The background is an abstract artwork by Sérgio Sister. It features a large, vibrant red shape on the left, a large green shape on the right, and a white shape at the bottom right. A prominent orange arrow points from the green area towards the red area. The artwork has a textured, painterly quality.

galeria nara roesler

**sérgio sister**  
then and now

galeria nara roesler | new york

**opening**

october 29, 2019

**exhibition**

october 30 - december 21, 2019

**Galeria Nara Roesler | New York** is pleased to present *Sérgio Sister – Then and Now*, a solo show curated by Luis Pérez-Oramas—the first exhibition of an ongoing collaboration, which will initiate a programme of specially curated shows.

*Sérgio Sister – Then and Now* presents a selection of paintings and drawings produced by the artist between 1967 and 1971, some of which were conceived while the artist was confined as a political prisoner during the military dictatorship in Brazil. This selection will be presented alongside a significant group of recent works, all abstract and monochromatic in nature.

Mostly known as an abstract painter and placed among the most rigorous and subtle artists in Brazil today, Sérgio Sister developed along the past decades a body of work that is characterized by its seriality. According to Pérez-Oramas, Sister's masterfully achieved color-field structures "can arguably be considered among the most significant examples of late-modern monochromatic painting in Latin America."

Sérgio Sister's early works, however, stem from a different vocabulary, which was common at that time. The broad internationalization of American Pop Art informed a decade –the 1960s, known for its transforming political events throughout the globe. In Brazil, several artists utilized Pop Art as a language to reflect on tensions triggered by the authoritarian military regime during that period. Sister, as many of his artistic peers, utilized pop art's potential in the form of irony or straight-forward humour as an outlet for social and

political issues. The artist's production in prison can be seen as a means of resistance, a way of recovering his own identity. In the curator's words, these works symbolize "a struggle for life and the grounding axes for hope: a form of survival".

Sérgio Sister's career re-started a decade after these dark years, around the end of the 1980's, drastically changing his practice. After a period of experimentation with various media and techniques, his mature production began with a landmark series of dark, almost black, monochromes. In these works, the evenly colored surfaces of the canvases are defined by a subtle variation of textural brushstrokes, resulting in the production of richly "tonal" surfaces. Since then, the artist has been expanding this research whilst producing paintings on canvas, on paper and creating tri-dimensional objects which echo his pictorial achievements.

A careful look at Sister's early drawings and paintings surprisingly reveals that their compositional structures anticipate the essential, basic framing configurations of Sister's recent work: similar color games, comparable monochromatic grounding, structural, repetitive configurations that are the very constituents of Sister's signature production. The juxtaposition of these two singular groups of works shows foundational formal continuities in an admirably consistent artist ultimately revealing the *truth of his painting*, in spite of stylistical variations.



***Tijolinho vertical*** [Vertical Little Brick], 2014  
oil on canvas on wood and steel cable  
99,5 x 6,5 cm/39.2 x 2.6 in



