

Iosu Aramburu

Hello. I'm Iosu and I'm an artist living in Lima, I was born in Lima in 1986. My paintings, installations and institutional work explore the imaginations of a heterogeneous modernity to recover its utopian potential.

Recently I was awarded the Artist Research Fellowship by MoMA-Cisneros Institute (New York, 2021), the Artus-Delfina grant (Lima - London, 2019), the National Painting Prize of the Museum of the Peruvian Central Bank (Lima, 2022), and the ICPNA Contemporary Art Prize (Lima, 2018). Previously I have been a resident artist at Fonderie Darling (Montreal, 2017), Triangle (Marseille, 2014) and La Ene (Buenos Aires, 2013). My work is part of the Museo de Arte de Lima collection, the Hochschild collection, the Patricia Phelps de Cisneros collection, the Jorge M. Perez collection and others.



Atlas del modernismo andino, installation views, Universidad de los Andes, Bogota, 2022



Atlas Subterráneo [Subterranean Atlas] is the most recent exhibition by the artist Iosu Aramburu (Lima, 1986) in which he continues his research on modernity, this time through the exploration of the narratives produced by history about the modernisms that emerged in the region Andean.

The exhibition brings together two proposals: on the one hand, the Atlas of Andean Modernism, a compendium that brings together more than five thousand images [...] arranged chronologically [...]; on the other hand, a series of eight paintings, made in oil on canvas and installed on top of the unfolded atlas, made from photographs and engravings of archaeological explorations from the late nineteenth and early twentieth centuries.

In this way, Subterranean Atlas is open to the public as a possibility to delve between layers of information, establish intersections or connections of the modernisms of the Andean region between 1810 and 1983, while bringing together a wide variety of artistic proposals with which to establish contact and, perhaps, engage in a dialogue.

Luisa Fernanda Lindo, 2022.



Atlas Subterráneo [1933 [1810 – 1984] 2020], exhibition view, 80M2 – Livia Benavides, Lima, 2022



Ancón, 2022, oil on canvas, 170 x 230 cm



Tres personajes, 2022, oil on canvas, 170 x 280 cm



Retrato 49. New York, 1949, 2022, oil on canvas. 80 x 85 cm



Un nuevo hombre. Composición 6, 2019, plaster, cement and sand, 280 x 350 cm





Un nuevo hombre. Composición 4, 2019, plaster, cement and sand, 280 x 665 cm



Un nuevo hombre. Composición 9, 2019,
plaster, cement and sand, 140 x 455 cm
Museo de Arte de Lima collection

In *A New Man*, [...] [a specifically modern way of looking at the past] is directed to the very 20th century, dwelling on a number of details that appear not as *remnants* of a world that can be accessed by worshipping what little is left of it, but rather by understanding them as fragments actively selected by the artist and presented as base forms of the modernist desire in its most militant moments. Consequently clenched fists, pointing fingers and scraps of machinery coexist with fragments of naked bodies, arms and legs that touch and worker-peasant handshakes. This is what I meant before: each of the blocks that comprise this sort of mural, titled *A New Man*, results from the labor of dissecting a number of paintings, illustrations and some reliefs that Iosu has chosen to highlight as fragments of utopian figures produced in many places across the 20th century. Each and every one of them figures a body. On one end, there are bodies at work; on the other, bodies being freed from everything imposed on them, including work. In between are diagrams that deserve separate consideration, as the only utopian formalizations in a pragmatic sense. The poles that coordinate the fragments appear to be expressionism and constructivism —each with its own indigenist or classicist undertone— which places us in a universe contested between nudity as the supreme figure of freedom and fusion with technology as a condition for possible freedom; between the imagination of a community that finds equality in the expressive body and a society that assembles the bodies of different social classes into a larger rig ultimately geared to abolish those differences [...]

Mijail Mitrovic, 2019.



Un nuevo hombre. Composición 2, 2019, plaster, cement and sand, 175 x 350 cm



Modulor II, 2019, oil on canvas, 43 x 33 cm



losu Armburu has been exploring in his work the different ways in which European modernism was assimilated and developed in Latin America—a process where pre-Columbian forms were re-codified en terms of modernist abstraction. Aramburu presents Swiss architect Teodoro Cron (1925-1964) next to a Wari textile, which was part of his personal collection. The formal synthesis of the character brings to mind the clean shapes of his architecture, at the same time it echoes the geometric pattern of the pre-Columbian textile, as a way to evoke the jump the modern imagination made to put together forms and discourses separated by thousands of kilometers and hundreds of years.

Max Hernández-Calvo, 2021.

→ [Full text here](#) (ES-p. 22)





X101 (*La energía*), 2020, oil and faux fur on canvas, 80 x 60 cm



X103 (*En plena labor*), 2020, oil and faux fur on canvas, 53 x 43 cm



X106 (Fantasmas), 2020, oil and acrylic on canvas, 150 x 240 cm

That potential display of the body [...] seems to be unleashed in *X106 (Ghosts)*. It is not difficult to see that, here too, the opposition between figuration and abstraction, that watershed moment in the schematic vision of the traditional art history, collapses in the vision of a body that exhibits the strength of the working class as a collective, organized subjectivity in a way different from those that socialist plastic arts tried in the past. [...]

Mijail Mitrovic, 2021.

→ [Full text here](#) (ES-p. 42-43)



Una nueva era, exhibition view, Museo de Arte UNMSM, Lima, 2018



[...] The staging of fourteen large panels (184 x 140 cm) placed next to each other, arranged throughout the space of the exhibition room. None of the paintings rests on the walls of the museum, they hang from the ceiling and are anchored to the ground with small concrete weights. This arrangement of the pieces builds an obligatory route that the spectator must take to be able to observe the whole set. [...]

The image the panels offer [...] contains both abstract elements and stylizations of figurative elements, in some cases clearly recognizable [...]. Within this display of forms with a modernist accent, losu has included certain recurring symbolic elements, eyes for example, that are repeated along the floating wall that forms his paintings.

Karina Curillo Mena, 2018.

→ [Full text here](#) (ES-p. 4-5)



→ [More info on this exhibition here](#)



Una nueva era. Panel O38t, 2018, oil on burlap, 183 x 140 cm



Abundancia y paraíso, 2018, oil on canvas, 43 x 33 cm

[...] In his series *Una nueva era* (2017-2018) the artist superimposes reminiscent forms of the historical avant-garde and the formal explorations of the mid-twentieth century, but his composition comes from paintings from Cusco in the seventeenth century, thus contradicting the very idea of modernity. The artist explains: “The composition, therefore, combines historical strategies to show an audience that glimpses a new era, that fantasizes about the time to come and about the construction of the past, but that, through abstraction, leaves a free interpretation of what that future means”

Cecilia Fajarto-Hill, 2018

→ [Full text here](#) (p. 150)



