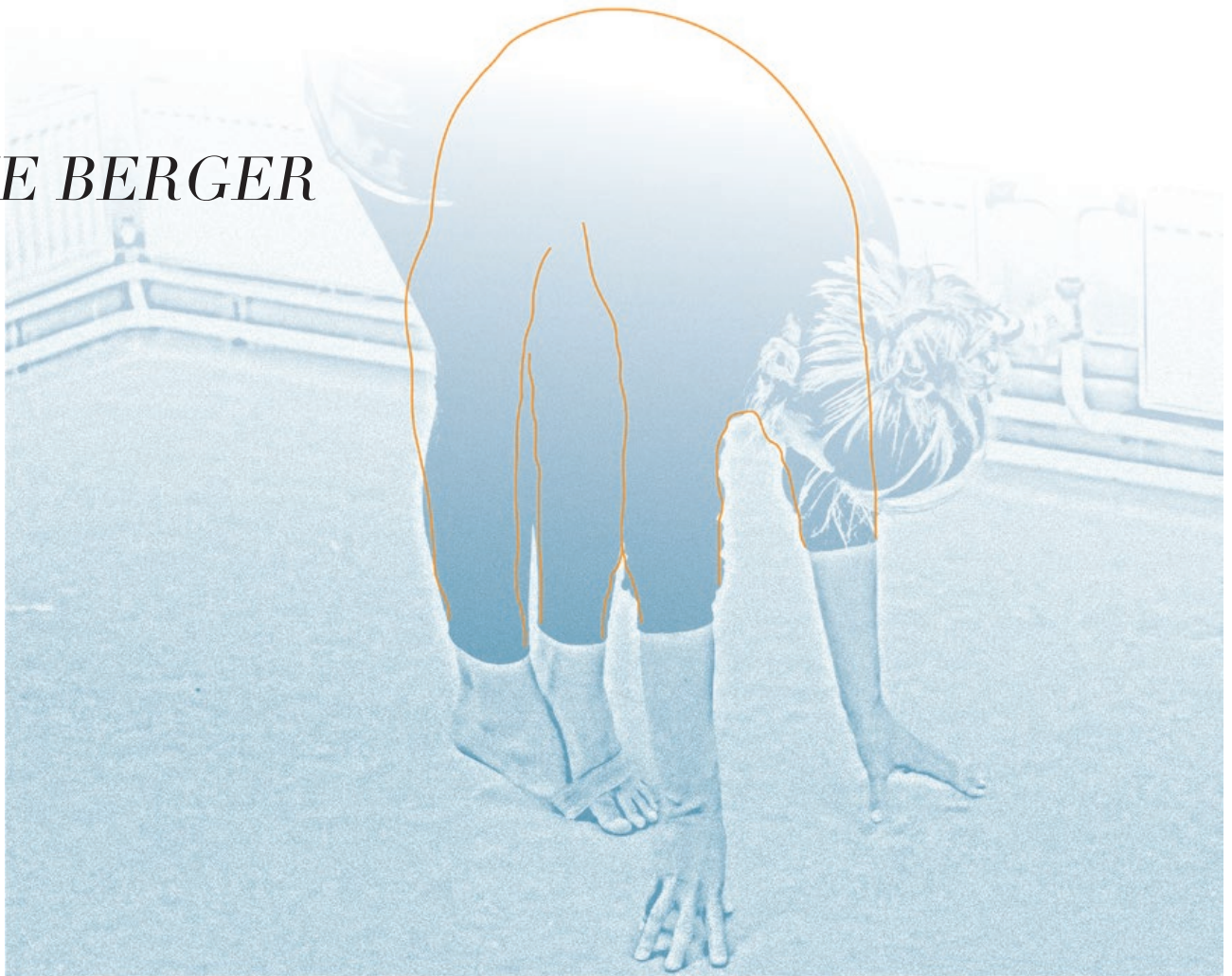


PORTFOLIO PAULINE BERGER
selected works and intermediates 2018 - 2022





carry me, weight (atlas).





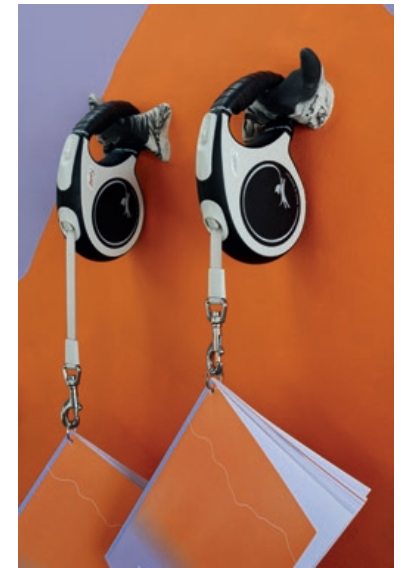
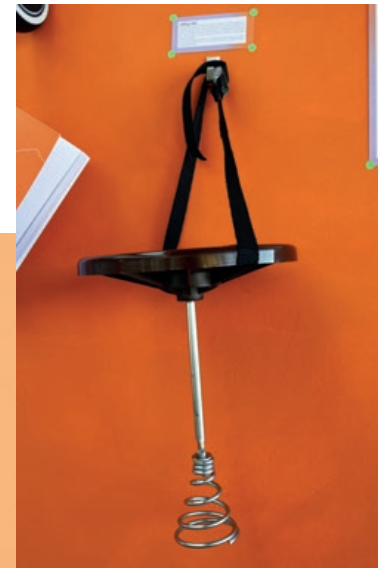
carry me, weight (atlas).



carry me, weight (atlas).



herd/arting publication reading station



A Book and an installtion to experience it.

Herd/Arting is the stopover in an explorative stray of writings. It is I book I wrote, consisting of poetic texts as much as critical theory; cultural history and pieces of art... cows, mountains, muscles and a fitness treadmill, hills of udders and knees tied up with band aid. The motive was to find out, how my practice as a cow-herder in the Swiss Alps is related being a visual artist, too.

