

27.05 - 29.07

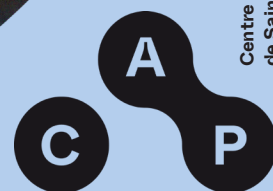
2023

Armando Andrade Tudela



Press kit



Teatro disociativo



Centre d'art
de Saint-Fons

CAP • ↓ Espace Léon Blum, rue de la Rochette, Saint-Fons
Ouvert du mardi au vendredi 12h - 18h et samedi 14h - 18h
Entrée libre • lecap-saintfons.com  


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art contemporain en Auvergne - Rhône-Alpes

Press release



Model for *Teatro Disociativo*.
Courtesy de l'artiste.
Photo CAP · Saint-Fons

Armando Andrade Tudela *Teatro disociativo*

Exhibition

27.05 — 29.07.2023

Press preview

friday 26.05.2023

— from 2p.m. to 6p.m.

Opening

sunday 27.05.2023

— from 4p.m.

welcome and meeting
with the artist

— 5.30pm

sound performance

by Thibaut de
Raymond

The CAP • Saint-Fons is hosting a solo show by Armando Andrade Tudela ; *Teatro disociativo*. Exiting works as well as new productions give an overview of the artist's recent research.

A large structure occupies and inhabits the exhibition space; this sculptural space sets the rules for the viewers, defines a dialogue between the works exhibited within its space and stresses the relation between interior/exterior, perception and narration.

Teatro disociativo is both a stage where the works' narratives unfold and a sculpture in its own right.

Curator: Alessandra Prandin

The exhibition received the support of Carreras Mugica Gallery, Bilbao, Spain. The artist and the CAP · Saint-Fons and wishes to thanks Landolt for their support.

Armando Andrade Tudela is represented by Carreras Mugica Gallery, Bilbao (Spain), Francesca Minini Gallery, Milan (Italy), Massimo Minini Gallery, Brescia (Italy) and Fortes D'Aiola Gabriel Gallery, Sao Paulo, Rio (Brasil).

Your own work is interested in the relationship between architecture and abstraction. What interests you about these two ideas? How do they relate to one another?

What I respond to is how spaces can shape ideology and sense of self and belonging, be it architecture or other forms of social construction. Recently, for instance, I am interested in our capacity to associate and more specifically dissociate reality from experience. I find that certain architectural environments can help enhance these psychic and/or physical de-configurations and provide different forms of 'social-contracts'. My understanding of abstraction is related to this possibility, as in understanding abstraction as an emotional or post-traumatic reconstruction of our ecosystem rather than a way of formally organizing the world.

Extract from the interview with Inés Katzenstein, curator of Latin American Art, Department of Drawings and Prints, MOMA, New York, and Julia Dehton, researcher of Latin American studies Department, Austin University, Texas.

Exhibition

For its summer exhibition, CAP • Saint-Fons invites artist Armando Andrade Tudela to take over the exhibition space with his new project; *Teatro Disociativo*.

According to Tudela: “*Teatro Disociativo* is a project based on the construction of an inner structure/stage inside the exhibition space of the CAP St Fons. This structure, halfway between a confinement cell and a maze, is the container of a series of objectual and corporeal relationships developed around notions of visibility and opacity, of social structures and modes of representation while emphasizing the idea of how spaces regulate social dynamics (be them economical, affective, or political)”.

The title condenses the two concepts at the heart of the exhibition; the theatre as synonym of enactment, but also as a stage, a physical place - a place of «looking» - on which actions and narratives unfold. And the notion of dissociation or dissociative experience. This is a concept common to many disciplines, from psychology to anthropology; it is a shift, a disconnection between our perception of things and the surrounding environment that impacts our perception and consequently the way we experience the world.

Tudela builds his dissociative theatre enhancing the ambiguity between inside/outside, container and content, perception and experience. Two units - similar to containment cells - are assembled with construction materials, recycled materials or materials from previous exhibitions. They define spaces into which we can enter, or through which the works can only be looked at, through the cutting of openings/accesses/passages that only the eye can cross.

