



SERGIO SISTER

Introduction

Sérgio Sister was born in 1948 in São Paulo, where he lives and works.

Representative of the *Geração 80*, Sérgio Sister revisits an ancient theme in painting: the interplay between surface and three-dimensionality, in an attempt to liberate painting in space. What marks his production is a superimposition of chromatic layers, causing distinct fields of colors to co-exist harmoniously sideby-side while preserving its autonomy. His work stands at the edge between painting and sculpture. The paintings are supports seeming to belong to something that can be found in this world but simultaneously removed from it as they are hung on gallery wallspace, Sister's works are like small poetic gestures, an artistic proof that the world, carefully scrutinized hides a simple happiness. "Ripas" (1998), "Pontalates" (2006), and "Tijolinhos" (2006) appropriate the names of the manufactured products from which they are derived. They gradually gave way to other works such as the "Caixas" (started in 2009), paintings on wooden crates akin to fruit boxes found in open markets. Measuring 38 x 24 cm, with bands of various widths, they carry a synthesis of the artist's preoccupation: luminosity, feature, and affection.

Sergio Sister studied painting at the Armando Álvares Penteado Foundation, in São Paulo in the 1960's. He undertook graduate studies in social sciences and post-graduate studies in political science at the University of São Paulo. In 1970, he was arrested for political reasons. While detained for 19 months at the Tiradentes Prison, in São Paulo, Sister attended painting workshops held at the institutio.

He featured in the 9th and 25th editions of the Bienal de São Paulo, Brazil (1967, 2002). Recent solo shows include: *Sérgio Sister* (Pinacoteca do Estado de São Paulo, São Paulo, Brazil, 2013); *Pintura com sombra e ar* (Galerie Emmanuel Hervé, Paris, France, 2013); *A cor reunida* (Museu Municipal de Arte, Curitiba, Brazil, 2013); *Entre tanto* (Galeria Nara Roesler, São Paulo, Brazil, 2011); *Sérgio Sister* (Josée Bienvenu Gallery, New York, USA) and *Pinturas face a face* (Instituto Tomie Ohtake, São Paulo, Brazil, 2007). Recent group shows include: *Extra Ordinaire* (Le Bel Ordinaire, espace d'art contemporain, Billère, France); *Charles-Henri Monvert, Sérgio Sister: a cor reunida* (Galerie Emmanuel Hervé, Paris, France, 2013); *Correspondências* (Instituto Tomie Ohtake, São Paulo, Brazil, 2013); *O colecionador de sonhos* (Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil, 2011); *Ponto de equilíbrio* (Instituto Tomie Ohtake, São Paulo, Brazil, 2010); *Obra menor* (Ateliê 397, São Paulo, Brazil, 2009); and *Ao mesmo tempo o nosso tempo* (Museu de Arte Moderna de São Paulo, São Paulo, Brazil, 2006). His works are included in the collections of the Museu de Arte Moderna de São Paulo, São Paulo, Brazil; Museu de Arte Moderna do Rio de Janeiro, 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; Museu Jumex, Mexico, Mexico, Pinault Collection, Paris, France and FRAC Aquitaine, Bordeaux, France.



Ordem Desunida 2016 -- vue d'exposition / [exhibition view](#) -- galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Ordem Desunida 2016 -- vue d'exposition / [exhibition view](#) -- galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



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ordem desunida

Sérgio Sister is an artist from the field of color. His painting shapes abstract spaces by associating layers of paint and brushstrokes on a plane. The artist renders a combination of similar colors heterogeneous and varied. Thus, a monochromatic plane – like many in this show – can display numerous variations. He is not interested in the immediate perception of the difference between things. The contrast takes place between similar elements. It appears in a meditative way. It makes us see what was monotone as variegated. This is achieved in a subtle way. Sister paints delicate passages of hue and light.

Seldom does the artist use stark contrasts, or pure colors straight out of the tube. The colors seem to transform, to take on luminous differentiations. He uses wax to lend heterogeneous features to a scarcely varied color palette. Mixed with the paint, it evinces the brushstroke marks, rendering the painting's material more solid and opaque. Oftentimes, the color also comes mixed with metallic pigments.

They give the plane a slightly flickering appearance, emphasizing the different directions that the brush moved in. Thus, in *Ordem desunida* (Disunited order), even the ordinary colors, the regular oranges, the vibrant yellows take on the complexity of colors that have no name.

In these near-monochromes from the recent show, brushstrokes move in different, oft-divergent directions. We take the surface both as a plane of continuous colors and as an accumulation of small, disarticulate optical phenomena. It is both things. One continuous color that frays out and myriad elements coming together in a more or less troubled way. Although the color maintains unity, the plane grows in complexity – it could be a mosaic, with shards looking for some degree of unity. This is not so, however, for here we see less of a synthetic image and more of the fractures.

It had been a long time since paintings had played such an important role in a Sérgio Sister exhibit as they do in *Ordem desunida*. Lately, some of his efforts turned to creating 3D works and reliefs that carry the questions from his painting into regular space.

These efforts bred series like *Ripas*, *Traves*, *Pontaletes*, *Caixas* and *Tijolos*. Very dissimilar among themselves, these object-like pieces are featured in the show, but this time the paintings seem to be what's new. Their new features are emphasized by the fact that these works are shown side by side with the objects. We see similar color relationships, and above all a less frontal interlocation with the object. What happens on the sides of the paintings is as important as in the 3D pieces.

However, what catches the eye the most is the use these paintings make of intervals. This was learned with the sculptures and objects. In the *ripas* (wooden slats) and *caixas* (boxes), the junction of one plank with another is interrupted by a fissure, a fracture, an interval. Something appears to take place between one stretch of color and the other that renders the relationship between these elements more indeterminate. In this show, the artist presents three new groups of paintings. They are series of pieces where a handful of procedures repeat themselves. There are small, near-monochrome pictures, large diptychs with two dominant colors, and thin, tiny pictures covered with narrow vertical wooden slats. Although they are very different from each other, this idea of interval, taken from the 3D work, is important in all of them.

The surface is never completely covered by the primary element in the painting. In the small, near-monochrome pictures, the dominant layer of paint does not run the whole length of the canvas.

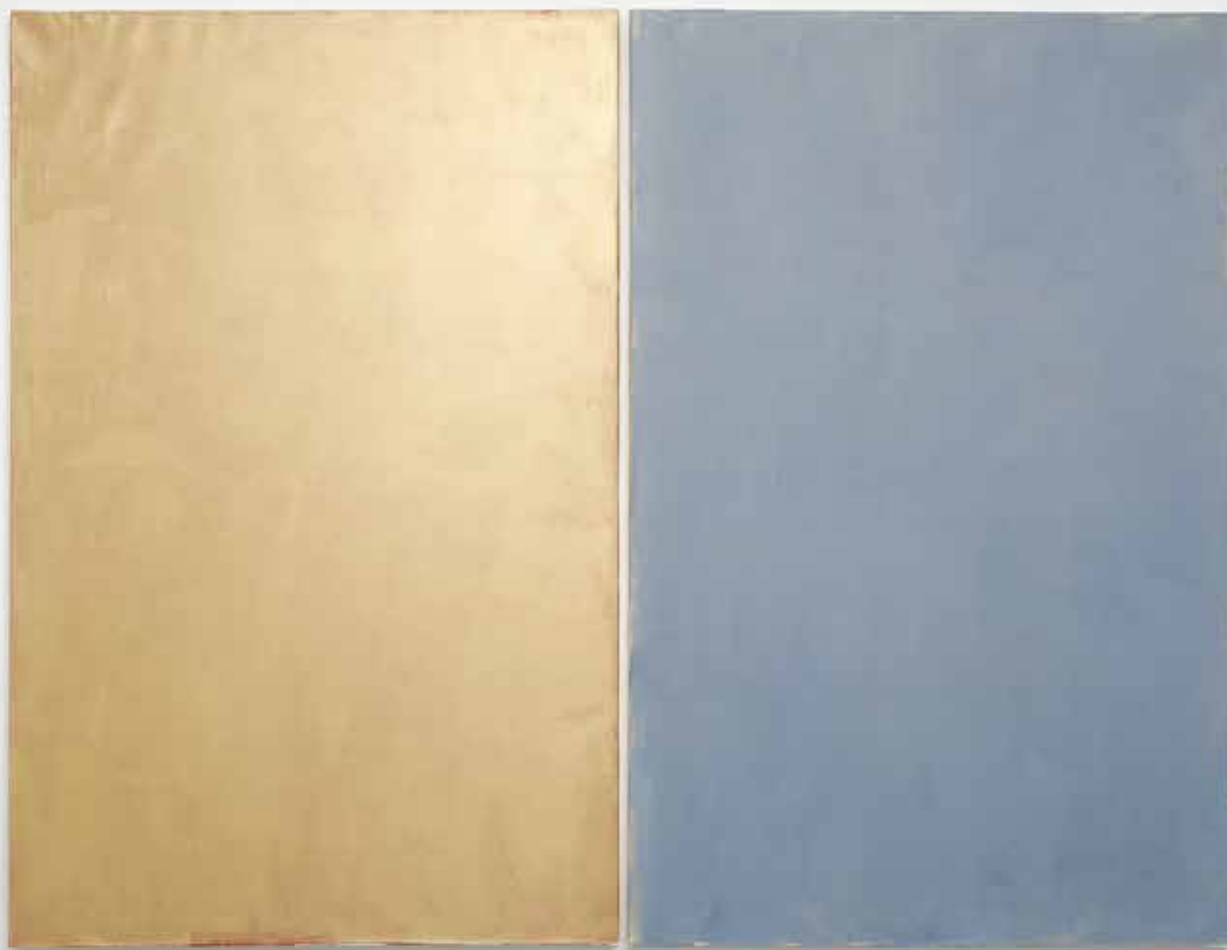
We see other layers, other forms of painting working behind the foreground. In the pictures with wooden slats, what was supposed to cover the surface also leaves gaps, allowing us a glimpse of other forms of painting. The number of elements grows and the order that might have been attributed to the picture grows more complex.

