

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 ??? and Delia Jürgens  
published by **MOUSSE PUBLICATIONS ???**



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









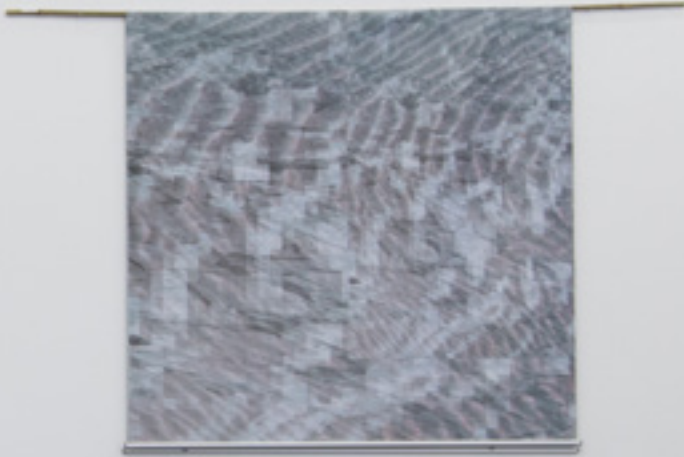




swung metal rod  
over inkjet print  
of deconstructed stockimage  
of water stream  
on transfer foil  
under metal bar  
on surface of polymer foil  
on top of glass drop  
on glass panel  
on 'REFLEX' insulating foil  
next to brass bar  
next to inkjet print  
of deconstructed stockimage  
of desert  
on samet pillow case  
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 aluminium clip rail  
over bamboo bar

*Desert [Display #5. Kimono], 2015*





*Cloud Storage in Delia Jürgens. Untrodden Areas, Künstlerhaus Meinersen, Germany, 2016* 27

silicone cast  
of decoration pillow case  
encasing 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 tea notes  
on surface of plastic foil  
on styrofoam  
on inkjet print of deconstructed stockimage  
of desert  
on surface of PVC

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







*I've seen this face before [Display #2] (Detail), 2015, inkjetprint in silicone cast of pillow case* 31



This is a mental activity occurring during sleep. It is characterized by  
is often accompanied by vivid images and associations  
making the dreamer often can only partially or not at all

action shows size,

- treasure - transformation of disturbing things to  
- location - where and how it is produced?  
- location of the dreamer to the course of time  
- the top dream is a decided thing too. It is an

UAR

Associative - protection - attractiveness - some  
What do I hide? What do I want to show?  
Dreams with the hair plays a major role in the

This is a mental activity occurring during sleep. It is characterized by  
is often accompanied by vivid images and associations  
making the dreamer often can only partially or not at all

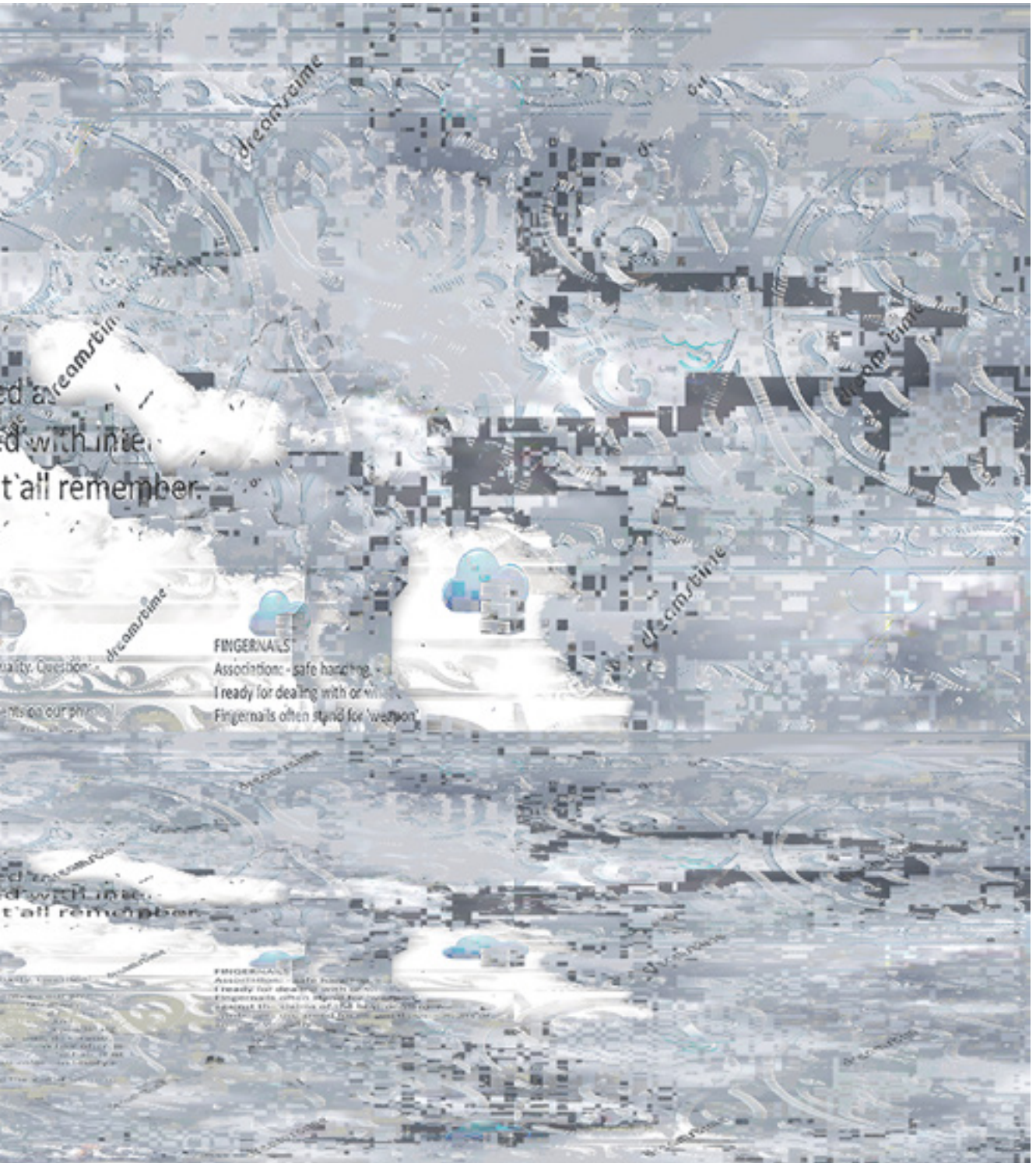
action shows size,

- treasure - transformation of disturbing things to  
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Associative - protection - attractiveness - some  
What do I hide? What do I want to show?  
Dreams with the hair plays a major role in the





