

nara roesler

vik muniz





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## vik muniz

b. 1961, 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 to see full cv](#)

### selected solo exhibitions

- *Flora Industrialis*, Museo Universidad de Navarra, Pamplona, Spain (2023)
- *Dinheiro Vivo*, Nara Roesler, São Paulo, Brazil (2023)
- *Fotocubismo*, Nara Roesler, São Paulo, Brazil (2021)
- *Vik Muniz*, 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)

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- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
  - *Afterglow—Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)
  - *Relicário*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2011)

### selected group exhibitions

- *Fantastic Visions: Surreal and Constructed Images*, Amarillo Museum of Art, USA (2022)
- *Art of Illusion*, Nelson-Atkins Museum of Art, Kansas City, USA (2021)
- *Citizenship: A Practice of Society*, Museum of Contemporary Art, Denver, USA (2020)
- *Passado/futuro/presente: arte contemporânea brasileira no acervo do MAM*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2019)
- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The 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, United Kingdom (2016)
- 56<sup>th</sup> Venice Biennale, Italy (2015)
- 24<sup>th</sup> São Paulo Biennial, Brazil (1998)

### selected collections

- Centre Georges Pompidou, Paris, France
- Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid, Spain
- Museum of Contemporary Art, Tokyo, Japan
- Solomon R. Guggenheim Museum, New York, USA
- Tate Gallery, London, UK
- Whitney Museum of American Art, New York, USA

cover *Live Cash: Praia Rodrigues*,  
after Johann Moritz Rugendas, 2022 [detail]

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## the awakening to photography

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, to attenuate their contours and imperfections. Memory, just like the hand, falls short when it comes to perfectly representing images—Muniz's drawings were therefore recognizable, yet distinctively different from the original pictures.

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*John John saluting*, 1990  
gelatin silver print  
45,7 x 30,5 cm | 18 x 12 in

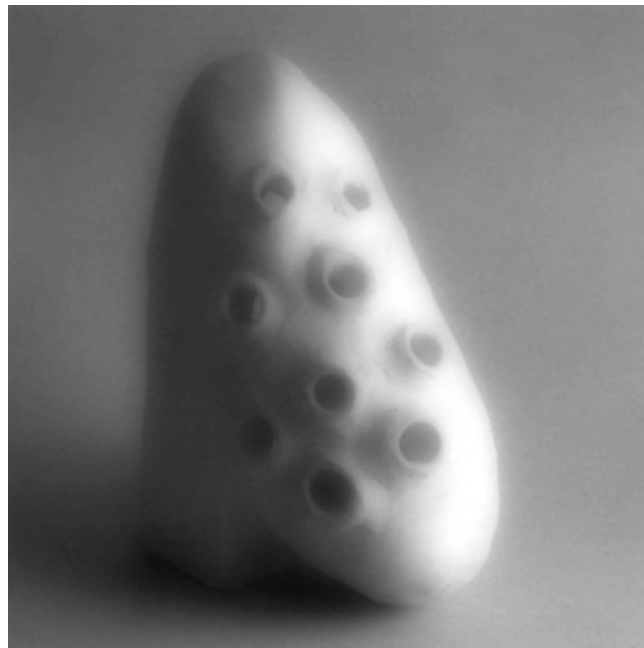
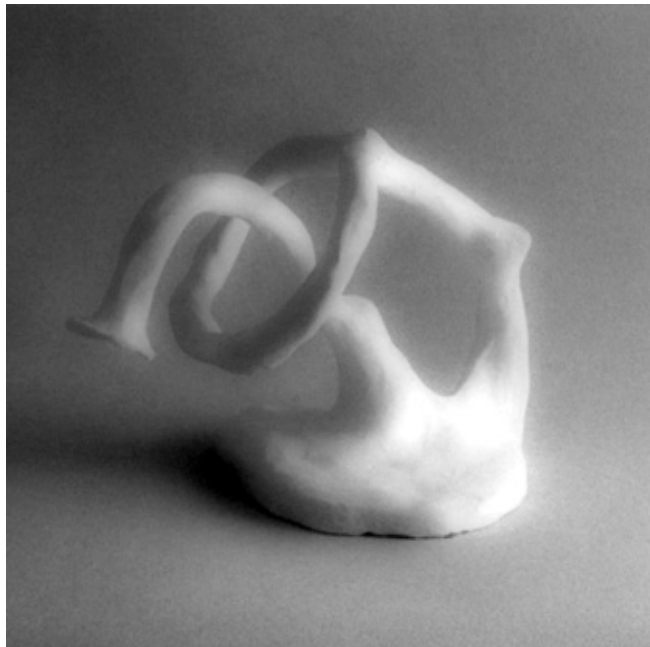






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*3-D Screening*, 1989-1990  
gelatin silver print  
45,7 x 30,5 cm | 18 x 12 in



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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, and 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.

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*Individuals*, 1992/2005  
photogravure  
38 x 38 cm | 15 x 15 in



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In *Equivalent*s, Muniz plays off 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. *Equivalent*s was named after a series of photographs by the famous early 20th-century American photographer, Alfred Stieglitz. Stieglitz's photos were formal cloud studies intended to suggest a sense of equivalency between the cloud images and his emotions.



