

An exclusive interview with the
leading Brazilian female artist
Adriana Varejão

ART ORIGINATED FROM “SPLITS” ON PORCELAIN OF SONG DYNASTY

專訪巴西知名女藝術家
Adriana Varejão

源於宋瓷的 “裂縫” 藝術

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圖片 / 立木畫廊、Adriana Varejão、王怡然

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Pictures Lehmann Maupin, Adriana Varejão, Elaine Wong



巴西藝術家 Adriana Varejão / 攝影：王怡然
Brazilian artist Adriana Varejão / Photo: Elaine Wong

1964 年生於巴西里約熱內盧的 Adriana Varejão，是現今于巴西工作的知名女藝術家之一。Varejão 的作品通過各式不同的媒介，包括繪畫、雕塑、紙藝、裝置及攝影，探討殖民文化、種族混合以及人類學議題。縱觀她的整個藝術實踐，藝術史、宗教藝術；以及瓷器，相互交織，呈獻以歐洲為中心的世界觀對新世界，特別是巴西、中國和日本的廣泛影響。

在本次香港個展中，Adrian Varejão 延續了她職業生涯早期對中國文化的迷戀，呈獻出 8 幅全新作品，進一步研究中國與巴西的聯繫，巧妙地融合了中國和巴西文化及意象，例如其中一幅作品結合了中國水墨畫中的風景以及巴西 Minas Gerais 州的巴羅克式教堂和修道院。其他作品中還體現了殖民時期的巴西的多元化種族等議題。這些作品借鑒了中國傳統繪畫，特

別是宋代繪畫的元素。藝術家 Varejão 希望讓觀眾關注非西方的意象和神話，其中許多不僅在西方的意象出現前就已經存在，而且更超越西方世界在全世界範圍廣為流傳。

她靈感來源涵蓋廣泛：從繪畫史到宗教藝術、從情色藝術到裝飾藝術、從牆壁瓷磚到陶藝、從中國到巴西、從殖民意象到由歐洲旅行家獵奇式捕捉到的形象，以至水的主題及繪製地圖等。藝術家通過對這些迥然不同的歷史進行深入研究從而融合傳統主流及邊緣文化，讓各種元素相互交織，共同喚起那些或已被遺忘的故事和參照。

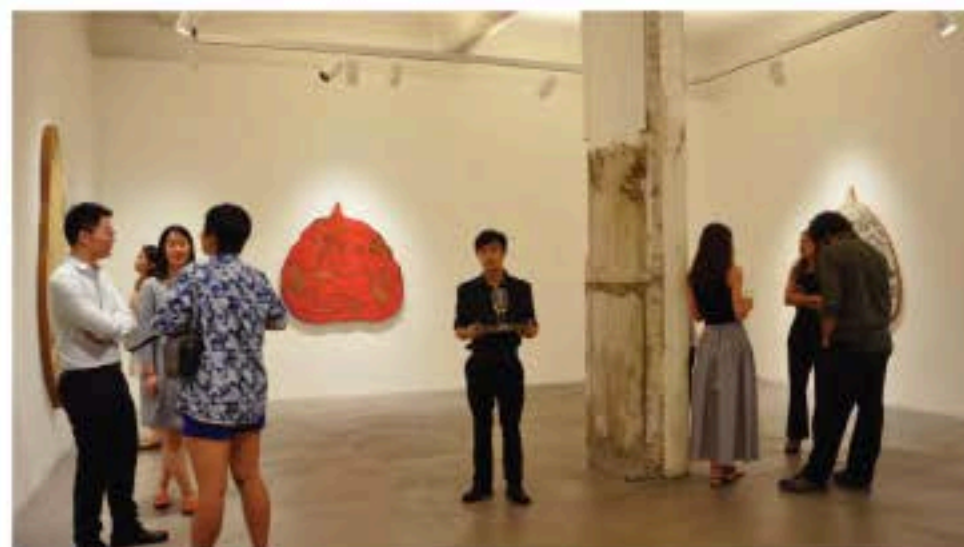
今年 10 月，位於香港中環畢打行的立木畫廊舉辦了 Adriana Varejão 香港首個個人展覽，而我們也有幸在展覽開始前對她進行了一次獨家訪問。

