



MARLON WOBST
Tribes

painting - sculpture - tapestry

3.11.2023 > 13.01.2024

OPENING

Thursday 2nd of November – 5pm > 8:30pm

THEATRE

Friday 17th of November – 8 pm – *Amicalement, la Haine (Yours Truly, Hatred)* – monologue
written by **Tomas Lagermaud Lundme** and performed by **Thomas Landbo**

SUNDAY OPENING

Sunday 3rd of December – 2 pm > 6 pm – Marais.Guide

CLOSURE

23.12 > 26.12. 2023 – both inclusive

CONFERENCE

Thursday 11th of January – 8 pm – **Marc Donnadieu : La figuration (re)mise à nu**
(Stripping figuration [again])

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They are running, skipping, falling, they are looking at each other, playing with each other, they are making love or doing nothing at all—but they are always together. The concept of tribe—the group, the collective—is at the core of Marlon Wobst's most recent work.

Marlon Wobst is sensitive to the present and his own time: he represents what he lives and what he sees. His aim is first one of a detective/researcher/ His agenda is that of a researcher, investigating human beings, for human beings. Whether an empty bedroom or a desolate landscape, the human figure is not necessarily visible in all his works; yet each scene, each situation is a reminder of civilisation and what it imprinted. The artist's gaze is tender and insightful: the fragility and flaws which each being attempts to hide are here displayed with delicacy and poignant humour.



Resort (fragment) | 2023
oil on paper
65 x 50 cm

When he was younger, Marlon Wobst as a rule never painted more than one subject in one work so as not to get distracted. Today, he allows himself to add a multitude of characters, to accumulate bodies, flesh, limbs into a joyful, colourful chaos. The figures represented move about, are covered (sont recouverts) and get juxtaposed to then/possibly emerge again. When he paints, sculpts, or works a material, the artist's intent is not to impose a narrative. Rather, he finds himself stuck/caught/taken in a duel/clinch between him and the work, between the realm of possibilities and that of materiality. Those moments find Marlon Wobst both overwhelmed and delightfully stimulated by the need for organisation, articulation, and understanding of the scene. The work eventually emerges from this process and it is time for the artist to discover it—just as the spectator will later.

Colour plays a fundamental role in his work. As a child already, he would associate the days of the week, numbers, and aromas/smells to a specific colour. From this synaesthesia at an early age, the same intertwining of senses is present in his way to use colours and compose his paintings. As oil painting allows him to create any shade he desires, it enables him to induce a state of chromatic intoxication/euphoria: colour exists for itself, while still serving an ensemble.



Portal | 2023
oil on canvas
60 x 90 cm



Tony on Marlon | 2023
glazed ceramic
8 x 13 x 23 cm

Marlon Wobst's work on ceramic sculpture started as he was still a Fine Art student. His sculptures seem to have stepped out of his paintings, be it a dandy in his housecoat, a modern-day/contemporary goddess of fertility, or a group of friends posing for a photo or starting a human pyramid. Among his characters, his beach subjects – five women and five men– almost merge with the ground as they recline, facing the sun, asleep, or exercising. Marlon Wobst's sculptures are efficient; their formation quick and their figures rather naïve, but with great precision in the gestures and the postures. His paintings and wool felt tapestries follow a similar pattern. They express and reenact the situations described both through the gaze and through a physical recognition of/by the body. The spectator's body is engaged with the material, through which feelings are transmitted.

By choosing carded wool and wool felt, Marlon Wobst explores a material that is both novel and age-old,



Gerangel | 2021
felted wool
264 x 314 cm

intertwined with decorative arts in many cultures. The wool is first plump and light, to then be woven into large sensory pelts. Through stretching, tramping, sculpting, cutting, juxtaposing, and superimposing, the artist transforms the rustic identity of the wool into modern-day rupestrian art. The colour palette is bright, with a majority of flat tints, evoking decoupage and collage. The same subjects as the paintings and the sculptures are present but another dimension –a different sensoriality, a clumsiness, a certain animality– is brought by the medium. These irregular pelts are transformed into contemporary slices of life/scenes of contemporary life.

