

TRANSHUMAN

ART



C A R A V A G G I O

Rebel, genius and XVI century criminal...



"Her Last Day"

Michelangelo Merisi da Caravaggio
(imagined, 1598)

Oil on canvas, 156 × 96 cm (framed)

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In 1598, one year after the triumph of Medusa Murtola, Caravaggio allegedly created an even more provocative and personal masterpiece: "Her Last Day". In this fictional painting, the artist portrays himself as Perseus dominating a terrified Medusa - her face now less grotesque, almost human, caught in a haunting blend of terror and supplication. With one hand raised in surrender or perhaps final redemption, Medusa defies her myth, transforming from monster to victim under Caravaggio's tenebrist gaze.

Never officially documented, the work would have been a private vanitas, painted in secret after patron Del Monte criticized the "excessive cruelty" of the original version. Art historians speculate the painting was destroyed in 1606 during Caravaggio's flight after murdering Ranuccio Tomassoni.

A 17th century apocryphal account describes an "accursed artwork" that drove viewers to madness, buried in Palazzo Madama's cellars where Del Monte burned heretical works. The sole surviving evidence emerged in 1982 - a charcoal sketch in the Barberini archives documenting a sighting of this lost masterpiece: a delicate, agonized Medusa with Caravaggio himself looming in a macabre self-portrait, clutching the blade that would end her last day.

This oil-painted "photographic" work would represent the apex of Caravaggism's theater of cruelty: a murderous self-portrait, a Medusa on the brink of oblivion, with tenebrism serving as final judge. A fiction so convincing that for centuries, underground collectors swore they'd glimpsed it - always by candlelight, always momentarily, before flames consumed it once more...

And now, after 365 days of intensive research working hand-in-hand with cutting-edge computational technologies, we've resurrected this fictional lost masterpiece from the ashes of history.

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