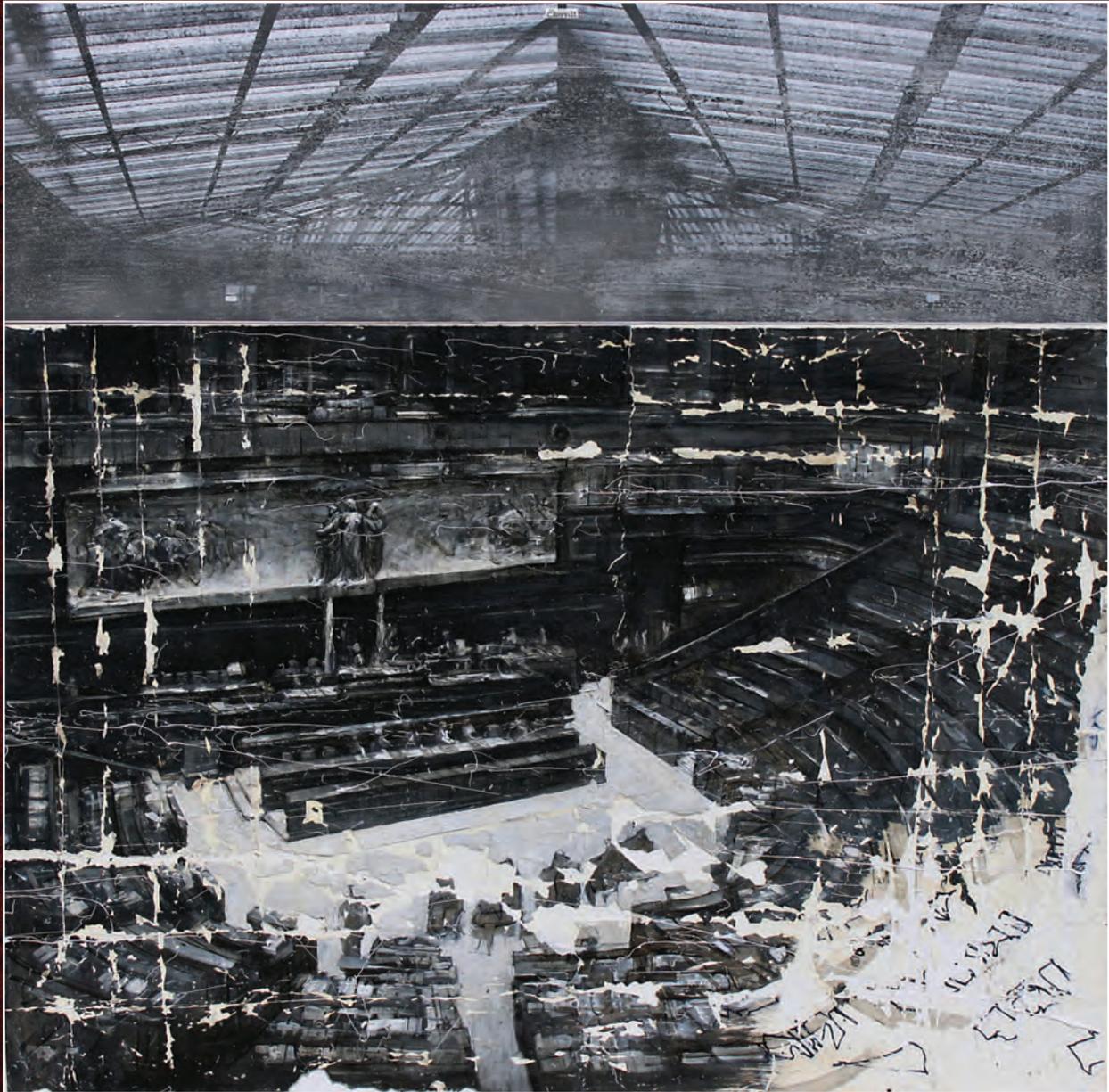


UNESCO Chair in Bioethics and Human Rights

Global Art Competition



2011 and 2012 Exhibits:
The Woodlands, Texas USA
New York, New York USA
Rome, Italy
Houston, Texas USA



Best of Show

*A Democratic Republic
Founded on Labor*
by **Andrea Mariconi**
Italy

36 x 36 inches

Mixed media with petroleum, salt and ash

Artist Statement

I don't find a more efficient vehicle other than politics, to deal with the "dignity of the vulnerable" theme.

