



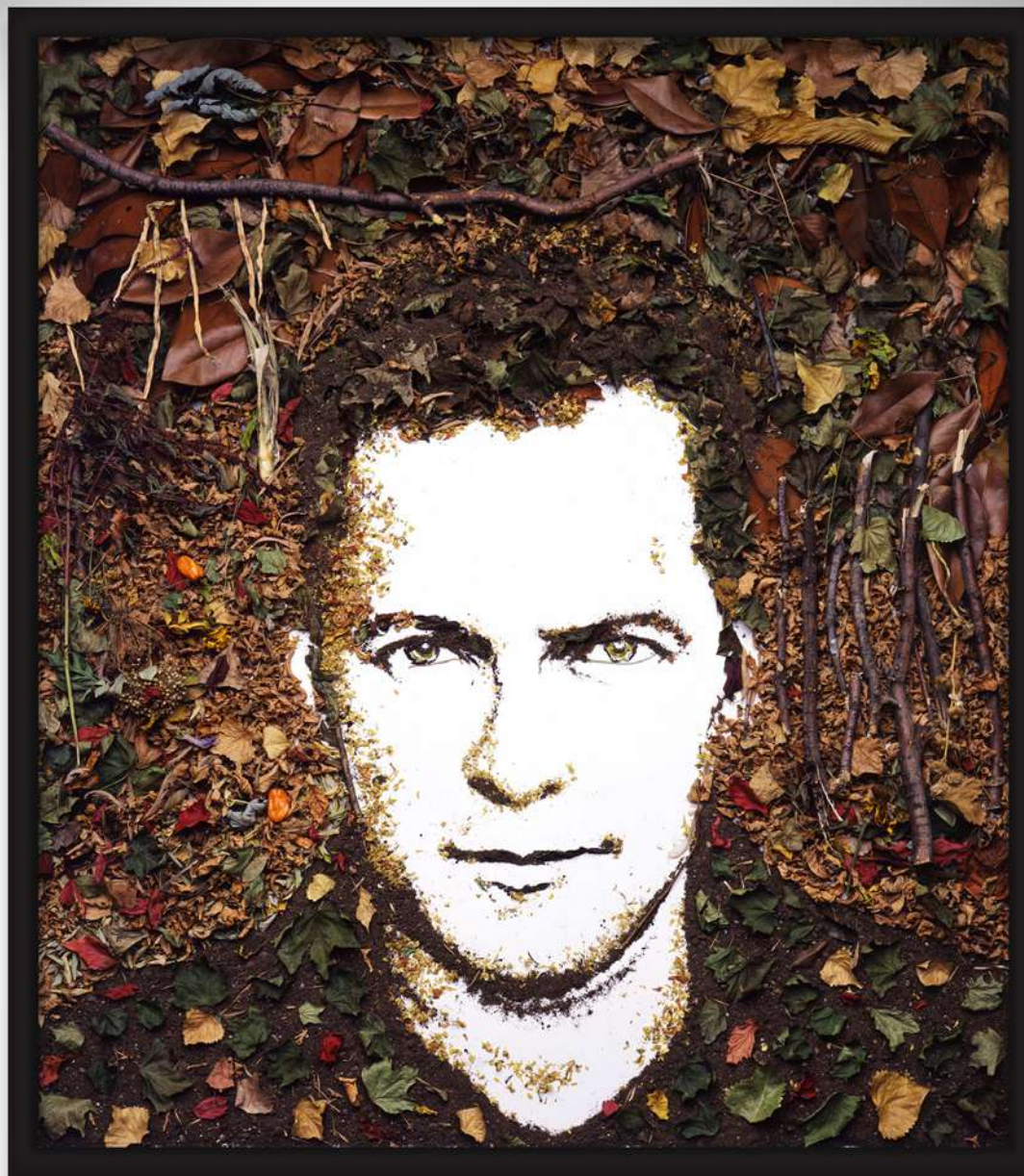
VIK MUNIZ
GRAND TOUR
BEN BROWN FINE ARTS

“...surprise, a fundamental reward for all creative work, is bestowed by the work on its maker.”