**Esticados** [Stretched Out], 1967  
spray and acrylic paint on canvas  
97 x 146 cm/38.2 x 57.5 in



**Caixa 310F** [Box 310F], 2018  
oil and vinyl ink on wood  
38 x 25 x 7 cm/15 x 9.8 x 2.8 in





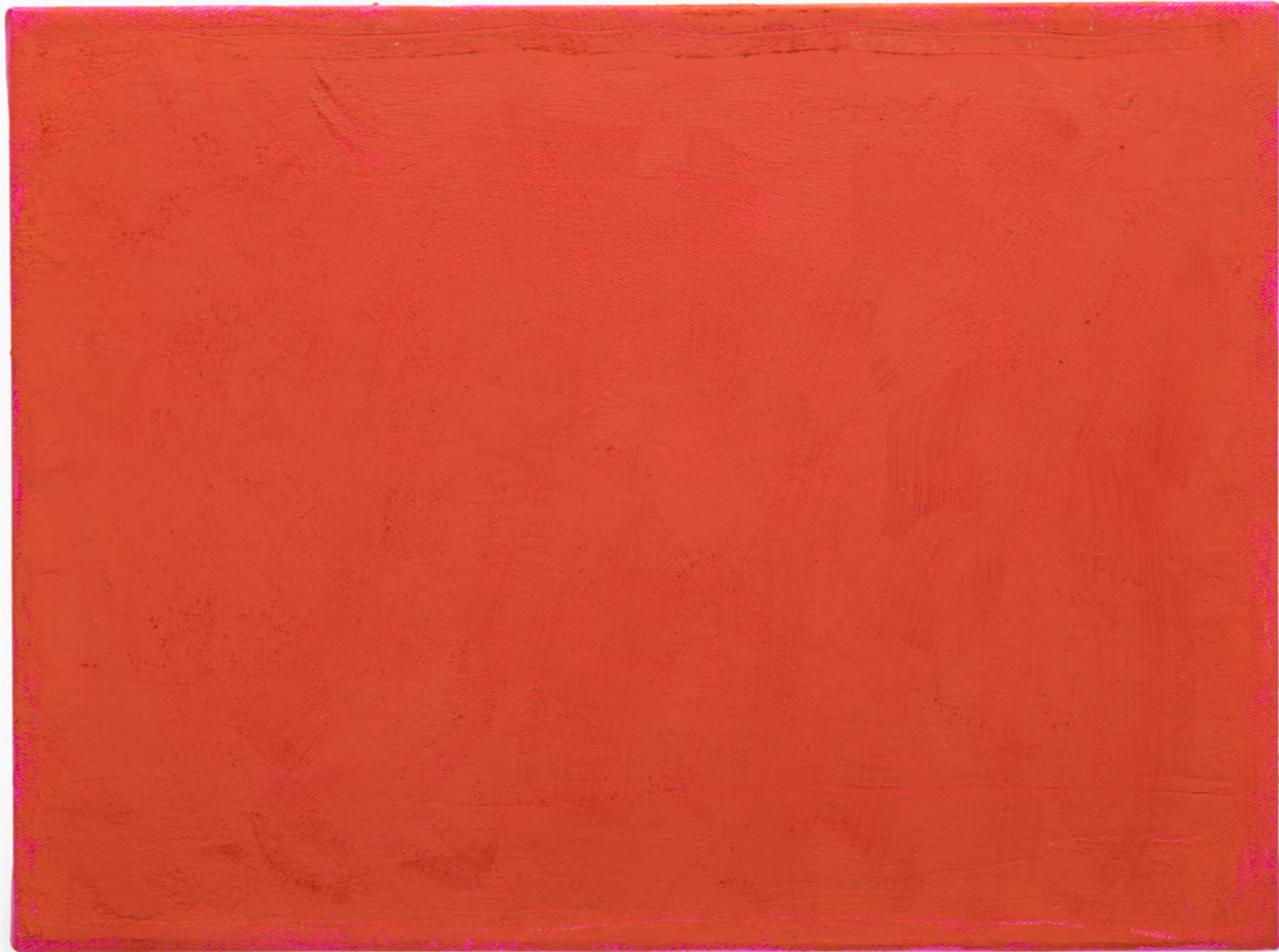
***Tela com tiras*** [Canvas With Strips], 2015  
oil and vynilic paint on wood and canvas  
30 x 20 cm/11.8 x 7.9 in







**Patética Sistowski** [Pathetic Sistowski], 1971  
ecoline paint, pencil, oily pastel  
and hydrographic pen on paper  
32 x 45 cm/12.6 x 17.7 in



**Untitled**, 2016  
oil paint on canvas  
37 x 27 cm/14.6 x 10.6 in



**Untitled**, 1970

ecoline paint, pencil, oily pastel  
and hydrographic pen on paper  
32 x 30 cm/12.6 x 11.8 in



