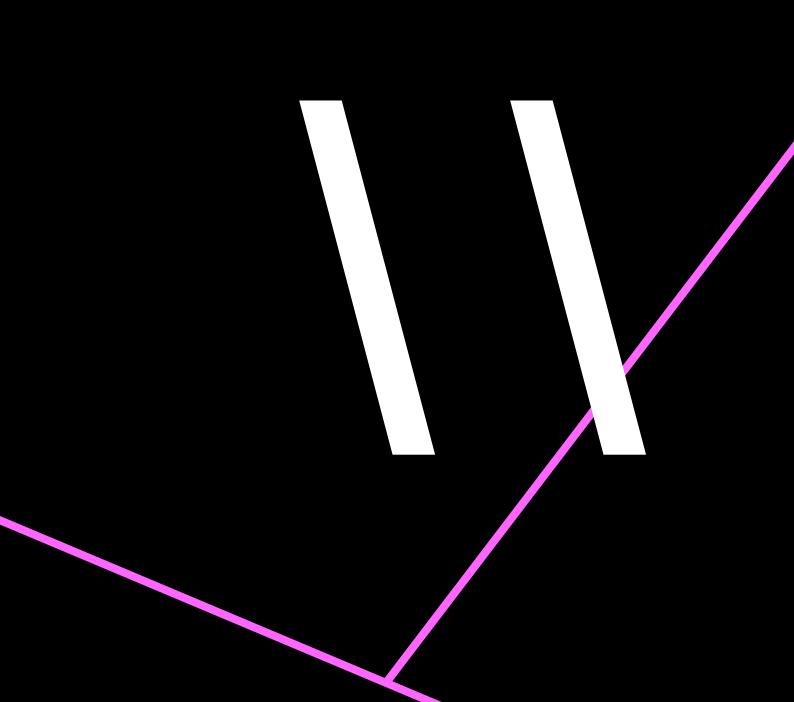
Julian Marshall, Luka Moncaleano, Teymur Rustamov, Michal Ashknasi, Geraldo Melo, Luke Marcus Nugent, MAX Provenzano, Tran Trong Vu, Samah El Hage, RVieira, Marie-France Charpentier, Cristina Albaker, Luis Morbey, Richard Lewsey, Anya Myagkikh, Gustavo Fernandes, Friedhard Meyer, Sahatarch Pittarong,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

TRANSITORY ART II

EUROSTARS MUSEUM



TRANSITORY ART II

EDITED BY USIA.CO.UK

CURATED BY Francisco Lacerda

DEISGN & LAYOUT USIA/MODERN

TEXTS Francisco Lacerda Luca Moncaleano Shiaron Carolina Moncaleano Clara Pinto-Correia

> TRANSLATIONS Clara Pinto-Correia

THANKS TO
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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 od 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 Irave 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 sintony 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 al 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 the 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.".









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, $40 \times 60 \text{cm}$, 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

u vos ressors arqueológicos de época romana que alberga en su interior. restaurado, es la sede del Palacio fue una de sus víctimas 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 e would be inaugurating the spice routes, sailing from Europe to Asia directly for the first time. Eurostars Museum 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. me is true of Henry the Navigator, who promoted the enterprise initiated by Gil de Eanes by rounding Cape Boyal ulminated by Vasco da Gama. With his monopoly on explorations of the coast of Africa, Henry the Navigator was ain initiator of the Age of Discoveries. This led Fernando Pessoa to describe him as: "The only emperor who may 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 domestic. ria. The chronicles of Italian geographer Antonio Pigafetta bring to life the adventure of crossing as understanding e 16th century when Portugal sent these expeditions out to unknown lands, there was a hangue paint and the second sent these expeditions out to unknown lands, there was a hangue paint and the second sent these expeditions out to unknown lands, there was a hangue paint and the second sent the second se

