

Armando Andrade Tudela

(Lima, Peru, 1975)

Esquinas / Corners, 2007-2008, is a series of twenty-two drawings on paper by Armando Andrade Tudela, created on the back of an earlier series he made around 2002. Executed in nervous strokes in blue ballpoint pen, each drawing features a young man who, with an unassuming air, is busy walking through the streets of a city, or a woman who seems to pause, leaning against a wall. The two never meet, although each drawing seems to suggest their possible proximity. The many details contained in each sheet, which include a description of the crumbling walls, traces of graffiti and garbage abandoned on the pavement, convey a recurrent idea that the viewer, outside the sheet, is glimpsing what the protagonists do not seem to perceive: corners, other walls that intersect and twist and turn, and above all the high possibility of an encounter that never seems to occur. Through a rhythm that recalls that of a storyboard, *Esquinas* slowly captures one's attention and seems to unfold like a story whose fascination consists above all in its capacity to allude and to stimulate the imagination. The story of the work's genesis includes the initial reference to a record album from the early 1980s, particularly "What's the Matter Boy" by Vic Godard & Subway Sect, figures in early British punk rock. On that album the front image shows a photograph of the young singer, juxtaposed with a detail of a narrow alley that opens up onto a dark underpass. The back, instead, is a color cartoon showing a man who is walking, seemingly unaware of both the very attractive woman stopped at the street corner and the rat he is about to step on. The artist's rereading of the well-known *The Practice of Everyday Life* by Michel de Certeau is also part of the work's development, particularly through the reflection on passages where the scholar delineates his concept of space as the result of vectors, velocities and the temporal variables that traverse it. For de Certeau, space, in fact, is composed of the intersection of mobile elements and defined by the totality of movements that traverse it, an idea he uses to delineate the original equivalency between the term "space" and the more fertile concept of "practice." Through its overlapping references, *Esquinas*, an intentionally non-spectacular work, can be interpreted as an exercise regarding the possibilities of artistic practice, the responsibilities of the artist and his need to be simultaneously "inside and outside" his own work, making it part of his journey, but at the same time turning it into an autonomous entity.

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