



Emeline Depas

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Biography

Emeline Depas, born in Liège in 1987, lives and works in Brussels. After a Master's degree in painting at La Cambre with Benedicte Henderick and a year at KASK, she was very early included in group exhibitions. «Boomerang» curated by Benoît Dusart and Xavier Noiret Thomé, «Paradise Lost» curated by Damien & the love Guru.

Recently, she participated in «HYPOKEIMENON, en dessous du sang» curated by Nils Alix-Tabeling, and projects abroad, Run, Run, Run at Villa Arson, Rainbow Ranch Hand at FRAC NPDC.

Since 2014, she has been invited to present her work in several solo exhibitions, the most recent of which, in 2017, took place in Komplot, Brussels.

Since 2014, Emeline Depas has also been involved in curatorial projects, alone, «La vie intense», abroad «Les sept périls spectraux» her latest project, or in collaboration «Men with Broken Hearts», «Hold me in the Fresh Water».

From 2011, until today, she also runs workshops.

CV

Solo show

- 2018 Sub Rosa Space, Athens, GR
- 2017 Twig, Komplot, Brussels, BE
- 2015 Alumina, Yoko Uhoda Gallery, Liège, BE
- 2014 Dehors Contemporary Art Window, Brussels, BE
- 2014 Cratère, Space Collection, Liège, BE
- 2011 La chaussette, curated par Jean Paul Jacquet, Brussels, BE

Group Show

- 2018 20 years of NICC, Antwerpen, BE
- 2017 ELITE17, KRIEG, Hasselt, BE
- 2017 Snake Pit Breakdown, curated by Mercedes Sturm-Lie, Swallowing Helmets, Brussels, BE
- 2017 HYPOKEIMENON, En dessous du Sang, curated by Nils Alix-Tabeling, GNF, Brussels, BE
- 2016 Les Sept Périls Spectraux, Arnaud Deschin Galerie, Paris, FR
- 2016 Rainbow Ranch Hand, Frac Nord Pas de Calais, FR
- 2016 Run Run Run, Villa Arson, Nice, FR
- 2016 La Vie Intense, Brussels, BE
- 2016 Hold me in the fresh water, ClovisXV, Brussels, BE
- 2016 Catherine Vertige collection, Komplot, Société, Brussels, BE
- 2015 Selcuk Mutlu & Guest, RAVI, Liège, BE
- 2015 First summer, Yoko Uhoda Gallery, Liège, BE
- 2015 FFOMEGBLOT, Clovis XV, Brussels, BE
- 2015 Dessine-toi même, ESA Saint-Luc, Liège, BE
- 2015 Family matters, De la charge, Brussels, BE
- 2014 Paradise Lost, curated by Damien & the love guru, Brussels, BE
- 2014 Vive l'été 2 curated by Damien De Lepeleire, Gallery Olivier Biltereyst Librairy Laurent Bouchat, Brussels, BE
- 2013 Share, L'aura galerie, Brussels, BE
- 2013 Boomerang, La Cambre, Building Van De Velde, Brussels, BE
- 2012 Plateau 96, Brussels, BE
- 2011 Project(ion) Room, Brussels, BE
- 2010 L'atelier n°1, Liège, BE
- 2010 Workshop Félix Gonzales Torres, Thierry de Duve, Wiels, Brussels, BE

Publication

- 2015 Museum Dhondt-Dhaenens auction catalogue
- 2011 «YEAR», by Komplot & David Evrard.
- 2011 «UNTITLED_01» by Maxime Dossin.
- 2011 «DRAWINGS» self-publishing.

Press

- 2013 « Artistes Magazine » n 162 march-april.

Curatorial Project

- 2014 «Men with broken hearts» group exhibition curated by Emeline Depas & Baptiste Mano, De La Charge, Brussels, BE.
- 2016 «Les Sept Périls Spectraux», Arnaud Deschin Galerie, Paris, FR
- 2016 «La Vie Intense» Brussels, BE

Education

- 2012 AESS, ENSAV La Cambre, Brussels, BE
- 2011 Master painting, ENSAV La Cambre, Brussels, BE
- 2010 Erasmus at KASK, Ghent, BE
- 2009 Bachelor painting, ENSAV La Cambre, Brussels, BE

Emeline Depas: Artistic background

Living in a time when images and objects of consumption have never been so abundant, and seems to succeed each other at an unprecedented speed, certain images and objects still manage to establish a personal link with their viewer, pretending to meet a necessary need and out of time. They operate an almost magical charm, which is activated with the viewer. A sheet that gets up. I have always believed in the power of image, persuasion, emotion, identification.

