

FULGOR

LATIN AMERICAN ART EXHIBITION

FULGOR III – Alterfocus

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Saturday, November 1, 2025 · Gesundbrunnen, Berlin

What is FULGOR

FULGOR is a nomadic cultural event that transforms everyday urban sites into brief but intense cultural encounters. Each edition pairs visual art, live music, and DJ performances in unconventional venues, collapsing the borders that traditionally separate gallery, club, and public life. The event highlights Latin American creative practices in Berlin while welcoming audiences from all backgrounds, inviting everyone to share an evening of discovery and exchange. This edition includes an art exhibition, a DJ set, and a live concert, accompanied by an exclusive selection of Calot Wines, imported directly from Argentina and not commonly available in Berlin.

Third Edition of FULGOR

FULGOR returns for its third edition to keep energizing Berlin's independent cultural circuit. On Saturday, November 1, 2025, from 5:00 PM to 11:00 PM, a former Späti in Gesundbrunnen will be temporarily repurposed into a setting for art, music, and communal encounter. As in previous editions, curation is directed by Hannah Grimmer, a researcher and curator trained at the University of Leipzig (Cultural Studies; Romance Languages and Literatures) with a Master's in Curatorial Studies from Goethe University and the Frankfurt Academy of Fine Arts. Her rigorous selection brings together practices that operate across media and conceptual registers.

This edition foregrounds artists whose work shares a practical attention to material and process, and a refusal of tidy narratives. The program pairs Fernanda Porto Art's material investigations into resins and responsive surfaces, Yoel Díaz Vázquez's archival and drawing-based

reflections on flesh and memory, Lila Papaya's stitch-based meditations on time and care, and Muriel Gallardo Weinstein's painting and performative inquiries into politics and memory. These visual practices will sit alongside sound projects that move between composition, song, and curated DJ sets: Isa Otoyá's hybrid compositions of voice, guitar, and electronics, and Francisca Poch's DJ approach that connects leftfield electronics, regional rhythms, and experimental club sonorities. Together the works form a loose constellation—an array of methods for attending to matter, memory, and presence within a single evening.

Program highlights

Art exhibition featuring works by **Fernanda Porto Art** (Mixed Media - Wall Sculptures / Brazil), **Muriel Gallardo Weinstein** (Interdisciplinary visual arts / Chile), **Lila Papaya** (Textile arts and embroidery / Colombia) and **Yoel Díaz Vázquez** (Interdisciplinary visual arts / Cuba).

DJ set by **Fran Poch** (Chile).

Live concert by **Isa Otoyá** (Peru).

What Makes FULGOR Unique

FULGOR is defined by its inclusive and accessible nature. Its production is completely self-managed, operating without external funding — a choice that guarantees full independence and creative freedom.

Artists do not pay fees to participate, and they receive 100% of the proceeds from the sale of their artworks, a gesture that breaks away from conventional gallery and fair models. Ticket sales are used solely to sustain the event's logistics, keeping the platform alive and autonomous.

This commitment reflects FULGOR's core principle: to create a genuine, open space where artists and audiences meet on equal ground — without hierarchies, without barriers, and without pretense.


About Alterfocus

Alterfocus is a cultural platform that connects the Latin American creative community in Berlin with the city's broader cultural landscape through art and collective exchange. Since its inception, it has fostered independent, collaborative, and experimental projects that highlight the richness and diversity of contemporary Latin American artistic voices.

