

Light, Form and Color

Artists: Adelaide de Freitas, Ana Gonçalves, Carlos Barahona Possollo, Carol Welsch, Cristina Albaker, Daniel Schär, Isabel Soares dos Reis, Jessica Dunn, Marc Sarkis Gulbenkian, Maria João Vale, Maria Reis, Marjorie Salvagni, Martin Stranka, Mónica de Moraes, Rita Andrade, RVieira, Teymur Rustamov

Curator: Francisco Lacerda

Texts: Álvaro Madureira Pinto, Francisco Lacerda, Maria José Lourenço, Rui Jorge Agostinho

About

This exhibition proposes a dialogue between contemporary — and ultra-contemporary — art and the jewelry and gemstone collection of the Museu do Tesouro Real, intersecting the freedom of artistic creation with the technical rigor of gemology. The objective is to foster a reflection on how artistic creation shapes and transfigures our visual perception, inviting the public to contemplate the artworks and imagine within them the colors of the gems and jewels in the collection.

But why the theme Light, Form, and Color? Our appreciation of jewels, gems, and works of art is only possible through light. Without it, vision would not exist. Light, upon being captured by the human eye, provokes visual phenomena that often go unnoticed. Take, for example, metamerism: a visual phenomenon that occurs when two distinct objects — an artwork and a jewel — appear to share the same color under a specific illumination, yet reveal completely different tones as soon as the light source changes. It is clear, therefore, that light is the decisive factor in artistic creation and jewelry making, as well as in the optical behavior of gems.

A reflection on light is found in Pliny the Elder, who in Book XXXVII of his *Naturalis Historia* — the first great treatise on gemology — already underscored the vital importance of light in the study of minerals. By evoking the myth of Dibutades, Pliny suggests that drawing and sculpture were born the moment the shadow of a man, cast against a wall, was traced with charcoal lines. Without Light, there would be no Shadow, no Form, and no Color. Drawing was born from that moment, paving the way for three-dimensional sculpture. This vision is complemented by Victor Stoichita (in his work *A Short History of the Shadow*), for whom the contour of the shadow serves to fix the image of an "absent presence," transforming art into a conceptual process rather than a mere representation of reality.

Ernst Gombrich corroborates this reading by noting that, unlike the Greeks, the Egyptians did not draw "visual reality," but rather "knowledge." One can conclude, through Pliny, that light was decisive for the development of Greek art, which revolutionized aesthetics by introducing new concepts of form, such as symmetry, proportion, and the philosophy of the human body. Beauty became a mathematical and philosophical pursuit — the harmony between the physical and the spiritual. It is undeniable that the art we know began over 30,000 years ago with cave paintings, evolving through the Mesopotamian and Egyptian civilizations. However, it was in Greece that art gained a new perceptual dimension.

In the 14th century, Giotto di Bondone revolutionized form by conferring volume and naturalism through the use of light and shadow, closing the Gothic period and opening the doors to the Renaissance. Later, Leonardo da Vinci innovated with *sfumato*, eliminating rigid lines, while Caravaggio, in the Baroque era, took *chiaroscuro* to the extreme with *tenebrism*. Rembrandt, in turn, combined this mastery of light with a profound psychological charge. In the late 19th century, Manet marked the transition to Impressionism by radically altering how light and color represent life, making the observer's brain an active element in decoding the image. Finally, Paul Klee inverted this process, favoring abstraction where the definition of meaning emerges only upon the work's completion.

However, when addressing Form, a question arises: is it the direct result of light, or does it exist autonomously? In the thought of Rudolf Arnheim and Lancelot Law Whyte, we find fundamental perspectives: for Arnheim, form is

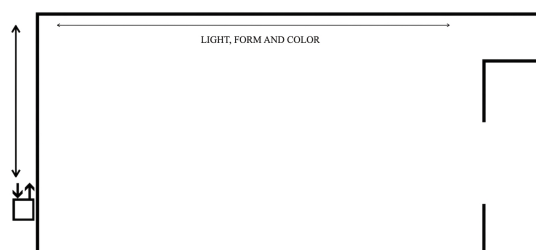
inseparable from human perception, depending entirely on the gaze; for Whyte, form transcends the subject, residing in the intrinsic structure and geometry of nature.

