



	vik	muniz
galeria	nara	roesler

vik muniz

Born in 1961 in São Paulo, Brazil

Lives and works between Rio de Janeiro, Brazil, and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to "read" his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our "regard" and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

[click here to see full CV](#)

selected solo shows

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Áustria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)

selected group exhibitions

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- 56th Venice Biennale, Venice, Italy (2015)

selection of institucional collections

- Centre Georges Pompidou, Paris, France
- Daros Latin America, Zurich, Switzerland
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- Perez Art Museum, Miami, USA
- Solomon R. Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK

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early works

discovering photography

the best of life, 1989

individuals, 1992

equivalents, 1993

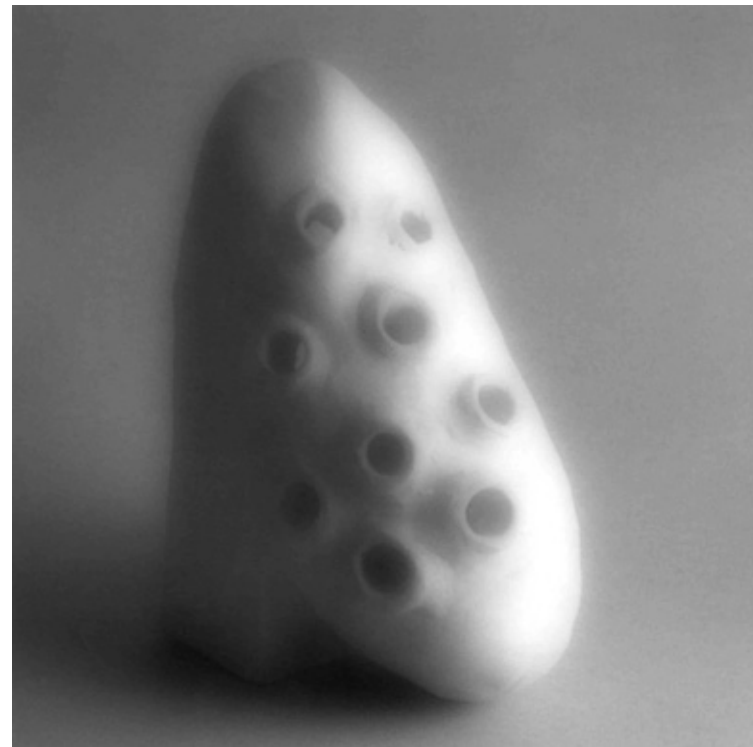
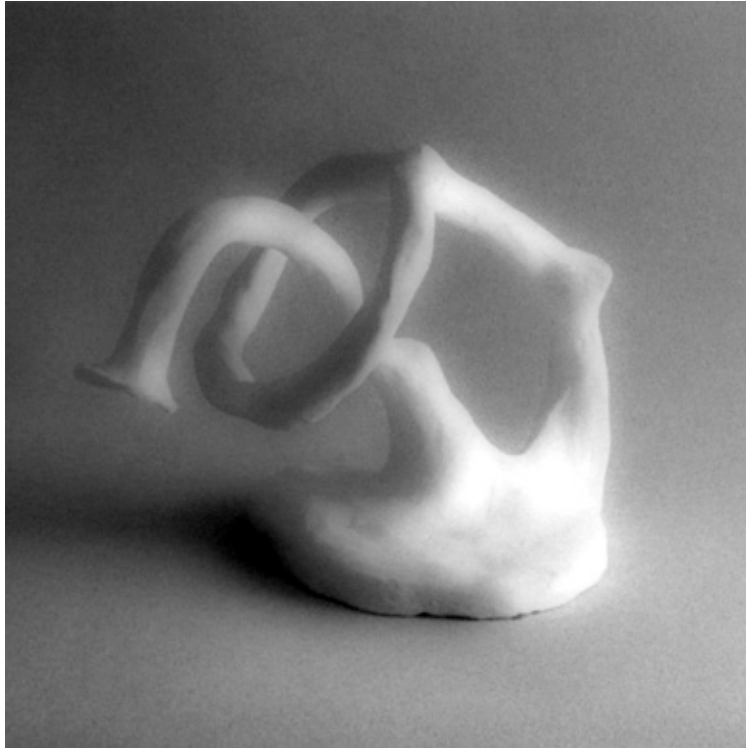
As he was leaving Brazil for the United States in 1983, Vik Muniz came across the book *The Best of Life*. The publication compiled a collection of famous photographs printed in the North American magazine *Life*. As he looked through it, Muniz noted that the majority of the images had already integrated the American collective cultural memory. Years after losing the book, the artist decided to undertake the task of recuperating the images with handmade illustrations drawn from memory. He was later invited to show the series of illustrations, which brought him to photograph the drawings, slightly out of focus, so as to attenuate their contours and imperfections. Memory, just like the hand, falls short when it comes to perfectly representing images – Muniz' drawings were therefore recognizable, yet distinctively different from the original pictures.

Memory rendering of John John saluting, 1990

gelatin silver print

45,7 x 30,5 cm/18 x 12 in





Though Vik Muniz began his career as a sculptor, he quickly found his calling in photography. When photographing his sculptures, he sought out the perfect angle, the perfect lighting, the perfect exposure to capture the effect he had envisioned when he set out to make the sculpture. At that point, he decided to choose photography as the main tool for his practice. *Individuals* captures this development in Muniz' artistic career – it presents images of fifty-two different sculptures he made from a single block of white plasticine. As he finalized a sculpture, he photographed it and then destroyed it so he could use the same plasticine to make his next sculpture. In the end, the only piece that remained was an image of the sculpture, documenting their past existence.

Individuals, 1992/2005
photogravures
38 x 38 cm/15 x 15 in

In *Equivalents*, Muniz plays off of the age-old game of finding recognizable shapes in cloud formations. He takes lumps of cotton and shapes them into different figures demanding for the viewers to become actively involved in the reading of the image. They can be seen as cotton, clouds or representations of objects, and yet, more than a reading by a single person is not possible: once you see cotton, the other potential understandings subside. *Equivalents* was named after a series of photographs by the famous early 20th century American photographer, Alfred Stieglitz. Stieglitz' photos were formal cloud studies intended to suggest a sense of equivalency between the cloud images and his emotions.