By unraveling the different threads and tissues, that run through, out of, and into those two practices, I am re-relating matters crucial to both: The Body; the non-human, the urban/the rural, art-ing as action, specific ways of seeing, communication of a cow. Other thinkers and practitioners are visited and questioned along the way; as much as my own works of art, memories, and thoughts.

The aim was, to define a set of principles, that can be interwoven into a navigation net, facing ever-fluid truths and values, environmental distress, and multidisciplinary artist hood.

The installation is playfully inviting viewers to interact with and relate to the resulting publication.



books, sculpture, dog-leashes, ready-made, poster.

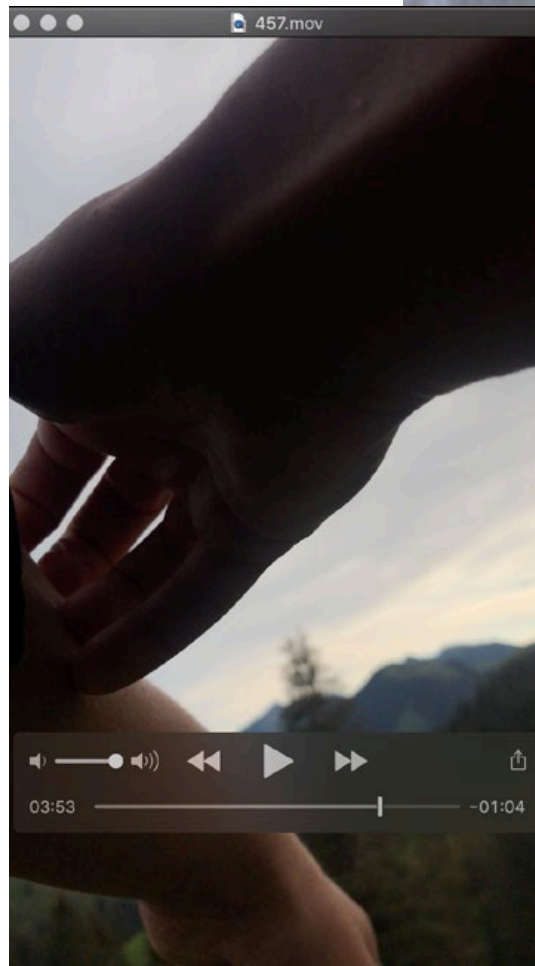
walki talki

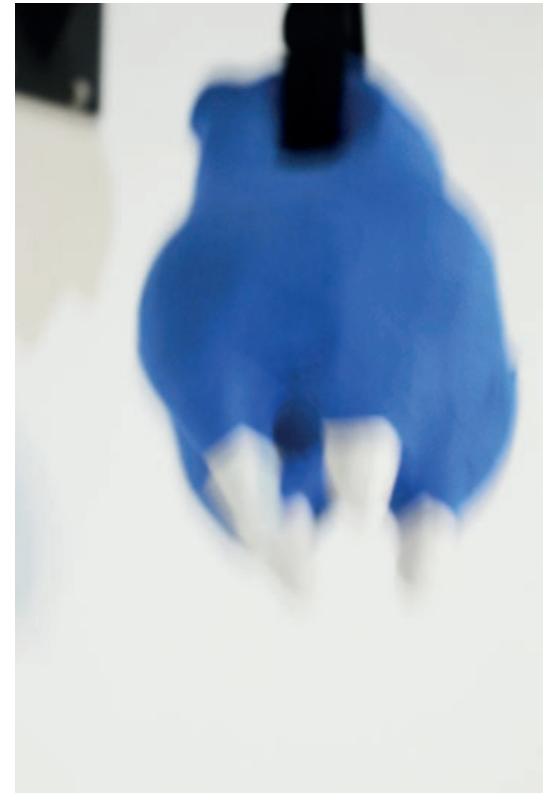
treadmill, acrylic resin, video, sound, 2021

A work on an while walking.

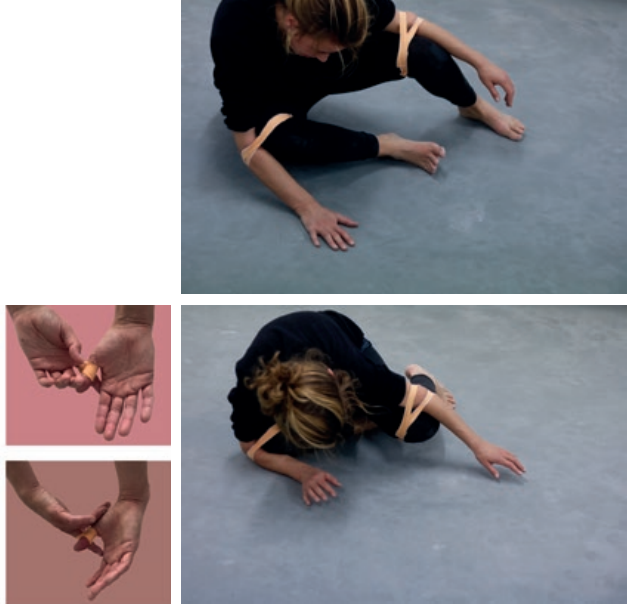
*Cow human dog sheep kid bird lamb fox woman?
Asking, if I can I rely on you caring as much as I do, I built
this pace-powered excavator bucket of thought.
This time, my thoughts on:
Being a herder, walking, us hum-animals and the intimacy
of shared responsibility and care. Next time, your thoughts,
I hope. Sorry to talk into your ear, if not silence, then ever-
yone should be talking into their own ears while walking,
but: This is not a hike, it's a treadmill, and not a mountain
but an exhibition and right now I am the artist and not the
herder.
Enjoy the walk.*

The video was made by attaching a phone with duct tape to my belly and recording my daily hike as cow-herder. The images are closeups of the ground, my feet, hands, sometimes the surrounding, bumping in the rhythm of my walking pace. The audio is a recording, that I made while walking of a text I wrote about the impact of continuous walking on the mind of the herder. The treadmill is transformed into a morph between technical efficiency and fitness, and anachronistic organic animal aesthetics. It resembles a creature in between the urban and the rural.

