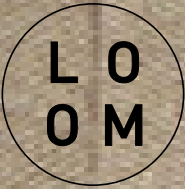
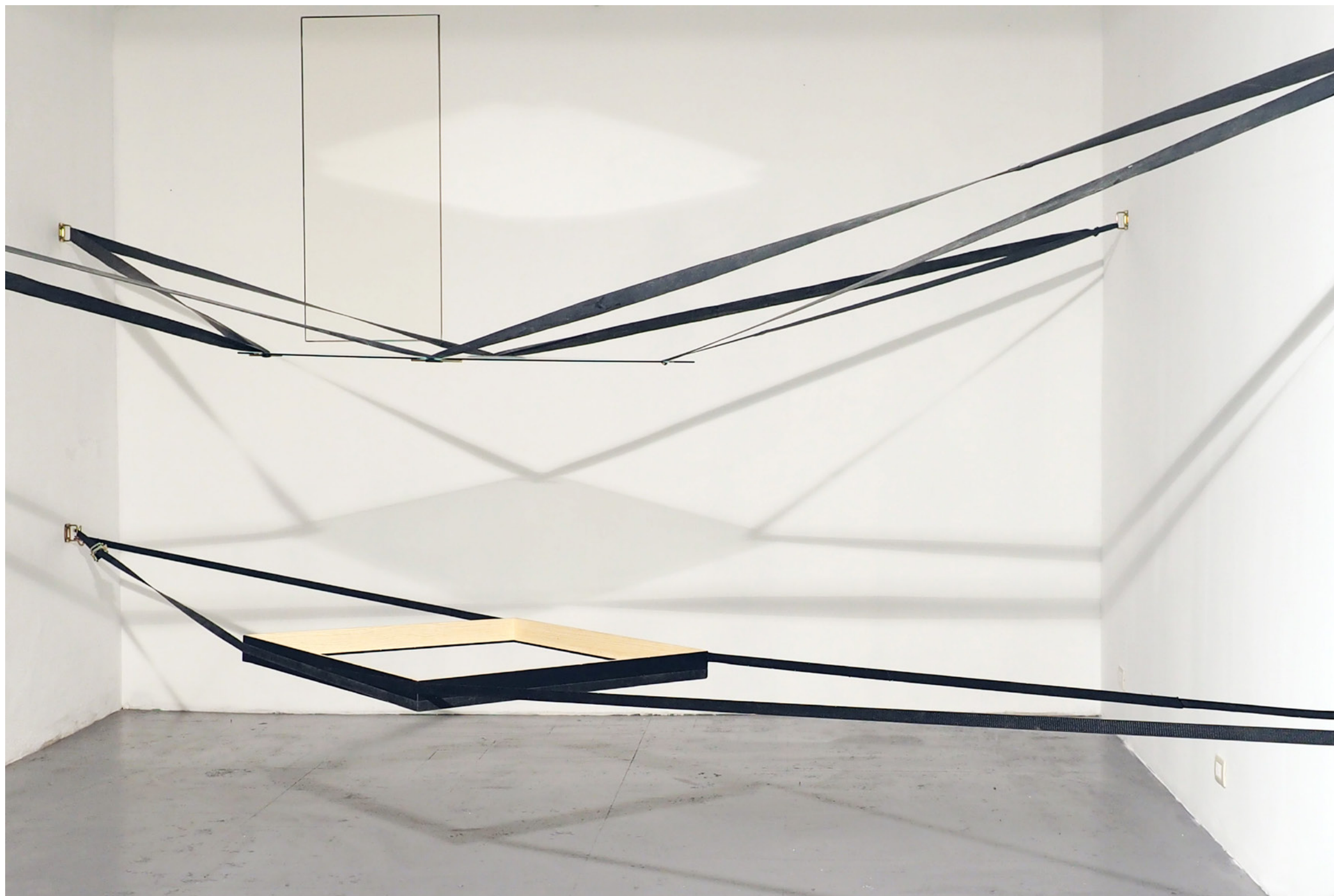


