

Gonçalo Sena



*To intrude on Nature's way*

2021

bronze, recovered stone, resin, stainless steel, water pump, adhesive tape, plastic, water

230 × 100 × 200 cm, site-specific dimensions



*To intrude on Nature's way*  
2021  
detail



“Unintelligible energies are exchanged, conveying possible metamorphosis and alchemical processes. (...) *Fonte Fóssil* dialogues with the sculpture *To intrude on Nature’s way*, both breathing from the same water. The free standing metal and stone body holds at its center the bronze cast of a tree branch that was violently extruded by Filomena storm in Madrid, in early 2021, and found by the artist at La Casa de Campo park during a spring excursion. (...) Like possible entities or geological clocks, these sculptures are witnesses to the exhibition’s timekeeping, taking part in our collective ritual. (...) This sculptural scenography is punctuated by a constellation of ethereal drawings where sections of circles are traced in graphite and acetate, reverberating through the walls and echoing the water’s repetitive frequency in a precarious and trance-inducing ode”



*circular spaces*  
installation view at Galería Heinrich Ehrhardt, Madrid, 2021



*Fonte Fóssil* [Fossil Fountain]

2019

bronze, marble, water pump, adhesive tape, plastic, water

230 × 56 × 20 cm, site-specific dimensions



*Fonte Fóssil* [Fossil Fountain]  
2019  
detail



*circular spaces*  
installation view at Galería Heinrich Ehrhardt, Madrid, 2021

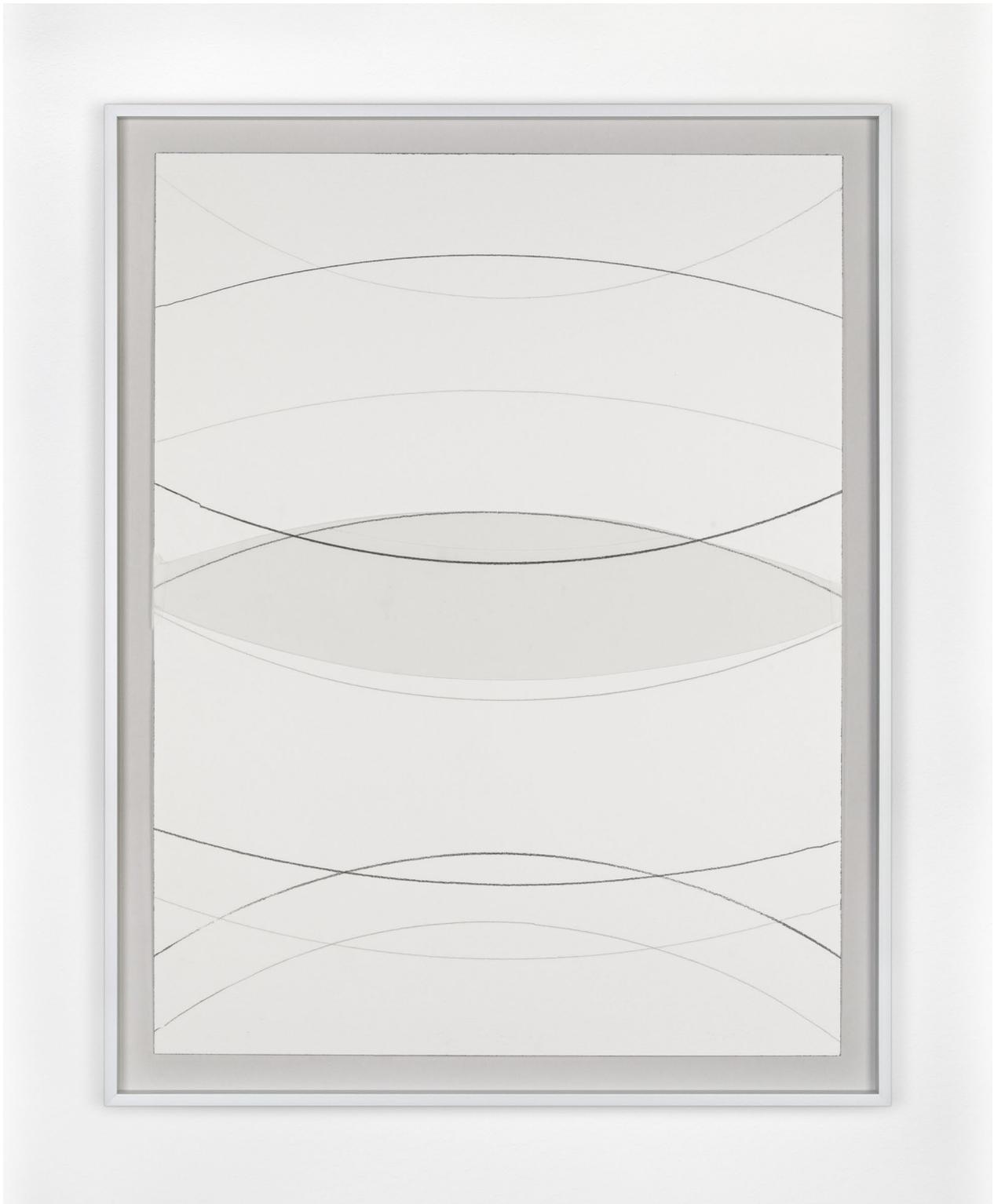


*circular spaces*

2020

acetate, paper adhesive tape and graphite on paper; aluminum frame

45,5 × 35,4 × 2,5 cm

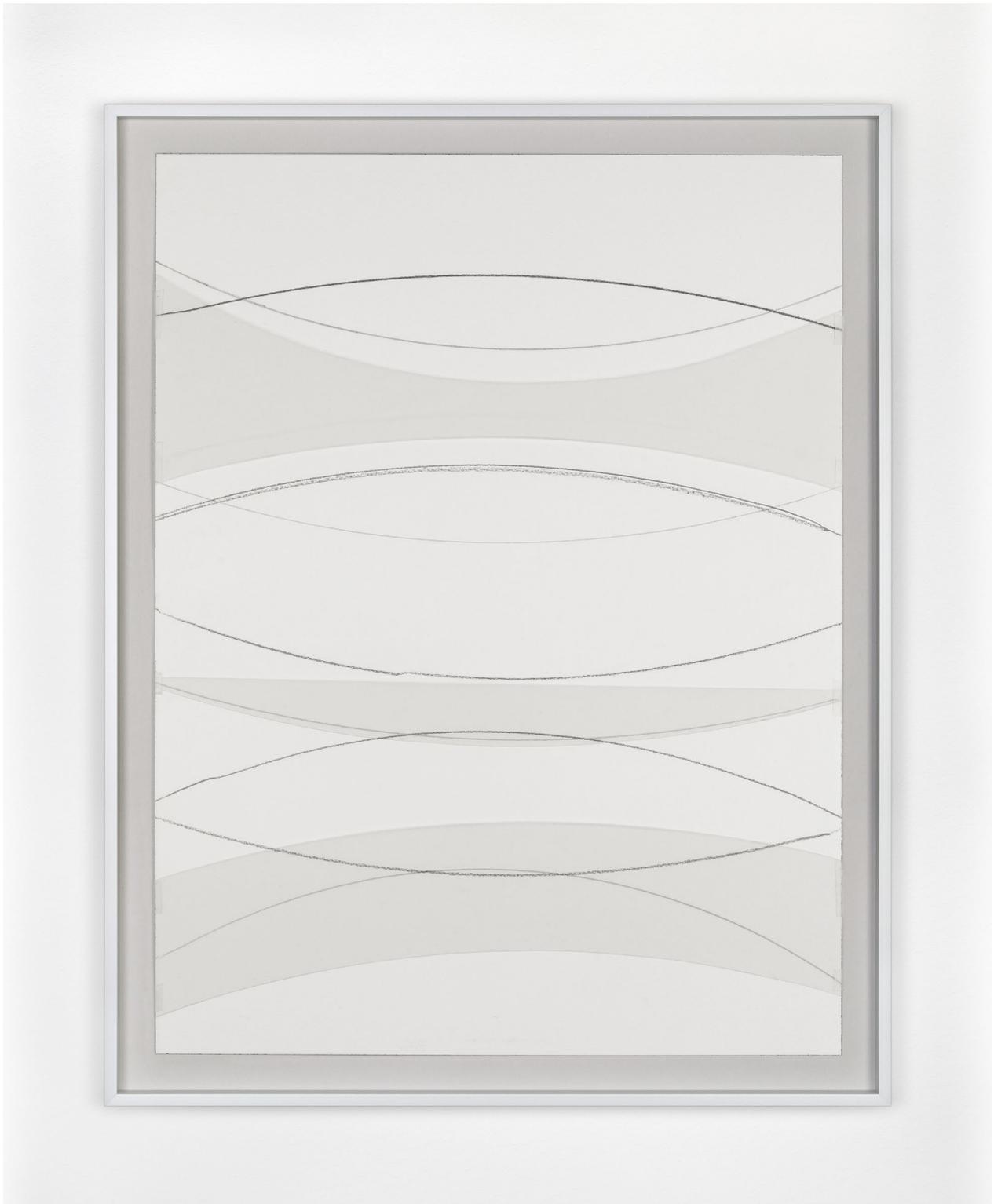


*circular spaces*

2020

acetate, paper adhesive tape and graphite on paper; aluminum frame

45,5 × 35,4 × 2,5 cm



*circular spaces*

2020

acetate, paper adhesive tape and graphite on paper; aluminum frame

45,5 × 35,4 × 2,5 cm

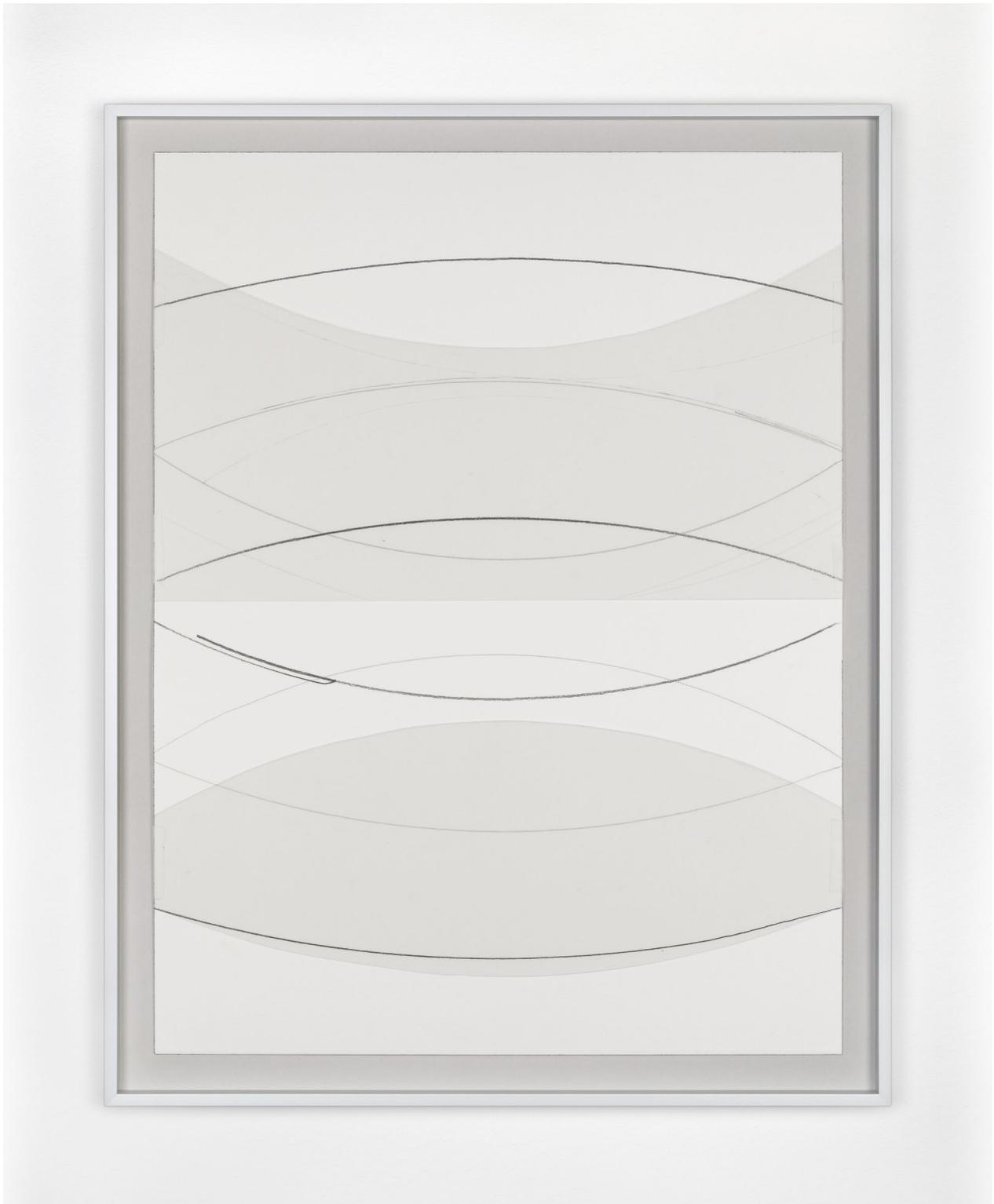


*circular spaces*

2020

acetate, paper adhesive tape and graphite on paper; aluminum frame

45,5 × 35,4 × 2,5 cm



*circular spaces*

2020

acetate, paper adhesive tape and graphite on paper; aluminum frame

45,5 × 35,4 × 2,5 cm



*Maré vazia*

2020

concrete, sand, spray paint, glue and cuttlefish bone on canvas

160 × 120 × 3,7 cm



*Maré vazia*  
2020  
detail



(-)  
2021  
concrete, sand, acetate, spray paint on canvas  
160 × 120 × 2,8 cm



views of Galería Ehrhardt Flórez office space in Madrid

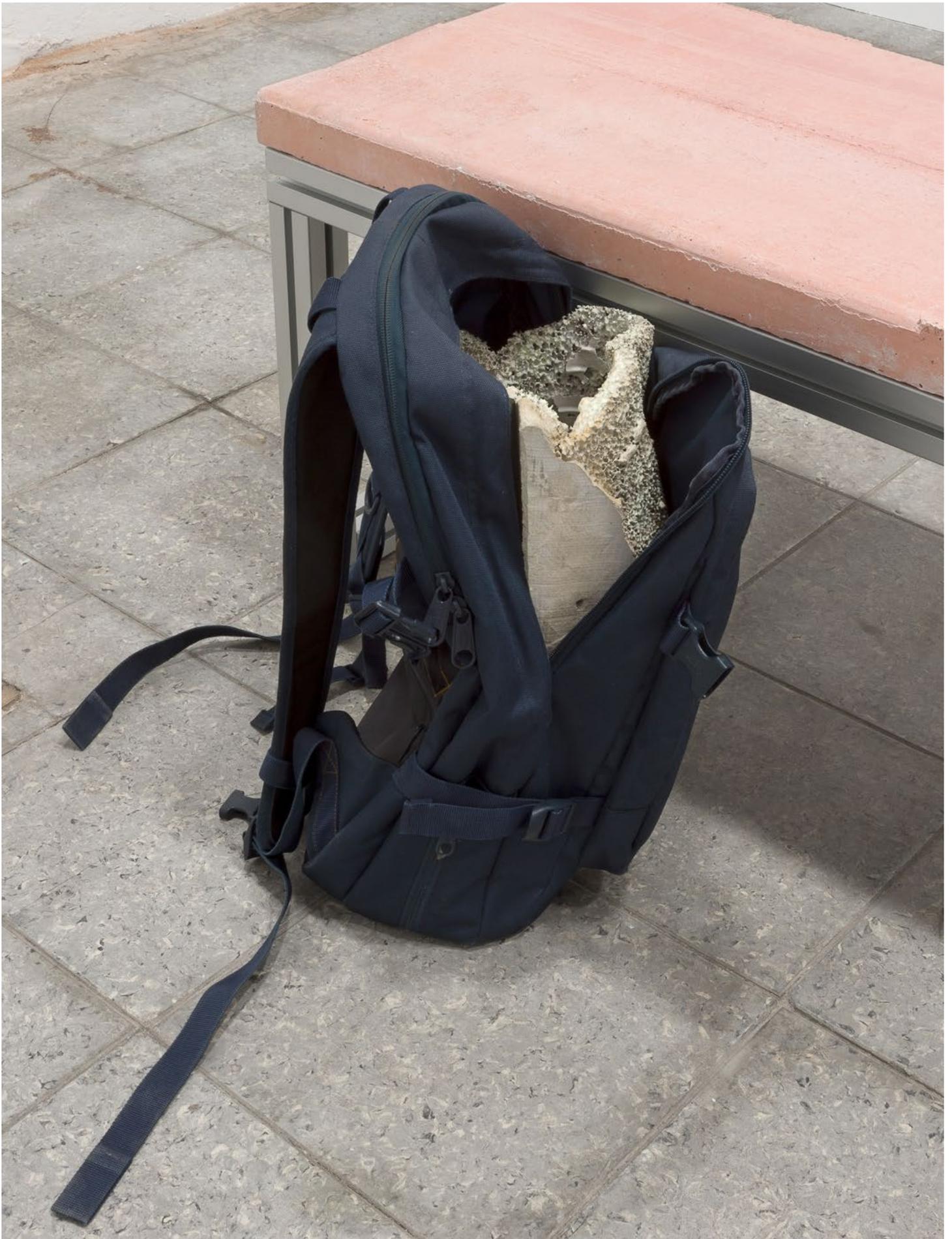


