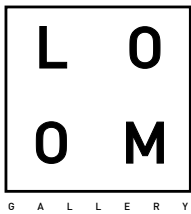


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# **LOOM GALLERY**

## **MIART 2017**



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## FRANCESCO DE PREZZO

Born in 1994 in Lecce, Italy  
Lives and works in Brescia, Italy

Francesco subtracts the real fact. In his compositions of simple objects and neutral colours, curtains and rods, chairs and drapes, he search formal and thin balances, laying down on the canvas in long sessions of drawing from life. A face to face relationship with the object, deep, thoughtful and contemplative, where the renunciation of color, as a disturbing element, focuses attention on the form, its structure and essence, on relationships and joints between different elements, weather execution, slow and continued. Subsequently deleted from white backgrounds, sometimes thicker, sometimes more transparent, which eliminate the described forms, leaving only a glimpse of some fragments. The picture of the starting point, is renewed in abstract forms, evocative and mysterious; a reflective voyage through the presence of bodies in space, the absence of form, the interpolation of the perception of these forms.

Francesco De Prezzo's fascination and insight into the concepts of time and space provide a distinct conceptual foundation for his installation and performance works. His paintings, art installations and photos deal with the theme of border crossing and the subsequent creation of new thought and existences. The tactile and demonstrative quality of these explorations facilitates the comprehension of both physical and internal perception, where personal intuition and external context combine to create a new sense of awareness. De Prezzo's explanation of the 'bittersweet' threshold, that which falls between pleasure and pain, is central to his work. It is defined as a spatial condition, difficult to rationalise, in which mental satisfaction coincides with the pain caused by memories and principles of struggle. The combination of opposing concepts enables a gratification yet also engages with psychological undertones and engrosses the psyche. His work perfectly exemplifies the MTArt vision, where a strong underlying concept supports a conceptually and technically innovative enterprise.



FRANCESCO DE PREZZO | NULL DRAPP, 2017 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 70 X 50



FRANCESCO DE PREZZO | NULL DRAPP, 2017 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 140 X 100



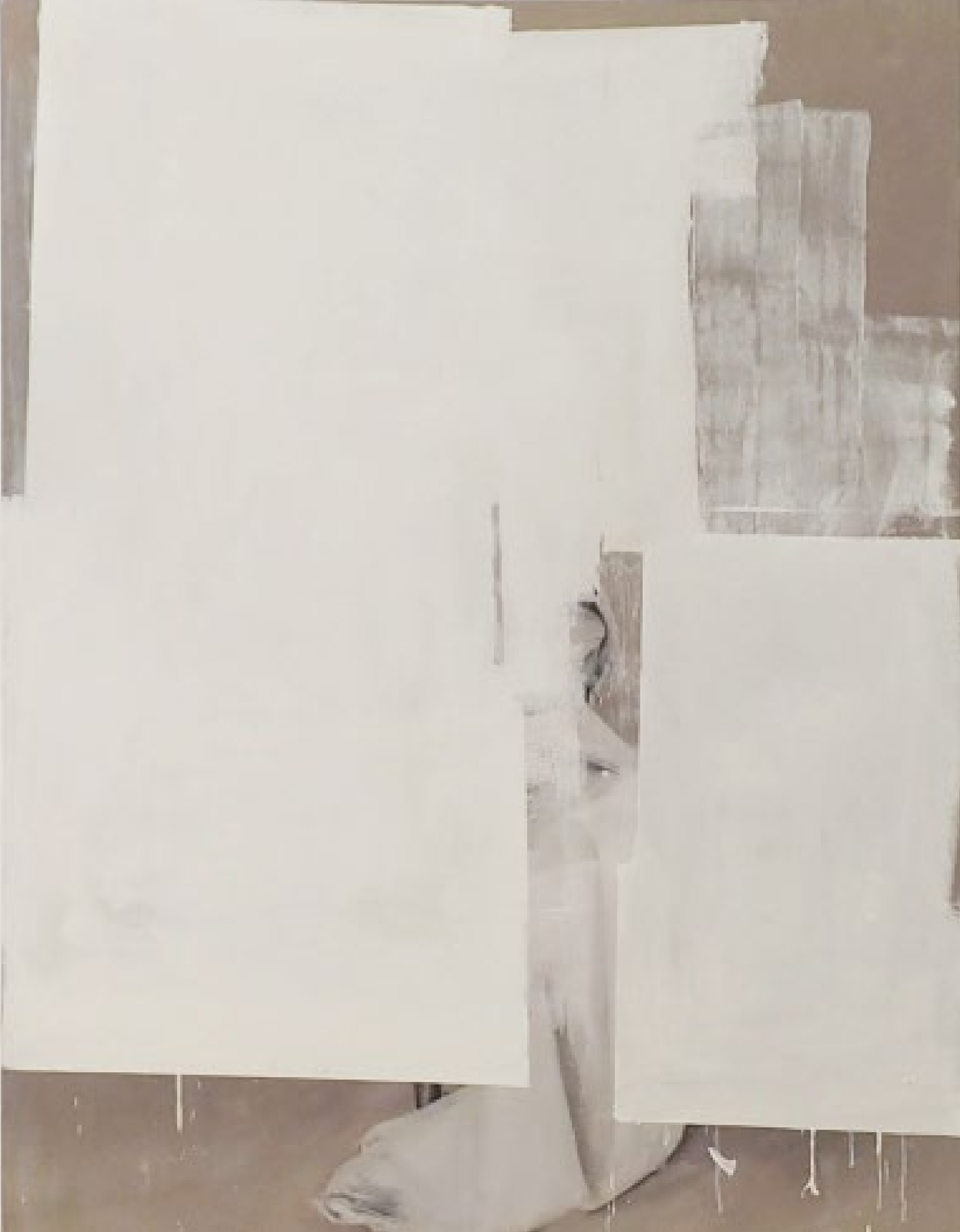
FRANCESCO DE PREZZO | NULL DRAPP, 2017 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 140 X 100



FRANCESCO DE PREZZO | NULL DRAPP, 2016 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 90 X 70



FRANCESCO DE PREZZO | NULL DRAPP, 2016 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 90 X 70

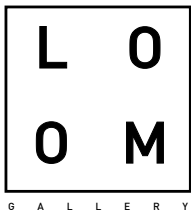


FRANCESCO DE PREZZO | NULL DRAPP, 2016 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 140 X 100