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Pierre-Etienne Morelle

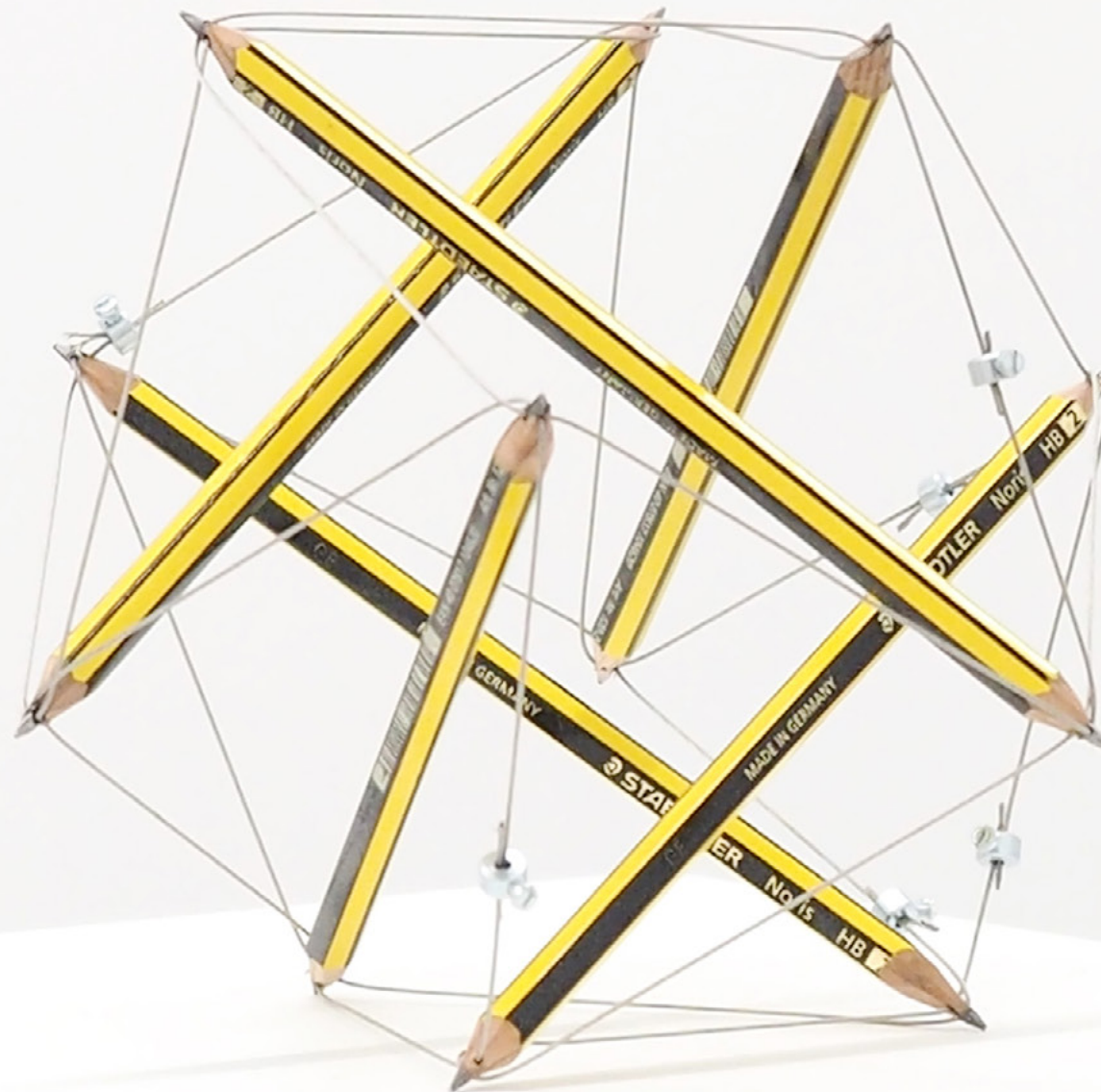


In his third show at Loom Gallery, Pierre-Etienne Morelle presents his recent research on the printing process. Starting from a fundamental observation - the lack of space in his studio - he began to produce prints. As he usually does, he questions the medium's production process and goes in the opposite direction of what printing techniques are usually made for: copies.

With the works *Crack* the artist is using glass (a material that he likes for the random lines that it can generate when it breaks) in order to question the concept of authenticity. Here, he breaks the mold as he presses it during the printing process. The result expresses the manifestation of tremendous pressure, creating a unique piece each time.

In the first room the site specific installation *Half visible revolution* is pending for activation. This work is also characterised by the desire for randomness. It consists of a large composition of plywood panels spread across the walls of the gallery space and connected at one point to the opposite wall with rubber straps. The bands are stretched, coated with pigment, and will be released - as orchestras of arbitrariness. The impacts on panels create drawings that are surprisingly complex compared to what the eye can capture in such a flash action.

The starting point of the printing process leads PEM to extend his research into the medium of painting. Exploring the quality of light and shadow, experimenting with lines and composition through his own vocabulary, he presents a group of works from the two past years in the main room of the gallery. *Etoile d'araignée*, are further evidence of the beauty found in unexpected phenomena that we cannot control.