I have decided to give nobility to politics, because the focus I am considering is the Parliament. The lower panel of the painting portrays Montecitorio during the Costituente meeting (an historical event): It has been painted with exhausted petroleum and ash, through the traditional technique by noble glazes.

I wanted to draw the "dignity of the vulnerable" theme to the work theme: I chose one of my photos about an Eternit roof. The photo has been covered with salt and has become the painting's top panel. The history of the Eternit is famous: although it was

documented since 1962 that the asbestos fibers in the cement caused a form of pleural mesothelioma, Eternit and Fibronit continued to manufacture their products from 1986 to 1992, trying to keep the employees in a total state of ignorance about the health risks, with the purpose of extending the activity of the plant. The laborers, conscious of what they had to face, decided to go to work every day.

The 1st article of the Italian Constitution says: Italy is a Democratic Republic founded on Labor. The meaning of the painting is simple, but incisive: There is no more suitable (not-rhetorical) vehicle to deal with the "dignity of the vulnerable" theme, other than politics, especially in the work context. This is the incident that I wanted to make responsible and noble.



Be Inspired To Contemplate Human Life With Wonder and Compassion

A Workshop on Human Vulnerability was hosted by the UNESCO Chair in Bioethics and Human Rights October 9-11, 2011 in Rome, Italy.

In light of the need to deepen our understanding of the principle of human vulnerability and personal integrity, bioethics experts from the world's major religions—Judaism, Islam, Christianity, Confucianism, Buddhism and Hinduism—met to discuss the meaning and implications of this principle in their traditions.

To expand the audience, a call was made to the international art community...

How would you create an image of respect for vulnerable people?

Artists around the world were invited to creatively interpret the ethical ideals of respecting cultural diversity and inspiring compassion toward all human life.