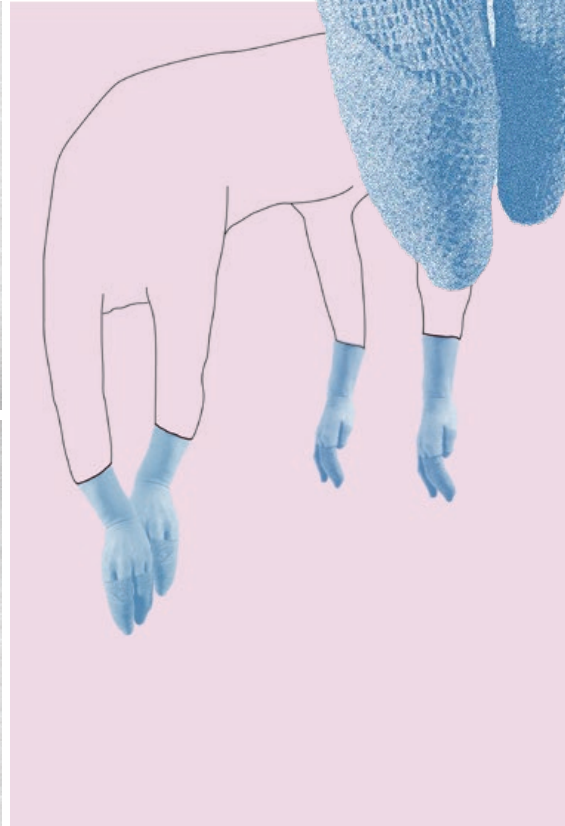




untitled - plasticine, band aid, pull up bar, rubber band, 2021



prototaping series



In the prototaping series I make experiments and videos while having my body restricted by tape aid in various ways.

I explore shapes and movement of an altered body constellation, posture, moveability:

What happens if hands become feet, head goes down, knees can't straighten up, elbows are attached to knee. I enjoy shifting the shape of my own body and to re-learn how to move with my "new" body:

How to walk, how to sit, how to rest, how to run.

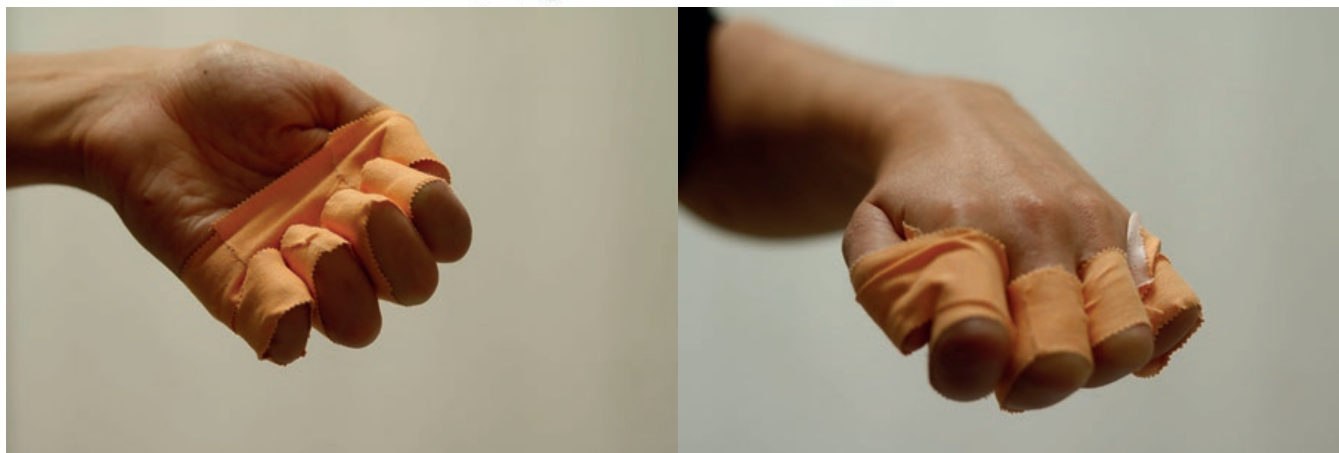
Becoming a coral, becoming a cow, having paws, being paralyzed in motion but sensing, what happens to the thinking when the head is not up and the hands are not free?

Dealing with the fluidity/stability of shapes and meaning. Meaning is created by shape and shape is recognized by meaning, I like playing with that.

Restrictions of my own body as method to evaluate the potential of shape shifting into other life forms. Restriction as potential.

Any shape as prototype of other shape.

Limitation of habitual motions as trigger for inventive motions.



prototaping series - videos, collages, performances, foto, 2020 - ongoing



prothesis series

A *prothesis* in linguistics means adding a letter or sound to a word without really changing the meaning/shape of the initial word but altering the flow/character of it. In German a *Prothese* is the word for English *prosthesis*, an artificial bodypart, mostly added after loss or malfunction.

I gave myself the exercise, to work with objects I find but add a gesture, a body to them. My last series reminded of bones.

But bones are a supporting structure, so I tried to transfer that.

Possible starting objects would have to be “open” in some way, means:

Broken, useless, dead, out of use, out of function, some sort of lacking position possibly.

There needs to be some kind of loose end. This intention comes but from my general search of the specific unspecific.

The found object would be interesting in shape but lost in meaning, maybe even lost in shape.

