



MARLON WOBST

Landunter

painting – tapestry – sculpture

30.01. > 21.03.2026

The exhibition comes with a **text by Nicholas Fox Weber**,
Executive Director of the Josef and Anni Albers Foundation.

VERNISSAGE

Thursday, January 29th – 5pm > 8:30pm

EVENTS

48 rue de Turenne, 75003 Paris

MEET THE ARTIST – TALK

Saturday, January 31st at 5pm – **Marlon Wobst** will be conversing with **Élodie Antoine**
art critic and curator

SUNDAY OPENING

Sunday, March 15th – 2pm > 6pm

EXCEPTIONNAL CLOSING DAYS

from **5.03.2026** to **11.03.2026** - inclusive

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Land Under or **Submerged Earth**, the title of Marlon Wobst's new exhibition finds its roots in what happens when strong storms occasionally submerge some lands. Figuratively and much like the English term "overwhelm," **Landunter** conveys the idea of being snowed under, the feeling of an overflow.

Marlon Wobst had gotten us used to somewhat light-hearted titles —*Plouf, Platsch, Splash !, L'Oasi, Relax...* With *Landunter*, he suggests that not everything goes swimmingly. And yet, in many works, people play, swim, jump, sunbathe, or lounge in a sauna.



Landunter | 2025

oil on canvas
170 x 130 cm



Sauna | 2025

glazed ceramic
25 x 24 x 17 cm

Undoubtedly, this *land under* refers to the planet which we navigate, and whose current issues —be it on climate, geopolitics, or human relationships— could be likened to a vessel of questionable watertightness. In turn, this state of things affects human beings, leaving them feeling overwhelmed, swamped. How should we react? How should we cope with this overflow? Watching Marlon Wobst's works, the characters seem to mostly be enjoying themselves and looking for escapism.

Marlon Wobst uses water to create transparencies, reflections, blurred visions —and to bring life to alternate realities. Under the surface lies hidden a world where lightened bodies glide, explore, and meet, carried by the water. Beneath the earth, in grottos and underground places of the city, human beings unfurl, touch one another in games, in love, in fights, in moshes. And between the two, on the ground, a strong link between the bodies and the soil becomes manifest —the characters lie down on it to rest, move the red sand with their feet, or anchor themselves in it with some yoga poses. There happens an exhaustion of the bodies by games, dancing, and sports, but also the exploring of the surrounding landscapes. There, humans reconnect with an original state.

With a series of ceramic diorama, the artist plays with scales and moves those short scenes from the beach, the pool, the seabed, and the sauna to the middle of space. The raw, atypical framing invites to look at the scene with new eyes. Like fragments of playlets, these cuttings of a reality, taken out of context, invite us to go round them, to appreciate the singularity of the postures and the relationship between the characters, floating almost weightlessly. Here, Marlon Wobst faces, with brilliance and humour, the eternal challenge of sculpture, namely the dynamism of a static matter.

During a residency in the summer of 2025 at the Josef and Anni Albers Foundation Residency in Ireland, Marlon Wobst created a series a new wool felt tapestries. This stay, far from his usual urban life, threw the artist into one end of the world, surrounded by hills and facing the ocean. This rural environment, where there were more sheep than humans, allowed him to incorporate some raw wool, without dye, to his works. This turned out to be a most fortunate renewal –bodies here bathe in beautiful, wavy, sheep-coloured froth, animals mate, and unbridled horses gallop into the sun.

Landunter is both a feeling and a reaction to the landscape. Underwater, our perception changes, getting us the closest to an original state where instincts, fears, and sensations express themselves. Playful, hedonist, and sincere, Marlon Wobst attempts to materialise that state and its ambivalence –with no judgement whatsoever: spaces, gestures, colours, darkness, light...



Spuma | 2025
felted wool
215 x 135 cm

parcours

Marlon Wobst was born in 1980 at 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, 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 held a painting workshop from 2021 to 2024.

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 **Kunsthall 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 and 2023, he received grants from the **Stiftung Kunstfonds**. In 2022, he got a residency at **TI-PI** in Ghent (Belgium), and was invited for a residency in the summer of 2025 at the **Josef and Anni Albers Foundation Residency**, Carraig-na-gCat (Ireland).

Since 2011, the artist has had some forty personal exhibitions in Europe and in Brazil and has participated in over fifty exhibitions in a number of countries such as the United States, Italy, Spain, Russia, Mexico, Denmark, Finland, Poland, Austria, and lately China. During the summer of 2025, his work was presented in **Demain l'océan ?** (Monaco) and **L'eau intranquille – Biennale d'Issy les Moulineaux**. 2026 will welcome his first personal exhibitions in the United States and in the Republic of Korea.

His work is part of the **collections** of the **Musée La Piscine de Roubaix (France)** and of the **Josef and Anni Albers Foundation (Connecticut, USA)**.

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.

Galerie Maria Lund has hosted **five personal exhibitions for the artist since the beginning of their collaboration in 2015: Starter** (painting, 2015), **L'Oasi** (painting and sculpture, 2017), **Relax** (painting and tapestry, 2019), **Sunsetter** (painting, sculpture, and tapestry, 2022) et **Tribus** (painting, sculpture, and tapestry, 2023). The gallery also presented the artist's work at **D-DESSIN** (Paris, 2019), at the **Luxembourg Art Week** (Luxembourg, 2021-2024), and during a solo show, **Plouff, Platsch, Splash !**, at **Art Paris** (2025).



Opponent | 2025

oil on canvas
40 x 50 cm

For 27 years the **GALERIE MARIA LUND** has been encouraging a contemporary art that combines conceptual depth and visual pertinence; strong works that suggest meaning rather than imposing one, and in a contemporary form raise existential questions. Initially focused on the Nordic art scene, the gallery developed an international scope while maintaining strong ties with Scandinavia. The works of the artists represented cover a wide range of media: installation, sculpture, painting, drawing, photo, performance, video, textile and poetry. In addition to the organization of exhibitions at its premises and participation in various fairs, the gallery also promotes its artists to institutions and private organizations, handles commissions, publishes books and occasionally host other artistic fields (theatre, music, literature) for one-off events.

The gallery is a member of the French galleries association, CPGA – and of pgmap – paris gallery map.