

Pangée

MARLON KROLL
Trees That Worry





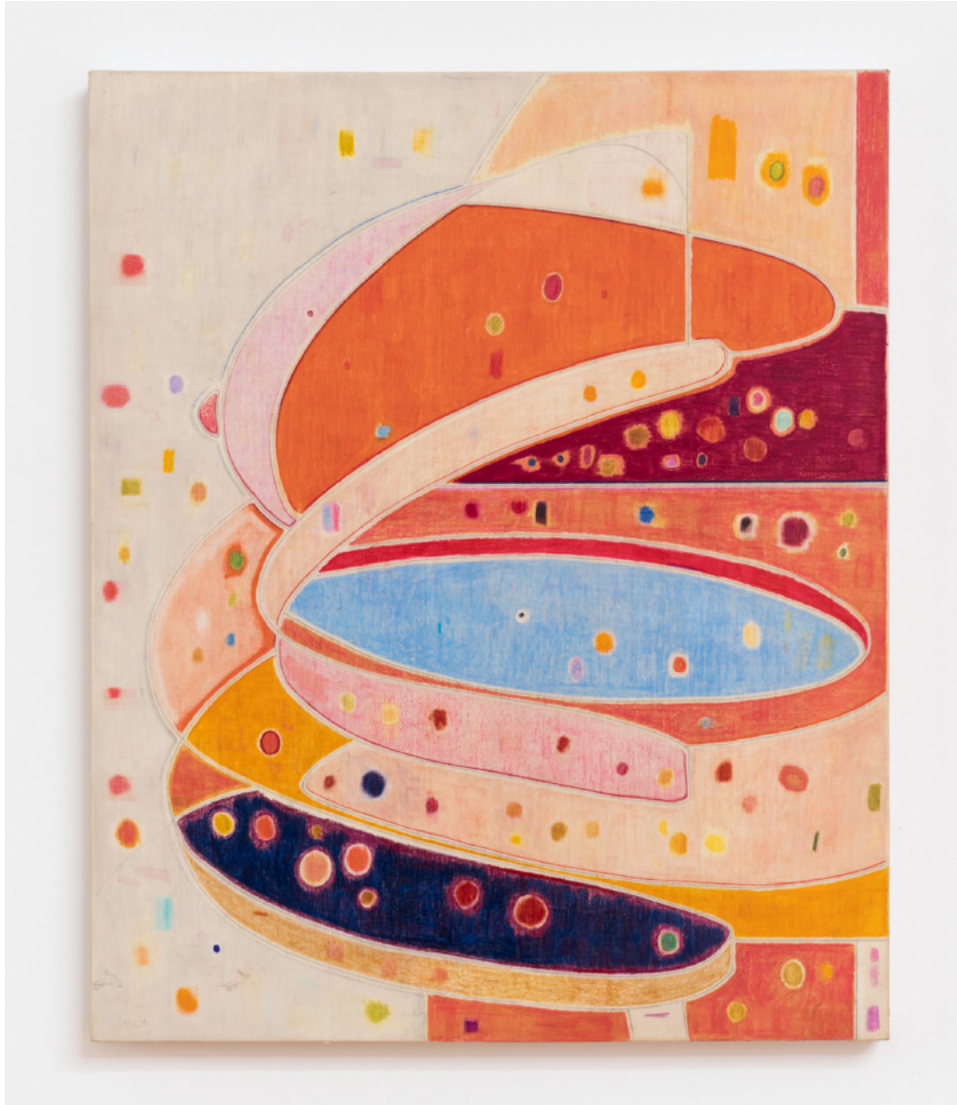
Burrowing (tunnel of time), 2022

Crayons de couleur et acrylique sur mousseline sur panneau
Colored pencils and acrylic on muslin over panel
40 × 50 cm | 16 x 20 inches





Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro



Interior #2, 2022

Crayons de couleur et acrylique sur mousseline sur panneau
Colored pencils and acrylic on muslin over panel
35 x 43 cm | 14 x 17 inches





Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro



Interior #1, 2022

Crayons de couleur et acrylique sur mousseline sur panneau

Colored pencils and acrylic on muslin over panel

35 × 43 cm | 14 x 17 inches





Through the Forest of Perpetual Now, 2022
Crayons de couleur et acrylique sur mousseline sur panneau
Colored pencils and acrylic on muslin over panel
35 × 43 cm | 14 x 17 inches



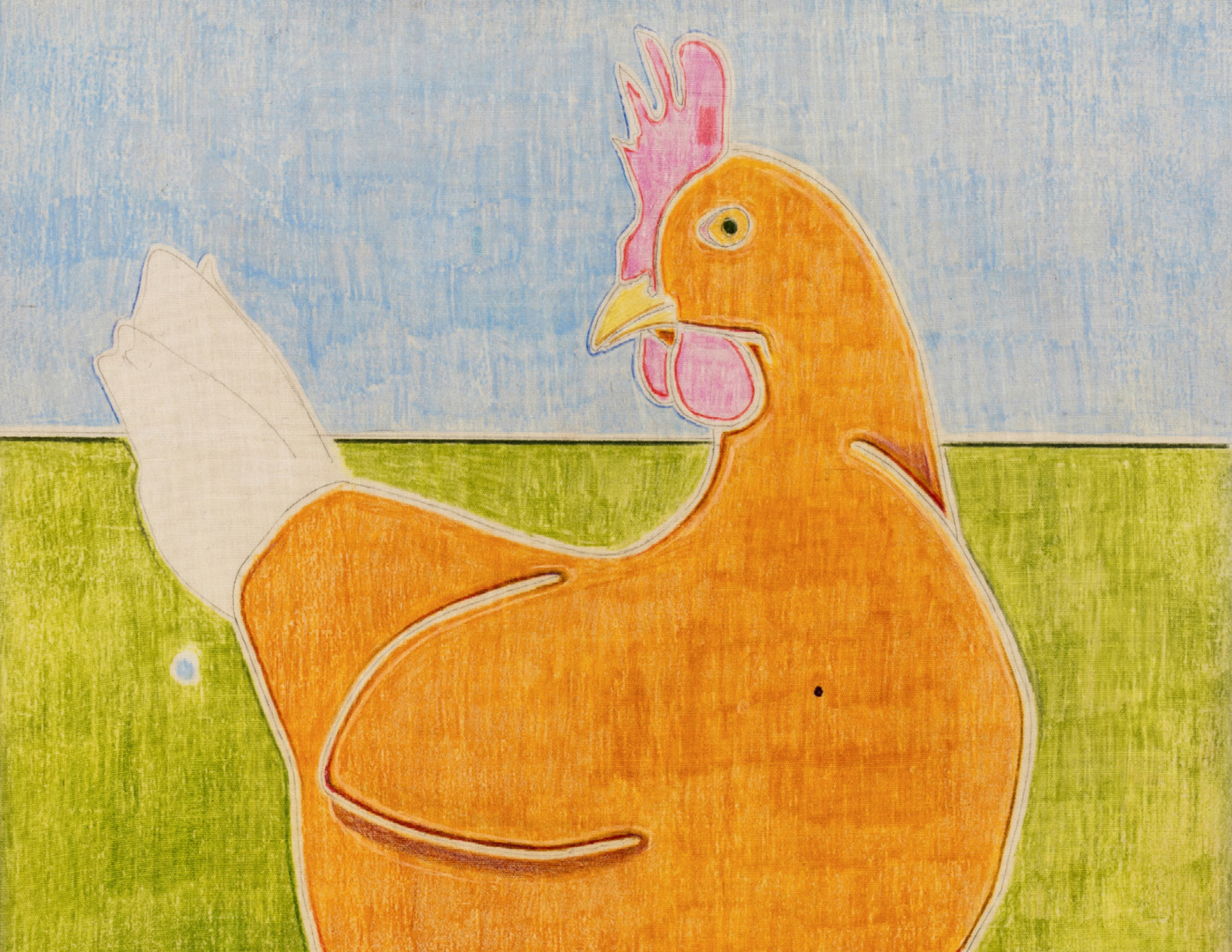


Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro



Protector, 2022

Crayons de couleur et acrylique sur mousseline sur panneau
Colored pencils and acrylic on muslin over panel
35.5 × 43 cm | 14 x 17 inches





Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro

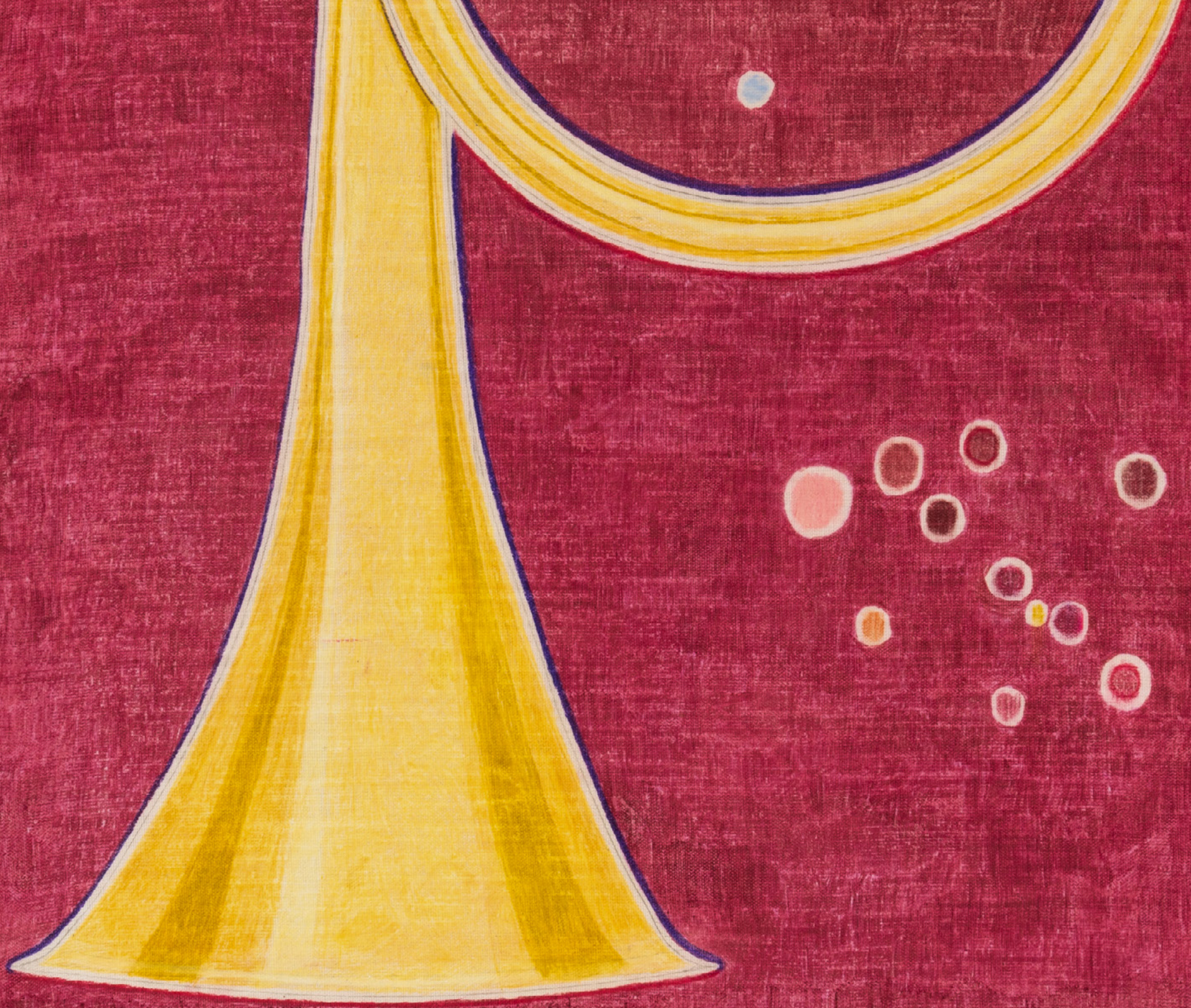


The News I, 2022

Crayons de couleur et acrylique sur mousseline sur panneau

Colored pencils and acrylic on muslin over panel

28 × 35 cm | 11 x 14 inches





Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro



The News 2, 2022

Crayons de couleur et acrylique sur mousseline sur panneau
Colored pencils and acrylic on muslin over panel
28 × 35 cm | 11 x 14 inches