I did my first personal exhibition invited by the curator Jean Paul Jacquet, in Brussels. I was still a student and I showed a set of pieces declined in the form of a computer fan. As an obsession, this deconstruction of emptiness and fullness has gone through paper cutting, presenting a game of forms in an ambivalence between 2D and 3D.

Then I passed the aggregation and started giving workshops. Teach painting, pushes me to re-considering the logic of the steps that build a painting; according to the classic relationship between background and form. This challenge lies in the technical process that can make image. It is a construction that allows me an open field of exploration while applying sober traditional methods. In 2013, I took part in the BOOMERANG exhibition, which brings together a selection of former students from La Cambre. The references disappear and the figurative elements tend towards abstraction.

In 2014, the exhibition Solo 'Crater' in Liège, brings together a set of pieces from the research of our origins, in an almost psychoanalytical direction. I painted a portrait of a monkey who seems to come out of the background like a ghost and who fixes you friendly. In 2015, I am represented by Yoko Uhoda Gallery. For my first solo in the gallery I made a series of large format paintings whose starting point is the scar, a morphogenic painting that tends towards the abstract. I make large photo prints of parts of my body that I expose in the same way as the painting. I also work on the sculptural form using bags for construction trash, filled with pigments and neons enclosed in paraffin that I realize in collaboration with Damien Chapelle.

From that moment, I turn more and more to sculpture responding to the crucial need to touch things, to be more directly related to the material as opposed to the long work of the traditional technique of oil painting.

I questioned the medium of painting, its illusionist power and its limit. Ironically I engaged in a game where we land on the surface. Hence the desire to leave the frame, to open the medium to other forms and supports, to confront the volume, rather than to stay in the flat and the surface of the representation support.

Emeline Depas: Description of the work

My practice includes installation, painting, sculpture and photography. I like to address the question of presence and absence of the body.

Painting is a skin, the skin is connected to the touch, the relationship to others. A dialectic opens between the outside world and the entrails. A skin stretched from the unconscious to the perceptible world, something persists to which one gets stuck, inaccessible, parallel with reality out of reach. Putting pictorial space to the proff, like a fight lost in advance. An idea of resistant bodies. The desired movement, travel in the galaxy. Activate the inactive and vice versa. Hypnosis, inactivity in a world that moves very fast.

The starting point comes with an object, an image, which interests me in the plastic transposition that I can make of it and for its metaphorical load. This displacement takes place using techniques. In painting, I like to soften with a brush, to make fluid; to arrive at a diaphanous surface, a state that supports the appearance of the thing and participates invisibly in the temporality of this appearance.

The paintings seems enigmatic in first approach. It could be said that it is a morphogenic painting, on the surface of the skin.

In sculpture, the molding techniques allow me to play on duplicates and corporality, they speak of desire, fetishism. Other sculptures refer to fashion accessories or work as clothes to decorate the absent body. A displacement of functional objects, content of personal and collective mythologies. I am a collector of small and organics items, such as shells, small stones, vegetables, but also pieces of melted wax, skin, bones and insect, pearls and jewelry.

I choose materials for their sensual and natural aspect; plaster, wax, fabrics, sponge, resin, straw, rope, sand, earth ... Add small details to sculptures that work like grigris, a chain, a shell, a cigar, a flower, a feather ...

The installations are plants of silence. Mobile and flexible art, anamorphic. In-situ work, drawing in space, questioning the format and the pictorial proof. An aesthetic at once candid then aggressive, vital then morbid. Because that's what we try to do, exist, try to be alive. There is something from pleasure to suffering, from sadness to joy, from inertia to life.

Visuals



Sorry for not Being there
2017. GNF, Brussels.



Near the blood, you slighter. Sleeping on the fragile sea Mystical scoundrel Not yet free, But curling in an arabesque Around a neck.
2017. Swallowing Helmets, Brussels.

