

HOŠEK CONTEMPORARY

— EST. 2016 —

ANA JÚLIA FORTES, YUPANQUI RAMOS, PEDRO ANDRÉ

A BODY RITE OF CULTURE AND DECAY

Opening reception: 12th June 2026, 7 - 10 pm

Exhibition period: 12th - 21st June

Workshops on Sunday June 14th & Thursday June 18th at 6 pm

Fermentation trains us in seeing the ground as inherently shaky. It makes visible the invisible potential of those things that seem still.

Mercedes Villalba, "Manifiesto Ferviente", 2017

A Body Rite of Culture and Decay is a site-specific installation by Ana Júlia Fortes, Pedro André, and Yupanqui Ramos. Exploring fermentation as both material process and cultural metaphor, the work sits at the intersection of art, ecology, and collective eating. Transformation is presented as an ongoing condition of life – decomposition not as an end, but as a necessary prelude to renewal.

Structured around a banquet table, the installation embodies cycles of growth, decay, and regeneration. Fermentation foregrounds the agency of microorganisms and invisible exchanges that shape bodies, environments, and cultures. The artists invite audiences to reconsider permanence, purity, and control, embracing instead the productive instability inherent in all transformation.

A live sound performance responds to fermentation's rhythms, textures, and temporalities, creating an immersive sensory environment where sound, taste, smell, and touch converge. Eating, listening, and bacterial exchange become modes of participation, turning the banquet into a collective rite. The table is a space of encounter between human and non-human actors in a shared ecology of consumption and change.

The work encourages critical reflection on how food is cultivated, processed, preserved and consumed— how cultural practices are shaped through intervention, transformation-exchange. Fermentation becomes a lens for understanding care, interdependence, and resilience. Decay is reimagined not as loss, but as a generative force producing new relations, knowledge, and community.

Ana Júlia Fortes, Pedro André and Yupanqui Ramos are the laureates
of the Hošek Contemporary Prize 2026.

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.

PETR HOŠEK
MOTOR SHIP HEIMATLAND
MÄRKISCHES UFER 1Z
10 179 BERLIN
+49 1525 7486496
INFO@HOSEKCONTEMPORARY.COM
WWW.HOSEKCONTEMPORARY.COM