The shards have been carefully collected, reassembled and laser-glued. The broken glass becomes the support for a drawing created in the shadow of the cracks.

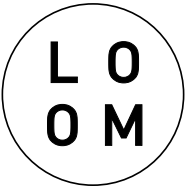
This consideration towards shadow leads Morelle to start a new series of works : *Shield* explore the quality of shadow and light in paintings and are related to some of his earlier work where the support itself was shaped by the contraction of its surface. This is a recurring exercise in his work as he seeks to disrupt the stability of a square. With the series *Shield*, the bas-reliefs are made possible by pressure applied horizontally and vertically to the sides of the panel toward its center. This deforms the originally flat surface of a square into a pyramidal shape. In *Shields*, Morelle express his interest for materiality while he shows us various elements put under the stress of forces and freezed in tension.

Pierre.-Etienne Morelle

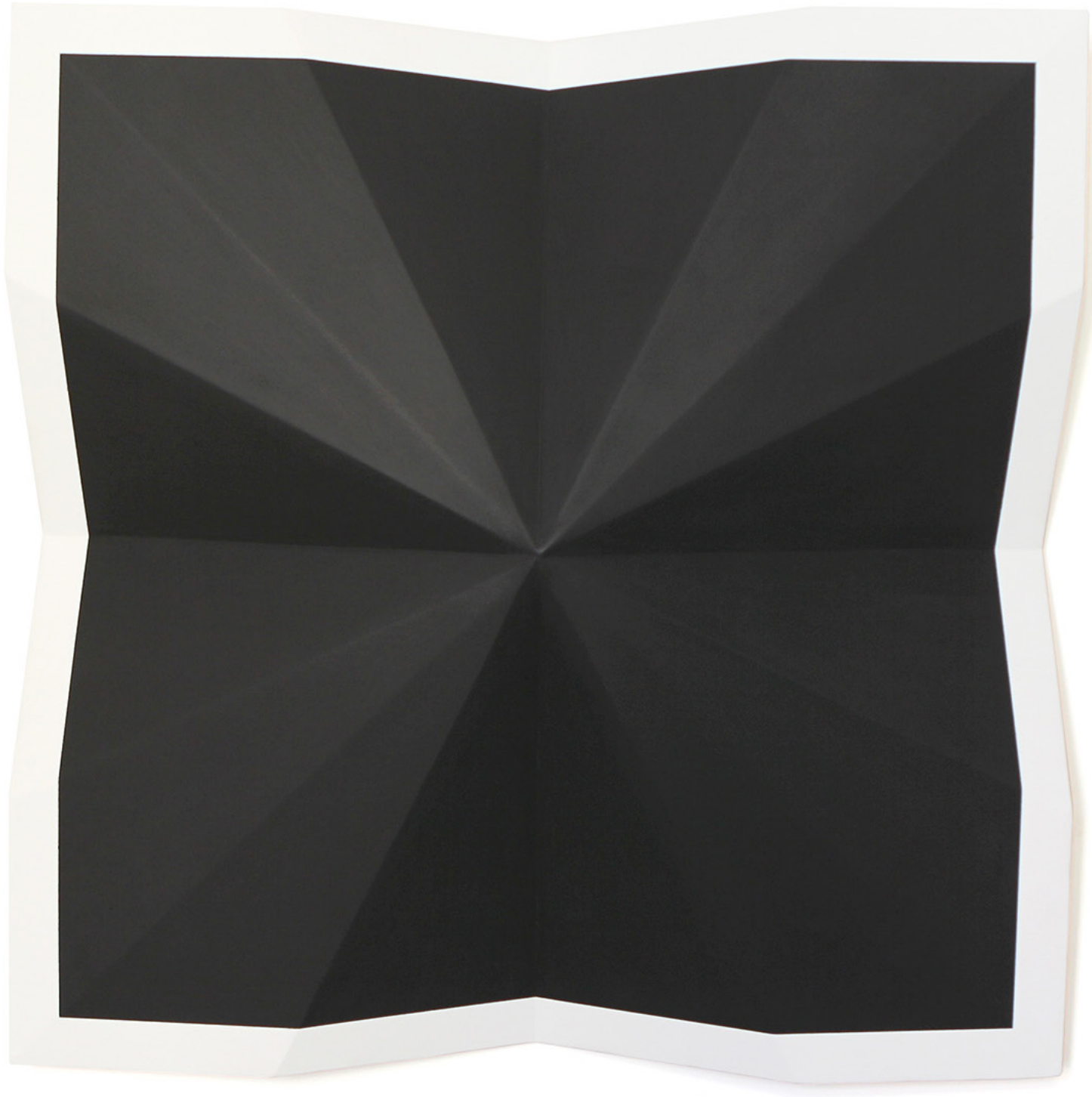
Shields

22 September - 06 November, 2022
Opening: Thursday, 22 September,
7 - 9pm

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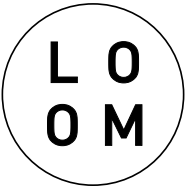
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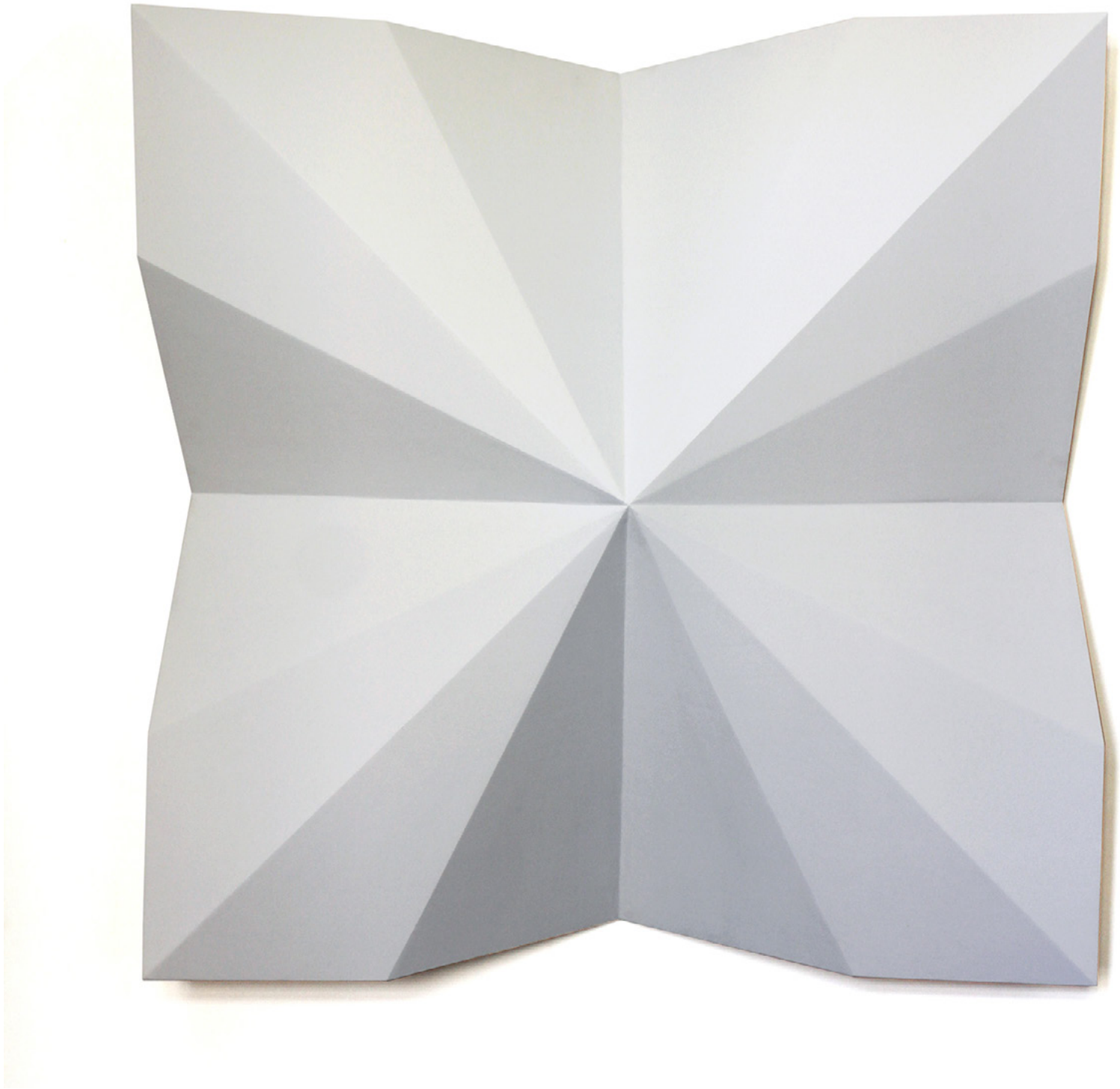
Pierre-Etienne Morelle