And so, finally, we enter the domain of color: the very manifestation of Light (the spectrum). Light and Color traverse diverse disciplines, integrating scientific, psychological, and spiritual approaches. Notable figures include Newton, who in 1666 presented the first scientific color wheel; Young and Helmholtz, with their trichromatic theory; Goethe, who in his *Theory of Colors* addressed the phenomenology of perception; Kandinsky, who in *Concerning the Spiritual in Art* (1911) explored the subjectivity and the transcendent in art through color; and, finally, Michel Pastoureau, whose works unveil the complex heraldic and cultural history of pigments.

We can conclude, therefore, that Color is essential to our visual and psychological perception. We appreciate works of art, gems, and jewels through what we feel, establishing constant associations; one object inspires another, and it is in our minds that Form, Color, and Light intersect, revealing that, even in seemingly opposite elements, there is a profound unity in how we see and appreciate the world.

The Curator: Francisco Lacerda

Floor Plan



Biographies

Adelaide de Freitas Adelaide de Freitas, a prestigious contemporary artist, was born in Madeira Island and currently resides in Lisbon, where she moved a few years ago. She is a multifaceted creator, recognized not only as a painter but also as an artistic photographer and poet. Her work is represented in numerous collections, most notably the Berardo Collection Foundation. Since 1995, she has exhibited her work both in Portugal and internationally. <https://www.instagram.com/adelaidefreitas.20/>

Ana Gonçalves Ana Gonçalves is a contemporary Portuguese artist with an established international career, having exhibited her work in countries such as Portugal, Qatar, Spain, and Italy. Her artistic signature is distinguished by the creation of works that channel and convey the positive energies of space and the earth, inviting the public to a harmonious and vibrant visual experience.

Barahona Possolo Barahona Possolo (Lisbon, 1967) is one of the most renowned and unique contemporary Portuguese painters, widely recognized for his extraordinary technical mastery. Holding a degree in Painting from the Faculty of Fine Arts in Lisbon, his style merges the rigor of classical drawing and the drama of Baroque *chiaroscuro* with a markedly modern sensibility rooted in magic realism, surrealism, and eroticism. His work frequently explores human anatomy, mythology, and the reinterpretation of religious iconography with a subtle provocative and ironic tone. Among his major public milestones is the official portrait of the former President of the Portuguese Republic, Aníbal Cavaco Silva (2016), on display at the Belém Palace, as well as several prominent artistic collaborations for CTT (Portuguese Post). His works can be found in private collections across Portugal, Spain, France, Switzerland, Italy—notably including that of Prince Jonathan Doria-Pamphilj—the Netherlands, the United Kingdom, the USA, and Argentina. He is also represented in public collections such as the Vatican (IOR), the White House, the Bank of Portugal, the Portuguese Communications Museum, the Setúbal Museum, and UCCLA (Union of Portuguese-speaking Capital Cities). <https://www.instagram.com/barahonapossolo/>

Carol Welsch Carol Welsch was born and lives in Barcelona. With a degree in Graphic Design from the Elisava School in Barcelona, she focused her

professional career on graphic design, specializing in branding, corporate communication, and editorial layout. After twenty years running her own design studio, she earned a degree in Art History from the University of Barcelona for the sole purpose of understanding the reason behind her fascination with art. Always connected to artistic creativity, her childhood games revolved around colors and shapes, with paintbrushes and linoleum sheets being her favorites. This need to explore different artistic techniques provided her with a wide variety of creative paths, ultimately leading her to focus on printmaking. Her broad range of disciplines allows her to develop her own graphic imagery from different starting points—this time, without the need to fulfill a specific objective and purely for creative pleasure. <https://www.instagram.com/carolw.art/>