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*The Rower Cloud*, 1993  
gelatin silver print  
50,8 x 61 cm | 20 x 24 in



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*Piglet Cloud*, 1993  
gelatin silver print  
50,8 x 61 cm | 20 x 24 in





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### the line as a guide

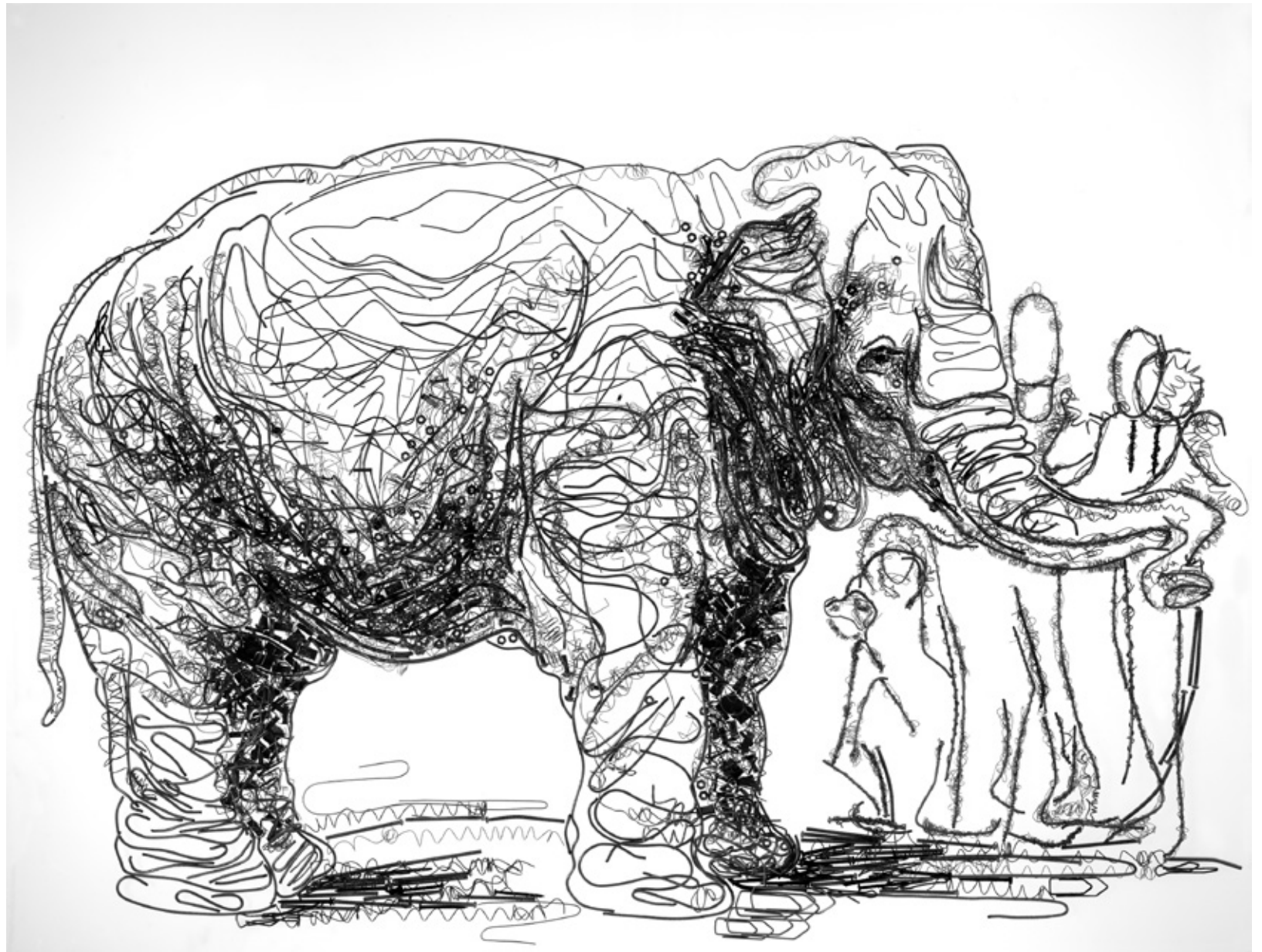
pictures of wire, 1994

pictures of thread, 1995

piranesi, 2006

*Pictures of Wire* and *Pictures of Thread* reflect Muniz's growing interest in images that have two possible divergent readings: as material and as an image. Notably, in *Pictures of Wire*, he employs wire as his drawing medium, which 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.

*Pictures of Thread*, demonstrate Muniz's turn to the 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.



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←  
*Safo, after Anders Zorn, 2013*  
gelatin silver print  
72,6 x 61 cm | 28.6 x 24 in

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*Elephant,*  
*after Rembrandt, 2013*  
gelatin silver print  
61 x 79,8 cm | 24 x 31.4 in





