



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 artists 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

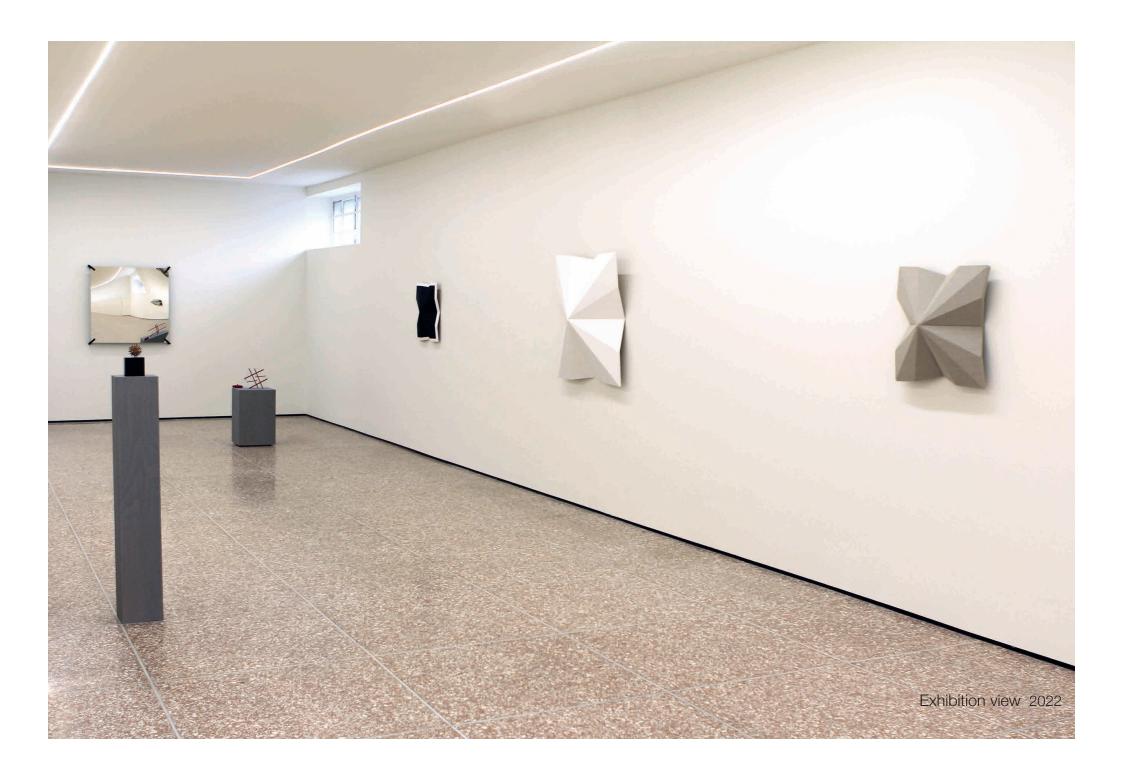


I work mainly with ordinary materials such as wood, rubber or glass to investigate the possible boundaries and spaces of an artwork.

