

LA PIEL

*Miguel
Andrade
Valdez*

N.A.S.A.L.



LA PIEL

by Sofia Bertilsson

Between us and the world, our skin embraces us, protects us from evil and holds us together like a bag of bones, blood, guts and neurons. Our skin is the house our body built that our mind started to fill with memories, emotions, foibles, fads and dreams. Room by room, it stores and archives, losing the battle against clutter that piles up in the attic. Where to put our teenage dreams? The books we read? Physical memories of hands held, someone else's skin?

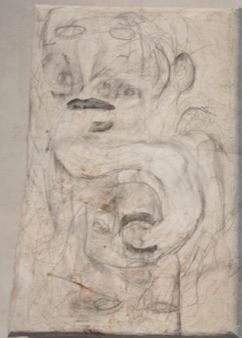
This exhibition is the third in a series that was initiated in 2021 at N.A.S.A.L. in Guayaquil with *Empty Streets* and continued with *The Whiteness of the Whale* at Ginsberg in Lima 2022. It's been a slow thematic movement, from the city and the empty streets of Lima during the Pandemic, the Ocean and Melville's great whale, to home and family, and now back into the very physicality of being a human, into body and mind. For Miguel Andrade Valdez it has also been a move away from the white skies of Lima to the clear light of the Andes in the Sacred Valley in Peru. It's a voyage back in time, to his beginning as a young painter. After having focused on sculpture and installations for many years, a return to painting and to figuration might come as a surprise but both have been present for some time in Andrade Valdez's wall objects, such as variations of "Sad Face" and sculptures like "Falling Man". In this group of work, figuration emerges in a series of large, white drawings on canvas, manifesting in fragmented bodies and landscapes, and in another series consisting of small jewel-like paintings, faces and eyes peer out from dense vegetation in greens and browns. The large drawings with motives such as "The Mountain, The Man and The Tree (Trunk)", are archetypal symbols tattooed into the canvases, like all symbols their meaning reveals itself differently for each one of us. But we are all of this, bodily mess, emotional junk, brainy storms.

The paintings and drawings circle around an empty house, in fact two empty houses, in the form of an architectural model in adobe placed on a table. Is it a model for a new beginning? The double house, complete with facial features and connected by a bridge, or a tongue, echoes the famous twin houses of Frida Kahlo and Diego Rivera by painter and architect Juan O'Gorman. Is it a home split into two, one reflecting the other, before and after *The Fall of the House of Usher*¹ or engaged in a last kiss? Into the body and out into the mind, a vast landscape on which the sun cast deep shadows on the mountains, an endless pelagic wandering, ocean trenches and volcanoes, a Borgesian labyrinth and 20,000 leagues under the sea² - this is a voyage that few dare to undertake. One tends to end up there almost by accident, knocked off one's vessel or slipping and sliding down a rabbit hole. Poe's Gothic novel starts with an epigram; "Son coeur est un luth suspendu; /Sitot qu'on le touche il resonance"³. In Shakespearian times the sound of the lute was held to have healing and magical powers, today we might turn to painting to open up our minds, and under the skin, make our bodies pulse and tingle. Magic.

1. The Fall of the House of Usher is a Gothic short story from 1839 by Edgar Allan Poe that has been turned into several films.

2. Twenty Thousand Leagues Under the Seas is the title of Jules Verne's science fiction adventure novel published in 1869 in which a scientist ends up on the submarine Nautilus "piloted" by Captain Nemo.

3. The epigram is from French songwriter Jean Pierre de Béranger Le Refus but Poe subtly changed mon coeur into son coeur: "Son coeur est un luth suspendu;/Sitot qu'on le touche il resonance." In English translation it reads: "His heart is a tightened lute; as soon as one touches it, it echoes" or "His heart is a suspended lute, as soon as it is touched, it resounds"





