

1



2



1 - Rita Andrade
Eye to Eye
 Acrylic and Oil Pastel on Canvas
 100 x 70 x 5 cm
 3150 EUR
 Copyright - Rita Andrade

5



2 - Maria Reis
Royal Amethyst
 Acrylic on Canvas
 60 x 60 x 5 cm
 1200 EUR
 Copyright - Maria Reis

3 + 4



3 + 4 - Adelaide de Freitas
The Goddess of Art; The Queen of Sardines
 Acrylic on Canvas
 90 x 70 x 5 cm
 800 EUR (each)
 Copyright - Adelaide de Freitas



5 - Jessica Dunn
Life Force
 Oil on Canvas and Gold Leaf
 90 x 90 x 2 cm
 2250 EUR
 Copyright - Jessica Dunn

1 - Rita Andrade presents a figurative approach focused on the eyes and the colour purple. Here, the eyes symbolise the very vehicle of human vision, the absolute receptor without which the retina could not capture the interplay of light and colour that governs this exhibition. In parallel, the purple tone gives the work an aura of exclusivity associated with royalty and the clergy, in direct allusion to amethyst. This gemstone, which we now admire in major historical collections - such as that of the Royal Treasury Museum - held a position of enormous pre-eminence in court jewellery and ecclesiastical insignia for centuries. Amethyst is pleochroic - capable of showing different colours when viewed from different angles. According to Rudolf Arnheim, the frontal and isolated gaze creates a direct vectorial force with the viewer: the eyes cease to be merely biological anatomy and become the pure centre of the message, acting as a perceptual magnet that demands an immediate psychological response. https://www.instagram.com/ritandrade_art/

2 - Maria Reis presents the work "Royal Amethyst". A violet-coloured work with the silvery, iridescent delicacy of the pearl. The composition translates into contemporary language the aesthetic of the personal adornments of the Royal Family - notably the 19th-century dressing-table sets and jewellery that combined semi-precious stones with strings of natural pearls and silver settings. The work stands out as a refined artistic reinterpretation of private collecting and personal adornment. <https://www.instagram.com/maria.oliveira.reis/>

3 + 4 - The two works by artist Adelaide de Freitas ("The Goddess of Art" and "The Queen of Sardines") are the perfect personification of what Arnheim studies as the Egyptian method and orientation. In the artist's painting, Form and Colour summon a territory where myth, imagination and the exploration of parallel realities merge. More than mere aesthetic creations, the artist materialises surrealist pictorial characters that seem to inhabit other dimensions and worlds parallel to our own. In the context of this exhibition, the sovereignty of these beings made of Light and energy enters a fascinating dialogue with the dynastic jewellery of the Royal Treasury Museum. While court insignia and crowns used gold and precious stones to materialise the absolute and earthly power of men, Adelaide de Freitas uses Light and pure colour to crown her own interdimensional beings. <https://www.instagram.com/adelaidefreitas.20/>

5 - In Life Force, Jessica Dunn combines the vibration of violet pigment and purple with gold leaf to create an aesthetic tension that is impossible to ignore, associating the colour of royalty with the exclusivity and rarity of precious metal. In this way, the artist explores an ancestral tradition. The use of gold leaf in art dates back to the Egyptians, Mesopotamians, Greeks and Byzantines, extending into the Middle Ages through the illumination of manuscripts (a technique known as chrysography). The artist thus establishes a conceptual bridge between historical wealth and contemporary art - evoking the memory of the Royal Treasury Museum and the gold nuggets of Brazil. Like Botticelli, Titian and Gustav Klimt, Jessica Dunn uses gold to transcend the ordinary. By combining the rarity and fascination inherent in this metal with her abstract and figurative language, the artist creates works filled with light and beauty. <https://www.instagram.com/jessicadunnartist/>



6



9



6 + 9 - Jessica Dunn
Along The Way, Resonate
 Oil on Canvas and Gold Leaf
 70 x 70 x 2 cm, 90 x 90 x 2 cm
 1050 EUR, 2250 EUR
 Copyright - Jessica Dunn

