

## Life and education

Jaime Miranda-Bambarén was born in Lima in 1982 and studied at the [Markham College](#) in that city. In 2001 he was admitted to the [Pontificia Universidad Católica del Perú](#) and six years after he obtained his Bachelor's degree in Arts, in the sculpture specialty. Likewise, he followed courses of anatomic drawing with Carmen Herrera Águila, sculptor and aikido instructor, to whom Miranda-Bambarén attributes a decisive influence in his own work, particularly because she introduced him to the Taoist aesthetic principles.<sup>[1]</sup> In 2010 he lived in [Indonesia](#) and in 2011 he moved to [England](#) to follow the PgDip Fine Art program at the [Chelsea College of Arts](#) in London. That same year and in 2016 he took open courses at [The Ruskin School of Art, University of Oxford](#), with artists Eleanor Crook, [Brian Catling](#) and [Sarah Simblet](#). He also participated in the distance Master's class course given by German filmmaker [Werner Herzog](#).

Jaime is a descendant of the archaeologist [Frederick Lukis](#)

He lives and works in Lima since 2011.

## Public art in Lima

His several interventions in public spaces are some of Miranda-Bambarén's works that could be highlighted. In 2005, this passion obtained an early recognition when he was granted the prize in the contest called for preparing the *Monument in Honor of the Truth for Reconciliation and Hope* located in the borderland between three popular districts in [Lima](#): Villa María del Triunfo, Villa El Salvador, and San Juan de Miraflores.<sup>[2]</sup> This location was chosen as it was one of the capital areas where people expelled from the internal part of the country during the political violence processes that took place in Peru in the 1980s and 1990s gathered. In order to symbolize this uprooting, the work located there by the artist elevated a huge tree with exposed roots over an empty space excavated on earth to shelter the names of the migrants' origin villages.

This dramatic structure was destroyed during the dawn of May 28, 2010, through an operation that intended to be anonymous. However, the photos of this vandalism taken by a Micromuseo collaborator allowed this entity to denounce these facts. This generated a well-known public scandal that involved local authorities. These authorities assigned the destruction to road works in the district and then denied their participation in this issue. This case was not judicialiced.

Miranda-Bambarén's other works have had a happier fate, particularly the pieces known under the general name of *Seeds*: huge carved spheres made of remains of trees from the Peruvian forest and mountains. The resulting works *irradiate cosmic and ecological connotations*, as have been highlighted by Peruvian theoreticians Gustavo Buntinx and [Jorge Villacorta](#).<sup>[3]</sup> Continuously made since 2012, some of these pieces have occupied emblematic spaces in the city. During 2014 these pieces were located in the traditional Casa Moreyra and the Torre Begonias, a recognized building constructed by architect Bernardo Fort-Brescia.<sup>[4]</sup> Other places include the modern Larco avenue in the Lima district of Miraflores and the historical Main Square in the port of [El Callao](#) (2016-2017).

Miranda-Bambarén has also collaborated in performing the sacrum art works for more institutional, but not less dramatic, environments. In 2016, he gave the [Catholic Church](#) the transformed log that is used as a reliquary for the blood and belongings of Alessandro Dordi, one of several catholic priests murdered by [Sendero Luminoso](#) in the [Ancash](#) region and then beatified.<sup>[5]</sup>

## **Public art in London**

In [London](#), Miranda-Bambarén's interventions have been more discrete, such as the carving of Totem figures in the poles of the forgotten [Thames](#) river historical docks in 2011.<sup>[6]</sup> Or the inscription of a ritual manifest inside an unused sewer under the [St Paul's Cathedral](#) and in front of the [Tate Modern](#) museum in 2016 ([Palaeolithic Insemination of a Royal Womb](#)).<sup>[7]</sup> Both works interact with the Imperial city history, but also with its nature, as they were made during the low river tide and all days are covered by the waters that gradually modify them. To this relation with the main forces and their contrast to the modern metropolis refers the British critic Kate Neave in a comment highlighting the counterpoint achieved between the carved docks and the great architectonic towers of the financial center [Canary Wharf](#), located in front of these sculptures.<sup>[8]</sup>