

7 Two genius painters whose painting transcends time and space.

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If you were a painter, when you need to paint a person some person who does not exist at that time, how are you going to paint him/her?

Now, I will introduce two painters, the Renaissance's genius painter Giorgione and the Baroque's genius painter Caravaggio.

First, I will take up Giorgione's "La Tempesta" ("The Storm" in English) and Caravaggio's "The Calling of Saint Matthew".



"La Tempesta" Giorgione



"The Calling of Saint Matthew" Caravaggio

Let's study their composition.

We should analyze the unusual common point at first.

"La Tempesta" is not painted using their normal perspective of Giorgione.

The reason is that the man is painted smaller than the woman, but the

man is standing much closer to the front than the woman.

I perceived that the woman is one and one-fifth times taller than in size.

In short, Giorgione have not painted it as a “normal” perspective painting.

In other words, that painting is a synthesized screen of the two scenes.

The first scene is the integrated scene of the man and the lightning-sky, and the second scene is the integrated scene of the woman(= the Venus)with baby and the lightning-sky.



fig.3

* Giorgione’ s expression means the synthesized scene of the two integrated scenes.

The first integrated scene of the man and the lightning-sky means the lyrical man’ s mental state.

And the destroyed two stone-poles implies that he is not alive.

And the second integrated scene of the woman and the lightning-sky means the lyrical woman’ s mental state.

The synthesized two scenes must be the most important scene as Giorgione.

The next question would be, are the subject (man and woman) of this painting alive at that time? I would presume that they are not.

The face of the man is not clear with dark expression which could mean that he has been dead.

We would find the same expression in “The four philosophers” Rubens painted in 1611–12.

Rubens was an enthusiastic fan of the Italian Renaissance art. He may have had a chance to see “La Tempesta” in Venice on his younger days.



fig. 4

“The four philosophers”

*The third from the left-side person is the philosopher Lipsius.

Rubens painted this one for the memory of his brother.

The most left-side person in the painting is the painter Rubens himself.

The second from the left person is his brother Philip.

The third from the left is the philosopher Lipsius.

Lipsius had been dead since 1606.

So, Rubens planned to paint his face in an unusual way for the viewer to know easily that Lipsius had been dead.

So, we may say that the nude mother and child are alive, but that perception is wrong. The mother and child are not alive. The lady (=mother) is in heaven, and she is Venus.

We easily find the samples on the expression of Botticelli's “Nascita de Venere”

” or Titian's “Sacred and Profane Love” .



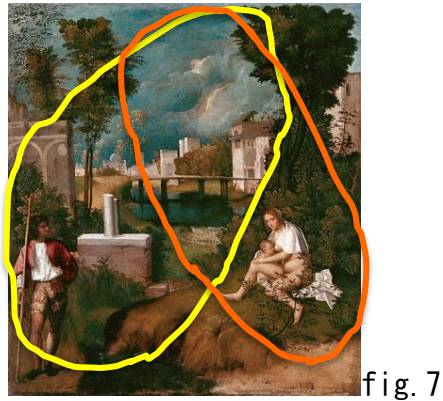
fig. 5



fig. 6

“Nascita de Venere” Botticelli “Sacred and Profane Love” Titian
I emphasize the point of it—that all of them in the picture are not alive.

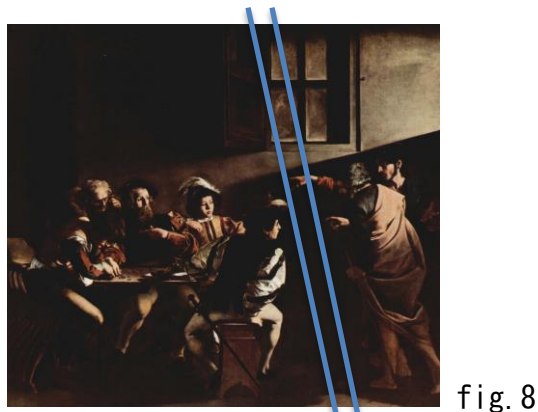
“La Tempesta” is the synthesized painting of that the person in a distant place. They are connected by the storm as their state of mind.



“La Tempesta” Giorgione

* The two contents of the yellow and orange enclosed line is synthesized in a picture.

By the way, Caravaggio’s “The Calling of Saint Matthew” is also a synthesized picture. Did you notice?



“The Calling of Saint Matthew” Caravaggio

*The two groups is divided by the two blue lines a few meters away.

Please look closely at the line of sight of the group members around the

table.

Where are their focus of sight?

Surprisingly, their focus of sight is behind Jesus!

Caravaggio was given a square picture, but a more side-wide picture,
So, he ventured to compress the scene.

In conclusion, the painting-style of the two painters is perfectly different.

* Giorgione' s expression-style is a lyric narrative and painted as a fictional time and space.

* Caravaggio' s expression-style is a realistic narrative, but not be painted as realism only. The painted left and right space is compressed.

In other words, Giorgione' s space-expression is synthesized space on the concept, but Caravaggio' s space-expression is compressed in reality.

The common point is that the two great painters used their advanced and unique space-expression in their painting.

Their advanced painting style was a great influence in the Western Europe' s after the Renaissance period.