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

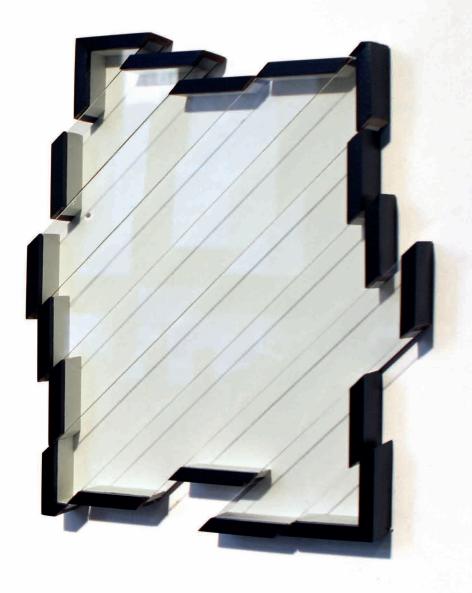
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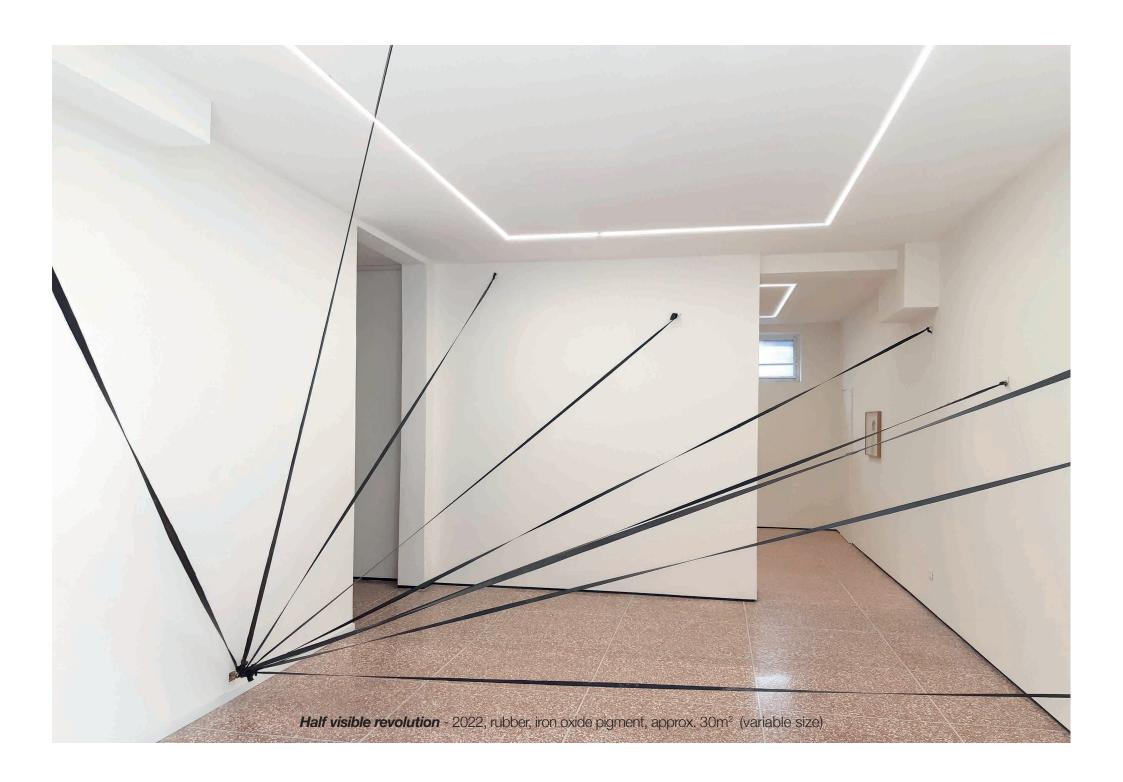




A4 disturbed - 2020 broken glass, beech, matboard 31,7 x 23 x 8 cm

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

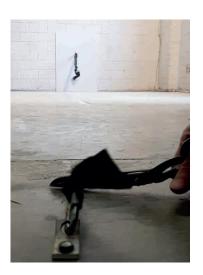
A4 shifted - 2022 glass, beech, matboard 34 x 27,7 x 4 cm













Snapshot II - 2022 ivory black pigment on primed plywood 80x60x2cm

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





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.







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.





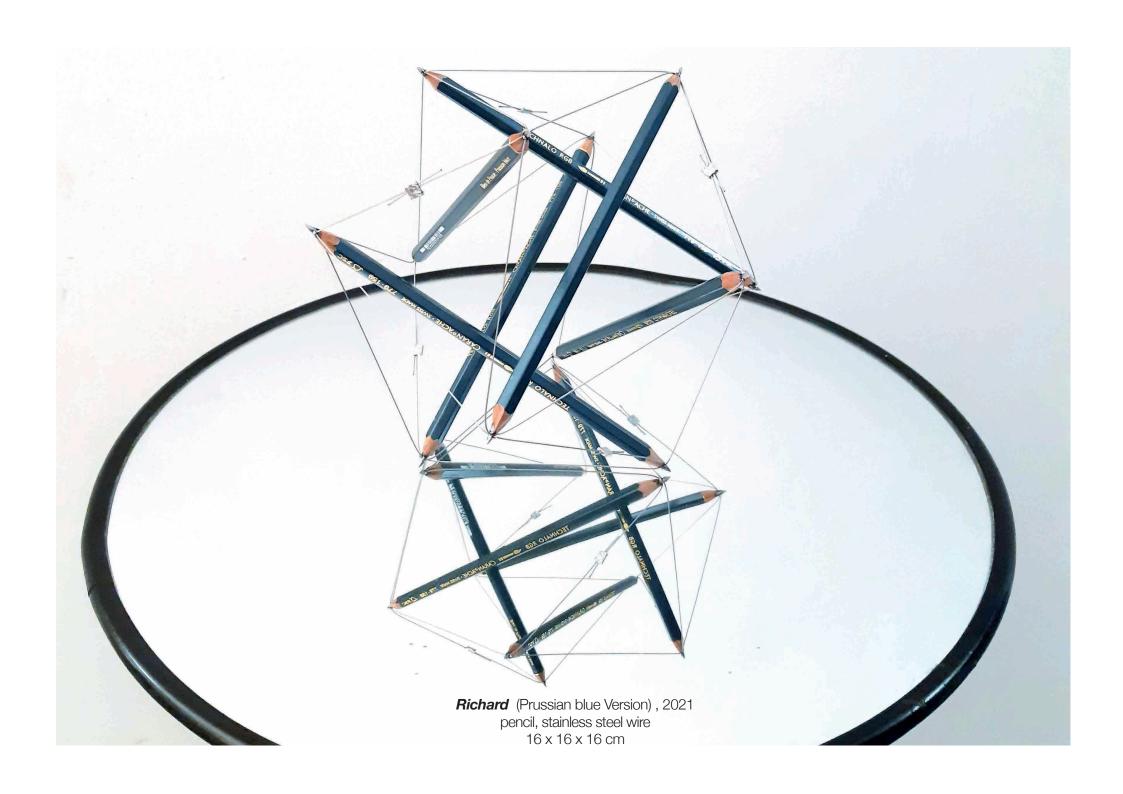
1042,84 (variable title) - 2019 rubber, steel 440 x Ø 55cm (variable height)

