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LIGHT, COLOURS, SPACE, AI

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"Whiteness is the usual colour of light"

Isaac Newton (1643 – 1727)

Ibn al-Haytham

Le Corbusier

Peter Alexander

Helen Pashgian

Van Gogh

Olafur

Jakob Christof Le Blon

Leonardo da Vinci

Johann Wolfgang von Goethe

William Grey Walter

Morris Louis

Robert Irwin

Kirchner

William Hunt

Barnett Newman

Stuart Russell

Moses Harris

Craig Kauffman

Yayoi Kusama

Philip Otto Runge

Gerard de Lairese's

Eugène Chevreul

Jan Van Eyck

Piet Mondrian

Charles Hayter

George Devol

Michael Berry

Nandor Balazs

Euclid

Isaac Newton

Mark Rothko

Dan Flavin

Spencer Finch

Paul Cézanne

Josef Albers

William Turner

John Constable

Johannes Vermeer

Maria Lalié

John McLaughlin

Larry Bell

Yves Klein

Georges Seurat

Paul Signac

George F

Aristotle

Eugène Delacroix

Michel Eugène Chevreul

Wassily Kandinsky

Dürer

Albert Munsell

Claude Monet

Malevich

Aleksandr Rodchenko

James Turrell

Francisco Lacerda creates a group of artworks that question the future of art based in four main concepts: Light, Colour, Space and Artificial Intelligence (AI). This exhibition is based on the human eye's perception of art.

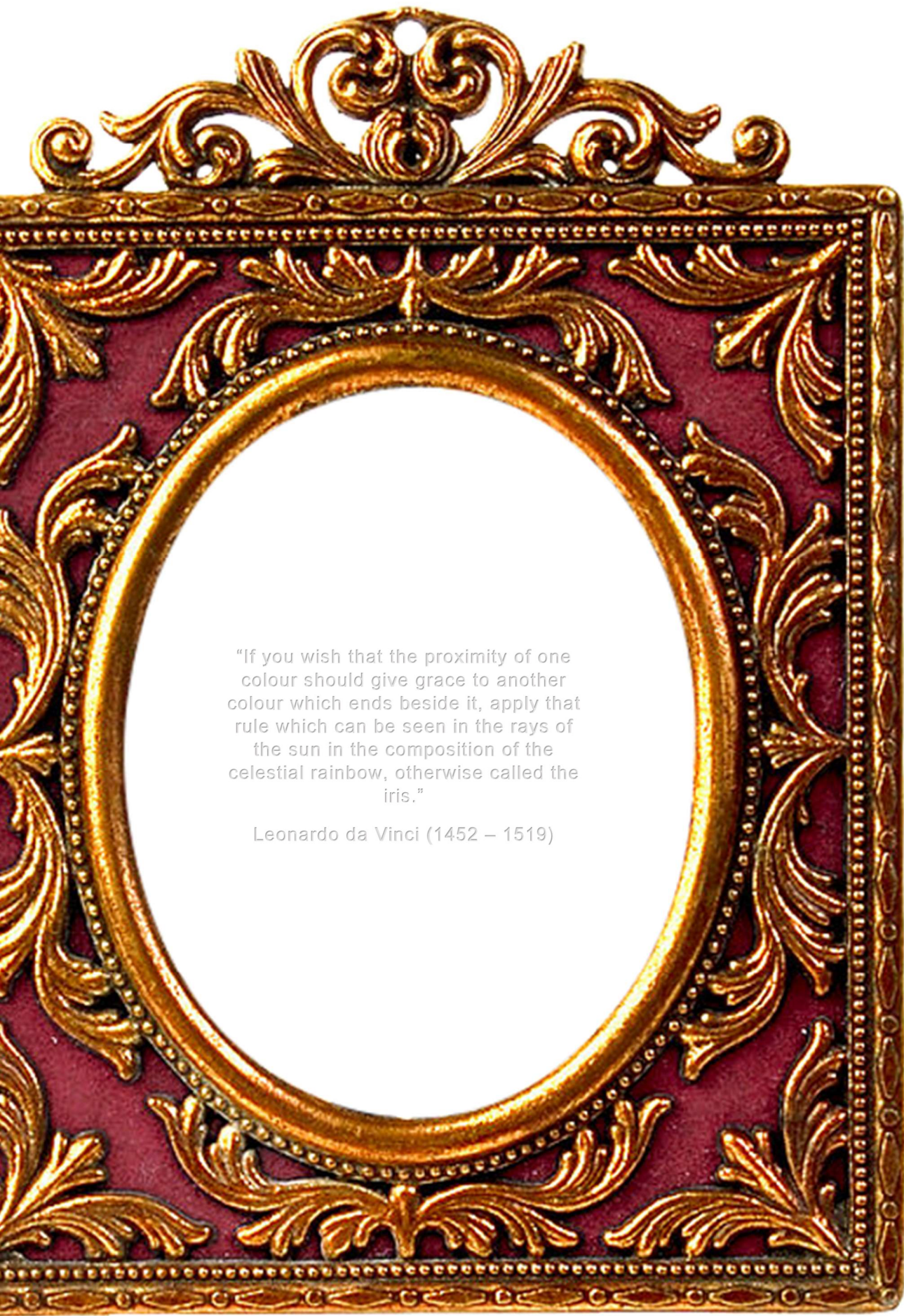
"We all see differently the colours and think differently. We all see the colours in a different way. Our eyes have a unique way of defining colours, even if we think we can see the same as other people. For centuries philosophers, artists, scientists, and writers, tried to understand the connection between colours, light and space. But now also AI.

