

Julian Marshall, Luka Moncaleano, Teymur Rustamov, Michal Ashknasi, Geraldo Melo, Luke Marcus Nugent, MAX Provenzano, Tran Trong Vu, Samah El Hage, RVieira, Marie-France Charpentier, Cristina Albaker, Luis Morbey, Richard Lewsey, Anya Myagkikh, Gustavo Fernandes, Friedhard Meyer, Sahatarch Pittarong, Rodolfo Lopes, Ana Gonçalves, Saulo Silveira

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TRANSITORY ART II

EUROSTARS MUSEUM



OLISSIPPO *quae nunc*
Oriensis, et multarum

TRANSITORY ART II

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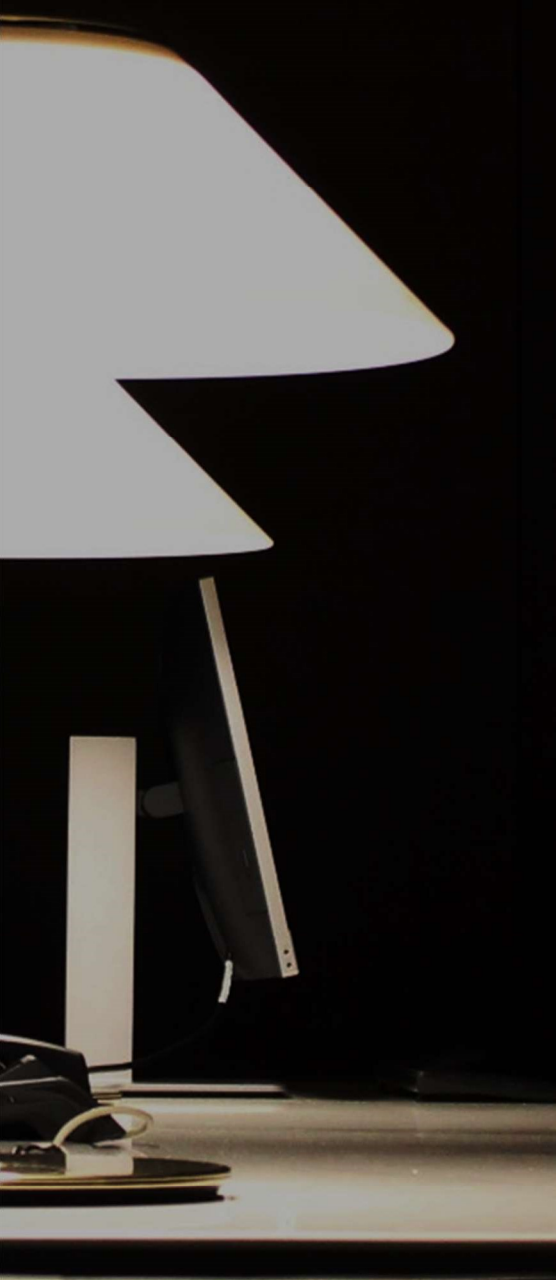
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Transitory Art II is the continuation first started in Doha, Qatar, in January 2018. It reunites works of contemporary art from artists who join several types in one, including techniques, materials, and different visions and perspectives on the artistic and social world. These works include pieces of extreme international value and rarity, together with the legacy of art through time, retained in pieces from periods such as the Neolithic, the Phoenician, the Roman, the Arab, the different Renaissances, or the Neo-Classic, to name but a few. Interestingly enough, we can find in this museum some of the most ancient vestiges of the Phoenicians with Portugal and some other European countries, together with a fine exhibit of the Jewish presence in Portugal.

In this exhibition, attended by more than 4000 visitors, both the artists and the audience were invited to consider the word of arts both intuitively and consciously, trying to find their own prejudice towards artistic concepts. As we do so art allows us to become better analysts of all sorts of knowledge, including science, philosophy, social, and even political.

Art has always been a result of humankind's creativity, to be appreciated by all other humans. Something totally put together out of AI cannot be considered art as we know it. We evidently need technology to leave our traces behind, or else most of past and present art could not even exist. However, the creative process loses sense if we fall in the trap of having machines creating art for other machines to enjoy, which seems senseless at all levels other than childish amusement, since human minds won't be able to make any sense out of those messages.

The aforementioned prejudice can only come out of human references concerning their past memories for all we see in the present and will be able to see in the future. It is always useful that the observer gets the message that the artist wants or wanted to make come through with art—something often impossible due to the amount of contradictory informations read in the message our known about the artist, and these debates should be a good thing if viewers aren't to be influenced in one way or another by those who have the most audible voices. Financial speculation makes this scenario even worse.

Today's world charges forward with unbelievable speed. In our minds, it is not rare that the term "evolution" lost all connections with Darwinism, since it came to represent mainly the technological and digital evolutions. However, humankind is not following this type of "evolution", for a great number of reasons. Hence the delay and difficulty we often feel in fully appreciating Contemporary Art and the Art of the Future – Transitory Art.

We can only use the term prejudice when there is a previous factual knowledge of the subjects at stake. All that matters is the existence of a sympathy of sorts between the observer and the reader, so that we can have a logical perception of the work we're looking at.

We expect from Artists that they find their own path to inner development so that they can start creating Art through a message able to challenge the viewer. Social movements and alterations, actual dangers behind digitalization and robotics, science, religion, environment, gentrification, multiculturalism, sexuality, politics, literary thoughts of all times – art matters in all these fronts. Therefore, we expect the artist to implicitly or explicitly have a train of thought meant to be critical, logical, and directed to humankind. Artists always had an important role in changing the world. Otherwise, their function would be useless.

Transitory Art is Art in Change. It's the Art that changes the way we see all other Art forms. It's meant to be timeless, fearless, and unprejudiced. Transitory Art is a form of Intelligent Art.

We obviously will never all have the same knowledge of the same art forms. Neither shall we ever all enjoy exactly the same kinds of styles and works – which, besides, would be rather scary. But we should constantly question our minds and those of others, persistently and constantly.

Albert Einstein "The important thing is not to stop questioning. Curiosity has its own reason for existing."

By Francisco Lacerda




EUROSTARS
MUSEUM
★★★★





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LUKA MONCALEANO, ITALY

Luka Moncaleano was born in Piacenza in 1990. He attended the first year of the "Bruno Cassinari" School of Arts in Piacenza and dedicated himself, in his spare time, to artistic research. He is fascinated by video art and new linguistic experiments by artists like Damien Hirst and Olafur Eliasson. He has done several pictorial cycles and installations inspired by the iconography of war drawings made by Afghan and Iraqi children.

This work is a result of this work a photographic and performative process has been created, which, exploring into my past gave rise to memories and games played with needle and thread in my past. The work deals with the theme of the body, not as a means or instrument on which to act deliberately, but as the body in the highest sense of the word, unique in appearance, skills and perceptions. To follow, there is a concept of pain to be brought up, without throwing it in the foreground as a protagonist of the work. Indeed, it is considered but also put aside, changing of significance in aesthetic element, a kind of aesthetic of the pain. No more the performer immortalized in the shot, but the viewer becomes the abstract bearer of this pain. Returning to the body, it lives and it represents a dual limit situation, the one imposed by the jewellery worn and embroideries that adorn it, and the boundary condition that accompanies it on a daily basis.

Differently with regard to the creative process, it was a series of destructions of limits, in a natural evolution. First, a ruff of 216 syringes, that encircles the neck and changes in an embroidery that sneaks in the first layers of skin of the hand, recreating a map which had been long forgotten, and then this embroidery disappears, the thread disappears but remain the needles that create a growing weave H.A.A.R.P.