(...) "with tops manufactured in pigmented concrete, reproducing the textures of construction wood planks, and an extremely light, demountable aluminium structure, the benches invite the visitor to a moment of introspection, idleness, or social encounter."

Made for use both indoors and outdoors, the benches are unique pieces, each individually casted with a specific set of wood planks and pigment colour. There are three variations of length in relation to the artist's body measures:

- 230 cm (height with one arm up), four to five people;
- 183 cm (height, foot to head), three to four people;
- 52 cm (foot to knee), one person.

untitled  
2021  
pigmented concrete, metal, aluminium  
45 × 43 × 230 cm



*untitled (porous structure)*

2018

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

47 × 51 × 53 cm



untitled  
2021  
pigmented concrete, metal, aluminium  
45 × 43 × 183 cm



*Chuva e Suor* [Rain and Sweat]

2022

bronze, pigmented concrete, metal, aluminium, risograph prints on paper (unlimited edition), glue, led light with motion sensor  
dimensions variable (bench 45 × 43 × 230 cm; risograph prints 42 × 29,7 cm each)

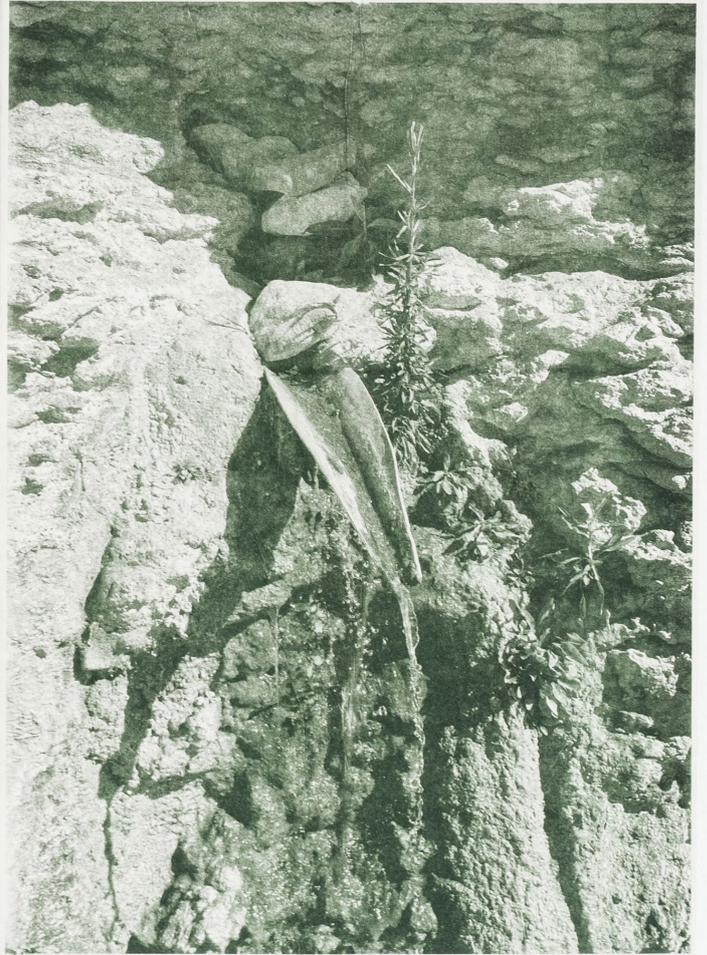
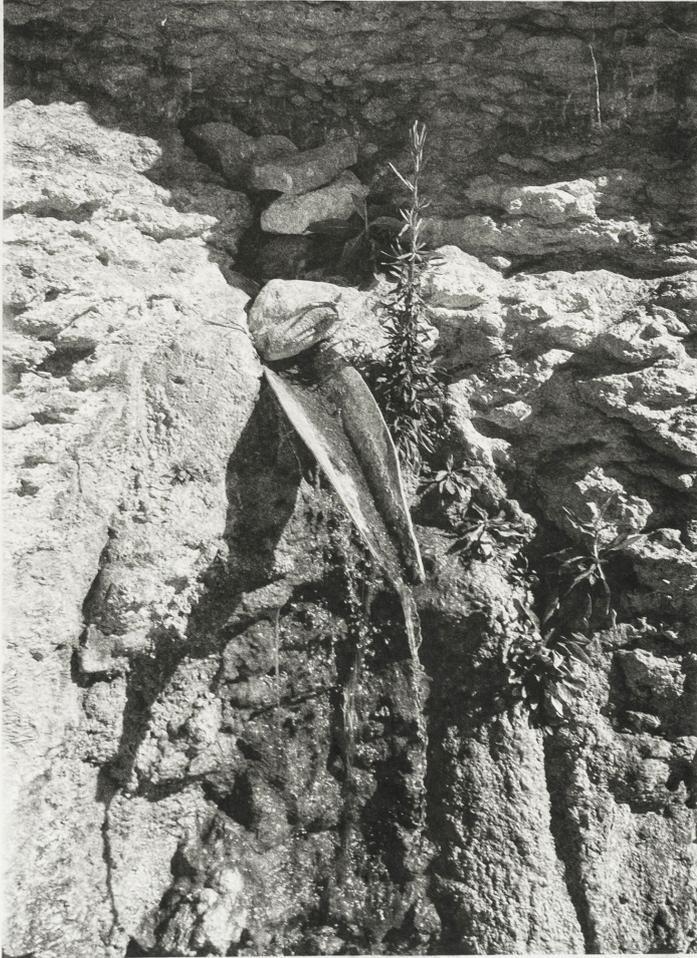
installation view at Sala de Arte Joven, Madrid, 2022



