

# ahir, demà

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Armando Andrade Tudela

#01

## TIME IS TIGHT

### *The present in plural*

The artist Armando Andrade Tudela has created three works as part of the new approach to the production of projects, *departing from* the specific space, the Capella MACBA, which is not the same as *dealing with* the space. They are two films, originally shot on 16 mm, and a section of wall comprising a large panel of perforated hardboard, or reconstituted wood, with five pieces of glass almost completely covering it. He uses this same material, also known as pegboard and not at all easy to obtain in this part of the world, to create a geometric space in which, in parallel cubicles, the viewer can see the two films, *Synanon* and *Marcabuasi*, both made in 2009 and finished just a few days before the opening of this show. The module, which both is and is not an artwork, functions as a piece of architecture erected by the artist especially for this first viewing. The colour and standard dimensions of the material give it the status of an object sited temporarily in the space of this former chapel. Slightly to one side of the entrance, it not only comfortably houses the two projections but also further emphasises the differences between the two spaces and creates an eloquent understanding between the two interior areas, that of the church and that of the container.

## ahir, demà

#01

Armando Andrade Tudela

The work called *Synanon* may be regarded as the axis and origin of the project exhibited here under the title *ahir, demà* (yesterday, tomorrow). The film, located in the second compartment of the projection module, transports us to the inside of a second-hand furniture warehouse owned by the Synanon Foundation. Established in Santa Monica, California, in 1958 by Charles E. Dederich, the mission



*Synanon*, 2009–10. 16 mm transferred to video, 8'48", without sound.

Work produced in collaboration with the Museu d'Art Contemporani de Barcelona (MACBA).

of the Synanon Foundation was to build a community based on techniques of self-help and personal growth. Its followers viewed life as a period of continuous rehabilitation to help those who had lost their way at some time in their lives. Conceived as an *ecclesia* – or church – and headed by a cult leader, from its inception the foundation attracted a large number of followers – some of them very well known – who needed a solid group structure mainly to enable them to overcome their addictions. In later years the organisation progressively lost its identity until, in the 1990s, it had become a shadow of its former self, discernable only in the few social activities it maintained, such as its second-hand furniture warehouses.

Armando Andrade Tudela's film shows us one of those places where, for a variety of reasons, items of furniture and all sorts of bric-a-brac end up; an accumulation of objects with a resulting accumulation of forms. However, they are

not naturally occurring forms. They are man-made. As such they are an integral part of the history of ‘design’, the history of the adaption of form to human use, which has generated different styles and different worlds. The combination of these various ways of understanding objects in relation to space highlights the limits of the different presents through which these objects have lived and draws the line between the past and the present on which the history of style and the history of taste are based. This amalgam of pasts ends up in the back of a warehouse; all of them have their own present, their ‘here and now’. They are not contemporary with us. Quite the opposite; these objects prove that there is a world of difference between inhabiting the present and being part of it, they are not of this world although they are in it; they are no more than a vestige and a testimony of other worlds.

It is in this respect that *Synanon* and *Marcahuasi*, the second film produced as part of this project, intersect. Marcahuasi is the name of a plain of some four square kilometres situated in the Andes, east of Lima. Over four thousand metres above sea-level, it is known for its astounding volcanic rock formations. These rocks, impressive for both for their size and their strange shapes, have given rise to outlandish theories about their origin and have received all sorts of weird and wonderful of names.

In the mid-1950s, Daniel Ruzo, to some an esteemed archaeologist, to others a prophet and cryptographer, wrote that the rock formations were ‘sculptures’ created more than ten thousand years ago by what he termed the Masma culture or ‘Fourth Humanity’, and went on to prophesy the appearance of new stones or ‘sculptures’ throughout the 20<sup>th</sup> century – something which turned out to be true. Of these rock formations, the one he found most striking was the Inca Head or *Peca Gasha*, which was later to be considered a Monument to Humanity because it was so unusual. He wrote that on its right side (facing southeast) was a series of faces that it seemed could not possibly have been formed simply by erosion. One of the faces looked African, while another appeared to represent a strange, large-headed simian creature. Needless to say, during the 1960s Marcahuasi became a place of worship and pilgrimage for hippies from all over the continent and was known as ‘the high plain of the gods’.

Marcahuasi, the biggest assembly of open-air sculpture in the world, provides an opportunity to challenge the great archaeological and historical narratives which have overlooked this and other enclaves, enclaves that were indeed the origin of culture and civilisation, in favour of places geographically and etiologically closer to Europe. Marcahuasi and the ‘Fourth Humanity’ cry out for a U-turn in the interpretation of the past and invoke a culture that pre-dates the aspects

of modernity we attribute to Egypt and Greece. They ought thus to be viewed as part of history not only as a technologically advanced culture but also as a blueprint for all other cultures, as a founding tribe.