Cristina Albaker Cristina Albaker was born in Lisbon, Portugal. She is recognized for her abstract landscape paintings, which carry an underlying dreamlike quality reflecting how the artist perceives the majesty of the nature surrounding her reality. These landscapes serve as a model to reflect on our ecosystems and natural beauty, while simultaneously functioning as a vehicle to amplify concern for environmental protection. In 2003, she graduated from IADE - Faculty of Design, Technology and Communication (Universidade Europeia) in Lisbon. <https://www.instagram.com/photograarte/>

Daniel Schär Daniel Schär, a Swiss visual artist and abstract painter born in 1956, is internationally recognized for the chromatic harmony and dynamic force of his compositions, which radiate vitality, energy, and *joie de vivre* by exploring the tension fields between existence and disappearance. The hallmark of his career is the deep and inseparable fusion between painting and music—a childhood passion that led him to view the canvas not as a static object, but as an extension of sound and rhythm. Through his own technique dubbed "Color Kitchen," Schär mixes pigments from around the world in his studio in Bellmund, allowing the sound atmosphere to intuitively guide his brushwork. This method gave rise to monumental projects, such as creating an abstract work for each of Johann Sebastian Bach's 200 sacred cantatas—a milestone developed between 1991 and 2001—as well as hundreds of canvases inspired by classical music from Chopin and Arvo Pärt, jazz by Chico Freeman, and 70s classic rock, paying direct tribute to iconic tracks by bands like Fleetwood Mac and Pink Floyd. With a solid international career and representation by prestigious platforms such as USIA (United State of International Artists), the painter has exhibited his works at major global art fairs and galleries across Europe (including Switzerland, Austria, Belgium, the German Embassy in London, and collateral events at the Venice Biennale), the United States (at the Rimonim Art Gallery in Miami), and Asia (notably art fairs in Shanghai, Beijing, and Seoul), consolidating a visual language where colors—especially red, which he associates with dynamism, blood, fire, and purification—act as inner psychological spaces that break the boundaries of traditional visual perception. <https://www.instagram.com/schaer.daniel/>

Isabel Soares dos Reis Isabel Soares dos Reis is a visual artist whose work expresses itself through contemplative, delicate, and rigorous photography. Holding a degree and a postgraduate degree in Psychology from the Classical University of Lisbon, she merges photographic technique with a distinct psychological sensitivity, dedicating herself to the image as a profound form of artistic expression. Her training was structured at the National Society of Fine Arts (SNBA), where she completed the Photography course and developed an ongoing artistic project, complementing her background with studies in Art History and alternative photographic processes. Her gaze focuses on stillness, minimalism, and valuing the interplay between light and shadow. By approaching landscapes, natural elements, and still lifes, the artist transforms silence, simplicity, and the search for peace into visual reflections on contemporary life. With a consistent exhibition track record starting in 2019, her work has inhabited prominent spaces in Portugal, including exhibitions at Galveias Palace (2025), Casa Museu dos Patudos, and the Levada Cultural Complex in Tomar, alongside regular exhibits at Galeria Arte Graça (between 2023 and 2026) and at the SNBA itself. Internationally, Isabel Soares dos Reis has been consolidating her recognition through prestigious accolades, notably a silver medal in the global Exposure One Awards ("Photographer of the Year," 2025), the selection of the project "Delirium" for the IMAGOLISBOA Portfolio Review, and honors from entities such as Instanta and Photographizemag. Her work also features a strong editorial presence, having been published and virtually exhibited by the prestigious Artdoc Photography Magazine. In 2022, her artistic vision was featured nationally on the TV show FOTOBBOX (RTP3), reaffirming her place as a singular and poetic voice in contemporary Portuguese photography. https://www.instagram.com/isabelsoaresdosreis_fotografia/

