

DELIA JÜRGENS.

***Isn't the question what is put in and what remains in a world shaped by changing landscapes?
How does that trace effect, impact and shape our human life?***

In occurrence of stars and planets as well as mountains, time brings together physical aspects of distance with virtual qualities of changing position. It demonstrates an era and its circumstances as well as the scale of or towards such degrees and seems to be a relevant factor of existence. Landscape refers to the culturally influenced, subjective perception of an area as aesthetic wholeness and is used to designate an area that is characterized by recognizable features that demarcate areas. In urban architecture landscape is used as security device. Virtual objects embody their own agency while the use of physical resources create different forms of content with certain kinds of class relations embedding specific production forms and relations. The lapse of time is referred with a summary of understanding and a motion of an intangible horizon as time seems to complete the level of awareness.

Delia Jürgens is a painter and installation artist based between Berlin, Hanover and Los Angeles. She grew up in a multicultural family, with a German mother and a Moroccan stepfather that shared African and European beliefs and traditions while practicing Asian philosophies. She evolved a great understanding of the interconnectivity of economical, social and traditional approaches and how the development of identity formation is evidentiary and based on its environments.

In her multilayered installations Delia Jürgens deals with the ambiguity of life in today's world shaped by digital networks. She discusses medial doctrines, their social maxims and trends in their ever-changing transformation. While investigating the dynamics of landscape she demonstrates the omnipresent lingering of a 'corporate world' and references postcolonial theory, the avant-garde and the postmodern. Rather than presenting a factual reality, she shows an illusion fabricated to conjure the realms of our imagination in an osmosis between online and offline realities.

Delia Jürgens works establish a link between the landscape's reality and that imagined by its conceiver. These works focus on concrete questions that determine our existence. By applying a poetic and often metaphorical language, Jürgens wants to amplify the astonishment of the spectator by creating compositions or settings that generate tranquil poetic images that leave traces and balance on the edge of recognition and alienation. Her works demonstrate how life extends beyond its own subjective limits and often tells a story about the effects of global cultural interaction over the latter half of the twentieth century. It challenges the binaries we continually reconstruct between the Self and the Other. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted while trying to form, shape and create a new way of painting. A dense imagery that can be both spatial and fictional.

"The growth of the self, which creates urban development and social ecosystems is laying within the gaps that each tradition brings. I understood from an early state of my life that trying and addressing new ways and looking beyond the surface of existing restrictions and traditions can only lead to the better and that matter lays beyond all existing things. In global structures, both economically as well as socially, I see the need of addressing topics about landscape, land formations and land growth. The work group "Fragmented Landscapes" which I started to work on at the end of 2015, deals with modifications of reflection through a wide array of materials that are put together in a painterly aura and that are creating a physical bodily reaction in the viewer through its architectural environment. While interweaving my own experiences, new values and perspectives shaped from a European background with Northern African influences and enriched with the experiences I made living in the US for the past 4 years, I try to discover a global understanding of different histories and traditions. Making that visible through weaving processes of different material, fabrics and textiles. My work deals with questions about the formation process of one's own identity and its effects in a wider cultural context through memories, history, traditions, politics, positioning and architecture in our global today. It brings up questions about the sender and the receiver, the echo and the footprint of one's own and engages with ideas about the responsibility each of us needs to accept and be aware of to create a future for our descendants."

