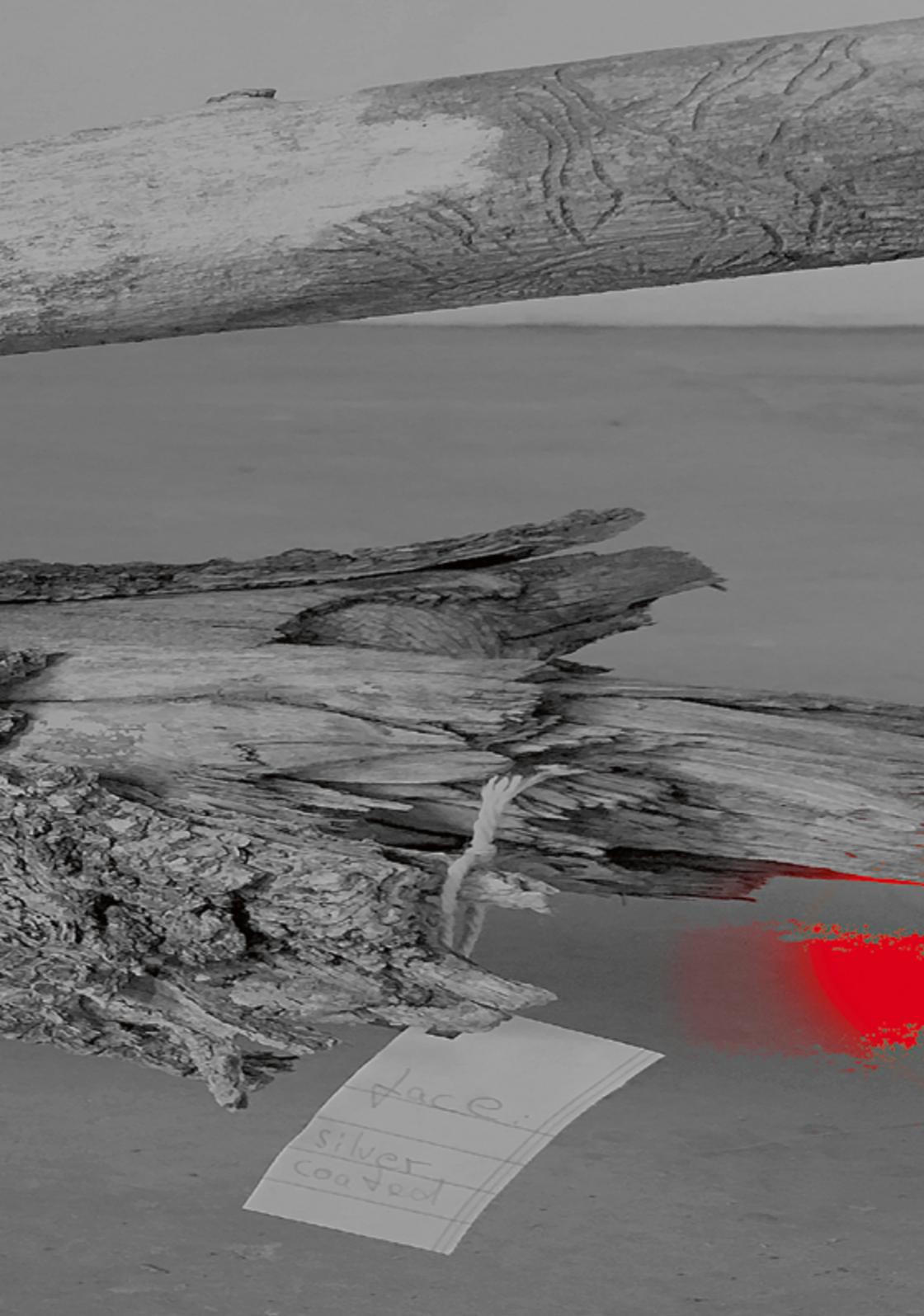




DELIA JÜRGENS.

UNTRODDEN
AREAS



face:
silver
coated



DELIA JÜRGENS.

UNTRODDEN
AREAS

touched

This catalogue has been published on the occasion of the exhibition

Delia Jürgens. Untrodden Areas

Cloud Storage (lower gallery)

The Vertical is about the Desire to move - to escape (lobby)

We live at the Bottom of an Ocean of Air (studio)

Chrome (upper gallery)

Künstlerhaus Meinersen, Germany

(April 15th - May 1st 2016)

DELIA JÜRGENS
UNTRODDEN AREAS

edited by Delia Jürgens
published by **DIS-PLAY**

to hold it in your hands.
the essence

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Perfect Rectangles

Jonny Coleman

So, yeah, I was saying...

Thanks for signing up

We're here to answer any questions you may have

404 non-starter

Scroll down to feed the meter

A very important list

A very important handshake

A rotten smell that burns into cinammon

If your answer is yes, say „yes“

or press 1

A representative will be with you shortly

A full loop in a wooden rollercoaster trying to connect with someone
you'll either never see again or can't see.

Fuzzy wallpaper. An attic full of bricks. An abandoned fort.

A million little things in the road. Spiders?

This recording may be monitored for quality assurance.

And of course: a melting clock

Free shipping, please.

Opt-in

Opt-in

I'm sorry, I didn't hear your last response

Opt-in

Read the safety card

Opt-in

Now featuring NO OPTIONS!

Buildings full of fake glass
Beautiful floor to ceiling windows
If you lived here, you'd be home already

Cancel, delete

Another death by white walls scenario
A stalk of celery snapping in the kitchen.
Death by papercuts.

Undo, undo, undo
Start over

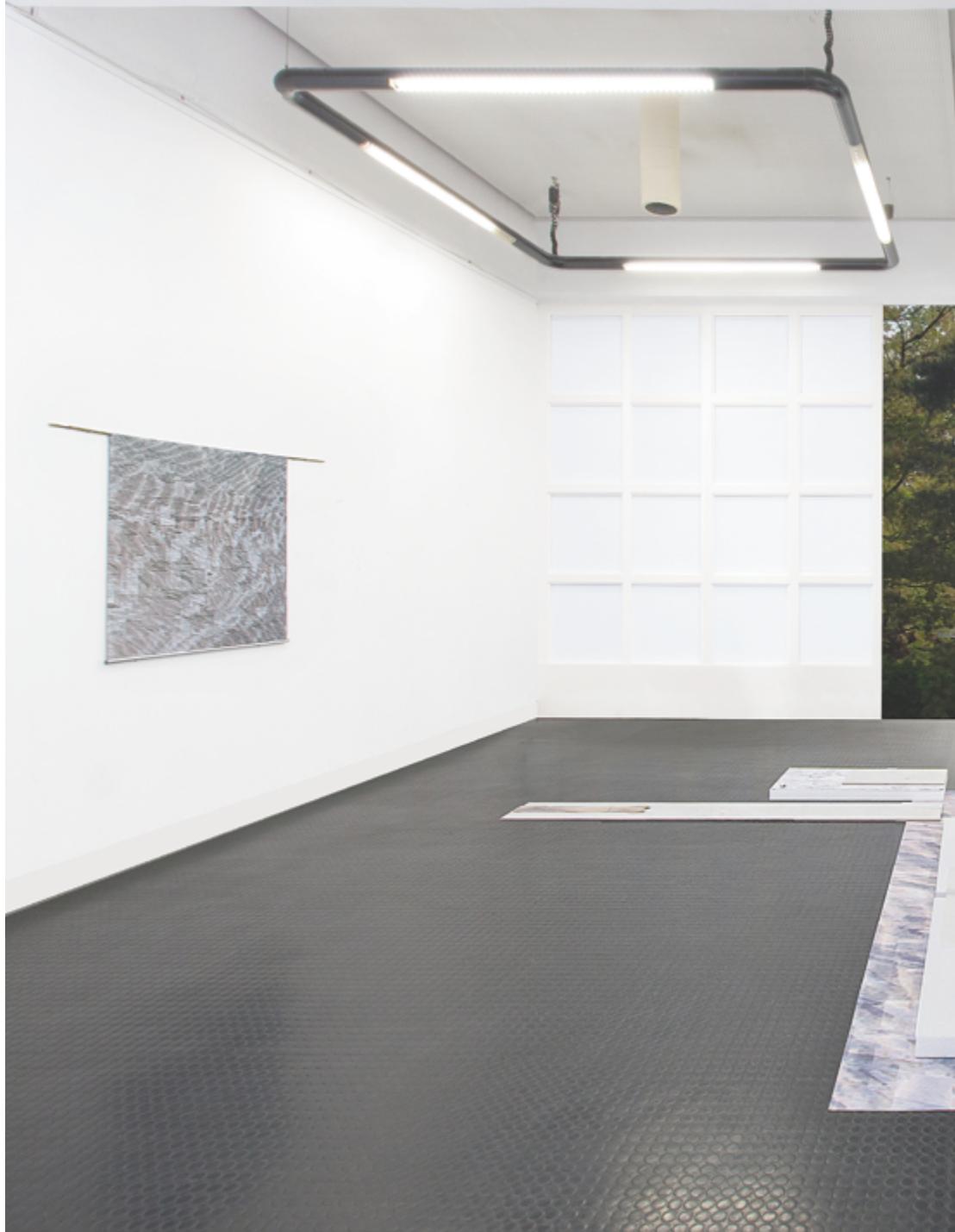
A sea of forgotten passwords
The gossip of 1,000 smiling strangers
They're all your best friend
But how can that be -
We just met
And already it's goodbye
„goodbye“
Restart or shut down?

You're late for an invisible appointment that's always just slightly out
of reach. Everyone is laughing, and you have no teeth.
The room gets warmer. A cat sits on your leg.
A gunshot or a car starting down the block.
Is it the ocean or a freeway?

Everything is impossible. But it gets warmer. And sirens
Everyone on old laugh tracks is now dead.
Time to back up all your anecdotes
You wake up
Now what?

I'm in.

CLOUD STORAGE











swung metal rod
over inkjet print
of deconstructed stockimage
of water stream
on transfer foil
under metal bar
on surface of polymer (PE)
over glass drop
on top of glass panel
on 'REFLEX' insulting foil
next to brass bar
next to inkjet print
of deconstructed stockimage
of desert
on inside of samet pillow case
made of polyester (PES)
on styrofoam

The Target is myself • I reach the Point of no Effort • The Arrow leaves the Bow, 2015







inkjet print
of deconstructed stockimage
of desert
on satin
between aluminum clip rail
over bamboo bar

Desert [Display #5. Kimono], 2015





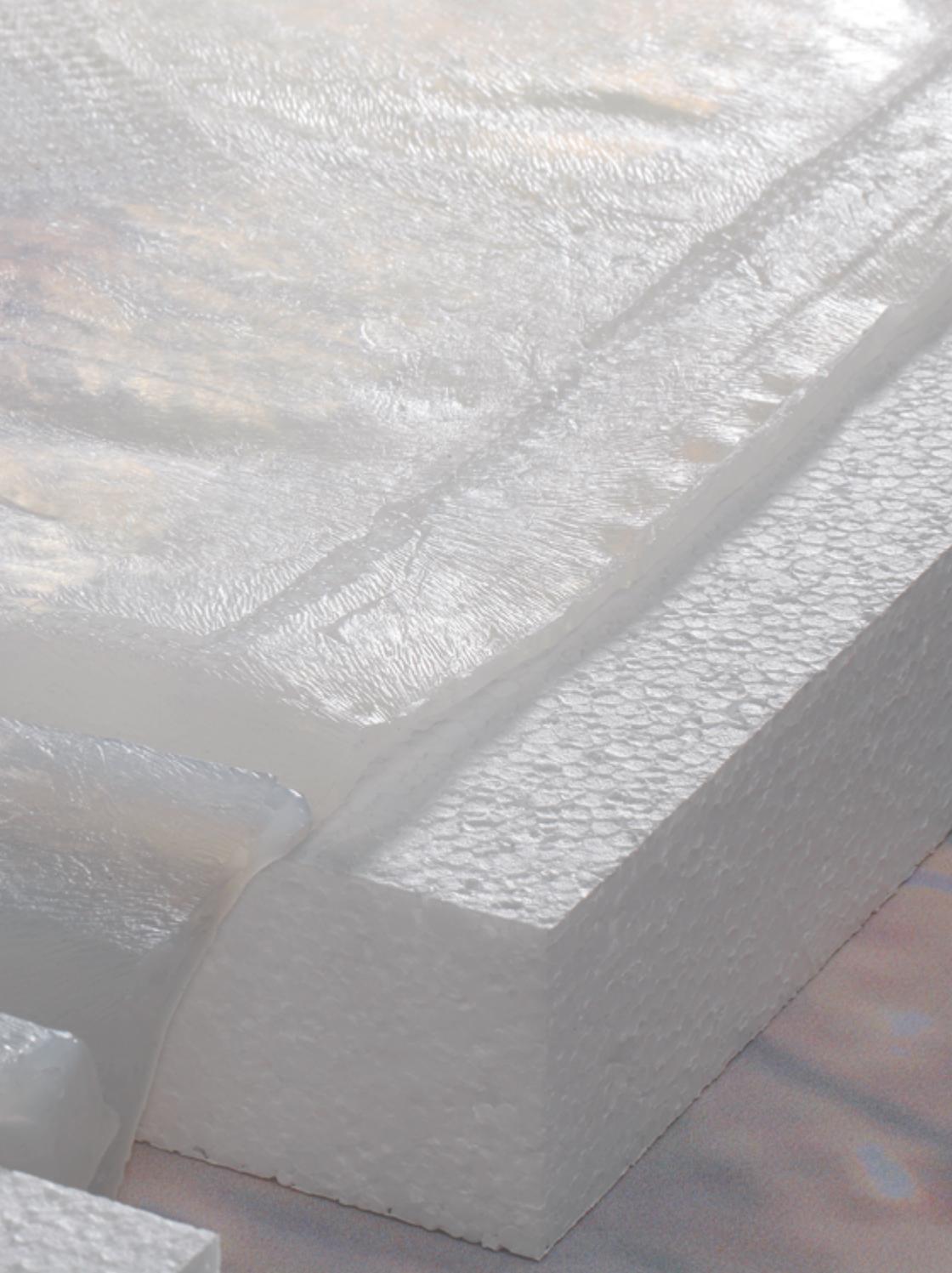


silicone cast
of pillow case
varnished with animal hair as decoration
encasing inkjet print of deconstructed stockimage
of 3D extruded clouds
interlaced with ornaments,
cloud server icons,
'dreamtime' watermarks
and dream symbol descriptions
of wind,
feather
and sea
headlined with Yogi-tea maxims
on surface of plastic sheet
on styrofoam
on inkjet print of deconstructed stockimage
of desert
on surface of PVC

I've seen this Face before [Display #2], 2015









Cloud Storage in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 39



pearl earrings
of plastic
on tile
glazed as onyx
above sea shell
on inkjet print of deconstructed stockimage
of 3D extruded clouds
interlaced with ornaments,
cloud server icons,
'dreamstime' watermarks
and dream symbol descriptions
of wind, feather and sea
headlined with Yogi-tea maxims
on transfer film
on surface of 'DELTA' insulting foil
next to brass bar
on styrofoam
next to hair extensions
of plastic
wrapped in plastic
on tiles
glazed as onyx

I've seen this Face before [Display #1], 2015

is a phenomenon occurring during sleep. It is characterized by a lack of awareness of the environment. It is often accompanied by vivid images and associations. The dreamer often can only partially or not at all control the content of the dream.

action shows size,

... - treasure - transformation of disturbing things to
Question: What do I like? Which way is it produced?
The connection of the dreamer to the course of time
Why the dream is a precious thing too. It is a
as well as a sense of appreciation and fulfillment
for perfection in an equal and inter-
world and represent fears. What
duration nowadays. Baudouin's dream of
is something of value. The pearl is
Therefore people not satisfied with
ing of pearls.

