

WALTERCIO CALDAS

(Rio de Janeiro, 1946)

"I always thought that freedom is the fundamental element of art. And freedom means being able to use the necessary for the idea of the moment".

Waltercio Caldas started his career in the context of the Brazilian experimental art of the late 60's. His work is related to Neo-Concretism, the artistic movement that emerged in Rio de Janeiro in the early 70's with artists as Lygia Clark and Hélio Oiticica. The multisensorial approach to the artwork was a fundamental issue in the development of a new concept of art.



Waltercio Caldas at his studio installing "Sempre". Rio de Janeiro, 2017.
Photo by Ana Branco/ O Globo Agency.

Waltercio Caldas explores the boundaries between the presence and the void, what exists and what we don't see but can intuit or guess, between what is present and that which is not apparent. The perception of space, the scale and the aesthetics are central traits of his work that translate into visual poetry an invitation for the viewer to reflection.

The precise use of industrial and domestic materials as stainless steel, vinyl, wool, pins and photographs with aseptic and clear shapes. The precise use of these materials, with aseptic and clear shapes, offer a sense of space density, and, at the same time, of accumulation. The use of the structure, surfaces and transparent polished materials reinforce the effect of light and gives visibility and formal coherence to his works.

His sculptures, installations, drawings and books are eclectic in the choice of material and subject. In his drawings, he challenges the limits of the traditional concept of drawing. They are three-dimensional, and more-over, objects in paper with lines and images that unfold and penetrate in different planes as a result of an artistic endeavor that transforms the traditional conception of drawing.

His work maintain the suggestive use of color characteristic of Caldas's oeuvre. It works as an indicator, as a silent detail, almost an intruder, that gives light, movement and perspective to the work. The objects are activated when the spectator comes in contact with them, observing them and moving around the space created by their presence. They don't pretend to impact the viewer with illusions, but to offer new forms of perception.

Waltercio Caldas was born in 1946, Rio de Janeiro, where he currently lives and works. He began his studies in the 1960s at the Museum of Modern Art, Rio de Janeiro. His constant visits to exhibitions, galleries and to the MAM library are fundamental for his formation. His first

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exhibition of objects was held at the University of Philosophy of the State of Rio de Janeiro in 1960. The first works date from 1968, making small cardboard models with an architectural nature. In 1969 he produced a series of "*objects that conduct to preception*", developing his own language. In 1973 he has his first individual exhibition at MAM (Museum of Modern Art) in Rio de Janeiro and in 1975 with Luisa Strina Gallery in São Paulo. He is co-editor of several magazines, *Malasartes* and *A Parte de Fogo*. Since 1976, he has combined his artistic work with graphic design for the company *Eletróbrás*.

In 1985 he moved to New York, where he lived until 1987. It is at the end of the 80's when Waltercio Caldas exhibits regularly in national and international institutions such as; the National Museum of Fine Arts and Light Cultural Center, Rio de Janeiro, Museum of Modern Art of Bahia, Salvador. In 2008 at the Fundação Galouste Gulbenkian, Lisbon and at the Galician Center of Contemporary Art, Santiago de Compostela. In 2010 the Museum of Contemporary Art of Rio de Janeiro, MAM, has dedicated a large retrospective to him: "*Salas e Abismos*". He also participates in group exhibitions such as: "*Drawing from the modern 1945-1975*", at the MoMA, New York; "*Desidentidad*", Valencian Institute of Modern Art (IVAM), Valencia, Spain; "*Colección Cisneros*", National Museum of Fine Arts, Santiago de Chile, and travel to the Museum of Modern Art, Bogotá, Museum of Contemporary Art and Design, San José, Costa Rica; "*The Hours - Visual Arts of Contemporary Latin America*", Irish Museum of Modern Art, Dublin; "*Beyond Geometry*", LACMA, Los Angeles and Miami Museum of Contemporary Art. On the occasion of the 40th anniversary of the Raquel Arnaud Gallery, in 2014 he exhibits at the Tomie Ohtake Institute, São Paulo.

Waltercio Caldas has represented Brazil at the São Paulo Biennial in 1996 and at the Venice Biennial in 1997 and 2007. In 2007 he presented *Half Mirror Sharp*, where the sensory game of space delimited by transparent crystals, fine black wool threads and their shadows only perceptible with light, forced the spectator to reflect on the perception of each space and its relationship with the viewer.

His work is part of the collections of important museums such as the Museum of Modern Art, New York and the Neue Galerie, Kassel, along with Brazilian museums such as the Museum of Art in São Paulo and the Museum of Modern Art in Rio de Janeiro. His public sculptures can be found in Leirfjord (Norway), Paseo de las Américas, Punta del Este (Uruguay) and Avenida Beira Mar, Rio de Janeiro (Brazil).



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