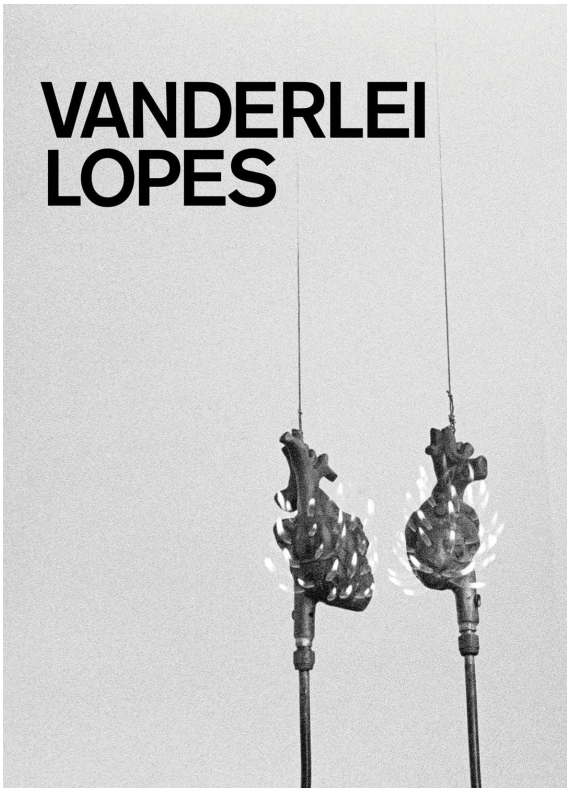
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Vanderlei Lopes

By (artist) Vanderlei Lopes

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- Presents an overview of the last 25 years of Vanderlei Lopes' production, one of the artists who are crucial for understanding the visual arts made in Brazil since the late 1990s

The book presents an overview of the last 25 years of Vanderlei Lopes' production, one of the artists crucial to understanding the visual arts made in Brazil since the late 1990s. This publication documents a range of works from his early years to more recent ones. Built up as a chronology in reverse, it reinstates, in a certain way, the excavation process of reasoning and construction of his work. With vast iconographic material, drafts, notes, and drawings, it presents with greater amplitude a considerable portion of his accomplishments. Along with this procedural material, it includes unpublished essays, critical and curatorial comments, signed by protagonists of the Brazilian art field such as Glória Ferreira, Afonso Luz, Diego Matos, Douglas de Freitas, José Bento Ferreira, Cauê Alves and Thiago Honório, in addition to a photo essay by Mauro Restiffe.

Vanderlei Lopes was born in 1973 in Terra Boa, Paraná, Brazil. He lives and works in São Paulo, where he graduated in Fine Arts from UNESP in 2000. His practice blends traditional materials and procedures through the articulation of diverse media such as video, sound, photography, drawing, and others. His works engage with perception, language, transformation, and the process of constructing reality. Through recognisable situations or objects that are transformed or perpetuated in materials such as bronze, gold, ceramic, and lead, his works encourage renewed and multifaceted attention to the circuits and spatial contexts in which they are installed. Examples include Grilagem, an installation presented at MAM Rio in 2014; Cavalo, exhibited in 2015 in the Octagon of the São Paulo Pinacoteca; the newspaper series presented in a solo exhibition at Art Basel Miami in 2019; and Arena, installed at MuBE in 2019 and later on the lawn of Pacaembu Stadium in 2021. His work is included in numerous public and private collections in Brazil and abroad, including the São Paulo Pinacoteca, MAM São Paulo, MAM Rio, MAC-USP, MAR – Museum of Art of Rio, the Itaú Collection, and the Figueiredo Ferraz Institute.

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