

SEEDS OF LIGHT at CONVENTO DOS CARDAES.

Sculpture and painting exhibition of **CARLOS HENRICH**, *Sementes de Luz / Seeds of Light* at **Convento dos Cardaes** in Lisbon.

Curatory: Ana Maria Viegas and Zambeze Almeida.

Opening: June 18th, tuesday, at 6pm.



Fukiya Furosato - Japan



Convento dos Cardaes - Lisbon

© CML | DMC | DPC | José Vicente 2016

"...The final impression of the ensemble is like a sense of serene luminosity, as if all the pieces that make it were in fact "Seeds of Light", a light that could symbolize the human being condition, a condition never achieved but always sought, that we should not depart from the horizon of our global utopia, maintaining the sense of a route in which many results have been, nevertheless, achieved"

in presentation text by **Júlio Moreira**

SEMENTES DE LUZ / SEEDS OF LIGHT

Carlos HENRICH Painting and Sculpture Exhibition

Opening: June 18th, tuesday, 6pm.

Exhibition from June 19th to July 27th.

From 2:30 to 5:30 pm.

Closed on sundays and holydays

Convento dos Cardaes - Rua do Século, 123 - Lisbon

SUPPORTS:



Galeria Ratton

Rua da Academia das Ciências, 2 C

1200-004 Lisboa

Tel./Fax: (☎351) 21 346 09 48

GSM (+351) 96 026 64 75 / (+351) 96 662 40 43

E-mail: ratton@sapo.pt

www.galeriaratton.blogspot.com



Clínica TSUCHIYA

Av. Defensores de Chaves, 15, 1F

1000-109 Lisboa

Tel: (+351) 213 570 557

E-mail: info@clinicatsuchiya.com

<https://fedportmint.wixsite.com/website>

SEMENTES DE LUZ no CONVENTO DOS CARDAES.

Exposição de escultura e pintura de **CARLOS HENRICH**, *Sementes de Luz*, no **Convento dos Cardaes**, em Lisboa.

Comissariado: Ana Maria Viegas e Zambeze Almeida

Inauguração: 18 de Junho, terça-feira, às 18h



Fukiya Furosato - Japão



Convento dos Cardaes - Lisboa

© CML | DMC | DPC | José Vicente 2016

“... A impressão final que se guarda do conjunto, é como uma sensação de luminosidade serena, como se todas as peças que a compõe fossem de facto “Sementes de Luz”, uma luz que simbolizasse a condição de ser humano, condição nunca conseguida mas sempre procurada, que não devemos afastar do horizonte da nossa utopia global, mantendo o sentido de um percurso no qual muitos resultados tem sido, mesmo assim, conseguidos.”

in texto de apresentação de **Júlio Moreira**

SEMENTES DE LUZ

Exposição de Escultura e Pintura de **Carlos HENRICH**

Inauguração: 18 de Junho, terça-feira, às 18h.

Exposição de 19 de Junho a 27 de Julho.

Das 14:30 - 17:30h.

Encerra domingos e feriados.

Convento dos Cardaes - Rua do Século, 123 - Lisboa

APOIOS:



Galeria Ratton

Rua da Academia das Ciências, 2 C
1200-004 Lisboa

Tel./Fax: (+351) 21 346 09 48

GSM (+351) 96 026 64 75 / (+351) 96 662 40 43

E-mail: ratton@sapo.pt

www.galeriaratton.blogspot.com



Clínica TSUCHIYA

Av. Defensores de Chaves, 15, 1º F
1000-109 Lisboa

213 570 557

info@clinicatsuchiya.com

<https://fedportmint.wixsite.com/website>



carlao@netcabo.pt | contact@artloftlisbon.com | www.art-loft-lisbon.com | www.carloshenrich.com

SEEDS OF LIGHT

The title that Carlos Henrich has given to his exhibition at Convento dos Cardaes, becomes intelligible as you go through the different parts that compose it and one sees the execution of the final concert with his compositions, executed in the sculptural instruments that are part of the exhibition.

