

Gonçalo Sena

[sena.goncalo@gmail.com](mailto:sena.goncalo@gmail.com)

*Fonte Fóssil* [Fossil Fountain]

2019

marble, bronze, water pump, plastic,  
adhesive tape, water, coins left by the public  
dimensions variable (230 x 360 x 75 cm)



*Fonte Fóssil* [Fossil Fountain]  
detail



'Erosion Horizon' exhibition view at Galeria Quadrado Azul, Lisbon, 2019



*Whatever liberates you from time and space,  
alienates you from speed*

2018

concrete, polyurethane, copper wire,  
phosphorescent acrylic paint, backpack

47 x 51 x 53 cm



*To intrude on Nature's way*

2019

chromed steel, polyurethane, copper wire, concrete

72 x 81 x 140 cm



*To intrude on Nature's way*  
detail



*Erosion and Inertia*

2019

concrete, polyurethane, copper wire, plastic, water,  
rocks from the Portuguese Atlantic coast, yellow ambient light  
dimensions variable (11 rocks, 3 sculptures)

The installation *Erosion and Inertia* consists of a group of *porous structures* (pieces made of concrete, polyurethane, copper wire and water, inspired in hybrid possibilities between torso-beehive-coral-rock formations) and of rocks from the Portuguese Atlantic coast, in a spatial composition immersed in yellow ambient light. Throughout the exhibition's duration, the concrete pieces will keep their static position, each with a specific alignment in relation to the architecture, while the rocks keep moving, slowly and imperceptibly changing their positions.



'Erosion Horizon' exhibition view at Galeria Quadrado Azul, Lisbon, 2019



Untitled

2018

pen, grafite, concrete, spray, acrylic, acetate and tape on paper, frame  
65 x 47,6 x 3,5 cm

**Erosion**, from the Latin *erosio*, which means “to bite away,” is the geological abrasive process that makes earthen materials worn out through the action of natural forces, such as wind, rain or waves, in a constant mutation of the earth’s surface and the displacement of its materials, invisible to the human eye. The necessary distance in time to observe these processes, is similar to the necessary physical distance to perceive what we can define as the horizon line of a landscape. The two words together – *Erosion Horizon* – shape the title of Gonçalo Sena’s third solo exhibition at Quadrado Azul, in which the artist presents a group of sculptures and works on paper.

The works on paper draw an horizontal section on the architecture, like a projection of a fragmented horizon line, and functions as a backdrop landscape for the sculptural composition installed in the gallery space. Concrete, sand and spray paint on paper materialize a porous and dusty layer that overlaps traces of graphite drawing, just like the wall of a worn out wall of a modern building reveals its material composition and interior structure. The proposed sculptural scenario, is a symbiosis between artificiality and substance through the perception of forms, materials and their (dis-)functionalities, all in slow transformation.



Untitled  
2018  
pen, grafite, concrete, spray, acrylic, acetate and tape on paper, frame  
65 x 47,6 x 3,5 cm



Untitled  
2018  
pen, grafite, concrete, spray, acrylic, acetate and tape on paper, frame  
65 x 47,6 x 3,5 cm