— Page 7, Eliot Weisner, *The Arts and the Creation of Mind*



Vik Muniz at his studio, 2010. © Lucas Blalock



Self Portrait (Fall no. 2), 2005

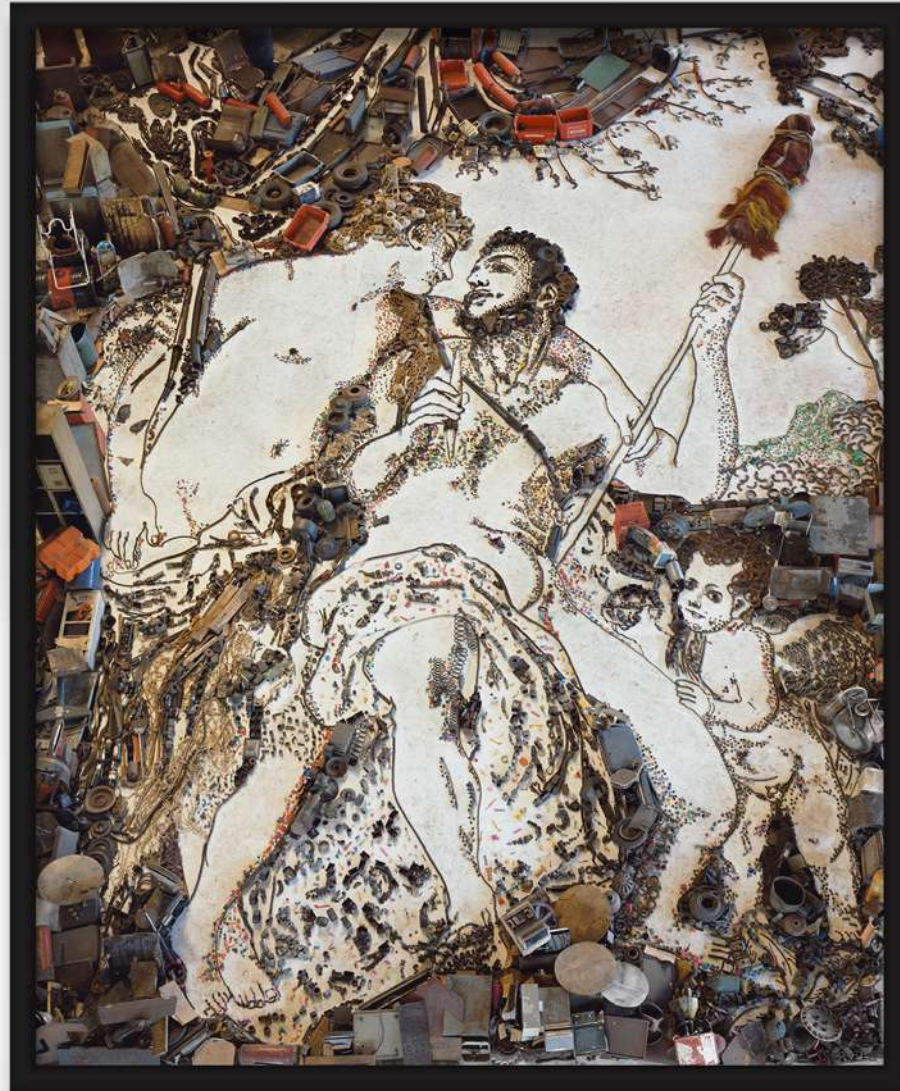
C-print

Edition of 6 + 4 AP

144.8 x 121.9 cm. (57 x 48 in.)

MUN00448





Hercules and Omphale (Detail), after François Lemoyne (Pictures of Junk), 2007

Chromogenic print

Edition of 6 + 4 AP

124.5 x 101.6 cm. (49 1/8 x 40 in.)

MUN00228



Muniz is renowned for his unique employment of a wide range of materials, including dust, sugar, chocolate, diamonds, caviar, toys, junk, scrap metal, dry pigment, vintage postcards and magazine shreds, to reconstruct images that tap into the viewer's subconscious visual repository and ask us to reconsider the familiar imagery in its altered form. His material constructions are photographed, then either magnified or shrunk in scale, the final work of art a documentation of his conceptual and artistic processes.



