

# Lesson 0

/ ENG /

## With Your Own Hands

Rita Ponce de León

19.12.2014 / 15.03.2015

When visiting the exhibition of **Rita Ponce de León** (Lima, 1982), we do not get the usual panoramic perspective of Espai 13 from the stairs, but, just at the entrance, we are invited to choose between two routes going on either side of the gallery, a decision that will condition our entire visit. After choosing our way, we come to the screening of a video and a generous number of objects placed throughout the gallery. The objects are hanging from the ceiling, scattered on the floor and hanging also from a white cloth with eyelets. Through that white cloth, almost transparent, working as a strange ethereal wall that splits the space, another space is in sight.

That first spatial sensation and **Rita Ponce de León's** belief that her practice can generate communication among people are two fundamental aspects of the project. The relationship between the artist and a person and their talks together inspire all the objects that are spread throughout the gallery. With these objects and the drawings on the wall, Rita shares her correspondence between her and this other person arguing in favor of talking as a generating tool for knowledge and transmission of emotions. Drawing is the primal form of expressing intuitions and from it derive the tridimensional elements generated by the imagination of the artist which, made out of various materials, acquire enigmatic, almost fantastic forms. These objects not only make up a personal and unique universe, but they build the desire to establish different levels of relationship among themselves, the artist and the visitors.

The evocative nature of these objects strengthens the desire to let the public design their placement, implementing the idea of an exhibition as a mold that gets filled up, emptied and refilled again and again. The aesthetic experience lies in the possibility to move, organize and mix some objects with others, make them cross the membrane that divides the gallery, and relate them to everyone's subjectivity, recoding meanings, providing them with new affections and favoring, this way, a space for self-education. There is no one-way route. You can wander around, go backwards, come and go. The way you relate with the space is free, thus allowing the experience of multiple exhibitions independent of each other. The objects, from what they convey, provide an opportunity to test an unusual behavior in front of the exhibited works and, by extension, in front of the discourse of the artist herself.

In connection with **Rita Ponce de León's** exhibition, Friction Pedagogies\*, the mediation program of Lesson 0, develops a series of hands-on workshops titled Objects of Conversation, which will explore the relation of the participants with objects present in the Fundació Joan Miró and any dialogues that can be set with them. This proposal takes the form of a treasure hunt and the collective creation of texts around selected objects chosen by specific groups of young and older people. From these dialogues, the participants establish an alternative look at the Fundació Joan Miró and its role as a cultural institution. Objects of Conversation will end with a public presentation of the process that will include also a dialogue with other similar experiences. In addition, Friction Pedagogies continues its collaborations with teachers from primary and secondary schools that began with the first exhibition of the program, implementing educational proposals designed by the participating teachers.

Lesson 0 is a long-term, wide-ranging project that reflects on today's state of artistic education. Curated by **Azotea [Ane Agirre and Juan Canela]** and developed for the yearly program at Espai 13, Lesson 0 foregrounds proposals that relate to a kind of pedagogy that falls out of the expected in order to explore other forms of conveying knowledge. The program consists of four exhibition projects signed by **Priscila Fernandes, Rita Ponce de León, Anna Craycroft / Marc Vives** (in collaboration with **Rivet**) and **Eva Kotatkova**. They explore, imagine, and try different methods of learning and of establishing relations with the exhibition space. The four projects are set in motion as developments of Friction pedagogies, a teaching support program conceived by **Aida Sánchez de Serdio** and **Cristian Añó (Sinapsis)** together with **Rachel Fendler**.

\* Friction Pedagogies aims to build relationships through negotiation with and between various groups from the art proposals that make up the exhibition program. These collaborations aim to foster mutual inquiry among its participants (teachers, artists, students, curators, gallery educators, youth, and cultural and social institutions) on issues related to education and art practices.



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