

Pierre-Etienne Morelle

selected works

My work is about space.

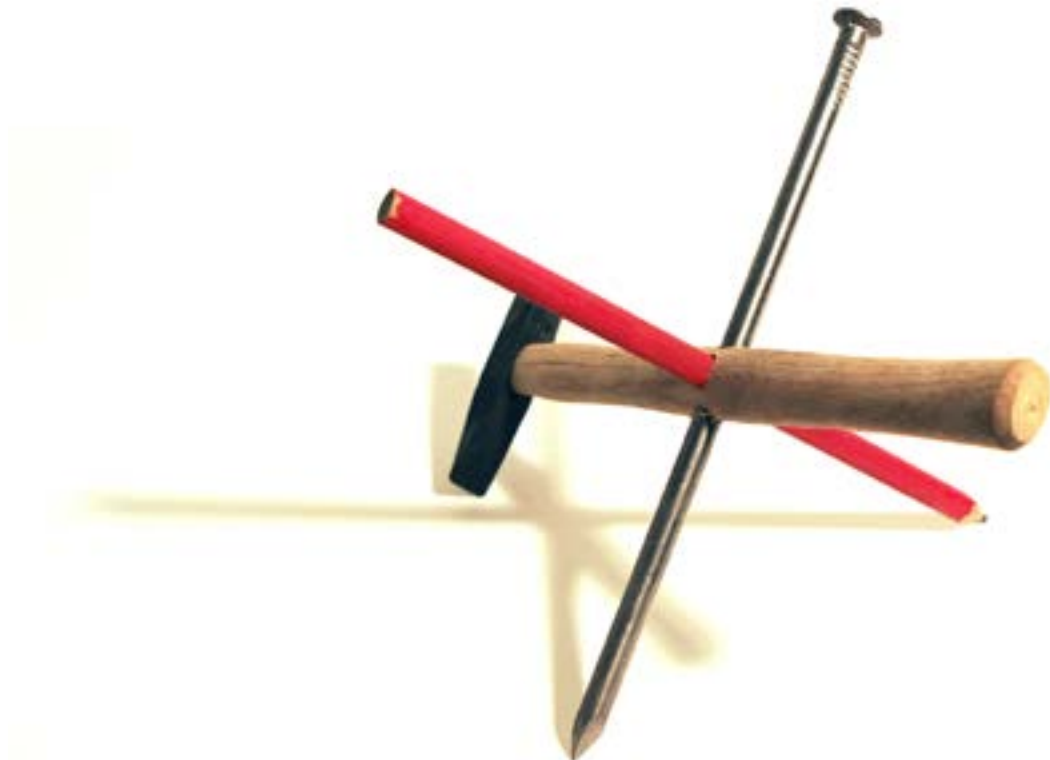
More precisely, it questions it.

At first glance the term «formalism» could describe my practice.

My work uses materials, architecture and the body: everything that concerns the form, the envelope of the work of art.