*Chuva e Suor* [Rain and Sweat]  
2022  
detail



*Chuva e Suor* [Rain and Sweat]  
2022  
detail (bronze cast of a cuttlefishbone)



*Chuva e Suor* [Rain and Sweat]  
2022  
detail



*Tempesta*  
installation view at Oldenburger Kunstverein, 2021



*Erosion Horizon*

2021

concrete, polyurethane, wire, plastic bottles and bamboo

26 × 348 × 24 cm



*Erosion Horizon*

2020

concrete, brass wire, polyurethane, bamboo and braided line

230 × 12 × 11 cm



*Erosion Horizon*  
2020  
detail



*Erosion Horizon*

2021

concrete, polyurethane, brass wire and bamboo

250 × 23 × 10 cm



*Depois da tempestade (para a Ida)*

2021

burned wood, clay from Odemira region, concrete, iron, sand, rain water, rock from the Atlantic coast, lichens

20 × 27 × 157 cm



untitled  
2021

ashes, charcoal, clay from Odemira region, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, clay from Odemira region, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, clay from Odemira region, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, clay from Odemira region, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



untitled  
2021

ashes, charcoal, clay from Odemira region, concrete, spray paint, rain water, soil, sunlight on paper; aluminium frame  
40 × 30 × 2,5 cm



*Drought*  
2019  
concrete, iron, perspex, glue, ink, sea shells (*solen marginatus*)  
150 × 65 × 115 cm



*Drought*  
2019  
concrete, iron, perspex, glue, ink, sea shells (*solen marginatus*)  
150 × 65 × 115 cm



*Drought*  
2019  
detail



exhibition view at +DEDE, Berlin, 2020



*Obsoleto e Simétrico*  
2018  
concrete, epoxy resin and polyurethane  
64,5 × 29 × 26 cm