The rower, 1993
toned gelatin silver print
50,8 x 61 cm/20 x 24 in



Piglet, 1993
toned gelatin silver print
50,8 x 61 cm/20 x 24 in

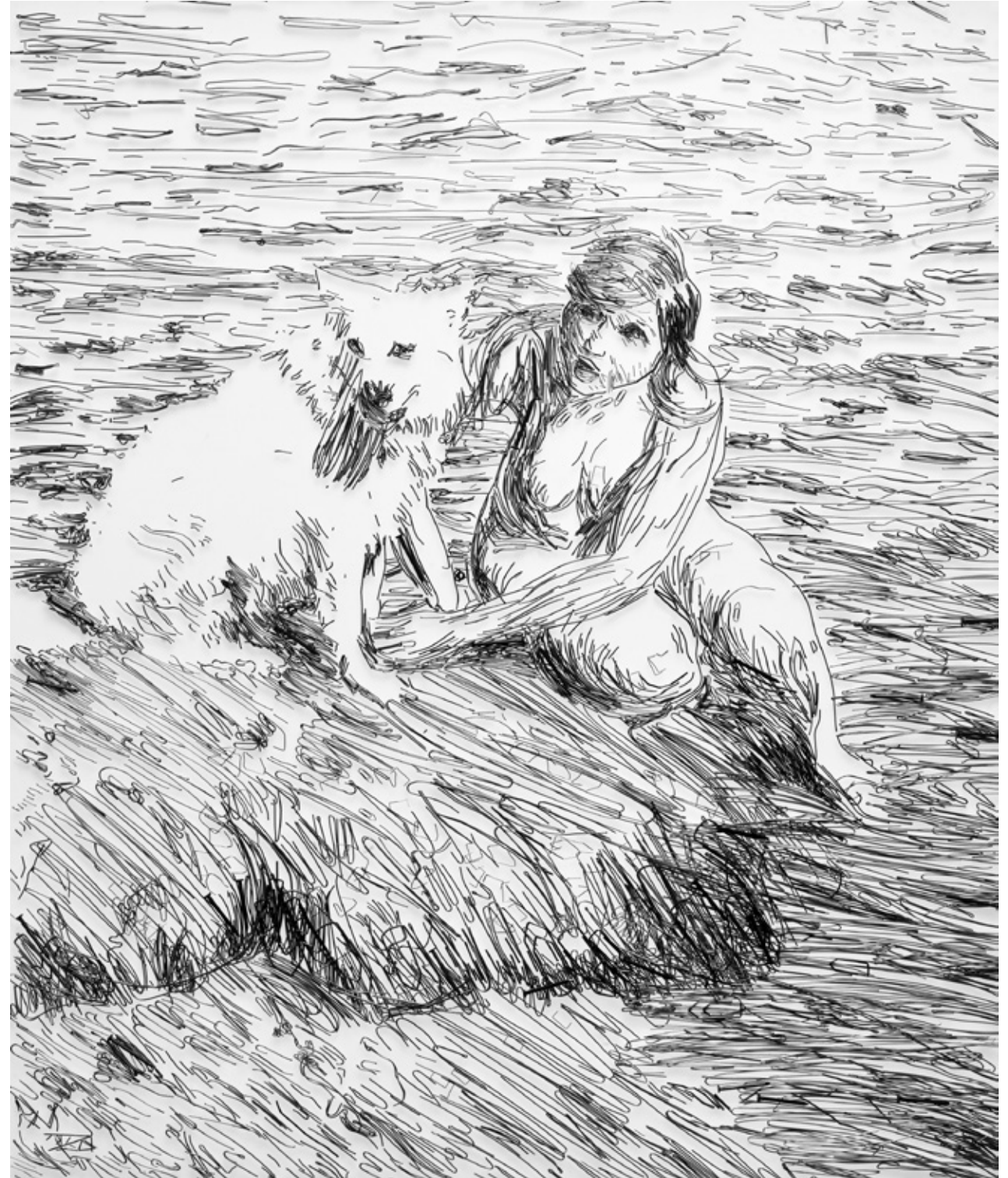
the line as a guide

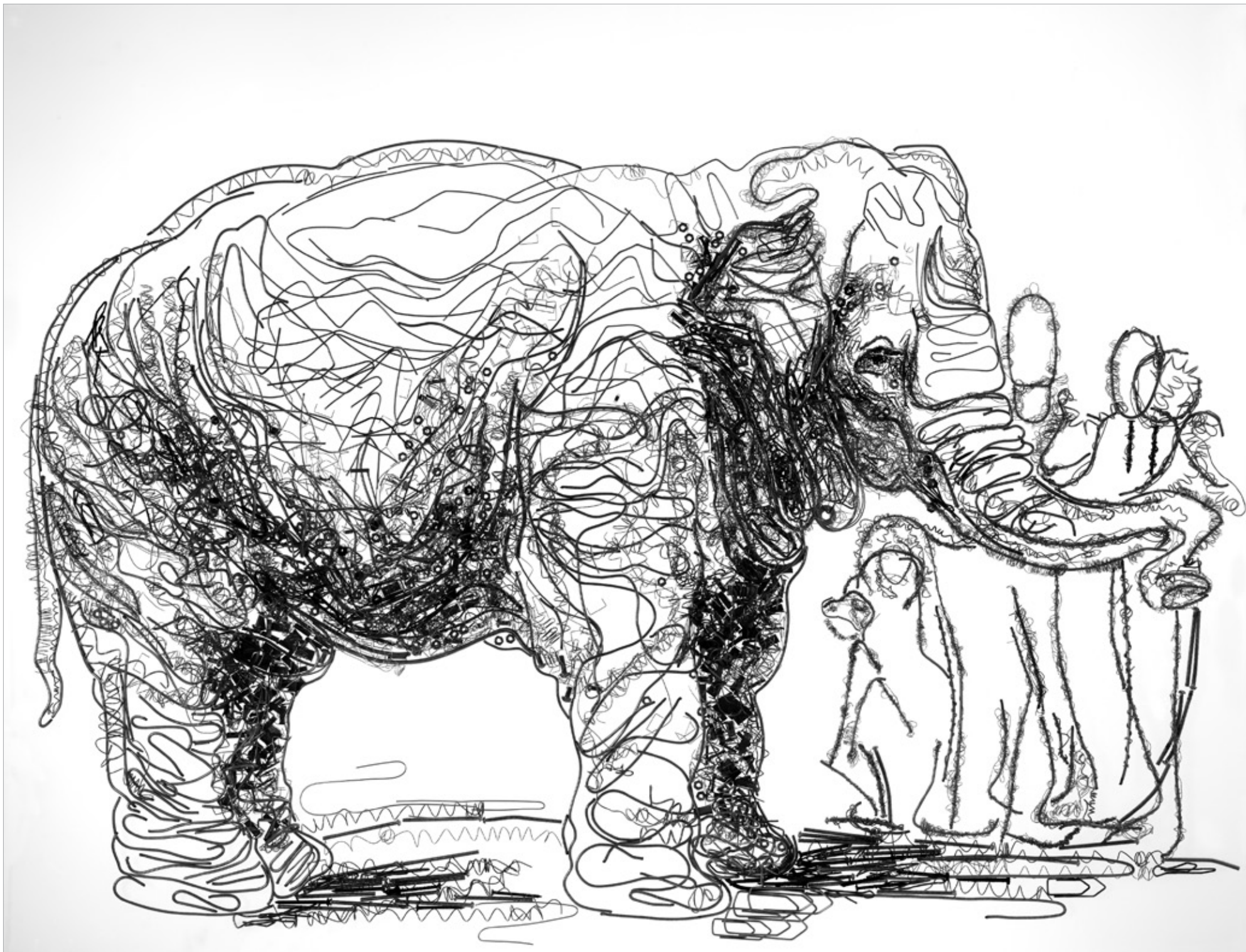
pictures of wire, 1994
pictures of thread, 1995
piranesi prisons, 2002

These two series reflect Muniz' growing interest in images that have two possible divergent readings: as material and as an image. Notably, his work *Imagens de arame*, where he employs wire as his drawing medium, can be read both as a physical element and as a drawn line.

Inspired in part by artists such as Jean Cocteau and Alexander Calder, who had used wire to create sculptures that read as drawings in space, Muniz creates compositions that are able to trick the observer, though only for an instant. The artist suggests that pencils are like great actors –they have the capacity of rendering an image so accurate, that the viewer never thinks to question the difference between the actor and the role, or between the pencil marks and the image. Instead, Muniz chooses to work with what he calls *bad* actors, that is, wire, whereby the viewers may never lose themselves in the image, but rather always be aware of the means, or of the material.

Pictures of Wire:
Sappo, after Anders Zorn, 2013
gelatin silver print
72,6 x 61 cm/28.6 x 24 in





Pictures of Wire:
An Elephant, after
Rembrandt, 2013
digital gelatin silver print
61 x 79,8 cm/24 x 31.4 in



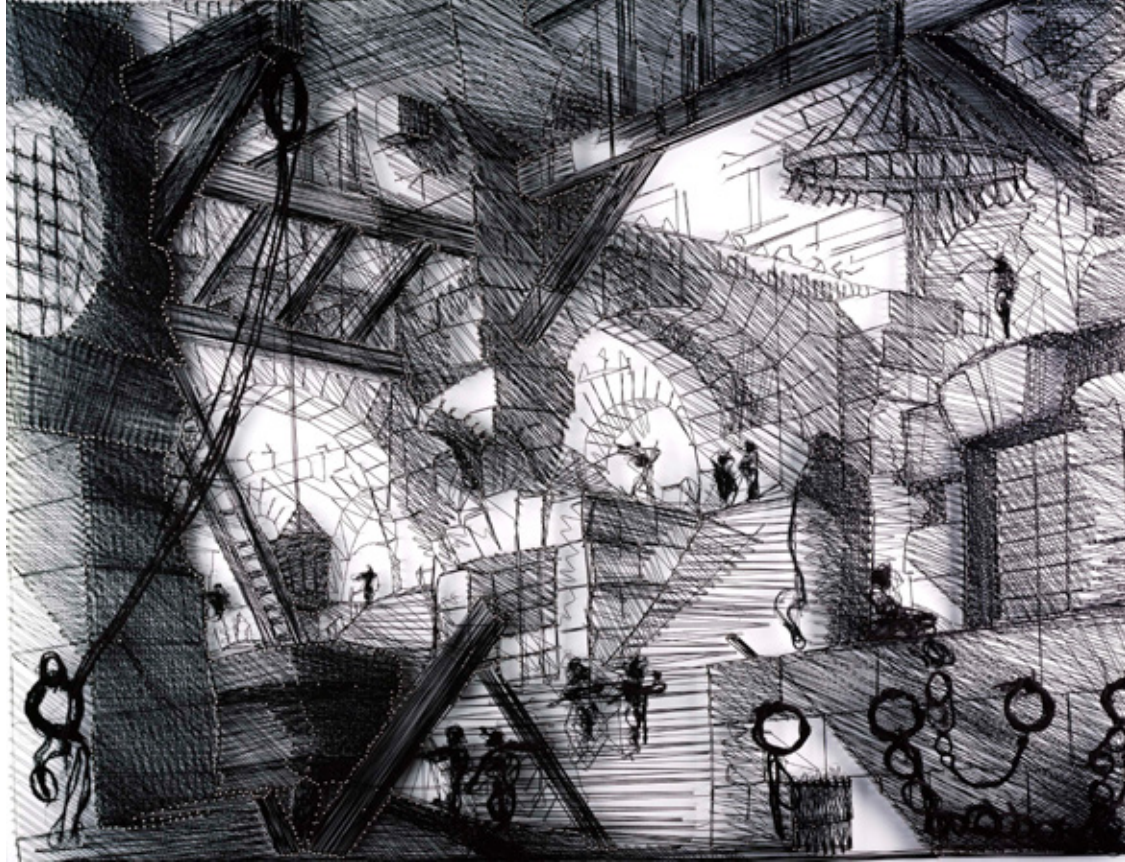
Pictures of Thread demonstrate Muniz' turn to landscape. In this series, the artist layers thread, triggering illusions through the volumes of the superimposed medium. The foreground is made by piling up thick layers of thread, while the background, or distant elements, are created with thinner layering, similar to how one would approach the use of graphite. Each work is titled with the total length of thread used to produce it.

Piranesi Prisons was created based on the famous series of engravings illustrating architectural fantasies of the Italian artist and architect Giovanni Battista Piranesi from the eighteenth century. Though *Cárceres* is somewhat similar to *Imagens com Linha*, the former focuses on conveying built spaces rather than landscapes. Instead of layering thread on a surface, in *Cárceres* the material is stretched with pins, evoking the process of engraving whereby a steel needle is used to scratch a drawing onto a surface.

***Pictures of Thread: 3500 Yards
(The Road to Pradjip)***, 1995
platinum palladium print
11,4 x 15,2 cm/4,5 x 6 in



Pictures of Thread: 16200 Yards
(Le Songeur, after Corot), 1996
toned gelatin silver print
58,7 x 60,7 cm/23.1 x 23.9 in



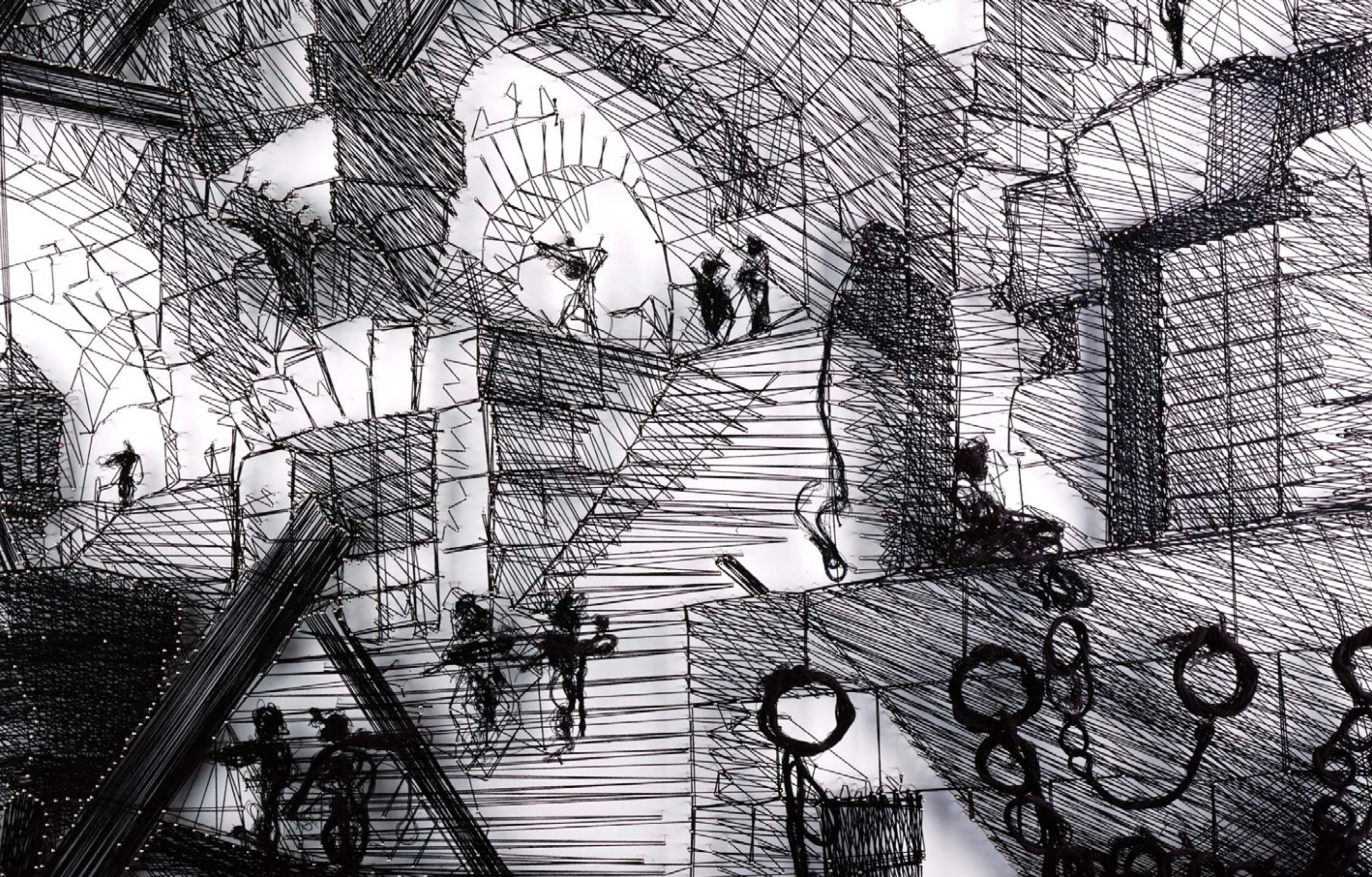
Piranesi Series:
Carcere XIII, The Well, 2002
 digital c-print
 75 x 100 cm/29.5 x 39.4 in



Carcere VII, The Drawbridge, 2002
 digital c-print
 100 x 75 cm/39.4 x 29.5 in



Piranesi Series:
Carcere IX, The Giant Wheel, 2002
 digital c-print
 100 x 75 cm/39.4 x 29.5 in



perishable materials

sugar children, 1996

pictures of chocolate, 1997

aftermath, 1998

This series worked to deepen Muniz' research on the use of different materials in creating images. All of them share the characteristics of being made up of perishable goods. In *Crianças de açúcar*, the artist took snapshots of native children from St. Kitts, which he had met during a trip to the Caribbean, and duplicated the images with sugar. On a sheet of black paper, he carefully sprinkled the ingredient in such a way that it progressively gave shape to the faces of the children. This series reflects a growing trend in Muniz' work, where the material used to make his images was also intricately related to aspects of the images' meaning. With sugar, the work came to engage with the contrasting ideas of the docile nature of the children, and the hopelessness of the adults after years of working the sugar plantations.

