



*Catalogue*  
Selected Works 2017 - 2023  
**Pauline Berger**

*Sculpture/Installation*



*memories of matters*  
Greek marble, straps, suction cups, mirror, safety glass.  
140cm x 120cm x 40cm  
2023





*carry me, weight (series)*  
Greek marble, straps, dip bars, rubber.  
100cm x 90cm x 60cm  
2022





*carry me, weight (series)*  
Italian marble, metal bar, foam.  
120cm x 30cm x 30cm  
2022



*Sculpture/Installation*



*carry me, weight (series)*  
Greek marble, rope, metal plates.  
40cm x 40cm x 40cm  
2022



*right: carry me, weight (series) „Atlas and Axis“*  
digital drawing/collage  
29,7cm x 42cm  
2022

The *carry me, weight (atlas)* series was inspired by contemplating the meaning of weight, restraint, exhaustion and responsibility. I felt, even though we always seem to seek for a stage of bliss, ease and weightlessness, being restricted and restrained, feeling weight both physically (labour, sports etc.) as metaphorically (relationships, responsibilities etc.), is what makes us experience connection and self-expression.

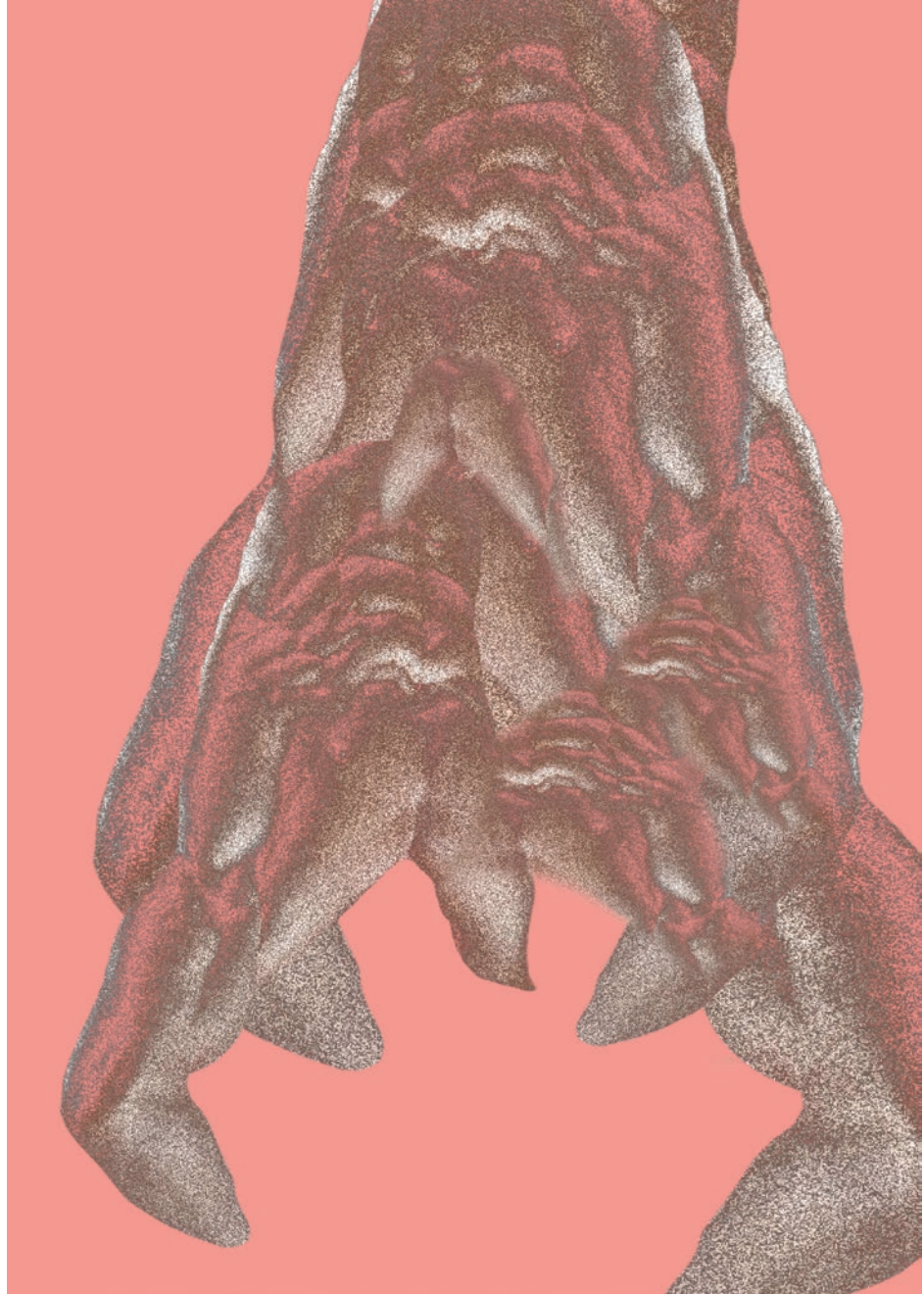
I then thought about the myth of Herakles, who went through all of these difficult challenges without any struggle and was praised for it. Wouldn't it be a more interesting interpretation, that the hero never found is very own, rightful weight, situation and connection but was damned to finish each and then stroll on... Encountering the Giant Atlas, carrying the weight of the sky, he might have felt what it means to carry, for a small moment. *Carry me, weight* is contemplating, how we carry weight but our weight carries us, too.

I then also loved, how the two Giant Brothers, Atlas and Axis were carrying the sky and rotating it, while the two vertebrae that carry the head are named after them.

They refresh the archetypical dualism of sky and earth, or, the mind and the body, which I investigate and question so often in my work.



*carry me, weight*  
(process detail)  
40cm x 40cm x 40cm  
2022



*right: carry me, weight (series)*  
digital collage  
21cm x 28cm  
2022



*Just don't.*

*Impossible is  
nothing  
every*



As I am interested in the relationship of body and mind and fascinated by sports and the need to move and exhaust and thereby sculpt oneself, I started to dive deeper into gym culture. The first work that originated in this research, is *walki talki* (also in this document). Contemplating this again in the context of the *carry me, weight* series, I saw it was very much connected.

