



la Bussola

Saint Frances Xavier Cabrini in the Art of Meo Carbone
MARIA PIA CAPPELLO

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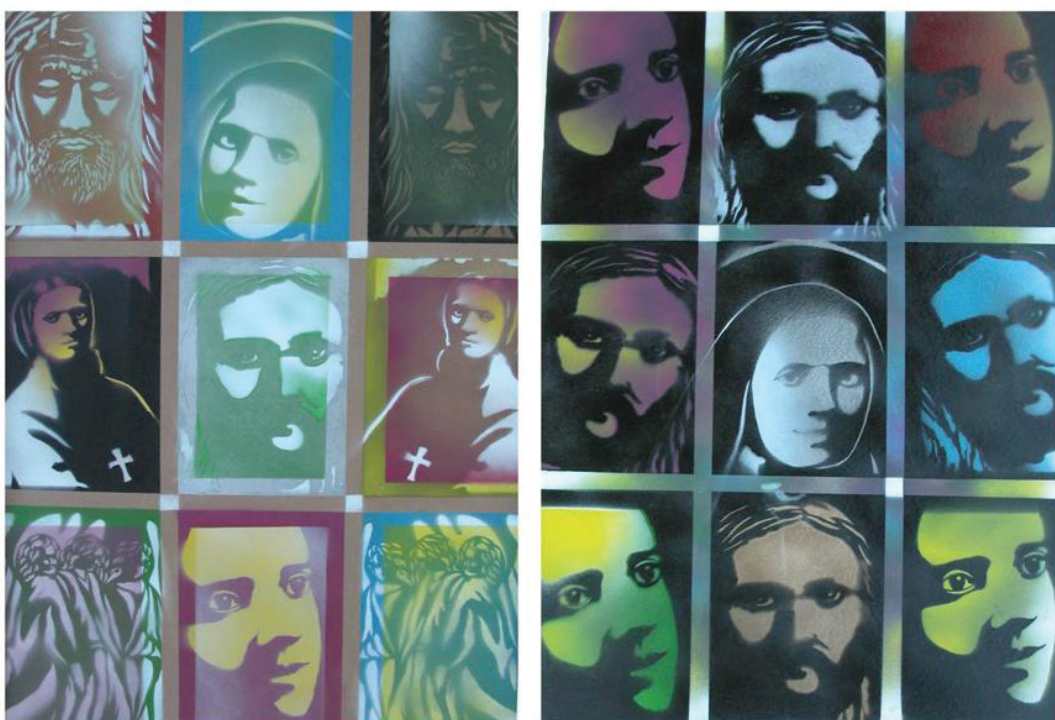


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**SAINT FRANCES
XAVIER CABRINI**

**in the Art of
MEO CARBONE**

Saint Frances Xavier Cabrini was born in Sant'Angelo Lodigiano, in Lombardy, on July 15, 1850. The guidance of her parents, Agostino and Stella Oldini, was pivotal in her early spiritual and moral formation, as she absorbed the values that would guide her throughout her life.

A strong family bond and a serene, nurturing environment laid the foundations for her lifelong dedication to humanitarian work.

Her formative years, shaped by a background rich in communal values and genuine concern for others, were distinguished by a deep sensitivity to human suffering and a selfless commitment to the common good.

In 1870, following the death of her parents, she chose to devote herself to teaching in Vidardo, where, with exceptional passion and pedagogical skill, she not only provided academic instruction but also instilled ethical values in her pupils. Her contributions made her a central figure in the community, as she played a significant role in raising educational standards and supporting the growth of younger generations.

Through her active involvement in the local parish, Francesca strengthened her spiritual commitment and demonstrated steadfastness in charitable service, nurturing a strong sense of fellowship among its members. Deeply devoted to aiding those on the margins of society and guided by a steadfast respect for human dignity, she recognized every individual as a brother or sister. Endowed with a rare capacity for compassion and careful attention to the most fragile, Francesca valued the importance of mutual aid and consolation, cultivating a deep and sincere dedication to her spiritual vocation.

