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Mi nombre es Lima

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Miguel Ángel Ríos  
31.08.2019 - 12.10.2019

## Hardships and achievements in the elaboration of *Mi nombre es Lima*

This project began in 1988 with my visit to the Museo Rafael Larco in Lima, Peru, where I had my first encounter with the erotic pieces of the Moche culture (found in the Moche river valley of the province of Trujillo) from the 2nd and 5th centuries AD. I was so surprised and fascinated by these pieces that they became the source of inspiration for this project.

In 1993 I returned to Lima to study these archaeological pieces and work on the project. I made hundreds of drawings and sketches; I was so thrilled by what I had seen that I couldn't stop drawing. My imagination was running wild, deliriously and audaciously so, but I had to return unexpectedly to my studio in New York to fulfill some duties I had with director Marcia Tucker, founder of the New Museum of Contemporary Art. Having been invited to take part in the exhibition *Trade Routes* in 1993, I began work on an installation titled "Lenguas y religiones en América", in which I used quipus, a numerical system for accounting devised by the Inca people.

The draw of Lima continued to pursue me remorselessly, and in 2003 I travelled once again to Peru. Obsessed with what I had seen on my second trip, I was anxious to arrive at Museo Rafael Larco, where I started working again. It was here that the idea of a video animation was born, but once again I had to drop the project and return to New York as I had unfinished business to deal with.

Years went by, until I was invited by Dr. Alberto Rebaza, a contemporary art collector in Lima, to work in the residence "De al lado". On this trip, *Mi nombre es Lima* began coming to life. I went to the museum every day to draw and take notes, but I felt something was not quite right. As the Mochica people regularly consumed San Pedro (a powerful hallucinogen) along with coca leaves *Acullico* and *Chicha* in their rites and celebrations, I decided that to immerse myself more deeply in their world I had to do the same—work from the perspective hallucinogens provoke. To this end, I embarked on a trip to *Salalá* and *Huancabamba*, in *Piura*, located in southern Peru, to take the San Pedro cactus in an expansive landscape, where I found the key to building this project.

Working in an altered state of consciousness allowed me to see things in an entirely new way: images repeating, multiplying between exaggerated and absurd shapes, overlapping and transforming one another. Under the influence of San Pedro, the perception of reality expanded to other levels, where the enormity of nature is doubled and there are no limits to observation. This

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is how I was able to create characters featuring multiple penises with eyes, or several vaginas with lips, tongues and flowers, who had the leading roles in orgies of different sexes and oral stimulations in the middle of a cactus forest. In my flashback I was able to envisage a figure with pre-Columbian features, which became the main character of *Mi nombre es Lima*.

It is essential to set new standards for the interpretation of pre-Columbian cultures that are on the margins of Western and Christian colonialist morality and, at the same time, distance ourselves from the modernist project that intended to appropriate those cultures and their practices to produce a nationalist iconography for identification. The contemporary nation state has nothing to do with these cultures, and to foster their veneration while having been responsible for their destruction is a decidedly nefarious act.

My approach is to revisit the region's ancient cultural practices subjectively, without inhibition, with all their erotic boldness, hallucinatory surrealist humor and dreamlike frenzy.

Miguel Ángel Ríos

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*Mi nombre es Lima*  
Barro  
2019

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*Mi nombre es Lima*  
2004 - 2017

