



**Pierre-Etienne Morelle**  
selected works



***Tight-framed (cross)*** 2017  
42 x 42 x 4 cm  
oak, brass, spring

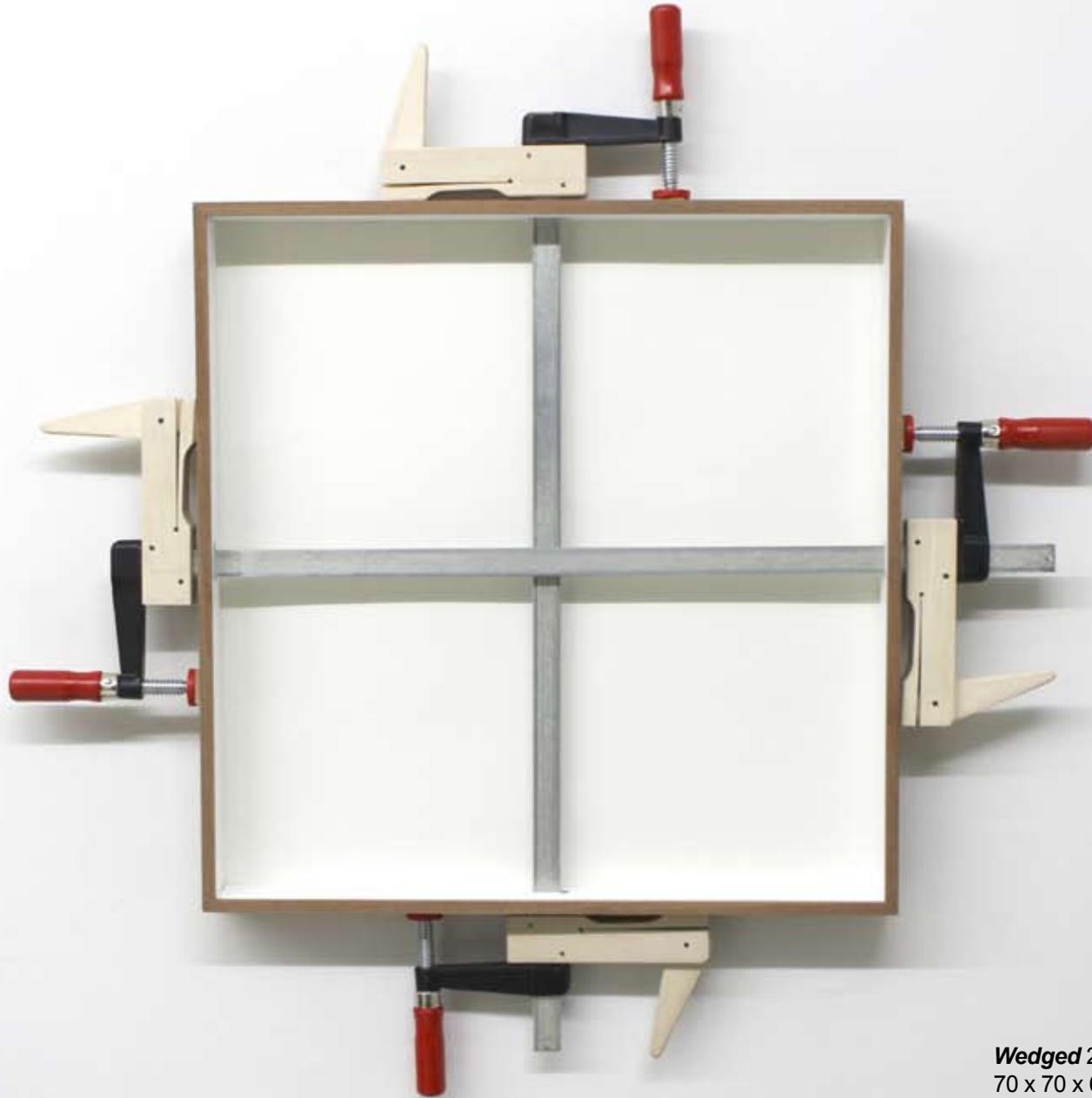


**Meeting points** 2017  
140 x 30 x 30 cm  