CRISTINA ALBAKER, PORTUGAL

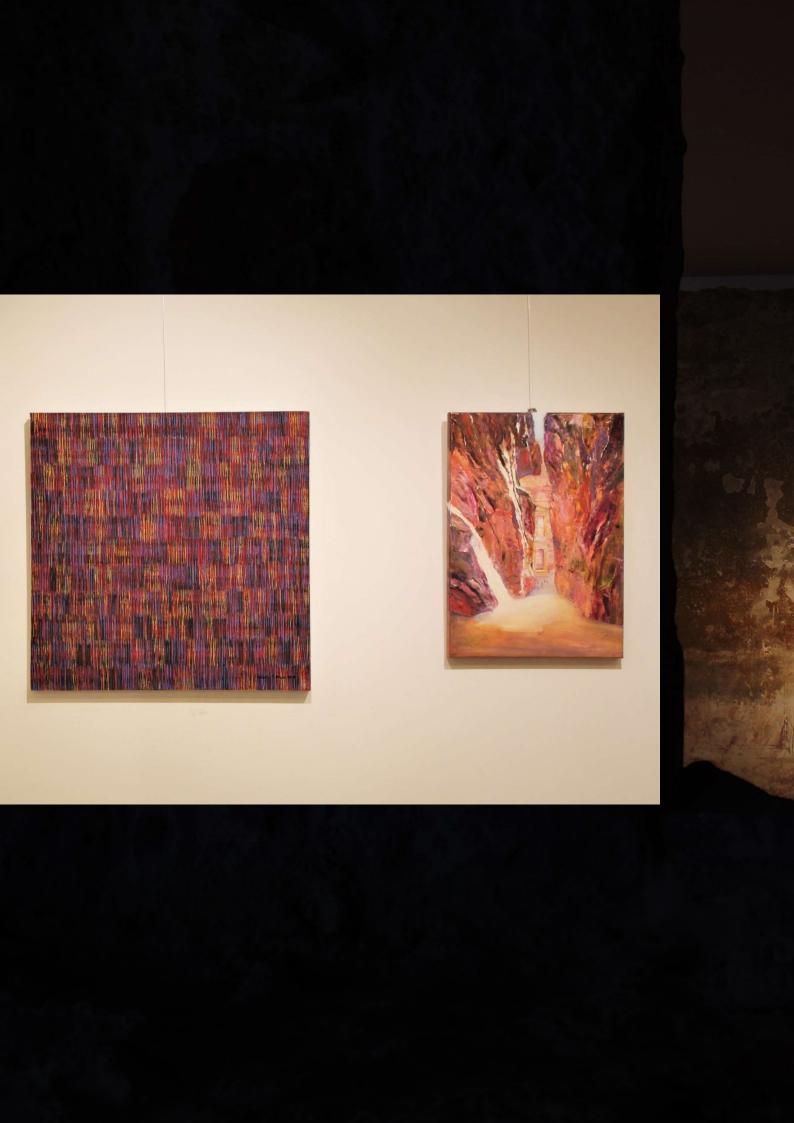
Calm refuge is a painting that reflects the way the artist and people should try to be more calm in this craziest and stressful world. The search for a safe space. The antidote to stress of daily life's. Cristina found her own refuge. For her, it's the nature. She believes that art can be the message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

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.

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.

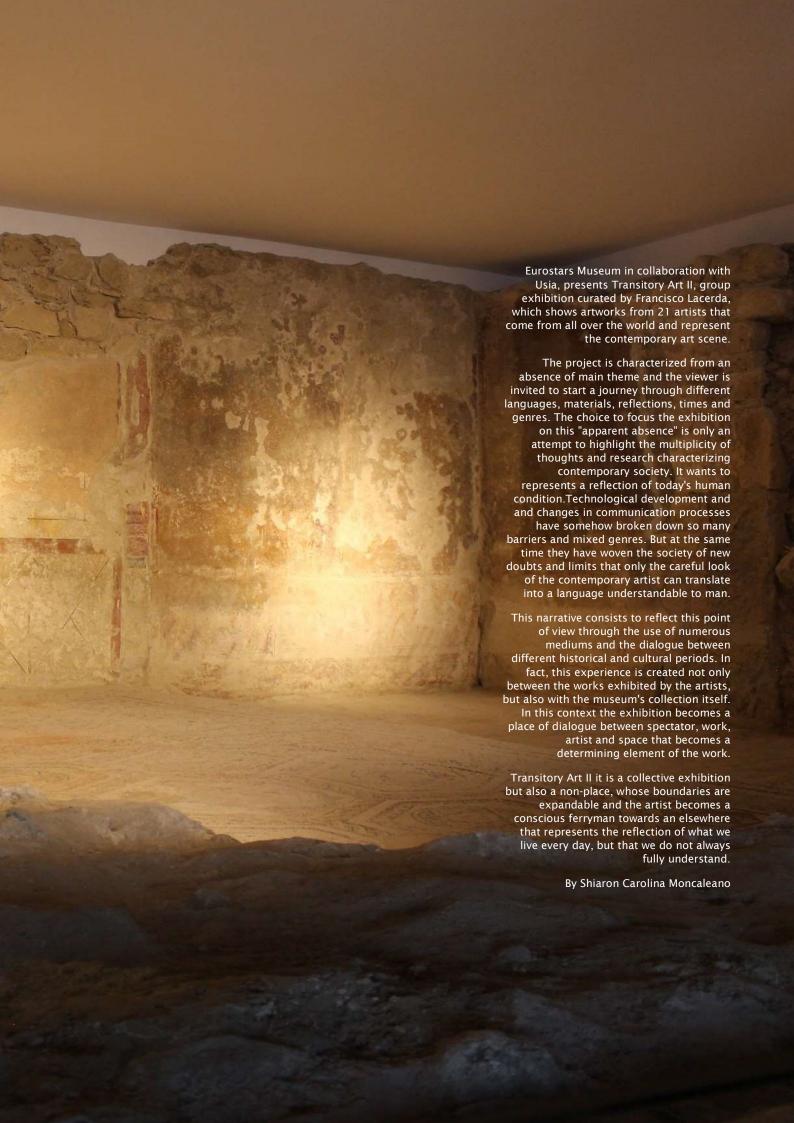
RVieira born in 1951, in Alcobaça, Portugal. Live and works in Coimbra, Portugal. Worked as a Nurse, but also as an artist. She studied in Cerâmica e Pintura da Escola Universitária das Artes de Coimbra (EUAC). She have been working in sculpture, installations, conservation, ceramics, furniture and paintings.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

