

Julian Arayapong
Frida Kato
Andreas Lech

Hallohallo#1
02/26/25 – 03/06/25

Hassina Taalbi
Vincent Vandaele

Hallohallo – a cordial greeting, an initial encounter, an inquisitive reaching out: Who is there? Who responds? What unfolds when artistic positions meet without thematic constraints? The exhibition Hallohallo#1 embraces this openness as its very principle. Here, there are no imposed themes, no rigid curatorial dictates – only a deliberately spontaneous convergence of artworks that, at first glance, align with tradition.

Impressionistic oil painting meets stone sculpture – two disciplines that have long served as the bedrock of artistic practice. Too often, however, they are burdened with associations of conservatism or, conversely, reduced to the shallow “freshness” of contemporary Instagram aesthetics. Yet, in this exhibition, they shed their weightiness and acquire a renewed immediacy. This is no hushed reverence in a museum; here, works are brought together, set against each other, engaged with by eye and intellect alike.

The artworks by Frida Kato, Hassina Taalbi, Vincent Vandaele, Andreas Lech, and Julian Arayapong are not meticulously synchronised. At times, a connection is instantaneous; at others, it requires a moment of mutual exploration. Occasionally, works simply stand beside one another – like guests at a gathering who suddenly find themselves in conversation. A sculpture might instantly strike up a dialogue with a painting, or it may linger awkwardly at its side, wondering how it came to be there.

A touch of harmony, a measure of chaos. But never the dullness of silence.

This ethos extends beyond the artworks to the very process of exhibition-making. Selection, arrangement, spatial interplay – all unfold with both sincerity and a profound delight in the act of curating itself. Too often in contemporary art, the joy of assembling an exhibition is sacrificed at the altar of grand intellectual concepts. Here, however, works are shifted, repositioned, tested – not out of arbitrariness, but because it is precisely this playful approach that often yields the most compelling juxtapositions.

Thus, Hallohallo is more than just a greeting – it is an invitation to encounter, to forge new connections, to explore what emerges in the interplay of works. And, perhaps, it poses a subtle challenge: Who responds? And what remains unspoken?