With adding a gesture in clay, I would sort of lift them up together into something non-broken but still not expedient.



prothesis series - various ceramics/object trouvés, foto, 2021



metamorphosis



After having backproblems I learned I was suffering from an innate condition in which a lower vertebrae was growing freely into new shapes, causing trouble but also proving, that evolution is an ongoing process still.

This reminded me of a basic course in the beginning of my BA studies with Prof. Jochen Breme as teacher of metamorphosis of shapes, especially bones and a book by L.F.C. Mees.

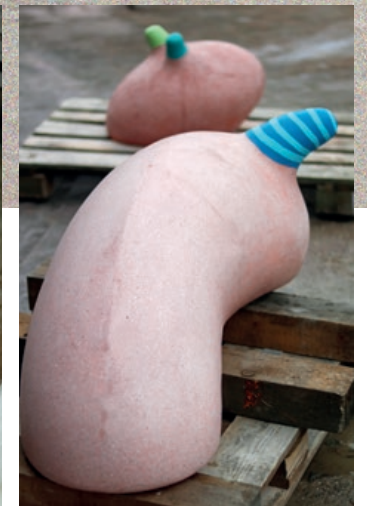
I then made a series of forms, starting from a thigh bone growing into free shapes.

In total I made 13 Forms all reaching back to the first one.

Some of the shapes occurring on the way I find very interesting, because they are at the same time very abstract, but still reminding of something, which is one of the key qualities I search for in my artistic processes. I like playing with shapes in a way, that they become free, but not as much as they would be unapproachable. I put some of the forms onto my body following a impulsive observation of them looking like an exo-skeleton as much as an endo-skeleton.

As in Prototyping I see this as a research on how the body/any shape can be seen as just a juvenile form of something to become and so can meaning/reason too.





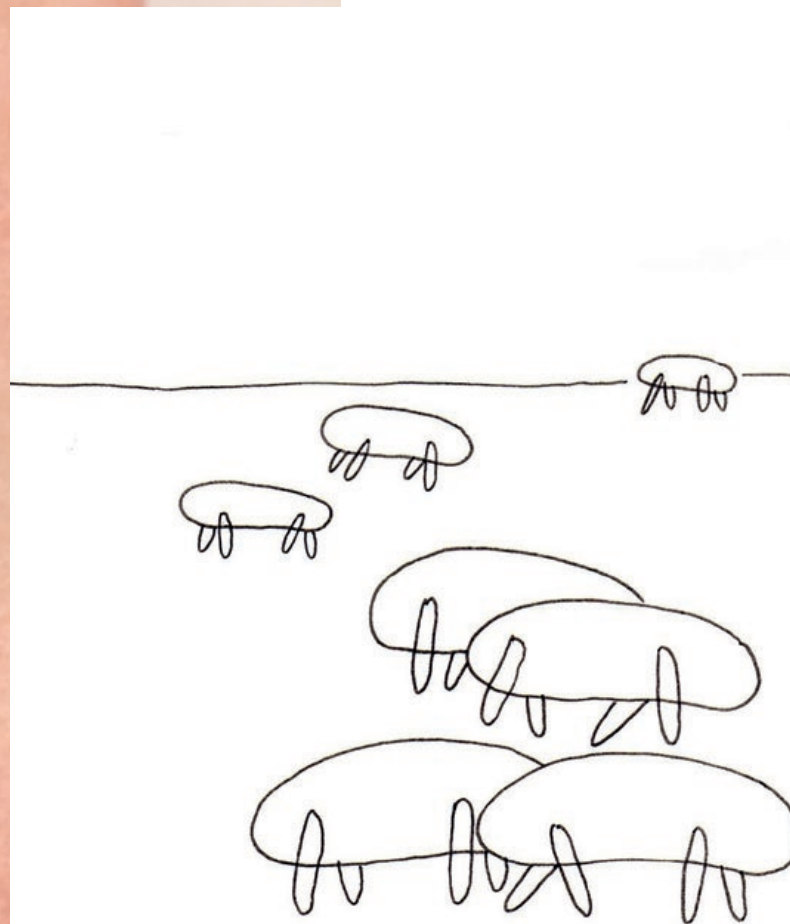
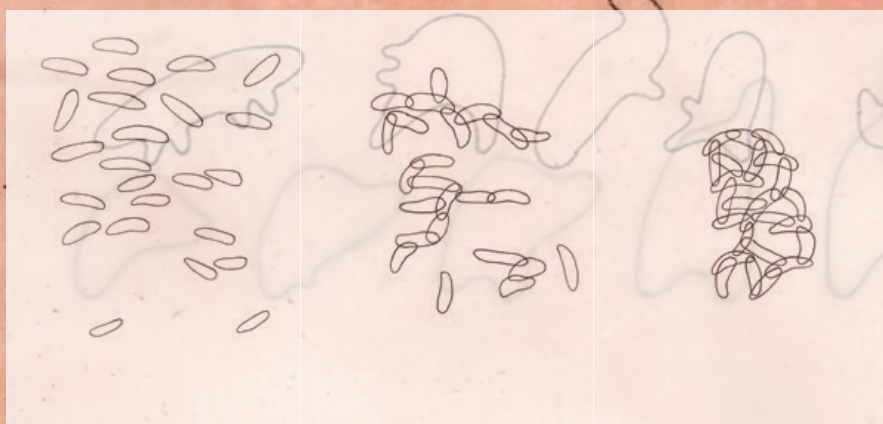
*comission work for a childrens day care center
four sculptures from pigmented marble concrete,
collaboration with Eva Hermens, 2021*



pre-intentionals - minis.

How much shaping is needed to make a piece of matter look intentional, what are the expressions of early pre-conscious intentionalities?