Plexiglass, springs, brass, wood

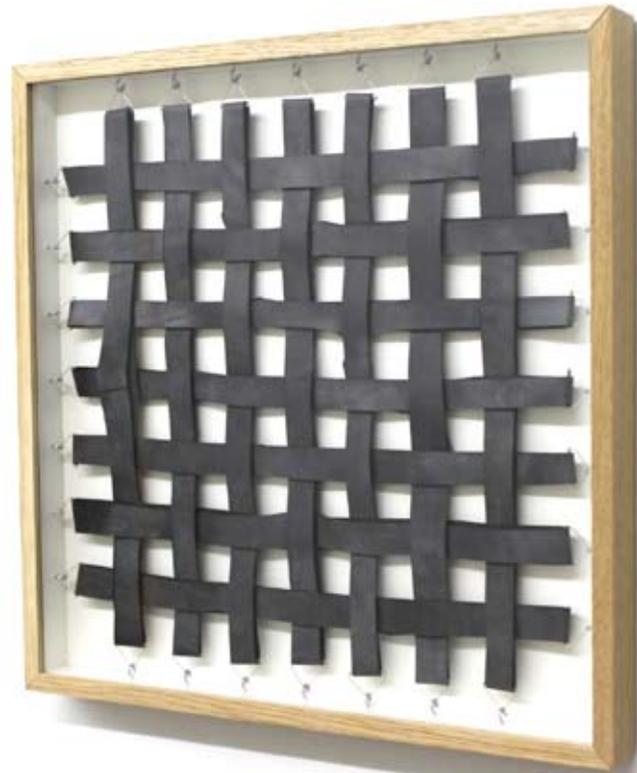


details

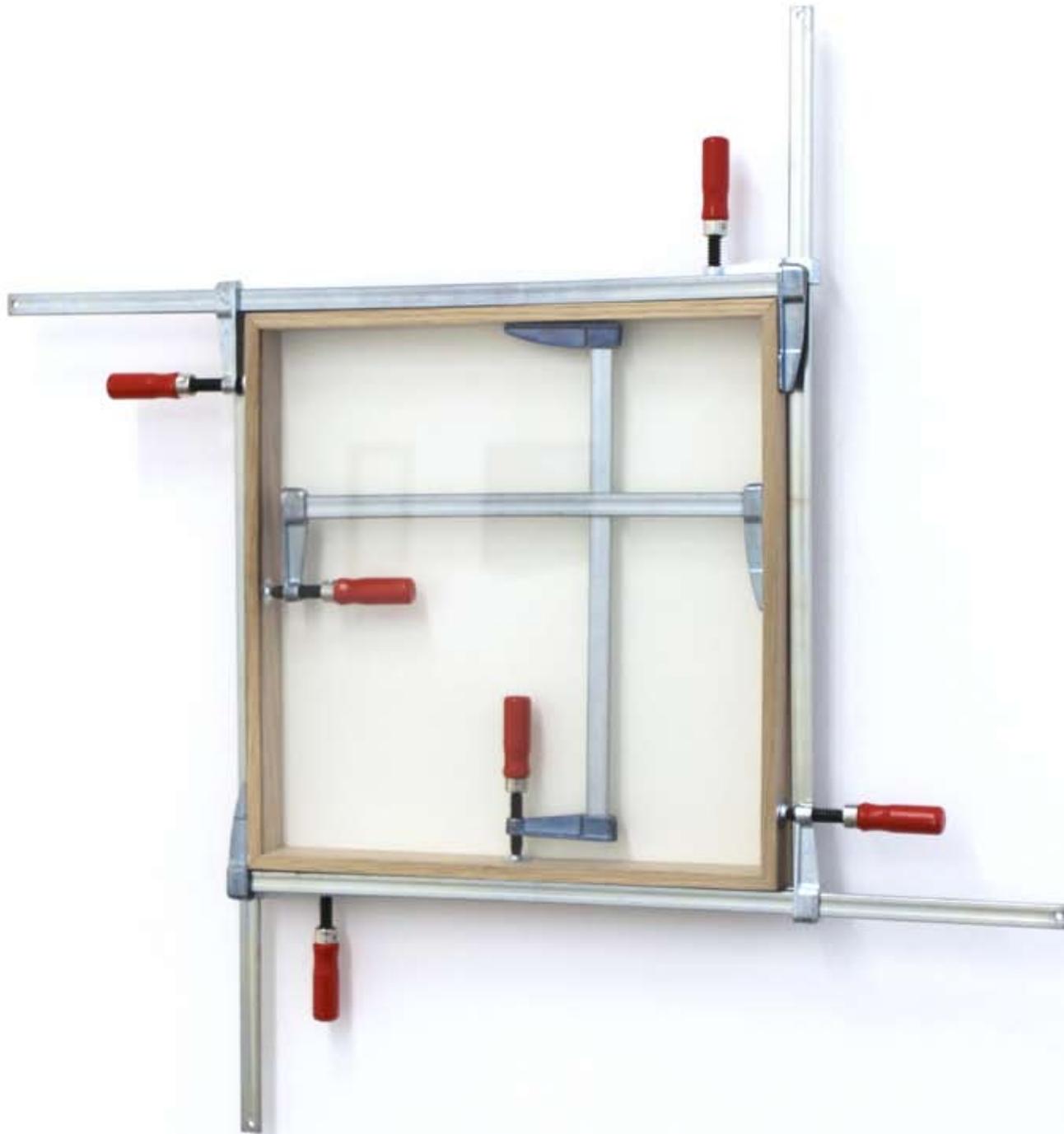
***Tight-framed (square)*** 2017  
42 x 42 x 4 cm  
oak, brass, rubber



