



MONICA URSINA JÄGER

accumulations (observations on mineralized ideas and petrified words) 2017

ink on paper

250 x 660 cm

«The village Amrein must have been charged with all these sounds, enriched, apart from the blackbird songs, which would have to be counted on, but also with the horse-bellied stallion; the barking of dogs, the cackling of geese, the crows of cocks and the screaming of dying pigs should have left acoustic residues in the plaster, in the pores of the roofing tiles, in the wood of the doors and garden fences. While, of course, scents must have settled in Amrein, rose and lilac scents, for example, not to mention the scent of elder, at the time of flowering, of course, the scent of wisteria and the subtle smell of apple blossom. »

When Gerhard Meier describes the deeper, decisive strata of his village Amrein, he incorporates the supposedly fleeting, ephemeral into the constructed context and the landscape of the poetic amine. For him, the world consists of accumulating strata of smells and sounds, words and architectures, thoughts and expressions. The description of the supposedly small world of the province corresponds with the view from the satellite perspective to the supposedly large world of the global and urban.

Manuel De Landa describes in his extraordinary book "A Thousand Years of Nonlinear History" the processes of civilization and the urbanization of societies as an essential movement of the 20th and 21st century not as a linear history of the human species, but as an accumulation of diverse heterogeneous categories and ontologies. Each slate brick in a mountain farmhouse has petrified characteristics of both the mountains rising up around the valley and the ideas of architecture, dwelling, shelter and comfort that we people have added. Its inner layers contain, in the sense of Meier's poetology, the screaming of the children born in this house, as well as inscribed information of the wind that swept the roof for years. A high-rise building in a megacity unites the deep history of the sand from which it was built, with the historical events and circumstances that led to the foundation and specific development of the city in which the high-rise building is located.

The process of accumulation, i. e. depositing and superimposing, is also the basic process of painting and drawing. Layers of mineral and vegetal pigments are layered over the dense and dried fibre fleece (paper) or over the hemp fibre and later on cotton canvas. In the case of Monica Ursina Jäger's monumental hyper-drawing, the soot of the pine trees (ink) forms on paper the mini-strata depicting the petrified stratifications - geological and urban. The deposition of the representational and the depicted, the superimposition of the individual sheets refer from the two-dimensional reality of the historical medium of drawing to the depths of time and at the same time to virtual space, in the sense of the "hyperimages" introduced by Felix Thürlemann, the syntagmatizations of individual images for the constitution of visual supra-signs.

The work of Monica Ursina Jäger is thus a product of a very old cultural technique as well as of the Anthropocene and the digital present, and reacts to it by questioning a linear development and integrating the human, its cities, ideas and identities into a deep time. In other words, in the geological processes in which mankind has intervened in the Anthropocene and whose cumulative strata may in future integrate the mineralized and plasticized remains of our cities. *Damian Christinger*