*Praia Falha*  
2017  
white concrete and bronze  
21 x 35 x 175 cm



'Praia Falha' exhibition view at Galeria Quadrado Azul, Porto, 2018



*Torso Colmeia*  
2018  
concrete and polyurethane  
49 x 19 x 24 cm





*Rocha Rouca*

2018

concrete, epoxy resin and polyurethane

26 x 18 x 110 cm

*Obsoleto e Simétrico*

2018

concrete, epoxy resin and polyurethane

64,5 x 29 x 26 cm





*Column Bench (for John and Olga)*

2017

reinforced concrete, stucco and bronze

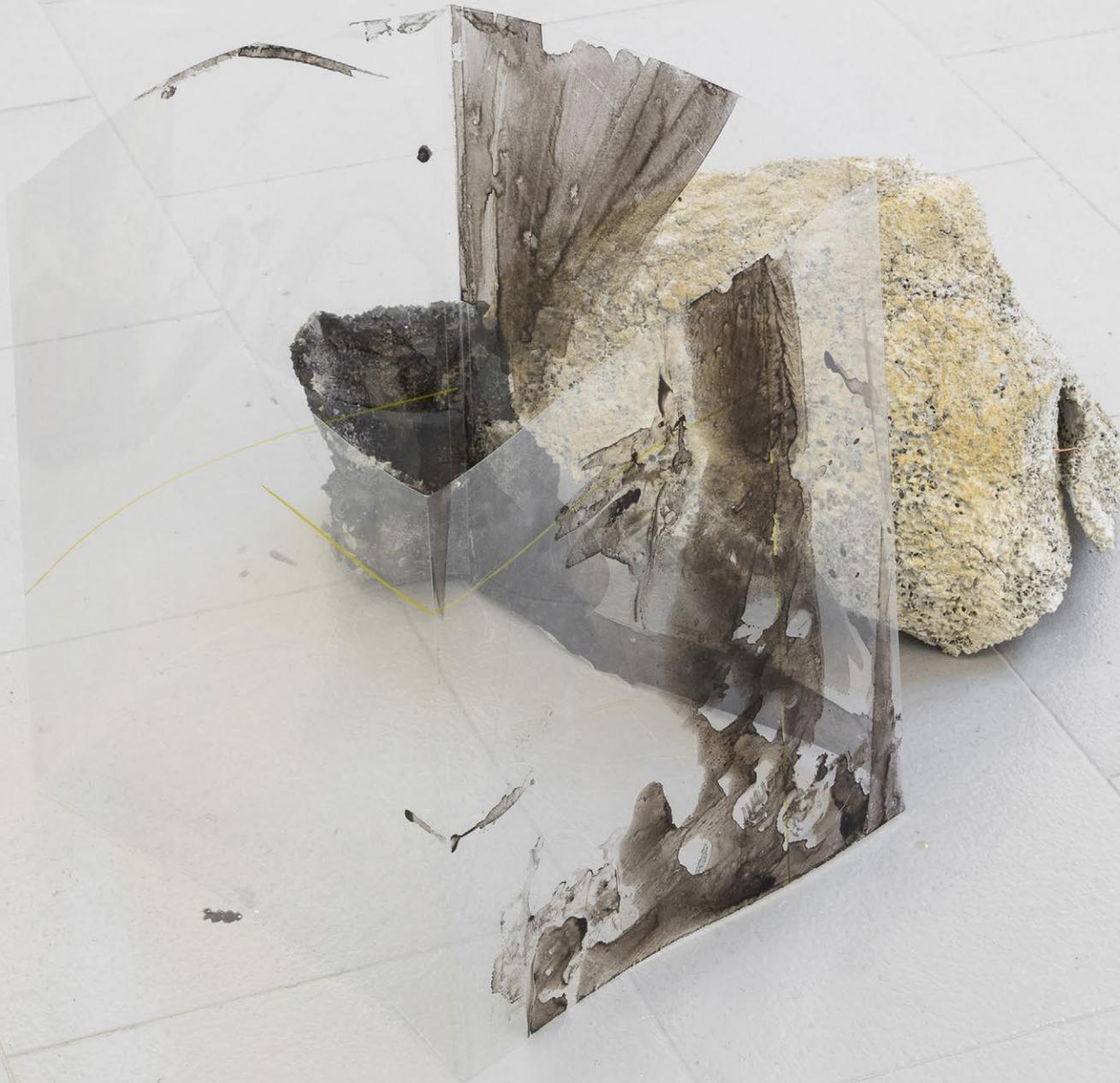
site specific dimensions: 240 x 46 x 30 cm (column) and 73 x 48 x 250 cm (wall and bronze)

Winter and Summer landscape views and details, Lexington, MA, USA



'Walls and Torsos' exhibition view at Quadrado Azul, Lisbon, 2017





*Porous Structure*  
2017

polyurethane, copper string and concrete, Indian ink, pen and acetate  
70 x 40 x 35 cm

88.8 MHz

2017

epoxy resin, concrete and radio; two plastic chairs with lichens

111 x 90 x 30 cm (resin); 86 x 55 x 56 cm (chairs), dimensions variable

exhibition view at Quadrado Azul, Lisbon, 2017





88.8 MHz

2017

epoxy resin, concrete and radio; two plastic chairs with lichens;  
dimensions variable: 111 x 90 x 30 cm (resin),  
86 x 55 x 56 cm (chairs)

\* soundtracks by artist Nuno da Luz, broadcast on 88.8 MHz  
frequency in irregular transmissions

