

“Dejar X poder Ser X”

Armando Andrade Tudela

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Dejar X poder Ser X (Let X possibly equal X) is a variation on Let $X = X$, a quasi-mathematical formula which the artist Laurie Anderson used as the title for one of her songs. The idea behind this symmetrical equation is to give things formal and material rights. In other words, to shorten or indeed, better still, to close the gap between the confrontation of X and the result.

Translating and adding the conditional possibility to the otherwise simplicity of the equation was like introducing a wedge of ambiguity into the very meaning of the formula. All of a sudden the symmetry needs to include a degree of conviction or will to be carried out. And while materials are materials and forms are forms, Dejar X poder Ser X opens the possibility of objects fulfilling more than one function at the same time. For instance, both sculpture and instrument of indoctrination; or panelling reconverted into pictorial space. To wit, speaking of one side and then the other.

There are three groups of works in Dejar X poder Ser X. A central sculpture anchored to two of the gallery walls. This sculpture, Eje Bilbao x Seis Cuerpos (Bilbao Axis x Six Bodies), functions as the dividing axis of the space around which the rest of the works are arranged and conditions the way we circulate within in. We are physically affected by its volume and by its material and historical dimension. It is no joke, Eje Bilbao x Seis Cuerpos could hold six bodies if we would only let X equal X. There is also a group of 5 new textiles. The technique of making these fabrics is very similar to editing a film: producing footage, then the montage, cutting and editing in sequences. These works, which could be understood as material diagrams, are constructed in areas corroded by bleach and other areas left intact, similar to the process of fixing light on celluloid.

Finally, a series of 8 collages stretches the possibilities of interpreting everything else mentioned above. One exhibition within another in 8 scenes or vice versa.

Armando Andrade Tudela (Lima, Peru, 1975) studied at Pontificia Universidad Católica in Lima, Peru, the Royal College of Art in London, and at the Jan Van Eyck Akademie in Maastricht. In 2008-2009 he was awarded the Berliner Künstlerprogramm-DAAD grant in Berlin. His work is included in major collections like MOMA (New York), Centre Georges Pompidou (Paris), MACBA (Barcelona), Museo Reina Sofia (Madrid), Tate Gallery (London) and Guggenheim Museum (New York). Recent exhibitions include Ayrton at Museo Tamayo (Mexico City), On working and then not working at CRAC Alsace (Altkirch, France) and Autoeclipse at CA2M (Móstoles, Madrid). This is his second exhibition at the gallery, following El hueso tallado in 2017.



Installation view



Installation view

Diagramas materiales#1, 2020
Bleach treated denim, polyester. 277 x 91 cm.





Diagramas materiales#2, 2020
Bleach treated denim, polyester. 277 x 88 cm.

Diagramas materiales#3, 2020
Bleach treated denim, polyester. 290 x 130 cm.



Installation view



Diagramas materiales#5, 2020
Bleach treated denim, polyester. 212 x 370 cm.



Eje Bilbao x Seis Cuerpos, 2020
Wood, galvanized steel. Variable measures. (detail)



