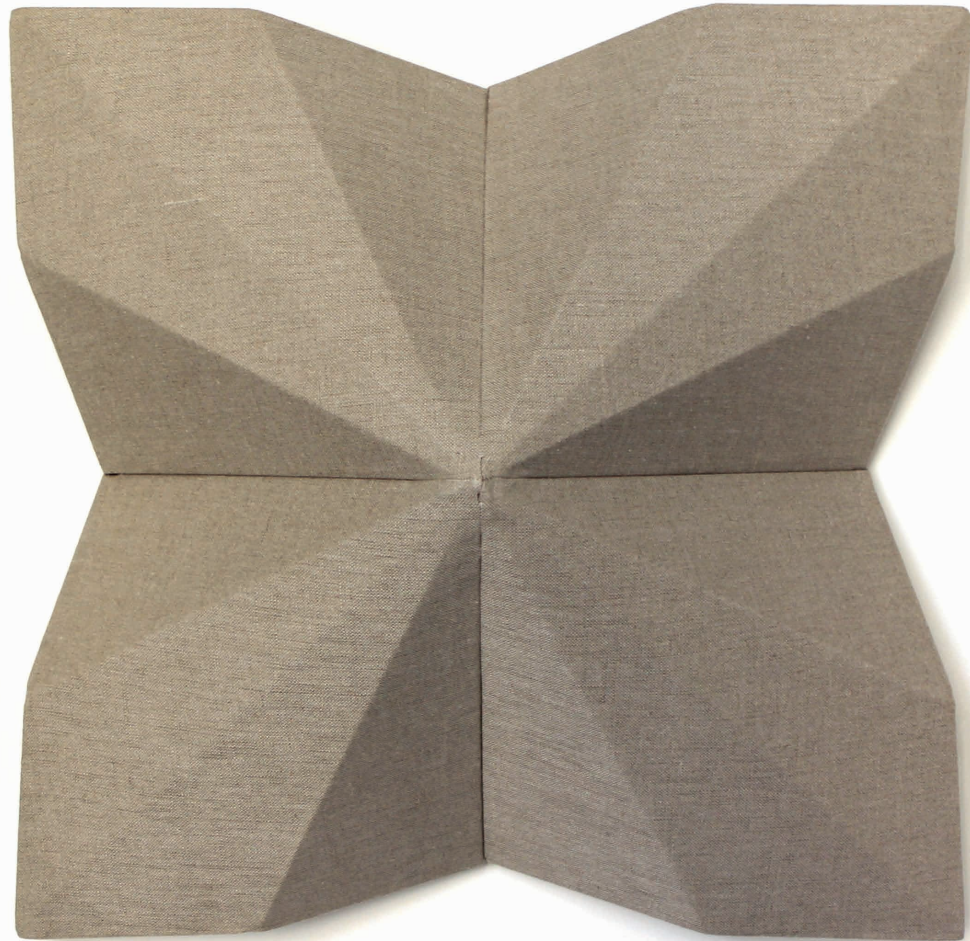




Pierre-Etienne Morelle
selected works



Shield III - 2022

linen stretched on steel canvas
60 x 60 x 18 cm

The creative force behind Morelle's structure is not an act of construction, but rather the simultaneity between construction and destruction. It's called performance.

This is a paradoxical idea. How can materials be performed? We are not talking about ritualistic objects or bodily fluids or raw materials; these are finished objects — wood, ratchet straps, handles, glass, rubber, brass. [...]

The artist has irradiated his material with a fundamental instability that is almost chemical: Particles can sustain the pressure only at the expense of being transformed into new structures. Rubber has been, for a long time, the raw material of a number of Morelle's performances, in which he has relied on nothing but the unpredictability of the body and its capacity to adapt to change quickly. In the installation "Exploded view" for example, rubber is still the primary source of tension, yet at the same time, it is the only support. [...]

This work is significant in the way that Morelle remains committed to what he has previously called "predicted failure," or a situation in which he creates "extreme situations that cannot be easily maintained." Yet there is a sense of contradiction between the ambition to stage situations of risk through gestures performed on the material — which is both stretched and juxtaposed — and the rigid formalism that is present throughout the artist's work.

You can see in other pieces the kind of functional relationship that the artist has developed with his element: rubber as a side-effect of mastery, so that works that are born from the action of constant stretching and expanding, or stretching and collapsing, become almost painterly, contemplative objects, abstracted from the world of tensions and disequilibrium.

It is perhaps there, in the transfiguration of naked materiality, that the work is strongest. These are not paintings or framed objects, the oak and the glass and the clamps; everything is part of the artwork. The result of this increasing tension is an implosion, or a kind of negative creation through which velocity acquiesces into inertia. [...]

Ari Akkermans

I work mainly with ordinary materials such as wood, rubber or glass to investigate the possible boundaries and spaces of an artwork.