Una nueva era, 2018, oil on burlap, 183 x 1120 cm



Cortejo fúnebre, 2019, oil on canvas, 150 x 220 cm



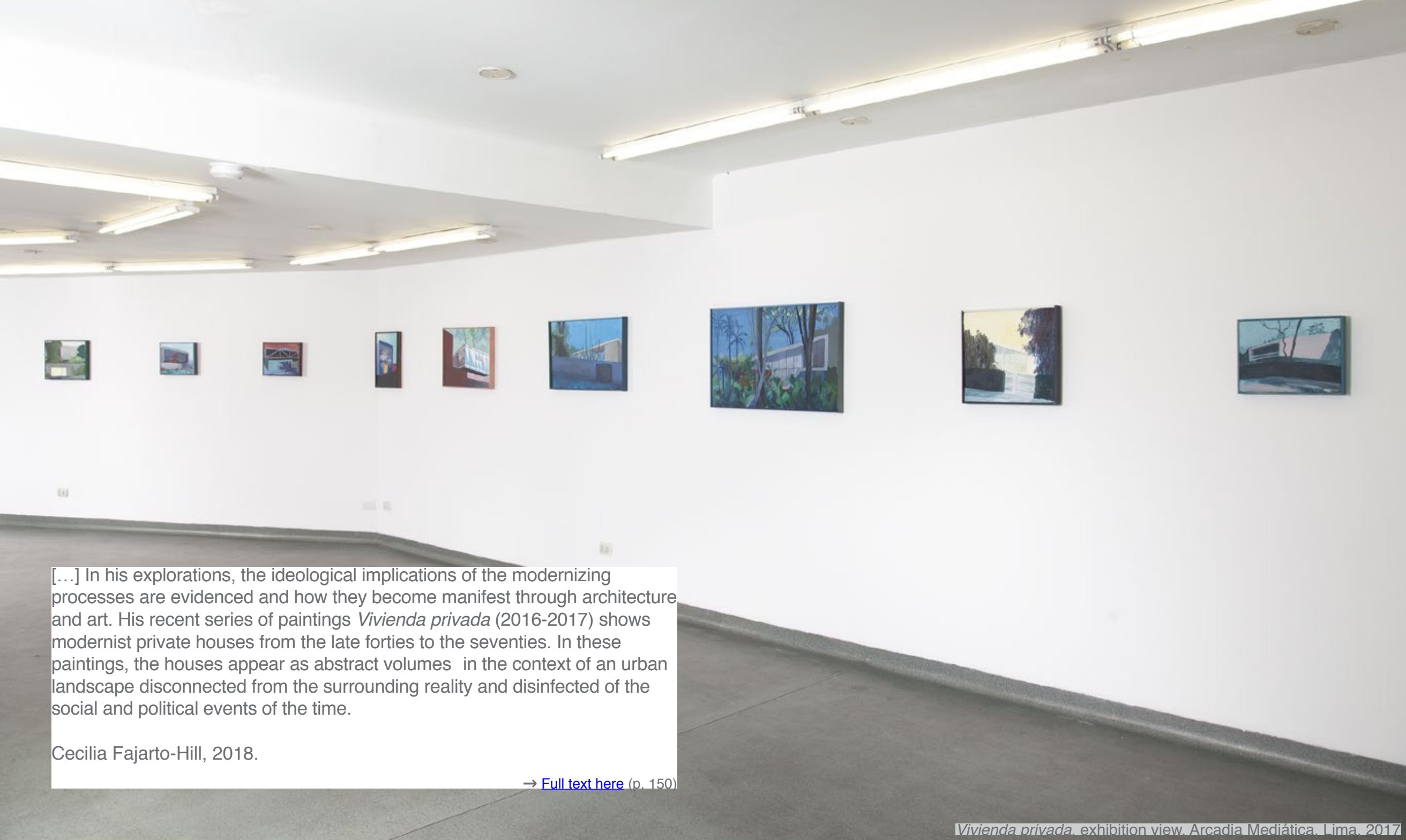
Jueves 17 de abril de 1930, 2021, oil on canvas, 170 x 150 cm
Peruvian Central Bank collection, Lima

[...] in *Cortejo fúnebre* (*Funeral courtship*, 2019) [the suits worn by the men] appear as the element that makes these “men in Peru who possess the habit of thinking” —intellectuals, often middle class— stand in equal conditions with the proletariat. Here, the suit is the uniform of a multitude that conceives itself as militant. However, unlike certain undifferentiated individuality among the mass in the original photograph, here Losu has constructed each character as a particular figure. Each with its own form, a gesture that suggests an accurate conception of the meaning of what diversity, difference, heterogeneity and other categories favored by present postmodernist thinking (and its more local variants, like decolonialism) could acquire within and not in spite of modern experience. Many faces of modernity appear, but it is a multiplicity far removed from the cosmetic celebration of multiculturalism. We see a multitude configured around an *idea*, which Losu materializes in the color correlation between the mantle draped over the casket and the banner that endorses it. [...]

Mijail Mitrovic, 2019.



14. Pool, Department of Sports of the state of São Paulo, 27. Matute Housing Development and 22. Cancer Hospital and Clinic, 2017, oil on masonite, 59 x 62 cm



[...] In his explorations, the ideological implications of the modernizing processes are evidenced and how they become manifest through architecture and art. His recent series of paintings *Vivienda privada* (2016-2017) shows modernist private houses from the late forties to the seventies. In these paintings, the houses appear as abstract volumes in the context of an urban landscape disconnected from the surrounding reality and disinfected of the social and political events of the time.

Cecilia Fajarto-Hill, 2018.

→ [Full text here](#) (p. 150)



Vivienda privada 1949-I, 2016, oil on canvas, 40 x 43 cm



Vivienda privada 1974, 2017, oil on canvas, 33 x 43 cm



Ante el futuro 1, 2015, oil on canvas, 70 x 90 cm



La casa que crece, 2020, oil on canvas, 70 x 86 cm



[...] in the exhibition *Modernidad histórica* (Hysterical modernity, 80m2 - Livia Benavides, 2015), I thought of the space of architecture and urbanism produced or imagined by the Peruvian modern project between the forties and sixties. One painting, *Ante el futuro I* (Confronting the future 1, 2015), depicts a group of men in suits, on a balcony, gazing upon a scale model of the San Felipe housing project. The new space that would modernize life in Lima acquires an objective character through the scale model. [...] The housing project seems adequate for these middle class men who, living through Fernando Belaunde Terry's first presidential term in the mid-sixties, understand themselves as the subject of Peruvian modernity.

Mijail Mitrovic, 2019.

→ [Full text here](#) (p. 103)





