

**AUCTION: FEBRUARY 2022**

**Artist name:** Jaime Miranda-Bambarén

**Title:** **SEMILLAS 56sec**

[https://vimeo.com/manage/videos/196657991?embedded=false&source=video\\_title  
&owner=12724737](https://vimeo.com/manage/videos/196657991?embedded=false&source=video_title&owner=12724737)

**Duration :** 56 seconds

**Date :** 2014

**Technique:** Video

**AUCTION: FEBRUARY 2022**

**Artist name:** Jaime Miranda-Bambarén

**Title:** **Taller Semillas, 22 January 2020**

[https://vimeo.com/manage/videos/388898624?embedded=false&source=video\\_title  
&owner=12724737](https://vimeo.com/manage/videos/388898624?embedded=false&source=video_title&owner=12724737)

**Duration :** 54 seconds

**Date :** 2020

**Technique :** Video

**AUCTION: FEBRUARY 2022**

**Artist name:** Jaime Miranda-Bambarén

**Title:** **Taller Semillas, 10 December 2021**

[https://vimeo.com/manage/videos/668932357?embedded=false&source=video\\_title  
&owner=12724737](https://vimeo.com/manage/videos/668932357?embedded=false&source=video_title&owner=12724737)

**Duration :** 1 minute 29 seconds

**Date :** 2021

**Technique :** Video

**AUCTION: FEBRUARY 2022**

**Artist name:** Jaime Miranda-Bambarén

**Title:** **Taller Semillas, 3 January 2022**

[https://vimeo.com/manage/videos/662314325?embedded=false&source=video\\_title&owner=12724737](https://vimeo.com/manage/videos/662314325?embedded=false&source=video_title&owner=12724737)

**Duration :** 1 minute 19 seconds

**Date :** 2022

**Technique :** Video

**Signature:**

A handwritten signature in black ink, appearing to read 'Miranda', with a stylized, overlapping initial 'M' or 'J' to the left. The signature is written on a horizontal line.

**Hashtags:** #Video #Seeds #Peru

## Artist Bio

**JAIME MIRANDA-BAMBARÉN** ([www.jaimemiranda.com](http://www.jaimemiranda.com)) is an artist linked to various expressive forms such as sculpture, installation, photography, video, and performance and whose works often evoke ecological and spiritual themes. He was born in Lima in 1982 and obtained his Bachelor of Arts from the Pontificia Universidad Católica del Perú, 2007 and a graduate degree at Chelsea College of Arts in London in 2011.

He took further courses of anatomic drawing with Carmen Herrera Águila, sculptor and aikido instructor, whose Taoist aesthetic principles Miranda-Bambarén declares a decisive influence in his work.<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 and University of Oxford with artists Eleanor Crook, Brian Catling and Sarah Simblet. He also participated in an online course taught by German filmmaker Werner Herzog.

In Peru he has held two solo exhibitions: *Darśan*, and *Cargo Cult* as well as a significant history in public art proposals, ranging from almost clandestine interventions in abandoned spaces in London to highly visible installations in streets and plazas in Lima and Madrid. He is also the author of an important monument to the victims of terrorism in Peru.

Various installations of his *Semillas* (Seeds) have occupied such significant sites as the Plaza Matriz in El Callao (Peru), and the central courtyard of the Centro Cultural Conde Duque (Madrid, Spain).

The most ambitious manifestation of this complex project will take place between April and November 2022, in Thomas Paine Park in Manhattan, New York City, at the special invitation of the Department of Parks & Recreation.

Works by Miranda-Bambarén can be found in the Museo de Arte de Lima (MALI), the Micromuseo, and various private and corporate collections in Peru, England, and Spain.

He lives and works in Lima, Peru

Born 25 June 1982 [Lima, Peru](#)

Nationality Peruvian

Known for [Sculpture](#)

Alma mater [Chelsea College of Arts](#) - [PUCP](#)

Notable works *Monumento en Honor a la Verdad para la Reconciliación y la Esperanza*

website [www.jaimemiranda.com](http://www.jaimemiranda.com)

## Concept

### “WOOD AND CLAY ARE LIFE” A TESTIMONY BY THE ARTIFICER (Fragments)

All my *Seeds* begin by rescuing the remains of eucalyptus trees depredated in the wildly diverse territories of Peru. Those razed forests resonate with the emotion of what I want to symbolize.