7



10



7 - Mónica de Moraes
 9
 Acrylic on Canvas
 81 x 115 x 5 cm
 5000 EUR
 Copyright - Mónica de Moraes

8 - Maria João Vale
The Pool
 Photographic print on Hahnemühle paper
 Studio Enhanced Matte 210gsm
 90 x 60 x 6 cm
 400 EUR
 Copyright - Maria João Vale

8



11



11 - Maria Reis
Deep Blue
 Acrylic on Canvas
 60 x 60 x 5 cm
 1200 EUR
 Copyright - Maria Reis

6 + 9 - Jessica Dunn presents a pair of works that navigate the boundary between the figurative and the abstract. Through a harmonious fusion of warm and cool tones interwoven with gold leaf, the artist builds a striking visual language. The colour palette - dominated by navy, turquoise, cobalt and sky blue - gives the canvases an enveloping depth. In works such as "Along the Way" and "Resonate", the contrast between these blue pigments and the gold leaf establishes an innovative dialogue between the exuberance of gold and the serenity of colour. In this way, Jessica's work explores an ancestral tradition. The use of gold leaf in art dates back to the Egyptians, Mesopotamians, Greeks and Byzantines, extending into the Middle Ages through the illumination of manuscripts (a technique known as chrysography). The artist thus establishes a conceptual bridge between historical wealth and contemporary art - evoking the memory of the Royal Treasury Museum and the gold nuggets of Brazil. Like Botticelli, Titian and Gustav Klimt, Jessica Dunn uses gold to transcend the ordinary. By combining the rarity and fascination inherent in this metal with her abstract and figurative language, the artist creates works filled with light and beauty. <https://www.instagram.com/jessicadunnartist/>

7 - In the work "9", a cube begins to dissolve into dark, greyish tones and black lines. Artist Mónica de Moraes refers us to the cubic (or isometric) crystal system. This is the internal structure of highly symmetrical and valuable gemstones, here evoking a diamond in deconstruction, disappearing. Knowing that, in the diamond structure, each carbon atom is covalently bonded to four other carbon atoms arranged at the vertices of a regular tetrahedron, the artist subverts this scientific rigidity with the number "9". She thus employs the Form of Distortion or Deformation described by Arnheim, overturning the geometric rigidity of the diamond's atomic structure through the mysticism of its title number. https://www.instagram.com/monica_de_morais_artist/

8 - In this work by Maria João Vale, "The Pool", we can find a visual metaphor for the optical phenomena described in gemology. Although the object portrayed is not a precious stone, the way it interacts with light illustrates with scientific precision the concepts of Brilliance, Scintillation and Refraction. The rippling reflections of the water in "The Pool" function exactly like the brilliance and scintillation of a cut sapphire. When light enters a gemstone through its facets, it undergoes refraction and total internal reflection. What we see in the water is a macroscopic projection of this phenomenon: light being bent, concentrated and dispersed, creating lines of pure energy that give "life" to dark matter. <https://www.instagram.com/mariajoaovale/>

10 - Cristina Albaker builds her narrative through a mystical play of light and shade. Her creation, which mimics the delicacy and volume of a high-jewellery pendant, establishes a direct dialogue with one of the collection's most memory-laden pieces: the Pearl Brooch, a historic work given by King Victor Emmanuel II to his daughter, Maria Pia, on the occasion of her marriage to King Luis, in 1862. Through this contemporary interpretation, the artist highlights the jewel's brilliance and elegance, uniting heritage and present-day creation. <https://www.instagram.com/photograarte/>

11 - The work "Deep Blue" by Maria Reis, in shades of blue, violet and silver, immediately recalls the intensity of sapphire. The piece establishes a direct relationship with the iconic Tiara of Queen Maria II, displayed in this Museum. Composed of 1,415 diamonds and five Burmese sapphires, it is the oldest known tiara directly connected to a Portuguese sovereign. The pictorial flow of the canvas evokes not only the gemstone's pleochroism, but also the historic combination of blue and white, which symbolised liberal monarchy. <https://www.instagram.com/maria.oliveira.reis/>