[Video](#)  
5'42'' Ed 20 +4 EP + 3 AP  
Password: lima123

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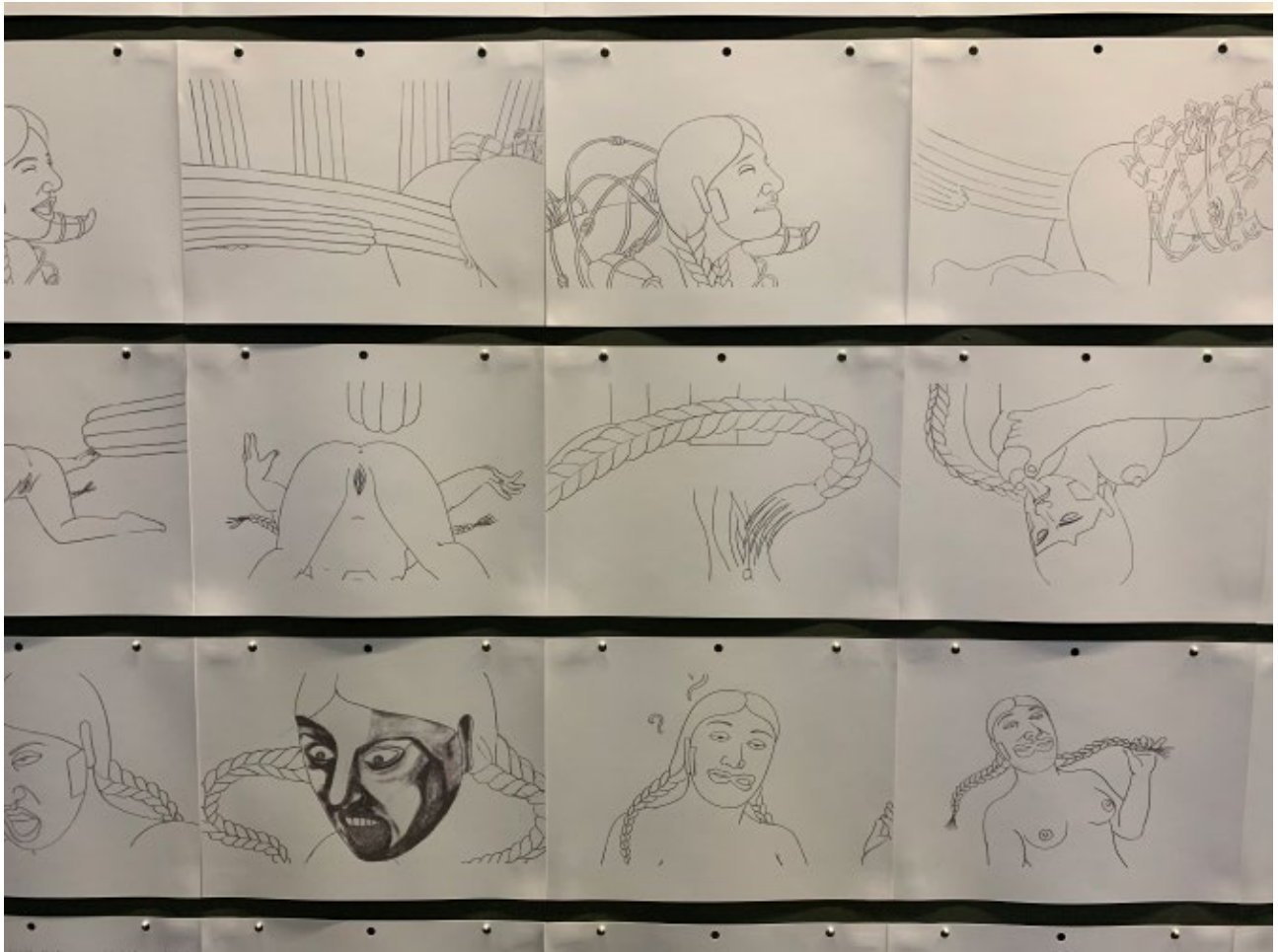
*Storyboard*  
*Mi nombre es Lima*  
2004 - 2017

Storyboard. Drawings  
50 signed copies

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Storyboard  
Mi nombre es Lima  
2004 - 2017



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*A Museum's Dream*  
2004 - 2018