Why do we all love the sun, the blue sky, sunset or sunshine? Why do some people hate pink, and others love green or orange? Is it possible that the reason why we hate and love colours is connected with the way we see colours in different ways and how we experience them? Is it possible to hate works of art only because of the colours and the negative experience we have? If yes, why?! If light changes the way we see colours, how does space also change our perceptions?

How artificial in future would get the world of art? We are creating machines capable of seeing and understanding colours, space, art, life, in the same or different ways. What happens when we create art with machines? What happens when we create AI to make art? What happens when art is created by Super Intelligence machines capable of creating art and curiosity such as exploration, investigation and learning? How understandable will that be for human's art? Will that be considered art? "The age of Artificial Intelligence (AI)" ..."

Francisco Lacerda
Artist/Curator





"If you wish that the proximity of one colour should give grace to another colour which ends beside it, apply that rule which can be seen in the rays of the sun in the composition of the celestial rainbow, otherwise called the iris."

Leonardo da Vinci (1452 – 1519)



2011, "Firestorm" and "Expansion", 100x80x3,5cm, 1.250 euro (each)

Barbara Süßmeier

"Painting is an elementary need for me". "Painting is my very personal way of dealing with and expressing my emotions. "

Barbara Süßmeier was born in Germany. She prefers to work on large-format canvases, preferably with oil paints. In the foreground of her painting is currently the relationship between the inner emotions and the associated physical expression.

The word space can have different meanings. In art, space is considered the space that exists for the artist to work. Space is part of one of the 7 elements of art (which also includes colour and light) and in art means positive or negative. Positive Space is everything the artist wants to evidence and negative space is what remains. In this case you can also use the light as negative or positive space.

But space can also be associated with space (the entire physical area of the universe) where the stars and planets are. White and blue in Barbara's works can be both negative and positive. In the first work the blue is positive, but in the second the blue is negative.

James Turrell is one of the best examples in contemporary art to characterize art research on the relationship between light and space. James Turrell makes artworks of art that seek to see the reaction of the way the viewer reacts when others are viewing his works. Artworks challenge our ideas about the design of negative and positive space, and the space where we inhabit. As we look at these two works, we can understand that they are colours and shapes that are inspired by space and not the earth. But the colours are the same as on earth.

Because we only see colours that light gives us. Being said, the colours in space are the same as we observe on earth, because of light.

One of the questions in the future will be to bring artists into space and distant planets etc .., and allow them to bring us their ideas and space questions into the art world. It will undoubtedly be a revolution in the art world, as only until now could artists access imagination or information from the earth.