**Untitled**, 1970  
hydrographic pen and oily pastel on paper  
42 x 35 cm/16.5 x 13.8 in



**Untitled**, 1970  
ecoline paint, pencil, oily pastel  
and hydrographic pen on paper  
48 x 66 cm/18.9 x 26 in



***Caixa # 275 (setembro)***

[Box # 275 (september)], 2015  
oil on wood

37.3 x 24.5 x 7.5 cm / 14.7 x 9.6 x 3 in



**Untitled**, 1970

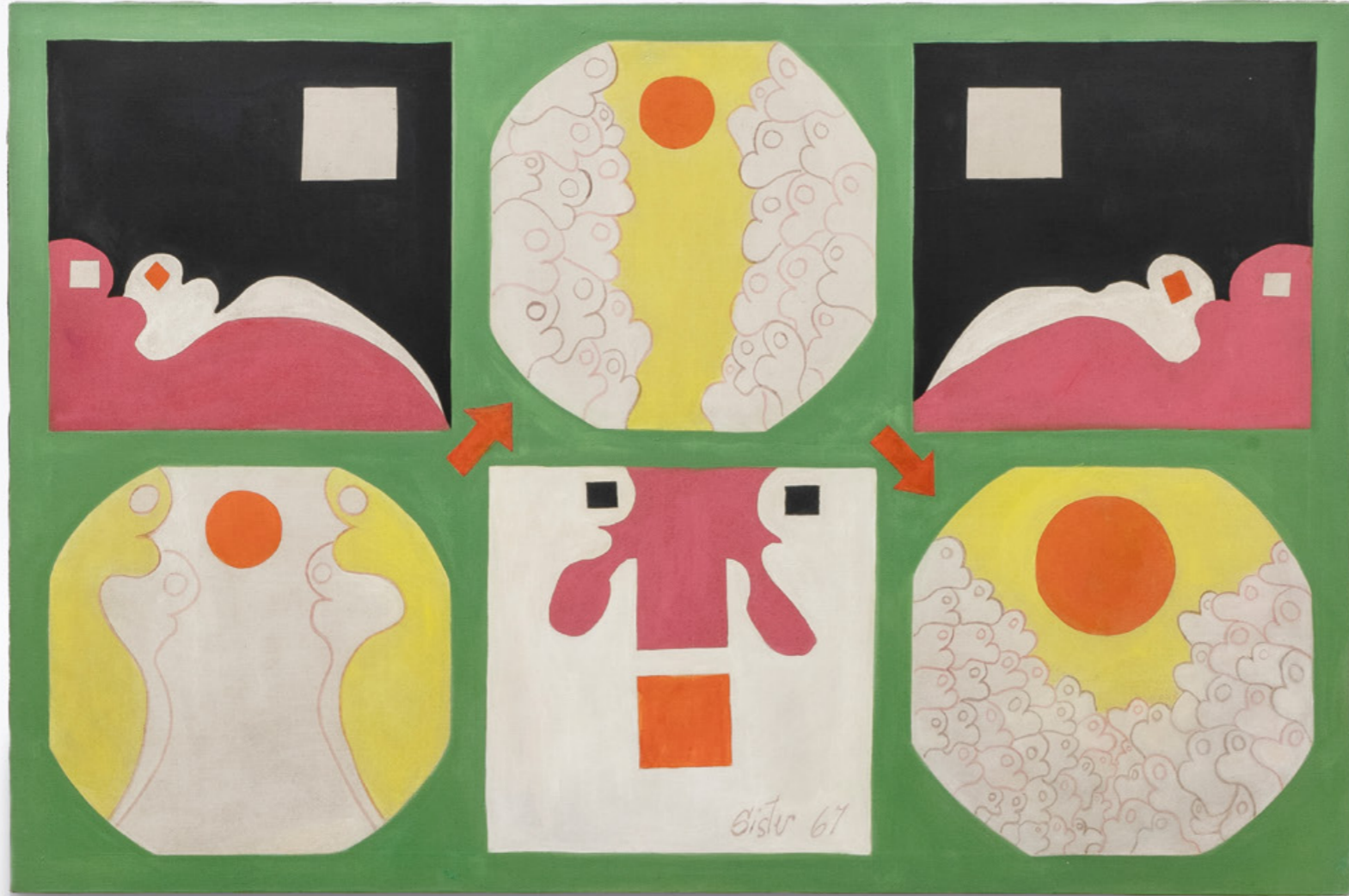
ecoline paint, pencil, oily pastel  
and hydrographic pen on paper  
32 x 44,5 cm/12.6 x 17.5 in

Tudo ou nada

e tinha ao lado uma árvore de maravilhas e as letras coloridas







**Untitled**, 1967  
acrylic paint on canvas  
97 x 146 cm/38.2 x 57.5 in





**Untitled**, 1967  
spray, collage, seam and acrylic paint on canvas  
89 x 116 cm/35 x 45.7 in

FOGGO

!



