

Press Release**Daniel Verbis****Fasting from Painting****September 10 – November 7, 2026****Opening: September 10, from 1:30 p.m. to 10:00 p.m.****Within Apertura Madrid Gallery Weekend**

We begin the new season, as part of Apertura Madrid Gallery Weekend, with *Fasting from Painting*, an exhibition by Daniel Verbis marking his return to Madrid after his participation in *Eternal Instant in the Garden* at CentroCentro. In this case, by presenting a series of sculptural pieces that at first glance seem to renounce color, it appears as though Verbis were tightening the screw in relation to those canvases and mural paintings which, full of chromatic, compositional, and narrative exuberance, brought us closer to an allegorical concept of art—an emotional experience of painting that turned visual flexibility into an open door to interpretation.

In this new exhibition, Verbis presents works created over the past year. Alongside the group of sculptural pieces that form the core of the show, we also find a series of white paintings that delve into the representation of silence as a physical volume. Likewise, a large collage, *Tiempo de silencio (Time of Silence)*, made from anonymous handwritten or typewritten material, speaks to us of silenced words as a metaphor for the disappearance of (beloved) people who have been forgotten.

In the object-based works, which—as noted—constitute the central body of the exhibition, Verbis primarily employs cardboard as the material for composing his sculptures. He thus begins with a modest material, akin to an objet trouvé. This material initially appears in the form of a quadrangular prism, which prevents him from working under the premises of sculptural carving tradition and instead compels the artist to use a performative—deformative procedure. Starting from boxes that have no appendages or adjacent elements, the only thing Verbis can do to produce a new form is to crush, twist, or fill the standardized volume. Immediately, a few recurring shapes emerge: a variety of bags, torsos, or pedestals—sometimes resembling sacks or ribcages, other times headless busts or simplified pieces of furniture.

The starting element of these pieces—the cardboard box—says nothing of relevance; it is a discarded object to which we assign no value, as it is common to find it abandoned. But once the decision is made for that box to become the primary form, molded to an initial intuition or intention (which we might define as the representation of an asceticism or primitivism of form), something must be done to the rigidity of that prismatic body, something must be done to that packaging box. Verbis decides to flatten it, arch it, crush it, or twist it so that it begins to speak; he manages to loosen the stiffness of its edges and give voice to curvature, to the vanity of the flexible, to the tactility of what suffers wear, to the softness of coarse matter, to the pliancy of paraffin as it adapts to resolve any unevenness or inconvenient step.

He then provides it with a caressing texture—polished, sandy—softening the edges of the waist, making it friendly to the touch by sanding or smoothing it. What he achieves is an object that stands as a representation of an absent, suffering, lactescent subject. Here, form is the limit of modified matter. Here, form could be defined as visible silence occupying a material presence.

Daniel Verbis holds a degree in Fine Arts from the University of Salamanca. He has exhibited in numerous galleries and public institutions, including CAB Burgos (2004), MUSAC León (2006), Patio Herreriano in Valladolid (2013), Sala Amós Salvador in Logroño (2016), DA2 Salamanca (2018), Sala Provincial de León (2023), MARCO Vigo (2024), and CentroCentro in Madrid (2026). His work is included in private and public collections such as the Banco de España Collection, Fundación Coca-Cola, Unión Fenosa Collection, Ayuntamiento de Alcobendas, Caja Madrid Collection, CGAC Collection, L'Oréal Collection, Museum Folkwang (Germany), Museo Nacional Centro de Arte Reina Sofía Collection, AENA Collection, and PAMM Collection (Jorge Pérez, Miami), among others.