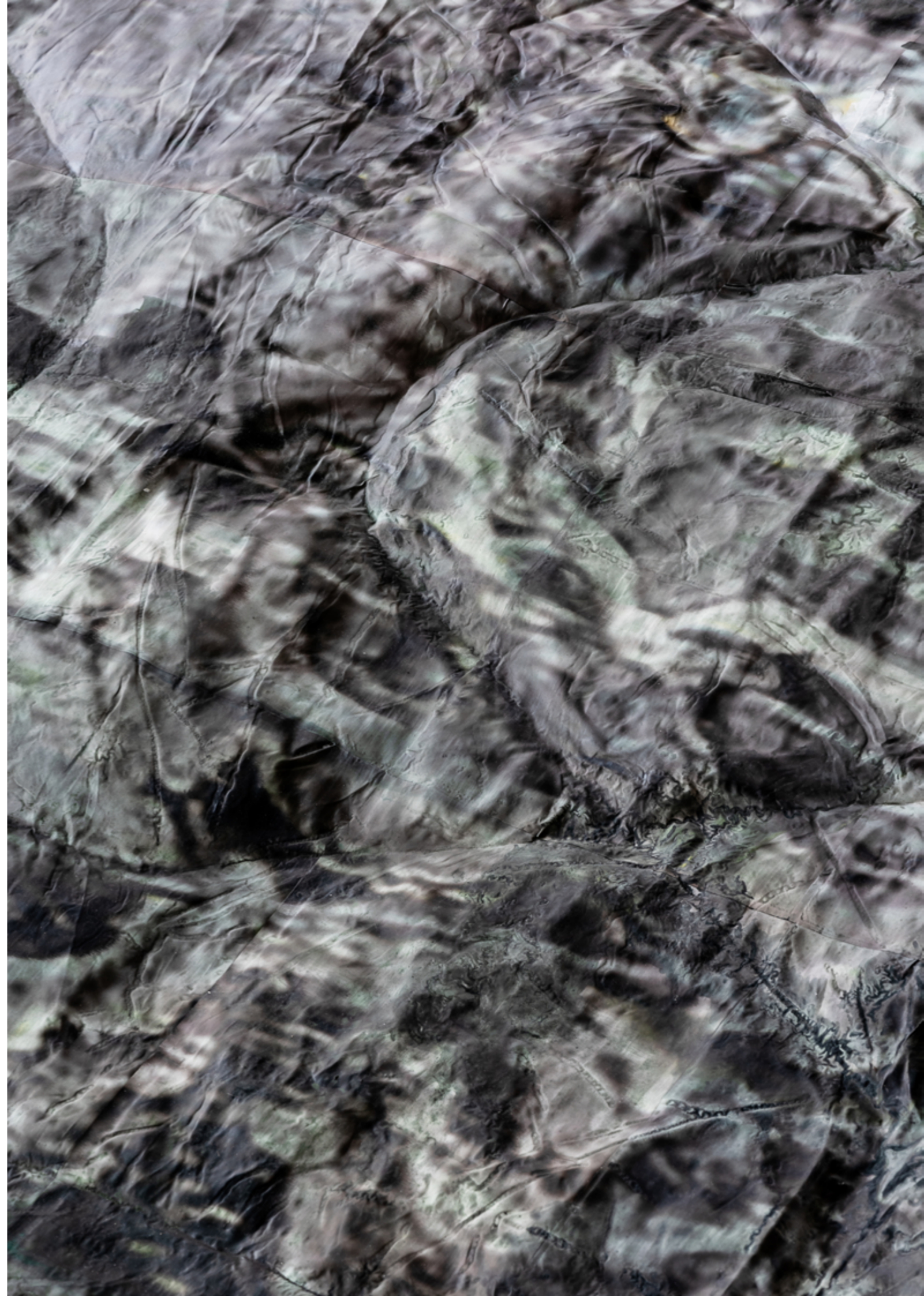




The Future is but a Second away | Materialization 2018 | Sprengel Museum, Hanover (GER)