12



15



12 - Maria Reis
Enigma
Acrylic on Canvas
60 x 60 x 5 cm
1200 EUR
Copyright - Maria Reis

13



16



13 - Daniel Schär
Underwater
90 x 50 x 3 cm
High-quality print on Canvas
700 EUR
Oil on Canvas, 100 x 60 x 3 cm, Original: 3000 EUR
Copyright - Daniel Schär

14 - Ana Gonçalves
Islands
Mixed media on Canvas
60 x 90 x 4 cm
450 EUR
Copyright - Ana Gonçalves

17



14



15 + 17 - RVieira
Normandy Forest, Rio Frio Forest (Spain)
Oil on Canvas
64 x 50 x 5 cm, 40 x 60 x 5 cm
2000 EUR, 1000 EUR
Copyright - RVieira

16 - Carol Welsch
Gradient a la fresca
Acrylic on Canvas
71 x 89 x 5 cm
1000 EUR
Copyright - Carol Welsch

12 - The work "Enigma" by Maria Reis delves into the hue of emerald. The dark green and its deconstructed organic forms recall the emerald corset bodice clasp from the Royal Collection, reconfigured here as matter made of memory or dream. The painting holds an intentional duality; it simultaneously evokes the structure of armour and the fragility of the female body. It is the most intimate and mysterious piece in the series - exploring anatomy as jewellery. <https://www.instagram.com/maria.oliveira.reis/>

13 - Created to the sound of the band Tim Freitag, Daniel Schär's emerald-toned work "Underwater" displays lines that evoke the internal fractures of this gemstone. Despite its high hardness on the Mohs scale (7.5 to 8), emerald has low toughness because of internal structural stresses, making it notoriously fragile to handling and setting - a delicacy visible in the impressive insignia of the Museum. On the other hand, this dense green also resembles that of a very rare green diamond. Unlike emerald, this diamond owes its colour to an extreme process: prolonged exposure to natural radiation deep within the Earth, a geological phenomenon immortalised by the celebrated Dresden Green. <https://www.instagram.com/schaer.daniel/>

14 - Ana Gonçalves's work "Islands" establishes one of the exhibition's most fascinating chromatic and structural bridges, operating precisely at the boundary where Form and Colour cease to be static and become dictated by Light. Its composition presents a fluid transition between the dense blue tones of enamel - found in the imposing historic Plate of the Military Order of Our Lady of the Immaculate Conception of Vila Vicosa - and the deep, magnetic green of emeralds, visible in the Medal of the Three Military Orders. Along the axis of Colour, this shift from blue to green resembles the gemmological phenomenon of pleochroism or labradorescence, where matter seems to contain multiple chromatic forms revealed according to the observer's movement. The blue of the enamel represents colour fused into the surface, the vitreous and controlled reflection of light on the plane. The emulated green transports us to the behaviour of light inside an emerald: a colour that is not superficial, but born from the depths of the gemstone, filtered by its natural inclusions that fragment light and give the gem its texture.

15 + 17 - In RVieira's work, the green of nature merges with the mineral nobility of emerald. By capturing a landscape where light falls directly on the vegetation, the artist transfigures space, unfolding it into infinite shades of green. This connection evokes, almost mystically, the "emerald garden" - the technical name given to the internal inclusions of the gemstone that mimic botanical life - proving that when light touches matter, it can transform landscape into jewellery. The green in plants comes from chlorophyll, which absorbs sunlight to generate life. In emeralds, green arises from the absorption of light by traces of chromium and vanadium. By painting light falling on vegetation, the artist replicates the optical miracle by which the Earth colours the gemstone. As early as the 1st century, the philosopher Pliny the Elder (the same figure from the painting myth) wrote Book XXXVII, devoted entirely to precious stones and gemology: "No colour is more pleasant to the eyes. For while we grow tired observing other gems and herbs, the emerald refreshes our sight..." Pliny the Elder.