*I've seen this face before [Display #2] (Detail), 2015 , graster graphic of inkjetprint in silicone cast of pillow case 33*







pearl earrings  
on onyx tile  
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 tea notes  
on transfer film  
on surface of 'DELTA' insulating foil  
next to brass bar  
on styrofoam  
next to hair extensions  
on onyx tiles

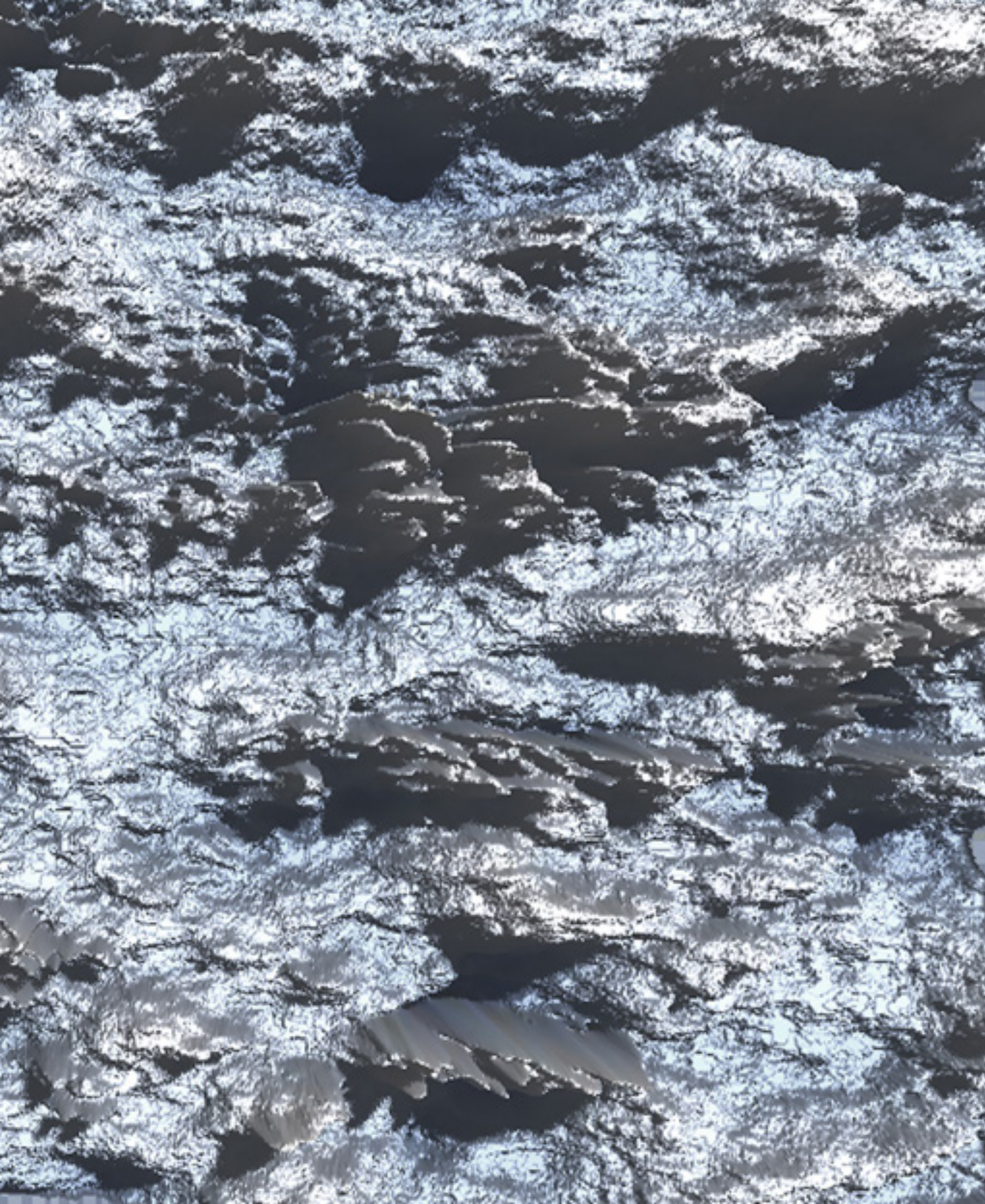
*I've seen this face before [Display #1], 2015*











cast of tablet cases  
in cement  
over inkjet print of deconstructed stockimage  
of 3D extruded clouds  
on transfer film  
on bed sheet  
on top of 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  
next to inkjet print of stockimage  
of water  
and dream symbol description  
of feather and sea  
on bottom of curved glass frames  
on mirror panel  
on styrofoam

*Cloud Storage, 2015*



















*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-*pantheists* understand as *psyche*—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 the spiritual 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 *spirit*, is a message.

Feathers often represent the flight to the other, even to the similar sides of the self. Because they are connected to the wind and the air, they can represent the spiritual side of the dreamer.

Feathers in a dream mean possibly that the dreamer has to carry out a project only to end before it can start.

themselves to rest.

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

At the spiritual level feathers symbolize heavenly light and joy.

In a dream feathers can also be a symbol of softness and lightness. Feathers can express lofty ideals, innocence, and also unity 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 a dreamer'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 unathomable, 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 waters, life, which we are exposed.