Estructura de concreto y humo, 2016,
acrylic and cement on canvas, 26 x 33 cm



Milagros nacionales XII, 2013, oil on canvas, 120 x 90 cm



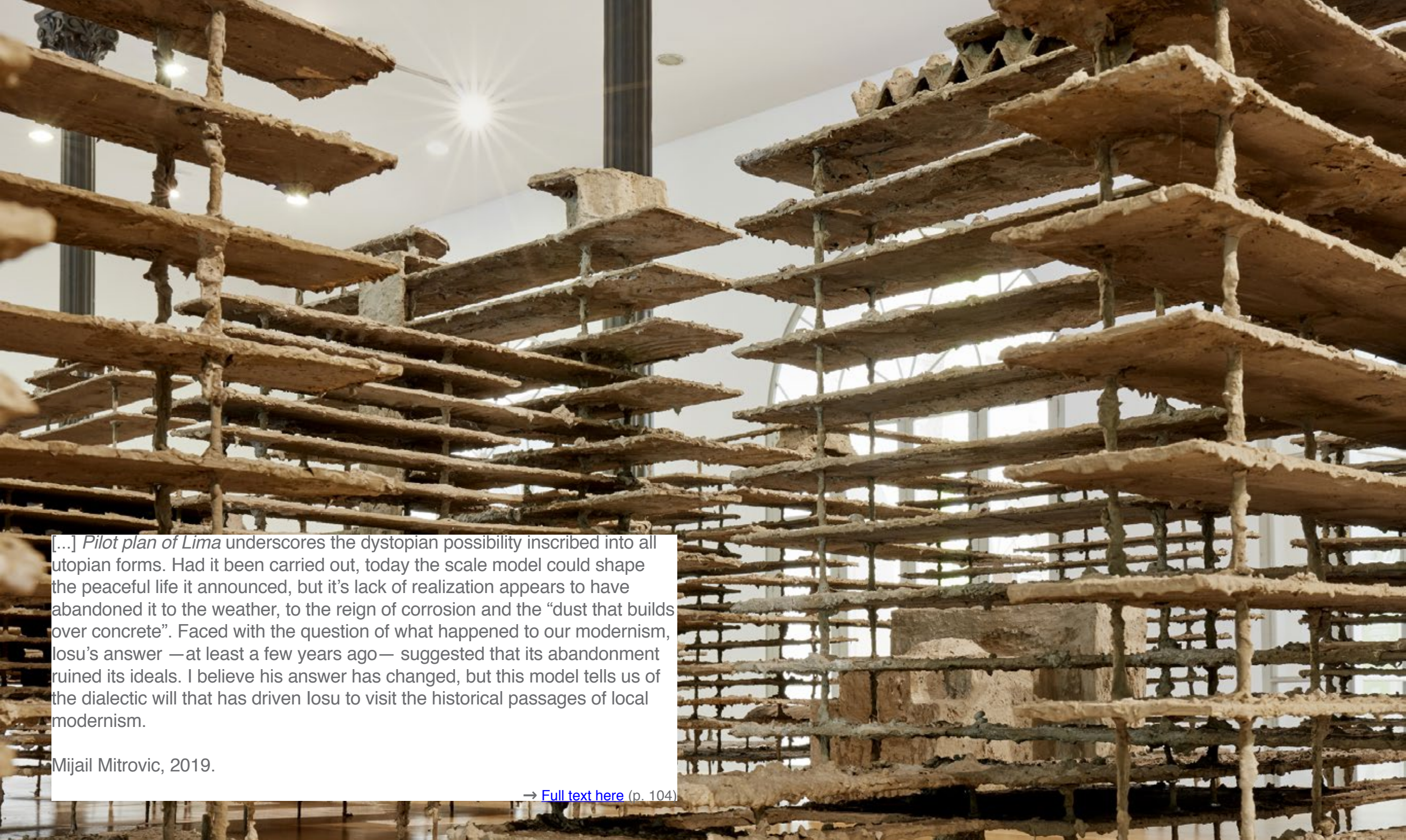
La casa que crece, 2020, oil on canvas, 70 x 86 cm



Plan Piloto de Lima, 2015, various materials, 226 x 488 x 366 cm.
Museo de Arte de Lima collection

Pilot Plan of Lima (2015) [...] is a large scale model in which the artist replicates a preliminary design for the urban restructuring of the capital, conceived between 1947 and 1949 during the government of Manuel Odría. This project, directed by the National Office for Urban Planning, led by Luis Dórich and with the support of Josep Lluís Sert, Paul Lester Wiener and Ernesto Nathan Rogers, aimed to channel the urban growth of the city in an orderly and rational way, dividing the spaces according to their functions. The test design contemplated the transformation of twelve blocks in downtown Lima [...]. Like many others, this project turned out to be a chimera and joins other failed initiatives within the framework of developmentalism in the region in the mid-twentieth century.

Sharon Lerner, 2017



[...] *Pilot plan of Lima* underscores the dystopian possibility inscribed into all utopian forms. Had it been carried out, today the scale model could shape the peaceful life it announced, but its lack of realization appears to have abandoned it to the weather, to the reign of corrosion and the “dust that builds over concrete”. Faced with the question of what happened to our modernism, losu’s answer — at least a few years ago — suggested that its abandonment ruined its ideals. I believe his answer has changed, but this model tells us of the dialectic will that has driven losu to visit the historical passages of local modernism.

Mijail Mitrovic, 2019.

→ [Full text here](#) (p. 104)



Ante el futuro 4, 2015, oil on canvas, 33 x 26 cm



Autoretrato con pelo blanco, 2017, oil on canvas, 30 x 25 cm





63 (*variación de SS, 1955*), 2020, cement on synthetic fabric and faux fur, 80 x 180 cm



Social housing in Latin America is a large painting made up of 60 square canvases that together form an abstract design, which includes images of 20 social housing projects developed between the late 1940s and early 1970s in cities such as Brasilia, Caracas, Lima or Montevideo. These buildings look like abstract shapes, echoing the background pattern reminiscent of the tiles of a boardwalk (in the style of the Copacabana promenade), turned into a pictorial model. This aesthetic link —between modern architecture, design and painting— hints at the ideological link: these large projects escort a political and social project that is not always democratic in nature, especially if the Latin American governments of the time are taken into account [...]

Max Hernández-Calvo, 2015.

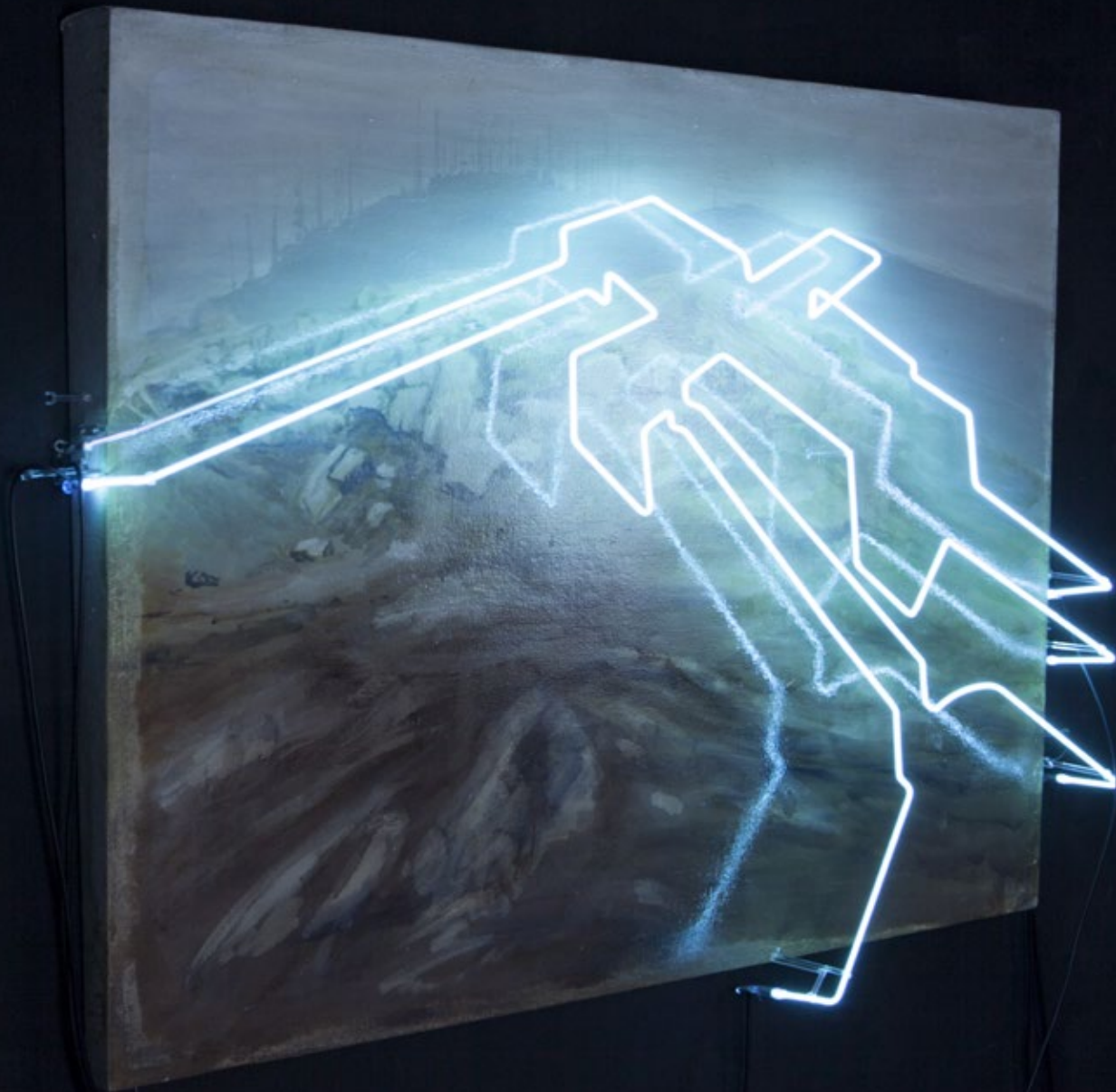
→ [Full text here](#) (ES)



