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**daniel senise**  
i live comfortably  
in the museum

**nara roesler rio de janeiro**

**opening** august 21, 6–9pm

**exhibition** august 21 – october 11



Daniel Senise, *Untitled (Raoul Dufy)*, 2025 [detail].

Nara Roesler Rio de Janeiro is pleased to present *Daniel Senise – I Live Comfortably in the Museum*, a solo exhibition by the artist featuring 13 new works produced over the past two years. Created in his new studio, these pieces incorporate new processes and materials, stemming from his long-standing collection of fabric imprints taken since the early 2000s from the floors and walls of ruins, historical sites, or his own workspaces. By meticulously cutting and gluing small sections of these fabrics, Daniel Senise reconstructs the image of the location where the captures were made or recreates other imagined spaces – such as rooms, perspectives, and façades of museums and art institutions. More recently, he has begun adding new materials such as liquid paint, iron powder, bitumen, and charcoal to these printed fabrics.

The exhibition features a critical text by art critic Luiz Armando Bagolin, and its title refers to a phrase spoken by a character in

the novel *The Invention of Morel* by Bioy Casares (1914–1999) – a man sentenced to life imprisonment who, upon arriving on an island, refers to the abandoned building he inhabits as a museum.

Among the works on view are new developments of some of Senise's most recognized series, such as *Museums e Galleries*. In these compositions, he juxtaposes printed fabrics to depict museum and gallery interiors, stripped of all elements except those belonging to the architecture itself. According to Bagolin, Senise's works "function as panels of a museum of the future, in which we will no longer see canonical images, but their absences – what remains of them after time, neglect, and the collapse of the gaze. Nonetheless, this absence is inhabited. Because what we see on these surfaces, prepared like stages for disappearance, is not emptiness, but the memory of the image as a form of survival – as if art, even after being erased, still left a dusting of meaning

suspended in the air.” He continues: “Senise’s recent works are not enigmas to be deciphered, but zones of indeterminacy where the image no longer presents itself as a full presence, but rather as interval, noise, or residue. There is no closed discourse here about the end of painting—rather, there is the poetic sustainment of its latency. What is seen is what has not yet fully come into being, but insists on remaining. In times of image saturation, perhaps this is the most radical gesture: to return to painting the power to be gap, silence, and expectation.”

In another group of works, Senise applies materials such as bitumen, charcoal, and iron powder onto the printed fabrics, resulting in stains throughout the composition—an element that, according to the artist, was prominent in his work from the 1980s and 1990s. In this sense, these recent works can be seen as a connection to earlier moments in his practice.

For many years, the artist referred to his printed fabrics as “monotypes,” a term he has since abandoned in favor of “captures.” According to him, these works involve “a transfer of matter. It happens only once. That’s why I used to call them monotypes. But monotype is not necessarily a transfer of matter. These works carry matter that was on the wall.” While many of these captures were historically taken from floors, in recent years, Senise has focused on walls, often retaining several of their surface layers.

#### about daniel senise

Daniel Senise lives and works in Rio de Janeiro, Brazil. Some of his latest solo shows included: *Biógrafa*, at Museu de Arte Contemporânea da USP (2023), in São Paulo, Brazil; *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 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 a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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