FRANCESCO DE PREZZO | NULL DRAPP, 2016 | ACRYLIC, ENAMEL, CONCRETE, OIL ON CANVAS | CM 140 X 100



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## **PIERRE-ETIENNE MORELLE**

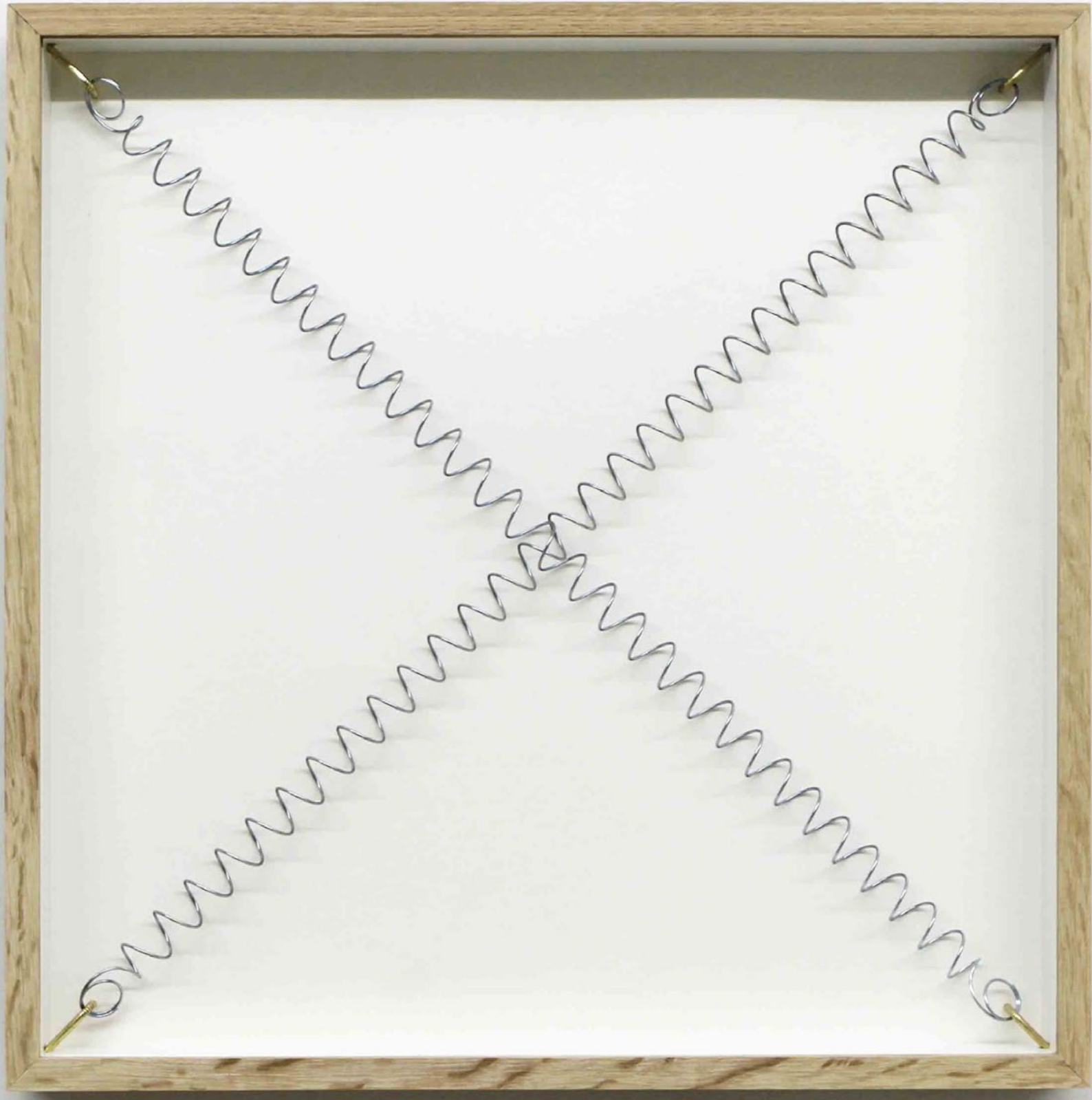
Born 1980, Câteau-Thierry, France  
Lives and works in Berlin, Germany

Pierre-Etienne Morelle explores predicted failure through installations, videos and performances. His works face physical characteristics of raw material, and challenges methodically elementary forces through absurd and experimental outcomes; involving the audience in the accomplishment of the process. The works examine the relations and tension arising between the given space and the bodies; objects and materials appearing in this space, create extreme situations that cannot easily be maintained, therefore they are risky.

The starting point of the exhibition is the deconstruction of the concept of classic gallery as a sanctuary, and the way of presenting the artworks. The white cube – the archetype of modernist exhibition 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 claimed, doubted, offended, hurt and then destroyed gallery-space, has itself become the primary vehicle of artist's messages. Likewise an independent importance and a significance in contents has been given to the frame of the artworks; these are borders of which at the same time confirms the impossibility to evade them. The frame and the glass protect the artworks, and ensure the role of the artwork; they highlight and surround that area where peculiar rules operate, rules that are different from everyday reality. The exhibition at Loom Gallery reflects on these two crucial elements of being an artwork, and does so by disassembling them.

