

“Saturday, July 18th, 1573” consists of seven paintings that will be exhibited together with images of the original transcript from Veronese’s trial and mock reproduction of the “The Feast at the House of Levi” that was used to model each painting.

Technique and dimensions:

All seven paintings are oil on canvas 2.50 x 1.08 meters (8.2 by 3.5 feet); proportional to the original Veronese painting.

Model and photographic lab:

Display of the process which model was used to recreate the images depicted in each of the seven paintings. The model fabric is folded to modify the original Veronese painting in order to simulate distortions caused by storms, floods, wind, and darkness. We the structure (arches, columns, loggia, etc) depicted by Veronese, which is based on Andrea Palladio’s architecture, appear and disappear. These alterations act to deform, hide, or highlight the importance of the characters in Veronese’s painting changing their importance according to the folds in the canvas model. Treating the model to various light treatments accentuates the dramatic effect and is the final step prior to photographing the model.

Projection:

The photographed image of the model is projected on to the canvas and the essential structure is drawn in charcoal.

Characters:

The figures representing the beings from other civilizations and those from the XVI century can be interpreted as working together for a common goal or are divided in battle but always within the landscape of Veronese’s painting, the environment which they find themselves. The characters represent both time travel and an unbiased audience where “The Feast at the House of Levi” changes according with the context, and these characters act to protect or attack the painting according to context of the presented scene.

Drama:

Dramatic action is created by choreographing the placement of the alien beings in relation to the scene and treatment/distortions of Veronese’s original painting.

Composition:

Each of the seven paintings maintain a balance between foreground and background images, the futuristic and baroque, juxtaposing both worlds in the same scene.

Palette:

The foreground futuristic characters are achromatic, painted in light gray with low contrast differentiating themselves from the decadent chromaticity represented by Veronese’s work. The colors are permanent medium yellow, primary cyan, pyrrole red, zinc white, and lamp black.