'Walls and Torsos' exhibition view at Quadrado Azul, Lisbon, 2017



*Chroma Fossil*

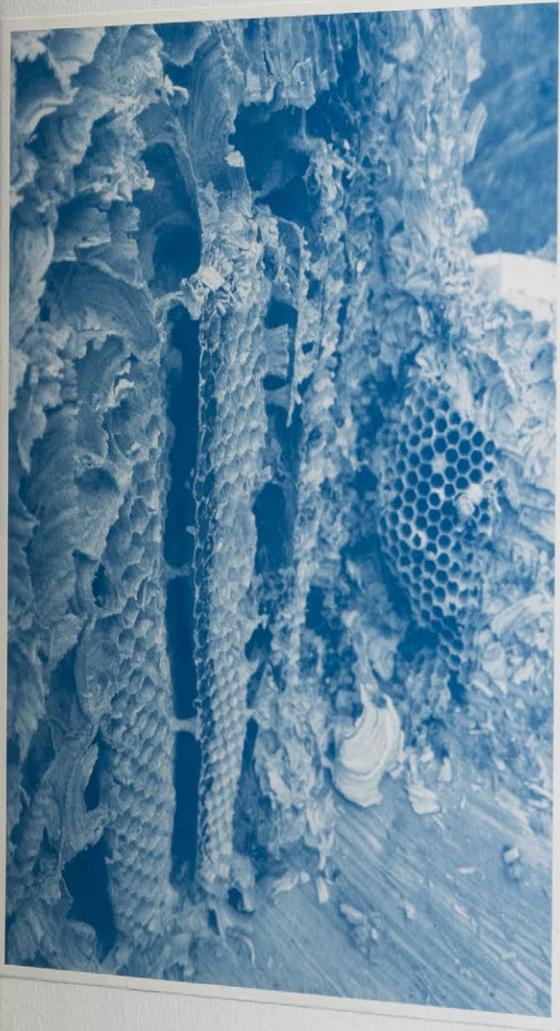
2017

epoxy resin and concrete and digital print glued on the wall

230 x 45 x 30 cm



*Chroma Fossil*  
2017  
detail



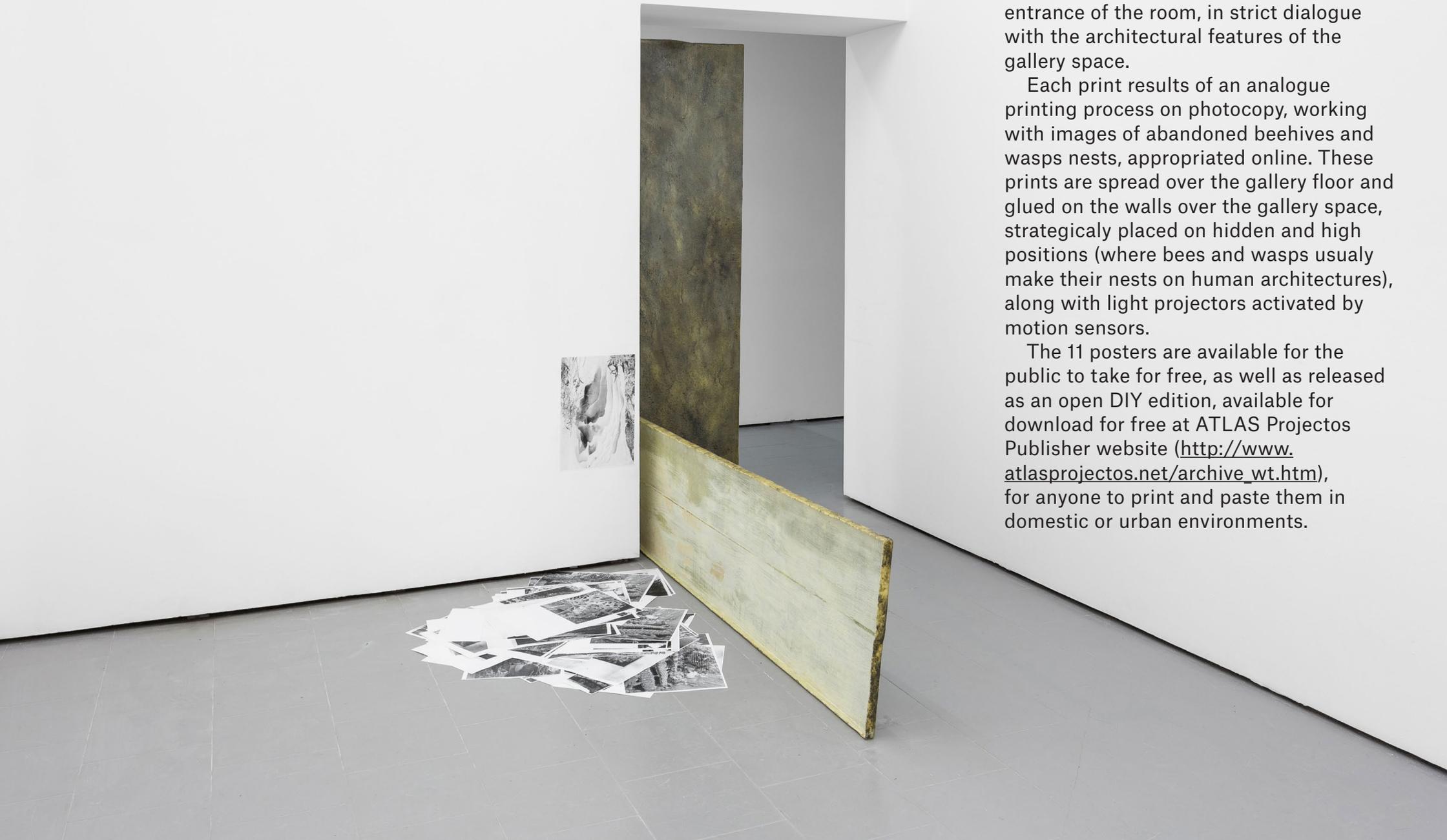
*Walls and Torsos*

2017

epoxy resin and concrete; light projectors with motion sensors;

photocopies on the floor and glued on the wall

202 x 194 x 51 cm, dimensions variable



The resin-concrete structure was casted from a vernacular wood construction – an architectural fragment –, where the negative becomes the positive, like a fossil. The scale of the piece relates to the artist's body and is positioned at the entrance of the room, in strict dialogue with the architectural features of the gallery space.