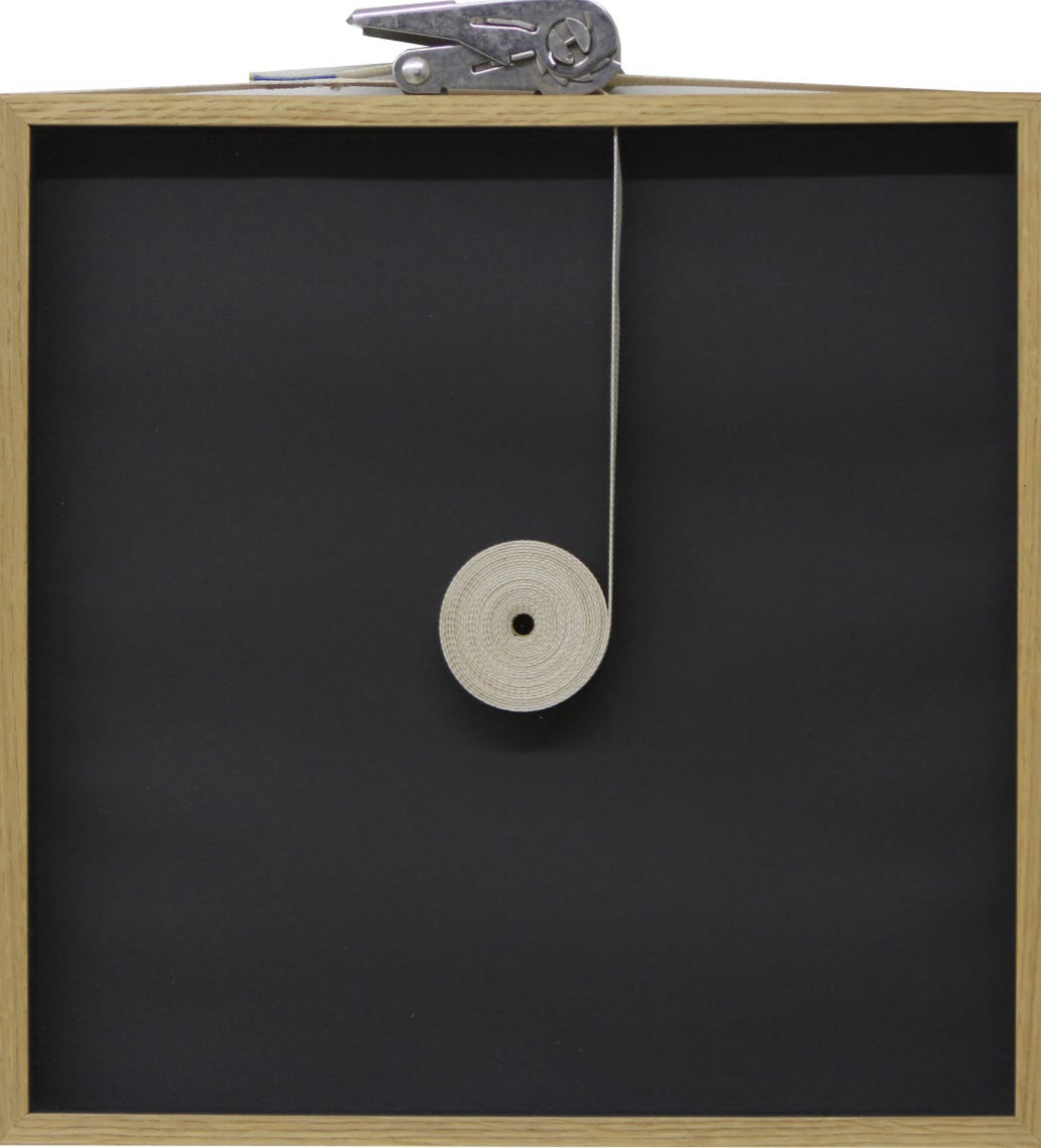
By undoing the traditionally joined relation between the frame and the glass, the viewer and the exhibition space, Pierre-Etienne switch the roles and the way of present the artworks. The frame and the glass, while they do not cease to challenge their own roles, simultaneously become artworks themselves. There is nothing to do, the gallery-space, the white cube fulfils the expectations and turns the critical gestures into artworks.