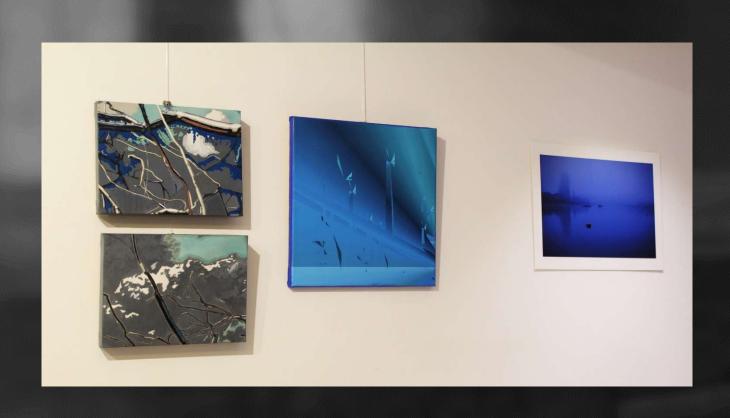
Petra, Jordan, Oil on Canvas, 69,8 x 49,5 x 3,8 cm, 500 Euros (Opposite Left)











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.

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 audiovisual 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.

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.

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







MICHAL ASHKENASI, NETHERLANDS

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

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)







TRAN TRONG VU, VIETNAM

Tran Trong Vu is a Vietnamese Artist born in 1964, in Hanoi. He is the youngest son of the poet Tran Dan. 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 Museim (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.

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









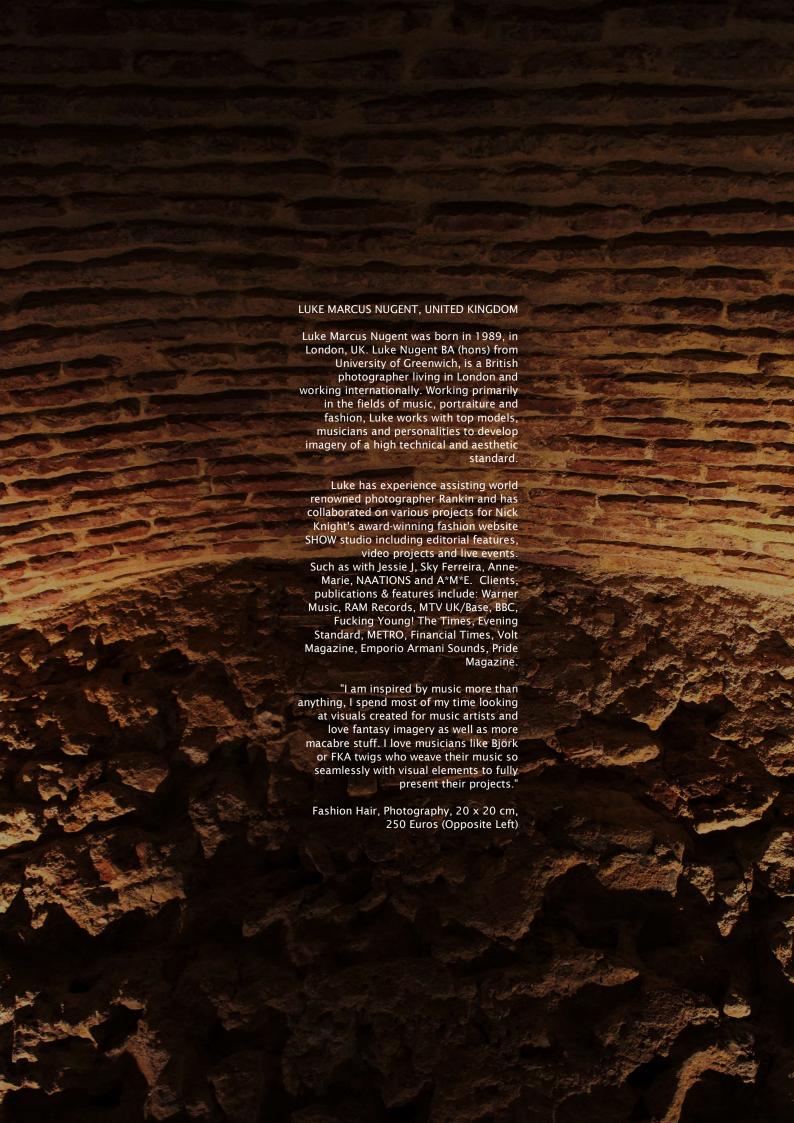
RICHARD LEWSEY, UNITED KINGDOM Richard Lewsey (Serendipity), from London, is a discreet soul who investigates the human mind using conceptualism and minimalism as is preferred tools. establishing intimacy and with a sense immediacy as he keeps thriving to establish immediate intimacy with the viewer, he still adopts the humble radical stance borrowed from contemporary artists of 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 United Kingdom. He has a BA Honours Degree from Camberwell College of Arts, UK. He 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