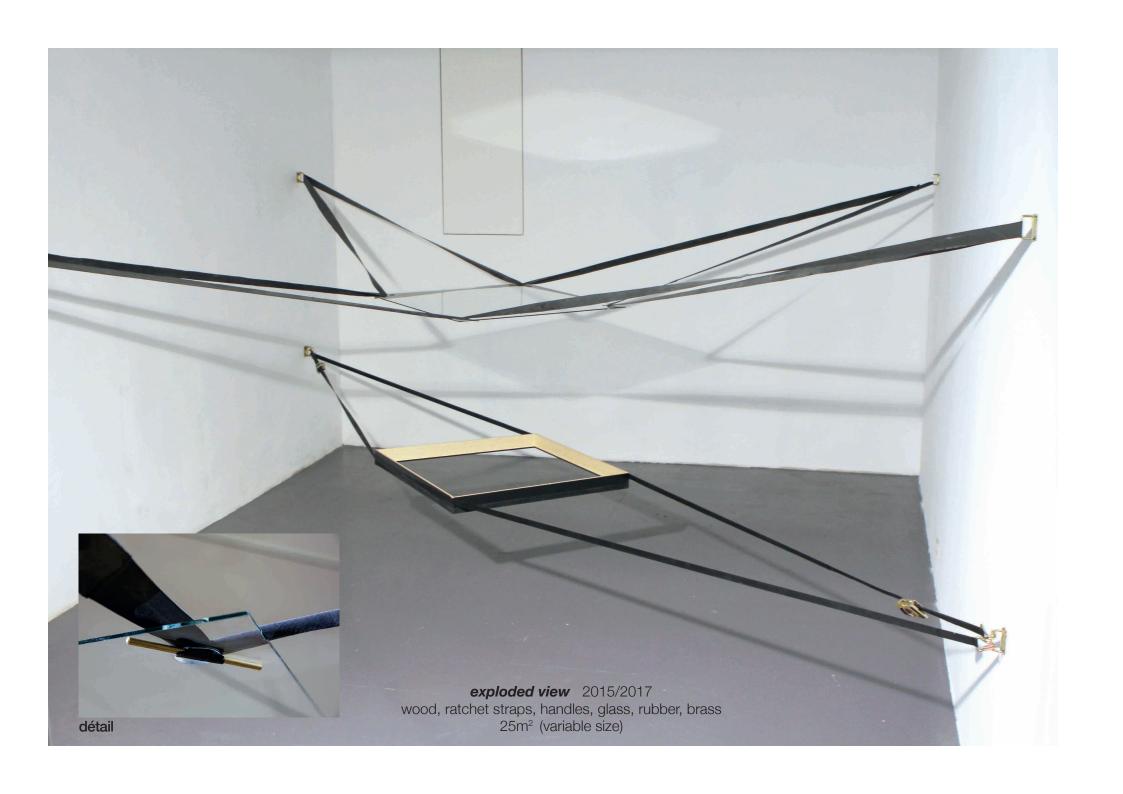


Reduced, half empty space - 2020 Glass, wood, mat board 52 x 52 x 4 cm

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















the black stripes - 2014

Performance/installation in collaboration
with Louise Drubigny & Yann Leguay
rubber, iron oxide pigment, electric guitar, amplified speaker.

video extract



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 ex- hibition's space at regular intervals. The program was dedicated to artists already engaged in a profes- sional 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 collabora- tion 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 monstruous-anatomic demonstration.

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

video extract



Pen and ink sketch 32 x 120 cm