I am interested in the eucalyptus tree because, although highly resistant to weather conditions, its cracks, and fissures beautifully exhibit the passage of time and enhance the germinal spirit that activates the surface of my spheres. Additionally, this species can be found amidst the varied landscapes of Peru, and through these objects, I intend to introduce the distilled experiences of these diverse landscapes into the very psyche of the modern urban dweller.

In procuring the raw material for my *Seeds*, I have traveled extensively throughout the Peruvian jungles and highlands looking for the abandoned roots of razed trees. The experience of those wanderings provides a special sentiment that grows within me and consequently emanates from the sculpted materiality of my work and the countless photographs, videos, and journal entries that document that process. The integrated results are an integral part of what the *Seeds* finally become.

There is a particular method implied here. A lived system of art-making that has gradually forged my personal character. I have no problem with going into the jungle for several weeks in search of the fallen military plane supposedly turned into a totemic source of energy by Benigno Ramos: a mythical ecologist and shaman now disappeared by the dark mafias of illegal loggers. Such stories move me, and I act on those emotions. When I arrived at the small, ghostly hamlet of Benigno and saw the wrecked military plane on his altar, like an object of shamanic power, I felt I was confronted by a vision.

The photos and videos of that revelation are my spiritual treasure. For security reasons they are stored in three external memories in three different places. Someday I will find the reason – or the call – to publish them.

The use of wood has to do with my empathic relation with that material. Brian Catling – the British Joseph Beuys, according to Iain Sinclair – once confided in me that, for him, in sculpture, wood and clay are Life. Plaster, on the other hand, is death, and, therefore, bronze is resurrection. But then he quickly added, with a wink of the eye and a half smile, that resin and fiberglass are the zombies of sculpture.

I like to think that I am continuously putting those tenets to the test, exploring their variants and frontiers in both an artistic and a spiritual sense. But what, in contemporary and material terms, can be a truly lived poetics of resurrection? Of Life?

## Story

From April until November of 2022, New York’s Thomas Paine Park will nurture Jaime Miranda-Bambarén’s art installation *Seeds (13 Moons)* [*Semillas (13 lunas)*, in Spanish]. This monumental initiative will root into that public space thirteen grand and textured wooden spheres, each one of them sculpted out of a single piece of wood harvested by the artist out of the Peruvian landscape. All the works involved originate from the systematic rescue of the remains of eucalyptus trees illegally plundered at various times in Peruvian history.

## Bibliography

Enrique Planas

(LINK) El Comercio, November 12, 2020

El Comercio, August 8, 2020

El Comercio, August 7, 2020

Metrópolis, rtve, March 4, 2019

El Comercio, Perú, March 2, 2019

ABC Cultural, Spain, March 1, 2019

El Comercio, Perú, February 28, 2019

ExpoArteMadrid, February 26, 2019

Gustavo Buntinx

(LINK) Micromuseo, Rutas, February 2019

Caretas, February 14, 2019

Caretas, February 14, 2019

Gustavo Buntinx

(LINK) El Born Centro de Cultura y Memoria Universidad de Barcelona, “Sobre monumentos y vándalos. Batallas por la memoria de la guerra incivil y la neodictadura (1980 – 2000) en los espacios públicos de Lima”, Barcelona, 21-11-2018

Gustavo Buntinx

(LINK) (video) Proyecto Casamario, Montevideo, July 5, 2018

Eric Maltz

(LINK) Eric Maltz, Semillas, June 30, 2018

Cynthia Milton

(LINK) University of Wisconsin Press / Conflicted Memory: Military Cultural Interventions and the Human Rights Era in Peru (p.251), 2018

City of London, The mother of all pub crawls,

(LINK) November 28, 2017

Entrevista escrita a Jaime Miranda-Bambarén,

de los alumnos de Historia del Arte de la Universidad Nacional Mayor de San Marcos,  
Junio 27, 2017

(LINK)

Star Films Perú

Gemelos sin cura 5 June 2017

Harold Hernández

(LINK) Una lectura antropológica de *Cargo Cult*, exposición temporal de Jaime Miranda Bambarén, May 17, 2017

Gustavo Buntinx

([LINK \(video\)](#)) Art Lima, El Dominical, El Comercio, April 22, 2017

**Susana Torres**

([LINK](#)) Perú 21, May 14, 2017

Alfredo Barreda

([LINK](#)) Arte informado / El objetivo de mi colección es arte peruano, March 1, 2017