Everything about the contour (the envelope of the work) is put in tension to question our relationship to the codes of presentation and the materiality of a medium.

The works produced have as a common denominator an obsession with line and their contingency

More infos : www.pemorelle.com



Shield VI - transition "PV cargo DOM-" 2024
embossed aluminium, gold leaf
102 x 92 x 22 cm



Exhibition view **Shields**, Gallery Loom, 2022 Milano



Shield I - 2022

gesso and carbon black acrylic paint on deformed plywood panel

59 x 59 x 15 cm

Hyperbolic deformation of a square surface.

The inclination of the different facets offers a gradual transition from one chromatic tone to another, bringing into play a third dimension of depth.

The work becomes a compromise between painting and sculpture, suggesting a re-reading of the monochrome.

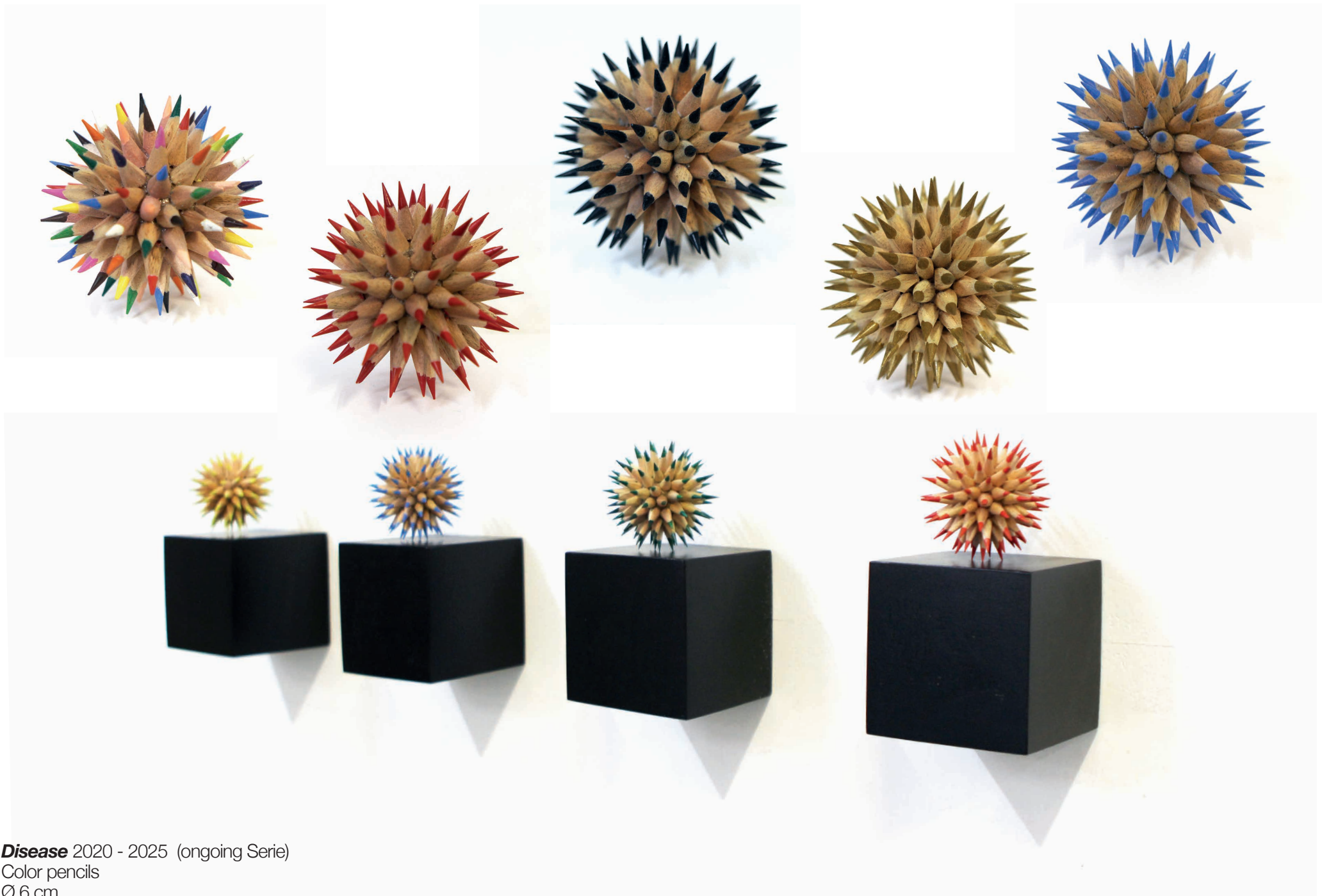


Two A3 formats sharing the same frame

2022

broken glass, oak, mat board

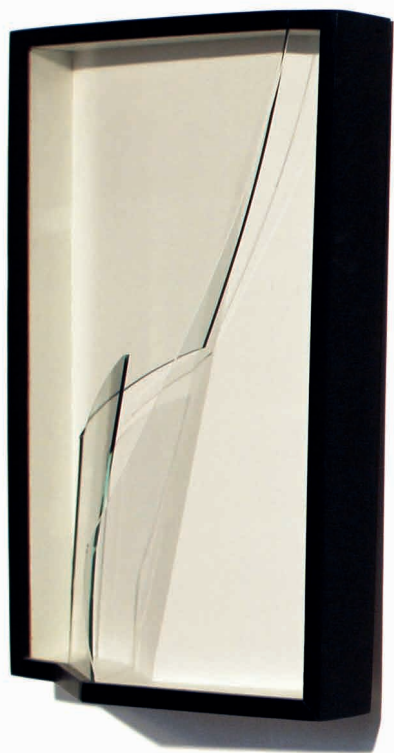
92 x 84,5 x 4 cm



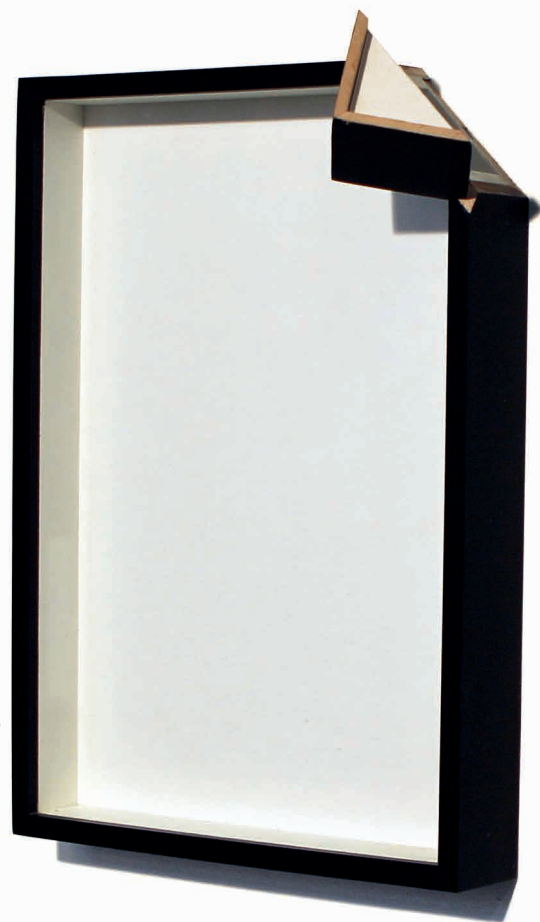
Disease 2020 - 2025 (ongoing Serie)
Color pencils
Ø 6 cm



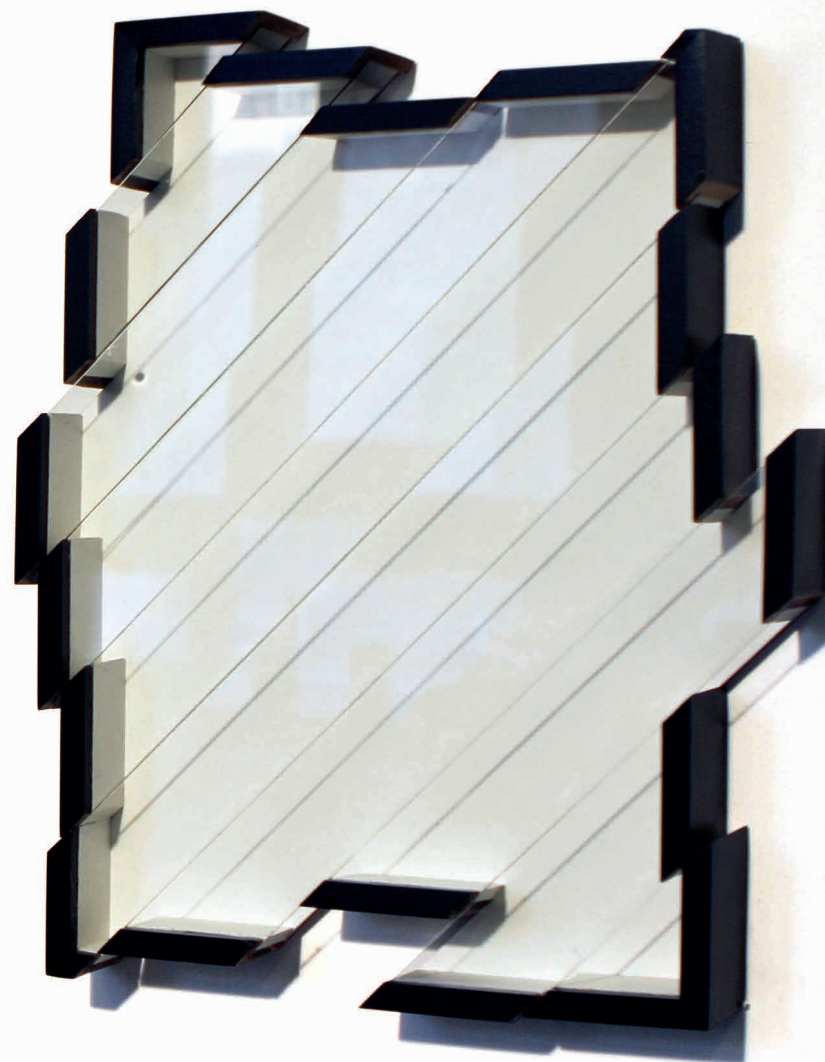
A4 Landscape 2019
glass, oak, matboard, steel
26 x 64 x 4 cm