Each print results of an analogue printing process on photocopier, working with images of abandoned beehives and wasps nests, appropriated online. These prints are spread over the gallery floor and glued on the walls over the gallery space, strategically placed on hidden and high positions (where bees and wasps usually make their nests on human architectures), along with light projectors activated by motion sensors.

The 11 posters are available for the public to take for free, as well as released as an open DIY edition, available for download for free at ATLAS Projectos Publisher website ([http://www.atlasprojectos.net/archive\\_wt.htm](http://www.atlasprojectos.net/archive_wt.htm)), for anyone to print and paste them in domestic or urban environments.

*Walls and Torsos*  
detail



*Walls and Torsos*  
detail



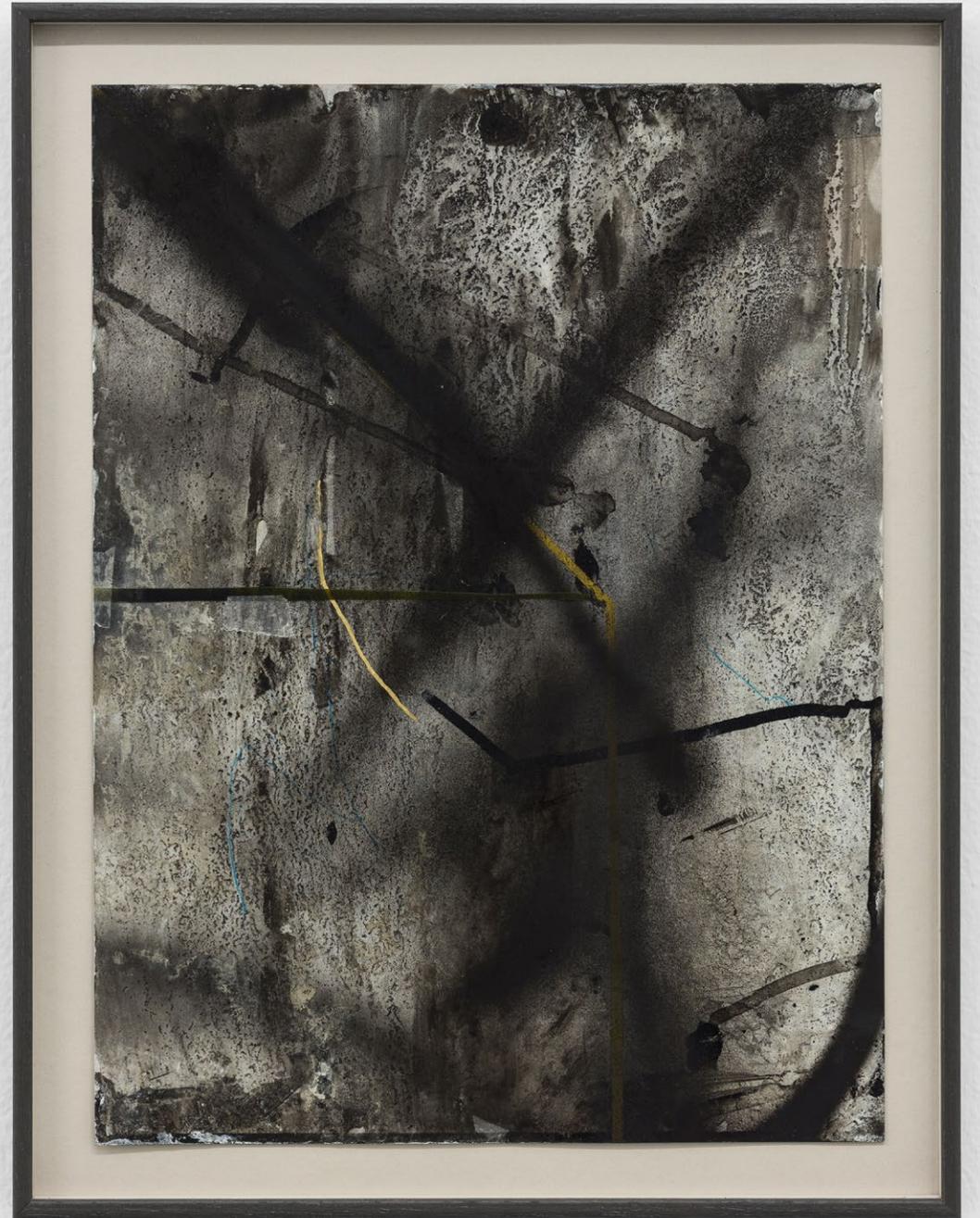
Untitled  
2017  
concrete, adhesive tape, acrylic, Indian ink  
and spray paint on acetate; frame  
45 x 32 cm



