

MIGUEL ANDRADE VALDEZ

INDEX

		ON PENDULO Y PLOMADA BY MAX HERNANDEZ CALVO	Page 38
		ON ESTRATOS BY CHRISTOPHER VAN GINHOVEN REY	Page 40
		ON TINAS BY MAX HERNANDEZ CALVO	Page 46
ON THE WORK OF MIGUEL ANDRADE VALDEZ BY SOFIA BERTILSSON	Page 05		
ON MUROS BY SOFIA BERTILSSON	Page 09	ON MONUMENTO LIMA BY MIGUEL ANDRADE VALDEZ	Page 50
ON CONSTRUÇÃO; LA BIBLIOTECA O EL UNIVERSO BY MIGUEL ANDRADE VALDEZ	Page 24	ON CONSTELACION BY MIGUEL ANDRADE VALDEZ	Page 54
MONUMENTO XX N4	Page 27	ON CONSTRUÇÃO, LA RABONA BY MIGUEL ANDRADE VALDEZ	Page 56
FANTASMAS	Page 29	ON TALLER TARAPACA BY MIGUEL ANDRADE VALDEZ	Page 60
COSTA VERDE	Page 30		
MONUMENTO XX	Page 32		
ON TIEMPO EN LA CIUDAD DE LIMA BY MAX HERNANDEZ CALVO	Page 33		

Miguel Andrade Valdez is an artist based in Lima, Peru, who works in the borderland between sculpture, design and architecture. In his work, he reflects and comments on architecture and society, and investigates the cityscape and vernacular sculptures found in Lima and in many other Latin American cities. He sees sculpture as an archeology of our times and architecture as a representation of time. In recent years he has started to merge inspiration from modern architecture with the pre-Colombian Huacas of Peru into sculptural works and has redefined his role as an artist to include architecture and design, notably by forming the design studio Taller Tarapacá that combines heritage craft with contemporary design. At the core of his work is the complex relation between the individual and the state, laid out already in Plato's Socratic dialogue The Republic from the 4th C BC, and pervading human history. His work is research based, but it's a type of investigation that only can be made through the artistic process, and often involves collaboration.



Studio view



Studio View. 2021

ON THE WORK OF MIGUEL ANDRADE VALDEZ BY SOFIA BERTILSSON

(Read more about Estratos in Christopher van Ginhoven Rey's text on page 40.) The graphic identity of the 1968 Olympics by Lance Wyman used a bold design that synthesized the pre-Columbian linear design into the modern branding of the games.

Just as Fonseca, who trained as an architect, Andrade Valdez bridges sculpture and architecture and uses the process of construction of the monumental concrete Brutalism architecture in several site-specific works. In *Construção*; *La Biblioteca o El Universo* (Construction; The Library or The Universe), 2018, he uses cast-in-place formwork for a staircase in the UTEC (Universidad de Ingeniería y Tecnología) in Lima, turns it on its side, and invests it with the whole world – the Universe – in a reference to Jorge Luis Borges's endless labyrinthine library.

MONUMENTS, CAMP FOLLOWERS AND CONSTRUCTION WORKERS

Construction also appears in the title of his *Construção – La Rabona* from 2013, a work conceived during a stay in Mexico City and inspired by a neglected monument in Lima. Andrade Valdez's work hybridizes the concepts of *La Rabona*, the today mostly forgotten women camp followers that accompanied 18th century armies on campaigns, with Brazilian poet and singer Chico Buarque's song *Construção* – released in 1971 during one of the harshest periods during the country's dictatorship and named the greatest Brazilian song of all times by the Rolling Stone magazine in 2009.

Miguel Andrade Valdez' work consists of three cast-in-place formworks that differ in shape and size but all would produce the same final cast, just as Buarque's song uses a structure with three different paragraphs that end up telling the same story of a construction worker that loses his life at work. In Andrade Valdez's work the construction workers are the third part of the hybrid. Employing regular construction workers from Mexico to produce the work, they acted as individuals, as citizens, in solving the problem of how to build the framework for the monument – a representation of the state. When installed, the work prompts a reading of it as “a 'system' that builds 'another' form” as Andrade Valdez writes (on page 56). This mirrors Buarque's song that criticized the oppressive state by singing about the manual laborers' ruthless working conditions while constructing the monumental and aspirational buildings of the new era. The construction workers' conditions do have a parallel in *La Rabona*,

BRUTALISM AND PETROPERU

Miguel Andrade Valdez's research of Modernist and Brutalism architecture reflects on the ideologies behind major urbanism projects such as the reshaping of Mexico City for the 1968 Olympics. He references Uruguay artist Gonzalo Fonseca's *La Torre de los Vientos* (Tower of the Winds) for his *Péndulo y Plomada* (Pendulum and Plumbing), 2015, and in *Estratos* (Strata), 2016, he literally recast parts of the Brutalism architecture of the headquarters of Petroperu, the state-owned petroleum company created in 1969 by expropriation of oil fields by the revolutionary leader General Velasco. The 1968 Summer Olympics in Mexico City was the very first ever held in Latin America and became a turning point. New social ideals combined with a manifestation of specific Latin American culture, in its own right and with potent agency, inspired part by post-Bauhaus ideal, part by indigenous culture and architecture, joined to form a Modernism influenced by the geometrical forms and patterns of pre-Columbian culture.

the humble camp follower that would never be acknowledged on the monument of victory and whose 'invisible' monument could potentially be cast by the frameworks of the installation. These complex relations between the individual and the state, the laborer and the ideologies behind modern architecture, are the themes at the core of Andrade Valdez's work. (Read more on page 56.)