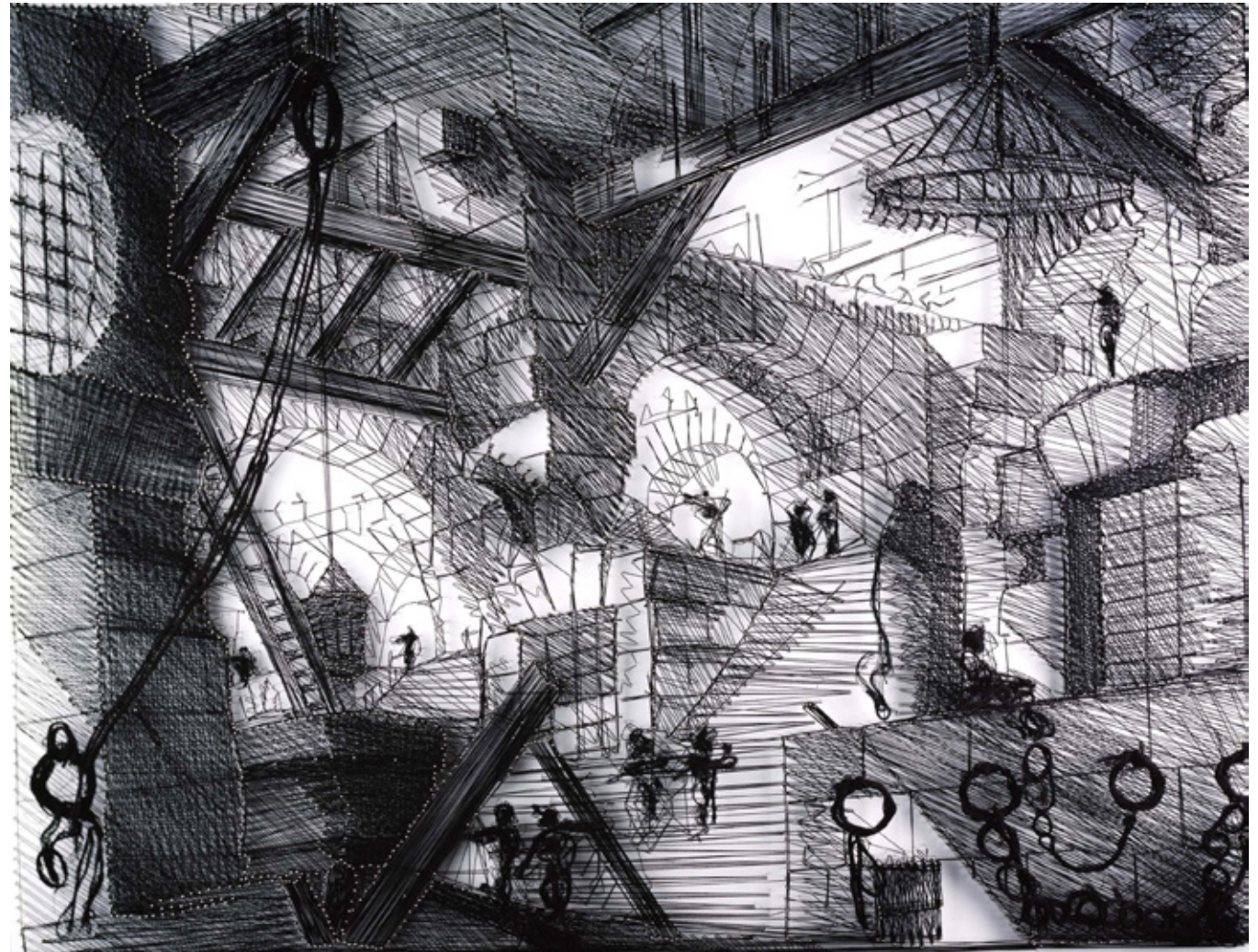
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*14.813 metros (Dreamer,  
after Corot), 1996*  
gelatin silver print  
61 x 96,5 cm | 24 x 38 in



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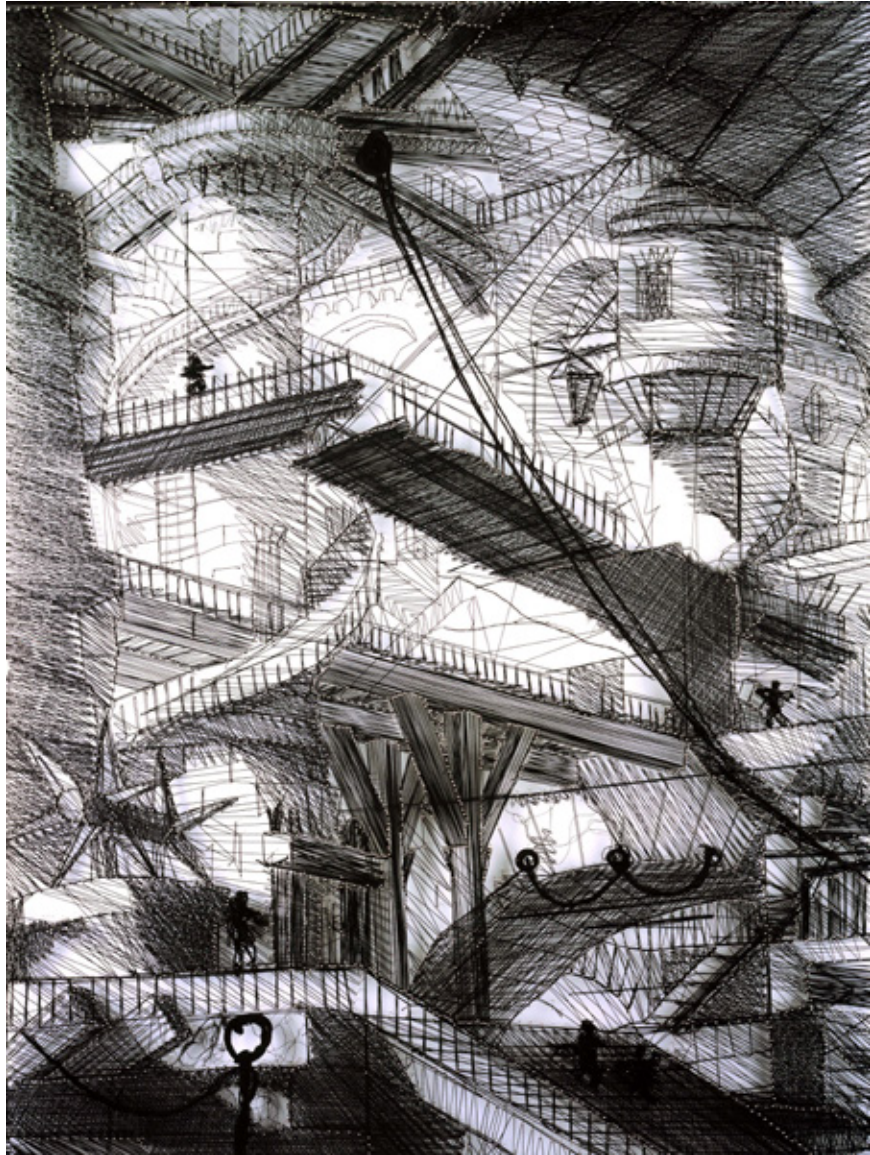
*Piranesi* was created based on the famous series of engravings illustrating the architectural fantasies of the Italian artist and architect Giovanni Battista Piranesi from the eighteenth century. Though *Piranesi* is somewhat similar to *Pictures of Thread*, the former focuses on conveying built spaces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



