



nara roesler

daniel senise
verônica

curated by luis pérez-oramas

nara roesler são paulo
opening august 20
exposição aug 20 – oct 1, 2022

In *Verônica*, Daniel Senise assembles three different bodies of images: large formats made from surface monotypes—transfers of faded walls, scattered with traces of passing time—in which the emblematic interiors of great museums are shown, often with their works erased; a set of works made with a similar technique, where several images of shrouds are also reproduced as mural ruins; and finally, photographic enlargement of masterpieces, derelict reproductions, eroded by time and elements, extracted from slides that accompanied old art history books.

It is, therefore, an ambitious reflection on the place of the image—and also on the place of painting—which is consistent with the work that Senise has produced in recent years.

Images have (or have had) many places. Today, for example, one may believe that its place is virtual, digital, within the jungle of applications, the world wide web, and its social media and, therefore, one can also think that the place of the image continues to be, perhaps more than ever, a coordinate of disappearance: erasure by multiplication, death by saturation.

Another place for the image is that of the old muses: the museum, as well as the (old) art history books that contained a bonus set of slides featuring the images discussed in the texts. These books carried the portable and projectable image with them.

Let's return to the museum, in the way that Senise (barely) lets us see it: these paintings are, in their white gravity, representations of quasi-sacred spaces, in which Daniel Senise shows us his repertoire of museums, seemingly touched by a certain nostalgia. The works of Daniel Senise may suggest that perhaps the time has come to undertake a recapitulation of what the museum, art, and the place of images have been.

Together with these impressive friezes where the images—the image of the museum—slowly, lyrically, like music, distance themselves from their place, Senise has produced another series of frieze-paintings, of walls where the mural epidermis reveals the faded image, the illustrious white stain of the famous Veronica, the *Vera Icona*.

Yet in Senise's work, just like paintings are erased from the museum, or reduced to white against white, in the Veronicas only the cloth remains, which is also white, where the now faded face of Christ used to be.

It can be argued that the first image, the pillar image, or matrix of all images, is the veil stained with the face of Christ, beloved for centuries and incessantly reproduced and envied by kings and priests. It is an image made without the intervention of a human hand and is a powerful relic, thaumaturgical, miraculous, healing, apotropaic, at least within the context of Christian iconology. Its effect as the pillar or matrix image even reached Malevich, whose black square evokes the image's cultural place.

Prodigiously, Senise has represented his Veronicas as peeling and crumbling walls, as fading friezes. Thus, painting activates its emerging potency and offers survival to the oldest—and forgotten—time, from which this archetypal image proceeds. Because the prodigious image, created without the intervention of the human hand, was also in its oldest tale and in its legendary origin, an image on a wall, a stain on a frieze; the story says that having

been sent by Christ himself to heal King Adgar, it was preserved like a treasure, buried within walls, whose thickness it then traversed imprinting itself on the mural epidermis. And this is precisely how Daniel Senise represents it in his recent works.

It can be thought that the exhibition unites both of the image's places—the enclosure of the muses, the museum, and the archetype of the absolute image, either visible or invisible. Perhaps, what this set of extraordinary works comes to suggest, and is confirmed by the enlarged reproductions of works devoured by time in those slides, in another portable coordinate, the image carrier—the book of its history—, is that the place of the image is nothing more than the abyss of its loss, the strength with which it resists fading through time.

—
*Untitled (Galeria
dell'Accademia)*, 2022
mixed media on aluminum
350 x 300 cm
137.8 x 118.1 in





Untitled (Tate Modern's
Switch House), 2021
mixed media on aluminum
150 x 300 cm
59.1 x 118.1 in





*Untitled (Richter at
Dia Beacon)*, 2022
mixed media on aluminum
150 x 250 cm
59.1 x 98.4 in





Untitled (The Frick Collection), 2022
mixed media on aluminum
150 x 300 cm
59.1 x 118.1 in





*Untitled (Guggenheim
Museum), 2022*
mixed media on aluminum
150 x 330 cm
59.1 x 129.9 in





Untitled (Dia Art Foundation), 2021
mixed media on aluminum
150 x 276 cm
59.1 x 108.7 in





—
*Untitled (National Gallery
- London), 2020*
mixed media on aluminum
150 x 220 cm
59.1 x 86.6 in





Untitled (Louvre), 2022
mixed media on aluminum
150 x 300 cm
59.1 x 118.1 in





*Untitled (Museum für
Gestaltung Zürich), 2020*
mixed media on aluminum
150 x 300 cm
59.1 x 118.1 in





Untitled (Museo Nacional
del Prado), 2020
mixed media on aluminum
150 x 250 cm
59.1 x 98.4 in





Verónica (Zurbaran), 2022
mixed media on aluminum
180 x 150 cm
70.9 x 59.1 in



Verónica (El Greco), 2022
mixed media on aluminum
180 x 150 cm
70.9 x 59.1 in





Verônica (Hans Memling), 2022
mixed media on aluminum
170 x 140 cm
66.9 x 55.1 in







Rembrandt
/ Self-portrait bare-headed
with gold chain, 2022
printing on vinyl adhesive
61 x 48,1 cm
24 x 18.9 in





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 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.

selected solo exhibitions

- *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-Brazil, 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, São Paulo, Brazil (2002)
- Museo de Arte Contemporáneo, Monterrey, Mexico (1994)
- Museum of Contemporary Art, Chicago, USA (1991)

selected group exhibitions

- *Anozero'19*, 3rd Bienal de Coimbra, 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 institutional collections

- Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
- Ludwig Museum, Köln, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini – Museu de Arte Contemporânea de Niterói (MAC Niterói), Niterói, Brazil
- Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil

nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ippanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

info@nararoesler.art