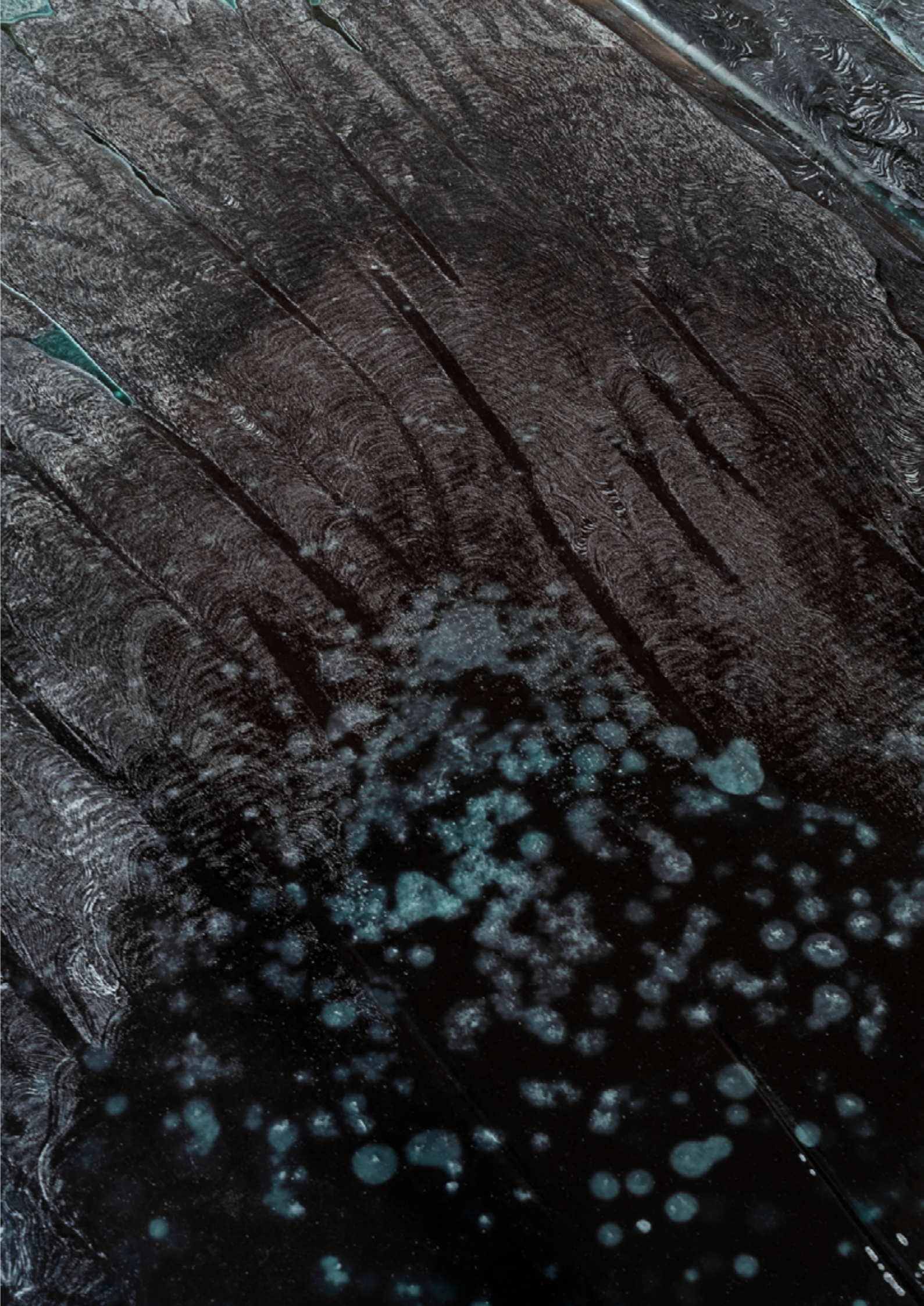


Chakra X (Double Helix - Navigation) (Detail) | Materialization 2018
Part of the Fragmented Landscape *The Future is but a Second away*









Untitled (Empty Shell) | oil paint, paraffin, woven cotton | 37 x 52" | 2020
Part of the Fragmented Landscape WALD