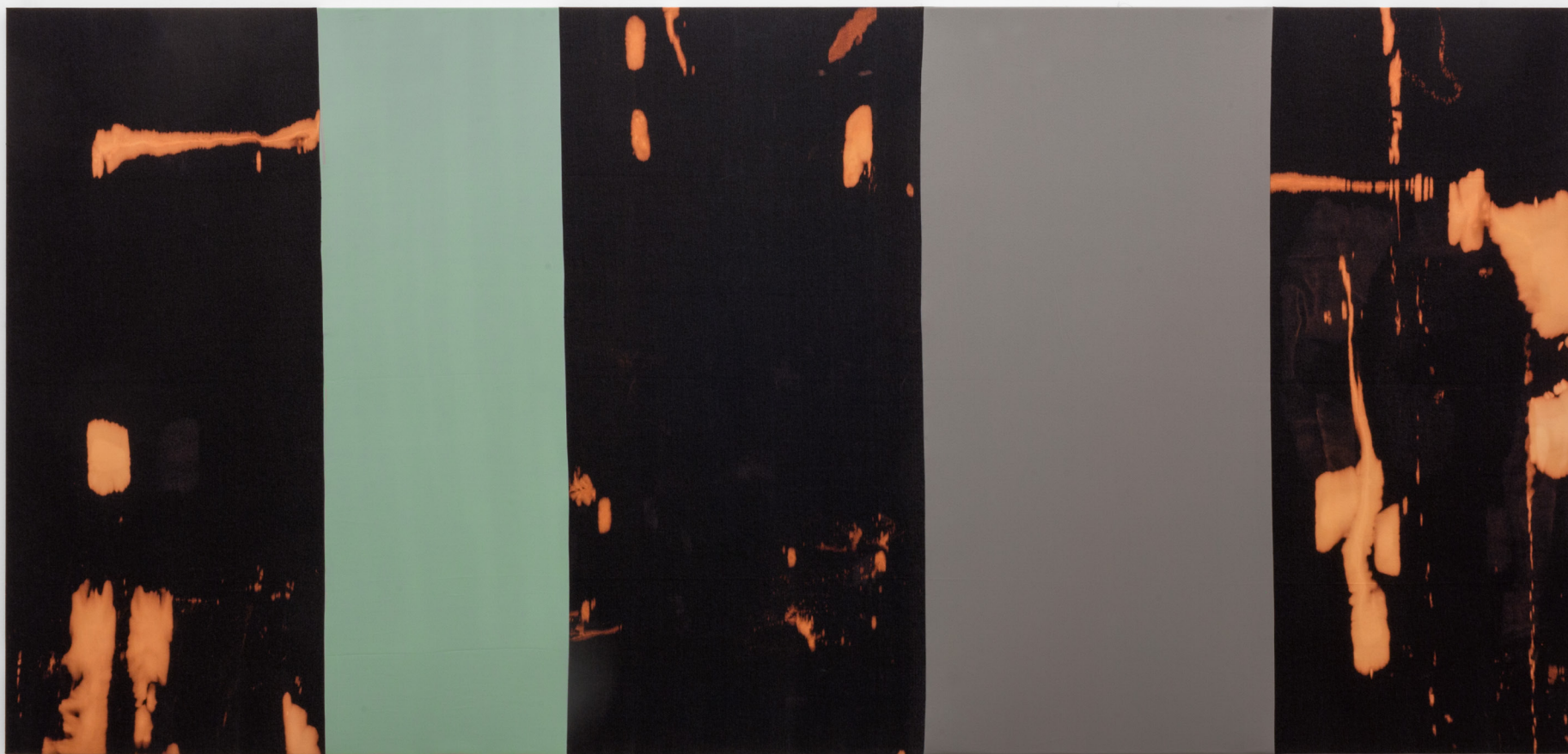
Eje Bilbao x Seis Cuerpos, 2020
Wood, galvanized steel. Variable measures.



Eje Bilbao x Seis Cuerpos, 2020
Wood, galvanized steel. Variable measures. (detail)