Untitled  
2017  
concrete, adhesive tape, acrylic, Indian ink  
and spray paint on acetate; frame  
45 x 32 cm



X  
2017  
concrete, adhesive tape, graphite, pen, Indian ink,  
acrylic and spray paint on acetate; frame  
34 x 24 cm



Untitled  
2015  
concrete, pigment, indian ink and backpack  
25 x 37 x 65 cm



*Untitled (Canal Caveira)*

2015

concrete, iron, indian ink, rope, plastic bag with water, open window  
130 x 25 x 15 cm

'Canal Caveira' exhibition view at Cordoaria Nacional, Lisbon, 2015

The open window allows the soundscape textures of the outdoors into the exhibition space, disrupting silence, temperature, safety and time perception. In the South of Portugal, people hang plastic bags with water on open windows to keep flies from getting indoors.



*We are all fuckin' workers*

2015

concrete and shoe; concrete, pigment, acetate, spray paint and glass; enamel paint, iron and steel cables

dimensions variable

'Canal Caveira' exhibition view at Cordoaria Nacional, Lisbon, 2015

This work consists of a spatial composition of light-green coloured iron structures suspended from the ceiling defining a fragmented architectural drawing in space. These structures frame two volumes in space: a concrete cubical shape with an old *Vans* shoe hanging, and a yellow concrete solid with a piece of broken green glass green glass, suggesting a fountain. The elements are organised in space in a choreographic fashion, a trial-error performance. This installation process is based of the 'one shot scenes' that filmmaker Béla Tarr conceives for his movies, to explore variable modes of circulation and perception. The title *We are all fuckin' workers* quotes Béla Tarr during a talk he held in 2014 with me and a group of fellow artists in Como, Italy, regarding all artists as workers.



*We are all fuckin' workers (Fountain)*

2015

concrete, pigment, acetate, spray and glass

49 x 19 x 18 cm



*We are all fuckin' workers (Shoe)*  
2015  
concrete and shoe  
52 x 46 x 49cm





(—)

2014

reinforced concrete, pigment, plexiglass

205 x 305 x 45 cm

passage between two rooms

'Movements towards inertia' exhibition

view at Krome Gallery, Berlin, 2014

(—)  
2014  
detail



This piece was first projected as a wall work, but eventually I realized it fit perfectly the passage between the two rooms of the gallery space. The black concrete recalls graphite, which positions the work as a drawing in space, a brutalist hybrid structure without architectural function or stability. The (—) in the title relates to its linguistic symbology as a dash and also to the topographic view of the piece, both emphasizing a moment of passage and obstacle, translucent and reflexive.