Sugar Children: Valentina,

The Fastest, 1996

gelatin silver print

35,6 x 27,9 cm/14 x 11 in



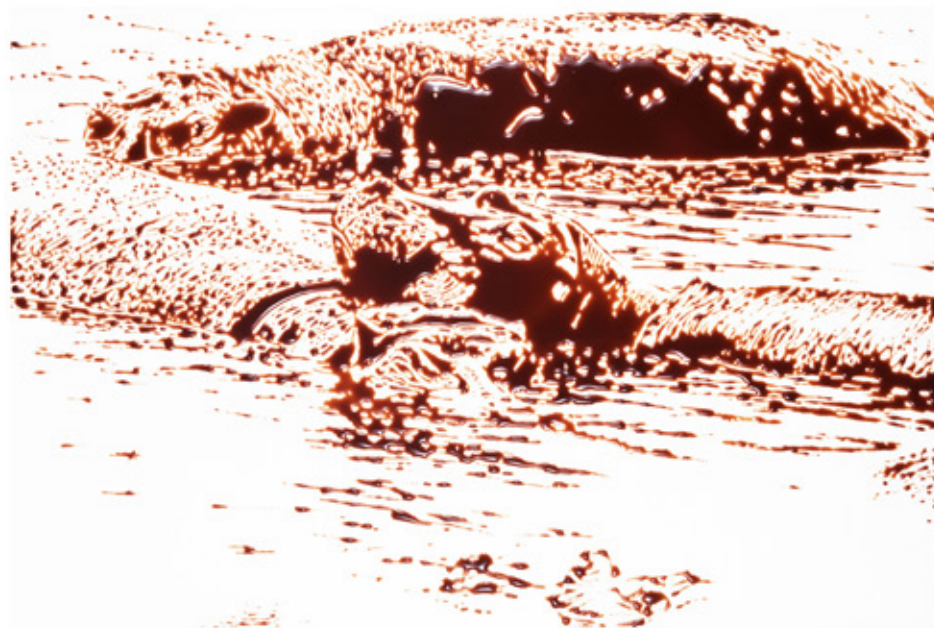
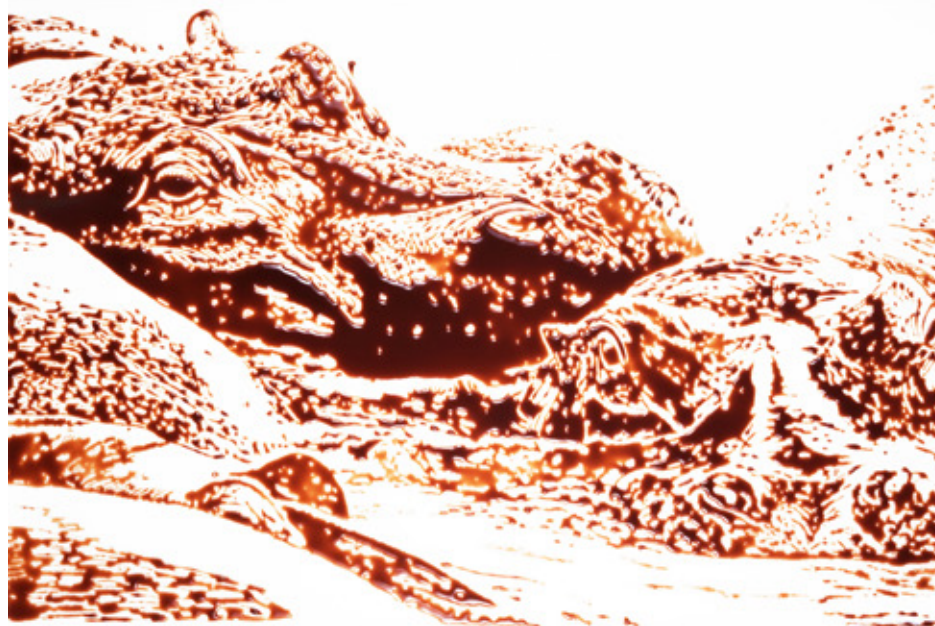


In addition to being intrigued by the very material of chocolate, in *Imagens de chocolate* Muniz also became interested in studying the distance at which a viewer stands from a painted image. This led him to significantly increase the scale of his photographs, forcing the viewer to step away from the wall in order to see the image. This larger scale quickly became a core feature of much of Muniz' subsequent works. Another interesting aspect of his work with chocolate, apart from its cultural associations with luxury, love and guilt amongst others, is the speed at which he had to work due to it drying extremely fast. Within an hour the syrup solidified, forcing him to take on a very gestural and rapid process of making. This performative element reminded him of the work of Jackson Pollock, the "drip" painter whose performative painting process was captured in a series of well known photographs by Hans Namuth, which he chose to reproduce as well.

Pictures of Chocolate:
Madwoman, after Géricault, 2002
digital c-print
100 x 75 cm/39.4 x 29.5 in



*Pictures of Chocolate:
Ecstasy of Saint Teresa,
after Bernini, 2015*
dye-sublimation print
145 x 100 cm/57.1 x 39.4 in



Pictures of Chocolate:
Hippos, 2005
digital c-print
75 x 100 cm/29.5 x 39.3 in each



Aftermath was a series created on the occasion of the 24th Bienal de São Paulo (1998). Muniz was moved by the condition in which an estimated five-thousand homeless orphans lived in the streets of Brazil's largest city. The artist befriended some of them, and decided to show them an Art History book asking each of them to pick a picture which they would like to mimic. Muniz subsequently photographed them in their chosen poses and used the pictures as the basis for *Aftermath*, where he reproduced the portraits using the gritty and colorful trash swept off the streets on Ash Wednesday, the day after Carnival.

Aftermath: Emerson, 1998
cibachrome
152,4 x 121,9 cm/60 x 48 in

Aftermath: Sócrates, 1998
cibachrome
152,4 x 121,9 cm/60 x 48 in





Aftermath: Angélica, 1998
cibachrome
152,4 x 121,9 cm/60 x 48 in

***clayton days*, 2000**

In 1999, the Frick Art Historical Center collaborated with Vik Muniz on a project that resulted in an exhibition of sixty-five photographs taken in and around Pittsburgh. In *Clayton Days*, Muniz used Clayton and its surroundings as a stage and asked the institution's staff, going from the gardeners to the researchers, to undertake the role of actors in the reenactment of an imaginary narrative from the twentieth century. The resulting photographs embody Muniz' carefully constructed vision of how daily life might have been in the Victorian house. In 2013, the Frick re-staged the exhibition to coincide with Carnegie International.

***Clayton Days Series: Man with Bicycle*, 2000**
toned gelatin silver print
50,8 x 40,6 cm/20 x 16 in





Clayton Days Series:
Under the Bed, 2000
toned gelatin silver print
40,6 x 50,8 cm/16 x 20 in



Clayton Days Series:
The Dead Snake, 2000
 toned gelatin silver print
 40,6 x 50,8 cm/16 x 20 in each



Clayton Days Series: *The Doctor*, 2000
 toned gelatin silver print
 50,8 x 40,6 cm/20 x 16 in



Clayton Days Series: *Bubbles*, 2000
 toned gelatin silver print
 25,4 x 20,3 cm/10 x 8 in

granulated materials

dust and soil

pictures of dust, 2000

earthworks, 2002

pictures of pigment, 2006

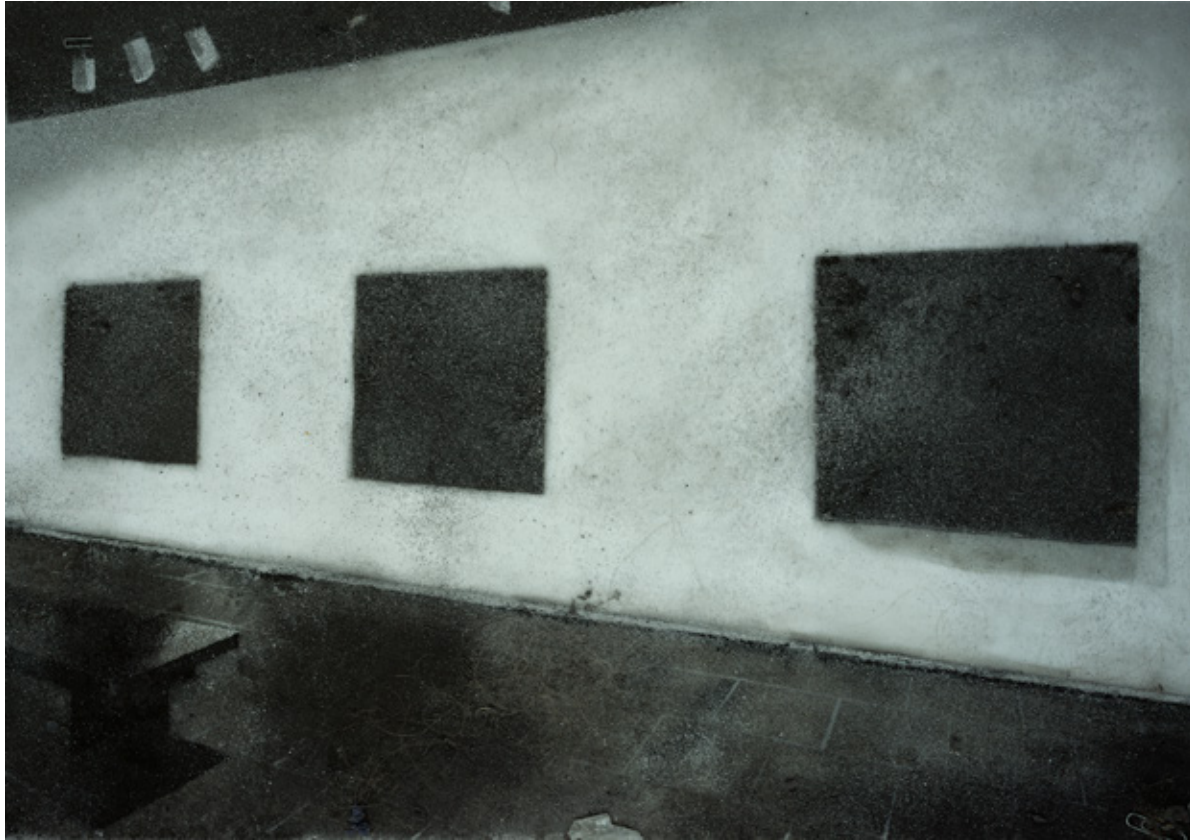
These series share similarities in their materials, despite their differences in the artist's approach to scale. *Imagens de poeira*, for example, stemmed from an attempt to reconstruct images of minimalist sculptures using dust from hoovers employed by the Whitney Museum's cleaning staff. In order to do so, Muniz created closed working stations where he asked the Whitney's staff to deposit the vacuum cleaner bags, thus collecting as much dust as possible. Vik Muniz first came up with this idea following a visit to the Centre Georges Pompidou in Paris in 1991, during a maintenance strike. He found the artworks covered with a thin film of dust, which reminded him of a well known photograph by Man Ray of Marcel Duchamp's famous *Large Glass* coated in dust after having been stored for years.