... those small, easily overlooked
... virtues that are important in
... are a symbol of enlighten-ment

HAIR

Association: protection - attractiveness - sens
What do I hide? What do I want to show?
Dreams where hair plays a major role are common
and mental being and symbolize "hair" and
great importance to all nations. The hair is
... symbol of vitality
... sources. For example, sexual pleasure
... influence. Dreams of hair often
stand for one's mental state or a
described as a ... there are the
... hair
... this
... spiritual hair is



FINGERNAILS

Association: - safe handling

I ready for dealing with or with

Fingernails often stand for 'weapon'

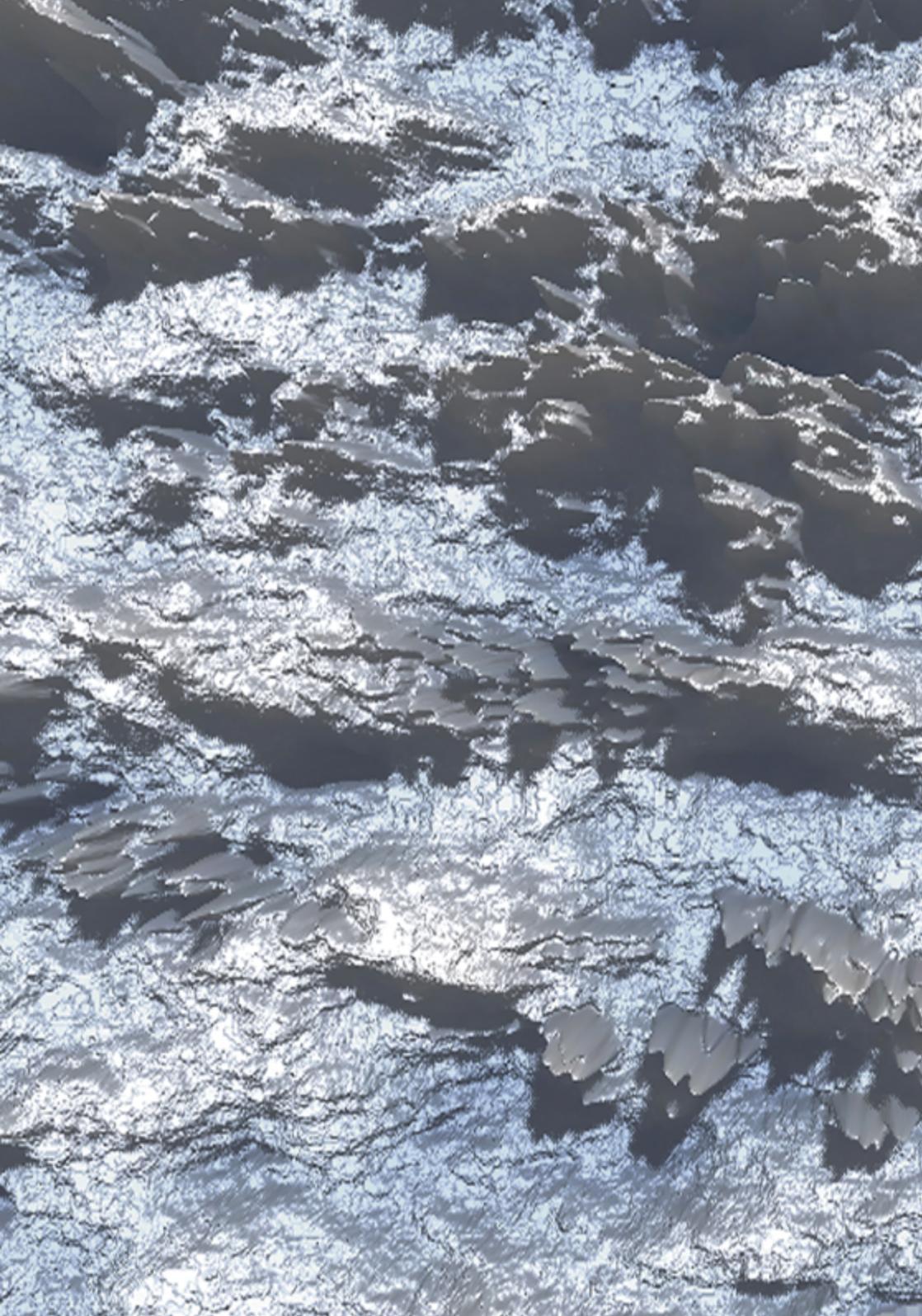
against the claims of the environment. We

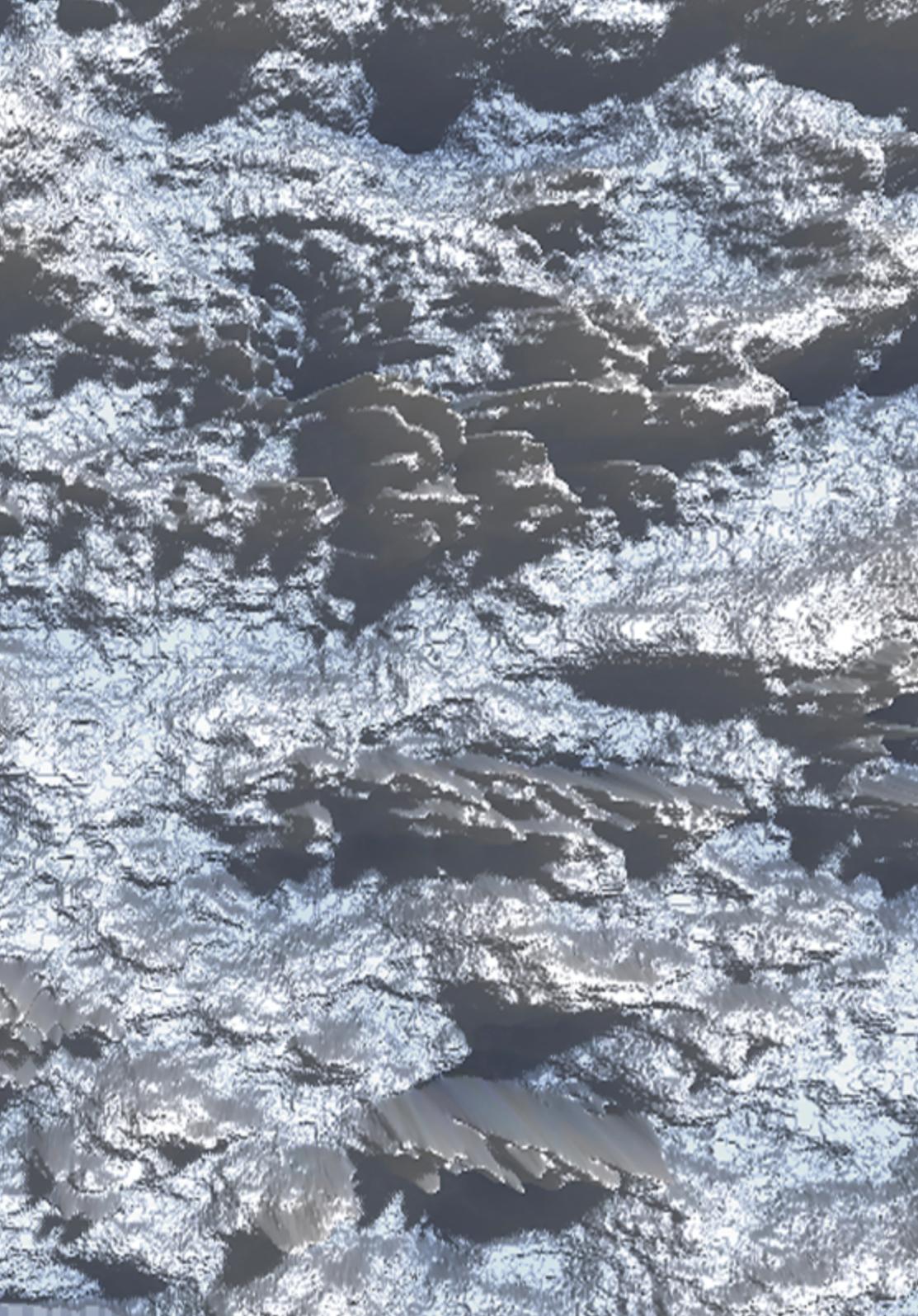
symbolizes we greed for material possessions or

and over indulg















cast of tablet cases
in concrete
over inkjet print of deconstructed stockimage
of 3D extruded clouds
on transfer film
on bed sheet
above inkjet print
of gemstone
on phone case
on fingernail tips
in curved glass frame
with inkjet print of stockimage
of water
and dream symbol description
of wind
headlined with Yogi-tea maxim
'Soul is the highest self.'
next to inkjet print of stockimage
of water
and dream symbol description
of feather and sea
headlined with Yogi-tea maxims
'Share your strengths, not your weaknesses' and 'Love has no fear and no vengeance.'
on back of concave glass frames
on mirror panel
on styrofoam

Cloud Storage, 2015









The Target is myself - I reach the Point of no Effort - the Arrow leaves the Bow, 2015 57



Soul is the highest self.

WIND

The Wind in the dream symbolizes the power of the mind and the movement of life. As a dream-image wind symbolizes intellect. The interpretation of the dream depends primarily on the strength of the wind. So a gentle breeze suggests ease and pleasure. An idea or a plan stimulates the dreamer to activity. Wind embodies soul-spiritual forces, what- partly unconsciously- influences life. Among a people wind was a body of the earth's breath. In it, the action of higher forces was seen. The wind often changes quite quickly its direction and strength. As a dream symbol, it represents the instability and volatility. In the dream, the wind is a natural phenomenon. No wind is a sign of strong energy. But even when the wind rises, this indicates strong spiritual energies. Usually the dream-wind breathes new life into our personal affairs and relations. It drives our ship of life and is the spiritual engine that moves us to action, that energy releases in addition, so that we can reach an ambitious goal soon. On the psychological level, the wind announces a new, deeper awareness.

Share your strengths, not your weaknesses.

FEATHER

Feathers played and still play an important role in ceremonial life of earthbound tribes. They respect feathers as a gift of the birds. In itself a feather holds a part of the power of that bird, which they belonged. Consequently, a feather that comes from a bird with healing powers, is also healing abilities, while the feather of a bird, which is a messenger, hence feathers are messages. Feathers often represent the flight to tire other, even to the similar sides of the self. Because they are connected to the wind and the air, they can represent the spiritual life of the dreamer. Feathers in a dream mean possibly that the dreamer must carry out a project only to end before it can treat

themselves to rest.

Feathers fly in the wind, now here and now there, just as the riddle in our being that wants to lead us to the dream in mind, a warning from the unconscious that we should not have one day out unscathed.

At the spiritual level feathers symbolize heaven in the soul.

In a dream feathers can also be a symbol of softness and lightness.

Feathers can express lofty ideals, innocence, but also vanity, which depends on the circumstances in the dream: White feather stands for idealism, purity and innocence, or perhaps for a certain naivety and immaturity of personality.

It is important to remember as many features of the dream's feather as possible.



Love has no fear and no vengeance.

SEA

Sea symbolizes the collective unconscious, the totality of thoughts, feelings and aspirations or femininity, and represents the way how to live one's life.

The sea is a picture of all the unknown and unpathable, of the origin not of a single individual, but of all life. In its eternal ups and downs, it is an archetypal symbol of blood filled life with all its ups and downs, but also a symbol of the collective unconscious. Accordingly, its shore is the border area between the former and the personal unconscious. It is the dream act not set at sea, but on its shore, this is a sign that the problem of the dreamer is between the personal and the collective unconscious.

The sea connects continents and countries. In a dream it can indicate both the dawn of spiritual territory as well as hazards that may occur in a sea crossing: A trip to the sea and its huge waves is the new frontier, for finding a new stage of life, which can also mean the conversion of your own personality.

The goal of the often perilous journey can only be interpreted from other icons of the dream image. In any case something new from which even our unconscious not quite knowing how it will turn out finally faces, signaling that from now on our whole personality is required.

The symbol 'sea' is highly dependent on the rest of the images of the dream.

First, it represents life circumstances for foreign rules of life, which we are exposed.

Generally, the 'sea' assigns the person concerned, the vessel's captain of their life and not a stowaway. They should leave their anxiety behind and play the game with and courage primarily responsible.

The freedom of decision and the responsibility for their life lie only with themselves.





Cloud Storage in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 61



aluminum bar
above hair extensions
of plastic
next to pearl and diamond earrings
of plastic
next to transparent fingernail tips
of plastic
on 'DELTA' insulting foil
on styrofoam

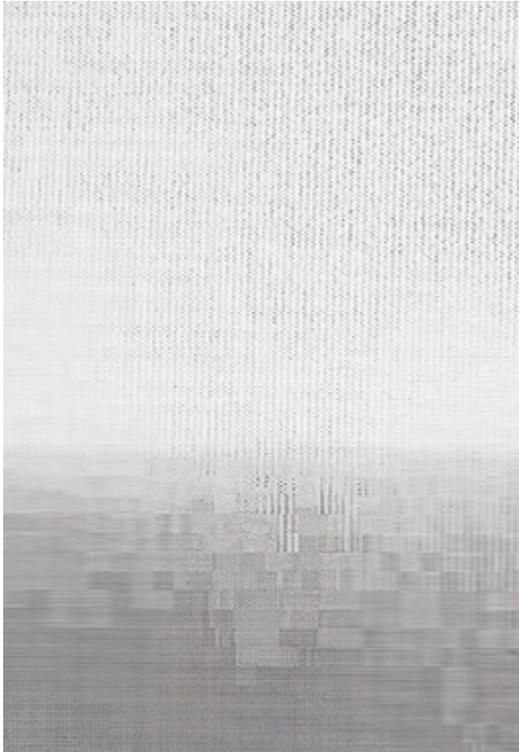
-

cast of animal hair
in laquer
as decoration
on pillow case
next to hair extensions
of plastic
next to pearl and diamond earrings
of plastic
next to transparent fingernail tips
of plastic
on tiles
glazed as sandstones
on styrofoam











I've seen this Face before [Display #1], 2015 + Cloud Storage (Detail), 2015 67

ABC FOR DJ

MARCUS STEINWEG

ARCHÄOLOGIE - Archaeology

Archaeology is a sad science. Whilst archaeologists are digging for the origin (πηρή) they find ruins, shards and splinters, the clues of its inexistence. There is no intact origin. There are only fragments, remnants, sediments, debris, nebulae, dust of past eras.

Fictions of a πηρή that turns archaeology itself into fiction - a narrative, an aberration, a phantasm and adventure.

BEJAHUNG - Affirmation

Part of the affirmation is the acceptance of the unknown. Affirmation exists only as venture and generosity. She is: shouting out 'yes' to the uncertain, the greeting of ghosts. She is also a call for incommensurability, blindness, madness. But it is a sort of insanity without whom nor art nor thought could exist.