Martin León Geyer

([LINK](#)) La Atalaya del Topo, February 22, 2017

Gustavo Buntinx

([LINK](#)) Micromuseo, Rutas, January 2017

Daniel Willis

([LINK](#)) University College London, Institute of the Americas, PhD Thesis, The Testimony of Space: Sites of Memory and Violence in Peru's Internal Armed Conflict, London (p.206 to p.210) 2017

**David Flores-Hora**

([LINK](#)) Peru 21, December 15, 2016

**David Flores-Hora**

([LINK](#)) Peru 21, April 2, 2016

Diario Publimetro

March 26, 2016

Revista En Lima

([LINK](#)) Volúmen II, 2016

Enrique Planas

([LINK](#)) El Comercio, March 15, 2016

Gustavo Buntinx

([LINK](#)) Micromuseo, Rutas, March 2016

Martin Leon

([LINK](#)) Logica de la Calle, July 20, 2015

Gustavo Buntinx (VIDEO, from 5min 47s to 10m 47s)

([LINK](#)) Columbia University, New York / Museums, Archives and Post-Dictatorship in Latin América, April 2014

Rodrigo Quijano

([LINK](#)) Lima 04, Museum of Contemporary Art Lima, March 2013

Jaime Miranda-Bambarén / Salt Chelsea

([LINK](#)) London, August 2011

Kate Neave

(LINK) Chelsea College of Art and Design, PgDip Fine Art Interim Exhibition, May 19, 2011

(LINK) La Mula, Arte degenerado, July, 21, 2010

(LINK) RPPC, Alumnos y profesores de la PUCP piden explicaciones por el monumento destruido de VMT, 23 June, 2010

(LINK) El Comercio, June 1, 2010

(LINK) La República, May 31, 2010

Frente Cultural Villa María del Triunfo

(LINK) 2010

Gustavo Buntinx

MICROMUSEO / Bitácora

(LINK) May 2010

(LINK) June 2010

## Public art in Lima

Miranda-Bambarén has completed several public works that require special recognition. In 2005, his work received early important recognition when he won the prize in the bid to create the *Monument in Honor of the Truth for Reconciliation and Hope* located on the border 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 since it was one of the principle areas to which people were expelled from the interior of the country during moments of intense terrorist violence in Peru in the 1980s and 1990s. In order to represent the uprooting of this population, the artist elevated a huge tree with exposed roots over an empty space excavated in the earth to shelter the names of the migrants' villages.

This dramatic structure was unexpectedly destroyed on the dawn of May 28, 2010, through an anonymous operation. However, photos of this vandalism taken by a Micromuseo collaborator uncovered the true perpetrators. This development generated a well-known public scandal that revealed that local authorities assigned a crew of nearby road workers to destroy the piece and then denied their participation. This case never went to court.

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 disparate parts of Peru. The resulting works irradiate cosmic and ecological connotations, as highlighted by Peruvian theoreticians Gustavo Buntinx and Jorge Villacorta.<sup>[3]</sup> 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.[4] 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 creating the sacrum art works for more institutional, but not less dramatic, environments. In 2016, he gave the [Catholic Church](#) the transformed log 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.[5]

## Public art in London

In [London](#), Miranda-Bambarén's interventions have been more discrete. In 2011 he carved totemic figures into poles of the forgotten [Thames](#) river historical docks[6] and inscribed a ritual manifest both inside an unused sewer under [St Paul's Cathedral](#) and in front of the [Tate Modern](#) museum in 2016 ([Palaeolithic Insemination of a Royal Womb](#)).[7]

Both works directly interact with the city's history as well as with nature. As they were made during the low tide, most of the time water completely covers and constantly modifies them. The British critic Kate Neave highlights the friction in this relationship between these fundamental natural forces and the surrounding modern metropolis; between the carved docks and the great architectonic towers of the Canary Wharf financial center in front of these sculptures. [8]

## Exhibitions

Miranda-Bambarén's works have been included in group exhibitions in London ([Chelsea College of Arts](#); [Royal College of Art](#); [London College of Fashion](#); [Design Museum](#); Lima ([Lima Contemporary Art Museum \(MAC-Lima\)](#); [Lima Art Museum \(MALI\)](#); [\[e\]Star gallery](#)); and in [Cipolletti, Argentina](#) ([II International Sculpture Symposium](#)).