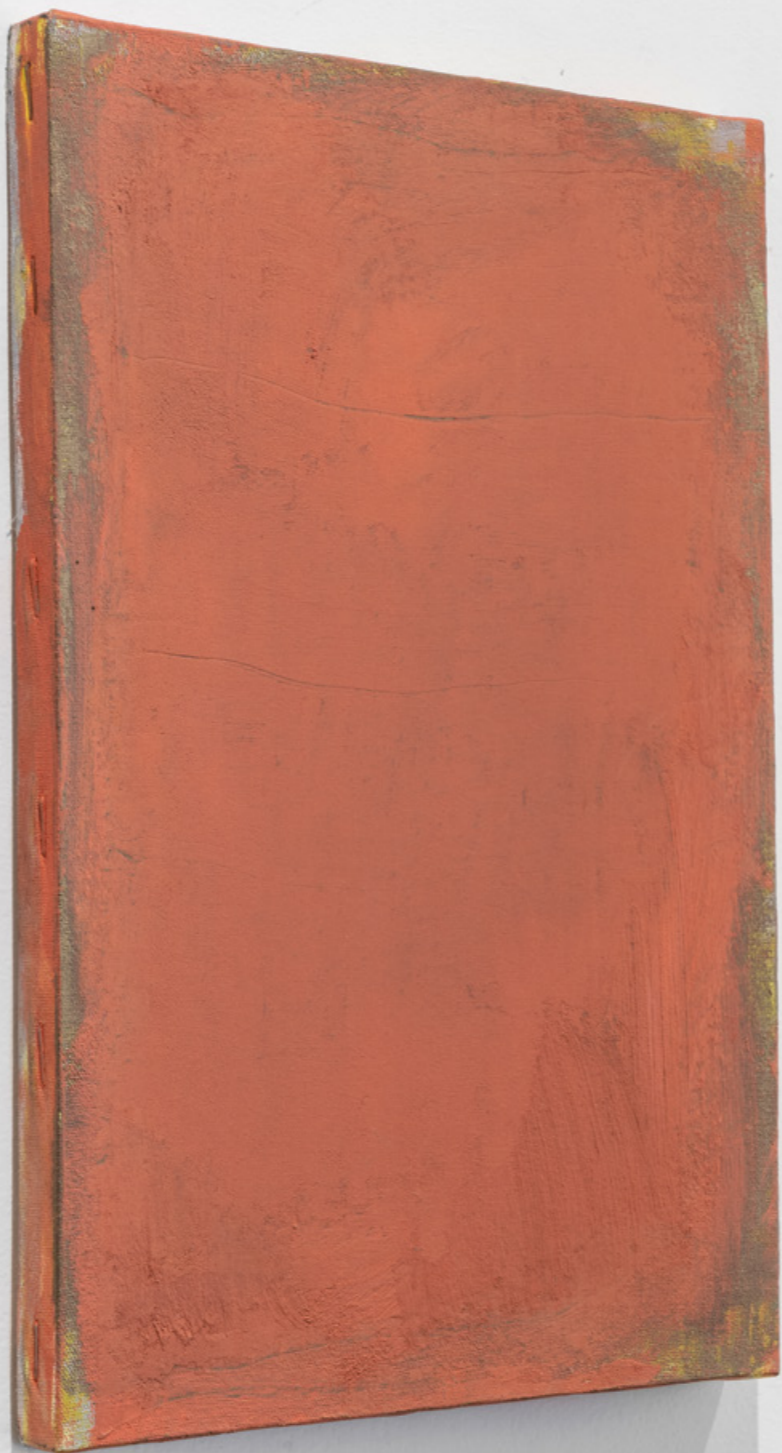


**Untitled**, 2006  
oil paint on canvas  
30 x 20 cm/11.8 x 7.9 in



**Untitled**, 2015  
oil paint on canvas  
20 x 30 cm/7.9 x 11.8 in









**Untitled**, 1988  
oil paint on canvas  
33 x 33 cm/13 x 13 in





**Untitled**, 1971  
acrylic paint and pencil on paper  
30 x 45 cm/11.8 x 17.7 in



**Untitled**, 1971  
ecoline paint and metallic paint on paper  
40 x 39 cm/15.7 x 15.4 in



**Caixa 341 d** [Box 341 d], 2017  
oil on wood  
38 x 23 x 7 cm/15 x 9.1 x 2.8 in



**Caixa # 274 (agosto)** [Box # 274 (August)], 2015  
oil paint on wood  
37,5 x 25,5 x 7,5 cm/14.8 x 10 x 3 in



**Untitled**, 1966  
acrylic paint on canvas  
89 x 116 cm/35 x 45.7 in

***Azul*** [Blue], 2015  
oil paint on canvas  
30 x 20 cm/11.8 x 7.9 in









**Untitled**, 1970  
ecoline paint, pencil, oily pastel  
and hydrographic pen on paper  
50 x 70 cm/19.7 x 27.6 in



**Vermelho Dante** [Dante Red], 2016  
oil paint on canvas  
30 x 20 cm/11.8 x 7.9 in







***Em casa um pouquinho mais ou menos livre***  
[At Home More or Less a Little Bit Free], 1971  
ecoline paint, pencil, oily pastel and hydrographic pen on paper  
33 x 48 cm/13 x 18.9 in

***Amarelo drama*** [Drama Yellow], 2016  
oil paint on canvas  
30 x 20 cm/11.8 x 7.9 in





*Untitled*, 1967  
acrylic paint and spray on canvas  
116 x 89 cm/45.7 x 35 in



**Tijolino** [Little Brick], 2014  
oil on canvas on wood and steel cable  
75 x 6,5 cm/29.5 x 2.6 in



# sérgio sister

Born 1948 in São Paulo, Brazil

Sergio Sister started painting in the late 1960's, same time in which he has worked as journalist with a political actuation. In 1970, Sister was arrested for his militancy. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institution. As a part of Geração 80, Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What has marked his production in that time was the superimposition of autonomous chromatic layers coexisting harmoniously side by side.