The artist plays with perspectives, allowing the viewer's gaze through cuts in the wall allowing or blocking the view reminding us that representation is organized by a set of rules that are both political and cultural; a «contract» stipulated in the exhibition between the artist and the viewer. On the floor and on the walls, are printed some fragments of a text. *Structure, Coupes couleurs, X Propriétaire, Rebut*² was commissioned in 2019 by the artist to writer Elsa Boyer as a potential scenario for a film that hasn't been shot yet. This scenario, which was never used, finds its place here.

Armando Andrade Tudela is known for his sculptures and installations – as well as photography and video - which question the mode of circulation/translation and assimilation of forms and ideas in different cultural contexts. We find these notions in the exhibition together with recurring elements running through his practice for instance, the use of building materials, the relationship to architecture, but also the notion of productivity and work. *Teatro disociativo* draws a parallel between the dissociative condition proposed by the installation and the roots of the artist's working process; a process nourished by two different cultural and political heritages that run through his work³.

In *Teatro disociativo*, Tudela questions the exhibition space as an object where the boundary between the artwork and the exhibition space is deliberately blurred.

It is an experiment in which the artist establishes the rules and orchestrates the relationship between the inside and the outside of the spaces as well as the potential narratives intertwining the works.

And in this sculptural-stage, which is both the place and the object of representation, how can we be sure where the artwork begins and where it ends?

1. Extract from an interview with Armando Andrade Tudela.

2. Elsa Boyer, *Structure, Coupes couleurs, X Propriétaire, Rebut*, 2019.

3. Extract from an interview with Armando Andrade Tudela.

Biography

Armando Andrade Tudela
Born in 1975 in Lima
Lives and works in Lyon, France

Armando Andrade Tudela was born in 1975 in Lima. After studying at the Royal College in London and the Jan Van Eyck Academy in Maastricht, he lived in Saint-Etienne, Berlin and is currently based in Lyon, where he is a professor at the ENSBA, Lyon.

He associates part of his work with the notion of hauntology, a concept derived from Jacques Derrida's book *Spectres de Marx* (1993), in which Derrida evokes the visible and invisible manifestations of the past that haunt the present. This notion was notably taken up by several music critics in the 2000s (notably Simon Reynolds in *Retromania*) to define compositions that combine already existing musical materials, or the subconscious impact of these materials on the present. It is thus in a traumatic and somatic dimension that the notion of hauntology questions the relationship of the past to the present.

In Armando Andrade Tudela's work, the question of origin and its dissolution comes into play through evocations of different Western and South American modernist projects and their persistence and deviation within the cultural industry and popular imagery.

Armando Andrade Tudela has recently exhibited at MOMA, New York, Carreras Mugica Gallery, Bilbao, Spain, and Dvir Gallery, Tel Aviv, Israel.

Instagram: [@a_andradetudela](https://www.instagram.com/a_andradetudela)