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*Piranesi XIII, The Whell, 2002*  
digital c-print  
75 x 100 cm | 39.4 x 29.5 in





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*Piranesi VII, The drawbridge, 2002*  
digital c-print  
100 x 75 cm | 39.4 x 29.5 in



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*Piranesi IX, The Ferris Wheel, 2002*  
digital c-print  
100 x 75 cm | 39.4 x 29.5 in





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**perishable materials**

sugar children, 1996

pictures of chocolate, 1997

aftermath, 1998

pictures of junk, 2006-2009

This series worked to deepen Muniz's research on the use of different materials in creating images. All of them share the characteristics of being made up of perishable goods. In *Sugar Children*, 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's 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.

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*Valentina, the fastest*, 1996  
gelatin silver print  
35,6 x 27,9 cm | 14 x 11 in

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In addition to being intrigued by the very material of chocolate, in *Pictures of 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's 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.

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*Insane Woman, after Géricault, 2002*  
photographic copy by dye oxidation  
101,6 x 76,2 cm | 40 x 30 in





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*Ecstasy of Saint Teresa, after Bernini,  
2015 sublimation photographic copy  
145 x 100 cm | 57 x 39.4 in*





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*Aftermath* was a series created on the occasion of the 24th Biennial of 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 that 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.

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





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



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Years later, at Jardim Gramacho, the largest landfill in Latin America at that time, Muniz created a series of monumental compositions with discarded materials. The project was portrayed in the documentary *Waste Land*, directed by Lucy Walker, and received an Oscar Nomination in 2011 in the Documentary Feature Film category. Using waste and trash Muniz created an image, that seemed distorted to the naked eye, but was in fact 'correct' through the use of the central angle of the camera. Once more, though the designs read as 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.



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*Pictures of Junk:*  
*Nossa Senhora das Graças*, 2018  
c-print digital  
235 x 180 cm | 92.5 x 70.9 in





*Pictures of Junk: The Creation of Adam, from Michelangelo (diptych), 1996*  
c-print digital  
275 x 180 cm | 108.3 x 70.9 (each)

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## from dust to ashes

pictures of dust, 2001

earthworks 2002

pictures of pigment, 2006

museum of ashes, 2019

These series share similarities in their materials, despite their differences in the artist's approach to scale. *Pictures of Dust*, 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.



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*Ad Reinhardt, Abstract painting, 1960-66, installed on Whitney Museum, march 20 to april 12 1998, 2000*  
ilphochromatic printing  
121,9 x 167,6 cm | 48 x 66 in



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On the night of September 2, 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's favorite institution in the city, making the catastrophe a source of inspiration for the *Museum of Ashes* series. The artist recreated the objects that were part of the collection by using their own ashes and photographed the resulting 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 the use of ashes

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*Paleolithic Skull (Luzia),*  
11.243 - 11.710 years, Minas  
Gerais, Brazil, 2019  
inkjet printing on archival paper  
101,6 x 76,2 cm | 40 x 30 in







In *Earthworks*, Muniz became interested in the paradoxical nature of site-specific works created by artists such as Robert Smithson, Michael Heizer, and Walter de Maria, in the 1960s and 1970s with earth. 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



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*Pictures of Earthworks: Loupe*  
(Itabira, Iron Mine), 2005  
c-print digital  
102 x 127 cm | 40.1 x 50 in



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





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*Earthworks Brooklyn:*  
*Brooklyn, NY (Amarillo Ramp,*  
*after Smithson), 1999/2013*  
c-print digital  
50 x 78,5 cm | 19.7 x 30.9 in

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*Pictures of Pigments* 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's images are like oil paintings, without oil.



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*Pigments: La Japonaise*,  
after Claude Monet, 2006  
digital c-print  
162,6 x 101,6 cm | 64 x 40 in









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## playing with sizes

monads, 2003

rebus, 2004

pictures of diamonds, 2004

pictures of caviar, 2004

During the First World War, the photographer Arthur S. Mole e 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 18<sup>th</sup> century, proposed by German philosopher Leibniz, who coined the monads as tiny living particles which constituted the primary, indivisible essence of all things.