Jessica Dunn Jessica Dunn is a British artist based in Portugal. Born in London to a family rooted in theater and television, she is the daughter of actress Priscilla Morgan and comedy actor Clive Dunn. Although her parents built their careers in show business, Jessica pursued her own creative path in the visual

arts. She completed her Art Foundation studies at Kingston University in London before moving to the Algarve with her family. There, she established her studio in the hills of Boliqueime, where she paints full-time, working predominantly in oils. Her work is deeply inspired by the natural beauty of her surroundings—the Algarvian landscape and its luminous southern light. Each painting reflects both a profound connection to the location and an intuitive, personal creative process. Jessica regularly exhibits in the United Kingdom and Portugal, and her works are part of the Guarda Museum collection. <https://www.instagram.com/jessicadunnartist/>

Marc Sarkis Gulbenkian Marc Sarkis Gulbenkian carries a surname inextricably linked to the history of art and philanthropy in Portugal. The grandnephew of art collector and magnate Calouste Gulbenkian, Marc grew up in a culturally and aesthetically stimulating environment shaped by memories of the Armenian Diaspora. However, he forged an independent path, building a distinct contemporary artistic identity. For over a decade, the artist has regularly presented his work in Portugal, participating in solo and group exhibitions across contemporary art galleries, cultural centers, and art fairs throughout the country. Furthermore, he maintains an active role in preserving the memory of the Armenian community. <https://www.instagram.com/marc.s.gulbenkian/>

Maria João Vale Maria João Vale's work has earned widespread recognition. Since 2015, she has presented her work in numerous solo and group exhibitions in Lisbon, including prestigious venues such as the Rafael Bordalo Pinheiro Museum, the National Society of Fine Arts, the Galveias Palace Library, and Xuventude de Galicia. Through these exhibitions, the artist has captivated audiences with her evocative images, offering a unique perspective on the world through her lens. For the photographer, this discipline is more than mere technical skill—it is a medium to explore, experiment, and create within her personal research. Her artistic philosophy is rooted in a deep appreciation for the diverse possibilities photography offers, allowing her to challenge traditional photographic practice and expand the boundaries of creative expression. <https://www.instagram.com/mariajoaovale/>

Maria Reis Maria Reis is a Portuguese visual artist and medical doctor whose life and career are defined by a dual vocation, balancing the precision of science with the emotional freedom of fine arts. Born in Lisbon, she pursued a career in medicine while cultivating a deep love for poetry and painting. To deepen and refine her artistic side, she completed her Painting training at the prestigious National Society of Fine Arts (SNBA) in Lisbon. Her artistic production acts as an extension of her inner world, characterized by free gestures, vibrant colors, and a strong poetic musicality. In her figurative works, she often focuses on the female figure, utilizing an intense color palette to highlight women's strength, charm, and emotions. In her abstract compositions, she explores movement and red tones, creating a symbiosis between emotion, energy, and motherhood. For the artist, creation is a living process aligned with her philosophy that art is "more than a passion, a way of living." She began her public exhibition journey in 2007. Since then, her work has gained international prominence, being featured in galleries and art fairs across Europe, Asia, and the Americas—including cities such as Madrid, Brussels, Seoul, New York, Miami, Dublin, and Edinburgh. <https://www.instagram.com/maria.oliveira.reis/>

Marjorie Salvagni Marjorie Salvagni's artistic practice stems from a profound connection with nature and human processes of inner and spiritual transformation. Following a multidisciplinary childhood background in dance, piano, and theater, the artist found a central metaphorical language in flowers. Floral beauty, lightness, and fragility serve in her works as visual representations of states of the soul, emotional rebirths, and the meeting point between vulnerability and inner strength. Her works belong to important institutional and private collections, including General Label (Brazil), Fundisol (Brazil), and the private collection of Michael Joop (New York). https://www.instagram.com/marjoriesalvagni_art/

Martin Stranka Martin Stranka is a self-taught professional photographer based in Prague, born in Czechia in 1984. Martin was a student working hard through a business degree when the unexpected loss of a loved one led him to pursue photography as a form of therapy. That hobby turned into a passion and eventually a profession. His distinct vision of the medium occupies a unique space of balance and serenity, featuring rich, complex images that seem to capture fleeting moments between dreaming and waking. Martin's pieces resemble movie stills walking the fine line between fantasy and reality. The artist explores our fascination with incomplete storytelling, stating: "In these deliberately unfinished visual stories, I seek the boundary between aesthetic appeal and a dramatic scene."