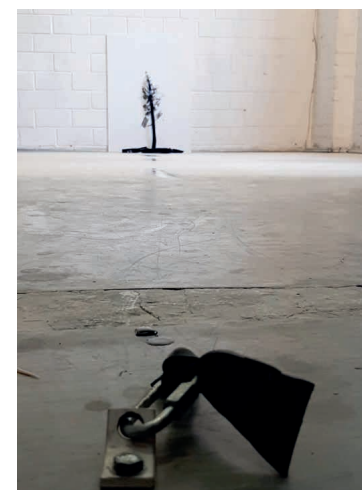
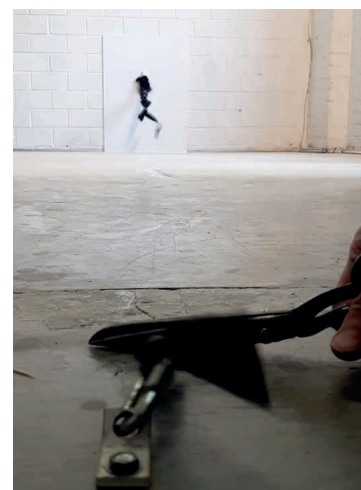
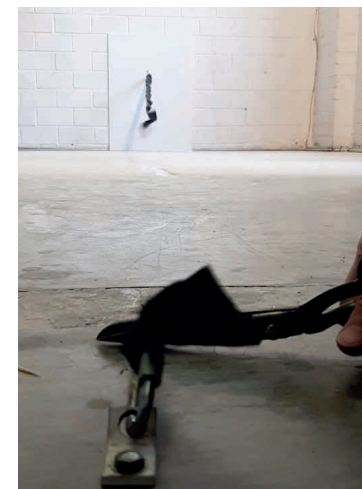
A4 disturbed - 2020
broken glass, beech, matboard
31,7 x 23 x 8 cm



A4 dog-eared - 2021
glass, beech, matboard
33,5 x 24,5 x 8,5 cm



A4 shifted - 2022
glass, beech, matboard
34 x 27,7 x 4 cm



Snapshot II (studio view) - 2022
ivory black pigment on primed plywood
80x60x2cm

A print is created by releasing a stretched rubber band coated with pigment.



L'Échappée 2024

Performance/Installation - [video extract](#)

Rubber, plasterboard, piezo microphones, loudspeaker, street cobblestones

In the tension between inside and outside, public and private, a performative, seemingly destructive act becomes the starting point for the constructive creation of new, free spaces.



Exhibition view ***Room without a view***, Gallery Kewenig, 2024 Berlin



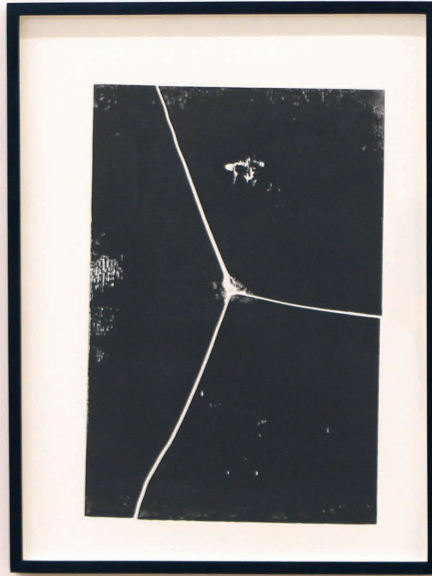
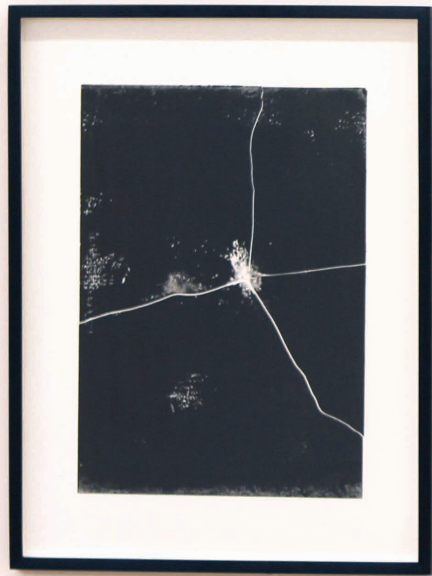
Échappement - 2024, lead on wood, 25 x 25 cm each
Stone impact imprints