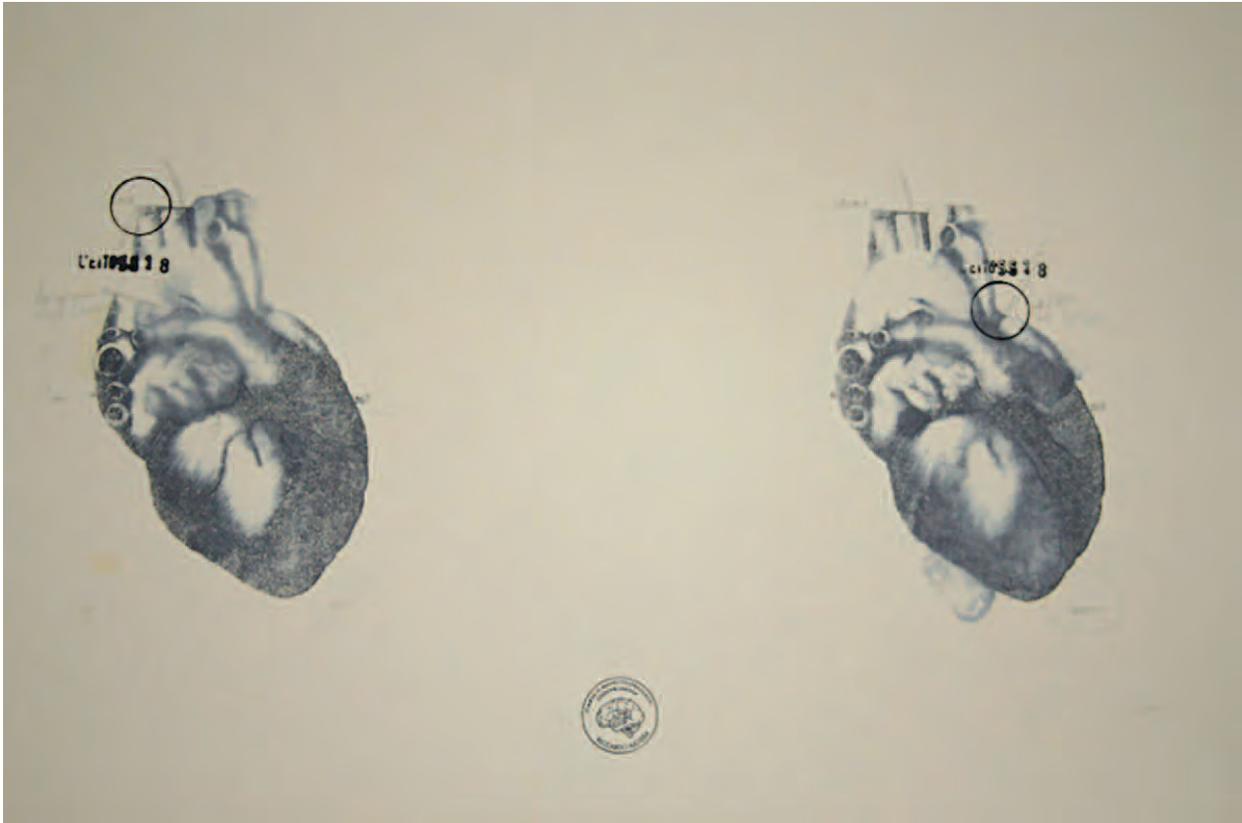
As a result, 132 artists responded to the call, submitting 215 art works, including two from children. In all, 23 countries were represented including Australia, Brazil, Canada, Costa Rica, Denmark, England, France, Germany, Hungary, Israel, Italy, Japan, Malta, Mexico, Netherlands, Poland, St. Kitts, Sudan, South Africa, Spain, Sweden, Thailand and the United States.

UNESCO Chair in Bioethics and Human Rights

Global Art Competition Winners

The following pages highlight each of the ten additional winners of the 2011 UNESCO Chair in Bioethics and Human Rights Global Art Competition winners. The call to artists required an artist's statement. Many of these arrived written in their native language. We hope the rough English translation does not mar the intent of the artist.

All art work is copyrighted and may not be reproduced without the explicit permission of the Bioethics Board.



Heart Rates
by Riccardo Ajossa
Italy

Monotype and graphic marks
20 x 24 inches

Artist Statement

The graphic work "Heart Rates" is part of in depth research regarding human rights and equality started some years ago. The first exhibit about anatomy in 2010, "Bassa Tensione," shown in Rome, was inspired by Primo Levi's book, *Se Questo e' un Uomo*. The human body parts like hearts, lungs and kidneys are not identified by color of skin, gender or

political/religious orientation. Those parts of our bodies are actually the same in shape, function and consistency for the whole human race. The two hearts represented in the art work don't tell anything about the people kept alive by their function, but only the meanings of the importance of the sense of the existence itself, beyond appearances. The two hearts could be two enemies, but incredibly, their organs are the same inside. The composition is kept simple and clean to emphasize the real meaning and confrontation among the hearts. The artist's logo in the middle is the artist's statement encouraging us to use our minds to look beneath the surface to the "invisible," which is the real reason human beings are alive.



Trapeze Life
by Luz Maria Dollero Anaya
and Ana Cecilia Parro di Anaya
Mexico

Photograph over iron sheet
13 x 15 inches

Artist Statement

Human beings are like trapeze artists, who can perform a great artistic act defying their own vulnerability, up to a certain point.