A HOUSE FOR LIVING AND WORKING

In 2014 he started the construction of the house that became both his living quarters and studio space. By taking on the role of architect and commissioner this marked a new phase in Andrade Valdez's work. Set off a lively street in the Barranco neighborhood of Lima, the three-story house has gone through several experimental phases before settling as a family home and studio where he works together with his assistants and collaborators.

THE DESIGN STUDIO

He set up the design studio Taller Tarapacá together with his team in 2019 and today it engages top local craftspeople and designers to produce limited editions of textiles, ceramics and furniture out of wood.

By turning to local skilled craftspeople and merging contemporary design with heritage craft, Andrade Valdez has found ways to engage with the community and to give further agency to the cultural heritage of Peru while redefining what his role as a contemporary artist could be.

SCULPTURES FROM THE STREETS

In recent years he has turned to paper and found paper from the streets of Lima as material for his sculptures. Layers of old posters or paper are built up into paintings and wall objects with relief-like geometrical patterns inspired by the ancient Peruvian pre-Columbian linear treatment. Andrade Valdez sees sculpture as an archeology of our times and architecture as a tangible way to represent time. Architecture can have monumental qualities, reflect the ideals of its time and stands for permanence – but Andrade Valdez's large-scale architectural installation challenges this by their impermanence. In fact this type of installation is often destroyed after the exhibition. Instead Andrade Valdez brings in a much longer perspective, beyond the dichotomy of pre-Columbian and Colonial times, inspired by geological time in which geological strata, over time pressed together to form something else, from prehistoric ferns to the black gold of the oil industry, or sedimentary stone speckled with fossil,

compressed by immense forces and over endless time. In particular, Andrade Valdez is inspired by the geological strata that form the landscapes around us – and translates them into the cityscape and the public spaces formed by our social, economical and political forces. Here the accumulation of information carried on humble posters for political parties and announcements for concerts, events and sales, form strata that encapsulate time.

During the 2020 – 2021 pandemic, the streets of Lima went quiet as the messages disappeared, the posting stopped and posters couldn't form their usual strata or be harvested from the streets. A parallel to how layers in geological strata would tell of volcanic eruptions or draughts. If his earlier works in the Muros series were colorful with an embodied micro cosmos of messages, his works from this period are made of mostly blank pages – the other side of the message – with subtle color variations on white that make the geometrical Peruvian pre-Columbian linear relief patterns stand out.

WHITE SKIES

White is the color of the light of Lima, of the sky, of the blank paper that waits to be filled. In 2014, Andrade Valdez made a 2-channel video titled Constelación, filmed on an arid promontory to the southeast of the city. Once the place for the bloodiest battle in the history of Peru, it remains inhabited by law. However it's become a location for monuments; a sanctuary to the Virgin, the 2011 Christ of the Pacific, by some called the world's largest unwanted sculpture, the Monument to the Unknown Soldier and the astronomical observatory, all flanked by expansive but empty parking lots. Andrade Valdez shot the video like a road movie from a car traveling the solitary road that links the monuments that disappear into the whiteout of the sky. All the monuments are remnants of different systems that have held sway over a particular period, the political system that sent soldiers into an unwinnable battle, the Catholic Church, the Brazilian consortium that gifted the sculpture to the nation as a parting gift as former President Alan Garcia was leaving office and science that from the vantage point of the observatory keeps watch over the Universe.

MEMORIES IN FIGURATION

Andrade Valdez's works across different types of media, and if his three-dimensional work tends to be abstract, he does bring in representation and figuration in some of his drawings such as the Costa Verde-series. Costa Verde is part of the coastline around Lima where he grew up. The dense and

dark drawings are like rocks festooned with seaweed and molluscs, in which glimpses of personal memories of a violent and turbulent time take shape. His generation came of age during a difficult time in Peru that has deeply affected them. For the artist, drawing opens up a personal space for memory and time, and a different way to, on a personal level, explore the relation between the individual and different versions of the oppressive state. Today Costa Verde, a place with a violent past, is part of an urban development. Andrade Valdez links the municipal management of the Costa Verde and the development of the nation to his own dark fantasies about the place that involve car crashes, suicides and caves.