Pictures of Dust: after Donald Judd, Untitled, 1965, and Richard Serra, Left Corner Rectangles, 1979, installed at the Whitney Museum in "50th Anniversary Gifts and Promised Gifts", June 3 - August 31, 1980, 2000

ilfochrome print

132,1 x 121,9 cm/52 x 48 in





Pictures of Dust: after Ad Reinhardt, Three Canvases, all titled Abstract Painting, 1960-66, installed at the Whitney Museum in "Collection in Context: Ad Reinhardt", March 20 - April 12, 1998, 2000
 ilfochrome print
 121,9 x 167,6 cm/48 x 66 in



Pictures of Dust: after Donald Judd, Untitled, 1984, installed at the Whitney Museum in "1985 Biennial Exhibition", March 21 - June 2, 1985, 2000
 ilfochrome print
 243,8 x 114,3 cm/96 x 45 in



Pictures of Dust: after Richard Serra, Prop, 1968, installed at the Whitney Museum in "Contemporary American Sculpture: Selection 2", April 4 - May 5, 1969, 2000
 ilfochrome print
 170,2 x 121,9 cm/67 x 48 in



In *Earthworks*, Muniz became interested in the paradoxical nature of site-specific works created with earth in the 1960s and 1970s. The artist was intrigued by the fact that most of these works are known only through photographs and drawings.

In 2002, Muniz created two sets of works using earth. One consisted of line drawings of household objects ranging between four-hundred and six-hundred feet long and photographed from a helicopter. The other had dimensions of approximately thirty centimeters, also photographed from above. The images were taken with the same camera, printed following the same technique and in the same size, making it difficult to tell the difference between the two versions. In 2005, Muniz created a third set of enormous drawings, with hundreds of meters in length.

***Pictures of Earthworks: Pipe
(The Sarzedo Drawings)***, 2002
gelatin silver print
100 x 130 cm/39.4 x 51.2 in



***Pictures of Earthworks: Loupe
(Itabira, Iron Mine), 2005***
digital c-print
102 x 127 cm/40.2 x 50 in

***Pictures of Earthworks: Outlet
(Fabrica, Iron Mine), 2005***
digital c-print
102 x 127 cm/40.2 x 50 in

***Pictures of Earthworks: Paper Plane
(Sossego, Copper Mine), 2005***
digital c-print
100 x 130 cm/39.4 x 51.2 in



***Earthworks Brooklyn: Brooklyn, NY (Split,
after Gordon Matta-Clark), 1999/2013***
digital c-print
50,8 x 76,2 cm/20 x 30 in

***Earthworks Brooklyn: Brooklyn, NY
(Lightning Field, after Walter Maria),
1999/2013***
digital c-print
50,3 x 75,9 cm/19.8 x 29.9 in





***Earthworks Brooklyn: Brooklyn, NY (Amarillo
Ramp, after Smithson), 1999/2013***
digital c-print
50 x 78,5 cm/19.5 x 30.9 in

***Earthworks Brooklyn: Brooklyn, NY (Spiral
Jetty, after Robert Smithson), 1999/2013***
digital c-print
50,5 x 75,5 cm/19.9 x 29.7 in

Pictures of Pigment consists of reproductions of famous pieces in Art History. Notably, he re-created *La Japonaise* by sprinkling a layer of differently colored powdered pigments, subsequently photographing them. The original works were produced in oil paint, which is composed of powdered pigment mixed with linseed oil, while Muniz' images are like oil paintings, without oil.

Pictures of Pigment: La Japonaise,
after Claude Monet, 2006
digital c-print
162,6 x 101,6 cm/64 x 40 in







Pictures Of Pigment:
Butterflies, after Redon, 2006
digital c-print
243 x 180 cm/95.7 x 70.9 in

Pictures of Pigment:
The Night Fire, after Goya, 2007
chromogenic print
135,9 x 101,6 cm/53.5 x 40 in



***monads*, 2003**

During the First World War, the photographers Arthur S. Mole and John D. Thomas assembled thousands of soldiers, grouping them in a variety of different formations so as to re-create the image of the Statue of Liberty and President Wilson amongst others. This body of work inspired Vik Muniz after hearing the stories of child soldiers in Namibia, the Ivory Coast and Iraq. Indeed, he gathered small plastic soldier figurines to reproduce the portrait of an adolescent soldier in the American Civil War.

This soon led to other images using other figurines and kinds of plastic toys. The title of the series refers to a concept of the late 18th century, proposed by German philosopher Leibniz, who coined the monads as tiny living particles which constituted the primary, indivisible essence of all things.

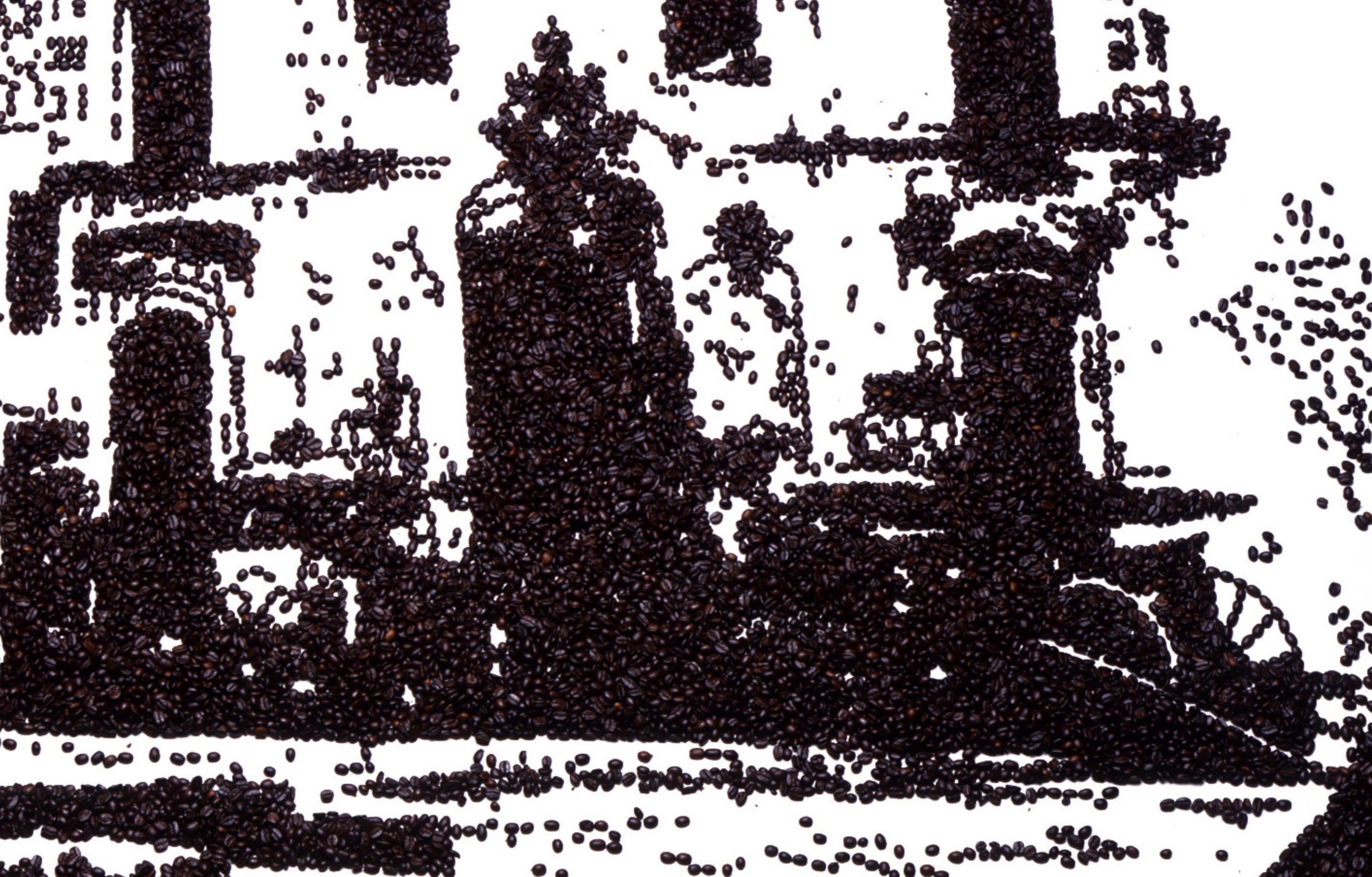
***Monads: Toy Soldier*, 2003**
cibachrome
127 x 101,6 cm/50 x 40 in







*Monads: Capela de Jesus, Maria, José,
antiga do Terço, after Militão Augusto
de Azevedo, 2003*
digital c-print
178 x 271 cm/70.1 x 106.7 in



rebus, 2003

The *Rebus* series came right after *Monads*. While *Monads* featured single types of toys, such as plastic figurines or bugs, the *Rebus* series is constituted of a variety of different types of toys. The artist stated, 'I think my work has been inspired as much by toy stores as by museums [...] I think of my maturity as an artist by my ability to communicate with children, to be like one of them. You are only young once — but that can last a lifetime.'

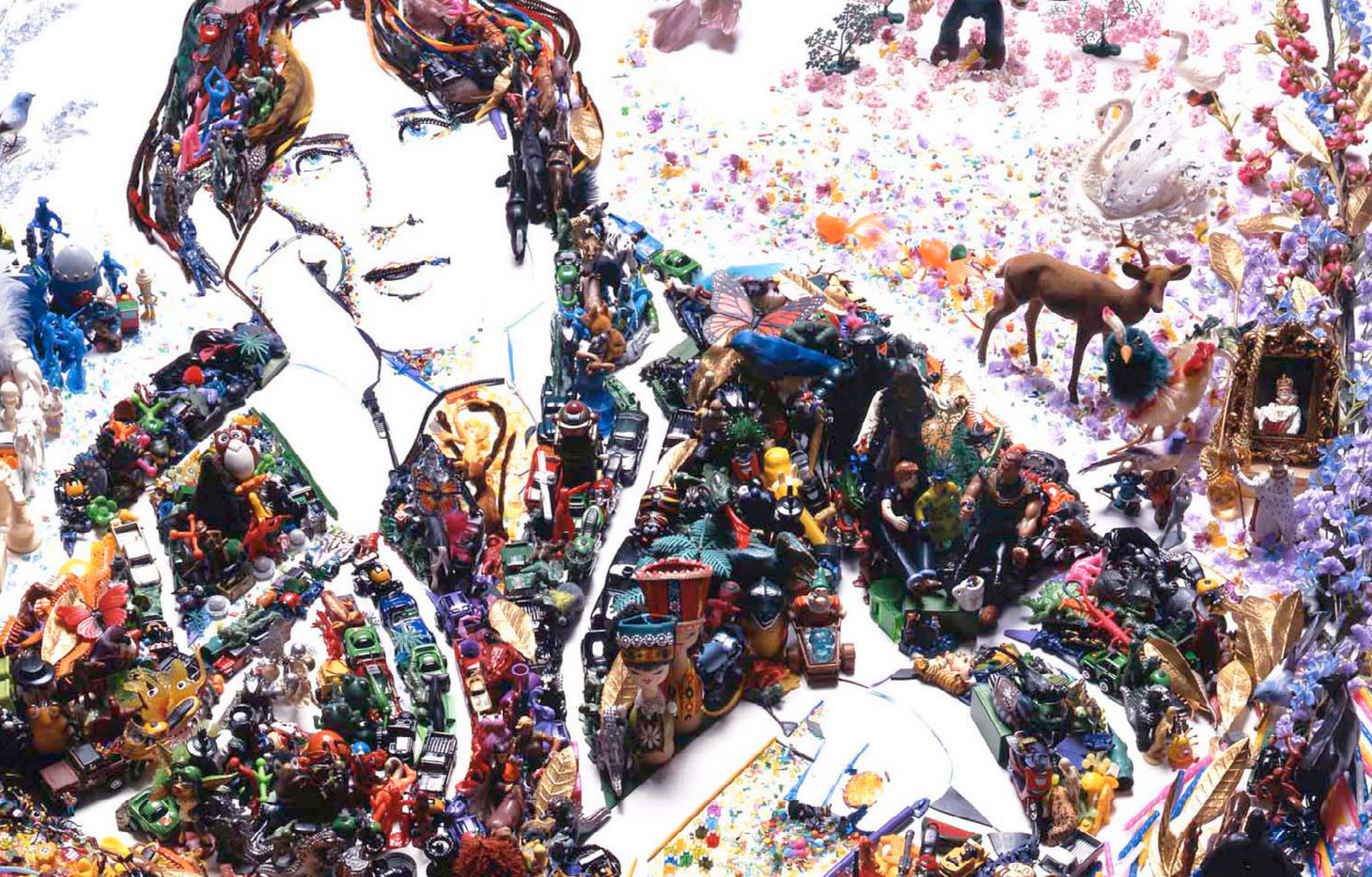
***Rebus*: Lewis Carroll**, 2008
digital c-print
152 x 100 cm/59.8 x 39.4 in





