

About her



Émilie Danchin spent her early childhood in Croydon, a borough of London, and her childhood and teenage years in Lille, France. She lives and works in Brussels. She completed a Master of Philosophy (*Université libre de Bruxelles*). Émilie Danchin is a renowned artist photographer, one of those who lives and breathes her art, working in relative discretion, with the required and salutary autonomy. Her diversified, creative and meticulous work, simultaneously classic and oneiric, has attained a fitting level of maturity and gained recognition in various forms.

Her preferred field extends beyond photography and art embracing psychotherapy, clinical research, human resources and communication. From 1995 to 2008, she collaborated with international companies where she held commercial, editorial and internal communications roles (*Microsoft Network Chrysler Sitel, SAIT RadioHolland Communications, CPG International, bpost*). In 2008, she created her own professional sphere, marrying her passion for photography and people. She combines coherence, consistency and creativity to offer tools for personal, visual and cultural identity, individually or collectively, in domains that despite being distinct, are mutually enriching: art, psychotherapy, socio-artistic and therapeutic mediation through photography and consultancy in communications and human resources in businesses. Émilie Danchin has developed exceptional and respected know-how and expertise. She has created a methodology relating to the use of photos in care settings and

human relationships Analytique photographique®, reworked and adapted for organisations The Good Enough Communication®.

Émilie Danchin is also a psychotherapist. Jungian and Winnicottian in her psychoanalytical approach, she is qualified in Eriksonian hypnosis and brief therapy (*Milton H. Erickson Foundation Institute, Brussels; T. Melchior, Brussels*), in phototherapy techniques (*PhotoTherapy Center, Judy Weiser, Vancouver*) and therapeutic photography (*her own methodology, Analytique photographique®, Brussels*). She is a therapist in relational psychosomatics at the psychosomatic clinic for children, adolescents and adults and psychosomatic relaxation (*Centre international de psychosomatique relationnelle, Sami Ali, Paris*). Émilie Danchin has developed a clinic for adolescents and adults in which she focuses on relational therapy with patients and images using photographs and activities based around photography and the interpretation of dreams.

By taking part in various exhibitions and conferences, Émilie Danchin significantly contributes to creating awareness of the therapeutic specificities of photography. She is an international referent for French-speaking countries in the field. She has among other things published articles in the international periodical *Psychosomatique Relationnelle* and was invited to the Fondation Henri Cartier-Bresson and the Perugia Social Photo Festival. In 2014, she created a professional training course "*Phototherapy: understanding the relevance of photographic practices in care settings and relationships. An introduction to phototherapy, therapeutic and social action photography techniques in a relational model and projective methodology*". An expert in the subject, she runs therapeutic photography workshops in organisations and institutions for groups of adults and adolescents in precarious social and mental situations. She works in a psychiatric day hospital for adolescents (Centre Ados, Brussels). She supervises professionals who use photography in mental health, care and human resources frameworks. Lastly, as a business consultant, communications and human resources.

Émilie Danchin's work is outstanding. The object or person photographed is present, like in any photograph, but there is an impression that it has been taken through a prism or filter, Émilie Danchin's perspective. It isn't photographed like that however, on the fly, as if reality provided food for thought. It is there on the image because Émilie Danchin insinuates it. Perhaps it is because she doesn't photograph to remember, capture or represent. She is also a psychotherapist. She thereby envisages everything as part of an overall structure, she engages human beings in a network of relations. And that's what I see in her photography. A whole, all relationships. For each thing and each being.

- Michel Assenmaker, essayist, art critic and exhibition curator

Émilie Danchin is all about art and approach: an artistic perspective serving an introspective journey. From, through and thanks to photography she advocates subjective development work. In addition, she has a significant clinical background and a sensitivity that provide the grounds for marrying theory and practice. Émilie Danchin practices the art of encounter to re-enchant, reverie to re-examine people, their nature, limits, (own) share of madness. This sheer madness or rather sweet kind of madness, running through her photographs is strikingly natural and strange. The authenticity of the encounter with its air of mystery, is set in all its brutality. Her photographs catch the eye and capture it alike: head on, strangely absent or sideways.

- Bastien Paternotte, sociologist, coordinator of the Centre Ados, psychiatric day hospital for adolescents

She could be compared to an opera singer with a wide range or a one-woman band who has several registers and instruments thanks to her comprehensive training. Her teaching text (her lesson) is very rich, but the fact that she directs the course imparts authority, her foundations are solid. And she generously offers up information. To end, I would like to refer to a suggestion that I have just read on a t-shirt (I love deciphering t-shirts): "Just do what you can be proud of!" This slogan really applies to Émilie's work!

- Anne Nègre, art therapy student in Photothérapie

Her black and white photographs, usually portraits, are far more likely to bear questions than certitudes. This familiar territory that she leads us through is not really hell, any more than paradise moreover. Consequently, we have the perfect definition of limbo, this halfway house between obvious clarity and definitive obscurity. Heightened expressionism is certainly not the intention, instead a solace interpreted through a radical, assumed smooth style that is quite distinctive in contemporary photography.

- Jean-Marc Bodson, photo critic, La Libre Belgique

A very positive appraisal for our "amateur photographer" studies. This very enriching experience has created favourable rivalry within the group. Viviane Horta, leader at the Centre Culturel du Brabant Wallon, has always valued our work during the photography workshops. Émilie Danchin, a professional photographer, has joined the team. Through her encouragements, Émilie has increased our motivation. She has the art of grasping the sensitivity of each participant and discretely fathoming their potential. She very skilfully pushed us to give the best of ourselves. At our meetings and as the project progressed, we built relationships making the whole thing relaxing and increasingly enjoyable. Discussing our ideas brought us closer and smoothed out any age differences. Each participant integrated the group seamlessly and will have positive memories of it.

- Ginette, participant of the therapeutic and social action photography project "Hors de soi, hors de (chez) soi"



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