

nara roesler

daniel senise



daniel senise

b. 1955, Rio de Janeiro, Brazil, where he lives and works

Daniel Senise is one of the leading representatives of Brazil's so-called Generation 80s, whose main endeavour consisted of a desire to return to, and reinsert painting into the Brazilian artistic scene. Since the end of the 1990s, Senise's practice can be described as a 'construction of images.' His process begins with imprinting the textures of surfaces—such as wooden floors or concrete walls—from carefully chosen locations onto textiles, similar to the monotype technique. Once ready, this material becomes the base or skeleton of his work, either as a canvas to be worked on, as parts used in a collage to create another image, or alternatively, as fragments added on to printed photographs.

Senise's investigations often relate to the memory of places and spaces. Not only will his works figuratively represent specific locations, but he also uses objects found in those specific places, such as broken ceramics, pieces of wood, dust or wall chippings. He therefore intertwines the representation of a site, with its debris, or in other words, its history—he juxtaposes time, memory and the physical presence which stems from them.

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selected solo exhibitions

- *Biógrafo: Daniel Senise*, Museu de Arte Contemporânea da USP (MAC-USP), São Paulo, Brazil (2023)
- *Verônica*, Nara Roesler, São Paulo, Brazil (2022)
- *Antes da palavra*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Printed Matter*, Nara Roesler, New York, USA (2017)
- *Quase aqui*, Oi Futuro Flamengo, Rio de Janeiro, Brazil (2015)
- *2892*, Casa França-Brasil, Rio de Janeiro, Brazil (2011)
- *Pinacoteca do Estado de São Paulo*, São Paulo, Brazil (2009)
- *Vai que nós levamos as partes que te faltam*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2008)
- *The Piano Factory*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2002)
- *Museo de Arte Contemporáneo*, Monterrey, Mexico (1994)
- *Museum of Contemporary Art*, Chicago, USA (1991)

selected group exhibitions

- 3rd Coimbra Biennial, Portugal (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Os muitos e o um: arte contemporânea brasileira*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2016)
- *Las Américas Latinas — Las fatigas del querer*, Spazio Oberdan, Milan, Italy (2009)
- 44th Venice Biennale, Italy (1990)

selected collections

- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Cisneros Fontanals Art Foundation, Miami, USA
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil

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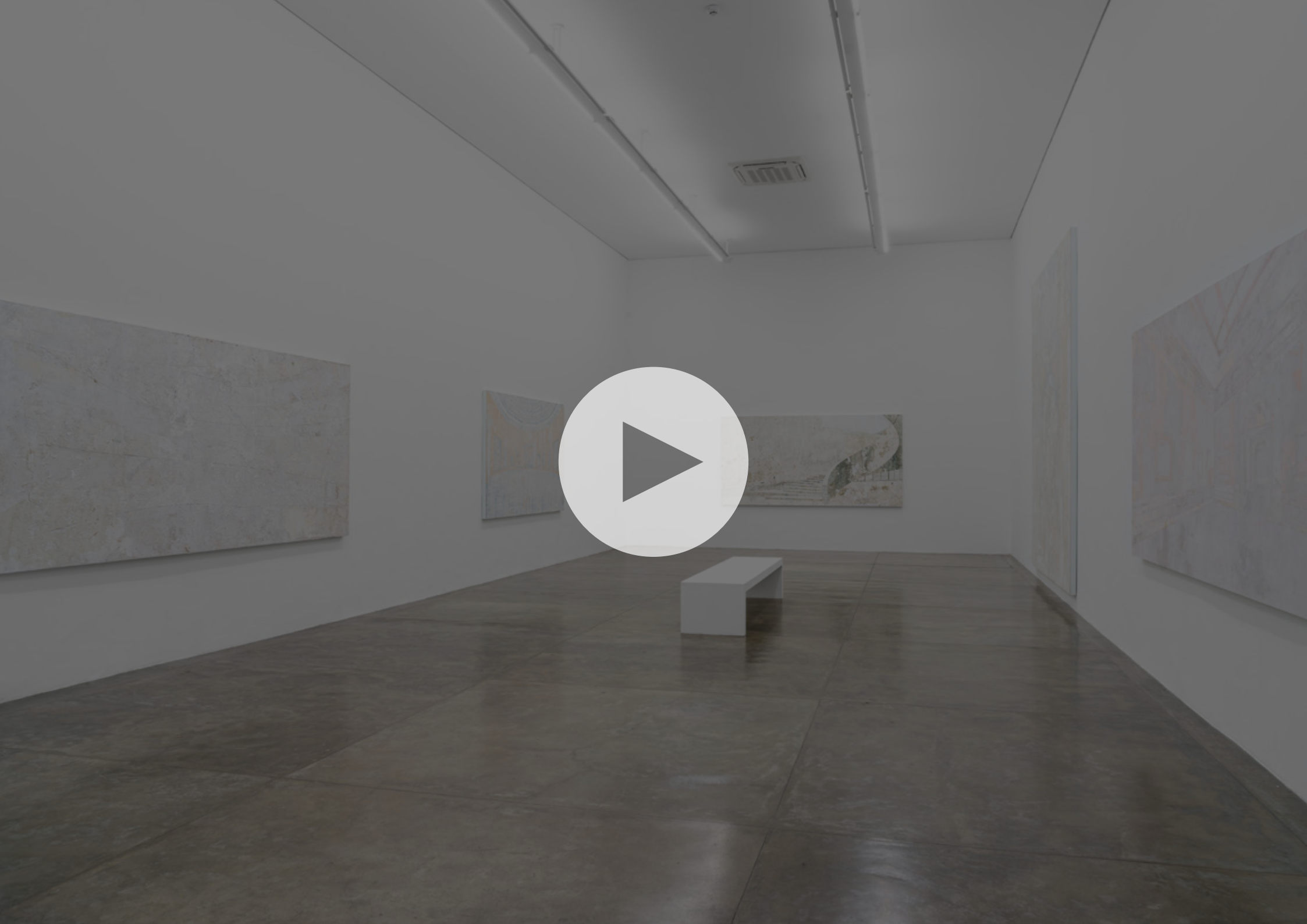
veronica 2019

Veronica's veil is a well-known Christian relic, consisting of a cloth said to have been used by Veronica to wipe the face of Jesus Christ on His way to crucifixion. According to tradition, the fabric bore the imprints of Christ's face after this act and became highly revered in monasteries and churches. A recurring motif in art history, the veil has been prominently featured in the works of renowned masters such as El Greco and Zurbarán. Through the technique of monotype printing on surfaces, Daniel Senise recreates segmented compositions that include this relic, but he removes the characters and even the face of Christ from the artwork, focusing solely on the depiction of the veil.

Verônica, 2022
wall monotype in fabric and
acrylic medium on aluminum plate
180 x 150 cm | 70.9 x 59.1 in

→
Verônica (Hans Memling), 2022 [detail]
mixed media on aluminum
170 x 140 cm | 66.9 x 55.1 in







Verónica, 2022
wall monotype in fabric and
acrylic medium on aluminum plate
180 x 150 cm | 70.9 x 59.1 in

museums and galleries

Since the 1980s, Daniel Senise has portrayed floors that capture his attention through the printing process. These monotypes, created in various locations using water and glue on fabric, serve as the raw material for this series. Senise collects various pieces of fabric to create compositions. By cutting and juxtaposing different patterns obtained from each fabric, the artist precisely reproduces the interior space of gallery and museum rooms, stripping them of all elements except the architectural ones.

From 2000 to 2004, Senise created several of these works. Ten years later, in 2014, he returned to this practice, incorporating a new element: the frames that occupy these spaces. Although, we do not see the images the frames carry, we see the surfaces on which the outlined figures are arranged.

Haus Lange, Krefeld, 2001
wooden floor monotype in fabric
and acrylic medium on wood
200 x 300 cm | 78.7 x 118.1 in



Le Louvre (Salle 18), 2016
acrylic media and leavings on canvas
122 x 300 cm | 48 x 118.1 in

→
exhibition view
Biógrafo: Daniel Senise, 2023
Museu de Arte Contemporânea da USP
(MAC-USP), São Paulo, Brazil





museums

Since 2019, Daniel Senise has developed images of museums' interior spaces around the world using a technique similar to monotype printing on floors. These excavation monotypes, as the artist calls them, are created on walls. This shift from the floor to the wall allows for a different type of record - one that reveals the marks and physical traces of time left on architecture. By using the marks from other spaces to create a realistic representation, the artist overlays different places, each already bearing traces of its use, i.e., its own history, to create a work that embodies a complex relationship between spaces and their times. The white walls, on the other hand, give an ethereal, ghostly quality to the images.

Untitled (Musée du Louvre), 2021
mixed media on aluminum
200 x 150 cm | 78.7 x 59.1 in



*Untitled (obras de Robert Ryman
no Dia Art Foundation)*, 2021
mixed media on aluminum
150 x 276 cm | 59.1 x 108.6 in