CLOUD - Cloud

Clouds are cushions. They are soft almost weightless, like ships navigating in the skies. They always carry hope, promises, illusions. At the least they carry the next rain. No human being lives without clouds. As carriers they are like nomads and form a caravan of floating camels. Even the tiniest dreams stick to them. A glance to the clouds blocks the sight and extends it to the invisible. Once the clouds clear we can see the sun.

DISPLAY - Display

It is always an offer. In most cases it offers not itself but others, the unknown, the strange, monsters or ghosts. The display implies a heterogeneous range of things. There are things to see whilst it activates the new ordering of its elements. It invites us to rearrange the world. Therefore it is political: Because it implies (undefined) orders - the mission to see, to think, to feel and to live differently than beforehand.

EVIDENZ - Evidence

Artworks are promises of evidence. We need to mistrust them, for only through the mistrust does the shimmer of evidence becomes visible to us. Only there in the lie, they do not lie.

FUNDSTÜCK - Found Object

Every found object expresses the wishes and projections of the finder. I never find anything. To be precise, it is the object that finds me, as if it was waiting for me to be found. The object that bumps into a subject and activates it. Dissolved into my world, the found object appeals to its strangeness, heterogeneity, and inconsistency. It tears a hole in the fine woven web of facts. All art that aims for more than confirmation of what we all know has to pass this hole.

GLÜCK - Luck

The luck is in the future and in the past. It has no presence or none other than its representatives, such as memory or expectation. As soon as it kicks in, it dissolves. It is only real in its disappearance.

HAUT - Skin

No life, no generation, no culture exists without its specific dreams and fictions. Each subject is coated in its own narratives. We won't reveal a deeper layer of truth beyond the narrative. Without them the subject disappears. This doesn't mean that there is no true life in the fictive. It signifies that the fictive life is also fiction - and a hope that Adorno sticks to ex negativo. The coating of the subject can be described as sediments of a collective unconscious. It could be interpreted as layers of skin, where molting is not excluded. One layer replaces the other. Sometimes the fiction of the fiction lessness becomes fiction = a dominant narrative.

IMAGINATION - Imagination

Is the capacity of imagining the absentee. As creative power, it accelerates the subject beyond its own realities. It allows the subject to fly, ignoring gravitation and aiming for the farthest future and past. Imagination is presence through absence: The extensive present.

JENSEITS - Beyond

The beyond is on this side, it is entirely part of world. The idea of positive 'Hinterwelten' (Nietzsche) belongs to the tradition of occidental Onto-theology. Thereby is the back inherent in the front, as the depth is to the surface. A new metaphysics should be surface metaphysics. It would examine the presence of the absent in the present. It would recognize reality and materiality as shimmering evidence of this absence. There is a beyond and it is here and now.

KOMPASS - Compass

Wherever the needle points to, nobody wanders life without compass. There is no one out there who doesn't cling to narratives, might they be of mythic, religious, cultural or scientific nature. Every single critic of ideologies cannot be buoyed facing this simple fact derived from daily life observations. Only the one who confronts ideology with being unbetraysable and unreplaceable, might have access to a critical examination of the situation, whilst the latter does not gain in clarity.

LUFT - Air

There is no outside for there is no panoptic perspective. None of that kind that would allow to approach an eternal, encompassing order. We cannot even examine the material in its given standardized sense. The sense is lacking. Otherwise we have an overload of an overload of interpretation, evaluation, manipulation, shifting, deconstruction, instrumentalization of the empirical and materialistic givens. To think within the space of constituted reality and to navigate through it means to become contaminated and affected by it - leaving traces in it. One could attempt to speak of reciprocal determination, if determination was not attached to an inflexible concept of reality lacking the necessary freedom.

MATERIAL - Material

Our thinking is always threatened by stereotypes that are mono-causal and mono-perspective constructs. Those block our clear view on inconsistent, surreal and incommensurable parts of reality. Our handling of history (or of the so-called history, cause indeed, it isn't about a coherent structure, which sense prevails in principle and which development strictly bound down to causality) will always be one with constructions and reconstructions of history. There is no historian out there who is not a translator. But the matter he translates is already itself product of translations other translators beyond

his reach. It is about translations of translations: in the thinking, in the art, in what one could call speculative historiography. Art and philosophy participate in this as they operate within reality and history with the creation of their own material.

NARRATIV - Narrative

Reality is the promise of consistency that cannot be held up (analog to a well known part of the Aesthetic theory, in which Adorno defines art as 'a promise of fortune that is refracted'). Artistic and philosophic thinking intensify their relation to reality through mistrust. This works only by hinting to its contingency: She is as she is but she is not necessarily as she is. She could be different. Such as history in general could have been different as she did. Part of the thinking is the continuous practice of zooming out of the narratives. Of those that we assume too often as reliable and necessary.

OFFENHEIT - Openness

The web woven of 'known' facts is not eternally determined it is open for alterations. There are zones that are undefined and areas of freedom. Those are products of the collision between a subject and the dominant narratives and evidences.

PRODUKT - Product

To think means to be brave enough to mistrust the evidence (what suggests and directs their naturalness a priori presumed as being unquestionable). The significance herein is the non acceptance of their authorities. Rather to vortex them through their transformation, reconfiguration, retranslation or, as Deleuze might have put it - their genesis. The latter is not only historical (in the sense of linear) but trans-historical within history. This is not related to idealism. It would be in opposition to every idealism, if it would not normally occur as realism without us noticing that what we call realism most of the time actually is another idealism. One might call this also idealism of facts or the belief in reality.

QUEER - Queer

Not the thought nor the sexuality are queer. It is the real itself that does not fit into the simplest patterns or indices. The queerness of the real turns it into an undeniable excessive demand. In the space of the latter we observe the subject jumping back and forth, not due to indecisiveness but due to knowing about the disparity, multiplicity and transformability of reality.

RELIKT - Relic

The past is stored in the relic. It is the evidence of its disappearance. It is present absence and therefore can only represent a fetish.

SYMBOL - Symbol

In ancient Greek the word means sign. Höderlin says we are undecipherable. But first of all we are surrounded by signs and we rely on those to orientate. Similar to a landmark, the symbol carries the promise for orientation. The symbol expresses a promise for sense and orientation that cannot be held up. That is why symbols have to be cracked like an oyster - to force them to reveal the hidden.

Traum - Dream

In dreams we have encounters of a specific kind. Whilst dreaming, the subject of improbability opens up in front of us. While awake, it exists in clearly defined borders. The dream opens this space, not because there is a hidden truth - but because the dreamer does not care about the truth.

UMGEBUNG - Surrounding

Regressive fantasy or actual wisdom: It means to merge with the surrounding, like Bataille's animal that, after him, is like water in water.

VULGÄRARISTOTELISMUS - Vulgäraristotelismus

Artistic practice gains its relevance from the artists denial of reality. This has nothing to do with escapism. The opposite is true: the artistic practice enhances its contact to reality through removing its dominance. The artist as DJ, does not follow any strict line nor teleology or given sense in her practice. But it is experimental research that opens up the space to the undefined, the invisible, the uncharted territory. It is about the denial of the Vulgäraristotelismus, for the latter claims that everything exists already and that we shall accept our existence as bored-boring reconstructors of the given or past. It is far more alarming, even dramatic: there is more to invent and these inventions concern all realities in this world. It's still out in the open, despite stable facts, irreversible history and an extensive lack of freedom. Despite alienation of the subject through its history and culture, despite economical imperatives, the dictatorship of ignorance that flood the entire planet.

WAHRHEIT - Truth

The subject floats within the richness of the existing as well as in the ontologically disparate. It floats in some sort of stream of contingency. The domain of the existing is particles of reality, is open and undefined. There is no eternal truth in it. In the contrary, it is rather as if its truth is to find in its own inconsistency. The promise of reality is reneged over and over again, for it is here where the thinking of philosophy and art operates and navigates.

XENOGRAPHIE - Xenography

One may call the artistic as well as the philosophical thinking xenographic. It is the registrar of the strangeness of a pretending familiar world. But thinking only exists through breaking with the familiarity.

YIING - Yiing

In 'the Book of Changes' Yiing light and night are differentiated in the same way as life and death are. But differently to the Occidental philosophy, the Chinese does not dramatize these differences.

Therefore in Chinese philosophy there is no need to synthesize these differences. In case this happens anyway, we are dealing rather with natural synthesises, where contrasts are only transitions. The subject itself is transition, a sort of multiplicity of different alternating states.

ZYNISMUS - Cynicism

The cynics will always have the determinism at hand to justify their passivity for everything is already decided. But this is not true. Our realities are fragile. This means that they are not eternally stable, they change. There remains a lot of space in the undefined. It is the undefined and contingency that allows for an open future (a future that was reducible on its past would not be one) - the inconsistency of our world. Art is this: the openness of the subject to these inconsistencies, operating with uncertainties and non existing evidence, the affirmation of the contingency of reality. The latter is prolonged wherever, whenever, why ever, always in the future, today ad infinitum to its farthest borders and beyond.





THE VERTICAL IS ABOUT THE DESIRE
TO MOVE - TO ESCAPE





The Vertical is about the Desire to move - to escape in Untrodden Areas, Künstlerhaus Meinersen, Germany, 2016 79











concrete cast
two knotted snake imitates
as golden chains
on hair sticker
on islamic calendar paper
next to fishing swimmer
in concrete

#virus assembling, 2015

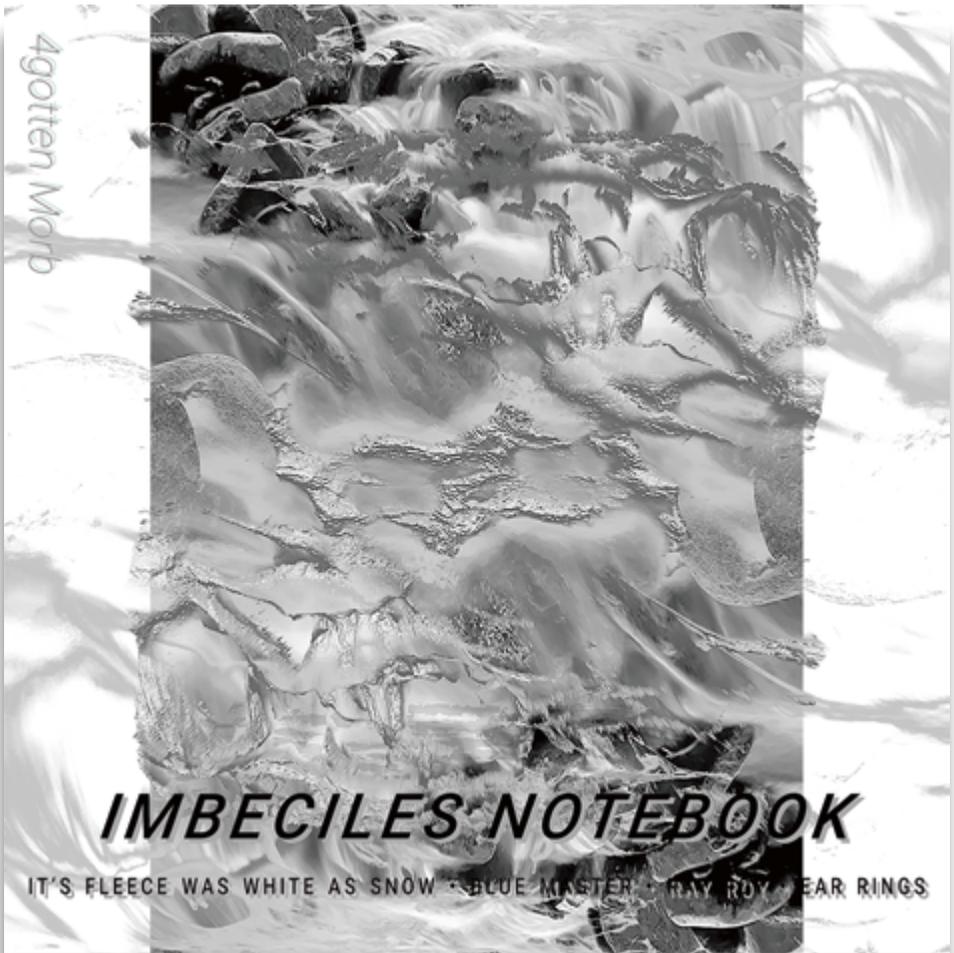




Stream - Without a Pause, 100 x 400 x 12cm , 2015-16
zipper and stretched inkjet print of mirrored and deconstructed stockimage of zen demonstrated as stream
on transferfilm on couch slipcover on styrofoam between water on basalt stone split on liquid plastic on surface of
MDF on styrofoam

stream





download here:

<https://soundcloud.com/4gottenmorb/imbeciles-notebook>







WE LIVE AT THE BOTTOM OF
AN OCEAN OF AIR





We live at the Bottom of an Ocean of Air in Delia Jürgens. Untrodden Areas, Künstlerhaus Meinersen, Germany, 2016 97