The years she spent in Lombardy, together with her fervent faith, laid the foundations for her future devotion and perseverance in supporting society's most vulnerable members. She moved to Codogno at the invitation of Monsignor Antonio Serrati, the town's parish priest, who had previously known her in Vidardo during her years as a teacher and had highly appreciated her pedagogical skill, professional zeal, and profound religiosity. It was in this context that Francesca felt a strong calling to "consecrate herself to God" and gradually became certain of her conviction to dedicate her life to a higher mission. In full adherence to God's will, she came to understand that her true fulfillment lay in serving others and bringing relief to all who sought assistance.

In 1874, she took her vows as a Sister of Providence — a consecration that occurred during a complex and painful period, permeated by suffering that had accompanied her for six long years. It was a time not of her choosing, during which she faced great and unforeseen trials and tribulations. Despite the hardships she overcame and her fragile health, this phase became a genuine path of spiritual growth, culminating in the full flowering of her vocation and a wholehearted embrace of the

Congregation's central aims. These included the spread of the Christian faith; support for the education of the underprivileged, empowering them to access basic schooling and enhance their living conditions; the promotion of a deep spirituality inspired by the Sacred Heart of Jesus; the encouragement of prayer and inner reflection; the cultivation of authentic Christian values; and the contemplation of divine love and infinite mercy. She added the name Xavier as a sign of devotion to Saint Francis Xavier, who spread the Gospel in distant lands, especially in India and Japan. This new path arose as a harmonious synthesis of her vocation and spiritual yearning, the fruit of growth cultivated over time. She united a calling to inspire with a commitment to the care of souls, thus giving profound and complete meaning to her life's journey. Altruism, generosity, and spirituality became the pillars of her religious vocation, embraced as the natural culmination of a life already devoted to the service of humanity. In 1880, she founded the Order of the Missionary Sisters of the Sacred Heart of Jesus with the purpose of providing both material and spiritual assistance to a society in need of care, compassion, and understanding.

Her charitable initiatives flourished rapidly, leading to substantial transformations in the religious, educational, and social spheres.

She founded several institutions that not only provided schooling for young people but also instilled in them moral and spiritual values. Her passion for education and dedication to social welfare became emblematic of her exemplary mission.

The venerable Saint Giovanni Battista Scalabrini was the person who first made her aware of the plight of Italians in America. With profound pastoral sensitivity, he spoke to her about the spiritual and material challenges encountered and faced by the immigrant community.

In 1888, Mother Francesca personally met Pope Leo XIII, who immediately acknowledged her courage and the immense value of her work. In the course of their spiritual conversation, Pope Leo XIII expressed his decision and pronounced the renowned phrase: "*No, Cabrini, not to the East, but to the West,*" thereby directing her mission and guiding her along the path preordained for her.

His pronouncement revealed God's will concerning the historical circumstances of that era, a time that necessitated tangible and immediate action on behalf of Italian immigrants and the Church in the New World. In recognition of her perseverance and tireless dedication to aiding the poor and needy, the Pope invited her to extend her religious and humanitarian mission to the Americas a continent once considered distant, yet made familiar to him through the emigrants' vivid accounts of hardship. His decision to send her abroad was guided by the conviction

that her exceptional virtues would offer an invaluable contribution to the Italian community, not only through evangelization but also by providing practical support to men, women, and children rebuilding their lives amid the trials of emigration, sustained by fortitude and hope.

Although she deeply longed to serve in China, Mother Francesca embraced her new mission with courage and devotion, determined to answer the call that history had placed before her.

During her historic audience with the Pope, she experienced a revelation that became a defining moment in her life. In this new assignment, her educational and spiritual callings merged into an inseparable harmony, united by a clear and meaningful purpose: to aid orphans and the poor. She trusted that her work would bring hope to the people of these unfamiliar lands, territories clearly marked by migration on the world map. She departed with six missionary sisters on a long and arduous sea voyage, facing significant logistical challenges.

Despite these obstacles, her unwavering faith and determination gave her the inner strength to rise above every difficulty.

