

KRISTOF DE CLERCQ
GALLERY



WAARD
C/NUP



PETER MORRENS

TESTTEST

24 MAY - 27 JUNE 2026



Peter Morrens, *Demonstrazione*, 2025, graphite and charcoal on paper, marouflaged on canvas, 95 x 135 cm | photo by We Document Art

*“No protected world...
Just behind the wall the noise begins,”*
— Tomas Tranströmer



Between laughter and grinding, fear of war and blooms, between the filth of mouth and arse and the breath of the zeitgeist, *TESTTEST* tries to order the world by keeping it in motion.

Peter Morrens makes spaces where things collide, shift, disrupt, evaporate, and reappear. A pull toward free rhythms.

The exhibition unfolds as a sequence of ruptures and transitions: four rooms, four rhythms, many ways of looking. A route with no clear direction, in which images, words, materials, and thoughts keep interrupting one another. In flashes, the present.

Morrens works on continuous visual experiments. Each piece seems freshly emerged and unfinished at once. The critique of the moment, in the moment itself. The exhibition refuses to offer any stable position. Painting, text, objects, and interventions function here as temporary carriers of attention — attempts at a synthesis of the made, the thought, the sensory, the place itself, and the role of the viewer in all of it.

The moment meaning seems to settle, it slips away again. “I’m looking for the horse, but I’m sitting on it.” What becomes visible isn’t only an image, but also the longing for it, and its failure. That’s where the tension of *TESTTEST* lives: frustration and release coincide. The work keeps running up against the limits of language. As if behind every form another form is waiting, behind every word a new derailment.

Morrens doesn’t create a distanced critique, but a restless closeness. The breath of the zeitgeist moves through the space: turbulent, cruel, absurd, charged with reactive energy.

And can you all still follow?

You can’t.

Of course you can’t.

Maybe that’s exactly where something essential is to be found. Not in understanding, but in staying open. Not in the safe cage of definitions, but in an attention that loses its way, stumbles, and starts again.



Installation view of *Peter Morrens - TESTTEST*, 2026, at Kristof De Clercq gallery, Ghent, Belgium | photo by Studio Shivi



Peter Morrens, *Señor (Tales of Yankee Power)*, 2026, oil, acryl, pencil and lacquer on paper
103,5 x 76 cm | photo by We Document Art



Peter Morrens, *No More Pizza*, 2025, oil on aluminum, 83,5 x 125 cm | photo by We Document Art

Peter Morrens, *Ouverture*, 2026, pigment print, 124 x 91 cm





Installation view of *Peter Morrens - TESTTEST*, 2026, at Kristof De Clercq gallery, Ghent, Belgium | photo by Studio Shivi



Peter Morrens, *Oorsprong (them and us)*, 2026, graphite and charcoal on paper, 119 x 171 cm | photo by Studio Shivi



Peter Morrens, *Instrumentele kaas*, 2026, oil on wood, 36,5 x 26,5 x 4 cm | photo by We Document Art



Peter Morrens, *Somebody's trying to say something (NEGEV_NAQAB)*, 2024, oil on aluminum, 83,5 x 125 cm | photo by We Document Art



Peter Morrens, *The Studio (decolonizing mechanics)*, 2026, oil on canvas, 65,5 x 45 x 4,5 cm | photo by We Document Art



Installation view of *Peter Morrens - TESTTEST*, 2026, at Kristof De Clercq gallery, Ghent, Belgium | photo by Studio Shivi

Peter Morrens (born 1965, Belgium) is working on a multifaceted oeuvre, comprising of drawings, photographs, installations and performances, through which he gives form to his fascinations for sensuality, the experience of time, sexuality, destruction, fetishism, unrest, rhythm, reversal, and transgression. Ambiguity, absurdity, but also confused and confusing language and an inappropriate sense of humour are his key sources. Morrens' practice is driven by intuition: in a playful, probing way he finds, selects and reworks images. Using pencil, charcoal, graphite or paint, images and compositions are constructed and attacked, worked on, tampered with, distorted, erased.

Perception itself, but also the viewer's precise position are central concerns in Morrens' work. The artist seems to offer us a window to the world, or to create an illusion of such a prospect. An image is that which shifts between viewer and reality. Morrens very often reprises older works in order to consciously disrupt the chronology of his oeuvre. The passage of time is thereby made to speed up or slow down, to be transformed, and freeze.

Morrens works in a disparate manner on various series of drawings, objects and installations. Morrens does not believe in the complete autonomy of a work, but focuses on the thrilling opportunities a format such as an exhibition or a book can provide. In that way, there is always a tense, associative connection between the parts and the whole, which – temporarily – engage in a relationship with the space and/or context.

His works are held in major public collections, including, collection Flemish Community, M Leuven and S.M.A.K.



CONTACT

Kristof De Clercq (director)
info@kristofdeclercq.com
+32 (0)474 57 12 91

Isaline Raes (gallery manager)
office@kristofdeclercq.com
+32 (0)499 26 11 01

ADDRESS

Tichelrei 86 (entrance via underpass next to 82)
9000 Ghent
Belgium

OPENING HOURS

Thu - Fri - Sat, 2 - 6 pm,
and by appointment.

© 2026 Peter Morrens, the photographers, and Kristof De Clercq gallery

KRISTOF DE CLERCQ
GALLERY