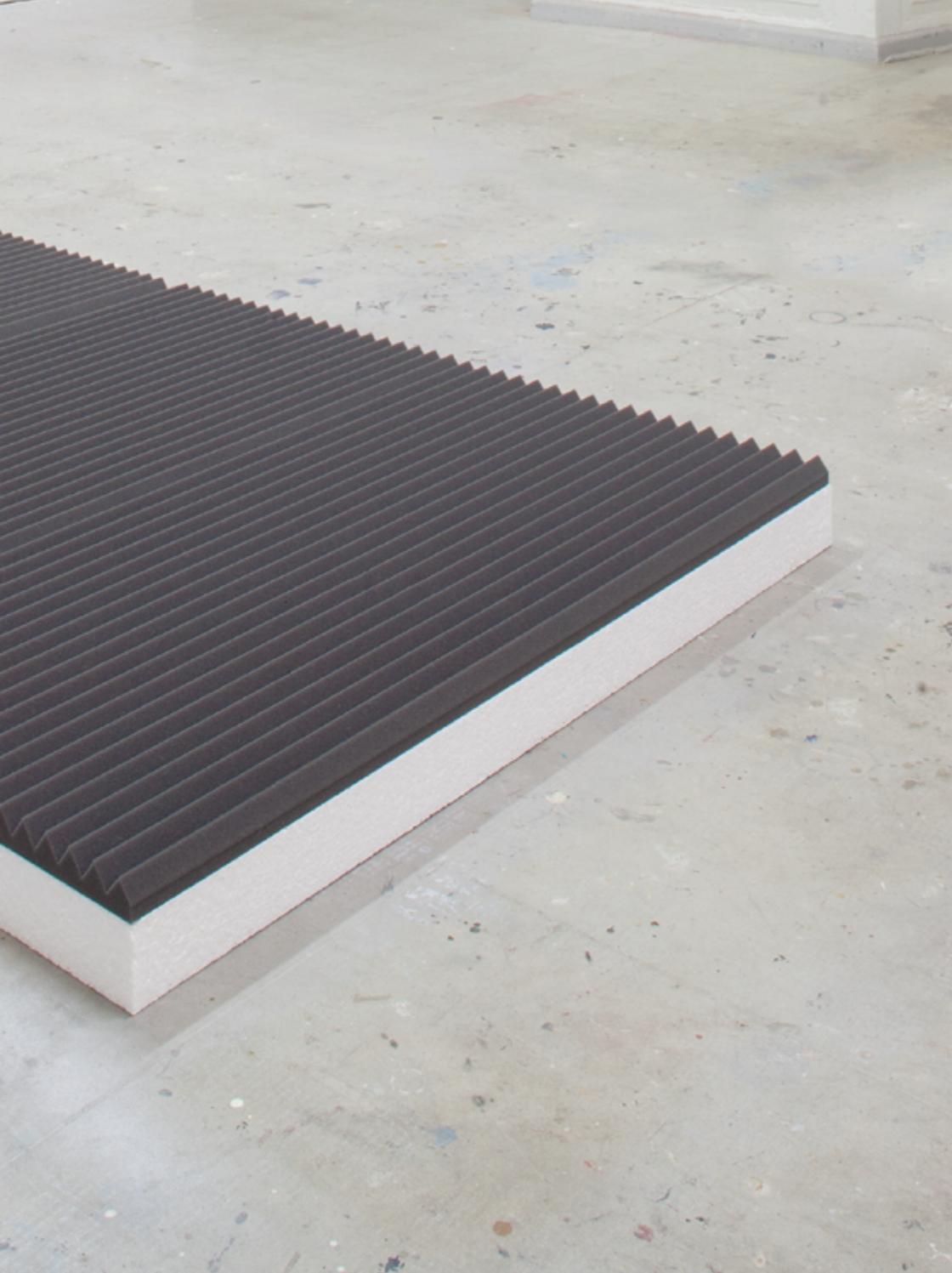




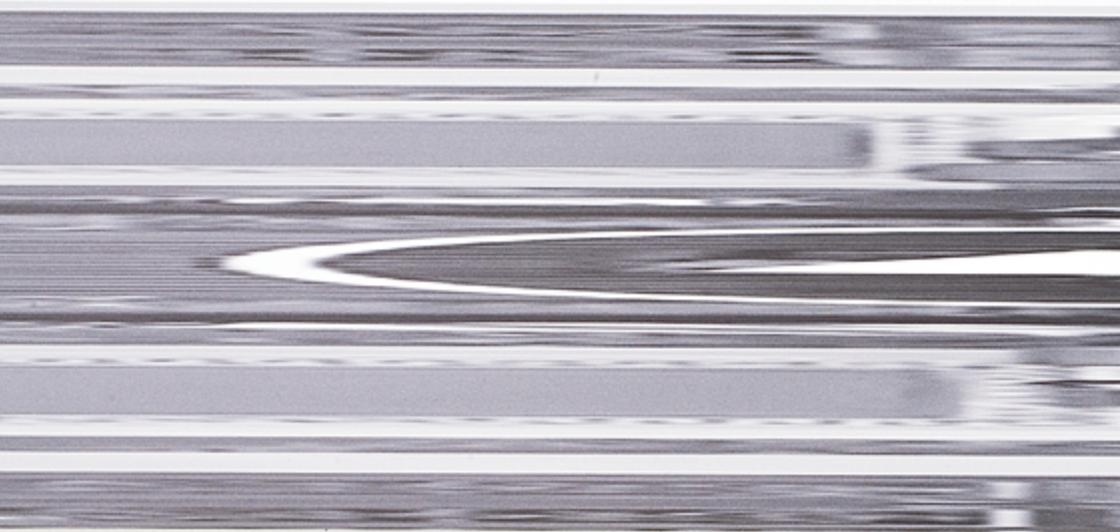


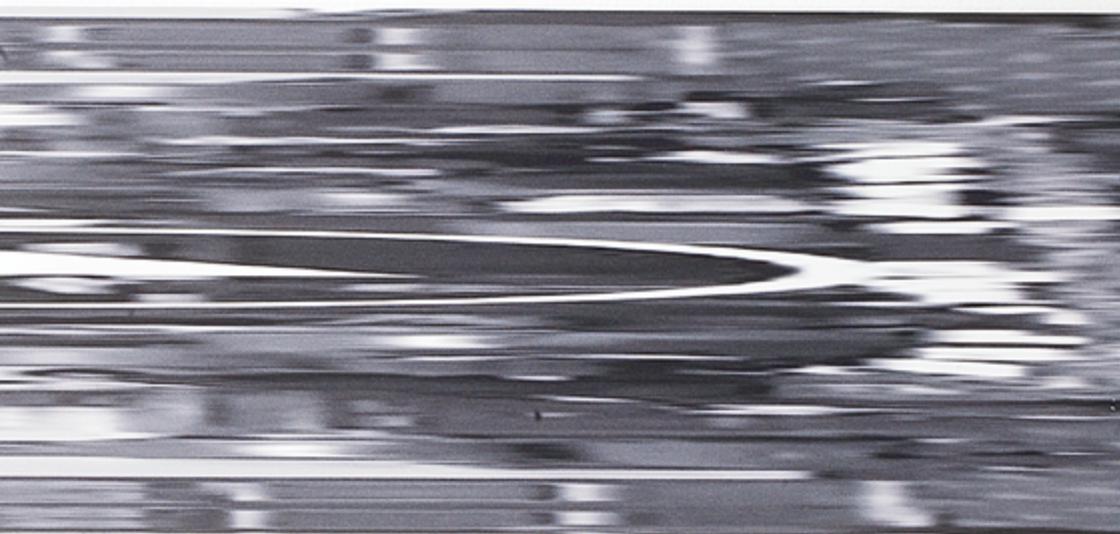








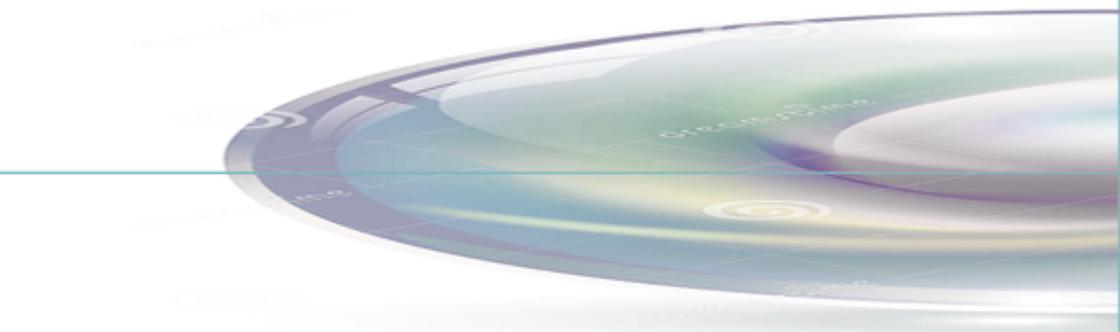


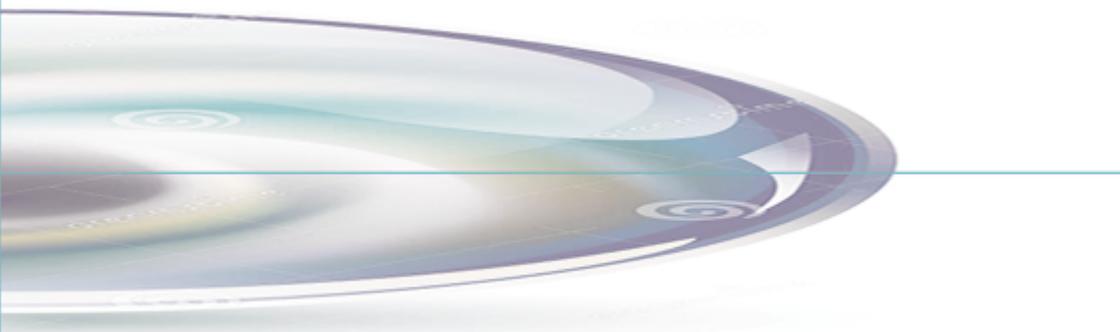


CHROME











#JUL15
THE WIDE OCEAN
FAR AWAY LIKE AN EAGLE
THE EYE WAVES ENDLESSLY.





#May15 The taste of rain, a sparkling delight, thoughts bedding ilium blossoms

2015-2016

MAY							JUNE							JULY						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
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28	29	30	31																	
AUGUST							SEPTEMBER							OCTOBER						
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NOVEMBER							DECEMBER							JANUARY						
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28	29	30																		
FEBRUARY							MARCH							APRIL						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
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- Schutzklein bis zum vorzeitigen Ausfall: 8000
- Nennlebensdauer: 2.000 Stunden

Socket	Helligkeit	Leistungs- aufnahme	Vergleichs- leistung	Energie- effizienz- klasse	Farbtem- peratur	Abstrahl- winkel	Anbauzeit bis zu 20% Helligkeit erreichte wird	Helligkeit am Ende der Nenn- lebensdauer
E14	205 lm	18 Watt	24 Watt	D	2700 K	160°	keine	85 %
	625 lm	42 Watt	55 Watt	D	2700 K	360°	keine	75 %
E14	370 lm	28 Watt	37 Watt	D	2800 K	360°	keine	85 %
	625 lm	42 Watt	55 Watt	C	2800 K	360°	1 Sek.	75 %
E27	235 lm	20 Watt	26 Watt	D	2800 K	360°	keine	85 %
	630 lm	42 Watt	55 Watt	C	2800 K	360°	1 Sek.	75 %
E27	1320 lm	77 Watt	100 Watt	D	2800 K	360°	keine	85 %
	235 lm	20 Watt	26 Watt	D	2800 K	360°	keine	85 %
E14	700 lm	46 Watt	60 Watt	D	2800 K	360°	keine	85 %
	225 lm	28 Watt	26 Watt	D	2800 K	360°	keine	75 %
E27	180 lm	30 Watt	21 Watt	D	2700 K	20°	keine	85 %
	580 lm	77 Watt	52 Watt	D	2800 K	20°	keine	85 %
E27	370 lm	28 Watt	37 Watt	D	2800 K	30°	keine	75 %
	630 lm	42 Watt	55 Watt	C	2800 K	30°	keine	75 %
E27	320 lm	42 Watt	33 Watt	D	2700 K	30°	keine	85 %
	370 lm	28 Watt	37 Watt	D	2700 K	30°	keine	85 %
E27	630 lm	42 Watt	55 Watt	C	2800 K	360°	keine	75 %



Leuchtmittel mit bis zu 600 lm

Leuchtstoffe der Akzentbeleuchtung

in, Spiegelleuchten, Deckenleuchten
und Vitrinen.

Lebensdauer bis 60% Helligkeit: 1 Sek.
Ausfallzeit: 70 %
Lebenszyklen bis Ausfall: 100.000
Lebensdauer: > 80 Ra

statt! € 12,90
ab € 6,90

Keramik

Leistung	Vergleichs- leistung	Energie- effizienz	Leuchtfarbe	Farb- temper- atur	Elektr. Lei- stungs- faktor	Maße (Ø x L) in mm	Bestell-Nr.	Preis
28 Watt	A+	A+	weiß	6400 K	0,40	39 x 70	NX-2556-95	€ 6,90
			warmweiß	2700 K			NX-2555-95	€ 6,90
40 Watt	A+	A+	weiß	6400 K	0,50	50 x 86	NX-2560-95	€ 7,90
			warmweiß	2700 K			NX-2559-95	€ 7,90
48 Watt	A	A	weiß	6400 K	0,50	63 x 105	NX-2564-95	€ 8,90
			warmweiß	2700 K			NX-2563-95	€ 8,90



Sicherheit & Energie

Leuchtmittel

Produktbestände
Preiseinstimmen, Kundenbeiträge
www.pearl.de/15
Anwendungs-Videos
finden Sie unter:
6/95/256

126 Pearl 1 (Detail), 2015-16, drawing in two parted artist magazine, pt. of Folding Screen [Display #9.Triptych (3/3)], 2016 in Delia Jürgens. Untrodden Areas - Chrome

...ekt für Kronleuchter **so das Leuchtmittel sichtbar ist!** luminea

... sind nicht nur echte Energie... auch schön anzusehen... Kronleuchter. Die Kristalle... schön, wenn die Lichtquelle... zum Beispiel mit Glühbirnen... leuchten mit einer speziellen... klaren Hüllkolben. So... **schöne Lichtreflexe.**
 Die Kerze mit Filament sieht fast... die gute alte Glühbirne mit... die Kerze mit Light-Guide... das Licht so, dass es... ideal ausfüllt und den bestm... Winkel erreicht.
 ...: 0,2 Sek.
 ...: > 80 Ra

Light-Guide-Technologie
 ... wird so gebündelt, ... Innenraum ideal... den bestmöglichen... Winkel erreicht.



B35
Filament-Technologie
 Die LEDs sind wie auf einem Glühlicht aufgefädelt. Dadurch strahlen sie gleichmäßig in alle Richtungen.



Mit Filament



Socket E14

Schwannenhals
Geschwungene Form

PREIS-HIT
 statt € 6,90
ab € 4,90



Ba35

B35
Klassik
 „Meine Schwiegermutter braucht wegen ihrer schwachen Augen mehr Licht in ihrer Leselampe - nun lebst sie wieder wie früher!“
 B.H. aus Sankt Augustin:



B35

Retro
 „Ideal in Wandlampen zu verwenden, durch die gleiche Größe einer Kerzenlampe.“
 H.H. aus Hamburg



Stellgröße	Leistung	Vergleichsleistung	Energieeffizienz	Leuchtfarbe	Farbtemperatur	Abstrahlwinkel	Anlaufzeit bis 60% Helligkeit	Lebensdauer ca.	Schaltzyklen bis Ausfall	Maße (Ø x L) in mm	Bestell-Nr.	Im günstigsten 4er-Set Bestell-Nr.				
Filament B35-Form	225 lm	1,8 Watt	23 Watt	A	weiß	5000 K										
	250 lm	3 Watt	25 Watt		warmweiß	3000 K	360°									
Schwannenhals B35-Form	470 lm	6 Watt	40 Watt	A+	weiß	6400 K				35 x 118	NX-2376-95 € 7,90	NX-2377				
					warmweiß	2700 K					NX-2374-95 € 7,90	NX-2375				
					weiß	6400 K	160°				NX-2567-95 € 5,90	NX-2568				
					warmweiß	2700 K		1 Sek.	25.000 Std.	100.000	37 x 113	NX-2566-95 € 5,90	NX-2569			
Light-Guide B35-Form	230 lm	4 Watt	23 Watt	A+	weiß	2700 K					NX-2498-95 € 7,90	NX-2499				
	250 lm	3 Watt	25 Watt		warmweiß	6400 K	160°				NX-2497-95 € 7,90	NX-2498				
					weiß	6400 K		keine	25.000 Std.	8000	35 x 106	NX-2633-95 € 6,90	NX-2634			
Klassik B35-Form	470 lm	6 Watt	40 Watt	A+	warmweiß	2700 K					NX-2634-95 € 6,90	NX-2635				
					weiß	6400 K	160°				NX-2571-95 € 4,90	NX-2572				
					warmweiß	2700 K		1 Sek.	25.000 Std.	100.000	37 x 103	NX-2570-95 € 4,90	NX-2571			
Retro B35-Form	250 lm	3 Watt	25 Watt	A	weiß	2700 K					NX-2496-95 € 6,90	NX-2497				
					warmweiß	5000 K	360°				keine	50.000 Std.	120.000	35 x 100	NC-9184-95 € 5,90	NC-9185
													NC-9186-95 € 5,90	NC-9187		

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Bestellannahme



0180 / 555

Halogen-Leuchtmittel

Für natürliche Licht und Flexibilität

PREIS MIT
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Halogen-Leuchtmittel sind flexibel einsetzbar und eignen sich für alle Leuchtsituationen. Sie sind besonders für den Einsatz in kleineren Räumen geeignet, da sie eine hohe Lichtausbeute bei geringem Stromverbrauch bieten. Halogen-Leuchtmittel sind in verschiedenen Leistungen und Farbtemperaturen erhältlich. Sie sind besonders für den Einsatz in kleineren Räumen geeignet, da sie eine hohe Lichtausbeute bei geringem Stromverbrauch bieten.