Vivienda social en Latinoamérica, 2015, acrylic on canvas, 150 x 360 cm



Llegada de Sert, Gropius y sus esposas a Lima; son recibidos en el aeropuerto por los arquitectos Velarde, Linder, Marquina y Belaunde; 1954, 2015, oil and aerosol on canvas, 150 x 220 cm



Ilosu Aramburu's practice has dual points of departure: the Romantic observation of pre-Hispanic ruins, on the one hand, and the flaws inherent in Modernism, on the other. His source materials include archival images, and texts about architecture, particularly from the 1940s and 1950s, the decades in which Modernism flourished in Latin America. Aramburu seeks new relationships between pre-Hispanic and modern times to reveal more complex and nuanced truths behind their official images of legendary past grandeur and of future-oriented efficiency.

In the series *Ser de su tiempo*, the artist superimposes neon silhouettes of iconic buildings constructed during the rise of modernist architecture in Lima over images of ruins from pre-Hispanic structures. In the work shown here, the neon outline corresponds to the Club Internacional de Tiro No. 14 in Arequipa, built in 1946 by Adolfo Córdova, Carlos Williams, and José Polar. The painting in the background depicts a contemporary view of the remains of the pre-Hispanic city of Armatambo, in present-day Chorrillos.

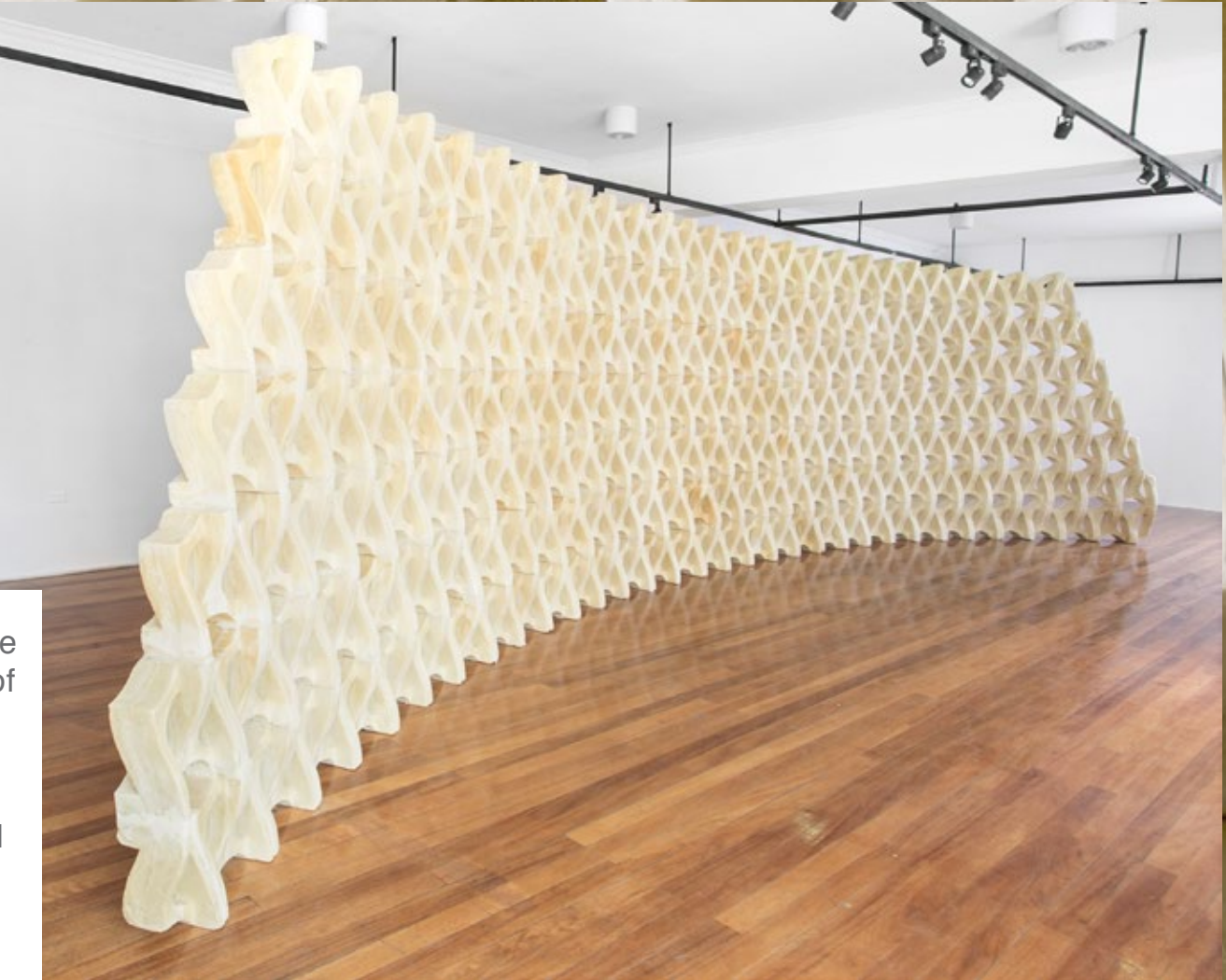

Developments such as the Club Internacional de Tiro caused the abandonment—and in some cases even the destruction—of ancient vestiges. Aramburu suggests, however, that the lineage of pre-Hispanic architecture, filtered through a modernist sensibility and economic model, continues to inform contemporary vernacular architecture on the outskirts of Lima.

Sofía Hernández Chong Cuy & Sara Meadows, 2019.