Her resilience and courage not only inspired her fellow sisters but also served as a powerful example of perseverance in an exceptionally demanding context. Thus began her extraordinary story: she arrived at Ellis Island on March 31, 1889, and, with great dedication, she became a beacon of hope and a point of reference for millions of Italians who, far from their homeland, lived in precarious conditions and were often marginalized. With her tireless spirit and innate humanity, she emerged as an advocate for a vast network of support and solidarity, offering not only spiritual comfort but also practical assistance to those grappling with the immense hardships of daily life in a new country. She did not want time to be wasted and believed that every moment even those marked by pain and difficulty should be meaningful, offering a genuine opportunity for collective growth and the practical achievement of goals. Her presence became a symbol of remarkable courage and Christian charity, a guiding light for the lost, the marginalized, and the hopeless, who sought refuge and support in a new land.

Facing harsh and often unbearable conditions in their homeland, men and women undertook the long ocean voyage to the United States in search of a more dignified and fulfilling life. Meo Carbone poignantly and vividly captures the atmosphere of this era, marked by wide-ranging social and economic transformations, during which emigration represented both a formidable challenge and a new opportunity.

The faces portrayed in ***Mother Cabrini with the Images of Immigration*** reveal weariness, fatigue, adversity, and uncertainty as individuals move toward an undefined future, bearing the symbolic



weight of their shared hopes and aspirations for meaningful change.

Their departure was tinged with anticipation, anxiety, and reflection, as the yearning for a better life was inseparably intertwined with the fear of the unknown. The artist underscores the complexity of their situation by depicting them in clothing that reflects economic hardship.

Simple luggage and garments evoke lives forced to leave everything behind, carrying only the bare essentials. No superfluous or decorative elements appear in his paintings; every detail, from attire to posture, speaks to their discomfort and suffering. Each wrinkle tells of the burden of daily struggles, the relentless fight for survival, and the exhausting, often overwhelming effort required to achieve a better life.

In every fleeting, faint smile, one senses an intense nostalgia for their homeland. In a landscape where the light of optimism mingles with the darkness of disappointment, Carbone guides the viewer through the evolution of structural qualities closely tied to parallel identities.

The surrounding landscape is barren, devoid of elements that might suggest stability or security. Instead, he depicts mines and overcrowded areas, reflecting immense suffering and unimaginable sacrifices. The urban scenes convey a sense of disorientation and isolation, as many people lived in a state of economic and social instability. The empty spaces in many of his compositions highlight the precariousness, deprivation, and harsh conditions in which people lived, marked by vulnerability and uncertainty. During this challenging period, with the guidance of Mother Cabrini and her Missionary Sisters, Italian emigrants were able to secure legal assistance, navigate complex bureaucratic hurdles, access medical care, and overcome the obstacles posed by language and cultural differences.

In addition, these forms of support allowed them to achieve a balance between preserving their original culture and adapting to new circumstances. One key point to emphasize is that Carbone's sculptures and paintings function not only as testimonies to the large-scale Italian emigration to the United States, but also as poignant evocations of the emotions that have shaped—and continue to shape—the complex realities of migration. They remain intrinsically connected to the myriad factors that propel migration and to the transformations it engenders.

It is essential to highlight that the contrasts from the depths of despair to the heights of fortitude, from dejection to enthusiasm, from demoralization to determination, and from disillusionment to vitality constitute a recurring motif throughout his art.

These juxtapositions elevate each figure into a symbol of courage and resilience, reflecting not only the migrants' emotional states but also their capacity to endure and overcome each trial with tenacity and

hope. In this manner, every narrative he paints or sculpts is a path of transformation, not only outward but inward, where expectation and optimism make the hurdles along the way conquerable. Able to draw strength even from the harshest circumstances, the migrant becomes an emblem of resilience, confronting hardship and doubt with perseverance. More than a mere traveller in search of a better place, the migrant emerges as a timeless figure who continues to dream. Heroes, after all, face defeat and disappointment—experiences common to both past and present—with courage and moral integrity.

Even in the darkest moments, they find their way forward, advancing with steadfast resolve toward the metaphorical light of a hopeful dawn. It should also be noted that Meo Carbone restores dignity and visibility to men, women, and children, presenting them as protagonists in a universal narrative of the human condition and highlighting their adaptability and ability to withstand even the most challenging circumstances. In exploring the theme of uprooting and disconnection from the past, the artist moves beyond outward representation. Through the expressions on their faces and the lines shaped by life's hardships, he conveys both individual and collective stories. The figures he portrays evoke a deep emotional response, revealing inner steadfastness, anxiety, disorientation, and, above all, hope for brighter days despite lives marked by struggle.