Leistung	Farbtemperatur	Lebensdauer	Abstrahlwinkel	Abstrahlleistung
35W	2700K	10000h	360°	3500lm
35W	3000K	10000h	360°	3500lm
35W	3300K	10000h	360°	3500lm
35W	3600K	10000h	360°	3500lm
35W	3900K	10000h	360°	3500lm
35W	4200K	10000h	360°	3500lm
35W	4500K	10000h	360°	3500lm
35W	4800K	10000h	360°	3500lm
35W	5100K	10000h	360°	3500lm
35W	5400K	10000h	360°	3500lm
35W	5700K	10000h	360°	3500lm
35W	6000K	10000h	360°	3500lm
35W	6300K	10000h	360°	3500lm
35W	6600K	10000h	360°	3500lm
35W	6900K	10000h	360°	3500lm
35W	7200K	10000h	360°	3500lm
35W	7500K	10000h	360°	3500lm
35W	7800K	10000h	360°	3500lm
35W	8100K	10000h	360°	3500lm
35W	8400K	10000h	360°	3500lm
35W	8700K	10000h	360°	3500lm
35W	9000K	10000h	360°	3500lm
35W	9300K	10000h	360°	3500lm
35W	9600K	10000h	360°	3500lm
35W	9900K	10000h	360°	3500lm
35W	10200K	10000h	360°	3500lm
35W	10500K	10000h	360°	3500lm
35W	10800K	10000h	360°	3500lm
35W	11100K	10000h	360°	3500lm
35W	11400K	10000h	360°	3500lm
35W	11700K	10000h	360°	3500lm
35W	12000K	10000h	360°	3500lm
35W	12300K	10000h	360°	3500lm
35W	12600K	10000h	360°	3500lm
35W	12900K	10000h	360°	3500lm
35W	13200K	10000h	360°	3500lm
35W	13500K	10000h	360°	3500lm
35W	13800K	10000h	360°	3500lm
35W	14100K	10000h	360°	3500lm
35W	14400K	10000h	360°	3500lm
35W	14700K	10000h	360°	3500lm
35W	15000K	10000h	360°	3500lm
35W	15300K	10000h	360°	3500lm
35W	15600K	10000h	360°	3500lm
35W	15900K	10000h	360°	3500lm
35W	16200K	10000h	360°	3500lm
35W	16500K	10000h	360°	3500lm
35W	16800K	10000h	360°	3500lm
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35W	20400K	10000h	360°	3500lm
35W	20700K	10000h	360°	3500lm
35W	21000K	10000h	360°	3500lm
35W	21300K	10000h	360°	3500lm
35W	21600K	10000h	360°	3500lm
35W	21900K	10000h	360°	3500lm
35W	22200K	10000h	360°	3500lm
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35W	29400K	10000h	360°	3500lm
35W	29700K	10000h	360°	3500lm
35W	30000K	10000h	360°	3500lm

LED-Reflektoren mit bis zu 600 lm

Der Glanzlichter unter der Abzweiglampe

PREIS MIT
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LED-Reflektoren sind die perfekte Lösung für den Einsatz in kleineren Räumen. Sie bieten eine hohe Lichtausbeute bei geringem Stromverbrauch und sind besonders für den Einsatz in kleineren Räumen geeignet, da sie eine hohe Lichtausbeute bei geringem Stromverbrauch bieten.

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35W	6000K	10000h	360°	3500lm
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35W	6600K	10000h	360°	3500lm
35W	6900K	10000h	360°	3500lm
35W	7200K	10000h	360°	3500lm
35W	7500K	10000h	360°	3500lm
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35W	30000K	10000h	360°	3500lm

256 Leuchtmittel, Sicherheit & Energie

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9 7 6 5 4 3 2 1

















golden chains
on inkjet print
of deconstructed stockimage
of desert
on transferfilm
on surface of sleepingbag
[Chacra III (Double Helix - You can close me)]
on inkjet print
of stockimage
of cast
of tablet case
arranged with stockimage
of marble and onyx
combined with pillow case
showing cast of animal hair
in laquer surface
on styrofoam

Life is an infinite Line [several Diodes triggering] 2015



I wanna be plain. Flat like a pancake
 A delicious looking surface encountering the hollow space of air and puffed particles
 no space to think about anything anymore. Empty and pure.
 'I've been disillusioned many times in my life. I'm constantly fighting sense and the horror of not knowing.'
 'I don't know what normal is.'
 Surprises and disappointments are inevitable. There is no staying in innocence. Life is brutal. But there are moments that are nice and I try to cherish them as much as I can. I don't know what else to do.
 'I want to be a good person. Make people feel good. Try and find hope together.'
 'Idk. I'm so sorry.'
 Glistening like rhinestones.
 'I always understood that's why we have traditions.
 I thought that's the thing that holds you or you can hold. - that one doesn't get lost'
 What traditions do you have?
 'Oh. Many ones mixed.'
 European - Christian ones over Arabo-Islamic and Near Eastern ones to Zen.
 'I'm trying to figure that out actually.'
 'I hypnotized last New Year's.'
 'The beginning is the end. The end is the beginning.
 'I shave my hair and it grows and I shave it again and it grows again. Sometimes.
 I also design my nails.
 'Do you know that hair and nails still extend after you died.'
 I believe in fasting too
 That bodily absence makes room for spiritual space
 I like that feeling you're describing, a way of understanding world, so multifaceted. Hurting, vulnerable but fulfilling. Like making you whole or being empty and pregnant with the globe. That gap of empty distance filled with flash back
 I like small self-invented rituals
 I'm thinking about how different traditions deal with life. Man-Woman-Roles. Relations. Relationships... I try to think about what elements are the best to pick for our times
 'What I want and what I don't want'
 Hyper understanding can also make you blind.
 'Everything contradicts.'
 You feel desperate and lost.
 'I always feel alienated. Outsider. I always was one.'
 Seemingly I always need to be one even it frustrates me too.
 I like the idea of self-renouncing.
 I get sick about people who always want everything at the same time.
 I feel like decisions can be relief
 I always get frustrated or helpless or depressed when I want too many things at once or when too many things are triggering me at once
 I start to believe in believing
 As a way of pureness and innocence. The most original form. worldwideweb - three following waves are surfing their own shapes
 Not as illusion, an escaping, apparent or virtual way.
 Illusion in the sense of awareness and deciding. Like a filter.
 'I believe in the candles we lighted.'
 Like I told you, a shower is one of my traditions
 I always shower before making a final decision
 'I wanted to shower today and start but I didn't. I got distracted. Organizational stuff distracted, relational emotional thoughts distracted. Now I'm distracting myself.'
 I didn't start. I Didn't start the day so there will be no night.
 'It's getting dark here.'
 I'm sitting here holding the hard covered stream/feet of 800 x 480 in my hands, surfing and trying to find an answer.
 But there is no answer.
 Maybe the answer is: NO
 No understanding
 'Life is an infinite line.'
 ..

 Say something.
 'Should I shower?'
 'Definition in general is very hard. Quite often I feel like I don't wanna define things as the definition can take so much but then I also like the idea of taking a very clear and kinda fixed word. A definition of a word, kinda symbol. To take its core and open it up, relating on many variations of perspectives. Things always contradict even more by looking from different ways of life or traditions, different parts of the earth. They feel right and wrong at once.'
 Coexistence. ... Ownership.
 Selfishness, free-dom, ..

 Truth and honesty are very important for me. The search or trail of veridicality. In an interpersonal way but also in a philosophical meaning what makes it even harder because you mostly end up in an infinite spiral where things can't be split in two sides so you can't decide [for a definition] or define in general as they cross and contradict or just end by restarting again.
 I spent a lot of my life with that infinite spiral you're talking about, it can make one feel hopeless that there is no objective truth. But like you say, defining things can open up the discussion of perception. I'm really only now really beginning to see the beauty of feeling so many varied, nuanced and contradictory ways about things.
 Idk. Idk what to say. My head is spinning



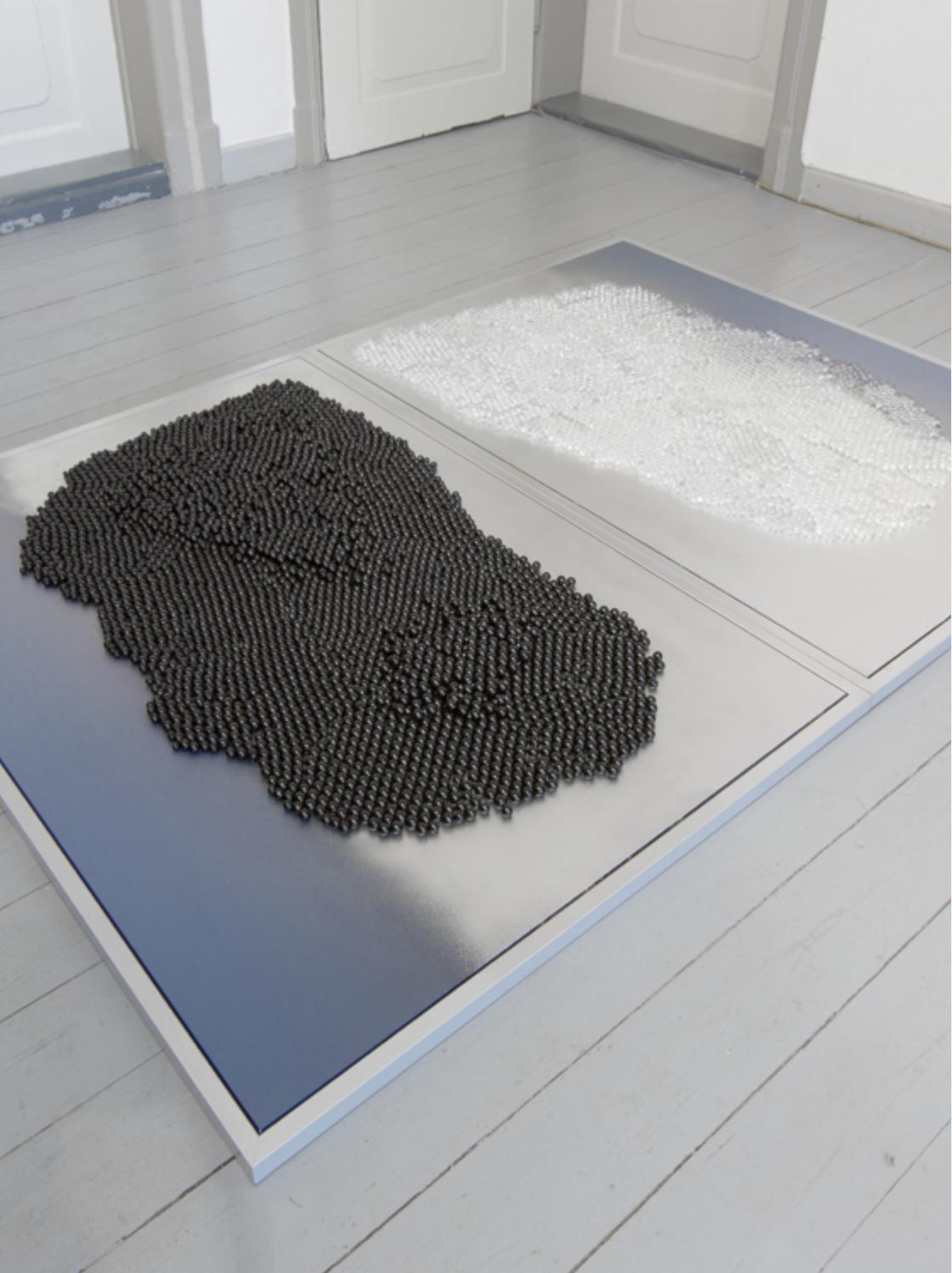


Delia Jürgens. *Life is an infinite Line [several Diodes triggering]*, Kunstraum 53 Hildesheim, Germany, 2015 149











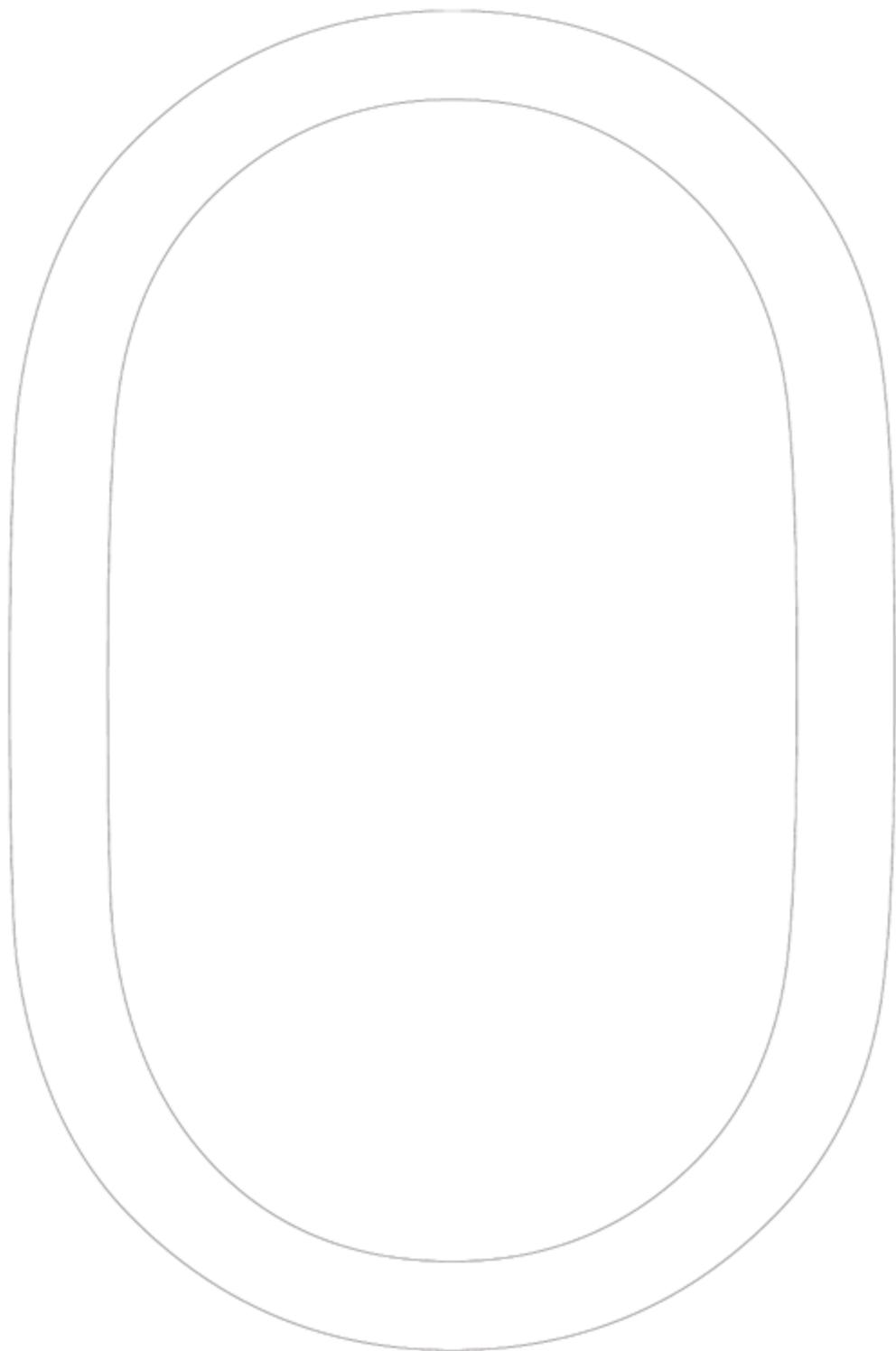














inkjet print of deconstructed stockimage
of white rolled ornament carpet
on transfer film
on surface of sleepingbag.
rolled white ornament carpet.
instant powder (nutrition granulate, vitamins).
electrostatic discharge (ESD) bag.
water storing pearls (crystal sodium polyacrylate).
vinyl laminate in petrified wood look.