→
exhibition view
Museus, 2019
Instituto Ling,
Porto Alegre, Brazil



arrangement in gray and silver
teatro villa-lobos 2019

todos os santos, instituto tomie ohtake

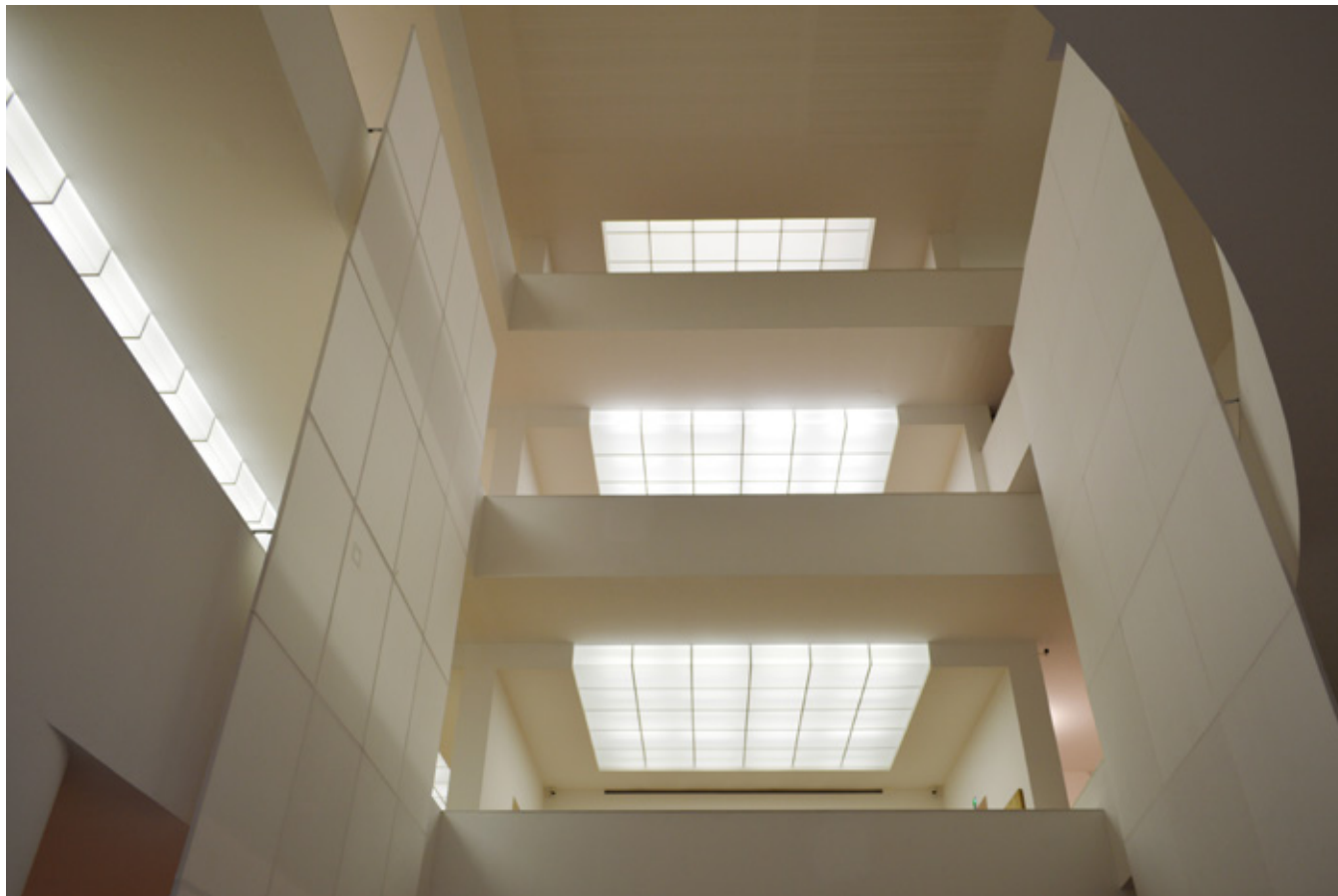
In September 2011, the Teatro Villa-Lobos in Copacabana, Rio de Janeiro, was consumed by flames. At the time, Daniel Senise was working on a mural for the building. After the disaster, the artist collected charred remnants of the construction, and these remains were stored for eight years. In 2019, during his exhibition at the Instituto Tomie Ohtake, Senise used the fragments of burnt carpets to create *Arrangement in Gray and Silver*. On six large, mirrored aluminum panels, pieces of carpet were glued, creating overlaps and textures that reveal the reflective surface underneath.



exhibition view
Todos os santos, 2019
Instituto Tomie Ohtake
São Paulo, Brazil

→
Arranjo em cinza e prata - Teatro
Villa Lobos, 2019 [detail]
burnt carpet fragments on aluminum
366 x 500 cm | 144.1 x 196.9 in





1.916 2019

instalação

before the word, fundação iberê camargo
(fic), porto alegre, rs, brazil

For his solo exhibition at the Fundação Iberê Camargo, Daniel Senise proposed a reinterpretation of his work *2.892*. The artist constructed two vertical panels using the same sheets from the previous work, sourced from the National Cancer Institute (INCA) and a motel in Rio de Janeiro. These structures were then suspended and exhibited in the museum's atrium. The panels directly related to elements of the space's architecture, especially the exhibition room's light fixtures, with the added interference of light passing through the fabrics revealing the supports behind them. The title, in turn, refers to the estimated number of people who used these fabrics.

exhibition view

Before the word, 2022

Fundação Iberê Camargo

Porto Alegre, Brazil

Photo © Gustavo Possamai

→

exhibition view

Before the word, 2022

Fundação Iberê Camargo

Porto Alegre, Brazil

Photo © Gustavo Possamai



billboard

This series was created by juxtaposing monotypes that reproduce the surfaces of wood and cement floors, which were then cut and mounted on aluminum panels. The result is images representing the shapes of billboards, with charcoal sometimes used to achieve deep black tones. Contrary to expectations, the square space designated for advertising is precisely what is empty in these works.

Billboard, 2016
monotype of cement and
wood floor on fabric
and acrylic medium on aluminum
250 x 310 cm | 98.4 x 122 in

→
Billboard I, 2016
monotype of cement and
wood floor on fabric,
and acrylic medium on aluminum
150 x 220 cm | 59.1 x 86.6 in

→ →
exhibition view
Daniel Senise, 2017
Nara Roesler, São Paulo, Brazil









caminhante [walker] 2015

site specific

oi futuro flamengo, rio de janeiro, brazil

Daniel Senise's site-specific intervention in the exhibition space of Oi Futuro Flamengo's second floor was part of his solo exhibition at the institution. After two years of discussions, negotiations, and planning, the artist arrived at the final form of his work, inspired by the painting *Wanderer above the Sea of Fog* (1818) by the German artist Caspar David Friedrich. Senise removed the drywall that covered and shaped the room, revealing its underlying structure. On the exterior, lighting equipment was installed to modulate the light so that, throughout the entire exhibition period, the audience would always perceive the work with the same intensity and inability to sense the passage of time. This effect was maintained with the help of filters installed on the windows.

instalation views
Caminhante, 2015
Oi Futuro Flamengo,
Rio de Janeiro, Brazil
Photo © Pat Kilgore



the quick and the dead 2014

site specific

hospital matarazzo, são paulo, brazil

For the group exhibition held at the Hospital Matarazzo, Daniel Senise conducted an intervention in one of the institution's rooms. The artist divided the room lengthwise into two sections. One half was completely restored, leaving only an untouched rectangle on the wall. The other remained unchanged, except for a rectangular section that was restored symmetrically on the opposing wall. In this way, one side conveyed the history of the space over time, while the other re-established its idealized past.



The quick and the dead, 2014

site specific

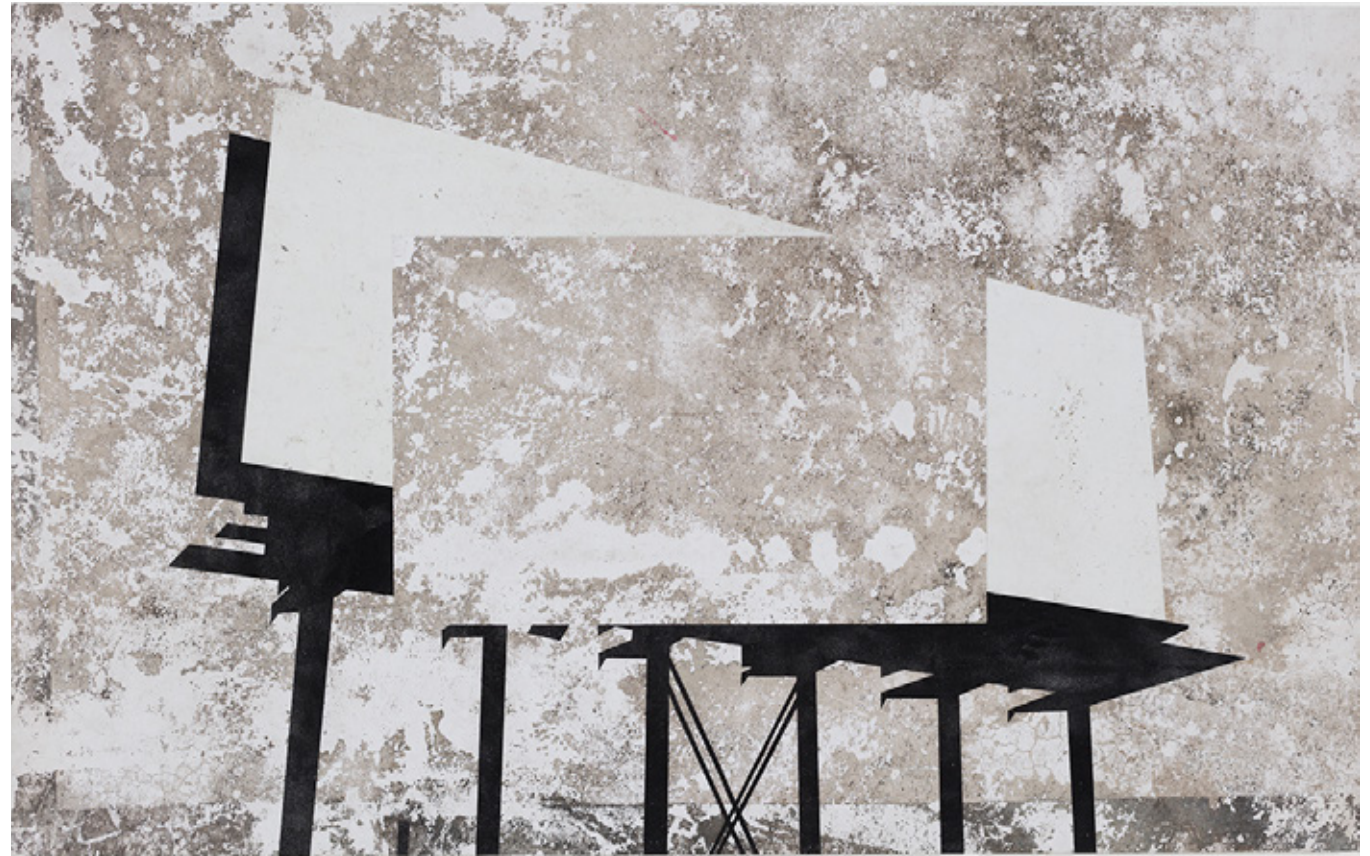
Hospital Matarazzo,
São Paulo, Brazil



The quick and the dead, 2014
site specific
Hospital Matarazzo,
São Paulo, Brazil

biographer

Daniel Senise's project, the *Biógrafo* [Biographer] series, consists of 85 works. This number refers to the age at which his father passed away. To date, just over fifty works have been executed. The canvases have regular dimensions of 200 x 125 cm. In the center of each one, there is another rectangle that preserves the same proportion as the canvas but differs from the surrounding composition. Sometimes, this space may appear empty. Other times, it may be occupied by an image that carries variations in rhythm and direction compared to the rest of the artwork. Many of Senise's works are revisions of his previous production, which appear either reworked or revisited in terms of processes and forms. This characteristic, in a way, makes the series behave like an autobiography of Senise's own body of work.