**Wedged** 2016  
70 x 70 x 6 cm  
mahogany, modified clamps, glass

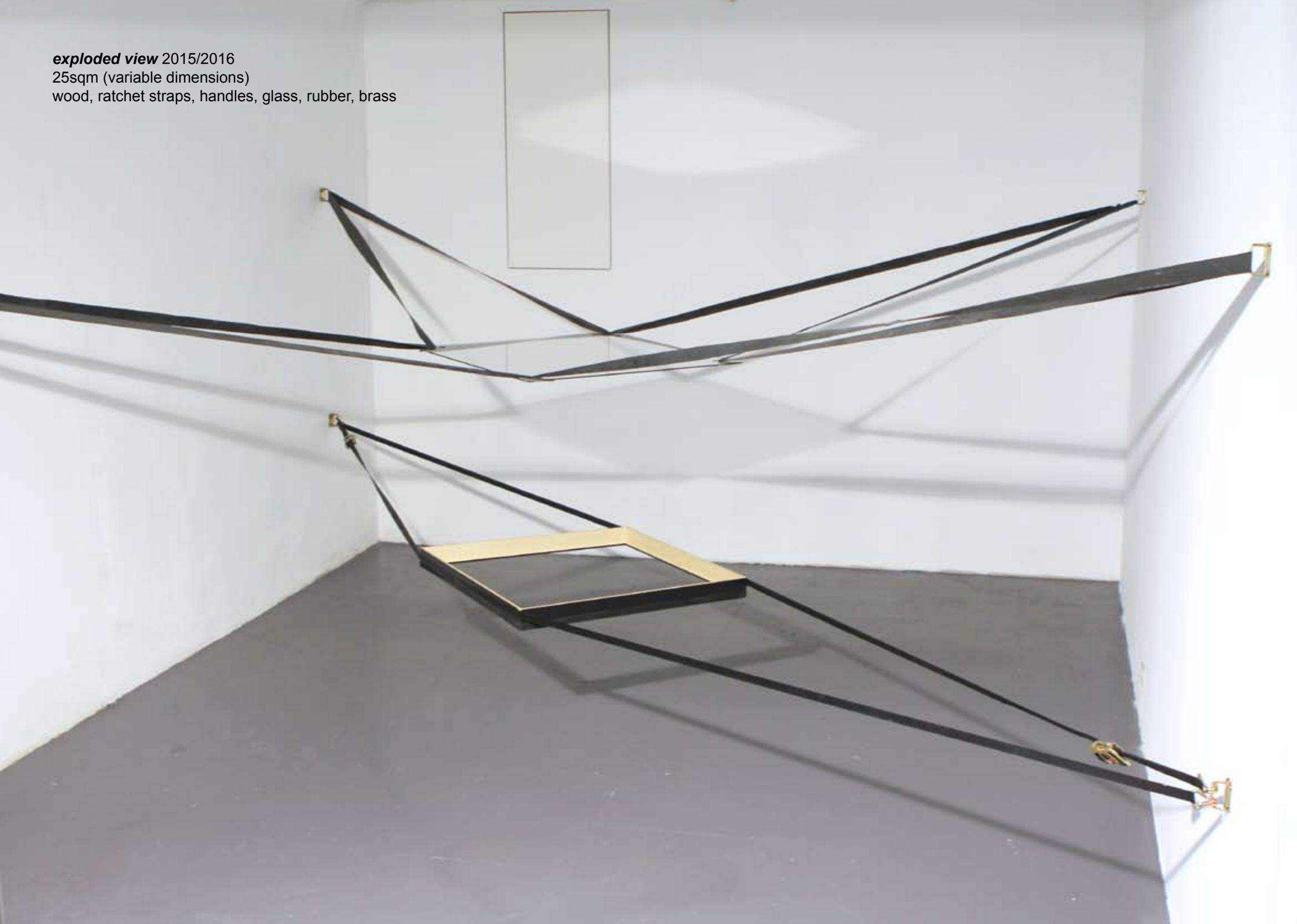


***interlacing*** - 2016  
42 x 42 x 4 cm  
oak, rubber, brass



**Coordinates** - 2016  
90x90x6cm  
oak, clamps, glass

*exploded view* 2015/2016  
25sqm (variable dimensions)  
wood, ratchet straps, handles, glass, rubber, brass





details

**Hotspot** - 2015/2016  
100 x 100 x 8 cm  
glass, dowels, brass, black paint



details

**Chobby** - 2015/2016  
110 x 110 x 8 cm  
wood, clamps, metal



details

***Graphiti 01 - the drawing has always been there***  
2016  
60 x 60 x 4 cm  
glass, graphite, brass



***Black hole 01 (corner work)*** 2016  
42 x 42 x 10 cm  
paint, screw, spring, brass

The works and performances of Pierre-Étienne Morelle examine the relations and tension arising between the given space and the bodies, objects and materials appearing in this space, this way creating extreme situations. The momentariness of these situations cannot easily be maintained, hence they are risky.

The starting point of the exhibition is the deconstruction of both classic gallery- spaces and the mode of presenting the artworks. The white cube – the archetype of modernist gallery-space – from an untroubled space where we meet works of art has become the focus of statements concerning art, therefore a point of intersection of conflicts. The praised, then questioned, offended, and destroyed gallery-space has itself become the primary carrier of artistic messages. Similarly, an independent life and a significance in content has been given to the frame of the artworks, and different parts of the space that define it (corners and flat surfaces). These are borders the bursting of which at the same time confirms the impossibility to evade them.

The frame and the glass protecting the artworks ensure the special status of the work, they highlight and surround that area where peculiar rules operate, rules that are different from everyday reality. The exhibition reflects on these two crucial elements of being an artwork, and does so by disassembling them. The presented constructions are not held together by nails, screws, or gluing, but the components are organised by the way they are wedged against each other. The metal tip piercing from the wall and the strap-hinges bend the glass only until its flexibility allows it; it is on the verge of breaking. On the other side the laths of the wooden frame are joined with clamps and at the same time strained by iron drills, however, the state realised this way seems to be a lasting equilibrium – at least we like to assume that the frame suggests permanence. By undoing the traditionally joined relation between the frame and the glass, the artwork „leaks away,” while the work and the way of presentation switch roles: the frame and the glass, while they do not cease to challenge their own roles, simultaneously become artworks themselves. There is nothing to do, the gallery- space, the white cube fulfils the expectations and turns the critical gestures into artworks.