While playing with aesthetics of gym culture and thinking about the relationship of work, working-out and the body through different times of human history, I also wanted to question the role of big companies.

The urge to self-optimize and be „the better version of oneself“ has become a huge market. As much as sports can boost self-love and confidence, the omnipresent representation of „better“ bodies and perfectly shaped efficiency also can be exploitive and harmful.

The *de-motivational towel* is ironically quoting and adjusting the slogans of the five biggest sports companies.



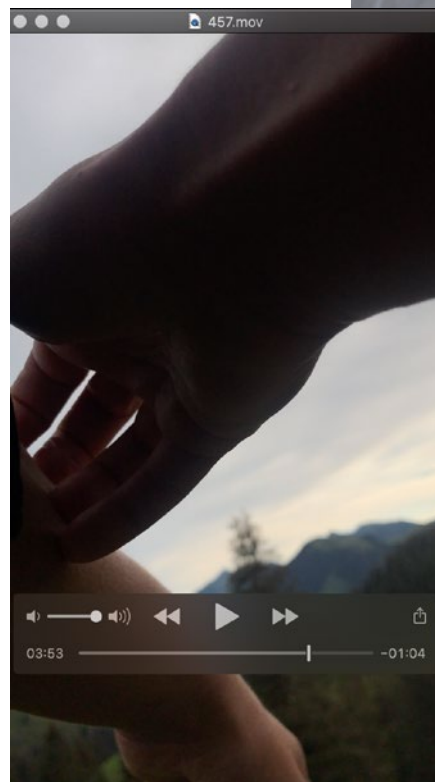
*de-motivational towel*  
towel, printed  
140cm x 100cm  
2022

*Sculpture / Installation*

# Sculpture / Installation

The video was made by attaching a phone with duct tape to my belly and recording my daily hike as cow-herder. It shows closeups of the ground, my feet, hands, sometimes the surrounding, bumping in the rhythm of my walking pace. The audio is a recording of a text I wrote about the impact of continuous walking on the mind of the herder and was recorded while walking on the treadmill. 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. This work is questioning the physical involvement in 21st century urban daily life and work environments.

*walki talki*  
sculpturally transformed treadmill, video/audio  
120cm x 120cm 60cm  
2021







Herd/Arting is a book publication about the relationship of the herder and the artist. It contains 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 visual art.

By unraveling the different threads and tissues, that run through, out of, and into those two practices, I am examining matters crucial to both fields:

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.

Herd/Arting was my Master Fine Arts Project, was nominated for the EKP Excellence in Research Prize and presented at the Dutch Design Week 2022.

*herd/arting*  
book, dog leashes, horns, poster, milking chair.  
different sizes  
2022



*Whating*

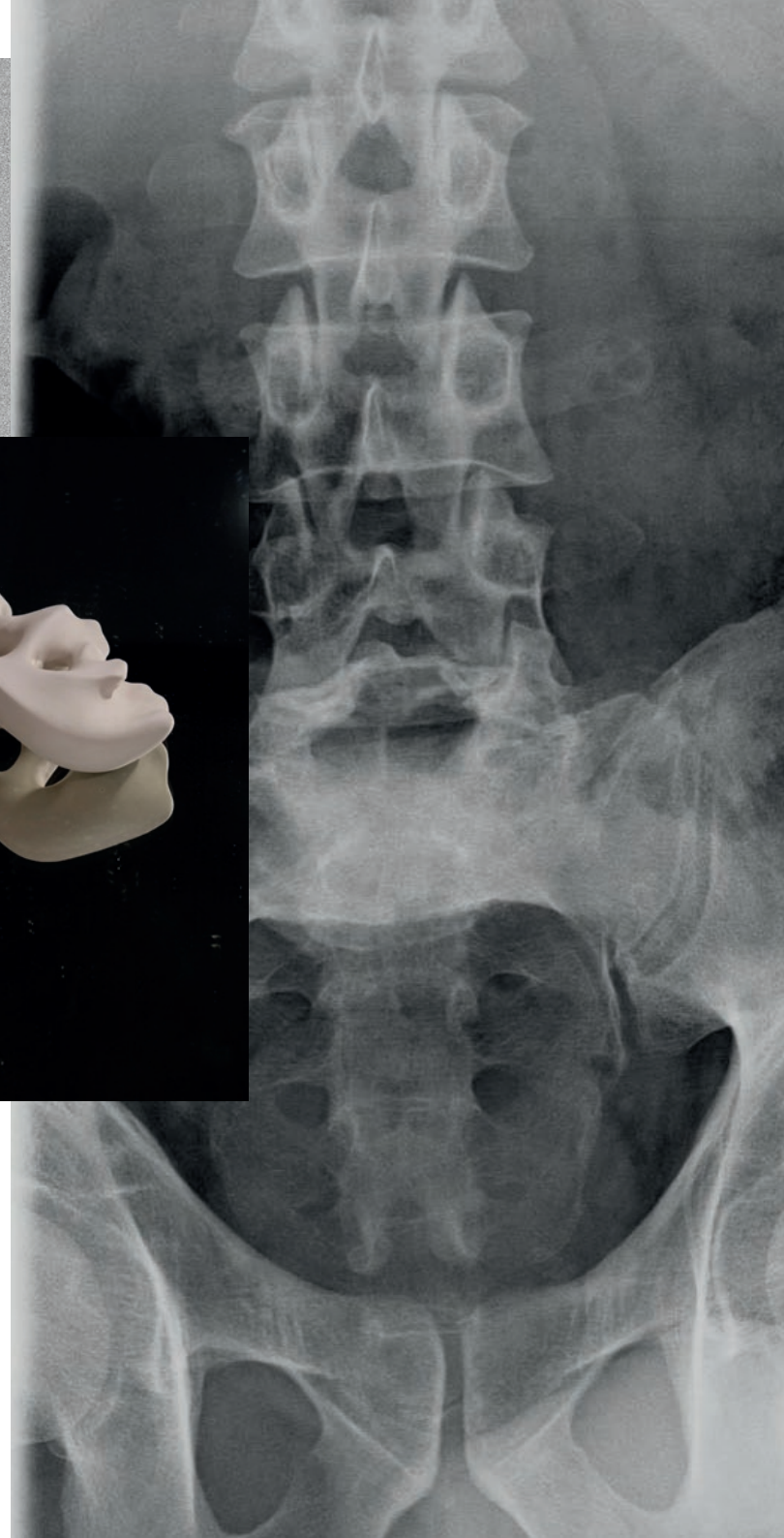
*Sculpture / Installation*



*udders.*  
pull up bar, rubber strap, plastilin, tape.  
ca.: 100cm x 60cm x 60cm  
2021







Investigating my 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 of 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 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 Series*, this is as a research on how the body/any shape can be seen as a juvenile form of anything and an investigation growth.