Rebus: Oscar Wilde,
after Napoleon Sarony, 2009
chromogenic print
255 x 150 cm/100.4 x 59.1 in





***pictures of diamonds*, 2004**

Upon a visit to the Diamond District in New York, Vik Muniz looked through a stereo microscope and observed a stunning irradiation of light on the facets of the stones. He was immediately taken by it, and thought that the glittering diamonds seemed perfect to capture luxury and glamour for a series of portraits of Hollywood stars. He made a counterpoint to the series by using caviar to represent monsters. The ingredient's dense texture and deep black color served to capture the figures' strangeness and mystique. While diamonds are solid and last forever, caviar is ephemeral pointing to death and vulnerability.

Pictures of Diamonds:
***Marilyn Monroe*, 2004**
digital c-print
100 x 76 cm/39.4 x 29.9 in





Pictures of Diamonds:
Jackie, 2005
 digital c-print
 150 x 122 cm/59.1 x 48 in



Pictures of Diamonds:
Audrey Hepburn, 2005
 digital c-print
 145 x 122 cm/57.1 x 48 in



Pictures of Diamonds:
Rita Hayworth, 2005
 digital c-print
 153 x 122 cm/60.2 x 48 in



Pictures of Diamonds:
Elizabeth Taylor, 2004
 chromogenic print
 101,6 x 76,2 cm/40 x 30 in



Pictures of Diamonds:
Rosie the Riveter, 2004
 digital c-print
 100 x 76 cm/39.4 x 29.9 in



pictures of junk, 2006

This series was made by photographing enormous compositions created with waste and trash. Muniz put together an image, that to the eye seemed distorted, but was in fact 'correct' through the use of the central angle of the camera. Once more, though the designs read like two dimensional images, the items in the foreground were bigger than those in the background. Some of the works in the series were based on paintings by Caravaggio, Michelangelo etc. while others represented everyday objects.

***Pictures of Junk: Narcissus,
after Caravaggio, 2005***
toned gelatin silver print
127 x 102 cm/50 x 40.2 in





Pictures of Junk:
Our Lady of Grace, 2008
 digital c-print
 235 x 180 cm/92.5 x 70.9 in



Pictures of Junk:
The Creation of Adam,
after Michelangelo (diptych), 2011
 digital c-print
 155 x 100 cm/61 x 39.4 in each



Pictures of Junk:
The Birth of Venus,
after Botticelli (triptych), 2008
 digital c-print
 235 x 390 cm/92.5 x 153.5 in







verso, 2008

Muniz' famous series *Verso* consisted of recreating exactly, to the scale, detail and craftsmanship, the backs of iconic paintings such as that of Picasso's *Les demoiselles d'Avignon*, and Seurat's *La Grande Jatte*. The artist worked closely with the curatorial and conservation teams of important institutions like the Museum of Modern Art (MoMA), the Guggenheim and the Art Institute of Chicago. During six years, Muniz researched and built these works with the help of other artists and of specialists in Art forgery.

Verso: La Gioconda,
after Leonardo da Vinci, 2012
mixed media object
100 x 75 x 10 cm/39.4 x 29.5 x 3.9 in





Verso: Samba,
after Di Cavalcanti, 2010
mixed media object
195 x 170 x 30 cm / 76.8 x 66.9 x 11.8 in



**Verso: Still Life: Flask, Glass,
and Jug, after Cézanne, 2010**
mixed media object
75 x 84 x 30 cm/29.5 x 33.1 x 11.8 in



**Verso: A Sunday on La Grande Jatte,
after Seurat, 2008**
mixed media object
183 x 220 x 50 cm/72 x 86.6 x 19.7 in

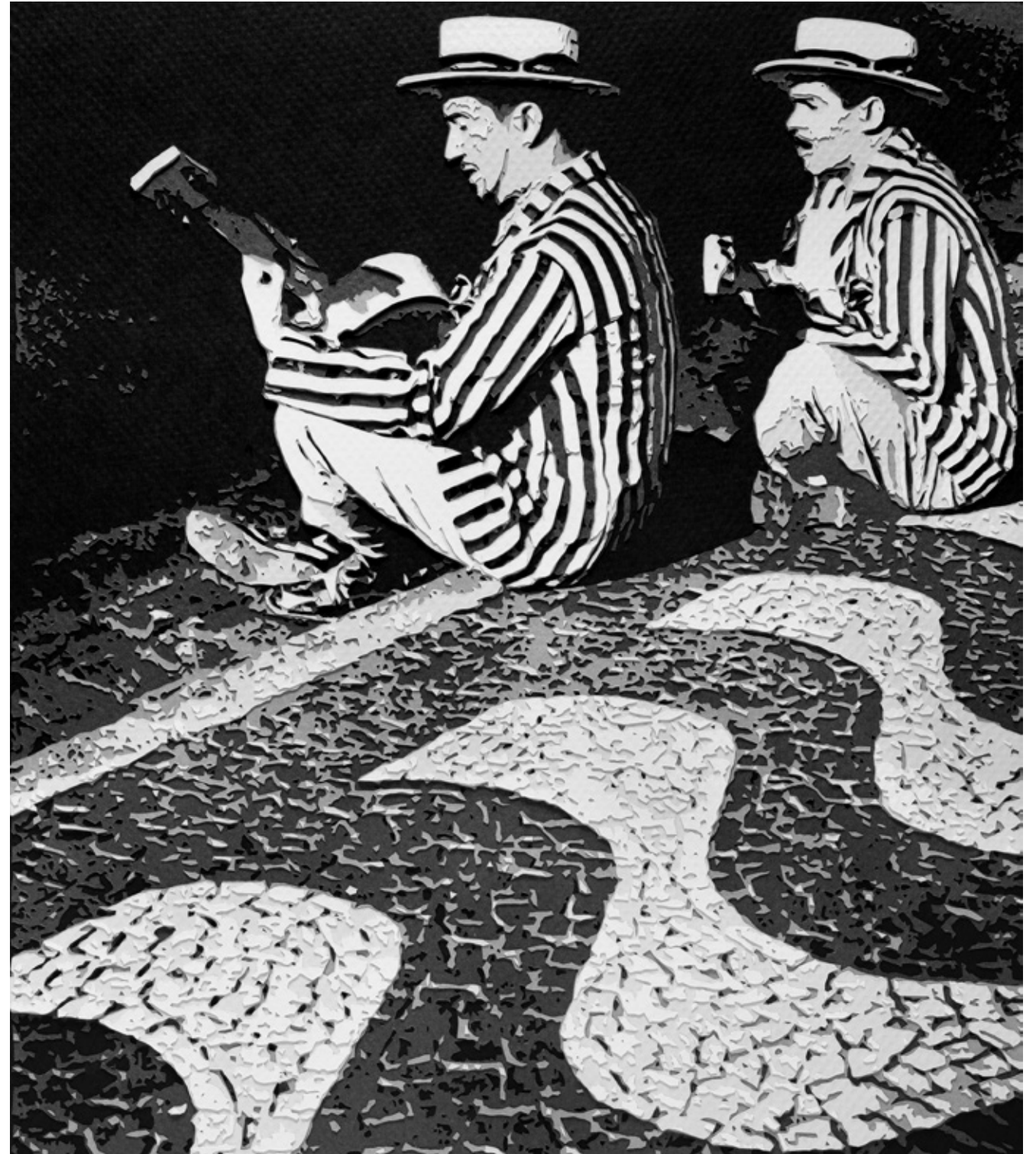


**Verso: Les Demoiselles D'Avignon,
after Picasso, 2008**
mixed media object
245 x 235 x 50 cm/96.5 x 92.5 x 19.7 in

***pictures of paper*, 2008**

Pictures of Paper recreates famous black and white photographs by using tiny pieces of papers colored in all tones of gray. Their historical content suggests an immutable reality, while Muniz' choice of materials underlines how almost any image can be reconstructed with shades of gray. Besides documentary photographs, Muniz also re-worked images that redefined photography as a two-dimensional art form. The minute layers and placement of paper also reveal an outstanding aesthetic sensitivity in the handling of materials and composition.

Pictures of Paper:
Carnaval in Rio,
after Jean Manzon, 2009
digital c-print
139,7 x 121,9 cm/55 x 48 in

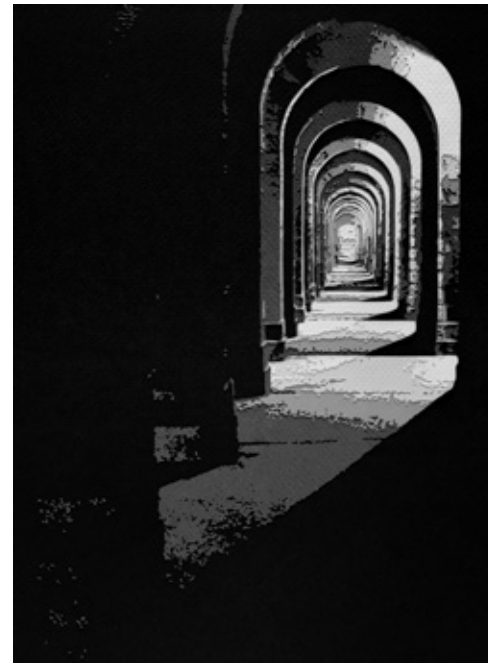




Pictures of Paper:
Noon Rush Hour on Fifth Ave., 1949, after Andreas Feininger, 2009
 digital c-print
 235 x 180 cm/92.5 x 70.9 in



Pictures of Paper:
View of Rio from Niterói, after Marc Ferrez, 2009
 digital gelatin silver print
 122 x 175 cm/48 x 68.9 in



Pictures of Paper:
Viaduc D'Auteuil, after Brassai, 2008
 digital c-print
 165,1 x 121,9 cm/65 x 48 in