Chakra I (Double Helix - Whatever I try, pink turns out) (Detail), 2015

glass panel
on inkjet print of deconstructed stockimage
of desert
on transfer film
on surface of sleepingbag
next to glass panel
on inkjet print of deconstructed stockimage
of desert
on PVC.
basalt hot stones
and kabuki brush
on ornament carpet.
vinyl laminate in kongo oak look.

Chakra II (Double Helix - I'm a Filter) (Detail), 2015

flexible LED strips, USB fans, USB connection cables



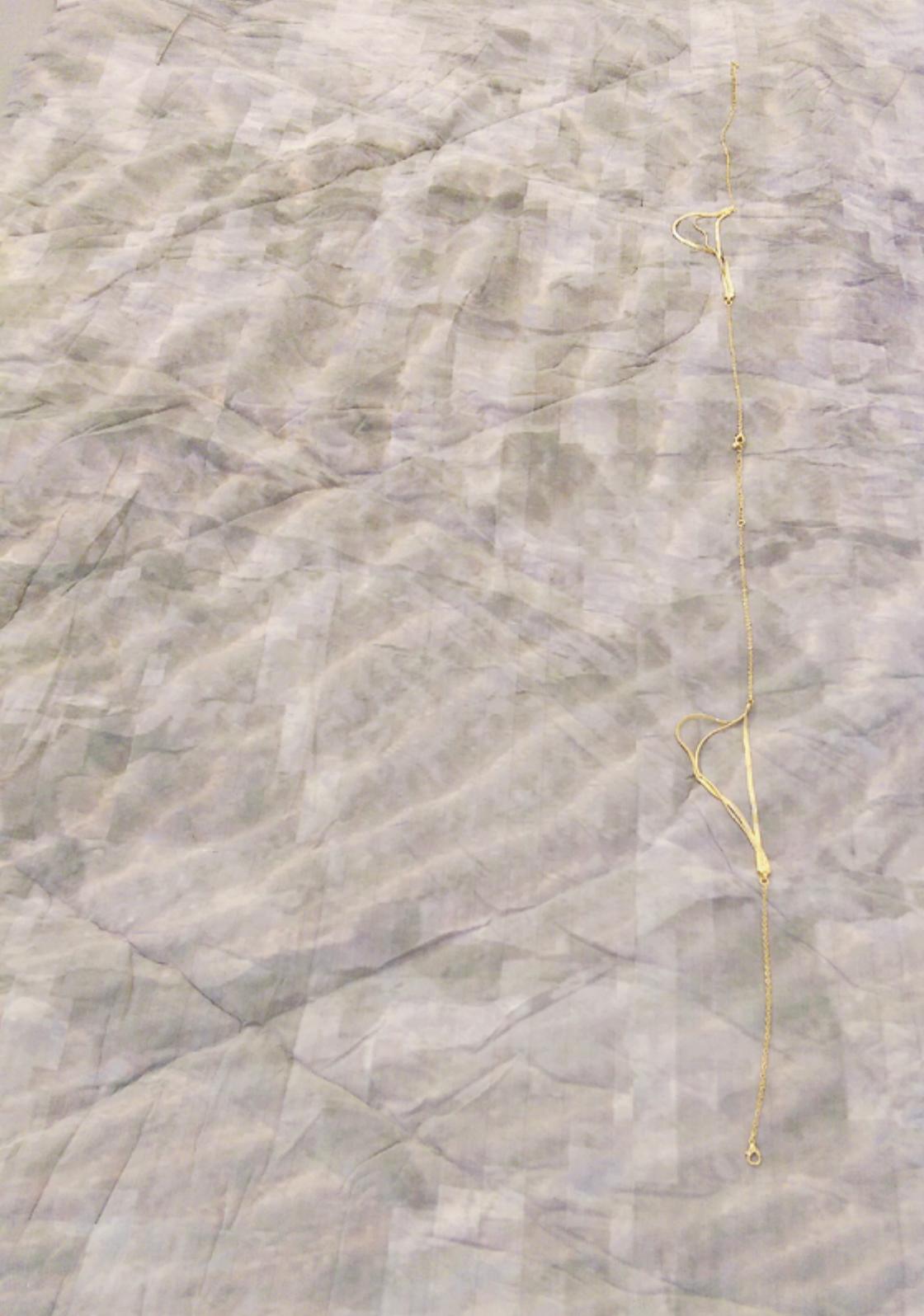






golden chains
on inkjet print of deconstructed stockimage
of desert
on transfer film
on surface of sleepingbag
on laminate with spruce look

Chakra III (Double Helix - You can close me) (Detail), 2015



Materializations

a conversation between Sabiha Keyif and Delia Jürgens

SK: By looking at your work one can make out different layers of materials as well as elements that you are reusing in different materializations. How would you describe the structure of your work and how do you organize it? Would you describe it as a sort of an archive you are working with or is it more a floating ongoing process? How do digital and materialized pieces relate to each other?

DJ: It's a very visual out of the moment process. It might follow the back and forth practice you are used to in digital working procedures. In comparison to painting there is always a back and forth instead of the one and only ultimately set painting gesture. Immediately it inhabits and focuses on the momentary in my work. What I would relate to the digital impact on my artificial process. Everything is fluid. It can come out very differently. Just for a set moment, a situation, a time frame, it is how it looks and can't be changed in between that relational fact. Maybe it's indirectly structured as a kind of framework for itself.

My works have a kind of informational core, a kind of tissues with a functional structure. Dimensions like size, image carrier as well as the mobility of my work are centered. It can be materialized in many different ways and change its appearance but its core information stays even weather that information is elastic and can be stretched to relational facts too. Physically according to physical space as well as dynamically or meaningful through a specific focus I want the work expanding or being reduced for. Like if I want to point out a contentual fact of the work through focusing on a given element of the environment, an element of the work can become a server, being deformed or stretched to serve that specific fact in relation to a bigger topic like an exhibition with other artworks or architecture or nature surroundings and is more present through its absence or reduction as one example. It is finally but not necessarily materialized in the set situation or moment in relation to the given or created circumstances, scaled matterley. By materializing the works, the bodily reaction between the works, its surroundings and the viewer approaches to the center and ends in a very specific link of the different elements and layers in the show. Following one main set statement with an openness of the viewers linking process. The work can stay fluctuating and alive on a subtle level.

By mentioning an archive you might think about the work *Who fake am I now - Art School's Decor (ASD): Actual Contents to all the Citizens of HBK and other Art Schools* from 2012. It is a kind of archive, an ongoing collection of global products I'm collecting since 5 years now, following the idea of a storage in the sense of an Atlas or a baroque cabinet of wonder. I like the idea about decoration in the sense of trying to represent a kind of hidden information through its decoration, trying to represent truth that is twirled between different states, like social commitments as well as traditions or myths and illusions about life. Also in the way of being able to materialize something that is non materializable - that is fragile, like a ghost.

ASD was set as a humorous provocative statement of art school, art market, how art is being materialized to evoke a currency, the question of value, where value can be found or value of a piece and assessment in general. It's a neutral portrait of moments that can be found in the decay of the products we are surrounded by as well as its impact how people live nowadays, what kind of illusions, imaginations and wishes they have about life - represented through the image of those plastic fossils (99-cent-dreams) in the sense of a souvenir. The piece is set in different physical links: products of the collection that are presenting an informational stream or line of thoughts often displayed in an easily found way of a board or a shelf, a glass vitrine or a multi media wall construction in example as television boards called 'Wohnwand' [Living Wall] - high definition glossy materials, cheaply (easily) produced, lighted to shine. The physical links are accompanied by a digital catalog showing over 600 global products and surrogates you can buy in every imaginable version or materialization; in different sizes, different dimensions, as physical objects, their photographed and printed image (tattoo/idol) or the immaterial raster graphic of that image, each with their own value and advantage, signed or framed, ect. There is the feature of buying the permission to link the set thought line monitored by the artist as an add.

Those physical links, like *Folding Screen [Display #9. Triptych]* in *Delia Jürgens. Untrodden Areas - Chrome* at Künstlerhaus Meinersen or *Die Geschichte der Entstehung der Welt [The history of the genesis of the world] - Selfportrait* at Kunstverein Hanover, are presented through a chosen line of the collected products that can be monitored differently. Dealing with the question of repetition and change in an infinite spiral, they are displayed in relation to the situation. They can be re-arranged or as you say 'reused' with the back thought about the impact of digital life where nothing will ever be thrown into trash. Trash once was leftovers or a by-product of the production. Now as it has been transferred into the design of our computers, you are given the opportunity to recover the trashed data. A once made decision can easily be remade or even revoked, including the acceptance about change. Everything is just for a specific moment. Data is permanently monitored by

sensors installed in all of our smart life devices, collecting facts to create the best ecological footprint and archiving our statistic future. The future thus becomes the power of influencing and forming our presence, our contemporary identity that in turn influences and forms our future. Our footprints, our left overs, our contemporary identity and values thus manifest the future while the future manipulates, writes and manifests the footprint and left overs through stereotyped statistics itself. Contemporary life thus is already programmed through filters of efficiency. A uniform pre-coded life where thinking in the meaning of reflection dies and coexists in uniform filtered dead ends only. That is very interesting due to global atmosphere or global warming circumstances, due to our lives. While human life seems to die through robotic data files, those robotic data collections seem to maintain the biosphere to make human life possible. In this sense filters become very interesting and important. We already have factional filters that maintain our fossil resources. What we need besides that are personal filters that might follow emotions and senses instead, that maintain our sensitivity of seeing and becoming aware, that evoke a provocative and irritating reaction to create the resistance of thinking, a reflection that thus give birth to changements about social commitments and limited horizons like race, gender, tradition and origin, that avoid that we become victims of an empowered elite that controls the censorship of the common filters programming rationality instead of emphasis.

SK: What part do the titles play in your works? Do they have a specific function or role for you? A kind of layer they are adding?

DJ: The titles in general are a very centered main fact in my work. The whole materialization and its contents shift and reshape through them. It's the main statement of each work in interaction with the materials. Quite often they function as a hint for the different frames or as you called it, layers, and are opening the discussion about the layered materials, their references, their notable information and their shifting focus as well as their meaning. Like the three works in *Bawarih Rift - Part I (Viscous Pixels)* at Kunstverein Langenhagen: *Chakra I (Double Helix - Whatever I try, pink turns out)*, *Chakra II (Double Helix - I'm a Filter)* and *Chakra III (Double Helix - You can close me)*. Chakra is the name of the sleeping bag, the sleeping bag is quilted by two double helixes each, each work is personalized with a statement of mine, the whole statement-line interfering with the set global mass products and materials of each as well as the three works among themselves interfering and opening a dialog through the statements, the titles. The titles also edge the frame of each work/exhibition part. The exhibition at Künstlerhaus Meinersen for instance is called *Untrodden Areas*. That's

the main frame, the whole show, which is then splitted into four main parts: *Cloud Storage* (Lower gallery), *The Vertical is about the Desire to move - to escape* (Lobby), *We live at the Bottom of an Ocean of Air* (Studio) and *Chrome* (Upper Gallery). These four main situations are splitted into single works with their titles, too, as well as the single works are by layers of processed materials and pure materials with their barcodes. Probably you can label it as a kind of zooming process. Near and far appeals of the works change in their materialized surfaces. Like seduction of something far can be dissolved into something dry by zooming in or that a (close) material evokes the wish of touching to make out or to proof the material it pretends to be. Appearances are pretenses, so what's for real?

Every moment becomes quickly powdery, truth and origin can be find in a blur, a constant shift when one moment fades into the other fluidly.

SK: The different layers of materials seem to be familiar from everyday life situations, on the one hand things that we are surrounded by like different building materials, materials with a clear function, as well as objects of our globalized mass culture such as hair extensions, fake nails, phone cases, gum or instant food. On the other hand there are lots of references to images and structures from the digital world and links to stock imagery. I'd like to know more about the process of generating your imagery. How would you describe the materials and content you are working with? What different layers of symbols or symbols are you using and how do you choose them? Why did you decide to use stock imagery and to integrate it into your work?

DJ: I like wandering through cities, physically or virtually, observing and absorbing things. Both give me a feeling of being flooded. Randomly I bring some things home or to the studio, sometimes first home and later to the studio, sometimes the other way around... I store my thoughts in a mix of images I find online and notes I text in different noting programs as well as in sketch books.. combining and layering them, transforming their meaning, reference or symbol through the shape of the other. There is no difference between a virtual found material and one in daily life or even text. It's like symbols, kinda icons or labels with a specific meaning or symbol how it's understood or seen generally. Quite often I spot out something and see something different in them than the most people I talk to do, so I'm using them in a different way. I focus on the main motif they are representing, flattening them spatially that they become surfaces - Horizontal and vertical flats of layered and transmitted information that suggest room in the sense of body. Body thus becomes absent material imagined through its flat shell of transformed information, being scaled by matter.

Jonny Coleman created a very nice metaphor when he blended an ocean into a freeway in his text to my work. Both are waving processes of stream dynamics. Both stand for such different things with the highest distance but in the way of their function they are similar. There is also a Zen quote that says:

'If we try to block a stream or resist it, it will simply go around without a pause, it will find its own way. This way is like a fallen leaf moving along a stream. If you allow the stream to carry you, its strength becomes yours.'

Maybe I would describe my working process like such a stream, in the same minute you accept this natural stream the association of mainstream, a regulated constructed system pops up in my mind, totally different but totally the same. So I combine or layer one on the other, visualizing both shapes, transforming them or leaving them the easy way and opening this dialog about the discrepancy through the title. Things are how they are. Even they aren't how they are, how they are described, how they are expected to be. Like water - water is expected to be blue. It is blue even its transparent too, or just reflecting if you wanna be concrete. I'm thinking about the origin of things, its influences what and who influence identity. How subtle and deep those influences occur.

I like that stock imagery feels pretty natural even it is the most fabricated image you can find probably. I like the discrepancy of being the most anonymous image while approaching the most personal and intimate emotions. It becomes naturally in that way through hyper fake or hyper realism. Many stock images are made to evoke a very specific feeling or bodily reaction. I try to uncover that by deconstructing the image by converting the references, their labels and the title through different connotations and give or set a rational portrait of stranded moments.

