

galeria nara roesler sergio sister

**In his third exhibit at Galeria Nara Roesler
in São Paulo, Sérgio Sister presents new
developments in his current paintings**

Galeria Nara Roesler is pleased to announce the opening on October 6th of "Ordem desunida" (Disunited order), an exhibition of Sérgio Sister's recent paintings. This is the third solo show of the São Paulo-born artist at the gallery.

This time, in addition to nine pieces from the "Caixinhas" and "Pontaletes" series – which have grown in number since 2007 –, the artist will show a wide variety of small and large paintings produced in the last two years, as well as the possibilities created by the sets entitled "Tijolinhos" (Small bricks) and "Telas com tiras" (Canvases with strips). Approximately 40 pieces will be presented in the gallery's original venue.

The exhibition title is a reference to the seeming lack of unity and connection between the different types of artworks featured, since some address more blatantly spatial issues, while others reflect concerns more closely associated with the tradition of painting. At any rate, however, color, whatever its individual quality (ranging from vulgar to elaborate) is what tends to lend some meaning to things. But it's not the definitive, sole, exclusive color. It's the color that expands, spreads around and looks for different sonorities.

abertura
06.10.2015 11h > 15h

exposição
06.10 > 06.12.2015
seg > sex 10h > 19h
sáb 11h > 15h

galeria nara roesler
são paulo
av europa 655
jardim europa 01449-001
são paulo, sp, brasil
t 55 (11) 30632344
www.nararoesler.com.br
info@nararoesler.com.br

assessoria de imprensa
agência guanabara
t 55 (11) 3062 6399
diego sierra
diego@agenciaguanabara.com.br
laila about
laila@agenciaguanabara.com.br

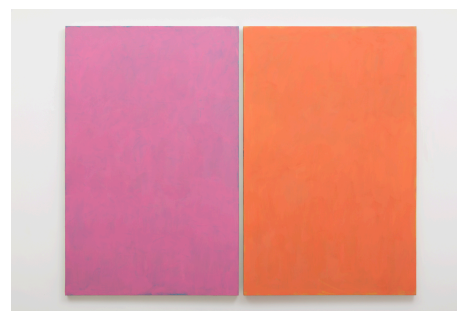
The "Telas com tiras" pieces are small 30 x 20 cm pieces with monochrome backgrounds, onto which thin strips of equally monochrome wood, of various colors, are glued, contrasting with the original plane. Around the edges, the remainders of the first color overflow, providing a counterpoint to the constructive order of the whole picture.

The "Tijolinhos verticais" (Small vertical bricks) are square-shaped aluminum tubes, in their original industrial appearance or painted, joined in two or three parts by a long screw and then hung on the wall. At times, the tubes are arranged in such a way, hanging from the thin screw, that they become reminiscent of a pendulum – as if they were trying to add weight to the spatial and pictorial features of the piece.

The new "Caixinhas" obey the same principles as the ones shown in the past, although they differ in composition and coloring. More than decontextualizing an existing object from its original function, these artworks are reinvented in their very structure. The proposal is to reconfigure them, broadening the field of painting into space, shade and air.

The three "Pontalletes" in the show derive from the old pieces exhibited in 2007 at the Tomie Ohtake Institute. Two of them are built from square-shaped aluminum tubes (5cm section), each a different color, assembled into a portal or a football goal, with the white of the wall as the center that radiates a wide emptiness. The tubes thus arranged emerge as an architectural vector, allowing the paint and its relationships to structure themselves out around the edges and mingle with the shadows. A similar piece was shown recently in the "Space Between" exhibition at New York's Flag Foundation, alongside works by Ellsworth Kelly, Agnes Martin, Andreas Kursky and Roni Horn.

The large canvases comprise four monochromatic diptychs, but with contrasting inner surfaces and strong luminous intensity. The sides of each of the canvases are painted with a color that does not match the main contents, and yet gives off a sense of complementarity. The parts of



untitled
oil on canvas
170 x 110 cm



untitled
oil on canvas
20 x 40 cm



untitled
oil and vinil on canvas
99,5 x 6,5 cm

these diptychs do not join one another. Each pairing is separated by a gap of roughly three centimeters, rendering what would otherwise be a “united order” unfeasible.

The small canvases, which fed the larger paintings, are shown in a wide variety of formats and colors. In them, as well, nothing is complete, ready or definitive.

About the artist

Sérgio Sister was born in 1948, in São Paulo, where he lives and works. He was featured in the 9th and 25th editions of the São Paulo Art Biennial, in Brazil (1967, 2002). Recent solo shows include: Sérgio Sister, Goyas Contemporary, Baltimore, USA (2015); Sérgio Sister, São Paulo State Art Gallery (Pinacoteca), São Paulo (2013); A Cor Reunida, Museu Municipal de Arte (MuMA), Curitiba (2013); Pintura com Sombra e Ar, Galerie Emmanuel Hervé, Paris (2013), Josee Bienvenue Gallery, New York, USA (2011); Entre Tanto, Galeria Nara Roesler, São Paulo (2011); Pinturas Face a Face, the Tomie Ohtake Institute, São Paulo (2007). Recent group shows include: Space Between, Flag Art Foundation, New York (2015); Partition Visuelle, Château Monbazillac, France (2015); Man Made, Thomas Park Gallery, Korea (2014); Extra Ordinaire - Le Bel Ordinaire, Espace d'Art Contemporain, Billère, France (2014) Charles-Henri Monvert, Sérgio Sister: A Cor Reunida (Galerie Emmanuel Hervé, Paris (2013); i8, Reykjavík, Iceland (2013); Provisionals, José Bienvenu Gallery, New York (2014); Los Limites, Galeria Rafael Ortiz, Seville, Spain (2011); Ponto de Equilíbrio, Tomie Ohtake Institute (2010); Obra Menor, Ateliê 397 (2009); Ao Mesmo Tempo o Nosso Tempo, São Paulo Museum of Modern Art (2006); Correspondências (Tomie Ohtake Institute, São Paulo, Brazil, 2013); O Colecionador de Sonhos (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2011).

About the gallery

Galeria Nara Roesler is a leading contemporary art gallery, representing seminal Brazilian artists who emerged in the

1960s as well as renowned mid-career artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989 and led by Nara with Alexandre and Daniel Roesler, over the last twenty-five years the gallery has consistently fomented curatorial practice while preserving the utmost quality in art production. This has been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program: a platform for curatorial projects; and a continued support of artists beyond the gallery space, working with institutions and curators in off-site shows to present exciting projects. With a stable that includes groundbreakers - such as Abraham Palatnik, Antonio Dias, Hélio Oiticica, Paulo Bruscky, and Tomie Ohtake - and a younger generation headed by Artur Lescher, Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery is committed to preserving the legacy of historical figures while supporting the growing practice of emerging and established artists, both locally and internationally. In addition to doubling its São Paulo exhibition space in 2012, in 2014, the gallery opened its new branch in Rio de Janeiro, continuing its mission of being a vibrant and influential force within the art world.