

EXTENDED DRAWING DIASPORA ART PRACTICE

ON DISPLAY

23.03



27.03

2026

[DRAWING FROM WHERE WE ARE]

MARION ADRIAN & SUNGYOON AHN [P]

Drawing From Where We Are aims to map the field of contemporary drawing in Belgium by presenting works by recent graduates trained in Belgian art schools and selected from across the country. We want to highlight emerging artists who are exploring new mediums and helping us observe and analyze the present. The exhibition project seeks to showcase the skills and the quality of education in drawing within Belgian art schools, in collaboration with key partners, to promote the artists' work internationally. With the 2nd edition of Drawing From Where We Are in October 2026, we aspire to evolve into a platform connecting the participating artists with a strong network of art lovers, professionals, and institutions, while fostering the creation of a shared body of research.

PROGRAM

23.03 – Monday INSTALLING
24.03 – Tuesday INSTALLING
25.03 – Wednesday CURATORS VISIT
26.03 – Thursday OPEN GALLERY
 17:00 — FINISSAGE
27.03 – Friday UNINSTALLING

artists texts

CHARLI BIRKUI

She sews, pierces and patches together fabrics that she has salvaged here and there. In her small attic room, the machine hums from the moment she awakens until nightfall. Elastane, viscose and artificial lace merge into stories on handkerchiefs, the endings of which only she knows.

ISAAC DERMON

These letters, these sounds, have become unfamiliar to me, and I have to relearn everything all over again. This language that I used to speak, with its cheerful rhythms and carefree tone - I can't recall it. I can't remember everything that was said: a mother's "I love you", the importance of my presence, of belonging to a family, and being a child.

LUCAS DUPONT

Proleptic nostalgia, wood glue smell and taste of rust. A stained statement by mayonnaise.

ALICE GERICKE

"We are the breath, the stutters that fill it. We are dog languages, carrying rhythm like water. We are built languages with glimmers of structure and a little trouble finding our way to the front door. We will concentrate on essentials: How is your health? Your happiness? Your heart rate? We will find a shape in the chaos." Helen Marten (2020): The Boiled in Between

ALINA KAROTKAYA

The absurdity of making things where there is nothing new to contribute: a visual reflection on a world of constant crisis, fragmented attention, and the endless circulation of images. In a moment where production itself has lost its purpose and promise of meaning - I explore what can still be made when making itself begins to feel absurd. We are pushed to keep producing and improving ourselves in a world that is slowly collapsing, where the meaning of action dissolves in continuous activity. Through drawings and objects, I construct a personal archive of contemporary disorientation, bringing together meta-irony, discomfort, and tenderness as ways of coping with collective exhaustion and overstimulation.

POL-OLIVIER MATANDA

Les Papillons du Congo is the name of a popular brand of matches that is commonly used in everyday life in the DR Congo. Its slogan is: "ata ezui mayi eko pela kaka" (even if it gets wet, it still lights). This slogan gave me a sense of hope, just like the athletes I documented.

ERIK MÜLLER

The graphic narrative Ballast is a meditation on the following things: Campsites. Making a home. Never finding a home. Eternal weekends of absolute leisure. Holes in the world. Lack of responsibility. Planning. Water. Being naked. Feeling stupid and alone. Being rescued. Forests. Dogs. Never finding a language. Being mute. Being lazy. Wanting and waiting. Domesticity. Love. A quote sums up the story for the uninitiated: "I stopped cleaning the pool. It filled up with green gick so that our guests wouldn't use it anymore." Raymond Carver (1981): Gazebo

ELODIE PALOMAS

"Each measurement gradually reveals the criminal's modus operandi. Careful observation and patience will bring the truth to light." Alphonse Bertillon (1879) In reference to the many forms that someone can embody and perform, whereby reproducibility and surveillance by oneself or others can be as liberating as it is restrictive.

GABRIEL VERFALLE

Tout peut arriver. In times when nothing seems to hold anymore, when anything can happen and everything can fall apart. At a global and political turning point marked by violence, defense, and attack upon human life and the human spirit, walls and landmarks become refuges, attempts to protect one's inner world. My spatial practice explores fragility and sensitivity through the material of paper. Embodies instability within both a psychic and sociological context. The forms emerge automatically, as loops of gestures repeating themselves, expressing personal emotion in a direct and instinctive way. Improvisation unfolds through a vocabulary of forms inspired by domestic, military, and sacral global architectures. Space becomes theatricalized and sculpted like a personal cathedral, vulnerable to external forces beyond our control, forces we nevertheless attempt to confront, shape, and sublimate.

DRAWING