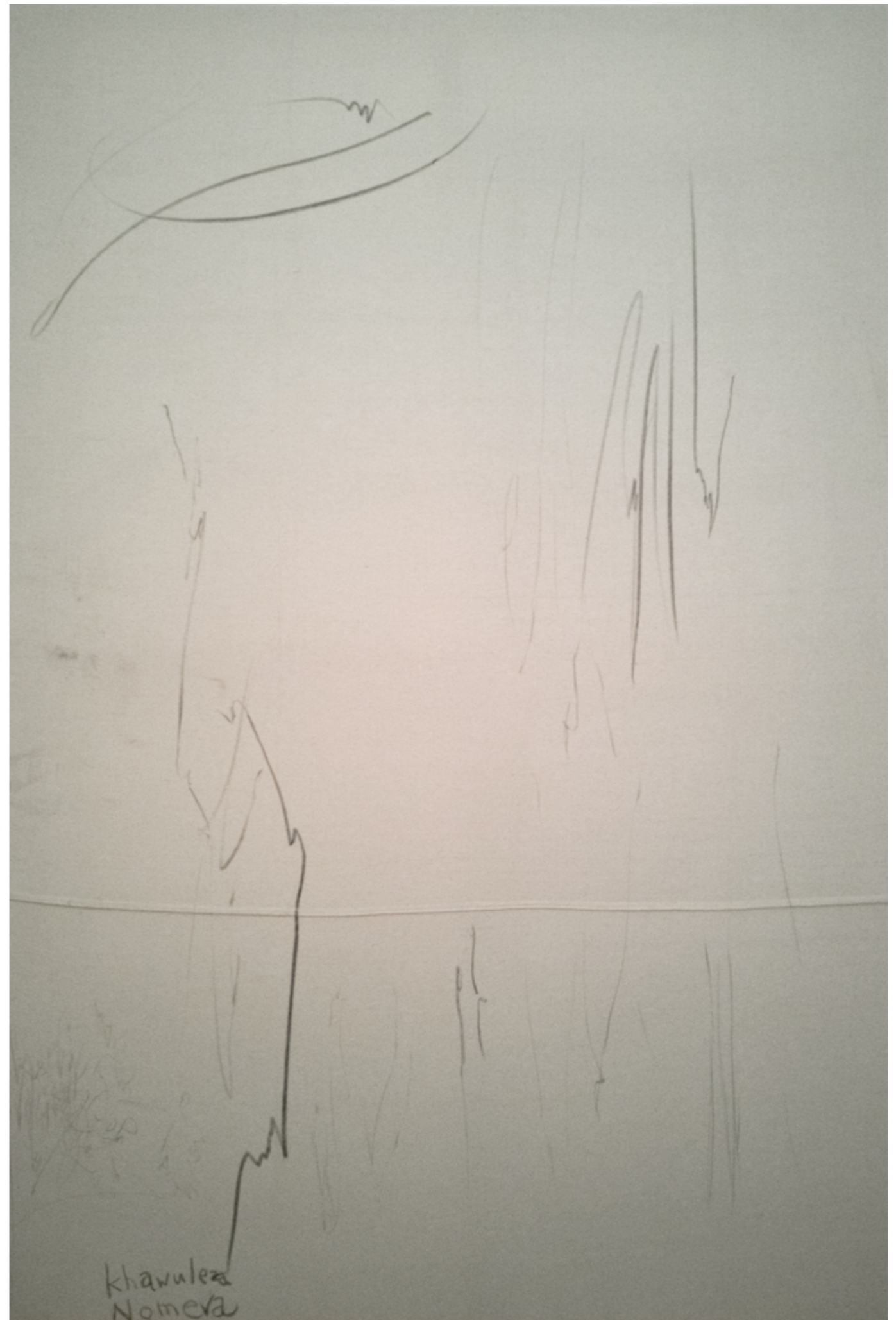


Untitled (Petrified) | woven cotton | 74 x 104" | 2019
Part of the Fragmented Landscape WALD



Untitled (Looking back) | dye and paraffin on linen | 120 x 190 cm | 2020
Part of the Fragmented Landscape *WALD*

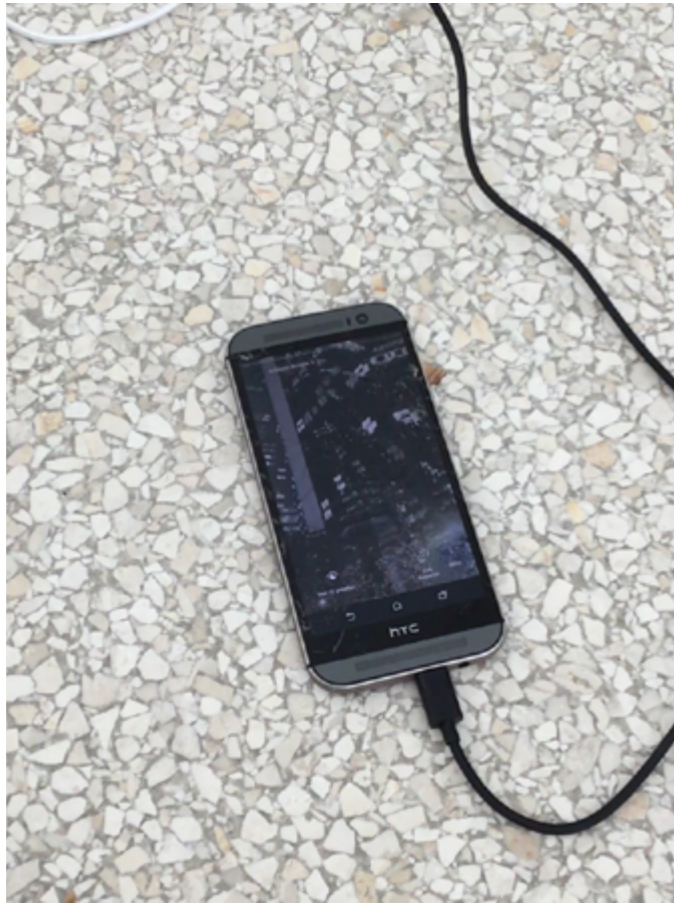
Untitled (Khawulea) | charcoal on linen | 120 x 190 cm | 2020
Part of the Fragmented Landscape WALD





Echoes in Rain | Materialization 2019 | Heidelberger Kunstverein, Heidelberg (GER)





___ *Scratches of Use and Traces left* | [Instagram Fragment](#) streamt into the exhibition on Smartphone | 2019
Echoes in Rain (Detail) | Materialization 2019 | Heidelberger Kunstverein, Heidelberg (GER)



l. *Untitled (You and me floating)* | paraffin on MDF | 26 x 61 cm | 2019
r. *Untitled (What we accept)* | woven cotton on MDF | 125 x 185 cm | 2019



Chakra XI (Double Helix - at the Intersection of. mapping Stars. Life is a Line. A Veer of Fields)
Materialization 2019





The Future is but a Second away | Materialization 2018 | Guangdong Museum of Art, Guangzhou (CHN)





Echoes in Rain | Materialization 2017 | Ihme-Zentrum, Hanover (GER)





We thought they are Windows, but actually they are Mirrors | Materialization 2017 | ZKM, Karlsruhe (GER)





through your eyes [Display I. Horizon] | Materialization 2017 | ZKM, Karlsruhe (GER)



We thought they are Windows, but actually they are Mirrors | Materialization 2017 | ZKM, Karlsruhe (GER)