16 - Carol Welsch investigates the perception of colour when it overlaps, filters and crosses with other chromatic planes. By exploring the dynamics of light and shadow in "Gradient a la fresca" and "Trama en transició", the artist constructs a rigorous optical play in which structured lines articulate themselves over diffuse, atmospheric backgrounds. Welsch thus conceptually recovers and dematerialises Dibutades' primal gesture: instead of tracing a figurative silhouette, she paints the very interference and projection of light onto the canvas. <https://www.instagram.com/carolw.art/>



18



21



18 - Daniel Schär
What Becomes Clear; Underwater; Litany
 100 x 100 x 3 cm
 High-quality print on Canvas
 Print: 900 ?
 100 x 100 x 3 cm, Acrylic on Canvas, Oil on Canvas,
 Oil on Canvas, Original: 4000 ?
 Copyright - Daniel Schär

19



22



19 + 20 + 21 - Carol Welsch
Entre els arbres, Llum d'estiu, Trama en transició
 Acrylic on Canvas
 47 x 56.7 x 5 cm; 53 x 61 x 5 cm; 71 x 89 x 5 cm
 880 ?, 880 ?, 1000 ?
 Copyright - Carol Welsch

20



23



22 - Jessica Dunn
Bravio
 Oil on Canvas and Gold Leaf
 90 x 90 x 2 cm
 2250 ?
 Copyright - Jessica Dunn

23 - Barahona Possolo
The Mighty Pele
 Oil on Canvas
 33 x 24 x 4 cm (framed)
 Private Collection
 Copyright - Barahona Possolo

18 + 19 + 20 + 21 - In Daniel Schär's work "What Becomes Clear", vibrant yellow collides with dark masses in a chromatic field that evokes peridot. This is an idiochromatic gemstone, meaning that its olive-green colour comes from its own iron-rich composition rather than external impurities. Called the "gem of the sun" in Ancient Egypt and a favourite of Cleopatra, peridot reached its apogee in European sacred art, shining in monumental pieces such as the Shrine of the Three Kings at Cologne Cathedral. <https://www.instagram.com/schaer.daniel/>

Carol Welsch investigates the perception of colour when it overlaps, filters and crosses with other chromatic planes. By exploring the dynamics of light and shadow in "Trama en transició", the artist constructs a rigorous optical play in which structured lines articulate themselves over diffuse, atmospheric backgrounds. Welsch thus conceptually recovers and dematerialises Dibutades' primal gesture: instead of tracing a figurative silhouette, she paints the very interference and projection of light onto the canvas.

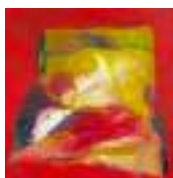
In "Llum d'estiu", the palette rises to incandescent, sunlit tones. The piece translates the memory of a Mediterranean summer day, evoking the chromatic vitality of bathing objects and the freshness of the coast in southern Spain. Her painting technique, close to weaving, builds a grid that recalls patterns of fabrics and stretched canvas, converting the sensory memory of the landscape into a vibrant geometric abstraction. In "Entre els arbres", the composition articulates the transition between warm colours (yellows) and cool ones (olive greens). The work leads us on a walk beneath the tree canopy, capturing the breeze among the foliage by evoking the Japanese concept of Komorebi - the poetic effect of sunlight filtered through branches and leaves. Japanese artists Hiroshige and Hokusai also used this poetic effect in their works. In gemology, this phenomenon finds a perfect counterpart in the colour zoning characteristic of polychromatic tourmalines (yellow and green). From a mineralogical point of view, yellow in gemstones arises through different chromophoric processes - from the presence of nitrogen in yellow diamonds to the composition of the rare Imperial Topaz and chrysoberyl. In the collection of the Royal Treasury Museum in Lisbon, this golden luminosity stands out in historic pieces of great importance, such as buckles and insignia set with yellow diamonds and Brazilian topazes.