From the very first moment of our existence, when the sexual cells' fusion occurs, we begin to experience human vulnerability: we are absolutely certain that sooner or later life will come to an end. Meanwhile life happens; we're introduced to vulnerability through neediness, sickness, accidents, weakness and loneliness; and, as links of the world's

human chain, we find ourselves living the paradox of "independence in dependence" of others and of Other (whatever you call the superior being that holds everyone and everything).

Life resembles a trapeze act: we are thrown to live our life; we discover tears, need, fear, hunger, cold and pain. We must arrive at the next trapeze where someone will catch us, allowing us to find love and to rest confidently.

Our family and friends embrace us and try to give us an "inner iron structure" to succeed in our performance. However, since we are social beings, we need "society's hands - safety net." This is essential, not only for the times we'll fall down, but for living itself, for getting to know ourselves, for developing as humans, for achieving individual potential, for diminishing our weaknesses and empowering our strengths in order to contribute to the common wealth.



Matrix
by Alison Batley
USA

Photograph
25.5 x 19.5 inches

Artist Statement

This digital painting entitled “Matrix” is a celebration of life in full bloom. Each of the nine brilliantly colored images represents a unique person, developing within the protection of the mother’s womb. Within this maternal matrix, the vulnerability of each child must be safeguarded to ensure the full blossoming of his or her potential. If this gestational period is approached with due respect by parents,

doctors, scientists, lawmakers and others, each individual will grow in the security of being treated with justice and human dignity.

Every child should have the opportunity and freedom to flourish within his or her own cultural heritage. Celebration of diversity is illustrated in the vivacious colors amalgamated into the whole by the common good of the structural matrix. At the center of each of the buds, a child’s face appears, foreshadowing of the future emergence of this life. Each portrait reveals the body and soul of nine diverse children from various ethnic backgrounds. At conception, the celebration of life has begun and the anticipation of his or her entrance nine months later is awaited with great expectation!



Olga
by Nadia Bettega
England

Photograph
30 x 35 inches

Artist Statement

The enclosed work represents vulnerability and human rights.

Olga is a 96 year old lady who has dementia, living with her daughter in London. This is a story about what it is like to experience dementia—how dementia affects a life but also shows what it is like for the lives of those who care for that person. Families come under immense strain caring for a

loved one who has dementia, and it is difficult to do so. However, what is not often spoken about or seen is the enormous amount of love, patience, joy and laughter that also occurs.

This photograph illustrates the way patients are helped to die at home which is important in these poverty stricken contexts because it reduces the stress on the patient and also costs associated with death for families. Most importantly, many would prefer to die at home in familiar and beloved surroundings. In traditional cultures, the family comes together and children are involved in the conversation. The dying person is comforted and encouraged to embrace death with dignity. The way we face mortality tells a lot about how we might live life itself.



20th Century Totems
by Michael Collins
USA

Oil on black and white photograph
23.5 x 35 inches

Artist Statement

My submission to the Bioethics Art conference competition is a selection from works that have been created as part of the series, *Sojourn in the Shadowlands*, and is evolving from my recent creative territory in painting. The subjects are various evocations of Holocaust Memorial site landscapes. They represent a growing interest in a specific sort of land related to our shared global humanity and the tragedy of genocide still occurring on this planet. My work, “20th Century Totems,” reflects aspects of the Bioethics Art mission statement as they are connected to the hope, which

must arise from not forgetting the past. I am increasingly interested in sacred landscapes, which bring to mind both suffering and redemption. These two states in my art act as fulcrums of thought and existence, which remind us of what humans are capable of bestowing on one another. Most importantly, they also suggest that we may transcend through the painting process into a type of landscape, which is also capable of suggesting aspects of meditation and illuminating the possibility of hope. The landscape is absent of the figure by plan and the manner of pigmentation represents a more spiritual evocation of a human presence. As with the mission statement of the Bioethics conference that implies a hope and understanding for our shared global cultures I assert that my submission, by dealing with the landscape of loss, transcends the apocalyptic to a sense of hope through the illuminating power of creativity; reflecting both consciousness and content, so needed in being human.