Burning Standard, after Ed Ruscha (Pictures of Cars), 2008

Digital C-print

Edition of 6 + 4 AP

91.4 x 171.7 cm. (36 x 67 7/8 in.)

MUN00472



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Fuji from the Sea of Satta, Gulf of Suruga, Number 23, after Hiroshige (Pictures of Paper), 2009

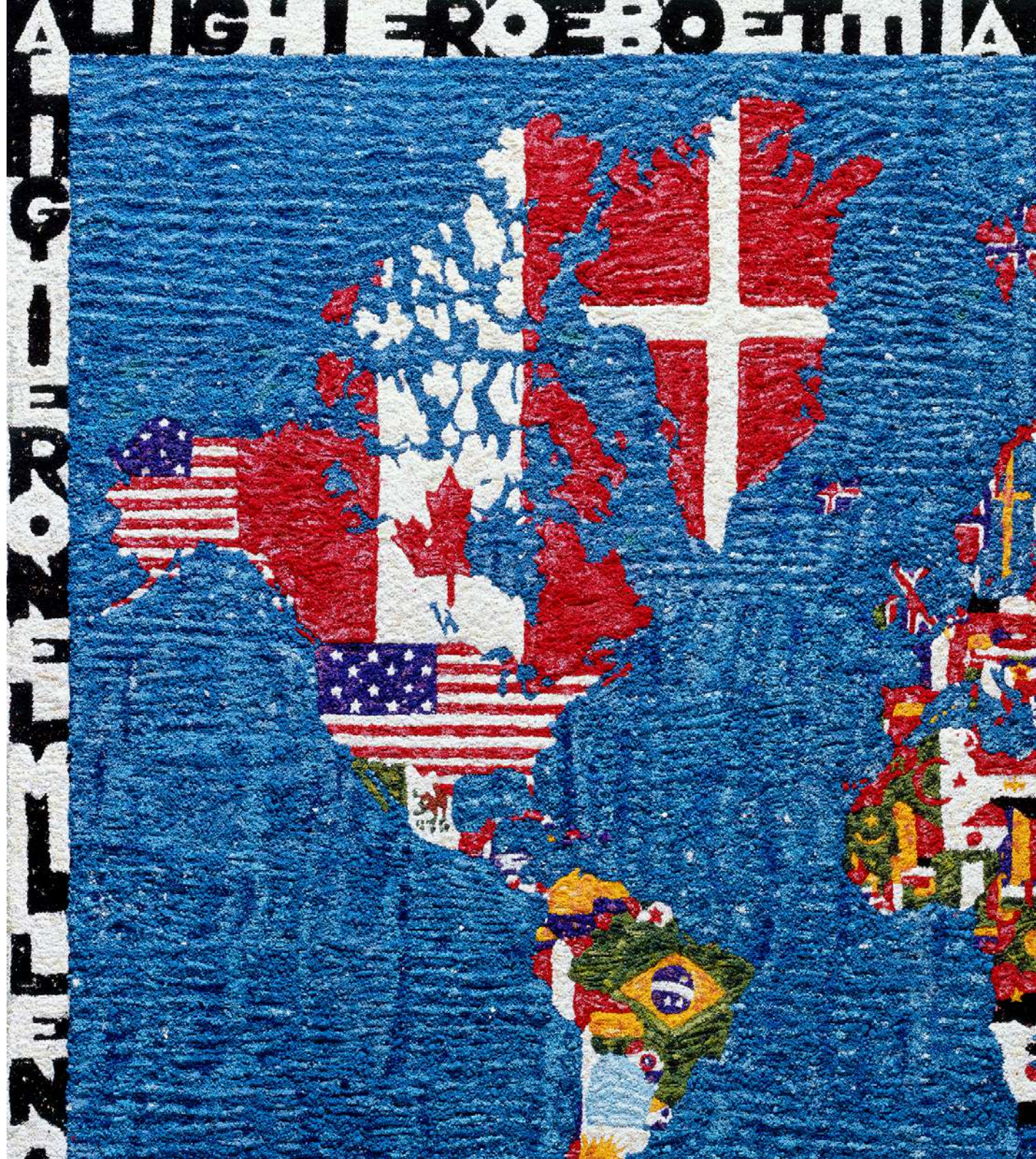
Digital C-print

Edition of 10 + 5 AP

155.7 x 101.6 cm. (61 ¼ x 40 in.)