Additional Information

 Date: Saturday, **November 1**, 2025

 Time: 5:00 PM – 11:00 PM

 Location: Brunnenstraße 105-109, 13355 Berlin (steps from Gesundbrunnen station)

 Official beverage: Calot Wines (Argentina)


 Tickets: advance €10 → <https://luma.com/ti4fl1qm> / €12 at the door

Social Media and Website

 Website: <https://alterfocus.de/>

 Instagram: @alterfocuskunst

Facebook Event: <https://fb.me/e/6Jf8NV3Gn>

 Press contact: alterfocusberlin@gmail.com

Participating Artists

Fernanda Porto Art (Mixed Media - Wall Sculptures / Brazil) is a mixed media visual artist whose current work focuses on wall sculptures made with non-toxic polymers. Originally from Porto Alegre, Brazil, where she studied Visual Arts, Porto now lives and works in Berlin, Germany. She has exhibited in solo and group shows across Brazil and Europe, including her recent solo exhibition Ondas do Tempo at the 14th Bienal do Mercosul in Brazil, as part of Portas para Arte in 2024. Her work has been featured in international publications such as Collage to Change the World (Spain), and is part of private collections including the Kanyer Collection (USA). She has also participated in artist residencies in Spain and Germany.

In her ongoing series Waves, Porto has developed a unique technique for creating wall sculptures that explore innovative approaches to contemporary materials. By combining bioresins and non-toxic polymers with thermosensitive pigments, she investigates the evolution of resins and the potential of biologically based, less toxic alternatives, reflecting a strong commitment to material innovation and ecological awareness. The resulting pieces express the rhythm and movement inherent in her visual language. Inspired by both natural forces and innovative theoretical physics, particularly string theory and quantum theory, Porto explores wave-like forms as a way to connect with the underlying structure of reality, positing that vibration and energy are the fundamental elements of all matter.

Exhibition Description: From my point of view, art's role is not to give answers, but to question and reinterpret the critical issues of our post-contemporary era. This need to question is the driving force behind my current series, Waves.

How do we push the evolution of synthetic materials toward less harmful, more environmentally respectful biological alternatives? This core question drives the material study in Waves. I work with a technique I have developed, primarily using bioresins and non-toxic polymers, associated with thermo-cured inks. This experimentation is a wide-ranging inquiry into material innovation, and it reflects my commitment to the environment by finding ecological alternatives to traditional methods.

My fascination extends to the cutting-edge of science. My work reinterprets the propagation of energy and vibration, which theoretical physics posits are the fundamental elements of all matter. Inspired by the principles underlying reality—from quantum theory to string theory—my pieces embody this concept. Guided by this wave-like structure, I create forms that are freed from molds and rigid structures, allowing the materials to be self-supporting and revealing their intrinsic stability and unique character.

My practice remains rooted in manual work. It is the most direct and authentic way of creating, standing as a conscious resistance against digital production and depersonalization. Each piece captures its own energy and personality, embodying my ongoing search for essence, both in my visual language and in the inherent nature of the non-toxic polymers.

Muriel Gallardo Weinstein (Interdisciplinary visual arts / Chile) (Santiago de Chile, 1980) is a Chilean–Italian interdisciplinary visual artist based in Berlin since 2014. She studied Visual Arts and Art Education, holds an MA in Visual Arts from the University of Chile, and an MA in Textile and Surface Design from the Weißensee Kunsthochschule Berlin. She has participated in renowned artistic residencies and programs such as Künstlerhaus Bethanien, GlogauAir, and Bloc. Her work has been exhibited internationally in galleries and museums, including the Socle du Monde Biennial (Herning, 2021), An Endless Curve (Berlin, 2022), and Overflows (Basel, 2023). She has also developed commissioned projects for the 25hours Hotel One Central in Dubai (permanent installation) and for the Museum Europäischer Kulturen in Berlin (ALL HANDS ON: Basketry, ongoing).

Exhibition Description: This selection of works unfolds in black and white, where the absence of color marks the moment of making. Each piece arises from the intimacy of gesture and the slow rhythm of manual processes, shaping a language built from essential materials that opens into layered meaning.

Graphite cross-hatching gives rise to deep surfaces of time, while precise cuttings in leather and bio-leather extend this exploration into other materialities. Drawing and cutting appear as diverse ways of embodying time, with surfaces that become metaphors of skin and identity. Absence and presence are held in balance, forming a rhythm where silence stands alongside form.

Across different periods and techniques, the works trace an ongoing inquiry into the meaning of time and the ways it might be embodied. They propose presence directly, inviting an encounter with the intimacy of making, where materiality becomes a field for imagining new ways of shaping space and time.