*metamorphosis series*  
13 pieces, ceramics.  
diverse sizes.  
2021



*Sculpture / Installation*



*metamorphosis series*  
13 pieces, ceramics.  
diverse sizes.  
2021



*Sculpture / Installation*



*prosthesis series*  
ceramics, objets trouves  
diverse sizes.  
2021

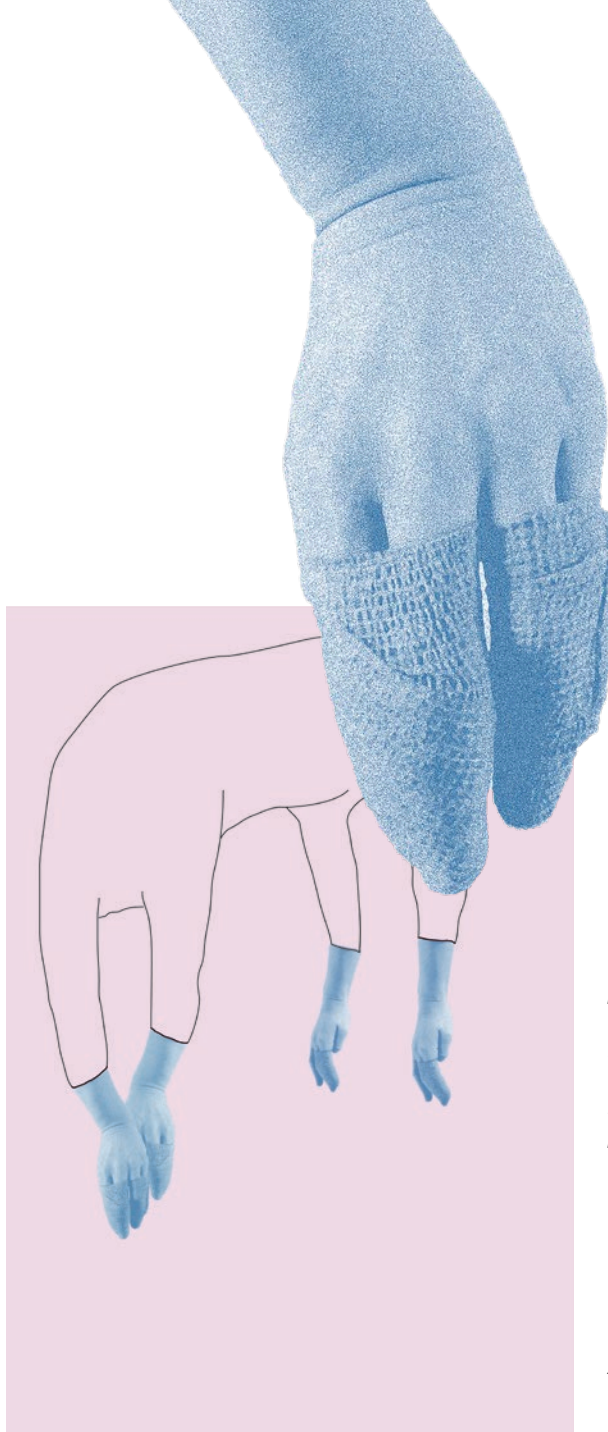
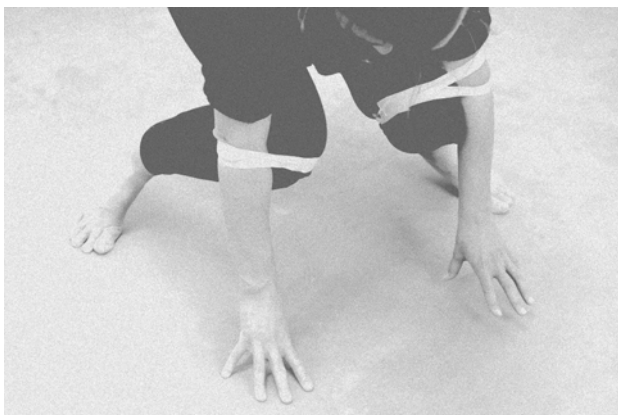
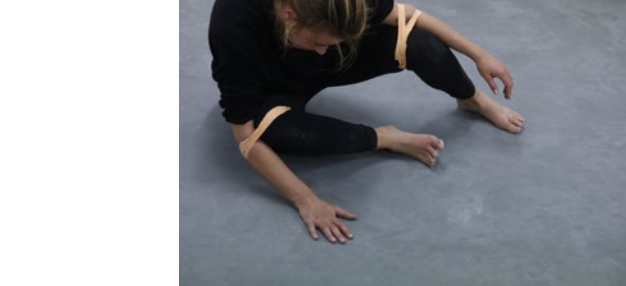