In the diptychs, this relationship is even more evident. They are two large canvases almost entirely covered with one color. In one of them, for example, a predominantly green canvas is placed three centimeters away from an almost completely silver-colored one. The field of each color is built through gestural, repetitive, rhythmic brushstrokes. The brushstroke marks are very different in each of the pictures. The colors are very different. Some are elaborate, created through original pigment combinations, while others are vulgar, with colors which, despite having been altered, are associated with the vulgar palette of industry and the kitsch side of art production.

Underneath the paint that dominates the surface, the color from the neighboring picture appears. As if one color had gone from one side to the other. One color might be expanding while the other contracts, and the opposite could also be true, or both could be receding, losing their vigor. In fact, it doesn't really matter. What's important here is that the dynamics of Sister's paintings, which were already detail-rich, for instance, since his monochromes from the eighties and nineties, have incorporated new variables. Thus, we see colors on the edges that aren't the dominant color from the monochrome on the right or on the left. The sight of the boundaries of colors, of what shows underneath, is as important as the way the color behaves upon the surface. The artworks seem to articulate events that were interrupted, split up, articulated in a complex way. The painting forms a unit of disarticulate phenomena, just like in Degas and Seurat. Thus, the lilac smudge that appears on the edge of the canvas seems as important as the greenish tone that runs the length of the surface. Everything seems to have weight in this painting.

In a brilliant way, Sérgio Sister suggests a less hostile relationship with the gaze. Nothing is identifiable at once. Relationships prove more complicated. The artist looks for a way for delicate materials to coexist in a civil manner, despite irreconcilable differences. He does so without pacifying them, without homogenizing them. Considering the harsh social climate in Brazil and the world, where rationality is lacking, maybe this is all that's needed.

Tiago Mesquita



diptico ouro / azul, 2016 -- Huile sur toile / Oil on canvas -- 170 x 110 x 3,8 cm x 2 -- Photo: Aurélien Mole



Sem titulo, 2016
Huile sur toile / Oil on canvas
33 x 33 x 2 cm
Photo: Aurélien Mole



Sem titulo, 2016
Huile sur toile / Oil on canvas
33 x 33 x 2 cm
Photo: Aurélien Mole



Sem titulo, 1992-2016
Huile sur toile / Oil on canvas
33 x 33 x 3 cm
Photo: Aurélien Mole



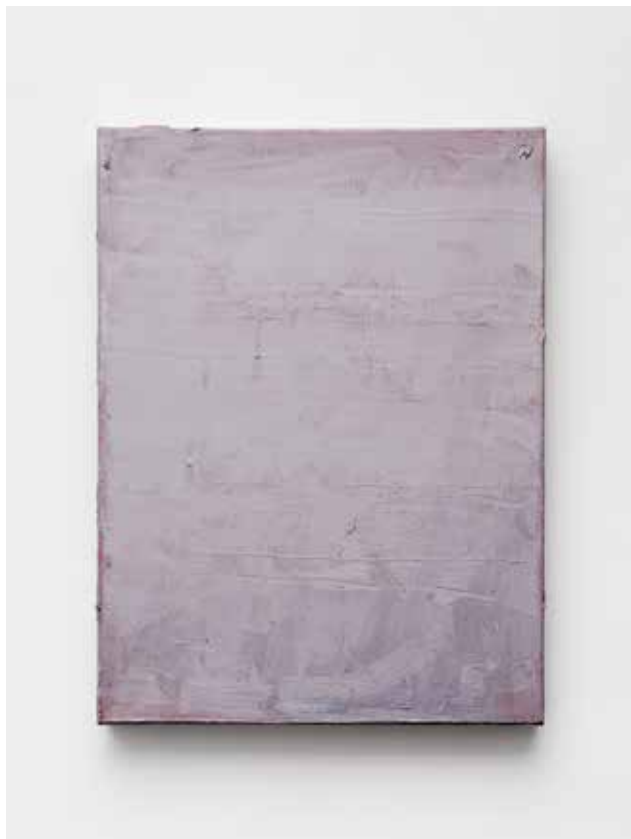
Sem titulo, 2016
Huile sur toile
Oil on canvas
30 x 20,5 x 1,5 cm
Photo: Aurélien Mole



Sem titulo, 2016
Huile sur toile
Oil on canvas
30,3 x 20,4 x 1,5 cm
Photo: Aurélien Mole



Fio terma, 2015
Huile sur toile
Oil on canvas
30 x 20 x 1,8 cm
Photo: Aurélien Mole



Sem titulo, 2015
 Huile sur toile
 Oil on canvas
 40,5 x 30,3 x 3 cm
 Photo: Aurélien Mole



Sem titulo, 2015
 Huile sur toile
 Oil on canvas
 40 x 30,2 x 1,5 cm
 Photo: Aurélien Mole



Tela com tiras, 2015
Huile sur bois et toile
Oil on wood and canvas
30,5 x 20,6 x 2,5 cm
Photo: Aurélien Mole



Sem titulo, 2014 -- Huile sur toile / Oil on canvas -- 38 x 46 x 3 cm -- Photo: Aurélien Mole

Tijolinho vertical, 2014
Huile sur toile collé sur aluminium et métal
Oil on canvas glued on aluminium and iron
75,5 x 6,2 x 6,2 cm
Photo: Emmanuel Hervé