Biógrafo XLV, 2018
monotype of cement floor on fabric,
acrylic medium and charcoal
125 x 200 cm | 49.2 x 78.7 in

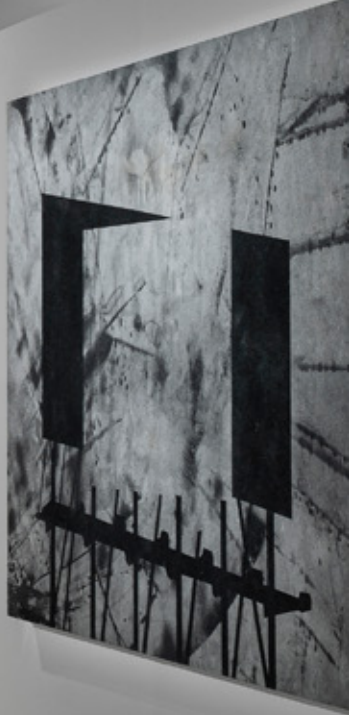


*Biógrafa LXVIII (Berkley
Museum of Art), 2018*
monotype of cement and
wood floor on canvas, acrylic
medium and charcoal
125 x 200 cm | 49.2 x 78.7 in



Biógrafo XX, 2014
acrylic media and leavings
on canvas on aluminum
125 x 200 cm
49.2 x 78.7 in

→
exhibition view
Biógrafo: Daniel Senise, 2023
Museu de Arte Contemporânea da
USP (MAC-USP), São Paulo, Brazil





in between 2012 – 2013
object

In this work, Daniel Senise filled acrylic boxes with fragments of art images taken from publications, each of them containing works by a single European painter, such as Monet, Cézanne, Rembrandt, Delacroix, and Goya. While the passage of figures through a paper shredder erases the work that was revealed there, it also highlights a kind of chromatic DNA of the artist.

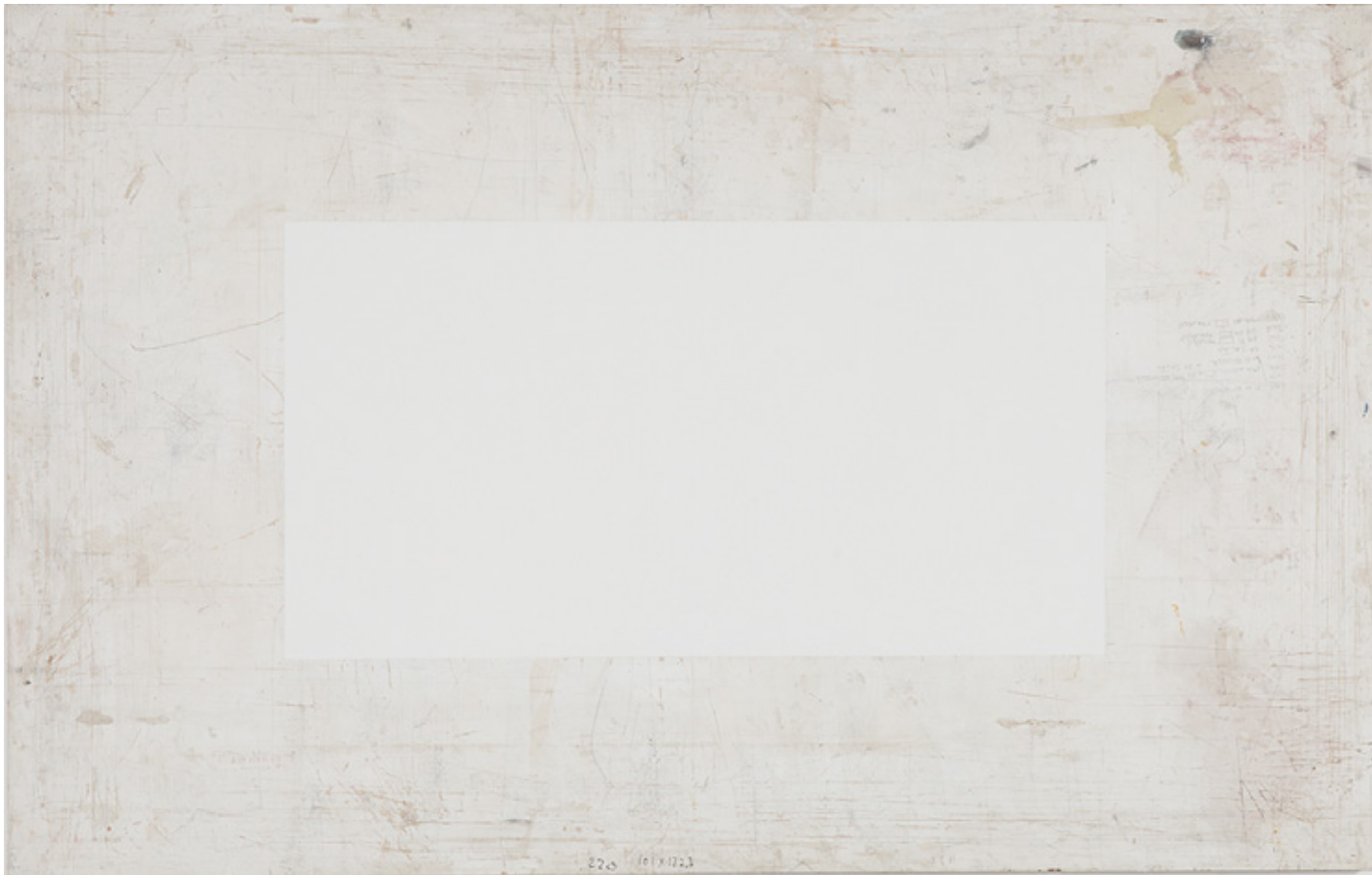
Museu (Louvre), 2013
paper strips
125 x 125 cm
49.2 x 49.2 in

almost here

The eight works in this series are constructed using the worktables from the artist's studio. Daniel Senise removes the square tops of the furniture and restores their centers, maintaining the same proportion as the edge. He removes and sands off the dirt and then applies white oil paint to the restored area.

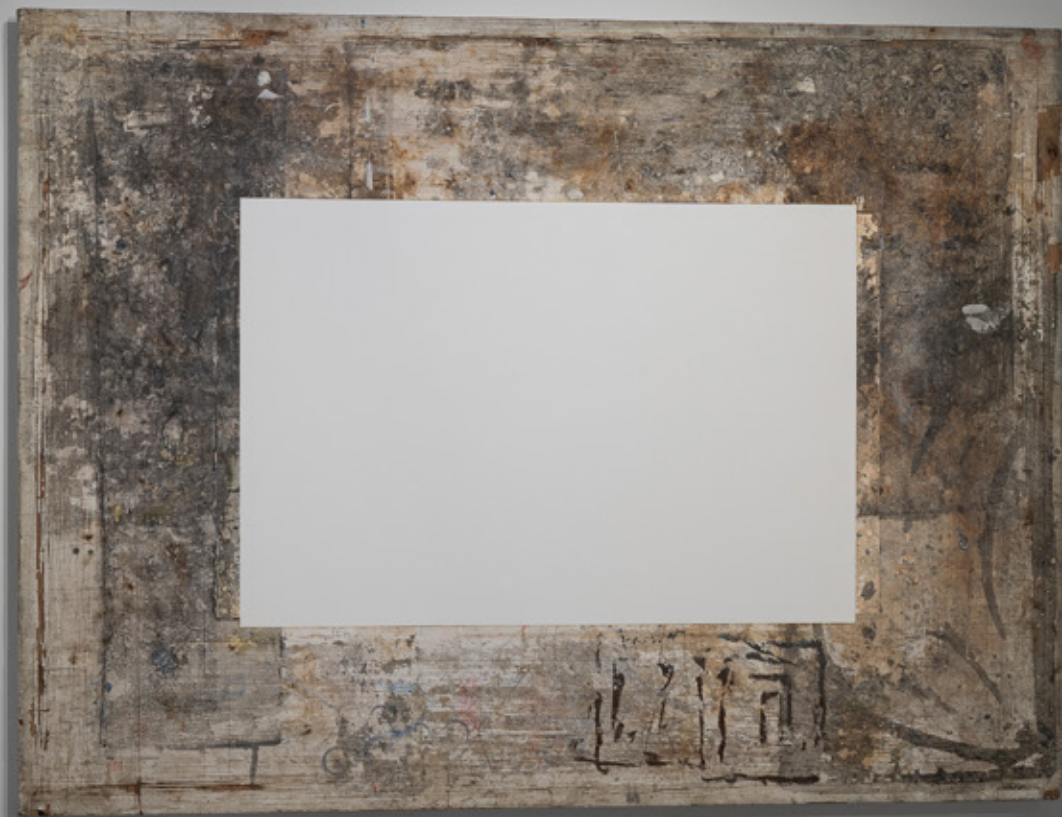


Quase aqui VII, 2018
oil paint on wood
160 x 220 x 8 cm
63 x 86.6 x 3.1 in



Quase aqui VI, 2015
oil on wood
190 x 300 cm
74.8 x 118.1 in

→
exhibition views
Biógrafo: Daniel Senise, 2023
Museu de Arte Contemporânea da
USP (MAC-USP), São Paulo, Brazil



Small, illegible text label on the wall to the left of the main artwork.





