drapery, as well as the wavy, curly hair of the saint—characteristic of the late Gothic style. Saint John is shown holding a book, symbolizing his Gospel. His face, with delicate and meditative features, slightly idealized, reflects profound spirituality. This work, attributed to the Master of the Acker Altar (Meister des Acker-Altars), was exhibited at the Ulm Museum and bears an inventory number on its back corresponding to its loan. The sculpture showcases the distinctive characteristics of this Master's chisel, including finely hollowed-out hair and a serene expression, contrasting with the austerity seen in the works of his contemporaries, Veit Stoss and Tilman Riemenschneider.



The Meister des Acker-Altars, active in Ulm between 1490 and 1520, has been identified by art historians (Gertrud Otto, Lore Göbel, and Heribert Meurer) as also being the Master of the Ulm Vespertorium (Meister des Ulmer Vespertoriums). A single artist, therefore, for a limited but homogeneous corpus. This master has left us a few representations of the Virgin and Child and saints. Among his notable works, one can cite:

- Saint George, attributed to the Meister des Ulmer Acker-Altars and preserved at the Würth Johanniterkirche Museum in Schwäbisch Hall, Germany (Inv.-Nr. 14809).
- The sculptures of the Vespertorium in the Ulm Cathedral, now housed in the city museum, showing striking similarities in hair treatment with our sculpture.

References consulted:

- Der spätmittelalterliche Dreisitz des Ulmer Münsters und die Skulpturen des Vespertoriumsmeisters, Eva Leistenschneider & Evamaria Popp, 2017
- Der Meister des Ulmer Vespertoriums und sein Werk, Albrecht Miller & Manuel Teget-Welz, 2011.

Origin: Ulm, Germany

Medium: Limewood

Size: Height 79 cm

Period: 15th century

Ref.253



Pyxis.

This Gothic pyxis, originating from the renowned workshops of Limoges in the mid-13th century, exemplifies the exceptional craftsmanship and artistry associated with this region. Fashioned in enamelled, engraved, chased, and gilded champlévé copper, the pyxis features a harmonious blend of vivid blue, green, and turquoise enamels, accentuated by intricate gilded motifs.

The pyxis is composed of a cylindrical body and a conical lid topped with a delicately fashioned cross. The body is adorned with alternating medallions featuring gilded asters and fleurons, intricately framed by scrolling patterns. The conical lid mirrors this decoration, with fleurons standing out prominently against the vibrant turquoise enamel background, framed by elegant scrolling tendrils.



The original summit cross, which remains intact, has been re-soldered to preserve the integrity of the piece. The closure mechanism shows slight traces of wear, and the base exhibits some minor distortion, consistent with its age and use.

Its rich iconography and remarkable state of preservation make it an exceptional example of Gothic metalwork and champlevé enamel from one of the most celebrated centers of medieval artistry in Europe.

Related artworks: National Library of France, Inventory number 55.413.

References consulted:

- L'Oeuvre de Limoges. Limousin enamels of the Middle Ages, exhibition catalogue, Paris, Louvre Museum 1996.
- Southern enamels: international catalogue of the Work of Limoges, Marie-Madeleine Gauthier (dir.), Paris éditions du CTHS 2011.

Origin: Limoges, France

Medium: enamelled champlevé copper

Size: Height 11cm

Period: 13th century

Ref.248



Head of an Apostle.

Head of an apostle from Parisian workshops, second half of the 13th century. The saint is portrayed as mature, with well-defined facial features, including marked cheekbones and deeply incised lines that convey a sense of age and wisdom. The beard and mustache fall into fine, well-delineated strands, while the hair is sculpted in thicker, undulating locks.



The austere expression and feature treatment emphasize the figure's gravity and spiritual authority. Its stylistic characteristics and the use of Lutetian limestone allow it to be confidently placed within the corpus of Parisian Gothic sculpture from the end of the 13th century.

This sculpture demonstrates the enduring influence of Jean de Chelles and his contemporaries in the final decades of the 13th century.



References consulted:

- Louvre Museum, Department of Medieval, Renaissance, and Modern Sculpture. French Sculpture, Vol. I, Françoise Baron, RMN, 1996.
- National Museum of the Louvre. Catalogue of Medieval, Renaissance, and Modern Sculpture, Paul Vitry.
- Gothic Sculpture, Pierre-Yves Le Pogam.
- Set in Stone: The Face in Medieval Sculpture, The Met Museum.

Origin: Paris, France

Medium: Limestone

Size: Height 26 cm

Period: End of 13th century

Ref.255

See also

Romanesque Impressions

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