

Niño Rita Ponce de León

We do not know everything about this exhibition, nor is it the task of this text to reveal its meaning.

In her recent explorations, Rita has focused on reimagining the bonds that arise between the people who connect with her work, rather than on the tangibility of the pieces. This does not mean that she has abandoned the object and its beauty. On the contrary, the artist understands both elements as fundamental catalysts of the fleeting moments of presence that she is interested in promoting through her work.

Aiming to evoke moments of childlike wonder at the world, in *Niño* the artist orchestrates encounters with two groups of papier-mâché elements. The first rebels against anthropometric proportions. It is a gigantic door that forms a threshold between the exhibition and the outside world, a table that forces us to bend down to reach its surface, and a large ball inscribed with random words that encourage us to roll it to be part of its conceptual polyphony: "cat, war, braid, flea, distance, sand, disappearance...".

The second group is made up of objects of a deeply intimate nature, carefully handcrafted by Rita's father: a heart, a tail and a pair of ears. Rita mentions that wearing the heart encourages us to perceive the world from an emotional rather than a rational organ; the tail, to feel our connection to the earth and our inherent animality; and finally, the ears, to listen attentively and impartially.

Perhaps the interaction with all of these elements brings us to a state of openness to play and absurdity, which predisposes us to encounter the five pieces, three letters and two poems, that form the core of the exhibition. Rita drew these images with ink, from top to bottom, from left to right, until she reaches the last line, in which she says goodbye to propose a conversation. Hanging in the various rooms of the gallery, these paintings are accompanied by the following instruction: "You have in front of you a letter or a poem that grew on the earth, translate it line by line into Spanish".

In *Niño* Rita invites us to go beyond mere observation and become participants in a dialogue that blurs the boundaries between art and lived experience. The collected works are portals to a primordial connection with the world, accessible during our childhood, but alienated over the years as a product of rigid representations and ideologies. In dark and polarized times, the collective sharing of creation diminishes the perceived threat of our differences and reclaims joy not as an escape, but as a legitimate and more necessary affection than ever.

Florencia Portocarrero