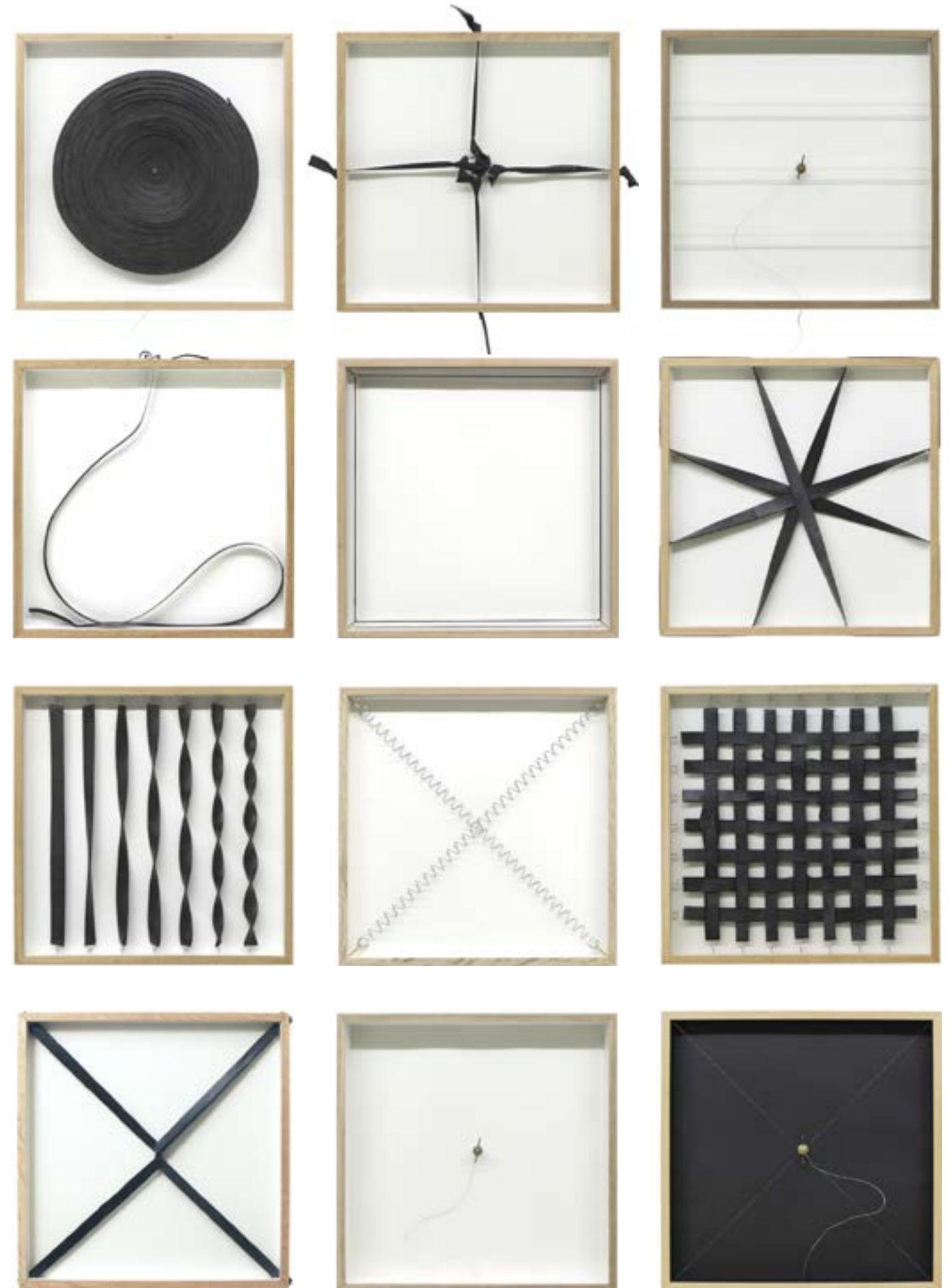
The observation of natural or societal physical forces and constraints motivates each object, installation or performance that I consider minimal, contextual or raw.

The works produced have as a common denominator the same obsession for line, gesture, or accidental trajectory.



Potential spaces

On going list of ideas, drafts and model started in 2014 (42 x 42 cm each)
blind, tight framed, squares, crossed, long player, lp extended, loose, triggered,
remains, interlacing, buckle, edged, wedged, hitched, signal, loaded, released...



reshaped

These sculptures can be seen as freeze frames of a blast.
The found and renovated windows refer to the violence of a robbery.



Burgled I (Hobrechtstrasse 54), 2020
Modified window upon its broken glass
100 x 50 x 125 cm



Burgled II (Reuterstrasse 69), 2020
modified window upon its broken glass
67 x 43 x 28 cm

warped

These works explore the additional force of the spirale.

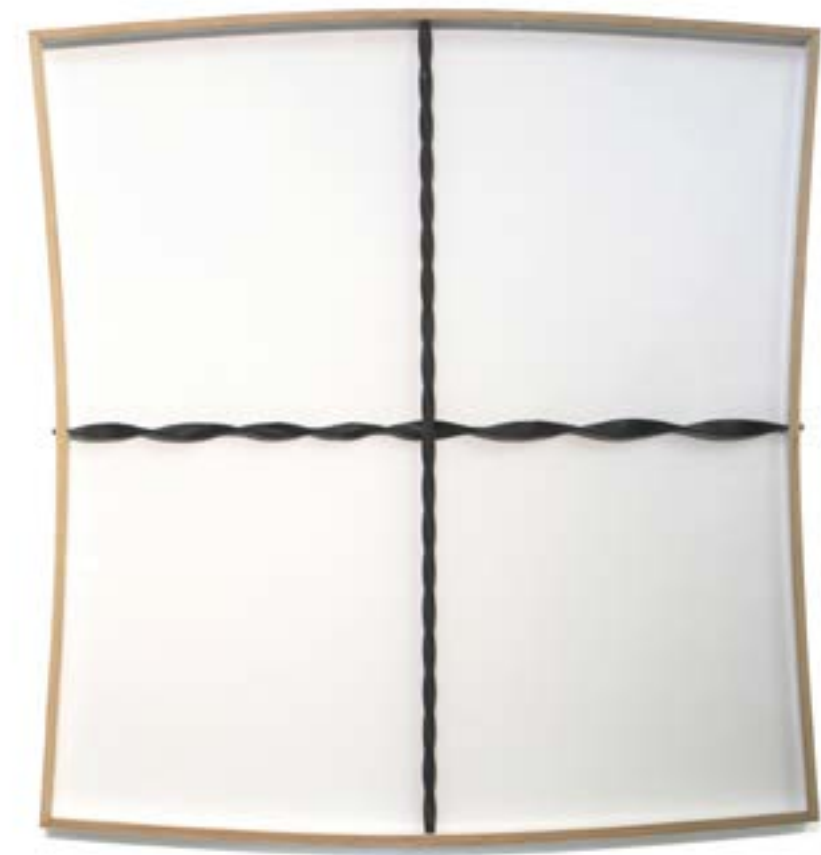
The component Inside the frame give its final shape.