展覽現場 / 由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Kitmin Lee
Installation view / Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Kitmin Lee





展覽現場 / 攝影：王怡然
Installation view / Photo: Elaine Wong



Adriana Varejão, born in Rio de Janeiro, Brazil in 1964, is one of the famous female artists working today in Brazil. Through various media, such as painting, sculpture, paper art, installations and photography, the works of Varejão explore the themes of colonial culture, miscegenation and anthropology. Artistic history, religious art and porcelain interweaved throughout her artistic practice, presenting the extensive influence of Euro-centered world view on the New World, especially Brazil, China and Japan. On her recent solo exhibition in Hong Kong, Adrian Varejão continued her early infatuation with Chinese culture and presented 8 new works that furthered her exploration of the connection between China and Brazil and integrated tactfully the culture and images of China and Brazil. For example, one of the works combined the landscape in Chinese ink paintings with the baroque churches and monasteries in the Brazilian state of Minas Gerais. Other works were themed on the racial diversification of colonial

Brazil. Those works borrowed the elements of traditional Chinese paintings, especially the paintings of Song Dynasty. Varejão hoped that the audience would focus on non-western images and myths, some of which not only existed before Western images, but were wide spread all over the world. She has a wide inspiration source: from painting history to religious art, from erotic art to decorative art, from wall tiles to pottery, from China to Brazil, and from colonial images to the captured images of the novelty-hunting European travelers, as well as topics on water, map making, etc. Artists go into the profound study of the widely different histories, thus integrating conventional mainstream culture with marginal culture and interweaving various elements to evoke the possibly forgotten stories and references. This October, the first solo exhibition of Adriana Varejão in Hong Kong was held in Lehmann Maupin Gallery in the Pedder Building, Central Hong Kong. We were lucky to have an exclusive interview with her before the exhibition started.

展覽現場 / 由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Kitmin Lee
Installation view / Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Kitmin Lee





Adriana Varejão / 《Jardim das Delicias》 / 布面油畫 / 178 × 125 cm / 2015 年
由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Jaime Acioli
Adriana Varejão / Jardim das Delicias / Oil and plaster on canvas / 178 × 125 cm / 2015
Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Jaime Acioli



Adriana Varejão / 《Folha de bananeira》 / 布面油畫 / 208 × 76 cm / 2015 年
由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Jaime Acioli
Adriana Varejão / Folha de bananeira / Oil and plaster on canvas / 208 × 76 cm / 2015
Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Jaime Acioli

ART HONGKONG: 這是第一次來香港嗎？通過資料知道，您曾在中國逗留過 3 個月的時間，大約是什麼時候？

Adriana Varejão: 這不算是我第一次來香港吧，在 1993 年的時候我去大陸，在香港有一個短暫的轉機。也就是在 1993 年的時候我來到內地的幾個城市，包括桂林，上海，蘇州以及蘇州周邊城市，還有北京等這幾個城市。回國之後，我就做了一個關於中國對巴西文化影響的展覽。

ART HONGKONG: 當時是什麼契機讓你來到中國的？是怎麼決定

去這幾個城市的？

Adriana Varejão: 當時正好我在學習打太極，是非常認真的學習，那時候大概學習了有 11 個年頭了吧，後來我也能教別人打太極了。我的導師告訴我如果想學習太極和中國文化，最好的方法還是去中國看看。於是我隨機找了幾個城市，邊走邊看，體驗很多不同的東西，還在上海學習了中醫。

ART HONGKONG: 這次展出的八張作品，都是特別為了這個展覽創作的嗎？

Adriana Varejão: 我身後的這兩件有裂縫的作品從來沒有在中國展

示過，其他作品都是專門為了此次展覽特別創作的。我經常閱讀中國歷史故事，所以有很多感觸，很受啟發。“裂縫”是受到 11 世紀宋代瓷器的啟發，當時製作瓷器時，有一種工藝叫做“開片”，我把這種古時候的藝術效果，運用到很多我的作品中，尤其是最近的這些作品。