PIERRE-ETIENNE MORELLE | NULL TIGHT FRAME (CROSS) | TIGHT FRAMED CROSS, 2017 | OAK, BRASS, SPRING, | CM. 42 X 42 X 4

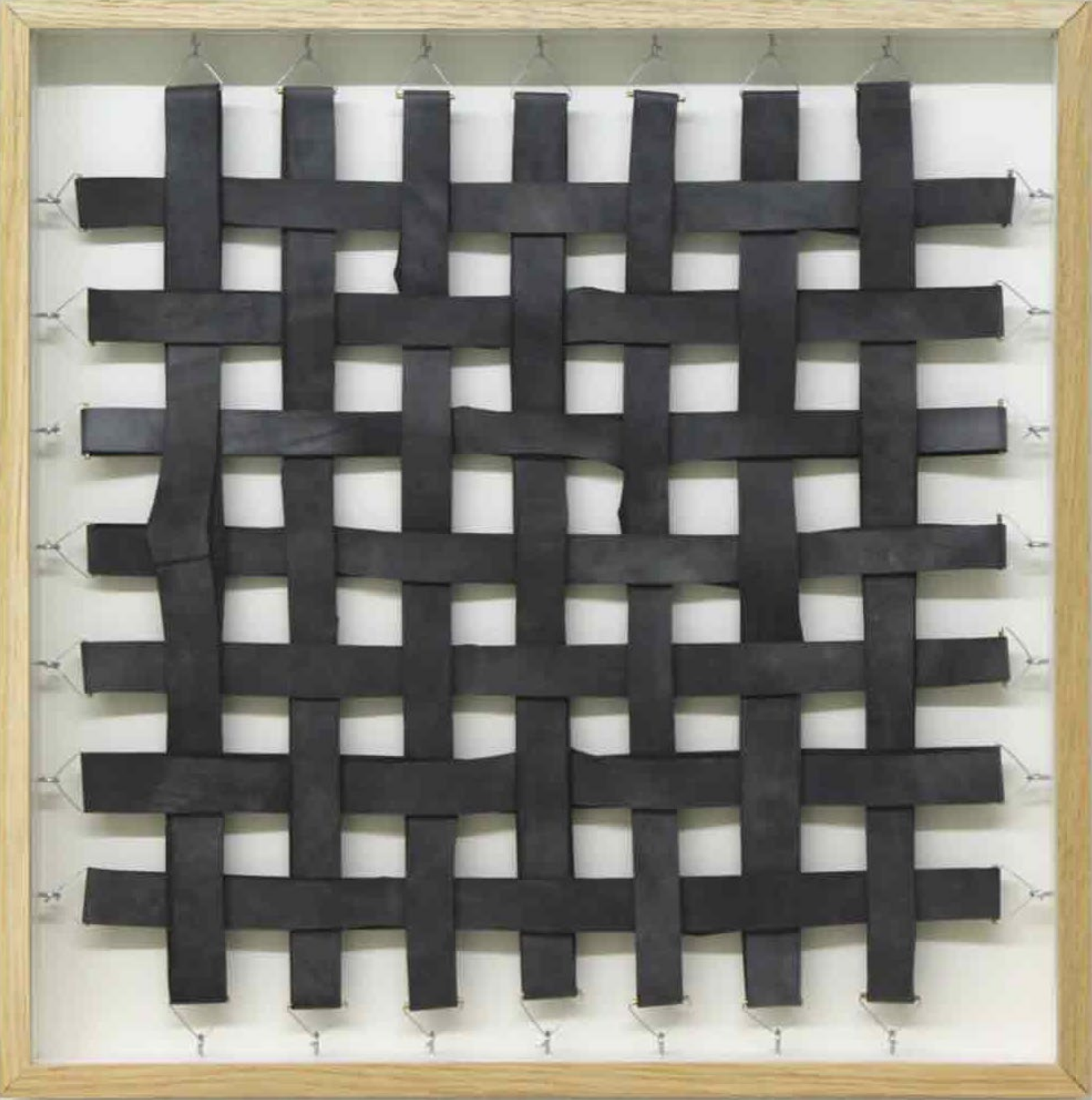


PIERRE-ETIENNE MORELLE | REMAINS I (BLACK), 2015 | GLASS, OAK, RATCHET STRAP, BRASS | CM. 45 X 42 X 4



PIERRE-ETIENNE MORELLE | REMAINS I (WHITE), 2015 | GLASS, OAK, RATCHET STRAP, BRASS | CM. 45 X 42 X 4





PIERRE-ETIENNE MORELLE | TIGHT FRAMED (INTERLACING), 2016 GLASS, OAK, RUBBER, METAL CM.42 X 42 X 4



PIERRE-ETIENNE MORELLE | LOOSE, 2014 | GLASS, OAK, RUBBER CM.42 X 42 X 4

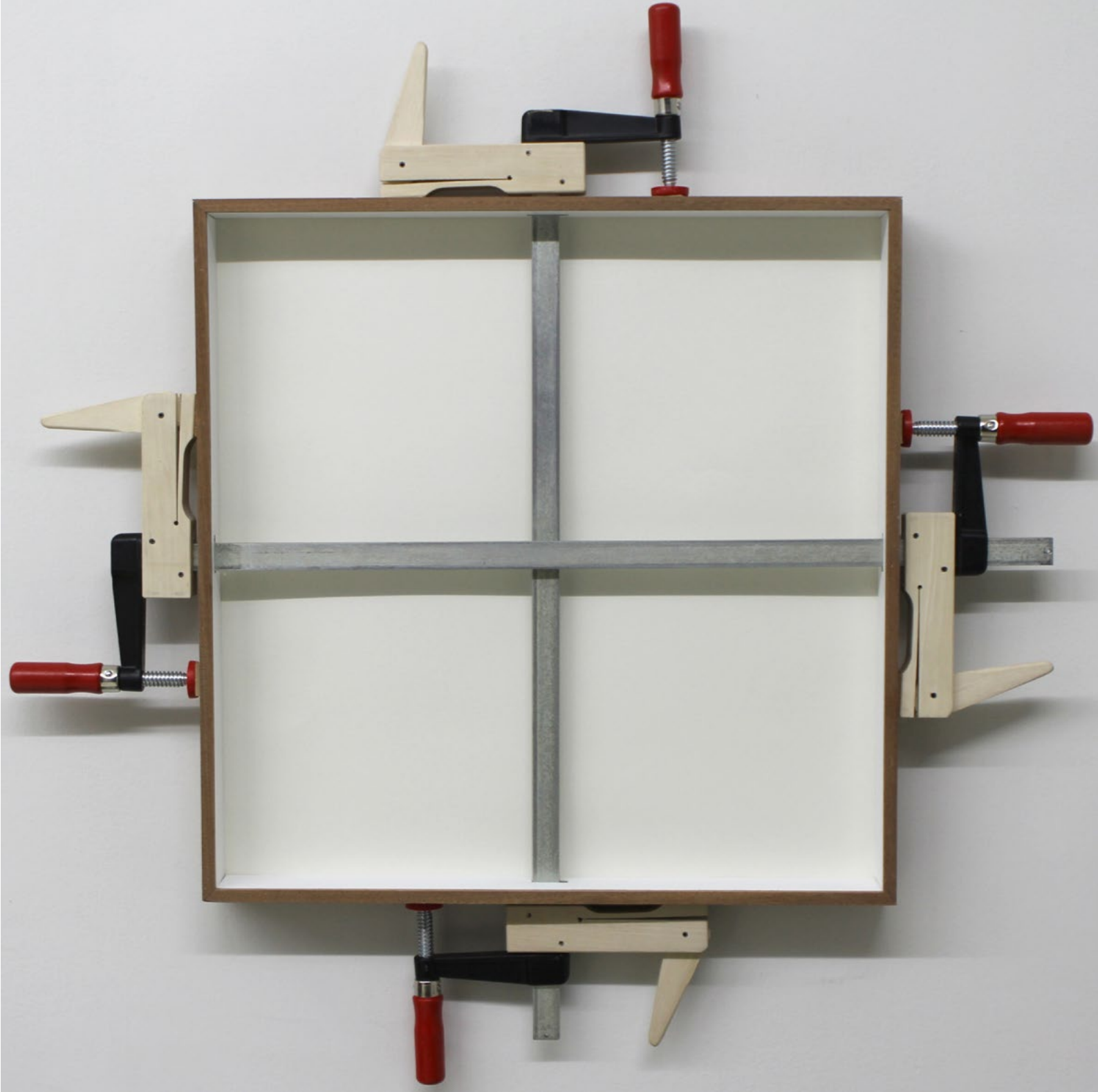


PIERRE-ETIENNE MORELLE | TIGHT FRAMED (SQUARE), 2017 GLASS, OAK, RUBBER, METAL CM.42 X 42 X 4

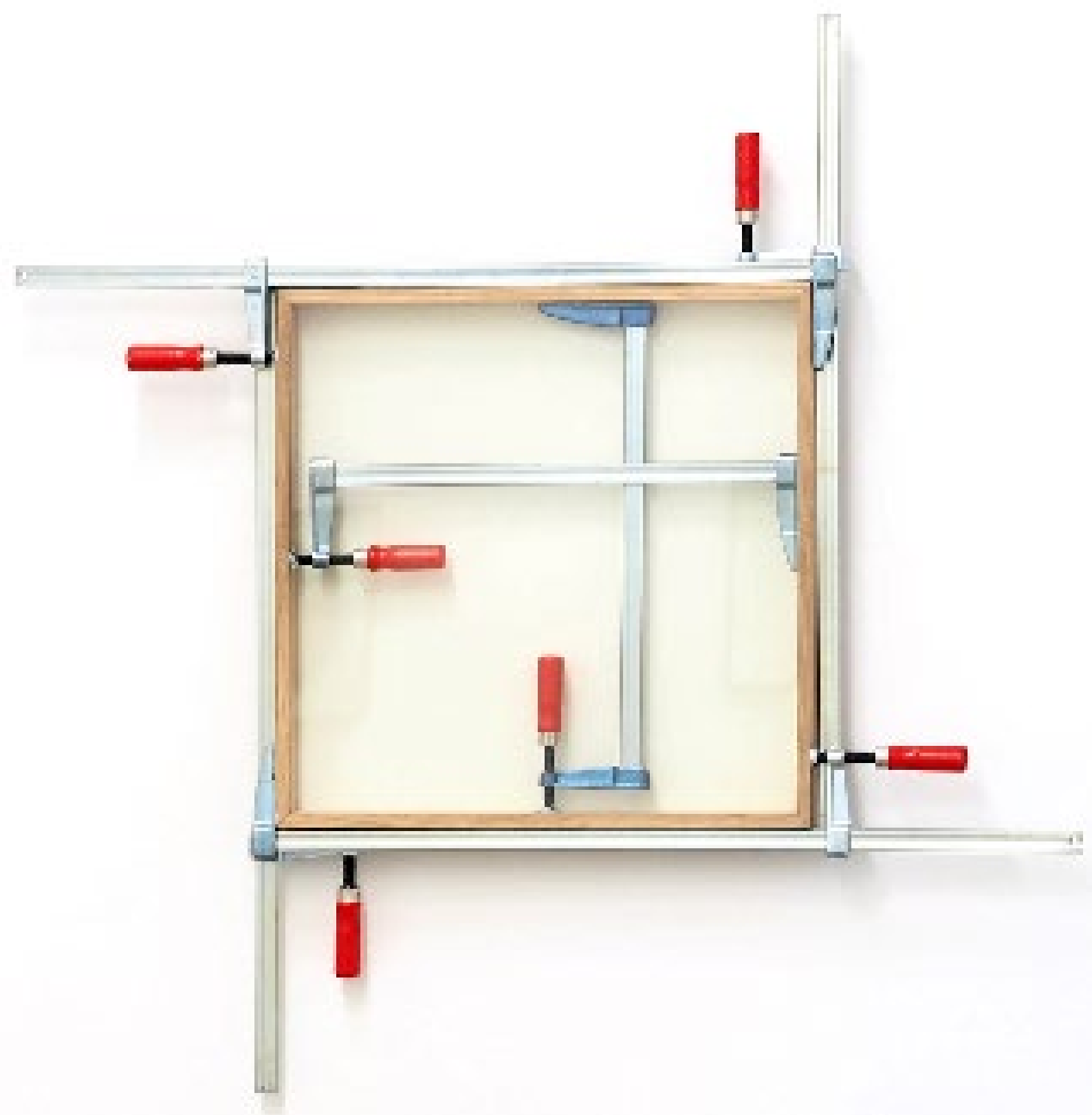




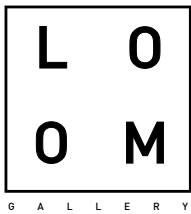
PIERRE-ETIENNE MORELLE | TIGHT FRAMED 01 (CROSS), 2014 GLASS, OAK, RUBBER, CHAIN LINKS, TRIGGER SYSTEM | CM.42X42X4



PIERRE-ETIENNE MORELLE | WEDGED, 2016 | MAHOGANY, MODIFIED CLAMPS, GLASS | CM.70 X 70 X 6



PIERRE-ETIENNE MORELLE | COORDINATES, 2016 GLASS, OAK, 6 CLAMPS CM. 75 X 75 X 6



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## LOUIS REITH

Born 1983, Hengelo, Netherlands  
Lives and works in Amsterdam, Netherlands

With an interest in printed matter, book design and handicraft, Louis Reith started a series of typographic ink drawings on old book pages during his art and design studies. Bold shapes formed an illegible visual language where hidden words were portrayed as abstract solitaire sculptures on a horizon. Deliberate compositions were made with precision on the aged pages, as if they were preserved objects of an archive from the future.

The artist still works from an obsession for contradictions and hidden messages, in which he draws the viewers attention. His compositions no longer stand alone on its surface but found their way into images of landscapes, historical objects and architecture. Which gives him the opportunity to balance the figurative and the abstract. Take for example his ongoing series Nachttuin (Nocturnal Garden) which consists of collages where black and white printed greenery from old garden books are disrupted by his inert and abstract idiom.

Recurring themes in Reith's work are reminiscences and nature, which emerged as an escape from the strong urge for digitalisation among designers, fuelled by an interest in the lo-music culture, alternative printing methods, folk- and naive art. Reith tries to resist technology in favour of physical and craft-based media though the contrast between digital and analog is always present. The work seems often printed or manufactured by machines but details reveal his hand. He also likes to respond to this idea by adding (unnecessary) adjustments to mislead the viewer or to complement a composition.