Instead of the usual genres distinction - exhibitions of painting or sculpture, with drawings that lift the veil of the respective creative paths - the exhibition of Carlos H is organized into distinct nuclei that complete themselves: painting and drawing (A). sculpture in stone (B), wood carving (C) and musical instruments (D).

*

The works that Carlos H presents in this exhibition were executed in his current place of work, plot of land with a rural house, which is part of a farm, actually with cultural traditions, located in Apelação, Odivelas County.

The beginning of the work consisted in the choice of old trees slaughtered or in conditions of near slaughter in that part of the farm. The choice of trunks was made based on their shapes, dimensions and even their past as trees in development. Dominant winds, sun exposure, and irregularity of water availability determine the thickness and the actual tracing inside the trunk, the annual growth layers, visible in a cross section, whose distribution and drawing condition the quality of the vibrations of the wood in the construction of the instruments, as if these vibrations were the expression of a past, revelations of their destiny as trees as living beings.

But trees do not grow in space. Its roots penetrate the rocks that were the mechanical supports of its resistance to the action of the winds.

Carlos H goes to the rocky massifs for the material for his stone sculptures, looking for shapes compatible with the common origins of wood and stone.

The parcel of land where he has the shipyard is bounded by a affluent brook of the Trancão river and in the near of the fallen trees he collects the stones rolled along its course since immemorial time, to associate them in a ecological community sense that allows him to reinforce the aesthetics expression of the whole.

The old trunks, randomly drawn by the machines, or whose start has had the opportunity to guide, already contain unlimited suggestions of forms and meanings, which will seek to define and associate with each other, as if trying to reconstitute the luminous days of great cosmic euphoria that were in their origins, to communicate them to the human senses.

*

Carlos H was born in Switzerland in 1965, from a traditional family of engineers of German origin, who the following year moved to Brazil, where he lived until the age of seventeen. Since early age he was more interested in all the arts than in the family planning for his career, and when it was time to decide on his destiny, he went to live in Karlsruhe to attend a university, he chosed the school of Fine Arts. During the course he came several times to Portugal where he established relationships with personalities such as the historian António Telmo who introduced him to the philosopher Agostinho da Silva, with whom he felt deep affinities, and the sculptors João Cutileiro and the Japanese Niizuma. He also spent time in Japan in the mountains in the Okayama area. During his stay he absorbed deeply the Japanese culture, transferring his spirituality from the sacred, to a humanistic sensibility of an ethical and aesthetic nature, closer to the influence of Agostinho da Silva.

This influence is objectively manifested in the core parts (B) that represent the traditional Japanese forms of *toroo*, a kind of small temples within which a light that prefigures human existence, situated between the earth as *original mud*, and the infinite space. And it is as if each one of these figures manifests a nostalgia within the rock, inside of which had been discovered and taken away by the artist's hands.

*

On a recent date, Carlos H invited a small group of friends to the Roman Ruins of Lisbon, where he performed a concert, in partnership with the French artist Vincent Martial, specialized in synthetic sound structures, in which he presented his majestic sculptural instruments - resonance for manual or electronic percussion - on which his compositions were performed.

This exhibition/concert at the time created a space of interrogation, whose answers are in a certain way in the exhibition *Seeds of Light*.

The core of musical instruments (D) in part presented at the time, joins together two expressions, the main of which is as an extension of the core (C) of wood carvings, while the complementary expression is composed of pieces obviously intended for musical execution.

The sound structure of musical compositions consists of the vibrations of the carefully chosen and prepared wooden parts, whose vibrations establish, with their sonorities, the final unit of the exhibition.

The final impression of the ensemble is like a sense of serene luminosity, as if all the pieces that make it were in fact "Seeds of Light", a light that could symbolize the human being condition, a condition never achieved but always sought, that we should not depart from the horizon of our global utopia,

maintaining the sense of a route in which many results have been, nevertheless, achieved.