[Video](#)  
2' 57'' Ed 18 + 3 EP + 3 AP  
Password: dream123

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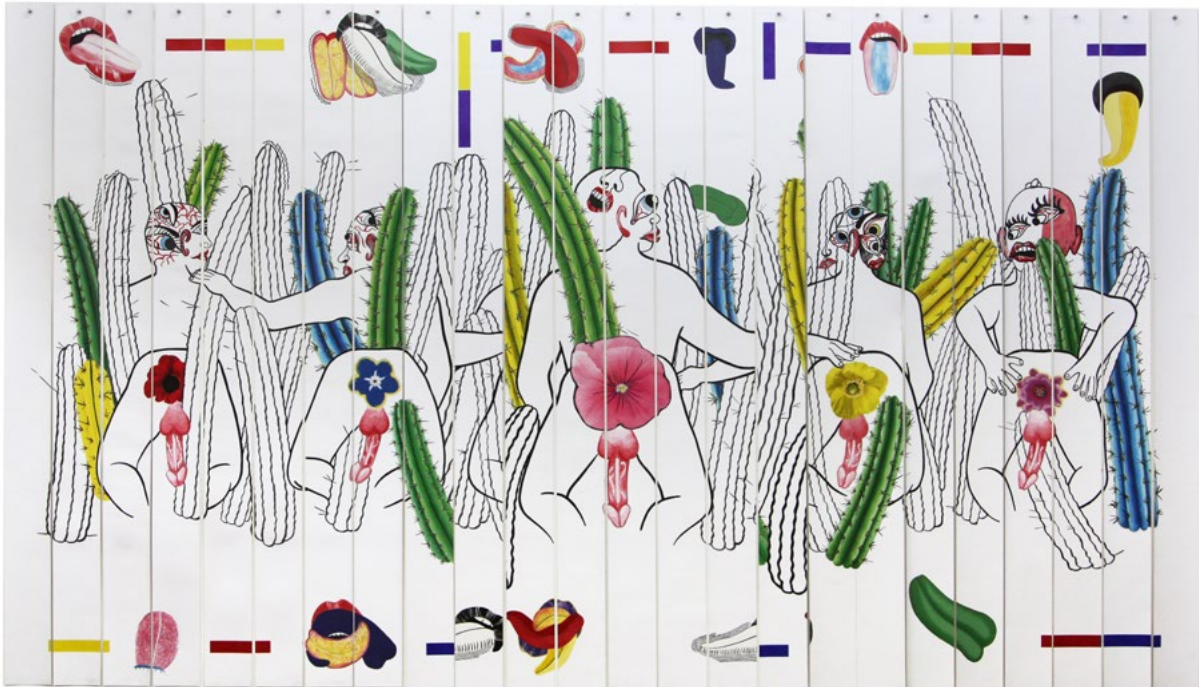
*El jardín de las delicias*  
2018

Print, acrylic and ink on  
cibachrome laminated on canvas  
170 x 255 cm

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*San Pedro que estás  
en los Andes*  
2018 - 2019

Print, acrylic and ink on  
cibachrome laminated canvas  
149 x 260 cm

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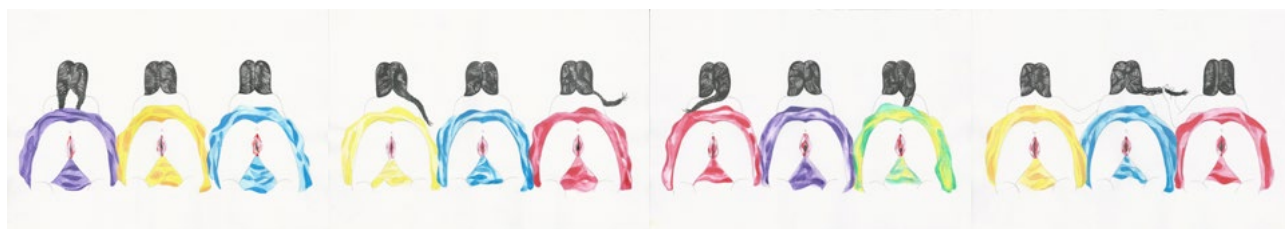
*Amazing Paradise*  
2019

Print, acrylic and ink on  
cibachrome laminated canvas  
150 x 110 cm

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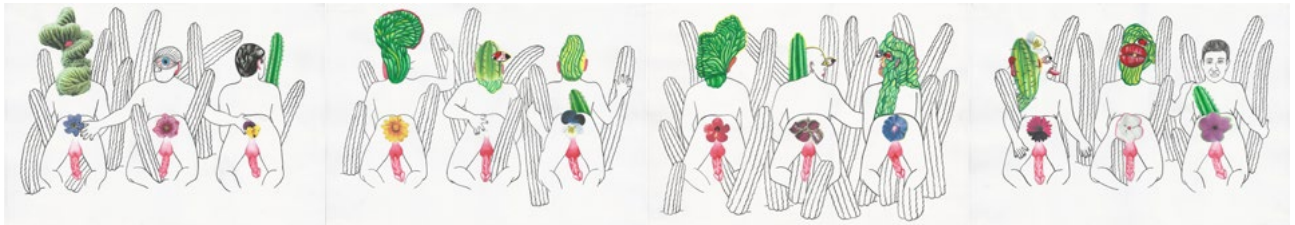
*Las cholitas*  
2017-2018