Generally, the 'sea' assigns the person concerned, the ship'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 the game is only with themselves.







decoration pillow case  
next to hair extentions  
next to pearl and diamond earrings  
next to transparent fingernail tips  
on sandstone tiles  
on styrofoam

-

aluminium bar  
above hair extentions  
next to pearl and diamond earrings  
next to transparent fingernail tips  
on 'DELTA' insulating foil  
on styrofoam

*I've seen this face before [Display #3.1], 2015*  
*I've seen this face before [Display #3.2], 2015*





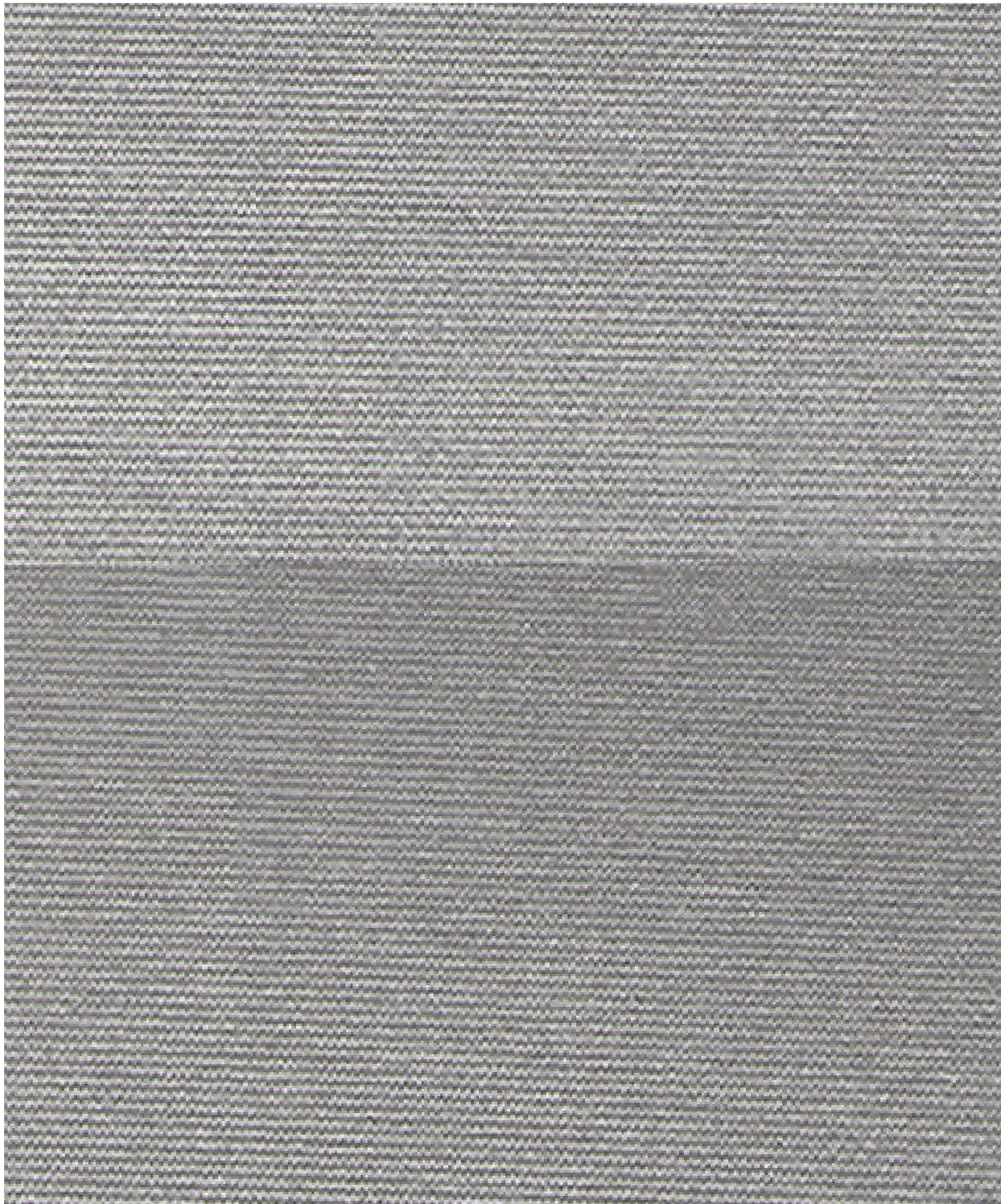




*Cloud Storage in Delia Jürgens. Untrodden Areas, Künstlerhaus Meinersen, Germany, 2016* 57



inkjet print of toner failure on aluminium bounded panel  
*Display [Horizon I], 2011/2015*



*Display [Horizon III], 2011/2015 in Delia Jürgens. Untrodden Areas - Cloud Storage, Künstlerhaus Meinersen, Germany, 2016* 59









ABC FOR DJ

MARCUS STEINWEG

ARCHÄOLOGIE - Archaeology

Archaeology is a sad science. Whilst archaeologists are digging for the origin (ῥαγή) 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 ῥαγή 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 unbetrayable 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 - Vulgärraristotelismus

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 Vulgärraristotelismus, 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 syntheses, 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







