

ARMANDO ANDRADE TUDELA

FRANCESCA MININI

VIA MASSIMIANO, 25
20134 MILANO
T +39 02 26924671
INFO@FRANCESCAMININI.IT
WWW.FRANCESCAMININI.IT

ARMANDO ANDRADE TUDELA

b. Lima, Perú 1975

Lives and works in Lyon (France)

Armando Andrade Tudela was born in 1975 in Lima, Perú. After attending the Pontifical Catholic University of Perú, he moved to Europe where he studied at the Royal College of Art in London and at the Jan Van Eyck Akademie in Maastricht. He currently lives and works in Lyon.

The artist explores the intersecting interfaces between popular culture, politics and fine art. While frequently using the South American cultural and historical context as his starting point, on a deeper level Andrade Tudela's work focuses on complex systems of translation and transference; how are aesthetic ideas assimilated and reactivated politically, or socially, at a local level? And more broadly speaking, how are ideas themselves embedded within the fabric of geography and physical topography?

He moves freely among a wide range of media and material. In his in-depth, research-driven projects, he frequently employs quasi-documentary techniques, such as recorded interviews and on-site photographic explorations, combining them with multiple references to history, politics and popular culture. At the same time, his drawings and objects combine visual directness and technical accomplishment with conceptual complexity.

By focusing on sites of temporal and geographic slippage, Andrade Tudela parses the hidden inner rhymes and subtle discordances within cultural history, ultimately undermining and even dismantling the cultural and historic framing structures his work examines.

His work is part of some of the most important international institutional collections such as: Centre Pompidou, Paris; Museo de Arte de Lima, Lima; Museum für Moderne Kunst, Frankfurt; Museo Nacional Centro de Arte Reina Sofía, Madrid; MACBA, Barcelona; MoMA, New York; Tate, London; Castello di Rivoli, Turin; Guggenheim Museum, New York.



Gallery exhibitions



ARMANDO ANDRADE TUDELA
WITH DANIEL STEEGMANN MANGRANÉ
voler leggere la schiuma

Opening 14 September 2021
Until 6 November 2021

"I want to write but froth comes out,
I want to say so much but I get stuck;
every spoken cipher is a sum,
every written pyramid has its core"

Cesar Vallejo, *Intensity and Height, Human Poems*, 1938 (posthumous)

voler leggere la schiuma is an impossible act, a playful and intriguing challenge.

Forms blend into one another, they transform, evolve. Their edges are undefined, you've got to grab them and hold them at just the right moment in order to realize what will, perhaps, remain only an intuition.

Armando Andrade Tudela and Daniel Steegmann Mangrané, connected by a long friendship and a profound exchange of reflections on art, play together with the construction of forms that, despite seeming recognizable and familiar, cannot be traced back to any specific reference point, whether natural or cultural or technological.

The gallery becomes a fluid place, where at times we are invited to enter, and others we remain trapped in a section of it, forced into a sort of short circuit that continuously makes us move, see and reconsider the space, step forwards and step backwards, to check if by chance we have missed some small detail or hint that can help us interpret the works, which seem to be so clear and familiar, yet indescribable. Perhaps, instead of straining to understand them, we should surrender ourselves to emotion and dissolve with them.

voler leggere la schiuma is a place of uncertainty, a space where we must renegotiate our relationship to reality.

The two artists' works pose continuous questions, transcending our certainties. It questions our convictions, our wish to interpret and organize the knowable into a pre-established outline, and the artists have photographed just one possible instant of this process in continuous movement, theirs, amusing themselves then by sensing what ours might be.

“Voglio scrivere e mi viene fuori schiuma, voglio dire moltissimo e m’ingolfo;
ogni cifra parlata è successione,
ogni scritta piramide ha il suo nucleo”

Cesar Vallejo, *Intensità e altezza, da Poemi Umani*, 1938 (postumo)

voler leggere la schiuma è un atto impossibile, una sfida intrigante e giocosa.

Le forme sfumano, si trasformano, evolvono. I contorni sono indefiniti, bisogna acchiapparli e fermarli in un momento preciso per poter concretizzare quella che resterà, forse, solo un’intuizione.

Armando Andrade Tudela e Daniel Steegmann Mangrané, legati da anni da una lunga amicizia e dalla profonda condivisione di riflessioni artistiche, giocano insieme alla costruzione di forme che, pur appearing riconoscibili e familiari, non possono essere ricondotte ad alcun riferimento specifico, sia esso naturale o culturale o tecnologico.

La galleria diventa un luogo fluido in cui alle volte siamo invitati ad entrare, altre restiamo intrappolati in una sezione di esso, costretti in una specie di corto circuito che ci fa continuamente muovere, vedere e riconsiderare lo spazio, andare avanti e tornare indietro, per controllare se per caso ci siamo persi qualche piccolo dettaglio o anticipazione che ci possa aiutare nella lettura delle opere che sentiamo così chiara e familiare, ma indescrivibile. Forse, più che sforzarci di comprenderle, dovremmo abbandonarci all’emozione di dissolverci con esse.

voler leggere la schiuma è luogo dell’incertezza, spazio dove occorre rinegoziare il proprio rapporto con la realtà.

I lavori dei due artisti pongono domande continue, trascendendo le nostre certezze. Le convinzioni, il desiderio di leggere e incasellare lo scibile in una griglia prestabilita viene messo in discussione e di questo processo in continuo movimento, gli artisti fotografano un solo possibile istante, il loro, divertendosi a intuire quale potrebbe essere il nostro.