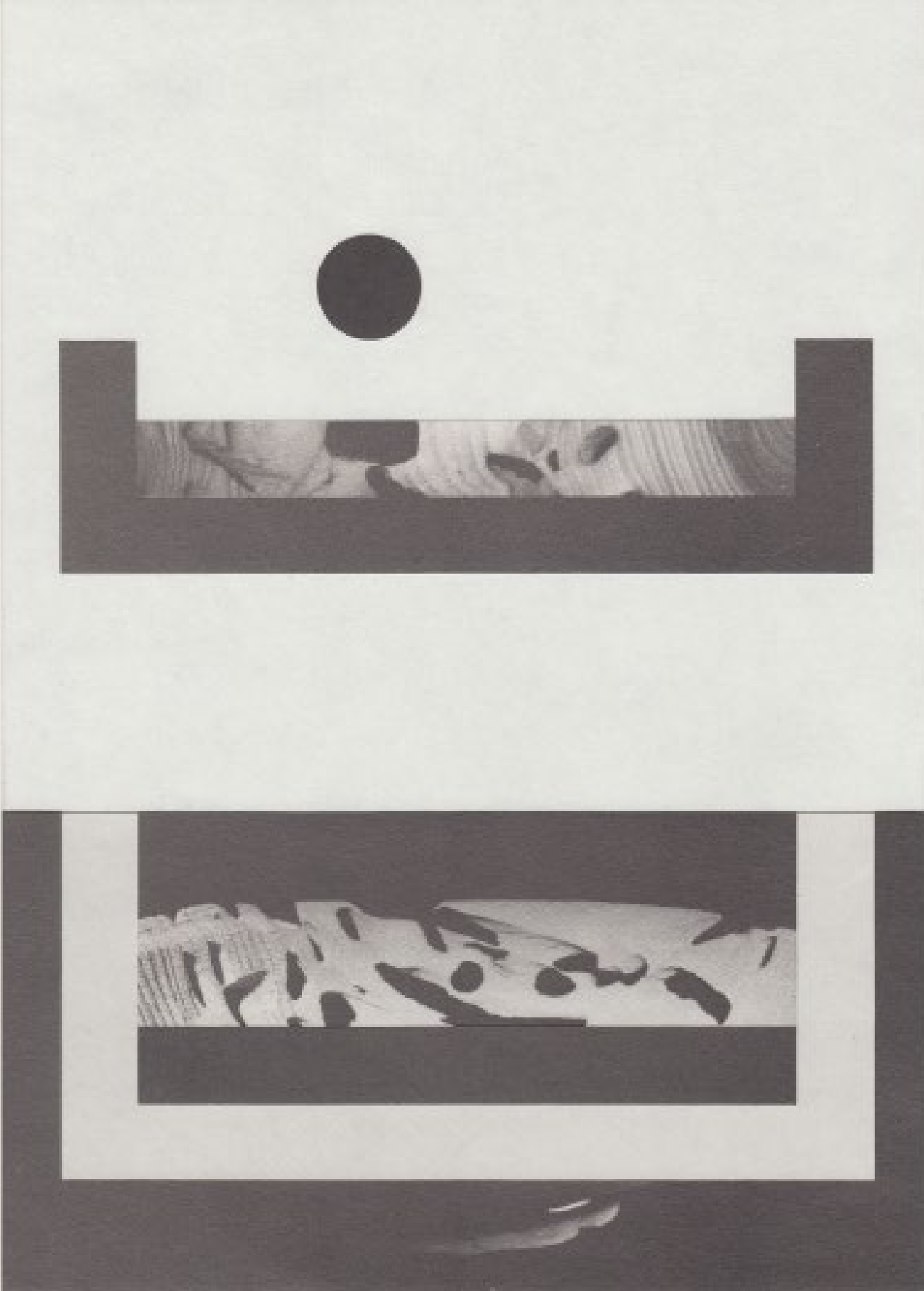
This enlarges the use of material as well. In his "soil paintings" Reith treats wooden panels with dirt to attain dark geometric shapes that balance positive and negative space. These pieces initially appear as wood assemblages but are often accompanied by a strip of soil underneath to give a hint and question the material of the object above, as well as a reference to the moment when the work was being made. It brings you closer to the physical act of the process.



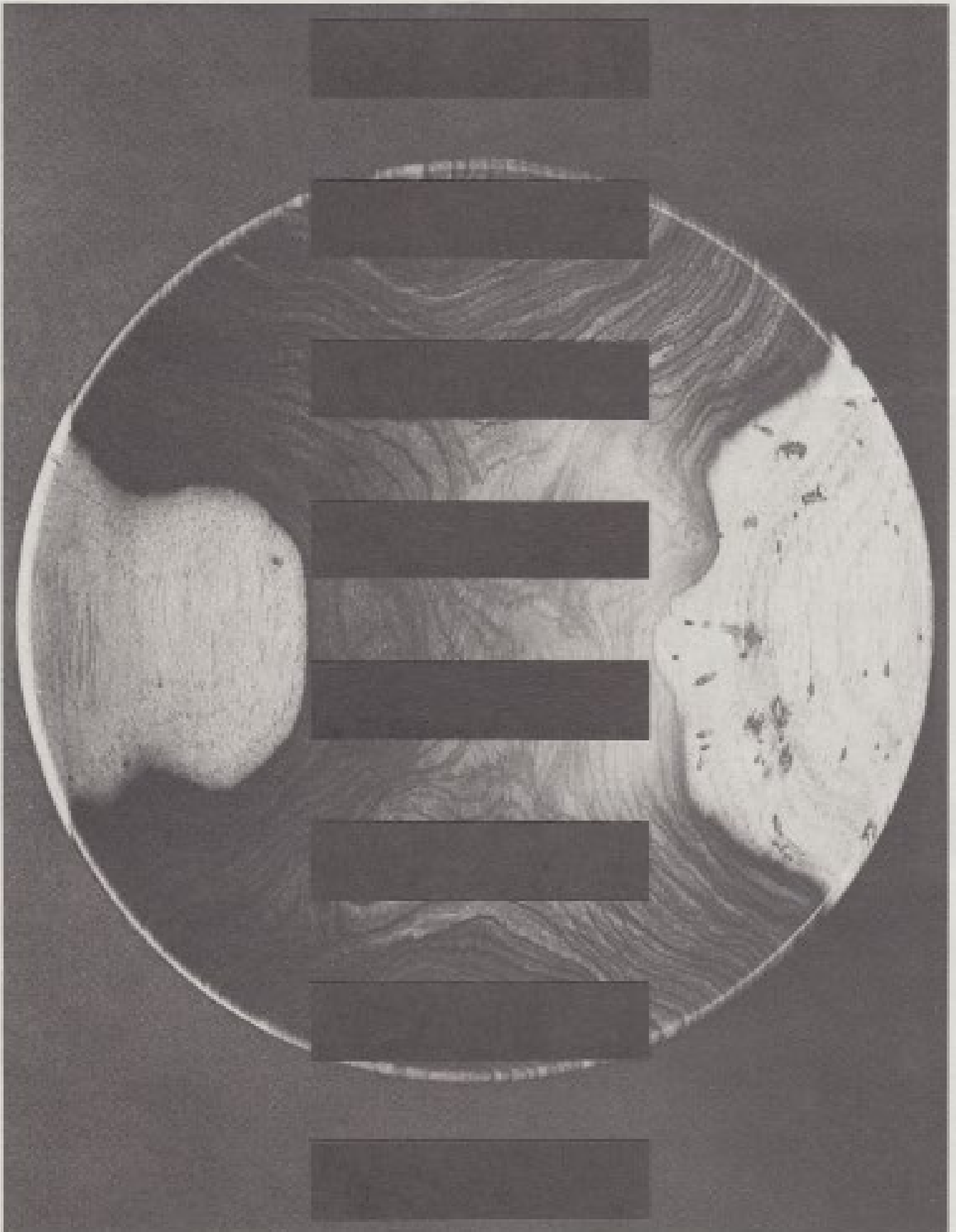
LOUIS REITH | UNTITLED, 2017 | COLLAGE OF FOUND BOOK PAGES | CM 23 X 30 (DIPTYCH)