MUN00081

During a time when the world is nostalgic for travel, *Vik Muniz: Grand Tour* presents whimsical images, fashioned from old postcards obsessively collected by the artist, of the Shanghai skyline, the Great Wall of China, and San Francisco's resplendent Golden Gate Bridge, as well as a world map as designated by flags, after Alighiero Boetti's famous embroideries, rendered entirely from raw pigment.





Mappa del Mondo, after Alighiero Boetti (Pictures of Pigment), 2009

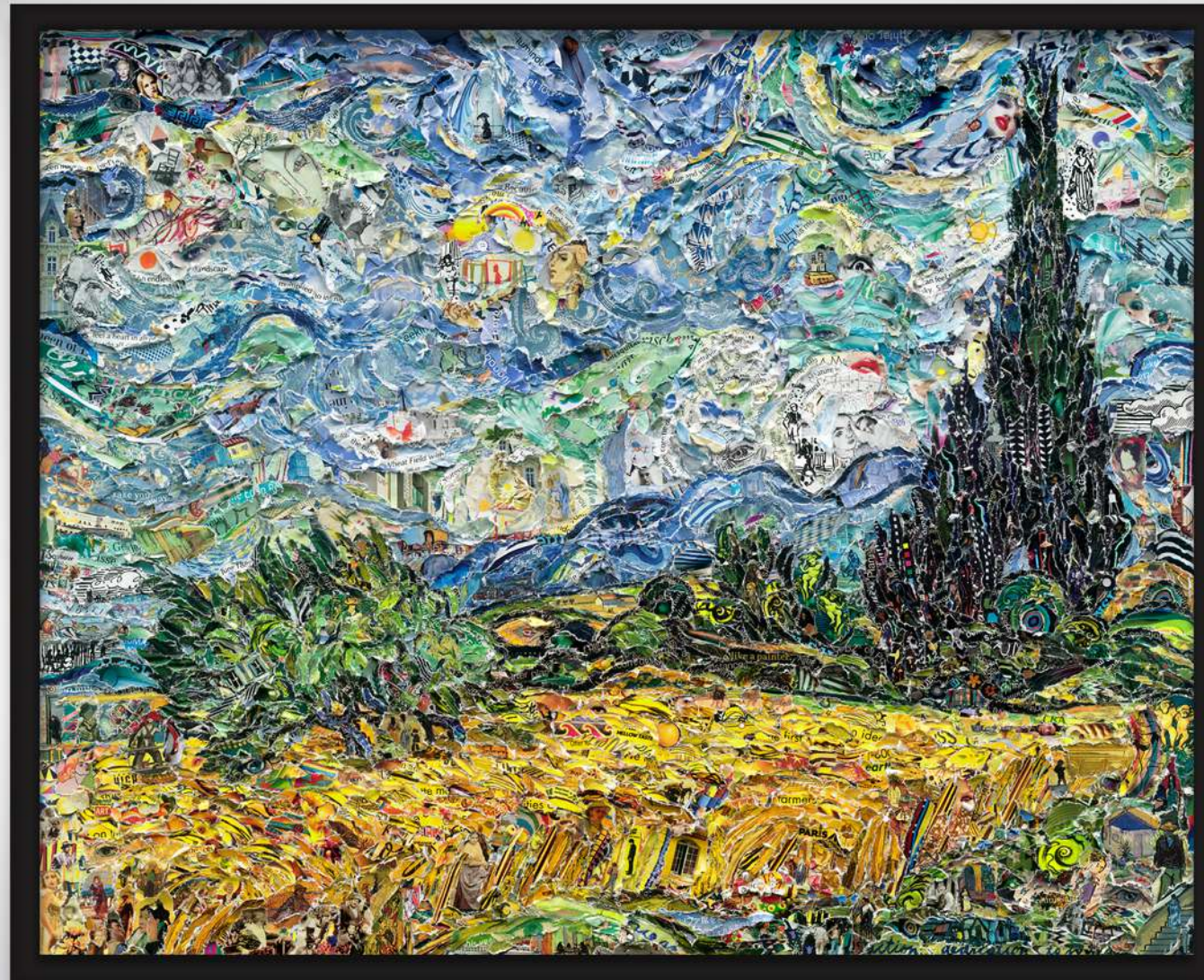
Chromogenic print

Edition of 6 + 4 AP

101.6 x 135.9 cm. (40 x 53 ½ in.)

MUN00487





Wheat Field with Cypresses, after Van Gogh (Pictures of Magazines 2), 2011

Chromogenic print

Edition of 6 + 4 AP

101.6 x 126.5 cm. (40 x 49 ¾ in.)

MUN00464





Shanghai Postcard (Postcards from Nowhere), 2014
Digital C-print
Edition of 6 + 4 AP
101.6 x 144.3 cm. (40 x 56 ¾ in.)
MUN00236



We are transported to the Museo del Prado in Madrid via re-imaginings of Velázquez's *Las Meninas* and Titian's *Bacchanal of the Andrians*, cleverly crafted from museum catalogues and printed materials; to the exotic jungles of Brazil (*Brazilian Jungle*, after Rugendas (Repro), 2019); to Hiroshige's 19th century Ukiyo-e landscapes (*Fuji from the Sea of Satta*, *Gulf of Suruga*, *Number 23*, after Hiroshige (Pictures of Paper), 2009); to Van Gogh's vantages of Saint-Rémy (*Wheat Field with Cypresses*, after Van Gogh (Pictures of Magazines 2), 2011); and to Ed Ruscha's classic Pop image of the burning Standard Oil station (*Burning Standard*, after Ed Ruscha (Pictures of Cars), 2008), created from car sheet metal and steel.



The Prado Museum, Bacchanal of the Andrians, after Titian (Repro), 2015
Digital C-print
Edition of 6 + 4 AP
101.6 x 114.9 cm. (40 x 45 1/4 in.)
MUN00260



“Part of the pleasure of Vik Muniz’s works is that they often do pretend to be something else, but so transparently that you notice and relish the medium even more. “Oh, those are diamonds! That’s chocolate, that’s trash, those are flowers.” His *Metachrome* series is particularly rich in allusion, because the works confront this issue of the material of painting in ways that highlight several of the problems of paint, which have vexed and in the end sometimes inspired painters. They leave the medium – pastel sticks – literally embedded in the work, and not as accidental remnants but as constructive elements. On the one hand this creates a Brechtian sense of “here’s how it was done”, a denial of illusion. These become not just images of something, but works about creating art.”