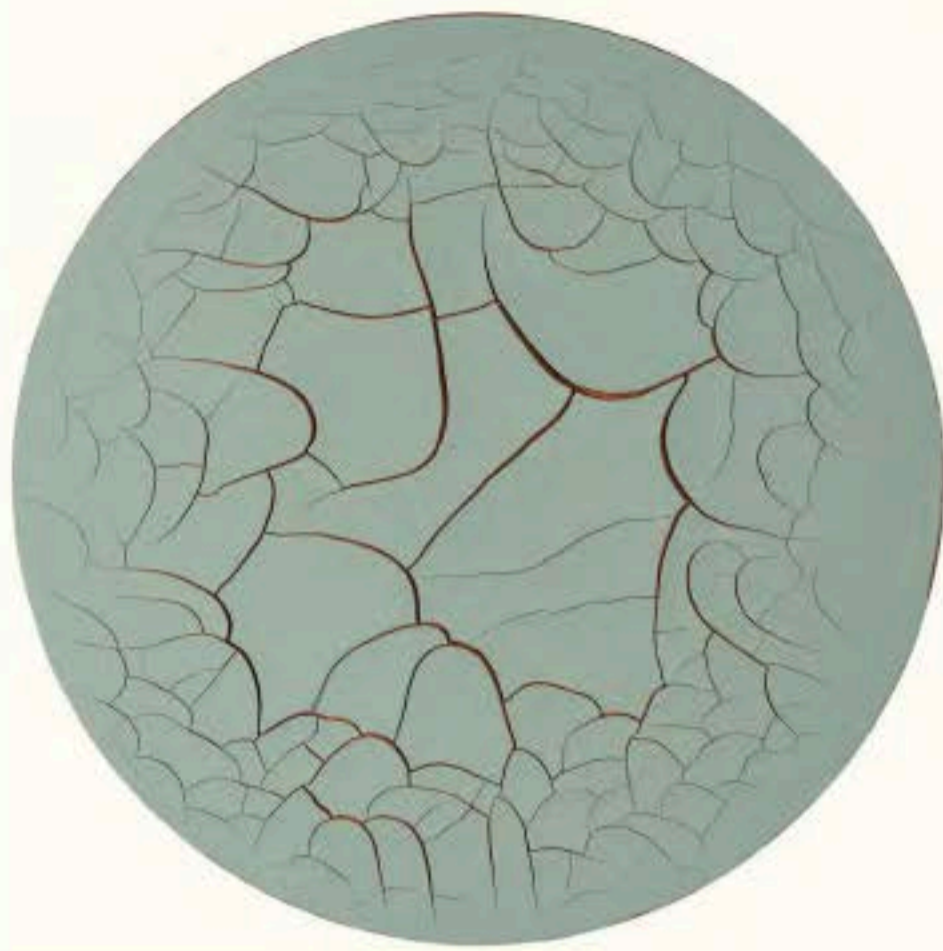
ART HONGKONG: 那麼這些“裂縫”作品的創作過程是先將顏料塗上去，等待作品開裂嗎？

Adriana Varejão: 不是的，恰恰相反，是我先用水，白乳膠，石灰等在帆布上塗好底，然後等待這

個底自然乾裂，出現這些隨機的裂縫，然後我再在這個裂縫基礎上進行創作。所以說，每幅作品的裂紋都是不同的，我會挑選帶有我喜歡的裂縫的帆布進行創作。

ART HONGKONG: 除了這兩張青色的作品，看到你的其他作品是採用了芭蕉和無花果葉子形狀的外框，具體的用意是什麼呢？

Adriana Varejão: 我平時會閱讀很多關於文化和歷史的資料，我看到中國歷史上的文人曾在無花果葉上創作微型山水畫，我覺得很美，自己很受啟發。而芭蕉的寓意，