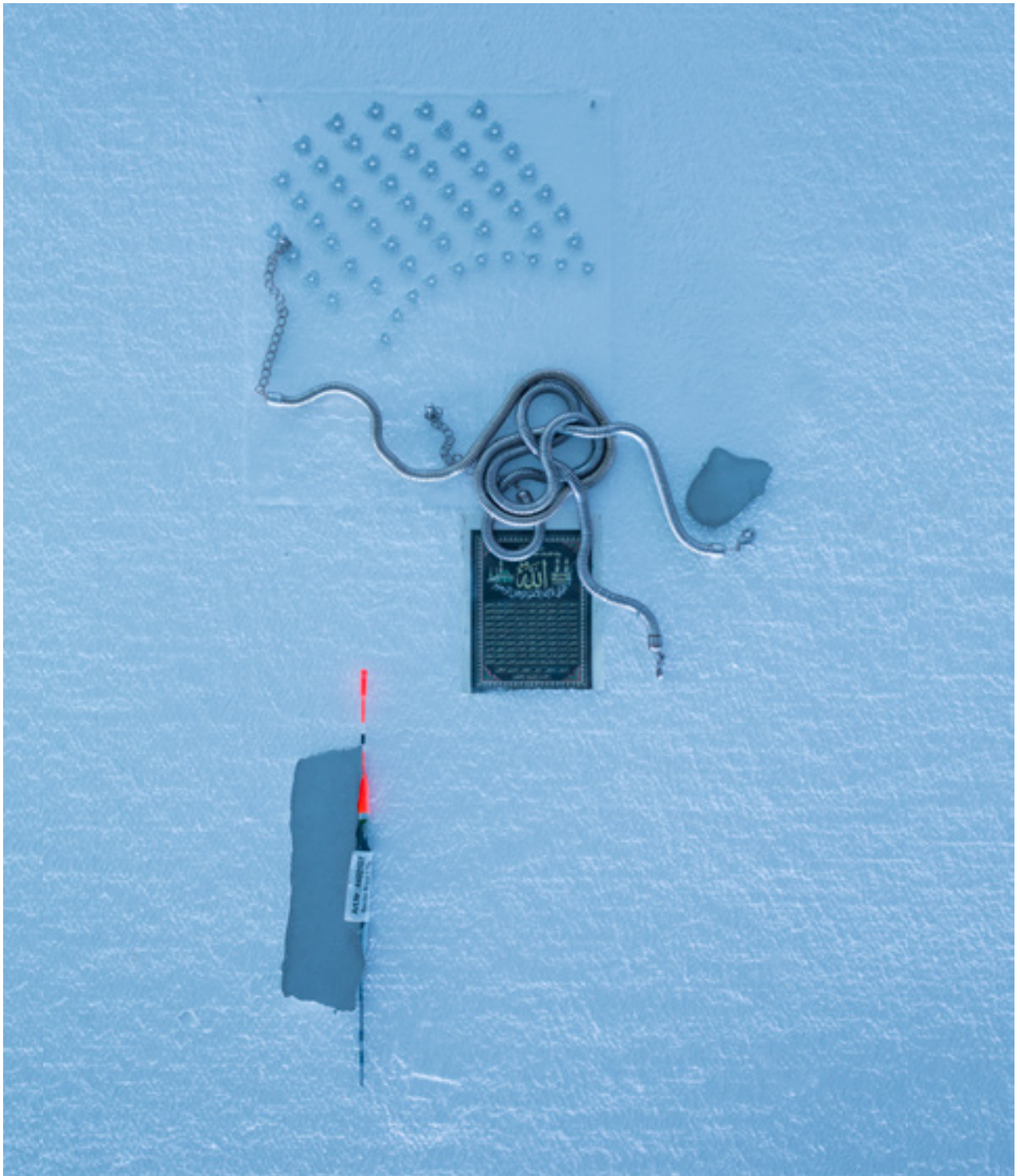


74 *If I could do it here, I could do it over there, 2015 + Holding your cosmos. Spinning, 2015 pt. of Plastic Fossils 2014-2015*









cement cast  
two knotted snake imitates  
as golden chains  
on hair sticker  
on islamic calendarpaper  
next to swimmer  
in cement

*#5 virus assemble, 2015*











stream



4gotten Morb

# IMBECILES NOTEBOOK

IT'S FLEECE WAS WHITE AS SNOW - BLUE MASTER - RAY RÖY - EAR RINGS

download here:

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







*Stream - Without a Pause, 2015-16 in Delia Jürgens. Untrodden Areas -The Vertical is about the Desire to move - to escape, 2016* 87





WE LIVE AT THE BOTTOM OF  
AN OCEAN OF AIR





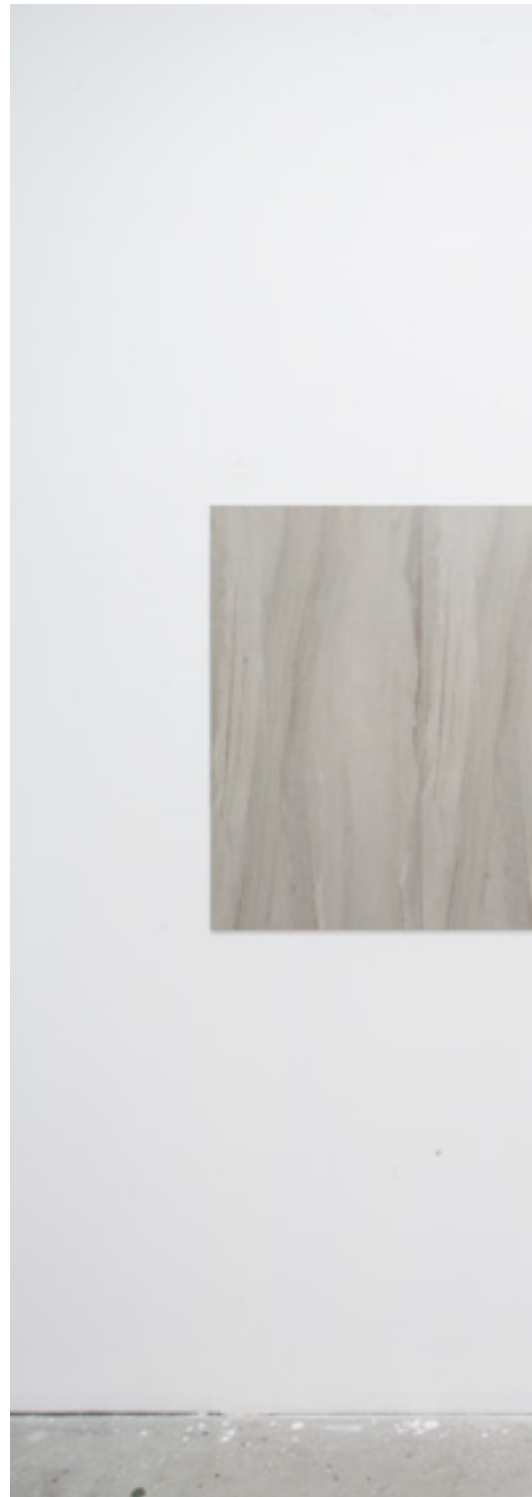
*We live at the Bottom of an Ocean of Air* in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 91