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



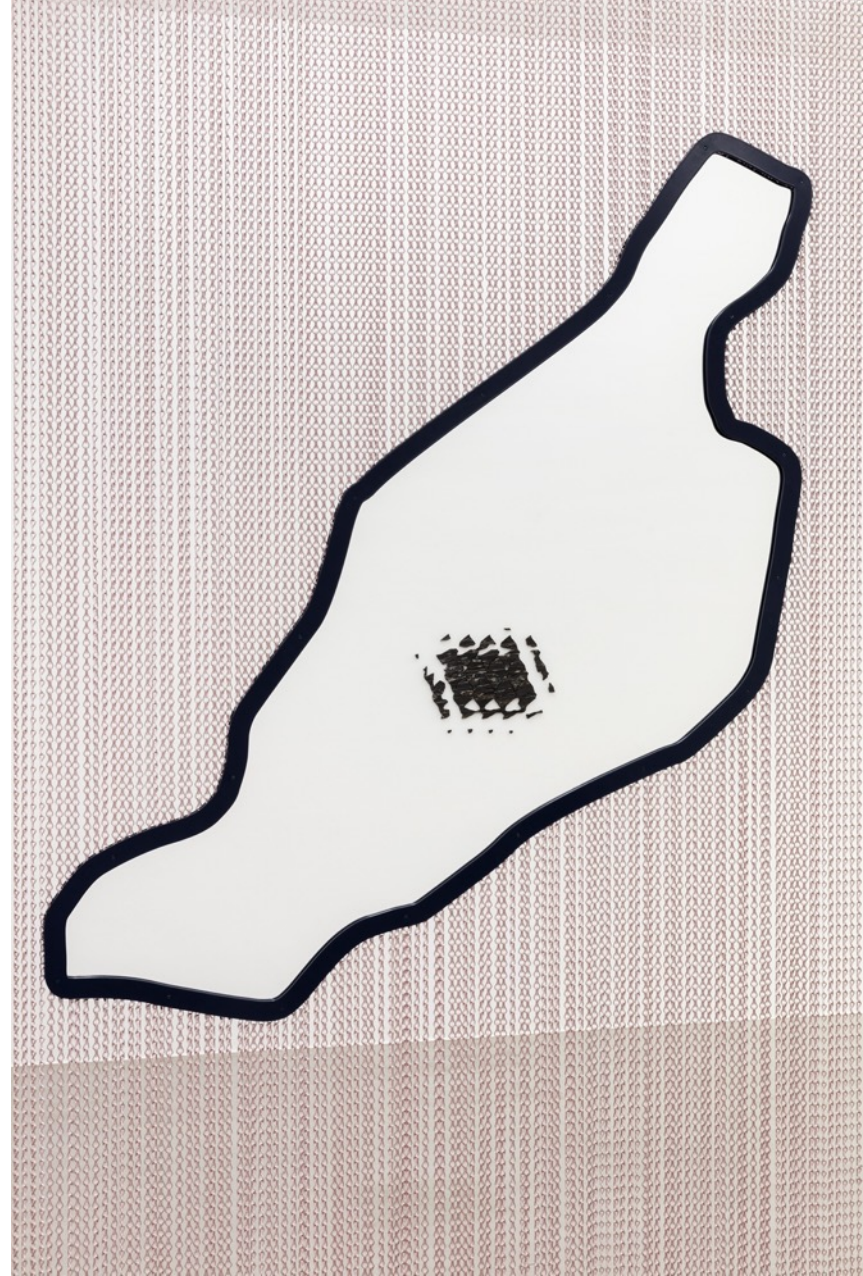
voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



voler leggere la schiuma, 2021
Installation view at Francesca Minini, Milan



Post Folklore

Opening 18 November 2015
Until 23 December 2015

For his first solo show in Milan, Armando Andrade Tudela presents a group of works produced entirely in 2015. With the title Post-Folklore, these pieces provide both a sense of continuity and of breaking off in the progress of the artist's work. Materials and forms are repeated with different uses and configurations and become at the same time an iteration of a previous work and its opposite.

According to the artist, the assimilation of culture (and of its aesthetic models) is a process of layering that is for the most part involuntary: as with archaeology, it is the mold upon which infinite factors have intervened to determine its current form.

Armando Andrade Tudela's works thus become a practical exercise of a personal need to comprehend and reorganize knowledge. Cultural paradigms become dense grids over great mirrored surfaces. The layering of knowledge is transformed into a precise methodology, a long process that gives form to postmodern architectures in plaster. The history of the world is grafted on to the artist's personal story (the module repeated throughout the collages is the card of a pastry shop he used to frequent).

In Andrade Tudela's works similar elements give life to different forms, making it impossible to distinguish between mold and cast, cause and effect. What is important is the process that leads to the creative event, to the artistic object.

The works share a common ground. From the sculptures resembling a phalanx stretched out over the floor, to the high mirrors on the wall, the majority of these works center around the concepts of stability, balance, verticality and spatial composition. There is something intrinsically architectural in their forms and in their placement in the gallery. Perhaps because they act as particles or models of larger structures.

Per la sua prima mostra personale a Milano, Armando Andrade Tudela presenta un gruppo di lavori prodotti interamente nel 2015. Con il titolo Post-Folklore queste opere danno un senso di continuità e di rottura nel processo del lavoro dell'artista. Materiali e forme si ripetono con diversi usi e configurazioni e divengono contemporaneamente un'iterazione di un lavoro precedente o il suo opposto.

Secondo l'artista l'assimilazione della cultura (e dei suoi modelli estetici) è un processo di stratificazione per lo più involontario: come in archeologia, essa è matrice su cui sono intervenuti infiniti fattori fino a determinarne la forma attuale.

Le opere di Armando Andrade Tudela diventano allora esercizio pratico di una necessità personale di comprendere e riorganizzare la conoscenza. I paradigmi culturali si fanno griglie fitte su grandi superfici specchianti. La stratificazione del sapere si trasforma in metodologia precisa, un lungo processo che dà forma ad architetture postmoderne in gesso. La storia del mondo si innesta in quella personale (il modulo ripetuto nei collage è la carta di una pasticceria frequentata dall'artista).

Nei lavori di Andrade Tudela elementi simili danno vita a forme differenti, rendendo impossibile la scissione tra matrice e stampo, tra causa ed effetto. Ciò che importa è il processo che dà vita all'evento creativo, al manufatto artistico.

Le opere condividono un terreno comune. Dalle sculture simili ad una falange allungata sul pavimento, agli alti specchi sulle pareti, la maggior parte di queste opere ruotano attorno al concetto di stabilità, equilibrio, verticalità e composizione dello spazio. Hanno qualcosa di intrinsecamente architettonico nella forma e nella loro collocazione in galleria. Forse perché agiscono come particelle o modelli di strutture più grandi.



Post Folklore, 2015
Installation view at Francesca Minini, Milan



Post Folklore, 2015
Installation view at Francesca Minini, Milan



Post Folklore, 2015
Installation view at Francesca Minini, Milan



Post Folklore, 2015
Installation view at Francesca Minini, Milan

Post Folklore, 2015
Installation view at Francesca Minini, Milan





Post Folklore, 2015
Installation view at Francesca Minini, Milan



Post Folklore, 2015
Installation view at Francesca Minini, Milan

Other shows at
Galleria Massimo Minini

puro e disposto a salire le stelle

2020

Group show

Galleria Massimo Minini
Brescia





puro e disposto a salire le stelle, 2020
Installation view at Galleria Massimo Minini, Brescia

Huesos de bambù

2018

Galleria Massimo Minini
Brescia



Dear Massimo,
many apologies for my delay. Writing these notes has taken more time than expected. The reason is that there have been many versions of this show and by extension, any attempt to annotate and describe a definitive reading has felt unnatural. These notes are about some of these versions rather than about the works, acknowledging that there is still one last iteration to be produced during the montage.

First there was your studio visit, which provided me of a first schema for the show. With this in mind I decide to develop certain ideas that were hidden behind the works you and Alessandra saw. At the time we were developing at the studio a *savoir faire* in relation to a new group of plaster sculptures, most of which had to do with pressuring and extending the surface of objects. The act of stressing a material until it reveals an unexpected reaction was (and is) at the core of most works and has been a running thread for the show. Same goes for the idea that most works come from the re-assemblage of broken pieces.