Lila Papaya (Textile arts and embroidery / Colombia) is a Colombian artist and ontological coach based in Berlin. Her work connects creative expression and personal development, combining embroidery and coaching as tools for reflection, connection, and growth.

Originally from Bogotá, Angelica arrived in Italy at the age of 16, where she finished high school and completed her university studies as a translator in Spanish, Italian, English, and French. Her life and work have been shaped by migration and the experience of belonging to more than one place.

After living in many European cities, she settled in Berlin in 2017. A process of self-learning in both personal and professional spheres led her to explore transformation and human development more deeply. During the 2020 lockdown, she trained as an ontological coach, a path that became central to her vocation. She now holds various postgraduate degrees in coaching and related disciplines, which shape the way she supports individuals and communities.

Around the same time, Angelica discovered embroidery, a practice that soon evolved into Lila Papaya, a project that merges artistic exploration with mindfulness and self-discovery. The name reflects both heritage and vision. Lila honors her grandmother's name, who was also a skilled dressmaker, and evokes the calm and strength associated with the color itself. It also connects Angelica to a lineage of women in her family, including her mother, who worked with fibers and embroidery. Papaya recalls her tropical roots and the warmth of her homeland.

Lila Papaya brings together art, coaching, and education through creative workshops, reflective encounters, and the production of embroidered pieces. Each creation is unique or produced in small ecological series, often made on second-hand garments that are given new life through hand embroidery. Through this practice, Angelica explores the possibilities of renewal, sustainability, and emotional connection to what we wear.

Her work also extends beyond the finished pieces. By sharing her knowledge, Angelica invites others to experience embroidery as a mindful practice, a way to find lightness, calm, and presence through the rhythm of the needle and thread.

Today, she continues to develop Lila Papaya as a space where art, dialogue, and transformation meet. Her work explores identity, memory, and belonging, offering a contemplative perspective on what it means to create, to reconnect, and to find home across cultures.

Exhibition Description: This exhibition presents a selection of pieces that explore memory, identity, and everyday life through hand embroidery. The compositions reflect personal experiences, encounters, thoughts, and emotions gathered along the way.

The thematic thread connecting these works is the expression of Angelica's own vision through color. She feels deeply drawn to chromatic combinations and finds great satisfaction in working with strong, vibrant fibers. Capturing the viewer's attention and creating a sense of "chromatic pleasure" are central intentions in the making of each piece.

The most significant works in this "color soup" are three large hand embroidered banners, each created stitch by stitch in processes filled with emotion that lasted from 50 to 120 hours, depending on their size. So many hours of presence, focus, and repetitive hand movement turn these pieces into meditative acts of creation. They also carry a story.

They marched alongside Angelica during the 8M demonstrations in Berlin. These textiles have received and shared love; they have been witnesses of hugs, tears, and deep emotions among women. They are magical, unforgettable.

Angelica's work invites the viewer to pause, to feel, and to enjoy the simple yet precious emotions that often slip through the speed of everyday life. For her, embroidery is a space of rest and silence, a moment to return to herself and to the calm rhythm of creation.

Time is at the core of her practice: every piece is a meditation on patience, presence, and the value of slowing down. Her work reminds us that there is time for everything, especially to stop and appreciate the moment.

In the end, this exhibition is a quiet invitation: to have fun by following your inspiration and trust every process.

Yoel Díaz Vázquez (Interdisciplinary visual arts / Cuba) is an interdisciplinary visual artist trained at the San Alejandro Academy of Fine Arts. He has lived and worked in Berlin since 2006. His work explores how power, ideology, and colonial dynamics shape social, cultural, and historical memory, while also investigating individual and collective responses that challenge these structures.

Combining digital and analog techniques—photography, video, drawing, sculpture, and printmaking—he transforms archival materials and his own documentary records into new narratives, often with a revisionist and reparative character. A central aspect of his practice is collaboration and co-creation, developing projects that actively engage participants and generate shared perspectives.