Curriculum vitae

Solo show

- 2023
'Honda Murria Honda', Proyecto AMIL, Lima, PE.
- 2022
'Shadows and Cervical Hinges', DVIR Gallery, Tel Aviv, IL.
'Como si fuera un canal extraño', Carreras Mugica, Bilbao, ES.
- 2021
Exposition bi-personnelle avec Daniel Steegman Mangrané, Francesca Minini gallery, Milan, IT.
- 2020
'Dejar X poder Ser X', CA2M, Móstoles, Madrid, ES.
- 2019
'Autoeclipse', Exile, Berlin, DE.
- 2018
'On working and then not working', Crac Alsace, Altkirch, FR.
'Huesos de Bambu', Galeria Massimo Minini, Brescia, IT.
- 2017
'El Hueso Tallado', Carreras Mugica, Bilbao, ES.
- 2016
'Armando Andrade Tudela', Galeria Elba Benitez, Madrid, ES.
'Gong no Arruga', Garua, Lima, PE.
- 2015
'Post-Folklore', Galeria Francesca Minini, Milan, IT.
'Normalette', Art3, Valence, FR.
- 2014
'Nomadismus begint zur Hause', Kunstlerhaus Bremen, Brême, DE.
'Tres Mitades', Galeria Fortes Vilaca, Sao Paulo, BR.
- 2013
'Seuil de rétablissement', Le Grand Café – Centre d'Art contemporain, SaintNazaire, FR.
'Gold Coast Costoms', Carl Freedman Gallery, London, GB.
- 'Sombras del progreso'**, Galeria Elba Benítez, Madrid, ES.
- 2012
'UNSCH/Pikimachay', DAAD Gallery, Berlín, DE.
'Liquidación', Museo de Arte de Lima, Lima, PE.
'Armando Andrade Tudela', Galeria Fortes Vilaça, São Paulo, BR.
- 2011
'Alto, Sorta, Sopra', Galeria Supportico Lopez, Berlin, DE.
- 2010
'Salle de Répétition' Part 1, 2, Carl Freedman Gallery, London, GB.
'Ahir, demà', La Capella, MACBA, Barcelona, ES.
- 2009
'Hier, Aujourd'hui, Demain', FRAC Bourgogne, Dijon, FR.
'Torcida', DAAD Gallery, Berlin, DE.
'Armando Andrade Tudela', Ikon Gallery, Birmingham, GB.
- 2008
'Gamblers Die Broke', Kunsthalle Basel, 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, London, GB.
- 2004
'Camión', Carl Freedman Gallery, London, GB.
- Group show
- 2023
'Chosen Memories', MOMA, New York
- 2022
'Itinerarios XXVII', Fundación Botín, Santander, ES.
- 'Almond Shapes Eyes'**, Galeria Nordenhake, MX.
- 2021
'Ellis Island', Musée Juif de Belgique, Bruxelles, BE.
'Lacrimae Rerum', Homage To Gustav Metzger – Part II, Dvir Gallery, Tel Aviv, IL.
- 2020
'MECARÕ. Amazonia in the Petitgas Collection', MO.CO, Montpellier, FR.
'Puro e diposto a salire le stelle', Galeria Massimo Minini, IT.
- 2019
'Latinoamerica en la colecciones CA2M and Fundacion ARCO', Sala Alcalá 31, Madrid, ES.
- 2018
'Memorias de la Ira. Arte y Violencia en la colección del MALI', Museo de Arte Carrillo Gil, Mexico DF, MX.
- 2017
'Primordial Saber Tararear', Regen Projects, Los Angeles, US.
'Zigzag Incisions', Crac Alsace, Altkirch, FR.
- 2016
'Ficciones y Territorios', Museo Reina Sofia, Madrid, ES.
- 2015
'Under the Same Sun', Museo-Fundacion Jumex, México D.F, MX.
't:h:e:r:e:a:l: after psychedelia', CAC, Vilnius, LT.
'Adventures of the Black Square', Whitechapel Gallery, London, GB.
- 2014
'Une Histoire. Art, architecture, design des années 1980', Centre Pompidou, Paris, FR.
'Under the Same Sun, Art from Latin America Today', Guggenheim Museum, New York, US.
'Idea di Frattura, Opinione Latina 2', Galeria Francesca Minini, Milan, IT.

12a Bienal Internacional de Cuenca,
Cuenca, ES.

2013

'Small-Scale Sculpture since 1930',
Fellbach Triennial, Fellbach, DE.

'The Persistence of Geometry',
MUAC, México D.F, MX.

**'Conceptual Form and Material
Actions'**, Serralves Foundation,
Oporto, PT.

'Constellations', Tate Liverpool,
Liverpool, GB.

2012

'Oltre il muro', Museo d'Arte
Contemporanea Castello di Rivoli,
Turín, IT.

'ABC: Art Berlin Contemporary',
Berlín, DE.

'Performances da Abstração',
Galeria Luciana Brito, Sao Paulo, BR.

**'En Obras. Coleção Teixeira de
Freitas.'**, TEA, Santa Cruz de
Tenerife, ES.

'The Persistence of Geometry',
CaixaForum, Madrid, ES.

2011

'Distant Star/Estrella Distante',
Regen Projects, Los Angeles y
Galeria Kurimanzutto, México D.F,
MX.

**'Public Abstraction, Private
Construction'**, Kunstverein
Arnsberg, DE.

**'Transmitter/Receiver: The
Persistence of Collage'**, Arts
Council, Middlesbrough, GB.

2010

**'21st Century: Art in the First
Decade'**, Gallery of Modern Art,
Brisbane, AU.

'The Mirage of History',
Kaleidoscope, Milán, IT.