→ [Full text here](#) (p. 75)



Ser de su tiempo XII, 2013, oil on canvas and neon, 58 x 37 cm



The sculpture is a replica of a decorative hollow brick popular in Peruvian civil construction in the 1960s and '70s. Made in polyurethane foam —the original brick was made out of concrete— it evokes ideas of fragility and lightness, which oppose the visuality of the work. The installation's title is a reference to the Latin American abstract art and modern architecture of the 1940's and '50's, especially in Peru. The brick replicated here was one of the elements of Peruvian colonial culture that modern architecture incorporated and reinterpreted. By working with this materiality, and with the visual character of a period, the installation evokes a sort of observation of ruins. It speaks of the need to undertake a profound archeology among the ruins of modern architecture in search of what has been forgotten and covered over. At this intersection between art and architecture, the work explores questions related to the legacy of the modernist project and its transformation into images, discourse, and aesthetic forms [...]

Bitu Cassundé, 2015.

→ [Full text here](#) (p. 72)

Escultura Abstracta, 2014, polyurethane foam. 270 x 1150 x 110 cm



Panoramas do sul, exhibition view, Sesc Pompeia, São Paulo, 2015

Av. Tacna (1941) and Av. 28 de Julio (1904-1906) coincide formally and in their subject matter by examining two important road projects typical of the urban modernization processes in Lima during the early decades of the 20th century. The enlarging of Tacna Avenue required expropriations and demolitions to reach its current dimension. The 28 de Julio Avenue project, on the other hand, was not carried away, but it would have joined Plaza de Armas and Plaza San Martín. To do so, it proposed crossing the five blocks that separate them with a large-scale road. Reviewing a project that wasn't executed implies some abstraction: momentarily dispense with the present time to set up the project in its historical time-space and surmise hypothetical urban and social effects. In the case of an executed project, historically reviewing it implies a questioning approach of the past and present moments; involves evaluating the impact after the action. With one for each avenue, the proposal presents two original architectural plans over two sets of cement blocks. Their volumetric force and their rugged surfaces contrast with the fragility of the vintage plans and its bidimensional format. Both dialogue from the empty space left between the blocks, a space that coincides with the sections that each avenue occupies or would have occupied. Every road work in an old urban area implies demolishing to build, remove to enlarge, separate to join. An exercise of memory, history and reflection as the one proposed by Aramburu is a generator of mental images and open questions.

Victor Mejía, 2017.

→ [Full text here](#) (ES-p. 41)



Av. Tacna (1941) and Av. 28 de Julio (1904-1906), 2017, original blueprint, plaster and cement 80 x 232 x 50 cm and 80 x 170 x 35 cm



Folie de los pilotis, 2015, various materials, 226 x 434 x 692 cm



Ruinas artificiales, 2008, mixed media on plaster. Hochschild collection



[...] *Ruinas artificiales* [Artificial Ruins] (2008), reminds us of the fate of all architecture and all monuments, namely to fall into ruins and return to the landscape, as a regression to the original scenery. In his seminal treatise *De architectura*, Vitruvius argues that ruins, identified as a rump of what once was, paradoxically coincide with the first idea, with the original sketch.

Luis Pérez-Oramas & Estrella de Diego, 2019.

→ [Full text here](#) (p. 50)



1952, 2013, oil and spray paint on canvas,
90 x 70 cm



Edificio Neptuno, 2013, oil on canvas, 150 x 110 cm



Un Centro Cívico para Lima II, 2016, oil and cement on canvas, 113 x 160 cm



SinCrónicas. exhibition view. El instante fundación. Madrid. 2019

11 (variación de RG, 1955), 2014, cement on paper, 150 x 125 cm
Patricia Phelps de Cisneros collection



Josu Aramburu understands history as a permeable reality in which fact and fiction intertwine. He uncovers official narratives of the modernist project and the pre-hispanic past of his native Peru through the use of an abstract formal language.

In the cement drawings [...] of the series *Variaciones*, Aramburu explores the legacy of the modernist project in mid-century Peru by flattening and stylizing different graphic sources from the 1920s to 1960s, which he culled from advertising and publishing to paintings by important local artists [...]. In doing so, he reflects upon the deficient, yet ubiquitous presence of the modernist tradition in the country, and how its unfulfilled promises are far from forgotten.

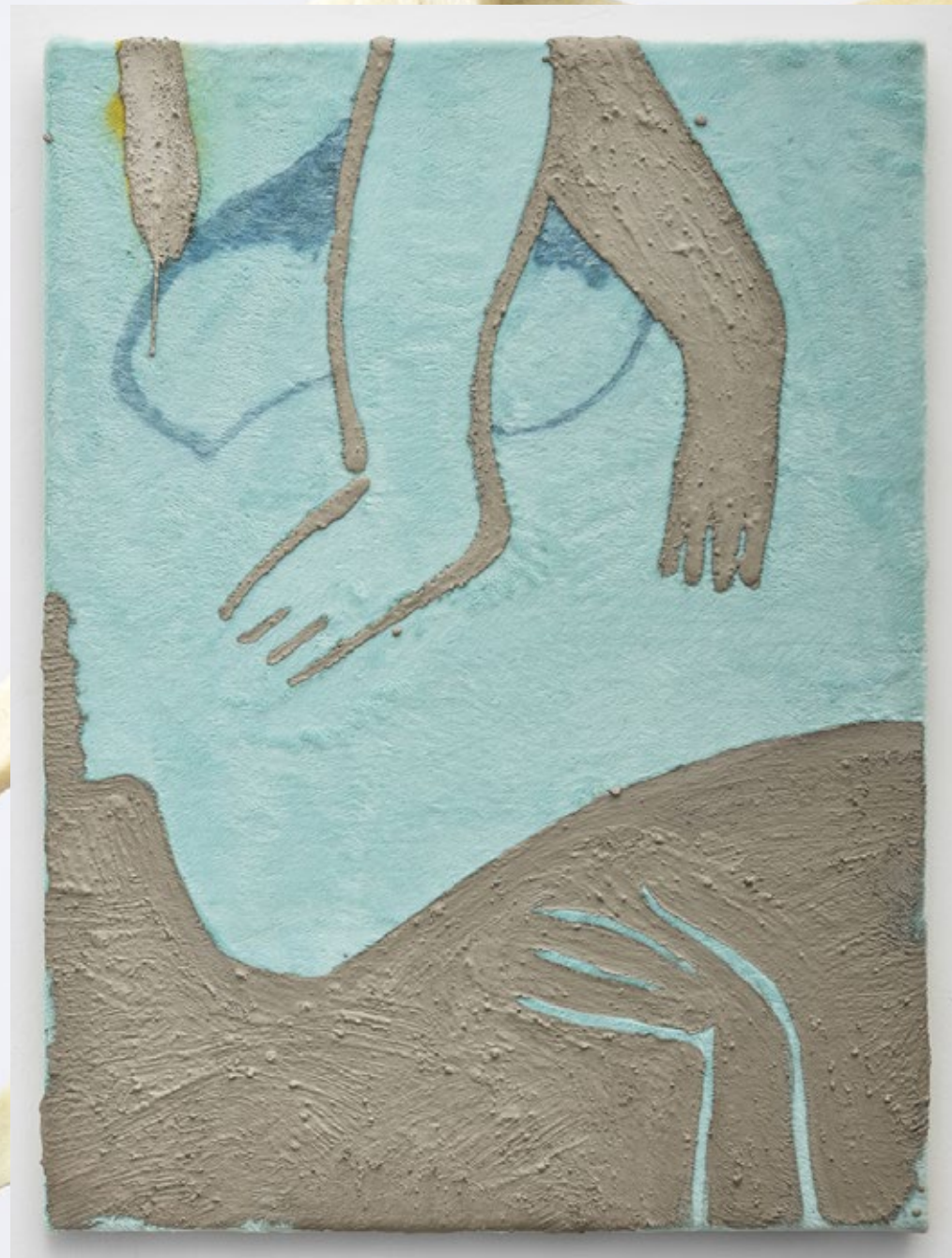
Sofía Hernández Chong Cuy & Sara Meadows, 2019.