Yellow assumes a central role in this exhibition, standing out decisively in the work of Carol Welsch. It is an ancestral colour; in antiquity it was extracted mainly from orpiment - a highly toxic arsenic sulphide mineral with a vivid golden-yellow tone, widely used in the past as a pigment. Its name derives from the Latin auripigmentum ("gold pigment"). Pliny the Elder described it as such, noting that its characteristic brightness fuelled the belief that the mineral actually contained gold, while also mentioning its paradoxical use in medicinal ointments despite its known corrosive effects. Throughout the history of art, yellow has played decisive roles: for Giotto di Bondone, it functioned as the gravitational centre that attracted the viewer's gaze; Vermeer combined diverse tones and pigments to capture filtered sunlight through subtle optical illusions; and Turner, in his reflections on Light and Colour (Goethe's Theory), saw yellow as the primordial source of light and force, placing it at the top of his chromatic triad (followed by red and blue). For Kandinsky, colour and sound were intrinsically connected through synaesthesia. In his celebrated work Impression III (Concert) (1911), yellow appears in direct response to Arnold Schoenberg's atonal music. Rather than the filtered sunlight found in "Entre els arbres", yellow here expresses music's own resonance expanding through the air like a vibrating wave. In his essay Concerning the Spiritual in Art (1911), Kandinsky associated yellow with the sound of high-pitched wind instruments. Later, Paul Klee and Josef Albers deepened the study of yellow and its chromatic interactions - demonstrating how it alters and influences red and neighbouring colours, a dynamic of contagion and vibration that echoes vividly in the structure of "Llum d'estiu". <https://www.instagram.com/carolw.art/>

22 + 23 - Barahona Possolo's "The Mighty Pele" acts as a portal to terrestrial geodynamics, establishing a fascinating dialogue with the genesis of the high jewellery of the Royal Treasury Museum. In a more abstract approach, Jessica Dunn's "Bravio" echoes the same volcanic energy. The volcanism evident in both works evokes the explosive processes that, more than 150 km beneath the surface, brought diamonds up from the Earth's mantle. Rare magmas - kimberlites and lamproites - acted as true supersonic elevators, transporting these carbon gems and their xenoliths to the surface in a fraction of the time, preventing their conversion into graphite. Yet a profound distinction in time must be made. The great cycle of diamonds crystallised about 2.5 billion years ago within deep, stable cratons, before erosion scattered them through rivers and seas. By contrast, the tectonic and thermal engine of our planet remains tireless. If the forging of diamonds rests in the deep past, the genesis of many other gemstones is occurring at this very moment, but at much shallower depths, 5 to 30 km within the Earth's crust. <https://www.instagram.com/barahonapossolo/> <https://www.instagram.com/jessicadunnartist/>



24



27 + 28
+ 29



24 - Daniel Schär
Litany
100 x 100 x 3 cm
High-quality print on Canvas
Print: 900 EUR
100 x 100 x 3 cm, Acrylic on Canvas, Oil on Canvas, Oil on Canvas, Original: 4000 EUR
Copyright - Daniel Schär

25

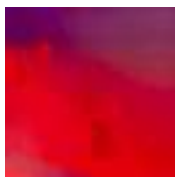


25 - Maria Reis
Blood and Power; Liquid Gold
Acrylic on Canvas
80 x 80 x 5 cm
1500 EUR
Copyright - Maria Reis



26 - Teymur Rustamov
Red (Computer Generated)
Inkjet print on Canvas
50 x 50 x 4 cm
15,000 EUR
Copyright - House of Rustamov

26



24 - In the red-toned work entitled "Litany" by Daniel Schär - inspired, according to the artist, by composer Arvo Pärt - we are surrounded by a mass of intense red that immediately evokes the presence of ruby or the extremely rare red diamond. This chromatic richness establishes a direct visual relationship with the great rubies in the collection of the Royal Treasury Museum, historic symbols of dynastic power and authenticity. The red diamond, although absent from the Museum's collection, represents the pinnacle of coloured diamonds (the so-called fancy colours). It is the rarest colour in nature: the more saturated and intense its tone, the more valuable and scarce the mineral becomes. The best example of this extreme rarity is the 2.33-carat "Winston Red". Wuyi Wang, GIA vice-president of research and development, described it as exceptionally rare for a natural diamond to receive a fancy red colour grade. At the centre of "Litany", a yellowish mark evokes the image of a gemmological inclusion seen under a microscope. In the real world, although clarity determines commercial value, these "imperfections" are nature's signatures, proving a gemstone's authenticity compared with a synthetic imitation. In a red diamond, an internal yellow zone generally indicates the presence of nitrogen.
<https://www.instagram.com/schaer.daniel/>