*Near the blood, you slighter.
Sleeping on the fragile sea
Mystical scoundrel Not yet free,
But curling in an arabesque
Around a neck.*
2017. Swallowing Helmets,
Brussels.



*Near the blood, you slighter.
Sleeping on the fragile sea
Mystical scoundrel Not yet free,
But curling in an arabesque
Around a neck.*
2017. Swallowing Helmets,
Brussels. (Detail)



*Near the blood, you slighter.
Sleeping on the fragile sea
Mystical scoundrel Not yet free,
But curling in an arabesque
Around a neck.*
2017. Swallowing Helmets,
Brussels. (Detail)





Optimism at the End of Winter
2017. GNE, Brussels (Detail)

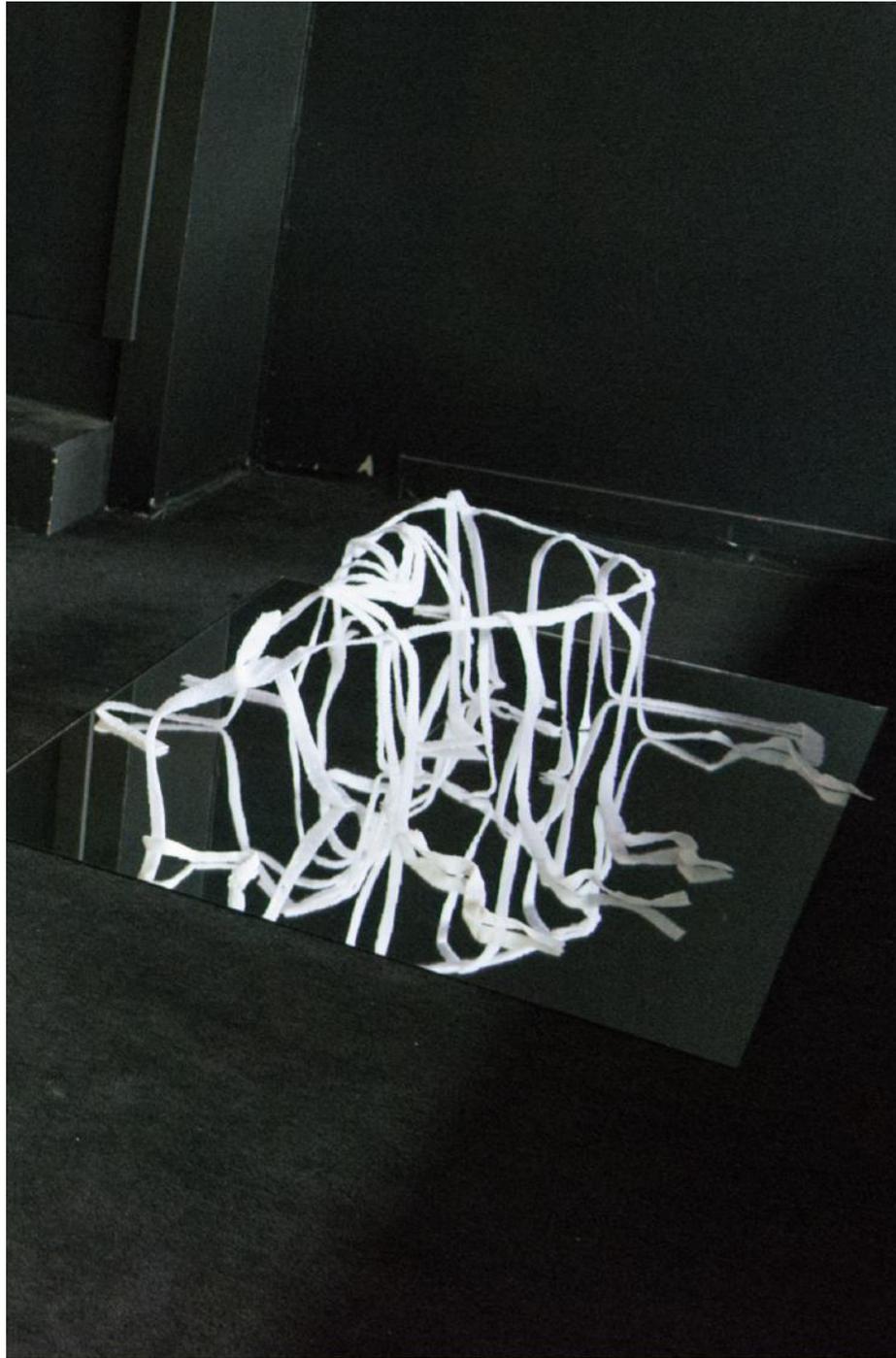
Optimism at the End of Winter
2017. GNF, Brussels.



