

TWO NEW FRESCOES PAINTED IN ARGENTINA (6 IN THE XXI - CENTURY) TOGETHER WITH FRESCOES CARRIED OUT IN ITALY

INTRODUCTION

In parallel with other frescoes works in Italy:

- *Fresco on a wall in Via Bissuola-Via Esiodo Mestre, 1996,*
- *Frescoes on panels: two for private collections in Padua and Ponte di Brenta and one donated to the Hotel Palace in Cittadella, years 1997-2000;*
- *two frescoes in the Chapel of Saint Helen, Chiesa di Sant'Elena, Venice, 2015, and a*
- *fresco on a wall at Dosoleto in the Dolomiti, 2019 (please see Bernardo Molinas Agnellini in the Gallery of www.amadeieuroartgarda.it or Dosoleto in page 2019 in the Gallery of the site of Scuola Internazionale per Affresco, Feltre, Italy <https://www.scuolainternazionaleaffresco.eu/dosoleto.html>),*

6 FRESCOES on the wall were painted in Argentina:

Quilmes, 2011; Santa Fe, 2013; two at San Justo, 2018 and recently two at Unquillo (Córdoba). All are described in the paragraphs below.

- Fresco "MULTIPLE LANGUAGES" – San Justo (Santa Fe), 2018

Please see:

<https://www.scuolainternazionaleaffresco.eu/argentina-1-.html>

and

<http://www.embasanjusto.edu.ar/?p=2064>

From a sketch by Bernardo Molinas Agnellini, painted by him in collaboration with professors and students of the Municipal School of Fine Arts, EMBA, of San Justo city and under the patronage of the Municipality of San Justo, Santa Fe province, Argentina, in April 2018. On the occasion of the celebrations of the 150th anniversary (6th May 1868) of the foundation of the city.

- MESSAGE: *In this fresco it is suggested that the greatest risk from the "Social Media" is the loss of imagination of each individual.*





- **TECHNIQUE:** Italian "Buon Fresco" ('arriccio', pigments and water on fresh plaster with 'Grassello' and river sand); 4.30 mx 1.65 m; 7 m2.

- SHORT READING:

A path in time, with diagonal images, can be observed at the top, from left to right ... and then it continues down, from right to left. We see primates that precede us in our evolution ... "without mouth and big eyes". Then the "first" **IMAGE**, the "highest jump of the humanity" (more than that of the moon?), in the caves of Lascaux or Altamira. The IMAGE appearing before the **WRITTEN WORD** in Asia and America. Very old IMAGES ('las manos' - the hands - of Patagonia) also in Argentina. We find the television that comes from the Magic Lantern (painted and criticized by the son of Tiepolo), with its manipulations represented by the devil of a Sienese fresco of the 1400s. The books (and behind them, the authors, "our other parents") exist but ... their titles are already evanescent, and they are about to disappear. The murals by Cesar Lopez Claro ("Represion") and the aliens "Los Manos" in the famous science fiction "El Eternauta" by Oesterheld and Solano Lopez are mentioned as a tribute.

We had already suggested from 2008 onwards, with the barcode, that we were marked, "globalized" (see the man entangled in the Graphene foil with the code, to which the QR-code is added). Now the Smartphone and the "Social Media" invade.

IMAGES against WORDS.

Some images: paintings, frescoes, photos, even in movies and on television, are wonderful, but **millions and billions of IMAGES**, instead, occupy our time, kill **the WORD, the BOOK**, and the most important thoughts: our **imagination**. People are losing their mouth, their eyes are magnified. A manipulation for a presidency (like the one that worries about the Senate that questions Facebook in recent days), which lasts a relatively short time (four or eight years?), or even the control of our privacy, represents a lower risk than the loss of imagination of each individual.

Final message: **there may still be something positive ... can we have a role? Yes. If each of us participates with their own IDEAS, written WORDs ... and defends them!**



Fig. I: Fresco after some "working days" of work

Fig. II: EMBA collaborators, professors and students, working with the "Carton" or painting

Fig. III: B. Molinas and a collaborator, generating the line between the plaster and the zones painted in previous days

Fig. IV: Multipurpose room for conferences and shows - Casa della Cultura - City of San Justo, Santa Fe, Argentina



Fig.V: Please see the Bar-code on the body (original idea by B. Molinas) and the QR (Quick Response) code. And the cloud of "Social Media". Fig. VI: The Books and their titles are disappearing!