Some are pushing while other are pulling.

The combination of the diferent material freeze the work in a dificult position.



Burgled V (Hobrechtstrasse 31), 2020
modified window upon its broken glass
55 x 35 x 70 cm



Ilia, 2018
oak, metal, rubber, brass, glass
105 x 95 x 4 cm



Remus, 2018
Oak, glass, twisted rubber, brass
96 x 96 x 4 cm



Lens correction, 2017
stained beech, springs, glass
50 x 50 x 4 cm



Romulus, 2018
Oak, glass, twisted steel, brass
105 x 105 x 4 cm



Gebogen, 2017
rubber, beech, glass
42 x 84 x 4 cm

free standing

The following works consist of structures in which the balance of the forces and tensions hold its components together. A bit like a tent.
There is a linkage between their own characteristics and my past performance practice.
We are indeed only able to stand up because of a synergy of muscles and bones, between continuous traction and discontinuous compression.



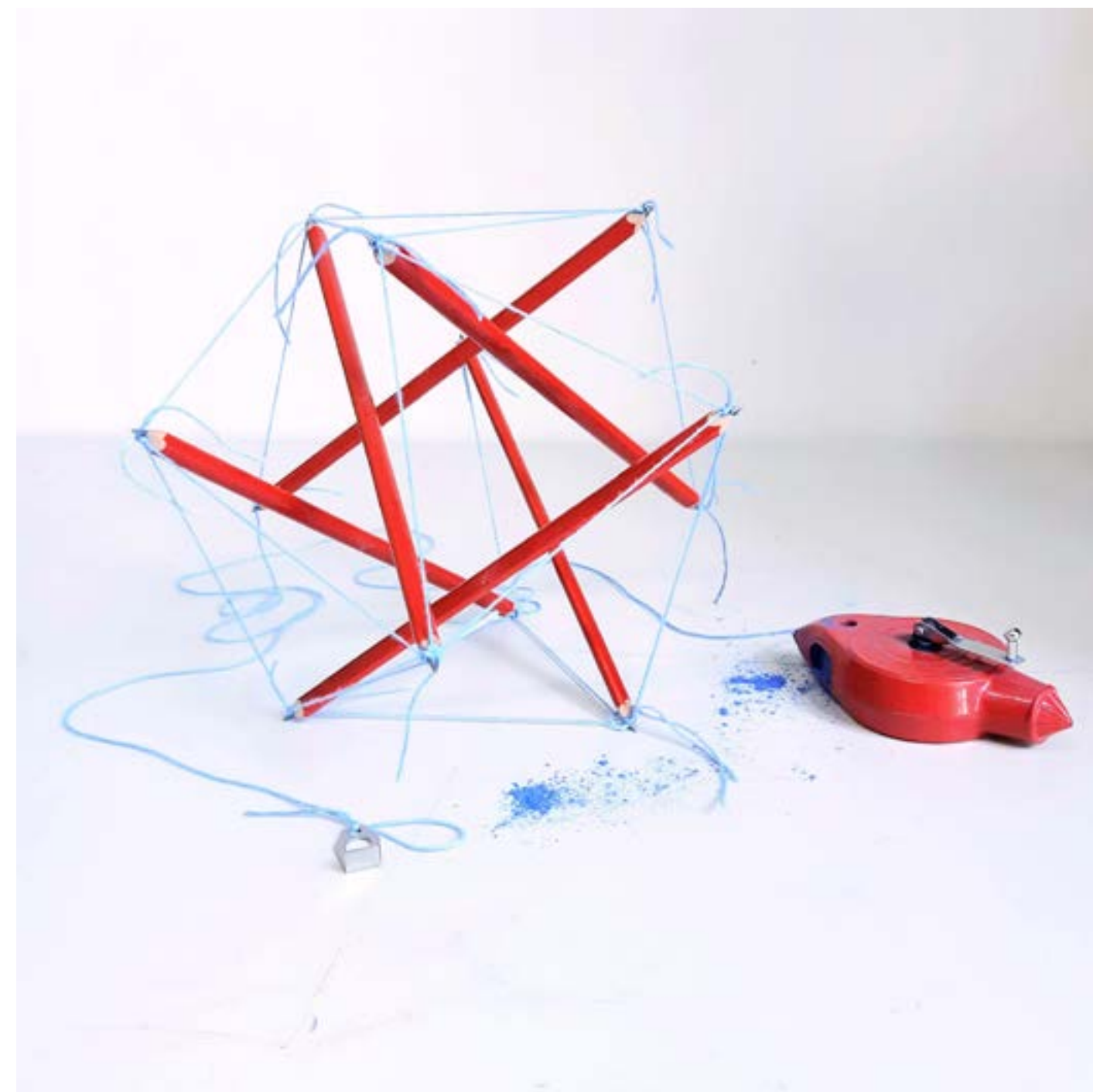
Chobby, 2016
4 separate wood elements, 4 clamps, 2 mechanical struts,
110 x 110 x 8 cm