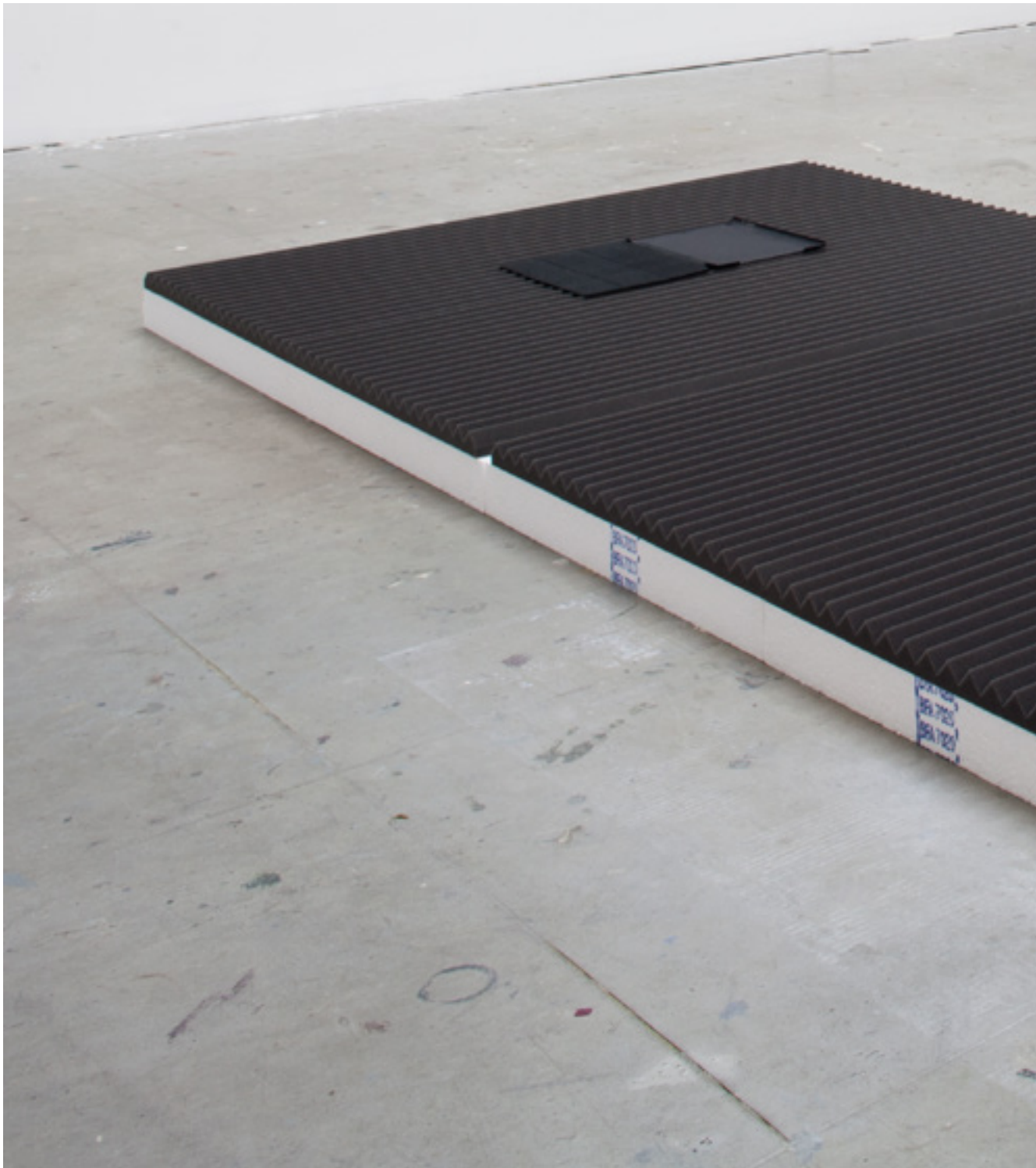




96 *Space*, 2015 + *Dispaly #3 [Sahara grey]*, 2015 + *The way you make me feel [Display #7. mirror I]*, 2015