→ [Full text here](#) (p. 72)

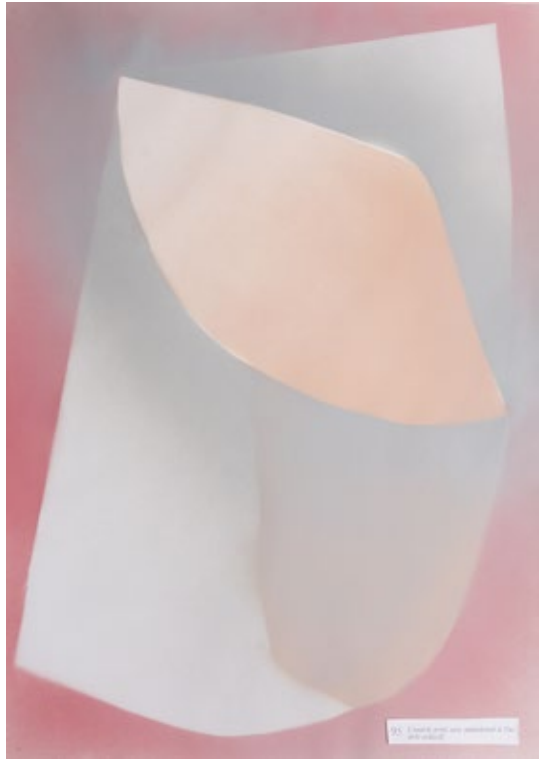
28 (*Variación de JP, 1956*), 2014, cement on paper, 86 x 125 cm



8 (*Variación de JP, 1957*), 2014, cement on paper, 125 x 118 cm



51 (*Variación de CM, 1926-33*), 2019, cement and acrylic on faux fur, 75 x 55 cm



Charte d'Athènes § 95, 21, 34 and 20, 2014, pochoir on paper, 59 x 42 cm

[...] modernism must be seen again as a field of dispute, both against certain traditions or social inertias that it always takes as its critical object, and within the forms it produces. “The private interest will be subordinated to the collective interest” said Le Corbusier in his *Charter of Athens*, and it is in a homonymous series of paintings by Iosu Aramburu where we find him quoted. In the series, fragments of the iconic charter are confronted with exercises of abstraction that reveal themselves as forms intrinsically linked to the modernist creed. I point to the image only to return the problem outlined here to its historical dimension, namely the question about the politics of modernism and the struggle for its meaning, long repressed among us. Only in this dimension will it be possible to ask an urgent question, related to Marshall Berman: how to use our modernism today?

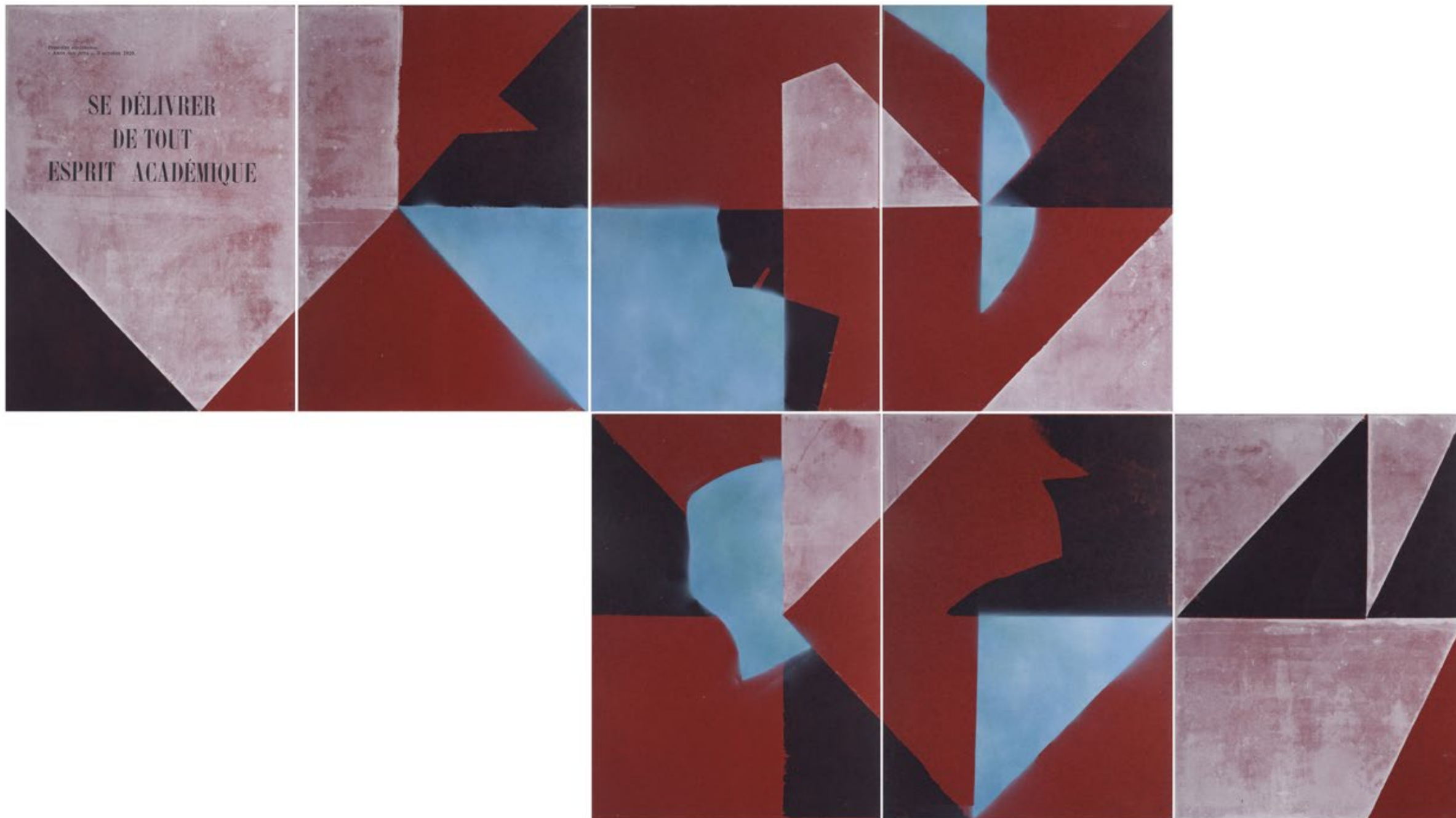
Mijail Mitrovic, 2019.

