

A NEW ERA

Iosu Aramburu

The distribution of the panels in the room makes reference to the mural painting in its dimensions. The large formats of the murals sometimes summon numerous groups of people who crowd against them due to their ability to communicate. The modern avant-garde believed in progress and assumed an ideal of transcendence that; in this case, Aramburu seeks to associate with the cult, with an ambiguous attitude, sometimes ironic and other times of fascination and interrupted credulity.

In Peru, *Tormenta* [Storm] (ca. 1950) by Julia Codesido (1883-1978) calls into question her initial modernism both at the beginning of the 20th century and her subsequent adhesion to indigenism, while *Bañista* [Bather] (1926) by Emilio Goyburu (1897 -1962), assimilates a local symbolism typical of the 1920s, still little studied, to forms that dialogue with the modern avant-garde of cubism. Finally, *Cojudos* (1980), from the EPS Huayco Workshop (1980-1982), points to a renewal of local icons, both religious and patriotic, of erudite or popular origin.

Iosu Aramburu (Lima, 1986) graduated from the Pontifical Catholic University of Peru, in 2010, with a major in painting. He has participated in international exhibitions and fairs, as well as residence projects in Europe and America. His work is part of international collections, such as the Patricia Phelps de Cisneros Collection, the Lima Art Museum, the Jorge M. Pérez Collection, the Hochschild Collection, among others. He has been a professor at the School of Visual Arts Corriente Alterna. He is a founding member of Charla Parásita and Bisagra, both projects of discussion and diffusion of contemporary art in Lima.

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