Domination de quoi ?
2017. Royal, Brussels.



Eye Contact
2017. Hôtel Bloom, Brussels





Eye contact
2017. Hôtel Bloom, Brussels.

Twig
2017. Komplot, Brussels
Oil on canvas. (Detail)



Twig
Exhibition view
2017. Komplot, Brussels.





Nest
2017. Komplot, Brussels

Nest
2017. Komplot, Brussels.
(Detail)



The twig evokes a fragility, a tickle but not only.

For some the dandelion is a weed, a dead living in nature; yet here it is humanized, illuminated, sacralized. It is the unconscious speaking. In 'Twig', Emeline Depas articulates canvases and objects. The paintings are as electric as dialectical. One is vegetal, the other is animal - visceral and horned.

The outer versus the guts.
The heart of space is inhabited by a nest, a hybrid shelter - by its plural composition. Actually in the exhibition it is possible to find all forms of nest, warm, complex, inverted.
The strength of the works relies on the dialectic that takes place between a visual either candid or aggressive, between an evocation now natural and then organic.

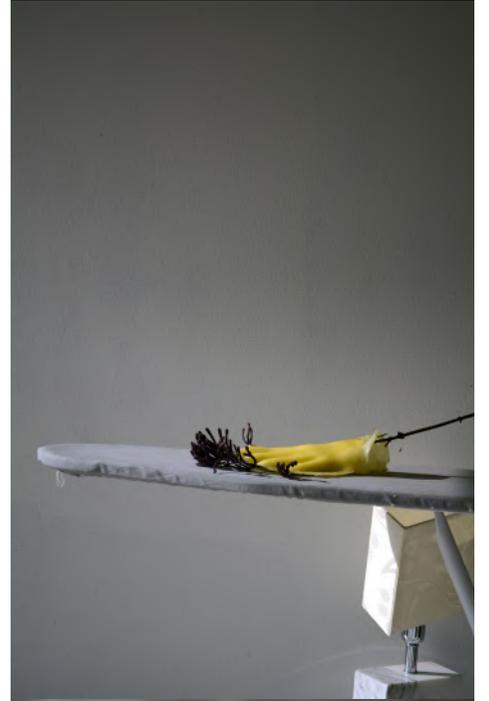
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Milena Oldfield-Brussels 2017



Visceral and horned
2017. Komplot, Brussels.
(Detail)





Unexeptable rumor
2017. Penthouse Art Residency
Brussels.

Undeserved Patience
2016. La Vie Intense, Brussels.





Strangled Passion
2016. Arnaud Deschin Galerie, Paris



Strangled Passion
2016. Arnaud Deschin Galerie, Paris (Détail)

Strangled Passion
2016. Arnaud Deschin Galerie,
Paris (Detail)



Sans pine
2016. Clovis XV, Brussels.



Tir-peur
2016, ClovisXV, Brussels.





Wet SB
2016, Catherine Verige Collection, Société, Brussels.

Femme sciée
2015, Yoko Uhoda Gallery, Brussels



Femme sciée
2015, Yoko Uhoda Gallery, Brussels





Alumina
2015. Exhibition view. Yoko Uhoda Gallery, Liège.