Shield I, 2022
gesso and carbon black acrylic on shaped plywood
cm. 59 x 59 x 15

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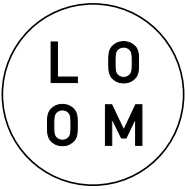
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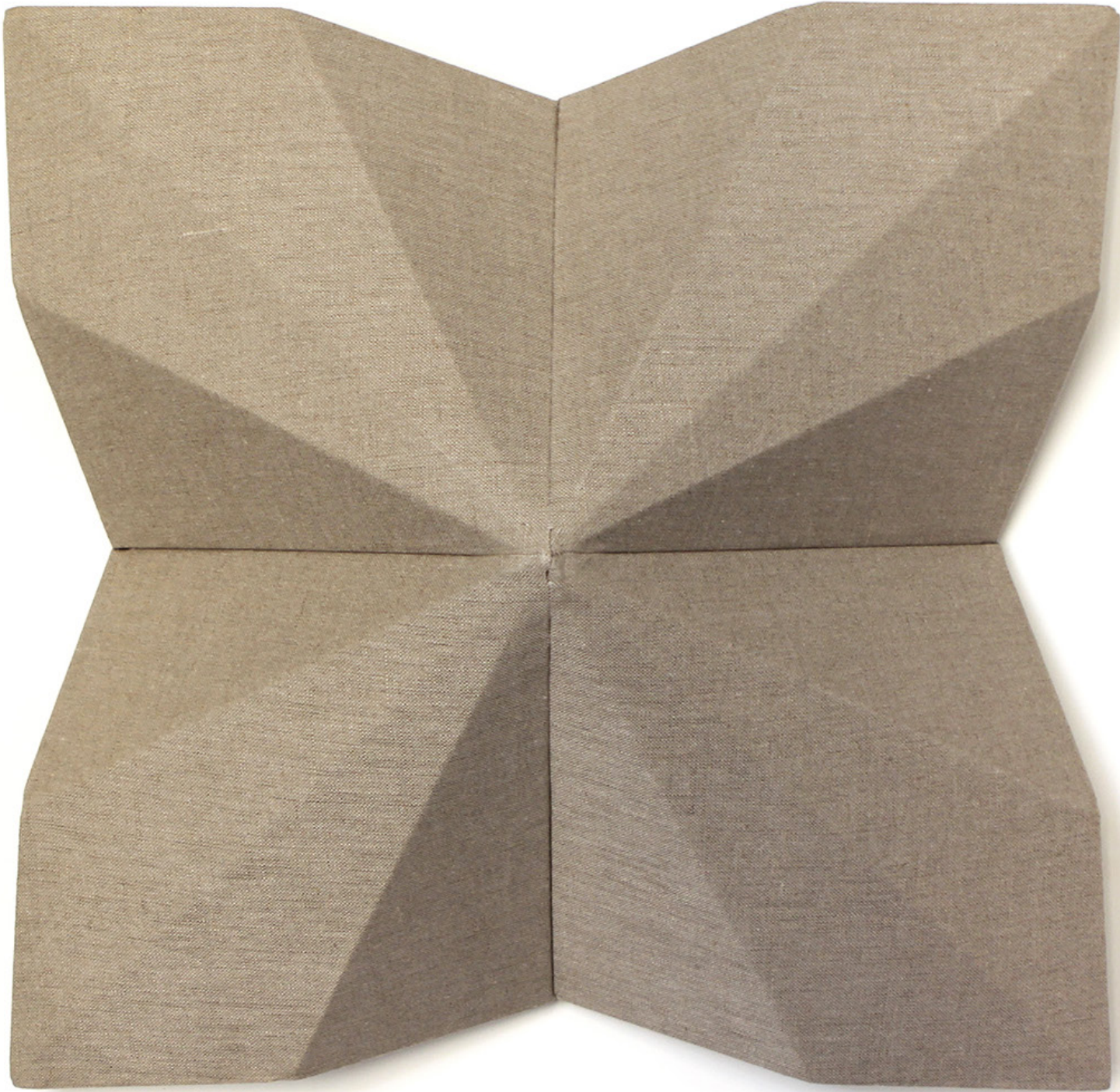
Pierre-Etienne Morelle

Shield II, 2022
gesso on shaped plywood
cm. 97 x 97 x 25

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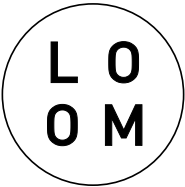
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Pierre-Etienne Morelle