*The eloquence of things*

With the moon-landings, 1969 saw the revival in the collective imagination of the possible existence of extraterrestrial beings with advanced technology. If we were capable of walking on the moon, what was there to prevent us from supposing that beings from other galaxies had been able to reach our level of development? What is more, perhaps those alien civilisations had been in possession of sophisticated technology for centuries and had already visited us. By the same logic, the great civilisations of our past could have been the products of previous contacts with beings from different galaxies, times and spaces. From the mid-1960s on, in Europe and the United States, there has been a resurgence of interest in the potential connection between the study of past artefacts, archaeology, and an unknown technology capable of anticipating the future – long before the actual future arrived – of intergalactic travel and a new wave of colonisation in deep space. ‘Nevertheless one thing is certain. There is something inconsistent about our past, that past which lies thousands and millions of years behind us – a past teeming with unknown gods who visited the primeval earth in manned spaceships.’<sup>1</sup> This quotation is from the introduction to the book *Chariots of the Gods* by the Swiss writer Erich von Däniken. Published in 1968, a few years after the first manned orbit of Earth and just before man’s first journey to the moon, the book caused a furore, with sales of the German and English editions reaching levels difficult to believe today. This way of looking back to the past was closely related to the position of the individual in a period marked by the Cold War, whose political and cultural outlook made it necessary to consider the social function of scientific and technological progress and to question its true contribution to reaching an understanding of the world and the human condition. It was not simply a case of saving the past from oblivion and destruction, but of understanding different forms of civilisation.

The history of art is part of the much wider discipline of the history of things, of all those artefacts made by man. The thesis Erich von Däniken expounded in *Chariots of the Gods* is simple; the presence in prehistoric cultures of objects and

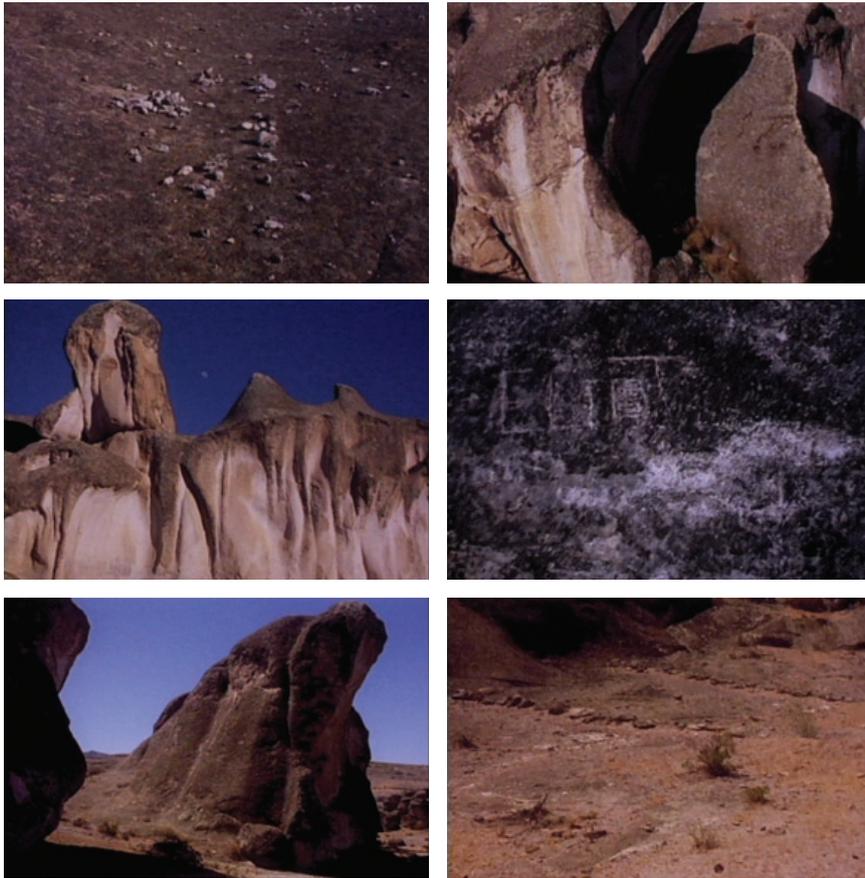
1. Erich von Däniken, *Chariots of the Gods* (Souvenir Press, 1968). Original German: *Erinnerungen an die Zukunft* (Econ Verlag, 1968).

## ahir, demà

#01

Armando Andrade Tudela

symbols suggesting advanced technical knowledge indicates that they were produced either by extraterrestrials or by human societies taught by extraterrestrials. The Egyptian pyramids and the Nazca lines in Peru can be explained only by the influence of scientific and technical knowledge far superior to what is assumed to have been current at the time. The scale and the monumental perspective of their



*Marcahuasi, 2009–10. 16 mm transferred to video, 10'42", without sound.*

Work produced in collaboration with the Museu d'Art Contemporani de Barcelona (MACBA).

construction – made to be seen from the air rather than to be visited or lived in on earth – clearly shows that we are in the presence of phenomena which reason and logic cannot convincingly explain. In von Däniken's books, in which he simply 'lets the pictures speak for themselves', we are presented with visual evidence purporting to show that ancient people had seen ships travelling in space and also their pilots: astronauts. Consequently, the religion of those people was not an

unknown cult but a wiser culture which existed and probably still exists somewhere in the universe, awaiting an opportunity of making contact with us again.