The Twins
by Erika Dueck
Canada

Mixed media
17 x 11 x 3 inches

Artist Statement

This project is based on my mom's experience with her first pregnancy. Her doctors were unaware that she was pregnant with twins because they did not have the same technology as we do now. She went into labor prematurely and the twins were born very weak. One of the baby girls lived one day, and the other little girl lived two days. It was an extremely traumatic time for both my parents as they realized they had twins and then watched them both pass away.

At the time, many people did not fully understand how the death of a premature baby affects parents, so my parents were often treated with insensitivity. When the twins were given to my parents to bring to the funeral home, they were put in a see-through plastic bag, like garbage. I want to question the value of a human life, and by placing the image of a woman's womb opposite of the garbage bag I hope to heighten the contrast between these two carrying vessels. Each vessel implies different values and understandings of human life; either precious and unique, or mundane and disposable. The hand wrapping around the other represents the journey that my parents took and shows the division between the two experiences from nurturing, loving and dreaming of their children's future lives, to the grim reality of how their children were regarded by the medical community at the time.





Lorenzo
by Antonio Laglia
Italy

Oil on canvas
36 x 36 inches

Artist Statement

When the symptoms of disease appeared for the first time, imposing themselves so relentlessly, I did not believe in evil phenomena. Lorenzo had only to simply park and, instead, continued to move the car forward and backward, without success.

It took time to accept that a transformation was occurring in his precious mind, the collapse of the neuronal tissue, similar to the unraveling of the weave of a yarn. I now use the term "precious" because, really, until that moment it was not; neither in Lorenzo himself, nor in us, to perceive the

uniqueness, value and beauty possessed in the "simple" daily life of a healthy human mind.

The long journey of Lorenzo, through shelters, temporary improvements and progressively small disasters in his state of health, actually illustrates the concept of "vulnerability" in which the whole family has been involved, including me.

As a painter, I now realize I reacted to his suffering by doing what best expresses my identity: I painted an image of his pain. This painting represents what is the challenge of every artist, in my opinion, to find the meaning of what befalls us. Like each challenge, the outcome is uncertain, on the edge of the border between confidence and despair.

The lesson I learned is in that unexpected chance to experience emotion and no discomfort, peace nor irritation that secretly reveals to one the virtues of beauty.



Imbalance
by Mozhdeh Nourmohammadi
Italy

Photograph, Lambda print
20 x 28 inches

Artist Statement

"Imbalance" is the portrait of a young woman curled up on a Persian rug and covered by a dress embroidered with gaudy flowers: the colors of luxurious fabrics that envelop the figure make it floating, weightless; the fetal position draws her mortal vulnerability, trampled by a society dominated by men and highly unfair to the female condition. Fragility and sensuality are, however, definitions of "female" that the male point of view imposes on women: the weaker sex, relegated in the privacy of the home and protected in the home. That is how the instrumental view on women shapes the life of the whole society.

This photograph is deliberately ambiguous and not easy to read. It explores hidden aspects and poses serious reflections on contemporary social conditions in Iran.

"Imbalance," as in my other works, does not intend to give answers or set opinions.

I do not want to use the dogmatists' codes used daily by the state to regulate ethics and people's lives, but I try to investigate society more deeply through the formal rigor of the artistic language to speak directly to the soul of every one of us.

The penetrating gaze of the female figure is aimed at both those who are unaware of the contemporary social conditions in Iran, as well as those who bear them daily and those who feel them as fair.



Or
Elia Sabato
Italy

Abrasion and impression on steel
23 x 19 x 1.5 inches

Artist Statement

The artist engraves on the steel mirror, a Star of David, whose center is inhabited by a young face representing both amazement and terror.

