

HOŠEK CONTEMPORARY

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HELEN HINES & NATASCHA SCHOENAICH

HOUSE IS A BODY, BODY IS A HOME

Opening reception: 22nd May 2026, 6 - 10 pm

Exhibition period: 22nd - 31st May

house is a body, body is a home is a multi-media exhibition exploring how matter listens, remembers, and becomes otherwise. The collaboration between Helen Hines and Natascha Schoenaich began with a shared visit to the Kumano Mountains in Japan in 2024. Through encounters with neighbours, abandoned and burned houses, homes under reconstruction, their research unfolded as a practice of listening – attentive to weathered timber, breathing shoji paper, shifting soil, and the acoustics of inhabitation. In 2025, this inquiry deepened through collaboration with artists and dancers in Ibusuki as part of the Living Somatic residency, founded and hosted by Mikis Tapaswi. Living and working inside a house under reconstruction, movement emerged in direct response to exposed beams, dust, wind, and the unfinished architecture itself.

The art book *Listening to Houses*, presented alongside the exhibition, weaves film stills and photography with writing that contextualises their work within animist and eco-somatic philosophies of matter and memory. Rooted in feminist new materialist thought and thinkers like Karen Barad, Donna Haraway, and Stacy Alaimo, the book understands matter as alive and decay, transience, and grief as shared ecological processes that carry their own poetics and creative power. Taking the rural mountain regions of Japan as a starting point, the works presented in the exhibition investigate globally relevant questions of ecological, cultural, and personal loss. The artists engage with practices of visitation, listening, and intraconnectedness.

Hines' sculptural and filmic works are shaped by grief following her mother's death and engage decomposition and weathering as ongoing material conditions. Her works are a meditation on how intimacy and death, waste and renewal, coexist as one continuous ecology. Clay, compost, ash, found materials, and repetitive hand-formed gestures come together in works that acknowledge the inseparability of decay and nourishment.

Natascha Schoenaich's works approach grief, the body, and consciousness as relational processes. A photographic series from Kumano, headless textile figures, and a wax egg encasing dried menstrual blood trace the boundaries between the abject and the sacred, inviting contemplative participation.

The collaborative and process-oriented character of the exhibition forms a multidisciplinary assemblage bringing together sound and performance. For the exhibition at Gallery Hošek, Hines weaves the participating artists into a constellation whose works form a porous field of correspondence.

Damián Noguera creates a sound environment in dialogue with Hines's sculpture (*my*) *urn*, tracing the threshold between life and death—where the imperceptible becomes felt, like a whisper between the living and what lingers.

Vicente Yáñez and Hines' collaborative work *we left the windows open* is a multi-channel sound sculpture that streams live wind data from the mountains of Japan. The sounding wooden

panels are interspersed with large fragments of paper-fabric made from recycled cardboard pulp, ash, and soil.

Maria Ferrer contributes sculptural elements of metal and wood activated through movement performances. In *armor* (2026) the body becomes a resonant instrument as movement sets strings, metals, and suspended fragments into motion. In *casa* (2019) wooden sticks tied to the performer's foot collapse a fragile structure, transforming the fall and reconstruction of a home into a gesture of interconnection between body and space.

The opening vernissage on Friday, May 22 (18:00-22:00) features live performances by Maria Ferrer with Damián Noguera at 19:00, followed by a solo sound performance by Vicente Yáñez. On Wednesday, May 27 (19:00), Helen Hines and Natascha Schoenaich are joined by Michele Reilly and Brandon Labelle for an artist talk. The closing finissage on Sunday, May 31 (14:00-18:00) includes a final performance by Maria Ferrer at 16:00.

house is a body, body is a home invites visitors to slow down, to listen, and to feel themselves in relation to the material world. It asks what becomes of us—and with us—as we are continually composted back into the worlds we inhabit. The exhibition suggests that houses hold us, that matter remembers, and that grief and transformation are shared processes between bodies—human and otherwise.

Hošek Contemporary

Established by Petr Hošek in 2016, Hošek Contemporary is a gallery and art residency located on a historical cargo ship anchored near Märkisches Ufer in Mitte, Berlin. The gallery focuses primarily on site-specific pieces, performing arts and experimental sound works co-curated by Linda Toivio. During the spring and summer months, the gallery is hosting weekly improvised and experimental music installations, with local and international musicians.

MS Heimatland

Built in 1910 in Fürstenberg an der Oder, MS Heimatland was initially operating under the name *Ida* and used for transporting coal to Charlottenburg. After the Second World War, the 58-meter long cargo ship was renamed *Heimatland*, meaning "homeland". Until the 90s, the ship was sailing on Elbe and Havel, moving other boats, sand and chipping. It served for artistic and cultural purposes for the first time in 2002, when German sculptor Christiane Möbus chose it for her *Nackte Tatsache Tatsache* project. Finally, in March 2018, *Heimatland* became the main exhibition space and artist residency of Hošek Contemporary. The boat is permanently anchored in the historical harbour of Berlin.

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