'Love of Diagrams', PICA, Perth

**'Incidents of Travel in Central
America, Chipas, Yucatan and
Elsewhere...'**,

Centro Cultural de Espana, GT.

'Rethinking Location', Spruth
Magers, Berlín, DE.

'Rehabilitation', Wiels, Bruxelles,
BE.

2009

'Panorama da Arte Brasileira',

Museu de Arte Moderno,
Sao Paulo, BR.

'Warsaw Under Construction',

Museum of Modern Art,
Varsovia, PL.

'Modernologies', MACBA,
Barcelona, ES y Museum of Modern
Art, Varsovia, PL.

'Time as Matter: New Acquisitions',
MACBA, Barcelona, ES.

'Yellow and Green', MMK,
Frankfurt, DE.

2008

'Armando Andrade Tudela', bi-
personal with Florian Pumshol,
Galerie Krobath, Viena, AU.

'Neutre Intense', La Maison
Populaire, Paris, FR y Carl Freedman
Gallery, London, GB.

2007

'Brave New Worlds', Walker Art
Centre, Minneapolis, US.

**'00s – The History of a Decade
That Has Not Yet Been Named'**,
Biennale de Lyon, Lyon, FR.

2006

'Shanghai Biennial', Shangai, CN.
27e Biennial de Sao Paulo, Sao
Paulo, BR.

2005

'Torino Triennale', T1, selected
by Carolyn Christov-Bakargiev &
Francesco

Bonami, Various venues, Turín, IT.

'Tropical Abstraction', Stadelijk
Museum, Bureau, Amsterdam, NL.

'Farsites', inSITE 05, Tijuana / San
Diego.

Public collections

Museo Nacional Centro de Arte
Reina Sofía, Madrid, ES.

Centre Georges Pompidou,
Paris, FR.

Arts Council Collection, London, GB.

Museo de Arte de Lima, Lima, PE.

Museum fur Moderne Kunst,
Frankfurt, DE.

Museu d'Art Contemporani de
Barcelona, Barcelona, ES.

Museum of Modern Art, New York
Tate Gallery, London, GB.

Queensland Art Gallery Collection,
Brisbane, AU.

Guggenheim Museum,
New York, US.

Castello di Rivoli, Rivoli, IT.

Frac Ile-de-France, Paris, FR.

Visuals



Armando Andrade Tudela, exhibition view '*Como si fuera un canal extraño*', Carreras Mugica Gallery, Bilbao, ES. Courtesy of the artist and Carreras Mugica Gallery, Bilbao.



Armando Andrade Tudela, *Aglomeración (RAL7024)*, 2022.
Perforated and painted steel plate, iron, glass tumbler. 102 × 291 × 148 cm.
Exhibition view '*Como si fuera un canal extraño*', Carreras Mugica Gallery, Bilbao, ES.
Courtesy of the artist and Carreras Mugica Gallery, Bilbao.