In recent years, Martin has won over 80 major international photography awards across various competitions, including the International Photography

Awards™ held at New York's Carnegie Hall, where he was named Special Photographer of the Year in 2022. In 2024, his book *Beautiful Accidents* took 2nd place in the Fine Art Book category worldwide at the same competition. He has also received accolades from the Sony World Photography Awards (1st place in Open Creative and National Award winner in 2018 and 2019), the Annual Photography Awards (Photographer of the Year, 2021), and the Prix de la Photographie Paris (Gold Medal). Martin's work has been exhibited and auctioned by the renowned Christie's auction house in London and Amsterdam, and his solo and group exhibitions have toured North and South America, Europe, and Asia. His photographs have been displayed in cities worldwide, including New York, Basel, Tokyo, London, Miami, Paris, Prague, Hong Kong, and Kyiv. Venues featuring his work include Christie's London (UK), the Danubiana Meulensteen Art Museum (Slovakia), the Mánes Exhibition Hall (Czechia), Saatchi Gallery (USA), and SNAP! Orlando (USA), among many others. Martin's dreamlike photography has been commissioned by cultural institutions like the National Theatre in Prague and the Czech National Ballet, and used by New York publishing houses (such as HarperCollins, Sterling Publishing, and Penguin Random House) for mystery and thriller novel covers. <https://www.instagram.com/martinstranka>

Mónica de Morais Mónica de Morais lives and works in Cascais, Portugal. The author of a multifaceted body of work centered on painting, drawing, and printmaking, her most recent works address themes of humanitarian and spiritual reflection. She began her training at the National Society of Fine Arts (1992–1997) and studied printmaking at Atelier Paiva Raposo. Since then, she has regularly participated in solo and group exhibitions in Portugal, Spain, France, England, Italy, and China. Internationally, her participation with printmaking works at international biennials in Kanagawa (Japan), Taipei, and Taiwan stands out. Her talent and artistic merit are evident in prestigious global collections and institutions; she is represented in the Florean Museum of Contemporary Art (Baia Mare, Romania), the Luo Qi Modern Art Museum (Hangzhou and Qingtian, China), the Eileen S. Kaminsky Family Foundation (New York, USA), and the House of Arts / Hangar-7 (Salzburg, Austria), as well as numerous private collections. https://www.instagram.com/monica_de_morais_art/

Rita Andrade Rita Andrade is a Portuguese visual artist and researcher whose practice is characterized by a dialogue between the technical rigor of visual arts and a commitment to global socio-political causes. She began her academic journey at the Faculty of Fine Arts of the University of Lisbon, graduating with a degree in Painting in 2020, and complemented her technical studies with an intensive course in the Fundamentals of Drawing at the Barcelona Academy of Art in Spain. Driven by an interest in art's social impact, she moved to the United Kingdom to earn a Master's degree in Art and Politics at Goldsmiths, University of London. Her final practical dissertation, focused on how art and education can transform children's lives in Honduras, resulted from meticulous field work and earned top honors from the institution. Despite being in the early stages of her career, the artist has achieved strong public recognition from high-level international figures. In 2017, she painted the portrait of tax expert Henrique Medina Carreira—commissioned by the Competitiveness Forum and officially presented by the President of the Portuguese Republic, Marcelo Rebelo de Sousa, at the Calouste Gulbenkian Foundation. The following year, she painted the official portraits of the Emir of Qatar, Sheikh Tamim bin Hamad Al-Thani, and his father. Alongside studio creation, her critical thinking led her to serve as a guest speaker at Okayama University in Japan on a panel dedicated to next-generation global leadership and problem-solving. Her career trajectory and growing cultural relevance were publicly celebrated when she was awarded Best Artist of the Year at the New in Town (NiT) Awards. https://www.instagram.com/ritandrade_art/