International concert at the Culture-House or 'Casa de la Cultura' of San Justo. Artists: the italian Luca Ferrini and the slovenian clarinettist Joze Kotar. 12th october, 2018

- **Fresco “The History of SAN JUSTO” – San Justo, 2018**

From a sketch by the teacher Georgina Vera Candiotti and the student Ezequiel Vega of the School of Fine Arts EMBA of San Justo, painted by the teachers Rosana Corradi, Georgina Vera Candiotti, Conrado Haspert, Rosaura Angeloni and Caterina Rodriguez, and students. Coordinator and pictorial technique: Bernardo Molinas Agnellini.

Under the patronage of the Municipality of San Justo, Santa Fe, Argentina, April 2018.



- **Technique:** "Buon Fresco" Italian (pigments and water on a fresh plaster of grassello and river sand); 3 m x 2.5 m; 7.5 m2.

- **Brief reading:** The history of the city, which turns 150 on May 6, 2018, is told from a portal starting from the quarrel between natives (indios) and "criollos", continuing with the arrival of new immigrants who bring progress (wheat, railways, schools, agricultural machinery). From the small village to the city of today, an educational and technological center.



Gallery in the courtyard of the Casa de la Cultura - City of San Justo, Santa Fe, Argentina

Please see another details in the web site of the *Scuola Internazionale per Affresco*:

<https://www.scuolainternazionaleaffresco.eu/argentina-2-.html>

6 FRESCOES IN THE XXI CENTURY

The undersigned has already painted in Argentina, with collaborators from school of art, 6 frescoes on the wall - possibly the first and the only ones to date - in this twenty-first century, through training courses in parallel with painting on the wall.

The students and teachers were painting (and learning the technique) by the "learning by doing" method.

The first two were:

- **"VARIOUS LOOKS", in Piazza Esandi de Bernal, QUILMES, 2011**

In collaboration with students and professors of the Escuela Municipal de Bellas Artes EMBA of Quilmes and the patronage of the Municipalidad of Quilmes, 2011.

Please see <http://www.youtube.com/watch?v=Jsfxuok9i80&feature=share>



"MIRADAS DISTINTAS" ; "Buon Fresco", 1,74 m x 3,5 m (6 m²); Plaza Esandi-Quilmes (2011); Auspiciado por la Municipalidad de Quilmes; en el Nuevo Edificio del Centro de Producción Audiovisual Leonardo Favio); Bernardo Molinas Agnellini con estudiantes y profesores de la Escuela de Bellas Artes EMBA de Quilmes, de un boceto de la estudiante Julia Pérez Novoa y la profesora Gaby Alonso.

- **"HISTORY OF THE JAGUARO AND THE FRANCISCANS", Santa Fe, 2013**

Fresco on the wall in the Gallery of the Escuela de Bellas Artes Mantovani, with students and teachers of the school.

Please see many details of the technique and the event at <https://vimeo.com/81053653>



Finally the last two frescoes were painted more recently, in the city of Unquillo, provincia of Còrdoba:

- **"TRIBUTE TO YOUNG SPILIMBERGO, PAINTER AND FRESCOES PAINTER",
UNQUILLO, 2019**

Bernardo Molinas Agnellini and Casa Museo Spilimbergo; from a sketch of B. Molinas



Collaborators:

- Ana Lía Schneider (Casa-Museo Spilimbergo; Head of the museumj)
- Ariel Gabiniz (from Rosario, Argentina)
- Gabriela Lascano (from Buenos Aires)

With the patronage of the Municipality of Unquillo.

Please see details at:

<https://www.scuolainternazionaleaffresco.eu/argentina-3.html>

**- "TRIBUTE TO SPILIMBERGO SENIOR, PAINTER AND FRESCOES PAINTER ",
UNQUILLO, 2019**

Alvaro Izurieta on learning by doing the technique and following his own "bozzetto" or sketch.

Collaborators:

- Ariel Gabiniz (da Rosario, Argentina)



The two walls were built just for this event in the garden of the Museum.

Please see:

<https://www.scuolainternazionaleaffresco.eu/argentina-4.html>

For a detailed description of all the paintings please see the web site of the International School for Frescoes which collects all the present works of Frescoes Masters in the world.

(Home/ Gallery/ ... 2018/ Argentina 1 or Argentina 2 / ... 2019 Argentina 3 or Argentina 4).

APPENDIX - An example of frescoes in Italy

2 Frescoes (Saint Helen , 'The Mother' and 'The Saint') by Bernardo Molinas Agnellini for the Church of St. Helen in Venice

Venice, June 2015

Please see details in the web site: www.amadeieuroartgarda.it

“EUROART” - Gallery of painters - B. Molinas



Bernardo Molinas Agnellini

True frescoes with the “buon fresco” technique on panels for buildings, slaked lime and sand, pigments and only water.



“The Saint”



"The Mother"