These emotional states are vividly conveyed in ***Images and Various Stories***, where the wrinkles and expressions of the figures become visual traces of a complex journey of transition, made less arduous by the presence of Mother Francesca and her Missionary Sisters, who supported the migrants' integration into American society.

Their faces reveal layered meanings: melancholic gazes, weary expressions, and faint smiles speak of lives shaped by both hope and sacrifice. Each detail becomes a lasting mark of lived experience, rich in nuance. At the center of the composition, Mother Francesca stands amid a crowd of men and women, drawing attention to the countless lives she helped and transformed. The artist's use of color strengthens this reading: yellow suggests spiritual illumination, warmth and vitality, while black anchors the scene in the harsh realities of life. The white of the cross, together with the light illuminating Mother Francesca's visage and hands, emphasizes her central spiritual role, symbolizing trust in moments of human fear and the light that emerges from disorientation. It is essential to emphasize that Carbone examines this historical period not only through the phases of individual narratives, but also as a cornerstone of the collective memory of emigration.

He depicts the history and emotions of those venturing toward unknown



horizons, navigating new obstacles while nurturing hopes for a brighter tomorrow. Realism is also conveyed through the interplay of light and shadow, which creates geometric shapes interacting with those captured in photographs; thus, he poetically and profoundly nurtures the spirit of memory. The crowded, tumultuous ports become symbolic spaces of transition, charged with conflicting emotions: the anticipation of a prosperous future intertwines with the melancholy of leaving behind one's homeland, family, and friends. The initial phase of boarding involved a prolonged and often exhausting wait.

Men and women, with hearts brimming with hope and anticipation, overcame the complex boarding process, which included document verification, the loading of their few belongings, and the completion of customs formalities. The wait at the ports foreshadowed the early stages of their long and uncertain transoceanic journey.

Upon arriving in the United States, they faced another waiting period on Ellis Island, undergoing medical examinations and verification of entry eligibility. This mandatory stay represented the final stage of their journey toward a new chapter in life. It was the pivotal moment when their dreams of officially entering the United States and beginning to build a new future were finally realized.

In ***The Wait – The Dream***, Carbone presents a scene of layered emotional depth: a mother cradles her child while her older daughter stands nearby, and her son gazes into the distance with a bundle slung over his shoulder. The predominant use of grey and black establishes an atmosphere of precarity, yet simultaneously highlights the familial bonds and emotional expressions of the figures. This amplifies the anxiety of the moment and accentuates the weight of a pause laden with significance. By imbuing the scene with a sense of suspended time and intense introspection within an undefined temporal space, he creates a chromatic equilibrium that beckons the observers, drawing them into the contemplation of the emotional tension.

Revealing themes of expectation and apprehension, the visual piece captures moments of stillness and shadowed perspectives, symbolizing both the wait at Italian ports and the stay on Ellis Island. Through this image, the titanic challenges and the heart's unyielding yearnings of those who reinvented their lives in a foreign land emerge vividly. Ultimately, the dream that had long been cherished begins to materialize, illuminated by their smiles and resolute tenacity.

In ***The Sighting***, the artist captures the poignant moment when the Statue of Liberty loomed on the horizon, symbolizing the end of a tumultuous journey and the dawn of a cherished new beginning. The work is notable for its evocative, multilayered composition, crafted



through geometric lines and overlapping figures: several migrants raise their arms in a gesture directed toward the monument, an emblem of rebirth and a promise of welcome for all. Each frightening and icy wave they overcame, every terrifying storm they faced, imbued this moment with even greater significance, because they had transformed fear and overwhelming anguish into a triumphant conquest filled with expectations for a new beginning. On the horizon, fragments of past memories resurface, intertwining with the passing clouds and blending with impressions of the present. Once again, black is the dominant colour conveying apprehension, obstacles, and the considerable complexity of the migratory experience. However, a powerful atmosphere of joy is discernible, driven by the vibrant hues that suggest new possibilities and remarkable transformations. These colours, glowing with euphoric intensity, suggest a perspective of positive evolution. Through this symbolic representation of the transition from the darkness of the past to the luminous clarity of the present, Carbone evokes not only a journey of rebirth but also a radiant universal energy.