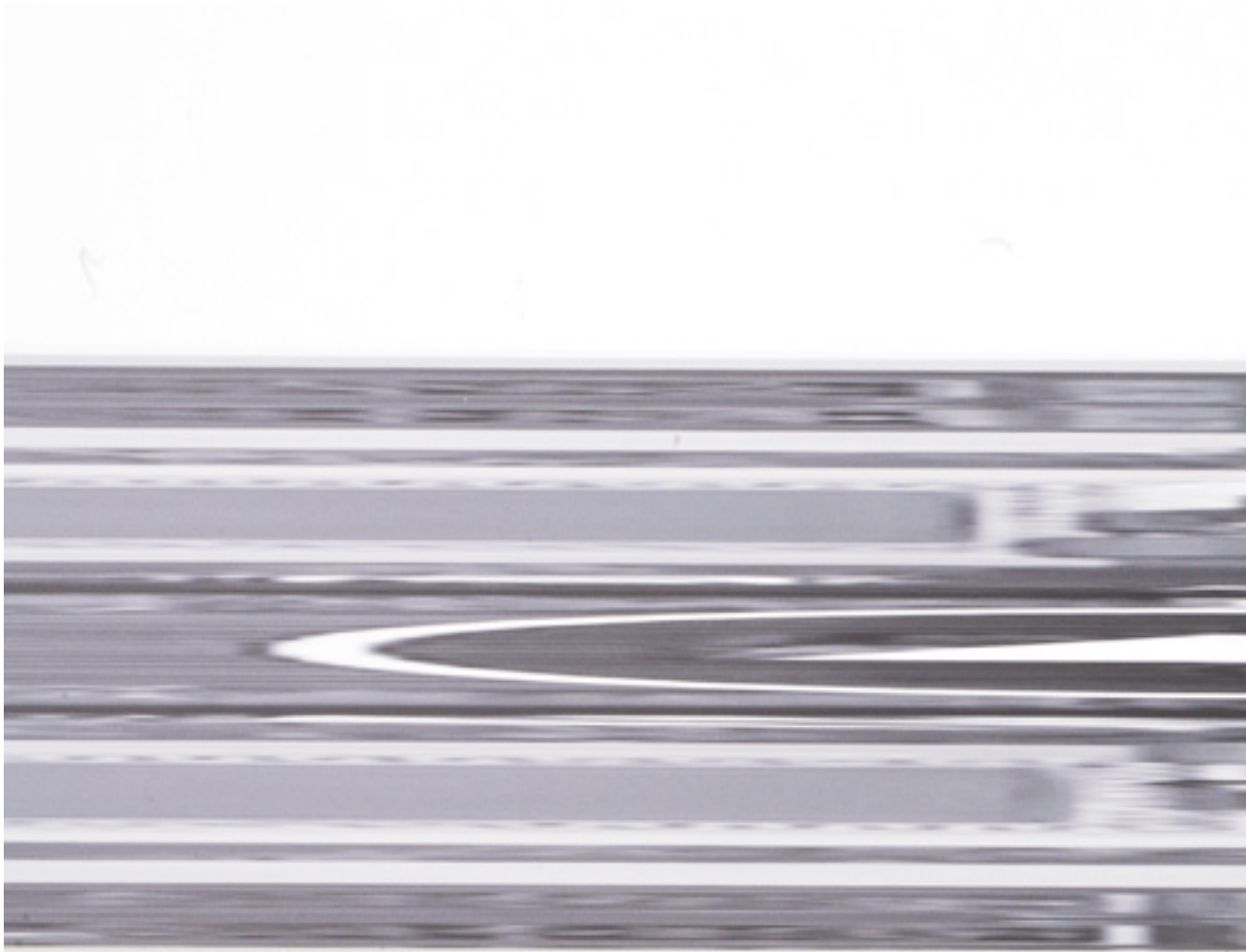








*We live at the Bottom of an Ocean of Air (Detail), 2016 101*









CHROME





*Chrome (part 1)* in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 107

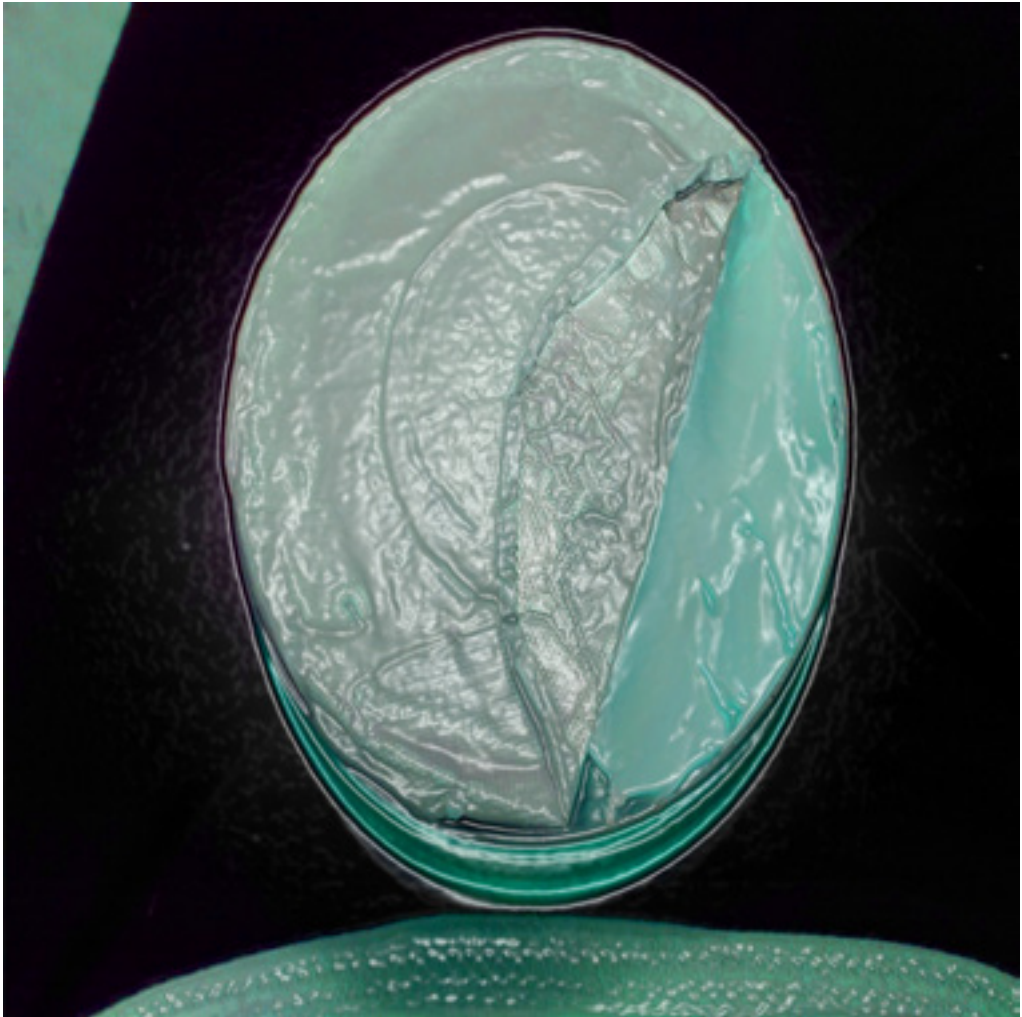




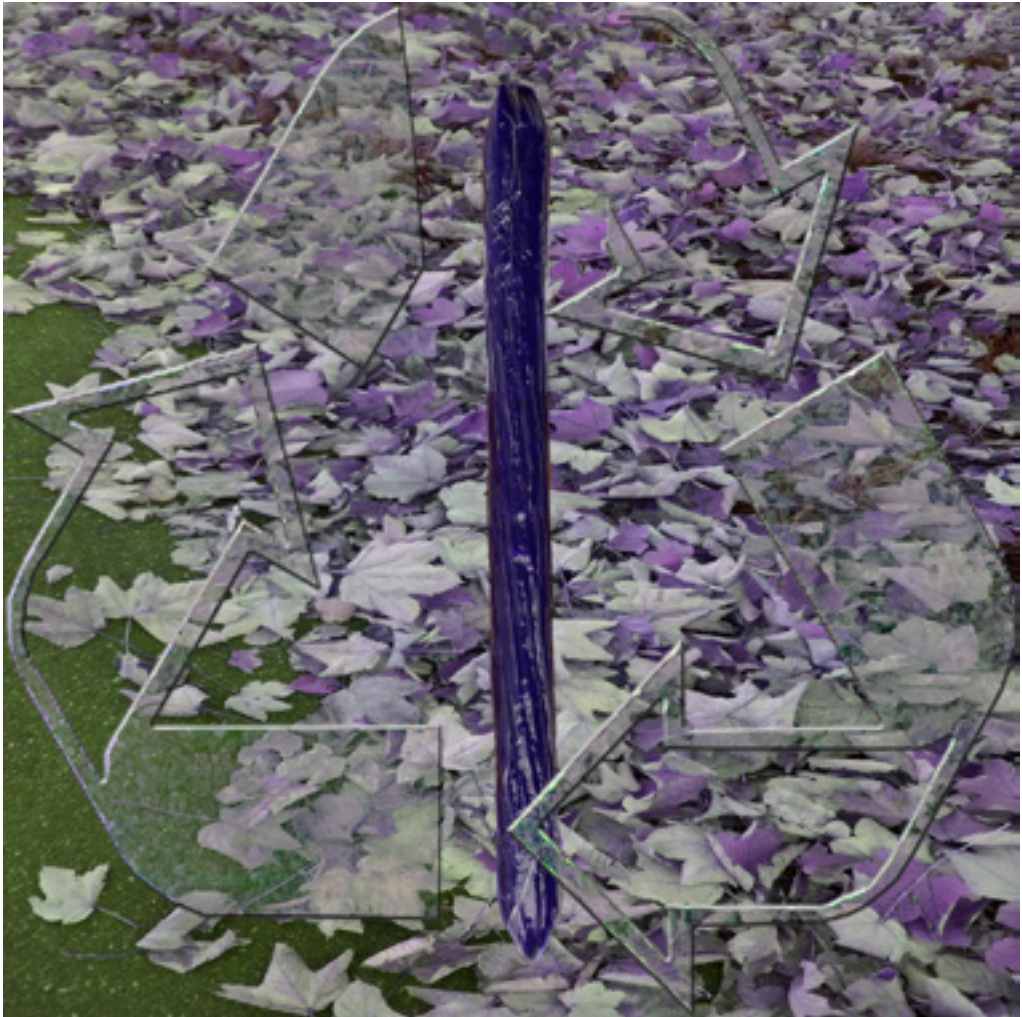
Pearl 2 (Detail), 2015-16, drawing in artist magazine, pt. of Triptych, 2016 in Delia Jürgens. Untrodden Areas - Chrome 109











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



#Nov15 After dawn, how fast a moment, becomes quickly powdery.

## 2015-2016

MAY	JUNE	JULY
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
AUGUST	SEPTEMBER	OCTOBER
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
NOVEMBER	DECEMBER	JANUARY
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEBRUARY	MARCH	APRIL
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

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## Halogen-Leuchtmittel

Für natürliche Licht- und Farbverzögerung

luminea  
€1,72  
pro Lampe

Typ	Modell	Leistung	Leuchtdichte	Leuchtwinkel	Abstrahlwinkel	Abstrahlhöhe	Abstrahlbreite	Abstrahlhöhe	Abstrahlbreite	Abstrahlhöhe	Abstrahlbreite	Abstrahlhöhe	Abstrahlbreite