LOUIS REITH | UNTITLED, 2017 | COLLAGE OF FOUND BOOK PAGES | CM 23 X 30 (DIPTYCH)



LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21

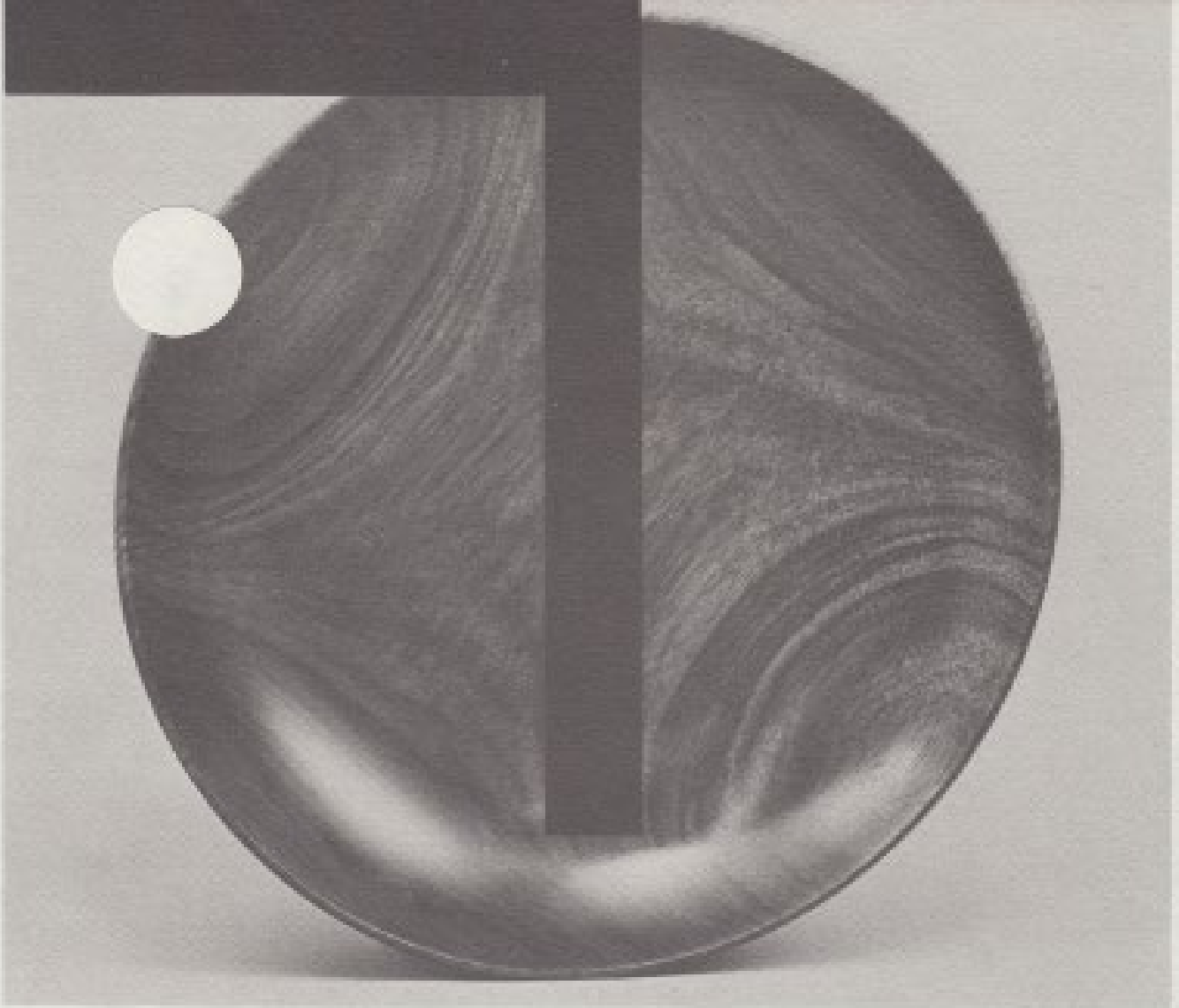


LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21

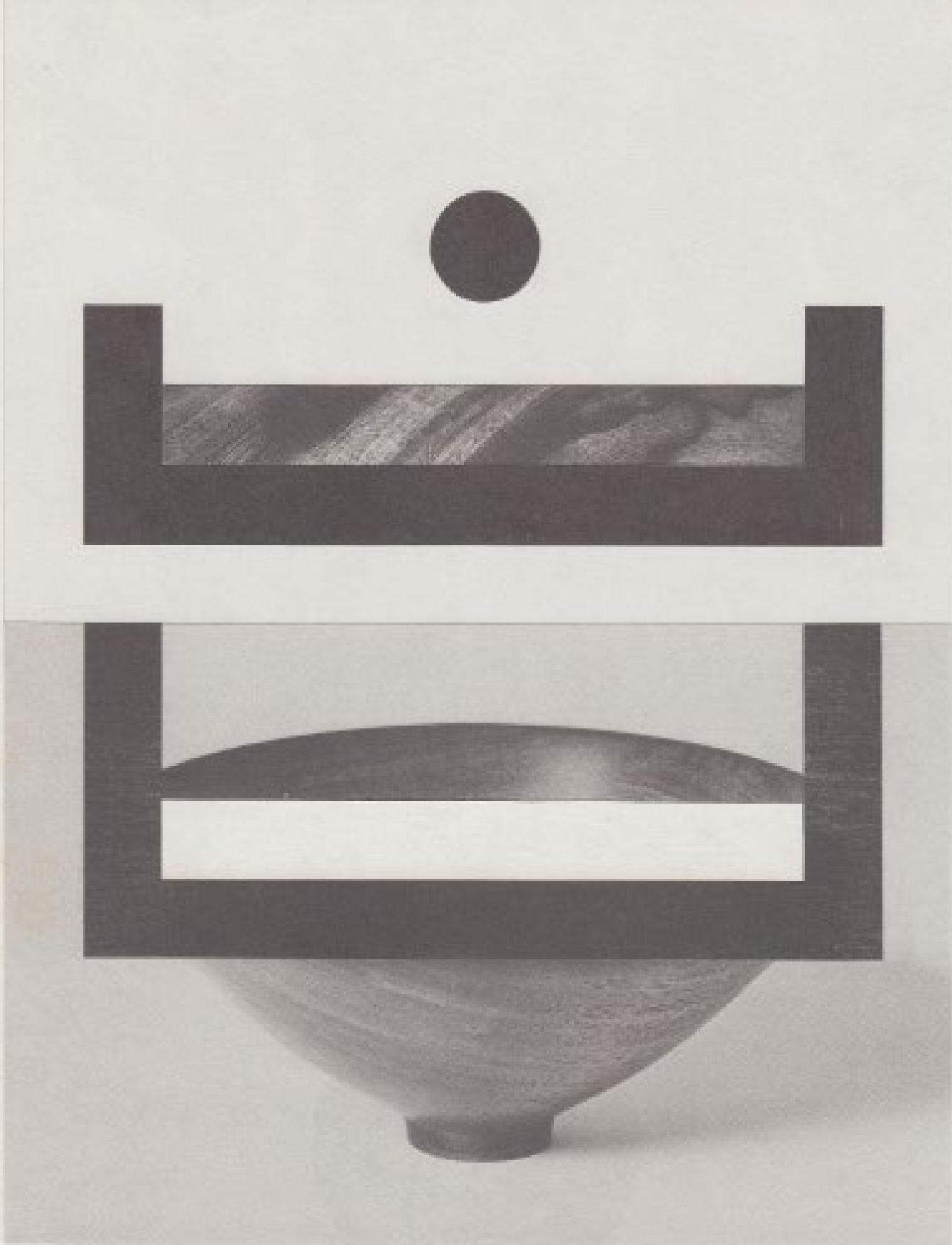