Lines of force, 2019
bended and balanced glass, metal, brass
102 x 102 x 11 cm



Hotspot 2016
 glass, mason's pegs, brass, black paint
 100 x 100 x 8 cm



Mason and Carpenter (red version) 2020
 pencils, chalk line
 25 x 25 x 25 cm (pencils length)



Richard (green version) 2019
Pencil, stainless steel wire
16 x 16 x 16 cm (pencils length)



Camping 2019
200 x 200 x 200 cm
twisted iron bars, stainless steel, brass, PP ratchet straps



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

Din A4

One work from this serie was started in 2012.
It was broken, abandoned and lost.
I found it back in 2020 and started to work on it again.
All the following works are playing with the standardized format.



A4 landscape 2019
glass, oak, matboard, iron
26 x 64 x 4 cm



A4 portrait, 2019
glass, oak, matboard, iron
64 x 23 x 4 cm



A4 spread out, 2012-2020
glass, beech, mat board
88 x 34 x 3 cm (variable positions)



A4 gripped, 2020
oak, glass, matt board
23 x 31,7 x 3 cm (variable positions)



A4 disturbed, 2020
broken glass, wood, mat board
31,7 x 23 x 8 cm



Leopold, 2018
Oak, plexiglass, museum glass, curator passe partout
41 x 41 x 3 cm



A4 cutoff, 2019
broken glass, oak, mat board,
59 x 44 x 4 cm



Gustave, 2018
Oak, plexiglass, museum glass, curator passe partout
32 x 49 x 3 cm

Broken material /extensible space

Each one of the following sculptures is built upon the initial accidental crack of a piece of glass during test in the studio. They form a serie of “counter-entropy” works.

The recycled glass mixed with other raw material reveals the beauty of the different components and interplays with the architecture of the exhibited space.

It could be seen as if the content of the frame slipped away after the break while the remaining containers pieces are challenging each other.

Through the deconstruction of the frame, the space between various elements forms a point of intersection of conflicts and create a new objectless frozen picture.