Etoile d'araignée - 2022

laser glued broken glass, oak, matboard
81 x 61 x 4 cm

Cracked glass creates a drawing through the shadow of its breaks.
Container and content, support and object merge with each other.

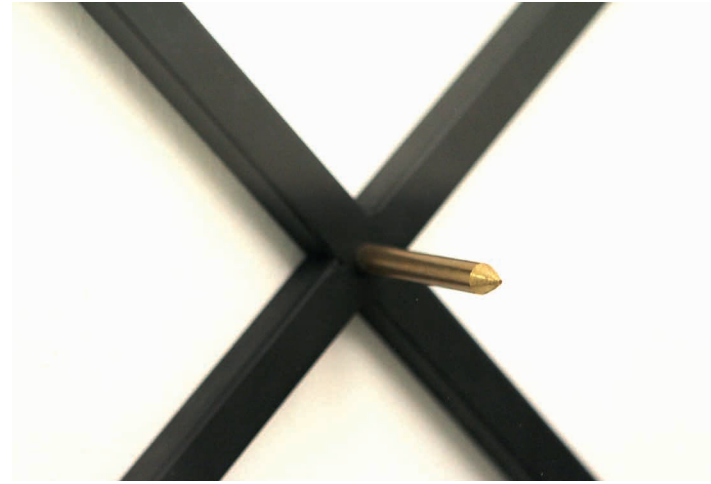


Cracks, 2022

Ink on Hahnmühle paper
41 x 31 x 2 cm,

Each print bears witness to destruction of its matrix during printing.

The result shows the visible manifestation of enormous pressure and creates, each time, a unique work of art despite the reproduction process.



Lignes de force, 2019 - 2022

mirror glass displaced under tension, steel, brass
102 x 102 x 11 cm

The synergy of pressure forces keeps the mirror vertically stressed to the breaking point.

The reflexion reproduces a distorted reflection of reality.



1042,84 (variable title) - 2019
rubber, steel
440 x Ø 55cm (variable height)