This text may seem ridiculous to us today but it is representative of its time. An interest in the past reflects an interest in the future. The Cold War and discussions about the development of nuclear arms showed the dark side of science which, rather than guiding us to progress, can fling us into disaster. The increased power of the state necessitates the search for arguments in favour of a new humanism, a new mode of thinking that can take precedence over the interests of the nation-state. The possibility of intelligent life beyond this world is directly linked to a deep pessimism about life on earth. Von Däniken talked not about how man could travel to the moon, but about how the stars could come to the rescue of a world which seemed polarised between the Communist threat and the ambitions of North American imperialism. This 'second-coming' from the beyond would even free us from the need to impose ourselves on 'the others'. The first step towards justifying our unconditional capitulation to those hypothetical superior beings was to show that they had already been here and were behind the great achievements of our civilisation. What might have looked like another great step forward for humanity thanks to a new development in technology, the launch of the first satellite into space in 1957, was tarnished by the escalation of the arms race during the 1950s and the first half of the 1960s. Those two decades were characterised by controversy about the State, its value system and its use of science. Supreme intelligence does not produce enemies and does not obey the logic of dialectics. There had to be a way for the individual to rebel and find a third space which would free us from a world divided in two.

*Marcahuasi* is a study in images of one of those 'sacred' places. Unlike major Inca monuments such as Incahuasi, Sacsayhuamán and Machu Picchu, Marcahuasi is not a testament to an ancient human empire nor a vestige of it. It is a unique place created by nature itself, the expression of a force which transcends wisdom and the will of man. But the rocks, the material, their monumental scale and location – a high plain possessing the ideal conditions for displaying each of those rock formations as if it were a gigantic sculpture – give it an 'artistic' dimension. In his philosophy of symbolic forms, one of the great forerunners of the history of culture, Ernst Cassirer, considers that art is primarily a symbolic language and its interpretation is crucial for understanding what history is telling us through it. What we know as *art* is a form of communication which makes sense through its connection with history. Every form is a place, support, shelter and expression of meaning. The meaning of things cannot reach us without a vehicle to aid its transmission, but the journey should not stop at the forms but

should consider what is being said with or through them. Forms are so eloquent that, far from focusing solely on the written word, we should listen to and study what is being expressed in the stages that preceded the logical formalisation of discourse, since writing is a specialised version of speaking.

Marcahuasi is a place of worship because of what it says or seems to mean. Because it is a product of nature, it stands outside history. History narrates, orders and classifies not only the facts but also everything produced by those facts. A certain system of interpretation will be applied to an artefact, whether it be a simple spoon, a temple or an altar-piece, depending on its provenance. Marcahuasi exists in a different time, the time which tells the history of the stones, in which they recount the history of the earth. But, at the same time, their capacity to be perceived as a man-made monument reintroduces that place into the history of culture and even – for some – the history of art. This process of mental transposition from a natural form to a historical one has made Marcahuasi a place of initiation since the 1950s. The work of a universal artist beyond rules, schools or styles, these forms reveal a symbolic story in the manner of Cassirer; the identification of a time and place both outside and inside history which opens up new ways of viewing the past.

### *The propagation of things*

From the 1960s onwards, the interest shown by subversive movements in this way of understanding cultural production is directly proportional to their questioning of analysis as the only logical way of explaining what is real. Everything points to the possibility of other modes of feeling, and consequently of viewing, our relationship with the world and the power structures which rule it. The classical division that started with Aristotle and continued until Hegel between the object – the world – and the subject – the final recipient of its knowledge – can be refuted. It seems almost unnecessary to point out that experimenting with drugs is a headlong attempt to overcome this barrier and experience reality from the position of pure immanence, from within rather than from outside, to which rationality has bound us for centuries in the West. In the late 1950s, the ethnobotanist and Harvard professor Richard Evans Schultes gave the first account of the use of drugs, mainly ayahuasca, in divination and healing rituals in Colombia and Peru. Ayahuasca is a natural hallucinogen constituting an integral part of a ritual and a culture, which was to acquire great importance in the 1960s for those who journeyed to these inaccessible places and others who practised different approaches to community and individuality.