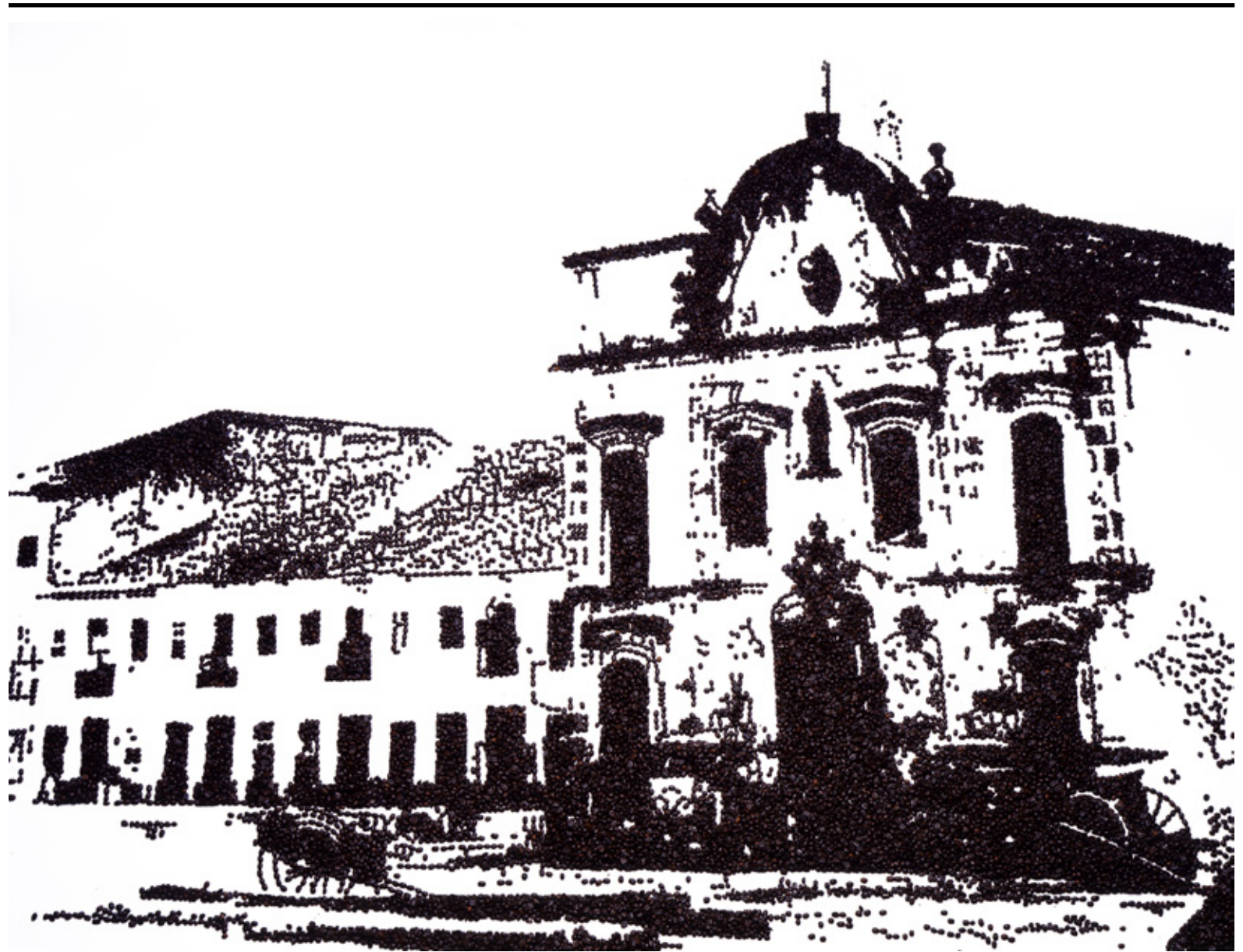
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*Monads: Toy Soldier*, 2003  
cibachrome  
127 x 101,6 cm | 50 x 40 in









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*Monads: Capela de Jesus, Maria,  
José, antiga do Terço, after Militão  
Augusto de Azevedo, 2003  
digital c-print  
178 x 271 cm | 70 x 107 in*



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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 through my ability to communicate with children, and to be like one of them. You are only young once— but that can last a lifetime.'

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











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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.

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*Diamonds: Marilyn Monroe, 2004*  
digital c-print  
100 x 76 cm | 39.4 x 30 in



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*Diamonds: Audrey Hepburn, 2005*  
digital c-print  
145 x 122 cm | 57 x 48 in



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*Diamonds:*  
*Rosie the Riveter, 2004*  
digital c-print  
100 x 76 cm | 39.4 x 30 in