PAINTING AND SAD FACE

In his most recent work Andrade Valdez is making a return to painting which he studied at the art faculty of Pontificia Universidad Católica del Perú (PUCP) in Lima. But it's a different kind of painting now, developing his earlier sculptures using found and recycled paper from the streets of Lima, his recent works are layered with memories and different histories, just as the ancient pre-Columbian remnants of his hometown carry strata of more recent cultures and people that made their homes and lived their lives on top of the structures. He's using collage as a strategy, builds up the relief-like panels out of paper, cuts out geometrical forms and allows images and figuration from the material to become part of the compositions – both retaining their “originality” and becoming part of something else, something new. Collage, still radical after all those years, has always fascinated Andrade Valdez and to quote William S. Burroughs “When you cut into the present the future leaks out”. Just as the early Cubist collages of Georges Braque and Pablo Picasso, the method incorporates material and juxtaposes images from different worlds and time periods, a newspaper clipping is both an image from mass media and an element in a new context. The collage gobbles it all up and tells us that someone was here pasting, cutting, tearing, chopping up – as an indication of the process. These works of Andrade Valdez are meta collages that use volume to create lines and geometrical shapes but they work with two-dimensionality, the flatness of painting where everything exists simultaneously. The bulk, the white volume, is complemented by a pictorial layer in which figuration appears. A recurrent motif in the reliefs is Sad Face, a simplified emoji-like human face that takes over the surface. Sad Face stares at us with empty eyes and a downturned mouth, it's a face reduced to its most basic components that hides in the Peruvian pre-Columbian inspired pattern, “painted” with blotches of color from magazines that reveal other eyes,

other mouths and hands that float around. Specific for painting and especially these meta collages are the capacity to be about everything at once, they share space and time; pre-Colombian civilization, the emoji of that quick text, all the stories that are carried in paper going to recycling, yesterdays news and our current precarious emotional state, too complex to express in any other way than by a Sad Face and by letting a little bit of future leak out.

With Sad Face and the works in his recent series, Andrade Valdez doubles back to the 1968 Olympics in Mexico City and Lance Wyman's graphic identity for the games. Cultural heritage, such as how the ancient pre-Columbian culture relied on a specific linear treatment in art and architecture, merged with contemporaneity it offer new ways to interpret and express our troubled times while engaging with the place we live and work in, just as celebrated Mexican architect Luis Barragán found his particular form of Modernism by fusing the European style with ancient local traditions.

IN THE STUDIO

The heart for all his activities is his first floor studio and patio in the house that he built inspired in part by Barragán. For Andrade Valdez, the movement to truly incorporate sculpture, architecture and design into a whole – a Universe – and specifically take on a role as a producer that engages with his community and society, his culture and history, on a long-term basis that goes beyond the regular project based economy of an artist's studio is significant for his current and future practice.

Andrade Valdez has participated in international residencies such as NTU CCA Singapore, Obrera Centro and SOMA, both in Mexico City. He was born in 1979 in Lima where he lives and works.

WEBSITE

<https://andradevaldez.com>

INSTAGRAM ACCOUNTS

[@miguel_andradevaldez](#)

[@tallertarapaca](#)



Studio View. 2021

During the 2020 – 2021 pandemic, the streets of Lima went quiet as the messages disappeared, the posting stopped and posters couldn't form their usual strata or be harvested from the streets. A parallel to how layers in geological strata would tell of volcanic eruptions or draughts. If his earlier works in the Muros series were colorful with an embodied micro cosmos of messages, his most recent works are made of mostly blank pages – the other side of the message – with subtle color variations on white that make the geometrical Huaca-inspired relief patterns stand out.

2018-2021
Agglomeration of posters
Variable dimensions
Lima, Peru

ON **MUROS**
BY **SOFIA** **BERTILSSON**



MOBY DICK
2021

Agglomeration of posters, plywood.
105cm x 138cm x 8cm



YOUR FACE ON THE SCREEN
2021

Agglomeration of posters, wood filler, plywood.
80cm x 120cm x 15cm





CULTURA LIMA
2018

Agglomeration of posters, wood filler,
playwood, linseed oil.
270cm x 260cm x 25cm





UNTITLED
2020

Agglomeration of posters, wood filler,
playwood, linseed oil.
60cm x 60cm x 7cm



MIENTRAS CAES. MI SOL
2020

Agglomeration of posters, wood filler,
plywood, linseed oil.
60cm x 60cm x 7cm



HUACA CULEBRA
2020

Agglomeration of posters, wood filler,
playwood, linseed oil.
Variable dimensions