Drawing holds an essential place in his career, particularly in early works of an introspective and existential nature, where line, gesture, and form become a process of reflection and transformation, revealing fragments of memory and inner states. He is currently working on an ambitious drawing project full of revisionist nuances and symbolism.

Díaz Vázquez has exhibited internationally at major events such as the São Paulo Biennial, the Gothenburg Biennial, and the Juan Downey Media Arts Biennial in Chile, as well as in art spaces including Centre d'Art Santa Mònica (Barcelona), Spazio Oberdan (Milan), Museo De Antioquia (Medellín), SAVVY Contemporary and NGBK (Berlin), among others.

Exhibition Description: Flesh is an installation composed of a series of drawings that explore the materiality of the body and the shared vulnerability we all experience as living beings. Each image originates from the direct scanning of cuts of (pork, beef, and lamb), printed at actual scale and manually transferred onto cardboard using carbon paper. The drawings are completed with a charcoal pencil, preserving a diffuse texture reminiscent of old medical lithographs. This gesture transforms the ephemeral into record, as if part of a biological or anthropological archive.

The installation consists of nine drawings of anonymous fragments of flesh and a tenth depicting a pig's heart, anatomically close to the human and resonant in cultural imagination. Its presence

suggests absent beats and heightens the tension between the vital and the inert, between persistence and decay.

The flesh, stripped of skin, face, or recognizable form, becomes a metaphor for the existential and the archaic within our material body. It is brutal and at the same time universal: within these fragments, all beings are united—humans and animals, the poor and the rich. The process of transfer and drawing, slow and meticulous, becomes an exercise in contemplation and restraint, where the artist's body limits its own desire to move.

Flesh reflects on the essential struggle between eating and being eaten, between endurance and disintegration. As an archive of the perishable, it seeks to perpetuate the ephemeral, condensing in each trace the memory of a body that no longer beats yet endures as a metaphor of our shared fragility.

Fran Poch (DJ / Chile) is a Chilean music selector based in Berlin, where she has been living for almost seven years. Her work moves between art, design, and music. Sound and painting are the two things that have always attracted her the most.

Her sets are born out of curiosity. She is constantly searching for sounds that evoke feelings, stories, images. It's about finding that unknown track that opens up a new world.

At first, her search focused mainly on organic and rhythmic sounds: Brazilian music, soul, funk, disco. After moving to Berlin, she came across the local and niche "cosmic scene" (Camp Cosmic, Sameheads, Arkaoda, O Tannenbaum) and gradually drifted into more experimental territories. Music created with sounds she hadn't heard much before, sounds coming from synthesizers. A new world opened up to her, and since then, she hasn't stopped searching for those songs that make her move and feel deeply.

That's why in her sets you can hear music going in many directions. Mainly leftfield and early electronics, downtempo, avant-garde, Neue Deutsche Welle (German new wave), krautrock, k-jazz, synth pop, post-punk, and bedroom recordings. Probably more marked by 80s sounds, but also integrating many contemporary artists who are making more experimental music.

Isa Otoyá (Music / Peru) is a musical artist born in Lima and currently based in Berlin. She trained professionally as an academic composer and singer in Peru since 2014, and, in 2022, moved to Europe to pursue studies in music production and sound engineering. To date, she has self-produced two albums: *De un Acorde* (2021) and *LLAR* (2024), and is currently in the post-production stage of her third album, set for release in 2026.

Her portfolio encompasses her work as a singer-songwriter — blending Latin American music with electronic and pop elements — as well as her role as a composer and producer, with contemporary academic works and instrumental pieces for interdisciplinary projects. She is currently a member of "RETAMA," the first collective of Peruvian women composers, the Berlin-based trio "Las Brujas," and the poetry and music duo "Seres Extraños."

Performance Description: The set she will present on November 1 will feature voice, guitar, and electronics. Her repertoire will include original songs and instrumental pieces from her first album and her latest unreleased work.

 **ALTERFOCUS**