(Opposite Left) Ricostruzione delle mie impronte in una mappa
Photography, 60 x 40cm, 300 Euros
(Above) H.A.A.R.P
Photography, 40 x 60cm, 300 Euros

These are questions that accompany me in my experience with contemporary art and not only, to which I constantly give mutable and sometimes contradictory answers.

Accustomed to seeing and bulimically experiencing this relationship, we easily fall into the trap of prejudice.

Prejudice understood as a loss of honest reading, direct and not filtered by our ego, of the object of our observation.

A sort of fear or laziness, which becomes prejudice when confronted with art; surely the wealth of "experiences" and images should provide us with the tools for this meeting, but more and more often it becomes the lie and the ballast on which to lay down and crush every experience, making us insensitive eyewitnesses of art.

Transient art is understood as a form of intelligence in constant evolution, capable of learning and learning through it, it is in this relationship that we are becoming inert, and mistakenly confident we rely on interpretations and judgments that by their nature do not they belong to her more, precisely because they are irreconcilable with her data of continuous change.

We are the result of a transitory art that allows us to understand that elusive fact that is part of us.

Hence the urgency of questioning, with the artistic data / in front of the work, free from any previous interpretation

In this encounter with art, the visual experience requires awareness and criticism of ourselves, but today we are increasingly accustomed to lend us forms of gaze / observation / analysis and reasoning, which no longer belong directly to the individual who is confronted with 'art, but clumsily borrowed from someone else, moving away from a real encounter with it: playing the game of a game whose rules are no longer known.

By Luka Moncaleano

... a los restos arqueológicos de época romana que alberga en su interior.

osite the Tagus Estuary, from the site where Portuguese expeditions that made history with their discoveries set sail, Eurostars Museum 5* hotel remembers the odyssey of Henry the Navigator and the feats of Vasco da Gama and Ferdinand Magellan, which expanded the frontiers of the known world.

July 1497, when Vasco da Gama set sail from the port of Santa Maria de Belém, he surely couldn't have imagined he would be inaugurating the spice routes, sailing from Europe to Asia directly for the first time. Eurostars Museum 5* has dedicated a suite to him with passages from his diary from his first voyage to India and reproductions of the 16th century maps showing his itinerary.

... time is true of Henry the Navigator, who promoted the enterprise initiated by Gil de Eanes by rounding Cape Bojador, culminated by Vasco da Gama. With his monopoly on explorations of the coast of Africa, Henry the Navigator was the main initiator of the Age of Discoveries. This led Fernando Pessoa to describe him as: "The only emperor who truly holds / The globe of the world in his hand", in his book of poems Mensagem (1934).

... her sailor who has a noteworthy place in the hotel is Ferdinand Magellan, who circumnavigated the globe around the world. The chronicles of Italian geographer Antonio Pigafetta bring to life the adventure of crossing an unknown ocean between two oceans.

... the 16th century, when Portugal sent these expeditions out to unknown lands, there was a baroque palace on the banks of the Douro River. Its first inhabitants are believed to have been the counts of Linhares and it was later acquired by the Marquis of Castelo Branco (1662 - 1685), first Count of Coculim. This title of nobility was created by King Afonso VI of Portugal. Significant properties in Goa, the capital of the old Portuguese vicereignty in India, were destroyed by the earthquake that hit Lisbon in 1755. The palace was one of its victims. The building has now been restored and is now a museum. Archaeological remains found inside.

CRISTINA ALBAKER, PORTUGAL

Calm refuge is a painting that reflects the way the artist and people should try to be more calm in this craziest and stressful world. The search for a safe space. The antidote to stress of daily life's. Cristina found her own refuge. For her, it's the nature. She believes that art can be the message for everyone that needs to know how to take refuge. When she has a bad day, her place of refuge can restore her soul.

To Spirit. To Soul. To the inner Self.

Cristina Albaker was born in Lisbon, Portugal. She currently lives in Doha, Qatar. In 2003, she graduated from IADE, the Creative University, in Lisbon, Portugal. She is recognized for landscape art paintings that develop ecological and psychoanalysis issues. These landscapes work as models to make us think about our ecosystems and their natural beauty, aiming to amplify the concern of nature protection.

To fully appreciate Cristina's paintings, we always need a deep and wide sense of time. "There is an endless source of radiant energy inside the speechless beauty of nature all around us," she says. On the other hand, when she puts more emphasis on details and subjects, she also creates the illusion of a reality that in fact either does not exist or is beyond human eye. Her artworks are marked by a combination of spiritual emotions and *rêveries* on the environment, on the confusion of time, on organic and inorganic, on magical places, always operated on her own terms, and beautifully unhindered by human presence.

Calm Refuge , Mixed Media on Canvas, 59,8 x 59,8 x 3 cm 2300 Euros (Opposite Right)





FRIEDHARD MEYER, GERMANY

“With this project I have set myself the task of reducing paintings to colours, and to let colours lead the way, ways of abstracting colours as much as possible, reducing them to the impact they may have, i.e. turning colours into art.”, he says. For him “paintings convey a message that goes beyond the feeling of colourful and formal. “Art is a main part of my life. When I achieve a good painting I feel great happiness.”.

Friedhard Meyer was born in 1940, in Nuremberg, West Germany. He studied at the Technical University of Munich and at the College of Further Education in Schweinfurt. In 2002, he designed the citizens 'medal for the city of Bad Neustadt. Public acquisitions of his works include Siemens AG, Bavarian Civil Service Insurances and Savings bank. He has also been featured in several books and TV shows. Since 2007, he exhibited in Austria, China, Italy, US, Hungary, Portugal, France, Sweden and Spain.

Friedhard Meyer´s abstract works create an illusion of space developed out of an accumulation of spontaneous, reactive gestures, closely associated with the De Stijl and Concrete art movements. His work creates an unusual experience, pulling the viewer into its world by the dynamism of the composition in a symbiosis of vitality and harmony.

Friedhard Meyer, FarbZone Mixed 3, Acrylic on Canvas, 80 x 80 x 4 cm, 800 Euros/Each (Opposite Left)

RVIEIRA, PORTUGAL

The work of RVieira explores the relationship between art and nature, the body and the surrounding space, the Light and Water. The artist challenges conventional ideas and attitudes through Light and transparency. She shows an interest and concern for nature and fragility, which turns into an investigation and warning of the danger and unprotecting the seas, oceans, forests, animals and the preservation of nature.

RVieira born in 1951, in Alcobaça, Portugal. Live and works in Coimbra, Portugal. Worked as a Nurse, but also as an artist. She studied in Cerâmica e Pintura da Escola Universitária das Artes de Coimbra (EUAC). She have been working in sculpture, installations, conservation, ceramics, furniture and paintings. She also learn and worked together with artists like Isabel Azevedo, António Melo, Vítor Matias and João Dixó. She is member of SNBA - Sociedade Nacional de Belas Artes.

RVieira, Petra, Jordan, Oil on Canvas, 69,8 x 49,5 x 3,8 cm, 500 Euros (Opposite Left)





SAHATARCH PITTARONG, THAILAND

SAHATARCH, professionally known as Sahatarch is a visual artist who graduated from London College of Communication, University of the Arts London (UAL) in Illustration, Experimental Illustration and Digital graphic. After graduation, he worked for many magazines as commercial illustrator and columnist and worked for street wear brand as graphic designer. Now, he has worked for KitiRin Jewellery brand as a conceptual manager, art director and graphic designer and worked simultaneously as an international artist who has exhibited worldwide.

In his own own words, Sahatarch has a main purpose, which is to motivate, stimulate and impress an audience to learn his arts by their own view.

The struggle to get to the root of what could be a “fact of nature” and what could be a “nature of fact” is a central theme in Sahatarch’s work.

