



PRESS RELEASE

PETER DEPELCHIN

THIASOS

14 JANUARY – 24 FEBRUARY 2024



'Masques de Pan' by Peter Depelchin, 2023, ceramics, glazing, MDF, 75x150 cm

Husk Gallery is delighted to present 'Thiasos', an exhibition by Peter Depelchin in its gallery space. Mythology plays a major role in the artistic universe of Peter Depelchin (°1985, works and lives in New York, US). Nevertheless it is necessary to indicate that the Belgian artist interprets fragments of myth to embed in a highly personal but universally appealing cosmogony. His work can be read as a voyage through time and space, but however far he travels, his imagery continues being a reflection on today's world. Both the multiplicity and the coherence of this show is what makes Depelchin's artistic practice so recognizable. Even though drawing is his preferred discipline, other artforms take part of the artistic process in a most organic way. They are part of his Dionysian dance, his theatrical Thiasos.

Depelchin physically travels alone but is mentally followed by a retinue of creatures, each bearing a significant part in his cosmogony. To this occasion he is accompanied by a procession of **masked figures: a Thiasos of theatrical beings both hybrid and highly expressive**. In Greek myth, the Thiasos was the eccentric and ecstatic band of the god Dionysos' followers. The show "Thiasos" features a selection of Peter Depelchin's artworks realized between 2013 and 2023. A ten year span characterized by a slow defining of Depelchin's main leitmotifs such as black holes (and other astrophysical phenomena), abundant flora (inspired by Flemish tapestries), patterns and architectural structures (inspired by Persian and Western medieval miniatures), "Tableaux Vivants" (referring to classical compositions) and not in the least hybrid characters (satyrs, fauns, sphynxes, human-headed goats, ...). The focus of this show mostly lies on both the hybrid characters and the infinite expressions of the grotesque face.



'Pan and Hermaphrodites IV' by Peter Depelchin, 2017, acrylic paint, and Chinese ink and Molotw on Schut paper, 240x150 cm

Depelchin brings together two series of work that are basically black and white. The first series of which the artist decided to include the first and last piece and its four study pieces is called **'Pan and Hermaphrodites'**. The formation of the works began after viewing the marble sculpture Satyr Struggling with a Hermaphrodite during his residency in New York City in 2015-2016 (Residency Unlimited). Depelchin became intrigued by the story of Hermaphrodites. The offspring of two Olympians, Hermaphrodites is rarely mentioned in literature, however is well-represented by statues. Hermaphrodites, is often portrayed in Greco-Roman art as a female figure with male genitals and depicts complex gender roles. Depelchin sheds his light on the love encounter between Pan and Hermaphrodites and hence puts a major critique to today's ongoing and persistent misogyny and lack of consent in human relationships.

For the second series, entitled **'Visages de Pan'**, Depelchin examines mask morphologies and distortions in the representation of the face in masks. For this show, he collected imagery from Phoenician, Roman, Greek, Native American and Japanese masks in a quest for the often very hybrid depiction of the mythological satyr or faun. His examination through drawing leads the spectator from one singular mask to a multitude of layered masks, getting literally under your skin. The artist chose to show a selection of the series, containing a total of 102 drawings.



'Visages de Pan I, II and III by Peter Depelchin, 2023, pen and Chinese ink on Canson Bristol paper, 36x27 cm

Apart from these series of drawings, Peter Depelchin brings along three **sculptures and a video work**. Not only are they proof of his versatility, but they also fit perfectly in Depelchin's evocative universe here. Where the video work features all 102 masks from Visages de Pan, the ceramic sculpture shows the result of an extensive workshop the artist realized with three groups of friends and volunteers. The distortion of the faces here was accidentally realized through the separation of the clay shapes and the plaster moulds. The meticulous painting in Depelchin's typical red and blue refers to his more colorful pencil drawings.

About the artist



Peter Depelchin (°1985) is a Belgian artist who currently lives and works in New York, US. He has been very busy on the national and international art scene, with residencies in The Netherlands (Stichting IK, Vlissingen 2008-2009), in Italy (Academia Belgica, Rome 2014-2015), in the USA (Residency Unlimited, New York, 2015-2016) and currently in Belgium (tamat, Tournai, 2022). Each of these residencies led to exhibitions in The Netherlands (Neugebau, Pieter Janszoon Saenredam project, Gegoten Lood), in Rome (MAXXI) and in New York (Incube Arts, Offspace, Arts on Site, Outside in, Brilliant Champions Gallery). He was invited to exhibit in Brussels (Kasteel van Gaasbeek, La Vallée) and

in London (Young Masters). Furthermore, he was declared Drawing and Contemporary art laureate in several national art prizes, among which Input-Output (Bruges, 2007), Grote Prijs Ernest Albert voor Tekenkunst (Mechlin, 2016) and recently Prix Elisabeth Burdot (Brussels, 2022). In 2021 the artist's monograph 'Peter Depelchin 2014-2021' was published by Husk Gallery. In 2023, Peter Depelchin's drawings and mixed media artworks were exhibited on the occasion of 'Hommage à Pan', his double major solo show in 2023 at Musée Félicien Rops and Chateau Thozée in Namur, Belgium, accompanied by an eponymous exhibition catalogue.

Opening

Sunday 14 January 2024 from 2 to 7 pm

Rivoli Open Sunday

4 February 2024 from 2 to 6 pm

Opening hours during exhibition

Thursday, Friday and Saturday from 2 to 6 pm or by appointment

The exhibition ends on Saturday 24 February 2024.

For further inquiries:

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