

HOŠEK CONTEMPORARY

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CONSUELO Y MAREA
(*SOLACE AND TIDES*)

WITH CONTRIBUTIONS FROM YUPANQUI RAMOS, SYDNEY GINNARD, ALEXEY
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Opening reception: 1st March 2026, 4 - 10 pm

Exhibition period: 1st - 14th March

Performance: 14th March

An offering of different forms of arrullos creates a soft space of solace. Arrullos (roughly translated from Spanish to English as lulls) are human and non-human melodies that serve as soothing company and thus can offer solace. They have an oscillating rhythm that resembles tidal movement (*la marea*). That constant return holds memory, keeps it alive. So when we unsettle the assumed innocence of arrullos, like lullabies, by questioning them and listening closely to the memories they hold, we encounter vibrational archives that often carry stories of oppression, resistance, and liberation. By making these layered meanings audible, these sonic expressions become gestures of radical tenderness and practices of collective solace (*consuelo*). Human lulls would take form in songs like lullabies and hums used specially for putting children to sleep; while we can find non-human in the sound of waterbodies or the singing of some animals. Those sounds are brought in *Consuelo y Marea* as a vibrational composition, where listening involves the whole body and activates the memory in a state of return towards solace.

The background of the project is the construction, since 2024, of an open archive of lullabies from different cultural and geographical backgrounds that meet in Berlin. This time, it seeks to evolve into a composition of sound installations and presents the research behind it in the form of a publication.

1° Arrullo: Antilles Coqui

This native species from Puerto Rico lives abundantly in South American cities, therefore called an "invader" species, regardless of her actual impact on the biodiversity of such ecosystems. Her particularity is that she marks the start of the night with her distinctive sound and lulls the city to sleep every evening. Her arrullo has become so present that has marked the soundscape of cities like Cali (where I come from), thus contributing to the affective collective memory of the space. A short story of the frog in a publication accompanies her lull.

2° Arrullo: Humming tide or Con-suelo

In intervals of one hour waves of vibration come and go with the humming of a lullaby my grandmother used to sing to me as a child. This piece is rooted in the concept of *Consuelo*. It is the Spanish word for consolation in English, which describes the soothing of an aching spirit. It is made up of the prefix *con* = with, and *suelo* = ground. In this composition, con-suelo implies being with the ground, supported, being held by a piece of land, a place to rest that provides care.

3° Arrullo: Lullabies Cancionero

Sounding and touch sensitive pillows carry inside a lullaby. Each one is the personal contribution of one of 6 artists from different backgrounds based in Berlin. After an extended dialogue and reflection, seeking to uncover and question the memories embedded in those lullabies, each collaborator shares a text with the personal and collective context of each song along with lyrics and their translations.

4° Arrullo: Aguapanela con leche

A traditional drink made out of unrefined sugar cane used widely in South America, specially in Colombia, to give strength and provide comfort. A poem about that longing for solace warms up in the window of the oven. Panela is a very affordable way to get calories in the body- reason why mothers, especially from working class households, warm it with milk to feed children. El Valle del Cauca (where I'm from) is filled with sugarcane plantations. While they can be seen through an innocent lens as beautiful and sweet, they carry a history of slavery and precariousness from colonial times. The problematic story of sugarcane can be read in the chapter of the publication called "Trencito cañero".

5° Arrullo: Tidal open archive

A rocking chair in a small room serves as a recording booth for lullabies. Visitors are invited to leave their personal songs for sleep as contributions to an open archive, which has been collecting lullabies of all languages since 2024. This small space is intended to provide the audience the possibility of rest from listening, a moment of reflection, integration, and participation.

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