He constantly explores the relationship between an uncertainty of nature and a certainty of fact by using uncontrollable and controllable techniques, arguably one of the most ancient debates in all great human civilizations.

For this artist, art is universal art, combined narrative art, creative art, and innovative art. He explores it all by using many forms of media, including hand drawing, painting, illustration, sculpture, and graphic design that is full of colour and details. Like all the sages from the many thousands of years before us, Sahatarch is attracted by the mysteriousness of fact and the secret of nature. Sahatarch’s individual art has been created from independence, creativity, imagery and tangible vision. He creates art as any other observer of life ever since natural philosophers of the Classical days started illustrating and decorating their natural-philosophy notebooks. And he becomes yet another artistic scientist to experiment and make new creative and useful objects, gladly following the steps of his predecessors from the days of the Scientific Revolution. As all other naturalists and natural theologians, he tells us about charming mysteries of this planet, and mathematical complications of the universe that only the angels could solve, as Newton believed they would.

Sahatarch Pittarong, Space with Colours, Acrylic on Canvas, 50 x 50 x 4 cm, 500 Euros/Each (Opposite Left)







JULIAN MARSHALL, UNITED KINGDOM

Julian Marshall, from London, renowned for his provocative use of light and sensitivity to the subtle moods of his surroundings, Julian is able to capture intimate moments of timeless elegance and spontaneity. His ability to engage with his subjects on an extremely honest and raw level has made him a trusted choice for a wide spectrum of female celebrities, including Kate Moss, Ines de la Fressange, Emma Watson, Gemma Arterton, Darcy Bussell, Erin O'Conner and Daisy Lowe.

Julian Marshall, Chelsea Mist 1, Photography, 43,5 x 60,5 cm, 2000 Euros (Opposite Left)

TEYMUR RUSTAMOV, AZERBAIJAN

Teymur Rustamov was born in 1960, Azerbaijan, Baku. He graduated from Azim Azimzadeh College of Art and Tbilisi Art Academy faculty of sculpture. His works are held in state museums in Baku and the Azerbaijan Culture Center in Paris. Teymur Rustamov is considered an important emerging artist in Azerbaijan, because his work was also featured at the 53rd Venice Biennale in 2009 and 5th International Biennial of Contemporary Art Baku. Teymur's offer approaches something like reality seen through different alternative media. We see a new rendition of reality expressed in sculptures, video art, soundscapes, abstract works, animation and some audio-visual animation, inspired by a mix of ancient and contemporary art, Art-Déco, science fiction and music. His sculptures, video art and graphic works, present the viewer with an alternative perspective on the real world. The graphic works that are computer-generated, such as "Blue" or "Red", can create an intersection between society and technology. The result of all these efforts often creates a different concept of beauty, definitely poignant but certainly not in natural form.

Teymur Rustamov, Blue, Inkjet Printing, 50 x 50 x 2 cm, 2500 Euros (Opposite Left)

LUIS MORBEY, ANGOLA

Luis Morbey was born in 1960 in Benguela, Angola. He is graduated in landscape architecture from the University of Lisbon and has always dedicated himself to the Environmental Protection at all scales, from local to global, having performed several public and private functions in this field. Painting is the other activity that fills his life and the focus of his work is the abstraction of Landscapes. His works are series inspired by a sculpture of Roxy Paine "Maelstorm". A Dialogue between constructed and natural landscape, between urban and rural, between order and chaos, between the predictable and the unpredictable, between contemplation and the creative vortex.

Luis Morbey, Maelstorm #1, Maelstorm #2, 30 x 40,5 x 4 cm, Inkjet Printing and Oil on Canvas, 200 Euros/Each (Opposite Left)



32. Cachimbo em cerâmica
Bacia de madeira "40" com haste em madeira
Município de Curitiba, Paraná
1940-1950

37. Cachimbo em cerâmica
Bacia "40" de madeira
Município de Curitiba
1940-1950

34. Cachimbo em madeira
Município de Curitiba
1940-1950

36. Cachimbo em madeira
Município de Curitiba
1940-1950



MICHAL ASHKENASI, NETHERLANDS

Art is a way of life. It is part of my life just like food or sleep and all other necessities.

Art for me is also a state of mind. Every way I go or all things I see can be a trigger for a new painting or a photo.

And as I work with 3 different facets of Art, Painting, Photography and Photo Manipulation, my imagination is always busy.

The last one, photo manipulation, is now the most emulative for me. I am a self-learner on computer and never really learned how, so I learned the hard way. And the same with how to use the different programs and applications. But I love to work with this medium as it has so many possibilities. All is possible, just let your imagination go wild!

This brings me to what I think the future shall be. I think that beside the conservative painting, most art will be made online and computerized. There are all kinds of ways we haven't yet tried. The 3Dimensional will certain grow and with it the 3D printing. But I think Art will be with us as long as people have the urge and the imagination to make Art. Every artist likes to receive feedback on his work. I learned that there are three different kind of feedbacks.

The first is:" That is very nice, I like it very much ". This is the kind I like most, because people say it from the heart. The second is:" Hm, very interesting!". there I know that the person does not understand what I meant with this work and does not "feel" the painting.

The third is:" no comment ", which is to say: I don't like it! The truth is, all those feedbacks affect me and that's only natural! But I try not to let it influence my work.

Michal Ashkenasi was born in the Netherlands and immigrated to Israel after World War II. She graduated from her art studies at Haifa University in 1983 and worked for several years with different artists. Michal moved to the Artist Colony in Sefad, Israel in 1990 and became a member.

She is a member of the Israeli Association of Painters and Sculptors since 1987. From 1987 she did one-man shows almost every year in Israel and Europe, and participated in groups exhibitions as well. Many private art lovers all over the world have purchased her works. She currently works at her home in the centre of Israel.

Michal Ashkenasi

Glass People 1 - 2, Photography, 53,3 x 40 cm, 1000 Euros/Each

Glass People 3, Photography, 29,5 x 55 cm, 600 Euros/Each

Glass People 4 - 5, Photography, 14,5 x 55 cm, 300 Euros/Each (Opposite Left)





ANA GONÇALVES, PORTUGAL

ANA GONÇALVES is a Portuguese artist who has held several solo and collective exhibitions during her career in Portugal and abroad. She is best known for her paintings that present an emotive and astrological perspective of the universe. As this represents the first attempt to present this fascinating creative panorama, the exhibition also provides an opportunity to understand the transformations in space. She already exhibited her work in Portugal and Spain.

Ana Gonçalves, Cores da Terra, Oil on canvas, 60 x 49,5 cm, 450 Euros/Each
1-4, Orgonites, crystal resin, transparent, coloured quartz crystals, and metals, 10 x 10 x 20cm, 50 Euros/Each

TRAN TRONG VU, VIETNAM

Tran Trong Vu is a Vietnamese Artist born in 1964, in Hanoi. He is the youngest son of the poet Trần Dần. He graduated at the Hanoi School of Fine Arts and won a scholarship at the Ecole Nationale des Beaux-Arts in Paris. He now lives and works in Paris. His work beyond aesthetics reflects the obsession of a past that continues, the political and human derision. He paints on large transparent plastic sheets, then installs them in the workspace to create works in 3D. The modes of presentation themselves maintain an ambiguous relationship with the viewers: his installations composed of forests of plastic covers hanging from the ceiling, invite the spectator to get lost amidst painted silhouettes, in the anxiety inducing world of the artist. His achievements raise a public participation, complicity or at least an acceptance to enter the work. Visitors should seek their path in the transparency between images, figures, colours, and behave as if they were on a stage. His work is played on visual and psychological effects caused by its virtual maze of the image... Like the attractions at an amusement park: visitors go for fun and they find fear.