At some point during the process I decided to have a look at Scarpa's Gypsoteca Canoviana as a way to understand the rapport between plaster, support and space.

A group of new ideas sprang from the relation between Scarpa's display system and Canova's sculptures of bodies and heads (at some point I imagined the show being about the co-dependance between the body and the different things we use to hold ourselves up). I altered the Scarpa reference by drawing curves on a couple of his designs to be then re-produced by hand, if only to encourage possible imprecisions. My way of stating what today is perhaps obvious: everything is a product of *mestizaje**.

After extending the date of the opening, I had the chance of reviewing what has been done and decided to open up the process. I was producing the green 'acid works' in denim that felt to me extremely somatic and had an air of post-war painting.

In response I decided to include as part of the show a very Psycho-geometrical fabric I had seen and bought during last year visit to Peru. These works were intended to be very light, precarious even, somehow representing the two hemispheres always at play in my work. By including them, I tried to create a sort of dialectical trap as you move through the works: things that come from different directions being paired in a common space. In fact, this is probably the only real version of *huesos de bambú*: the show as a 'dialectical trap'.

Un abrazo and see you tomorrow

X

a

p.s. Massimo, use this text as you wish.

Caro Massimo,
perdonami per il ritardo. Scrivere questi appunti ha richiesto più tempo del previsto. La ragione è che ci sono state molte versioni di questa mostra e, di conseguenza, ogni tentativo di commentare e descrivere una versione definitiva risultava innaturale. Le considerazioni finali riguardano alcune di queste versioni più che le opere in sé, considerando che c'è ancora un'ultima iterazione da realizzare durante l'allestimento.

Prima di tutto c'è stata la tua visita al mio studio, che mi ha permesso di formulare una prima idea della mostra. Con questo in mente ho deciso di sviluppare certe idee che erano nascoste dietro ai lavori che tu e Alessandra avete visto. In quel momento in studio stavamo sviluppando un certo *savoir faire* in relazione a un nuovo gruppo di sculture in gesso, molte delle quali riguardavano i processi di compressione ed estensione della superficie degli oggetti. L'idea di stressare un materiale fino a quando riveli una reazione inaspettata era (ed è) al centro di molte opere e è stato un filo conduttore per la mostra. Così come l'idea che molti lavori nascano dal riassettaggio di pezzi rotti.

A un certo punto durante la preparazione decido di andare a vedere la Gypsoteca Canoviana di Scarpa in modo da approfondire il rapporto tra gesso, supporto e spazio.

Un gruppo di nuove idee nasce dalla relazione tra l'allestimento di Scarpa e le sculture di corpi e teste di Canova (a un certo punto ho immaginato una mostra sulla reciproca dipendenza tra il corpo e differenti oggetti che utilizziamo per sostenerci). Ho alterato il riferimento a Scarpa tracciando curve su un paio di suoi disegni, poi riprodotti a mano, anche solo per incoraggiare possibili imprecisioni. Il mio modo di affermare ciò che oggi è magari ovvio: tutto deriva dalla *mestizaje**.

Dopo aver posticipato la data di apertura, ho avuto l'opportunità di rivedere ciò che era stato fatto e decido di estendere il processo. Stavo realizzando gli 'acid works' in tessuto denim che mi sono sembrati estremamente corporei e hanno un non so che di pittura post-bellica.

Decido dunque di includere come parte della mostra un vero e proprio tessuto psico-geometrico che ho visto e comprato durante la mia permanenza in Perù lo scorso anno. Questi lavori vogliono essere molto leggeri, quasi precari, rappresentano in qualche modo i due emisferi che sempre sono presenti nel mio lavoro. Includendoli entrambi, ho tentato di creare una sorta di trappola dialettica in cui cadere muovendosi tra le opere: cose che provengono da direzioni differenti condividono lo stesso spazio. In effetti, questa è probabilmente la sola versione di *huesos de bambú*: la mostra come 'trappola dialettica'.

Un abrazo e ci vediamo domani

X

a

p.s. Massimo, usa questo testo come vuoi.



Huesos de bambù, 2018
Installation view at Galleria Massimo Minini, Brescia



Huesos de bambù, 2018
Installation view at Galleria Massimo Minini, Brescia



Huesos de bambù, 2018
Installation view at Galleria Massimo Minini, Brescia



Huesos de bambù, 2018

Installation view at Galleria Massimo Minini, Brescia



Huesos de bambù, 2018
Installation view at Galleria Massimo Minini, Brescia



Huesos de bambù, 2018
Installation view at Galleria Massimo Minini, Brescia

Other shows and
site specific projects

ARMANDO ANDRADE TUDELA
Panorama Monferrato

Curated by Carlo Falciani

2024

ITALICS

Monferrato, Italy





Panorama Monferrato, 2024
Installation view at *ITALICS*
Monferrato, Italy

ARMANDO ANDRADE
TUDELA
*The Continuous Thread
Twists and Turns on Itself*

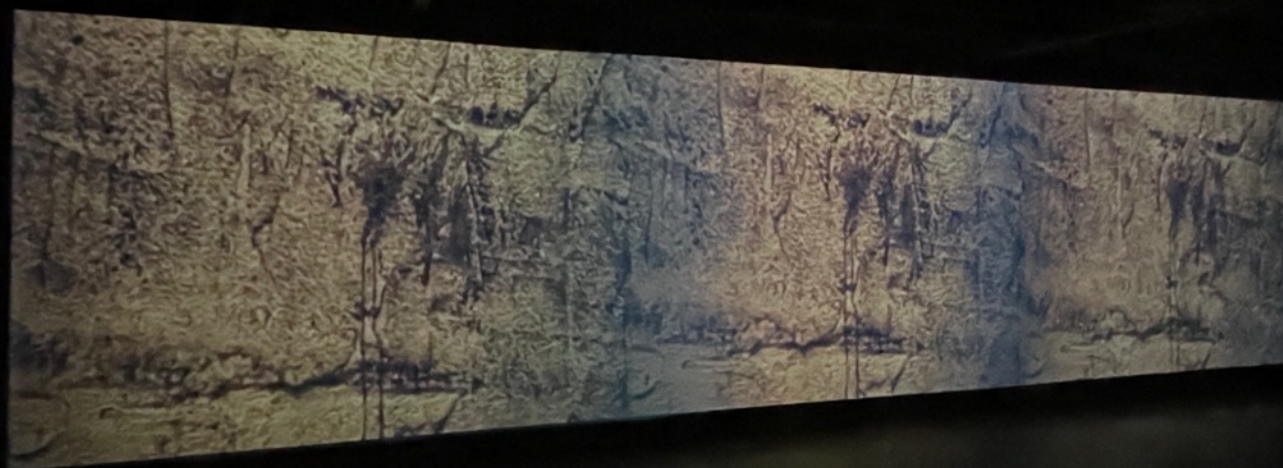
Group exhibition

2024

Gwangju Biennale
Peruvian Pavilion

Gwangju, South Korea





The Continuous Thread Twists and Turns on Itself, 2024
Installation view at Gwangju Biennale
Gwangju, South Korea