2.892 2011

installation

casa França Brazil, rio de Janeiro, Brazil

For his solo exhibition at Casa França Brasil, Daniel Senise created the installation 2.892. The work consisted of two walls constructed with sheets stretched over frames. Each panel was made with fabrics from different locations, which faced each other in the space: the National Cancer Institute (INCA) and a local motel. The sheets had previously been offered by Senise to both places so that, when they reached the end of their useful life, they would be returned. The work, conceptual in nature, is titled with the estimated number of people who used those sheets.

installation view

2.982, 2011

bedsheets and wooden structure

Casa França Brasil

Rio de Janeiro, Brazil

→

installation view

2.982, 2011

bedsheets and wooden structure

Casa França Brasil

Rio de Janeiro, Brazil



prodrome

A prodrome is a set of symptoms insufficient to objectively identify the onset of a disease. Since the 1980s, Daniel Senise has suffered from migraines; initially, without a diagnosis, they manifested through certain distortions in the visual field. The *Prodrome* series is based on this principle of optical disjunction experienced by the artist. In the compositions, based on the *Escaninhos* and *Structures* series, a series of small deformations create a strangeness that makes the audience question what it is that they are observing.



Prodrome IV (políptico), 2011
monotype of cement and wooden
floor on fabric and acrylic medium
200 x 200 cm | 78.7 x 78.7 in



Prodrome
(*estrutura com falhas*), 2010
monotype of cement and wooden
floor on fabric and acrylic medium
166,5 x 125 cm | 65.5 x 49.2 in



**the sun taught me that history is
not that important** 2010

installation

29th são paulo biennial, são paulo, brazil

The title of the installation conceived by Daniel Senise for the 29th São Paulo Biennial was taken from the preface written by Albert Camus for his book *The Wrong Side and the Right Side* (1935). To create this work, the artist produced 50 x 50 cm panels with recycled paper made from printed materials of cultural institutions. In the Biennial pavilion, he built a room where nothing was displayed except for the materiality of the elements used in its construction.

*The Sun taught me that history is not
that important*, 2010
recycled paper, white glue and
plaster on aluminum
plates of 50 x 50 cm | 19.6 x 19.6 in

→

*The Sun taught me that history
is not that important*, 2010 [detail]

→ →

exhibition view

Biógrafo: Daniel Senise, 2023
Museu de Arte Contemporânea da
USP (MAC-USP), São Paulo, Brazil





walls

For the assembly of these canvases, Daniel Senise used the monotypes of floors that he continuously prints. In these compositions, he invents spaces by juxtaposing strips of these images at slightly oblique angles. The arrangements establish rhythms and speeds, as well as the three-dimensional illusion of a virtual space.



*Deus embutido (Paredes com
dobras, escura à esquerda)*, 2005
monotype of wooden floor on fabric
and acrylic medium
130 x 200 cm | 51.1 x 78.7 in



*Sul (parede com 4
dobras clara)*, 2005
monotype of wooden floor on fabric
and acrylic medium
130 x 230 cm | 51.1 x 90.5 in

eva 2009–2010

site specific

centro cultural são paulo, são paulo, sp, brazil

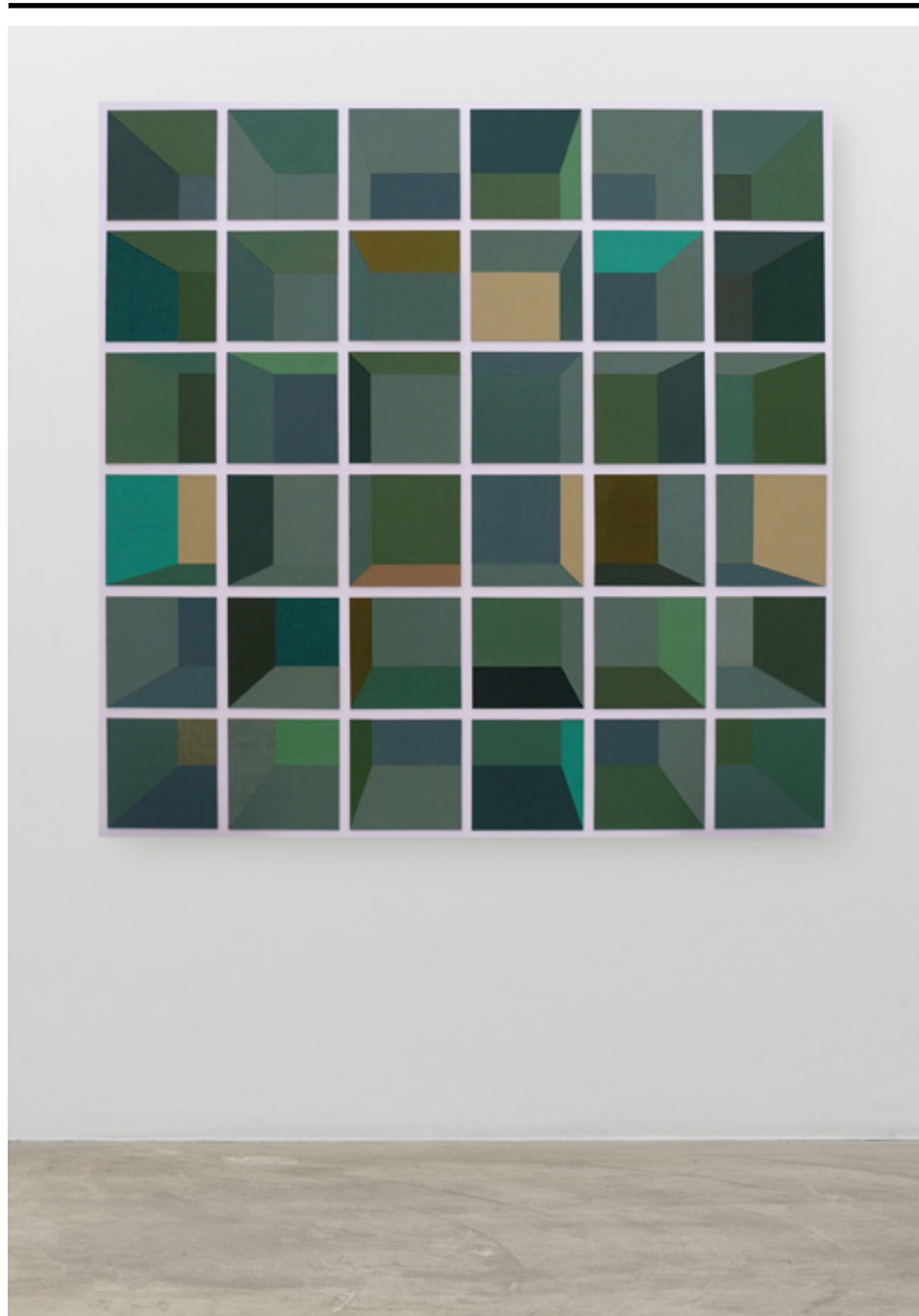
Invited to occupy the space at the Centro Cultural São Paulo, Daniel Senise developed a site-specific intervention. During the exhibition period, a studio was set up in the exhibition space with bricks made from printed materials from the institution itself, such as catalogs, brochures, and folders, using a technique similar to papier-mâché. Every day, a pulp made from soaked leaves was mixed with glue and plaster in molds that were kept in a special oven. Once a week, the bricks were taken from this makeshift studio to the exhibition space, where they were placed around Victor Brecheret's sculpture *Eva* (1919), creating a wall. After four months, the statue was completely hidden. However, through the cracks in the walls, whose material resembled that of the sculpture, it was still possible to observe Brecheret's work.



Eva, 2009-2010

site specific

Centro Cultural de São Paulo,
São Paulo, Brazil



books

This series of works, still in development, is analogous to the Escaninhos series, as the composition of the canvases follows the same formal principles. What differs is the raw material that Daniel Senise uses. In this case, the artist appropriates various art books, as well as encyclopedias and atlases, by cutting and juxtaposing their fragments in collages. The organization can follow various principles, often explicit in the titles of the works. The criteria can be chromatic or vary according to the origin of these cutouts. Sometimes, texts appear, in whole or in part, to evoke images absent in the collages.

EXS XIX, 2015
art book pages on aluminum
125 x 125 cm
49.2 x 49.2 in



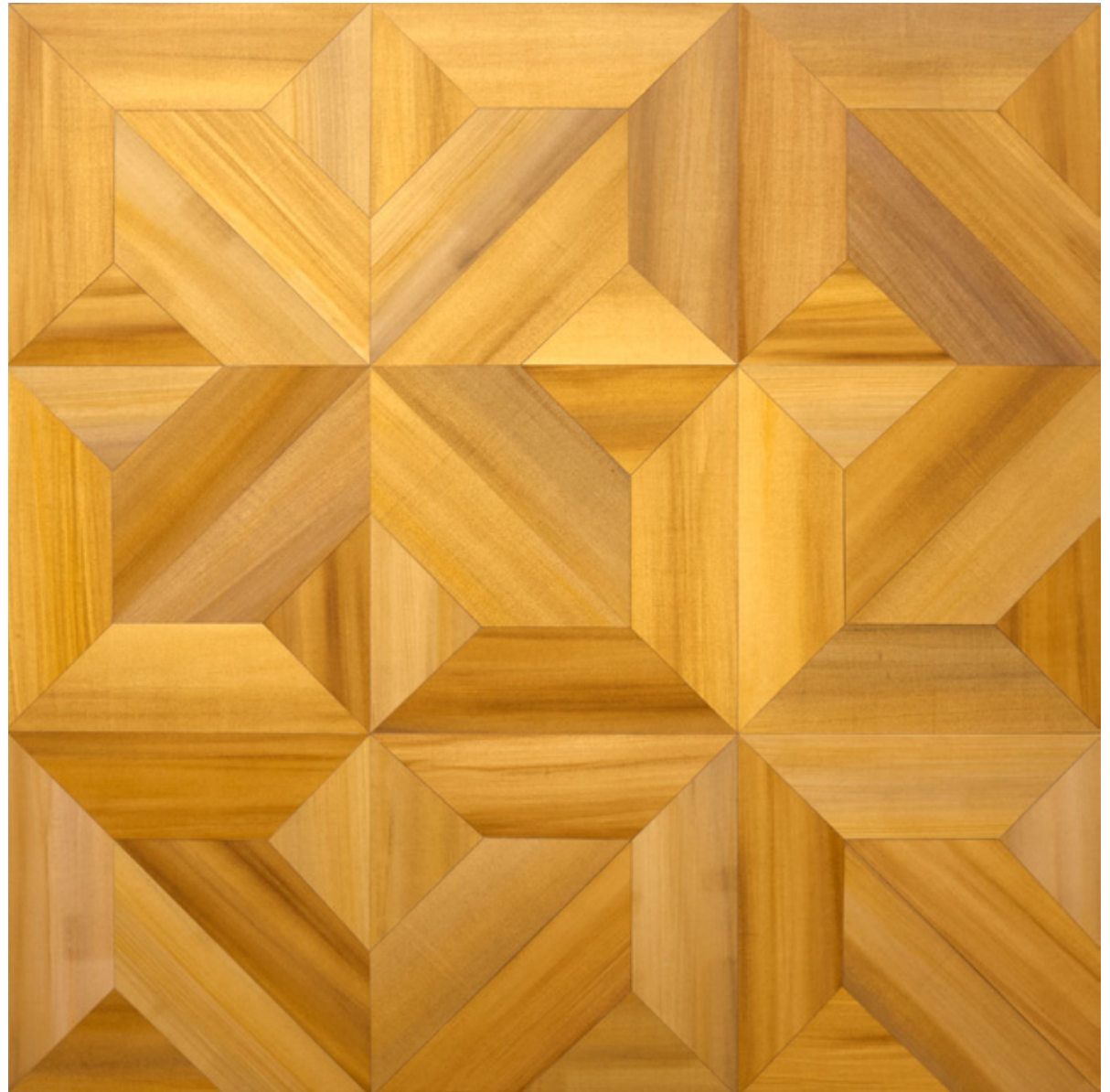
Sem título, 2018
art book pages on aluminum
92 x 92 cm
36.2 x 36.2 in

