

**Adriana Varejão**  
**October 10-November 21, 2015**  
**Pedder Building, Hong Kong**  
#adriavarejao

**Opening Reception: Saturday, October 10, 6-8PM**



*Paisagem sino-brasileira*, 2015, oil and plaster on canvas, 59.06 x 53.54 inches, 150 x 136 cm. Courtesy the artist and Lehmann Maupin, New York and Hong Kong.

Hong Kong, September 29, 2015—For her debut exhibition in Hong Kong, Lehmann Maupin will present eight new works by one of Brazil's leading artists, Adriana Varejão. Through painting Varejão addresses themes of colonialism, miscegenation, and anthropology in Brazil, one of the most ethnically diverse countries in the world. Infused with layers of meaning, her work contains references to both her personal and Brazilian history. Her varied sources of inspiration range from art history to religious art, from erotic art to decorative art, from wall tiles

to ceramics, from China to Brazil, from colonial iconography to images produced by European travelers, and from aquatic themes to cartography. She researches these disparate histories and weaves various elements, from traditional to marginalia, together to evoke often forgotten stories and references. **The artist will be present for an opening reception at the gallery on Saturday, October 10 from 6-8PM.**

From the very early stages of her career, Varejão has been fascinated by China and its relationship to Brazil through colonial trade routes. The works presented in this exhibition echo back to a series Varejão began in 1992, when, impressed by the influence that Chinese art exerted over the Brazilian baroque, she spent three months in China. Varejão found inspiration in 11<sup>th</sup>-century Song dynasty ceramics and developed an interest in *craquelure*, an effect present in many of her artworks, particularly those in her most recent series.

Varejão's latest works further explore the connection between China and Brazil, and are executed in the style of traditional Chinese ink paintings also from the Song Dynasty, considered the "Golden Age of Chinese painting". While using the same flattened perspective and imagined locations typical of Chinese landscape painting, Varejão references Brazil with images of Baroque churches and the monasteries of Minas Gerais. By combining Brazilian and Chinese imagery and stories, Varejão creates her own type of *mestizaje*, a term the artist often references as it embodies the concept of miscegenation—the cultural and biological mixing of races. The shape of Varejão's newest canvases reference fig and banana leaves and are inspired by Chinese fig leaf paintings, on which miniature landscapes and interiors were often traditionally painted.

Varejão's major solo exhibition, *Kindred Spirits*, will be on view at the Dallas Contemporary in Texas through December 20, 2015. In a new series of self-portraits presented there, Varejão continues her exploration of themes of colonialism and cultural identity. Changing her appearance through alterations in skin tone and facial markings, Varejão shifts the manner in which her image is conveyed and interpreted.

### **About the artist**

Born in 1964 in Rio de Janeiro, where she lives and works, Adriana Varejão's work is included in the collections of the Tate Modern, London; the Solomon R. Guggenheim Museum, New York; the Hara Museum, Tokyo; the Fondation Cartier pour l'art contemporain, Paris; Fundación "la Caixa", Barcelona; and the Museum of Contemporary Art San Diego, among others. Varejão has exhibited extensively internationally, with solo shows at the Fondation Cartier pour l'art contemporain, Paris (2005); Hara Museum, Tokyo (2007); Museu de Arte Moderna de Sao Paulo, Brazil (2012); Museu de Arte Moderna do Rio de Janeiro, Brazil (2013); Museo de Arte Latinoamericano de Buenos Aires, Argentina (2013); and The Institute of Contemporary Art, Boston (2014). Varejão's work was included in the São Paulo Biennial (1994 and 1998), Sydney Biennial (2001), Site Santa Fé (2004), Mercosul Biennial in Visual Art, Brazil (1997 and 2005), Liverpool Biennial (1999 and 2006), and 12th International Istanbul Biennial, Turkey (2011), among others. Her work was also recently featured prominently in *Cruzamentos: Contemporary Art in Brazil* at the Wexner Center for the Arts in Columbus, Ohio (2014), and in *Imagine Brazil* at the Astrup Fearnley Museet in Oslo, Norway (2013-14). She also has a permanent pavilion devoted to her work at the Centro de Arte Contemporânea Inhotim in Brazil that opened in 2008.

### **About Lehmann Maupin**

Founded in 1996 by partners Rachel Lehmann and David Maupin, Lehmann Maupin has fostered the careers of a diverse group of internationally renowned artists, both emerging and established, working in multiple disciplines and across varied media. With three locations—two in New York and one in Hong Kong—the gallery represents artists from the United States, Europe, Asia, South America, Africa, and the Middle East. Known for championing artists who create groundbreaking and challenging forms of visual expression, Lehmann Maupin presents work highlighting personal investigations and individual narratives through conceptual approaches that often address such issues as gender, class, religion, history, politics, and globalism.

**Current & Upcoming Exhibitions**

Billy Childish, *flowers, nudes and birch trees: New Paintings 2015*, through October 31, 2015, New York, West 22nd Street

Nari Ward, *Breathing Directions*, through November 1, 2015, New York, Chrystie Street

Teresita Fernández, November 6, 2015-January 2, 2016, New York, West 22nd Street

Angel Otero, November 7, 2015-January 3, 2016, New York, Chrystie Street

Shirazeh Houshiary, November 25, 2015-January 9, 2016, Hong Kong, Pedder Building

Catherine Opie, January 14-February 27, 2016, New York, West 22nd Street & Chrystie Street

For more information on Adriana Varejão or other Lehmann Maupin artists, please contact Marta de Movellan at +1 212 255 2923, or visit [lehmannmaupin.com](http://lehmannmaupin.com).

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