ARMANDO ANDRADE TUDELA
Burlador Burlado

2023

Proyecto Amil

Lima, Perú



Burlador Burlado, 2023
Installation view at Proyecto Amil
Lima, Perú



Teatro Disociativo

2023

Centre d'art de Saint-Fons

Saint Fons, France



Teatro Disociativo, 2023
Installation view at Centre d'art de Saint-Fons
Saint Fons. France



Teatro Disociativo, 2023
Installation view at Centre d'art de Saint-Fons
Saint Fons, France



Teatro Disociativo, 2023
Installation view at Centre d'art de Saint-Fons
Saint Fons, France



Teatro Disociativo, 2023
Installation view at Centre d'art de Saint-Fons
Saint Fons, France



ARMANDO ANDRADE TUDELA

Chosen Memories

2023

MoMA

New York, United States



Chosen Memories, 2023
Installation view at MoMA,
New York, United States



Chosen Memories, 2023
Installation view at MoMA
New York, United States



ARMANDO ANDRADE TUDELA

Itinerarios XXVII

2022

Centro Botin

Santander, Spain



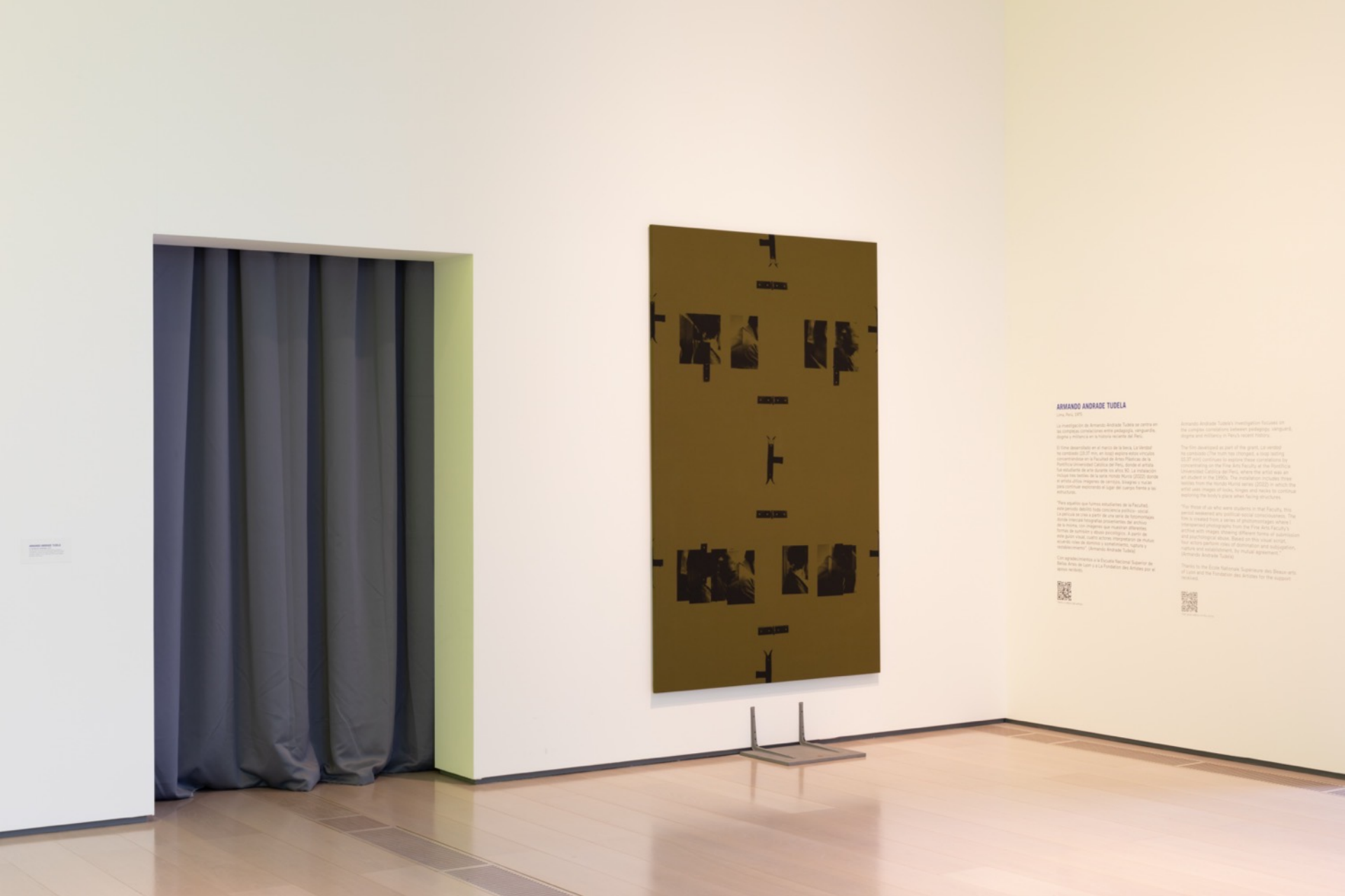
Itinerarios XXVII, 2022
Installation view at Centro Botín
Santander, Spain



Itinerarios XXVII, 2022
Installation view at Centro Botín
Santander, Spain



Itinerarios XXVII, 2022
Installation view at Centro Botin
Santander, Spain



ARMANDO ANDRADE TUÑEDA

1964, Lima, Perú

La investigación de Armando Andrade Tuñeda se centra en las complejas conexiones entre pedagogía, vanguardia, angustia y violencia en el contexto peruano del siglo XX.

El libro desarrollado en el marco de la tesis La ciudad lo comulga (2017) en su tesis explore estos circuitos contemporáneos en la Facultad de Arte de la Pontificia Universidad Católica del Perú, donde el artista ha estudiado de arte desde los años 90. La investigación incluye una serie de la serie World Maps (2022) donde el artista crea imágenes de paisajes, imágenes y mapas para construir momentos al límite del tiempo frente a sus estructuras.

“Una cuestión que forma estudiantes de la Facultad, pero también desde una conciencia política: social. La ciudad es una parte de una serie de estructuras, desde marcos temporales presentes, del arte de la ciudad, las imágenes que muestran diferentes formas de control y de poder. A partir de este punto visual, cada artista experimenta de nuevas formas de control y de poder, y de poder, y de poder.” (Armando Andrade Tuñeda)

Con agradecimiento a la Facultad de Arte de la Pontificia Universidad Católica del Perú y a la Fundación del Arte de Lima por su apoyo.



Armando Andrade Tuñeda's investigation focuses on the complex connections between pedagogy, vanguard, angustia and violence in Peru's recent history.

The film developed as part of the artist's La ciudad lo comulga (2017) in his thesis explores these contemporary circuits in the Fine Arts Faculty of the Pontificia Universidad Católica del Perú, where the artist has an interest in the 1990s. The investigation includes three series from the World Maps series (2022) in which the artist uses images of maps, images and maps to construct meaning the body's place when facing structures.