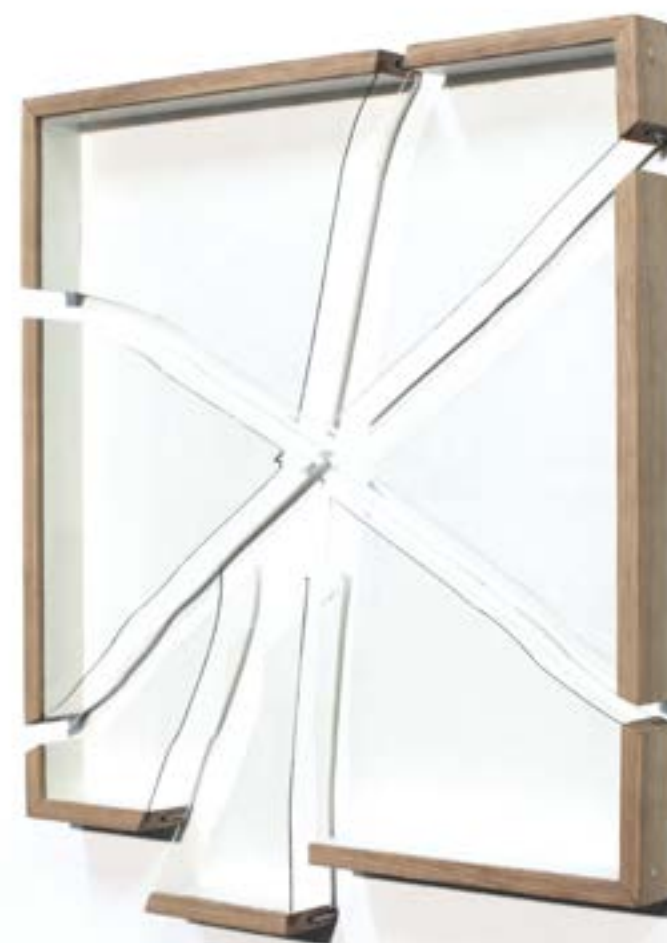
Cracked IX, 2019
Broken glass, oak, matboard, rubber iron
81,5 x 145 x 4 cm (adjustable size)



Cracked IV, 2019
Broken glass, oak, brassl, matboard, iron
80 x 80 x 4 cm (adjustable size)



Cropped, 2020
broken glass, oak, mat board
65 x 65 x 5 cm



Cracked VI, 2019
broken glass, oak, bras, mat board, steel
45 x 45 x 4 cm (adjustable size)

Corner works

As a direct reference to Malevich and its famous work displayed in the “beautiful corner”, the black hole works are investigating the relation between two dimensional and three dimensional objects. This is also known as anamorphosis.

While the work of Malevich is a flat surfaces of 4 sides here each work is shaped in a corner with 6 sides but it creates from one point of view the illusion of a flat square.



Sometimes, it's hip to be square 2018
oak, plexiglass, iron oxide, brass,
86 x 77 x 40 cm



black hole, open manifesto, 2020
book, iron oxide, oak
31 x 23 x 34 cm



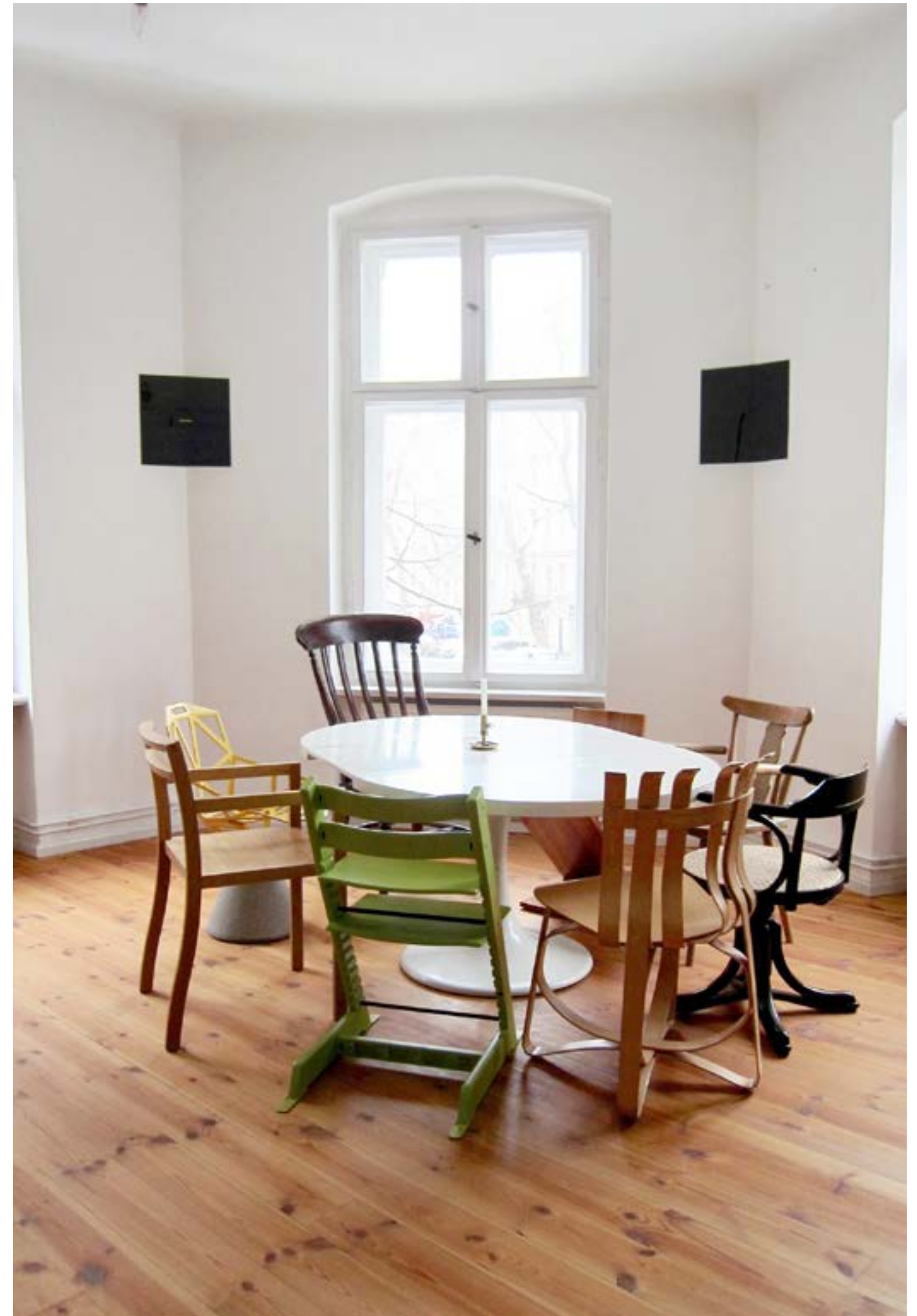
Black hole, 78 days of restrictions, diary of a worldwide performance, XVI - III / I - VI - 2020
Book, spray paint, oak
31 x 23 x 34 cm