Expansion and Firestorm by Rui Jorge Agostinho

A Big Bang surfaces in my mind... Infinite space shapes itself and the void's fabric slowly evanesces. Everything is filled with energy that impinges upon space its properties. Minute quantum fluctuations disrupt the local canvas, the cosmos' fabric, giving birth to gargantuan structures. Small scale turbulence grows to large collapses and ripples in spacetime are sprinkled around my universe. The vanishing caos slowly becomes order. Time is eternal but suddenly stops: coming from the imemorial past the now moment is frozen while the dense, hot, energetic blue expands and melts away the little waves in the sea of the cosmos. The new void between galaxies settles in, fills the rarefied universe, and starlight paints a yellowish penumbra, a mist of colours that perfumes my existence. The restless universe becomes a canvas, in front of me... in my brain.

A fireball crosses the sky in slow motion as the sun rises. The large meteoroid has hit the earth from behind and now falls faraway, leaving a blazing and smoking trail. But a red sky emerges as the sun climbs the horizon on a timely way up. The sun has washed the yellowish colour in the last billion years. The helium core almost collapsed under its heavy density, rising its temperature by 5 fold, enough to push all the upper gas layers up. The solar surface cooled off and now we see a reddish giant star. But not for long though. The last breath of instability drives a sudden and strong expansion and the sun engulfs completely the Earth: goodbye blue skies, goodbye. Enjoy them while they last. These are visions of a memoryless future past.

Rui Jorge Agostinho

Professor at the Department of Physics, Faculty of Sciences of the University of Lisbon and member of Instituto de Astrofísica e Ciências do Espaço

Colours by Maria José Lourenço

The sensation of colour is a universal human experience. Colour is a brain interpretation and can trigger memories. There is light for the perception of the World and we live in a sea of colours, emotions and sensations. We can see the colour from a certain distance, and we know the colours by heart. Egyptian tombs were painted in magical places where the dead lived happily ever after. Natural stones were crushed and mixed with glues to make paints.

For the quick drying effect egg, and in waterproofing, some beeswax was added. There are currently many oil and acrylic paints in tubes that may not be toxic. There is an intense blue that has sulfur. The white of purity and peace can be titanium dioxide. Cinnabar, mercury sulphide, shines and is red. We already have television, cinema and colour photographs. A world of black, white and gray as it was then is hard to imagine. But there is ebony and ivory on a timeless classical piano, the orange of the sunset, the colours of the rainbow and the stained glass. The red of fire, love and passion, strength and energy.

The blood is red because has iron atoms.

There is a yellow warning that increases your concentration. Life begins in a yellow structure, the corpus luteum. The yellow of the sun, of the richness and the gold, the ripe lemon, the egg yolk, the canary, the colour of youth and optimism and the source of inspiration.

Blue is the colour of the sky and the sea. Ultramarine! Blue Navy! There is the blue whale. Baby blue has a calming effect and is a nice colour that gives confidence. There is also ice blue and royal blue. But the blue can be sad as in the "BLUES".

The blue colour is rare in nature but indigo is the most famous and favorite textile colour of all time. The dark blue gives security. Is this why it is the colour of most uniforms?

The green of nature, freedom, the health of hope and jealousy. The green of youth is not yet ripe (like green wine!). It is associated with ecology. And if the signal is green you can pass!

In your messages paint the changes with purple and use pink for delicacy.

Maria José Lourenço

Professor at the Department of Chemistry and Biochemistry, Faculty of Sciences of the University of Lisbon and member of the Centro de Química Estrutural



2012, "Age of Diamonds I", Acrylic on Canvas, 100x120x5cm, 10.000 euro

Francisco Lacerda

Although he started painting in early 2005, Francisco Lacerda, a Portuguese artist, is an artist who produces works of art whose main objective is a reflection on our relationship between colour, science and nature in the field of art. His works are inspired by the landscapes, photographs (and / or works by other artists), psychoanalysis, neuroscience, as well as personal thoughts, dilemmas, dreams and memories. Just as we like to see nature, it is up to us to protect it. Science is the only area of research that has been questioning the wrong decisions of the human being since very early of this and last century. In this way we must study our relationship with nature and with others. Through colour, we can achieve a lot about ourselves and as well about others. Neuropsychanalysis is today used to understand the human being behaviour and to program AI.