“The threat of an after world students in that Faculty, this period witnessed any political social consciousness. The film is created from a series of photographs where a contemporary pedagogy from the Fine Arts Faculty's archive with images showing different forms of domination and pedagogical ideas. Based on this visual script, artists perform acts of domination and subordination, capture and construction, by mutual agreement.” (Armando Andrade Tuñeda)



Thanks to the Escuela Nacional Superior de Arte de Lima and the Fundación del Arte de Lima for the support.

ARMANDO ANDRADE TUDELA
Autoeclipse

Curated by Daniel Steegmann Mangrané

2019

CA2M

Madrid, Spain





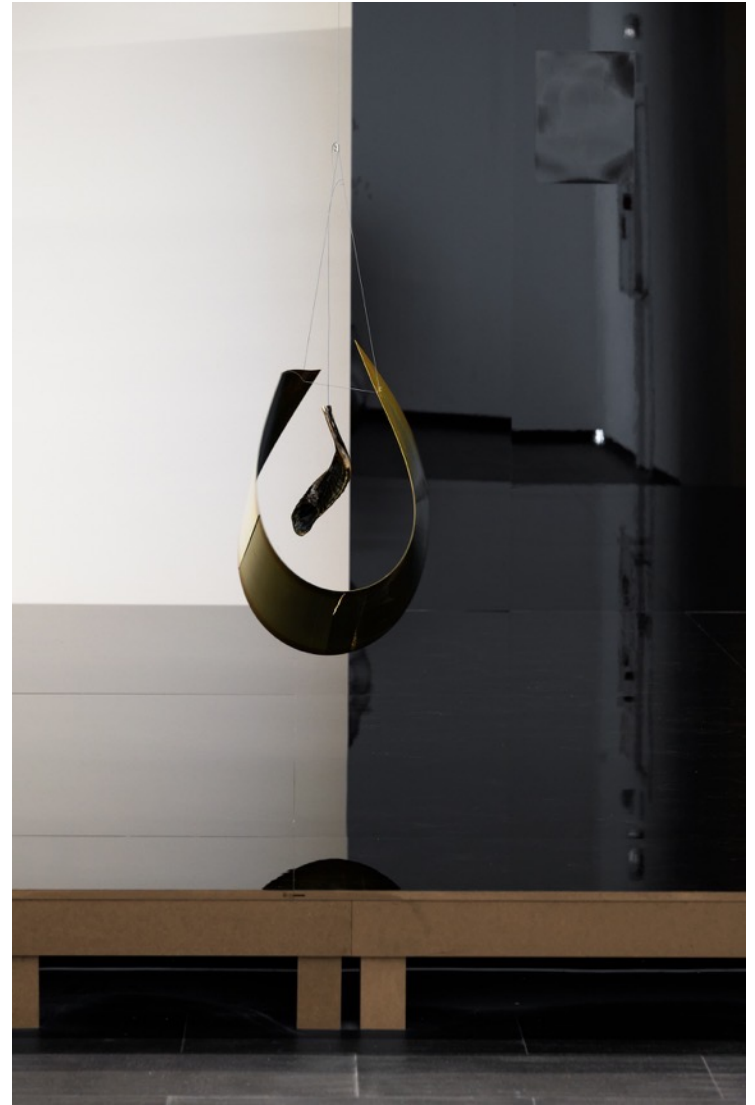
Autoeclipse, 2019
Installation view at CA2M
Madrid, Spain



Autoeclipse, 2019
Installation view at CA2M
Madrid, Spain



Autoeclipse, 2019
Installation view at CA2M,
Madrid, Spain



Autoeclipse, 2019
Installation view at CA2M
Madrid, Spain

Autoeclipse, 2019
Installation view at CA2M
Madrid, Spain





ARMANDO ANDRADE
TUDELA

*On working and
then not working*

Curated by Elfi Turpin

2018

CRAC Alsace

Altrich, Germany



On working and then not working, 2018
Installation view at CRAC Alsace
Altrich, Germany



On working and then not working, 2018
Installation view at CRAC Alsace
Altrich, Germany



On working and then not working, 2018
Installation view at CRAC Alsace
Altrich, Germany

ARMANDO ANDRADE
TUDELA
*Ayrton. Cuatro
Exposiciones por Armando
Andrade Tudela, Nina
Canell, Tania Perez,
Corvoba y Fos*

Group exhibition

2017

Museo Tamayo

Mexico City, Mexico





Ayrton. Cuatro Exposiciones por Armando Andrade Tudela, Nina Canell, Tania Perez, Corvoba y Fos, 2017
Installation view at Museo Tamayo
Mexico City, Mexico



*Ayrton. Cuatro Exposiciones por Armando Andrade Tudela, Nina Canell,
Tania Perez, Corvoba y Fos, 2017*
Installation view at Museo Tamayo
Mexico City, Mexico



Ayrton. Cuatro Exposiciones por Armando Andrade Tudela, Nina Canell, Tania Perez, Corvoba y Fos, 2017
Installation view at Museo Tamayo
Mexico City, Mexico



ARMANDO ANDRADE TUDELA

El es tallado

2017

CarrerasMugica

Bilbao, Spain



El es tallado, 2017
Installation view at CarrerasMugica
Bilbao, Spain



El es tallado, 2017
Installation view at CarrerasMugica
Bilbao, Spain



El es tallado, 2017
Installation view at CarrerasMugica,
Bilbao, Spain



El es tallado, 2017
Installation view at CarrerasMugica
Bilbao, Spain

ARMANDO ANDRADE TUDELA

2016

Galeria Elba Benitez

Madrid, Spain



ARMANDO ANDRADE TUDELA, 2016
Installation view at Galeria Elba Benitez
Madrid, Spain





ARMANDO ANDRADE TUDELA, 2016
Installation view at Galeria Elba Benitez
Madrid, Spain



ARMANDO ANDRADE TUDELA
Nomadism begins at home

2014

Kunstlerhaus Bremen

Bremen, Germany



Nomadism begins at home, 2014
Installation view at Kunsterhaus Bremen
Bremen, Germany