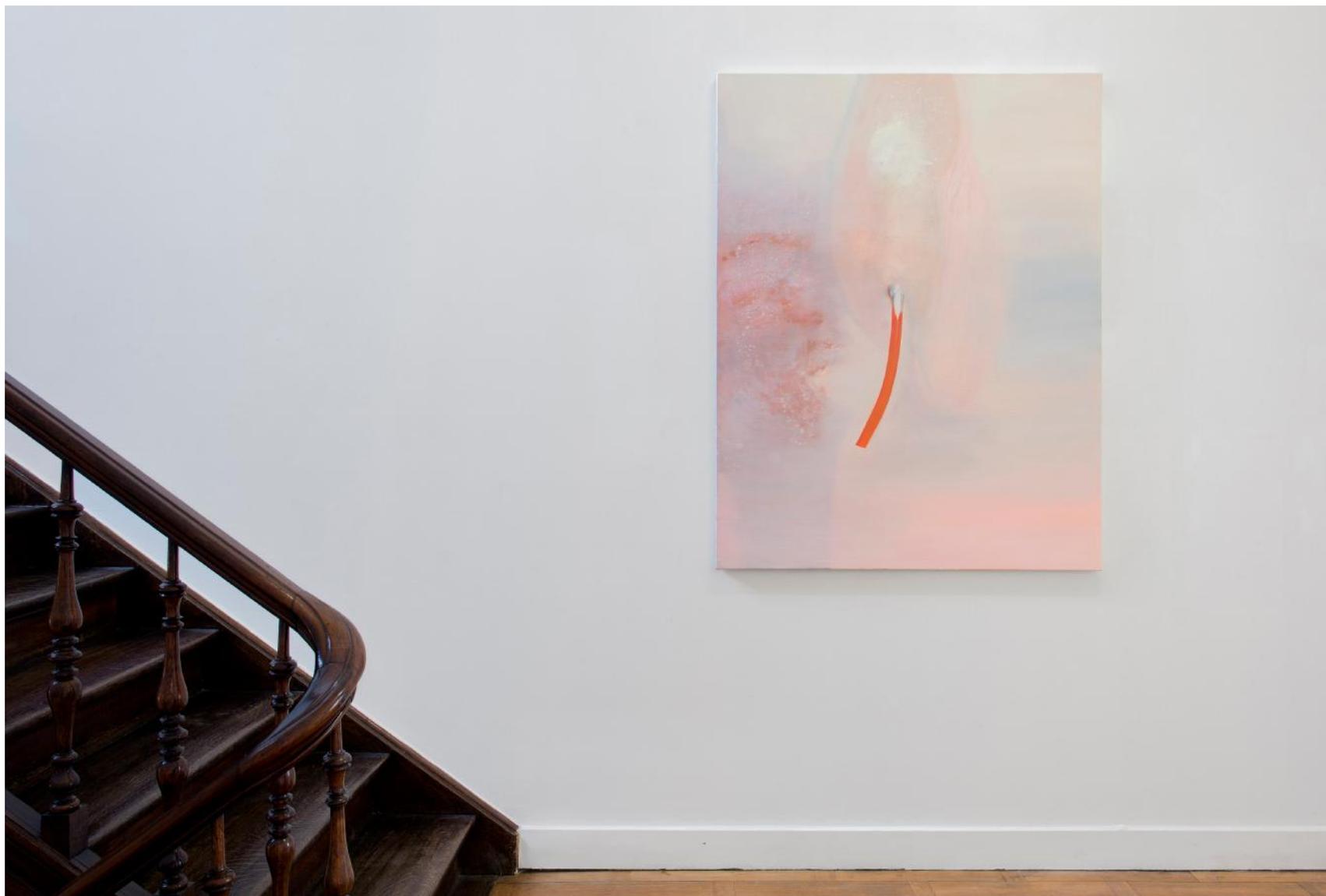
Alumina
2015. Exhibition view. Yoko Uhoda Gallery, Liège.



Alumina
2015. Exhibition view. Yoko Uhoda Gallery, Liège.



Alumina
2015. Exhibition view. Yoko Uhoda Gallery, Liège.



Alumina
2015. Exhibition view. Yoko Uhoda Gallery, Liège.

*Portrait d'une femme idéale, Oh
Guenon !
2014. Space Collection, Liège.*



Fragment
2013, Boomerang, Hotel Van
de Velde, Brussels.



Peau de fille

2013, Boomerang, Hotel Van de Velde, Brussels.

Emeline Depas draws, paints, cuts and recomposes iconographic elements from the pile of images of our time. Their references however are lost or tossed, stuttering and sometimes tending towards abstraction.

Important are the procedures that are likely to make an image, or the delay or the suspension of forms.

Alongside the pop- and humor flavored compositions that characterize many of her collages and paintings, these days the artist engages in a more formal but no less sensitive research of tensions that might generate a relativization of the classical relationship between subject and background

Benoit Dusart – Brussels 2013