Tijolina vertical, 2013

Huile sur toile collée sur aluminium et métal

Oil on canvas glued on aluminium tube and iron

50 x 6,4 x 6,4 cm chaque / each

Photo: Aurélien Mole



Tijolinho vertical, 2006

Huile sur toile collé sur bois et métal

Oil on canvas glued on wood and iron

51 x 6.5 x 6.5 cm

Collection privée / [Private collection](#), Rio de Janeiro, Brazil

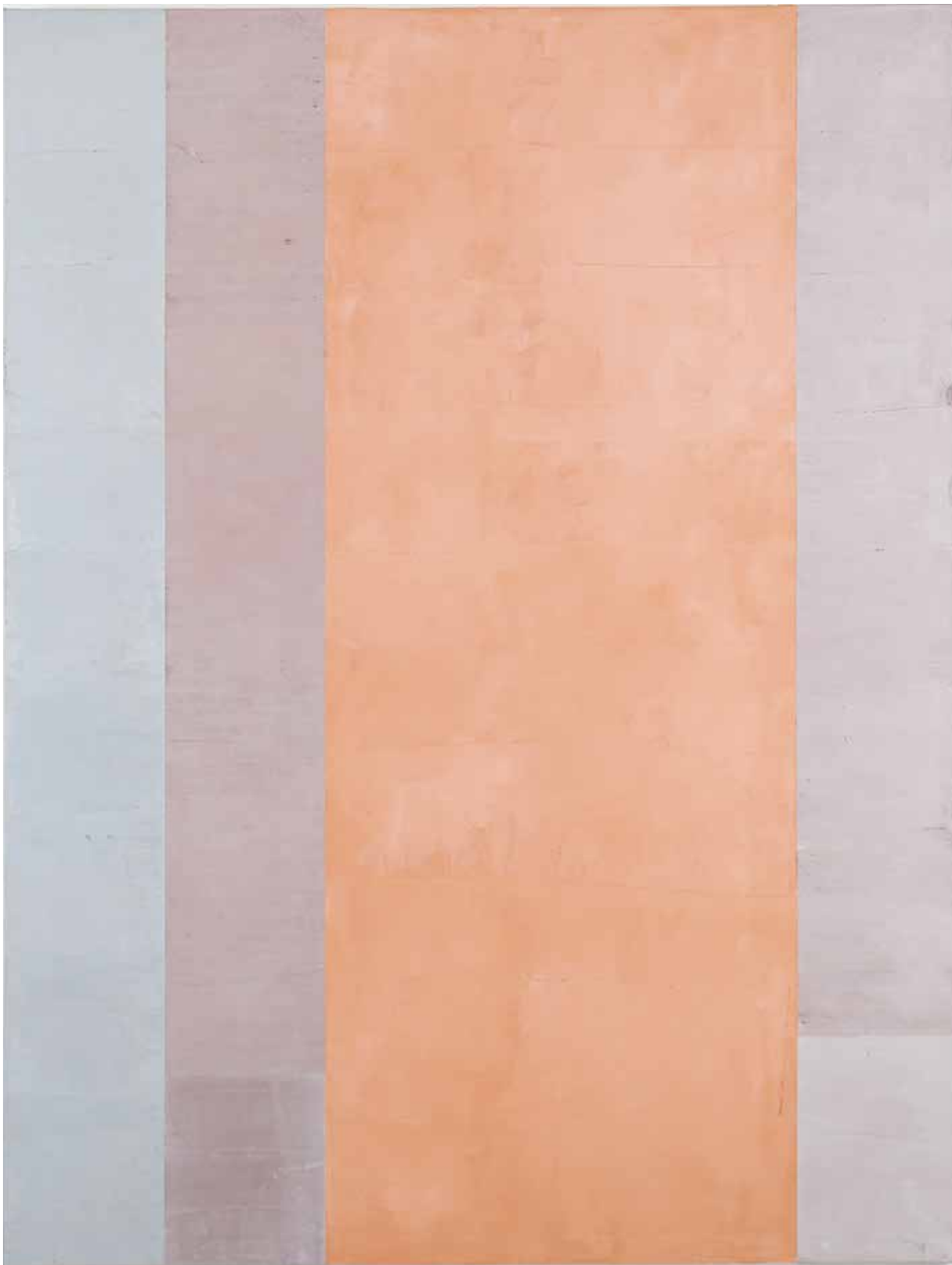
Photo: Emmanuel Hervé



Sem titulo, 2013 -- Huile sur toile / Oil on canvas -- 120 x 220 x 5 cm -- Photo: Aurélien Mole -- Collection privée / Private collection, Paris, France

Verde Luz, 2003
Huile sur toile
Oil on canvas
251 x 190 cm
Collection Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Photo: Rodrigo Moura





Sem titulo, 2001

Huile sur toile

Oil on canvas

250 x 190 cm

Collection Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil

Photo: Rodrigo Moura



Sem título, 1989 -- Huile sur toile / [Oil on canvas](#) -- 104 x 168 cm -- Collection privée / [Private collection](#), São Paulo, Brazil Photo: [Rodrigo Moura](#)



Sem título, 2007 -- Huile sur toile / Oil on canvas -- 100 x 250 cm -- Photo: Rodrigo Moura



Sem titulo, 1989 -- Huile sur toile / [Oil on canvas](#) -- 120 x 220 cm -- Photo: Eduardo Ortega



Sérgio Sister 2013 -- vue d'exposition / [exhibition view](#) -- Pinacoteca do Estado de São Paulo, São Paulo, Brazil -- Photo: Rodrigo Moura



Sérgio Sister 2013 -- vue d'exposition / [exhibition view](#) -- Pinacoteca do Estado de São Paulo, São Paulo, Brazil -- Photo: Rodrigo Moura



Sérgio Sister 2013 -- vue d'exposition / [exhibition view](#) -- Pinacoteca do Estado de São Paulo, São Paulo, Brazil -- Photo: Rodrigo Moura



Sérgio Sister 2013 -- vue d'exposition / [exhibition view](#) -- Pinacoteca do Estado de São Paulo, São Paulo, Brazil -- Photo: Rodrigo Moura

LIGHTS, FEATURE, AFFECTION

Alberto Tassinari

Notes on the poetics of Sergio Sister

1. In Sergio Sister's black pictures of the 1980s, we already find the three elements that shape his entire oeuvre: the luminosity, feature, and affection that they express. The black pictures, with their lightly hued areas [page xxx], provided him with an admirable mastery of luminosity. This mastery, however, cannot be understood without reference to the brushstrokes that give the work its feature. Between serial and expressionistic, these convey small differences in light and dark, as well as differences in direction, tenor and dimension. Subtle and detailed attention is paid to the form of the brushstrokes and the overall pattern they engender. Through such differences in luminosity, extremely small differences, shadows insinuate themselves and, with them, an inner light, one that is represented in the paintings, and from which they would appear to result. However, without the ridging of the brushstrokes, without the divergent directions and intensities with which they reflect light coming from outside the picture, the light insinuated by shadows, on its own, would not achieve the luminous dimension that these pictures possess. Places for light, but crafted places, carefully plotted; something akin to a «Fiat lux» occurs to the painting, as if ambient light were to shine, shine again, conceal itself, sink and then reemerge... as if ambient light itself painted the picture, because it acts from outside, from environment to canvas. What leaps from the picture to the environment is, therefore, the greater part of the picture. Little of consequence takes place in a dimension that would exist outside the canvas, suggestive of an optical illusion. It is more from the sides, rather than from the front, that the picture is made up. To some extent, we can even imagine the lateral, largely horizontal brushwork that drags the paint, scraping the canvas.

2. These horizontal lines are present in the monochrome paintings that came after the black paintings, as well as in the drawings from the same period. With greater clarity than in the paintings with a single, dominant color, it is in these drawings, in which some kind of calligraphy operates, that we sense something close to a task that was satisfactorily performed. Satisfaction with the simple, yet enchanting, mission of bringing something to term. Akin to a gift in which advance consideration is given to the person to whom it is to be presented (and that «whom» is the viewer), the drawings, in a manner more manifest, and the monochromatic paintings, in a manner more dense, come to us loaded with affection. And since they are not a literal expression of the artist (although they are that, also), the works possess, because they took the pains to acquire it, the language of affection. Not the artist's affection, nor the viewer's, but the work's, which the viewer receives. And it arrives as if bearing an intersubjective affectivity, of everyone and no one, an affectivity that conveys to us a sense of hope and security that while the world may be written and still interpreted in many ways, in this case we have one that is affectionate, good, and tender. In which there is no mushiness, no minor key. There is greatness in the small and warm things that touch us; that come to us from outside, from the work, from the other, an other even to the artist himself once the work is finished. An other who, touching us softly, speaks of a world in which we are guided by gentle figures of respect.

3. Luminosity. Feature. Affection. Once brought together, it is in the series of 33 x 33 cm pictures that this combination reaches an initial and admirable synthesis. The square is not a typical format for painting; by employing it, furthermore in small dimensions, the affectionate component of creation is already partially guaranteed. In these pictures, a huge variety of ways of applying brush to canvas unfolds into one of the most beautiful series found in Brazilian painting. These are small pictures, small like the poems of Emily Dickinson, or the verses, not so much the entire poems, that we recall from our favorite poets. In these small paintings there is a density of spirit per cm², if one can put it that way, which is only found in other, very synthetic forms of art: haiku, photographs, not many others.

4. Once found, Sergio Sister does not abandon fortuitous features, like the 33 x 33 cm pictures. He continues to paint them, while always pursuing other synthetic forms. Or, as can also happen, failing. Both in the sense of not achieving the desired effect as in not being afraid to try. Accordingly, in his first shift to paintings with more than one color, he did not achieve, through the use of vertical bands, the same density and aesthetic synthesis found in his previous work. How does one distribute a luminosity that comes not from the different bands and colors but from differences in brushstrokes? How does one expose an affectionate feature when even the colors cannot seem to get along? These are not bad works, for sure; they are good paintings. In those that juxtapose nearby tones, there is a quest for solidarity between colors. In those in which color bands are subjected to nonlinear divisions, in a quest for pictorial separation, there is also a quest for a less impervious contiguity between the parts. But it is the outer light, most of all, that the work does not capture quite so well, that escapes. The values, even when close, are too distant for a single light, a single affection, a single world, as found in the talismans that are the 33 x 33 cm pictures.

5. In the works he calls «slats,» Sergio Sister finds a solution, using a different genre – relief, not painting –, of how to conjugate different colors under the same light, the light of the world itself. Between slats of different colors, usually two, he carefully gives one a grayish tone, or perhaps whitish (the solutions are various), and takes advantage – and here is the find – of the shadows that the vertically disposed slats inevitably project. Neither object nor color, while a bit of both, and yet another instance of the visible, these shadows detach from, but also adhere to, the slats, and in this coming and going the light, like a lightning bolt, projects their self-absorbed, almost solitary verticality. We might break free from their appeal to affectivity were they not a luminous counterpoint to the viewer, to any who stand before them and, in the dignified posture of these simple slats, fails to find one that is theirs by right. Here, greatness comes at a single stroke. But since there is nothing stilted about them, being simply painted slats, nothing more, from greatness they descend to the commonplace, reversing the movement between the everyday and the lofty found in the earlier works.

6. If the intention behind the colored band pictures found a better solution in the reliefs and shadows of the slats, in Sergio Sister's subsequent painting it will be through means of unabashedly shiny sections that the most diverse geometric arrangements will conquer a unique luminosity for the pictures. Not only brushstrokes and format supply the feature of the pictures but also the interface between several geometric elements, many of similar tones, though of different colors. Given the luminous unity, from lightest to darkest, given the feature, by means of a collage of shiny and matte parts, the affectionate aspect of the world acquires here a more expansive, lighter dimension. If a poetics of counterpoint between small and grand somewhat loses itself here, in exchange we are given a metaphor, as well as a happier, looser presence in the world. And this poetics finds beautiful rendition in the related drawings. Not only through the use of the white ground of the paper but, also, through the placement of metallic colors next to matte ones, giving the surface an even greater lightness and, given that it is also more synthetic, a simple serenity, one that makes do with what it has of the strong and fragile.