ARMANDO ANDRADE
TUDELA
Tres Mitades

2014

Fortes Villaca

São Paulo, Brazil

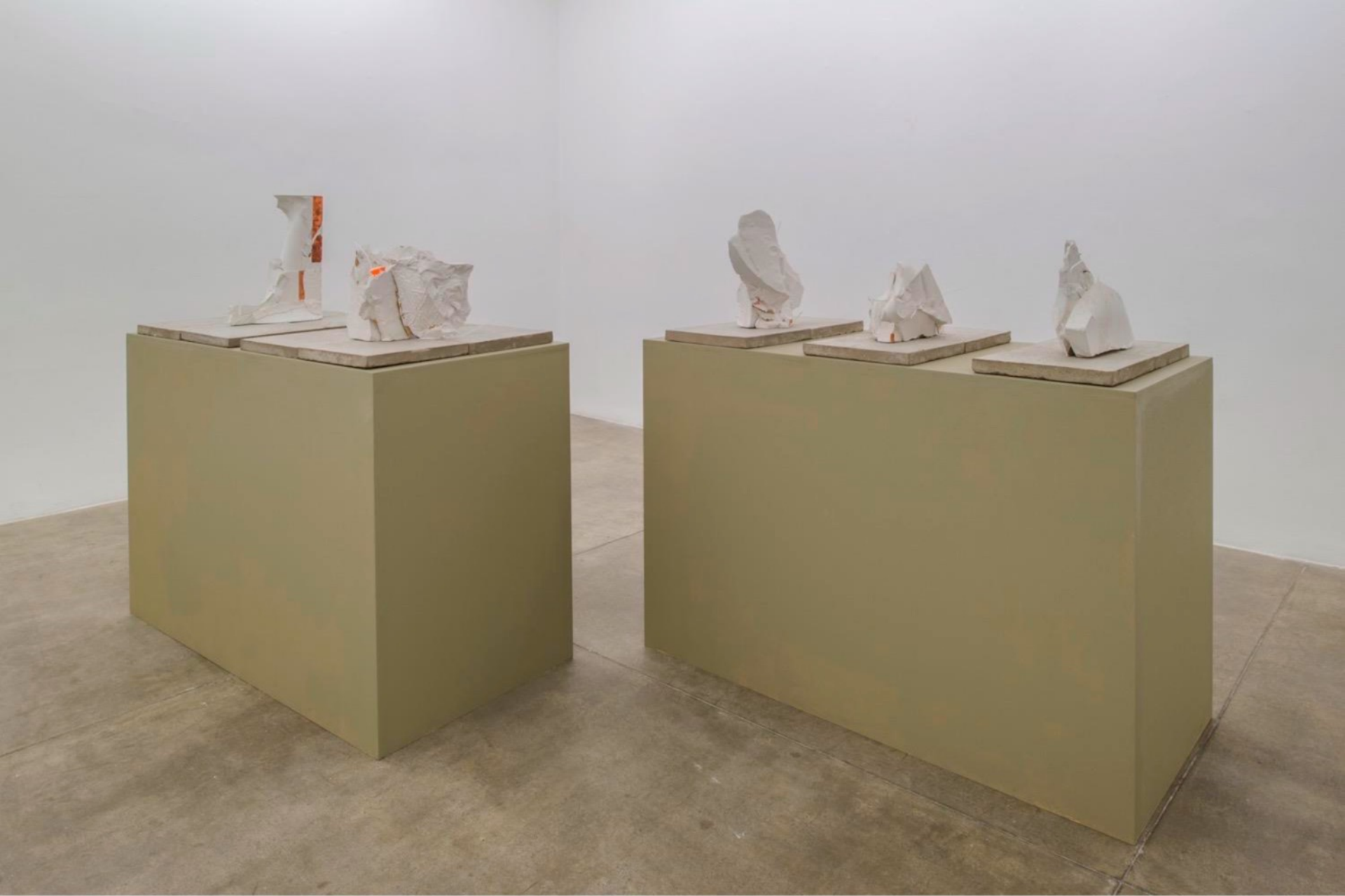




Tres Mitades, 2014
Installation view at Galleria Fortes Villaca
São Paulo, Brazil



Tres Mitades, 2014
Installation view at Galleria Fortes Villaca
São Paulo, Brazil



Tres Mitades, 2014
Installation view at Galleria Fortes Villaca
São Paulo, Brazil



ARMANDO ANDRADE
TUDELA
Gold coast customs

2013

Carl Freedman Gallery

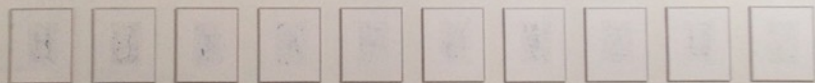
London, United Kingdom



Gold coast customs, 2013
Installation view at Carl Freedman Gallery
London, United Kingdom



Gold coast customs, 2013
Installation view at Carl Freedman Gallery
London, United Kingdom



ARMANDO ANDRADE TUDELA
Oltre il muro / Beyond the wall

2012

Castello di Rivoli

Turin, Italy

ARMANDO ANDRADE
TUDELA

2012

Fortes Villaca

São Paulo, Brazil





ARMANDO ANDRADE TUDELA, 2012
Installation view at Fortes Villaca
São Paulo, Brazil



ARMANDO ANDRADE TUDELA, 2012
Installation view at Fortes Villaca
São Paulo, Brazil

ARMANDO ANDRADE
TUDELA
*Hier, Aujourd'hui, Demain,
Aujourd'hui,
Demain, hier, demain, Hier,
Aujourd'hui*

2009

Frac Bourgogne

Bourgogne, France





Hier, Aujourd'hui, Demain, Aujourd'hui, Demain, hier, demain, Hier, Aujourd'hui, 2009
Installation view at Frac Bourgogne
Bourgogne, France

SOLO EXHIBITIONS

2023

BURLADOR BURLADO, Proyecto Amil, Lima (PE)

TEATRO DISOCIATIVO, Centre d'art Saint Fons, Saint Fons (FR)

2022

COMO SI FUERA UN CANAL EXTRAÑO, Carreras Mugica, Bilbao (ES)

2021

VOLER LEGGERE LA SCHIUMA, with Daniel Steegmann Mangrané, Francesca Minini, Milan (IT)

PROJECTION DU FILM CHANTELOUBE, Fortes D'Aloia Gabriel, São Paulo (BR)

2020

DEJAR X PODER, Carreras Mugica, Bilbao, (ES)

2019

AUTO-ECLIPSE, curated by Daniel Steegmann Mangrané, CA2M, Centro de Arte Dos de Mayo, Mostoles (ES)

2018

ON WORKING AND THEN NOT WORKING, CRAC Alsace, Altrich (FR)

HUESOS DE BAMBU', Galleria Massimo Minini, Brescia (IT)

2017

EL HUESO TALLADO, CarrerasMugica, Bilbao (ES)

AYRTON, Museo Tamayo, Mexico City (MX)

HETEROLOGIA LIMENA, Salón, Madrid (ES)

2016

ARMANDO ANDRADE TUDELA, Galería Elba Benitez, Madrid (ES)

GONG NO ARRUGA, Garua, Lima (PE)

2015

POST-FOLKLORE, Francesca Minini, Milan (IT)

NORMALETTE, Art3, Valence (FR)

2014

TRES MITADES, Galeria Fortes Vilaca, São Paulo (BR)

NOMADISM BEGINS AT HOME, Künstlerhaus Bremen, Bremen (DE)

2013

SEUIL DE RETABLISSEMENT, Le Grand Café, Centra d'Art Contemporaine, Saint- Nazaire (FR)