→
exhibition view
Printed Matter, 2017
Nara Roesler,
Nova York, EUA
Photo © Will Wang



parquet

In this series of works, instead of creating prints of parquet floors, Daniel Senise photographs the patterns that interest him. To assemble the images on a 1 x 1 scale, sheets of paper painted with acrylic or gouache, in the shades of the woods that make up the represented floors, are cut out and arranged in the same pattern as the chosen floor coverings. Each work reproduces a different pattern.



Untitled, 2016
watercolor on paper
112,5 x 112,5 cm
44.2 x 44.2 in



Zn'aime Pas la plage, 2008
watercolor on wood
167,2 x 150,2 cm
65.8 x 59.1 in



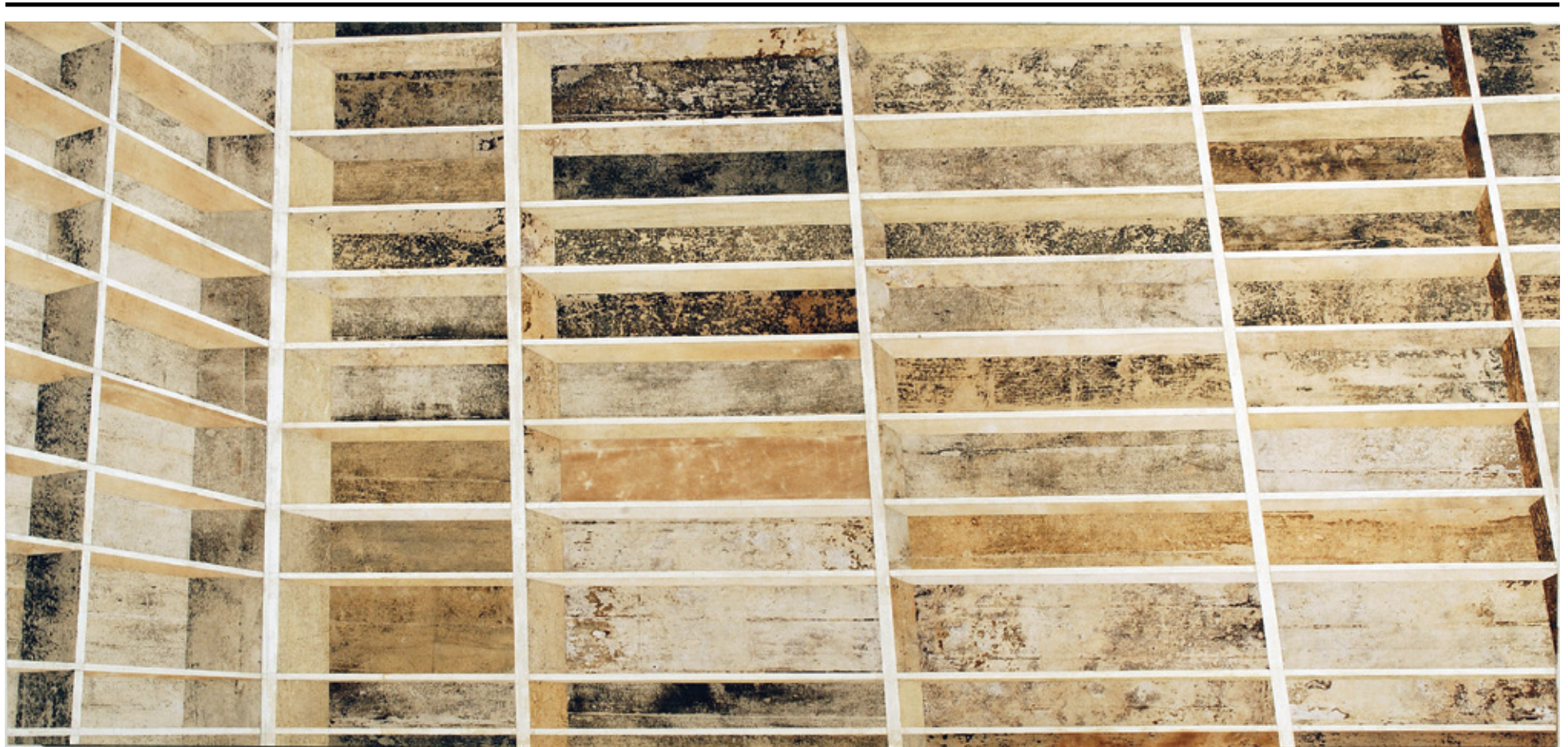
Avenida Higienópolis 394, 2008
acrylic paint on paper
over aluminum plate
144 x 144 cm
56.6 x 56.6 in

escaninhos

During a train journey from Porto to Lisbon, in the company of the painter Paulo Pasta, Daniel Senise glimpsed an image of empty shelves in the book that Pasta was leafing through. Even though he didn't find it again, it remained engraved in his memory, serving as the inspiration for this series of works. Here, the niches take on an architectural scale and are created by juxtaposing fragments of monotypes of floors. The titles of the works refer to French New Wave films.



Two people drifting
disunited II, 2009
monotype of cement
and wood floor on fabric
and acrylic medium on aluminum
140 x 150 cm | 56.1 x 61 in



Tous les garçons s'appellent

Patrick, 2007

monotype of cement and wood floor

on fabric and acrylic medium on

aluminum

135 x 290 cm | 53.1 x 114 in

→

Ici et ailleurs, 2007

monotype of cement and wood floor

on fabric and acrylic medium on

aluminum

465 x 500 cm | 183 x 196.8 in

→ →

exhibition views

Biógrafo: Daniel Senise, 2023

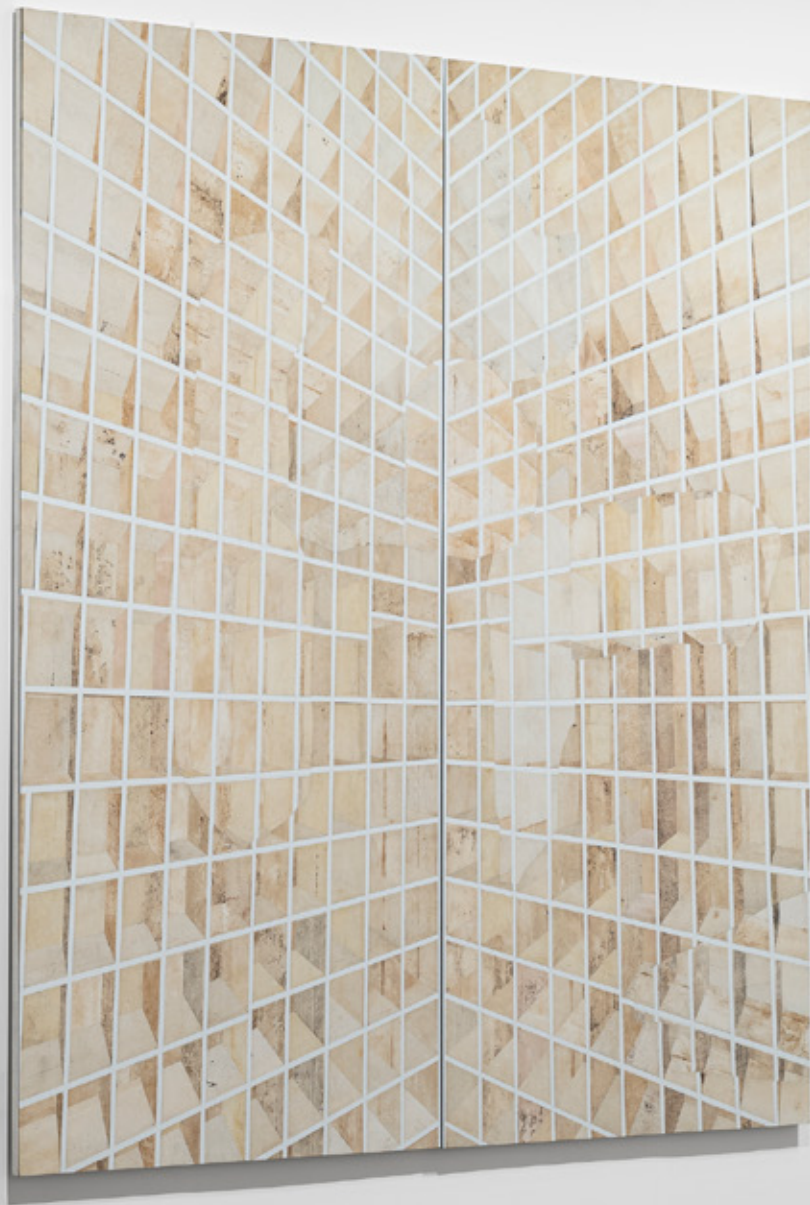
Museu de Arte Contemporânea da

USP (MAC-USP), São Paulo, Brazil





Small informational text labels on the wall to the left of the painting.