Reduced, half empty space - 2020
Glass, wood, mat board
52 x 52 x 4 cm

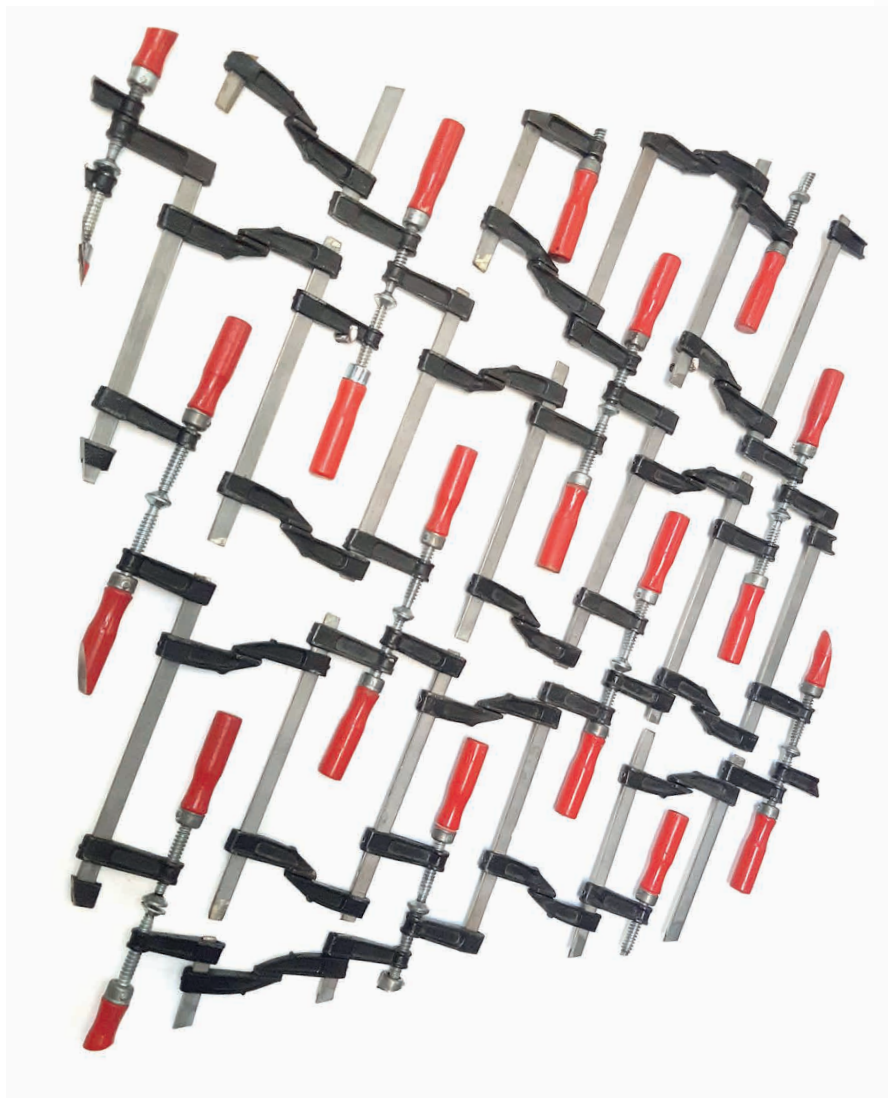


Cracked VI - 2019
broken glass, oak, matboard, metal, brass
45 x 45 x 4 cm (adjustable size)



on the left and right : **Remus and Romulus** - 2018
oak, glass, twisted rubber, brass, twisted iron
96 x 96 x 4 cm and 105 x 105 x 4 cm

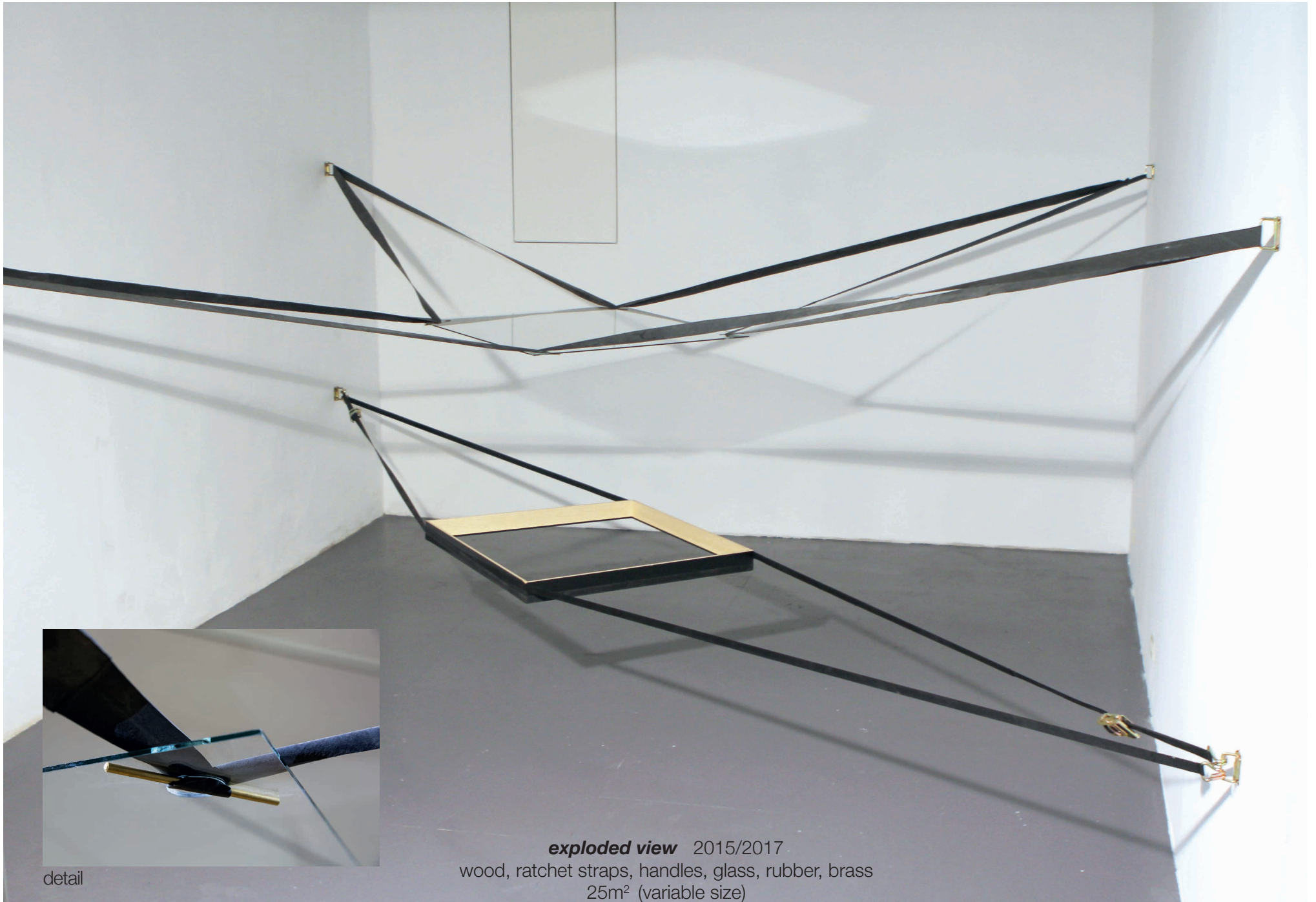
In the center : **Sometimes it's hip to be square**, 2018
86 x 77 x 50 cm
Oak, iron oxide pigment, brass, matboard, plexiglass