— Phillip Ball



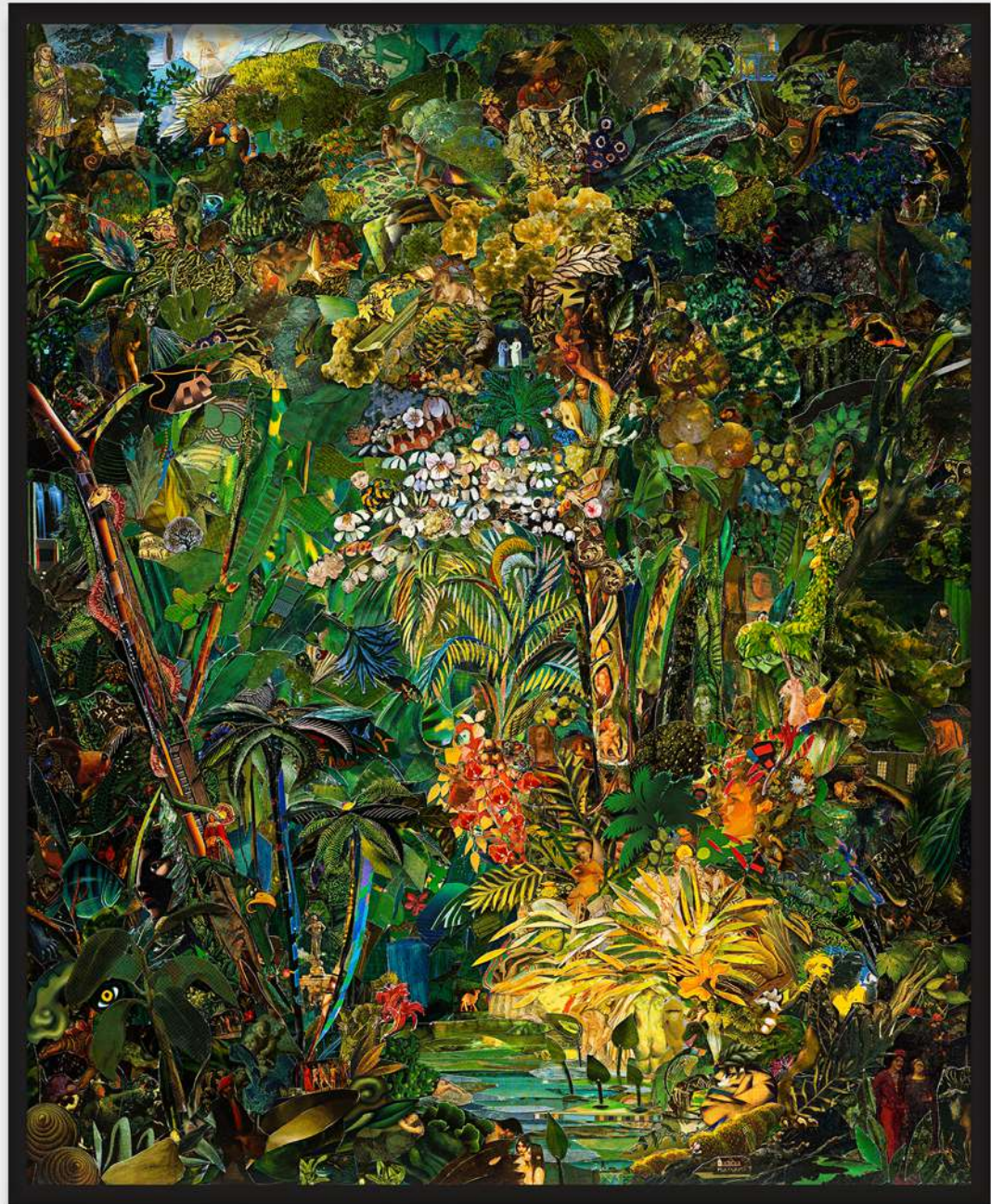
Metachrome (Still Life with Begonias, after Paul Cézanne), 2016
Archival pigment print
Edition of 6 + 4 AP
101.6 x 117.6 cm. (40 x 46 ¼ in.)
MUN00327





Family, after Foujita (Repro), 2017
Digital C-print
Edition of 6 + 4 AP
130.2 x 101.6 cm. (51 ¼ x 40 in.)
MUN00457