Lisbon, June 2019

Júlio Moreira

CARLOS HENRICH

Com dupla nacionalidade, brasileira e alemã, Carlos Henrich nasceu em 1965 em Baden, Suíça. De 1966 a 1982 viveu em São Paulo. Entre 1982 e 1985 frequentou o curso de Ferramentaria Mecânica com especialização em moldes de injeção plástica em Karlsruhe, Alemanha. Entre 1985 e 1990 realizou o curso de Pintura e Escultura com o Professor Rainer Küchenmeister na *Staatliche Akademie der Bildenden Künste*, Karlsruhe, Alemanha. Paralelamente desenvolveu trabalho em escultura em Vila Viçosa e Évora (Portugal). Em 1988 recebeu o grau de *Aluno Mestre* em Pintura na *Art Academy of Karlsruhe* (Alemanha). Representado pela *gAD - galeria Antiks Design*, Lisboa, entre 1993 e 2012. Vive e trabalha em Lisboa desde 1990. Representado em coleções públicas e privadas na Alemanha, Angola, Brasil, Espanha, Estados Unidos, França, Holanda, Nova Zelândia, Portugal e Japão.

Premiado em diferentes ocasiões entre as quais o 1º prémio para “LIQUIDAÇÃO TOTAL” escultura em pedra, 5º *Salão de Primavera*, Galeria de Arte do Casino Estoril e Estoril Sol, 1990; 3º prémio *EDP - Edinfor de Escultura CYBERSPACE'96*, com a escultura “O TETRAEDRO”, 1996, e o Best Media Award com a escultura “RESSONÂNCIA 7.84” (com Kazike), *Black Raven Awards* do *THE NEW ART FEST'17*, MUHNAC – Lisboa.

Começa a desenvolver as **ESCULTURAS SONORAS** em 1986 noas ateliers do IWKA, actual ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe (Alemanha), com Georg Schalla, Uwe Lindau e Ralph Büller.

Projectos sonoros (selecção): *Global Art Projects* com Uwe Fisher, Jörg Fischer e Roland Bauer, Mosteiro de Maulbronn, 1986, 1993; *Kunstraum IWKA* - como assistente de Georg Schalla, 1987. *InfiltraSom*, por João de Barros, Navio Gil Eannes - Viana do Castelo (PT) 2009.

Exposições individuais Esculturas Sonoras:

RESSONÂNCIA 7,84 (com participação especial de Kazike) e *O LOBO SENTADO*, 2009 e 2015, ambas na Travessa da Ermida Belém, Lisboa.

ETHNOSFERE, com Vincent Martial, exposição e performance, Ruínas - Museu do Teatro Romano, Lisboa, 2018.

Exposições colectivas (expondo Esculturas Sonoras):

2017 *CARMO, CHIADO* e a *Répubblica Litterária – Artes na Esfera Pública*, organizado por José Quaresma, Museu Arqueológico do Carmo - Lisboa, Casa de Portugal André de Gouveia, Paris, co-curadoria Elsa Bruxelas e University of Auckland Gallery - Nova Zelândia, curadoria Mark Harvey. *THE NEW ART FEST'17*, por António Cerveira Pinto e Ocupart, Picadeiro do MUHNAC - Museu de História Natural e Ciência de Lisboa, Best Media Award para “RESSONÂNCIA 7,84”. “PICADEIRO OSCILLATED”, performance sonora com Kazike, finissage *The New Art Fest MUNHAC*, Lisboa, 2017.

