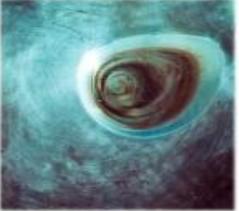


WINNERS	TITLE OF WORK	ARTIST'S STATEMENT	DIMENSIONS	MEDIUM	STANDING
Giovanni Gasparro	CASTI CONNUBII	<p>This work of art "Casti connubii" refers to Pope Pius XI's encyclical of the same name, which sanctions the respect for human life and recognizes abortion as a deep violation of future generations' rights and dignity, following eugenist ideology. The painting shows an infant held by many adult hands, representing the protective hold of science on future generations. They are seen as an aid to life, not as an instrument keen to deny it. This noble prerogative of new bio-medical sciences remains the objective all social and religious diversities should aspire to. Eugenetic theories introduce an arbitrary factor in the definition of man. Science is forced to oppose theories which favour the selection of a human being over another: to structure a new man based on organic or psychological components is highly alienating. Pius XII adopted a strong position against eugenism and anti-Semitism in 1940. In a Holy Office decree, he answered the question: "Can killing someone with physical or mental defects, and who cannot be of any service to the country, but is a burden be legalised?" The decree stated: "No, as it is against natural laws and God's teachings".</p>	50 cm X 40 cm X 2 cm (600 gr.)	Oil on canvas	
Eric Carson	BIRTHRIGHT	<p>Created specifically for this competition, Birthright uses sacred geometry and the eight cell human embryo as a foundation. Six major traditions of insight are represented between these traditions often obscure the fact that they are peers on the most fundamental level: each one comes from human insight, and each develops as a culturally specific flowering. Without human life and the life sciences that create and sustain it, traditions of insight would exist. Unity, diversity, and vulnerability come together in this piece to inspire consciousness and the responsibility that follows.</p>	18 x 18 x 2	Ink on paper	
Andrea Colella	TAKE MY SOUL	<p>The cell, the main part of human life, took Form due to heat and light the flame, the same light and Flame that shines our lives by creating a boundary between thePhysicality 'of things and the mystery of the universe on the edge of a Boundary that strikes a balance between science and nature. steel plates modified for combustion. in Informal balance between hot and cold in his compositions Identifies a center from which vital energy is spread over the entire Surface of the work.</p>	24X24 - 500g	blowtorch on steel foil	

<p>Carmelo Maria Carollo</p>	<p>COLORS OF LIFE</p>	<p>The field of bioethics seems almost the preserve of specialists "bioethicists" as religious, philosophers, jurists, sociologists and not rather the prerogative of artists. Moreover, the history of modern art is the story of a progressive emancipation of art from ethics. The artist must also be able to create works that morality considers unbecoming in autonomy with respect to morality and religion. The same was true for the sciences. As knowledge of the real, science must not have limits that are not his own. These principles are sacrosanct, as they ensure the freedom of thought and research, but both science and art are also on the real action and for this reason cannot be exempt from ethical limits. The artist, like the scientist today, is called in to deal with his experiments and give due consideration to the issues of human vulnerability and the environment that bioethics seeks to protect. Invite artists to creatively interpret the ethical ideal of respect for cultural diversity and concern for all human life inspired by the articles of the Universal Declaration of Bioethics and Human Rights is a challenge that must be collected with vigor and enthusiasm. The round that I realized expresses the conviction that all the peoples of this earth can tune in one purpose (The fertilized embryo from the plurality of colors) if you have the will to give not one but millions of hands from a world that does not belong to "races" but the Man.</p>	<p>24 CM X 24 CM</p>	<p>PLEXIGLASS AND METAL SCULPTURE</p>	
<p>Giacomo Rizzo</p>	<p>Cammino (Path)</p>	<p>Cammino (Path) stems from following the traces left by the Man along his existence, as a metaphor of the voyage on earth that is on earth that is both individual and universal. Striking a balance between Religion and Life Sciences is difficult but essential in order to accompany the Man in his own path and defend his integrity and dignity. The work represents two imprinted tracks which are meant to symbolize the passage of the human being who is physically invisible but detectable in the indelible rut of his vital path. The tracks are enclosed within a pane made of wax - a material dear to me that I chose in this context for its adequacy to express the vulnerability and fragility of those persons whose rights are not preserved and whose complex combination of soul and matter is not recognized. The ground below becomes a mother who generates and receives in her womb men and women of every culture and religion while a plumb-bob expresses concretely the volition of searching the equilibrium and uprightness in achieving the good, the truth and the beauty. Lastly, a plex showcase encloses the work as to safeguard lovingly a delicate balance among Arts, Religion and Science.</p>	<p>55x45</p>	<p>Mixed Media</p>	