Armando Andrade Tudela's film moves in a different plane. Long takes with hardly any cutting and no sound show Marcahuasi and some of its great stones. The camera does not show what all the others show. Rather it appears to be there to watch what is happening, to capture the atmosphere of the place itself. In fact the most famous of these giants, *Peca Gasha* or The Monument to Humanity, hardly appears until the end of the film. Marcahuasi is the benchmark for a way of understanding Peru. The 'here and now' of a society watches over the high plain of Marcahuasi with another 'here and now' which has nothing to do with this world as it is portrayed in newspapers. Marcahuasi is a door, obviously, but it is also a vital place for us to consider the relationship between culture and meaning.

The connection between these two films, *Synanon* and *Marcahuasi*, is thus crucial because it highlights an increasingly relevant point of tension between different models of cultural interpretation; between those who opt for analysing the life of forms and their meaning and those whose method includes economic factors and social analysis. This tension has become more pertinent in recent years; in the manner of Cassirer or George Kubler, a tension between methods inclining towards the incorporation of an anthropological dimension into the interpretation of images and other readings with a tendency towards critical theory, less attentive to the universal dimension of symbols than to the notion that images and objects are the result of an economic and social context, like those of Richard Hoggart and Stuart Hall. Exhibitions such as *Documenta 12*, for example, have emphasised the strange and timely return to methodologies which had been hidden at the back of the cupboard of social sciences and art history itself.

*Synanon* shows another type of archaeology; a showroom of furniture from house clearances, the remnant of an organisation dedicated to the rehabilitation of people who could not find their place. Perhaps more than one pilgrim to Marcahuasi has ended up in a community not unlike the one *Synanon* aspired to be. This film does not concern works of art either, although more than one such work has ended up – to its own surprise – in this storeroom of settings for private life. Eviction is the ruling principle here and gives the assortment of things a certain catalogue-like feeling. In this universe inhabited by ownerless objects that nobody really wants, each thing, no matter what it may be, is a precise instrument for measuring the passing of time. At the exact moment when they temporarily cease to fulfil a function, when they cease to be wanted, the pieces of furniture become junk; the lamps, the electrical goods and the decorative items become artefacts; the pieces of household equipment become gadgets. Their only function is to occupy time with forms that, far from being infinite, are of a predictable and familiar variety. Like crustacea, they depend on the external

skeleton of the cities and dwellings to which they once belonged. Each of those dwellings is a discrete portion of our recent past and a systematic study could be made of all these individual groupings in an effort to reconstruct the whole, firstly by joining the pieces together so as to be able to interpret the connections between the systems which originally produced them, the history of their consumption and their distribution routes.

The existence of furniture whose market value far exceeds its practical value shows that its symbolic function in society is as important as the objective qualities which make a chair a good chair or a wardrobe a good wardrobe. And so what really matters are not the things in themselves, but the way they contribute to or withstand a certain political structure. Objects are the place of what is political, the first station on the way of power. In them it takes solid form and occupies a defined historical time. Therein lies the importance of establishing a reading of all these artefacts, whether or not they constitute art. This importance lies in the need first to express and then to endeavour to reconcile the division of knowledge. It is about narrowing the gap between concrete knowledge, specific to the here and now, and knowledge as something universally understood. And lastly, this exercise seeks to assess the ethical well-being of modern society and to adopt a moral stance.

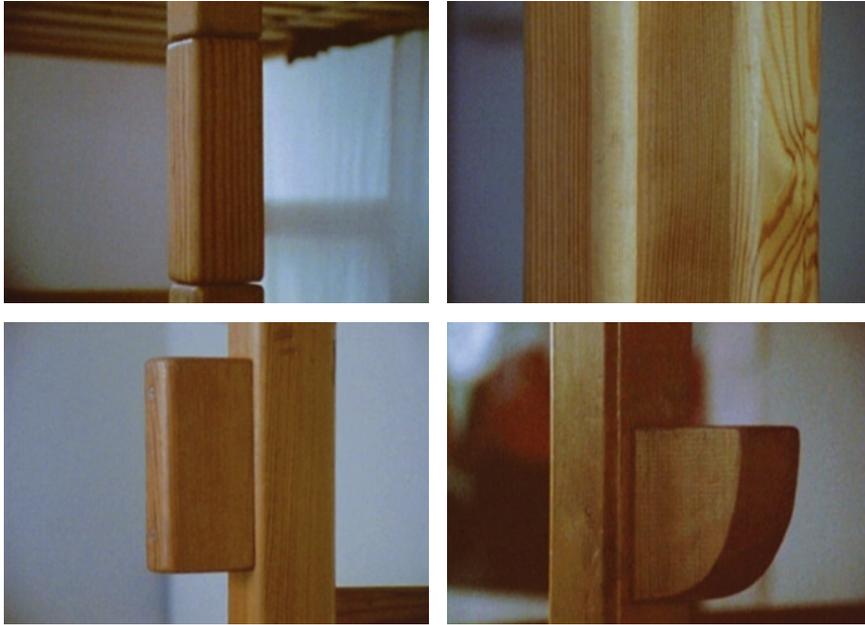
*Marcahuasi* and the inanimate residents of *Synanon* belong to opposing worlds; rocks are part of the natural universe and furniture is a part of culture. The gigantic rock formations are the symbolic form of a universal force standing before us. The families of objects in *Synanon*, however, are part of a culture, there to be used. They are a specific inventory of the everyday and its history. Nonetheless nothing about them encourages us to interpret them as artworks. It is the camera which brings out their double meaning. By inter-cutting general views with close-ups, the film gives us the impression that we are viewing art when it is not present. A chair leg looks like a Brancusi; the shot is held as our imagination runs over it, but in reality it is saying something other than what we want it to say. The likeness is only a product of our gaze; it is just a chair.