He has had solo and collective exhibitions at the ASU Art Museum (Arizona), the Singapore Art Museum (Singapore), the Youth Art Palace (Tashkent), Espace Ecureuil, The Foundation for Contemporary Art (Toulouse), Künstlerhäuser (Worpswede), Casula Powerhouse (Sydney), Stenersen Museum (Oslo), Stiftelsen 314, International Contemporary Art Foundation (Bergen), Exhibition Center of Baie-Saint-Paul (Quebec), Galerie Mirchadani & Steinruecke (Bombay), Islip Art Museum (New York), Museum für Lackkunst (Münster), Espace Paul Ricard (Paris), Haus der Kulturen der Welt (Berlin), the Modern Art Museum of Paris (Paris), Plum Blossoms Gallery (New York), Tobin Ohashi Gallery (Tokyo), Tropen Museum (Amsterdam), Watertoren (Vlissingen).

His works are in the collection of the Singapore Art Museum, the Vietnam Museum of Fine Arts and the ASU Art Museum. He was awarded the first price at the Austria Biennial 2006 and the prestigious Pollock-Krasner Grant in New York for the season 2011-2012.

Tran Trong Vu, Champ Vu 1, Print of Original, Inkjet Printing, 65,8 x 100 cm, 1000 Euros



GUSTAVO FERNANDES, PORTUGAL

Gustavo Fernandes was born in 1964, Lisbon. He has an academic and professional career developed in Canada and Portugal over 27 years, largely devoted to painting that led him to expose and develop contacts in several countries. He attended the Montreal School of Fine Arts Mission Renaissance, the program Art and Graphics at Dawson College. He specialized in Betty Edwards technical methods "Drawing from the Artist Within" and "The Natural Way to Draw" for Nicolides. Made training under the guidance of Portraiture Francisco de Oliveira. Gustavo Fernandes is self-taught, creative and bold, in his work stand out objects, landscapes, peoples and details that give to his work a real hyper-realistic touch. Gustavo Fernandes constantly seeking the freedom that the artist wants and does it consistently. For this, works through paint, brushes, bronzes and flashes, moving with great dexterity in painting and drawing as in sculpture and photography. His colour palette is varied and ranges in hues that with rigorous technical and utilizes trace strong and steady. About his work, says: "When I start a work, i live for it and only rest when i reach perfection, as much realism as possible. I like to create works that involve people's lives, their routine, the essential in their lives ". Gustavo Fernandes's work has been part of numerous solo and group exhibitions and makes part of several private, institutional and public collections.

Gustavo Fernandes, 3 Faces, Sculpture in Bronze, 70 x 30 cm, 5800 Euros (Opposite Right)





RICHARD LEWSEY, UNITED KINGDOM

Richard Lewsey (Serendipity), from London, is a discreet soul who investigates the human mind using conceptualism and minimalism as his preferred tools. Establishing intimacy and with a sense of immediacy as he keeps thriving to establish immediate intimacy with the viewer, he still adopts the humble radical stance borrowed from contemporary artists of the twentieth century. And always, consistently, no matter what, he affirms the predominance of concept over form, and of idea over execution. The appearance of simplicity is common in Lewsey's work. The need to eliminate the arbitrary and subjective in art, quite visible here in Abstract Works, leads him to explore all possible variations in form. The way he keeps tackling all dimensions in smaller scale reveals a true fascination for geometric structures.

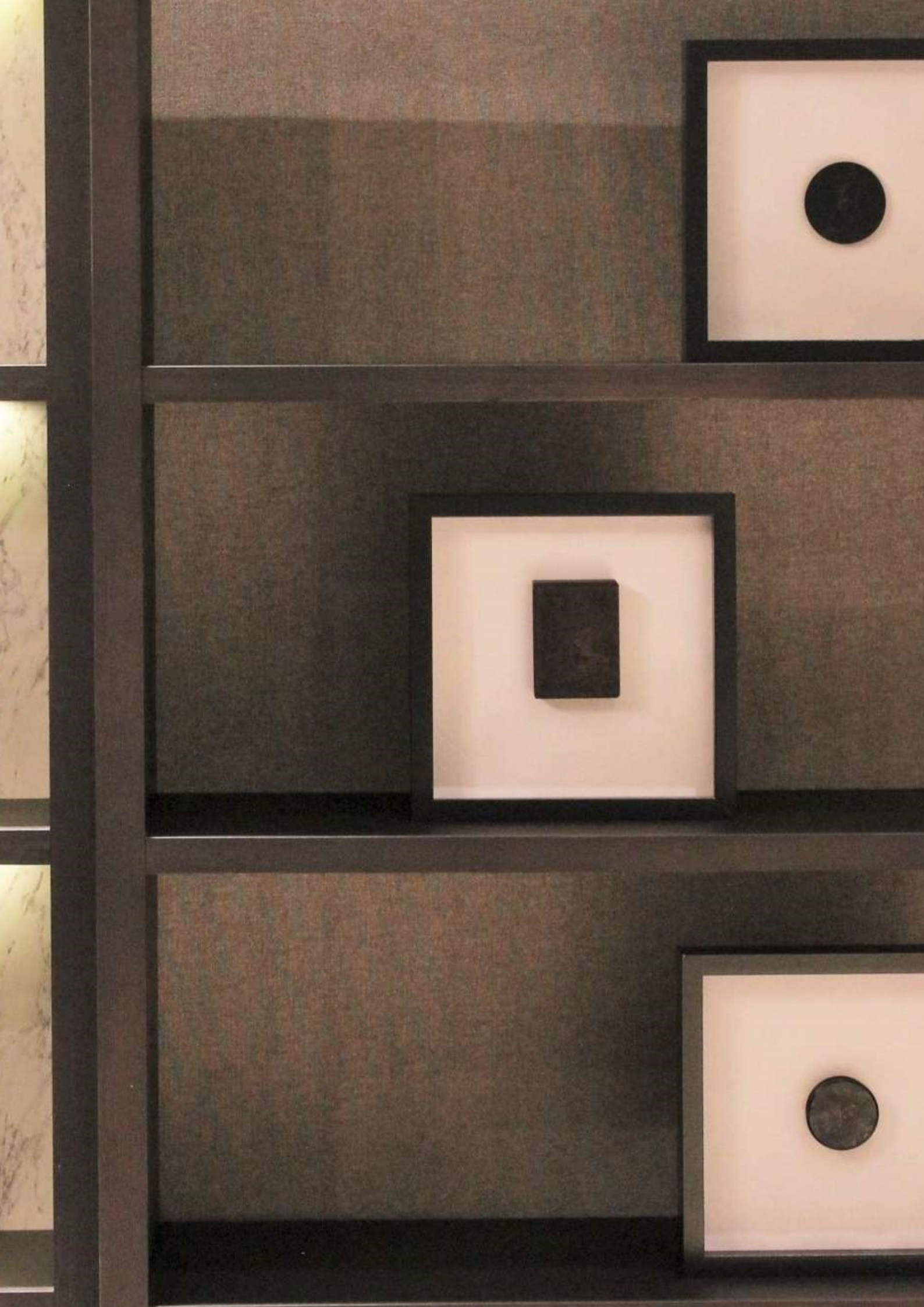
Richard Lewsey was born in the United Kingdom. He has a BA Honours Degree from Camberwell College of Arts, UK. He has already exhibited in Lisbon, London, Berlin, France and Italy. Lewsey has formerly presented his work in collective exhibitions curated by Francisco Lacerda, in Bulgari Hotel & Residences London and Ritz Four Seasons Lisbon.