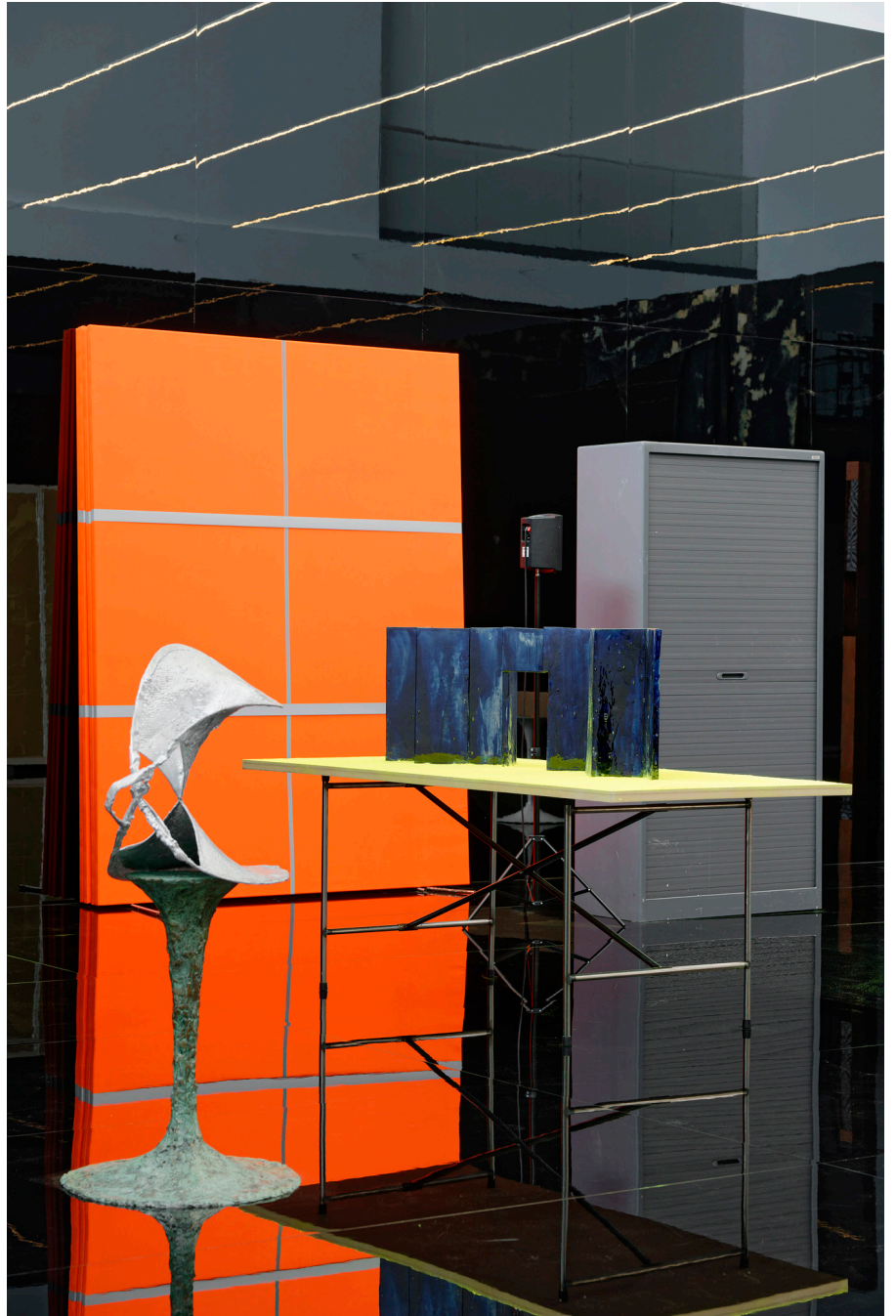
Armando Andrade Tudela, *ABurladorXs*, 2017-2022.
Stainless steel, hay, Egoa chair by Stua. 90 × 50 × 50 cm.
Exhibition view '*Como si fuera un canal extraño*', Carreras Mugica Gallery, Bilbao, ES.
Courtesy of the artist and Carreras Mugica Gallery, Bilbao.



Armando Andrade Tudela, *Hard Times, Hard Techno*, 2022.
Aluminum column, sandbags, wood, polyurethane resin, Gore-Tex,
209 × 40 × 13 cm.
Exhibition view 'Como si fuera un canal extraño',
Carreras Mugica Gallery, Bilbao, ES.
Courtesy of the artist and Carreras Mugica Gallery, Bilbao.



Armando Andrade Tudela, exhibition view 'Self Eclipse', CA2M - Centro de Arte Dos de Mayo, Madrid, ES.
Photo Aurélien Mole



Armando Andrade Tudela, exhibition view *'Self Eclipse'*,
CA2M - Centro de Arte Dos de Mayo, Madrid, ES.
Photo Aurélien Mole



Armando Andrade Tudela, *Untitled*, 2018.
Concret, steel bars. 144 × 35 × 31 cm.
Exhibition view 'On Working And Then Not Working, Crac Alsace - Centre
Rhénan d'art contemporain, Altkirch, FR.
Photo Aurélien Mole

