

Marita Vollborn: Sinn und Scherben® (2010 – 2019)

- Excerpt -

Löffelarbeit I - III

material: clay

dimensions: 18 x 36 x 27 cm

The title refers to phrase "kick the bucket", which in German is "Den Löffel abgeben" (to deliver the spoon). This is a more casual term for dying. To postpone death as long as possible requires endurance and strength.

In "Löffelarbeit I" the spoon is intact, but the woman is hunched on the floor. She clenched a fist as a sign of the fight lying behind her, holding her other hand in defense and fear. The woman is a victim, she can not stand up and defend herself any more - she has lost.

"Löffelarbeit II" shows the spoon damaged: It is deformed. The woman cowers under the spoon and stands up with a shoulder and all her available force against the symbol of death. In "Spoon Work III" the spoon is broken. The woman has done it: She has overcome death.



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Hass-Schrift (Hass-Writing)

material: burnt clay

dimensions: 28 x 42 x 39 cm

Books convey not only knowledge or entertainment, they can also sow Hass. The book shown here is opened, which the face turned forward as directed to attack. The statements in the book are represented in the form of morning stars and a large blade. What wrecking havoc effects they have is documented by the wreckage.



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Verloren (Lost)

Material: burnt clay

Dimensions: 40 x 18 cm

She is a mourner who combines past, present and future suffering.

She is naked. On display are only parts of her body: breast and belly of a pregnant woman. The rest is covered by a blanket - a symbol of the sinking in her own world. It is the world of pain and longing. She is a woman who wishes to have a child like nothing else and is disappointed again and again. She holds her hands like having a newborn therein. But her sorrowful look reveals that she has lost it.



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Trotzdem (Nevertheless)

Material: burnt clay

Dimensions: 40 x 18 cm

The woman is emaciated and both her breasts were taken: She has cancer. But nothing in her attitude reveals the seriousness of this burden. She stands upright, with a cautious smile and is enveloped by a lush blanket full of different shaped breasts - a symbol of the attributes of femininity with which she is confronted daily. Courageous and confident she has let slip to her waist so that her scars are exposed; relaxed she keeps it together in front of the belly.



copyright: Marita Vollborn

Theater

*material: burnt clay
dimensions: 27 x 22 x 42 cm*

A three-part plastic, almost like a pie. Here the female lust is represented as a stage: More than once played, it is a playground for of (male) fantasies and theories. The stage will lead to climax, so she is dissected and divided into acts.



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Jagdfieber (Hunting fever)

*material: burnt clay
dimensions: 21 x 22 x 42 cm*

The skull - a young deer with the facial features of an old man - symbolizing the hunt in a metaphorical and actual sense. Men go hunting, to kill their prey: They shoot deer in order to capture trophies and conquer women to prove their virility. Even death is a hunter.



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Series SCHÖN ! (BEAUTIFUL !)

The common ideal of beauty excludes people like the three shown in this work, as we close our eyes to the beauty of the human being and thus restrict our thinking and perspective. All three figures go on in their dance – symbolizing at the same time an affront to our narrow perspective of common beauty and a tribute to the diversity of life.

Too crooked?

*Material: burnt clay
dimensions: 23 x 21 cm*

A woman with a handicap: She suffers from scoliosis. In her dance, she expresses fragility and dedication.

copyright: Maria Völlborn



Too small?

*Material: burnt clay
dimensions: 20 x 19*

A midget in a proud gesture of a ballet dancer.



copyright: Maria Vollborn

Too old?

material:burnt clay

dimensions:29 x 21

An old man holding in his arms an imaginary partner, he seems to lead him on the dance floor.



copyright: Marita Vollborn

Geschafft! (Done!)

material: burnt clay

dimensions: 22 x 48 x 37 cm

In German there is a phrase that applies to this figure: "retreat into your shell." But introversion and retreat are causes for our isolation. To break out of this isolation requires repeated attempts - to recognize the character of the snail shells with fractions. How large is the force, which costs. A successful breakout is reflected in the face and in the posture of the man again. He is exhausted, his left hand shows a weary victory sign.

Titel: Geschäft
- Vorderansicht -

22 cm hoch, 48 cm breit, 37
cm tief



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1965: Marita is born in Erfurt, which at that time belonged to East-Germany (GDR)

1972 – 1984: The „Yuri Gagarin“ Highschool gave Marita a first impression on dictatorship and of missing human rights in the GDR: arts, philosophy and literature were censored – the freedom of thought was a distant dream.

1985: As she never joined the regime party SED, Marita is allowed to start the study of Agronomy Engineering at Humboldt University in Berlin.

1988: She lives, studies and works for three months in the cities of Moscow and Leningrad (now: St. Petersburg), getting first impressions of „Glasnost“ and „Perestroika“ in the Soviet Union.

1989: Back in the GDR. Together with many other students Marita gets involved in peaceful protests against the SED-regime in East Berlin and experiences the fall of the Berlin Wall in Germanys capital.

In the same year she finishes her study with a diploma in agrar engeneering sciences.

1990 – 1992: The end of the GDR marks a time of transition. Due to social changes within Germany she works at a publishing house, in a nursing home and as food technology manager at Unilever.

1992 – 1994: As she realizes upcoming social injustice in the reunified country she decides to start a second study: journalism and communication sciences at the „Hochschule für Musik und Theater“ in Hannover.

She gets her MSc in Journalism.

1994: Co-founder of the „X-Press Journalistenbüro GbR“. She works as a freelancer for major german media such as *Süddeutsche Zeitung*, *Frankfurter Rundschau*, *Focus Magazin*. Her investigative articles focused on corruption in science, healthcare and ecological sectors

and lead to a stories about conflicts of interest within Germanys political class.

2001: Marita starts an almost 10 year lasting period of book writing. The non-fictional books take a close look on social injustice. Four of the books she writes become part of the library of the German „Bundestag“, the Federal Parliaments Library.

2002: She becomes freelancer at *Spiegel Online*

2010: Marita decides to start the art project „Sinn und Scherben“®.

2012: She becomes freelancer for *Deutschlandradio Kultur* (earlier: *Sender Freies Berlin, SFB*)

2019: With 50 clay and bronze sculptures completed, Marita decides to dare the first step towards the PUGNALOM online art gallery to reach the public.