Kerze	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Kerze	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Birne	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Birne	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Birne	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Reflektor	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Reflektor	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Spot-Reflektor	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Stiftsockel	MR16	35W	1000 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	1200 lm	30°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm

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Keramik	MR16	30W	4000 lm	28°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	6000 lm	40°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
Klassik	MR16	30W	4000 lm	28°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm
	MR16	40W	6000 lm	40°	30°	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm	100 mm

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116 Pearl 1 (Detail), 2015-16, drawing in artist magazine, pt. of Triptych, 2016 in Delia Jürgens. Untrodden Areas - Chrome





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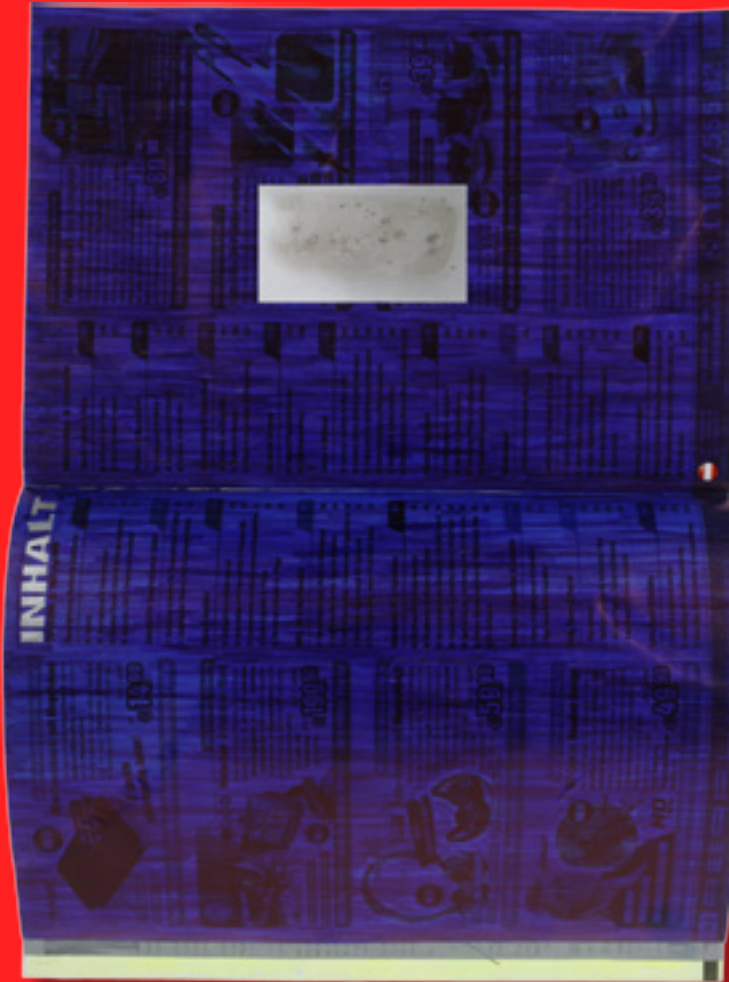
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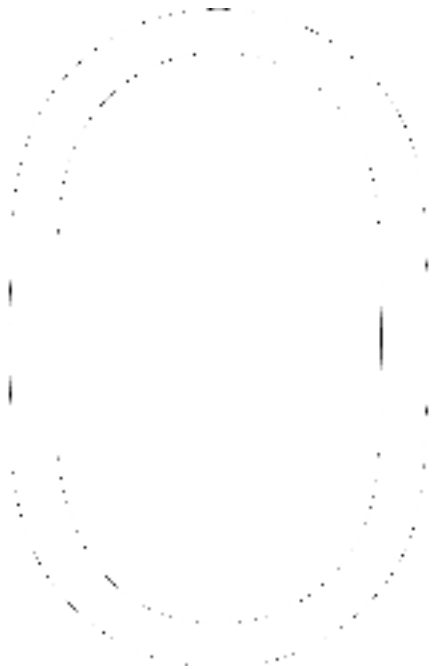