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## images of images

gordian puzzles, 2008

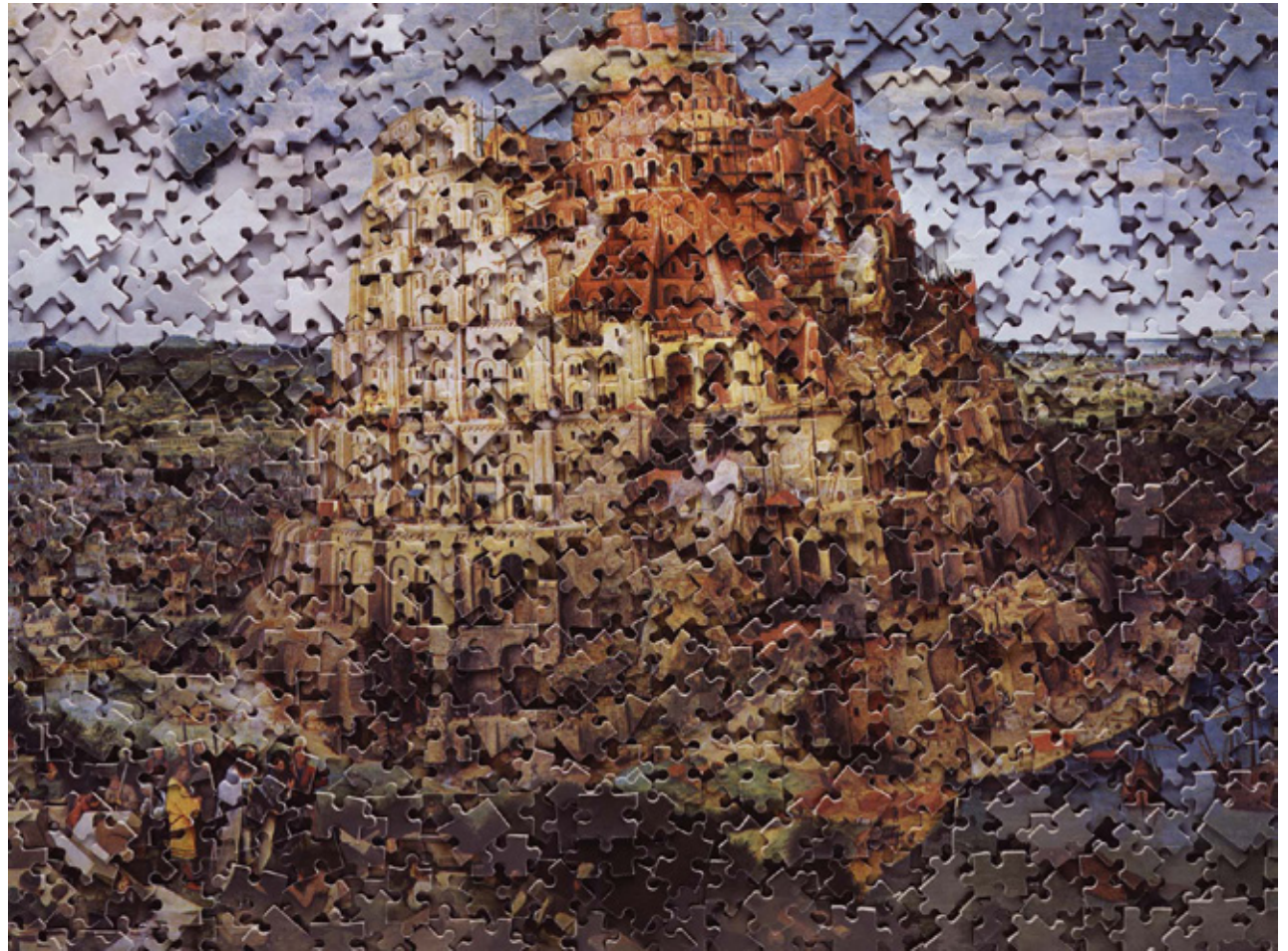
pictures of magazines

I and II, 2010-2013

postcards from nowhere, 2013-2014

imaginaria, 2018

Vik Muniz's 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.



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*Gordian puzzles:*  
*Babel tower, after*  
*Pieter Bruegel, 2007*  
digital c-print  
180,3 x 241 cm | 71 x 94.9 in





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Gordian puzzles:  
*The Garden of Earthly Delights,*  
after H. Bosch, 2008  
digital c-print  
195 x 342,4 cm









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At first sight, the large format images seem familiar, they mirror Courbet's *The Origin of the World* or Whistler's *Symphony in White*, 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 glue, keeping all the pieces of the collage together and revealing the dense, underlying layers of media imagery.

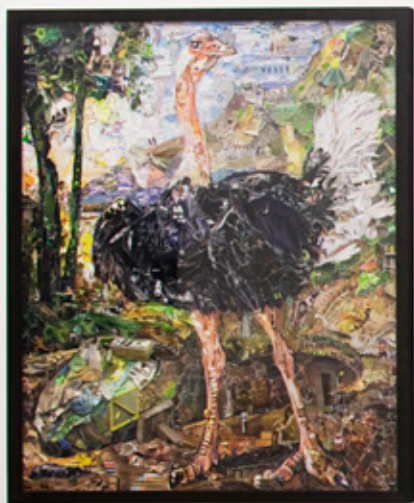
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*Pictures of magazine II: Ostrich,*  
after Nicasius Bernaerts, 2013  
digital c-print  
225 x 180 cm | 88.6 x 70.9 in

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→  
exhibition view  
*Espelhos de Papel*, 2013  
Nara Roesler, São Paulo, Brazil









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*Imagens de revista II:  
Orquídea Cattleya e três  
beija-flores, a partir de Martin  
Johnson Heade, 2013*  
digital c-print  
100 x 135 cm

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→  
exhibition view  
*Espelhos de Papel, 2013*  
Nara Roesler, São Paulo, Brazil

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→→  
exhibition view  
*Vik Muniz, 2016*  
High Museum of Art  
Atlanta, USA











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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.



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





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*Postcards from Nowhere:*  
*Jerusalém, 2014*  
digital c-print  
100 x 155 cm | 39.4 x 61 in

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→  
*Postcards from Nowhere:*  
*Magic Kingdom, 2020*  
archival inkjet print  
160 x 240,8 cm | 63 x 94.8 in

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→→  
exhibition view  
*Vik Muniz: Imaginaria, 2018*  
Casa Santa Igeuz,  
Rio de Janeiro, Brazil











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In *Imaginaría*, 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 our 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.

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*Imaginaría: Saint Lucy*, 2019  
inkjet printing on archival paper  
177,7 x 150 cm | 70 x 59 in

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→  
exhibition view  
*Imaginaría*, 2019  
Lambert Collection,  
Avignon, France











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**special projects**

clouds, 2001

verso, 2008

lampedusa, 2015

Vik Muniz' *Clouds* series is based on temporary public interventions. In collaboration with airplane pilots, the artist creates schematic drawings of clouds, similar to the ones made by children, in the sky. Instead of the condensed mass that characterize clouds, one only sees a fragile contour.

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*Cloud Cloud, San Diego, 2008*  
silver gelatin printing  
50 x 60 cm | 19.7 x 23.6 in



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Muniz's 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. For six years, Muniz researched and built these works with the help of other artists and of specialists in Art forgery.

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*Verso: Samba, after  
Di Cavalcanti, 2010*  
mixed media  
195 x 170 x 30 cm  
76.7 x 67 x 11.8 in











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*Lampedusa* was created by Vik Muniz on the occasion of the 56<sup>th</sup> 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 October 4, 2013, the date when a boat transporting Lebanese refugees wrecked close to the Italian island of Lampedusa, resulting in over three-hundred deaths.

