

Kunstverein BRAUNSCHWEIG



Press Release

ANNETTE SENNEBY

Attic

June 27 – September 27, 2026

Press Preview: Thursday, June 25, 2026, 11 am

Please RSVP: presse@kunstvereinbraunschweig.de

Opening with summer party: Friday, June 26, 2026, 7 pm

Braunschweig, June 10, 2026. The Kunstverein Braunschweig presents the first institutional exhibition in Germany by Annette Senneby (*1951 in Gothenburg; lives and works in Stockholm) on the upper floor of the villa, offering insight into her long-standing artistic practice. Her work operates in the field of tension between painting and sculpture, understanding the image as a spatial point of departure that unfolds across site specific interventions. Through the interaction of pigment, material, and physical forces, processes of condensation, flow, and dissolution emerge, in which boundaries, gravity, and movement are continually renegotiated.

Curated by Emily Fahlén, director of the non-profit exhibition space MINT in Stockholm, in dialogue with Cathrin Mayer

Supported by Niedersächsisches Ministerium für Wissenschaft und Kultur, The Swedish Arts Grants Committee, Stadt Braunschweig – Fachbereich Kultur und Wissenschaft

Exhibition Text

Annette Senneby works across painting and sculpture, time and space. The charge of the installation emerges in the positions of the abstract objects and the spaces between them. Form is driven, paradoxically, both toward condensation and toward the dissolution of its boundaries. Senneby is one of Sweden's most important contemporary artists; *Attic* is her first institutional exhibition in Germany. Her practice encompasses exhibitions, public works, publications, and teaching. Senneby's artistic career began while she was studying at the Royal Institute of Art in Stockholm, when the school first started engaging with the international art world. In 1986 she was awarded the PS1 fellowship, which proved decisive for her artistic practice. The New York milieu – with artists such as Susan Weil, Bernard Kirschenbaum, Richard Nonas, Gordon Matta-Clark, Laurie Anderson, Trisha Brown, Robert Whitman, and Robert Rauschenberg – opened up new ways of working, including materials that lacked established status within art and site-specific practices that related to the performative potential of space. At the same time, she was introduced to the medium of the artist's book, which led to her lifelong collaboration with the publisher Vincent FitzGerald.

Across the six rooms on upper floor of Kunstverein Braunschweig, Senneby's works have been installed without making any clear distinction between the four decades in which they were produced. They are not confined to a single period, nor can they be reduced to a specific event or origin. Instead, their coming-into-being remains contingent upon the situation in which they are presented. The exhibition is complemented by a small selection of archival material documenting her long-standing practice.

Senneby's practice is relational at its core; her artistic collaborations and exchanges are one expression of this, as is the connection that unfolds between the artist and the materials. She repeatedly works with industrial materials, drawn to their processes of transformation but also to their states of origin – to the time before they were directed toward a particular form or function. Seeking to evoke a sense of communication, she allows something beyond the form itself to become activated.



The boundary between painting and sculpture is fluid; both are rooted in the way Senneby selects and foregrounds materials, and these choices remain active whether she is painting, modelling, or casting. In the paintings, forms appear both as thin mouth-blown or airbrushed layers of pigment and as saturated depths of color. The white surface of the canvases constitutes the space of the forms, a site where they are arranged and set into motion. Senneby often refers to them as places – whether real, imagined, or dreamed. The origin of the colors she uses plays a central role, as she often produces her own paints from pigments gathered in different locations: red ochre in Kerala, earth pigments in Aichstetten and Crete, plant pigments in the Swedish region of Bohuslän. Over recent years, umber has come to occupy a central position in her work, bridging the earthbound and the celestial. As a material, it consists of very fine-grained sedimentary rock composed of manganese hydroxides, oxides, and iron hydroxide particles. Due to its durability, it has been used in façade paint, in tinting color, and in rock paintings that have survived for thousands of years. Yet etymologically, umber derives from the Latin *umbra* – shadow – shifting its meaning toward something more transient. In astronomy, umbra denotes the darkest and innermost part of a shadow, where the light source is completely obscured by an opaque object. Here, shadow can be understood as inseparable from matter – matter as its condition, shadow as an imprint of life.

In her black steel works, Senneby treats metal as though it were a sheet of paper on a wall. Darkness both blocks the space and cuts it open. These heavy sculptures are contrasted by the small works made of glass, which float through the exhibition in a composition inspired by birdsong. The prisms are produced through a lamination process that uses UV light to bond the layers of glass together. Between the layers, small paintings appear, created with an airbrushing technique using thin tubes connected to paint reservoirs. The black matte surfaces of the metal absorb the light, while the prisms reflect the shifting light throughout the day. These wall-mounted works of glass, steel, and canvas engage the viewer's bodily awareness of the space and its fundamental operative possibilities, while also foregrounding their shifting orientations in the room: What is in front? What is below? When we approach, they open and obstruct. As the late Swedish art critic Peter Cornell once described Senneby's installations: "The works give the impression of taking place far away."

The works dwell on boundaries and their displacement. There is an ambition to dissolve the distinction between works and space, and to push the object-like toward the immaterial. With a background in ballet, Senneby has continually returned to dance's most fundamental – contradiction as a point of departure for her own practice: attempting, through a bound form, to defy gravity through movement. It parallels the inescapable conditions of life itself, while also making room for uncertainty and longing.

Annette Senneby's art does not pretend to possess an understanding of the world or how it's constituted; rather, through lived experience, her works are marked by a search beyond that which is taken for granted. It is receptive and open – a risky venture, as it means situating oneself on the verge of banality or meaninglessness. Yet she remains within the most elementary forms and questions, balancing them with tender precision.

Emily Fahlén

Biography

Annette Senneby (*1951, Gothenburg) is an artist based in Stockholm. Her practice spans sculpture, painting, and site-specific installation. Since the early 1980s, Senneby has exhibited widely, with presentations at institutions such as Konstakademien, Stockholm; Galerie Artek, Helsinki; Galerie Aronowitsch, Stockholm; CMU Art Museum, Chiang Mai; Franklin Furnace, New York; Museu de Arte de São Paulo; Moderna Museet, Stockholm; and PS1, New York. Her work is represented in public collections including among others Moderna Museet, Stockholm; Kiasma, Helsinki; and in New York at the Metropolitan Museum of Art, the Museum of Modern Art (MoMA), and Franklin Furnace. From 1997 to 2006, Senneby was Professor at the Royal Institute of Art in Stockholm.

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Exhibition Details

Duration: June 27 – September 27, 2026

Location: Kunstverein Braunschweig e. V., Lessingplatz 12, 38100 Braunschweig

Opening Hours: Tue–Fri 12–6 pm, Thu 12–8 pm, Sat–Sun 11 am–6 pm

Admission: €5 regular / €3 reduced

Program

For the full program and further details, visit our [website](#).

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Press Kit (PDF, JPG)

Contact

Bianca Strauß

Press and Public Relations

T +49 (0) 531 49556

presse@kunstvereinbraunschweig.de

@kunstvereinbraunschweig

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