25 - Maria Reis's work "Blood and Power" addresses themes of lineage, passion and sacrifice. The vibrant red evokes the chromatic depth of rubies and spinels. The canvas dialogues with the monumental insignia of the Order of the Golden Fleece (early 19th century, commissioned by King João VI), set with rare diamonds and deep-toned rubies. Maria Reis introduces golden and yellowish nuances, characteristic of inclusions and the refraction of raw ruby. <https://www.instagram.com/maria.oliveira.reis/>

26 - Teymur Rustamov's work moves fluidly between violet and red, generating a chromatic gradient that echoes a fascinating phenomenon of the mineral world: colour zoning. This transition, frequently observed in sapphires and bicolour tourmalines, reflects variations in matter on the canvas itself, as though the painting were imitating the organic growth of a crystal. In nature, chemical growth fronts merge subtly, creating an imperceptible passage where violet slowly dissolves into red. Tourmaline, regarded as a true mineralogical chameleon, illustrates this mutation perfectly: its tonal transition, often associated with the indigolite and rubellite varieties, occurs because of fluctuations in manganese and iron concentrations in deep hydrothermal solutions.

27 + 28 + 29 - In the works Movement, Suspension and Footprints, Maria João Vale uses the intensity of the colour red to establish a direct dialogue with the rubies of the Royal Treasury Museum. Yet this dense red evokes the quality of the world's rarest gemstones: the Mogok rubies, known for their "pigeon blood" colour. Rubies form in the middle and deep crust, typically at depths of 10 to 40 kilometres. The colour of these gemstones comes from chromium in the corundum matrix. This element acts not only as a pigment but also as a light catalyst, giving the ruby a natural fluorescence that makes it glow from within. By exploring saturation, matter and the way paint absorbs light, Maria João Vale materialises this same phenomenon in her painting.
<https://www.instagram.com/mariajoaoval/>



30 + 31 + 32



33



30 + 31 + 32 - Marjorie Salvagni
Transmutation Series: Meditation and
Connection with the Higher Self; Love is Creative
Energy; When We Change Within, We Transform
Outwardly
Acrylic on Canvas
70 x 100 x 5 cm, 70 x 100 x 5 cm, 60 x 90 x 5 cm
2800 ?, 2800 ?, 2500 ?
Copyright - Marjorie Salvagni

30 + 31 + 32 - Marjorie Salvagni presents three paintings from her "Transmutations Series". These works are highly representative of what inspires jewellery: the perfect symbiosis between art and the natural world. This symbiosis finds an echo in the Structural Morphology of Lancelot Law Whyte, who argued that all living structures share a coordinated system of symmetry and transformation. From this perspective, organic matter is always in transition (mutation) towards balance, turning the work into a visible record of the dynamic process of growth, mutation and internal coordination that governs both biology and the cosmos.

A supreme example of this dialogue between jewellery and the natural world is Cartier - one of the world's most prestigious high-jewellery houses and a creator of pieces for several European courts - which adopted the panther, depicted on the canvas flanked by exuberant tropical flora, as its iconic symbol, immortalising the strength and sinuous movements of nature in metal and precious stones. It was in praise of this house that King Edward VII coined the famous maxim: "Cartier, the jeweller of kings and the king of jewellers."