Black hole 01, 2016
black matte paint, screw, spring, brass
42 x 42 x 10 cm



Black hole 02, 2016
black matte paint, screw, rubber, glass
42 x 42 x 10 cm

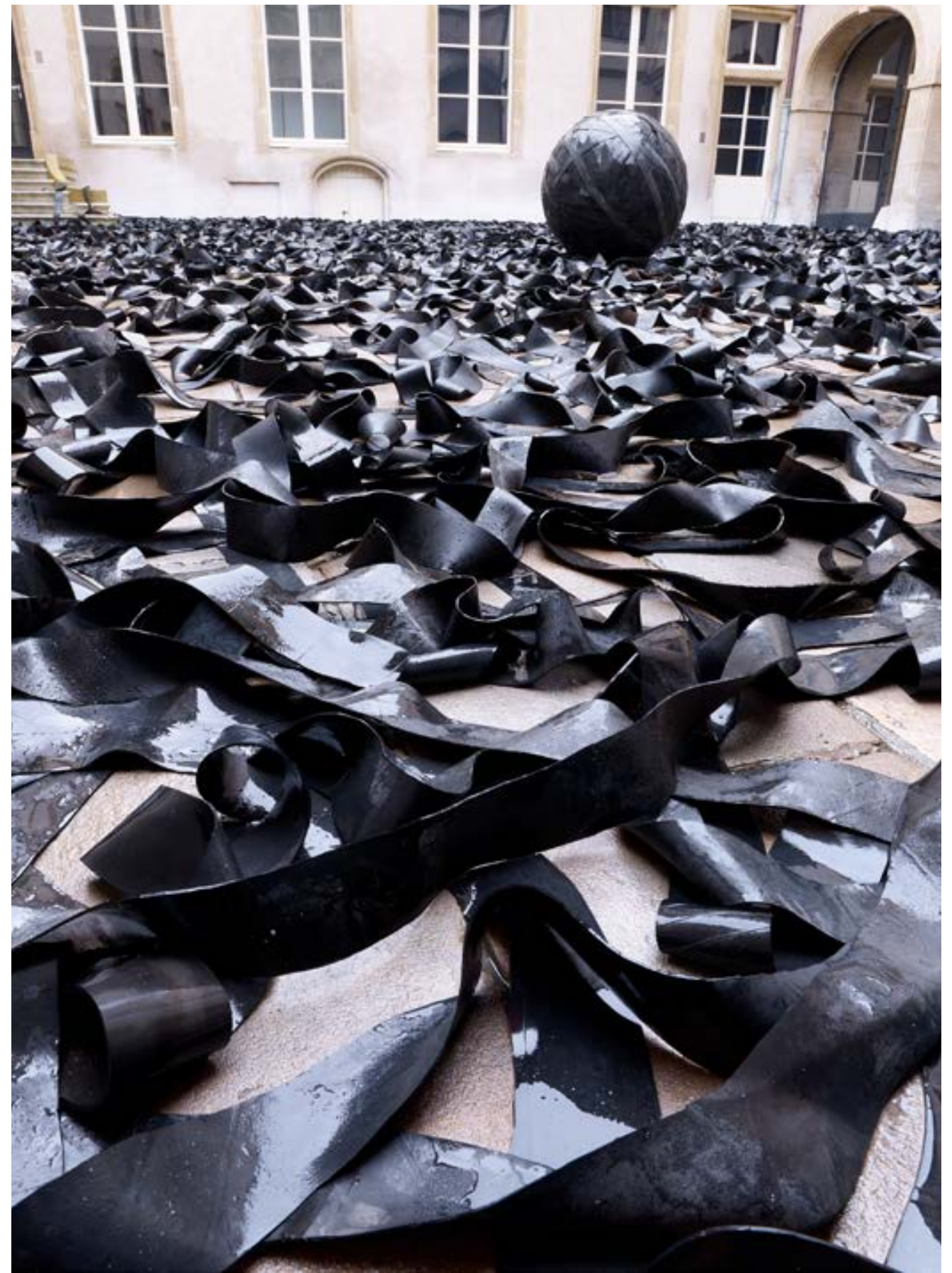


Site specific

What we rarely experience is the play with the space itself.
For every installation's project I always ask myself :
