

# VANITY FAIR

NOVEMBER 2014

ON ART

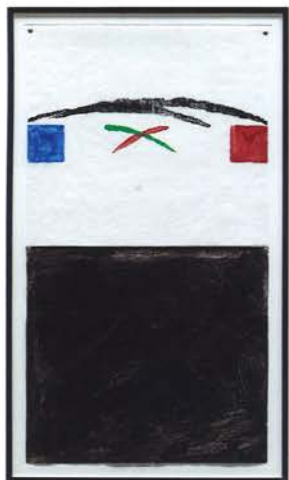
*Sleep, 2014*  
— BY GARY HUME

IN ASSOCIATION WITH CHRISTIE'S



MONUMENTAL MOMENT

The great German painter Anselm Kiefer, *above*, beloved of critics and the market alike, gets his first major UK retrospective at the Royal Academy in London (until December 14). On display are giant abstract canvases infused with the tragedies of German history, as well as photographs and installations spanning 40 years.



GETTING THE BALL ROLLING

After a two-year hiatus, Tate Modern's Turbine Hall is back. First up is a new fabric work in multiple colours by US artist Richard Tuttle, *above* (October 14-April 6, 2015), produced as a collaboration with the Whitechapel Gallery, which also hosts a show devoted to the artist and his textiles (October 14-December 14).



THE SMARTEST DUO IN THE ROOM

A film installation by the American duo Ryan Trecartin, *above*, and Lizzie Fitch was one of the key displays of the last Venice Biennale. Now on show at the Zabudowicz Collection is their compelling look at today's narcissistic youth culture (until December 21).



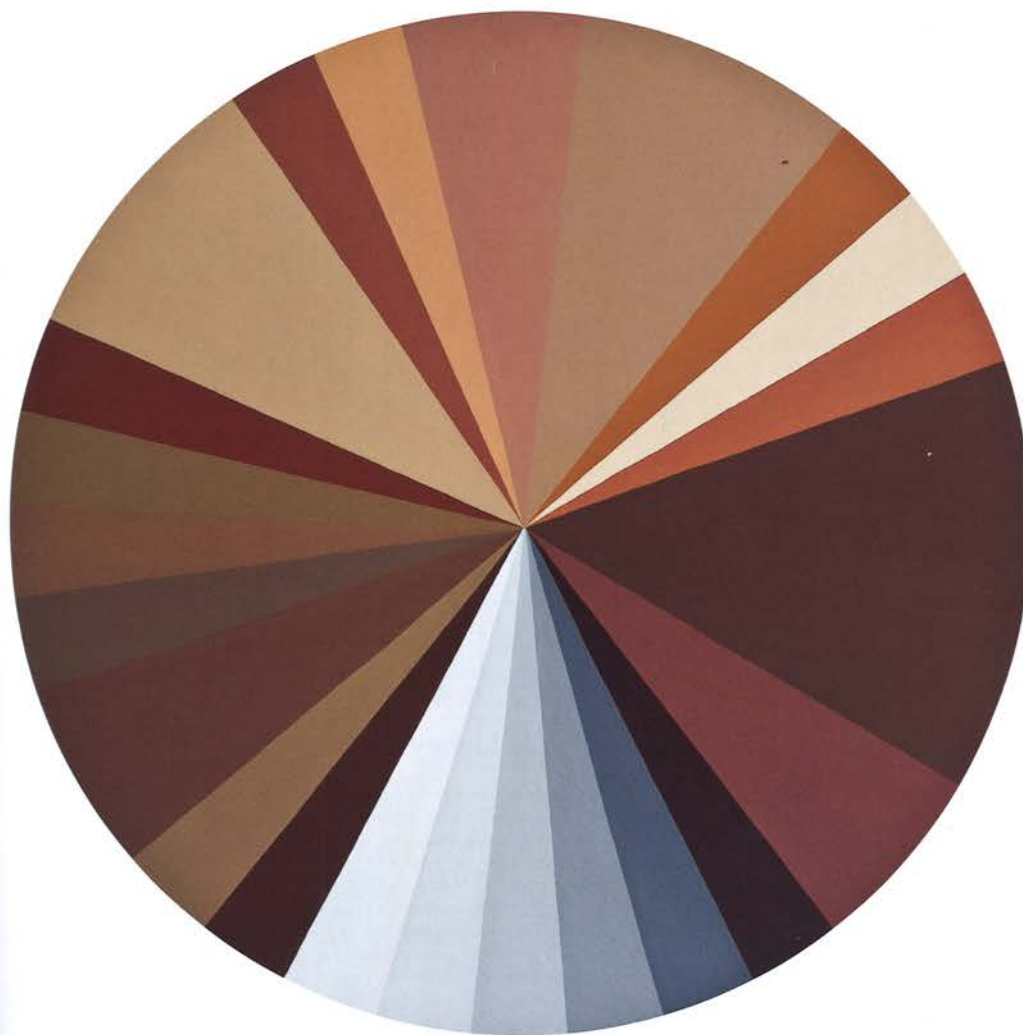
TURNER OF TIME

The work of countless contemporary artists is described as "ground-breaking". If you're fed up with the hype, head over to Tate Britain to see the work of a true visionary: J.M.W. Turner, *above*, far more innovative than any artist living today, bar none (until January 25, 2015).