*prototyping series*  
performances, photo, video.  
2022



# Performance / Sculpture



prototyping series  
performances, photo, video.  
2022

*In the prototyping 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.*

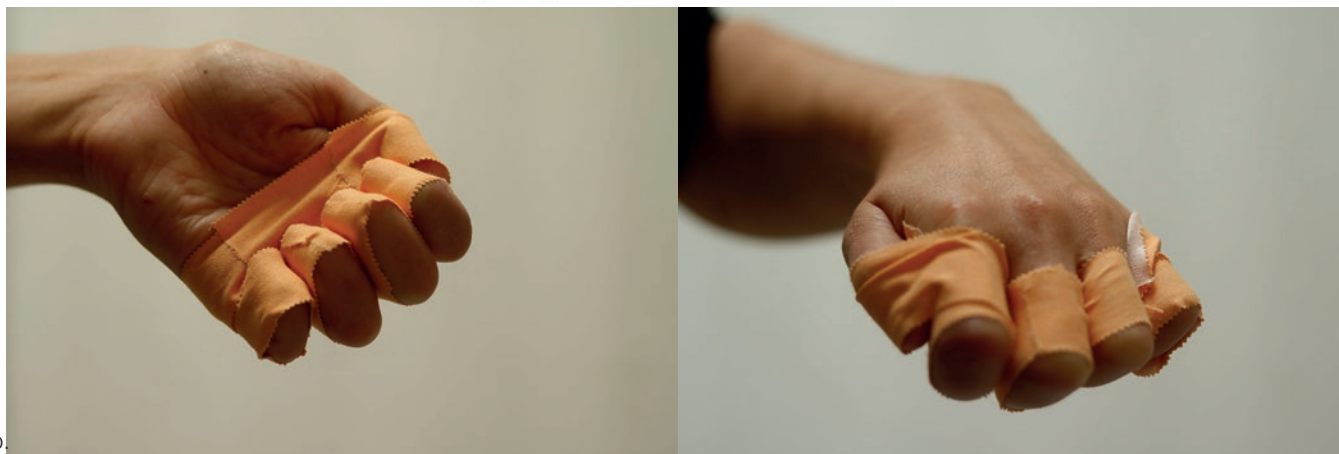
*Restriction as potential.*

*Any shape as prototype of other shape.*

*Limitation of habitual motions as trigger for inventive motions.*



*Performance / Sculpture*



*prototyping series*  
performances, photo, video,  
2022

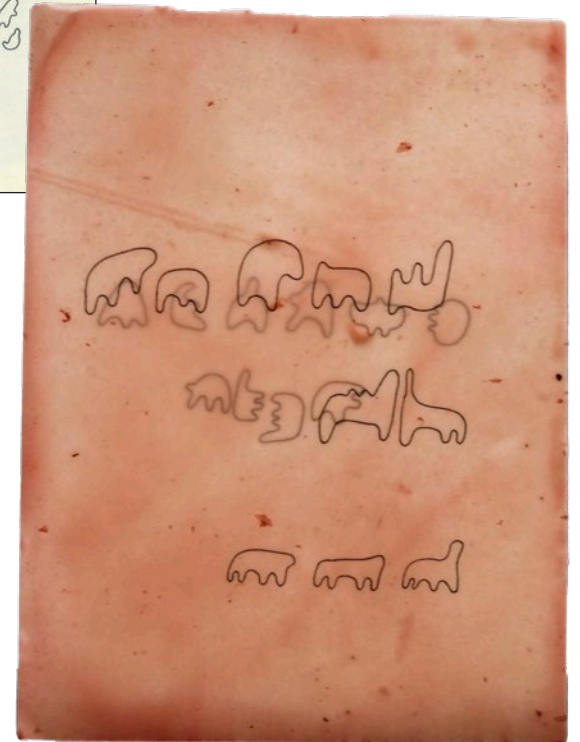
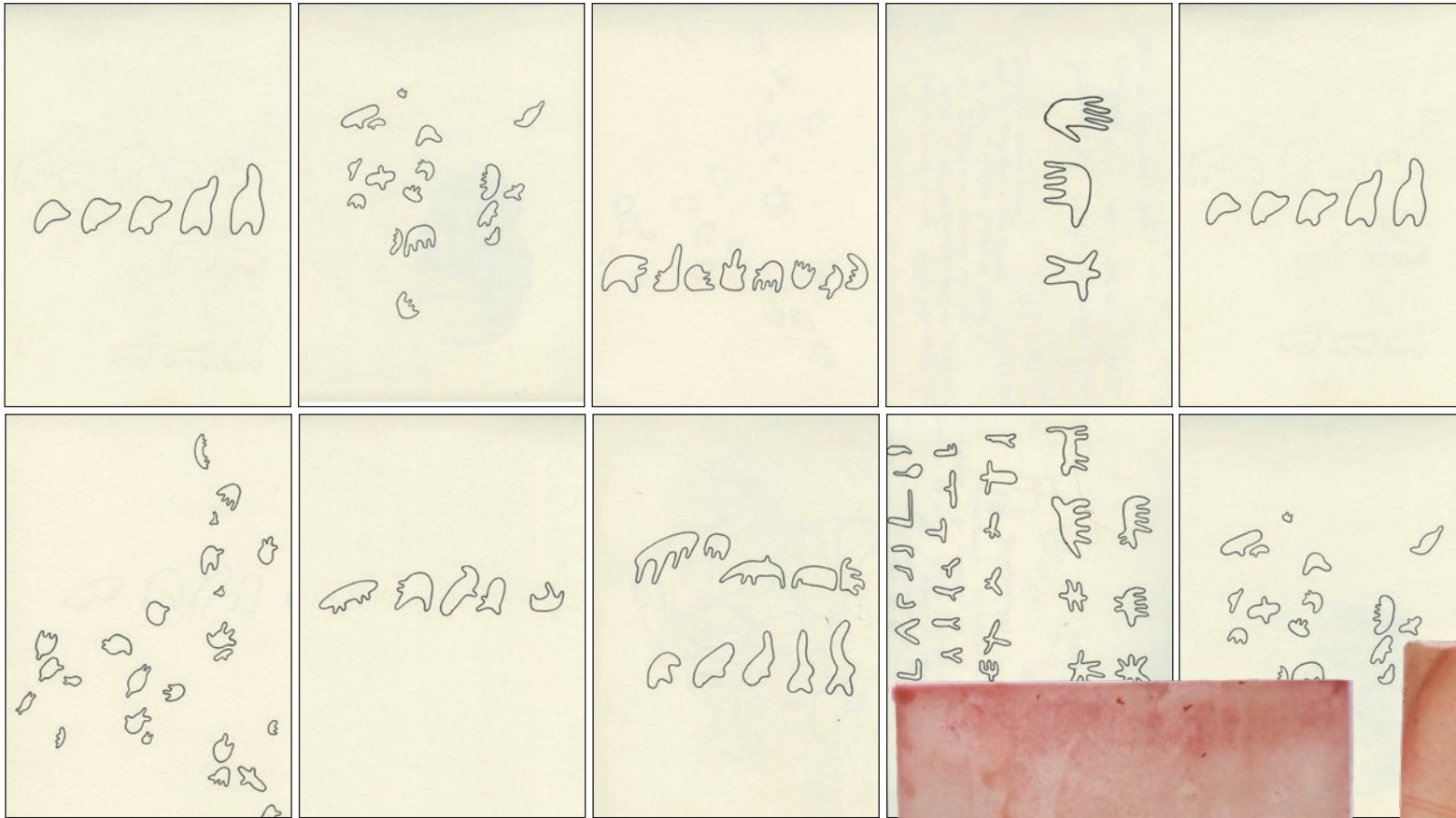