URSD





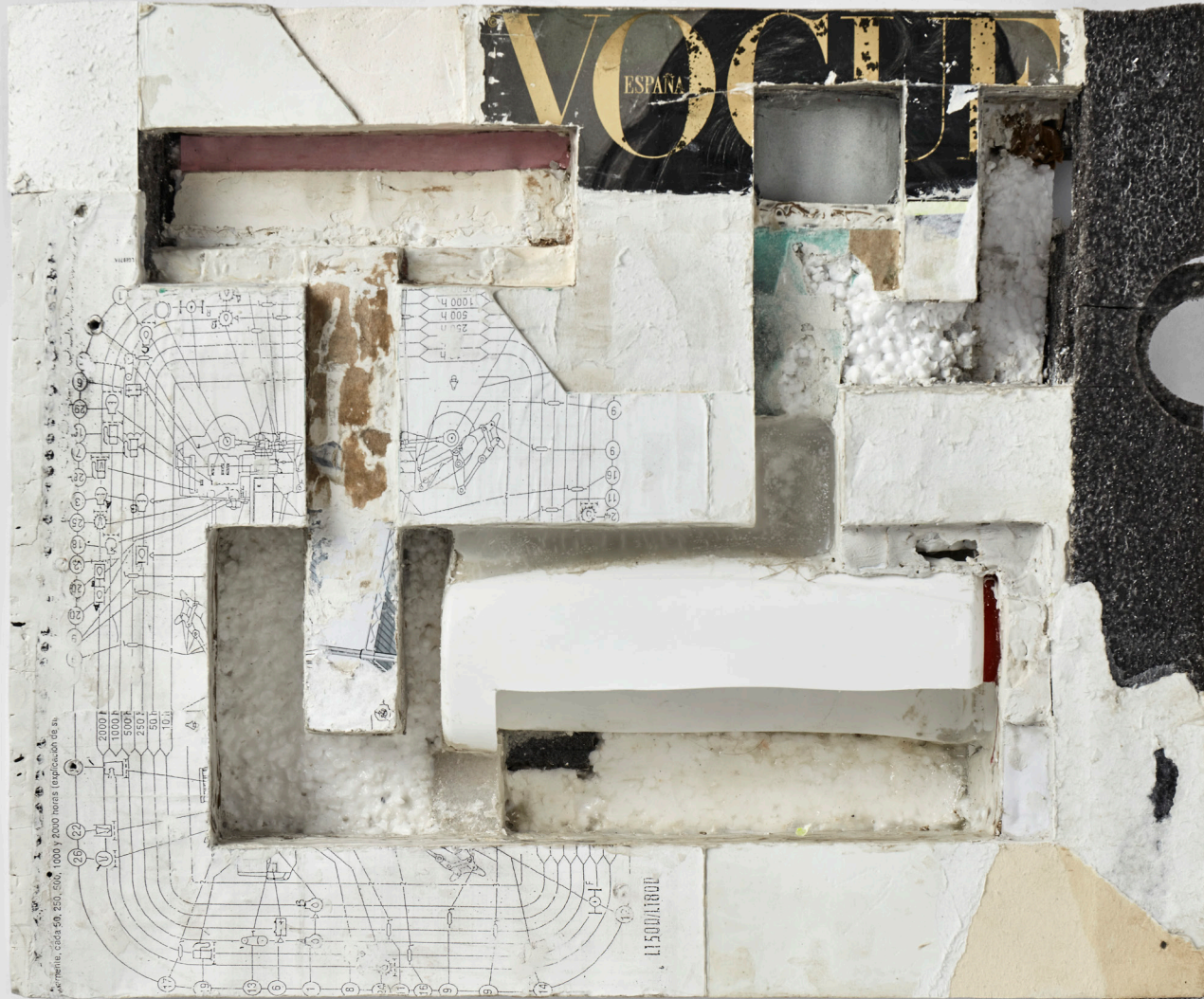
SAD FACE. GENTLEMAN SPACE
2021

Agglomerated waste materials. Plastics,
papers, cardboard, metal, glue, putty.
45cm x 38cm x 9cm



THE THINGS IN MY HEAD
2021

Agglomerated waste materials. Plastics,
papers, cardboard, metal, glue, putty.
45cm x 38cm x 9cm



WIDE OPEN. MECANICA EMOCIONAL
2021

Agglomerated waste materials.
Plastics, papers, cardboard, metal,
glue, putty.
45cm x 38cm x 9cm



For this project, I wanted to create a sculpture based on the formwork of a staircase section in the Universidad de Ingeniería y Tecnología (UTEC), located in the city of Lima, Perú. The wooden mold is intended to generate an object that makes a direct reference to another object, while the sculpture delineates the space of the staircase section that was cut, but at a scale that gives the impression of having a practical use. At the same time, when the piece is placed on its side, it references some type of furniture, proposing a second scale for the spectator.

The piece itself is shaped like the section of a spiral staircase, alluding to the infinity symbol, and together with the title refers to Jorge Luis Borges' story, which acts as an inspiration and trigger for my staircase pieces: The Library of Babel. In this story, the author describes in great detail the architecture of a library that stretches like a fractal until infinity, making an analogy with the universe.

2018-2021
Site-specific sculpture
Hardwood and plywood,
Variable dimensions
UTEC, Lima Peru

