

IDAC COMMENTARY (EXAMPLE)



INTRODUCTION

This baroque artwork is called “Death of the Virgin”, painted in 1605 by Caravaggio, who was one of the most famous painters throughout the 17th century in Italy and the founder of the chiaroscuro technique, also known as “Tenebrismo”.

DESCRIPTION

The “Death of the Virgin” is a religious oil on canvas painting. Mary lies reclined, clad in a simple red dress. It is a raw and realistic view of the Virgin's mortal remains. The sacred character of the figure is evidenced only by a thin halo. The apostles gathered around her are little recognizable: their faces are almost all engulfed in shadow or hidden by hands. The elderly man on the left could be St. Peter, and kneeling at his side is perhaps St. John. The woman isolated in the foreground has often been identified as Mary Magdalene. Virtually no element here testifies to the divine nature of the subject: Caravaggio completely abandons the iconography traditionally used to indicate the holiness of the Virgin.

ANALYSIS

This painting is a landmark of the Baroque style which swept through Europe during the 17th century and the first decades of the 18th century. Three broader cultural and intellectual tendencies had a profound impact on Baroque art: the Counter-Reformation, the consolidation of absolute monarchies, and a new interest in nature and in human feelings. Specifically, baroque painting can be seen as the apex of realism in European art. Baroque painters were obsessed with light (using the chiaroscuro technique). It was not just the figures that needed to be realistic, but also their surroundings.

Caravaggio represents a common religious theme, the death of the Virgin, but giving to it a more realistic sense. For this reason, he used the corpse of a prostitute found in the river. She is surrounded by the apostles and a big red curtain that gives it the typical theatricality of this period. Related to the main characteristics of the Baroque painting, Caravaggio wanted to represent a religious theme, far away from the catholic tradition. Although he used the chiaroscuro as an element to accentuate drama and to provide scene depth. The dynamism is also here with asymmetrical and diagonal compositions, a movement used to give this sense of theatricality. As the majority of the baroque's painters, Caravaggio painted directly on the canvas and no longer drew previous outlines.

CONCLUSION

*Personal conclusion