Untitled  
2013  
reinforced concrete, glass, cantaloupe melon, Indian ink  
4 x 19 x 740 cm, dimensions variable



Untitled  
2013  
reinforced concrete, glass, cantaloupe melon, Indian ink  
4 x 19 x 740 cm, dimensions variable



*Distant Smoke*

2012

concrete, iron, pigment, water paint, wood, silkscreen print on paper glued on wall

275 x 10500 x 260 cm (dimensions variable)



*Distant Smoke*  
detail





*Fountain*  
2013

concrete, pigment, acetate, spray  
40 x 16 x 35 cm

*Olhos Vermelhos* [Red Eyes]

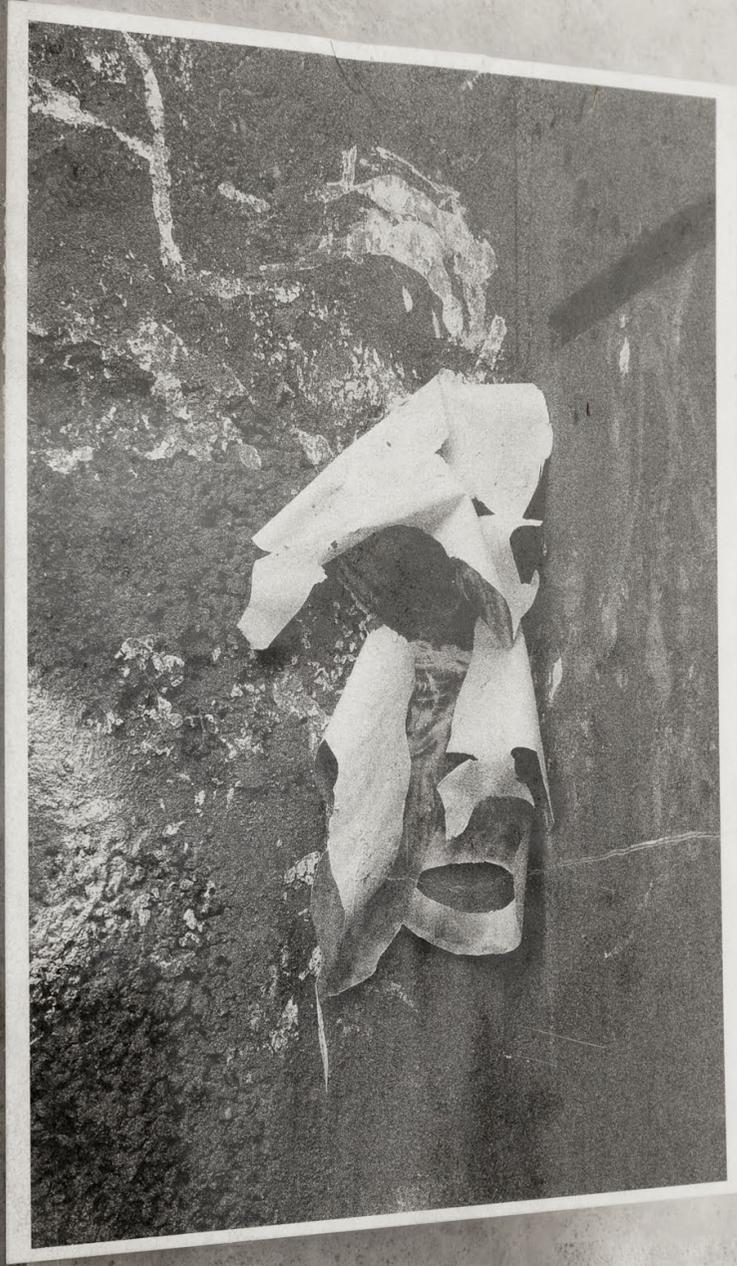
2012

photocopy on paper, glue, plexiglass and reinforced concrete

230 x 118 x 37 cm



*Olhos Vermelhos* [Red Eyes]  
detail



*Pavilhão para gelo e sal*  
2010  
iron, salt rock and ice  
dimensions variable

\* the metal structure was initially frozen inside an ice volume with approximately 25 x 50 x 70 cm. The salt rock was placed on top of it, accelerating the melting process, sinking into the ice, and eventually standing on the metal structure after all the water evaporates. This process only takes place once, for each time it is exhibited.



*Pavilhão para gelo e sal*  
melting process, c. three days