Cabeza

Grafito, briston, carboncillo, masilla, yeso, oxido
190 x 203 cm

2023



Grito

Grafito, briston, carboncillo, masilla, yeso, oxido
38.5 x 30 cm

2023



El beso como un río

Grafito, briston, carboncillo, masilla, yeso, oxido
60 x 41 cm

2023



Interior I

Grafito, briston, carboncillo, masilla, yeso, oxido
62 x 41 cm

2023





Interior II

Grafito, briston, carboncillo, masilla, yeso, oxido
62 x 41 cm

2023



Tronco

Grafito, briston, carboncillo, masilla, yeso, oxido
190 x 203 cm

2023

La Montaña

Grafito, briston, carboncillo, masilla, yeso, oxido, Óleo
190 x 203 cm

2023







Supaya

Mixed Media sobre bastidor de sauce
64 x 49 cm

2023



Vergüenza natural

Mixed Media sobre bastidor de sauce
28 x 18.5 cm

2023



Qam kan ki

Mixed Media sobre bastidor de sauce
64 x 49 cm

2023



Chihuahua

Mixed Media sobre bastidor de sauce
35 x 28 cm

2023





Miguel Andrade Valdez

Lima, 1979

Es un artista visual graduado de la Facultad de Artes de la Pontificia Universidad Católica del Perú con mención en pintura y el Premio de la Crítica a Nuevos Medios. Su práctica integra métodos de edificación con el lenguaje de la escultura para dar forma a una nueva manera de entender la arquitectura y el desarrollo urbano. A través de sus esculturas e instalaciones de distintas escalas que toman el cuerpo humano como unidad estándar de medida, Andrade sondea la idea de límite buscando franquear las diferencias entre objeto, edificación y terreno. Este desplazamiento entre estas tres categorías se implementa a través de las relaciones de escala con respecto del cuerpo humano: como unidad de un elemento (objeto), como proporción para una estructura (edificación) y como índice de extensión espacial (terreno).

Andrade Valdez manifiesta la intensidad de su propia fascinación con la realidad material de la relación entre la escultura y la arquitectura. Su atención se centra en el papel desempeñado por la materia, con su fuerza inherente y su presencia enfática, para conformar esa relación, así como en la escultura y la arquitectura como mecanismos con los que dar forma a los materiales básicos (árido grueso, grava, arena, cemento y agua) de tal manera que afirmen y rindan tributo a su paso por el mundo. En sus últimos trabajos esas preocupaciones empiezan apenas a insinuarse y al hacerlo, han llevado también al primer plano su importancia metafísica, empezando por la cuestión del tiempo.

En su obra más reciente, Andrade Valdez trabaja con afiches que actúan como representación de la ciudad. Las obras refieren, por su color, a la luz blanca del paisaje Limeño que domina 8 meses del año. Y los relieves de inspiración precolombina hacen referencia tanto al decorado de la autoconstrucción como a las huacas de la costa del Perú. Finalmente, actúan a manera de archivo. Las piezas podrían hipotéticamente darnos la información de los sucesos de la Ciudad de Lima durante un periodo más o menos preciso.

Su trabajo ha sido incluido en numerosas exposiciones como Museo de arte de Zapopán, Guadalajara (2017); Sala Alcalá 31, Madrid (2017); Museo MATE, Lima (2016); Mana Contemporary, Nueva Jersey (2015); Museo de Arte de Lima, Lima (2015); Museo de Arte Contemporáneo, Lima (2013); The Contemporary Austin, Austin, Texas (2012); entre otros, y en diversas ferias como ARCO, Madrid (2019); Art RIO, Río de Janeiro (2014); MIART, Milán, (2019); Art Basel, Miami, (2012); Armony show, Nueva York (2011), Arte BA, Buenos Aires (2006); entre otras.

Miguel Andrade Valdez

Lima, 1979

He is a visual artist graduated from the Faculty of Arts of the Pontificia Universidad Católica del Perú with a mention in painting and the Critics Award for New Media. His practice integrates building methods with the language of sculpture to shape a new way of understanding architecture and urban development. Through his sculptures and installations of different scales that take the human body as a standard unit of measurement, Andrade probes the idea of limit, seeking to bridge the differences between object, building and terrain. This displacement between these three categories is implemented through the relations of scale with respect to the human body: as a unit of an element (object), as a proportion for a structure (building) and as an index of spatial extension (land).

Andrade Valdez manifests the intensity of his own fascination with the material reality of the relationship between sculpture and architecture. His attention is focused on the role played by matter, with its inherent strength and emphatic presence, in shaping that relationship, as well as on sculpture and architecture as mechanisms with which to shape the basic materials (coarse aggregate, gravel, sand, cement and water) in such a way that they affirm and pay tribute to their passage through the world. In his latest works these concerns are just beginning to insinuate themselves and in doing so, they have also brought to the forefront their metaphysical importance, beginning with the question of time.

In his most recent work, Andrade Valdez works with posters that act as a representation of the city. The works refer, by their color, to the white light of the Limeño landscape that dominates 8 months of the year. And the reliefs of pre-Columbian inspiration make reference to the decoration of the autoconstruction as well as to the huacas of the Peruvian coast. Finally, they act as an archive. The pieces could hypothetically give us the information of the events of the City of Lima during a more or less precise period.

His work has been included in numerous exhibitions such as Zapopán Art Museum, Guadalajara (2017); Sala Alcalá 31, Madrid (2017); Museo MATE, Lima (2016); Mana Contemporary, New Jersey (2015); Museo de Arte de Lima, Lima (2015); Museo de Arte Contemporáneo, Lima (2013); The Contemporary Austin, Austin, Texas (2012); among others, and in various fairs such as ARCO, Madrid (2019); Art RIO, Rio de Janeiro (2014); MIART, Milan, (2019); Art Basel, Miami, (2012); Armony show, New York (2011), Arte BA, Buenos Aires (2006); among others.

Miguel Andrade Valdez,
Lima, 1979.