CARLOS HENRICH

Carlos Henrich is an artist of double nationality (Brazilian - German) currently based in Lisbon (Portugal). Henrich was born in 1965 in Baden (Switzerland) and lived in São Paulo (Brazil) from 1966 to 1982. He attended the course in Mechanical Process Engineering - specialization in Plastic Injection Molding in Durlach (Germany) between 1982 and 1985. He was a student of Painting and Sculpture under the tutorship of Prof. Rainer Küchenmeister at the *Staatliche Akademie der Bildenden Künste*, Karlsruhe (Germany) from 1985 to 1990 and at the same time developed marble sculptural works in Vila Viçosa and Évora (Portugal). He received the *Meister Schüler - Master Degree* in Painting from the *Art Academy of Karlsruhe* (Germany) in 1988. From 1993 to 2012 was represented by the gallery *gAD - galeria Antiks Design*, Lisbon. Henrich's work is part of private and public collections in Angola, Brazil, France, Germany, Holland, Japan, New Zealand, Portugal, Spain and the USA.

Awarded in different occasions, among which the 1st Prize for the stone sculpture “LIQUIDAÇÃO TOTAL”, 5^o *Salão de Primavera*, Casino do Estoril Art Gallery and Estoril Sol, 1990; Third prize for the sculpture “TETRAHEDRON”, *EDP - Edinfor Sculpture Awards - CYBERSPACE'96*, Casino Estoril, 1996; Best Media Award for his sound sculpture “RESONANCE 7.84” (with Kazike), *Black Raven Awards - THE NEW ART FEST'17*, MUNHAC – Lisboa.

He begun developing **SOUND SCULPTURES** in 1986 at the IWKA Ateliers, nowadays ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany) with Georg Schalla, Uwe Lindau and Ralph Büller.

Sound projects (selection): *Global Art Projects* - with Uwe Fisher, Jörg Fischer and Roland Bauer, Maulbronn's Monastery, 1986, 1993; *Kunstraum IWKA* - as assistant of Georg Schalla, 1987. *InfiltraSom* - by João de Barros, Gil Eannes Ship, Viana do Castelo (PT) 2009.

Sound sculptures solo shows: *RESONANCE 7,84*, with special participation of Kazike; *THE SITTING WOLF*, 2009 and 2015, both at the Travessa da Ermida Belém, Lisbon. *ETHNOSFERE*, 2018, with Vincent Martial, exhibition and performance, Ruins of the Roman Theatre Museum, Lisbon.

Group shows (exhibiting Sound Sculptures).

In 2017, *CARMO, CHIADO* e a *Répubblica Litterária – Arts in the Public Sphere*, organized by José Quaresma, Carmo Archaeological Museum - Lisbon, Casa de Portugal André Gouveia - Paris, co-curatory Elsa Bruxelas, University of Auckland Gallery - New Zealand, curator Mark Harvey. *THE NEW ART FEST'17*, by António Cerveira Pinto and Ocupart, Picadeiro MUHNAC - Natural History and Science Museum, Lisbon - Best Media Award for “RESONANCE 7,84”. “PICADEIRO OSCILLATED”, sound performance with Kazike, *TNAF'17*, MUHNAC, Lisbon, 2017.

Entre inúmeras exposições e participações ao longo de toda sua carreira, vem desenvolvendo a temática da nossa *continuidade* - daí a forte presença de sementes, pegadas, a ressonância de tudo, ação-reação, erotismo, sorriso, som e comunicação, sejam uma constante em toda sua obra a nível de macro e do micro cosmos.

Em 2008, *SEMENTE/SEED*, exposição individual de pintura e escultura abordou temas como “Boca Letrada-Coração Florido” (arte e educação), “Maternidade da Semente” em oposição ao “Engenho” ou “Connected Isolation” (escultura em que asas de ferro jorram espuma incessantemente representando a delicadeza e a riqueza individual na diversidade das identidades culturais em conexão) ou em 2011 na exposição individual *NOOSFERA* (= a fosforescência do pensamento - Pierre Teilhard Chardin - Filósofo/ paleontólogo), ou mesmo na coletiva *AFRICANDO*, exposição integrada na *Bienal de São Tomé e Príncipe em Lisboa - 2012*, curadoria de Adelaide Ginga, com a video-tela instalação “Pai-Sambava” (vídeo projetando peluches em movimento sobre uma tela a óleo), seguindo seu interesse nas crianças “sementes” para o futuro em ressonância global e em contínua expansão.

