

TECHNICAL AND DESCRIPTIVE SHEET

LIGHTS AND SHADOWS IN CREATION

AT THE S. EGIDIO'S MUSEUM AND PICTURE GALLERY OF TARANTO
FRIARS MINORS - S. PASQUALE'S CONVENT



Mixed technique on a wall m. 6.80 x 4.70 and vault m. 4.20 x 2.60 made in three days by Giuseppe Siniscalchi and Domenico Melillo (aka Frode), lawyers and artists of international renown.

For the artists' resume and details see: www.giusart.com and www.frodestyle.com; Instagram and Twitter: @giusartemilano and @frodebarona; Fb: Fronteversismo, Giuseppe Siniscalchi and Domenico Frode

This is the first work in synergy between Fronteversismo and Urban Art.

St. Francis in the center gently holds a little bird on his little finger intended to represent the delicacy and care for the poorest and most needy.

The Saint places himself at the center, working for a reconciliation between opposites, holding together day and night, lights and shadows, as if to tell us that the path to beauty, both on an inner level and on a community level, passes through reconciliation and inclusion.

St. Francis is in the middle of the moon (wa) and sun (wa) which are also sources of positive energy and expressions of peace and harmony, typical of the artistic message Fronteversismo. Similarly, the stars are also painted in the "day area" to enhance the existence in contrast to appearance.

The polygonal image of the volatile represents the changes in nature due to the drama of environmental pollution that concerns Taranto in particular, but not only.

There are 5 seagulls as a remainder of the two artists and the three minor friars of the Convent and Santuario S. Egidio, Frà Fancesco Zecca, Frà Antonio Salinaro and Frà Pio Buonfrate. In the background, on the lower right, in the “night part”, the Ilva as a reality on the territory, source of lights and shadows.

On the lefthand side of the work, in the open part there are some typical symbols of Taranto, such as the famous revolving bridge, glimpse of the Aragonese Castle and a dolphin as an expression of the desire to redeem nature.

St. Francis is seated on stone (which is typical of the Apulian territory) in the field of wheat with a contemplative and hopeful gaze towards the moon wa that in Japanese language can be described with a circle or with kanji 和. The ideogram seems to symbolize an ear of rice and a mouth both stylized and close to each other, which according to some, anciently meant that when there is rice for all there is peace.

The lines that run alongside the Saint can remind of a scaffolding as a sign of work in progress to build peace, beauty and redevelopment of the territory, through art, with prospects of desirable development projects for the common good and the whole community.

The black lines on the painting reproduce the so-called “glass window effect”.

At the base, between the “day area” and the “night area”, the grain, as a symbol of unity and traceability to bread, also fundamental for peace.

The painting, in short, contains references in a modern key to the Canticle of the creatures in order to also underline the importance of humility, respect for nature, ecology, recovery of waste. The work is signed on the lower right by the authors.

The idea of involving Frode in the realization of the painting is by Giuseppe Siniscalchi who considers him among the most interesting and talented Urban Artists of the moment, as well as the initial idea of the representation of St. Francis, in the middle, between the “day area”, on the left, and at night, on the right.

All the triangular and rectangular geometric shapes, and lines, including the entire figure of St. Francis and polygonal bird, are attributable to Frode.

The backgrounds, from the vault to the ground, including sky on the left and right, moon and sun (so-called wa) are the work of Siniscalchi, including the effect of fluorescence in the dark of the entire painting.

In some parts (such as moon, stars and wheat) Siniscalchi used oil colors.

Curiosity: the idea developed and spontaneously took shape on the site when it was created between brushstrokes and brushstrokes. The artists have drawn an incomplete sketch drawn up in about two minutes before the execution. The sketch has been signed and dedicated to the aforementioned friars of the Convent who, taking turns, have always been close to the artists nicely and affectionately, from day to night, during all phases of the work, completed on the 16th November 2018, day of recurrence of the birth of S. Egidio and finished the next day with retouching and completion of the vault.

Orione is inserted within the constellation approximately on the right, present at the moment of realization of the work.



Museo e Pinacoteca S. Egidio, Via Pitagora 32, Tel. 099 4594176, e-mail: chiesasanpasquale@gmail.com
Frati Minori - Convento "San Pasquale" <http://chiesasanpasquale.wordpress.com>

S. Egidio's Picture Gallery and Museum, 32, Pitagora street, Taranto, telephone n. +39 099 45 94 176,
chiesasanpaquale@gmail.com
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