THE SIXTH SENSE by Clara Pinto-Correia

If we ever came to life there's no avoiding death, but while we're still here we certainly can stay away from boredom in every given day we go through. All we need to do is to trust each other, and even more so to trust ourselves. We have secret mechanisms to wake us up whenever we ran into people especially destined for us, impossible to put in words but quite understandable in actions. Some messages are not meant for anybody else but ourselves to understand, because their key lies deeper inside than our more superficial five senses. Hence the special radiance that saves us through laughter. Hence all the instances where mere chance makes perfect sense, and nobody else can see where that sense is pointing to. All that belongs to us fits in a space we just discovered, and now we know we don't need to ask for permission to climb aboard nor to beg forgiveness for having arrived so late. All we have to do is to run away with our own dreams and all their dangers. They might frighten others; but they can't scare us, because they're our own home.

<https://usia.co.uk/lewsey.php>

Richard Lewsey, Abstract, Athletes 2, BCN_1, BCN_2, Mixed Media on Wood, 40 x 40 x 5cm, 700 euros/Each (Opposite Right)





LUKE MARCUS NUGENT, UNITED KINGDOM

Luke Marcus Nugent was born in 1989, in London, UK. Luke Nugent BA (hons) from University of Greenwich, is a British photographer living in London and working internationally. Working primarily in the fields of music, portraiture and fashion, Luke works with top models, musicians and personalities to develop imagery of a high technical and aesthetic standard. Luke has experience assisting world renowned photographer Rankin and has collaborated on various projects for Nick Knight's award-winning fashion website SHOW studio including editorial features, video projects and live events.

Such as with Jessie J, Sky Ferreira, Anne-Marie, NAATIONS and A*M*E. Clients, publications & features include: Warner Music, RAM Records, MTV UK/Base, BBC, Fucking Young! The Times, Evening Standard, METRO, Financial Times, Volt Magazine, Emporio Armani Sounds, Pride Magazine. "I am inspired by music more than anything, I spend most of my time looking at visuals created for music artists and love fantasy imagery as well as more macabre stuff. I love musicians like Björk or FKA twigs who weave their music so seamlessly with visual elements to fully present their projects."

Luke Marcus Nugent, Fashion Hair,
Photography, 20 x 20 cm, 250 Euros
(Opposite Left)

MARIE-FRANCE CHARPENTIER, FRANCE

Marie-France Charpentier is from France. is using the acrylic and mixed technique, and imagines places where she would like to live. In the words of the artist, "I hope that my works generate happiness, peace and beauty" to those who visit them.

Marie-France Charpentier, Abstract, Acrylic on Canvas, 60 x 60 x 1,9 cm, 400 Euros (Opposite Right)

SAMAH EL HAGE, SWEDEN

Samah El Hage is a Swedish-Lebanese artist who has held several solo and collective exhibitions during her art career. She has brilliantly compelling paintings where she captivates viewers with her unique artistic vision. This contemporary Master creates magical figurative and abstract mixed media of charcoal and acrylic that articulates the essence of emotion and celebrates the human spirit. She already exhibited her work in Sweden, USA, Portugal, France, Lebanon and UK. "Art is a huge part of my life, from the moment I started creating it for myself as a child to influence others with it. It has helped me to express my visual mind.

It's part of our daily life, through content, media, photography, products and so on. Art makes us feel and connect and above all a global language.

The future of art will definitely offer more expressions, feelings and will be more digitalized. Thanks to social media we will have accessibility to great art. Artist are being more appreciated now more than ever. I believe technology will play a huge part in the arts and will be included more in several work. It will be a great tool as well to bring awareness to great art and artists.

I have received mostly positive comments about my art which keeps me motivated and inspired. It's great when people can relate to a piece I have created. For negative feedback I try to keep positive and use the energy on improving my drawing skills."

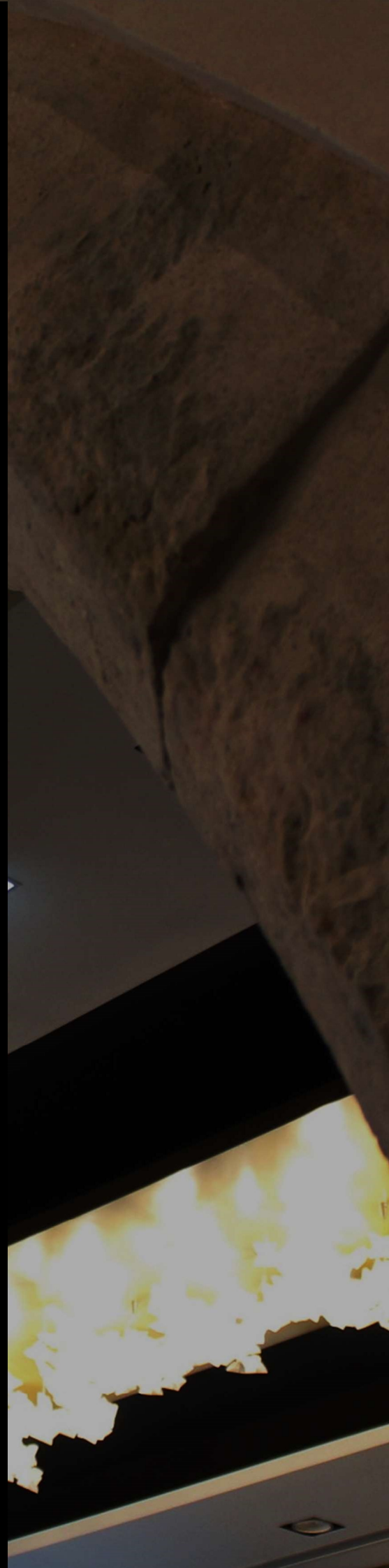
Samah El Hage, Bird, Watercolour, 41,5 x 41,5 x 3 cm, 800 Euros (Opposite Right)

ANYA MYAGKIKH, RUSSIA

Anya Myagkikh (Russian Kitch) was born in Moscow, in Russia, in 1991. She graduated from the Chelsea College of Art and Design, at the University of the Arts, London, UK, in 2014. Her works have been displayed in CCB — Centro Cultural de Belém, in Lisboa; in Casa Batlló in Barcelona, in the Four Seasons of Lisbon, the Bulgari Hotel & Residences London and Katara Foundation in Qatar, together with several art galleries in London, New York, Tokyo, Miami and Moscow. The paintings, installations and sculptures of Anya are just like herself, built with remarkable taste and quality. As an artist, she constantly seeks the spirit and the soul of the images she sees and immediately fills with love and gratitude. "An important medium to my work is kitsch, which I use so that I bring out strong emotions in the viewer. I like kitsch aesthetics with its bright colours, its over-doneness, and its glittery childishness."

The kitsch style appeared in late 19th century, but in the 20th Century, with the creation of Pop Art, specially by Andy Warhol and Roy Lichtenstein, kitsch became an important vehicle as art style, as media, and as theme, among a big number of artists, generally associated with European or American culture. The selection of works Unconscious that we present from Anya's art collection, are a representation of emotions and graphic elements, with scratching and rubbing silhouettes into the fabric. The use of this unconventional material used to make napper on, is almost unique in the world, because she almost self-portraits her emotions, traditions, memories and personality in one single round work.