Small informational text label on the wall to the right of the artwork.



kingdom

While performing the printing process of a floor, an unintentional red color stain appeared in part of the image. Repeating the process, the same stain appeared in the same place. For this series of works, which aimed to reproduce or create images based on spaces in Renaissance paintings, Daniel Senise used cutouts of this red stain to establish contaminations that break with the virtuality of the appropriated scenarios.



*Reino II (Quadrada, perspectiva,
linhas, janelas, parede vazada, 2008*
monotype of wooden floor on fabric
and acrylic medium
215 x 215 cm
84.6 x 84.6 in



Reino I (Espaço renascimento fragmentado, 2006
monotype of wooden floor on fabric
and acrylic medium
200 x 300 cm
78.7 x 118.1 in

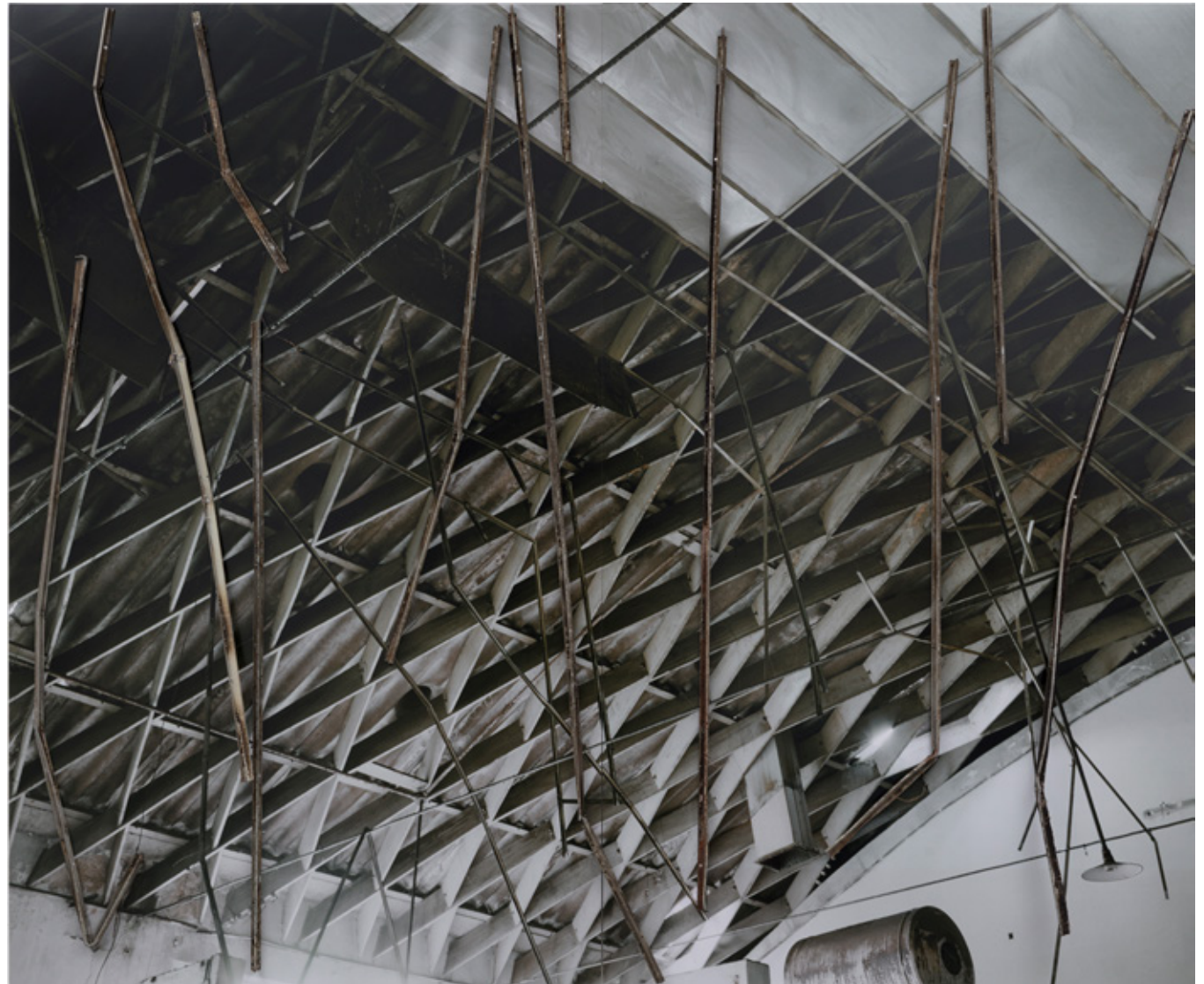
photos with objects

Since 2005, the spaces where the floor monotypes are created have been photographed. Most of the images are taken in collaboration with a professional photographer. After printing the photos, Daniel Senise glues fragments of objects collected from these places onto their surfaces, which can be pieces of wood, iron, or tiles, for example. The result is the double indication of a space: its photographic image and the material remnants glued to it. However, each work establishes a different relationship between photo and object, which can be illusory, documentary, forensic, etc.

Sorocabana I (ceilling), 2017
metallic objects on photographs
on aluminum
250 x 300 x 2 cm
98.4 x 118.1 x 0.8 in

→
Sorocabana I (ceilling), 2017 [detail]

→ →
exhibition view
Todos os santos, 2019
Instituto Tomie Ohtake,
São Paulo, Brazil



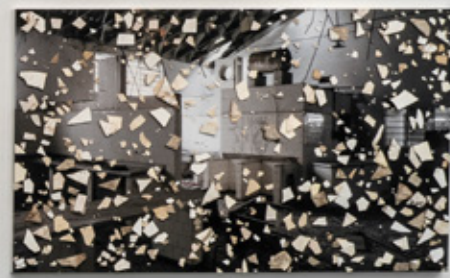






Hospital Matarazzo II, 2019
sublimation print on aluminium plate
180 x 122 cm
70.9 x 48 in

→
exhibition view
Todos os santos, 2019
Instituto Tomie Ohtake,
São Paulo, Brazil





structures

The titles of the works in this series indicate the origin of the images and their representational intent, as well as creating poetic extensions and inciting the creation of narratives. In any case, Daniel Senise's interest in creating this set of work lies in spaces under construction – capturing the moment of indiscernibility between construction and containment. The images are created from prints of wooden and cement floors in compositions of found, photographed, or invented images.

Obra, 2005
monotype of wooden floor on fabric
and acrylic medium
200 x 400 cm
118.1 x 157.4 in



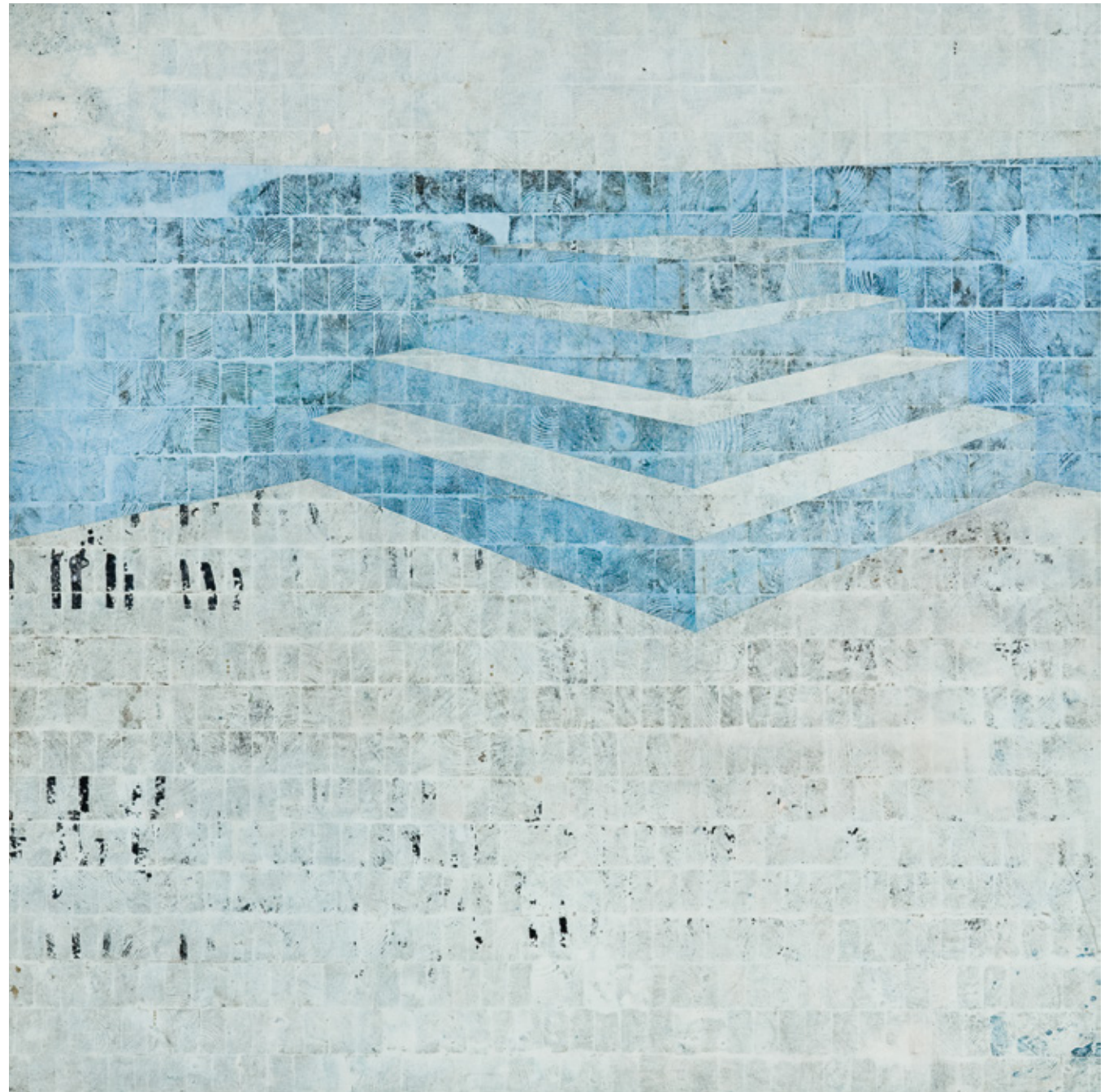
Tirano, 2006
monotype of cement and wooden
floor on fabric and acrylic medium
130 x 200 cm
51.7 x 78.7 in