RVieira RVieira, born in 1951 in Alcobaça, Portugal, lives and creates her art in Coimbra. Throughout her life, she balanced her career in nursing with a dedication to the visual arts, training in ceramics and painting at the University School of Arts of Coimbra (EUAC). Her artistic practice spans several disciplines, including sculpture, installation art, ceramics, painting, artistic furniture, and conservation. Over time, she enriched her visual language by studying and collaborating with prominent artists such as Isabel Azevedo, António Melo, Vítor Matias, and João Dixo. She is currently a member of the SNBA – National Society of Fine Arts.

Teymur Rustamov Teymur Rustamov, born in 1960 in Baku, Azerbaijan, is a prestigious contemporary artist whose practice focuses primarily on sculpture, video art, and graphic arts. He graduated from the Azim Azimzadeh College of Art and the Faculty of Sculpture at the Tbilisi State Academy of Arts, establishing a career that has made him a prominent figure in his country's artistic scene. His international standing was cemented by his participation in the 53rd Venice Biennale in 2009 and the 5th Baku International Contemporary Art Biennale. Rustamov's aesthetic approach is based on reconfiguring reality

using multiple media, including sculpture, video art, soundscapes, audiovisual animation, and abstraction. Inspired by a unique fusion of ancient and contemporary art, Art Deco, science fiction, and music, the artist creates works that challenge conventional perception, offering viewers an alternative and deeply original perspective on the real world. Currently, his work is represented in public collections and state museums in Baku, as well as at the Azerbaijani Cultural Center in Paris. <https://www.instagram.com/teymurrustamovsculptor/>

Commentary on the Exhibition "Light and Form in Colour" by: Álvaro Madureira Pinto, Maria José Lourenço, Rui Jorge Agostinho

Artistic creation is a facet of human fulfilment. On one hand, the internalization of beauty evolves alongside the eras traversed by Humanity; on the other, the materials and the possible ways of employing them stem from the technologies accessible to Art. This endows Art with new expressions and combinations that could not even have been dreamed of in remote pasts.

It is precisely here that Science meets Art: in matter that transforms, in the bonds that are forged, in the atoms that combine, and in the properties that emerge from that organization. Before being colour, it is matter; before being brilliance, there is an interaction between matter and light; before being form, there exists a molecular and atomic architecture that makes it possible.

In the temporal evolution of the Cosmos, a small fraction of primordial energy materialized into light atoms that later gave rise to a thousand stars and galaxies scattered throughout the universe. Within the condensates of exploding heavy stars, gold and silver were formed, iron and nickel, copper and platinum, along with a myriad of all the other elements that crystallized into multiple forms on the cooled planets. The science of matter thus begins long before the Earth itself came into existence. Before human art existed, the Universe was already designing. The elements we recognize today in a stone, a jewel, a pigment, or a work of art are witnesses to a cosmic history. Stars forged the raw material of everything that exists. But it is planets, like Earth, that combine these elements and generate an extraordinary diversity of colours, lustres, hardnesses, transparencies, textures, geometries, and patterns, giving rise to the minerals that shape rocks. The diversity of matter is, to a great extent, the poetry of chemical bonds, where each crystal is a small work inscribed by the laws of Nature.

Yet a crystal is not merely an external geometric form. It is a rigorous organization of atoms, an invisible architecture that determines many of its visible properties. Forms are the external expression of matter's internal organization. The colour of a gemstone, its lustre, its transparency, or even the way light propagates through it, depend on its atomic and electronic structure. In matter, as in Art, exterior beauty is often born from an order that our eyes cannot see. Certain crystals, nobler than others, came to be used in the fine and delicate arts, lending prestige to their wearer or exalting the coveted elegance of the feminine form. From crowns encrusted with precious stones to bracelets adorned with diamonds of pure carbon, jewellery shapes and carries the natural object toward the intended human beauty.

