

Opening Remarks - Artist Veronica Piraccini presents her painting From the Imprint of Jesus *

11-Oct-2014
7:45-8:00 am

Authors

[Veronica Piraccini](#) - Presenter

Michella Marinelli will present the paper.

Ms. Marinelli is otherwise not associated with this paper.

Abstract:



The prodigious painting “from the imprint of Jesus”

By Veronica Piraccini

The canvas is a painting to which I gave the title “from the imprint of Jesus”. It was created by contact therefore it is the mirror image of the Shroud, with invisible pigments which I defined imperceptible. A notorious example of mirroring in painting is the Madonna in Santa Francesca Romana at the Coliseum; it was made in the sixth century by contact of the painting of Madonna of Montevergine which comes from Constantinople, resulting in one being specular to the other. This method is used for relics so that the images retain the sacredness and the apotropaic power.

The Holy Shroud, the impression of Jesus, suggested me to proceed with the same old method, tracing a transparent paper and recording by hand with contact, then turning

it over and reproducing it on the canvas. This is how the painting “from the imprint of Jesus” is born in my studio in Rome, after the arrival of a 1,13 x 4,37 m photographic reproduction of the Shroud on canvas.

The imperceptible pigment with which the canvas was painted is a special substance that I found out in the 80s thanks to the physicist Nadia, my own sister. I immediately understood its wonderful and innovative properties, as a pigment for painting. Its very peculiar property is revealing itself with any change in lighting. The painting is visible and invisible, so that from white it becomes color in its many shades, to finally revert to invisible.

The canvas comes from Taranto, it's ancient, made of pure linen, with a herringbone warp and a “z” twist just like the Shroud, hand-woven on a loom similar to that used for the sacred cloth. This is a working process in use in the ancient times, in the places where Jesus lived, passed down in other areas by families specialized in this weaving technique.

Why this choice of colors? I can simply say that the Shroud, which I have been observing for many months studying scientific books and various documents, surprised me and it communicated to me something that has never been mentioned before: the Holy Shroud of Turin is impressed mostly on one side, and only few drops of blood passed through.

Therefore:

1) Unilaterally, the body of Christ left a halo only on one side of the sacred cloth, the one in contact with the body. I painted this side using a bright, golden, warm, carnation color, which is very well blended, indicating the throb of life in the transformation of rebirth, resurrection. On the same side you can see the marks of the flagellation, the wounds of the martyrdom and the tracks of falls. I painted these traces in light blue, to indicate the miracle of pure water, which erases the evil, and the mysterious energy emanating from the Shroud.

2) Bilaterally: the blood impregnated the warp spilling from the wounds provoked by the nails piercing the Christ's hands and feet, and by the crown of thorns on his head. These blood traces suggested me the use of a vivid amber red color.