The soft veils of white and pink embody optimism, conveying a sense of harmony and serenity.

Rather than merely decorating the composition, these hues serve as an expressive medium that engages the viewer. Their subtlety reflects an intimate and contemplative artistic process, inviting the beholder to explore the emotions arising from the natural texture of the wood.

In the lower part of the work, the geometric bands of light play a decisive role: they slice the space of the composition with precision while gently intertwining with shades of white and light blue, creating a visual harmony between rigor and contemplation.

The luminous lines are not merely a pictorial element; they amplify the sense of serenity by suggesting an opening toward new horizons the overcoming of the boundaries of fear and the embrace of the infinite potential of trust. Interacting with the geometric light, the nebulous swirls of black and white alternate in a dynamic sequence of contrasts and cohesions, accentuating the duality between emotional strength and formal structure, human warmth and narrative objectivity.

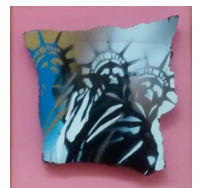
Depicting a journey of vital renewal, the art piece becomes both a message of confidence and a tangible reflection on the harmony between order and disorientation, as well as between the past and the future. Since integrating into a new context posed both practical and emotional trials, he captures a moment suspended between aspirations and anxiety, where the future rises as an open yet undefined horizon. Consequently, each movement and barely perceptible word conveys a blend of contrasting emotions: on one hand, the journey toward realizing

new dreams; on the other, the inevitable anxieties of the unknown. Thus, the painting does not capture a decisive phase but rather the weighty choice at an enigmatic crossroads of life, where making the right decision was extremely difficult. The dreams of new opportunities and the belief in a long-awaited rebirth were bound together by fears and insecurities felt while entering a foreign and vast land. Thus, Carbone depicts the moment when the emigrants saw the Statue of Liberty: the majestic monument stood as a universal symbol of welcome and hope. It was not merely a visual reality but an experience imbued with immense significance. The statue, with its shining beacon and uplifted torch, epitomized the long-sought dream, the culmination of a challenging and often strenuous journey across the ocean.

Perhaps, it provided solace for the feeling of nostalgic separation from family and friends, which generated a strong and permanent emotional pain. In ***Statue of Liberty***, an airbrush on marble, three asymmetrical figures appear from a pink background, each defined by a distinct colour: black, light blue, and white. The chromatic variety symbolizes the many shades of the emigrant's dream: from the most tangible yet elusive aspirations, embodied by the black statue at the centre, to the more idealistic and vague visions, represented by the blue figure tinged with yellow. The side statue, enveloped in a white upper section which is frayed and floating at the edges, captures the fulfillment of ideals and the pursuit of the heart's deepest dreams, never fully defined and perpetually shifting. The image is highly evocative, and its iconic nature suggests the idea of a safe arrival in a promising land, in stark contrast to the struggles and uncertainties that had characterized their endless journey. In this composition, the monument is not only a point of reference but also a powerful symbol of renewal, the culmination of hopes and the assurance of a future filled with opportunity and prosperity. In the work ***Images and Dreams of Freedom***, Carbone encourages individuals never to cease believing in their dreams.

In this context, the Statue of Liberty symbolizes a great opportunity, marking, for migrants of every era, the beginning of a rebirth of their existence. In the upper left section, the two images suggest a path of integration and confidence in a prosperous future, offering multiple interpretations and perspectives. The faces of numerous individuals appear, portrayed with smiling and contemplative expressions that emphasize their positive connection to their dream, reinforced by shades of blue and touches of yellow, symbolizing energy and optimism.

The haziness of the white is not merely structural, but rich with symbolic meaning, as it suggests that the light—though elusive—is destined to intensify, paving the way for new possibilities.



This gradual brightness becomes a metaphor for the inner process of transformation, which is not sudden, but unfolds through various stages of obstacles, awareness, and maturation.

It should, however, be emphasized that while the migratory experience was marked by bewilderment, reinvention, reconfiguration, and daily struggles for survival in an adverse context, it was equally fueled by temerity, fortitude, determination, and an enduring fighting spirit. Undoubtedly, arriving on a new continent required adapting to different cultures and languages. It was not merely a geographical shift, but an evolution involving one's identity and a gradual, often arduous process of adaptation. Their stories are testimonies to struggle and perseverance, reflecting journeys of transformation shaped by sacrifices and guided by aspirations, especially for the well-being of their children.