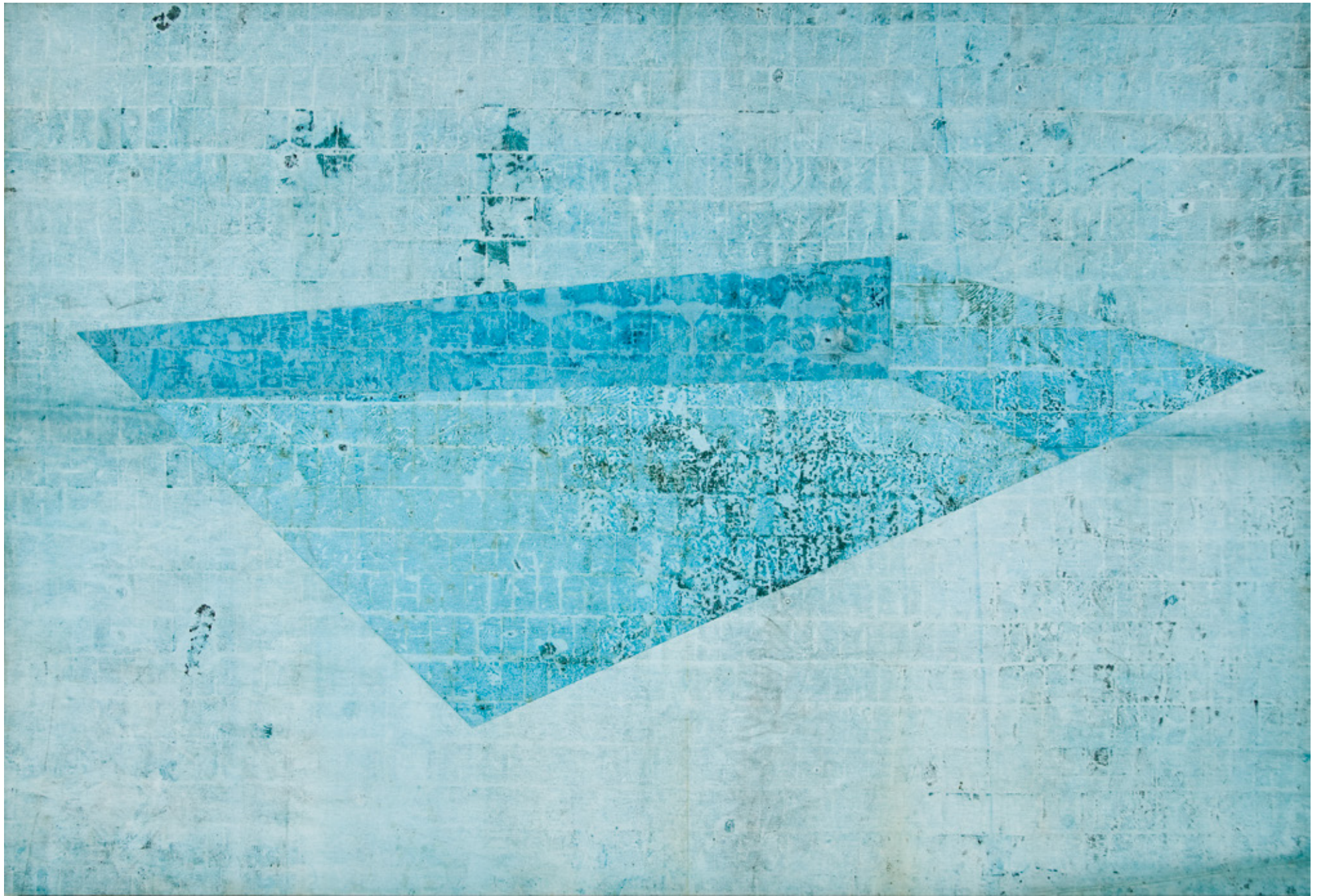
pools

The floor of Daniel Senise's former New York studio was made using a method known in the United States as 'butcher's block'. In this technique, wood is cut crosswise, giving more stability to the construction. Before printing the floor, he added blue pigment to the glue that would be used, determining the tone of the monotype. With this material, he was able to create a series of works on acrylic sheets based on real and imagined pools.

Sem título (Escada de piscina azul no canto), 2004
wooden floor monotype in fabric and
acrylic medium on wood
213 x 213 cm
72.8 x 72.8 in

→
Piscina 2 (Piscina azul), 2003
wooden floor monotype in fabric and
acrylic medium on wood
185 x 290 cm
72.8 x 114.2 in





almost infinite 2003

museu de arte contemporânea de niterói
(mac-niterói), niterói, brazil

The original carpet from the Museum of Contemporary Art in Niterói, is the raw material for this work. After being removed for replacement, Daniel Senise cut out negative shapes of birds known as 'trinta-réis' (a type of tern) from the carpet remnants left over from the renovation. These carpets were then fixed to the walls of the institution.



exhibition view

Quase infinito, 2003
Museu de Arte Contemporânea
de Niterói (MAC-Niterói)
Niterói, Brazil

→

exhibition view
Quase infinito, 2003
Museu de Arte Contemporânea
de Niterói (MAC-Niterói)
Niterói, Brazil





studio

In this series, Daniel Senise represents his own studios in New York and Rio de Janeiro on acrylic sheets. As raw material, he uses monotypes made from the floors of his workspaces. Thus, there is a return, as the traces of the space now organize their own representation. On one of the works, you can also find a bench from the studio, whose surface blends with the floor of the space he lived in.

Legenda (impressão do chão do atelier com banco plástico colado, 2008

cretonne with print of cement and plastic object
311 x 201 cm
122.4 x 79.1 x 2.4 in

→
exhibition views
Biógrafo: Daniel Senise, 2023
Museu de Arte Contemporânea da USP (MAC-USP), São Paulo, Brazil







←

Serra Branca Objetos

de Arte, 2012

monotype of wooden floor on fabric,

acrylic medium and varnish

200 x 300 cm

78.7 x 118 in

Sem título, 2012

monotype of cement and wooden

floor on fabric and acrylic medium

155 x 347 cm

61 x 136.6 in



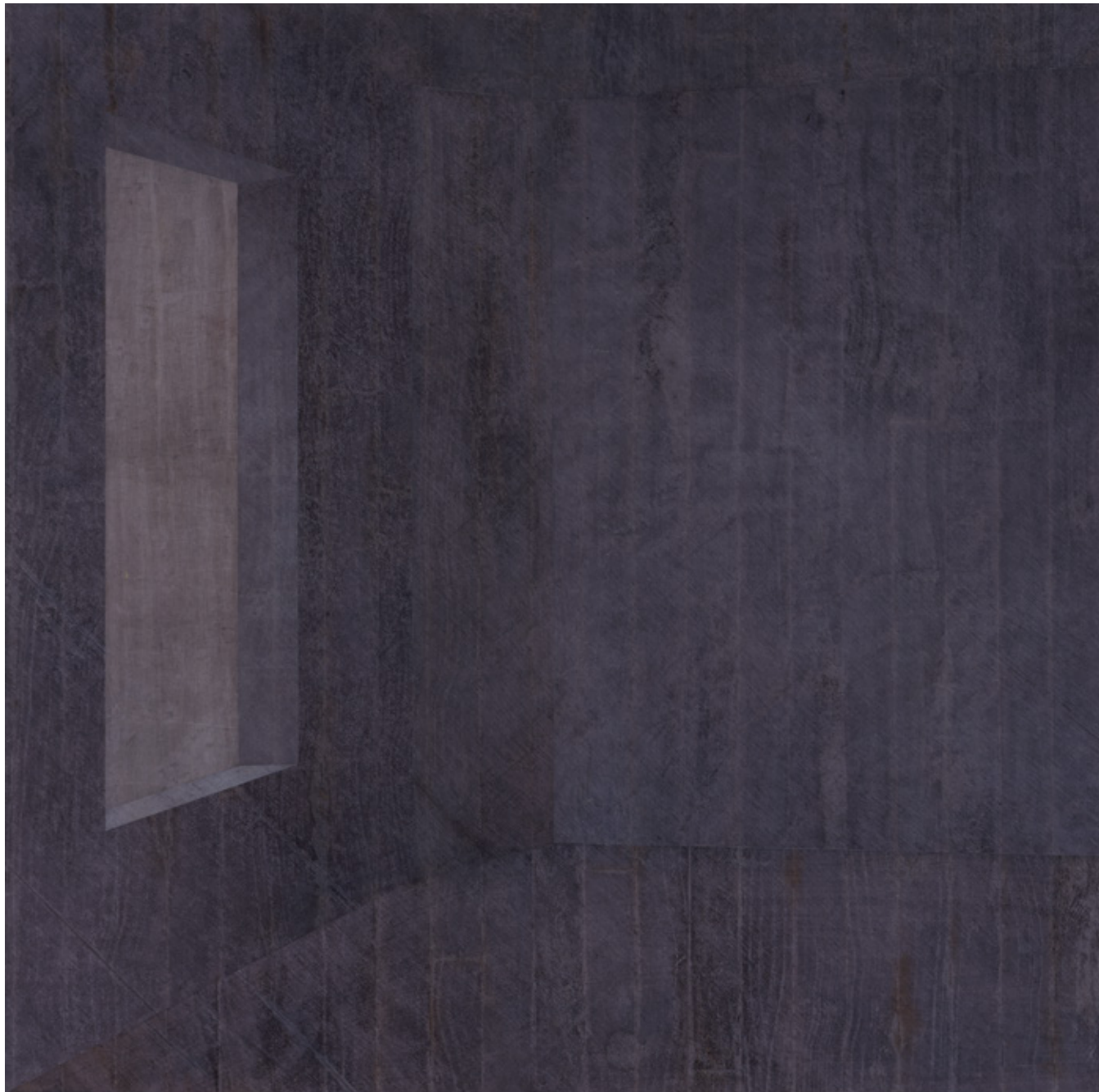
other spaces

Using floor prints made over the years, Daniel Senise recreates spaces represented in Western art history paintings, emptying them of all non-structural elements (such as walls, doors, windows, etc.). In this way, that which is highlighted is the architectural elaboration present in our pictorial tradition.