SEMENTES DE LUZ, exposição individual de escultura e pintura - 2019, com o apoio da Galeria Ratton - Lisboa, texto de Júlio Moreira, traz-nos a importância da essência da “beleza” para a sustentabilidade de nossas almas em civilizações distintas. Iniciada no Japão, é exibida num belo convento católico em Lisboa, o Convento dos Cardaes, destacando a importância da resistência cultural e os ganhos em novas formas de ver e sentir a estética das diferentes culturas (da mesma forma que a arte japonesa ou africana influenciaram fortemente o impressionismo ou o modernismo).

Em 2010, *CONFRONTOS*, exposição organizada por Rajele Jain, gAD galeria, e em 2012, *SPECTRUM - Novos Funcionamentos Artísticos da Imagem*”, comissariada por Prof. Fernando Rosa Dias (CIEBA - Universidade de Belas Artes de Lisboa), gAD galeria e Casa-Museu Medeiros e Almeida, Lisboa. 2013, “*Trippy Hippy Pastorale - Friends and Lovers in the Underground*”, curadoria Dirk Meinzer, Austria. 2018 - 2019, *DACH Schutzbekleidung*, por Axel Heil, Rastadt (DE).

Em 2010, pelo convite de Sandro Resende a criar uma exposição no Pavilhão 28 do antigo hospital psiquiátrico de Lisboa, Júlio de Matos, cria o projeto *ARTE OCUPA LISBOA, PARIS,... E TAMBÉM HAMBURGO*, projeto internacional de residências artísticas e psicoterapia urbana - exposição de arte contemporânea multidisciplinar enfocada na ação artística direta - contacto com o público diariamente em plena criação e execução artística. Co-curadoria Lisboa - Rajele Jain, Paris - David Hardy (dit Le Suisse Marocain) no 59 RIVOLI, Hamburgo - Gora Jain no Gängenviertel.

Among all exhibitions and participations throughout his career, the theme of “continuity” has been present in his work, whether through the use of seeds and footprints as material, or the macro and micro aspects of themes such as sound and communication, resonance, the erotic, action and reaction, smile.

His painting and sculpture solo exhibition *SEMENTE/SEED* of 2008 dealt with the subject matters reflected in the work titles like “Literate Heart - Flowery Mouth”, embedded in the discipline of art education, “Seed’s Maternity” opposed to “Mil” and “Connected Isolation”, a sculptural work composed of iron wings incessantly spouting foam which represents the individual’s delicacy and richness in the diversity of cultural identities in connection. Besides, the title of his 2011 solo exhibition *NOOSPHERE* was based upon the concept of philosopher and paleontologist Pierre Teilhard Chardin about the phosphorescence of thought. On the other hand, his work “Pai-Sambava”, at the *AFRICANDO* exhibition, curated by Adelaide Ginga, at gAD galeria integrated the *Art Biennial of São Tomé e Príncipe in Lisbon*, showed a video-canvas installation with projections of the artist’s family dolls and *peluches* resonating his interest in the idea of children as the seed for the future in connection with the continuous global expansion. *SEEDS OF LIGHT*, solo sculpture and painting exhibition - 2019, with the support of Galeria Ratton - Lisbon, and text by Júlio Moreira, brings us the importance of “beauty” in it’s essence for the sustainability of our souls upon distinct civilisations. After being started in Japan, it is exhibited in a beautiful catholic convent in Lisbon, the Convento dos Cardaes highlighting the importance of cultural resistance and the gains of new ways of seeing and feeling different culture’s aesthetics (in the same way Japanese or African art has strongly influenced impressionism or modernism).