The work, a symbol of the shoah, or Holocaust, introduces a design of lines created with abrasions on the steel that alternatively appears glazed and

shiny. This ruled design inevitably reminds one of the uniforms worn by the displaced persons. Within The Star of David and triangles that resemble the emblem of the x-rays, one is invited to focus on the introspection via the face, the fulcrum of the work that reveals himself intimately to a public audience from individual and different points of view.

The apparition of the image evokes the memory and literally invites the public to peer inside the work making the viewer innately part of it and to reflect on what the man has been able to do. The title of the work, "Or," which in Hebrew means light, is a warning about the vulnerability of the human being and as such, can change from executioner to victim.



Sisters
by Peter Walter
Germany

Photograph
30 x 36 inches

Artist Statement

I am fascinated by surreal, fantastic or emotional moments exhibiting and surrounding the human being and/or environment in unusual relationships.

Dreams are important for Surrealism. They are important for mankind's future visions and art.

Dreams are like mirrors. They reflect the soul – fears and hopes, and appear like pictures...

Black & white photography with its reduction to formal aspects, significance and purity is as equally interesting to me as color photography with its dynamism and symbolism.

Diversity should not let us forget that we are all brothers and sisters with the same rights and duties. Dialogue, friendship and connections are important to grow as mankind.

UNESCO Chair in Bioethics and Human Rights

Global Art Competition Finalists



Responsible
by Matt Adams
USA



Amor, Eros, Agape
by B. Amore
USA



Djemaa el-Fna
by Claude Peschel
Dutombe
Thailand



Ode to Cairo
by Catherine Jaggi
USA



*Nepalese Woman
At Home For Dying*
by Joni Kabana
USA



Everlasting Prayer
by Isao Kurihara
Japan



Drop off
by Lorella Paleni
USA



*Il Mio Mondo Perfecto
(My Perfect World)*
by De Rose Antonella
Italy



Flame of life
by Marco Riccardo
Intra Sidola
Italy



Cairo-Il Prezzo Della Vanita
(Cairo-The Price of Vanity)
by Roberto De Francisci Epifani
Italy



The Women
by Yang Eunjean
Canada



Death of Birthright
by Natacha Horn
USA



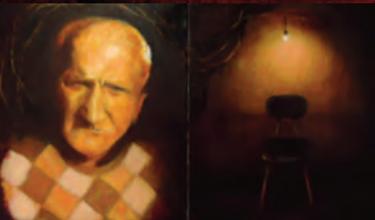
Seaweed Farms 1
by Joanna Lapper
USA



Vacuum
by Luca Morici
Italy



Amniotic Rain
by Arrigo Musti
Italy



Senza Titolo (Untitled)
by Davide Robert Ross
Italy



Respect
by Pinci San
Italy



Susan's Shout
by Marisa Terrón
Spain



The Hanging
by Mary Walker
USA

International Panel of Judges

The response to the Global Art Competition held in conjunction with UNESCO's MultiCulturalism and Religion Workshop and Conference on Human Vulnerability in Rome in October 2011, was both wide spread and diverse. Two hundred fifty-five submissions from 132 artists from 23 countries comprised the competition, out of which six jurors' selected 30 finalists, and from those, chose the 10 winners as well as a Best of Show.

The art jurying process was conducted throughout the summer of 2011. The jurors are also diverse, three coming from Italy, one from Canada and two from the United States. I would like to thank my colleagues; Roberto Bilotti, Fabio De Chirico, and Ermanno Tedeschi from Italy; Margaret Somerville from Canada, and Gus Kopriva from the United States, in joining me in selecting the finalists for this exhibition. Also, I would like to thank Giovanni Intra Sidola who assisted us in translations of Italian to English.

The selection process itself went through several rounds of jurying, not an easy task, as there were many outstanding works submitted. We, as jurors, were given the task of making aesthetic judgments pertaining to the art works submitted and considering also the written statements that came from the artists and their justifications of their art work in meeting the criteria of bioethics and human rights. The visual artists who generously offered their works of art and written statements help define the issues being addressed in the study of bioethics.