De Hooch
(*Amarelo, médio NY*), 2000
monotype of wooden floor on fabric
and acrylic medium
153 x 153 cm
60.2 x 60.2 in



*Sem título (Velazquez,
detalhe, porta)*, 2000
monotype of wooden floor on fabric
and acrylic medium
122 x 122 cm
48 x 48 in



Lull 2 (Espaço azul com janela a esquerda, trama na diagonal), 2002
monotype of wooden floor on fabric
and acrylic medium
122 x 122 cm
48 x 48 in



*Hammershoi (Chão "The Piano
Factory amarelo - Rio), 2002*
monotype of wooden floor on fabric
and acrylic medium
110 x 150 cm
43.3 x 59 in

silver

There are both various procedures and materials used in the making of these works. Acrylic and synthetic enamel coexist with different objects. Oil paint and voile fabric are also used in diptychs, triptychs, and polyptychs featuring appropriated images from art history, children's books, and encyclopedias, among others. The unity among the works is achieved through the use of silver pigments in the compositions.



Hobbema (paisagem prateada)
c/ régua, 1999
synthetic enamel and wood object
on canvas and voile
205 x 180 cm
80.7 x 71 in



*Miner (Díptico com homem,
mula e retângulo pintado), 1999*
acrylic and synthetic enamel
on canvas and voile
110 x 220 cm
71 x 80.7 in



*Sem título (Políptico com caras,
colunas, retângulo branco e branco
escorrido, 1999*
acrylic, oil and synthetic enamel
on canvas and voile
220 x 220 cm
86.6 x 86.6 in

silhouettes 1994–1997

In this series of works, Daniel Senise appropriates silhouettes from children's books to create fabular and synthetic compositions that maintain a narrative ambiguity. The artist plays with the scale of the figures and experiments with various materials, such as iron dust, plastic glue, resins, varnishes, acrylic paint, and lead, adding these objects to the canvases.

Sem título (Macacos e cacos), 1996
acrylic, polyurethane varnish
and iron oxide on canvas
125 x 160 cm
59 x 78.7 in

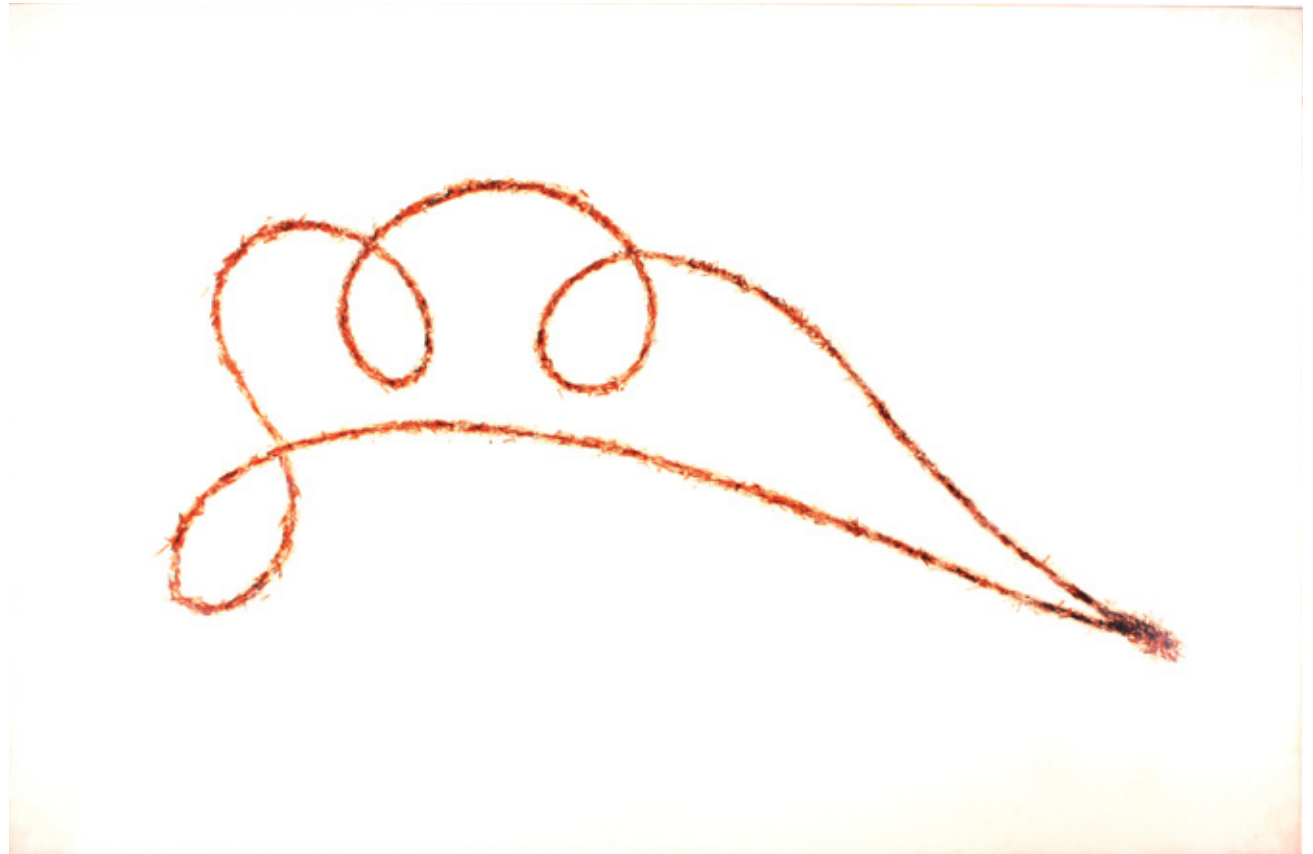




Parada (Parada c/ fundo branco), 1995
synthetic enamel, iron oxide
and lacquer on canvas
122 x 187 cm
48 x 73.5 in

boomerang 1994–1995

When Daniel Senise encountered schematics of boomerang flight paths in an encyclopedia, he began developing this series of works. To create them, he employed a repetitive process: he positioned small nails on the canvas and poured water and salt over them. Once the surface oxidized, he used a fixative to preserve the image and repeated the process until achieving the desired result. The flight paths of the boomerangs are depicted in compositions that may incorporate human figures, prompting reflections on the trajectory of one's gaze and the relationship between the invisibility of a path at its moment of occurrence and its visibility as a schematic image.



Bumerangue (trajetria do bumerangue - 3 voltas), 1994
synthetic enamel and iron oxide
on canvas
165 x 256 cm
64.9 x 100.7 in



she who is not 1994

thomas cohn gallery, são paulo, brazil

This series consists of five canvases that are elaborated from the repetition of the same image, or rather, its absence. In the Basilica of Santa Croce in Florence, Italy, there is a cycle of frescoes by Giotto depicting the life of Saint Francis of Assisi. One of the scenes portray the death and ascension of the saint, but part of it was damaged by renovations that added and later removed the figure of a tomb over the image of Saint Francis's body being mourned. Daniel Senise reproduces the shape of this absence, the outline of the tomb, using various materials that interact to highlight the differences between the canvases.

Ela que não está, 1994
acrylic paint, iron oxide
and lacquer on canvas
193 x 305 cm
76 x 120.1 in

artist's mother 1992–1994

To create this series, Daniel Senise appropriated the image of Whistler's mother, a central figure in James Whistler's painting *Arrangement in Gray and Black No. 1 (or Portrait of the Artist's Mother)*, dating from 1887. Senise focuses on the graphic relationship between the figure and the background, using only the mother's figure and exploring techniques and materials to create images involving processes such as repetition and mirroring.

Retrato da Mãe do artista II
(*mãe do Whistler coberta*),
1992

acrylic paint on canvas
188 x 192 cm
74 x 75.5 in

→

Despacho II
(*Mães de Whistler*), 1994
acrylic, iron oxide and polyurethane
varnish on cretonne
207 x 355 cm
81.5 x 139.7 in







**kiss of the missing link
and almost infinite** 1991–1992

Despite the apparent differences between the two canvases, they share compositional similarities and were produced within a six-month interval. *Kiss of the Missing Link* is a figurative painting inspired by surrealism, where two bird skulls fit together by their beaks, creating a closed circuit. *Almost Infinite*, on the other hand, is an almost perfect representation of the infinity symbol, where the lines are separated, poised to touch. This composition was created by Daniel Senise experimenting with the iron oxide that detached from nails in contact with a water and salt solution on canvas.

The kiss of the missing link, 1991
oil and acrylic on cretonne
139 x 203 cm
54.7 x 79.9 in



Almost infinite, 1992
iron oxide and synthetic enamel
on cretonne
183 x 72 cm
28.3 x 72 in

early works 1980s

Senise's initial works, created in the 1980s, consist of objects or elements with an imposing, voluminous, and almost monumental appearance. These works are often painted in somber tones, predominantly black and white, occasionally accentuated with splashes of red and blue. The represented elements vary widely, encompassing architectural fragments, parts of the human body, everyday objects, and more. However, their towering and darkened aspect ultimately strips them of conventional meaning.

The dark and distorted nature of these works shares affinities with artists of the neo-expressionist movement, such as Markus Lupertz. This influence was prevalent among several artists during that period, which is notable both in Brazil and internationally for the resurgence of painting as an art form.

Untitled, 1985
acrylic paint on canvas
191 x 177 cm
75.1 x 69.6 in

→

Untitled (Volumes Guston), 1985
acrylic paint on canvas
129 x 200 cm
50.7 x 78.7







Untitled, 1984
acrylic paint on canvas
225 x 185 cm
88.5 x 72.8 in

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