In ***An Italian Family on their Arrival in New York***, Carbone portrays a family unit consisting of a father, mother, and their four children, each imbued with subtle emotional depth.



Their gazes, rather than expressing joy, reveal worry and apprehension. In their weary countenances, the artist captures the emotional state of a family compelled to confront the precarity that lies ahead as they prepare to cross the threshold into an unknown future. Indeed, the protagonists are enveloped in intense pink veils set against a black background, enhancing the dramatic effect and evoking a nebulous atmosphere that symbolizes emptiness, the unknown, and isolation. This chromatic contrast amplifies the expressions already etched on their faces, intensifying the sense of anxiety and the state of suspended uncertainty that permeates the composition. Through this dynamic interplay of color and form, the artwork becomes a deliberate meditation on the heavy burden borne by those who dared to venture into indeterminate days. A sense of solitude shatters the silence, as though the external world offers no support, leaving the family to grapple alone with the darkness of their harsh existence. In contrast, red functions as a color of vitality, suggesting that, despite their vulnerability, the family members remain willing to make any sacrifice in pursuit of their dreams.

The father wears a hat, a detail reflecting the customs of the time and carrying significant meaning within both the composition and its surrounding environment. It is not merely a functional accessory, but a symbol of dignity, identity, responsibility, and protection.

In this context, the father reaffirms his role as the head of the family, preserving a tradition he has no intention of abandoning.

In this moment of heightened precarity, when numerous facets of the past have become little more than distant memory, his hat stands out as one of the few tangible threads the father strives to preserve.

It symbolizes his attempt to maintain continuity between a radically altered present and the nostalgically idealized homeland that, though left behind, remains unforgettable. Families often had to confront and brave significant trials in their pursuit of integration, including linguistic inequalities, discrimination, and prejudice.

The living conditions in the neighborhoods where they settled were overcrowded and lacked essential resources, while limited employment opportunities forced many men into unstable and poorly paid jobs, relegating them to the bleak and shadowy margins of society.

Adaptation demanded perpetual effort, not only to withstand daily obstacles but also to forge a new identity within an unfamiliar, often alien environment, where everything seemed disorienting and difficult to understand or assimilate. To integrate, they had to redefine their existence, safeguarding their cultural roots while conforming to new social and economic dynamics. Their long-anticipated renaissance often appeared as a distant, elusive glimmer, hard to discern, as expectations were repeatedly dashed against the harshness of reality, like waves crashing against rocks. The light of Mother Francesca and her missionary sisters illuminated their world, dispelling shadows and enriching daily life with new dawns imbued with hope and faith.

This light, reflected in ***Family in Blue***, is connected to the rebirth of families after difficult times. Unlike the dark and oppressive tones of other compositions, it suggests harmony, emphasizing positive change and economic security. The blue light, initially faint, gradually grows in intensity until it permeates and envelops their dreams.

This glow embodies a special significance, as the painter associates it with a form of spiritual rebirth that sprouts after fear, like a source of optimism within a landscape overshadowed by hardship and uncertainty. At the same time, the light becomes a symbol of the support offered by Mother Francesca, a pivotal figure in sustaining family units through the arduous journey of migration, instilling aspiration into their lives. It is important to emphasize that religion was an essential element and a vital source of strength, finding expression in the sacraments and communal prayer, acting as a guiding light and a strong anchor of belonging. It ensured continuity with the past by keeping celebrations alive and safeguarding traditions that defined the essence of both the Italian family and its community. In the artwork ***Mother Cabrini***, her constant closeness to people emerges clearly, manifested not only in tangible actions but also in the silent strength of the spirit.