"Light and Form in Colour" presents itself as a pertinent sensory and aesthetic experience of great relevance, establishing a dialogue between contemporary art and the tradition of Portuguese royal jewellery.

In the works presented, the abstract forms in golds and blues — some outlined with traces of malleable lead, others blended with almost incandescent greens and yellows — are reminiscences of a formless, evolving universe, just as the strong crimson hues draw on the nobility of the ruby or of the glittering star in the sunset sky.

In the language of science, none of these colours is truly silent or perfect. Each pigment, each metal, and each material interacts with light in a particular way, absorbing certain radiations and returning others to our gaze. What we call colour is, therefore, also a signature of matter.

In the exhibited works, transient scarlet structures, speckled with floating forms in backlight, wander through the atmospheres of imagined distant planets. The tones of the feline concealed in a forest rich with life, immersed in strokes of evanescent watercolours, constitute a sensory experience that stimulates the eye and contrasts with the blacks and greys that outline the piercing eyes that pursue us, or the foliage of flight in white, and still the geometric 9 that fills the space.

The sapphire or lapis lazuli tones forming the foundation of a dimensional universe, in liquid form or gently blurred, serve as a counterpoint to simple human figures, perhaps Noble or even Royal, culminating in the fine transparency of a drop of crystallized water, profusely illuminated.

But at any moment of Times past, present, and future, the sublimation of art will always be shaped in the assimilation of Form and Colour, which are conveyed through the shifting nuances of Light emanating from static objects. Faces, edges, textures, and interwoven fabrics, fallen leaves, watery reflections — all of this reaches the enchanted brain via Light.

Science adds a secret to this journey: the light that reaches the retina carries with it information about matter. Every reflection, every absorption, every transparency results from an interaction between photons and matter. The human gaze transforms this physical information into an aesthetic experience. Between the object and the emotion there exists, therefore, an extraordinary chain of chemical and physical phenomena

Yet we live immersed in the light of a star with a maximum in the colour green and a negative gradient toward the violets and a gentler one toward the reds. We possess a retina adapted to this light, which stimulates in the brain — the organ that truly sees — the chromatic nuances appreciated and explored in Art. Were the colour of the Sun exchanged for any other, the brain as it is would feel excluded from such a reality, even unwell, disturbed. What a strange universe that present one would be and, yet one that is explored in our Art.

The richness of Form permitted within artistic elements is an entire Universe when compared to the singularity of the spherical form that governs all the stars and planets scattered about, or to the irregularity of nebulae and galaxies, some more organized than others.

Science shares with Art this freedom of combination. From the same elements, completely distinct materials can arise, depending on how the atoms bond and arrange themselves. Carbon can give rise to the crystalline transparency of a diamond or to the opaque structure of graphite; the same elements, organized differently, can tell radically different stories. Perhaps this is one of the most beautiful lessons of matter: it is not only its constituents that matter, but the way they come together. Just as in Art.

Uniformity is almost always poor in stories. Absolute balance is motionless, predictable, almost silent. Life, art, and matter itself also find beauty in anisotropy, in imbalance, in the variation of symmetries, in the vibration that breaks with what is expected. It is in this imbalance that matter gains form, colour, movement, and beauty, exploring new worlds in the realm of the beautiful.

Art explores, in the human imagination, Form and texture, luminous counterpoints or darker sides, in different tones, well or poorly lit, within this our micro-cosmos formed around the Sun. Form and Colour always reveal themselves in Light, but texture is also sensory, tactile. Aesthetics is sublimated in Art through the amalgam of properties it explores to attain Beauty, and it ends up imbuing value in the very materials it employs.

Art allows us to contemplate what we see and feel. Artistic creation lives from what the mind envisions and anticipates what will be embodied into the work yet to be made. In a way, this is also Science, because it seeks the matter behind appearance, the structure behind the form, the transformation behind the colour. Science invites us to imagine what we cannot even see but know exists; it guides us to extrapolate toward the unknown and to induce all the way to infinity. Science is a sublime creation with a different aesthetic.

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