

Not far from Bellevues Palace and the Central Station, directly on the Spree, stands a typical Berlin Art Nouveau house full of art. At the Hotel Hansablick, you feel welcome right away. As a hotel guest, you depend on hospitality, the hotel becomes a home away from home for the duration of your stay, a foreign place becomes a setting for private things.



GAST/SPIELE

**Camilo Castiblanco** is investigating the different perspectives and ideas of hospitality that come together in vibrant Moabit. As part of the project „Moabit Doors“, he seeks to talk to residents of the neighbourhood. Following the symbolic image of doors, he opens gates to the private lives and personal experiences of his counterparts in interviews. Each interview is an opportunity to unlock these openings and invite people to explore themes such as community, hospitality and belonging. „Moabit Doors“ aims to foster a deeper understanding of the dynamic fabric of the neighbourhood and sees itself as a platform for the voices that often go unheard in the hectic urban landscape. In „Hey, do you want to join the barbecue or something?“, the impressions of these conversations are processed in painting. The painting is an artistic representation of collective experiences and emotions shared during the interviews and aims to provide a visual narrative that celebrates the rich tapestry of hospitality in Moabit. A situation is created in the exhibition space that aims to evoke a sense of warmth, inclusion and hospitality, inviting people to experience the stories, perspectives and feelings of Moabit’s residents.

Kunstfestival Moabit  
01.–03.09.2023  
14–19 Uhr

[ortstermin.kunstverein-tiergarten.de](http://ortstermin.kunstverein-tiergarten.de)

**Ximena Ferrer Pizarro**’s colourful acrylic paintings mix personal experiences with exaggerated archetypes of Latin American telenovelas. Sensitive yet energetic scenes negotiate issues of inequality and intercultural challenges. They find themselves in universal theme complexes between intersectional feminism and coming to terms with colonial trauma, which Ferrer Pizarro, however, always navigates with humour. Her affirmative approach is not only evident in the vivid colour palette, her figures also seem to jump out at us despite their flatness. They act resolutely, but never take their eyes off us.

„Egg cleansing“ shows a cleansing ritual that is widespread in parts of the world. With an egg as a symbol of life, bad energies are absorbed. Arriving in Germany, the artist, to whom the ritual had been passed on by her family, realised that it was not common in this country and found ways to integrate the caring practice into her everyday life and share it with others: „I started to offer this ritual to several friends, especially during the waning moon phase. They said they felt better afterwards.“ I wonder if this also works with a fried egg from the breakfast buffet?

„Opas Technik“ and „Happy ending telenovela“ show similar private scenes. Time-honoured home remedies are even shared in the shower, an otherwise intimate space is shared with family members. Before the nightly TV series, mother and child share an emotional moment together. It is not entirely clear how to interpret the mother’s tears. Is she empathising with this romantic moment of the two protagonists who look so different from her? Or is she grieving for experiences she was never allowed to have?

The last supper is moved to Perú in „Ceviche and Friends“. Instead of lamb and bread, raw fish marinated in lime juice, sweet potatoes and corn are served. Coca leaves, which have a traditional medicinal function in Perú, and palo santo are on the table. Almost half of the world’s Catholics live in the Americas, 75 percent of them in South America. In indigenous regions such as Perú, pre-Columbian traditions such as the consumption of coca are practised in parallel and at the same time as Catholic customs, a testament both to the missionary practices of the violent colonisers and to the resistance and perseverance of indigenous societies. It is no coincidence that papa, the Spanish word for pope, in the Quechua-influenced Spanish of the Andean regions also refers to the potato, the country’s most important earth product. Parallel to the many European-influenced iconographies hanging on South American walls, a thoroughly Peruvian scene hangs in the Hansablick.

Moments of celebration are also about hosting. Every aspect of a party is designed to make people feel welcome and comfortable. At the same time, situations on the dance floor turn the usual rules of togetherness upside down. „Sweep the floor with your hair“ illustrates a relationship with reggaeton that is characterised by radical fun and liberation. Circling hip movements activate the pelvic floor and focus energy to the point of our body where our origin lies. Perreo, a dance style in which partners dance closely together, often touching hips and belly, has long been conquered by women and non-binary people and has become a feminist gesture. Here in the picture, the female figure is bent forward but looks at us with determination: „Reggaeton for me is giving yourself to the person you dance with (even if it's yourself) and falling in love for as long as the song lasts. It is sex and pleasure described in dirty words that not many dare to say. It's worth hours in the shower, at work, dancing in the mirror and dancing in places of dubious precedence. It's worth rubbing up against strangers.“

**Ximena Ferrer Pizarro** (\*1994) lives and works in Berlin and graduated in 2023 in painting at the Kunsthochschule Berlin-Weißensee and Universidad Nacional Autónoma de México with Prof. Friederike Feldmann. She is part of the selection of this year's Goldrausch Künstlerinnen Projekt. In her painting practice, she processes real and fictional narratives and portrays figures that challenge conventional paradigms. Influenced by Latin American telenovelas, she transforms these archetypes with a vividly chromatic palette.

**Camilo Castiblanco** (\*1994 in Bogota, lives in Berlin) is an artist, art mediator and theoretician. His artistic practice moves between painting and graphic art. His works in painting are characterised by experiments with colours and forms that are figurative in nature. Castiblanco's art mediation work is mixed with his work as an artist, testing participatory concepts. As a theorist, he is concerned with performance and the political potential of art.

**Lukas Rosen** is an Aachen-born artist who explores the infinite combinations of text and image. In his works, surrealism, melancholy and humour meet human encounters. His drawings and poems are broken down to a very simple language, using only a few materials, words and/or strokes. Limitation is the key factor in his process, in which he finds diversity. Musicians are a major influence on him: Daniel Johnston, Liz Harris, Isaac Brock. All rather crooked poetry. The core of Lukas' work is the sketchbook. Parts of it as well as ideas from affect are transferred to larger formats. Lukas relies on high-quality paper, good light and a clear head. He currently lives in Berlin.