7. A second series of reliefs by Sister, called «props,» projects the serene poetics of the metallic color drawings into space. Arranged as squares measuring approximately 2.5 x 2.5 m, but arranged in a seemingly casual manner, multiplying the parts by placing them side by side, sometimes setting nothing on the ground or, in one of the other four sides, combining several squares, usually leaning against the wall, these are Sister's most playful works, somewhat reminiscent of a pile of giant sticks, happily willing to simply connect beams, or boards, drawing the attention of children, and of the child within each of us; or, in other sections, acting like a self-absorbed marble that seems to quarrel with the other props, these all carry the reminder that happiness, if it comes to the world, also comes by overcoming the heavy, the serious, the sad.

8. The works described here were made by Sergio Sister between the ages of 40 and 65. Missing, therefore, are 20 years of production. Work largely done under the influence of Pop Art as it manifested itself in Brazil, especially in São Paulo. In addition to painting, Sister also divided his time between journalism and political activism against the military regime. A militancy that had him arrested, with the horrible consequences that this meant for many. After being arrested, Sister was held for 19 months at the Tiradentes prison, where he produced a large number of drawings. The inclusion of these, as well as the diffuse production of his first twenty years as an artist, lies beyond the scope of this text, partly from lack of time, but also due to the not strictly retrospective nature of these notes. It should be stressed, however, that this is interesting work, not least because of what it led to. Sister's political activism is, no doubt, of greater importance during this period. In a text about his imprisonment, written for a collection of reminiscences, we find what we least expect: no resentment, and a humorous depiction of this moment in his «formation narrative.» A formation that he insists on not bringing to a close. At around the age of 40, Sister began to paint, and learn from painters and critics younger than him. Something in which he is no exception; suffice to mention the company of Mondrian. But it is in the qualities of his work, as described above, that the earlier political dimension is best embodied. New forms, after achieving maturity, to express the good ole' convictions of youth.

9. The «boxes», the third series of reliefs that Sergio Sister executed, is comparable in synthesis to the 33 x 33 cm pictures. Comparable because both series summarize what came earlier. In the boxes, however, much more came earlier. They synthesize a good deal of Sister's work. A synthesis that does not diminish the quality of any of the previous phases. But there is something about them, akin to an Egg of Columbus, which never ceases to instigate us. If it is correct to say, as was attempted here, that three elements are at the root of Sergio Sister's poetics – luminosity, feature and affection –, the boxes heightened all three. They are copy boxes of fruit boxes. And they are copies for reasons of realization and execution such that the original boxes won't allow. But the feature of the boxes is, more than at any other moment in Sister's work, that of something found in the world. Something in which he glimpsed the potential of invention. But since they are boxes and bear the appearance of something that can be handled – after all, they are also fruit boxes, with alternating strips of wood, of the kind that all of us have seen and carried, made lighter by slats that allow the passage of air, etc. –, not only is the object's feature a given, but also the degree of sympathy that it provokes. Hanging on a wall, rather than arranged horizontally, the strips soon resemble bands and, furthermore, being boxes, with front and back, light will hardly cross them. Everything takes place as if the artist had found, ready-made in the world, the three poetic elements with which he works. And, in a way, he did. But it is not the poetics of the «readymade» that interests Sister. Since the original fruit boxes were precarious, they were reproduced with a more uniform and rigid construction, but without changing their measurements, in order to serve the poetics projected upon them. A second step was to change the manner in which the strips alternate in a fruit box. In Sister's boxes, either on the front or in the back, the number of strips and their placement varies. The resulting number of arrangements is enumerable. And, if you add the color variations, the number becomes even higher. It is enough to look at a single box, however, to sense that it is one of many, because its identification as a fruit box comes simultaneously with the recognition of its modification. The synthesis, then, finds its innumerable paths. The difficulty of putting color band next to color band vanishes because a single light bathes the entire box and, in general, is darker in the back than in the front. The difference between close tones can be seen in bands placed side by side, or in two bands of the same color placed at different depths, one in the back, the other in front. The verticality of the earlier «slats» is still present. As are the manifold assembling games of the «props.» Color here achieves even more independence than in the metallic and matte color drawings. There is, literally, air separating the colors, while they remain structured by the box. The three elements of Sister's poetics, the postulation of an affectivity of the world, which we must try to harvest, aesthetically conquered by the luminous physiognomy of something, are plain to see in the fruit boxes. They are like an artistic proof that the world, carefully scrutinized, can bear a magnificent and simple happiness. One where the fruit of the boxes becomes absent, but not the pleasure of entertaining us with happy games of light, physiognomies, shadows and colors. One in which the components of traditional still-lives were subtracted, but not the small and also cosmic epiphanies that, through light, shining and incarnating upon them, have touched and marveled us for centuries.

10. Bibliographic afterword: several critics have written about the work of Sergio Sister, as well as the artist himself. The book «Sergio Sister,» which I edited in 2002 for Casa da Imagem, contains two earlier texts of mine: the book's presentation and an exhibition text. The notes above come directly from those texts, and from observing Sister's work in the ten subsequent years. In the book, there are also texts by Lorenzo Mammi, Rodrigo Naves and Sister. It would not be apt to enumerate them individually, but these texts contain shared areas of interpretation, even if in other respects they disagree. And the same goes for later texts to which I had access: Paulo Venâncio Filho, text in the catalog of Sergio Sister's 2008 exhibition at Nara Roesler Gallery; Sergio Sister, text in the catalog of his 2011 exhibition at Lemos de Sá Gallery; Elizabeth Whitelegg, text in the catalog for the 2011 exhibition at Nara Roesler Gallery; and Rodrigo Naves, text published in the newspaper «O Estado de S. Paulo» on the occasion of the artist's exhibition at the Instituto Tomie Ohtake.



Sem titulo, 1993
 Huile sur toile
 Oil on canvas
 160 x 120 cm
 Collection privée / Private collection, São Paulo, Brazil
 Photo: Rodrigo Moura



Sem titulo, 1994
 Huile sur toile
 Oil on canvas
 120 x 140 cm
 Collection Íside e Selmo Mesquita, São Paulo, Brazil
 Photo: Rodrigo Moura



Sem titulo, 1989-1993

Huile sur toile

Oil on canvas

33 x 33cm



Sem titulo, 2010
Huile sur toile
Oil on canvas
33 x 33 cm



Sem titolo, 2003
Huile sur toile
Oil on canvas
15 x 10 cm
Photo: Isabelle Giovacchini



Pintura com sombra e ar 2013 -- vue d'exposition / [exhibition view](#) -- galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Pintura com sombra e ar 2013 -- vue d'exposition / [exhibition view](#) -- galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Pintura com sombra e ar 2013 -- vue d'exposition / [exhibition view](#) -- galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Tijolinho, 2006
Huile sur toile sur bois et métal
Oil on canvas on wood and iron
25 x 32.5 x 6.5 cm



Entre tento 2011 -- vue d'exposition / [exhibition view](#) -- Galeria Nara Roesler, São Paulo, Brazil

Entre Tanto

Isobel Whitelegg - 2011

Putting artwork into words answers to attraction experienced as something inexplicable - why should this work, amongst others, call me to attention? At times it begins by working through the reasons why the pull of attraction should be refused. As Rodrigo Naves has commented, the fact that Sérgio Sister is (amongst other things) a painter presents cause for hesitation. He commits to a practice whose persistence within contemporary art is fraught. Yet, while being painting, some indiscernible contemporaneity must surely be holding attention to these works. One rhetorical description of the contemporary in art might define it as practices whose tendency is to break limits distinguishing its products and activities from all other objects or situations. But there is nothing so modernist as the art-life distinction upon which that definition rests, and its implicit granting of a project for artistic labour. Were it so simple, the contemporaneity of Sister's Caixas, Ripas, and Pontaletes could be quickly explained. They are each supports derived from found structures, from systems designed to serve other needs. Each takes its shape from the standardised product from which it also steals a name.

The Crates? (Caixas) are, and are not, small open crates; the Battens? (Ripas) are, and are not, wooden battens, and the Posts? (Pontaletes) are, and are not, posts. Amongst three families of work, the Caixas retain more memory of their origin. An association sticks between the Caixa, and the other uses to which that same structure is put. Each resembles an object so familiar that it is difficult to see it without being reminded of situations where something similar is found - the same structure in use, containing and carrying fruits; heaped up and discarded by the roadside, or re-used to contain something else. The use of found structure here, however, is anything but a validation of these associations, as superficial signs of the proximity of artwork to thing of everyday life. The way in which Sister engages them fails to reinforce their more immediate connotations with street, marketplace or home.

