nara roesler

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the other

curated by vik muniz



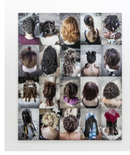
Marco Maggi
Global Myopia (Parking Mirror) 2010
cuts on convex mirror
ø 45 cm | ø 17.7 in



Carlito Carvalhosa
Untitled (P93/11) 2011
oil paint, mirror and glass
70 x 50 cm | 27.6 x 19.7 in



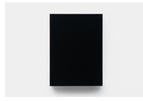
Tomie Ohtake
Untitled 1962
oil paint on canvas
85.5 x 50 cm | 33.7 x 19.7 in



Cao Guimarães
Retroatos # 01 1998/2016
inkjet print on cotton paper ed 1/3 + 2 PA
20 peças de 49,3 x 32.2 cm (cada) | 20 pieces of 19.4 x 12.7 in (each)



Alexandre Arrechea
Sisifo (The body as the field) 2016
watercolor on paper
duas peças de 213 x 113.5 cm (cada) | two pieces of 83.9 x 44.7 in (each)



Antonio Dias
Black Mirror 1968
wood and formica
30 x 22,2 x 5,5 cm | 11.8 x 8.7 x 2.2 in



Amelia Toledo
Mirror world 1966
laser-cut and perforated stainless steel
dimensões variáveis | 6 peças de 22 x 22 cm (cada) | variable dimensios | 6 pieces of 8.7 x 8.7 in (each)



Marco A. Castillo
Nosotros/Sin Usted 2021
bonded paper coated with synthetic leather
8 peças de 28,5 x 22 x 2 cm (cada) | 8 pieces of 11.2 x 8.7 x 0.8 in (each)



Heinz Mack
Silver Sun 2004
metal, glass, stainless steel, wood and motor
53,5 x 53,5 x 20,5 cm | Drive traseiro: 9 cm | 21.1 x 21.1 x 8.1 in | Rear drive: 3.5 in



Daniel Buren
New grids: low relief - DBNR 33 2021
mirror, black vinyl adhesive, mdf and white acrylic paint ed unique
200,1 x 60,9 cm | 78.8 x 24 in



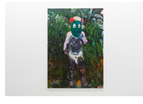
Angelo Venosa
Untitled 2018
wood, fabric, resin and fiberglass ed 1/1 + 2 PA
310 x 90 x 65 cm | 122 x 35.4 x 25.6 in



Not Vital
Self-portrait 2022
oil paint on canvas
110 x 80 cm | 43.3 x 31.5 in



Xavier Veilhan
Renzo nº 1 2022
composite mineral mortar, polyurethane varnish and birch plywood
ed 1/3 states (one of a kind)
199 x 65 x 52 cm | 78.3 x 25.6 x 20.5 in



Maria Klabin
Costela de Adão 2022
oil paint on linen
200 x 140 cm | 78.7 x 55.1 in



JR
Hands, composition # 7 2022
black and white paper collage on birch wood, scroll cutting, walnut frame ed unique
82,6 x 104,5 x 6,5 cm | 32.5 x 41.1 x 2.6 in



Jonathas de Andrade
Landlord, by Reginaldo (Me, mestizo series) 2017
UV prints on falconboard in 4 parts with texts ed 2/3 + 1 PA
imagens instaladas: 148,6 x 116,5 cm | imagens instaladas e texto: dimensões variável | installed images: 58.5 x 45.9 in | installed images



Sheila Hicks
Attitude 2023
linen, cotton and paper
23 x 23 x 9 cm | 9.1 x 9.1 x 3.5 in



Richard Long
Untitled 2024
clay on wood
23 x 23,5 x 3,5 cm | 9.1 x 9.3 x 1.4 in



Richard Long
Untitled 2024
acrylic paint on wood with nails
345 x 5,5 x 8 cm | 135.8 x 2.2 x 3.1 in



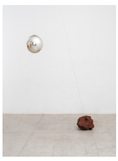
Isaac Julien
Intimidade crítica / Critical intimacy (Lina Bo Bardi - A Marvellous Entanglement) 2019
inkjet print on Ilford gold fibre gloss ed 1/6 + 1 PA
90 x 110 cm | 35.4 x 43.3 in



Julio Le Parc
Mobile rectangle dans l'espace 1967/2009
56 mirrors, nylon thread and metalic structure ed 39/60
63,5 x 30 x 30 cm | 25 x 11.8 x 11.8 in



Vik Muniz
Vik (Pictures of magazine series) 2003/2006
archival inkjet print ed 1/6 + 4 PA
duas peças de 69,1 x 50,8 cm (cada) | two pieces of 27.2 x 20 in (each)



Jose Dávila
Doppelgänger 2026
glass sphere, rock, and wire ed 1/3 + 1 PA
189,5 x 189 x 125 cm | 74.6 x 74.4 x 49.2 in



Amelia Toledo
Mirror world 1966
laser-cut and perforated stainless steel
dimensões variáveis | 6 peças de 22 x 22 cm (cada) | variable dimensios | 6 pieces of 8.7 x 8.7 in (each)

the other

You have never seen your own face. Everything you know of it arrived by delegation: a polished surface, a photograph, a portrait, the expression on someone else's face while you were speaking. The back of your head belongs entirely to other people. And at this moment, behind you, there is a horizon — a wall, a window, a street — that is perfectly visible to anyone standing across the room and permanently unavailable to you. You will spend your entire life at the one vantage point from which you cannot be seen.

A hundred years ago, in a provincial Russian town, Mikhail Bakhtin gave this arrangement a name. He called it the *excess of seeing*: each of us holds a surplus of vision over everyone else, and everyone else holds one over us. I see the part of you that you cannot; you see the part of me that I cannot. He was not describing empathy or good manners. He was describing geometry. Its consequence is that no one is ever complete to themselves — completion can only be delivered from a position one cannot occupy. And aesthetic activity, Bakhtin argued, is precisely the deliberate occupation of that position: the author stands to the work as another stands to me, outside it, seeing what it cannot see of itself. He called that standpoint *outsideness*.

If this is right, then the Other is not a theme an artist may or may not elect. It is the equipment. To make anything you have to vacate your own position and look at the thing from somewhere you are not; and the instant the work is finished it turns and regards you as something that is no longer yours. Duchamp put the second half of this bluntly in 1957: the artist does not close the circuit, the spectator does. Every artist in these rooms has spent a working life rehearsing a small, technical form of self-exile.

This exhibition begins there, and only afterward travels outward. Its artists were born on different continents, into different languages, and — more consequentially than either — into different centuries of assumptions about what an image is for. They have no shared program, no manifesto, no generation. To gather them under the banner of cultural otherness would be to mistake the evidence for the argument. What they hold in common is the operation; what distinguishes them is the method by which each one installs the other inside the work. Some invent a viewer and address the work to that invention. Some hand authority to a material, or to chance, and become the first spectator of their own procedure. Some work deliberately in a borrowed idiom, speaking a visual language with an accent they refuse to lose. The variety on these walls is not a survey of origins. It is a set of answers to a question none of them was asked.

It is worth noting where we are standing while we ask it: a Brazilian gallery on a New York street, an institution that is itself a resident foreigner. The room has an accent. Julia Kristeva's formulation is the useful one here — the foreigner is not waiting at the border; he is the part of us we have not yet recognized. The show does not ask these artists where they are from. It asks what each of them had to become in order to work.

—Vik Muniz

MORE ABOUT THE EXHIBITION

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