Today, his work combines painting and sculpture. He uses supports derived from found structures and from systems designed to serve our everyday needs as we can see in the *Ripas* series, produced since the late 1990s (strips), and in *Caixas* series, produced since 2009, whose names are appropriate of the manufactured products from which they are derived. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams various colors and assembles them into configurations that allow for various depths, shadows, and experiences of color to emerge.

## recent solo exhibitions and projects

- *Sérgio Sister: o sorriso da cor e outros engenhos*. Instituto Ling, Porto Alegre, Brazil, 2019
- *Sérgio Sister*. Kupfer Gallery, London, United Kingdom, 2017
- *Sergio Sister: Malen Mit Raum, Schatten und Luft*, Galerie Lange + Pult, Zurich, Switzerland, 2016
- *Expanded Fields*, Nymphe Projekte, Berlin, Germany, 2016

## recent group exhibitions

- *The Pencil is a Key: Art by Incarcerated Artists*. The Drawing Center, New York, USA, 2019
- *Géométries Américaines, du Mexique à la Terre de Feu*. Fondation Cartier pour l'art contemporain, Paris, France, 2018
- *At-5 50 anos – Ainda não terminou de acabar*. Instituto Tomie Ohtake, São Paulo, Brazil, 2018
- *MAC USP no século XXI – A era dos artistas*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil, 2017
- 9<sup>th</sup> and 25<sup>th</sup> editions of Bienal de São Paulo. São Paulo, Brasil, 1967, 2002

## permanent collections [selected]

- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Centro Cultural São Paulo, São Paulo, Brazil
- Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil

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