A stripping away of specific association is emphasised in the relation Caixa to Ripa to Pontalete. Writing about the Caixas, Sister has outlined their emergence and relationship to the two other series. He took notice of some empty crates piled in his communal garage - seeing these structures because they suggested a solution to a problem encountered within the practice of painting. The Caixas existed at first as studio-works, as found-and-painted crates. Painting their vertical slats was an experiment that supported the development of a different series, the Battens (Ripas), works that re-configured open slats as wooden battens, nailed to the wall in pairs placed apart, painted in colours akin to the white light and grey shadow they create. Later he noticed another structure within the surroundings of his apartment block, wooden posts that were employed in the construction of a building, holding up molds for concrete slabs. Sister painted similar posts, propping them up, grouped, against walls - arranging them as "interconnections of colour maintaining large empty spaces". More recently he has returned to the Caixas, substituting painting their slatted surfaces with re-commissioning their found structure as two modular parts, to be produced within a carpenter's workshop and returned to his studio primed to be painted and assembled.

The initial movement from Caixa to Ripa is akin to breaking a familiar object into ever more general parts, or the relative fixity of a familiar phrase into the individual words that hold together meaning. If the crate is a product that, while put to various uses, is specific; the Batten (Ripa) begins by returning that structure to the generic vocabulary of the woodyard. Battens, posts, slats, and beams are products with a non-proprietary poetics - "intermediary goods" - incomplete products absorbed, almost disappearing, into the production of others. A wooden post serves no predetermined end; it exists in order to allow construction to take place, raw material adapted as tool for the organization of empty space, used to hold up, mark out, separate, attach. The post's reason for being has an abstract quality, akin to the unplaceable purpose of painting, drawing, and architecture.

The everyday post or batten may be put into service for the construction of boundaries, to bear the weight of gravity, or to fulfil the need for shelter. In the course of Sister's practice too these are structures seized upon as solutions to architectural problems: how to adjoin areas of colour while also maintaining a separation that allows a singularly potent pigment to persist, how to place bodies of colour into contact with space. While Sister, as painter, maintains allegiance to the demands of colour, the questions for which the Caixinha, Ripa and Pontalete provide answers recall the primordial task of architecture - the human work of employing physical materials to organise empty space, the art of making something appear in the place of nothing. For Lacan, the emptiness at the heart of architectural endeavour was homologous to the beyond that is relative to every law of human utility, a gap also rehearsed in the tradition of ceasing work on the seventh day of every week - dividing our time into productiveness and its suspension according to a divine commandment, a given project for living. The contemporary, however, is a time devoid of inherited regulations, it is constituted by doubt, hesitation and indecision, ungoverned by the certain and directed movement of any one projection. Ours is a time with a future ever newly planned, a past permanently re-written.

The Caixas exist now as a multitude, offering us various potential configurations: choices. They can be re-positioned into distinct pairs, groups and assemblages. Their restless lack of rules of arrangement might be experienced as freedom - but perhaps more so as anxiety, as confronting a disconcerting inability to focus on one in favour of another, to settle, choose or commit. The attempt to fix our gaze on one, or to confirm the integrity of one pair or grouping, forces an endless rehearsal, responding to the heightened demand for decision that their multiplicity provokes. It is an experience akin to choosing direction, finding bearings, when faced with the groundlessness of present day duration. Sister understands his work as, "behind everything", "a search for solidarity marked by differentiation and complexity". This speaks too of a search for agreement, the shelter of a certain commitment, the reward of risking irreversable decision.



Caixas -- Huile sur bois / Oil on wood -- 38 x 24.5 x 8.5 cm



Caixa #261, 2015
Huile sur bois
Oil on wood
37.5 x 24.5 x 8.5 cm
Photo: Aurélien Mole

Caixa #258, 2014
Huile sur bois
Oil on wood
37.5 x 24.5 x 8.5 cm
Photo: Aurélien Mole





Caixa #260, 2014
Huile sur bois
Oil on wood
37.5 x 24.5 x 8.5 cm
Photo: Aurélien Mole

Caixa #257, 2014
Huile sur bois
Oil on wood
37,5 x 24,5 x 8,8 cm
Collection privée / [Private collection](#), Pliening, Germany
Photo: Aurélien Mole





Caixa #240, 2014

Huile sur bois

Oil on wood

37.5 x 24.5 x 8.5 cm

Collection privée / [Private collection](#), Berlin, Germany

Photo: Magali Joannon

Caixa #224, 2013
Huile sur bois
Oil on wood
38 x 24.5 x 8.5 cm
Collection FRAC Aquitaine, Bordeaux, France
Photo: Isabelle Giovacchini





Caixa #220, 2013

Huile sur bois

Oil on wood

38 x 24.5 x 8.5 cm

Collection Jumex / [Jumex collection](#), Mexico, Mexico

Photo: Isabelle Giovacchini

Caixa #206, 2012
Huile sur bois
Oil on wood
38 x 24.5 x 8.5 cm
Pinault collection, Paris, France
Photo: Isabelle Giovacchini





Caixa #156, 2011
Huile sur bois
Oil on wood
38 x 24.5 x 8.5 cm
Pinault collection, Paris, France
Photo: Magali Joannon

Caixa #32, 2009
Huile sur bois
Oil on wood
38 x 24.5 x 8.5 cm
Collection privée / [Private collection](#), Paris, France
Photo: Aurélien Mole



Terceiro Fundo, 2015
Huile sur bois
[Oil on wood](#)
51.5 x 30 x 17.5 cm
Photo: Aurélien Mole
Collection privée / [Private collection](#), Paris, France





Terceiro Fundo 14, 2013
Huile sur bois
Oil on wood
53 x 30 x 16 cm
Photo: Isabelle Giovacchini

Terceiro Fundo, 2013
Huile sur bois
Oil on wood
53 x 30 x 16 cm



Where They are From

Sergio Sister - 2010

These works come from fruit boxes.

A fortuitous encounter, in 1996, when I was experiencing serious problems with my two-dimensional paintings. Part of the story of their development was told in a text from 1998 called “United in difference,” written for an exhibition at the Centro Cultural São Paulo. But, at the time, I was making my “Ripas” (Slats), a different series of works also derived from the boxes, so that, in the end, I left them out, without so much as a mention. My current artistic practice, with the return of the boxes as subject, requires a reformulation of that text. Which is what I propose to do.

For several years I had been having trouble connecting adjoining areas of color, in such a way as to not corrupt the potency of each, by arranging them merely as stripes. This encouraged me to paint monochromes and develop everything within the confines of a single color. In 1996, I tried to work my way around the problem by bringing together dissimilar colors using vibrant, lightweight pigments and very similar tonal values. In other words: different colors coexisted harmoniously when pacified by the use of very similar tones.

Over time, however, I began to modify these relationships, looking to increase space, air and separation. Initially I tried making pictures organized by stripes of different colors. The first breakthrough resulted from a chance encounter in the garage of my building, when I saw, next to the garbage, piles of fruit boxes previously used to package tiles.

I took them to my studio and, right away, painted the slats nailed to the bases, making them function like the bands of color previously painted on canvas. I could soon foresee the potential this held for placing colors in direct contact with space and air, presenting new lights and shadows. In addition, the possibility of developing this idea into new works soon became clear, works I named “Ripas” (the fruit boxes, simple and rustic, were put away for later use). In place of the small slats of the boxes, bands of color were arranged as thin, long vertical stripes. I clustered them next to each other, joined at the top by a small wooden link (like a two-by-four). In other instances, the Ripas were nailed to the wall, in pairs, with nothing between them, separated by just a few inches.

Sometimes, instead of clustering stripes, I used cut-outs from a single sheet of wood, opening intervals of varying width between the colored surfaces. In all three cases, my objective was to allow space and air to operate with, and in, the relationship between the colors. To improve the flow between the concrete space of the wall and the Ripas I resorted to an artifice: I nearly always used a color that had some kinship with the shadow projected by the slats (grays) and, also, with the white wall itself (whites). In this manner, the eye could run more fluidly between the painted volumes and the rest, extracting a game of collaboration between the colors, as well as between them and the shared space. It is clear that I also effected, here, a pacifying maneuver between the work, the wall and its shadows. Something I see as quite personal, in this case, because it reinforces a tendency to seek out convivial solidarity marked by differentiation and complexity.

In 2003, an invitation to show at Galeria 10.2 x 3.6 in São Paulo resulted in a new experience. Young artists were invited to occupy a window-space in the studio of Wagner Malta Tavares and Ana Paula Oliveira.

I painted on taller boards, also with bodies of color and, in the same manner, with similar tonal values. The result was similar to the “Ripas.” But with some significant differences: first the scale, much larger, established a more active relationship with space; then, the use of boards that were not exactly straight led to accepting small warps as a source of movement. I believe that I found, there, a certain kinship with architecture - something that would gather strength two years later.

In fact, a new development of this body of work started in 2005. For several months, I was forced to endure noisy construction next to my house. The reward for my discomfort (including, here, my metaphorical discomfort with respect to painting) was an attraction to the staffs holding up the molds for the concrete slabs. I thought of transforming them, like the slats, into bodies of color in space.

