



TORSI - EXIBITION PAROCHIAL CHURCH BERLIN



Marc Jordi
Berlin

TORSI

translated by Ian Pepper PhD

EXHIBITION BY MARC JORDI

PAROCHIALKIRCHE, KLOSTERSTRASSE 67, 10179 BERLIN, 7.-21. DEZEMBER 2014

There are detectable parallels between Marc Jordi's torsi and the Parochialkirche. These sculptures – some finished only rudimentarily, others finely wrought and then marred – correspond perceptibly to the spaces of the church's interior, ravaged during World War II and only minimally refurbished.

Both sculptures and interior make an impact on us through the quintessential design strategy of modernism: authenticity. Here, both qualify as authentic because the traces of destruction, of handling and of repair, remain visible, and can be imaginatively reconstructed, thereby inviting the beholder to participate mentally in the further processing of the fragmentary. Both conceptually and materially, the result remains open-ended.

Within architectural and art history, to be sure, a proclivity for the fragment is hardly a recent phenomenon. Today, at the same time, people who are oriented toward the West claim the prerogative to shape their lived reality individually in ways that is without historical precedent.

The circumstance that – paradoxically – a collective moment is inherent in this ubiquitous drive toward individualism becomes obvious at the latest when our unique children begin school: to everyone's astonishment, their elaborately contrived names pop up immediately elsewhere in the classroom.

Within the living environment, each human being is a social animal – is trapped within or elevated by the social, depending on your point of view. Harbored in the sentence "I want to see the world through my own eyes" is a desire to shape one's life according to one's own perceptions, and hence for self-knowledge. Yet self-knowledge can be acquired only through action, or perhaps even more so through our fellow human beings. The path of self-knowledge leaves behind traces, even wounds, both in the individual and in others.

These fourteen torsi – Marc Jordi refers to them too as fellow humans – also picture individuals, are distinguishable by virtue of their physicality. The surfaces display gouges and fissures. Like the human being him/herself, the clay is strained to the breaking point. With few exceptions, these sculptures are left unfinished. They are worked only as far as necessary so that they can express their individual characters. What remains is unbaked clay in its unworked form - material to be mentally completed, destroyed, or created anew.

The torsi are illuminated exclusively by a directed daylight. The light is rhythmicized by the room-height windows, within whose illumination the figures and bases rest. The morbid-Baroque articulation, coloration, and sculptural design of the hall could hardly provide a better backdrop. The torsi, which lack heads, arms, and legs – and are hence divested of awareness, of understanding, and of movement – nonetheless speak to us. For permanently accumulated here, in the trunk, the midpoint of the human form, is lived experience as such.

EINGANGSHALLE SÜD

SCHWANGERE FRAU
PREGNANT WOMAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



KRÄFTIGER MANN
STRONG MAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



MITTELALTER MANN
MITTLE-AGED MAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



KNIENDE FRAU
KNEELING WOMAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



**KRÄFTIGE FRAU/
MUTTER**
STRONG WOMAN/
MOTHER

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



GROSSER MANN
BIG MAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



ROBUSTER MANN
RUGGED MAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



EINGANGSHALLE NORD

FRAU
WOMAN

CA. 25/13/15 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



KNABE DER AGOGE
BOY OF THE AGOGE

CA. 25/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



SOLDAT
SOLDIER

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



MANN
MAN

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



HEILAND
SAVIOUR

CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



GERONT
GERONT

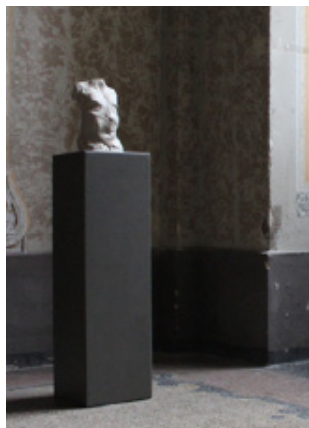
CA. 30/13/10 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY



AUF WUNSCH:
BY REQUEST

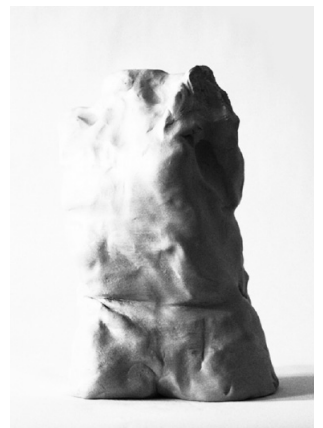
SOCKEL, MITTELGRAU
BASE, MEDIUM GREY
30/30/100 CM
HOLZWERKSTOFF
WOOD



SISYPHOS
SISYPHOS

CA. 28/13/13 CM, 2014

UNGEBRANNTER TON
UNFIRED CLAY





Vernissage: introduction by André Schmitz, State Secretary for culture, o.d.





Finissage: introduction by Pastor Gregor Hohberg and Beate Dirschauer