ON CONSTRUÇÃO, LA
BIBLIOTECA O EL UNIVERSO
BY MIGUEL ANDRADE VALDEZ



CONSTRUÇÃO
LA BIBLIOTECA O EL UNIVERSO
2018

Installation view

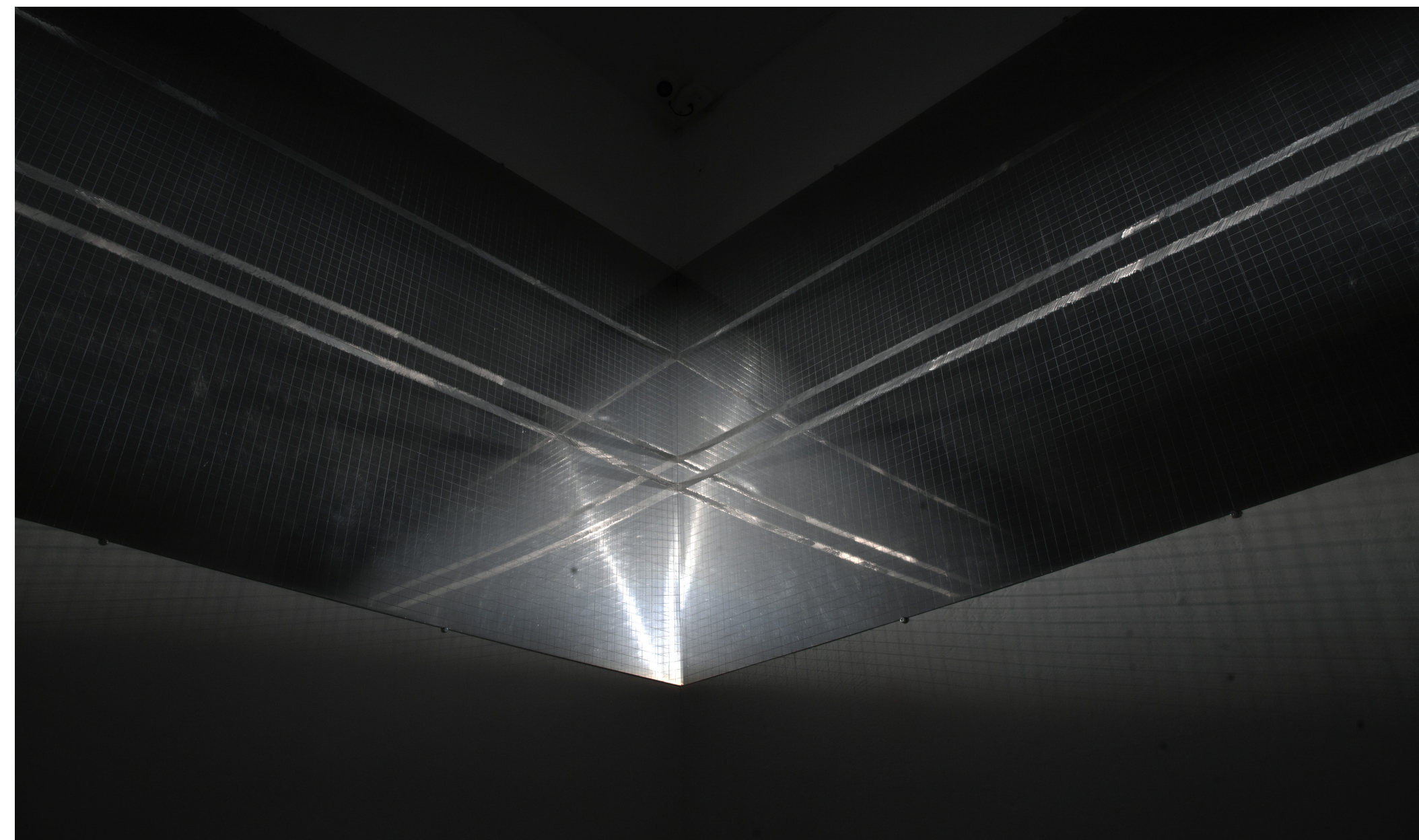


CONSTRUÇÃO, LA BIBLIOTECA O EL UNIVERSO
2021

Site - specific sculpture
Hardwood, plywood.
580cm x 490cm x 540cm H
Plaza de Santa Ana, Gran Canaria, Spain

MONUMENTO XX N° 4
2014

Installation
2 steel plates each 3.05m x 1.22m
Light projector.



MONUMENTO

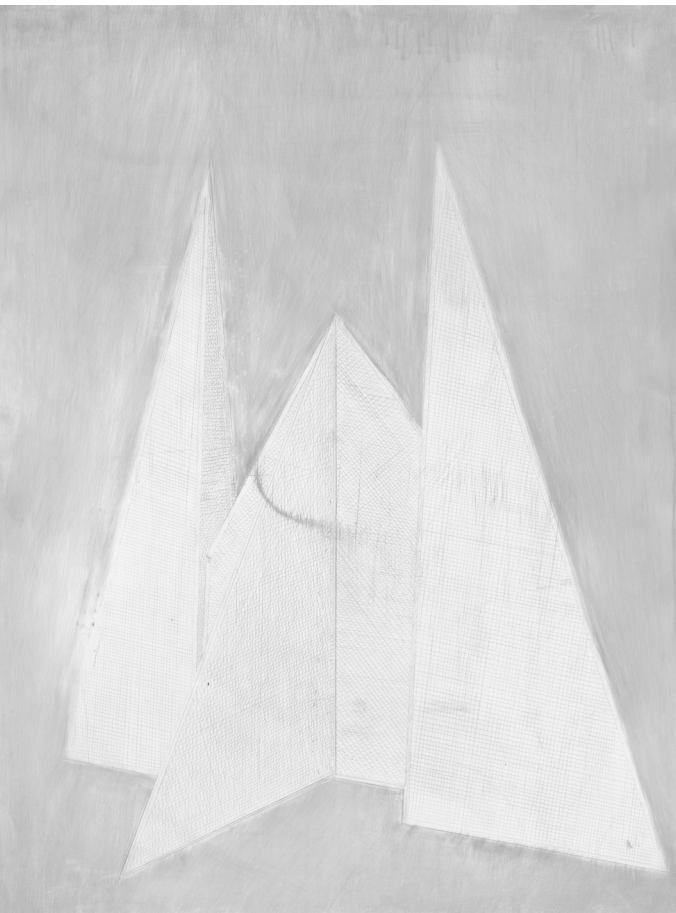
XX

N4



FANTASMAS
2011

Scratched steel stainless.
82cm x 60cm



FANTASMAS

COSTA VERDE
2015-Ongoing

Series of 8 drawings
Graphite on paper



COSTA VERDE



COSTA VERDE

2015-Ongoing

Series of 8 drawings

Graphite on paper

MONUMENTO XX
2007

Installation
Volcanic rock.
Centro Cultural Peruano-Norteamericano,
Arequipa, Peru



atos y Giancarlo Scaglia, integrantes de
 ANDES EXPECTATIVAS, para abordar
 y tomando el siglo XX como punto de
 rísticos de las sociedades democráticas
 ámica consumista y hedonista.