GOLD COAST CUSTOMS, Carl Freedman Gallery, London (UK)

SOMBRAS DEL PROGRESO, Galeria Elba Benitez, Madrid (ES)

2012

UNSCH/PIKIMACHAY, DAAD Gallery, Berlin (DE)

LIQUIDACION, Museo de Arte de Lima, Lima (PE)

ARMANDO ANDRADE TUDELA, Fortes Vilaça, São Paulo (BR)

2011

ALTO, SORTA, SOPRA, Supportico Lopez, Berlin (DE)

2010

SALLE DE REPETITION Part 2, Carl Freedman Gallery, London (UK)

SALLE DE REPETITION Part 1, Carl Freedman Gallery, London (UK)

AHIR DEMA, MACBA, Barcelona (ES)

Uma Canção para o Rio (parte 2), Fortes D'Aloia & Gabriel, São Paulo (BR)

2009

HIER, AUJOURD'HUI, DEMAIL, AUJOURD'HUI, DEMA, HIER, DEMA, HIER, AUJOURD'HUI, FRAC Bourgogne, Dijon (FR)

TORCIDA, DAAD Gallery, Berlin (DE)

ARMANDO ANDRADE TUDELA, Ikon Gallery, Birmingham (UK)

2008

GAMBLERS DIE BROKE, Frankfurter Kunstverein and Kunsthalle Basel (CH)

ARMANDO ANDRADE TUDELA, Frankfurter Kunstverein, Frankfurt (DE)

2007

LES SIGNAUX DE L'AME, Annet Gelink Gallery, Amsterdam (NL)

2006

INKA SNOW, Carl Freedman Gallery (formerly Counter Gallery), London (UK)

2004

CAMION, Carl Freedman Gallery (formerly Counter Gallery), London (UK)

2003

ARMANDO ANDRADE TUDELA, The Bakery at Annet Gelink Gallery, Amsterdam (NL)

SELECTED GROUP EXHIBITIONS

2024

THE CONTINUOUS THREAD TWISTS AND TURNS ON ITSELF, 15th Gwangju Biennale, Peruvian Pavilion, Gwangju (KR)

2023

CHOSEN MEMORIES CONTEMPORARY LATIN AMERICAN ART FROM THE PATRICIA PHELPS DE CISNEROS GIFT AND BEYOND, Moma, New York (US)

2022

ITINERARIOS XXVII, Centro Botín, Santander (ES)

2021

ELLIS ISLAND, Belgium Jewish Museum, Bruxelles (BE)

LACRIMAE RERUM, Homage To Gustav Metzger – Part II, Dvir Gallery, Tel Aviv (IL)

2020

PURO E DISPOSTO A SALIRE LE STELLE, Galleria Massimo Minini, Brescia (IT)

MECARÕ. AMAZONIA ART IN THE PETITGAS COLLECTION, curated by Vincent Honoré, Anna Kerekes and Jacqueline Kok, MO.CO. Hôtel des collections, Montpellier (FR)

2019

LATINOAMERICA EN LA COLLEZIONES CA2M AND FUNDACION ARCO, Sala Alcalá 31, Madrid (ES)

2018

MEMORIAS DE LA IRA. ARTE Y VIOLENCIA EN LA COLLECCION CONTEMPORANEA DEL MALI, Museo de Arte Carillo Gil, Mexico City (MX)

2017

PRIMORDIAL SABER TARAREAR PROVERBIALES SILABAS TONIFICANTES PARA SUBLEVAR TECNOCRACIAS PERO SEGUIR TENAZMENTE PRODUCIENDO SOCIEDADES TANTRICAS – PEDRO SALAZAR TORRES (PARTIDO SOCIALISTA TRABAJADOR), curated by Abraham Cruzvillegas and Gabriel Kuri, Regen projects, Los Angeles (US)

AYRTON. CUATRO EXPOSICIONES POR ARMANDO ANDRADE TUDELA, NINA CANELL, TANIA PEREZ, CORVOBA Y FOS, Museo Tamayo, Mexico City (MX)

ARTE PARA PENSAR LA NUEVA RAZON DEL MUNDO. Colección del MNCARS, Centro de Arte Contemporáneo, MUNTREF Museo de la

Universidad Nacional de Tres de Febrero, Buenos Aires (AR)

ZIGZAG INCISIONS, CRAC Alsace, Altkirch (FR)

PROXIMA PARADA. Artistas peruanos en la Colección Hochschild, Alcalá 31, Madrid (ES)

2016

FICCIONES Y TERRITORIOS, Arte para pensar la nueva razón del mundo, curated by Manuel Borja-Villel, Cristina Cámara, Beatriz Herráez, Lola Hinojosa and Rosario Peiró, Museo Nacional Centro de Arte Reina Sofía, Madrid (ES)

QUAND FONDRA LA NEIGE, OU IRA LE BLANC, curated by Eric Mezil and Lorenzo Paini, Artworks from Enea Righi Collection, Palazzo Fortuny, Venice, (IT)

2015

UNDER THE SAME SUN: ART FROM LATIN AMERICA TODAY curated by Pablo León de la Barra, Guggenheim UBS MAP Global Art Initiative, Museo Jumex, Mexico City, (MX)

BAJO UN MISMO SOL: ARTE DE AMERICA LATINA HOY, Fundacion Jumez, Mexico City, (MX)

MULTIPLES MUNDOS, Carrera Mugica, Bilbao, (ES)

ADVENTURES OF THE BLACK SQUARE: Abstract Art and Society 1915 – 2015', Whitechapel Gallery, London, (UK)

t:h:e:r:e:a:l: after psychedelia, touring show, Contemporary Art Centre (CAC), Vilnius, LTU and Estonian Contemporary Art Museum (EKKM), (EE)

2014

UNE HISTOIRE. ART, ARCHITECTURE ET DESIGN des années 80 à aujourd'hui', Musée - Niveau 4 - Centre pompidou, Paris, (FR)

IDEA DI FRATTURA: OPINIONE LATINA[2], Curated by Jacopo Crivelli Visconti, Francesca Minini Gallery, Milan, (IT)

IR PARA VOLVER – 12th International Cuenca Biennial, Fundación Municipal Bienal de Cuenca, (EC)

UNDER THE SAME SUN: Art from Latin America Today, Solomon R. Guggenheim Museum, New York, (US)

2013

SMALL SCULPTURE SINCE 1980, Fellbach Triennial, (DE)

THE PERSISTENCE OF GEOMETRY: Works from "la Caixa" Foundation and MACBA collections', MUAC, Mexico City, (MX)

SERRALVES COLLECTION – Conceptual Form and Material Actions', Serralves Foundation, Porto, (PT)

LA PIPER CONSTELLATION, Tate Liverpool, Liverpool, (UK)

SABERDESCONOSCER, 43 Salón (inter)Nacional de Artistas, Medellín, (CO)

PLANOS DE EXPANSAO, Galeria Fortes Vilaça, São Paulo, (BR)

