



PRESS RELEASE

SOLO SHOW PETER DEPELCHIN

COSMOGONICAL TREAT

8 SEPTEMBER – 26 OCTOBER 2024



'Cosmogonical Treat' by Peter Depelchin, 2023, red and blue colour pencil and pencil on CIAT paper, 176x180 cm

Husk Gallery is delighted to present “Cosmogonical Treat”, Peter Depelchin’s third solo show in its gallery space in Rivoli Brussels. His exhibition offers itself as an ouroboros (the ancient symbol of the snake biting its tail); without beginning nor end. However, as the title indicates, the expo is also a treat, specifically a treat of a cosmogony. A cosmogony is a model, a fit that serves as an explanation for the origin and development of the universe. Depelchin approaches his cosmogony from both a mythological perspective and an astrophysical one. In other words, the treat is a newly formulated origin story on the one hand and a suggestive visualization of the latest theories in relation to the origin and structure formation of our universe on the other.

Peter Depelchin (b1985, Ostend) reveals himself as a "puppet master," so to speak, and developed a storyboard without a strictly followable storyline. The spectator can pick up on the cosmogony anywhere. Depelchin maintains a theatrical structure in the development of his storyboard as a whole, but allowed improvisation in the elaboration of each drawing, or in other words of each act and scene. Each drawing offers itself as a scene and can be approached simultaneously as part of the whole and as a stand-alone image. Moreover, Depelchin consistently creates *Tableaux Vivants* in function of his figurative drawings, i.e. theatrical staging inspired by existing works of art in which he calls on friends, relatives or strangers to enact the scene. Underlying the development of these works is Depelchin's past in the theater world.



Genesis III by Peter Depelchin, 2023, red and blue colour pencil and pencil, pen and ink on CIAT paper, 30 x 29,2cm

Peter Depelchin's script consists of **three acts, with 17 scenes, 3 scenes and 1 scene**, respectively. All scenes testify to Depelchin melting pot of inspiration and his free associative artistic process.

Since the publication of the photograph of the black hole at the center of the galaxy *Messier 87* (Event Horizon Telescope, 10/04/2019), **astrophysics** has been an integral part of Peter Depelchin's universe. However, he approaches astrophysics not only from the formal and aesthetic point of view, but also from the cosmological point of view, realizing a new fictional origin myth from effective scientific findings.

Depelchin's second major source of inspiration in this exhibition is undoubtedly **mythology** (mainly classical). This time Dionysos takes the crown as the god of wine culture, intoxication, the growing power of the earth, ancient theater and poetry. However, Depelchin approaches

him primarily from his relationship to the Dionysian nature of our *condition humaine*: as god of destruction and (primal) chaos, the god of entropy and thus irrefutably cosmic.

His drawings contain the innumerable references and allusions to **art history** (Jacob Jordaens, Félicien Rops, Pablo Picasso, Jean-Baptiste Carpeaux, Franz von Stuck, Caravaggio, Antò Carte, etc.), literature (Friedrich Nietzsche, Euripides, Charles van Lerberghe, D.H. Lawrence, etc.) and cinema (Ingmar Bergman, Federico Fellini, etc.). Influences from baroque, symbolism, expressionism and decadentism are inseparable from Depelchin's process from *tableaux vivants*, through photography and video to sketch and final drawing.



Details 'Cosmogonical Treat' by Peter Depelchin, 2023, red and blue colour pencil and pencil on CIAT paper, 176x180 cm

Depelchin chooses to fully show his working process. He does so by presenting the drawing studies for his work and a single video on par with the drawings that make up his storyboard. Indeed, each stage of Depelchin's working process is characterized by a renewed focus on the predetermined goal, so his work always manifests itself differently than expected. This allows the viewer to wander among the leitmotifs and put together a personal narrative. Peter Depelchin is not a straightforward storyteller but a kind of demiurge, and his creations are there to be interpreted in personal ways.

Short CV



Peter Depelchin (b1985, Ostend) 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.

Download Peter Depelchin's [full CV here](#)

Opening

Sunday 8 September 2024 from 2 to 7 pm in the presence of the artist

The exhibition ends on Saturday 26 October 2024

Rivoli Open Sunday

13 October 2024 from 2 to 6 pm

Opening hours during exhibition

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

For further inquiries:

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