In 2010, *CONFRONTOS*, exhibition organized by Rajele Jain, gAD galeria, and in 2012, his work was commissioned by Prof. Fernando Rosa Dias (CIEBA – Lisbon’s Art Academy), to be part of the group exhibition *SPECTRUM - The New Artistic Functions Of The Image*, at the gAD galeria and at Casa/Museu Medeiros de Almeida, Lisbon (PT), and in 2013 it was part of the exhibition *Trippy Hippy Pastorale - Friends and Lovers in the Underground*, curated by Dirk Meinzer, Austria. 2018 - 2019, *DACH Schutzbekleidung*, by Axel Heil, Rastadt (DE).

In 2010, under the invitation of Sandro Resende for doing an exhibition at Pavilhão 28 - Júlio de Matos (Lisbon), a former psychiatric hospital, he conceived the artistic residency/ occupation/exhibition project *ART OCCUPIES LISBON, PARIS,...AND ALSO HAMBURG* - an ongoing project of urban psychotherapy that involves the communal experience of foreign and local artists in an interaction between their artistic practices, a specific city and its inhabitants. Co-curatory for Lisbon - Rajele Jain, Paris - David Hardy (dit Le Suisse Marocain) at 59 Rivoli and Hamburg - Gora Jain at the Gängenviertel.

Em 2014, a exposição *PRÊT-À-DÉCOLLER* dá início à itinerância do projeto para o *ARTE OCUPA LISBOA, PARIS,... e também SÃO PAULO*, na 59 RIVOLI Galerie - Paris e no Epicentro Cultural - São Paulo e em 2015 a exposição de abertura do Festival parisino "Parfums de Lisbonne", com a exposição *TIMBRÉS – VOIX D'ARTISTES, HERÓS PLURIDISCIPLINAIRES*, com curadoria de Zambeze Almeida, 59 Rivoli Galerie, Paris.

2015 *BIICHU ART BRIDGE - ART OCUPA PROJECT*, Okayama - JAPAN - sob curadoria de Raku Gaki e Kazuhiro Korenaga. Residência artística Set-Out, e até Abr 2016 exposição no SHOKA IKEGAMITEI MUSEUM – Takahashi (OKY) Japan. *AVAV-(36)*, live painting, curadoria Veruscka Girio – Astronauta Mecanico, Roppongi Basecamp, TOKYO, 2015.

Participou em seminários e bienais de escultura em pedra em Portugal: *IV Bienal de Escultura e Desenho das Caldas da Rainha*, 1991; *1º Simpósio de Escultura de Pêro Pinheiro*, 1994; *Encontros de Escultura*, Galeria Verney, Oeiras, 2000; *2ª Bienal da Pedra, Simpósio Internacional de Escultura*, Alpalhão Nisa, 2003. *Esculturas no Jardim*, com Nelson Cardoso, CM Penamacor (PT), 2018.

Produziu esculturas de exterior de grande dimensão públicas como "Hipper Realistic Man" - Hofgarten, Ettlingen (DE), e em Portugal "Nascimento, Vida e Morte" - Cascais; "O Guardiã" - Maceira-Liz, Leiria; "O Abraço" - Sabugal; "O Cisne" - Évora; "Família" - Oeiras; "As Jans" - Amieira do Tejo, entre outras esculturas públicas.

O Ratthaus Kunst Museum de Lippstadt (Alemanha), EDP, Ermida de Belém e EFCIS - Lisboa; Estoril Sol Hotel - Estoril; Tróia Design Hotel e Casino (todos em Portugal); Musée Igor Balut - Paris (FR), Okayama Prefecture - Japão ou SHOKA IKEGAMITEI Museum - Takahashi (JP) são algumas das coleções públicas que exibem pinturas, esculturas e instalações de interior.

Filmografia:

2003 "Carlos Henrich", por Olho de Sardinha - Fine Art Documentaries, Raphael Schmid, Ronaldo Bonacchi e Cláudia Chaves, Lisboa.

2006 "People of Europe - BIENVENUE CHEZ ZAMBEZE", '27min, série de documentários para o aniversário de 50 anos da Comunidade Europeia "Visages d'Europe", director Ciro Cappellari, ARTE TV France and German TV network.