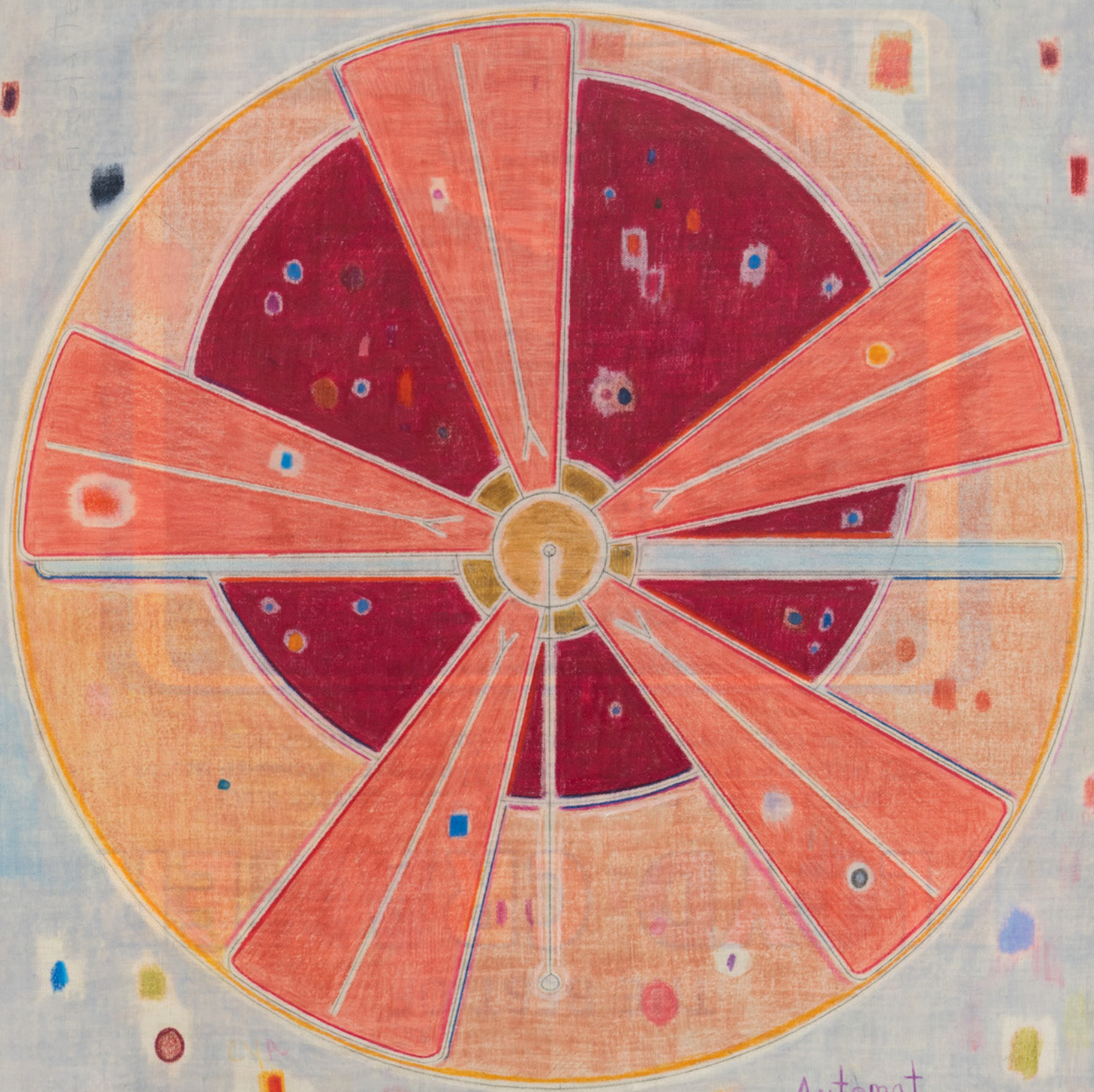


Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminario



Sluice II, 2022

Crayons de couleur et acrylique sur mousseline sur pochette de disque vinyle | Colored pencils and acrylic on muslin over record sleeve
33 × 33 cm | 13 x 13 inches



Automat



Sluice I, 2022

Crayons de couleur et acrylique sur mousseline sur pochette de disque vinyle | Colored pencils and acrylic on muslin over record sleeve
33 × 33 cm | 13 x 13 inches



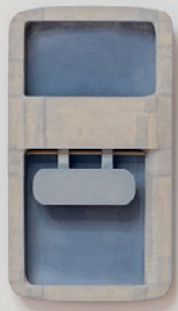


Marlon Kroll, *Trees That Worry*, 2022, exhibition view, Pangée, photo: Jean-Michael Seminaro



Ear, 2021
Bois, mousseline, huile | Wood, muslin, oil
28 x 35 cm | 11 x 14 inches







Tops, 2022

Bois et peinture acrylique | Wood and acrylic paint
152.5 × 152.5 x 63.5 cm | 60 x 60 x 25 inches







Nest, 2022

Porte de frigo, nid d'oiseau, céramique | Fridge door, birds
nest, ceramic

160 × 33 x 30 cm | 63 x 13 x 12 inches





Projet Pangée is thrilled to present *Trees That Worry*, a solo of Marlon Kroll. Nestled in the overlap between the biological and the linguistic realm is located Marlon Kroll's practice. Using various media, including drawing, sculpture, ceramics, and animation (his scattered matter, so to speak), Kroll has sown the seeds for a vocabulary all his own. Across these fields, he has championed a visual language ripe with idioms, puns, and mimicry, a term borrowed from evolutionary biologists to define the phenomenon where one species imitates another out of a survival instinct.