→ [Full text here](#) (ES-p. 58-59)

95 *L'intérêt privé sera subordonné à l'intérêt collectif.*



Charte d'Athènes § 59, 2014, pochoir on paper, 84 x 59 cm



First conference, 2016, Silkscreen ink and spray paint on masonite, 120 x 210 cm



Sixt conference, 2016, Silkscreen ink and spray paint on masonite, 180 x 168 cm



Mural, 2014, oil on canvas, 80 x 110 cm

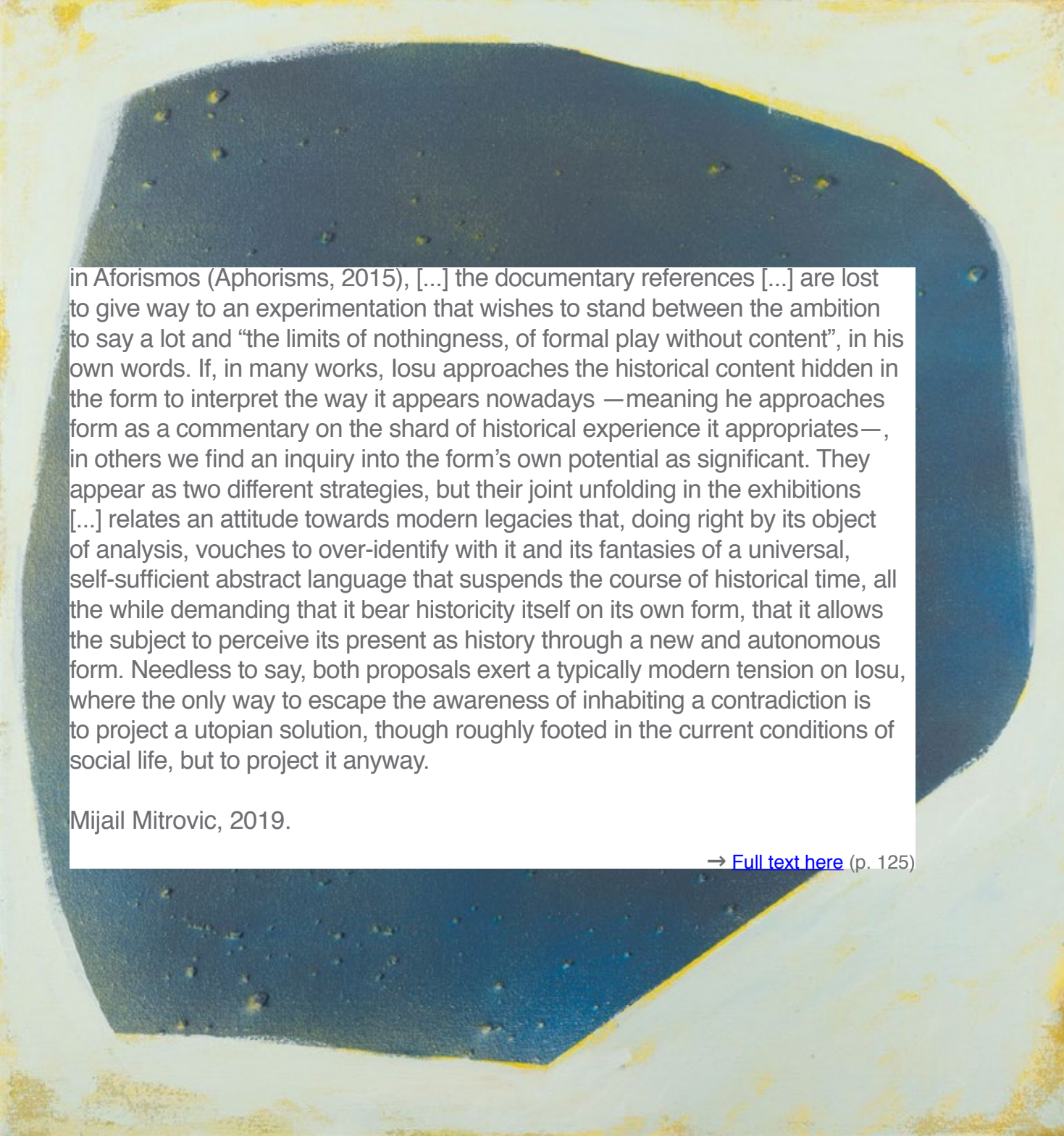


The *Aphorisms* series presents 71 abstract paintings of different sizes and relatively square formats. The different technical resources used do not hide the same compositional idea, with a central element that refers to the concept of fragment. [...]

Max Hernández-Calvo, 2015.



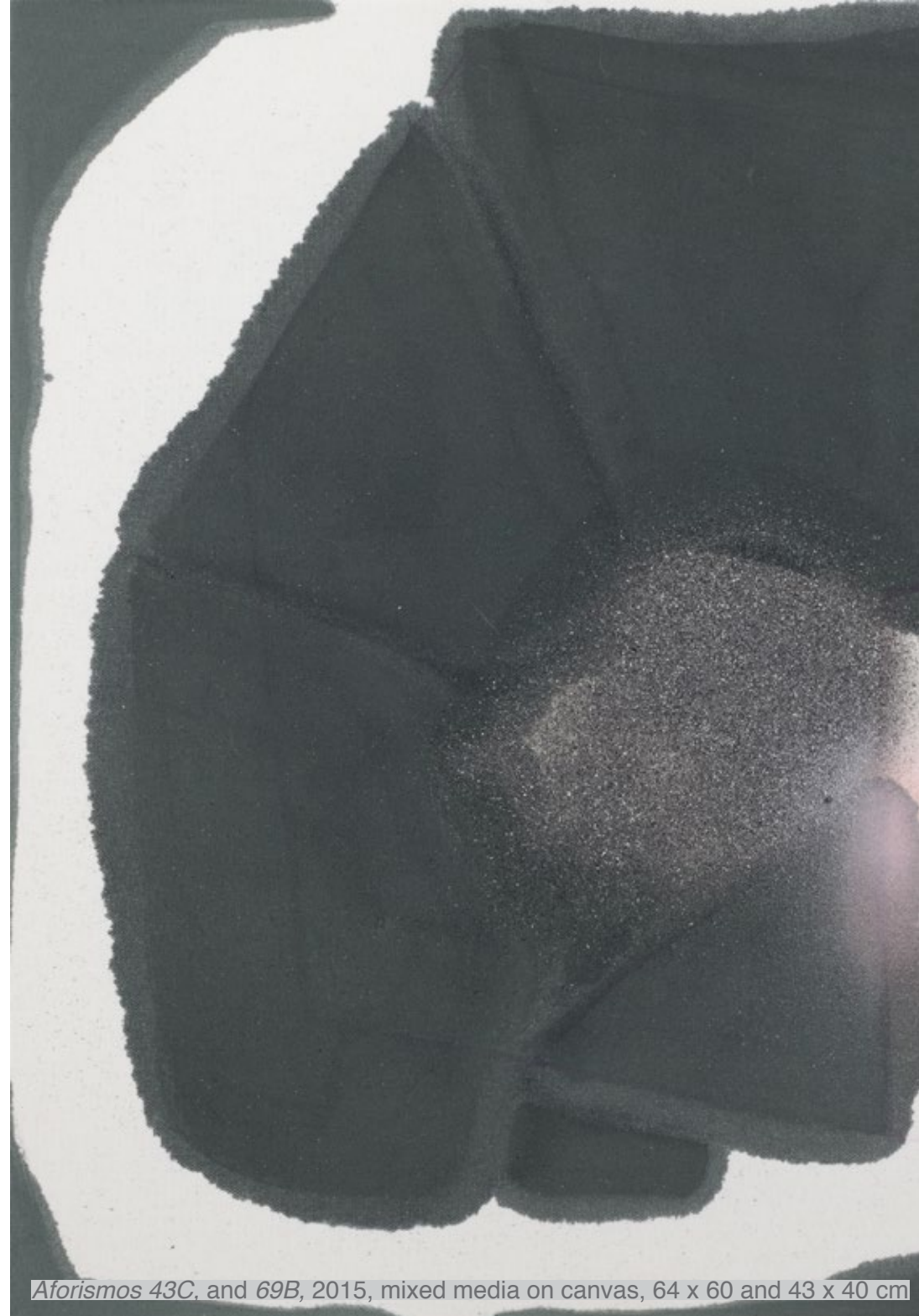
Aforismos 63C, 54C and 46C, 2015, mixed media on canvas, 64 x 60 cm