SK: Which are the let's say "categories", in which you are organizing your works? How would you describe or differentiate them? What happens through the layering of the different materials?

DJ: There are objects of everyday life - building materials: to build a home, to decorate a home or to extend, feel or vitalize a body with a very clear and direct function - next to images from the web that are showing the same image information and are working in a way of a decal of these products or the feelings they evoke or are expected to evoke, next to visualized dream symbols and natural elements and spheres such as water, desert, stones or their artificial decals as crystallized PE ice pickles i.e.. Most of the objects are

labeled by a barcode or by a watermark of the stock image agency showing their origin. Some are already layered online so you have a stock image of a case using a stock image of a mineral or a flower. By overlying the product's information their meaning or function gets blurry - one product fades into the other: A case becomes a carrier of a flower, the flower becomes the surface of a case - A surface can be a skin. By that informational statement the flower already became a case, the whole object a display stating a flower as a case. Products and things in general are blurred into each other, they are losing their function and become senseless in a way even they are filled with sense. Being only the decal or tattoo or fossil and function as a kind of application, a constructive ornament, of the original, they become a souvenir or a reminder of the single parts in one body. Decoration with deepness. The work *Desert [Display #5. Kimono]* works like that, a deconstructed stock image of a desert printed on satin between aluminum clip rails over a bamboo bar - a desert becomes satin, the functional aspect to be stuck between clip rails or aluminum becomes a kimono as well as the whole display of that materialization (process) is put on the level of a kimono with a barcode linked to the bamboo stab. A dry sand particle interwoven in ripples as waves stuck between clips, pulled over a bamboo bar as a kimono tradition. Aspects of information that crystallize for a moment to dissolve in the next. I'm interested in things that are surfaces or covers, that pretend to be something else than they are or things that do something with the human surface, the skin - like masking it, recover it, decorate it or just hide it. It's about the question of a hidden information that exists and that is way deeper than it seems to be.

SK: Marcus's alphabet is like a collection of snapshots of different associations and moments in relation to your work, it also refers to an openness which seems to be important and implicit for your works...

DJ: I guess thoughts about momentary in a sense of truth can be found in all of my works. One example I worked on recently is *Filters*, a haiku series as a calendar I made during my recent artist in residence program on the countryside. I was fascinated by the changing horizons I haven't seen and wasn't able to observe that intensely in a while. Horizons seen as a kind of functional blurry immaterial layer embodying deepness and distance as well as perspective or the lack of perspective, also in a cognitive way on things. Landscape as a wandering process. So I wrote a haiku for every month of my stay and combined it with one of my phone photos of that month which I overlaid by standardized social media filters such as Instagram. A haiku is a humorous tercet about a moment, describing the actual situation and evoking emotion over the formal and rational openness of its text. Adding my personal

photos overlaid by an Instagram filter, a social media platform people are using to show and share moments of their daily lives, maybe to collect them as memories too, I'dk... I'm fascinated by the fact that many people are using those media to feel those moments more intensely through sharing it in public. Like becoming more real more adventurous over its isolated stigmata of a photo, cut in a fitting square and being alienated through filters. Or exactly the other way around, to aware the abstraction and ultra realness by mentioning #nofilter. Socializing isolated moments through commenting on each others posts wordly. Extending that moment timely through the post and the possibility of communicating it in a speed-up world.

SK: It's interesting that you are mentioning the aspect of social media platforms – platforms which function also as a digital network – for the catalog you chose not only to integrate texts, but also music tracks as part of the physical presentation of your work – How comes? Which role does the network play for you? How does it influence your work? Would you say that there are parallels between creating a new materialization in space and composing a song?

DJ: I invited 4gotten Morb to release some of his tracks in my catalog on which he worked at the same time I made my recent works. I liked his songs from the first minute on, seeing something relational to my works - layers that create a kind of sensual visuality. Generally, I prefer parallel texts, texts that are art pieces by themselves as a descriptive text never can hit truth like an artistic language could, visually or with sound or even text. So I was wondering about the kind of framework of other artists I could add in the catalog to avoid a direct text about my work but to open and still show the different levels of my work.

I immediately was thinking about 4gotten Morb's tracks, that are spherical and evoke a clear but also blurred emotion in different layers of ambiguous meanings, and Marcus' texts, whose formal language I like. A very precise pointed state that becomes emotional over an invisible layer. I guess I like subtle things. Maybe that's why I liked the idea of using a catalog as a networking structure by itself and invited people to get in contact kinda under cover. I invited Jack'le Lo and Jean-Luc Unger to work together with 4gotten Morb. Finally the collaboration didn't work out and 4Gotten Morb decided to write a soundtrack to my recent body of work: *Imbeciles Notebook* to *Untrodden Areas*. But what stays is the idea to break a proper function, to play around with general expectations and provoke an irritation or a friction. I think friction or a break is the only way to rethink and to reflect that general commodities can be renewed.

Quite often I'm thinking about what the easiest and most direct way to communicate would be. I'm thinking about a singer who's just using her own voice being able to create a very strong connection and giving a very direct perspective on life, without any load - a very momentary and easy way to state things without a material add. I like the idea of a pop song in this context - a song that is heard by people all over the world with different cultural backgrounds, different nationality, different gender, all listening to the same song singing the same lyrics... something uniting in the mainstream of pop music. I prefer music to art in this context, that it feels way more direct than fine arts, direct in the way of no load or material... though I like the absence of a body in fine arts.. A leftover, a left materialized trace or remain representing a thought in the absence of a person, evoking something through its absence, through nothingness while being pure material - hyper presence. The contradiction it is making up on the one side but also the openness through absence of a one and only person who's Individuum dominates and thus manipulates and rules the whole situation on the other side. I guess that hits my idea what life might be. Like a kind of statistic that a statement of 100 people come closer to truth than a one and only person can come even one person can give a clearer and more focused view on the 100 persons' statement to become truthful.

Since the very beginning my works function as a kind of stage. Vertical and horizontal flats that display relicts of body. I invite or integrate music exactly because of the idea pop music or music in general evokes or has. The staged fragments, displays of surfaces with shaped or hidden cores, function as a backdrop, displaying the remains of a body while presenting its cultural or daily life relics in flat screens... something that isn't there, that is set in vertical and horizontal panels affecting space matterley, being filled with a spherical unifying moment.

My idea about the collaboration was that about a pop song, an exhibition of my art and a release party of 4gotten Morb's EP, just that the exhibition platform was a catalog and the party a moment in solitude where you can listen to the soundtrack online while being bodily absent. In the idea of independency and independent communities to censor own censorships, to question and criticize general commitments. I just founded the work *DIS-PLAY*.

DIS-PLAY is an external monitor, which can be shown in three different versions: on the facade of a shopping store/mall in the city center as an oversized billboard with a goddess Sphinx character divinely 'above' the city; As a stand-alone display on the level of the passers-by, which directly eye-to-eye meet a mirror / portrait in oversize; or as a surface in a department store/mall window. Usually used for advertising purposes, it presents a permanent digital presence, a steady stream, interlaced with a hybrid studio, which shows live images in

the everyday urban upheaval as well as in nightly solitude possibly from the opposite part of the world and its actual time. As an encounter beyond the temporal and geographical boundaries it continues my ideas from the work *urinvited.net* what I initiated in 2012.

Display is the negation of the automated play: dis (= not) - play (=enact) and refers to the Nordic mythology. Quite different from what was initially expected, *DIS-PLAY* is nothing on which something is represented or imaged, but the negation of this automated playback. It is even the activity or the being of a *Disen-Wesen*, an unspecified, surreal female being. The feed is not separable from the display, both do not work without the other. Thus the title already indicates the ambiguity, which is in everything. A constant stream, a news feed, a digital formative installation in the character of my media-comprehensive work is showing digital work interacting with live streamed physical work: collages, photos, texts and video clips as a cohesion of still images, running feed and intermixed images, links to social media platforms as well as slideshows. Thematically changing chapters present the studio-life, the studio-production and -inspiration in their post-stage as well as in their traditional manner show. Digital works in exchange with the reproduction of physical works, exhibition situations as well as clips of quoted texts from thematically relevant on the Internet available talks are compiled and played in a digital conglomerate. A constantly evolving crystallization, which represents a mirror image, a reflection panel, as opposed to the consorquious movements in the human current of the inner city, and offers a moment of pause and reflection, the moment of the studio, while creating a life image.

DIS-PLAY is a format that leaves the art product in its actual hybrid form, in which inspiration, artistic work, life and materialized form of artistic thought interweave. It is the interactive, artistic discourse and process rather than its image, its representation, or even its archiving.

In addition to the main component, the virtual showroom, *DIS-PLAY* is also pursuing further exhibition formats with the aim of a political contemporary statement and its distribution as a publication page in the form of a publisher: Life is for sharing.

APPENDIX

Delia Jürgens, born in Hanover, lives and works in Los Angeles and Hanover.

Delia Jürgens studied Fine Arts at Braunschweig University of Art with Prof. Frances Scholz (graduation degree: German Diplom, 2014) and Prof. Asta Gröting as well as Scenography at University of Applied Sciences and Arts Hanover with Prof. Colin Walker and Silke Buhr.

Scholarships / Study Trips to Los Angeles (2013) and New Mexico, Mexico City and New York (2012).

2015 she was the recipient of the annual scholarship Künstlerhaus Meinersen, Germany and is the recipient of the annual scholarship of the ministry of Lower Saxony for Science and Culture in 2016.

Her work has been shown in group and solo exhibitions at international renowned institutions such as ZKM | Karlsruhe, Kunstverein Hannover, Kunstverein Langenhagen, Media Markt Berlin, Raymond Pettibon's Residence Los Angeles, CA as well as Temporary Gallery Cologne, and is represented in private collections of Rosemarie Trockel and Sabine DumontSchütte.

Frances Scholz is an artist and filmmaker based in Cologne. She is professor of painting at Braunschweig University of Art since 2002.

Her work has been shown internationally for the last twenty years; recent exhibitions include The Wattis Institute, San Francisco and Chinati Foundation, Marfa, Texas.

Jonny Coleman, lives and works in Los Angeles, is Author, Music Researcher and Curator of the Found Gallery / Orphanage Gallery, Los Angeles, CA and Nano Gallery, the world's smallest art gallery. He works with international Visual Artists, DJs, Music- and Filmproducers and Authors. Publications et al. in: Playboy, Pitchfork, Slate, MTV, Huffington Post, Red Bull, Boiler Room, Vice, LA Weekly.

Marcus Steinweg, lives and works in Berlin as a philosopher. He teaches at UdK (University of the Arts) Berlin. Recent books: „Behauptungsphilosophie“ (Berlin: Merve 2006); „Duras“ (mit Rosemarie Trockel, Berlin: Merve 2008); „Aporien der Liebe“ (Berlin: Merve 2010); „Kunst und Philosophie“ (Köln: Walter König 2012); „Philosophie der Überstürzung“ (Berlin: Merve 2013), „Inkonsistenzen“ (Berlin: Matthes & Seitz 2015), and „Gramsci Theater“ (Berlin: Merve 2015), „Splitter“ (Berlin: Matthes & Seitz 2016).

4gotten Morb, lives and works in Los Angeles, CA.

Sabiha Keyif is scientist of art with the emphasis on art from 1960 until today. She is curator at ZKM | Karlsruhe.

IMAGES

- 1-3, 194-196 *ROT/RED* (Swimmer)*, 2016, cover
a Collaboration among Frances Scholz & Delia Jürgens
Homage to Yusra Madrini* Refugee Olympic Team by *Frances Scholz*, stretched, inverted and de-/ recolored by *Delia Jürgens*
Photo: Delia Jürgens
- 20, 21 *Delia Jürgens. Cloud Storage*, Kyoto, Japan, 2016
installation view
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 22, 23 *Delia Jürgens. Cloud Storage*, Kyoto, Japan, 2016
installation view
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 24 *The Target is myself • I reach the Point of no Effort • The Arrow leaves the Bow*, 2015
in *Delia Jürgens. Cloud Storage*, Kyoto, Japan, 2016
210 x 250 x 50cm
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 26, 27 *Delia Jürgens. Cloud Storage*, Kyoto, Japan, 2016
installation view
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 28 *Desert [Display #5. Kimono]*, 2015
in *Delia Jürgens. Cloud Storage*, Kyoto, Japan, 2016
124 x 100cm
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 32 *Cloud Storage* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 34, 35 *I've seen this Face before [Display #2]*, 2015
205 x 50 x 8cm
Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 36, 37 *I've seen this Face before [Display #2]*, Detail 2015
205 x 50 x 8cm
Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 39 *Cloud Storage* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
- 40 *I've seen this Face before [Display #1]*, 2015
85 x 180 x 8cm
Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 42, 43 *I've seen this Face before [Display #1 + 2]*, 2015
raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 44, 45 *Cloud Storage* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 46, 47 *Cloud Storage*, 2015
raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 48 - 50 *Cloud Storage*, 2015
in *Delia Jürgens. Untrodden Areas - Cloud Storage*, Künstlerhaus Meinersen, Germany, 2016
200 x 230 60cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 52 *Cloud Storage* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 52 *Cloud Storage (Detail)*, 2015
stockimage of gemstone on phone case as inkjet print on transferfilm on fingernail tip
1 x 1,7 cm
Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 53 *Cloud Storage* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 54 *Desert [Display #5. Kimono]*, 2015
in *Delia Jürgens. Untrodden Areas - Cloud Storage*, Künstlerhaus Meinersen, Germany, 2016
inkjet print of deconstructed stockimage of desert on satin between aluminum clip rail over bamboo bar
124 x 100cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 57 *The Target is myself • I reach the Point of no Effort • The Arrow leaves the Bow*, 2015
in *Delia Jürgens. Untrodden Areas - Cloud Storage*, Künstlerhaus Meinersen, Germany, 2016