Interstice, retro-model 2019
modified clamps, 72 x 72 x 3 cm



Richard (Prussian blue Version) , 2021
pencil, stainless steel wire
16 x 16 x 16 cm



detail

exploded view 2015/2017
wood, ratchet straps, handles, glass, rubber, brass
25m² (variable size)

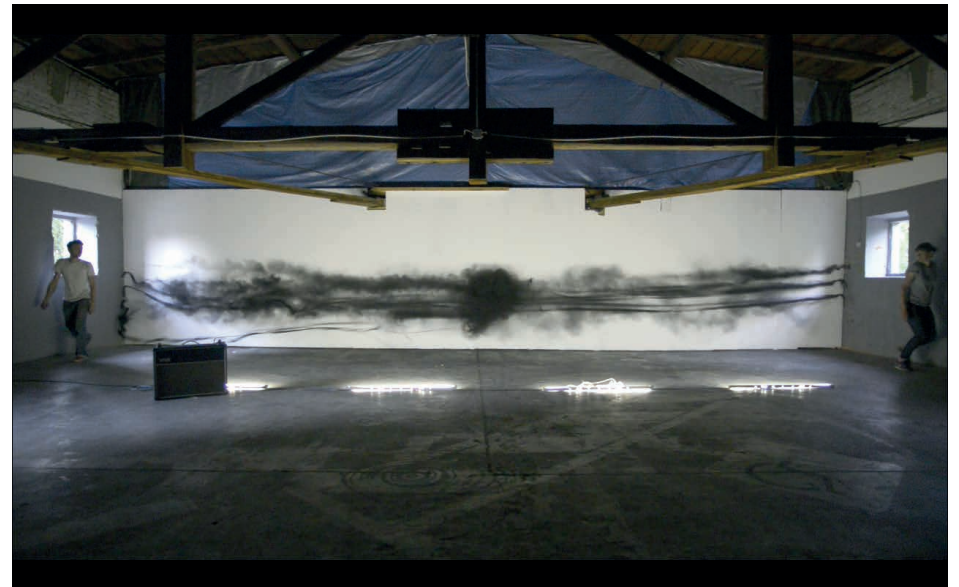
Burst - 2011/2016 (Performance)

tent, saw dust, rubber, rope, nail

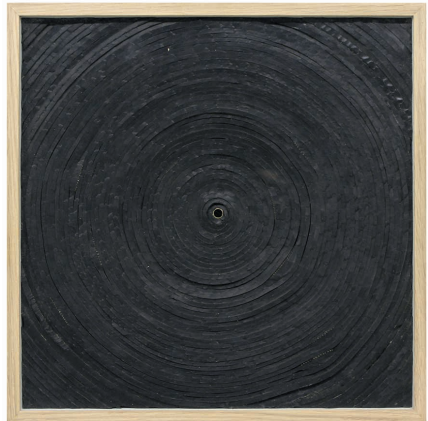
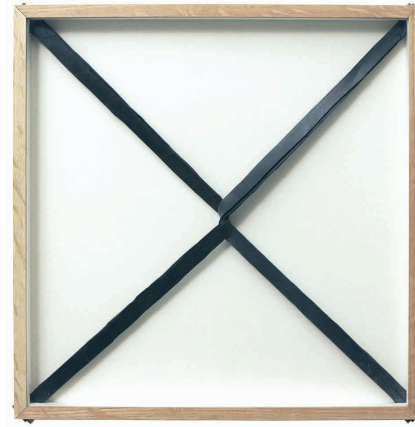
75m² (variable size)

[video extract](#)





the black stripes - 2014
Performance/installation in collaboration
with Louise Drubigny & Yann Leguay
rubber, iron oxide pigment, electric guitar, amplified speaker.
[video extract](#)



Potential spaces, on going list of ideas, drafts and model started in 2014 (42 x 42 cm each)



LP - 2014
rubber, brass, oak, cardboard, glass
45 x 45 x 4 cm

Passage Wanderlust, 2014 [49°11'58."N 3°30'33.5"E](#), asphalt and stainless steel, 9,5m x 9,5m x -70cm

Public work for the elementary school Jules Ferry in Fère-en-Tardenois in France

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).





