

the other

curated by vik muniz

nara roesler new york

opening november 5, 6pm–8pm

exhibition nov 2026 – jan 2027



Vik Muniz, *Vik (Pictures of magazine series)*, 2003/2006 [detail]

Nara Roesler New York presents *The Other*, an exhibition curated by Vik Muniz that concludes the celebrations marking 50 years of Nara Roesler's career as a gallerist. On view from November 5, 2026, through January 2027, the exhibition brings together works by Antonio Dias, Julio Le Parc, Tomie Ohtake, Daniel Buren, Richard Long, Sheila Hicks, Heinz Mack, Isaac Julien, JR, Cao Guimarães, Jonathas de Andrade, Amelia Toledo, Carlito Carvalhosa, Marco Maggi, Alexandre Arrechea, Xavier Veilhan, Angelo Venosa, Not Vital, Maria Klabin, Marco A. Castillo, and Jose Dávila, as well as Muniz himself. Bringing together different artistic languages and periods, the exhibition explores how each individual's perception of themselves depends on an external perspective that remains inaccessible to them: that of the other.

The point of departure is the concept of "excess of seeing," formulated by Russian philosopher Mikhail Bakhtin, according to which each individual perceives aspects of others that remain inaccessible to them themselves. Muniz relates this idea to artistic practice, which requires a shift in perspective to observe something from another vantage point. A work of art, in turn, acquires meanings that extend beyond its creator's intentions and also depend on the viewer's experience. The exhibition builds on questions that have informed Muniz's artistic practice, which is marked by the construction of images using materials such as sugar, chocolate, and waste. By recreating familiar images with unexpected elements and photographing the results, the artist investigates how we recognize and interpret what we see.

This attention to perception also informs Muniz's curatorial work at Nara Roesler, with which he has maintained a longstanding collaboration. In 2012, he curated *Buzz*, an exhibition within the Roesler Hotel program dedicated to Op Art and effects that challenge visual perception. In 2018, he co-curated *Screenspace* with Lucas Blalock and Barney Kulok, an exhibition exploring visual culture and the uses of photography in a post-digital context. The projects addressed distinct questions, but both stemmed from an investigation into the production and interpretation of images.

Among the works featured in *The Other* is *Black Mirror* (1968), in which Antonio Dias uses Formica-covered wood to construct a black object whose surface reflects images diffusely. The material interferes with the recognition of what appears before it, turning reflection into less a faithful reproduction of the world than an experience mediated by perception.

In *Global Myopia (Parking Mirror)* (2010), Marco Maggi makes incisions in a convex mirror, interfering with the reflected image. In *Mundo de espelho* (1966), Amelia Toledo uses six cut and perforated stainless-steel pieces to fragment and multiply reflections of the surrounding environment. Both works explore the limits of perception and the relationship between the observer and what they see.

In *Senhorio, por Reginaldo*, from the *Eu, mestiço* series (2017), Jonathas de Andrade combines portraiture and text to investigate how social and racial conventions shape the perception of individuals. The work is part of a project that revisits research into the criteria used to assign characteristics and values to people based on their images. In *Retroatos # 01* (1998/2016), Cao Guimarães brings together twenty photographs, exploring portraiture as a form of documentation and as a mediation between the photographed subject and the viewer.

Taken together, the works offer different approaches to the distance between seeing and being seen. Their diversity of artistic languages and trajectories does not point to a shared aesthetic program. Rather, what brings the artists together is the way each introduces an external perspective into their creative process, whether through the manipulation of images, the viewer's participation, or an investigation into the codes that shape perception.

The gallery's location adds another dimension to this discussion. As Muniz observes, Nara Roesler is a Brazilian institution based in New York, a foreign presence within a cultural context distinct from the one in which it originated. In dialogue with philosopher Julia Kristeva's reflections on alterity as a constitutive part of the subject, *The Other* invites viewers to consider the other not only as someone different from ourselves, but also as that which we have yet to recognize within ourselves.

about nara roesler

Over the course of her career—which began in Recife in 1976—Nara Roesler has become one of Brazil's leading gallerists, recognized for playing a key role in the promotion, institutional advancement, and internationalization of Brazilian art. Nara Roesler has contributed significantly to the development of her artists' careers, providing sustained support and prominent platforms for presenting their work, while facilitating their inclusion in major institutions and significant private collections in Brazil and abroad. Today, Nara Roesler represents more than 50 artists and is positioned as one of the leading platforms for Brazilian art on the global circuit. Its program brings together historic and foundational figures in Brazilian and international art, including Abraham Palatnik, Amelia Toledo, Antonio Dias, Artur Lescher, Daniel Buren, Heinz Mack, Jac Leirner, Julio Le Parc, Sheila Hicks, Tomie Ohtake, and Vik Muniz; a younger generation of established artists, including Alberto Pitta, André Griffo, Berna Reale, Bruno Dunley, Jonathas de Andrade, JR, and Lucia Koch; as well as more recent names such as Asuka Anastacia Ogawa, Elian Almeida, Flávia Ventura, Jaime Lauriano, Manoela Medeiros, Mônica Ventura, and Thiago Barbalho.

Her first contemporary art exhibition, *O desenho em Pernambuco*, took place in Recife in 1976. In 1986, Nara Roesler moved to São Paulo, where she established the gallery under her own name in the late 1980s. Based in São Paulo, where it doubled the size of its space in Jardim Europa, the gallery expanded its program to Rio de Janeiro in 2014 and opened a space in New York in 2016, becoming the first Brazilian gallery to establish a location abroad and reaffirming its commitment to the global circulation of Brazilian and Latin American artistic production through an approach that combines long-term support, curatorial dialogue, and international positioning.

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art

With the aim of continuously fostering curatorial practice and critical research, Nara Roesler created Roesler Hotel in 2004, a program dedicated to fostering exchange among curators and Brazilian and international artists. In 2011, the gallery established Nara Roesler Books, its publishing house dedicated to contemporary art, which has published more than 30 titles to date. Since 2019, the gallery's artistic direction has been led by Luis Pérez-Oramas, in dialogue with Nara Roesler's curatorial department, strengthening a program that combines curatorial rigor, institutional thinking, and an international presence.

the other

curated by vik muniz

opening

november 5, 6pm–8pm

exhibition

nov, 2026 – jan, 2027

nara roesler new york

511 W 21st St, New York

press contact

com.sp@nararoesler.art

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art