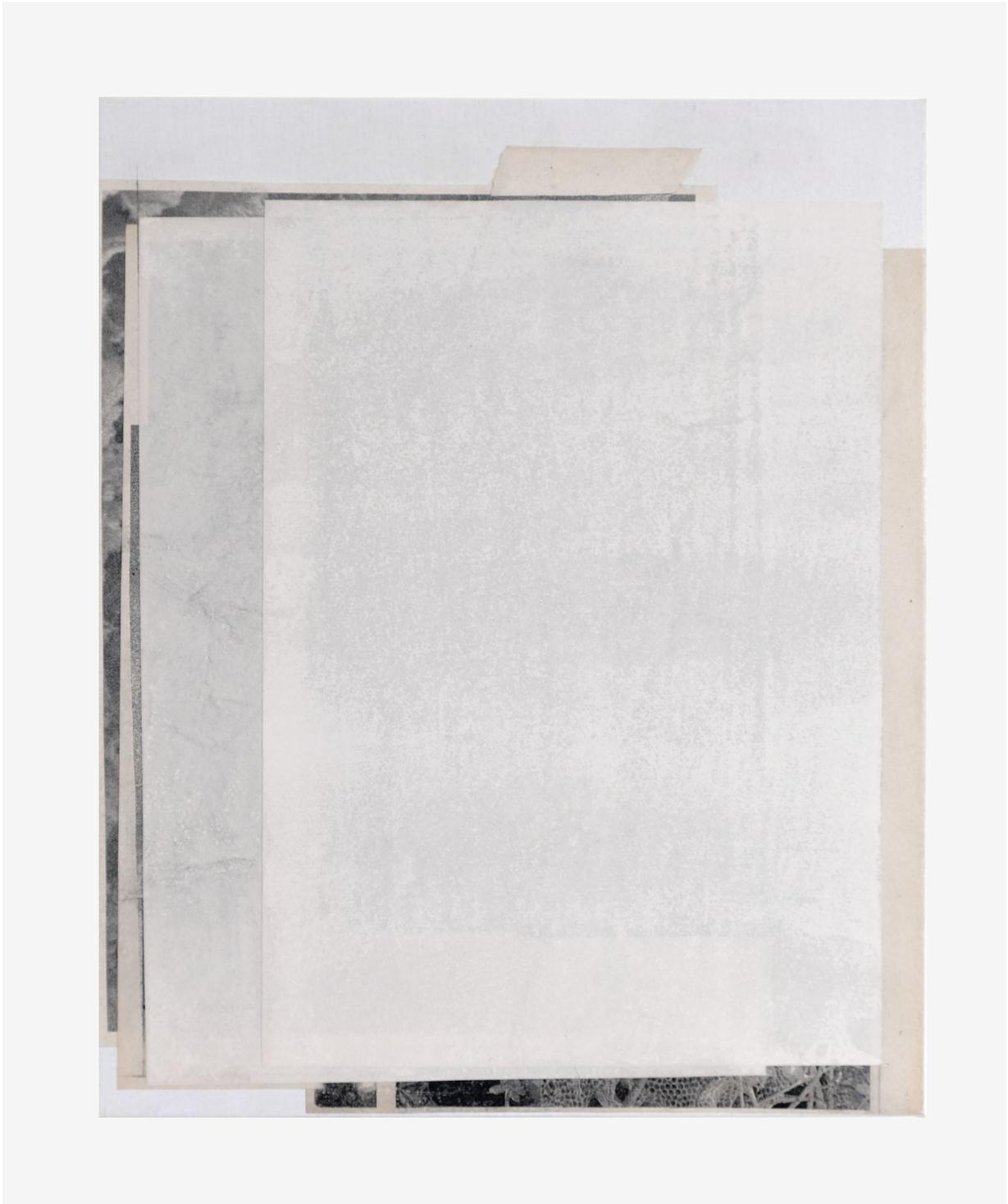


*Rocha Rouca*

2020

concrete, copper wire, polyurethane and plastic chair aged by sunlight

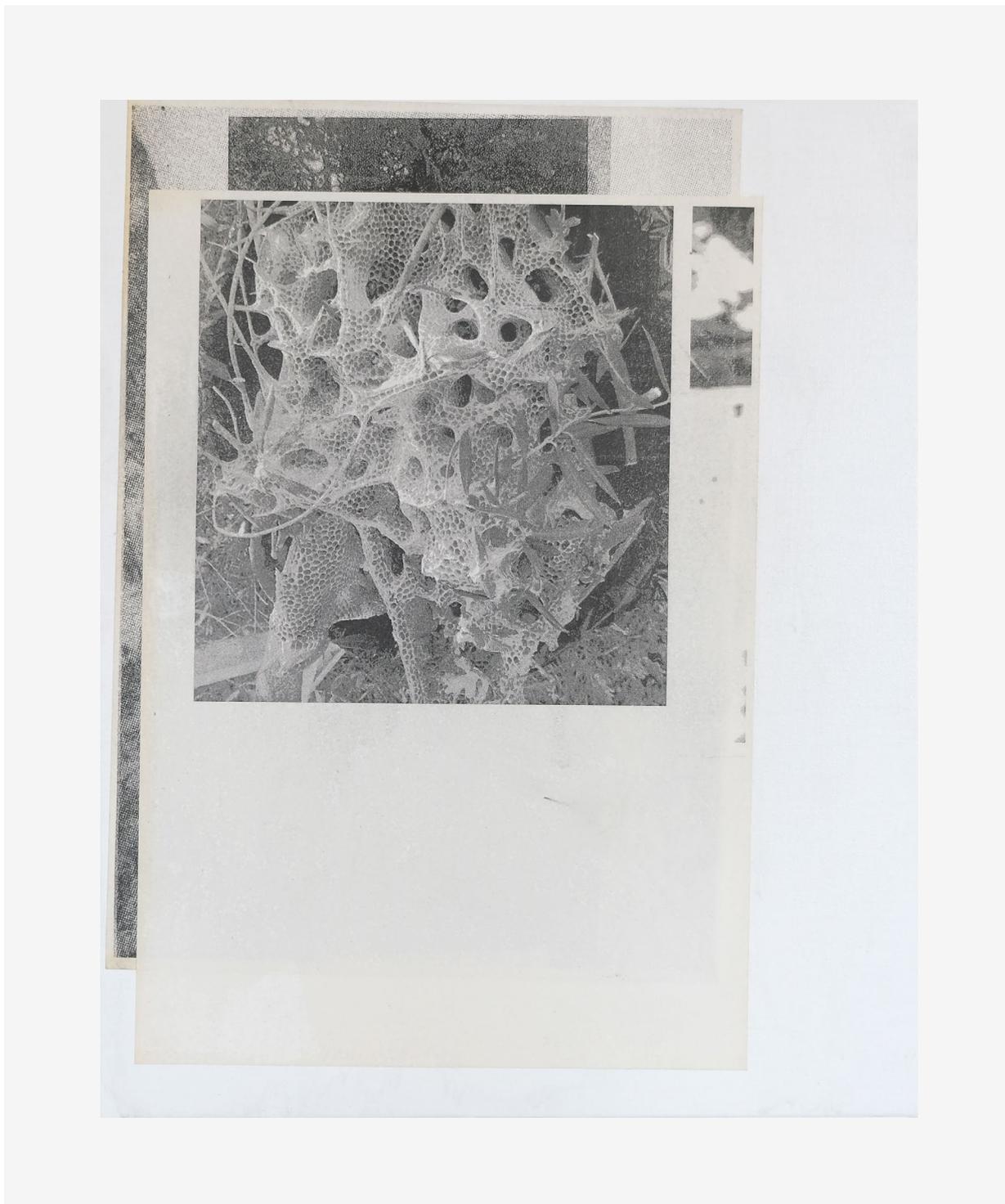
60 × 40 × 56 cm



untitled  
2020  
photocopy on paper aged by sunlight, glued on canvas  
50 × 40 × 2,5 cm



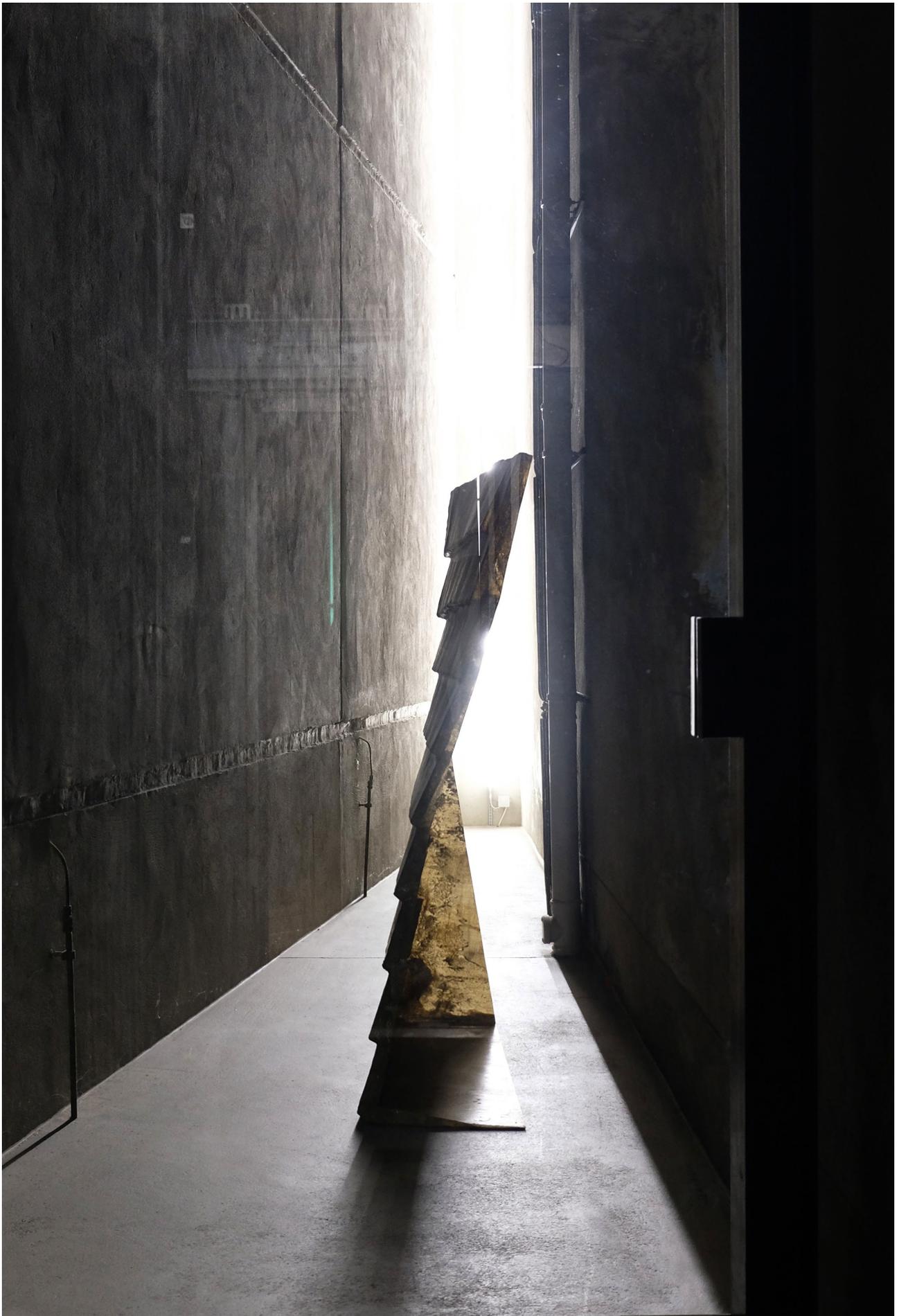
untitled  
2020  
photocopy on paper aged by sunlight, glued on canvas  
50 × 40 × 2,5 cm



untitled  
2020  
photocopy on paper aged by sunlight, glued on canvas  
50 × 40 × 2,5 cm



untitled  
2020  
photocopy on paper aged by sunlight, glued on canvas  
50 × 40 × 2,5 cm