STUDIES/REIDENCIES

2019
Residency at SOMA - Mexico City, MX

2017
Residency at NTU CCA Singapore, SG

2016
Residency at Obrera Centro - Mexico City, MX

2012
Residency at SOMA - Mexico City, MX

1999—2005
"Pontificia Universidad Católica del Peru" - Fine Arts, Specializing in Painting - Lima, PE

EXHIBITIONS

2022
"The Whiteness of the Whale", Solo show. Ginsberg Galería, Lima, PE

2021
"Plazas Vacías", Solo show. Galería N.A.S.A.L., Guayaquil, EC
"La Ciudad Tomada". Plaza de Santa Ana, Gran Canarias, ESP

2019
"Older than Satan", Group show. Centro Cultural Peruano Norteamericano ICPNA, Lima, PE

2018
"Corte de Tiempo", Solo show. Galería Luis Miroquesada Garland, Lima, PE
"Interestellar Raymondi", Solo project. PARC, Lima, PE

2017
"Legado y diversidad: 78 años de artes en la PUCP", Group show. Centro Cultural Peruano Norteamericano ICPNA, Lima, PE
"Proxima parade, Artistas peruanos en la Colección Hochschule", Group show. Madrid, ES
"Monumentos, anti-monumentos y nueva escultura pública", Group show. Museo de arte de Zapopán, Guadalajara, MX
"Monumentos, anti-monumentos y nueva escultura pública", Group show. Museo Universitario del Chopo, Mexico City, MX
"Gresite", Group show. Madrid, MX

2016
"Estratos", Solo show. MATE Museo Mario Testino, Lima, PE
"Perucas", Group show. Walden Gallery, Buenos Aires, AR

2015
"Sobreplano", Solo show. Centro Cultural Peruano Norteamericano ICPNA, Lima, PE
"Adquisiciones y Donaciones 2012-2014. Parte II", Group show. MALI Museo de Arte de Lima, Lima, PE
"THEOREME, You Simply Destroy The Image I Always Had of Myself", Group show. MANA Contemporary, New Jersey, US

2014
"Concreto-Concreto", Solo project. Art RIO, Rio de Janeiro, BR

"Somos Libres", An exhibition of artworks from the Mario Testino Collection. Group show. MATE Museo Mario Testino, Lima, PE
"BYOB", Galería Luis Miroquesada Garland, Lima, PE
"Three times encrypted", Group show. Galería 80 Metros Cuadrados, Lima, PE
"Desplazamientos", Group show. Centro Cultural de España, Lima, PE

2013
"Construção - La Rabona". Arroniz Arte Contemporáneo Gallery, Mexico DF "Escultura Subterránea". Nueve Ochenta Gallery, Bogotá.
"La Plaza". Group intervention in Barranco district. Lima
"Silver". Group show. Revolver Gallery. Lima
"Lima04". Group show. Museum of Contemporary Art MAC, Lima.

2012
"Monumento Lima", Arthouse at the Jonas Center. Austin, Texas, US
"Bajo el Sol de la Muerte", Group show. Espacio Mínimo Gallery, Madrid, ES
"Art Public", Group show. Art Basel - Miami Beach, Miami, US
"Revolver", Group show. Nueve Ochenta Gallery, Bogotá, CO
"Espacios Quebrantados", Group show. Arroniz Arte Contemporáneo Gallery, Mexico City, MX
"Colectiva Revolver", Revolver Galería, Lima, PE

2011
"Abstracciones Inciertas", Revolver Galería, Lima, PE
"Difracción", Group show. Arroniz Arte Contemporáneo Gallery, Mexico City, MX
"Bruma", Group show. 20 Hoxton Gallery, London, UK

2010
"El Fin del Principio", Group show. Patricia Ready Gallery, Santiago Chile, CL

2009
"Éxtasis", Revolver Galería. Lima, PE
"Grandes Expectativas", Group show. Centro Cultural Peruano Norteamericano ICPNA, Arequipa, PE
Oliver and Verónica Luyo. Casa Drama, Lima, PE

2008
"Estudio", Revolver Galería, Lima, PE
"La construcción del lugar común", Group show. MAC Museo de Arte Contemporáneo, Lima, PE
"La piel de un río", Group show. Art Museum San Marcos, Lima, PE

2007
"Popular-pop", Group show. MALI Museo de Arte de Lima, Lima, PE
"Frontera, Under The Skyland" Group Show. Vértice Galería, Lima, PE

2006
"ECO", Lucía De la Puente Gallery, Lima, PE
"El Nombre del Padre", Group show. Galería Luis Miro Quesada Garland, Lima, PE
"Urbe y Arte", Group show. Museo de la Nación, Lima, PE
"Cambios Estructurales", Group show. Art Museum San Marcos, Lima, PE
"Solvete Et Coagula", Group show. Galería 80 metros cuadrados, Lima, PE

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