

daniel senise



R. SILVIO ROMERO, 34 DEZ/09 I, 2009
inkjet print and collage on aluminium
and residue from the studio space | 158 x 150 cm
photo courtesy the artist

Private View

Thursday 18 March 2010, 6-8pm

Exhibition dates

19 March – 14 April 2010

The Embassy of Brazil in London proudly presents a solo exhibition by Daniel Senise, one of the major talents to have emerged from what became known as the 'Geração 80' [1980s Generation] in Brazilian painting. The artists of 'Geração 80' were part of a worldwide return to painting, a movement which took the form of Neo-expressionism in Germany, 'Transavantgarde' in Italy, and, in the United States, brought forth a large number of works of great dimensions with runny paint and with large areas of pictorial mass. Senise, though, has developed a body of work that goes much further than the issues raised during that period, creating paintings that relate directly to both history of art and architecture.

In this solo exhibition, organised in collaboration with São Paulo's Galeria Vermelho, the artist presents three recent works, all of which were finished in 2009. The title *Skira* was inspired by the French publisher Albert Skira, whose art books became known for the outstanding quality of their reproductions. This was achieved by the craft of printing each work individually, on small pieces of paper and then affixing them manually in his editions, creating thus a kind of album, or collection.

The emptiness left on the pages by the pictures removed by the artist has become a dynamo for Senise, instigating him to produce the *Skira* series, initiated in 2008. Once the illustrations were removed from the pages, a difference in the shade of the colour of those pages became visible. The collages that the artist makes with those pages exploit the chromatic gradation in order to construct façades of a building, using the books as a basis. This reminds us of the *brise-soleil* – a fundamental element in Brazilian Modernist architecture from the 1950s onwards, which, similarly to Skira, originated in France. In this series, Senise intermingles his relationship with history of art and with a sense of absence – present in important works such as *Ela que não está* [She, who is not] and *Retrato da mãe do artista* [Portrait of the artist's mother] – as well as with architecture, which has always been crucial in his practice.

In *Hallway*, Senise presents a large panel made up of 546 small watercolours, which reproduce the wooden parquet flooring in the hallway of the artist's house in the district of Arpoador, Rio de Janeiro. This work blends two important pathways in the artist's trajectory: the painting at the beginning of his career and its relationship with floors.

Since 1988, Senise has been developing a technique that relates to the concept of the Holy Shroud. After pressing the loose canvas on a glue-mixture base, the artist traces the floors of various places that he subsequently reconstitutes virtually by cutting out bits of this sort of 'memory cloak'. Senise creates columns, ceilings, doors and gaps by exploring the difference in the shades of colour resulting from the impression of dust and other detritus. If, along the years, the floor has become a kind of platform for Senise's artwork, a trampoline to dive into what is above the floor, in *Hallway* it becomes the artwork itself. However, instead of being created by the vestiges that it lends to the other works, it appears painted and reassembled, in an inversion that has something of both tribute and homage.

Rua Silvio Romero 34, DEZ/09 is also, to a certain extent, an inversion of this relationship of Senise's oeuvre with the floor. The most recent works of the group being shown at Gallery 32, both of the photographs of the artist's studio at Silvio Romero Street (Rua Silvio Romero), in the bohemian district of Lapa, are identical and were placed side by side on the studio floor in December 2009. As a result, they became marked by the soles of the shoes of the artist and his assistants and also by small accidents resulting from the routine use of the studio. The artwork retains the relationship with the memory of the environment and its floor, but it does so from a different perspective, if compared to previous works.

NOTES TO EDITORS

Opened in 2001, **Gallery 32** is an exhibition space maintained by the Embassy of Brazil in London. Hosting a varied programme of exhibitions, screenings and talks, Gallery 32's main aim is to promote Brazilian culture in all its vibrancy, with a focus on modern and contemporary art, architecture and design.

Daniel Senise was born in Rio de Janeiro in 1955, where he lives and works. In 1980, he graduated in civil engineering from Rio de Janeiro Federal University and attended the Parque Lage Visual Arts School the following year, where he pursued extramural courses until 1983. He then lectured there from 1985 to 1996.

Since the 1980s, the artist has participated in various group exhibitions: the São Paulo, Havana, Venice, and Liverpool Biennials and the New Delhi Triennial; at both MASP (São Paulo Art Museum) and MAM (São Paulo Museum of Modern Art); at Musée d'Art Moderne de la Ville de Paris; MoMA, New York; Centre Georges Pompidou, Paris; Ludwig Museum, Cologne, Germany.

Senise has had solo exhibitions in museums and art galleries in Brazil and abroad: MAM (Rio de Janeiro Museum of Modern Art); MAC (Museum of Contemporary Art), Niterói, Brazil; Museu Oscar Niemeyer, Curitiba, Brazil; Museum of Contemporary Art in Chicago, Museo de Arte Contemporáneo, Monterrey, Mexico; Thomas Cohn Arte Contemporânea, Rio de Janeiro; Ramis Barquet Gallery and Charles Cowley Gallery, New York; Michel Vidal, Paris; Galleri Engström, Stockholm; Galeria Camargo Vilaça, São Paulo; Pulitzer Art Gallery, Amsterdam; Diana Lowenstein Fine Arts, Miami; Galeria Silvia Cintra, Rio de Janeiro; Galeria Vermelho, São Paulo; Galeria Graça Brandão, Lisbon.

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gallery 32

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Tuesday to Friday, 11am-6pm | Saturday, 11am-5pm
free admission