Armando Andrade Tudela's primary medium has been and remains sculpture, which provides his artistic practice with its guiding and driving spirit. It is in this vein that in his current exhibition at the Galería Elba Benítez, Andrade Tudela focuses intensely on objects, objects as objects, which he subjects to processes of manipulation, amalgamation, assembly, re-assembly and intervention. Through the intensity and variety of these processes, what arises is an examination, on both literal and metaphorical levels, of the possibility of autonomous form -- that is, of standing alone -- in an era characterized by interconnected fragmentation and displacement.

Simply and eponymously entitled *Armando Andrade Tudela*, the current exhibition features entries into new and ongoing sculptural series by the Peruvian artist. Central to these is an untitled triptych of large-scale, vertically-oriented and black mirrors. The mirrors' shapes are irregular, their contours having been drawn from incomplete archeological shards; this irregularity, however, is both offset and undermined by the meticulous industrial execution of their surfaces. These quasi-totemic objects combine figuration (albeit in faint, eroded form) and minimalist-derived abstraction, incorporating pre-historic references with a modern-day corporate aesthetic. At the same time, the play between reflectivity -- the nature of the mirrors themselves -- and opacity creates a volatile oscillation between legibility and illegibility, giving rise to a perceptual disorientation and discursive instability.

A similar oscillatory instability -- between completion and incompletion, stability and instability, fragmentation and unity -- can be discerned in the small to mid-sized works grouped together under the title *Vuscohh Vohhiver*. These works take two different forms: a series of plaster assemblages, amalgams of volume and texture, perched atop iron rods that serve as their bases; and a series of delicate cast-aluminum objects set upon metal shelves, forms that suggest movement and even flight. Finally, the exhibition includes pre-fabricated objects onto which the artist has brusquely intervened, forcibly converting utilitarian articles into sculptural form.
As is characteristic of Andrade Tudela’s methodology, the works in the exhibition examine how shifts of scale, material, format and use entail corresponding shifts of signification, perception and aesthetic reception, and thus present a coherent chapter in his ongoing, larger artistic inquiry, which in fact encompasses a far more diverse range of media and strategies. And yet, as in all successful sculpture, each of the works on view is entirely capable of establishing its own parameters, of encapsulating its own particular concerns, of embodying its own autonomous form -- in other words, of standing alone.

Armando Andrade Tudela (Peru, 1975; lives and works in Lyon, France) explores the intersecting interfaces among popular culture, politics and fine art. Regularly incorporating elements of craft and design in his work, Andrade Tudela’s work combines formal directness and technical accomplishment with conceptual sophistication and historical awareness. While frequently using the South American cultural and historical context as his starting point, Andrade Tudela’s work in fact engages with complex questions of translation and transference that are rooted in but transcend the specifics of place.

Andrade Tudela has had exhibitions at Proyecto AMIL (Lima, 2015), art3 (Valence, 2015), Künstlerhaus Bremen (2014), Le Grand Café Centre d’Art Contemporain (Saint-Nazaire, 2013), DAAD (Berlin, 2012), Museo de Arte de Lima - MALI (2012), MACBA Museu d’Art Contemporani de Barcelona (2010), FRAC Bourgogne (2009), Ikon Gallery (Birmingham, 2009), Frankfurter Kunstverein (Frankfurt, 2008) and the Kunsthalle Basel (2008.) He has taken part in the 27th São Paulo Biennial (2006) and the 6th Shanghai Biennial (2006) and was included in the exhibition Under the Same Sun at the Guggenheim Museum in New York (2014.) Andrade Tudela’s most recent show at the Galería Elba Benítez was Sombras del progreso in 2013.