Assessing the function of an object, thing or artwork in our culture is a complex operation. Interpretation means applying methods of analysis and a logic which depend on a concept of historical time that we understand as common sense in our culture. That is why meaning is not always found in the same place and looks different in every age. Armando Andrade Tudela's work explores this divergence, firstly by enquiring into the particular condition of the artistic object and, secondly, by studying the systems of organisation to which it is and has been subjected, those of art history, archaeology, sociology, economics and above all

## ahir, demà

#01

Armando Andrade Tudela



*Synanon*, 2009–10. 16 mm transferred to video, 8'48", without sound.

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museum design and operation. It would be comforting to be able to close off all those avenues, bar all ways out and concentrate, once and for all, on the nature and ultimate meaning of a work/object. In those circumstances, everything would be peculiarly simplified and the work would close in upon itself, upon its secret, thus pointing to the possibility of a ritual instead of that endless revelation to which the history of contemporary art subjects us all, works, viewers, institution, exhibition and documents.



Interview: Armando Andrade Tudela. *ahir, demà*

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=103&inst\\_id=28894](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=103&inst_id=28894)

<http://www.youtube.com/watch?v=G-DMfWiLOX4>

<http://vimeo.com/10136000>

An exhibition is a temporal mechanism, a convention that tries to short circuit the 'here and now' and plug straight into History. The works on show at exhibitions are not ephemeral, or if they are, their end does not necessarily have to coincide with the close of a show; the two may happen at the same time for practical reasons but not for logical reasons. Even a work created specially for the

occasion could last a minute or two longer than is specified by the timetable. An exhibition always creates temporary, not permanent, conditions for works which exist in a permanent way. From this convention arises the very condition of the contemporary. The present of art is lived through a succession of such events in more or less institutional environments, from museums and independent spaces to the regular hosting of a biennial show.

This contradiction of temporal logic has nurtured a renewed interest in historical periods which, like Modernism, sought to provide an answer to this continuing a-synchronicity between the specific and the general, between a particular case and the norm. Returning to the beginning of this text, it is akin to imagining that intelligent extraterrestrial life is not only in the future but has already been in our past. And those societies we thought corresponded to humanity's 'infancy' belong to its maturity and have lived through a cycle of scientific, technological (and ethical) development which we find difficult to imagine. Extraterrestrials and von Däniken's theories are very eloquent ways of emphasising the need for imagining other logics of cultural production. They could furnish us with a modernity *outside* or *previous to* the modernity which we enshrine at the heart of the concept of Western art. In fact we have no hesitation in accepting Greece and later Rome as precursors of that project, believing that the discontinuity represented by the middle ages was not a break at all, or could be circumvented. However, it would be much more difficult to acknowledge an Inca modernity that finds its mode of representation in the present, possessing a currently valid system of aesthetics and an economic reality which could serve us as a model.

The renewed interest in the life of forms by today's artistic producers and curators bears no – intellectual – relation to the restoration of bourgeois modes of life or the return – supposing it ever existed in the first place – of aesthetics as an autonomous experience. The attention paid to a key aspect of the intellectual project of Western culture should not be confused with a coarse and anachronistic exercise. The proof lies in the fact that it is increasingly common once again to hear talk of images, mimesis, animism, masks, figures and art. There is an underlying effort to produce again what almost succeeded in the 1960s; a critique of reason and the need to discover analytical methods that are more porous than dialectics and their eternal variations on social theory. This is why people are reading Deleuze again. Rather than a matter of fashion, it is out of a desire to heed all those who have tried to analyse meaning through the relationship between perception and understanding. Concept and experience go hand in hand. The meaning of the real is not merely what is on the surface, it is

## ahir, demà

#01

Armando Andrade Tudela

not that which asserts itself in an obvious way. It is the surface itself and what emerges from it. Nothing transcends. Everything is immanent. Thought is not a substance which is applied to things, it is not different from them and independent of them. We do not think about something, but *from* something.

Armando Andrade Tudela's work draws on all this material. His work centres on the process of producing an image, whether using a cinematic medium, as in the case of these two films which are the nucleus of this project for the Capella MACBA, or using the glass wall he also produced for *ahir, demà*. *Untitled* (2010) is a partition comprising a hardboard panel almost covered with five large pieces of transparent glass. The very material which until now has been used in the construction of containers becomes the work itself. Following a principle of unfolding similar to the one in the series *Bichos* by Lygia Clark – a collection of articulated sculptures in which each element is at once the piece and its support – in an



*Untitled*, 2010. Glass and perforated chipboard.