Pencil, ink, and acrylic on paper  
35 x 350 cm

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*Falos y flores*  
2017 - 2018

Pencil, ink and acrylic  
on paper  
36 x 360 cm

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*Camino sin fin*  
2017

Pencil, ink and watercolor  
50 x 70 cm

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*Nap with elves*  
2018

Pencil, ink and acrylic on paper  
58,8 x 84 cm



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*Llaves del reino*  
2018

Watercolor and acrylic on paper  
47,5 x 87 cm

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*Orgy in the museum*  
2017

Pencil, ink and watercolor on paper  
35 x 50 cm

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*Is not what you think*  
2017

Pencil, ink and watercolor on paper  
35 x 49,9 cm

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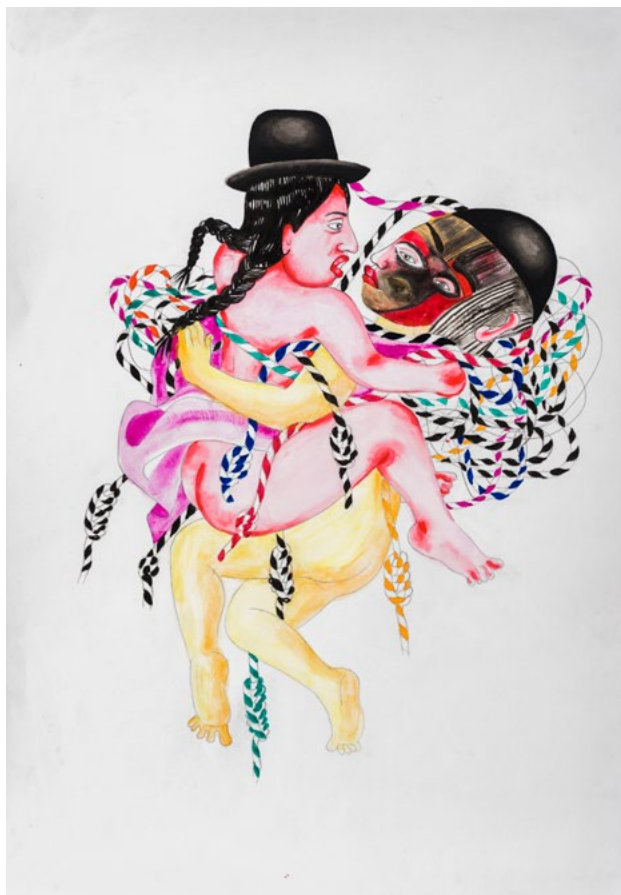
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*Mi nombre es Lima*  
2019  
Exhibition view

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*Powerful Saint Peter*  
*Fuego en la boca*  
2017

Watercolor, pencil and ink on paper  
50 x 35 cm  
35 x 50 cm

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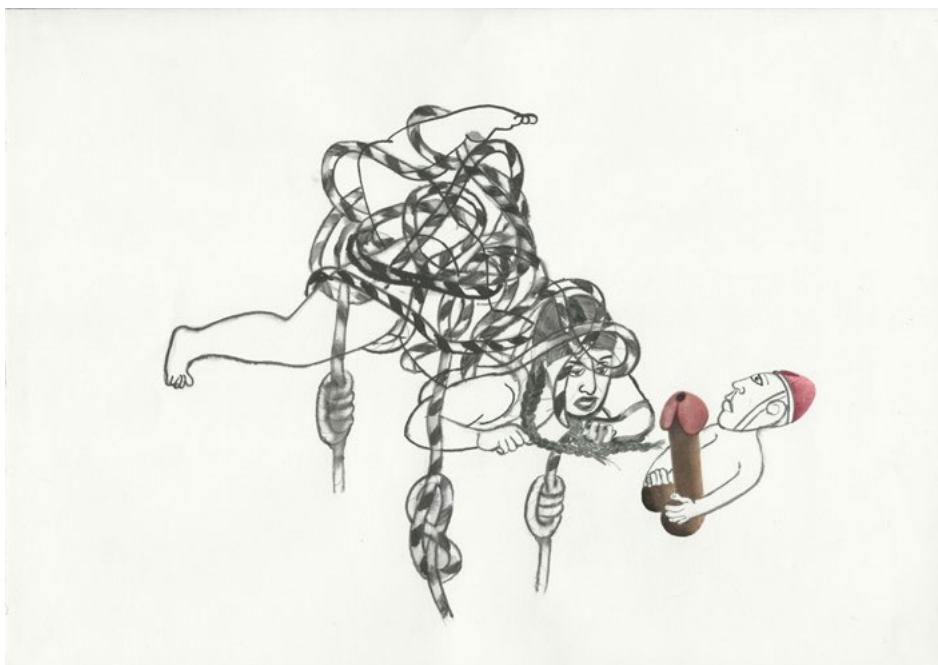
*Altered state of mind*  
*Quipus*  
2017/ 2018