2012

OLTRE IL MURO/BEYOND THE WALL, Museo d'Arte Contemporanea Castello di Rivoli, Turin, (IT)

'ABC: Art Berlin Contemporary', Berlin, (DE)

PERFORMANCE DA ABSTRACAO, Galeria Luciana Brito, São Paulo, (BR)

EN OBRAS: Coleção Teixeira de Freitas, TEA – Tenerife Espacio de las Artes, Santa Cruz de Tenerife, (ES)

THE PERSISTENCE OF GEOMETRY: Works from la Caixa Foundation and MACBA collections', Caixa Forum, Madrid, (ES)

2011

DISTANT STAR/ESTRELLA DISTANTE, Regen Projects, Los Angeles and Kurimanzutto, Mexico

PUBLIC ABSTACTION/PRIVATE CONSTRUCTION, Private Construction, Kunstverein Arnsberg, Germany TRANSMITTER/RECEIVER: The Persistence of

Collage, Arts Council Collection touring exhibition beginning at MIMA, Middlesbrough, (NL)

CUT AND MIX: Contemporary Art from Peru and Chile, ifa Gallery, Stuttgart, (DE)

FRAC Piemonte collection exhibition, Cittadellarte-Fondazione Pistoletto, Biella, (IT)

DRAWING 2011, The Drawing Room, London, (UK)

2010

21ST CENTURY: Art in the First Decade', Gallery of Modern Art, Brisbane, (AT)

THE MIRAGE OF HISTORY, Kaleidoscope, Milan, (IT)

LOVE OF DIAGRAMS, PICA, Perth, Austria

LE DERNIER ROMAN DU MONDE, Supportico Lopez, Berlin, (DE)

INCIDENTS OF TRAVEL IN CENTRAL AMERICA, CHIPAS, YUCATAN, AND ELSEWHERE, Centro Cultural de Espana, Guatemala City, (GT)

RETHINKING LOCATION, Spruth Magers, Berlin, (DE)

DOES THE ANGLE BETWEEN TWO WALLS HAS AN HAPPY ENDING, curated by Ishmael Randall Weeks, Federica Schiavo Gallery, Rome, (IT)

REHABILITATION, Wiels, Brussels, (BE)

2009

PANORAMA DE ARTE BRASILEIRA, Museu de Arte Moderno, Sao Paulo, (BR)

WARSAW UNDER CONSTRUCTION, Museum of Modern Art, Warsaw, (PL)

MODERNOLOGIES, MACBA, Barcelona, (ES)

TIME AS MATTER: New Acquisitions, ', MACBA (ES)

YELLOW AND GREEN, MMK, Frankfurt, Germany

SECOND HAND, curated by Jasper Sharp, Engholm Englehorn Gallery, Vienna, (AT)

2008

ARMANDO ANDRADE TUDELA, two-person show with Florian Pumshol, Krobath Wimmer Galerie, Vienna, (AT)

NEUTRE INTENSE, La Maison Populaire, Paris anygbhbb d Carl Freedman Gallery, London, (UK)

2007

BRAVE NEW WORD, Walker Art Centre, Minneapolis, (US)

00'S- THE HISTORY OF A DECADE THAT HAS NOT BEEN NAMED, Lyon Biennal, Lyon, (FR)

CURATION GEOMETRICA, The Reliance, London, (UK)

2006

SHANGAI BIANNAL – selected by Jonathan Watkins, Shangai, (CN)

27 ° SAO PAULO BIENNAL – selected by Adriano Pedrosa, (BR)

2005

TORINO TRIENNALE, T1, selected by Carolyn Christov-Bakargiev & Francesco Bonami, Various venues, Turin, (IT)

TROPICA ABSTRACTION, curated by Roos Gortzak, Stadelijk Museum, Bureau, Amsterdam, (NL)

FARSITES, inSITE 05, curated by Adriano Pedrosa, Tijuana / San Diego Museum of Art, San Diego, (US)

2004

RHEINESHAU PROJECTS, Cologne, (DE)

PR04, Puerto Rico Biennale, Rincón, (PR)

THE CONCERT IN THE EGG, The Ship, London, (UK)

TO BE POLITICAL IT HAS TO LOOK NICE, Apex Art, New York, (US)

2003

RETRIEVER, Pearl Projects, London, (UK)

THE PROGRESSIVE FUTURE, Platform Gallery, London, (UK)

THE PROTECTIVE CLOTHING COMPANY, Knox Gallery, London, (UK)

EL PASO, CASA CULTURA MARIO QUINTANA, Porto Alegre, (BR)

2002

INTERIM SHOW, Royal College of Art, London (UK) DIVERSION, 291 Gallery, London, (UK)

X Concurso Patronato de la Telefónica, Sala Fundación Telefónica del Perú, Lima, (PE)

XI Concurso Pasaporte Para Un Artista, Sala Centro Cultural Universidad Católica del Perú, Lima, (PE)

2000

PROYECTO TERRENO DE EXPERIENCIA 1, Sala Luis Miro Quesada Garland, Lima, (PE)

1999

EL ULTIMO LUSTRO, Sala Luis Miro Quesada Garland, Lima, (PE)

IRREALIDAD, Centro Cultural Ricardo Palma, Lima, (PE)

1998

VIAJE DE LUNA, Centro Cultural Español, Lima, (PE)

ARMANDO ANDRADE TUDELA

b. Lima, Perú 1975

Lives and works in Lyon (France)

EDUCATION

Studied at Pontificia Universidad Católica, Lima, Perú, The Royal College of Art, London, and at the Jan Van Eyck Akademie, Maastricht. Founder member of artist run space and art collective Espacio La Culpable, Lima, Perú (2002-2008)

PUBLIC COLLECTIONS

Arts Council Collection, London
Centre Pompidou, Paris
Museo de Arte de Lima, Lima
Museum für Moderne Kunst, Frankfurt
Museo Nacional Centro de Arte Reina Sofía, Madrid
MACBA, Barcelona
MoMA, New York
Tate, London
Queensland Art Gallery Collection, Brisbane
Castello di Rivoli, Turin
Guggenheim Museum, New York
Walker Art Center, Minneapolis

SELECTED BIBLIOGRAPHY

2013

Selected Works – 2003-2012

Published by Les presses du réel, Dijon, 2013

2012

UNSCH / URP

Published by Asociación Museo de Arte de Lima, MALI, Lima, 2012

2011

Armando Andrade Tudela

Efectiviwonder

Published by Ikon Gallery, Birmingham, 2011

2008

YES on X NO on X

Published by Documentos Diamante, St Etienne and Carl Freedman Gallery, London, 2008

2007

Armando Andrade Tudela

Nine Image Of The Glass House And One Portrait

Published by it: Editions, Paris, 2007

2006

Inka Snow

Published by Documentos Diamante, St Etienne, 2006

2004

Armando Andrade Tudela

Camion

Published by Counter Gallery & Koenig Book, London, 2004