Through *Tribus* (*Tribes*), Marlon Wobst offers an ensemble of works demonstrating his skills both as an observer and as a researcher of human life. It is/ The works are a testimony of his curiosity, his desire to experiment, and his constant refining of the subtle dialogue between the material and the narrative potential.

parcours

Marlon Wobst was born in 1980 in Wiesbaden in Germany. At the age of ten, he met a friend of his father's: Klaus Theuerkauf –artist, musician, and co-founder of the group Endart–, a keen defender of an irreverent, pop, punk, and rebel form of art. This meeting proved to be decisive for young Marlon in his desire to become an artist. In his teenage years, Marlon Wobst was a graffiti enthusiast, to the extent of getting him into trouble with the law. Ironically, the law itself is responsible for the beginning of his artistic training, as the German authorities offered him a sanction by way of compulsory work in a painting workshop. He later started studying at the Akademie für Bildende Künste in Mainz from 2005 to 2008, to then move/and moved to Berlin in 2008 to pursue his education at the Universität der Künste (UdK). In 2011, he completed his master's degree with the Finnish artist Robert Lucander at the UdK, where he has been holding a painting workshop since 2021.

In 2015, the artist was given the **International Solo Award 2015** by the Charlottenborg Fonden, granting him a personal exhibition –*Twister I*– at the prestigious **Kunsthal Charlottenborg** in Copenhagen the following spring. In 2019, **Summerhall** in Edinburgh presented his first exhibition in the United Kingdom, Friends, featuring his wool felt tapestries. In 2020, Marlon Wobst received a **special grant from the Senatsverwaltung für Kultur und Europa** in Berlin. In 2022 he was invited for a residency at **TI-PI** in Ghent (Belgium).

Since 2011, the artist has had about twenty personal exhibitions in Europe and in Brazil and has participated in over fifty exhibitions in many/number of countries such as the United States, Italy, Spain, Russia, Mexico, Denmark, Finland, and lately Poland and Austria.

A monograph of his work –*Marlon Wobst*– was published in 2017 by Kerber Verlag and a catalogue dedicated to his felt wool work was published in 2018.

A new monograph is currently being prepared.

Tribus will mark Marlon Wobst's fifth exhibition at the **Galerie Maria Lund**, following **Starter** (painting, 2015), **L'Oasi** (painting and sculpture, 2017), **Relax** (painting and tapestry, 2019), and **Sunsetter** (painting, sculpture, and tapestry, 2022). The gallery also presented the artist's work at **D-DESSIN** (Paris, 2019) and at the **Luxembourg Art Week – The Fair** (Luxembourg, 2021 and 2022), where it will be presented again in 2023 (10.11.2023 > 12.11.2023).



Morning run | 2023
oil on canvas
45 x 85 cm

Since 1999, the **GALERIE MARIA LUND** (Paris, le Marais) has been supporting forms of contemporary art that combine conceptual depth and visual relevance. This positioning involves the promotion of powerful works that suggest a meaning rather than imposing one, raising existential questions in a contemporary way. The work of the 23 represented artists encompasses a great diversity of media: installations, sculptures, paintings, drawings, photography, performance, videos, textiles and poetry. In addition to organising exhibitions in its gallery space and taking part in various French and international fairs (KIAF Seoul, Drawing Now, Asia Now, Art Paris, Enter Art Fair (Copenhagen), Luxembourg Art Week), the gallery also works to promote its artists' visibility outside its walls, by means of relationships with institutions and private establishments, playing an advisory role for commissioned works, publishing books and hosting events from other artistic fields (theatre, music, literature). The GALERIE MARIA LUND is a member of the French galleries' association, CPGA (Comité Professionnel des Galeries d'Art) – and of the pgmap – paris gallery map.