“Welcome to the new Age: The Age of Diamonds. A new age confirms that we are heading to a world where people will start investing in diamonds as safe investment and not in gold. This is not because gold will disappear, but because diamonds will start being used for many different proposes. With the emerging middle class around the world, especially from China, India, South América and Africa, there is no doubt that people will start to look to and acquire this raw and polished material. Diamonds, such as other raw precious materials, will be the solution for the money printing world bank society. Money is virtual and will not substitute for the tangible value of this material. Diamonds can be traded everywhere and they are beautiful. Fake or not, Natural or Synthetic, diamonds give a sparkling and shine to our lives. Am I right? Not sure, but it is my opinion...

This artwork was made when I saw images of the Crystal Dom, in Swarovski Museum in Austria. It is amazing project, based in Science theory of Geodesy (Crystal Dome was modelled after Sir Richard Buckminster Fuller's (1895–1983) geodesic dome, whose architectural design perfectly reflects the principle of geodesy. Geodesy is the scientific discipline devoted to geographical measurement and representation of the Earth; in mathematics, it designates the shortest path between two points on a curved surface.

It took me around one year to produce this work. Not because it was big or difficult to paint, but because I needed to find the correct colours mixing. Also, this work has zero projection, which was made with geometric calculation. I divided the canvas, and photo in small squares and I connected the mirrors. It is much more original for me to create in that way.”



"Colours and Light, it is true,
stand in the intimate relation
to each other"

Johann Wolfgang von Goethe
(1749 - 1832)



2010, "Alentejo Green", Acrylic on Canvas, 40x60x3cm, Hotusa Collection

Turner and Goethe were extremely important at the beginning of the century XIX for colour theory and the way we look at art. Turner and Goethe were the first to explore colour and challenging existing theories (Newton). Turner managed to bridge the gap between the figurative and the abstract. Very simply how the landscapes reproduce abstract works of art, where the main objective was the study of light, colour and perspective. Best example is the case of the work "Light and Colour (Goethe's Theory) - The Morning After the Flood - Moses Writing the Book of Genesis." Alentejo Verde work is an example of a landscape that, due to its blur and fog, becomes almost abstract.

Alentejo can be warm and cold in summer as well as cold and warm in winter. The green and blue colour that fuses with the grey and purple colour are all cool colours. In this work there are no warm colours. This is the kind of artwork that seeks reflecting whether green really soothes and brings a sense of relaxation or comfort, or whether the viewer identifies it with a genre of art that is a mix between the abstract and the figurative. Mark Rothko was one of the artists who most explored this psychological effect of feeling colour and making it feel. This for example is a work where there is no clear distinction between negative and positive space. Where the perspective hardly exists. But it is possible to imagine.

Green is usually associated with nature. Green only began later in the nineteenth century to be created by mixing the colour blue with yellow. Before that it was impossible. Green was not always associated only with the colour of nature. Today using the word green means being natural, but green was a colour that symbolized sensory experiences. In art, the green colour began with the placement of precious stones (emeralds) in mosaics in a spiritual and biblical context. The green colour was the colour that created harmony between fire and water. An example of the type of pigment that was initially used was "green earth" a pigment extracted from clay minerals. Buoninsegna and Uccello were two of the first artists to use this pigment in their works. Upper Rhenish master's "A Little Garden of Paradise" and Leonardo da Vinci's "Maria Magdalena" is a wonderful example of the use of green in a period when other colours dominated in art.

However in XV century Jan van Eyck made a portrait with a strong and vivid green colour for a wedding dress, known as "The Arnolfini Portrait". He was one of the first artists to break most of the gothic rules in art creating a merchant with a green wedding dress instead of white one. Artists like Fra Angelico, van der Goes, Rubens, Poussin, Auguste-Dominique Ingres, Delacroix, Jean-François Millet, Gustave Courbet, Henri Biva and Francisco de Goya continued to use the green for many proposes in their works.