In a composition of rich and varied colours, Salvagni's work harmonises the fragility of organic elements, such as pearls (born from life itself), with the strength of inorganic ones, embodied in the diamond floating at the top of the canvas. The gemstone appears in its classic and universal brilliant-cut profile, clearly showing the crown, girdle and geometric pavilion facets that taper towards the base. This faceted structure introduces a crystalline, symmetrical rigidity that contrasts with the organic fluidity of the surrounding vegetation. In pearls, this chromatic richness manifests itself through the phenomena of Hue and Orient: the first revealing subtle secondary tones that float over the gem's base colour; the second, its deep iridescent glow, which seems to emanate from within. This material and chromatic duality directly recalls the Plate of the Three Military Orders, one of the museum collection's greatest masterpieces, where the dialogue between the "fire" of diamonds and the brilliance of coloured gemstones dictates the absolute rhythm of light. https://www.instagram.com/marjoriesalvagni_art/

33 - In the context of this exhibition, the sovereignty of these beings made of Light and energy enters a fascinating dialogue with the dynastic jewellery of the Royal Treasury Museum. While court insignia and crowns used gold and precious stones to materialise the absolute and earthly power of men, Adelaide de Freitas uses Light and Colour to crown her own interdimensional beings. The blue and green of her palette refer to the nobility of enamels and emeralds, while red and orange activate the visual energy of phenomenal gemstones. This approach comes close to the electric brilliance of spectrolite and the phenomenon of labradorescence, where bold flashes of rainbow and the magnetism of colour act as revelations of other worlds, transforming the canvas into a portal to infinity. <https://www.instagram.com/adelaidefreitas.20/>

34 + 35 - In the case of RVieira's work "The Rooster", we are dealing with animal rather than plant biology. The rooster holds undeniable beauty in Portuguese culture, standing out for the complexity of its plumage and crest. Like a peacock, the rooster's plumage displays a fascinating structural iridescence. When light strikes the feathers, it creates a dynamic visual effect that, while evocative of the physical phenomenon of pleochroism or the play of colours typical of gemstones, results from diffraction and interference of light in the microstructure of the feather. Depending on the viewing angle (symmetry of observation), certain light waves are cancelled while others are reinforced, making the rooster appear to shift in tone - from metallic blue to emerald green or copper. The rooster's plumage is a perfect example of geometric biomorphism. If we magnify the surface of a feather, we observe a grid of elements aligned as rigorously as atoms in a crystal structure. It is this repetitive organisation that "breaks" white light and returns pure, saturated colours, functioning analogously to a cut gemstone whose geometry is precisely calculated to maximise its "fire" or light dispersion.

With the photograph "What goes up must come down", by Marc Gulbenkian, we are transported into the field of animal biology through the figure of a peacock, whose electric blue contrasts with the pinkish-red tone of the wall. The supreme symbol of royalty and status in the India of the Maharajas, the peacock displays a deep blue that evokes the brilliance of sapphires and opals. Yet the bird's true secret lies in physics: its feathers contain geometric nanostructures that divide and reflect light, creating iridescence. This play of shifting colours is the same as that found in the biological and mineral world with mother-of-pearl - a dazzling effect that can be appreciated in the Museum collection through the Royal Fans, snuff boxes and other precious boxes. <https://www.instagram.com/marc.s.gulbenkian/>

34



33 - Adelaide de Freitas
The Secret of the Pyramids
Acrylic on Canvas
90 x 70 x 5 cm
800 ? (each)
Copyright - Adelaide de Freitas

34 - RVieira
My Rooster
Oil on Canvas
64 x 50 x 5 cm, 60 x 40 x 5 cm, 40 x 30 x 5 cm
(framed)
2000 ?, 1000 ?, 800 ?
Copyright - RVieira

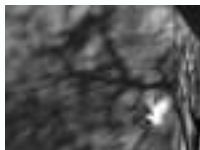
35



35 - Marc Sarkis Gulbenkian
What goes up must come down
Photographic paper on PVC support
40 x 60 x 4 cm
1000 ?
Copyright - Marc Sarkis Gulbenkian