Series in ceramics, paint, 2017 - ongoing



The stop motion movie *evolution* \triangleq *collaboration* is part of the pre- intentionals series



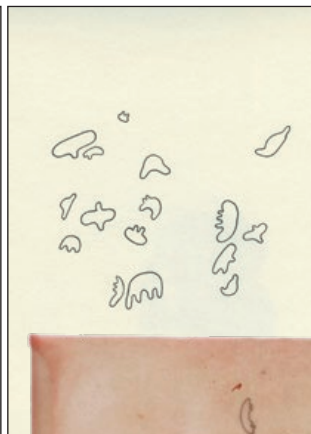
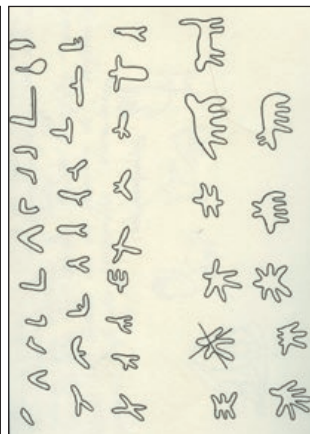
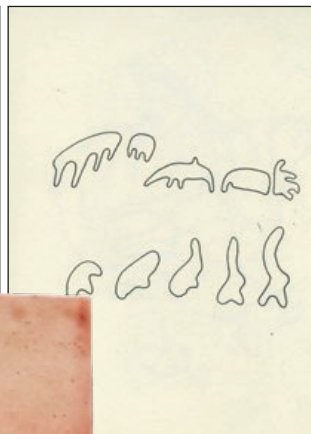
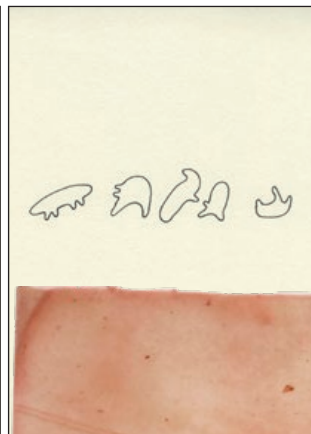
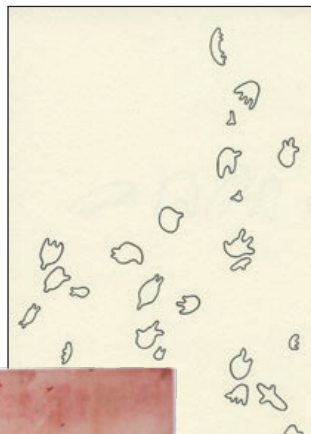
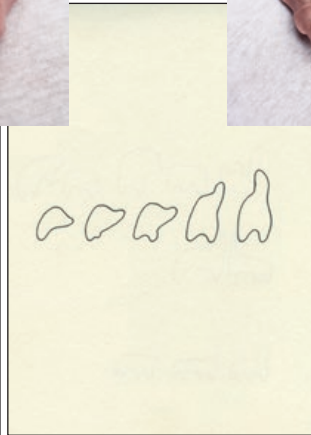
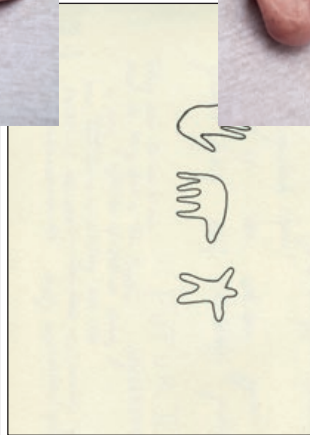
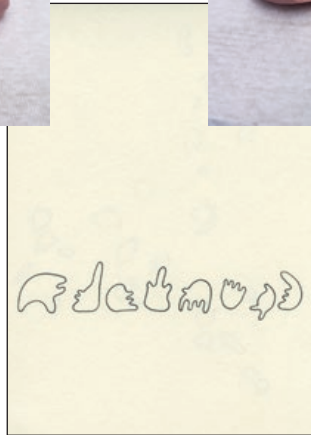
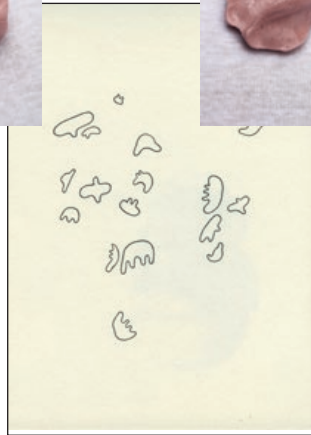
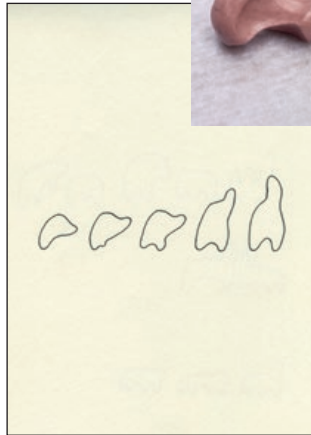
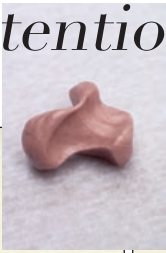
Herde (the flock) - 18 objects from fabric, filled with polyester wool and styrofoam granules

This expansive installation is trying to make the abundant, sensual femininity, strength and softness of the mother cow tangible to the recipient and to invite into playful and humouristic sensuality. Turning udders into happy dumb little beings of their own (pre - intentionals).