That they have done so with a high degree of craftsmanship and a sense of compassion has given us art works that reach beyond cultural regionalism and the limitations of language itself. For this we offer our sincere thanks and congratulations.

Jim Edwards
Artist/Curator in Residence,
Houston Baptist University

Jim Edwards, Lead Juror

Jim Edwards received his BFA and MFA degrees from the San Francisco Museum of Art and was a Rockefeller Fellow in Museum Education and Community Studies with the Fine Arts Museums of San Francisco in 1973-74. Considered an authority on modern and contemporary art in the American west, Edwards has spent 35 years as a Curator and/or Museum Director at various organizations.

Roberto Bilotti Ruggi D'Aragona

Roberto Bilotti is a member of the scientific committee of the Bilotti Museum at the Aranciera of Villa Borghese in Rome. He is founder and director of the MAB of Cosenza.

Fabio De Chirico

Fabio De Chirico is Superintendent for the Ministry for the Cultural Heritage and Superintendent of the National Gallery of Cosenza.

Gustav Kopriva

Born in Baden-Baden Germany, Gus Kopriva has more than 25 years of experience in the fine art world. Kopriva has owned commercial galleries in Berlin and Houston. For over 10 years, Houston's Redbud Gallery has been his base of operation.

Margaret Somerville

A Samuel Gale Professor of Law, Professor in the Faculty of Medicine and Founding Director of the Centre for Medicine, Ethics and Law at McGill University, Montreal.

Ermanno Tedeschi

Ermanno Tedeschi is President of Ello Toagg Foundation of Jewish Culture and owner of Ermanno Tedeschi Gallery, a major gallery in Rome, Italy.

Board Members

Yvonne Denbina, Chair

Prof. Alberto Garcia, J.D.,
Director of UNESCO Chair in
Bioethics and Human Rights

Michael Gannon
US Executive Director
UNESCO Chair in Bioethics and
Human Rights

Father Joseph Tham, L.C.,
B.Sc., M.D., B.Phil., STB, M.Be.,
Ph.D., Ass't Professor, School
of Bioethics, Regina Apostolo-
rum Pontifical University

Kathleen Adey
Marci Clark
Marti Corn
Mary Chimarusti
Ben DeSoto
Delia Gonzalez Garcia
Mark Madeley
Hallie Moore
Karine Parker-Lemoyne
Summer Sandford
Giovanni Intra Sidola
Marie Valdez

and Ida Stewart, who passed
away January 3, 2011. The
Board wishes to dedicate their
efforts in her memory.

Art Donated by Board Members and Children

Board members and two children donated their interpretative art works to this project. Both the original art works and photo reproductions are for sale. All proceeds benefit this Global Art Competition.



Her Dance for Healing
by Mary Chimarusti



I Watch You Watching Me
Photography by Marti Corn
Poetry by Hallie Moore



???
by Yvonne Denbina



Barry
by Ben DeSoto



Thinking Reed
Father Joseph Tham



Passage - Walking III - Study
by Marie Valdez



How We All Touch the World
by Rebecca Chimarusti



Oppression vs. Exploration
by Connor Loomis-Price

Special Thanks To Those Who Donated Their Time, Talents and Financial Support



“Hope”

Keith Lathrom, *Composer and Pianist*

Mario Aguilar, *Violin*

Laura Binagia, *Clarinet*

Andrew Cavazos, *Cello*

Andrea Clark, *Violin*

Clay Jones, *Viola*

Sean Kime, *Double Bass*

Heather Lemieux, *Flute*

Monica Mallick, *Violin*

Shannon McCranor, *French Horn*

Geoff McInturf, *Oboe*

Leslie Uffman, *Violin*

Lorraine Plunkett, *Violin*

Allyson Royal, *Viola*

Miriam Salinas, *Cello*

Sarah Saucedo, *Clarinet*

Rowina Torres, *Violin*

Ben DeSoto, *Recording*

Dante Recknagel, *Mixing*

Rock Romano, *Mixing*

Red Shack Recording Studio

*Attendees of the first meeting who committed themselves
to creating this international art competition.*