Which specificities of a space can be challenged?
What would lead me to negotiate with its inherent potential?



exploded view, 2016
wood, ratchet straps, handles, glass, rubber, brass
25 m² (variable size)



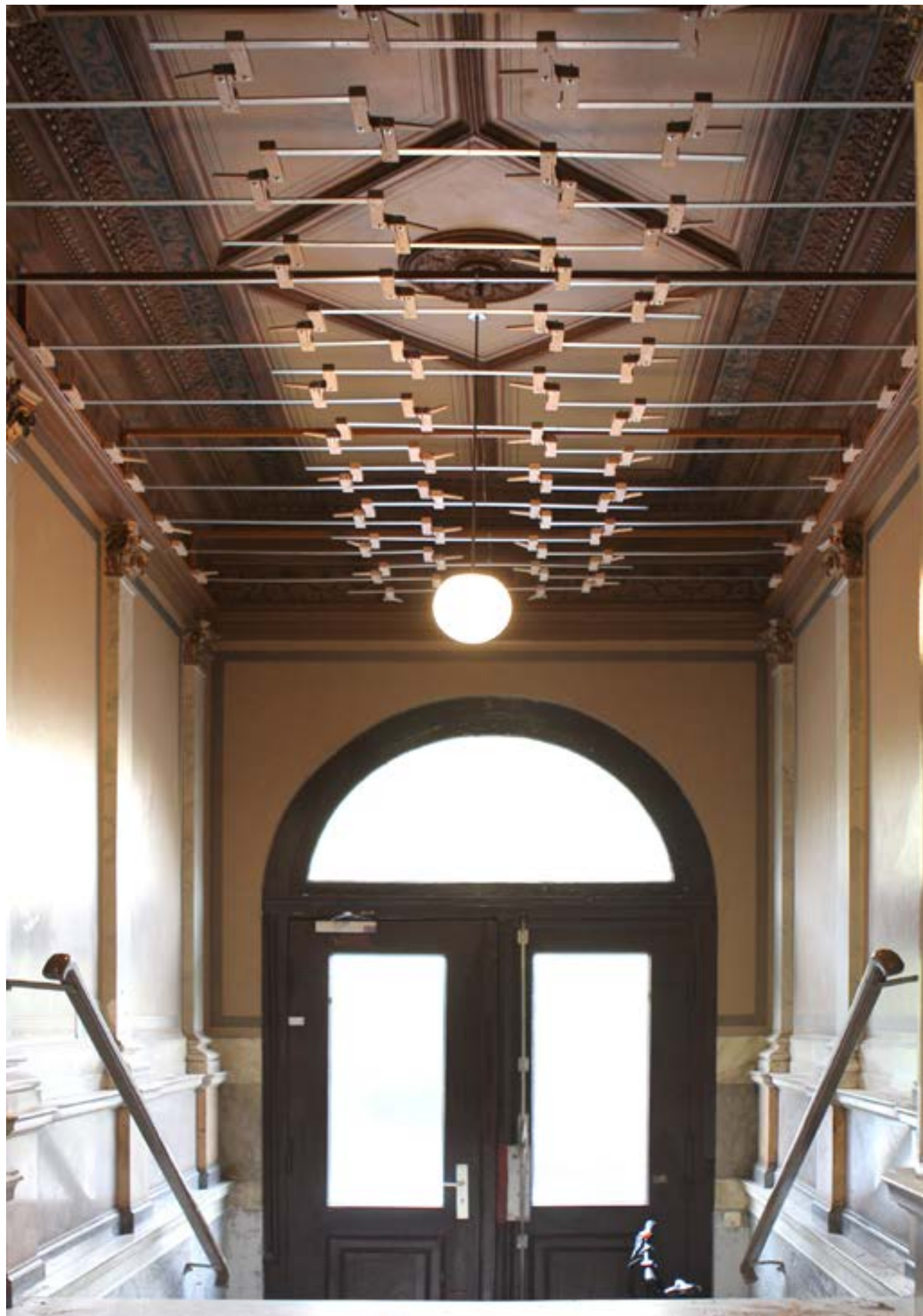
GROW, 2008/2011
rubber
sphere : Ø110cm (1000kg) + all over : 200m² (variable dimensions)