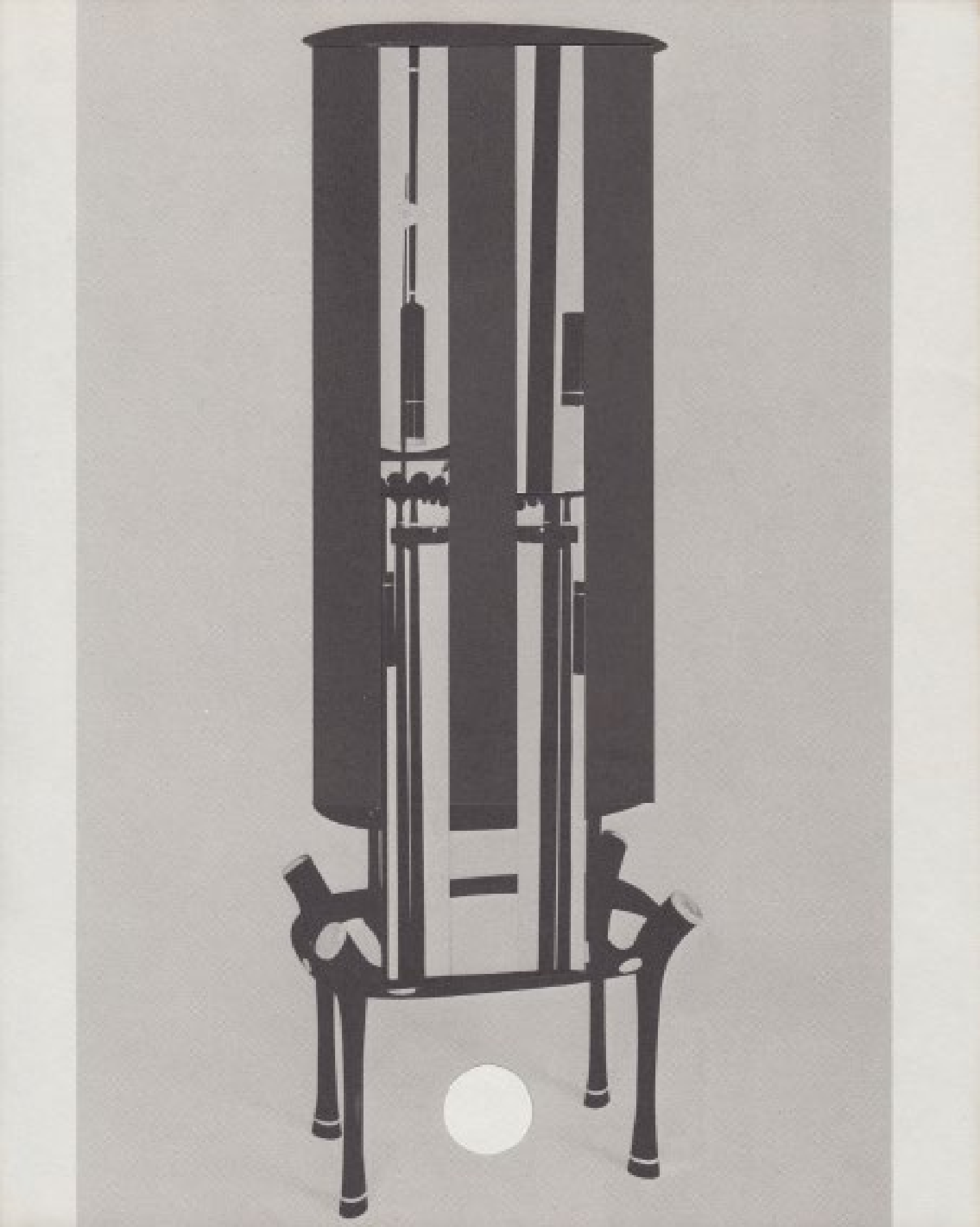
LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21



LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21



LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21



LOUIS REITH | UNTITLED (LOOD), 2017 | COLLAGE OF FOUND BOOK PAGES | CM 27 X 21