Shield III, 2022
linen stretched on metal
cm. 60 x 60 x 20

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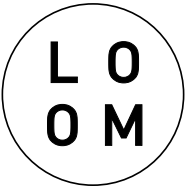
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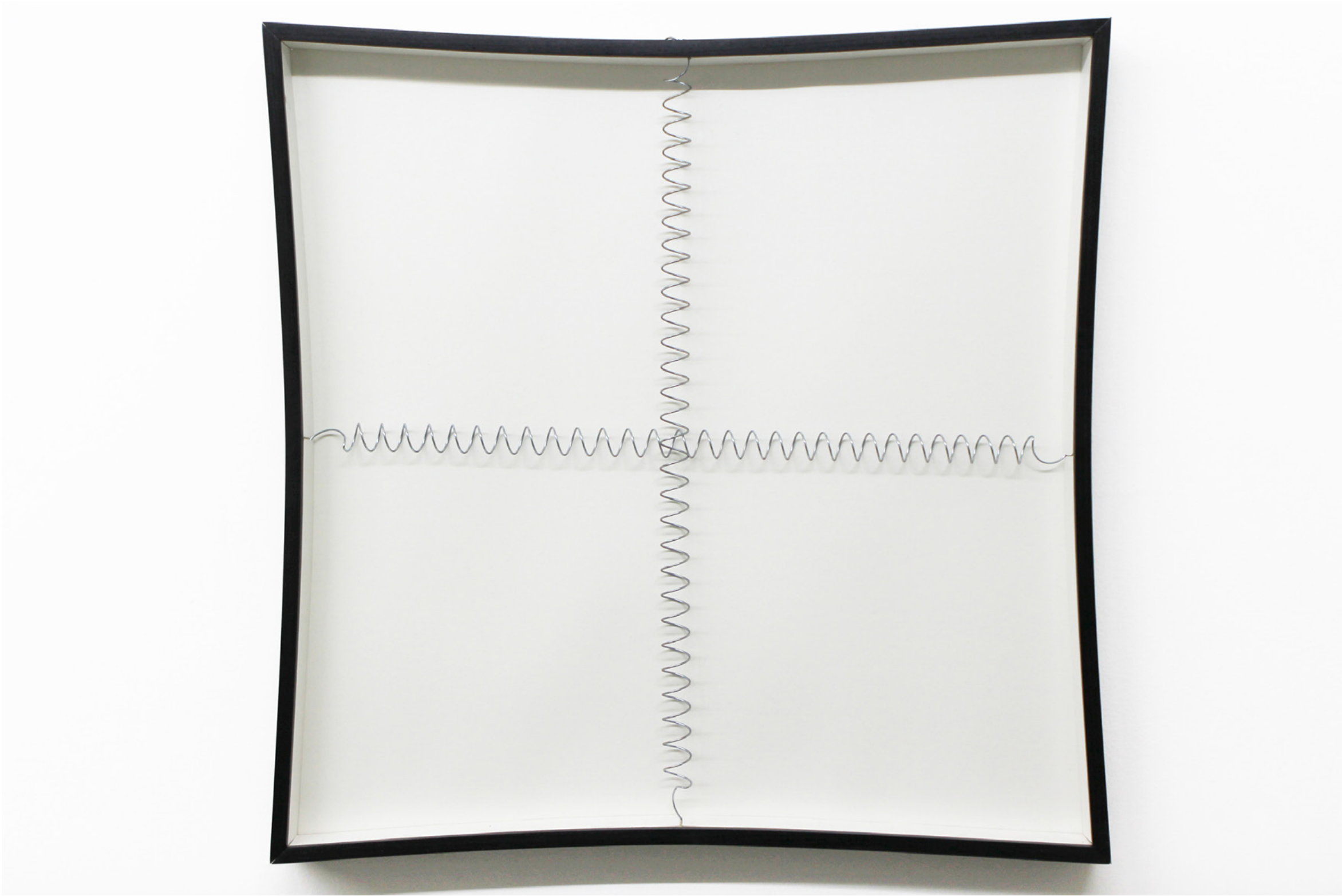
Pierre-Etienne Morelle

Disease CMYK, 2020-2022
Color pencils's heads
Ø cm. 6 (Worldwide scale)