Anya Myagkikh, Unconscious, Russian Kitch Project, Mixed Media on Canvas, 32,4 x 32,4 x 4 cm, 800 Euros (Opposite Right)







RVieira, Lisboa, Oil on Canvas, 60 x 40 cm, 450 Euros

Rvieira

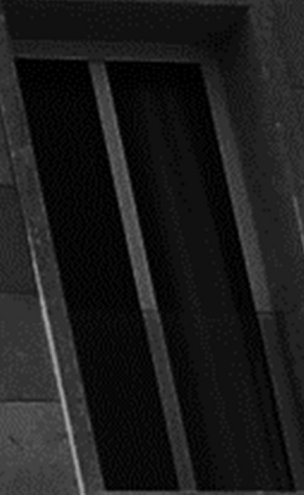




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RODOLFO LOPES, PORTUGAL

Rodolfo Lopes born in 1999, in Viana do Castelo, Portugal, and it is an apprentice artist, student of the Faculty of Fine Arts of the University of Porto. Frequently of Visual Arts in the secondary school of Santa Maria Maior in Viana do Castelo, where it is natural, being thus the best student of the course in that year. He has participated in some projects that are linked to the cinema: in the YEAD project and in annual meetings. In this sample, he presents a work in video art, exploring universes and problematic of society, often in a kitsch way. Being this his first exposure and for being in the process of learning, he is not in himself in any chain or movement that the etiquette. In this work, the artist shows a connection between a calm nature and a restlessness of art, materialized in a woman. It presents itself as a schizophrenic prism, denouncing a society and all its problems, through adjacent meanings as nuclei used.

Rodolfo Lopes, No Title,
Photography, 40 x 54,5 cm, 250
Euros (Opposite Left)

GERALDO MELO, BRAZIL

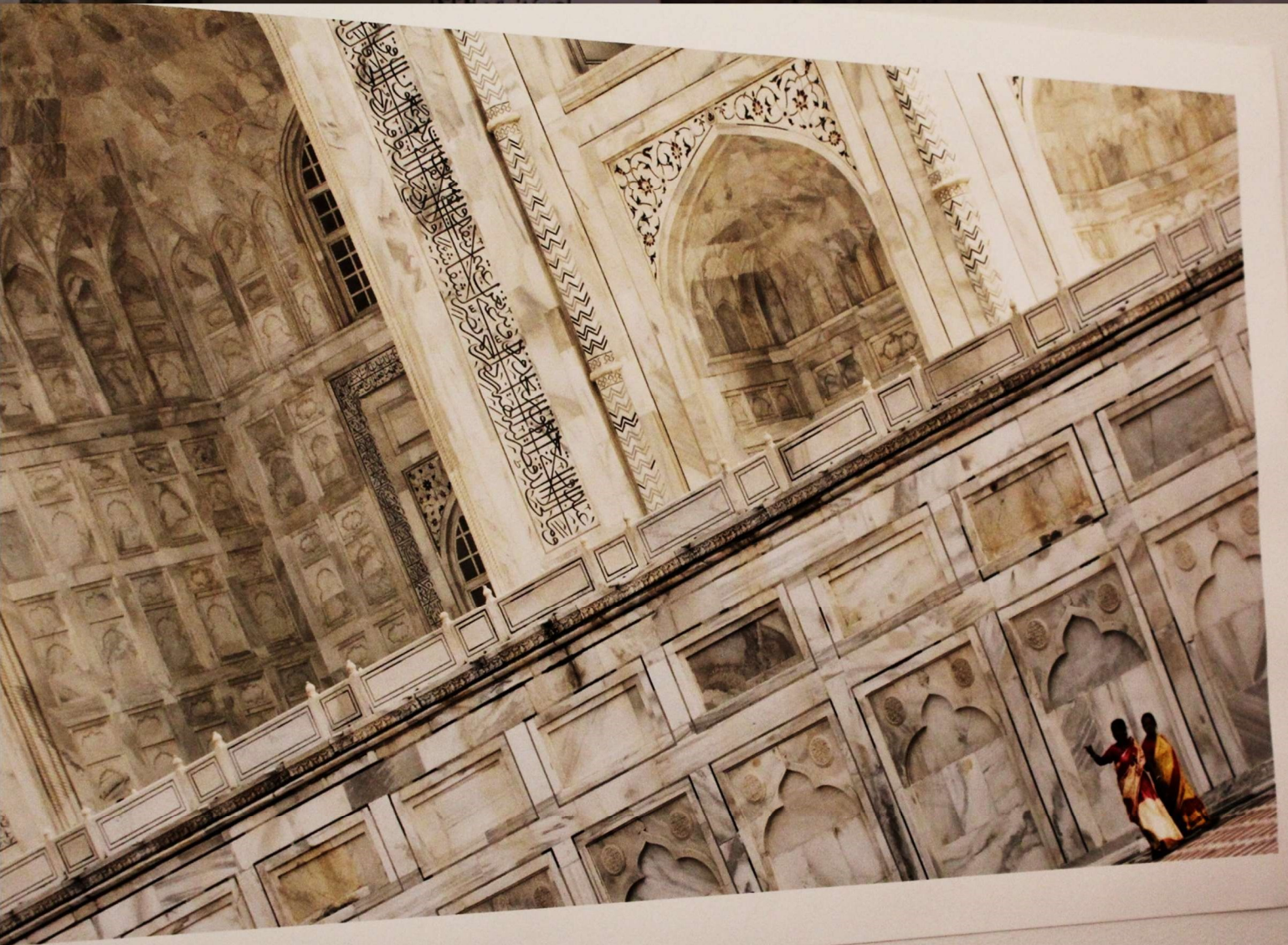
Geraldo Melo, is a highly accomplished Brazilian photographer; who began his professional career back in his youth, at the tender age of sixteen. Geraldo's work as photographer was well known in Rio de Janeiro's art scenes and within its inner circle, where Geraldo was not only discovered, but was also head hunted by the famous Rolling Stone Magazine Brazil Edition. Geraldo worked with the famous magazine as a contracted photographer until his mid-twenties; throughout that time, he was also enrolled onto one of the most prestigious Art Institutes in Rio de Janeiro Public University, where he graduated from, at the age of twenty-one; with a Bachelor of Art Degree in Photography and Art History 1973.

After the graduation, Geraldo left Brazil and moved to Paris, France, where he lived and worked for two years as a professional freelance photographer. The intention behind this move was to understand how photography and fine arts are interlinked. In accordance to his work as film director in the forthcoming decades, Geraldo specialized even further in portrait photography. The purpose behind this directional move was not only to understand but also capture the emotions of the subjects. Geraldo Melo's main focus was and still is the silent language of the human body, which has been a consistent theme throughout his art. Geraldo's fascination for the body language theme grew so much that back in 1981 he launched studio a Delirios Artes Fotográficas Ltda, in Rio de Janeiro. This innovative and diverse direction brought him a new advancement, where he worked as a photographer that specialized in advertisement. This meant that his career would once again, escalate for the third time. This new recognition captured the attention of the academic world, where he was asked to join and lecture students. Geraldo embraced the offer and began to lecture in arts, movie and photography at the University of the City, Rio de Janeiro 1982. He worked at the university for five years; during that time Geraldo published numerous works and presented several masterpieces in exhibitions that was portrayed outside the campus and city. Geraldo Melo's exhibitions have been presented throughout Brazil. Innovation and originality turned him into one of the pioneers of his field, specifically when it came to employing the newest technique 'graphical computation method' in the design of advertising photography. Back in the eighties and to his native Brazil this meant that Geraldo was not solely an artist but also an inventor, a man before his time. Moreover, Geraldo being one the few photographers whom mastered the knowhow and proficiency in how to facilitate the new technology, his service and products was once more in high demand by the leading Brazilian advertising agencies, which sought to be part of his clientele. Furthermore, the agencies employed his service and asked him to execute exclusive commercial works for their unique brands, for agencies such as: J.W. Thompson, McCann-Erickson, FNasca, Salles, Artplan, Casa da Criação Contemporânea, DPZ, Fischer America, Giovanni/FCB, Ogilvy & Mather Brazil, Black Star in New York etc. Alongside agencies, Geraldo was also hired by national and international companies; Petrobras, Coca-Cola, Citybank, IBM, Wella, Plus Vita, Pepsi Cola, Amsterdam Sauer, DeBeers, H. Stern and UNESCO. The difference from the former i.e. the agencies was that the later, the companies wanted him not just to create exceptional work but also to supervise the national marketing campaigns and so on which shows a leadership skill on Geraldo's behalf. Aside from that, Geraldo is a celebrated artist and his craftsmanship is known for its outstanding interpretations of a particular theme or motifs and the magnificent impact it has had on the Brazilian culture. Due to that acknowledgment, Geraldo was bound to be nominated for awards from his peers, not just because for his amazing artistry but on the condition that his art always have had solid illustration about the life's of the common man. Throughout the years, Geraldo received tremendous awards; he won more than thirty prizes and has even received the prestigious recognitions from: Colunista Nacional by ABP Award, Cannes Photo Award between others. During his career with his private photographs he has been invited to participate in several museum collections and in nowadays you can find his work at: Museu de Arte de São Paulo- MASP, Musée Français of la Photographie, Paris and Museu de Arte Contemporânea de São Paulo.