Pictures of Paper:
Favela, 2010
 digital c-print
 163,8 x 121,9 cm/64.5 x 48 in





images of images

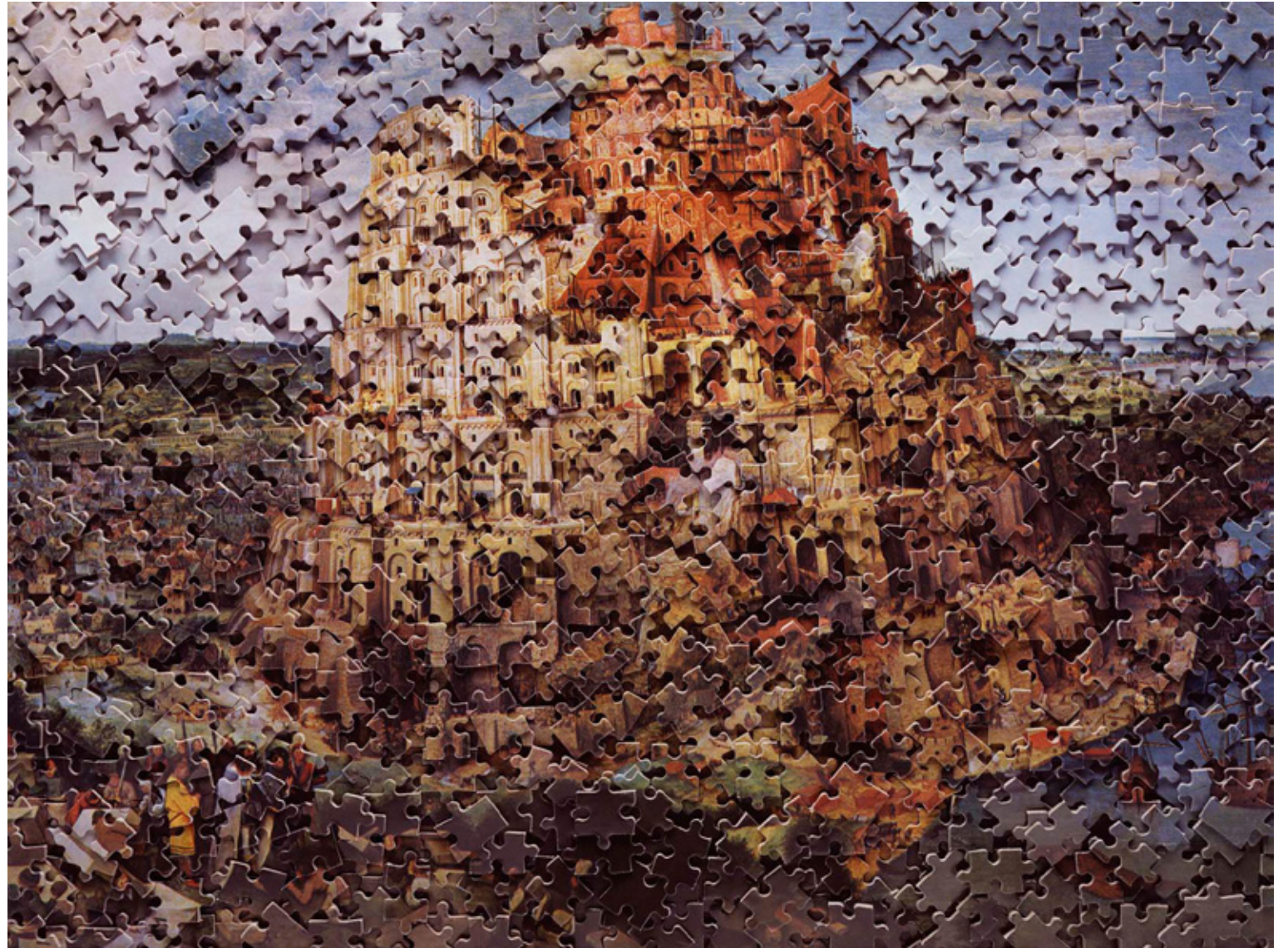
gordian puzzles, 2008

pictures of magazine I and II, 2003 and 2011

album, 2014

postcards from nowhere, 2013

Vik Muniz' practice is characterized by a process of appropriation, recreation and referencing historic works of art. This series also falls into this exercise; the artist makes use of puzzle pieces, which he assembles following different layerings and orientations to reproduce paintings. These colorful pieces depict architectural splendors, mythical civilizations, learning centers, and nether regions –symbolizing the beliefs, theoretical positions, and visions of the artists such as Raphael and Bosch, among others.



Gordian Puzzles:

The Tower of Babel,
after Pieter Bruegel, 2007

digital c-print

180,3 x 241 cm/71 x 94.9 in



Gordian Puzzles: Garden of Earthly Delights, after H. Bosch (triptych), 2008
 digital c-print
 195 x 342.4 cm/76.8 x 134.8 in

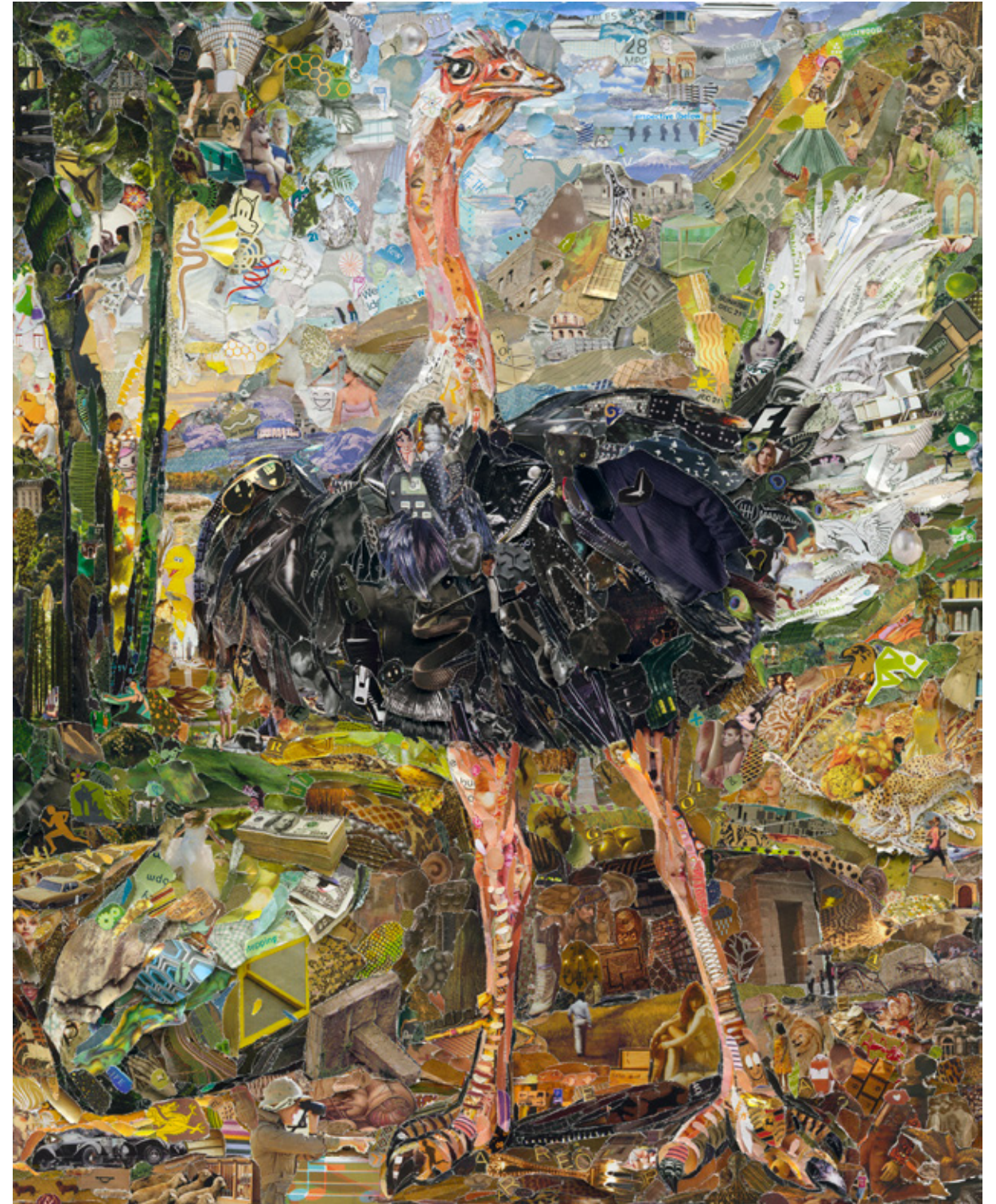


Gordian Puzzles: The School of Athens, after Raphael (diptych), 2008
 digital c-print
 139 x 200 cm/54.7 x 78.7 in



At first sight, the large format images seem familiar, they mirror Courbet's *The Origin of the World* or Whistler's *Symphony in White, No. 1: The White Girl*, for example. However, as one takes a closer look, one begins to discover hundreds of famous images, cut and organized into a collage that takes on the shape of another painting only from afar. The works are mosaics of superimposed images —taken from magazines about a variety of issues, going from automobiles to weaponry— which dissolve the composition into an infinite number of focal points. Muniz scans and amplifies images, with such resolution that even allows for the public to discern the fiber of the cut magazine pages, making them almost seem tridimensional. Photography acts like a glue, keeping all the pieces of the collage together and revealing the dense, underlying layers of media imagery.

***Pictures of Magazine 2:
Study of Ostrich, after
Nicasius Bernaerts***, 2013
digital c-print
225 x 180 cm/88.6 x 70.9 in





*Pictures of Magazine 2: Cattleya
Orchid and Three Brazilian
Hummingbirds, after Martin
Johnson Heade, 2013*
digital c-print
100 x 135 cm/39.4 x 53.1 in

Album is made up of old B&W and sepia-toned photographs taken of family scenes and intimate moments. Up until the mid-twentieth century, taking photographs had an almost ceremonial aspect to it—it was reserved for special occasions, due to its cost and the specificity of the materials employed. With equipment becoming increasingly accessible, photography has become commonplace, stripped of its solemn and precious aspects. Muniz addresses this development in *Album* by foregrounding the abundance and excess of everyday imagery.



Album: New Bicycle, 2014
digital c-print
100 x 126 cm/39.4 x 49.6 in



Album: Summer, 2014
digital c-print
180 x 180 cm/70.9 x 70.9 in

In *Postcards from Nowhere*, Muniz employs postcard fragments to recreate iconic landscapes. The way in which the artist increases the volume of each piece of the collage, and illuminates them, makes the process of juxtaposition visible. This creates the illusion that the giant photograph is also a collage rather than a reproduction, offering yet another play on the idea of representation. As the viewers come close to the work, and then move further away, to understand both its whole and its parts, they must take in what they see, but also resort to their imagination in order to position the already well-known image that is depicted.