Print, pencil, ink and acrylic on paper  
29,7 x 42 cm  
58,6 x 84 cm

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*Placeres prohibidos*  
*San Pedro qué estás tramando?*  
2017

Pencil and ink on paper  
Print, ink and acrylic on paper  
29,7 x 42 cm  
29,7 x 42 cm

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*My soul splits*  
*Vines of desire*  
2017

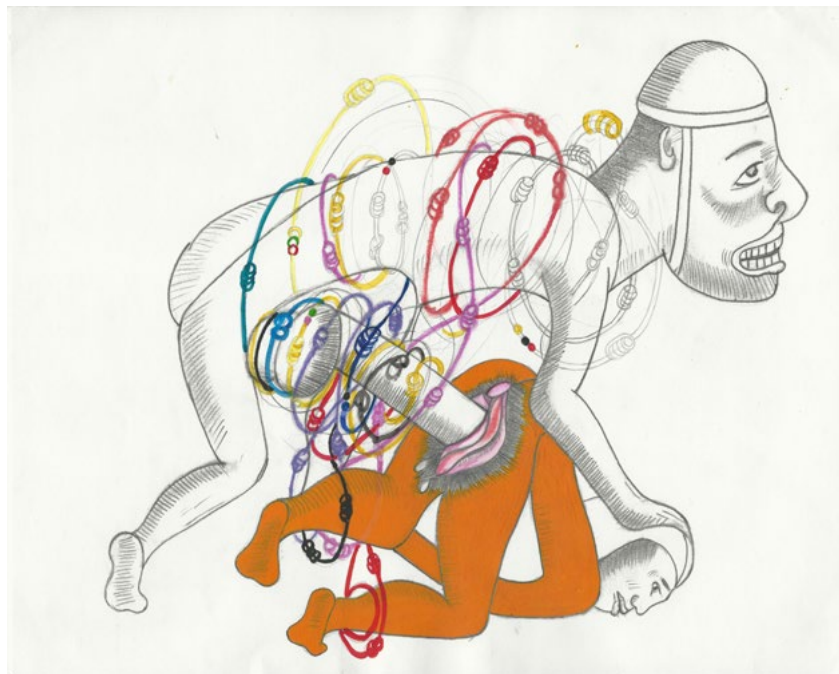
Pencil, ink and watercolor on paper  
35 x 50 cm each



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*Sex multiplication*  
*Realismo mágico*  
2017

Pencil, ink and watercolor on paper  
Pencil and acrylic on paper  
35 x 50 cm  
29,7 x 42 cm

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*Refuge among the quipus*  
*Brugmansia Entrometida*  
2017

Pencil and acrylic on paper  
29,7 x 42 cm  
42 x 29,7 cm

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2019  
Exhibition view

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*Veo el universo doble*  
*I lost my face*  
*San Pedro effect*  
2019

Watercolor and pencil on paper  
44,9 x 35 cm  
45,7 x 35,5 cm  
50 x 35 cm

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*Mochica losing power*  
*Origen del mundo*  
2017

Print, pencil, ink and acrylic on paper  
Watercolor and pencil on paper  
29,6 x 41,8 cm  
29,6 x 42 cm

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*Altered state of mind*  
*Stay with me*  
2017

Ink and acrylic on paper  
Photography  
49,8 x 35 cm  
63 x 83.5 cm Ed 3

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*Te tengo en la mira*  
*Autorretrato (where am i)*  
2019 / 2017

Watercolor and pencil on paper  
Photography  
29,7 x 42 cm  
56 x 84 cm. Ed 2/3

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*Delirium Tremens*  
2017 - 2019

31 drawings. Watercolor, ink,  
acrylic and pencil on paper  
50 x 490 cm



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*Delirium Tremens*  
2017 - 2019