*Wtf for, 2015*







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*Chrome in Delia Jürgens. Untrodden Areas, Künstlerhaus Meinersen, Germany, 2016* 129



130 *Chrome (part 2)* in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016







*Life is an infinite Line [several Diodes triggering] (Detail), 2015 in Delia Jürgens. Untrodden Areas - Chrome 133*





*Delia Jürgens. Life is an infinite line [several diodes triggering], Kunstraum 53 Hildesheim, Germany, 2015* 135







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*









*Chrome* in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 141











*Chrome (part 2)* in Delia Jürgens. *Untrodden Areas*, Künstlerhaus Meinersen, Germany, 2016 145







BAWARIH RIFT - PART I  
(VISCOUS PIXELS)



inkjet print of deconstructed stockimage  
of white rolled ornament carpet  
on transferffilm  
on surface of sleeping bag.  
rolled white ornament carpet.  
instantpulver (nutrition granulate, vitamins).  
ESD (electrostatic discharge) bag.  
water storing pearls (crystal sodium polyacylate).  
vinyl laminate (light grey).

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

glass panel on  
inkjet print of deconstructed stockimage  
of desert  
on transferfilm  
on surface of sleeping bag  
next to glass panel  
on PVC.  
basalt hot stones and  
kabuki brush  
on ornament carpet.  
vinyl laminate (dark grey).

*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 transferfilm  
on surface of sleeping bag  
on laminate

*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 re-using 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: I don't really organize my work, 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 by/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. 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.

SK: What part do the titles play in your works? Is there a specific function of them 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 and its shifting focus as well as its meaning.

The exhibition at Künstlerhaus Meinersen for instance is called Untrodden Areas. That's the main frame, the whole show, which is then splitted into 4 main parts one might call installations: 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, too, as well as the single works by layers of pure materials with their barcodes and processed materials. 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 proof the material it pretends to be.

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: In general 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... It's not really a storing process. I store my thoughts in a mix of images I find online and notes I text in different noting programs.. combining and layering them, transforming their meaning 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 they feel or look different to me than to the most people I talk to, so I'm using them in a different way and 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.

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 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 archival/storing and 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. Things are how they are. Even they aren't how they are, 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 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. Many stock images are made to evoke a very specific feeling or bodily reaction. I try to neutralize that.

**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. 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 showing 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. The work Display #5. Kimono works like that, a deconstructed stock image of a desert 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.

**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, Idk... 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.

**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 is it influencing your work?

Would you say that there are parallels between creating a new materialization in space and composing a song?

DJ: Idk. I invited Brendan – 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, something you can barely describe with words. My work is layered and mainly describes sphere or the idea about it.

I don't like text to a work in general, if text is required, I prefer parallel texts, texts that are art pieces by themselves. 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 show the space of my work still.

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 to work together with 4gotten Morb.

I like to break the proper function.





## APPENDIX

**Delia Jürgens**, born in Hanover, lives and works in Los Angeles, Mexico City und 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 is the recipient of the annual scholarship Künstlerhaus Meinersen, Germany as well as 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 Kunstverein Hannover, Kunstverein Langenhagen, Temporary Gallery Cologne and at Private Residencies in Mexico City, Media Mark Berlin, Raymond Pettibon's Residence Los Angeles, CA and is represented in private collections of Rosemarie Trockel and Sabine Dumont Schütte.

**Jonny Coleman**, lives and works in Los Angeles, is Author, Researcher, 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 Kunstwissenschaftlerin with the emphasis on art from 1960 until today. Since 2013 she acts in the exhibition area of the curatorial team at ZKM | Karlsruhe.





## IMAGES

*Cloud Storage*, Kyoto, Japan, 2016  
Installation view  
Courtesy: Delia Jürgens  
Photos: Nora Lammers

*The target is myself • I reach the point of no effort •  
The arrow leaves the bow*, 2015  
210 x 250 x 50cm  
Courtesy: Delia Jürgens  
Photos: Nora Lammers

*I've seen this face before [Display #1]*, 2015  
88 x 180 x 8cm  
Courtesy: Delia Jürgens  
Photos: Ullrich Becker

*I've seen this face before [Display #1]* [raster graphic],  
2015  
size variable  
Courtesy: Delia Jürgens

*Cloud Storage*, Kyoto, Japan, 2016  
Installation view  
Courtesy: Delia Jürgens  
Photos: Nora Lammers

*I've seen this face before [Display #2]*, 2015  
70 x 50 x 8cm  
Courtesy: Delia Jürgens  
Photos: Ullrich Becker

*I've seen this face before [Display #3.1 / #3.2]*, 2015  
70 x 50 x 12cm  
Courtesy: Delia Jürgens  
Photos: Ullrich Becker

*Cloud Storage*, Kyoto, Japan, 2016  
Installation view  
Courtesy: Delia Jürgens  
photos: Nora Lammers

*Cloud Storage*, 2015  
200 x 230 x 60cm  
Courtesy: Delia Jürgens  
photos: Nora Lammers

*Cloud Storage* [raster graphic], 2015  
size variable  
Courtesy: Delia Jürgens

*Wind, Feather, Sea* [raster graphic], 2015  
size variable  
Courtesy: Delia Jürgens

*Display [Horizon I]*, 2011/15  
83 x 118cm  
Courtesy: Delia Jürgens  
Photos: Nora Lammers

33 *Display [Horizon II]*, 2011/15  
59 x 118cm  
Courtesy: Delia Jürgens  
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34 *Desert [Display #5. Kimono]*, 2015  
124 x 100cm  
Courtesy: Delia Jürgens  
Photos: Nora Lammers

48 *Delia Jürgens. Untrodden Areas* [raster graphic], 2015  
size variable  
invitation card  
Courtesy: Delia Jürgens



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