Looks can be deceiving. Found in the chameleon's camouflage, or a stick bug's twiggy frame, mimicry is a tactic that allows one to masquerade as other without compromising their true essence. This is a strategy Kroll uses in his work to simultaneously confront and conceal personal memories and affinities through a visual syntax steeped in polysemy. Animal horns become wind instruments, staircases spiral out into seashells—these playful metaphors seize the retina and the psyche, populating works with figurative language and organic geometry in equal measure. With this, its "major effect" is not one of falling back, but of falling into Kroll's vibrant compositions, which are most legible through a hybrid practice of looking and verbalization.

Marlon Kroll is a German/Canadian artist living and working in Montreal. He holds a BFA in Ceramics from Concordia University and is one of nine laureates of the Darling Foundry's 2019-2022 Montreal Studio Program. He was the 2020 recipient of the William and Meredith Saunderson Prize for Emerging Artists. Selected recent exhibitions include "Trees That Worry," Projet Pangée, Montreal, 2022; "Nesting," Foundation Phi, Montreal, 2022; "Stress Tested," Public Gallery, London, 2021; "A Chronique Fear," Marvin Gardens, New York, 2021; "Rifts, hovels, a sighing tide," Afternoon Projects, Vancouver, 2021; "La machine qui enseignait des airs aux oiseaux," Musée d'art Contemporain de Montréal, 2020; "At the center of my ironic faith," Cassandra Cassandra, Toronto, 2020; "Red Sky at Morning," Interstate Projects, Brooklyn, New York, 2019; and "Thirsty Things," Clint Roenisch, Toronto, 2019. In 2023, he will present projects at Art-O-Rama, Marseille, and Galerie Acappella, Naples.