*Sculpture / Installation*



*the herd*  
about 18 udders made from fabric  
from 20cm to 2,5 meters  
2019





*Drawing*

pre-intentionals series  
 various ceramics, drawings, paintings  
 beeswax, paper, clay...  
 2017 - ongoing



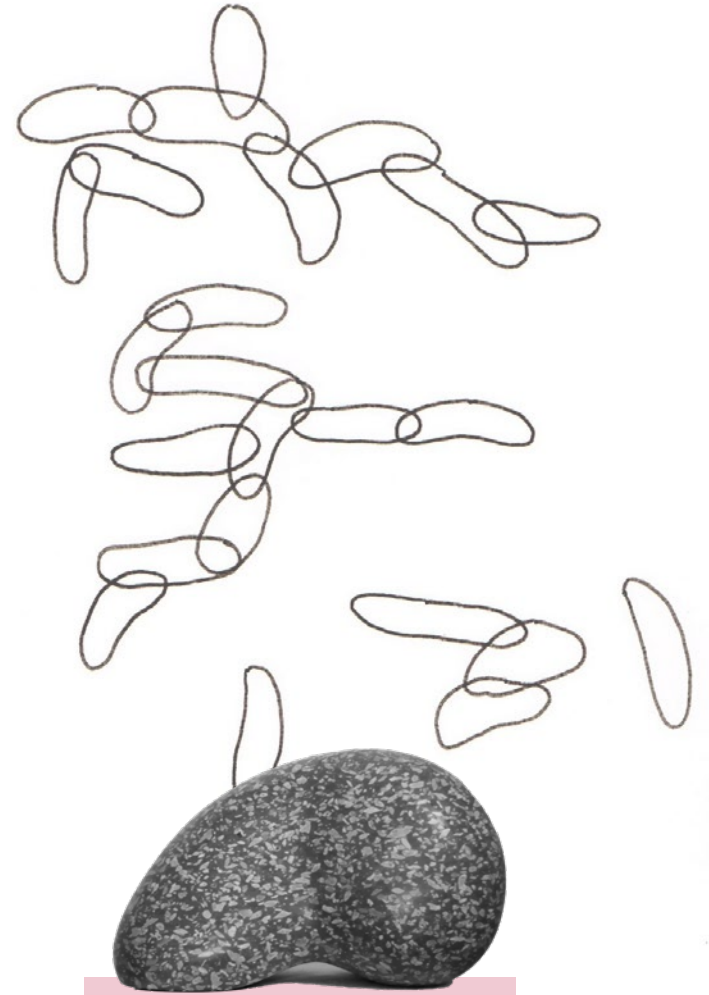
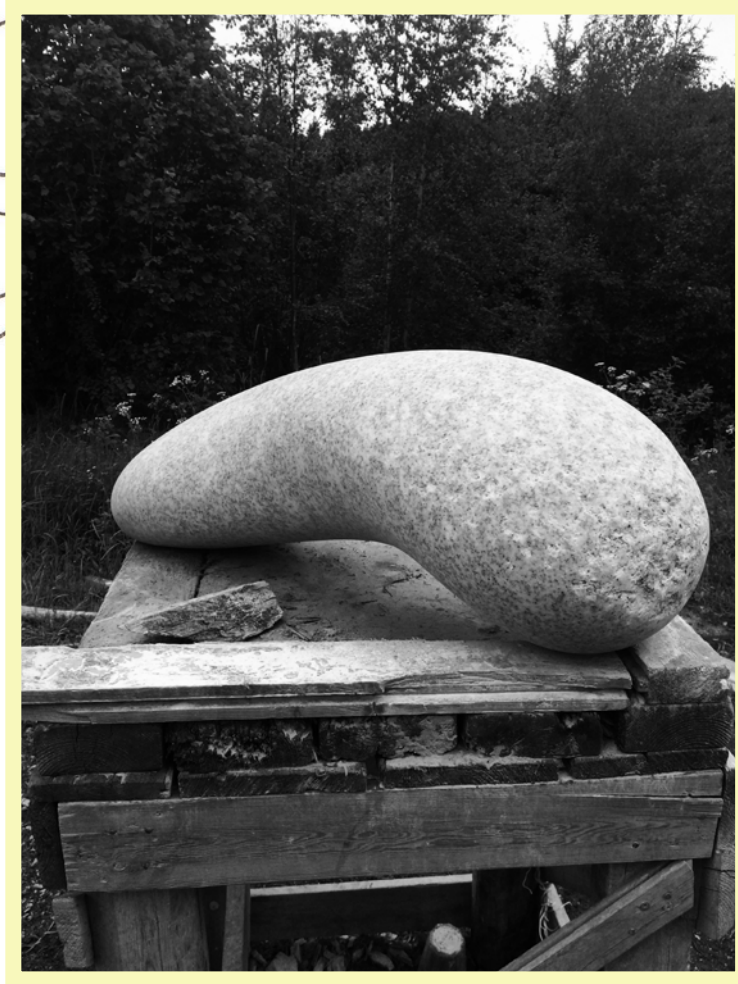
*Sculpture / Installation*