arte excepcional del Cultural orientado a
 arte del siglo XX y XXI que rompió el
 asado en la categoría de la belleza, en el
 desde la ruptura que marcó Duchamp,
 y el nuestro no parece caracterizarse
 armonía. A un mundo sin certezas
 e des-definido, pero igual de rico e
 las obras de los tres artistas invitados.

uel Ramos Van Dick, la obra de Miguel
 una señalización de anacronismo y la
 sigo al trabajo del forero que observa al
 Un repaso al siglo anterior desde un
 ra.

lenguaje y aborda el aspecto de
 ide arte, reflejado en objetos hechos de
 rnos al destemple de nuestros asideros
 e éstos. Vera Matos como Andrade y
 amp cuando señaló: "el artista no es el
 idos, pues el espectador establece el
 exterior desfilando e interpretando sus
 e entonces su propia contribución al

exposición es la instalación de Giancarlo
 ciones escultóricas para plantear una
 lo, llegando a "desacralizar" un evento
 la conluga sensibilidad y concepto para
 ra que va más allá de lo estético.

Angela Delgado

MONUMENTO

XX

El Tiempo en la Ciudad de Lima places special emphasis on paper sculptures; the piece is made from multiple layers of paper, forming large blocks like walls. Matter of fact, these pieces refer to the actual walls of the city: their worn surfaces evoke old walls that accumulate layers of paint, plaster and earth, while the edges of the works - formed by overlapping posters, suggest an “urban stratigraphy” that condenses the commercial, cultural, social, and political history of the city in the cross-section of countless advertisements which have been overlaid over the years.

The artist highlights the relationship between paper and construction in these pieces. which include formwork structures that contain or support the blocks of paper, as if they were a cast in cement.

Agglomeration of posters
Variable dimensions
Lima, Peru

**ON TIEMPO EN LA CIUDAD DE LIMA
BY MAX HERNANDEZ CALVO**



Gallery View



UNTITLED
El Tiempo en la Ciudad de Lima
2016 - 2017

Paper formwork.
144cm x 127cm x 44cm



POR FAVOR
NO FINANCIAR
EXPLOTACION
ANIMAL
VOICOT.COM

795
ATF
MEF
70

MET
GROUP

VIE

PRODUCCIÓN

OCASION
120m2
947127612

2

UNA

VENA | VENEZUELA

2



UNTITLED
El Tiempo en la Ciudad de Lima
2016 - 2017

Agglomeration of posters.
240cm x 230cm x 18cm

(...)Péndulo y plomada uses Uruguayan artist Gonzalo Fonseca's sculpture La Torre de los Vientos as a reference, which was originally designed as a sort of "refuge sculpture" and built in the context of the 1968 Mexico City Olympics. Andrade recreates Fonseca's piece, exploring its scope by marking the limits of the habitat and the monument through the lens of fragility: the tower is destabilized—from the weight we move on to the pendulum—signaling the inevitable collapse of the forms we raise and assemble to take shelter and the eventual disappearance of our historical markers. (...)

2015
Installation
ICPNA, Lima, Peru

ON PENDULO Y PLOMADA
BY MAX HERNANDEZ CALVO



PÉNDULO Y PLOMADA
2015
Detail - Inside view

ONESTRATOS BY CHRISTOPHER VAN GINHOVEN REY



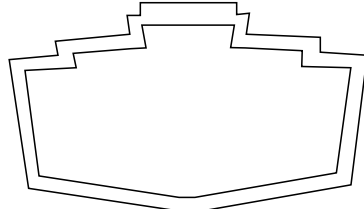
In Estratos, Miguel Andrade Valdez expands his inquiry into the relation between sculpture and architecture, turning his attention to a singular moment in architectural history: the post-war decades in Latin America, when large-scale projects aimed to accommodate the growing bureaucracy of the modern state began to alter the region's most prominent urban centers. Estratos takes as its point of departure the building that continues to serve as the headquarters of Petroperú, the state-owned petroleum company officially created in 1969, following General Velasco's expropriation of the oilfields of the International Petroleum Company. Inside the gallery we see a fragment of the auditorium of the building, one of the most iconic representatives of the brutalist aesthetic that would come to define the architectural legacy of Velasco's Revolutionary Government.

Brutalism was poised to be the style of choice for a state embarking on a project of national renewal. Its imposing structures, marked by an uncompromising refusal of ornamentation and a brazen display of materials in their raw or brute state, were intended to project the kind of strength that such a project demanded. Their interest in revealing rather than disguising the mechanisms whereby buildings regulate the flow of those who inhabit them, too, is revealing. It speaks of a desire to allegorize the functional efficacy ascribed to the bureaucratic apparatus that supported the emergent national myth. Designed by Walter Webenhofer and Daniel Arana Ríos and finished in 1973, the Petroperú building is emblematic of these concerns and of the monumentality to which these projects aspired. This monumentality takes on a special meaning in Peru, particularly when measured against the rich architectural legacy of its pre-Columbian past, a past alluded to in the company's logo which today crowns the structure.