This seemingly necessary transformation, however, is spectacularly contested by the installation of the inner space. The construction, held and strained by rubber straps, through the deconstruction of the elements – now outside the frame and over the glass – forms a new, objectless picture: the interplay of shadows cast on the walls.

Nikolett Eros

On going project of picture frames contrived from rubber strips which partially fulfill a function in holding together, through their tension, the otherwise unglued frame



**remains I** 2015 , 42 x 42 x 4 cm, oak, ratchet strap, brass



**remains II** 2015 , 42 x 42 x 4 cm, oak, rubber



**remains III** 2015 , 42 x 42 x 4 cm, oak, PP strap, buckle



**Cross** 2014 , 42 x 42 x 4 cm, oak, PP strap, buckle, screws



**square** 2014 , 42 x 42 x 4 cm, oak, rubber, brass



**Tight framed 02 (cross)** 2014 , 42 x 42 x 4 cm, oak, rubber

Other frames show variously furled rubber strips of varied density



**LP extended** 2014 , 42 x 42 x 4 cm, oak rubber, brass



**LP** 2014 , 42 x 42 x 4 cm, oak, rubber, brass



**Loose** 2014 , 42 x 42 x 4 cm, oak, rubber, brass



**Packed** 2014 , 42 x 42 x 4 cm, oak, rubber, brass



**Blind** 2014 , 42 x 42 x 4 cm, oak, rubber, brass



**Tight framed 01 (square)** 2014 , 42 x 42 x 4 cm, oak, rubber

**Passage Wanderlust** 2014 - asphalt and stainless steel, 9,5m x 9,5m x -70cm, Architect : Grzeszczak Rigaud, Contracting authority : Syndicat scolaire du Tardenois - France public work for the elementary school Jules Ferry in Fère-en-Tardenois.

Inspired by the stories of mythological meanderings, «Passage wanderlust» is a place where children can experience the hollow and each generation of students is asked to tell their own stories (a nest, a meteorite impact, the foundations of a modern ruin, a passage to the center of the Earth, are all possible interpretations of this vast and enigmatic black disk).

The distance of the path of the spiral corresponds to the distance between the elementary school and the secondary school were all the children should go after.



**shapes & constraints** 2014

wood, double side tape, styrofoam, inner tubes, trigger system



**Abriss - 2014**

prepared already existing wood fence, inner tubes, trigger systems (strings and nails), pliers  
My most favourite project space has to close . I was asked to conceive a last performance.  
All 5 wooden units were dismantled through 5 diferents movements.





***Dismantling*** 2015

each frame : 42 x 42 x 4 cm

Glass, oak, rubber, brass, trigger system

performance consisting of picture frames  
desintegrating themselves by pulling the pin out of  
their trigger system.



***After Tight framed 02 (cross)*** 2015 , 42 x 42 x 4 cm



***After Blind*** 2015 , 42 x 42 x 4 cm



**After LP** 2015 , 42 x 42 x 4 cm



**After cross** 2015 , 42 x 42 x 4 cm



**After remains** 2015 , 42 x 42 x 6 cm



**Plastic Bertha** 2014, in collaboration with Yann Leguay, tarps, fans, tape, 375m2 (variable dimensions),





***the black stripes*** - 2014  
in collaboration with Louise Drubigny & Yann Leguay  
inner tubes, iron oxyde, electric guitar, amplified speaker, triggers

**shiner** 2014, in collaboration with Louise Drubigny, inner tubes, iron oxyde, triggers, variable dimensions, Shiner is part of an on-going project started in Maribor in June 2014. This work consists in a large composition made of a series of rubber strips stretched into the space, coated with pigment and released. The impacts/lines of the stripe on the surfaces generate drawings into the wall of a given architecture. They are surprisingly complex, compare to what the eyes are able to catch for such a lightning action. From the very geometrical stretched installation remains only chaotic drawings...the cave painting.





