



Mario Henrique: **Galerie des Sens**



Mario Henrique is an artist based in Cascais, Portugal.

Graduated in Design from Lisbon's University of Fine Arts, he started his career in online marketing and web development agencies. Later on, as a creative director, he recruited and led teams in Portugal, Spain and Brazil.

As partner and head of design in one of these projects, he would eventually be part of a successful exit via acquisition, and then shifted his focus to contemporary painting, which had always been a parallel interest.

A prolific portraitist, Mario is fascinated by the unpredictability of the human behaviour: the brief glances, the impermanence of facial expressions, the sudden movements. This dynamic is also present in his *Ballerinas Series*, which lean toward the abstract expressionism.

Making use of uncommon and "rough" materials, like cardboards, reversed canvases and hardware tools, he paints abruptly and spontaneously. His approach relies on drippings, splashes and paint throws, so that

the physicality of the painting process is transparent in the final piece.

Listed in various private collections across Europe, America and Asia, he has exhibited in galleries both locally and abroad, and was awarded an Honourable Mention for his participation in the Brasília Biennial of Contemporary Arts 2016. He was also featured in Saatchi Art's *Inside The Studio* and is currently represented by the prestigious Bill Lowe Gallery in Atlanta, GA (USA) and Corno Gallery in Montreal (Canada).

Mario owns a studio/gallery at the Marina, in Cascais (Portugal), where some of his paintings are publicly exhibited.

Statement

1. Painting is a constant. It's not a profession nor a hobby, from which I may be able to conveniently disconnect myself, in accordance to my state of mind. Painting cannot depend on motivation. It is more important to be aware in the right place, at the right time. The act of laying paint on a canvas is just a mere consequence of this awareness.

2. Painting is a skill, not a gift. The creative expression is real, material and only possible through technical literacy. In current times, knowledge and communication are immediately accessible. I must use all means available to express my creativity and paint with resilience, discipline and conscience that my technique is always a step behind my expectations.

3. Painting is theft. A steal from reality. A painting is not an exact description, but a rational reinterpretation of reality, based on past memories tainted by imagination. Without this reinterpretation, and without audience to judge it, art is impossible.

4. Painting is always a point of no return. All mistakes lead to possible solutions - so they need to be recognized, celebrated and promptly surpassed. Frustration is unproductive.

5. Painting is impulsive. The dynamics of the execution should be tangible in the final artwork, relating technique and consequence. One should paint less but very often.

6. Painting is soulless. The liveliness of a portrait, and the empathies that it may convey, are simply the synergies between the painter and the observer. This is a silent dialogue, made possible by the object-painting.

7. Painting is not my responsibility. I can answer for the process, which should be transparent in the artwork, but not for the final result, that I could never anticipate. Random occurrences and mere chance are relevant and present factors; I could never be appointed as the only author of a painting.

8. Painting is unnecessary. And owning that which is unnecessary is the epitome of the human condition. A work of art is always unnecessary, and its function is to be owned for contemplation. There is nothing more human than art.

9. Painting is without end. There's too much information in the human figure, to be summarized in a portrait. A painter's job is to edit this information, to discriminate. The parts should symbolize the whole, which in turn, is never conclusive.

10. Painting should not be loved. Only the next artwork deserves full devotion and interest.



Apparentia No. 3, Series I 2019

Acrylic & oil on reversed canvas

120 x 150 cm

EUR€ 5,000



Apparentia No. 5, Series I 2019

Acrylic & oil on reversed canvas

100 x 120 cm

EUR€ 3,500



Somnium No. 13, Series II 2019

Acrylic & oil on reversed canvas

100 x 100 cm

EUR€ 3,900



Somnium No. 15, Series III 2019

Acrylic & oil on reversed canvas

120 x 150 cm

EUR€ 5,000

Exhibitions

Selected solo exhibitions

- 2019 *Selected works* | Corno Gallery, Montreal, Canada.
- 2019 *Apparentia* | Flores do Cabo, Sintra, Portugal.
- 2018 *Somnium* | Art Village Gallery, Memphis, TN, USA.
- 2017 *Vultus* | Grace Denker Gallery, Hamburg, Germany.
- 2016 *Icon* | Casino Lisboa Art Gallery, Lisbon, Portugal.
- 2016 *Impulsus* | Verney Gallery, Oeiras, Portugal.

Selected group exhibitions

- 2019 *Bloom: Color, Caress & Seduction* | Bill Lowe Gallery, Atlanta, GA, USA.
- 2019 *Rhapsody in Blue* | Bill Lowe Gallery at IBM Tower, Atlanta, GA, USA.
- 2018 *Bill Lowe Gallery at The Estate* | Atlanta, GA, USA.
- 2017 *No Borders: Another Page* | Bill Lowe Gallery, Atlanta, GA, USA.
- 2016 *Biennial of Arts* | Pontão do Lago Sul, Brasilia, Brasil.





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Gallery Address

Marina de Cascais, 10

2750-800 Cascais, Portugal

Representation

USA: [Bill Lowe Gallery](#)

Canada: [Corno Gallery](#)

Hong Kong: [The Art House Asia](#)

I try to be fast and spontaneous when I'm painting - that process should be reflected in the final piece. The observer should be able to feel the physicality of the painting process, when looking at the brush strokes and paint drippings.

When I throw paint, I can do it with some premeditation - but I can never really predict where the paint will actually fall on the canvas. So, my approach to painting is - in part - based on chance, on small random accidents; it doesn't rely exclusively on my persistence or my technique.

That's why I don't feel completely responsible for my paintings - in the sense that, although I can answer for my initial intentions, the final result is always something that I could never anticipate, and something that's out of my absolute control.

- Mario Henrique

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