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

they're our own home.

Abstract, Athletes 2, BCN_1, BCN_2, Mixed Media on Wood, 40 x 40 x 5cm, 700 euros/Each





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.

Abstract, Acrylic on Canvas, $60 \times 60 \times 1,9$ 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."

Bird, Watercolour, 41,5 \times 41,5 \times 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 Lisbo; 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 Wharol 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.

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



















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 Deliríos 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 Contemprânea de São Paulo.

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

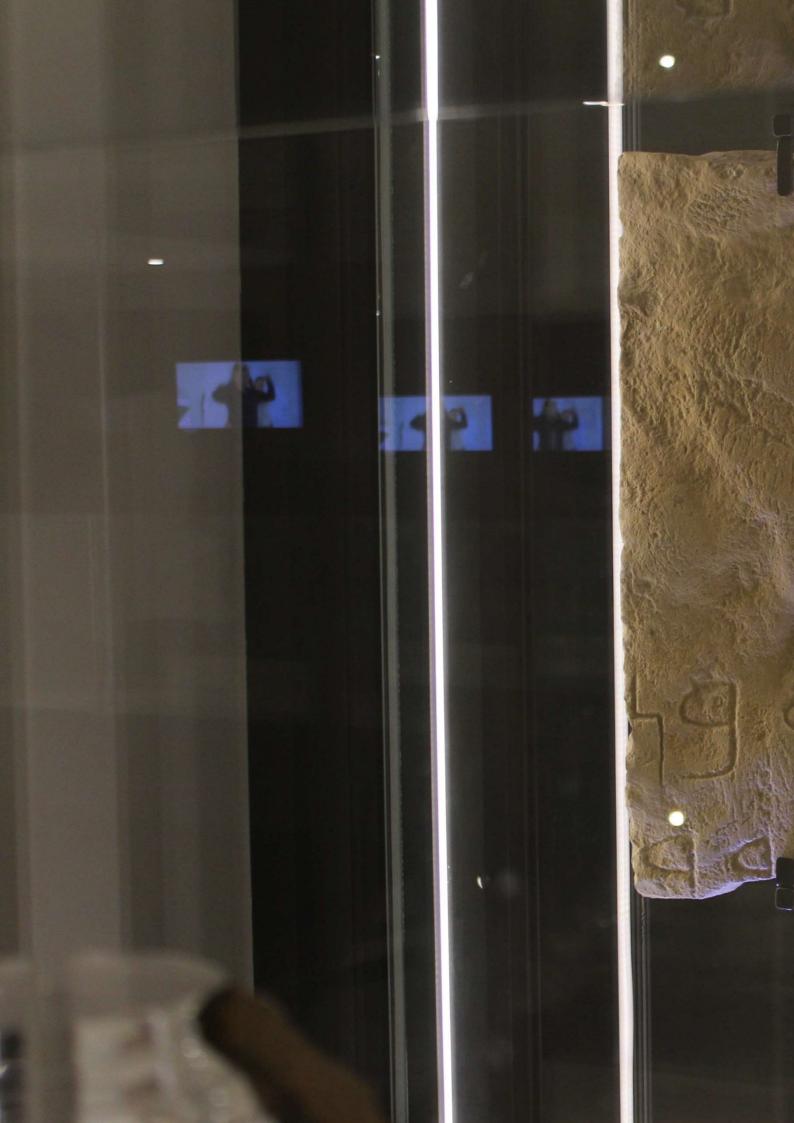


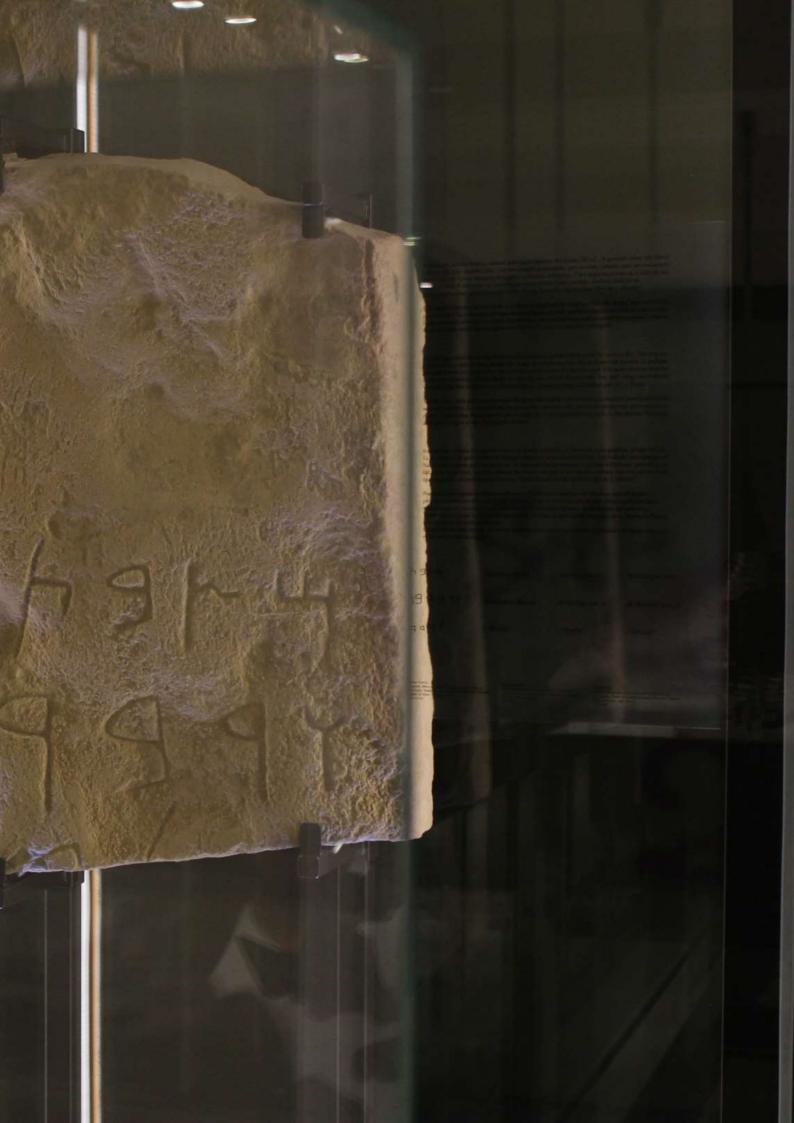
















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USIA can help you source and commission artists to ensure that people are truly engaged with your project. Private and Public exhibitions of Contemporary, Modern and Ancient Art.

HANDLING/ SHIPPING

USIA provides a team of experts in Art Handling Technicians who can storage, frame, print or hang anything. Focused on its International Customers since the very beginning, USIA ships its art to most countries in the world.

GEMS / DIAMONDS

We give you more to a diamond than its weight and appearance. We give you confidence and connoisseur. USIA founder Francisco Lacerda is member of the Gia Alumni Portugal and UK, making GIA the exclusive brand for diamond certification of USIA worldwide Clients.

EXPAT CONSULTANCY

USIA's determination to lead extends from every aspect of its diversified business portfolio, and comes down to the company's refusal to compromise on quality, value, style or service.

ABOUT USIA

Founded near 2009 by Francisco Lacerda, the brand USIA have a team with decades of investment expertise in Europe, Americas, Middle East, Africa and Asia. Our Clients and Partners are UHNWI, Dealers, Auction Houses, Private Investors, Entrepreneurs and Art Investors.

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