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←  
exhibition view  
*Vik Muniz: verso*, 2016  
Mauritshuis, The Hague,  
Netherlands

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*Lampedusa*, 2015  
mixed media  
3,1 x 5,6 x 13,7 cm  
1.22 x 2.2 x 5.4 in



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## recent works

handmade, 2016-2019

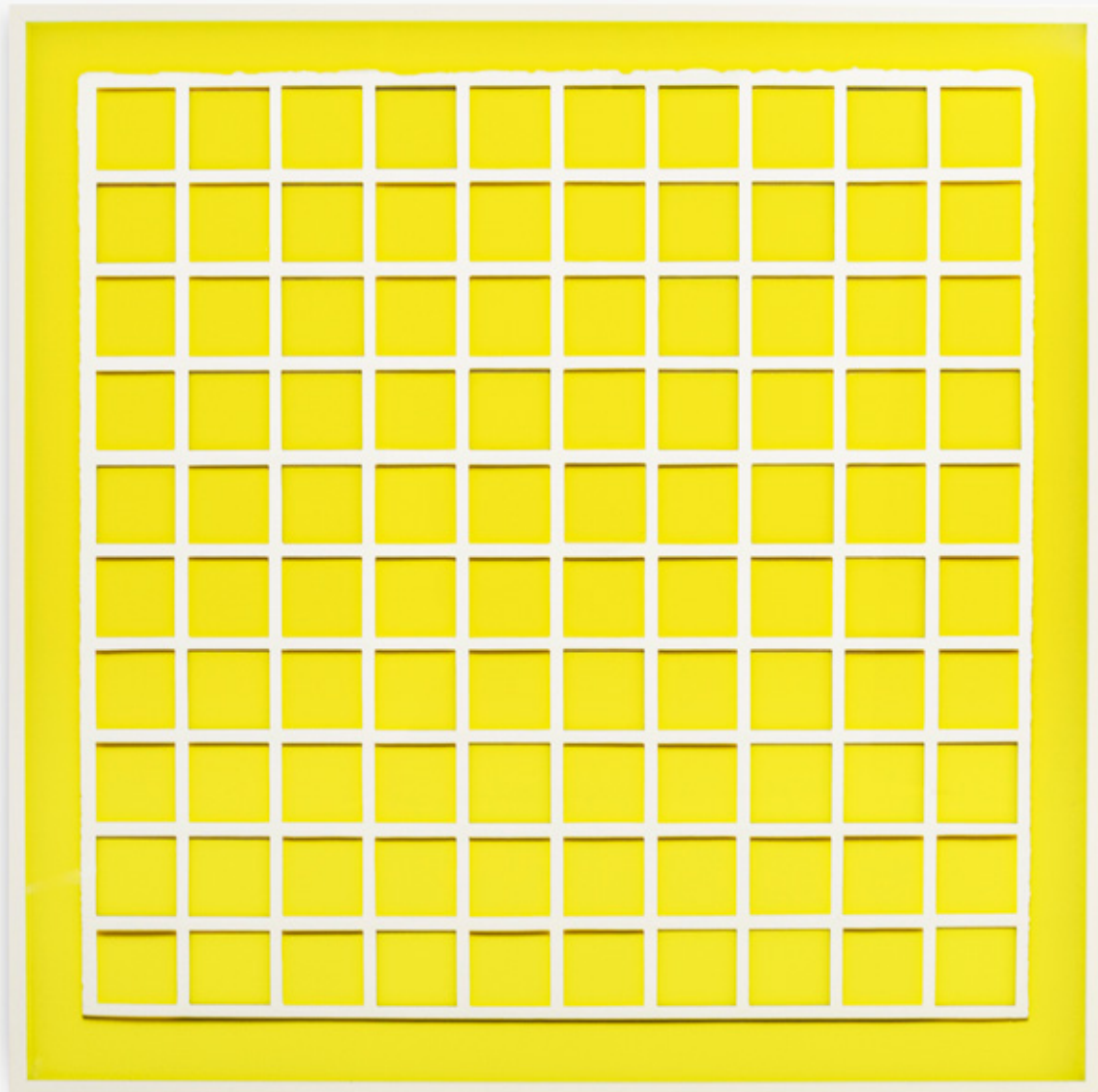
superfícies, 2019

dinheiro vivo, 2022

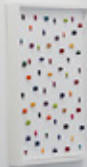
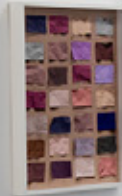
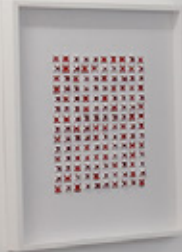
The works that make up the Handmade series are constructed through a manual (painting and collage) and technological (digital photography) process. In this series, Vik Muniz does not photograph the final work, but rather creates unique pieces, each distinctly combining both techniques. The artist produces 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.