36 + 37



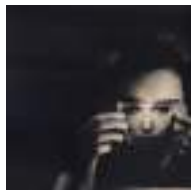
38



39



40



36 + 37 - Isabel Soares dos Reis
The Sensitivity of Trees
Photographic print on photographic paper
50 x 40 x 2 cm (framed, each)
500 EUR (each)
Copyright - Isabel Soares dos Reis

38 - Mónica de Moraes
Passage
Acrylic on Canvas and Tissue Paper
100 x 81 x 5 cm
5000 EUR
Copyright - Mónica de Moraes

39 - Maria Reis
Liquid Gold
Acrylic on Canvas
60 x 60 x 5 cm
1400 EUR
Copyright - Maria Reis

40 - Martin Stranka
With All My Lies
Photograph printed on Hahnemühle paper
50 x 50 x 7 cm (framed)
Private Collection
Copyright - Martin Stranka

36 + 37 - The conceptual dialogue of this exhibition is exemplified in the artistic photography of Isabel Soares dos Reis. In this macro-view of the outside world we see the mirror of gemmological microphotography. Her work can be interpreted, through its geometric lines and planes of light, as a visual echo of the phenomenon of internal graining - the lines of tension and growth engraved in the deep atomic structure of a diamond. On the other hand, by capturing the luminous, fluid trail of a bird in motion against a branching background, she simulates a feather or "feathering" (the feather-shaped internal fractures found in minerals), as well as the dynamic effect of photoluminescence, in which matter seems to glow in darkness when responding to light.
https://www.instagram.com/isabelsoaresdosreis_fotografia/

38 - Mónica de Moraes creates a work that pulses in perfect harmony between light, form and colour. In her creation, "Passage", shadow becomes the main element, projected by light falling on an apparent "cross" or "T" generated by the contrast between light and darkness. Here we find the four fundamental elements of this exhibition: shadow, light, form and colour. The cross is the meeting point, the boundary and the transition between the horizontal and vertical planes, between light and darkness. https://www.instagram.com/monica_de_morais_artist/

39 - The work "Liquid Gold" by Maria Reis needs no introduction: it is a celebration of the noble metal par excellence and the light that articulates all the other works. It represents fluid gold transcending - the golden light that bathes and consecrates the idea of treasure. It connects directly with the Brazil Gold section, evoking the nuggets, ingots and coins that formed the reserve of the Portuguese Crown in the 17th and 18th centuries.
<https://www.instagram.com/maria.oliveira.reis/>

40 - Along the path of this exhibition, Martin Stranka's work emerges as a powerful anchor for the human factor - the final receptacle where the physics of light becomes emotion through the retina. By presenting a black-and-white photograph focused on the eyes, the artist restores our own capacity to witness and interpret the world, connecting the science of vision to the depth of the soul. These eyes, part of a dense and intimate series dedicated by the photographer to the theme of loss, float in a space framed by the absolute emptiness of a black background. Here, the gaze manifests as a complex symbol in which affirmation, mourning and denial coexist.

When we analyse Martin Stranka's work, we see how it aligns with Rudolf Arnheim's view of the frontal gaze - exemplified by Arnheim in Albrecht Dürer's face of Christ. The theorist explains that this isolated gaze creates a direct vectorial force with the viewer: the eyes cease to be mere anatomy and become the centre of the message, functioning as a perceptual magnet that demands an immediate response.

Historically, the colour/pigment black evokes the opulence of European royalty: between the 15th and 17th centuries, black pigment was among the most expensive and difficult to obtain, serving as the ultimate symbol of wealth, authority and aristocratic sophistication. In high jewellery, this same density gained a new life through black diamonds. First discovered in 1841, in a post-colonial era, in the Bahia region of Brazil - where they became known as "carbonados" - they were initially used for industrial purposes. Black diamonds became famous later, in the late 1990s, when Swiss designer Fawaz Gruosi, founder of the De Grisogono house, elevated the black diamond to luxury status. In Stranka's work, black recovers all this historical and mineral weight: it ceases to be a mere background and becomes the exhibition's deepest presence - the place where light withdraws to make room for memory.
<https://www.instagram.com/martinstranka>