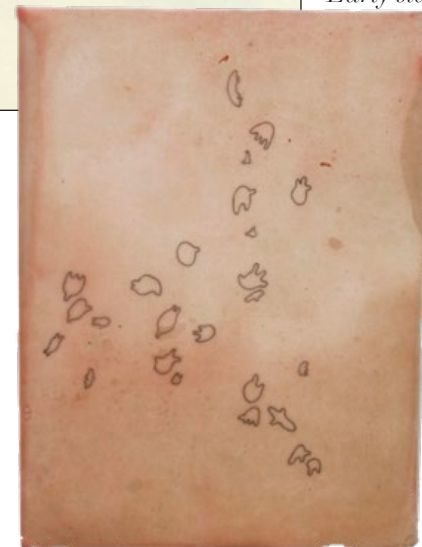
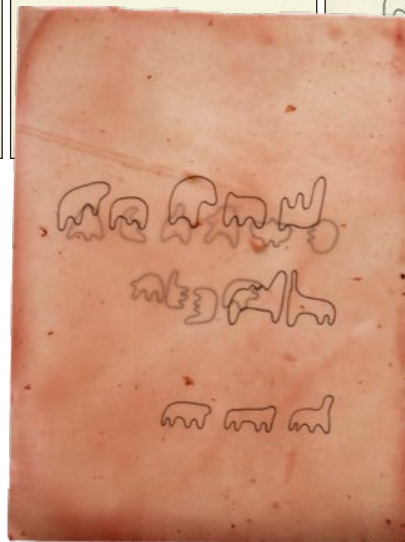




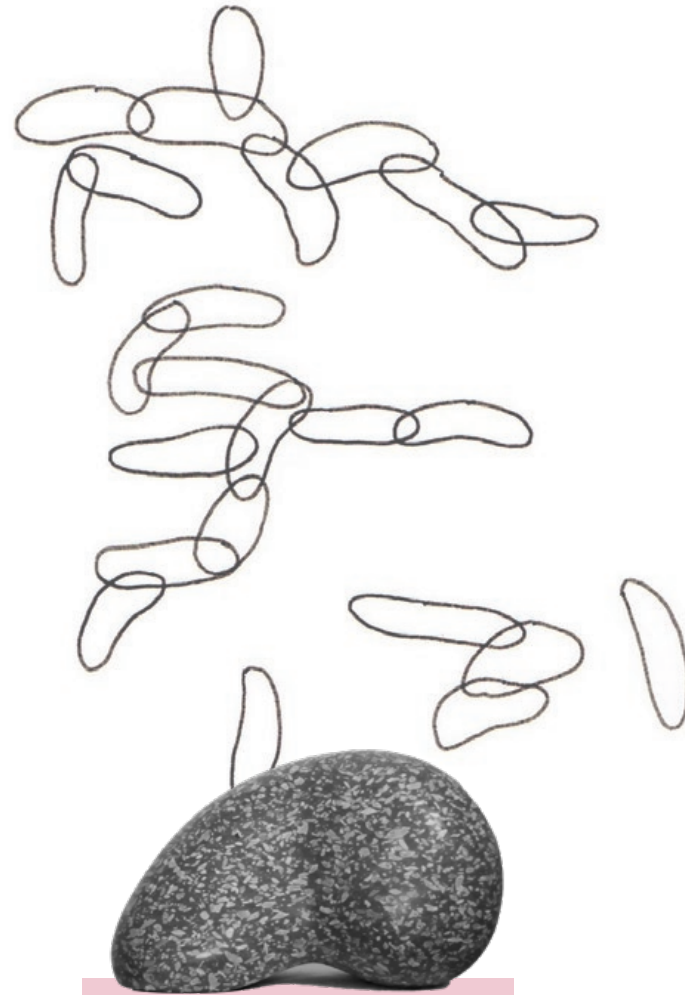
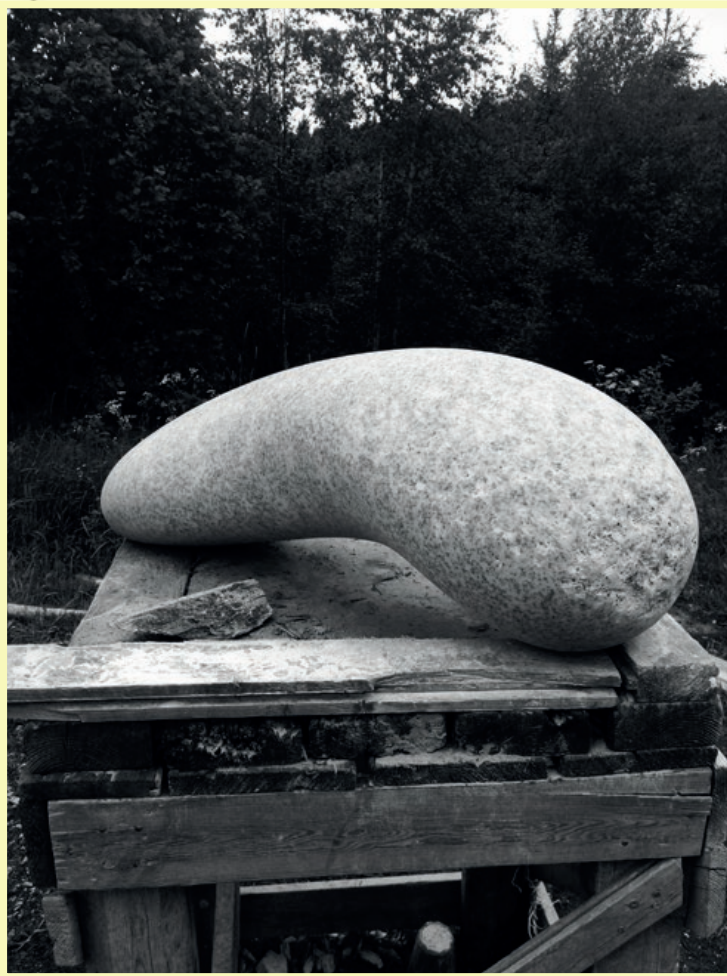
pre-intentionals



Speculative evolution.
The pre- intentionals series are dealing with the early stages of shapes. When does a form start to look intentional, either intrinsic or by the outside?
How much of form giving is needed to make matter look as if it had a plan?
Why does the human eye see an organisms where there is just a line or a piece of wax?
Matter with the early stage of intentionality to become something, developing universal organs that are still before definition into specific purpose. Arm can be Eye can be nipple can be leg can be nose, can be neck.
Early stages of evolution.



preintentionals - various ceramics, drawings, paintings, beeswax, pigments video 2017 - ongoing



Emil&Elsa - part of pre - intentionals series, Norwegian Granite and Porphyry



Über das Gehen (on walking)

Installation from paper, three-dimensional collage

In this three-dimensional collage a mountain landscape is dissolving into wild folds and fragmented saints. Folded hands, faces and body parts get blurred into one overall impression of a rocky landscape.