Geraldo Melo, Divine Hand of Man, Photography, 30 x 50 cm, 2000
Euros (Opposite Right)



Coleção



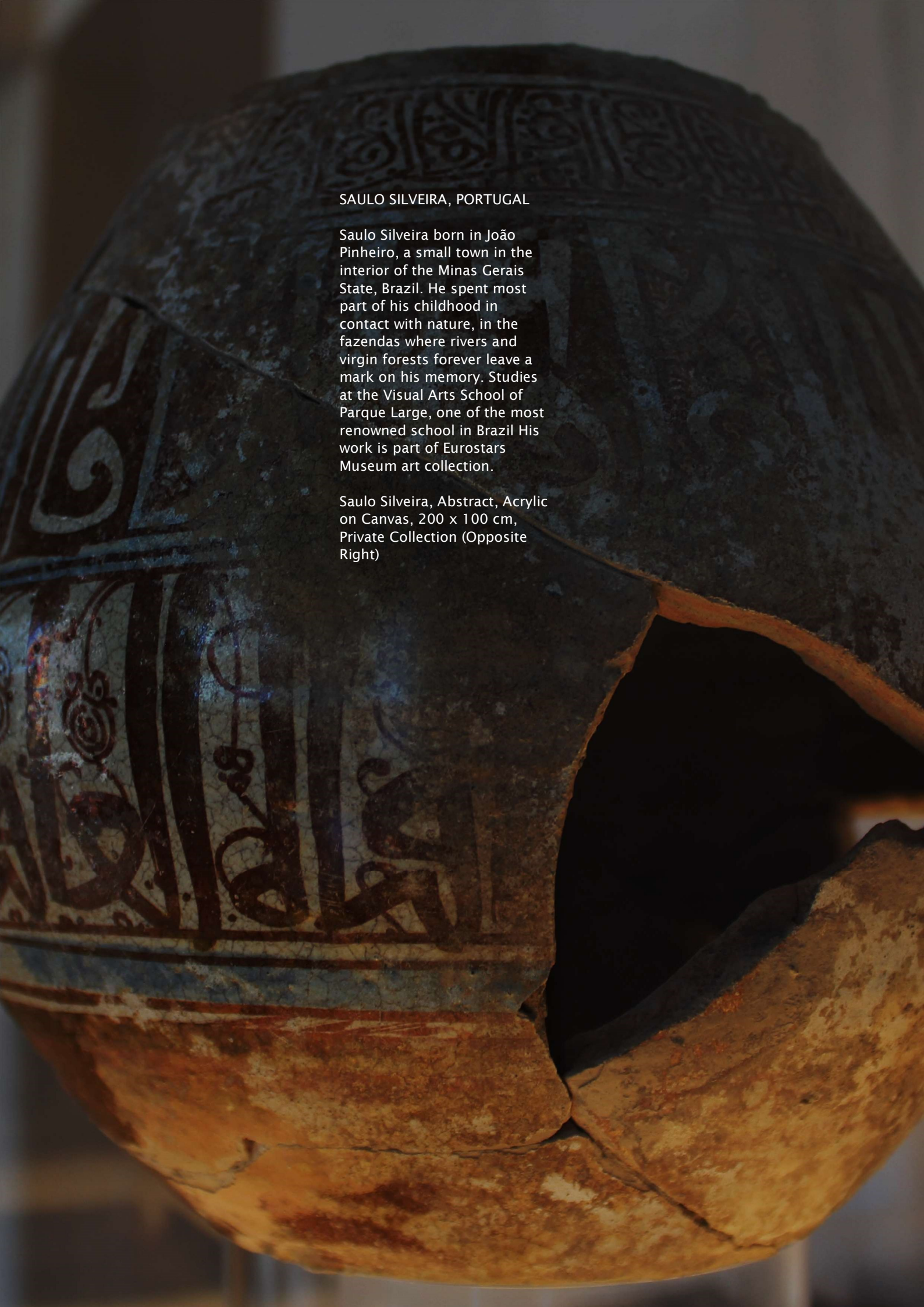




MAX PROVENZANO, VENEZUELA

MAX Provenzano was born in 1986, in Caracas, Venezuela. He is a visual and performance artist who works on the relationship between body, object and environment. Graduated from the School of Chemistry of the Faculty of Sciences of the UCV (2011). He studied at the Photography Laboratory of the Faculty of Science UCV (2008) and workshops on Venezuelan Art History at the National Art Gallery (2011), Experimental Drawing at UNEARTE (2012) and Photography at the Nelson Garrido Organization (2013). His work has also been exhibited in Brazil, Mexico, Colombia, Spain and Finland. Currently lives and works in Lisbon, Portugal. Chemist of formation and artist in constant investigation on the ephemeral processes of the matter that approaches his ways of work starting from experimental aesthetic formulations. It makes him interested - or immersed - from drift, situationism and dispersion, accumulating a series of data and information in images, graphics, texts and materials for archive, study and observation. Subsequently, from two-dimensional approaches (drawing, photography, painting, scanning images, mixed) or videos and installations, or his own body, frames or delimits the processes of disappearance or disintegration, chemical or physical materials, found or procured and different urban events that goes finding on your way.