With time, having painted dozens of these tall, long and narrow columns, I grouped them, like 10’ pencils in a box, leaning simply against the wall, or disposed next to each other, irregularly; finally, I arranged them like portals or goalposts, upright or inverted, like a U. I then began to notice that there was something of weight - real weight, concrete - to be added to color, light and space.

For two years, until I finished preparing an exhibition at Instituto Tomie Ohtake, I leaned the poles against the wall, working with a painter’s mentality. Maintaining large empty spaces, supported, limited and/or amplified by color interconnections between these objects.

One day, in 2008, the little color boxes began to reclaim my imagination. But, this time, on different grounds. Instead of merely painting a found box with strips already nailed to the chassis, I had a carpenter build the structure and make the strips separately. Only after coloring several different strips did I assemble them, using both the front and back of the box, with multiple variations, multiple dislocations, in favor of tonal interrelations, movements, lights, shadows, intersections, interactions, separations, in which that little object’s eyes never silenced.

Behind everything, the same constant search for solidarity marked by differentiation and complexity. Which I believe is what we need. (versão para inglês por Oswaldo Costa).

P.S. - soon after I revisited the boxes, perhaps by coincidence, most likely not, I saw a wonderful Josef Albers exhibition at the same Instituto Tomie Ohtake where I had shown my poles.



Ripa Benedito Calixto, 2000
Huile sur toile sur aluminium
Oil on canvas on aluminium
240.5 x 3 x 1.2 cm each

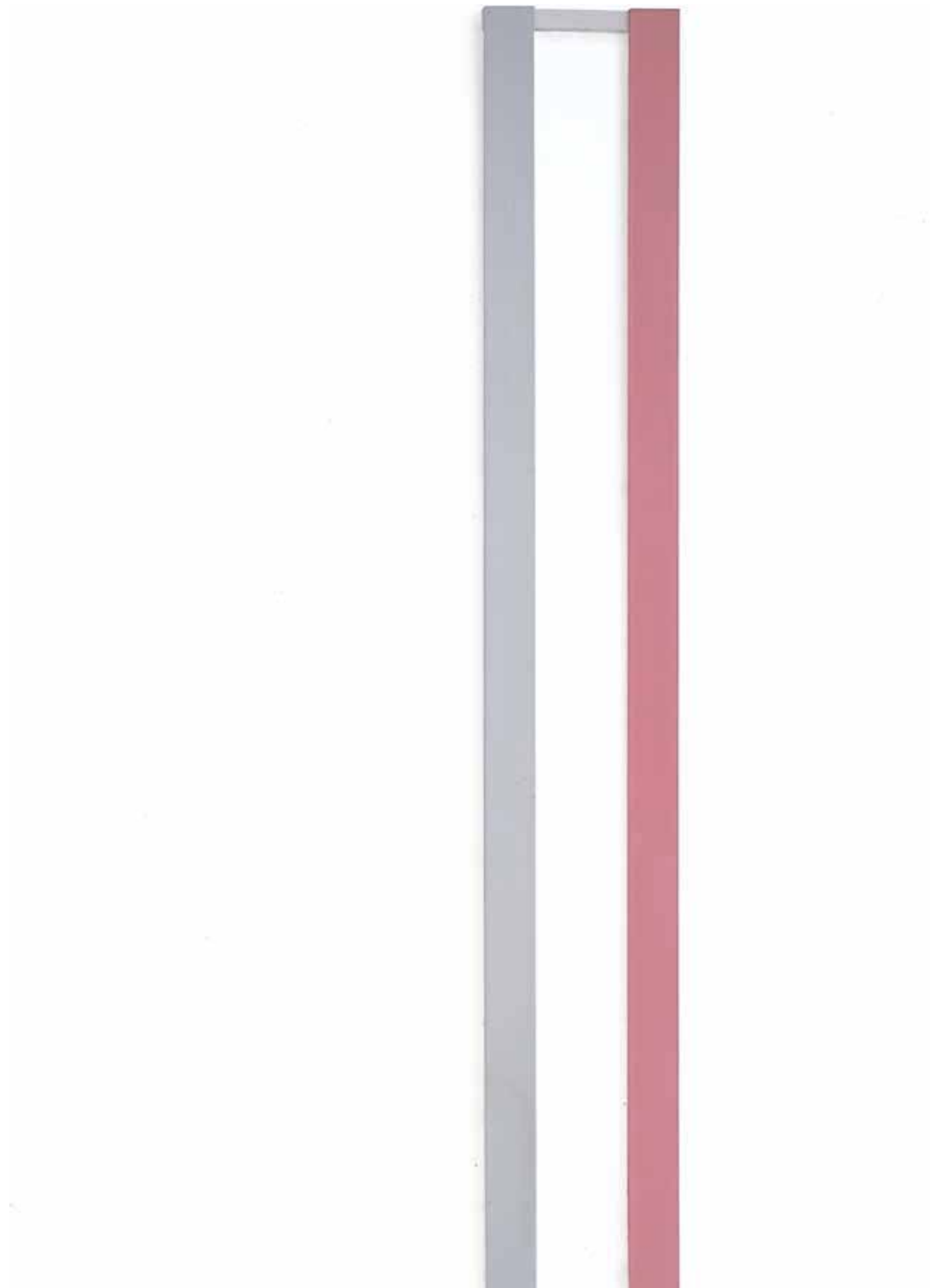


Ripa Ouro e Prata, 2000
Huile sur toile sur aluminium
Oil on canvas on aluminium
220.5 x 3.5 x 1.5 cm each



Ripa Rocky Marciano, 2000
Huile sur toile sur aluminium
Oil on canvas on aluminium
240.5 x 3 x 1.2 cm each

Ripa Rosa, 1998
Tempera acrylique sur toile collée sur bois
Acrylic tempera on canvas glued on wood
245 x 32 x 1.2 cm





Trave, 2000
Huile sur toile sur aluminium
Oil on canvas on aluminium
220 x 40 x 1.2 cm



Ripas, 2000
Huile sur toile sur aluminium
Oil on canvas on aluminium
220 x 10 x 1.2 cm chaque / each





Pontaleta #10, 2008 -- Huile sur toile sur aluminium, bois et marbre / Oil on canvas on aluminium, wood and marble -- 260 x 790 x 10 cm
Collection MAC - Museu de Arte Contemporânea USP, São Paulo, Brazil -- Photo: Rodrigo Moura

Experiences of the surface

Paulo Venancio Filho - 2008

The pictorial surface unsettles, in discreet and subtle manner, the monochrome, the homogeneity of the making technique, and the subjacent geometric precision of forms. These values are as difficult to revoke as they are to transform. The laboratory of this painting then turns to an experience of the surface, now intensified and undertaking a new task: to make the elements it asserts even more discreet. In a negative maneuver, painting seeks to attract attention precisely by seeking not to attract attention. Here two instances are subtly combined: judiciousness and attention. In the face of, and challenging, all sorts of contemporary image jugglery, it propounds a still-rare fruition of a visual pleasure that is at once prosaic and refined. So worn and disinteresting they are, and also unidirectional in their constant attempt to harass a previously anesthetized, bored and passive gaze, today's surfaces look first and foremost to capturing, even more than transmitting and communicating anything: surfaces have become superficial.

Within this context of exhausted saturation of visuality, Sérgio Sister's painting continues to wager on values whose historical authority no longer seems self-imposing. In agreement with this tendency, a curious parallelism between Sister's paintings and the works of contemporary figurative artists reveals that the latter, while appropriating the photo image, undertake to blur the accurate definition of photography. On both photography and the work of those painters, it could be said that they seek the same intermediate register: an at once indefinite and disbelieving fluctuation somewhat hounded by clear and assertive values.

Boasting a gentle intellectual sensuality (rather than opposite, these qualities constitute a refined and balanced gauge), the canvases sustain, I believe, an intention to address space as environment of a life that contains the everyday gaze. Yet, these canvases no longer bear a trace of intimacy, this nearly unique quality of the finest Brazilian painting, even if they expand, unbridled, to dimensions compatible with contemporary reality. These canvases have reached a different level without detaching themselves from the intimate core that remains as a singular cohesive driving force. Without a doubt, this is still an effective challenge featured in these canvases: a leap to another stage of sociability at which intimacy comes face to face with unexpected and unfamiliar spaces. I believe that this is precisely what Sister's painting seeks: to offer to this space of proximity a new, possible, more ample, and straightforward opportunity.

This process also entails introjections of certain contemporary visual impressions that stimulate and challenge the belief in a secluded and culturally isolated subjectivity: the inescapable modern permeability. How can we possibly fail to spot in Sister's Pontaletes [stanchions] a hint of Objeto Ativo [active objects], by Willys de Castro, and Sarrafos [laths], by Mira Schendel, as he seeks to reach beyond and to let go of the physical dimensions of intimacy to take on, it seems to me, the fluorescent structures by Dan Flavin, for example.