BEST OF THE REST

- Malevich, Tate Modern (until October 26)
- Mirrorcity, Hayward Gallery (October 14-January 4, 2015)
- Neil Beloufa, ICA (until November 16)
- Yoshitomo Nara, Dairy Art Centre (December 7)
- Lawrence Weiner, South London Gallery (until November 23)

CLOCKWISE FROM TOP LEFT: ANSELM KIEFER, "HEROIC SYMBOL V. HEROISCHES SINNBILD VI", 1970 (PHOTO COLLECTION WÜRTH/© ANSELM KIEFER); RYAN TRECARTIN, "CENTRE JENNY", 2013 (STILL (COURTESY REGEN PROJECTS, LOS ANGELES) AND ANDREA ROSEN, GALLERY, NEW YORK © RYAN TRECARTIN); J.M.W. TURNER, "REGULUS", 1828, REWORKED 1837 (TATE, ACCQUIRED BY THE NATION AS PART OF THE TURNER BEQUEST 1856); GLENN LIGON, "COME



Victoria Miro

victoria-miro.com

Adriana Varejão

Polvo Color Wheels on view at Frieze Art Fair

Stand B3, 15 - 18 October 2014

VENUS RISING

Adriana Varejão photographed with *Olho d'Água*, 2010, at her Rio de Janeiro studio on Saturday, August 9th, 2014.



STYLED BY ANDRINA FRANCO, MAKEUP BY ALAÍNE SAMPELLETTI, HAIR BY ANITA BORTOLUZZI  
BY ALICE WINN/STUDIO AN, TITANIA YASCONCELO, SAVANNA, 2014, COLLECTION

PORTRAIT OF AN ARTIST

# Adriana VAREJÃO

By CASSIANO ELEK MACHADO

Many have heard of a certain Girl from Ipanema. But few are aware that in this same fabled Rio de Janeiro neighbourhood, there bloomed a rare specimen amidst the flora and fauna of the art world: Adriana Varejão, the cannibal.

This designation is one the artist herself has swallowed whole and incorporated throughout her oeuvre. In self-portraits she has depicted herself taking part in anthropophagic rituals, evoking the practices of Brazil's early indigenous Tupinambá tribes. And her work is marked by an abundance of visceral elements, like entrails, dismembered body parts and carnivorous plants. Yet Varejão's cannibalism lies, above all, in her creative voraciousness. Nothing escapes this Carioca, who burst on to the Brazilian art scene in the 1990s.

Her art is found in collections that span the Tate Modern, the Guggenheim, the Stedelijk in Amsterdam and Tokyo's Hara Museum. And she herself is devoured in the international art market, setting a record in 2011 for the highest auction price for a work by a Brazilian artist—with the sale of the painting *Parede com Incisões à la Fontana II* at Christie's, London realising £1,105,250.

Name the medium: from painting to installation, sculpture to drawing, ceramics to video—she is adept at it. "What propels a person is curiosity. Mine has always been tremendous," says the artist, seated in a velvet armchair in her atelier. And that's how her art has plunged ahead, roaming over Hungarian bathhouses (in a series of delicately rendered monochromatic paintings); Chinese vases from the Song Dynasty; walls in Lisbon; a marketplace in the Mexican village of Taxco; a Copacabana butcher's shop; the Amazon's Yanomami Indians; Japanese pearl divers, and on and on—all of it tied together by the artist's fascination with Brazilian history.

It's interracial mixing that forms the subject of the artist's newest series. Varejão developed oil paints based on 33 self-described skin tones and had them packaged into silver tubes stamped with the Portuguese term and an English translation. The most recent book on the artist, *Flawed Pearl: History and Stories in the Work of Adriana Varejão*, was written by an anthropologist specialising in theories of race. As its author, Lilia Moritz Schwarcz, points out, "In her perspective on interracial mixing, Adriana understands the ambiguity of this process that creates and destroys, includes and excludes." It is these and other nuanced complexities that Varejão will bring to the Institute of Contemporary Art/Boston this November, in what will be her first major American retrospective, comprising works completed between 1993 and 2014. □