

Victoria Miro

Adriana Varejão
7 September – 1 October 2011

Victoria Miro 14, Level 3 (clockwise from left):



O selvagem, 2011
Oil on fiberglass and resin
150 x 25 cm ø, 59 1/8 x 9 7/8 in ø



Ama Divers, 2011
Oil on fiberglass and resin
150 x 25 cm ø, 59 1/8 x 9 7/8 in ø



Sand Castle, 2011
Oil on fiberglass and resin
150 x 25 cm ø, 59 1/8 x 9 7/8 in ø



Olho d'Água, 2010
Oil on canvas and polyurethane on aluminum and wood suppo
170 x 210 cm, 66 7/8 x 82 5/8 in



Plate with Clams, 2011
Oil on fiberglass and resin
150 x 25 cm ø, 59 1/8 x 9 7/8 in ø



Crianças e marmelos, 2011
Oil on fiberglass and resin
150 x 25 cm ø, 59 1/8 x 9 7/8 in ø

Artist's text on reverse

Victoria Miro

In *Ama Divers*, the Japanese divers - famous for collecting pearls, seaweeds, shellfish, lobster and octopuses - swim around succulent open figs, their bodies mingling with the fruit in latent eroticism, “a natural eroticism, without evil and without psychoanalyses”.

An oriental ivory carving, a stone sculpture seen on the streets of Lisbon, Magritte’s surrealism and Japanese drawings from the 19th century are the source of inspiration for *Plate with Clams*, where the greater “canvas” unfolds in numerous miniature paintings that as delicate reliquaries, guard the pleasure of these multi cultural women.

Olho D’Água portray elements constantly found in Bordalo’s platters, yet here, crabs and lobsters are depicted in an exacerbation of size, quantity and voluptuousness, embodying the eroticism of the wasteful lavishness of the Baroque, recurrent throughout Adriana’s body of work.

Olho D’Água – literally translates as “water eye”, meaning waterhole – describes a terrain that refers to the three-dimensional carnality of Adriana’s 2000 “*Green Tilework in Live Flesh*” - shown at Victoria Miro in 2002 and now in the collection of Tate - where tile walls burst open spilling it’s raw flesh. In *Olho D’Água*’s this carnal pulsion is depicted by the explosion of 60 crabs, molded in resin from a Brazilian species.

O Selvagem confers again on the oneiric hallucinogenic realms previously explored with “*Panacea Phantastica*”. Here, the artist connects this realm to the *savage*, blending in her “platter” depictions of an Ethiopian Ono Valley native and its elaborate body art, with wild mushrooms and a dazzling sunflower, in a clear reference to Van Gogh’s “sunstroke” state of mind.

In *Crianças e Marmelos*, British Victorian children's literature, *Water Babies*, suggest baroque angels floating weightless on the surface of the platter. A detached layer of quince fruits is set on the platter, reminiscent of childhood soul foods.

The soft and frail architecture of *Sand Castle* floating in blue comes to reassure the oneiric ambiance of this current series of paintings.

This series literally embodies the artist’s “painting of thickness” and indicates that in her historic fiction – an endless medley of diverse stories and epochs – there is also room for private and intimate narrations and for timeless discussions.