Andrade Valdez's work has consistently explored the sculptural dimension of the various structures that make up Peru's architectural patrimony in both its vernacular and official manifestations. But while his investigations have predominantly approached architectural forms as objects endowed with a latent sculptural potential, Estratos presents us with a fragment of a structure whose scale exceeds the dimensions typically assigned to objects. This fragment never quite ceases to be an architectural structure. Its limits exceed those of the gallery, effectively suspending the neutralizing operation conventionally performed by exhibition spaces when they act as containers for those objects that are granted the status of art.

Underlying the superimposition of two distinct institutional spaces—an operation that deliberately contravenes the law that states that no two bodies shall occupy the same space—we find an attempt to probe the phenomenology of artistic reception. We have only to think of the neutralizing operation typically performed by the gallery as the condition for contemplation to see that what is suspended as this operation is suspended is the possibility of this habit. We are invited not to contemplate but to inhabit the sculpture. The gallery's failure to enclose a distinct object illuminates for us, paradoxically but with uncanny efficacy, the primordial function of any enclosure, a function aligned with the procurement of shelter and thus with a kind of degree zero of architecture. In the end, though, the distinct contribution of a work like Estratos might lie beyond this concern with the phenomenology of artistic reception and with the

boundary that separates sculpture from architecture. What we see emphatically affirms its own existence through its imposing rawness, but this rawness is inseparable from a temporal determination that ends up exposing the futility of any such affirmation. It is the rawness of matter as it lays bare the infinity of time. This more metaphysical dimension could seem unwarranted were it not for the strong presence of this infinity in the sedimentation present in the structure. Oil is a resource that xaframe of reference, one that necessarily exceeds any of the frames of reference supplied by human institutions, including of course those of a state erecting monuments to its own capacity to extract the wealth hidden in the deep strata of the earth. When one adopts this frame of reference, every human structure emerges as a ruin, bound as it is to crumble. And if that is the case then we ourselves cannot help but ponder our own dissolution. Estratos invites us to imagine a very distant future that is ultimately no different from the very distant past. It invites us to imagine a time when we do not exist.



Petroperu logo
Design from 1969



ESTRATOS
2016

Site specific sculpture
Concrete, plaster, terrazzo.
280cm x 620cm x 320cm



ESTRATOS
2016

Site specific sculpture
Concrete, plaster, terrazzo.
280cm x 620cm x 320cm





(...) In the series Tinas, we find a few terrazzo tiles on which the formwork's structures for some bathtubs are inscribed. The terrazzo blocks mark the area they occupy, while the formwork delineates the outline of the bathtubs and emplaces the site for a horizontal body (its unit of measurement). Although these wooden structures are based on construction techniques, they also evoke architectonic buildings, as if they were diagrams or quaint mockups of a city, disrupting the idea of scale at play therein. At the same time, the bathtub as referent introduces the idea of a contained surface (water), that the terrazzo displaces at the ground level. This surface support—the gallery's floor—appears as if cracked, given that the bathtubs seem to be between one level and the next, as if their form (and implicitly their content: a body) were actually below the gallery's floor. (...)

Installation
Hardwood, concrete and plywood
Variable dimensions
ICPNA, Lima, Peru

ON **TINAS**
BY **MAX HERNANDEZ** **CALVO**



TINAS

2015

Installation
Hardwood, concrete, plywood.
Variable dimensions



TINAS
2015

Installation
Hardwood, concrete, plywood.
Variable dimensions



Monument(o)s Lima documents a set of sculptures distributed throughout various areas of the city of Lima. The majority of these sculptures have been commissioned by civic associations such as the Lion's Club, the Rotary Club, and the Rotrac Club. And although these pieces comprise a good amount of the city's public art, most of them were not created by professional artists, they were not the result of a rigorous study of space and scale, or subjected to the parameters of formal sculpture. Quite the opposite actually, the pieces are inscribed within a complex series of alternative sculptural paradigms, perhaps more intuitive and whimsical, in which color and texture stick out as vital elements due to their changing and random nature, and where the location itself seems to be a random act as well. In many of the monuments, the facts or individuals these pieces commemorate are uncertain, given that the plaques or legends explaining their origins have been lost or erased.

This group of sculptures contains certain formal particularities. I wanted to create a video that captured the vibrant formal language that builds upon the repetition of certain shapes, which in turn reflects the widespread use of wooden casts in the construction of the city's infrastructure. Because both their shape and their finishing find themselves subject to weathering and alteration in a short period of time, in many cases the link between the monuments and what they commemorate can quickly dissipate. Furthermore, the locations of these monuments are never regarded as fixed by the authorities in charge of the public space, they are constantly moved to other locations.

The video draws from a voluminous archive of photographic images that portray the sculptures and makes them rotate on their axis in a stop motion video that accelerates and slows down in the course of a 6-minute loop. The audio for the video contains a compilation of sounds that correspond to distinct musical genres that have recently emerged in the city itself, as well as different sounds that are particular to the city: traffic noise, honking, cellphones ringing, and others.