This work was produced based on my experience of evening twilights in the Swiss mountains, when nature is becoming scary and nearly a being of itself in its overwhelming presence.

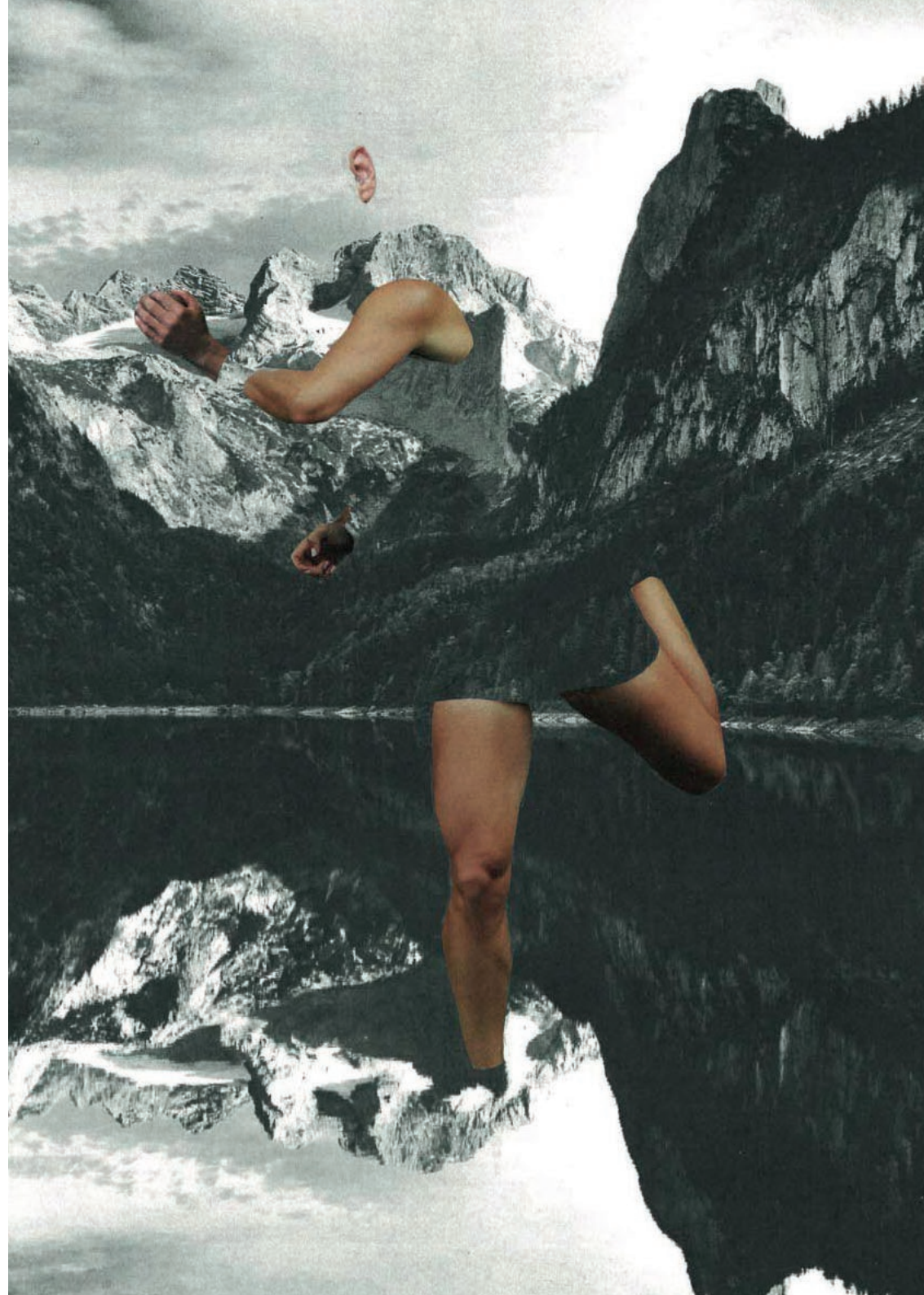
Popular believe and superstition become comprehensible in the mountain twilights.

The pictures used in the collage are showing figures of the German late Gothic century, where forms and figures are getting more and more complicated and mannered, like organically growing plants or natural forms. As saints they also represent the hope and promise of salvation from the overwhelming natural powers developed by humans trying to cope with it.