Exhibition program

Press preview

→ **Friday May 26th, 2 - 6 p.m.**

welcoming coffee or tea, press visit with the artist

Opening

→ **Saturday May 27th, from 4 p.m.**

opening of the exhibition, meeting with the artist and cocktail reception

→ **5.30 p.m.**

sound performance

by Thibaut de Raymond

Finissage

→ **Saturday July 29th, 2 - 6 p.m.**

coffee, tea, and visit of the exhibition

Visit for all public

→ **Saturday July 8th at 3.30 p.m.**

visit with a mediator

Family Visit

→ **Saturday July 22th at 3.30 p.m.**

visit followed by a snack

Summer Workshop with the artists Lola Fontanié and Alice Marie Martin

→ **from July 10th to 12th**

For more information, contact the public service

Publics and exhibition visits

→ **Weekly tours**

From Tuesday to Saturday, The team is present on site to accompany you through the exhibition.

Free entrance.

→ **Group tours**

The CAP offers tailor-made visits with a mediator for groups.

Reservation needed.

Informations

Exhibition

27.05 — 29.07.2023

Free entrance

Opening hours

Tuesday to Friday • 12 a.m. to 6 p.m.

Saturday • 2 to 6 p.m.

and by appointment

Access

Espace Léon Blum

rue de la Rochette

69190 Saint-Fons

Tram T4: Lénine - Corsière

Bus 60: Yves Farge - Corsière

Bus 93: La Rochette - Clochettes

Reduced mobility accessibility

Contacts

Desk

04 72 09 20 27

Press and exhibition production

Alexandre Caretti

04 72 09 01 77

acaretti@saint-fons.fr

Education department

Agathe Palade

06 80 02 45 02

04 72 09 20 27

apalade@saint-fons.fr

Web



@lecapsaintfons

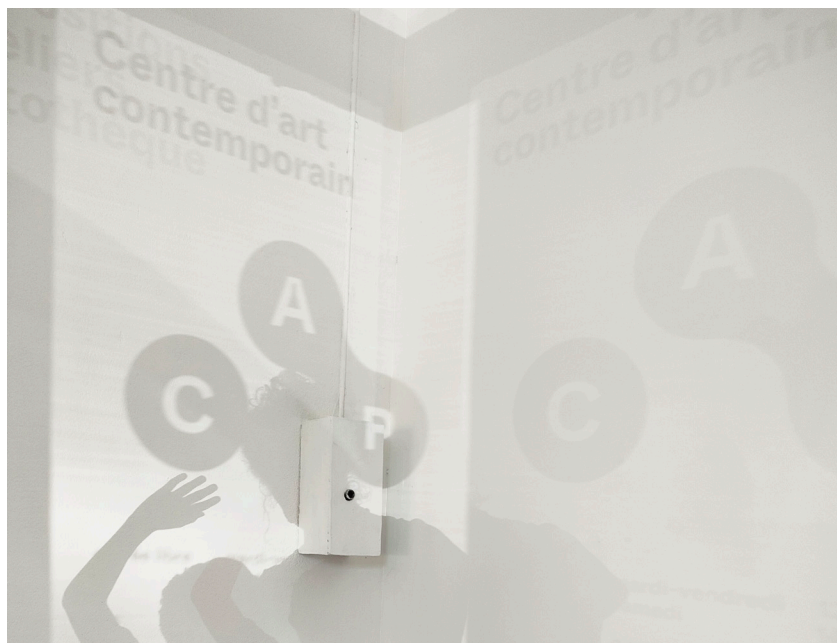


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www.lecap-saintfons.com

CAP Contemporary art center



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Since 1986, the CAP Contemporary art center in Saint-Fons (Lyon-France) has a twofold mission of encouraging public interest in contemporary art and supporting artistic creation. Saint-Fons is a city with a rich industrial history and a current geographical, social and economical complexity.

Emerging and established artists from the international as well as from the French art scene are invited for solo or group exhibitions and to develop their projects thanks to our residency program.

A rich educational program and mediation is an important part of the CAP's philosophy.

CAP contemporary art center is a public art venue supported by the City of Saint-Fons. Its activities are supported and funded by the City of Saint-Fons, Région Auvergne-Rhône Alpes and the Ministère de la Culture – DRAC Rhone-Alpes.


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