It should be noted that actually inescapable is Sister's temporal relationship with the so-called U.S. minimal painting, which has strived to emphasize literal aspects rather than the metaphorical, expressive and symbolical aspects of painting, thereby engaging in a true visual ascetic practice. Furthermore, well in accordance with the ascetic spirit, the minimal looks to reducing as much as possible the sensualistic index in painting, and expanding the lived and phenomenological experience, the *hic et nunc* (here and now). This process was to meet with difficulties in maintaining its rigid orthodoxy, and Sister's painting is one such case. Along the same line we find instances in the work of Eduardo Sued and Carlos Zilio, two artists with whom Sister holds similarities, as they have also been subjected to the same influx and resistance. In Sister's painting, this resistance that informed and distinguished the painting of all these painters was rendered as an insistent sensitization of the surface.

The use of aluminum is a real "breakthrough". The bold leap was to take place precisely on this vulgar surface of second-rate metal, antithetical to sensitization. Anodyne, non-saturable, and incapable of offering an illusion of depth, the naturally blurry and also mirrored metallic paint creates a unique visual atmosphere in such a way that, by all odds, something on the canvas surface is comparable to the effects of new materials used in contemporary architecture. At first sight, it brings to mind the most emblematic example: the titanium-plated façade of the Guggenheim Museum in Bilbao, designed by Frank Gehry, in addition to various other recent designs in which the combination of new materials and new formal applications draws attention to increasingly more active architectural surfaces that are visually determinant for the overall project – that is to say, when these surfaces are not the overall project themselves.

The indeterminate materiality of the aluminum paint generates instability between the picture as painting and the picture as an object-painting, just as the architectural surface oscillates between its own autonomy and the form that confers unity to the whole. It seems to me that Sister's Pontaletes – the background of which, as I have mentioned, may be related to the historical *Objetos Ativos*, by Willys de Castro, and Sarrafos, by Mira Schendel – derive from this tension. Yet the two- and/or tri-dimensional painting/design object is not articulated by means of the binomial oppositions negative-positive and figure-background. Rather, they come together through a modulation that in principle would signify the dissolution of opposites. Serene concentration is a counterpart that Sister's canvases require; it emanates from the canvases as a light that illuminates with dulled luminosity and shine, while color is cooled off by the presence of aluminum, which produces an interesting visual sensation of hot and cold. In other words, this signifies the oscillation between intimacy (hot) and sociability (cold).

Sergio Sister's Pontaletes respond to paintings and vice versa. Yet, Pontaletes infer an experience that no longer relates to the surface, but to its abandonment. They represent a dialogue that shifts from the surface to the outer edges of the picture, in such a way that we can nearly infer that each pontalete finds an equivalent in the shape of the pictorial surface. Furthermore, the pontaletes reveal this determination in the very absence of the canvas. Still. Where are they headed to?

Pontalete #4, 2006

Bois et huile sur toile collée sur aluminium et bois

Wood and oil on canvas glued on aluminium and wood

260 x 255 x 15 cm

Photo: Rodrigo Moura





Pontalete #7, 2007

Bois et huile sur toile collée sur aluminium et bois

Wood and oil on canvas glued on aluminium and wood

260 x 250 x 15 cm

Photo: Eduardo Ortega

Pontalete #6, 2007

Bois et huile sur toile collée sur aluminium et bois

Wood and oil on canvas glued on aluminium and wood

260 x 250 x 15 cm

Photo: Eduardo Ortega





Pontaleta #3, 2007 -- Huile sur toile collée sur aluminium et bois et aluminium / Oil on canvas glued on aluminium and wood and aluminium -- 265 x 600 x 15 cm -- Photo: Rodrigo Moura

Pontalete #6, 2007
Huile sur toile collée sur aluminium et bois
Oil on canvas glued on aluminium and wood
265 x 10 x 250 cm
Photo: Eduardo Ortega



Sister: painting as passage

The artist revisits the game between surface and tri-dimensionality, engaging its many solutions

Rodrigo Naves - 2006

Painting and contemporary arte enjoy a tense relationship, and it is no coincidence that the death of painting has been declared in a manner that has become truly tiresome. These critiques depart from different points of view and it would be impossible to revisit all of them here. However, one of the most effective arguments – at least rhetorically – asserts that contemporary production has a tendency to break through the limits that would distinguish it from life, from other objects and situations, while painting has kept within the limits of traditional art, connected to the surface, to different supports, to the handmade, and to a contemplative relationship with the spectator.

This discussion contains truths and miscomprehensions, bringing subsidies and prejudices to the debate. Sergio Sister, fundamentally a painter, has been able to establish a productive dialogue with these issues, responding to them without resentment or subservience. In his Ripas – made since 1998, and alternating between empty spaces and painted surfaces – one could already detect an attempt to incorporate tri-dimensional space. Several other painters – the veteran Eduardo Sued, Fábio Miguez, Rodrigo Andrade, to mention just a few – accepted with distinction the challenges that face painting, with notable results.

This statement contains no value judgment. Many artists remained more strictly connected to their medium – at the same Instituto Tomie Ohtake where Sergio Sister's works are currently on exhibit, Cristina Canale is showing paintings of a high level –, while obtaining excellent results. After all, reality will always contain surfaces and it is painting's job to investigate their problems. At this transitional moment in the visual arts, it is best to allow oneself to become permeated with the discussions that surround it, without losing sight of one's own questionings.

Sergio Sister revisits an ancient theme of painting, the interplay between surface and tri-dimensionality, with its diverse solutions. It is no news that, since the Renaissance, painting has given itself the task of achieving representations that simulate the vision of aspects of reality, generating the illusion of a tri-dimensional world. It was not by chance that the metaphor of a window was so often used to refer to pictures guided by this ideal. It was as if we saw through them, rather than what was portrayed on canvas or wood. In this system, the picture frames would sometimes act as window frames, one more element in the realization of that objective.

When faced with a purely illusionistic representation, it is fair to say that only someone totally outside this tradition would be capable of, in fact, confusing painting with reality, to the point of sticking their heads into a canvas. But if we don't accept the invitation to participate in this adventure that leads from surface to depth and vice versa, we won't share the experience of painting, including modern painting, which did its best to revert that illusionist tradition. In a way, a picture will always be a transitional place, and its significance resides, to a significant degree, in the type of transition that it proposes.

Sergio Sister puts us directly in touch with this dimension of painting, the recasting of different and unexpected regions. However, we must characterize this impulse with some precision. We are not dealing with just another exercise in the deconstruction of painting, as has been done by the pound in the last few decades: retain just the frames surrounding tradition and reveal, beyond them, the real world that painting would have tried, always in vain, to represent. If Sister's works remind us of frames, they remind us even more of other boundaries that suggest passage and transition: porticos, goalposts, doorposts. These works are interested in setting up expectations, the prospect of crossing a limit.

And in order to realize this objective, Sergio Sister's passages need to be more than just an empirical border, markers that clearly separate the here and there. That, any door can do, and that is why an art object, no matter how much it approximates the other objects of the world, must preserve a difficult tension with them, one that is hard to name but which, however, exists and can be experienced. If these works sought merely to delimit space, they would be placed more insouciantly in the room, not just leaning on the walls, opening themselves chastely to three dimensions. Space is an integral element in these works. But in a highly complex way, and herein lies part of their greatness. Because it is precisely within this extremely skilful game, involving colors and wooden beams, that what could have been just a place of passage transforms itself into a zone of investigation.

In order to arrive at the solutions shown in this exhibition, Sergio Sister was able to take advantage of very subtle artistic experiences, from the gentle tonal transitions of his own paintings to Willys de Castro's formidable Objetos Ativos. Willys's Objetos – also made with wooden beams dressed in canvas – investigated relations between surface and depth through wise color dislocations that called into question even our own placement in space. Sergio Sister transposed the ambiguities of Willys de Castro and of his own painting to the structures of his works, no longer composed of single units, like those of the Neoconcrete artist, but the result of horizontal and vertical juxtaposition of colored wooden beams in the form of porticos.

As with the Objetos Ativos, the coexistence of different colored surfaces is such that we cannot detect, neither in the vertical nor in the horizontal, univocal objects imbued with structural force. As we move by these pieces, the subtle alternations and interactions of color appear to call into question the very solidity of the beams that, in this manner, are never able to constitute entirely stable structures. And the slight displacements of some of these elements render their relationships even more unstable.

The manner in which we phrase a question already determines, to a significant extent, the answer we obtain, because the question already contains a selection of the terms to be investigated. In the same way, these works by Sergio Sister affirm that the frames with which we delineate reality will have a decisive bearing on the nature of the passages and transpositions that we seek. The very separation of the world between a material and a spiritual dimension already contains, within itself, the direction of many changes, real or imagined. And the social differentiations with which we stratify society prefigure the available patterns of coexistence. Sergio Sister wants to call attention to these dimensions and, therefore, had to maximize the presence of these borders, not through material intensity but through subtleness.

We cannot cross these porticos. In their lightness and instability, Sergio Sister's works place before us a place of transition, a threshold that appears to contain promises of passage to something more free and penetrable, available and liberating, though still inexistent. It is not just a matter of moving from one place to another, as with doors or triumphal arches, with all the familiarity and heroism that they suggest. They are too fragile for that. What they promise involves the experience of risk, before which we must contain our anxiety. Anyone who has made irreversible decisions will be able to recognize the power of these works.