Sharon Lerner, Rodrigo Quijano and Jorge Villacorta are some of the curators involved in these experiences.

In May 2017, the artist has organized two solo exhibitions, both began in 2016 under the curatorship of [Gustavo Buntinx](#) and in spaces that were temporarily used by Micromuseo.

The title of the first of these pieces —*Darśan*— refers to the Eastern concept of *darśan* – or *Darśana*— a Sanskrit term that refers to the ephemeral glimpse of the sacred, according to the explanations provided by the artist himself and prepared in Buntinx's curatorial text.[9] The gathered works explored this concept from a variety of languages: abstract, figurative, and even documentary.

The second exhibition titled *Cargo Cult*, refers to the so-called “cultos cargo” term that anthropologically defines certain ritual practices generated in some tribal societies after being temporarily exposed to modern products. In several cases, native people try to provoke a new route to those products through magical pretenses of long-missed goods. Miranda-Bambarén's piece resulted from the reflections caused by his previous interventions on the docks in the British capital as well as three related pieces already included in *Darśan* ; however, they acquire their full presence and power in *Cargo Cult*



from their location in the neoclassical building formerly the Bank of Peru and London in the port of El Callao.<sup>[11]</sup>

In this impressive architecture, similar to an old temple, the artist deployed scattered fragments of war technology as relics, including the “main idol”, a military floatplane wrecked in the Peruvian forest.<sup>[12]</sup> According to the exhibitor’s story, the disappeared Amazonian shaman Benigno Ramos would have used these remains as power objects for his magical battles against “the obscure mafias of illegal loggers that depredated the area.”<sup>[13]</sup> This appropriation of a destroyed technology for ritual purposes defines the sense of the piece and is an important part of Miranda-Bambarén’s final production.

Within the *Cargo Cult* context, the artist and curator organized a “liturgical act” under the *Pata de Cabra* (crowbar) denomination.<sup>[14]</sup>

These and other proposals place Miranda-Bambarén in an important position within the recent trends that aim at a respiritualization of contemporary art.

#### External links

- [Official website](#)
- [Interview with Jaime Miranda-Bambarén](#)
- <http://www.micromuseo.org.pe/rutas/darsan/index.html>
- <http://www.micromuseo.org.pe/rutas/cargocult/index.html>
- <https://micromuseo-bitacora.blogspot.pe/2010/05/alcalde-de-villa-maria-del-triunfo.html>
- <https://micromuseo-bitacora.blogspot.pe/2010/05/la-municipalidad-de-villa-maria-del.html>
- <https://micromuseo-bitacora.blogspot.pe/2010/06/cndddhh-condena-atentado-vandalico.html>
- <https://micromuseo-bitacora.blogspot.pe/2010/06/batallas-por-la-memoria-ix-la-facultad.html>
- <http://logicadelacalle.blogspot.pe/2015/07/noticias-de-un-secuestro-o-la-cronica.html>
- <https://kateneave.squarespace.com/articles/jaime-miranda-at-chelsea-college-of-art-and>
- <http://atalayadeltopo.blogspot.pe/2017/02/jaime-miranda-b-en-el-micromuseo-de.html>
- <https://peru21.pe/cultura/sincretismo-david-flores-hora-opinion-235914>
- <http://peru21.pe/cultura/espacio-publico-david-flores-hora-opinion-2242836>
- <http://www.jaimemiranda.com/works/o>
- <http://www.jaimemiranda.com/works/monumento-en-honor-a-la-verdad-para-la-reconciliacion-y-la-esperanza>

[1] Miranda-Bambarén, Jaime. "Taoism and Life Drawing". [www.jaimemiranda.com](http://www.jaimemiranda.com)

[2] “Destruyen monumento al ‘Árbol desarraigado’ en VMT” (Destroyed monument to uprooted tree in VMT), La República, Lima, May 31, 2010. The Micromuseo reports and probationary photos were published in the journal of this project and were then reproduced in several printed and TV media. There were also reproduced the exculpations of the municipal authorities. Below we show the sequence of the initial reports:

