

DRAWING
THE LINE

Drawing the line
Exhibition with Noa Verkeyn & Alexisse Enkonda
from November 11 to December 11, 2021 at Plagiarama

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From her drawing practice, Noa Vekeyn unfolds her plastic vocabulary in installative and sculptural forms. She creates gardens that mix plants with her own texts and drawings of characters inspired by the plant kingdom, which construct elements of narrative stories and question the relationship of humans to nature. She interrogates the living and humanizes plants. She creates contrasts and tensions through the use of different mediums such as aerosol and colored pencil, but also through the confrontation between the plant world of our daily life and their phantasmagorical representation.

Alexisse Enkonda develops a work of drawing based on the phenomenon of retinal persistence and the desire to represent what we see with closed eyelids. Her abstract drawings accurately represent very concrete phenomena: the colors and patterns that appear according to different exposures to different sources of light. Certain drawings are deployed in such a way as to encompass the viewer's field of vision and to reproduce the curvature of the retina. Phosphenes, light sensations induced by stimulation of the retina and the visual cortex, raise the question of the limit between perception and interpretation.

Together and each in their own way, they create a world which, although separate from ours, is nevertheless irremediably and deeply linked to it: they bring us to the borders of questions linked to vision and representation. The artists play on the tensions between a concrete world and its phantasmal double or explore its physical and mental boundaries. By bringing us to the point where the borders blur, they nonetheless bring us back with even more precision to the issues of our real world.

Curator Yuna Mathieu-Chovet

FR/

À partir de sa pratique du dessin, Noa Vekeyn déploie son vocabulaire plastique sous des formes installatives et sculpturales. Elle crée des jardins qui mêlent des plantes à ses propres textes et dessins de personnages inspirés du règne végétal, qui construisent des bribes de récits narratifs et questionnent la relation de l'être humain à la nature. Elle interroge le vivant et humanise les plantes. Elle crée des contrastes et des tensions par l'utilisation de différents médiums tels que l'aérosol et le crayon de couleur, mais aussi par la confrontation entre le monde végétal de notre quotidien et leur représentation fantasmagorique.

Alexisse Enkonda développe un travail de dessin à partir du phénomène de persistance rétinienne et du désir de représenter ce que l'on voit les paupières closes. Ses dessins abstraits représentent avec précision des phénomènes très concrets : les couleurs et les motifs qui apparaissent selon différentes expositions à différentes sources de lumière. Certains dessins se déploient de façon à englober le champ de vision du spectateur et à en reproduire la courbure de la rétine. Les phosphènes, sensations lumineuses induites par la stimulation de la rétine et du cortex visuel posent la question de la limite entre la perception et l'interprétation.

Ensemble et chacune à leur manière, elles créent un monde qui, bien que séparé du nôtre, lui est pourtant irrémédiablement et profondément lié : elles nous amènent aux confins des questions liées à la vision et à la représentation. Les artistes jouent des tensions entre un monde concret et son double fantasmagorique ou en explorent les frontières physiques et mentales. En nous amenant au point où les frontières se brouillent, elles nous ramènent cependant avec plus de précision encore aux enjeux de notre monde réel.

Commissariat Yuna Mathieu-Chovet

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du 11 Novembre au 11 Décembre 2021 à Plagiarama

Edited by **PLAGI ▶ R ◀ M ◀**

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Francophones
Bruxelles

Alexisse Enkonda



Phosphene #2, 2020

Alexisse Enkonda

pine, meranti, acrylic paint, gesso, walnut ink, India ink, water-soluble color pencil