- swung metal rod over inkjet print of deconstructed stockimage of water stream on transfer foil under metal bar on surface of polymer (PE) above glass drop on top of glass panel on 'REFLEX' insulting foil next to brass bar next to inkjet print of deconstructed stockimage of desert on inside of samet pillow case on styrofoam
210 x 250 x 50cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 58, *Cloud Storage (Wind, Feather, Sea)*, 2015
59 raster graphic
size variable
Courtesy: Delia Jürgens
- 60, *Cloud Storage in Delia Jürgens. Untrodden*
61 *Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 62, *I've seen this Face before [Display #3.1 / #3.2]*,
63 2015
100 x 50 x 12cm
Courtesy: Delia Jürgens
Photos: Ullrich Becker
- 64, *Cloud Storage in Delia Jürgens. Untrodden*
65 *Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 66 *Display [Horizon I]*, 2011/15
raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 67 *I've seen this Face before [Display #1]*, 2015
in *Delia Jürgens. Untrodden Areas - Cloud Storage*, Künstlerhaus Meinersen, Germany, 2016
pearl earrings of plastic on tile glazed as onyx above seashell on inkjet print of deconstructed stockimage of 3D extruded clouds interlaced with ornaments, cloud server icons, 'dreamstime' watermarks and dream symbol descriptions of wind, feather and sea headlined with Yogi-tea maxims on transfer film on surface of 'DELTA' insulting foil next to brass bar on styrofoam next to hair extensions of plastic on tiles glazed as onyx
85 x 180 x 8cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 74, *Instant*, 2011/15
75 pt. of *Plastic Fossils 2014-2015*
raster graphic of achat in front of raster graphic of instant granulate in raster graphic of hidden plastic bag twirled with raster graphic of golden chain on raster graphic of fake fur on raster graphic of inkjet print of dreamsymbol description of wind, feather and sea combined with raster graphic of Yogi-tea maxims on transferfilm on inner side of decoltée protection twirled with raster graphic of islamic bob size and dimensions variable
Courtesy: Delia Jürgens
- 78, *The Vertical is about the Desire to move - to*
79 *escape in Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 80 *#If I could do it here, I could do it over there*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016
floor protection on instant granulate in plastic bag on 'Select Lash TM' lashes extension package in front of camouflage energy shot bottle
20 x 18cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 80 *#Holding your Cosmos. Spinning*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016
insulting tape spiral on Yves Saint Laurent nail sticker and 50-cent price tag on transparent name plate with clip keeping hair on 'SKY' nail design flyer next to gums above razor blade on snake achat in callus rasp egg
20 x 60cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 81 *#Kiss me. Kiss me deep*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016
insulting tape spiral on transparent name plate with clip keeping hair on 'SKY' nail design flyer next to gums above snake achat
20 x 30cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 82 *#Transformers*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016
transparent protection glasses above inkjet print of stockimage of cloud storage icon on transparent fingernail tip on 'Transformers' tattoos on inkjet print of name on self adhesive transferfilm
17 x 20cm

- Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 82 *#You think you are a Warrior, but you are just an Alien*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 selfmade inkjet print of Transformers image on selfadhesive film as tear drop of woman on nail design flyer on prices of a second nail design flyer on black-marked 'Transformers' tattoos on second 'Transformers' tattoos next to contact lenses on satin in box 12 x 25cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 83 *#You overcome*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 selfmade inkjet print of 'Transformers' image on selfadhesive film on sharp long fingernail tips in concrete 9 x 12cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 83 *#What if I flew you in*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 zipper under salt and pepper next to concrete cast next to ear plugs on islamic proverbs on nail tattoos above instant sausage 20 x 50cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 84 *#Virus Assembling*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 20 x 40cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 86 *#4 Real*, 2015 pt. of *Plastic Fossils 2014-2015* in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 achat above instant granulate in plastic bag on golden chains on fake fur on inkjet print of dreamsymbol description of wind, feather and sea combined with Yogi-tea maxims on transferfilm on inner side of decoltée protection twirled with islamic bob 25 x 150cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 88, 89 *Stream - without a Pause* (Detail), 2015 in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 zipper and stretched inkjet print of mirrored and deconstructed stockimage of zen demonstrated as stream on transferfilm on couch slipcover on styrofoam between water on basalt stone split on liquid plastic on surface of MDF on styrofoam 100 x 400 x 12cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 90 *Imbeciles Notebook*, soundtrack to *Delia Jürgens. Untrodden Areas by 4gotten Morb*, 2015-16 in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 91 *The Vertical is about the Desire to move - to escape* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 92, 93 *Stream - without a Pause*, 2015 in *Delia Jürgens. Untrodden Areas - The Vertical is about the Desire to move - to escape*, Künstlerhaus Meinersen, Germany, 2016 zipper and stretched inkjet print of mirrored and deconstructed stockimage of zen demonstrated as stream on transferfilm on couch slipcover on styrofoam between water on basalt stone split on liquid plastic on surface of MDF on styrofoam 100 x 400 x 12cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 96, 97 *We live at the Bottom of an Ocean of Air* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 98, 99 *We live at the Bottom of an Ocean of Air* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 100 *We live at the Bottom of an Ocean of Air* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens

- 101 *Folding Screen [Display #8. Paravent]* (Detail), 2015
in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
water storing pearls lighted by LED stripe in glass container on site of bonded panel mirrored by second bonded panel
125 x 178 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 102 *Space*, 2016 in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
stretched inkjet print of videostill of parliament monologue on aluminum bonded panel
15 x 178 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 102 *Dispalz #3 [Sahara grey]*, 2015 in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
glazed tiles
135 x 90 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 103 *The Way you make me feel [Display #7. Mirror]*, 2015 in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
vinyl laminate (Jangal 2000-04 Kongo Oak)
39 x 132 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 104, ∞, 2015 in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
105 empty black tablet case on black riffled sound insulating mats on styrofoam
100 x 200 x 9cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 107 *We live at the Bottom of an Ocean of Air* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 108, *Play* Detail of *Space*, 2016 in *Delia Jürgens. Untrodden Areas - We live at the Bottom of an Ocean of Air*, Künstlerhaus Meinersen, Germany, 2016
109 stretched inkjet print of videostill of parliament monologue on aluminum bonded panel
15 x 178 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 112, *Chrome* in *Delia Jürgens. Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016
113 installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 114, *Chrome 3*, 2016
115 raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 116 *Folding Screen [Display #9.Triptych] (1/3)*, 2016 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
glass vitrine, tennis player throwing ball in glass cube, gemstones, twirled hair in plastic bag, drawing in artist magazine *Pearl 2*, bend finger nail tips, inkjet print of name on self adhesive transferfilm, inkjet print of deconstructed stockimage of camouflage and curtain on transferfilm on bridal glove, instant granulate in plastic bag, second bridal glove with ribbons, silicone cast of decoration pillow case
160 x 60 x 50cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 117 *Pearl 2* (page 60-61), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
#Jul15 The wide Ocean - far away like an Eagle - the Eye waves endlessly, 2015
pt. of the Haiku-Series *Filters*, 2015-16
raster graphic
size variable
Courtesy: Delia Jürgens
- 119 *Folding Screen [Display #9.Triptych] (2/3)*, 2016 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
two winged mirror
160 x 160 x 5cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 121 *#Nov15 After Dream - how real a Moment - becomes quickly powdery*, 2015
pt. of the Haiku-Series *Filters*, 2015-16
raster graphic materialized as calendar
size variable
Courtesy: Delia Jürgens
- 123 *#May15 The Taste of Rain - a sparkling Delight - Thoughts bedding lilac Blossoms*, 2015 pt. of the Haiku-Series *Filters*, 2015-16
raster graphic materialized as calendar
size variable
Courtesy: Delia Jürgens
- 124 *Folding Screen [Display #9.Triptych] (3/3)*, 2016 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
glass vitrine, tablet presenting 12 haikus and its raster graphics of the haiku-series *Filters*,

- tennis ball gums, gemstones, drawing in artist magazine *Pearl 1*, cool + warm mint gum strips, ice cast of artist face
160 x 60 x 50cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 125 *#May15 The Taste of Rain - a sparkling Delight - Thoughts bedding lilac Blossoms*, 2015 pt. of the Haiku-Series *Filters*, 2015-16 raster graphic
size variable
Courtesy: Delia Jürgens
- 126, *Pearl 1* (page 256-267), 2016 pt. of *Folding*
127 *Screen [Display #9.Triptych] (3/3)* in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 128 *Pearl 1* (page 256-267), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 129 *Pearl 2* (page 1), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 130 *Pearl 2* (page 10+11), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 130 *Pearl 2* (page 08+09), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 132 *Pearl 2* (page 04+05), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 134 *Pearl 1* (page 16+17), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 134 *Pearl 2* (page 90+19), 2016
drawing in two parted artist magazine
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Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 135 *Pearl 1* (page 14+15), 2016
drawing in two parted artist magazine
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Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 135 *Pearl 2* (page 60+61), 2016
drawing in two parted artist magazine
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Courtesy: Delia Jürgens
Photo: Ullrich Becker
- 136 *Pearl 1* (page 02+03), 2016
drawing in two parted artist magazine
20 x 30 cm, 264 pages
Courtesy: Delia Jürgens
Photo: Ulrich Becker
- 138, *Chrome* in *Delia Jürgens. Untrodden Areas*,
139 Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 140, *Chrome* in *Delia Jürgens. Untrodden Areas*,
141 Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 142, *Life is an infinite Line [several Diodes triggering]*
143 (Detail), 2015 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
golden chains on inkjet print of deconstructed stockimage of desert on transferfilm on surface of sleepingbag [*Chacra III (Double Helix - You can close me)*] on inkjet print of stockimage of cast of tablet case arranged with stockimage of marble and onyx combined with pillow case showing cast of animal hair in laquer surface on styrofoam
250 x 400 x 16cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 144 *Life is an infinite Line [several Diodes triggering]*, 2015
raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 145 *Life is an infinite Line [several Diodes triggering]* (Detail), 2015 Kunstraum 53, Hildesheim, Germany, 2015
250 x 400 x 16cm
Courtesy: Delia Jürgens
Photo: Nora Lammers
- 148, *Life is an infinite Line [several Diodes triggering]*,
149 2015 Kunstraum 53, Hildesheim, Germany, 2015
installation view
250 x 400 x 16cm
Courtesy: Delia Jürgens
Photo: Nora Lammers

- 150 *Cast 1*, 2015 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
black onyx tiles above cement cast on glass panel
150 x 50 x 160cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 152, *Chrome* in *Delia Jürgens. Untrodden Areas*,
153 Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 154 *Chrome 2*, 2016 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
black and crystal water storing pearls on chrome and blue painted canvas
150 x 140 cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 155 *Tights (1/4)*, 2016 in *Delia Jürgens. Untrodden Areas - Chrome*, Künstlerhaus Meinersen, Germany, 2016
cement on tights
110 x 15cm
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 156, *Chrome* in *Delia Jürgens. Untrodden Areas*,
157 Künstlerhaus Meinersen, Germany, 2016
installation view
Courtesy: Delia Jürgens
Photo: Delia Jürgens
- 160, *XO - Instant Enclosures (1/2)*, 2015
161 raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 162, *XO - Instant Enclosures (2/2)*, 2015
163 raster graphic
size and dimensions variable
Courtesy: Delia Jürgens
- 164 *Bawarih Rift - Part I (Viscous Pixels)*, Kunstverein Langenhagen, Germany, 2015
installation view
Courtesy: Delia Jürgens
Photo: Samuel Henne
- 166, *Chakra II (Double Helix - I'm a Filter) (Detail)*,
167 2015 in *Bawarih Rift - Part I (Viscous Pixels)*, Kunstverein Langenhagen, Germany, 2015
glass panel on inkjet print of deconstructed stockimage of desert on transferfilm on surface of sleepingbag next to glass panel on PVC, basalt hot stones and kabuki brush on ornament carpet, vinyl laminate in kongo oak look
150 x 400cm
Courtesy: Delia Jürgens
Photo: Samuel Henne
- 168 *Chakra III (Double Helix - You can close me) (Detail)*, 2015 in *Bawarih Rift - Part I (Viscous Pixels)*, Kunstverein Langenhagen, Germany, 2015
instant granulate in plastic bag
12 x 18cm
Courtesy: Delia Jürgens
Photo: Samuel Henne
- 169 *Bawarih Rift - Part I (Viscous Pixels)*, Kunstverein Langenhagen, Germany, 2015
installation view
Courtesy: Delia Jürgens
Photo: Samuel Henne
- 171 *Chakra III (Double Helix - You can close me) (Detail)*, 2015 in *Bawarih Rift - Part I (Viscous Pixels)*, Kunstverein Langenhagen, Germany, 2015
golden chains on inkjet print of deconstructed stockimage of desert on transferfilm on surface of sleeping bag on laminate with spruce look
200 x 220cm
Courtesy: Delia Jürgens
Photo: Samuel Henne

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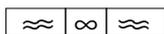
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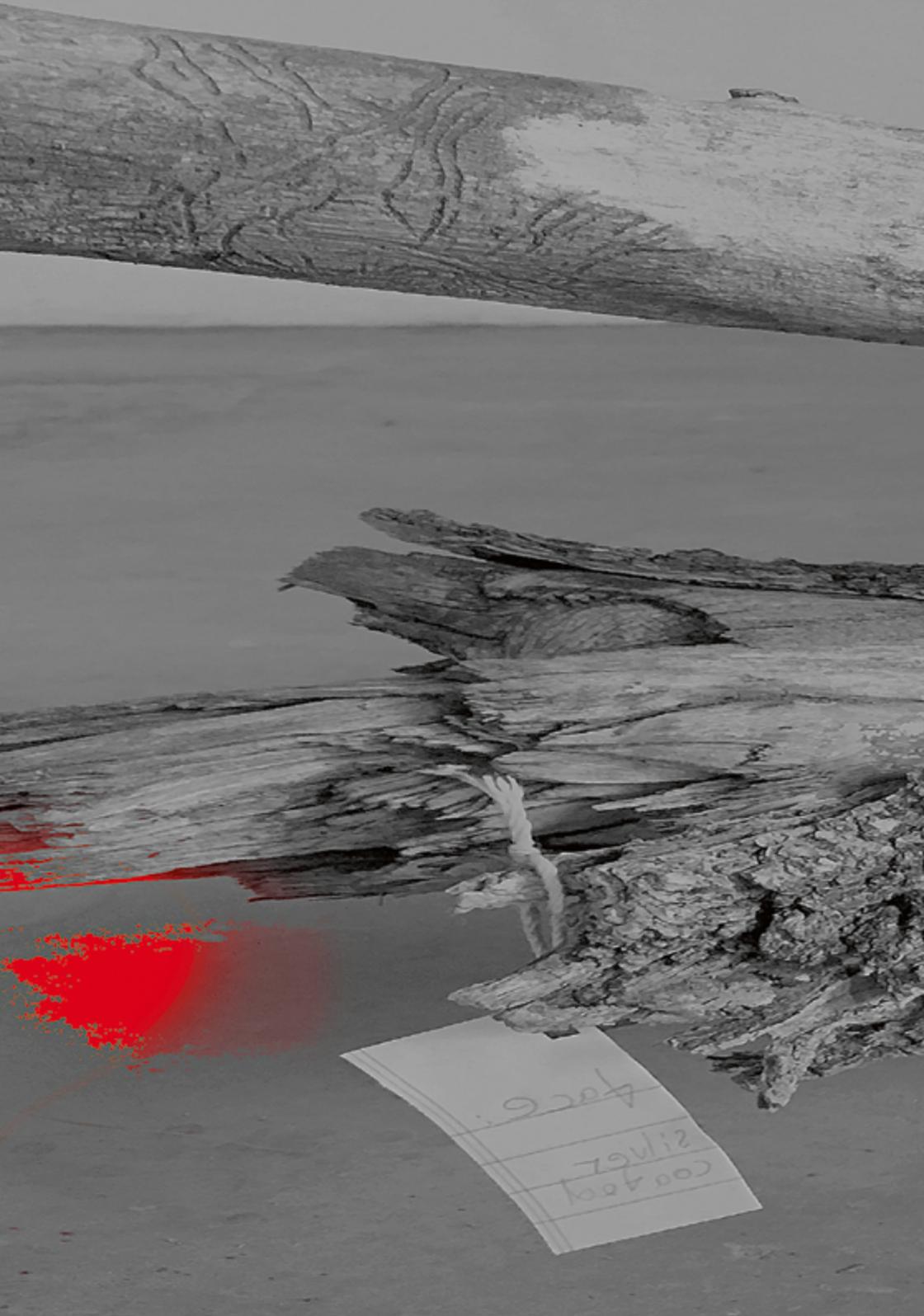
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