4 Phantasiewesen/diverse Modelle  
Comission for German Kindergarden  
Pigmented Marble/Paint ca.: 80cm - 140cm  
2021 together with Eva Hermens



*Sculpture / Installation*



pre-intentionals series: Elliot+Emil+Elsa  
Norwegian Granite, Norwegian Porphyry  
30cm - 80cm  
2022, 2017





eddie  
Norwegian Granite  
90cm x 60cm  
2018



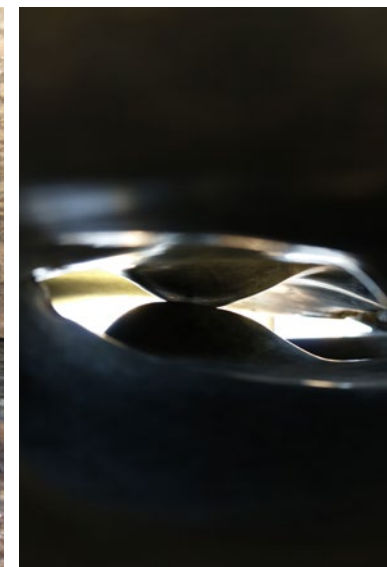


# Sculpture / Installation



This sculpture was made during my stay at the *Symposium Norge* where I worked and lived 7 weeks together with 8 other international artists at the Larvik Quarries of Lundhs As.

The idea was to keep the character of the stone, powerful, rough and shaped by natural forces, but still create a strong gesture and by that combine sculpting - my story - with the story the stone was telling. I wanted to give an inner life to the block: Sensitive, soft, secret and magical. The flowing round shapes of the inside were inspired by the washed off rocks at the Norwegian shorelines, where water and stone meet. I knew, that the Larvikite has those mesmerizing blue crystals, so I wanted to let the stone show its inner beauty on the inside without taking away the calm, peaceful power of the outside shape.

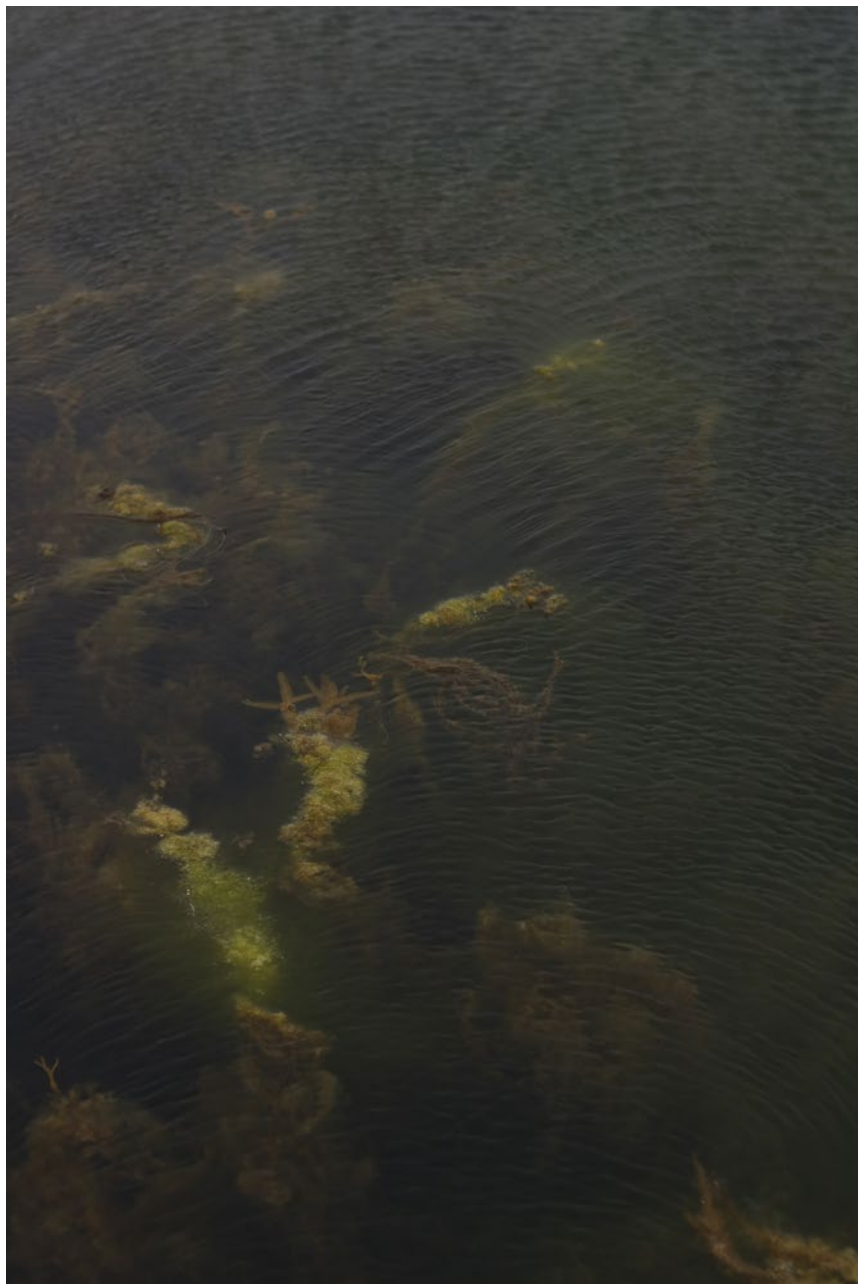


*Trollstein*  
Norwegian Granite/Emerald Pearl Larvikite  
about 4m<sup>3</sup>  
2022



