

HENRIQUE KALCKMANN

Artist, engineer and Master of French Linguistics, born in 1942 in Brazil. Henrique Kalckmann received his artistic training as follows:

- **2007 – 2014 Parque Lage School of Visual Arts**, an institution where a number of the most important contemporary Brazilian artists trained.
- **2014** – Selected to participate in exhibitions with the **‘Mais Pintura’** Group (‘More Painting’ Group), formed by artists from the School of Visual Arts.
- **2016 (January and February) Chelsea College of Arts at the University of Arts, London: OPEN STUDIO** with the artist Enver Gursev
- **2016 (March)** invited to a MASTER CLASS administered by the artist and Dean of Chelsea College of Arts, George Blacklock.

Recent exhibitions and features:

- **2016 (May)** The 229th edition of ‘A Reliquia’, a journal specialising in art galleries and auctions published a feature on his work.
- **2016 – ‘COMPOSITIONS’**, coordinated by Isabel Sanson Portela, curator of the Gallery of the Museum of the Republic in Rio de Janeiro.
- **2015 – MORE PAINTING Summer 2015** – at SESC Quitandinha, Rio de Janeiro, curated by Luis Ernesto and Bruno Miguel.
- **2014 – MORE PAINTING** Exhibition at the Parque Lage School of Visual Arts, curated by Luis Ernesto and Bruno Miguel.
- **2008 – “On any route that I take...”** curated by the artist Suzana Queiroga.

*“This exhibition’s title is a quotation from Leon Tolstoy – **In Art, everything is in that ‘nothing’**. It reflects the tone of Henrique’s paintings. He is a producer and collector of banal images. Just like any curious teenager with a mobile phone in their hand, he photographs his everyday existence. His neighbourhood in Rio de Janeiro, his movements, his many travels around the world, he even photographs the films he watches on the aeroplane. He registers the world, his world, our world. Not necessarily the culminating moment – not least because, without a straightforward narrative, how can the climax even be perceived? Henrique is interested in the ‘inter’. Those assumptions that pass unnoticed by the less attentive eye. A delicate sample of subtle tensions.*

In times of excess, the economy of his paintings contrasts with the surroundings. A kind of commentary on the extravagance of production and of the tools used to treat images. What he registers from his daily life, rather than conquering social media, is instead eternalised on the canvas, in a sincere and direct confrontation of the instant with history and these aspirations to eternity. Henrique Kalckmann handles this dilemma, recurrent in the contemporary world, with casual indifference, from the inside out. He brings passion in reason.”

Bruno Miguel, artist and curator.



TIANANMEN SQUARE

Acrylic on canvas

140cm x 109cm

2014



COMING

Acrylic on canvas

238 cm x 186 cm

2015



ZAHA

Acrylic on canvas

136 cm x 171 cm

2015



KILLING TIME
Acrylic on canvas
130 cm x 160 cm
2015