

ARNDT

VIK MUNIZ (born in 1961 in São Paulo, Brazil; lives and works in New York City)

There are two basic procedures that give direction to **Muniz's** work. Using ephemeral or fragile materials, and applying great skill in the construction of objects and drawings, Muniz recreates images drawn from the canon of art history or from current events: he reproduces Leonardo da Vinci's *The Last Supper* out of chocolate syrup; based on a record of the exhibition, he replicates a Donald Judd sculpture with dust taken from the Whitney's halls and galleries; and with sugar he makes copies of photographic images (made by him) of children who live near the plantations that grow his raw material. He then photographs these perishable reconstructions and throws them away, keeping only the photograph.

Pictures of Diamonds

A collector of Muniz' work that was active in the diamond trade made a proposal to the artist: he would supply Muniz with a collection of diamonds with which to work, if Muniz would make some of the resulting photographs available to a charity auction. To Muniz, the glamour of the glittering diamonds seemed perfect for a series of portraits of film divas. The diamonds he worked with were actually quite small, but when the photographs were blown up, they gained an impressive size.

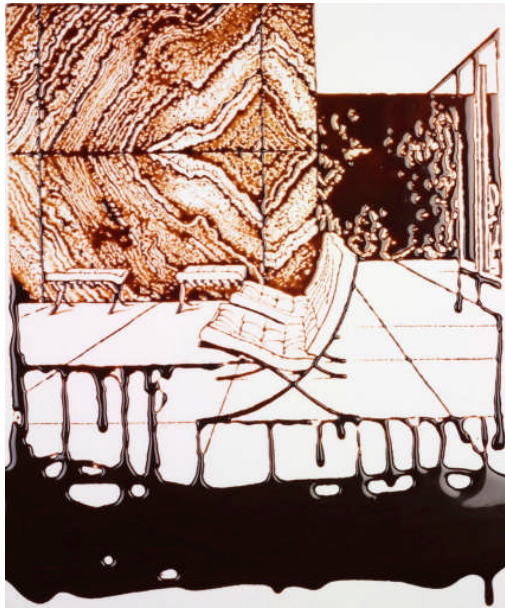
Vik Muniz grew up in Brazil. In the early 80s he started working in the advertising business where his interest in the power of images has developed. In 1984 he moved to the United States and started his career as a sculptor. Muniz's work begins to take on its mature form with *The Best of Life* (1990) where he drew pictures of photographs included in the coffee table book "The Best of Life" from memory after losing the book in a move. The drawings were subsequently photographed and shown as photographs, a practice that Muniz continues. Since the early 1990s he has been represented on the international art stage with numerous group and solo exhibitions. In 2001 he and Ernesto Neto were responsible for the Brazilian pavilion at the 49th Venice Biennial. He has staged solo exhibitions at institutions such as the MAM Museu de Arte Moderna, Rio de Janeiro (2009), the Tokyo Wonder Site Shibuya, Tokyo (2008/2009), the P.S.1 Contemporary Art Center, New York (2007), the MACRO – Museo d'Arte Contemporanea Roma, Rome (2003), The Menil Collection, Houston (2002), and the Whitney Museum of American Art, New York (2001). Vik Muniz also regularly works as a curator.



Louise Brooks, 2005
from the series: Pictures of Diamonds
Digital C print, 152,4 x 121,92 cm | 60 x 48 in
edition AP2/5 # MUNI0120

Pictures of Chocolate

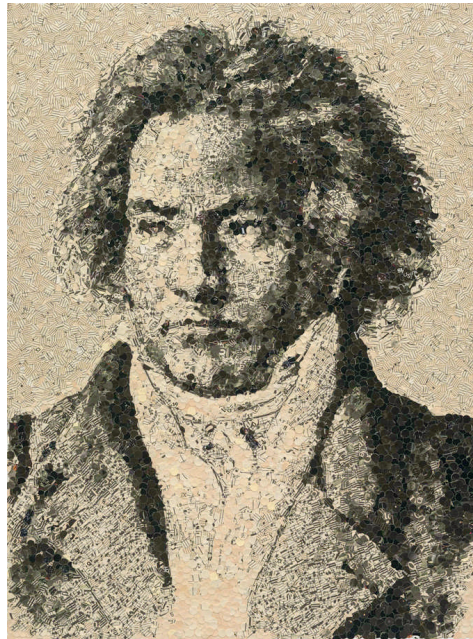
Chocolate syrup proved to be an enormously successful material for Muniz to work with. It was a painterly medium, easy to work with, and carried with a host of associations. "Chocolate makes you think of love, luxury, romance, obesity, scatology, stains, guilt, etc." Because it dried quickly – losing its luster and become increasingly unmanagable – the medium did, however, force Muniz to work quickly. The longest he could work with the syrup before it began to solidify was an hour. Often he would have to "rehearse" an image, making it several times in order to figure out the fastest way to execute it. The performative element reminded him of the work of Jackson Pollock.



Barcelona Pavilion, 2010
from the series: Pictures of Chocolate
Digital C print, 180,34 x 121,92 cm | 71 x 48 in
edition AP ¼ # MUNI0115

Pictures of Magazines

This series is divided into two distinct parts, portraits and images of artworks. It began as a meditation on celebrity. He found it difficult to match up the real person with image he had developed of them from the media. Muniz sought to mimic the difficulty of matching a person with his or her fragmented public image by rendering likenesses of them in thousands of pieces of magazines.



Beethoven, 2006
aus der Serie: Pictures of Magazine
Chromogenic print, 137,16 x 101,6 cm | 54 x 40 in
edition 6/10 # MUNI0112

Pictures of Rebus

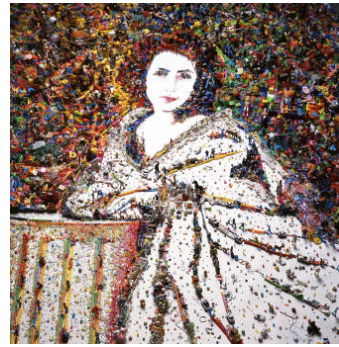
The Rebus series features panoply of different types of toys. "I think my work has been inspired as much by toy stores as museums," Muniz has said. "I judge my maturity as an artist by my ability to communicate with children, to be like one of them. You are only young once – but that can last a lifetime."



The Mask, after Oscar Rejlander, 2009
from the series: Rebus
Digital C print
127 x 101,6 cm | 50 x 40in
edition 2/6 # MUNI0098



Death of Loyalist Militiaman Federico Borrell Garcia, 2004
from the series: Rebus
Chromogenic print
101,6 x 137,16 cm | 40 x 54 in
edition 2 / 6 + 4 APs # MUNI0114



Sarah Bernhardt, after Nadar 2010
from the series: Rebus
Digital C print
119,38 x 101,6 cm | 47 x 40 in
edition AP3/4 #MUNI0118