Postcards from Nowhere: Rome, 2014
digital c-print
180 x 255 cm/70.9 x 100.4 in



Postcards from Nowhere:
Rio de Janeiro, 2013
digital c-print
180 x 240 cm/70.9 x 94.5 in

***relicario*, 2010**

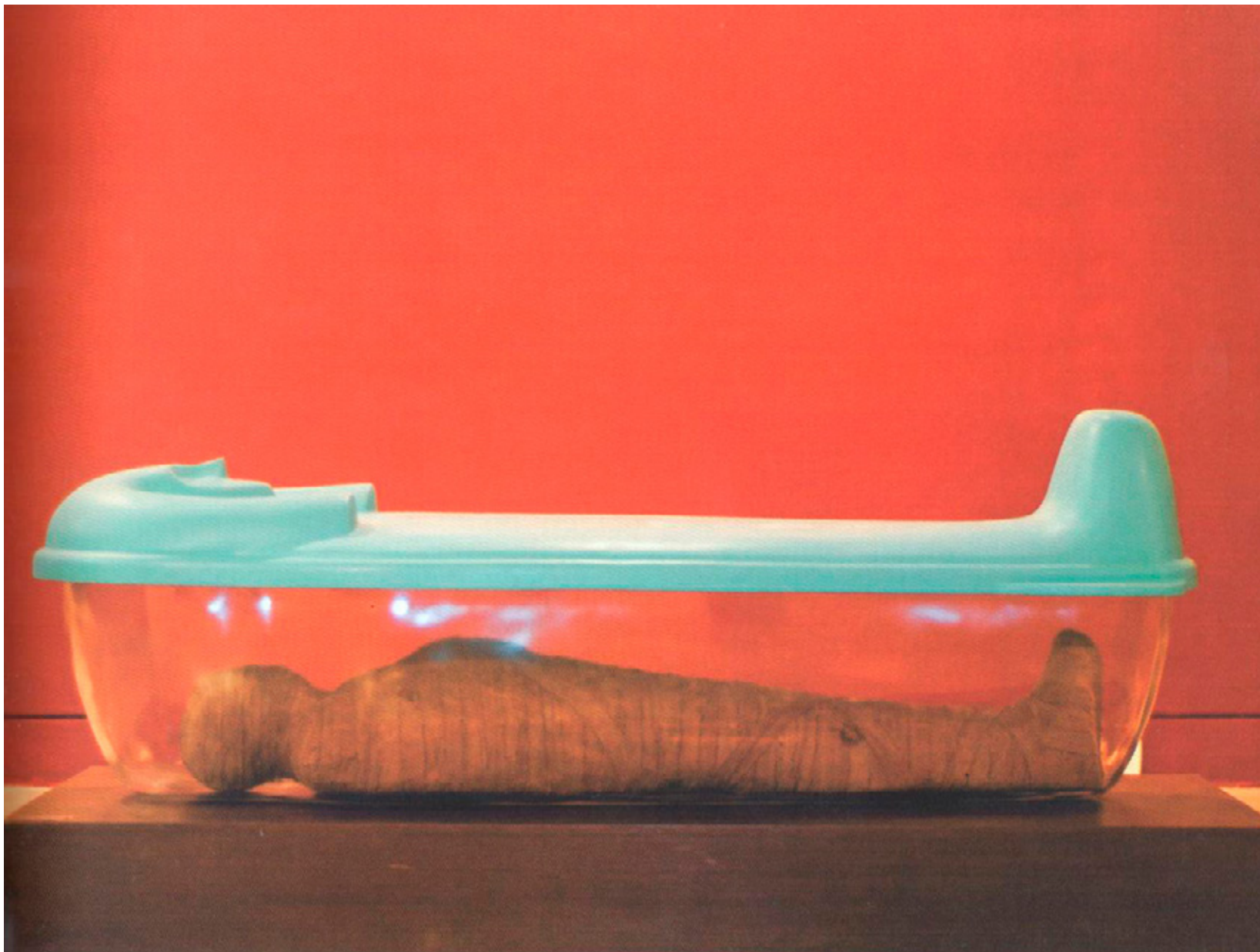
In the *Relicario* series, Vik Muniz revisits historical objects from the non-Western world. Subjects range from an Egyptian sarcophagus to a Sub-Saharan nail fetish figures, using contemporary objects such as Tupperwares, gloves and clown noses.

***Relics: The Law of Averages*, 2010**
mixed media
45,7 x 35,6 x 10,2 cm/18 x 14 x 4 in





Relics: Nail Fetish, 2010
mixed media
71,1 x 33 x 27,9 cm/28 x 13 x 11 in



Relics: Tupperware Sarcophagus, 2010
mixed media
76,2 x 185,4 x 63,5 cm/30 x 73 x 25 in

microscopic images

sandcastles, 2013
colonies, 2013

The following works were created by Vik Muniz in collaboration with researchers, who helped him produce images on a microscopic scale, for the artist to photograph through microscope and enlarge the shot. *Sandcastles*, for example, was created in collaboration with MIT researcher Marcelo Coelho. The series is made up of tiny images etched onto individual grains of sand through a focus ion beam technique, later 'photographed' with a scanning electron microscope. The process of drawing a sandcastle onto a single grain of sand involved over four years of trial and error, testing both antiquated and highly technical methods. Muniz first drew each castle using a *camera lucida*, a nineteenth century optical tool that uses a prism to project a reflection onto paper, where it subsequently can be traced. The drawings were then sent to Coelho who, with a Focused Ion Beam (FIB), created a line of only fifty nanometers wide (a human hair is about 50,000 nanometers wide).

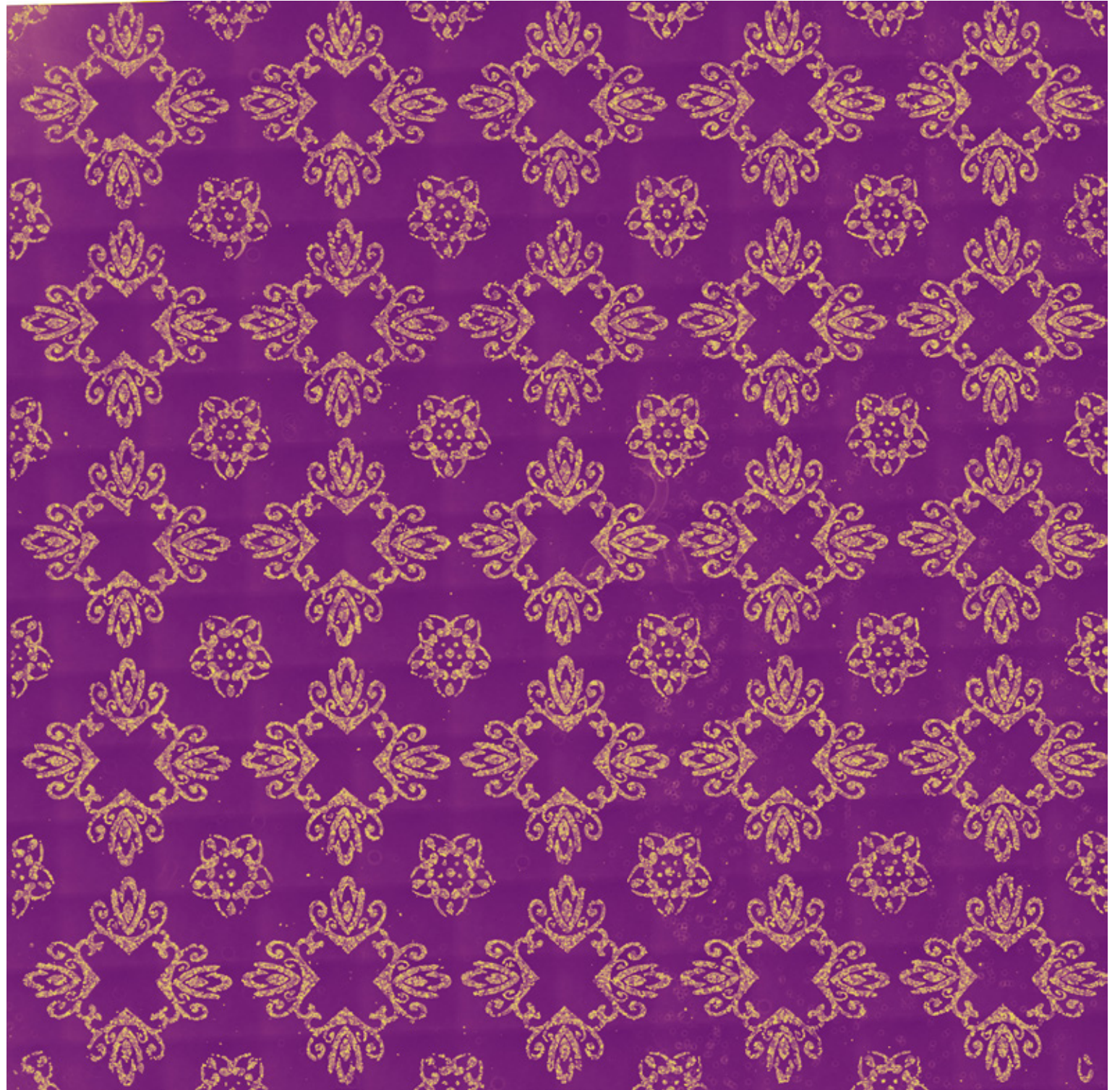


Sandcastle # 10, 2014
digital c-print
180 x 220 cm/70.9 x 86.6 in



Sandcastle # 01
(Château de Chambord), 2013
digital c-print
180 x 237,5 cm/70.9 x 93.5 in

Colonies: Liver Cell Pattern I (2014) is a body of work created during Vik Muniz' residency at the MIT Media Lab in collaboration with synthetic biologist and post-doctoral fellow, Tal Danino. The process consisted of isolating kidney cells (hepatocytes), cancer cells (HeLa cells, cervical cancer) and a silicon stamp in order to create images by using micro patterning techniques. The procedure resulted in an image of approximately one centimeter in size, made up entirely of cells (each cell measuring ten micrometers in size), which are only visible through a microscope. Again, he then photographed and amplified the image, making the photograph final piece.



***Colonies: Liver cell
(hepatocytes) pattern 1***, 2014
digital c-print
180,3 x 180,3 cm/71 x 71 in



***Lampedusa*, 2015**

Lampedusa was created by Vik Muniz on the occasion of the 56th Biennial of Venice. For this piece, the artist organized to place a boat, similar in shape to a paper boat, but at a much larger scale, in front of the Piazza San Marco. The structure was built in wood by artisans of the Polo Nautico Vento di Venezia and then covered with enlarged pages of the local newspaper from the fourth of October 2013, the date where a boat transporting Lebanese refugees wrecked close to the Italian island of Lampedusa, resulting in over three-hundred deaths.