2010-2011
Video 5'53" loop

ON MONUMENTO LIMA
BY MIGUEL ANDRADE VALDEZ





MONUMENTO LIMA
2010 - 2011

Video Stills

<https://vimeo.com/20531332>
password: mavestudio



MONUMENTO LIMA TRANSLATION
2012

Installation
Art Basel Miami Beach - Art Public
Collins park

The promontory lies at the southern end of the bay. It's a desert in a twofold sense; not only does it exhibit the aridness that characterizes the rest of the coast, it's also uninhabited. More than a century ago it was the setting for one of the bloodiest battles in Peru's history, a fact that makes it illegal for anyone to erect any kind of dwelling there.

A limited series of monuments and buildings seem to have sprung out of thin air: the sanctuary to the Virgin, the so-called Christ of the Pacific, the Monument to the Unknown Soldier, the astronomical observatory, and the monument to Miguel. The six structures are linked by a paved road. Each one is also equipped with a spacious parking lot.

Video Script

2014
Two-channel video
13'25" loop

ON **CONSTELACION**
BY **MIGUEL ANDRADE VALDEZ**



CONSTELACIÓN
2014

Video Still

<https://vimeo.com/miguelandradevaldez/112438150>
password: mavestudio

Construção / La Rabona was conceived in Mexico City and builds upon my ongoing interest in the vernacular school of sculpture that is dispersed across many Latin American cities. I moved my studio to the actual exhibition space as a way to emphasize the work's process-driven character, and in doing so, I conceived and made explicit the labor and materials that gave way to the three sculptural pieces that comprise an installation revolving around one single form: La Rabona monument. This was the name given to the women who accompanied the troops in military campaigns in the nineteenth century, who performed domestic tasks and offered material support. This character is now almost effaced from the country's collective memory, and, like many other monuments of its kind, the one I selected for this project sits virtually abandoned in a Lima park.

On the other hand, the piece is also a reference to Chico Buarque's song, titled Construção, at both a conceptual and formal level, given that although the three sculptures aren't the same, they would produce the same result if the cement would be cast. In the same manner that Buarque's song utilizes three paragraphs (as structures) that vary in their construction, but that through an act of musical and linguistic prowess involving the proparoxytone words ending each verse, still ends up telling the same story of one construction worker that meets his death during the course of his daily activities.

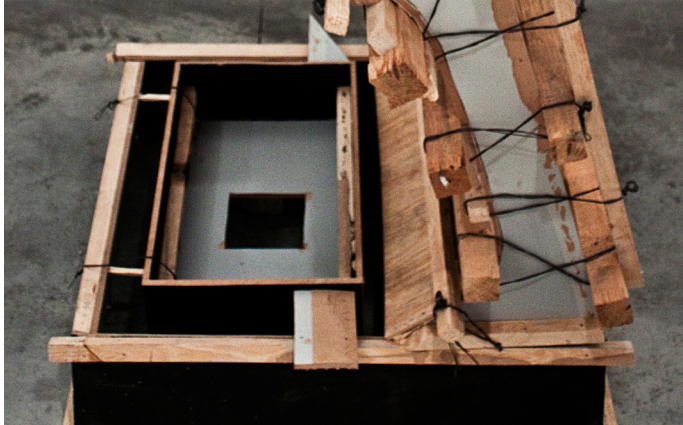
2013
Installation of three formwork molds
of the same monument
Hardwood and plywood
Variable dimensions
Galeria Arroniz, Mexico City, Mexico

ON CONSTRUÇÃO, LA RABONA
BY MIGUEL ANDRADE VALDEZ



CONSTRUÇÃO - LA RABONA
2013

Installation view



CONSTRUÇÃO - LA RABONA
2013

Details



Taller Tarapacá is a design project founded by Miguel Andrade Valdez in 2019.

Taller Tarapacá produces objects for the home. These objects are curated by Miguel Andrade Valdez and are the result of a collaborative work between himself, Paula Cermeño León (industrial designer), Mozhdeh Matin Sahih (textile and fashion designer) and Diana Ortega (architect); together with local crafts experts and artisans.

Taller Tarapacá editions are made with fair and sustainable interactions, whose sensitivity is based on an admiration for the simple and traditional design of the different cultures of the region, and for local, non-synthetic or artificial materials.

Curator and production
Miguel Andrade Valdez

ON TALLER TARAPACA
BY MIGUEL ANDRADE VALDEZ



Studio View. 2021



Right: Mozhdeh Matin and the telarist Inocencio Fernandez

PARAISOS GRAVITACIONALES
2020

In collaboration with Mozhdeh Matin
Wool.
Variable dimensions





PARAISOS GRAVITACIONALES
2020

In collaboration with Mozhdeh Matin
Wool.
Variable dimensions



SILLA DE PIE
2020

In collaboration with Diana Ortega
Local wood: Diablo Fuerte, Quillobordon, Palo Peruano.
32cm x 32cm x 54cm



BODEGÓN
2020

In collaboration with Paula Cermeño
Clay, pigments, local wood: Diablo Fuerte,
Quillobordon, Palo Peruano.
Variable dimensions



Diana Ortega, Paula Cermeño



Miguel Andrade Valdez

Lima, Perú

Miguel Andrade Valdez ©
2021