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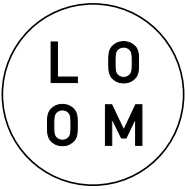
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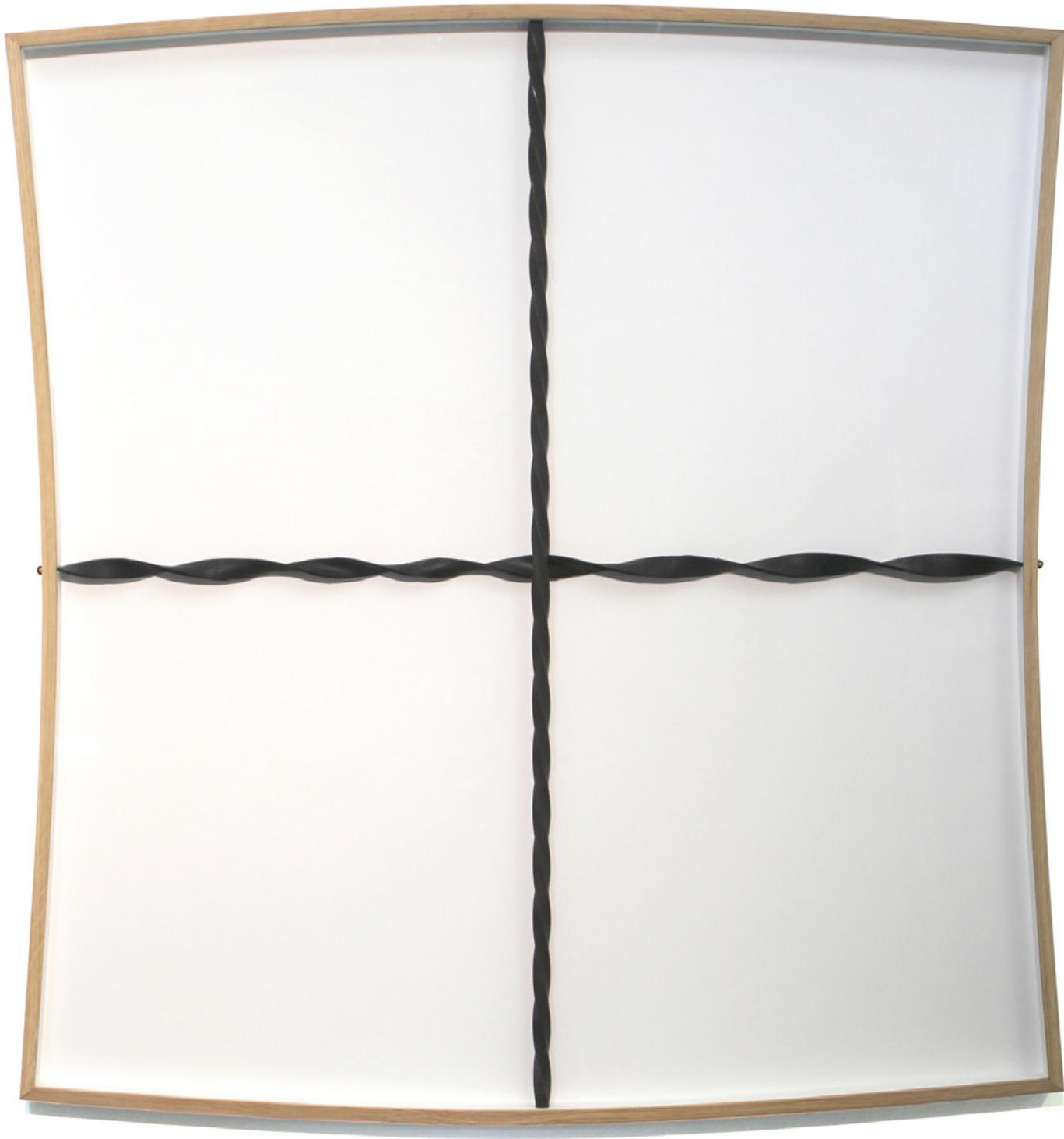
Pierre-Etienne Morelle

Lens correction, 2017
stained beech, springs, glass
cm. 50 x 50 x 4
Ed. 1 of 3 + 1AP

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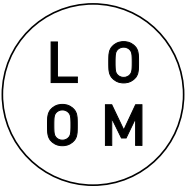
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Pierre-Etienne Morelle

