

SAFE SPACE

ANDRÉS SENRA

February 11 – March 13, 2026
Amelie A. Wallace Gallery, SUNY College at Old Westbury

Opening Reception: Wednesday, February 11, 2026, 4:00 – 7:00 pm
Workshop Program: Thursday, February 26, 2:40pm – 4:20pm

www.amelieawallacegallery.org.



The Amelie A. Wallace Gallery at SUNY Old Westbury is pleased to present *Safe Space*, a major retrospective of work by Spanish artist **Andrés Senra**, on view from February 11 through March 13, 2026. Bringing together projects developed over the past two decades in Madrid, Berlin, and New York, the exhibition traces the evolution of Senra's practice across shifting political climates, social struggles, and personal histories.

Safe Space is also the title of Senra's most recent project, created in a moment marked by the global rise of far-right movements and increasing threats to the lives and rights of LGBTQ+

communities. Moving between past and present, the exhibition rereads earlier works through the urgency of today, revealing a practice consistently shaped by resistance, care, visibility, and survival.

Spanning the 1990s to the present, the exhibition features film, large-scale projections, hanging fabric works, works on paper, and painting. Together, these pieces transform the Wallace Gallery into a kaleidoscopic, maximalist environment that reflects the multiplicity of Senra's artistic and political commitments.

Senra's practice emerges from queer activism in Madrid during the height of the AIDS crisis in the 1990s, where documentation, visibility, and resistance formed the foundation of his work. From these beginnings, his practice expanded toward more autobiographical and self-referential narratives that explore gay identity, desire, vulnerability, and belonging. Over time, this personal lens widened into socially engaged projects that reclaim public space through symbolic monuments and collective actions. Works such as *Rosa Winkel* and *Pedestal for Dissidents* confront historical erasure, while *Performing City* addresses precarity under late capitalism. A recurring strategy in his work is hypervisibility, exemplified by large-scale interventions such as *We Are Here, We Are Queer* on the monumental screens of Madrid's Callao Square.

Alongside these public gestures, Senra sustains a deep engagement with utopia—its failures, contradictions, and transformative potential—through projects that document alternative communities as well as speculative worlds grounded in care, radical democracy, shared economies, and social justice, most notably in *Queering Utopia*. Several works also reflect on institutional, state, and police violence using the visual language of history painting. Projects such as *Real Events* situate queer and dissident bodies within broader political histories, questioning who is permitted to appear in official narratives, while works including *Post-Trauma* and *Burned House* foreground mental health, psychic fragility, and the emotional cost of structural violence and exclusion.

This political and emotional intensity is complemented by a poetic and speculative dimension. A series of pastel paintings presents imagined portraits of philosophers, cultural figures, and pop icons—ranging from Foucault and Simone de Beauvoir to Britney Spears—situated in symbolic, dreamlike scenarios that resist rational explanation. In *We Were Never Human*, developed from *Alliances of Care and Desire*, Senra queers identity beyond gender binaries and challenges Western dualisms separating the human from the non-human, proposing relational and non-hierarchical ways of coexisting. His engagement with ecological collapse appears in works such as *Dana*, where the contemporary landscape becomes an archive of climate violence and loss. Finally, speculative fiction and artificial intelligence shape projects such as the triple-screen *Nexus*, which reimagines *Blade Runner* with artists as replicants, and the AI-driven dialogue in *Queering Utopia*, where artificial intelligence emerges as a new “Other,” echoing historical patterns of exploitation and exclusion while opening questions about future forms of life and care.

Public Program

As part of the exhibition, Andrés Senra will lead a participatory workshop focused on creative processes, care, and empowerment. Students will create small art objects conceived as protective amulets and talismans, as well as short empowerment-based videos designed as digital “icons” to carry on their mobile devices. The workshop encourages reflection on self-care, community, and art as a tool for critical expression.

The exhibition and workshop program are co-sponsored by **El Conuco, the Latinx and Ibero-American Center**, and the **Women's, Gender and Sexuality Studies Center** at SUNY Old Westbury.

Artist Biography

Andrés Senra is an artist, filmmaker, curator, and educator. He holds a PhD in Philosophy, Aesthetics, and Theory of Art (*cum laude*). His multidisciplinary practice—spanning painting, drawing, photography, video, installation, and performance—engages with queer subjectivities, activism, memory, mental health, utopia, and the politics of representation.

His work has been presented internationally at major museums, universities, and cultural institutions, including the Museo Nacional Centro de Arte Reina Sofia and CA2M (Madrid), Centro Cultural Recoleta (Buenos Aires), Matadero Madrid, Art Center Nabi (Seoul), Hosek Contemporary (Berlin), Stephen Street Gallery (New York), Princeton University, Harvard University, Union Docs (New York), Flux Factory (New York), and venues such as Culture Lab LIC, BAAD! Bronx, and Interior Beauty Salon (New York).

Senra has received significant awards, grants, and residencies, including the Community of Practice Thematic Residency Award at the Santa Fe Art Institute (2025), the NYFA / New York Foundation for the Arts – Queens Arts Fund Grant (2023), and the LMCC Arts Center Residency at Governors Island (2023). In Spain, he has been awarded the Ministry of Culture Fellowship for Artistic Research, Creation, and Production (2020) and the Community of Madrid Visual Arts Creation Grant (2021). His work has also been featured in major international events such as BienalSur (2023) and the San Sebastián de los Reyes Contemporary Art Biennial (2025).

Alongside his artistic practice, Senra is a professor and educator in higher education, teaching visual arts, critical theory, and artistic research. His work moves fluidly between art, academia, and activism, situating queer experience at the center of contemporary cultural and political debate.

An Opening reception for *Safe Space: Andrés Senra* is scheduled for Wednesday, February 11, 4:00–7:00 pm. A workshop is scheduled for Thursday, February 26, 2:40 – 4:20 pm.

The exhibition is organized by Hyewon Yi, Director, Amelie A. Wallace Gallery.

About the Amelie A. Wallace Gallery:

Formally dedicated on May 22, 1979, the Gallery is named for the late Amelie Alexanderson Wallace in recognition of her unflagging support of the College and her personal commitment to the arts at Old Westbury. The Gallery exhibits Contemporary art by emerging and mid-career artists, as well as works by faculty and students of the Visual Arts Department. Public programs designed to accompany exhibitions comprise lectures and discussions led by artists and curators, as well as live performances and video presentations.

Spring 2026 Gallery Hours:

Mon: 10am – 6:30 pm

Tues: 11am – 4 pm

Wed: 10 am – 7 pm

Thurs: 11 am – 4pm

Fri: 10 am – 5pm

Sat: 10am – 3pm

Location:

Campus Center, Main Level

SUNY College at Old Westbury
Route 107, Old Westbury, NY 11568

Direction:

Long Island Expressway to exit 41N; 107N to the main gate of SUNY College at Old Westbury; turn left and follow signs to Campus Center; go downstairs to Gallery on the main level. www.oldwestbury.edu.

For press inquiries, images, or interviews, please contact:

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