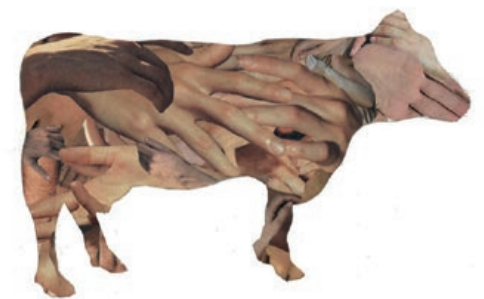
udders - bronze

12 collages on „du bisch scho recht, du auch, und du bisch a fertige huregeiss“
 “you are doing fine, you too, but you are a wacky loony goat”
 collages, digitally edited, publication of writings on being a herder in the Swiss Alps 2019





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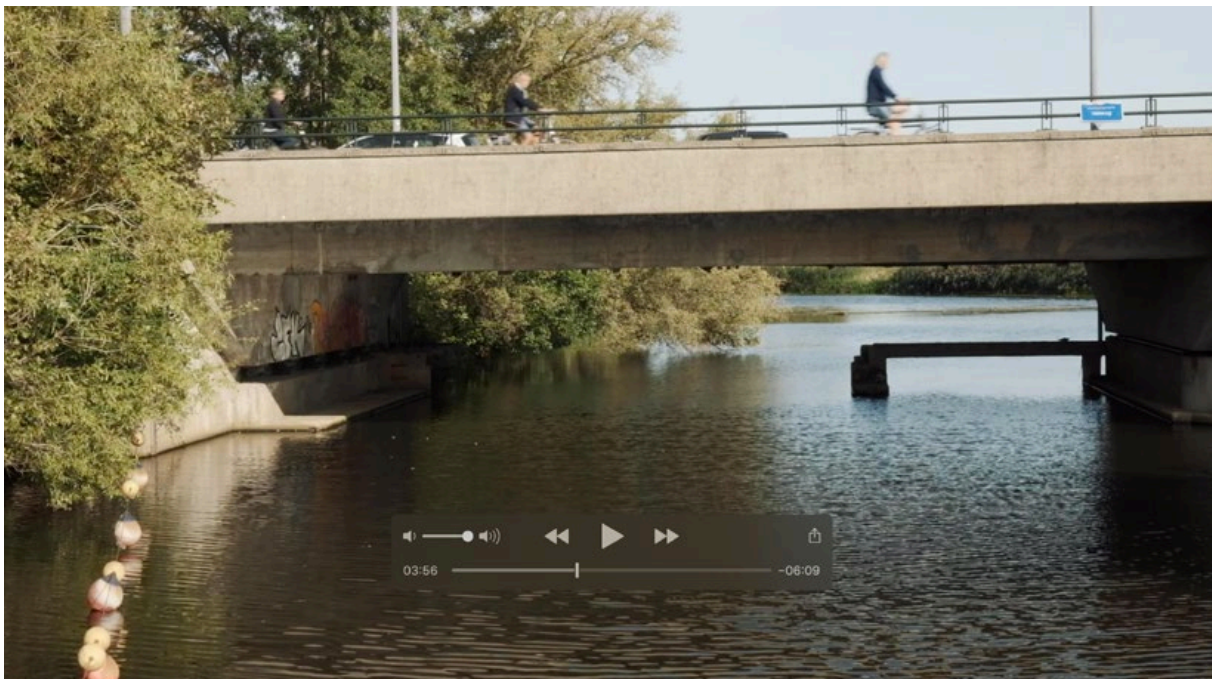
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o.7. - studies on shapes, patterns surfaces, fotos, drawings, collages, etchings



o.T. - studies on shapes, patterns surfaces, fotos, drawings, collages, etchings



permanent backflip

This film is based on watching watched a young man intending to perform a backflip off a bridge but struggling with letting go off the ledge for about 20 minutes with his back to the water.

I was genuinely interested in the internal process and conversation he had and luckily he was open to talk about it.

The discrepancy between the mind making a decision and the body needing to execute it, and mere image of letting go and falling backwards seemed intriguing.

Based on the conversation I made a half fictional script and recorded it together with the same man, not without re-inacting the initial scene of standing backwards towards the water.

The movie itself shows no protagonist, the voice from the off allows the viewer to put their own imagination into the scene.

The film was presented as part of the EYE research Labs at EYE Museum in Amsterdam in June, 2021

many thanks to Dirk Engelhardt an Noud Heerkens



Norwegian Larvikite, 12,5 tons. 180 x 160 x 200 cm



trollstein

In summer 2022 I was invited for a 7 weeks artist residency at a large Norwegian quarry, alongside with 7 other international artists. We lived and worked together, helping each other out and individually drowning in dust and exhaustion, progress and joy.

Following my interest in the relationship between man and nature, I was able to realize a stone sculpture in which this is the subject matter. I selected a large block that was broken by the stone industry but then found to be waste. I split the block and worked it from the inside so that the rough outer form, shaped by natural origins and industry, remained almost untouched. Accordingly, there are three states on the outside: nature, stone industry, and the original motif of sculpture: surfaces chipped by hand with a hammer and chisel. The interior, on the other hand, is inspired by the influence of water, the only element that softens stone. The southern Norwegian coast is characterized by huge round rocks that reach into the sea like whales diving. I wanted to repeat the timeless beauty of the encounter between mountain and sea in my sculpture as an upside-down interior motif.

The sculpture is smooth, shiny and soft on the inside, you can put your hands into the narrow gap and experience round shapes and when you peek inside you see soft, almost bodily curves.

It was important to me to respect the stone as an ancient natural material and to make it visible, i.e. not to process it completely. But human intervention is always one that destroys, too.

The aim was to show the design potential as well as the original state of the stone and thus to point out the field of tension in which mankind finds itself: Whatever we do or don't do, everything is design and often there are only nuances that make the difference between culture, achievement and beauty to destruction, violence and sorrow.



fata morgana



This project was part of the EYE research Labs of 2021, with the group topic “future“. Fata Morgana is an optical phenomenon, that makes something seem to be at the horizon, that actually exists already somewhere else. It dissolves when approached, while still getting the observer into motion. A projection of something already known into a space ahead: just like any assumption humans can do about the future. Based on that thinking, I found out, that there are physical experiments to imitate that optical phenomenon. I made a built up, in which I could recreate the phenomenon of a fata morgana and then also project my writing research about future into that built up.

Installation of two Aquariums, NaCl Solution, Water, Steel, Projection of writings



merci

questions?
hello@paulineberger.com