***Lampedusa*, 2015**
mixed media
3,1 x 5,6 x 13,7 cm/10.2 x 18.3 x 45 ft



Centinaia di morti

barcone brucia davanti a Lampedusa, 155 tra

LA TRAGEDIA

FRANCESCO

recent works

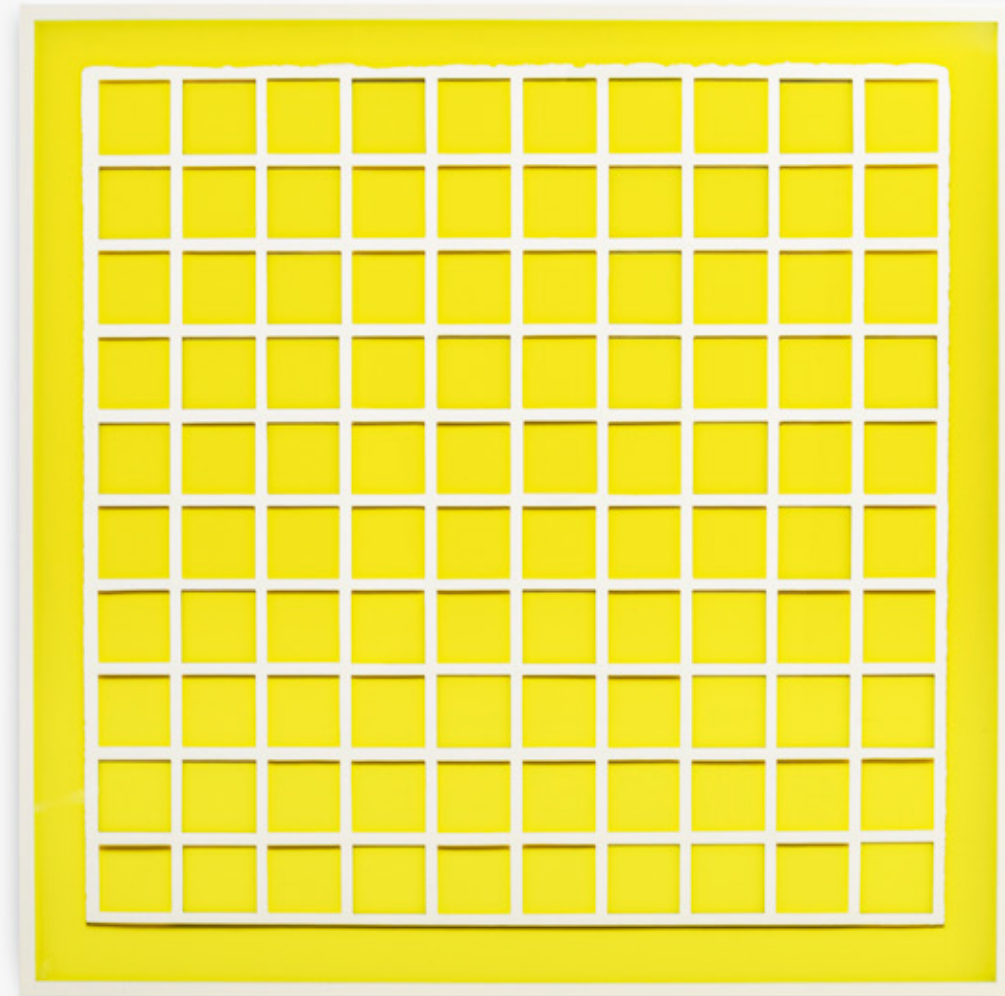
handmade, 2016

imaginaria, 2018

surfaces, 2019

museum of ashes, 2019

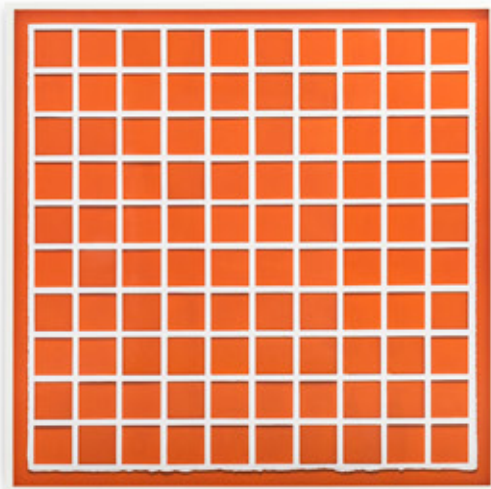
The works that make up the *Handmade* series are constructed through a process of manual (painting and collage) and technological (digital photography) methods. In this series, Vik Muniz does not photograph the final work, but rather creates unique pieces, each distinctly combining both techniques. The artist produces various paper compositions and layers, photographs them and then manipulates, cuts, reorganizes them again and so on. Muniz thus creates an illusion, intertwining his actual collages and their photographic reproductions. Ultimately the series dwells on the fundamental principles of abstract art, addressing color, form and rhythm.



***Handmade: Untitled
(White Grid with Yellow Background)***, 2016

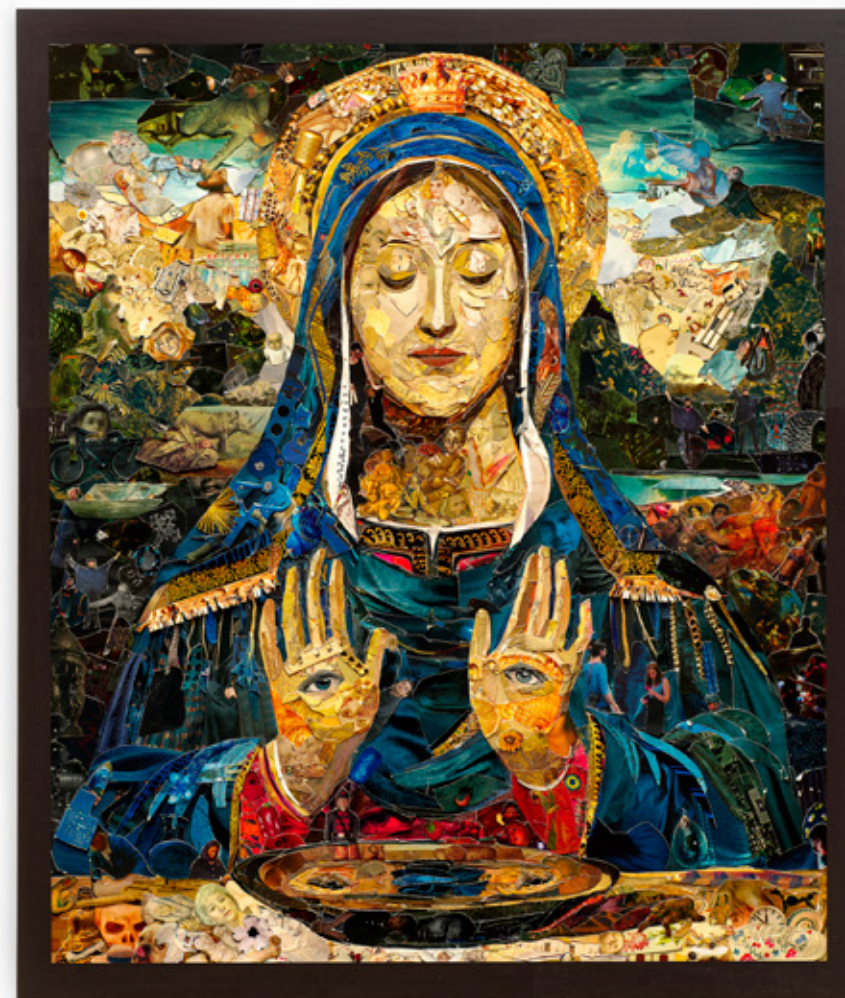
mixed media on archival inkjet print

85,1 x 85,1 cm/33.5 x 33.5 in



Handmade: Untitled
(White Grid with Orange Background), 2016
mixed media on archival inkjet print
85,1 x 85,1 cm/33.5 x 33.5 in

In *Imaginaria*, Vik Muniz re-appropriates consecrated images of saints, made by important figures of Western art. The image is made up of small fragments of catalogs on sacred art. The series includes a re-interpretation of paintings such as Caravaggio's *The Beheading of St John the Baptist*, Tiepolo's *Immaculate Conception*, and Rubens' *Saint Francis of Assisi*, among others. Rather than creating these pieces as a homage to the painters, or as a reminder of the importance of sacred art in history, Muniz engages with the particularities of faith. In the end, man is the only species able to believe in things that are beyond immediate senses, and as is common in his work, not everything we believe in is what really is. It is in the difference between the making and the result, that Muniz makes us question our own process of seeing and of constituting the image.



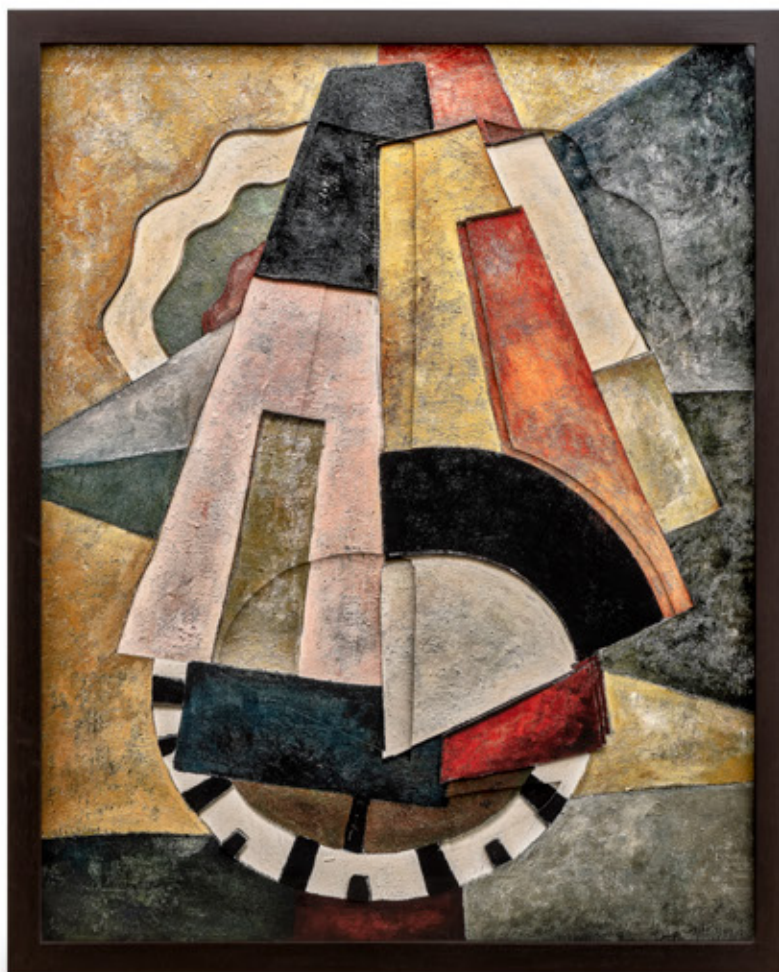
Imaginaria: Saint Lucy, 2019
archival inkjet print
177.7 x 150 cm/70 x 59.1 in



Surfaces engages with iconic abstract paintings. Vik Muniz creates similar paintings, photographs them and collates them —some parts are actual collages, others are photos of collages— eliciting a play on depth and dimensionality. In doing so, Vik plays with the role of photography as a source of documentation, making it instead a tool for illusion. The resulting pieces are not pictorial images, but rather photographs of paintings that are mounted so as to create subtle reliefs and shadows —contrasting and juxtaposing both artistic mediums.

***Surfaces: Painterly Architectonic,
after Liubov Popova, 2019***
mixed media
156,7 x 106,7 cm/61.7 x 42 in





Surfaces: Provincetown II,
after Marsden Hartley, 2019
mixed media
133,9 x 106,7 cm/52.7 x 42 in





Surfaces: Garden Design 2,
after Burle Marx, 2019
mixed media
109,2 x 185,2 cm/43 x 72.9 in





***Surfaces: The Meschers,
after Ellsworth Kelly, 2019***
archival inkjet prints assembled in layers
106,7 x 108,5 cm/42 x 42.7 in

On the night of the second of September 2018, the National Museum of Rio de Janeiro caught fire. The flames destroyed most of the museum's inventory which included antiquities and historic pieces assembled through centuries of work and research. The institution was Vik Muniz' favorite in his native city, making the catastrophe a source of inspiration for this series. The artist recreated the objects that were part of the collection by using their own ashes and photographed the image. He collaborated with archeologists who shared information and materials to help understand each object better. Together with various Universities from Rio de Janeiro, Muniz created objects in 3D using the remnants of the fire. The series brings together the object's past, in its appearance/ configuration and its present, in using its ashes.

***Museum of Ashes:
Paleolithic Skull (Luzia),
11,243-11,710 Years, Minas
Gerais, Brazil, 2019***
archival inkjet print
101,6 x 76,2 cm/40 x 30 in







vik muniz is represented by galeria nara roesler

são paulo
avenida europa 655
jardim europa 01449-001
são paulo sp brasil
t 55 (11) 2039 5454

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

new york
22 east 69th street 3r
new york ny 10021 usa
t (212) 794 5038

info@nararoesler.art
www.nararoesler.art