

Visual analysis of tobias and the angel essay



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It is a large and commanding work of art that immediately catches the eye and captivates the viewer. Upon standing in front of the painting, the viewer can't help but become a part Of the dramatic action occurring between its subjects.

Carillon employs many elements to achieve this enthralling effect in the painting.

These elements include near true to life scale, incredible depiction of emotion on the subjects faces, a heavy front sighted composition with almost no receding background, and strong lines that draw the viewer in and around in an closed triangular path. Tobias and the Angel is one of the larger pieces in the gallery, Even though the canvas is so large, Carillon has only placed three figures upon its surface because of the scale he has used.

One man, presumably the angel with a halo atop his head and a staff in his left hand, stands tall over the other man, presumably Tobias, who lays sprawled on the ground grasping, the third figure, a giant fish, and looking up at the angel. Carillon has painted these objects in near true to life scale.

This scaling makes it very easy for the viewer to relate to the subjects spatially. Viewing the human figure at actual scale makes the scene feel as if it is actually occurring in front of you. It forces you into the scene rather than allowing you to stand and observe from outside it.

Painting at this scale also allowed Carillon to depict the figures with beautifully realistic detail. This realistic detail is apparent in Tibia's muscularity, the beautiful shine of the wet skin of the fish, and the texture of

the wrinkled cloth that the figures are wearing, but it is the detail in the characters' faces that proves to have the most powerful effect on the viewer.

This attention to detail that Carillon has bestowed upon the two human faces is truly captivating. The angel looks down upon Tobias sternly, but slightly questionably with furrowed brow.

Tobias glares back up with his mouth agape seemingly in shock and fear. These detailed emotions in the faces of the characters are easily readable and feel real. They add a sense of realism to the painting that overwhelms the viewer with the dark and heavy feeling of the scene. The realistic expressions are relatable to emotions that all humans have experienced and provoke a strong emotional response from the viewer.

The way Carillon has composed the painting is another characteristic that adds to the feeling of being part of the action rather than a passive observer.

There is not much empty space on the canvas as the large figures take up all but the top left corner. There is also no receding space in the background. The background is actually so dark, made up of rock that is untouched by the single spotlight, that it is almost indistinguishable and does nothing to distract from the figures.

The dark background serves merely as an ominous backdrop for the figures that Carillon has piled up at the very front of the composition.

The figures are so close to the front of the painting that they almost feel as if they could fall out of it and onto the museum floor. This closeness draws all of the viewer's attention to the action immediately. It also adds to the feeling

of the action in the scene being an important climactic moment. It is also easy to notice how Carillon has used lines to drive the reading of this composition.

Cigarillo's incorporation of defined lines within the composition gives the viewer direction in the way they digest the piece and also draws the viewer into the action.

The long, straight, wooden staff in the angel's left hand creates the first and most obvious line the viewer can see. This line leads the eyes from the bottom right of the frame, where it is planted firmly next to his foot, straight up along his erect body to his expressive face. Here the line intersects with another strong line at about a sixty-degree angle.

This intersecting line starts at the angels left shoulder and is propelled by his gaze signally down his arm and through the arm of Tibias that reaches out to grab the fish on the bottom right of the frame.

A third apparent line starts from the end of the second and draws along the side of the fish and the angle bobtail's body, back to the start of the first line at the bottom of the staff. These three lines close to create a near perfect equilateral triangle. This closed triangle carries the eyes of the viewer back around its sides for as long as they stand in front of the work pulling them in closer to examine its details.

Cigarillo's *Tibias and the Angel* is an incredible example of a painting in Baroque style. It has the dynamism, theatricality, UN-distracting background, spotlighting, and realistic figures typical of the period.

Through his use of line, Carillon draws the viewer into the composition that he has placed at the forefront of the shallow space. With his use of scale and detail of expression, Carillon depicts realistic and relatable figures that feel as if they are standing and interacting with intense emotion in the same room as the viewer.

All of these effects combined make the viewing of this painting an intense and involved experience. It is nearly impossible to stand in front of this painting without feeling like an active participant in the action taking place within it.

Student Name: James Lambert Argue meet The paper develops an argument and introduces a thesis or controlling idea in the first paragraph Argument (or thesis) is developed, but may not be perfectly aligned with evidence presented in paragraphs Argument (or thesis) needs to be more strongly stated There is no central argument (or thesis) or counter argument Observation Paper shows evidence that the original work of art has been subjected to a Eng and close scrutiny to gather visual data The paper contains visual data but lacks an overall description of the work The paper is not based on visual data.

Evidence Formal elements (causes) in the work of art are clearly connected to the visual effects they produce Formal elements observed are not connected to their effects Content The form of the work of art is the prime focus of study: composition, volume, color, light, use of space, technique Many of the formal elements are addressed Form is confused with narrative or content The form of the work of art is not the main focus of the paper

Structure Topic paragraph identifies the work and provides the reader with clear short description of the work.

It lays out the formal issues; other paragraphs are linked to the thesis by strong topic sentences and a logical arrangement of information Topic paragraph exists, but may need more refinement; supporting paragraphs are logically organized through topic sentences Topic paragraph is not clearly written; supporting paragraphs need stronger topic sentences or a more logical arrangement. There is not a logical connection or progression to paragraphs Language and Grammar No spelling or grammatical errors; good word choice, with strong verbs.

Art historical terms are used. Paper has been proofread Few minor spelling or grammatical errors.

Appropriate language is used but does not contain art historical terms Paper contains spelling and grammatical errors. The language used is informal. Excessive use of " ". Frequent errors in spelling or grammar; or poor word choice and overuse Of the passive voice or " I".

Mechanics Paper is typed, using standard 1-inch margins and double-spaced.