With the appearance of synthetic colours in 1856, due to the discovery of molein and the first aniline dye, synthetic dyes and pigment with azo and diazo compounds were developed. This helped to create a broad spectrum of colours never seen before and never available. The Impressionists, like Monet, with his painting "Impression: Sunrise", Cezanne, Sisley, Derain, Matisse and Pre-Raphaelite Brotherhood artists such as Millais, Holman Hunt and Rossetti, used this new colours on canvas and broke with previous academic rules.

Ernst Ludwig Kirchner was one of the artists who also stood out for the way he used his own green colour (a darker green that only he could create) as a watermark of his work. His green, for him, represented the anguish and agony of the Germans on the eve of World War I - see "potsdamer platz" work from 1914.

Morris Louis created his own "Green Thought" after seeing Helen Frankenthaler's "Mountains and Sea". This dark green in this case will have a totally different meaning. It aims to represent the agricultural landscape. Another characteristic of the Alentejo landscape is an agricultural or deserted landscape with green fields in winter season. With the same title, "A Green Thought in a Green Shade" is a later Frankenthaler's work (in light green tones) where green thinking merges with the thought of Andrew Marvell's poem "The Garden", about the escape to the Paradise. This is a perfect example of the relationship between art, colour green and literature.

For Ellsworth Kelly, green was the possibility to create in canvas stability between one dimension or two dimensions. For Kelly, green creates different types of space, obra "Blue Green Red". Marlene Dumas created a work "Love Sick" with tons of green to denounce her green word that was used to describe "green disease", a disease that causes hypochromic anemia, especially in women. On the other hand, in recent years Olafur Eliasson created an artistic project called "Green River Project", where it became the river of a green city, as a way of drawing attention to nature

Mondrian said that "Green is a useless colour" perhaps due to the fact that he was forced to use it when he did not want it in his works in order to sell, such as "Nature died with Sunflower" or because he had some type of colour blindness. This was an example of a type of prejudice that is generated with a colour.



2016, "Earth Colours", Oil on canvas, 60x49,5x5cm, 450 euro

Ana Gonçalves

Ana is a Portuguese artist who has held several solo and collective exhibitions during her career in Portugal, Qatar, Spain and Italy. She is best known for her paintings that present an emotive and astrological perspective of the universe.

Earth colours were the first colours of art from more than 100.000 years ago. You can find evidence in places like: Altamira in Cantabria, Spain; Blombos in South Africa or Kabwe, Zambia. The first material to be used for painting on cave walls was from the earth, colours consisting in brown and ochre colours, among others.

Many artists have chosen to focus almost on using one colour – the earth colour - to make the most of their works. Colour and light could be represented in different ways of representation of visual art. Artists such as Zurbarán, Ribalta, Arcimboldo, Anthony van Dyck, Rembrandt, Picasso, Braque with the work “The Portuguese”, Dubuffet, Beuys, Mendieta are a good examples.

The artist Ana Gonçalves chose the title for this artwork “Earth Colours”, because of the earth's brown and the sea's blue. This work is not composed by natural colours, but rather synthetic -- a metaphor for our increasingly artificial world. The first two synthetic pigments were White Lead and Egyptian Blue. The first blue colour was created and used in works of art in Ancient Egypt in the Bronze Age. It was called "Egyptian Blue". Later used by the Greeks and Romans. There were even scientific doubts that in ancient Greece the Greeks could have vision problems, and did not see the colour Blue as Blue. But over the years it became clear that it was not true.

All future paints can be made from bacteria and that will create a sustainable future.

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COLOURIMETRY
COMPLEMENTARY COLOURS
DYE
FLOCHETAGE
IMPASTO
LAKES
LIGHT
LOCAL COLOUR
MONOCHROME
NATRON
OPACITY
OPTICAL BLENDING
SFUMATO
RADIANCE
REFRACTION
SPECTRUM
VALUE
LAW OF RIPOLIN

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