in *Aforismos* (*Aphorisms*, 2015), [...] the documentary references [...] are lost to give way to an experimentation that wishes to stand between the ambition to say a lot and “the limits of nothingness, of formal play without content”, in his own words. If, in many works, losu approaches the historical content hidden in the form to interpret the way it appears nowadays — meaning he approaches form as a commentary on the shard of historical experience it appropriates—, in others we find an inquiry into the form’s own potential as significant. They appear as two different strategies, but their joint unfolding in the exhibitions [...] relates an attitude towards modern legacies that, doing right by its object of analysis, vouches to over-identify with it and its fantasies of a universal, self-sufficient abstract language that suspends the course of historical time, all the while demanding that it bear historicity itself on its own form, that it allows the subject to perceive its present as history through a new and autonomous form. Needless to say, both proposals exert a typically modern tension on losu, where the only way to escape the awareness of inhabiting a contradiction is to project a utopian solution, though roughly footed in the current conditions of social life, but to project it anyway.

Mijail Mitrovic, 2019.

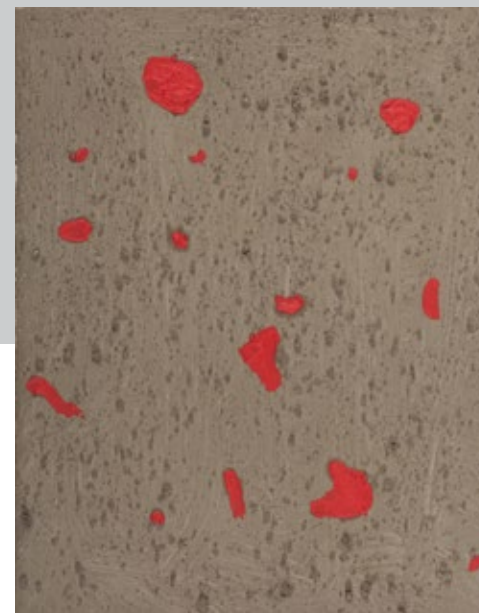
→ [Full text here](#) (p. 125)



Aforismos 43C, and 69B, 2015, mixed media on canvas, 64 x 60 and 43 x 40 cm



50 (*Variación de CM, 1938-48*), 2019, cement and acrylic on faux fur, 110 x 90 cm



Sin título [O28a], 2016, oil and cement on canvas, 33 x 26 cm



48 (*Variación de CM, 1934-38 o 1955*), 2019, cement and acrylic on dyed cotton, 220 x 220 cm



49 (*Variación de CM, 1934-38*), 2019, cement and acrylic on dyed cotton, 60 x 64 cm

Selected Exhibitions

- 2022 [Solo] *Atlas subterráneo [1933 [1810 – 1983] 2020]*, 80M2-Livia Benavides, Lima
[Group] *Signos de Vida*, 80M2-Livia Benavides, Lima
- 2020 [Solo] *Comprimir el siglo*, 80M2-Livia Benavides, Lima.
- 2019 [Solo] *Un nuevo hombre*, ICPNA Miraflores, Lima.
[Group] *Portadores de sentido*, curated by S. Hernández Chong-Cuy, Museo Amparo de Puebla, México.
[Group] *En orden de aparición*, curated by L. Pérez-Oramas y E. De Diego, Real Academia de Bellas Artes de San Fernando, Madrid.
- 2018 [Solo] *Una nueva era*, Museo de Arte - Universidad San Marcos, Lima.
- 2017 [Solo] *Vivienda privada*, SUM-Arcadia Mediática, Lima.
[Group] *Próxima parada: artistas peruanos en la colección Hochschild*, curated by O. Saya, Sala Alcalá 31, Madrid.
[Group] *Revisiones. Obras contemporáneas en la colección del MALI*, curated by S. Lerner, Museo de arte de Lima.
[Group] *Coordenadas alteradas*, curated by V. Mejía, Galería Germán Krüger Espantoso - ICPNA, Lima.
- 2016 [Group] *Abstracción 2*, Arróniz Arte Contemporáneo, Mexico City.
- 2015 [Group] *19° Festival de Arte Contemporânea Sesc_Videobrasil, Panoramas do Sul*, SESC Pompeia, São Paulo.
[Solo] *Modernidad Histórica*, 80M2-Livia Benavides, Lima.
[Solo] *Demasiado pronto, demasiado tarde*, curated by A. Colomo, CC Británico, San Juan de Lurigancho, Lima.
- 2014 [Solo] *Exposición de arte abstracto*, curated by Florencia Portocarrero, Alliance Française, Lima.
- 2013 [Solo] *Todo lo sólido*, 80M2 Livia Benavides, Lima.
- 2011 [Group] *El último lustro*, curated by L. Lama and D. Flores-Hora, Sala Luis Miro Quesada Garland, Lima.
- 2010 [Group] *Mash-up*, curated by J. Villacorta and J. C. Mariátegui, CC España, Lima.
[Group] *5th international student triennial*, organized by Marmara Üniversitesi, Istanbul.

Prizes and residencies

- 2022 XII Concurso Nacional de Pintura Museo Central, BCRP
- 2021 Artist Research Fellowship – Cisneros Institute – MoMA, New York,
- 2019 (2021) Beca Artus – Delfina Foundation, Lima – London.
- 2018 I Premio de Arte Contemporáneo ICPNA, Lima.
Concurso Nacional Plaza Paz Soldán (teamed with architects A. Román, J. Bauer and J. Caicho), Lima.
- 2017 Residency at Fonderie Darling, Montreal.
- 2014 Residency at Triangle France, Marseille.
- 2013 Residency at La Ene, Buenos Aires.
- 2012 III Concurso Latinoamericano de Pintura Arcos Dorados - ArtBA, Buenos Aires.
XV Concurso de Artes Visuales Pasaporte para un Artista (3rd prize), Lima.
- 2009 Premio de la crítica para la especialidad de pintura, Facultad de Arte-Pontificia Universidad Católica del Perú, Lima.
Premio Adolfo Winternitz para sexto año de Pintura, Facultad de Arte-Pontificia Universidad Católica del Perú, Lima.

Selected Collections

MALI, Museo de Arte de Lima; Patricia Phelp de Cisneros Collection, New York / Caracas; Museo Central, Lima; Jorge M. Perez Collection, Miami; Hochschild Collection, Lima; Arcos Dorados Collection, Buenos Aires; ICPNA Collection, Lima; Rebaza Collection, Lima; Sammy Sayago Collection, Los Angeles; Museo Central - Peruvian Central Bank, Lima; and others.

Education

2004 - 2010 Pontificia Universidad Católica del Perú – Art Faculty. Art degree with a mention on painting.

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