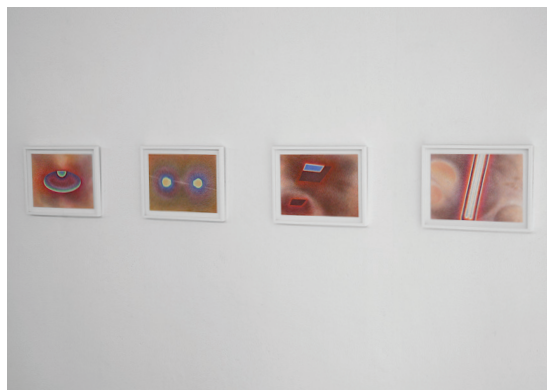
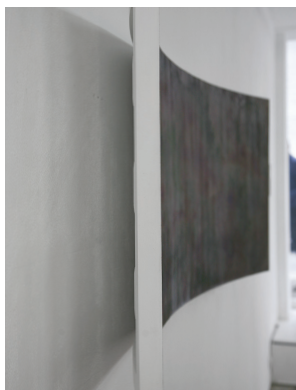
70x180x25 cm

Flash #1, #2, #3, #4, 2021

Alexisse Enkonda

paper 180g, color pencil, oak frame, anti-reflective and anti-UV (70%) glass

26,5x35,3x2,5 cm



I explore the concepts that structure our thinking, often extreme: light, darkness; sensation, interpretation; the intimate, the universal; the real, the imaginary... This work is based on the analysis of antagonisms, of what really separates them and ultimately brings them together. Their relativity gives a glimpse of a complex reading of the world, full of nuance, ambivalence and uncertainty.

The *Phosphene* series represents what we 'see' when our eyelids are closed, while the *Flash* series deals with retinal persistence. Perception prevails over the elusive reality that causes it, just as the drawing replaces what it is trying to capture.

Alexisse Enkonda, November 7, 2021.

Noa Verkeyn is born 1997 in Antwerpen (BE). She graduated with a Master in Fine Arts at *KASK*, Gent (BE).

She has participated in a number of exhibitions such as: 'Hetpaviljoen KASK Graduation show 2021', at *KASK*, Gent and the group show 'Below the horizon' at *Kustlaan 113*, Knokke (BE).

She currently lives and works in Brussels and Antwerpen.

She is also co-founder and curator at *Medusa*, a nomadic 'off space' in Brussels aiming to suggest and provoke a new perception of contemporary art.

Alexisse Enkonda is born 1993 in Paris (FR). She graduated with a Master in Fine Arts at *ENSAV La Cambre*, Brussels (BE) and a Bachelor at *ESAD de Reims*, Reims (FR).

She has participated in a number of exhibitions such as: 'La Cambre graduation show' at *Eleven Steens*, Brussels (BE), 'vrai/semblance' at *FdG Projects*, Brussels (BE) and *SometimeStudio*, Paris (FR).

She currently lives and works in Brussels.

Noa Verkeyn



When the earth begins to tremble with fear, 2021

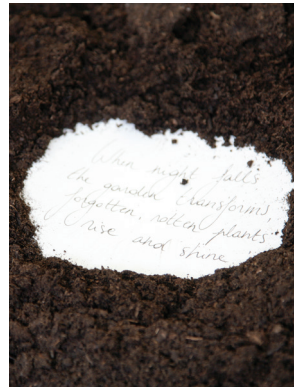
Noa Verkeyn

*Two drawings (60x84cm : paper, spray paint, color pencil, ink, acrylic),
Installation (soil, plants, flowers, leaves, vegetables)
variable dimensions*

The work of Noa Verkeyn includes drawings, sculptures and installations. In her work she explores the relationship between human and nature and tries to tell a story in which plants are humanized and living things are questioned. Her works are composed of ink, spray paint and colored pencils on the one hand and clay, earth and flowers on the other. Combining these materials creates a tension that leaves the viewer confused with both a familiar and alienating feeling.

Color is crucial in Noa's work because for her it embodies the sprouting of life. By playing with color, in all shapes and sizes, her drawings establish a connection between her vivid utopian world and the one we find ourselves in. Creating a world that evokes these contradictory feelings is ultimately the core of her artistic practice. By bringing nature inside and disconnecting it from its natural habitat, she creates a moment that is separate from the outside world. A new reality that culminates in a field of flowers where the ugly becomes beautiful, the fickle becomes reliable and humor eases the pain.

Noa Verkeyn, November 7, 2021.



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