*Montanhas e Escamas*  
2016  
concrete and epoxy resin  
180 × 112 × 45 cm  
installation view at Kewenig, Berlin, 2019



*Montanhas e Escamas*  
2016  
concrete and epoxy resin  
180 × 112 × 45 cm



*Montanhas e Escamas*  
2016  
concrete and epoxy resin  
180 × 112 × 45 cm



untitled  
2018  
concrete, sand, acetate, spray paint on canvas  
65 × 47,6 × 3,5 cm



untitled  
2018  
concrete, sand, acetate, spray paint on canvas  
65 × 47,6 × 3,5 cm



untitled  
2018  
concrete, sand, acetate, spray paint on canvas  
65 × 47,6 × 3,5 cm



*Erosion Horizon*  
installation views at Quadrado Azul, Lisbon, 2019



The installation *Erosion and Inertia* consists of a group of sculptures made of concrete, polyurethane, copper wire and water, and several rocks from the Portuguese Atlantic coast. The sculptures suggest hybrid volumes and textures resembling torso-beehive-coral-rock formations, displayed on the floor along with the coastal rocks in a spatial composition immersed in yellow ambient light.

While the sculptures have a specific position in space, throughout the exhibition's duration, the rocks constantly change their position, in a slow and imperceptible choreography.

*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)



*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)



*To intrude on Nature's way*  
2019  
chromed steel, polyurethane, copper wire, concrete  
72 × 81 × 140 cm



*Praia Falha*  
installation views of Quadrado Azul, Porto, 2019



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



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



*Rocha Rouca*  
2018  
concrete, epoxy resin and polyurethane  
26 × 18 × 110 cm



untitled  
2017  
concrete, adhesive tape, acrylic, ink and spray paint on acetate; frame  
45 × 32 × 1,8 cm



untitled  
2017  
concrete, adhesive tape, acrylic, ink and spray paint on acetate; frame  
45 × 32 × 1,8 cm



*Column Bench (for John and Olga)*

2017

reinforced concrete, stucco and bronze

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

Winter landscape view, private collection, Lexington, MA, USA



*Column Bench (for John and Olga)*

2017

reinforced concrete, stucco and bronze

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

Winter landscape view, private collection, Lexington, MA, USA



*Column Bench (for John and Olga)*  
2017  
detail during Spring



*Porous Structure*  
2017  
polyurethane, copper string and concrete, ink, pen and acetate  
70 × 40 × 35 cm



*Walls and Torsos*

2017

epoxy resin and concrete; led light with motion sensors; photocopies on paper, glue  
dimensions variable, 202 × 194 × 51 cm



*Walls and Torsos*

2017

epoxy resin and concrete; led light with motion sensors; photocopies on paper, glue  
dimensions variable, 202 × 194 × 51 cm



The resin-concrete structure is a cast from a vernacular wood construction, where the negative becomes the positive, like a post-industrial fossil. The installation is complete with led lights activated with motion sensors by the visitors, and a series of prints depicting abandoned beehives and wasps nests. Sourced from appropriated images online, each print is the result of an analogue print/colage process using the photocopier machine. These prints are spread over the floor and glued on the walls of the gallery space, strategically placed on hidden and high positions (where bees and wasps usually make their nests on human architectures). The prints can be collected to the public for free, as well as downloaded as a pdf on an open DIY edition.



*Walls and Torsos*  
installation views at Quadrado Azul, Lisbon, 2017



*Chroma Fossil*  
2017  
epoxy resin and concrete and digital print glued on the wall  
230 × 45 × 30 cm



*Chroma Fóssil*  
2017  
detail



*Língua de areia*

2017

enamel on iron, steel cables, cuttlefish bones

dimensions variable



*Walls and Torsos*  
installation views at Quadrado Azul, Lisbon, 2017



*88.8 MHz*

2017

epoxy resin, concrete and radio (soundtrack by artist Nuno da Luz, broadcast on 88.8 MHz frequency in irregular transmissions); two plastic chairs with lichens  
dimensions variable



X  
2017  
concrete, adhesive tape, acrylic, ink and spray paint on acetate; frame  
45 × 32 × 1,8 cm



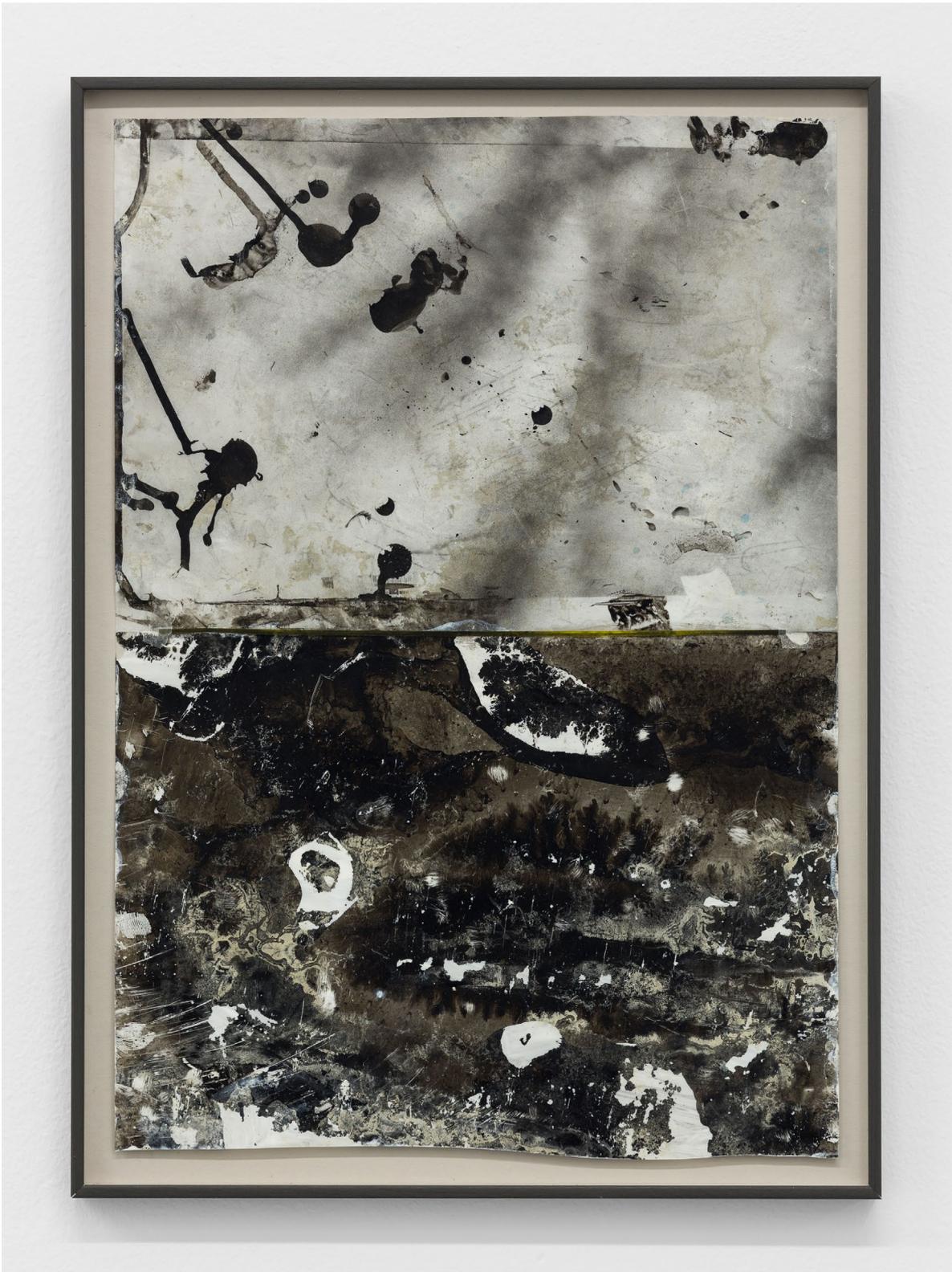
untitled  
2017  
concrete, adhesive tape, graphite, pen, ink, acrylic and spray paint on acetate; frame  
34 × 24 × 1,8 cm