This reassuring solidarity is evident in her capacity to listen and understand, offering advice and reassurance during critical moments, inspiring the courage needed to prevail over obstacles, and fostering



renewed energy toward the change they sought. She both directed and shielded their path. Indeed, the transition from the images of Mother Cabrini to the stylized figures of workers and migrants in the lower part of the composition highlights the connection between her spiritual guidance and the social reality of the time. The predominant use of white, yellow, and pink on her visage symbolizes spiritual purity and devotion, while the white lines convey a sense of overarching order, clarity, and veneration. From a visual perspective, he emphasizes the connection between Mother Cabrini's charitable actions and the lived experiences of migrant laborers, reinforcing the idea that her assistance was deeply rooted in everyday life. Her unshakable trust in God and her tireless efforts to foster community cohesion were evident in the institutions she founded - such as orphanages, schools, and hospitals - which embodied a synthesis of religious, social, and humanitarian values. Her charitable endeavors, supported by the remarkable dedication of her missionary sisters, extended to many places around the world, offering invaluable assistance to thousands of people, helping them regain confidence during times of loss and despair.

In the artwork ***Saint Frances Xavier Cabrini in New York***, Carbone seamlessly integrates sacred and community-based elements.

The central figure of the Saint radiates serene wisdom, offering guidance and solace as a steadfast light that lifts the spirit and nourishes the soul, while the expressions on the emigrants' faces reveal their arrival in New York and the gradual, intricate process of integration.

In their pursuit of a brighter path, they endured the weight of separation and distance, linguistic barriers, and the risk of losing their way in the streets of a vast metropolis. A sense of solitude pierces the ostensible stillness. The artist employs light and shadow to emphasize the central narrative elements. The dark background, associated with complexity, reveals human fears and vulnerabilities, while the two small depictions of the Statue of Liberty symbolize the migrants' aspirations for a future radiant with hope and filled with longing. The celestial hues suggest a dialogue between divine light and the prayers of the migrants, inspiring a genuine sense of optimism, as these colors, associated with heaven and serenity, convey peace and tranquillity. These themes are further accentuated by the rays encircling Saint Frances Cabrini's visage, evoking sanctity, enlightenment, and divine grace.

These artistic elements communicate a poignant narrative of lived religion, while simultaneously offering opportunities for reflection. Her devotion, nourished by empathetic compassion for others and unwavering trust in divine assistance, served as a luminous point of reference for the Italian community. Her witness and words, imbued



with spiritual wisdom and enlightened insight, instilled resilience and courage, accompanying individuals amid hardship and guiding them toward renewed and enduring inner strength.

Bringing a message of humanity and dignity into contexts often marked by indifference or severity, Mother Cabrini revealed—and continues to reveal—how divine light can guide and protect individuals even in the darkest and most challenging moments of life. Expressing with exceptional intensity the union between the divine and the earthly, she inspired—and perpetually inspires—the faithful to live their spirituality with steadfastness, facing and overcoming daily trials through trust in God. In ***The Visage of Francesca***, an airbrush on crystal plate, the image shines as a poetic visual expression of sanctity, achieved by a skillful fusion of iconographic and chromatic elements.



Within a transcendent and divine sphere, Mother Francesca evokes a profound sense of peace and beatitude. Her visage, depicted in radiant white, symbolizes purity, holiness, and closeness to God.

Associated with spiritual perfection and divine light, this color reflects the ineffable, communicates grace, and demonstrates her ability to illuminate the path of the faithful.

With unwavering presence, she continues to impart gentle counsel, serene reassurance, and boundless solace, inspiring courage and peace in those who seek her counsel, succor, and aid.

Her benevolent smile and gaze, permeated with calming serenity, constitute the most significant metaphysical aspects of the composition, as they express deep Christian compassion and enduring heavenly support. Particularly noteworthy is her luminous halo, created through an abstract geometric design and a chromatic palette composed of yellow and red tones, enriched with shades of green and light blue.

This selection enhances the aura of sacredness and conveys a harmonious balance that spreads throughout the world.

The concentric circles surrounding her visage evoke spiritual energy, grace, divine protection, and insight. The radial arrangement of light creates a striking visual effect, suggesting a spiritual union between the earthly and the celestial planes. Symbolizing Saint Frances Xavier Cabrini's intercessory role, the outward-expanding movement evokes the union between heaven and earth, between the faithful and God.

The constant assistance she offered throughout her earthly life is reflected in the artwork as an eternal expression of spiritual support for humanity. Carbone skillfully and sensitively employs symbolism and abstraction to translate a complex set of spiritual meanings into imagery, producing a visual work of introspection and luminosity. The blue tone symbolizes divinity, the green embodies regeneration, and