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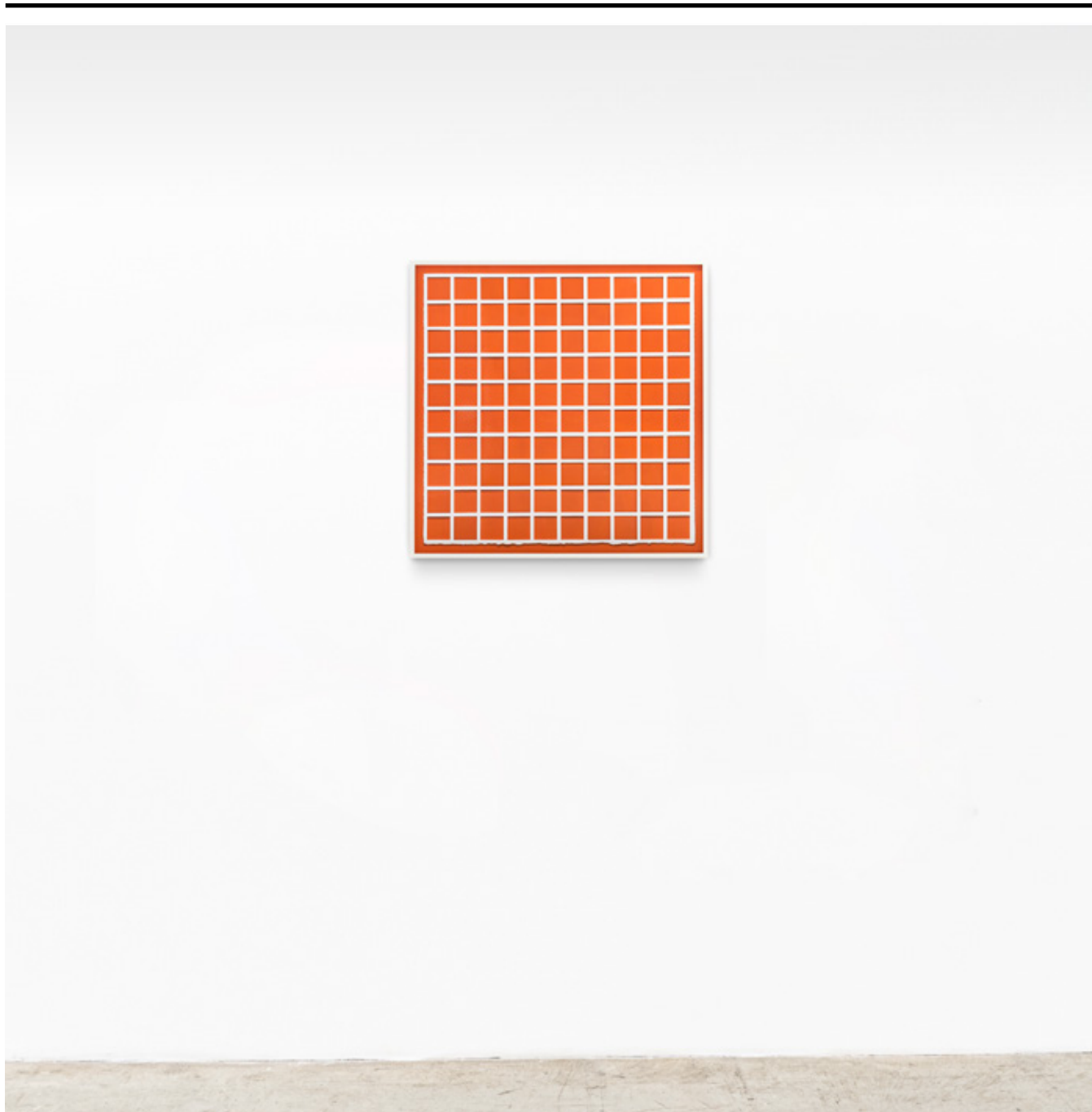
*Handmade: Sem título (White Grid with Yellow Background)*, 2016  
mixed media on print  
inkjet on archival paper  
85,1 x 85,1 cm | 33.5 x 33.5 in











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←  
exhibition view  
*Handmade*, 2017  
Nara Roesler,  
Rio de Janeiro, Brazil

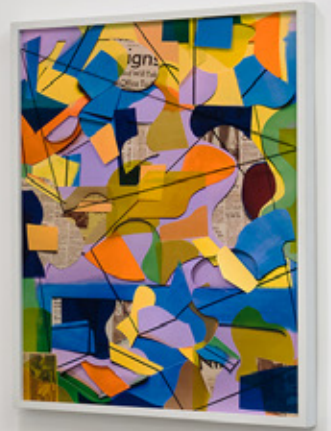
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*Handmade: Untitled (White Grid  
with Orange Background)*, 2016  
mixed media over inkjet  
print on archival paper  
85,1 x 85,1 cm | 33.5 x 33.5 in

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→  
exhibition view  
*Handmade*, 2017  
Nara Roesler,  
Rio de Janeiro, Brazil







*Superfícies* 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 medium.

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*Surfaces: Harlequin 1918,*  
after Picasso, 2021  
archival inkjet print  
129,5 x 101,6 cm  
51 x 40 in

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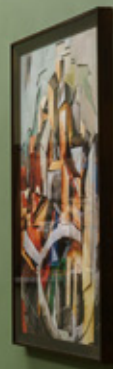
→  
*Surfaces: Garden Design 2,*  
after Burtel Marx, 2019  
mixed media  
109,2 x 185,2 cm  
43 x 72.9 in

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→→  
exhibition view  
*Fotocubismo*, 2021  
Nara Roesler, São Paulo, Brazil

















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*Dinheiro Vivo* [Live Cash] is the latest series of works by artist Vik Muniz. His starting point came from a partnership between the artist and the Central Bank of Brazil, which provided him with a set of discarded and shredded banknotes. A peculiarity of the Brazilian Real, the local currency, is the fact that they are stamped with animals of the local fauna, such as macaws, lion tamarins, jaguars, and herons.



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←

*Surfaces: Three Women*,  
after Picasso, 2021  
archival inkjet print  
152,4 x 134,6 cm  
60 x 53 in

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*Live Cash: Arara*, 2022  
archival inkjet print  
122,2 x 101,6 cm  
48.1 x 40 in











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Using these fragments, Muniz reconstructs landscape paintings by historical artists, such as Frans Post, Johann Moritz Rugendas, and Johnson Heade, who worked in Brazil and represented tropical vegetation and fauna in their practice. With this, Muniz proposes a reflection on the ways in which a country's nature, fauna, and flora are transformed into symbols that build an idealist image for the consumption of others. By using money to create images, Muniz also reflects on the idea of value: the value of nature, the value of art, and the value of money itself.



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*Live Cash: Mico-leão-dourado*, 2022  
impressão jato de tinta  
archival inkjet print  
101,6 x 116,8 cm | 40 x 46 in

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*Live Cash: Mata Virgem perto  
de Manqueretipa*, after Johann  
Moritz Rugendas, 2022  
archival inkjet print  
160 x 246,5 cm | 63 x 82 in

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*Live Cash: Vista da costa da Bahia*,  
after Johann Moritz Rugendas, 2022  
archival inkjet print  
206,5 x 160 cm | 81.3 x 63 in











nara roesler

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