Adriana Varejão / 《Monocromo Celadon Redondo》 / 布面油畫 / 直徑：100cm / 2015 年
 由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Jaime Acioli
 Adriana Varejão / Monocromo Celadon Redondo / Oil and plaster on canvas / Diameter: 100 cm / 2015
 Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Jaime Acioli



Adriana Varejão / 《Alegoria da América》 / 布面油畫 / 134 × 136 cm / 2015 年 / 攝影：王怡然
 Adriana Varejão / Alegoria da América / Oil and plaster on canvas / 134 × 136 cm / 2015 / Photo: Elaine Wong

不僅因其自然之美被中國文人頌詠，而且因其特殊的佛教隱喻而經久流傳，其圖像含義也不斷豐富。

ART HONGKONG: 那麼除了在帶有裂縫的帆布上和不同形狀的帆布上進行創作外，你嘗試過其他的媒介嗎？

Adriana Varejão: 是的，我的作品形式非常多樣化，因為總創作一種形式的作品，會讓我感到無聊。我有很多大型 3D 裝置作品，也有很多混合媒體作品。但是不管怎樣，我的作品集中討論的核心思想都是關於殖民文化，種族混合

以及人類學等議題。比如說我的新的自畫像，我將三個同樣外形的自己，安插上不同的膚色，發色，飾物等，以此來討論殖民主義和個人認同的話題。

ART HONGKONG: 你當初是怎麼想到要將中國文化和巴西文化聯繫到一起的？你是怎麼做到的？

Adriana Varejão: 因為在巴西有很多色彩強烈，裝飾富麗的巴羅克式的教堂建築，我對此非常著迷。當我仔細觀察這些建築之後，發現裡面包含了很多中國的元素，我覺得這很奇特，後來想想這是早期全球化和殖民化的一個結果。

我就是用我的作品來將兩種文化聯繫到了一起。在我的畫裡，你可以看到，我使用很多巴羅克式等教堂，再採用中國傳統水墨畫的風格進行創作。我還會將很多神話或者歷史故事用我自己的手法轉譯後，放到作品當中去。

ART HONGKONG: 你希望香港的觀眾對你的作品作出一個怎樣的反映？

Adriana Varejão: 希望他們能後喜歡吧。其實希望觀者看到作品後能從不同的角度去反思自己的文化。因為有時，我們需要回顧過去。我很樂意看見有人用我的畫

作為一個視角來反觀自己的文化。中國現在處於一個快速上升發展的階段，面臨這現代化和全球化的挑戰，雖然處在這種改變浪潮中，希望可以保存好古代那些文化和歷史，謙卑得面對這些東西，而不僅僅是簡單的資本化。

ART HONGKONG: 你有自己的工作室對嗎？描述一下工作室的一天。

Adriana Varejão: 其實一天我也做不了太多，一般 3 個周能創作一個作品。我只有創作的時候去，以前住在那裡，現在有住的地方了。



Adriana Varejão / 《Paisagem sino-brasileira com verde》 / 布面油畫 / 217 × 112 cm / 2015 年
由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Vincente de Mello
Adriana Varejão / Paisagem sino-brasileira com verde / Oil and plaster on canvas / 217 × 112 cm / 2015
Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Vincente de Mello



Adriana Varejão / 《Monocromo Celadon》 / 布面油畫 / 99 × 99 cm / 2015 年 / 攝影：Jaime Acioli
Adriana Varejão / Monocromo Celadon / Oil and plaster on canvas / 99 × 99 cm / 2015
Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Jaime Acioli

ART HONG KONG: Is this your first trip to Hong Kong? I learnt that you once stayed in China for 3 months. When was that?

Adriana Varejão: Well this could not be considered my first trip to Hong Kong. I've been to the mainland in 1993 and had a short flight transfer in Hong Kong. In 1993, I went to several cities in the mainland, such as Guilin, Shanghai, Suzhou and other cities around Suzhou, and also Beijing. When I returned to Brazil I had an exhibition concerning the influence of China on Brazilian culture.