Work produced in collaboration with the Museu d'Art Contemporani de Barcelona (MACBA).

organic way in Clark's case and in a more architectural and theatrical way in Armando Andrade Tudela's, the elements of the work take over the space of the Capella MACBA. As the artist himself puts it 'they filter' as well as 'construct' the space.

The piece performs a very simple operation; the glass turns us back towards the frontier between the image of the space we see before us – the renaissance chapel, a space which has lost its historical function as a place of worship – and the image of how it is today; an exhibition room. Our reflection in the glass rejects the representation of anything that is not the space itself while at the same

time its interruption creates an immediate sense of image editing. *Untitled* (2010) shows the ease with which an image can be edited by means of a simple operation of reinterpreting the relationships between all its compositional elements; light, space, figure and the boundaries of the whole exhibit. It also alludes to an aspect that could go unnoticed if it were not for the two films I have just been describing: the impossibility of obtaining any understanding of the life of things independently from our own; things exist separately from culture but not from us.

The pieces of glass reflect the stone of the renaissance chapel consecrated long ago as a sanctuary for the faithful, converted into an arsenal during the Spanish Civil War and now used to house the designs of modern art. The only things left are the materials and forms which indicate the building's past. In the same way that we cannot capture the mute exchanges between the works now occupying it and the walls, we cannot elicit meaning from the Marcahuasi rock formations, other than our own reading of them as naturally occurring monuments marking a special place in the geography of the high Peruvian plateau. It is a place that acquires cultural relevance when it becomes a point of reference for all those who consider that it is not simply a place full of stones and rocks, but an expression of how the Earth spoke even before mankind had learned to do so.

### *The forms of time*

Everything fluctuates according to historical time and place and physical and geographical location, which is why it is impossible to pin down the precise meaning of an object, artwork or thing. There are no fixed variables such as, for example, style, however much we may try to abstract all variables and go on to make a formal reading of the Monument to Humanity, a piece of furniture or the afterglow of the remnants of the polychromatic frescoes that still cling to the walls of a deconsecrated church. From the exercise that combines an awareness of the durability of things with the context in which we find them, are born the interchangeable relationships that alter their 'historical' life, and imagination makes us see something and at the same time allows us to establish links between what we think we know and many other things. As Andrade Tudela shows in his work, what regulates the situation is the particular method of analysis we use. It does not imply verifying the existence of the modern outside, before or after Modernism itself, but rather understanding better how and in relation to what we can read certain forms of knowledge production.

Just as the philosophical logic of Ludwig Wittgenstein refuted the existence of the mind as an entity separate from the rest of the body, so Armando

## ahir, demà

#01

Armando Andrade Tudela

Andrade Tudela plays with elements that are peripheral to the image in *Untitled* (2010) and orders them so that they constitute the image itself. There is nothing beyond, everything participates in the representation; no one image is more real than another but everything is ordered around the real. What we call evidence is an endeavour to approach the limits of the plausible, but it is no more valid than this interplay of reflections. The difference between a 'realist' system of representation and a formal or abstract one lies in the way of ordering its relationship regarding access to immediate knowledge of the world; while the former allows the possibility of obtaining information from images, the second systems deny or simply minimise the importance of the relationship between what we see and the world beyond. Andrade Tudela's work constantly establishes ties between the history of modernity, the history of architecture and design and their reception in Latin America; it refers to the major theme of the whole exhibition, the possibility of inserting one project into another, of superimposing one interpretive system on another.

Chus Martínez

Chief Curator of the Museu d'Art Contemporani de Barcelona (MACBA)