FRIENDS AND FAMILY

90.1 KPTFT Radio

Aeryden International

TK and Jerry Ahn

Mike and Debbie Bedell

Ben DeSoto Photography

Jamie Corn

Jesse Corn

Minnie Criado

Will Gall

C.G's. Gymnastics

Minnie Criado

Corn Creative

Brenda and Jorel Daskam

Cover Your Assets

Fabrizio Dellarno

Charles Foster

Betsy R. Garcia

Delia Gonzales Garcia

Garden of the Dragonfly Gallery

Grey Bear Art

Hallie Moore

Northwoods Unitarian Universalist Church

Brian Ohlendorff

One to One Printers

Toby Picker

Sue Ridgway

Mark Smith

Esther Valdez

Wimberly Valley Winery in Old Town Spring

Winstead Attorneys



Support Our Efforts to Raise Awareness of Human Rights and Bioethics Through Artistic Expression

The original art works of the 11 winners, Board and children are for sale. Please visit our website, www.bioethicsart.org, for details.

Additionally, merchandise is available for purchase:

- “Hope” CDs — an orchestral piece composed by Keith Lathrom for this competition.
- 24 x 36 posters of the winning 11 art works
- Note cards of the winning art works
- Photo reproduction prints available in two sizes, 8 x 10 and 13 x 19

All proceeds will support the Global Art Competition and in establishing a scholarship fund for those artists in third world countries who cannot afford the submission fee.

For more information and to view a documentary film about UNESCO’s Chair in Bioethics and Human Rights Global Art Competition, please visit our website, www.bioethicsart.org.

Thank you for your donations of support.



Alberto Garcia visits with guests during the first exhibit held in The Woodlands, Texas.

Looking Forward

In our desire to foster a deeper understanding of our connection to bioethics and human rights through the arts, the Board of Directors intends to:

- Inspire young artists to participate through a separate children’s category, encouraging them as the future guardians of compassion for the vulnerable.
- Include multi-dimensional art, performance art, writings, music and film to the list of accepted art work.

Sponsorships are available!

We welcome your suggestions and offerings of exhibit venue opportunities. Please contact us at info@bioethicsart.org.

*Stay connected with us, by joining our Facebook page:
Bioethics Art Competition*

www.bioethicsart.org

The Message

by Delia Gonzales Garcia

The Bioethics Art Board nick-named themselves "The Dragonfly Board" after the name of the Chair, Yvonne Denbina's art gallery.

Dragonfly, the emboldened threads
that bind you to your past
will be the knowing light
guiding you on this quest.

The message you'll deliver
transcends both time and space,
it must set thoughts in motion
critical for the human race.

So, Dragonfly, the time is now,
awaken from your sleep.
Unfurl your shimmering wings,
this mission you must keep.

Alert every living Dragonfly,
To fly over land, mountains and streams
and using "dragonfly dust"
create in people "wide awake-dreams".

These dreams must happen,
these dreams are vital,
they are the keystone
to our survival.

As human eyes perceive,
your dazzling jewel-like fashion,
in their "awake-dreams", inspire them to contemplate
all human life with wonder and compassion.

Guide them especially,
to show respect and care,
for our vulnerable people
who struggle deeply every moment and everywhere.

As you display your rich palette
help them interpret creatively
the ethical ideals of
respecting cultural diversity.

And finally, your task will be completed
amid such diligence, hard work and strife
when we witness and experience
unleashed compassion for all Human Life.

Thank you Dragonflies,
once more you've helped us see through our illusion
and with your gracious help,
our light shines brightly in this new vision.

UNESCO Chair in Bioethics and Human Rights

Global Art Competition

www.bioethicsart.org