31 drawings. Watercolor,  
ink, acrylic and pencil on  
paper  
50 x 490 cm

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*Mi nombre es Lima*  
2019  
Exhibition view

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*San Peter installation*  
2017-2018

31 drawings. Watercolor, ink,  
acrylic, pencil on paper  
190 x 500 cm

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*Lima loses control*  
2017

Watercolor and acrylic on paper  
50 x 35 cm

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*Untitled*  
2017

Print and pencil on paper  
29 x 42 cm

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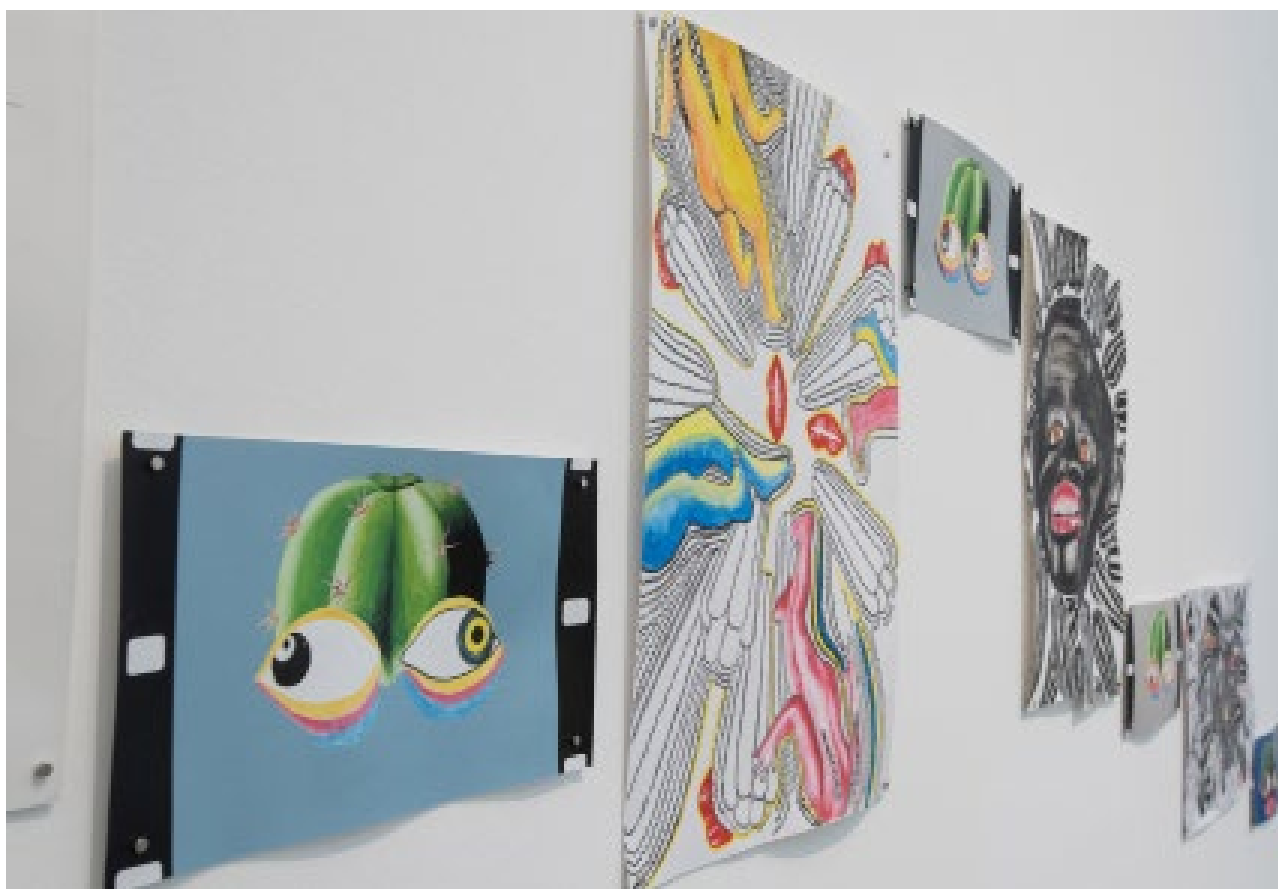
*Echinopsis pachanoi*  
2017

10 drawings. Watercolor, ink,  
acrylic, pencil and print on paper  
103 x 317 cm