# ahir, demà

#01

Armando Andrade Tudela



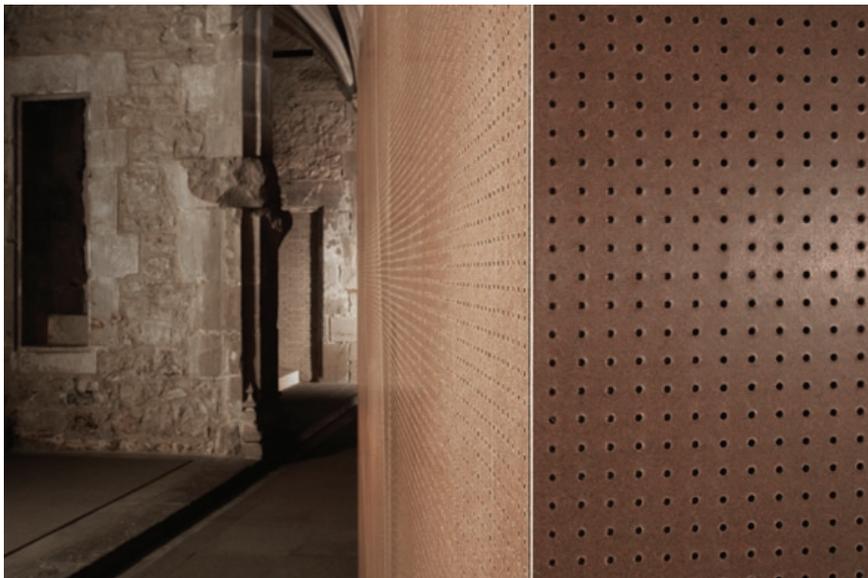
Armando Andrade Tudela. *ahir, demà*

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# ahir, demà

#01

Armando Andrade Tudela



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# ahir, demà

#01

Armando Andrade Tudela



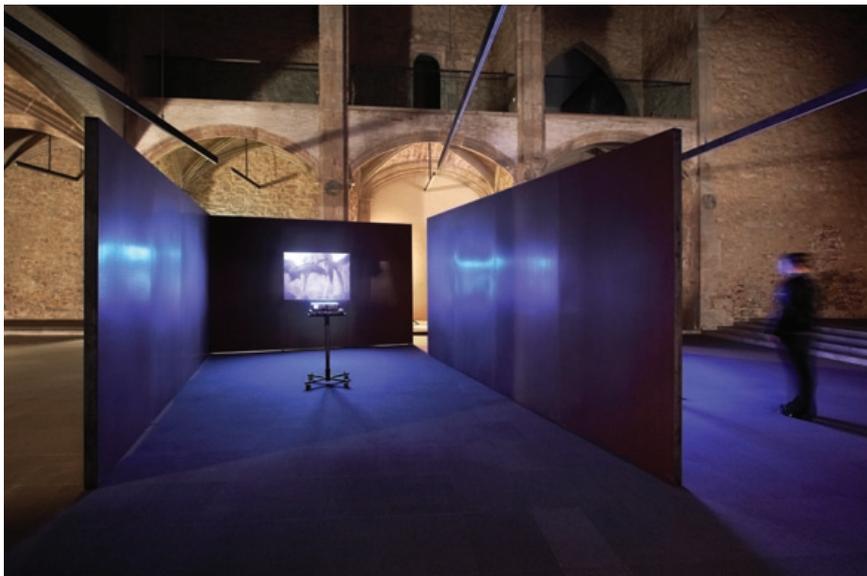
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# ahir, demà

#01

Armando Andrade Tudela



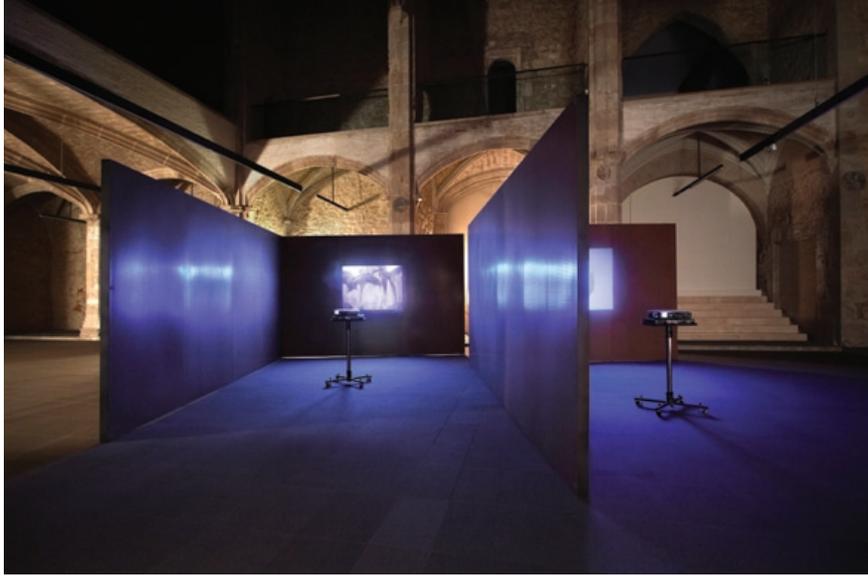
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# ahir, demà

#01

Armando Andrade Tudela



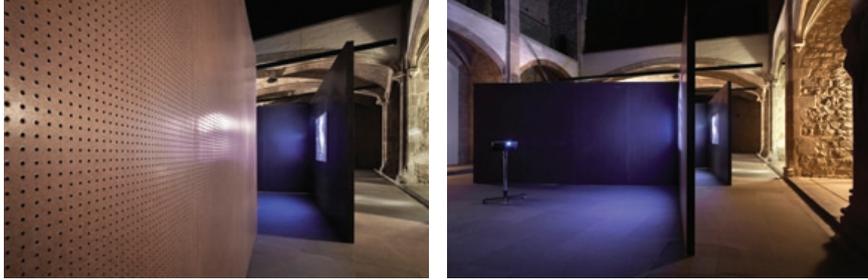
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# ahir, demà