2007 "Carlos Henrich", por Cloves Mendes, Jucutuquara Filmes, Vitória, Espírito Santo, Brasil.

In 2014, the show *PRÊT-À-DECOLLER* - for the *Arte Ocupa Lisbon, Paris, ...and also São Paulo* - at 59 RIVOLI Galerie - Paris and Epicentro Cultural - São Paulo started its itinerary, followed by the parisian Festival *Parfums de Lisbonne '15* launch show, the *TIMBRÉS - VOIX D'ARTISTES, HERÓS PLURIDISCIPLINAIRES*, exhibition organized by Zambeze Almeida, 59 Rivoli Galerie, Paris, 2015. 2015 *BIICHU ART BRIDGE - ART OCUPA PROJECT*, Okayama JAPAN, with curatory Raku Gaki and Kazuhiro Korenaga. Artistic residency Sep-Oct. and until April 2016 - exhibition at SHOKA IKEGAMITEI MUSEUM - TAKAHASHI (OKY) Japan *AVAV-(36)*, live painting, by Veruscka Girio - Astronauta Mecanico, Roppongi Basecamp, TOKYO, 2015.

He's participated in stone sculpture seminars and biennials in Portugal: *IV Biennial of Sculpture and Drawing of Caldas da Rainha*, 1991; 1st Sculpture Symposium of Pêro Pinheiro, 1994; *Sculpture's Encounters*, Verney Gallery, Oeiras, 2000; *2nd Stone Biennial - International Sculpture Symposium*, Alpalhão - Nisa, (PT), 2003. *Sculptures in the garden*, with Nelson Cardoso, Penamacor City Hall gardens (PT), 201

He has produced large-scale outdoors sculptural works, such as "Hipper Realistic Man" - Hofgarten, Ettlingen (DE); and in Portugal "Birth, Life and Death" - Cascais; "The Guardian" - Maceira-Liz, Leiria; "The HUG" - Sabugal; "The Swan" - Évora; "Family" - Oeiras; "As Jans" - Amieira do Tejo, among other public sculptures.

The Ratthaus Kunst Museum of Lippstadt (Germany), EDP, Ermida de Belém and EFCIS - Lisbon, Estoril Sol Hotel - Estoril, Tróia Design Hotel and Casino (all in Portugal); Musée Igor Balut- Paris (FR), Okayama Prefecture - Japan or Shoka Ikegamitei Museum - Takahashi (JP), are some of the public collections that hold indoor paintings, sculptures and instalations.

Filmography:

2003 - "Carlos Henrich", by Olho de Sardinha - Fine Art Documentaries, Raphael Schmid, Ronaldo Bonacchi e Cláudia Chaves, Lisbon (Portugal).

2006 - "People of Europe - BIENVENUE CHEZ ZAMBEZE" '27min, documentary for the 50th European Community anniversary "Visage d'Europe", director Ciro Cappellari, ARTE TV France and German TV network.

2007 - "Carlos Henrich" by Cloves Mendes, Jucutuquara Filmes, Vitória, Espírito Santo, (Brazil).

Agradecimentos:

Tsuchiya Sensei, Ana Maria Viegas, Júlio Moreira, Tiago Montepegado, Maria Amélia Almeida, Irmã Ana Maria, Vera Trigo, Rajele Jain, João Tocha, Nelson Cardoso, Casimiro Afonso, FUKIYA Village, Fuyori Village - Japan.

Acknowledgements:

Tsuchiya Sensei, Ana Maria Viegas, Júlio Moreira, Tiago Montepegado, Maria Amélia Almeida, Irmã Ana Maria, Vera Trigo, Rajele Jain, João Tocha, Nelson Cardoso, Casimiro Afonso, FUKIYA Village, Fuyori Village Japan.



KONICHUÁ , by Nelson Cardoso, Colection Shoka Ikegamitei Museum, Takahashi