**L'Heure Bleue** 2013

tarps, rubber, pulleys, rope, trigger systems (variable dimensions)

The performance L'heure Bleue was conceived as a path into the forest in relation with Le Cyclop of Jean Tinguely (the hosting museum in Milly-la-Forêt)

On the top of the monumental sculpture, Tinguely built a basin in which the sky is reflecting as a tribute to Yves Klein.

The idea of L'heure Bleue was to deploy several geometrical blue tarps in lighting way in the flourishing forest in Spring among the way of the visitor.

The geometrical shapes have been decided on purpose to cover for instance the original garbage dump area of Tinguely or to hide one of the best touristic view of the sculpture.

The performance happened when the sun was rising down between day and night when the sky becomes dark-blue.

I was working with a group of students from the secondary school near by.



from a serie of 6 project drawings - Ink and collage on paper  
30 x 40 cm





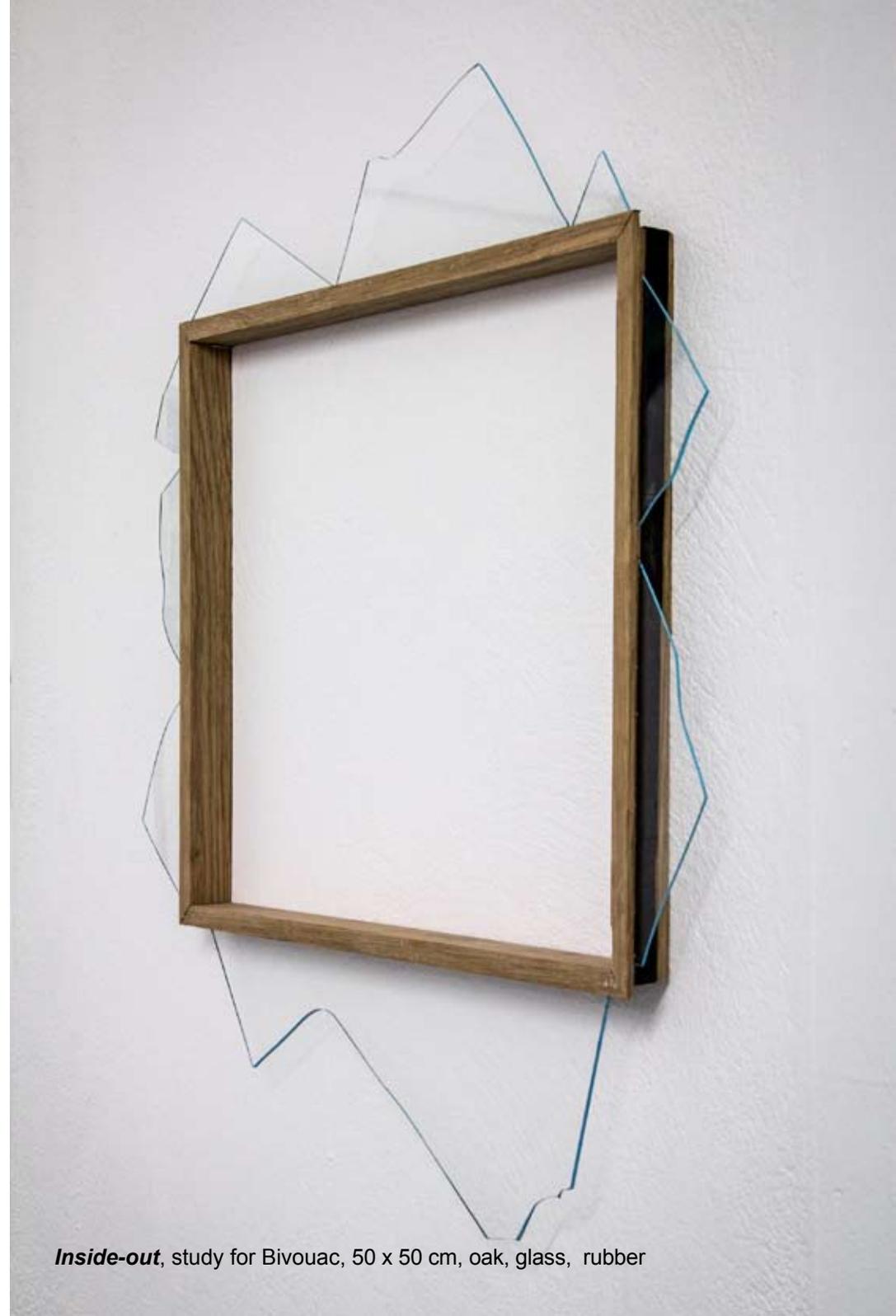


***Bivouac - in Search of the Mount Analogue*** 2013

Performance : 20 min. Preparation: 24 H.

Chalk line, bolts, chain links, 7m 50 x 3m 40

In a long-term and constraining process, Pierre-Étienne Morelle drilled a drawing into the highest space of the gallery that permits him to climb the wall. Suspended in between its two floors, the artist installed a bivouac including objects essential for his survival (water, camping stove, noodles...) in order to prepare for his rise to the top : a physical endurance test related to the inaccessible rise of a mountain ridge, referencing the unfinished book of René Daumal, 'Le Mont Analogue', (1944).



*Inside-out*, study for Bivouac, 50 x 50 cm, oak, glass, rubber

**Burst** 2011/2016

Performance, 75m<sup>2</sup> (variable dimensions)

tente, saw dust , inner tubes, rope, nail





**Support sur-Farce** 2010 - inner tubes, steel 22 m2 (variable dimensions)



**GROW** 2008/2011 - inner tubes, sphere : Ø110cm (1000kg) + all over : 200m<sup>2</sup> (variable dimensions)

**EMPTY SET** 2010

performance

cardboard boxes, PVC tubes, wood, rollers, glue 26m x 2,70m in 380m<sup>2</sup>

This project has been conceived as a dialogue with the already existing Patrick Bouchain's architecture. Walls are moving thanks to nine articulated units in perpetual motion, that force the viewer to move over the course of figures and trajectories of the walls.



***From the point of making a sound piece to cover the noise of engines*** 2010

steel, rivets, rubber, 12 volts engines, wood, battery charger.

20m2 (variable dimensions)

A fake ceiling, made out of steel leaves, shakes violently every 10 minutes during 15 minutes.

The noise makes any discussion underneath impossible.



**Chiche!** 2010

Steel, wood, hinges, 12 volts engine, battery charger  
5,40 m (variable dimensions)