Photography

Norwegian Sea  
Surfaces series  
2022

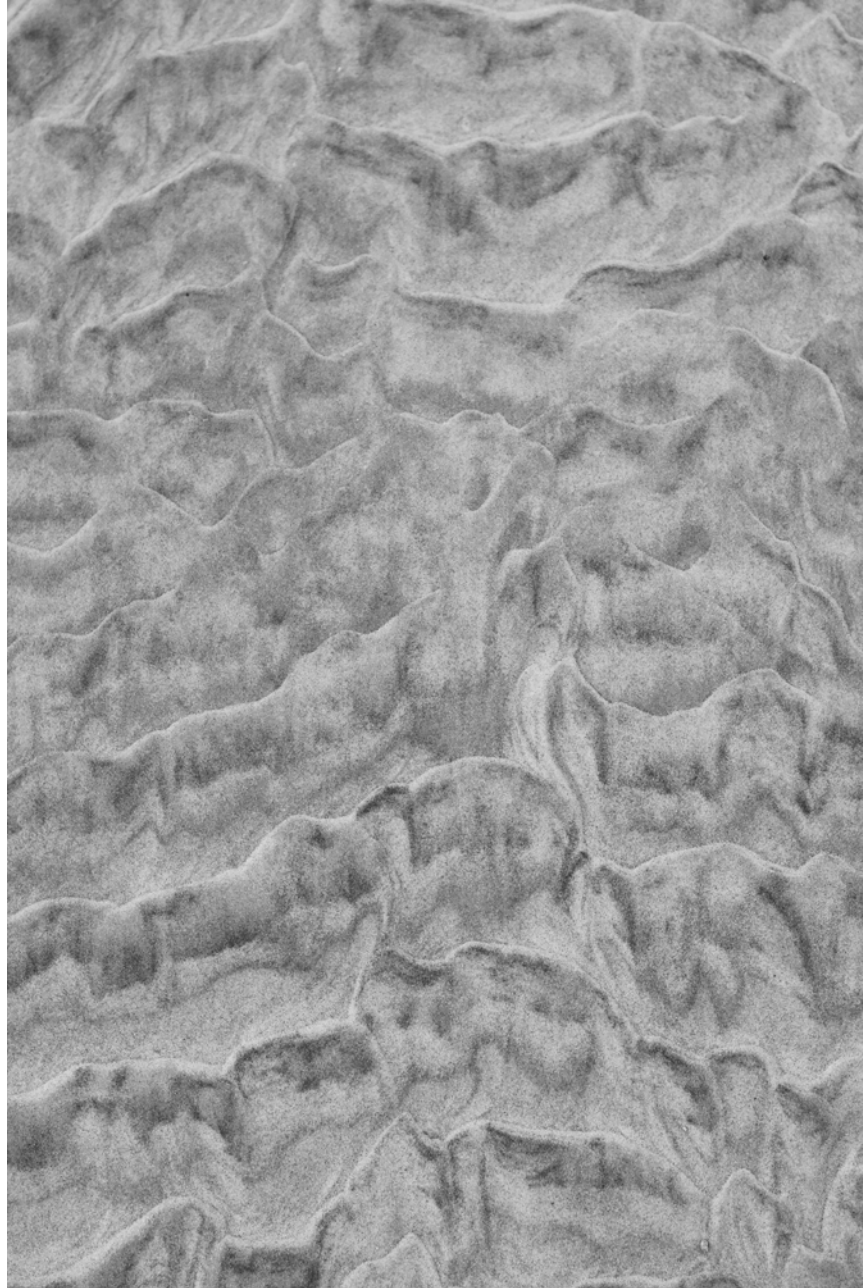
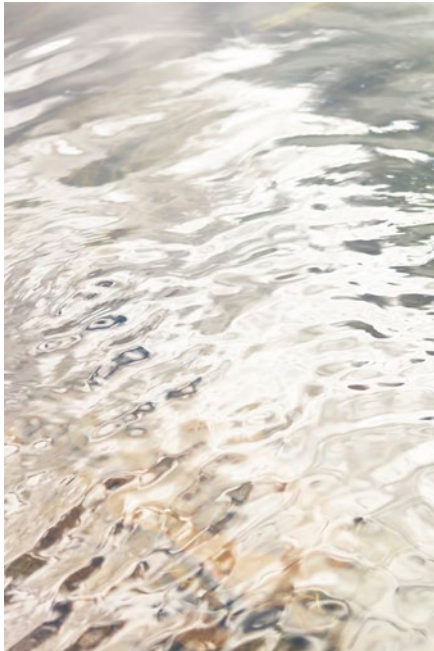