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*Echinopsis pachanoi*  
2017

10 drawings. Watercolor, ink,  
acrylic, pencil and print on paper  
103 x 317 cm  
(Detail)

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For the past three decades Miguel Ángel Ríos (Catamarca, 1953) has engaged in a poetic, and at times, unwittingly critical dissection of the discourses that have projected the art from Latin America into the international arena; from identity politics to a particular brand of Latin American postcolonialism. The indigenous past of the Americas and its incidence on the continent's contemporary culture is a recurring theme in his work. In earlier works based on ancient cartographies of the New World, Ríos dismantled the rationale of the map, reconfiguring it into a dysfunctional model based on displacements and contingencies. This interest in ordering structures led him to work with other systems of representation such as botanical illustration, and the field methods of the naturalist and the ethnographer. He received worldwide appreciation when he first showed his work *A Morir (Till Death)*: a ground-breaking three-channel video of audacious ambition exploring colonialism and globalization by creating a darkly romantic narrative with spinning black and white tops—'trompos'.

Ríos made several works in which he expresses his primary concerns of social power struggles, violence and geopolitics on an intriguing symbolic level. In his more recent works, Ríos continues to compose powerful metaphors for violent subjects, combining control and coincidence to represent the uncertainty and temporariness of the human condition.

Born in Catamarca, Argentina, Miguel Ángel Ríos studied at the Academy of Fine Arts in Buenos Aires before moving to New York in the 1970s to escape the military dictatorship in Argentina. He subsequently relocated to Mexico and now lives and works between USA and Mexico.

Ríos has had solo exhibitions at museums across the world, including ASU Art Museum, (Tempe, USA, 2015), Museum of Fine Arts Houston (USA, 2013), Sala de Arte Público Siqueiros (Mexico City, 2013), Des Moines Art Center (Iowa, USA, 2012), Musée d'Art Moderne de Saint-Étienne (2012), Museo Carrillo Gil, (México City, 2011), Museo de Arte Latinoamericano de Buenos Aires (Buenos Aires, Argentina, 2009), Maison Européenne de la Photographie MEP (Paris, France, 2011 and 2009), Fries Museum (Leeuwarden, Netherlands, 2008), and Hirshhorn Museum and Sculpture Garden (Washington, USA, 2005).

His most recent projects include *Theater of Operations: The Gulf Wars 1991–2011* (MoMA PS1, New York, 2019 - 2020), *Momenta Biennale* (Montreal, Canada, 2019), *No way out* (Röda Sten Konsthall, Göteborg, Sweden, 2019), *Torn to Shreds* (Sicardi | Ayers | Bacino, Houston, USA, 2019), *On the Edge* (Museum of Fine Arts, Houston, USA, 2019), *A Morir (To the Death)* (Ackland Art Museum,

North Carolina, USA, 2017), *Neither Colour, nor height* (MUCEM, Marseilles, France, 2017), *Landlocked* (Arizona State University Art Museum, Phoenix, 2015), *Folding Borders* (Sicardi Gallery, Houston, USA, 2013), ( Miguel Angel Ríos (Ruth Benzacar Galeria, Buenos Aires, Argentina, 2011), *Miguel Angel Ríos 2001 - 2008* (Malba, Buenos Aires, Argentina, 2009), *A Morir* (Sala de Arte Contemporáneo Tenerife, Canary Islands, Spain, 2008), among others.

Miguel Ángel Ríos' works are represented in several major collections including Biblioteca Luis Angel Arango, Bogotá, Colombia; Colección Patricia Phelps de Cisneros, New York, USA; Daros Latinamerica Collection, Zürich, Switzerland; Fundación Arte y Mecenazgo, "la Caixa", Barcelona, Spain; Fundación Costantini, Museo de Arte Latinoamericano de Buenos Aires (Malba), Buenos Aires, Argentina; Hirshhorn Museum and Sculpture Garden, Washington, USA; La Maison Européenne de la Photographie, Paris, France; Museo Nacional, Centro de Arte Reina Sofía, Madrid, Spain; The Museum of Fine Arts, Houston (MFAH), Houston, USA; The Museum of Modern Art (MoMA), New York, USA; Pérez Art Museum Miami (PAMM), Miami, USA; Philadelphia Museum of Art, Philadelphia, USA and the Phoenix Art Museum, Phoenix, USA.