ART HONG KONG: What was it that made you come to China then? And

how did you decide to go to those cities?

Adriana Varejão: I was learning Tai Chi then, and took it very serious. I had practiced for about 11 years and later were able to teach other people. My teacher told me that if I wanted to learn Tai Chi and Chinese culture, the best way would be going to China. So I picked randomly several cities to go to and see. I have experienced many different things, and even learnt Chinese Medicine in Shanghai.

ART HONG KONG: Are all the eight works that you're exhibiting especially made for this exhibition?

Adriana Varejão: The two works

behind me with splits on them have never been exhibited in China. Other works were especially made for this exhibition. I often read Chinese historical stories and were greatly moved and inspired. "Split" was inspired by the porcelain of the Song Dynasty in the 11th century, when a craft called "cracked glaze" was applied to porcelain making. I applied this ancient artistic effect to many of my works, especially my recent works.

ART HONG KONG: So when you were creating the "split" works, did you smear the paint first and wait for it to split?

Adriana Varejão: No. On the

contrary, first I put water, white emulsion and lime on the canvas. When they dried naturally and the random splits appeared, I created my works on the splits. So each work has different split patterns. I chose the canvas with the split pattern I like to create my works.

ART HONG KONG: I noticed that all your works are shaped like plantain and fig leaves except these two cyan works. Why is that?

Adriana Varejão: I read a lot about culture and history during my spare time and saw that artists in Chinese history once created micro landscape paintings on fig leaves, which I think are really beautiful and



Adriana Varejão / 《Paisagem sino-brasileira》/ 布面油畫 / 150 × 136 cm / 2015 年
 由藝術家及立木畫廊（紐約和香港）提供 / 攝影：Jaime Acioli
 Adriana Varejão / Paisagem sino-brasileira / Oil and plaster on canvas / 150 × 136 cm / 2015
 Courtesy the artist and Lehmann Maupin, New York and Hong Kong / Photo: Jaime Acioli



Adriana Varejão / 《金魚》/ 2015 年 / 攝影：王怡然
 Adriana Varejão / Golden Fish / 2015 / Photo: Elaine Wong

inspired me a lot. While the plantain is sang by Chinese literati for its natural beauty, and its connotation passed on from one generation to another for its special Buddhist metaphor. The meaning of its image also became more and more abundant.

ART HONG KONG: So apart from creation on canvas with splits or canvas of different shapes, have you tried other media?

Adriana Varejão: Yes. The forms of my works are highly diversified. Because keeping with one form bores me. There are lots of 3D installations and also mixed-media works among my creations.

But in whatever form, my works concentrate on the topics of colonial culture, miscegenation and anthropology. For example in my new self-portraits, I gave different skin colors, hair colors and accessories to the three self-portraits with the same outlook, so as to discuss colonialism and other topics that I acknowledge.

ART HONG KONG: How did it occur to you to combine Chinese culture with Brazilian culture? And how did you do it?

Adriana Varejão: In Brazil, there are many high-colored and ornate baroque churches, with which I'm very obsessed. And

when I observed those churches carefully, I found that there were many Chinese elements in them. I thought it was amazing. Later I figured that it was the result of early globalization and colonization.

ART HONG KONG: How do you hope the Hong Kong audience will react to your works?

Adriana Varejão: I hope they will like them. Actually I hope the audience will reflect on their own culture from different perspectives after seeing my works, because sometimes we need to look back on the past. I'm very glad to see people take my paintings as a perspective to review their own

culture. China is now in the stage of fast development and faced with the challenges of modernization and globalization. I hope China can preserve its ancient culture and history in this tide of changes, and treat them with modesty, instead of simple capitalization.

ART HONG KONG: Do you have your own studio? Please describe a day in your studio.

Adriana Varejão: Actually I can't accomplish much in a day. It usually takes me three weeks to finish a work. I only go to the studio to create my works. I used to live there, but now I have another place to live.