

sérgio sister and karin lambrecht

color clímax

curated by luis pérez-oramas

nara roesler new york

opening january 15, 6–9pm

exhibition january–february 2026



Sérgio Sister, *Metallic blue and green*, 2023 [detail]



Karin Lambrecht, *Untitled*, 2007 [detail]

Nara Roesler presents *Color Clímax*, an exhibition that brings together two of Brazil's most distinctive painters, Sérgio Sister and Karin Lambrecht, to explore the transformative, emotional, and material force of color in contemporary art. Throughout art history, color has operated as painting's most elusive yet persistent subject — an element capable of producing affect beyond discourse, suspending rhetoric, and asserting itself as pure luminous and opaque intensity. In *Color Clímax*, Sister and Lambrecht reveal how color can reach a point of culmination, a climactic threshold where painting becomes a planar body, as well as breath, and resonance.

Recognized as one of the leading abstract painters in the Americas, Sérgio Sister has, since the late twentieth century, developed one of Brazil's most extensive repertoires of monochromatic practice.

After turning away from politically figurative work following the trauma of imprisonment during the dictatorship, Sister embraced the monochrome — not as reduction but as expansion, not as a pure form but as a transformative surface. His works, from modest panels to heteroclite object-assemblages, function as material bodies of paint in which subtle and dense chromatic intensities pulse interstitially along the edges of the plane. His signature *ligações*, which connect multiple panels in polyptych form, echo Lygia Clark's "organic lines": intervals that bind through their void, activating the work in structural tension.

Karin Lambrecht, in turn, brings a practice marked by an moving, spiritual, and visceral engagement with color. Lambrecht's canvases appear like lungs rescued in *extremis* by the breath

of color — surfaces where climactic density becomes palpable through washes, stains, and atmospheric fields. From these ethereal planes emerge visible “stigmata” — resonating with the legacy of Mira Schendel: erased writings, exuberant stitches, embroidered crosses, and knots that settle onto the surface like scars. Her painting treats the pictorial field as a living epidermis, a place where wound and radiance coexist.

Though distinct — Sister’s structures solid and precise, Lambrecht’s atmospheres expansive and bodily — the two artists converge in their understanding of color as an inexhaustible force. Both have recently deepened their engagement with works on paper, using the medium as a sensitive terrain capable of receiving mercurial, forceful, or delicately diffused chromatic affect.

Together, Sister and Lambrecht present painting not merely as image, but as a threshold where color reaches its highest expressive charge.

about sergio sister

Sergio Sister (b. 1948, São Paulo, Brazil) started painting in the late 1960’s, at same time when he was working as journalist and became engaged with political action. 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 at 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 derive. These are sculptural paintings made from found wooden beams that resemble crates, porticos, or window frames. Sister paints the beams different colors and assembles them into configurations that allow various depths, shadows, and experiences of color to emerge.

Sergio Sister lives and works in São Paulo, Brazil. Recent individual exhibitions include: *Pintura e vínculo*, at Nara Roesler (2022), in Rio de Janeiro, Brazil; *Then and Now*, at Nara Roesler (2019), in New York, USA; *Sérgio Sister: o sorriso da cor e outros engenhos*, at Instituto Ling (2019), in Porto Alegre, Brazil; *Sérgio Sister*, at Kupfer Gallery (2017), in London, UK; *Sergio Sister: Malen Mit Raum, Schatten und Luft*, at Galerie Lange + Pult (2016), in Zurich, Switzerland; *Expanded Fields*, at Nympe Projekte (2016), in Berlin, Germany. He was featured in the 9th and 25th editions of Bienal de São Paulo, Brazil (1967, 2002). Recent group shows include: *Entre tanto*, at Casa de Cultura do Parque (2020), in São Paulo, Brazil; *A linha como direção*, at Pina Estação (2019), in São Paulo, Brazil; *The Pencil is a Key: Art by Incarcerated Artists*, at The Drawing Center (2019), in New York, USA; *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour l’Art Contemporain (2018), in Paris, France; *AI-5 50 anos – Ainda não terminou de acabar*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; and *MAC USP no século XXI – A era dos artistas*, at Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) (2017), in São Paulo, Brazil (2017). His work is part of many important collections such as: François Pinault Collection, Venice, Italy; Fundación/Colección Jumex, Mexico City, Mexico; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil, among others.

about karin lambrecht

As part of the so-called *Geração 80*, Karin Lambrecht (b. 1957, Porto Alegre, Brazil) engaged with gestural abstraction, working within the expanded field of painting and sculpture. Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sow up the fabric, and use charred patches. Lambrecht’s works often refer to Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between art and life, including natural life, cultural life, and consciousness.

From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, handwritten or stamped

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enigmatic words, amongst other recurring motifs, encouraging a sense of affinity, or rapport, between the viewer and the work.

Karin Lambrecht lives and works in Broadstairs, UK. Recent solo shows include: *Seasons of the Soul*, at Rothko Museum (2024), in Daugavpils, Latvia; *Seasons of the Soul*, at Nara Roesler (2022), in São Paulo, Brazil; *Karin Lambrecht – Entre nós uma passagem*, at Instituto Tomie Ohtake (ITO) (2018), in São Paulo, Brazil; *Karin Lambrecht – Assim assim*, at Oi Futuro (2017), in Rio de Janeiro, Brazil; *Nem eu, nem tu: Nós*, at Espaço Cultural Santander (2017), in Porto Alegre, Brazil; *Pintura e desenho*, at Instituto Ling (2015), in Porto Alegre, Brazil. She featured in the 18th, 19th, and 25th editions of the Bienal de São Paulo (1985, 1987, and 2002) and in the 5th Bienal do Mercosul (2005), all in Brazil. Recent group exhibitions include: *Acervo em transformação: Doações recentes*, at Museu de Arte de São Paulo (MASP) (2021), in São Paulo, Brazil; *Alegria – A natureza-morta nas coleções MAM Rio*, at Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), in Rio de Janeiro, Brazil; *Tempos sensíveis – Acervo MAC/PR*, at Museu Oscar Niemeyer (MON) (2018), in Curitiba, Brazil; *Clube da gravura: 30 anos*, at Museu de Arte Moderna de São Paulo (MAM-SP) (2016), in São Paulo, Brazil; *O espírito de cada época*, at Instituto Figueiredo Ferraz (IFF) (2015), in Ribeirão Preto, Brazil. Her works are part of important collections, including: Fundação Patricia Phelps de Cisneros, New York, USA; Ludwig Forum für Internationale Kunst, Aachen, Germany; Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil; Museu de Arte de São Paulo (MASP), São Paulo, Brazil.

about nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively 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 Curatorial Project, a platform for curatorial projects; and continued support to artists

beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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