Photography

Norwegian Sea/River Logan  
Surfaces series  
2022



*Photography*

*River Loagan/Tel Aviv*  
Surfaces series  
2022/2017





*Photography*

*Bonn*  
Surfaces series  
2017

*Photography and Drawing*



photo/drawing  
2018/2015

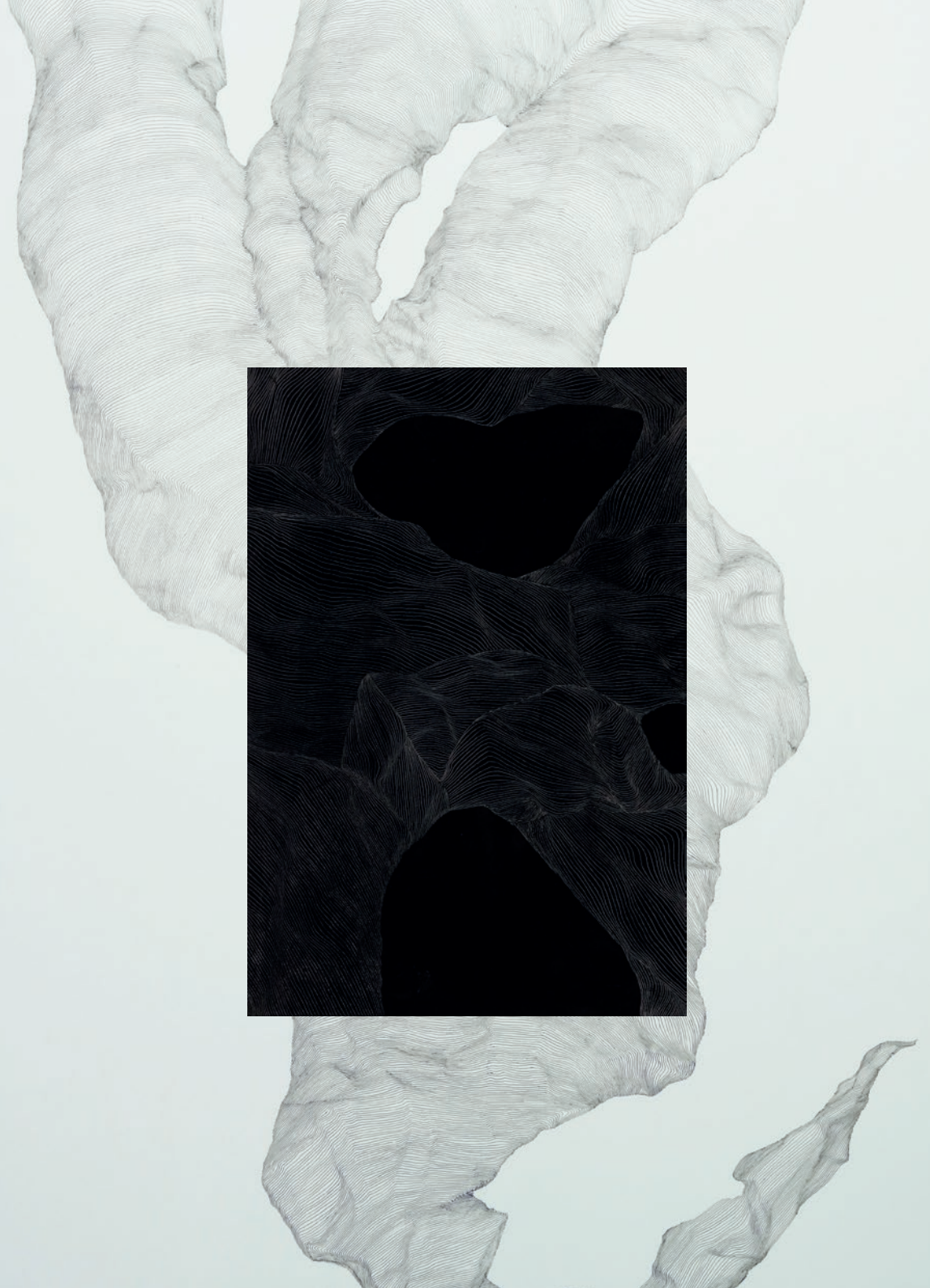




*Drawing*

drawings  
ink, acrylics.  
about A3  
2017

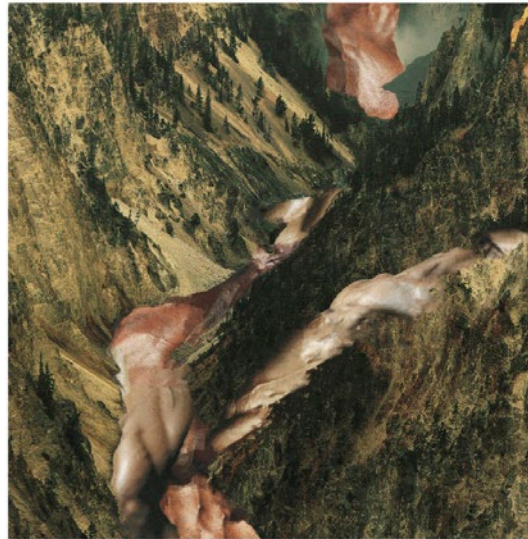
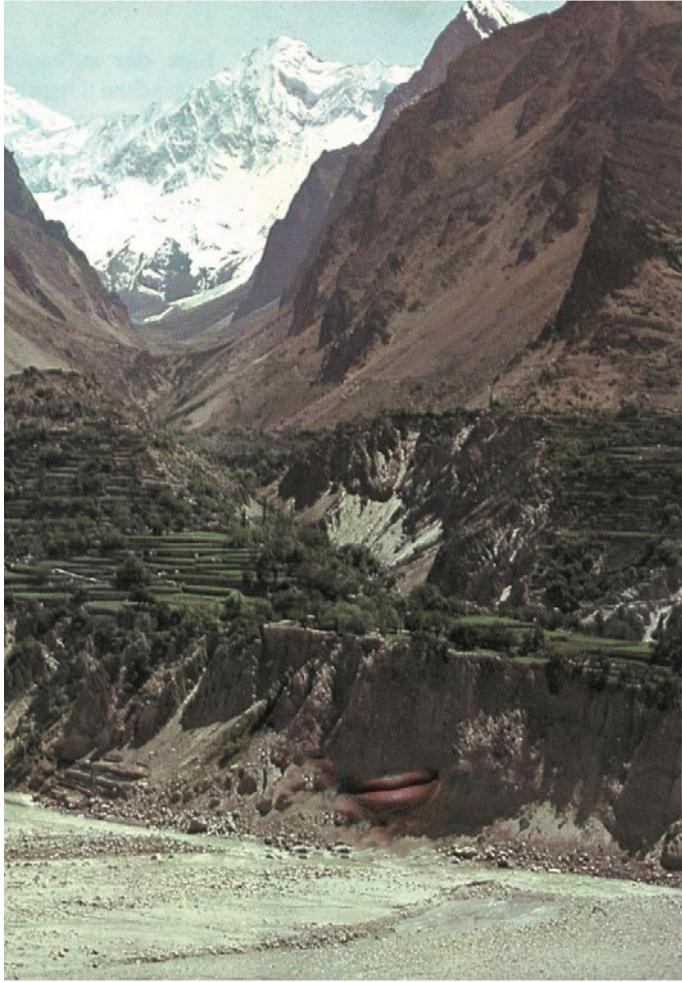




*Drawing*

*etchings in wax  
drawing on transpaent paper  
diverse sizes  
2021/2017*





*du bisch scho recht, du auch, und du bisch a fertige Huregeiss!*  
14 Collages, A4  
2019



*merci.*

*a n n e p a u l i n e b e r g e r @ g m a i l . c o m*  
*p a u l i n e b e r g e r . c o m*

*Foto on first page from methamorphosis series, foto on this page from prototaping series.*