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**daniel senise**  
the site of images**nara roesler new york****opening** november 8**exhibition** november 8–december 23, 2023

Daniel Senise, *Untitled (MoAE – Álvaro Siza)*, 2023. Wall monotype in fabric and acrylic medium on aluminum plate. 140 x 143 cm / 55.1 x 56.3 in. Photo: Flavio Freire. Courtesy of the artist and Nara Roesler.

Nara Roesler New York is pleased to present *The Site of Images*, a solo exhibition by Brazilian artist **Daniel Senise** curated by Luis Pérez-Oramas that brings together three different series of works produced by the artist between 2020 and 2023.

**Daniel Senise** (b. 1955, Rio de Janeiro, Brazil), a leading contemporary Brazilian painter and a significant member of Generation 80, has since produced a major body of work addressing painting beyond the traditional brush-stroke-over-canvas convention. 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 into textiles, using a technique similar to the monotype. This material becomes then the structural base of the work, either as a canvas to be worked on as a collage puzzle, including fragments added to printed photographs in order to create the final image. Frottage, imprinting, tracing, cutting and pasting, and residual texturing are part of the process from which brush and brush-stroke are willfully excluded. In that sense, Senise's works conceptually mimic an ancient type of image known as *acheiropoieta*, meaning images produced without the painter's hand.

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Senise's repertoire often relates to the memory of places and spaces. 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 that stems from them. For the current selection of works that constitute *The Site of Images*–the latest developments from the series *Museums and Galleries*–it is the painter's studio, its concrete materiality as dust and debris which becomes the structural spine of images representing empty and monumental museum spaces. When the framed pictures that are usually shown in them are depicted in his paintings they happen to be erased. From the site of images, Senise's works only show the site itself, the haunting void of the museum or the poignant structure, almost funeral, of their architecture.

It is telling that Daniel Senise has included, among the works depicting phantom images of museum's interiors, an example of his series devoted to the *Vera Icona*, the famous linen cloth where the face of Christ was miraculously imprinted. A sacred site of images for Christians, the *Vera Icona* is also a theoretical object enlightening the power, and the paradoxes, of images. Also, a picture made without human intervention–the very model of *acheiropoieta*–a prodigious image transfer, resonates with the large paintings carrying by their contact with walls and floors of the artist's studio the materiality, the fragment-relic of images. The object served as inspiration for several painters throughout the history of art. It is these representations, by artists such as El Greco and Zurbarán, that serve as the foundation for Senise take on it. The artist adapts these original compositions, recreating them, but without including the face of Christ, so that the focus is on the brackets that support the image, its very material site.

In the third group of works that are part of the exhibition, the artist highlights one of the fundamental techniques of his practice: the monotype of surfaces. Using a mixture of water and glue spread over the flooring of a determined space, the artist manages, with a cloth, to impress the markings to create surfaces stamped with the colors and signs of the place. Accidental images, their power of representation entirely lays on chance and subjective perception. These images, literal in their non-mimetic materiality, complement the ambitious body of abyssal images depicting museums: emptied abysses of images, the museums depicted by Senise are also images of images, images containing (erased) images, as the *Vera-Icona* itself: the endless site of images.

#### **about daniel senise**

Daniel Senise (b. 1955, Rio de Janeiro, Brazil) 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 unto 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.

Senise lives and works in Rio de Janeiro, Brazil. Some of his latest solo shows included: *Verônica*, at Nara Roesler (2022), in São Paulo, Brazil; *Antes da palavra*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Printed Matter*, at Galeria Nara Roesler (2017), in New York, USA; *Quase aqui*, at Oi Futuro Flamengo (2015), in Rio de Janeiro, Brazil; *2892*, at Casa França-Brasil (2011), in Rio de Janeiro, Brazil. Main recent group show include: *Anozero'19*, 3th Bienal de Coimbra, Portugal (2019); 18th, 20th, 24th and 29th Bienal de São Paulo, Brazil (1985, 1989, 1998 e 2010), and the 44th Venice Biennale, Italy (1990); *Modos de ver o Brasil: Itaú Cultural 30 anos*, at Oca (2017), in São Paulo, Brazil; *Os muitos e o um: arte contemporânea*

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brasileira, at Instituto Tomie Ohtake (ITO) (2016), in São Paulo, Brazil; and *Las Américas Latinas — Las fatigas del querer*, at Spazio Oberdan (2009), in Milan, Italy. His works are included in important institutional collections, such as: 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; and Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil.

**about nara roesler**

Nara Roesler is one of Brazil's leading contemporary art galleries, representing influential Brazilian and Latin American artists from the 1950s, as well as important established and emerging artists who engage with the trends initiated by these historical figures. Founded in 1989 by Nara Roesler, the gallery consistently fosters curatorial innovation while maintaining the highest standards of quality in its artistic productions. It has developed a selective and rigorous exhibition program in close collaboration with its artists, established and maintained the Roesler Hotel program, a platform for curatorial projects, and continuously supports its artists beyond the gallery space, collaborating with institutions and curators for external exhibitions. The gallery expanded its exhibition space in São Paulo in 2012 and inaugurated new spaces in Rio de Janeiro in 2014 and New York in 2015, continuing its mission to provide the best possible platform for its artists to showcase their works.

**daniel senise**

the site of images

**nara roesler new york**

**opening** november 8, 6 pm– 8pm

**exhibition** november 8–december 23, 2023

tuesday–friday, 10 am–6 pm

**press inquires**

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