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Armando Andrade Tudela



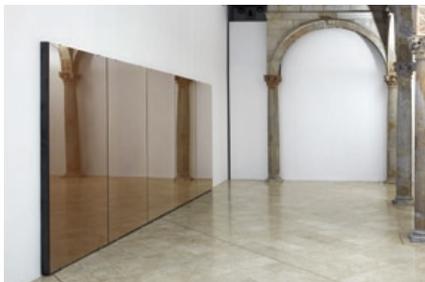
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# ahir, demà

#01

Armando Andrade Tudela



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# ahir, demà

#01

Armando Andrade Tudela



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# ahir, demà

#01

Armando Andrade Tudela



## Video

Fragments of *Marcahuasi* and *Synanon*

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=28&inst\\_id=27504](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=28&inst_id=27504)

Interview: Armando Andrade Tudela. *ahir, demà*

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<http://www.youtube.com/watch?v=G-DMfW1LOX4>

<http://vimeo.com/10136000>



## Audio

Conversation between Armando Andrade Tudela and Gabriel Acevedo

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=33&inst\\_id=28896](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=33&inst_id=28896)

Radio programme: Armando Andrade Tudela and Chus Martínez speak about the exhibition

*#01 Armando Andrade Tudela. ahir, demà*

[http://rwm.macba.cat/en/sonia?id\\_capsula=663](http://rwm.macba.cat/en/sonia?id_capsula=663)

Radio programme: *Fons#2 Armando Andrade Tudela*

[http://rwm.macba.cat/en/specials?id\\_capsula=661](http://rwm.macba.cat/en/specials?id_capsula=661)

Radio programme: *Armando Andrade Tudela. Ombres del progrés*

[http://rwm.macba.cat/en/specials?id\\_capsula=662](http://rwm.macba.cat/en/specials?id_capsula=662)



## Photographs

Photographs by Rafael Vargas of the installation by Armando Andrade Tudela, *ahir, demà*, at the Capella MACBA

<http://www.flickr.com/photos/macba/sets/72157623582636799>



## Other links

*Untitled (1)*, 2008

MACBA Collection. Barcelona City Council Fund

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=27050](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=29&inst_id=27050)

*Untitled (2)*, 2008

MACBA Collection. Barcelona City Council Fund

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=27049](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=29&inst_id=27049)

*Untitled (two frames #2)*, 2010

MACBA Collection. Consortium Museu d'Art Contemporani de Barcelona. Donation of the artist

[http://www.macba.cat/controller.php?p\\_action=show\\_page&pagina\\_id=29&inst\\_id=28938](http://www.macba.cat/controller.php?p_action=show_page&pagina_id=29&inst_id=28938)

(Accessed April 2010)

**Armando Andrade Tudela** (1975, Lima, Peru) resides in both Berlin and Saint-Étienne (France). He studied at the Universidad Pontificia in Lima, the Royal College of Art in London and the Jan van Eyck Academie in Maastricht.

Though his work has been presented in Dijon (Frac Bourgogne), Berlin (DAAD), Birmingham (Ikon Gallery), Frankfurt (FKV), Basel (Kunsthalle Basel) and London (Counter Gallery and Annet Gelink Gallery), *ahir, demà* is his first solo exhibition in Spain. He has also participated in major group exhibitions in Lima, Warsaw, Vienna, New York, the Shanghai and San Pablo biennials, as well as two exhibitions at MACBA (*Modernologies* and *Time as Matter. News Acquisitions*, 2009).

His work entails a reflection on form and its relationship to time. Time can only be understood through the objects and events that materialize it. Artistic practice is a way of rendering time current through matter. Specifically, Armando Andrade Tudela is concerned with relating different ways of interpreting objects and, thus, different ways of conceiving the future through the multiplicity of pasts to which each culture has access.

*Synanon*, 2009–10.

16 mm transferred to video, 8' 48", without sound.

*Marcahuasi*, 2009–10.

16 mm transferred to video, 10' 42", without sound.

*Untitled*, 2010.

Glass and perforated chipboard.

Works produced in collaboration with the Museu d'Art Contemporani de Barcelona (MACBA).

*Sèrie Capella MACBA* is a collection of publications (<http://www.macba.cat/serie-capella>) distributed online free of charge, which accompany a new way of understanding the production of work in the context of the *Capella MACBA* exhibition space. All the installations share a common denominator: they have been specifically produced to be shown in this space.

Armando Andrade Tudela. *ahir, demà*,  
10 March - 6 June, 2010

#### Exhibition

Curator: Chus Martínez

Assistant Curator: Anna Cerdà

Registrar: Patricia Quesada

Conservation: Alejandro Castro

Architecture: Òscar Agüera

Audiovisual: Miquel Giner, Diego Rada

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