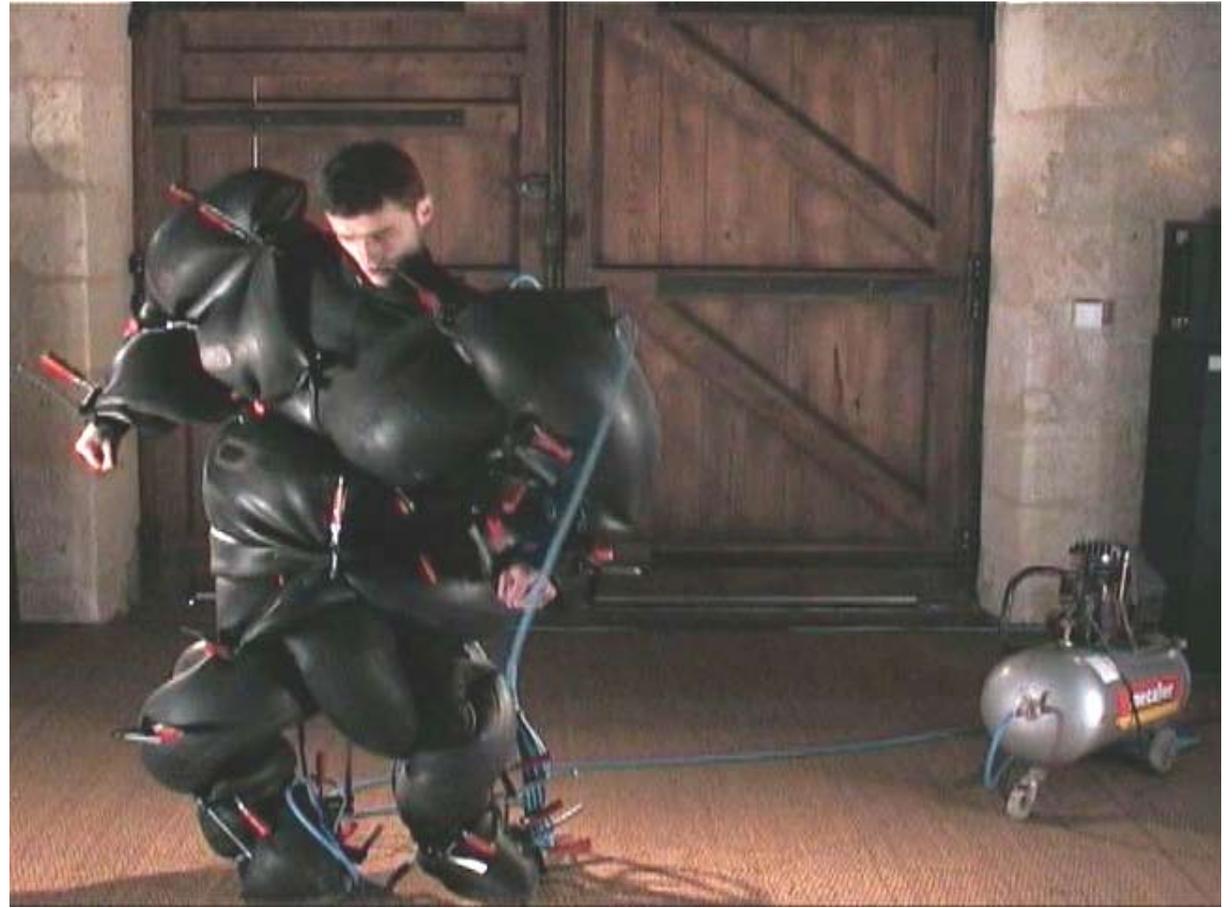
**Body Constricteur** 2005

performance

inner tubes, clamps, high pressure pipe, industrial air compressor

A parodie of bodybuilding turned into a monstrous-anatomic demonstration.

The character's silhouette quickly evolves in an extreme way, creating a double constraint: this second skin suffocates and perturbs the movements of the carrier.



project drawing 32x120 cm, ink on paper.



***Faire monter la pression*** (Stepping up the pressure) 2005  
video DV N/B 2 min. 20

Parodic tribute to Jules Etienne Marey's scientific photographs as an hydro-flight



project drawing 33 x 95 cm, ink on paper



**NuN** since 2012

nun is a room located in a private ground floor apartment in Berlin Neukölln, which becomes an exhibition's space at regular intervals. The program is dedicated to artists already engaged in a professional career, invited either for a solo presentation or as part of very reduced groups. Without medium restriction, the shows are conceived as a response to the room's characteristics in a close collaboration between the artists and the hosts.

Each exhibition lasts just one evening long and is accessible only through a hand-made staircase lodged within the window.

exhibited artists :

Ruben Bellinkx, Antonia Low, Mahony, Franziska Furter, Brad Downey, Laurence De Leersnyder & Zoë Paul, IRWIN, Yves Brochard & Claude Darras, Reijiro Wada, Federico Maddalozzo, Renaud Perriches, Cécile Dupaquier & Markus Zimmermann, R.W.O Stone, Philip Topolovac, Sophia Pompéry, Wolf von Kries, Matthew Murphy & Jens Nippert, Florian Neufeldt



exhibition view «Stilleben» by Reijiro Wada 2014