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

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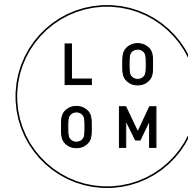
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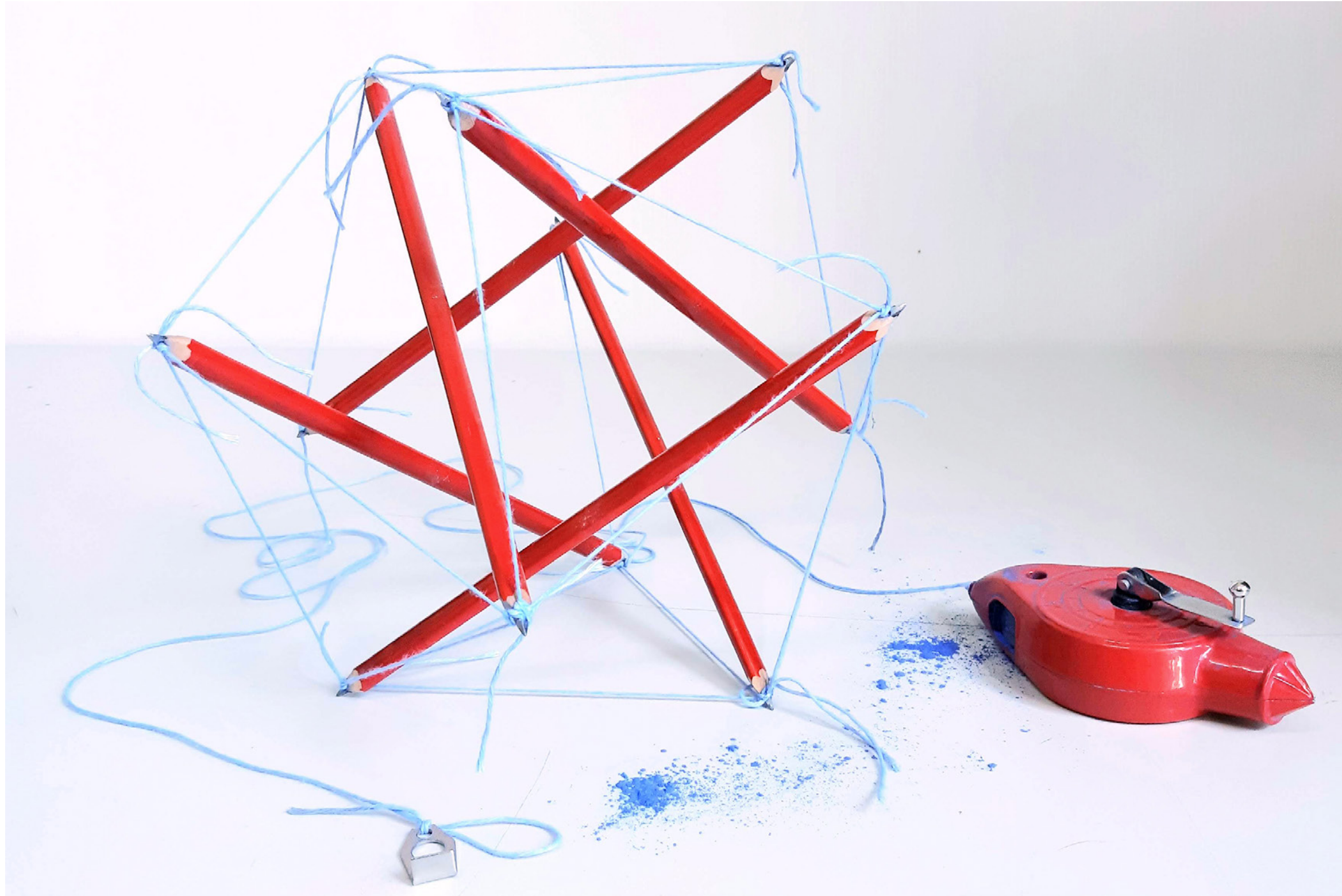
Pierre-Etienne Morelle

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

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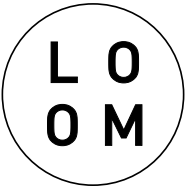
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Pierre-Etienne Morelle

Mason and Carpenter, 2020
pencils, chalk line
cm. 25 x 25 x 25
red version #1

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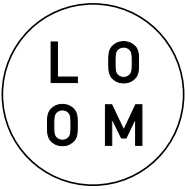


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Pierre-Etienne Morelle
Reduced >< half empty space, 2020
Glass, wood, mat board
cm. 52 x 52 x 4

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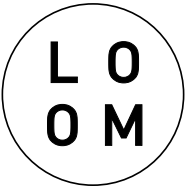
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Pierre-Etienne Morelle

Snapshot I, 2022
ivory black pigment on primed plywood
cm. 60 x 80 x 2

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Pierre-Etienne Morelle

Snapshot III, 2022
iron oxide pigment on paper, oak, glass
cm. 51,5 x 71,5 x 4