untitled  
2017  
concrete, adhesive tape, graphite, pen, ink, acrylic and spray paint on acetate; frame  
34 × 24 × 1,8 cm



untitled  
2017  
concrete, adhesive tape, graphite, pen, ink, acrylic and spray paint on acetate; frame  
34 × 24 × 1,8 cm



untitled  
2017

concrete, adhesive tape, graphite, pen, ink, acrylic and spray paint on acetate; frame  
45 × 32 × 1,8 cm



untitled  
2017

concrete, adhesive tape, graphite, pen, ink, acrylic and spray paint on acetate; frame  
34 × 24 × 1,8 cm



*untitled*  
2015  
concrete, rubber, Indian ink, sea shells from solen marginatus  
39 × 34 × 19 cm



*Coluna-colmeia* [Column-Behive]  
2015  
reinforced concrete, plexiglass, digital print and glue  
230 × 110 × 90 cm



*Coluna-colmeia* [Column-Behive]  
2015  
reinforced concrete, plexiglass, digital print and glue  
230 × 110 × 90 cm



*Coluna-colmeia* [Column-Behive]  
2015  
detail



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, some people hang plastic bags with water on open windows to keep flies from getting indoors.

*untitled (Canal Caveira)*

2015

concrete, iron, indian ink, rope, plastic bag with water, open window

130 × 25 × 15 cm



*We are all fuckin' workers*

2015

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

dimensions variable

exhibition view at Cordoaria Nacional, Lisbon, 2015



*We are all fuckin' workers (shoe)*

2015

concrete and shoe

52 × 46 × 49 cm



*We are all fuckin' workers (fountain)*  
2015  
concrete, pigment, acetate, spray paint and glass  
49 × 19 × 18 cm



*untitled*  
2015  
concrete, pigment, indian ink and backpack  
25 × 37 × 65 cm



*untitled (fountain)*  
2013  
concrete, pigment, acetate, spray paint  
40 × 16 × 35 cm



(—)  
2014  
reinforced concrete, pigment and plexiglass  
205 × 305 × 45 cm (passage between two rooms)



(—) was initially projected as a wall work, but eventually installed in the passage between the two gallery rooms, with the height perfectly fitting the passage as coincidence. The black concrete recalls graphite, suggesting a drawing in space, a brutalist hybrid structure without architectural function or stability. The rigid, porous and raw concrete contrasts with the flexible, translucent and impermeability of the perspex. The (—) in the title relates to its linguistic symbology as a 'm-dash', and also to the topographic view of the piece, both emphasising a moment of passage or an obstacle.

(—)  
2014  
reinforced concrete, pigment and plexiglass  
205 × 305 × 45 cm (passage between two rooms)



Notes on  
Movements towards inertia

Direct sun light in the eyes. A sculpture without horizon line.

Burnt Sienna was the name given to an ochre pigment original from a region in Italy where the city of Siena is located.

Solid: a state of matter defined by its structural rigidity and resistance to changes of shape or volume. Its atoms are tightly bound to each other in a fixed spatial order, either geometric or irregular. We try to see the bones of the built structures move, but they are very slow.

Bike rides at night. Quick reflections and blurry volumes under low illumination.

Their eyes were dry from the wind and the landscape was dry from —



*Eyes and landscape almost dry*

2014

reinforced concrete, pigment, rope, plexiglass and inkjet print on paper gued on wall

250 × 125 × 50cm



*untitled (Economy)*

2014

concrete, spray and tape on acetate; bottle of sparkling water

48 × 46 × 80 cm



*untitled (Burnt Sienna)*

2014

concrete, salt, solid watercolour, water, plastic bag; plastic chair aged by weather conditions in Porto

84 × 46 × 42 cm



*Burnt Sienna*  
2014  
detail



*Distant Smoke*  
installation views at Galeria Baginski, Lisbon, 2012



*Distant Smoke*

2012

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

275 × 260 × 10500 cm, site-specific dimensions

installation view at Galeria Baginski, Lisbon, 2012



*Distant Smoke*  
2012  
detail



*Olhos Vermelhos* [Red Eyes]

2012

photocopy on paper, glued on plexiglass and reinforced concrete

230 × 118 × 37 cm



*Olhos Vermelhos* [Red Eyes]  
2012  
detail



untitled  
2013  
reinforced concrete, glass, cantaloupe melon, black ink  
site-specific dimensions (12 × 19 × 740 cm)



untitled  
2013  
detail



*Colonna Parete*  
2011  
reinforced concrete and acrylic glass  
230 × 300 × 40 cm



*Colonna in Silenzio*

2011

reinforced concrete and folded blanket

230 × 50 × 40 cm



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

Gonçalo Sena (Portugal, 1984)  
lives and works in Lisbon

## STUDIES

2009-11 MFA, Dutch Art Institute, Arnhem  
2002-07 Graduation, Faculdade de Belas Artes da Universidade de Lisboa, Lisbon  
2006 Erasmus student, Accademia Albertina di Belle Arti di Torino, Turin

## GRANTS AND AWARDS

2022 Selected for Panorama Madrid 02, Ayuntamiento de Madrid  
2021 Premio Apertura Comunidad de Madrid  
2015 Selected for Berlin Art Prize, Berlin  
2009-11 Grant for MFA Studies by Calouste Gulbenkian Foundation  
2009 Selected for EDP New Artists Award, Lisbon