Installation view

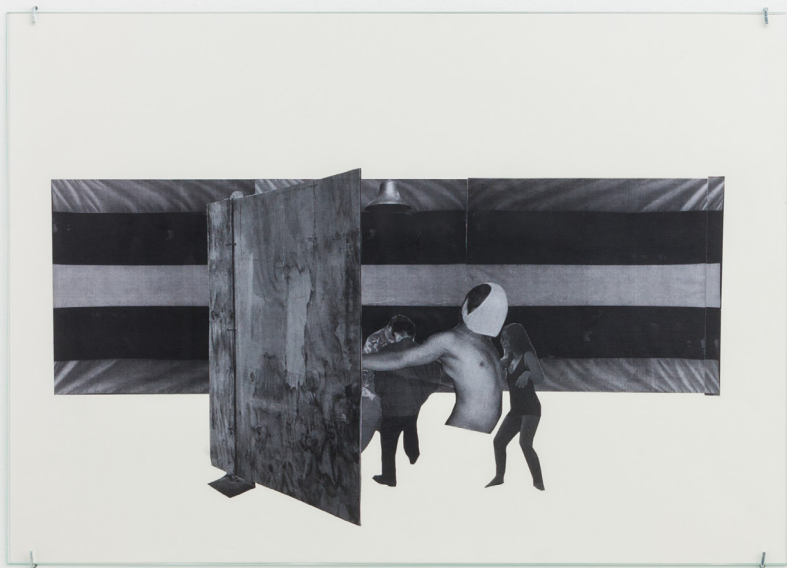




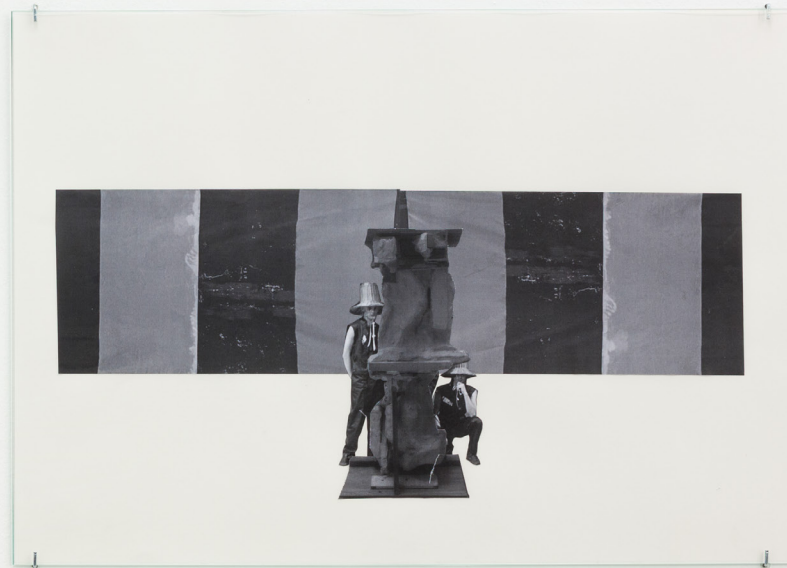
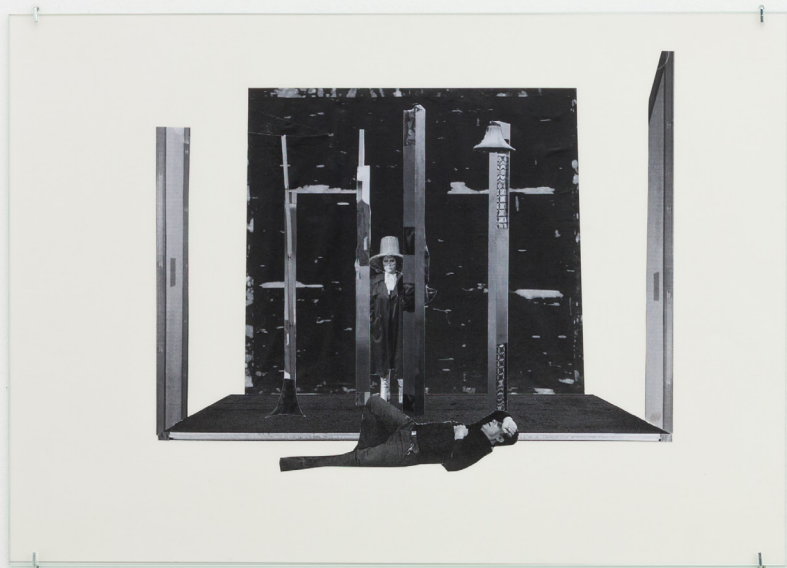
Diagramas materiales#4, 2020
Bleach treated denim, polyester. 154 x 325 cm.



Installation view



DXPSX#7, DXPSX#5, DXPSX#3, DXPSX#4, 2019/2020
Collage on photocopies. 42 x 59,6 cm.



DXPSX#2, DXPSX#6, DXPSX#8, DXPSX#9, 2019/2020
Collage on photocopies. 42 x 59,6 cm.



Installation view



Diagramas materiales#6, 2020
Bleach treated denim, polyester. 240 x 217 cm.

CarrerasMugica

www.carrerasmugica.com

info@carrerasmugica.com

Calle Heros 2 / E-48009 BILBAO
T. +34 944234725