-<https://micromuseo-bitacora.blogspot.pe/2010/05/alcalde-de-villa-maria-del-triunfo.html>-<https://micromuseo-bitacora.blogspot.pe/2010/05/la-municipalidad-de-villa-maria-del.html>-<https://micromuseo-bitacora.blogspot.pe/2010/06/cndddhh-condena-atentado-vandalico.html>-<https://micromuseo-bitacora.blogspot.pe/2010/06/batallas-por-la-memoria-ix-la-facultad.html>-“Nadie asume culpa por derribo de escultura. Era homenaje a víctimas del terrorismo” (Nobody take the blame for destroying the sculpture. It was a tribute to the terrorism victims), El Comercio, Lima, June 1, 2010. Rep. at: <http://www.jaimemiranda.com/works/i>Philosopher Martín León G. published an interpretation of the facts at <http://logicadelacalle.blogspot.pe/2015/07/noticias-de-un-secuestro-o-la->

[cronica.html](#)In 2013 the Micromuseo materials and other related were showed in a collective exhibition called Lima 04, organized by the Lima Contemporary Art Museum (Rodrigo Quijano, "[Horizontes compartidos](#)" (Shared horizons), in Lima 04, Lima, Contemporary Art Museum, 2013, pp. 86-93, sp. p. 92). In 2014 the Lima Art Museum (MALI, in Spanish) incorporated part of the photographic record for its collection and, in August 26, 2015, included it in the exhibition [Adquisiciones y donaciones \(Acquisitions and donations\) 2012-2014. Parte II](#)(Sharon Lerner's curatorship). In 2016 this documentation was included in *Darśan*, Miranda Bambarén's first individual show, where also the remains of the monument's commemorative plate were exposed; this remains were rescued by both the artist and the Micromuseo.

[3]<http://www.micromuseo.org.pe/rutas/darsan/sinopsis.html><http://www.jaimemiranda.com/works/semillas.html>

[4]"[Semillas en la selva de cemento](#)" (Seeds in the cement forest), En Lima. Lima, volume II, 2016. David Flores-Hora, "[Espacio público](#)" (Public space), Perú.21, Lima, April 2, 2016. (Rep. at: [www.peru21.pe/cultura/espacio-publico-david-flores-hora-opinion-2242836](http://www.peru21.pe/cultura/espacio-publico-david-flores-hora-opinion-2242836)). Zoë Massey, "'[Darsan](#)', ver donde no hay" ('*Darsan*', see where there is not), Lima, March 23, 2016, p. 13.

[5]<http://www.religionenlibertad.com/ayudaba-a-los-campesinos-alfabetizaba-a-las-mujeres-el-p-sandro-46374.htm>. The reliquary is currently in the Santa town chapel.

[6]<http://www.micromuseo.org.pe/rutas/cargocult/thepillars.html> <http://www.micromuseo.org.pe/rutas/cargocult/fiveyearsater.html> Enrique Planas, "Lo que germina de una semilla" (What germinates from a seed), El Comercio , Lima, March 15, 2016. (Rep. at: <http://www.jaimemiranda.com/works/o>)

[7]<http://www.micromuseo.org.pe/rutas/cargocult/palaeolithic.html> <http://www.micromuseo.org.pe/rutas/cargocult/cabezadepescado.html>

[8]Jaime Miranda at Chelsea College of Art.

[9]Gustavo Buntinx, "*Darśan. Expiraciones del arte / Atisbos del aura*" (*Expirations of art / Glimpses of aura*), at: Jaime Miranda Bambarén, *Darśan*, Lima, Municipality of Miraflores, 2016. (Rep. at: <http://www.micromuseo.org.pe/rutas/darsan/sinopsis.html>)

[10]Ibid.

[11]<http://micromuseo.org.pe/rutas/cargocult/index.html>

[12]David Flores-Hora, "Sincretismo" (Syncretism), Perú.21, Lima, December 15, 2016 (rep. at: <https://peru21.pe/cultura/sincretismo-david-flores-hora-opinion-235914>).

[13][Mito liminar](#)» (Liminar myth).

[14]"[Pata de cabra](#)" (Crowbar).

## **Provenance**

Jaime Miranda-Bambarén is the producer, director and editor of the following NFTs videos. To date, they had only been shown in Monumento Films, Vimeo account and Jaime Miranda's Youtube account.

## **Certificate of Authenticity: Upon Request**

### **Smart Contract Terms & Conditions:**

- Type of Sale: Auction
- Price: Starting at/reserve \$1,300
- Duration: 13 days
- Royalties: 2.5 %
- Fragmentation: 130