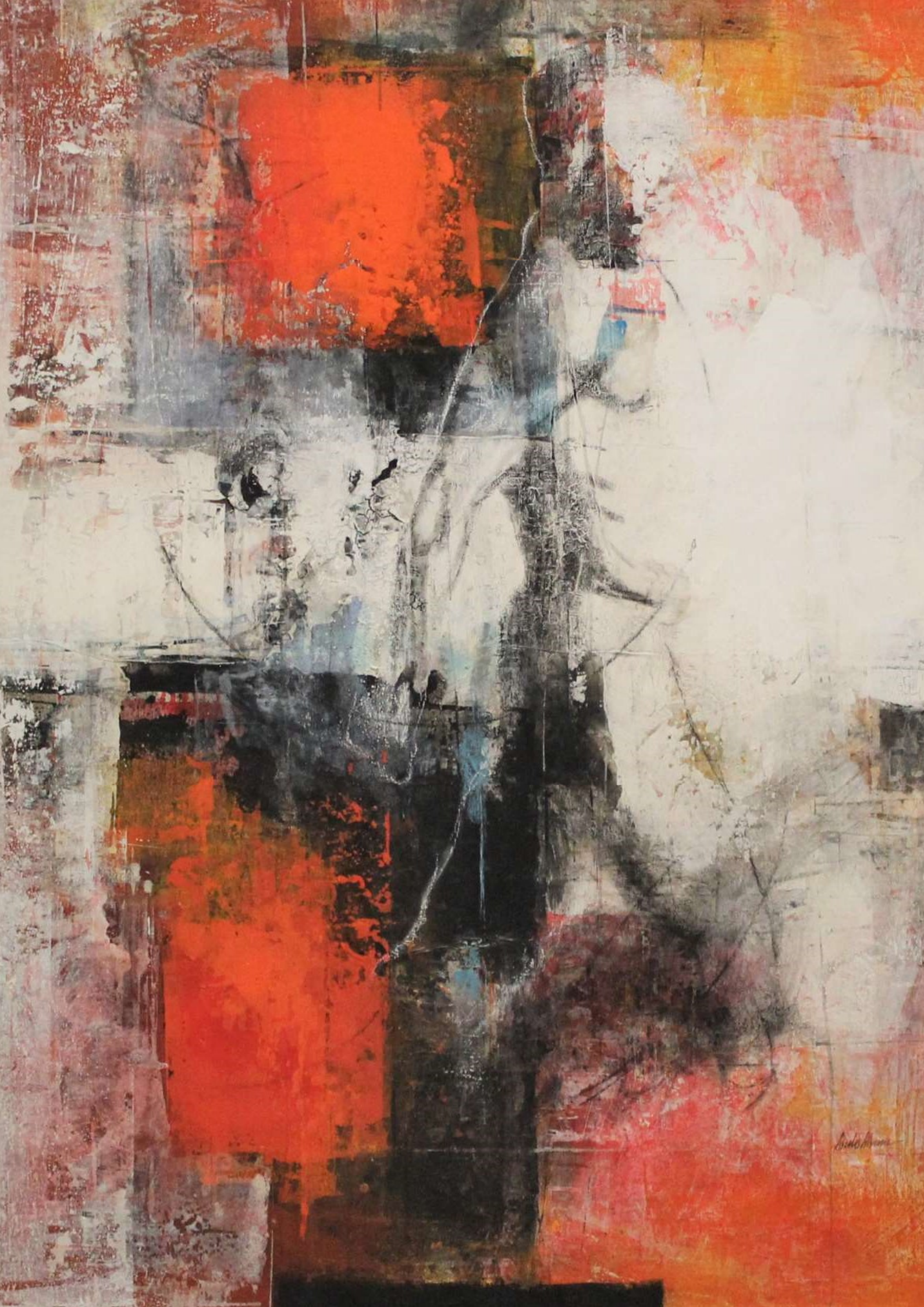
MAX Provenzano, Inflación, Screenshots/Video Art Performance, Photography, 40 x 40 cm, 150 Euros (Opposite Left)



SAULO SILVEIRA, PORTUGAL

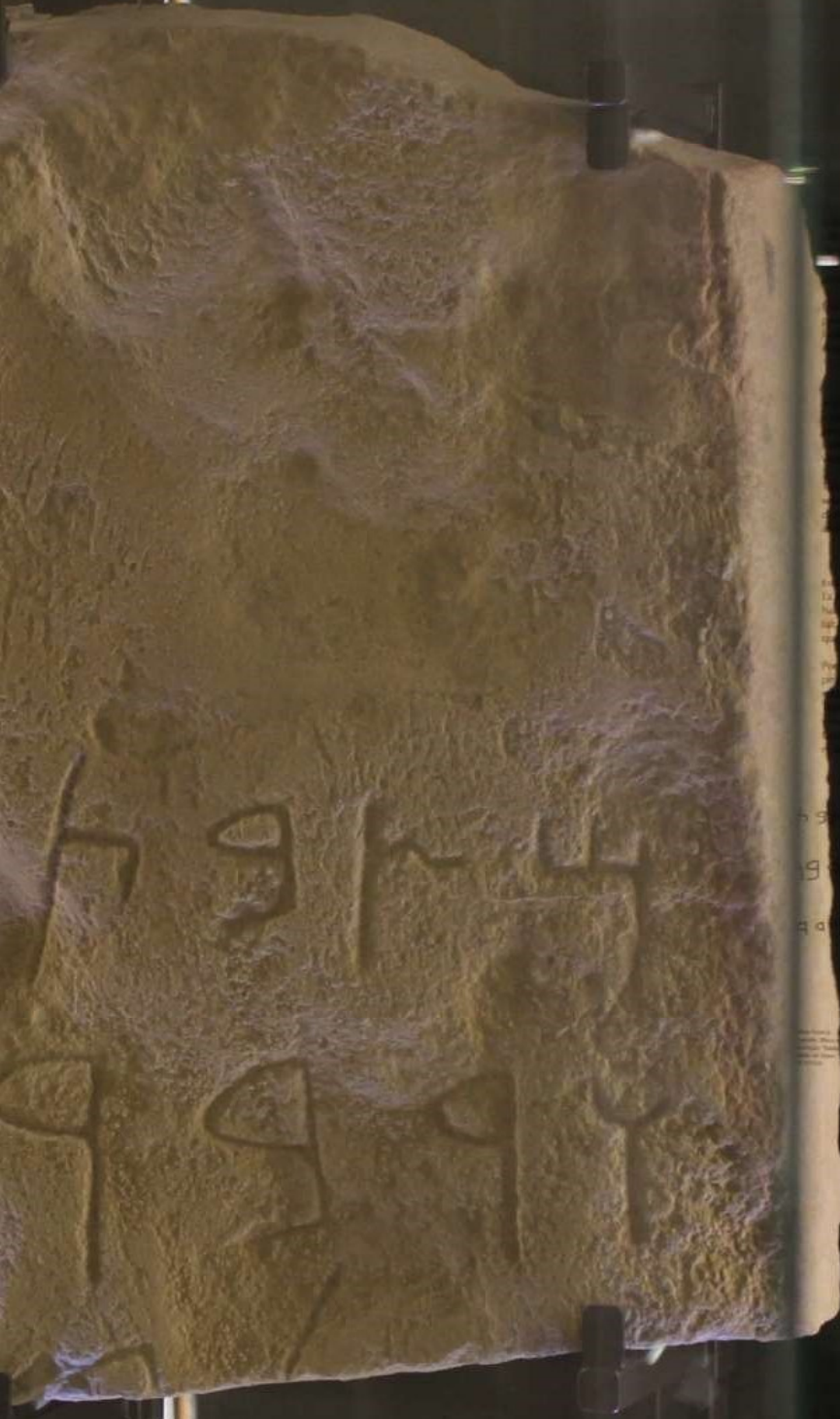
Saulo Silveira born in João Pinheiro, a small town in the interior of the Minas Gerais State, Brazil. He spent most part of his childhood in contact with nature, in the fazendas where rivers and virgin forests forever leave a mark on his memory. Studies at the Visual Arts School of Parque Large, one of the most renowned school in Brazil His work is part of Eurostars Museum art collection.

Saulo Silveira, Abstract, Acrylic on Canvas, 200 x 100 cm, Private Collection (Opposite Right)



André Breton





Il primo verso del poema di Sumer, il più antico testo letterario conosciuto, è: "Inanna, dea della guerra e della guerra, dea della guerra e della guerra".

Il secondo verso del poema di Sumer, il più antico testo letterario conosciuto, è: "Inanna, dea della guerra e della guerra, dea della guerra e della guerra".

Il terzo verso del poema di Sumer, il più antico testo letterario conosciuto, è: "Inanna, dea della guerra e della guerra, dea della guerra e della guerra".

Il quarto verso del poema di Sumer, il più antico testo letterario conosciuto, è: "Inanna, dea della guerra e della guerra, dea della guerra e della guerra".

Il quinto verso del poema di Sumer, il più antico testo letterario conosciuto, è: "Inanna, dea della guerra e della guerra, dea della guerra e della guerra".





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