*Backwash, 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)*

*Platform, 2010
wood
25 m² (variable dimensions)*



Interstice, 2018
modified clamps, 15 m²
commissioned project for a Listed building in Berlin



Interstice, 2018
acrylic paint, 30 m²
commissioned project for a Listed building in Berlin



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, France

Performance

PEM explores predicted failure through actions, performances and installation.
His works face physical characteristics of raw material (such as cardboard, wood, rubber)
and challenges methodically elementary forces through absurd and experimental outcomes.
Each scenario is driven by a different constraint.



L'Heure Bleue, 2013 - [link](#)

tarps, rubber, pulleys, rope, trigger systems (variable dimensions)
at CAC Le Cyclop de Jean Tinguely



shiner, 2014 [video link](#)
 rubber, iron oxyde, triggers
 with Louise Drubigny
 at Cultural center Pekarna, Maribor/Slovenia



Bivouac, in Search of the Mount Analogue, 2013
 Performance: 20 min. Preparation: 24 H. [video link](#)
 Chalk line, harness, rope, screw, drill, chain link, hammock, water, camping stove, noodles, buckets...
 7m 50 x 3m 40
 at Gallery L'Atelier KSR, Berlin



Pierre-Etienne Morelle (b. 1980 in France) has been working and living in Berlin since 2009. He graduated from École Supérieure d'Art et de Design in Reims (2001 - Bachelor of Fine Art), and at the École National Supérieure d'Art in Bourges (2003 - Master of Fine Art with congratulation from the board).

In addition, he completed a postgraduate scholarship at the École des Beaux-Arts in Nantes (2005). After a residency in CAC le parc saint léger in Burgundy in 2008 and a solo exhibition at PM Gallery in Berlin the following year with the help of the Regional Council of Picardie (France) and Schieler Kiez (Germany) he decided to settle permanently in the German capital.

He has been active in the Berliner scene as an artist : Burst (Ozean 2011) Split (enblanco 2012); Sabotage (Insitu 2013); Objects in a room (Kunstraum Kreuzberg/Bethanien 2014); Neuköllner Kunstpreise (Saalbau 2017), Glass, rubber, stone (Lage egal 2019) but also as a curator while he was co-running NuN project space from 2012 to 2015.

His works and performances have been exhibited at MMSU Rijeka in Croatia (2007), 49 Nord 6 Est - FRAC Lorraine in France (2011), le cyclop de Jean Tinguely - Milly-la-Forêt in France (solo, 2013) or UGM Maribor in Slovenia (2016)

He has developed large scale public artworks in Berlin (2018) and in France (2014).

In 2011 he obtained a studio grant from the Kulturwerk des bbb berlin which allowed him to create other middle size works for the collector market exhibited at Greusslich contemporary in Berlin (solo 2015) Gallery Trapez in Budapest (solo 2015) Galerie Mazzoli (2018) or Gallery LOOM in Milan (solo 2017 and 2019) which is representing him since 2017.

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