GROW, 2008/2011

rubber

sphere : Ø110cm (1000kg) + all over : 200m² (variable dimensions)

NuN a project space run from 2012 to 2015

NuN was a room located in a private ground floor apartment in Berlin Neukölln, which became an exhibition's space at regular intervals. The program was 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 were conceived as a response to the room's characteristics in a close collaboration between the artists and the hosts.

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



exhibited artists :

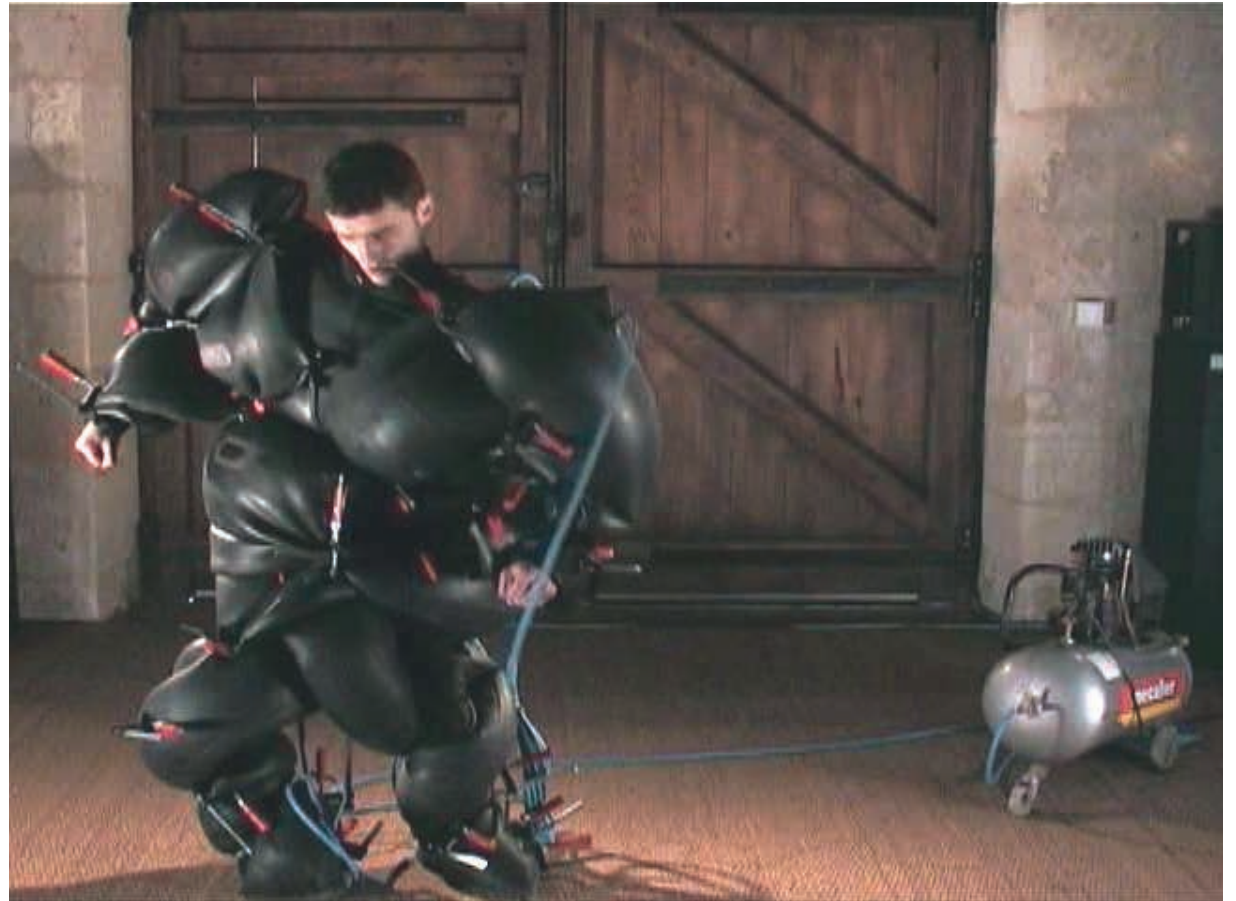
Ruben Bellinkx, Antonia Low, Mahony, Franziska Furter, Brad Downey, Laurence De Leersnyder & Zoë Paul, IRWIN, Yves Brochard & Claude Darras, Reijiro Wada, Federico Maddalozzo, Renaud Perriches, Cécile Dupaquier & Markus Zimmermann, R.W.O Stone, Philip Topolovac, Sophia Pompéry, Wolf von Kries, Matthew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

Body Constrictor - 2005

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.

[video extract](#)



Pen and ink sketch 32 x 120 cm