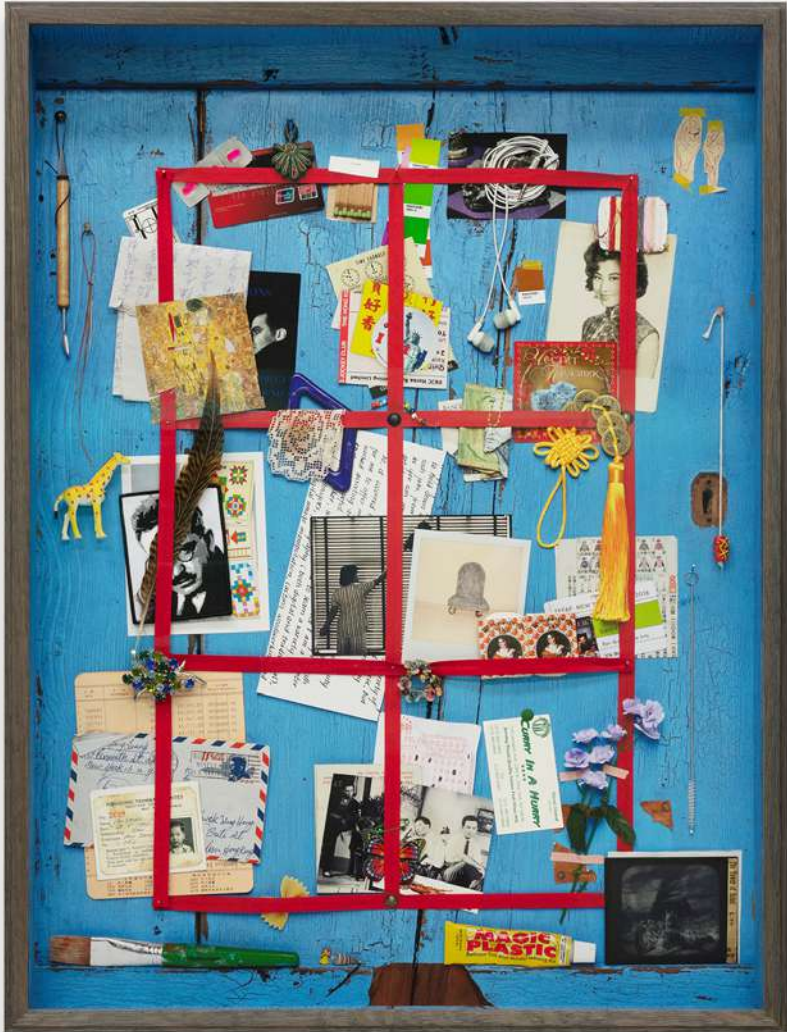




Brazilian Jungle, after Rugendas (Repro), 2019
Archival inkjet print
Edition of 6 + 4 AP
124 x 101.6 cm. (48 ¾ x 40 in.)
MUN00451



Also included in the exhibition are unique works from the artist's *Handmade* series that incorporate his typical photographic work interspersed with actual objects and imagery, to create vexing *trompe l'oeil* effects that address notions of perception and materiality. Muniz's letter racks are three works from the *Handmade* series that are comprised of materials and imagery inspired by Muniz's many visits to Hong Kong over the last decade.



Letter Rack Hong Kong (Blue) (Handmade), 2019

Mixed media

Unique

76.2 x 55.9 cm. (30 x 22 in.)