Sem titulo, 2012 -- Huile sur papier Kozo / Oil on Kozo paper -- 96.5 x 170 cm -- Photo: Magali Joannon



Sem titulo, 2012 -- Huile sur papier Kozo / Oil on Kozo paper -- 69 x 185 cm -- Photo: Magali Joannon



Sem titulo, 2008
Huile sur papier Kozo
Oil on Kozo paper
203 x 98 cm



Sem titulo, 2012 -- Huile sur papier Kozo / Oil on Kozo paper -- 96 x 140 cm -- Photo: Magali Joannon



Sem titulo, 2012 -- Huile sur papier Kozo / Oil on Kozo paper -- 33 x 48.5 cm -- Photo: Magali Joannon

Sérgio SISTER

Sergio Sister was born in 1948 in São Paulo (Brazil), where he lives and works.

Education

- 1967 — Armando Álvares Penteado Foundation, São Paulo, Brazil
- 1975 — University of São Paulo, Brazil

Selected solo exhibition

- 2017 — Sérgio Sister, Kupfer, London, UK
- 2017 — *Pintura com ar, sombra e espaço*, Nara Roesler, Rio de Janeiro, Brazil
- 2016 — *ordem desunida*, galerie Emmanuel Hervé, Paris, France
- 2016 — *Disunited Order*, Josee Bienvenu Gallery, New York, USA
- 2016 — *Malen mit raum, schatten und luft*, Galerie Lange + Pult, Zurich, Switzerland
- 2015 — *ordem desunida*, Galeria Nara Roesler, São Paulo, Brazil
- 2015 — ARCOmadrid, Galerie Emmanuel Hervé, Paris, France
- 2013 — *Pintura com sombra e ar*, Galerie Emmanuel Hervé, Paris, France
- 2013 — *Pintura e Espaço*, Artur Fidalgo Galeria, Rio de Janeiro, Brazil
- 2013 — *Tijolinhos*, Galeria Carbono, São Paulo, Brazil
- 2013 — *A Cor Reunida*, Museu Municipal de Arte (MuMA), Curitiba, Brazil
- 2013 — Pinacoteca do Estado, São Paulo, Brazil
- 2011 — Josée Bienvenu Gallery, New York, USA
- 2011 — *Entre Tanto*, Galeria Nara Roesler, São Paulo, Brazil
- 2008 — *Pinturas*, Galeria Nara Roesler, São Paulo, Brazil
- 2007 — Centro Universitário Maria Antonia, São Paulo, Brazil
- 2007 — *Pinturas Face a Face*, Instituto Tomie Ohtake, São Paulo, Brazil
- 2006 — Centro Universitário Maria Antonia, São Paulo, Brazil
- 2006 — *Pinturas Face a Face*, Instituto Tomie Ohtake, São Paulo, Brazil
- 2005 — Silvia Cintra Galeria de Arte, Rio de Janeiro, Brazil
- 2004 — Galeria Millan Antonio, São Paulo, Brazil
- 2003 — Galeria 10,20x3,60, São Paulo, Brazil
- 2003 — Galeria Casa da Imagem, Curitiba, Paraná, Brazil
- 2000 — Galeria São Paulo, São Paulo, Brazil
- 2000 — Paço Imperial, Rio de Janeiro, Brazil
- 2000 — Museu de Arte de Ribeirão Preto, MARP, Ribeirão Preto, Brazil
- 1996 — Galeria Casa da Imagem, Curitiba, Brazil
- 1996 — Marilia Razuk Galeria de Arte, São Paulo, Brazil
- 1995 — Galeria Millan Antonio, São Paulo, Brazil
- 1993 — Galeria André Millan, São Paulo, Brazil
- 1993 — Galeria Casa da Imagem, Curitiba, Brazil
- 1992 — Capela do Morumbi, São Paulo, Brazil
- 1990 — Galeria Millan Antonio, São Paulo, Brazil
- 1989 — Centro Cultural São Paulo, São Paulo, Brazil

1989 — Sala Macunaíma, FUNARTE, Rio de Janeiro, Brazil
1988 — Galeria Millan Antonio, São Paulo, Brazil
1986 — Galeria Paulo Figueredo, São Paulo, Brazil
1983 — Paulo Figueiredo Galeria de Arte, São Paulo, Brazil

Selected group exhibitions

2017 — *Dentro*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
2017 — *cromofilia vs cromofobia: continuação*, Nara Roesler, Rio de Janeiro, Brazil
2017 — *Playground*, Emmanuel Hervé, Paris, France
2016 — *Contemporary Artists from Brazil*, Turchin Center for the Visual Arts, Boone, USA
2016 — *Expanded Fields*, Nymphius Projekte Berlin, Berlin, Germany
2015 — *The Suspended Line*, Josée Bienvenu Gallery, New York, USA
2015 — *Kaolin*, Galerie Emmanuel Hervé, Paris, France — curated by Marianne Derrien
2015 — *Partition visuelle*, Château de Monbazillac, Monbazillac, France
2015 — *Space Between*, The FLAG Art Foundation, New York, USA — curated by Louis Grachos & Stephanie Roach
2014 — *Quase figura Quase forma*, Galeria Millan & Galeria Estação, São Paulo, Brazil — curated by Lorenzo Mammi
2014 — *Provisionals*, Josée Bienvenu Gallery, New York, USA
2014 — *Prática portátil*, Galeria Nara Roesler, São Paulo, Brazil
2014 — *Resistir é preciso*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil
2014 — *Carte blanche à Emmanuel Hervé*, caroline pagès gallery, Lisboa, Portugal
2014 — Extra Ordinaire, Le Bel Ordinaire, espace d'art contemporain, Billère, France
2013 — *HÖRDUR ÁGÚSTSSON, CAMILLA LØW, SERGIO SISTER, THÓR VIGFÚSSON*, i8, Reykjavík, Iceland
2013 — *Transformações na arte brasileira da 1ª a 30ª edição*, 30 x Bienal di Sao Paulo, Sao Paulo, Brazil
2013 — *Pelas bordas*, Galeria Casa da Imagem, Curitiba, Brazil
2013 — *A Cor Reunida Charles-Henri Monvert & Sérgio Sister*, Emmanuel Hervé, Paris, France
2013 — *Tomie Ohtake – Correspondências*, Instituto Tomie Ohtake, São Paulo, Brazil
2011 — *Los Limites*, Galeria Rafael Ortiz, Sevilla, Spain
2011 — *O Colecionador de Sonhos*, Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil
2010 — *Ponto de Equilíbrio*, Instituto Tomie Ohtake, São Paulo, Brazil
2009 — *Obra Menor*, Ateliê 397, São Paulo, Brazil
2009 — *Superfície Ativada*, Galeria Silvia Cintra, Rio de Janeiro, Brazil
2006 — *Ao mesmo tempo o nosso tempo*, Museu de Arte Moderna de São Paulo, São Paulo, Brazil
2006 — *Arquivo Geral*, Casa Hélio Oiticica, Rio de Janeiro, Brazil
2003 — *Fábio Miguez, Rodrigo de Castro e Sérgio Sister*, Galeria Celma Albuquerque, Belo Horizonte, Brazil
2002 — 25ª Bienal Internacional de São Paulo, São Paulo, Brazil
2001 — *A Cor na Arte Brasileira* - Museu de Arte Moderna de São Paulo, São Paulo, Brazil
2000 — Galeria Nestlé, com Rodrigo Andrade, São Paulo, Brazil
1999 — *Panorama da Arte Brasileira*, Museu de Arte Moderna de São Paulo, São Paulo, Brazil
1998 — *Programa de Exposições*, Centro Cultural SP, artista convidado, São Paulo, Brazil
1995 — *Morandi no Brasil*, Centro Cultural São Paulo, São Paulo, Brazil
1993 — *Desenhos*, Museu de Arte Contemporânea de São Paulo, São Paulo, Brazil
1990 — *Panorama da Arte Atual Brasileira/90 - Papel*, Museu de Arte Moderna, São Paulo, Brazil
1989 — *Arte Contemporânea São Paulo/Perspectivas Recentes*, Centro Cultural São Paulo, São Paulo, Brazil
1989 — *Artistas Contemporâneos*, FUNARTE, Rio de Janeiro, Brazil
1967 — *Jovens artistas*, Museu de Arte Brasileira, São Paulo, Brazil

1967 — *Jovem Arte Contemporânea*, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil
1967 — Bienal Internacional de São Paulo, São Paulo, Brazil

Collections

Museu de Arte Moderna, São Paulo, Brazil
Museu de Arte Moderna, Rio de Janeiro, Brazil
Pinacoteca do Estado, São Paulo, Brazil
Centro Cultural São Paulo, Brazil
Centro Cultural São Paulo, São Paulo, Brazil
Coleção Itaú, São Paulo, Brazil
Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil
FRAC Aquitaine, Bordeaux, France
Pinault Collection, Paris, France
Museu Jumex, Mexico, Mexico

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