## RESIDENCIES

2021 Blank100 at Craveiral, São Teotónio  
2018 CCA Andratx, Mallorca  
2015 Skowhegan School of Painting and Sculpture, Maine  
2014 Fondazione Antonio Ratti, Como (guest tutor Tacita Dean)  
2012-13 Le Pavillon, Palais de Tokyo, Paris

## SOLO EXHIBITIONS

2022 *To intrude on Nature's way*, Cápsula de Colección, Centro de Arte Dos de Mayo, Madrid  
2021 *circular spaces*, Galería Heinrich Ehrhardt, Madrid  
2021 *Maré vazia*, El Escaparate Bar Benteveo, Madrid  
2019 *Drought*, Kewenig 12rooms, Berlin  
2019 *Fonte Fóssil*, Casa da Cerca, Almada  
2019 *Rochas Roucas*, Segundas na Z – Galeria Zé dos Bois, Lisbon  
2019 *Erosion Horizon*, Galeria Quadrado Azul, Lisbon  
2018 *Praia Falha*, Galeria Quadrado Azul, Porto  
2018 *Porous Structures*, Porcino Gallery – ChertLüdde, Berlin  
2018 *Low Strength Structures*, Galería Heinrich Ehrhardt at ArcoMadrid, Madrid  
2017 *Lo-Fi Strata*, Kunstraum Botschaft Camões, Berlin  
2017 *Walls and Torsos*, Galeria Quadrado Azul, Lisbon  
2015 *Drawn onward*, die raum, Berlin  
2015 *Geometrias Subterrâneas*, Galería Heinrich Ehrhardt, Madrid  
2014 *Movements towards inertia*, Krome Gallery, Berlin  
2014 *Obsolete and Symmetric*, A Certain Lack Of Coherence, Porto  
2013 *Exposure*, Palais de Tokyo at Galeries Lafayette, Paris  
2012 *Distant Smoke*, Baginski Galeria/Projectos, Lisbon  
2012 *Túmulo Desenho*, 102-100 Galeria de Arte, Castelo Branco  
2011 *Due linee in un lago + Colonna in Silenzio*, Galleria Enrico Fornello, Milan  
2010 *Naquilo que se ergue, advém a terra como aquilo que dá guarida*, Galeria Baginski, Lisbon

## GROUP EXHIBITIONS

2022 *Raíces por defecto*, Sala de Arte Joven, Madrid ES  
2022 *Panorama Madrid 02*, CentroCentro, Madrid  
2022 *Moths Drink #8*, Zaratan, Lisbon PT (duo with Alex McNamee)  
2021 *Tempesta*, Oldenburger Kunstverein, Oldenburg  
2021 *Entre Paredes: Futuros – Works from the António Cachola Collection*, Torres Vedras

- 2021 *En otro tiempo ibas mui elegante*, Galería Heinrich Ehrhardt, Madrid
- 2021 *day for night*, Kino International, Berlin
- 2020 *Volatile Dispersal*, +DEDE, Berlin
- 2020 *Ethereal Dwellings*, Alta Art Space, Malmö (duo with Johan Österholm)
- 2019 *Vanishing Point – Works from the Colection António Cachola*, cur. João Laia, Cordoaria Nacional, Lisbon
- 2019 *The cloud continues and the spot diminishes without even the hint of a glow*, IG Metal, Berlin
- 2019 *No habra nunca una puerta. Estás adentro – Obras de la Coleção Teixeira de Freitas*, Fundación Santander, Madrid
- 2018 *Grid Systems*, Broken Dimanche Press Büro, Berlin (duo with Dominique Hurth)
- 2018 *Konsthale Gislaved*, cur. Nils Svensk, Gislaved
- 2018 *Direct Input*, org. Alex McNamee, Muddy Yard, London
- 2018 *Apopenia*, Gr\_und, Berlin
- 2018 *Asthenia No.6*, Hot Wheels Projects, Athens
- 2017 *QAXXX (P3)*, Galeria Quadrado Azul, Lisbon
- 2016 *QAXXX (P1)*, Galeria Quadrado Azul, Lisbon
- 2016 *Segunda Natureza*, MAAT, Lisbon
- 2016 *Sala dos Gessos*, Fundação EDP, Lisbon
- 2016 *Rinoceronte–Ananás*, Galeria Murias Centeno, Porto
- 2015 *Canal Caveira*, Galeria do Torreão Nascente da Cordoaria Nacional, Lisbon
- 2015 *Cidra, Da Luz, Escoval, Manso, Mendes, Romão, Sena*, Ar Sólido, Lisbon
- 2015 *Berlin Art Prize*, District, Berlin
- 2015 *Colorless green ideas sleep furiously*, cur. Markéta Stara, Syntax, Lisbon
- 2014 *Corso Aperto*, cur. Simone Menegoi, Villa del Grumello – Fondazione Ratti, Como
- 2013 *[szkmr]*, Galerie Kamm, Berlin (as ATLAS Projectos)
- 2013 *Cinq Saynetes Pour Deux*, Glassbox, Paris
- 2013 *Thermodynamic Twilight*, Galeria Monumental, Lisbon
- 2013 *La Méthode Jacobson – Nouvelles Vagues*, Palais de Tokyo, Paris
- 2013 *Past Future – V Biennale d'Anglet*, Villa Beatrix Enea, Anglet
- 2012 *Gótico*, Parkour, Lisbon
- 2012 *The Exact Weight Of Lightness*, Travessía Cuatro, Madrid
- 2011 *BYTS – Bosh Young Talents Show 2011*, Stedelijk Museum, 's-Hertogenbosch
- 2011 *Como proteger-se do tigre.*, cur. João Mourão and Luis Silva, XVI Bienal de Cerveira, Cerveira
- 2010 *Arquipélago – Algarve'10*, cur. Nuno Faria, Monumentos Megalíticos de Alcalar, Alcalar
- 2010 *GoodTripBadTrip.reloaded*, cur. by Mark Kremer, Dutch Art Institute, Enschede
- 2009 *On The Razor's Edge*, Galería Heinrich Ehrhardt Madrid
- 2009 *JENSEITS*, Enblanco Kunstraum, Berlin
- 2009 *EDP New Artists Award*, Museu da Electricidade, Lisbon
- 2008 *Tracção*, Arte Contempo, Lisbon
- 2008 *Finisterra*, Centro Cultural São Lourenço, Almancil
- 2008 *A river ain't too much to love*, Spike Island, Bristol
- 2007 *Antes que a Produção Cesse*, Avenida 211, Lisbon

#### PUBLIC TALKS

- 2016 guest talk, Post-minimalism and Arte Povera, Sonnabend Collection at Serralves Museum, Porto
- 2016 guest lecture at Malmö Art Academy and Moderna Museet Malmö, Malmö
- 2015 guest lecture and workshop at the Gerrit Rietveld Academie, Amsterdam
- 2014 guest lecture at the Gerrit Rietveld Academie, Amsterdam
- 2013 guest lecture at castillo/corrales, Paris (as ATLAS Projectos)
- 2011 guest lecture at Jan van Eyck Academie, Maastricht (as ATLAS Projectos)

#### OTHER PROJECTS

- 2008- - co-founder, co-editor and designer of the publishing collective ATLAS Projectos
- 2012-14 co-organizer of the artist-run-space Parkour, Lisbon