MUN00425



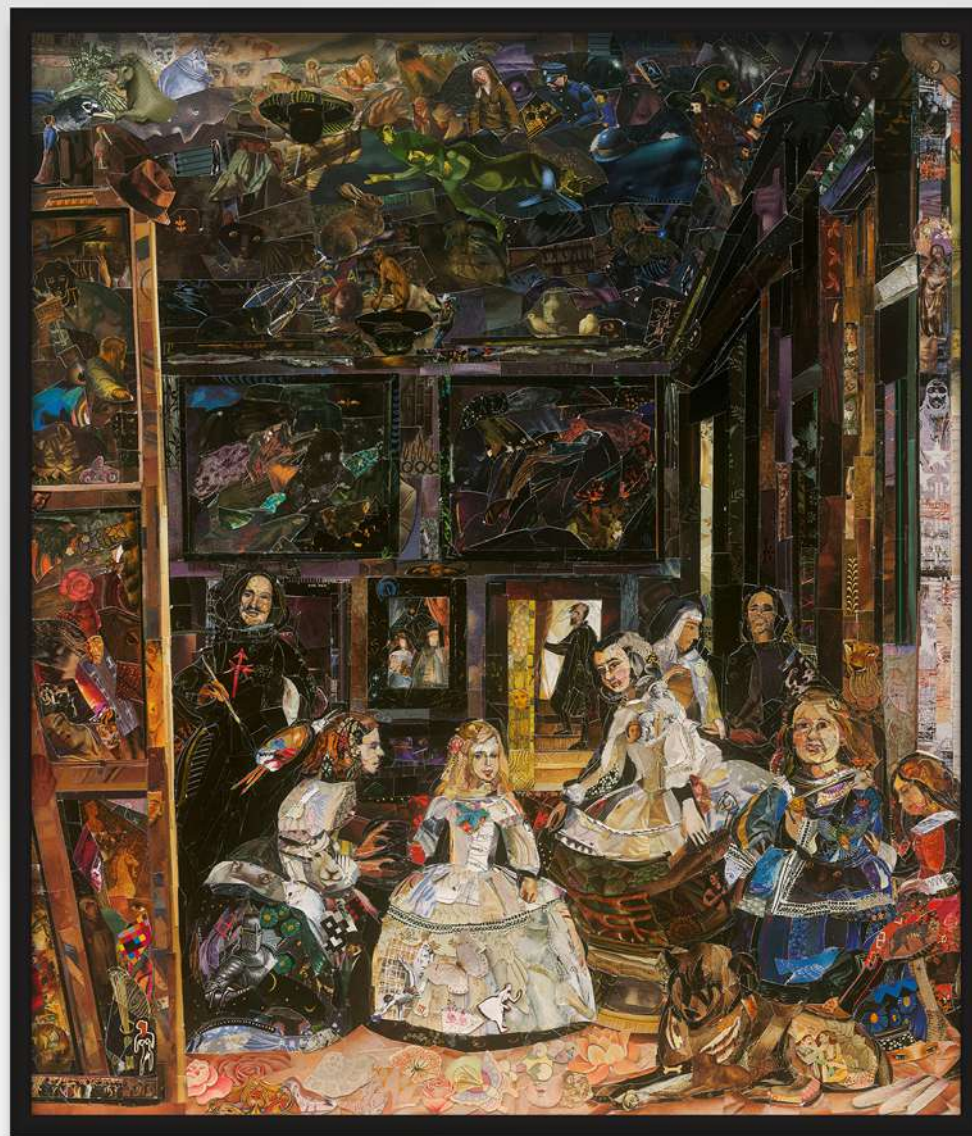
Letter Rack Hong Kong (Brown) (Handmade), 2019
Mixed media
Unique
76.2 x 55.9 cm. (30 x 22 in.)
MUN00424





Letter Rack Hong Kong (Yellow) (Handmade), 2019
Mixed media
Unique
76.2 x 55.9 cm. (30 x 22 in.)
MUN00416





The Prado Museum (Las Meninas, after Diego Rodríguez de Silva y Velázquez) (Repro), 2019

Digital C-print

Edition of 6 + 4 AP

118.1 x 101.6 cm. (46 ½ x 40 in.)

MUN00418



ABOUT VIK MUNIZ

Vik Muniz was born in São Paulo, Brazil, in 1961 and currently lives and works in both New York and Rio de Janeiro. His work has been exhibited in prestigious institutions worldwide, including the International Center of Photography, New York; Whitney Museum of American Art, New York; Menil Collection, Houston; Museu de Arte Moderna São Paulo; Museu de Arte Moderna, Rio de Janeiro; Fundació Joan Miró, Barcelona; Museo d'Arte Contemporanea, Rome; Irish Museum of Contemporary Art, Dublin; Tel Aviv Museum, Israel; and Long Museum, Shanghai. His work features in the collections of the Museum of Modern Art (MoMA), New York; Solomon R. Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; Art Institute of Chicago; Walker Art Center, Minneapolis; Museum of Fine Arts, Houston; Museu de Arte Moderna de São Paulo; Museum of Contemporary Art, Tokyo; Victoria and Albert Museum, London; and Tate, London. In 2001 Muniz represented the Brazilian Pavilion at the 49th Venice Biennale. Vik Muniz is the subject of an Academy Award-nominated documentary film entitled *Waste Land* (2010) and serves as a UNESCO Goodwill Ambassador.

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