Portfolio 2026
Pascale Eiberle

Pascale Eiberle *1989 Zurich, CH
lives and works Zurich

pascaleeiberle.net

Education

2017-2020 ***Künstlerische Mitarbeiterin***, Institut K++V, Lucerne School of Design, Film and Art
2014-2016 ***Master of Arts in Fine Arts with Major Art Teaching***, Lucerne School of Design, Film and Art
2011-2014 ***Bachelor of Arts in Fine Arts***, Lucerne School of Design, Film and Art

Awards_Grants_Residencies

2024 ***Förderbeitrag***, Fachstelle Kultur, Canton Zurich
2024 ***Werkstipendium***, City of Zurich
2016 ***Self-Directed Residency in Indien***, with art mediator Ursina Leutenegger

Publications

2024 ***Un_erhört***, exhibition catalogue, Ludwigshafen am Rhein 2024, ed. Rudolf-Scharpf-Galerie/Wilhelm-Hack-Museum
2024 ***Werkbeiträge Bildende Kunst 2024***, publication, Zurich 2024, ed. Fachstelle Kultur, Canton Zurich collab. with Kunstbulletin.ch
2021 ***The Power of Gaze***, artist book, Amsel Verlag, Zurich 2021, ed. Pascale Eiberle
2019 ***Sichten***, exhibition catalogue Stadtgalerie Bern 2015-2019, Edition Haus am Gern, Biel, 2019, ed. Ba Berger, Biel
2016 ***Ninfas***, artist magazine, Master Fine Arts HSLU, Lucern 2016, ed. Pascale Eiberle, Luzern

Collections

Art Collection City Zurich
Art Collection City Luzern

Exhibitions_solo_duo

2027 ***Und niemand zählt bis zehn***, Kornhausforum Bern, CH *upcoming*
2026 ***Dessin*** (with Annalisa Rompietti), Ahoi Luzern, CH
2022 ***my endometriosis***, soso.space, Bern, CH
2018 ***Allrisse***, Galerie Duflon Racz, Bern, CH
2018 ***UTTER***, K25/B74 Raum für Kunst, Luzern, CH
2016 ***Pascale Eiberle & Hans Eigenheer***, K25/B74 Raum für Kunst, Luzern, CH

Exhibitions_group_*selection*

2026 ***Grosse Regionale***, Kunst(Zeug)Haus/*ALTEFABRIK, Rapperswil, CH
2025 ***LOVE***, Kunsthalle Luzern, CH
2025 ***passato presente***, Helmhaus Zurich, CH
2024 ***zentral!***, Kunstmuseum Luzern, CH
2024 ***Un_erhört***, Rudolf-Scharpf-Galerie/Wilhelm-Hack-Museum, Ludwigshafen am Rhein, DE
2024 ***Werkbeiträge***, Fachstelle Kultur, Canton Zurich, CH
2024 ***Kunststipendien der Stadt Zürich***, Helmhaus Zurich, CH

2023 ***Sihlquai 253***, Passbüro Kanton Zurich, CH
2023 ***ALL1***, Kanzleistrasse 78, Zurich, CH
2022 ***zentral!***, Kunstmuseum Luzern, CH
2022 ***Kunststipendien der Stadt Zürich***, Helmhaus Zurich, CH
2021 ***Utopie: BE LOVED***, visarte zentralschweiz, Kornschütte Luzern, CH
2021 ***The Power of Gaze***, book release with Amsel Verlag, MATERIAL Raum für Buchkultur, Zurich, CH

2020 ***Die Entkapselung***, kapsel.space, Aktionshalle, Rote Fabrik Zurich, CH
2020 ***Wellen und Täler***, Schwobhaus/Connected Space, Sexkino Corso, Bern, CH
2019 ***Immer Am Achten #34***, Schwobhaus, Bern, CH
2018 ***Repeat***, Stadtgalerie, Bern, CH
2017 ***kunstregalverkauf***, Studio Marmorgasse, Zurich, CH
2016 ***Ninfas***, AKKU, Emmenbrücke, Luzern, CH
2016 ***Kunst in der Zwicky***, Fällanden/Zurich, CH

2015 ***Carte Blanche***, hubrainScheune, Maur, Zurich, CH
2015 ***Vorsicht Baustellen***, Museum Sankturbanhof, Sursee, CH
2014 ***_957_ Grey***, Tatort, Luzern, CH
2014 ***Tendencies***, Offspace well, Zurich, CH
2014 ***Werkschau 14***, Messehalle 3, Luzern, CH
2014 ***artist talk***, Offspace Arbenz, Zurich, CH
2014 ***Carte Blanche***, visarte.ost, Nextex, St. Gallen, CH

second hamlet, 2026

Studio view 2026

The work *second hamlet* presents graphite works on canvas and paper: modular canvas elements stretched on wooden frames, which come together from house to settlement.

second hamlet appears as the built form of an administrative structure. Where the single brick house signifies a home, the settlement shows a multiplicity: uniform windows, repeating units, without any one of them emerging as an individual place.
The repeating window grids refer to buildings whose uniformity causes individual life stories to recede behind institutional procedures. The monochrome graphite strips the settlement of its face; in place of colour comes the grey of administrative order.

second hamlet II, 2026
Graphit auf Leinwand und Papier
194 × 167 cm, mehrteilig
CHF 2’400

second hamlet I, 2026
Graphit auf Leinwand und Papier
184 × 112 cm, mehrteilig
CHF 2’100



hamlet, 2025

The dyadic work *hamlet* presents mixed-media works on canvas, in which architectural motifs merge with autobiographical narratives – a continuation of the series *abyssal monologue*.

The house serves as a central symbol in these works, representing both protection and a sense of security, as well as separation and the feeling of being excluded. A home is not a given; it is a fragile construct constantly in flux. In the imagination, it exists as a memory, a longing, or something that was never truly there. Houses become symbols of in-betweenness, projections of an undefined sense of belonging – brick structures that offer support but also confinement. They promise shelter and stability, yet this promise is not always fulfilled.

The title *hamlet* refers not only to Shakespeare's tragedy but also to the original meaning of the word: a small settlement, a home. Just as the Prince of Denmark remains trapped between duty and doubt, this work too moves between safety and uncertainty, between dwelling and uprooting. The solid masonry, architectural panels, and closed door all reflect an existential tension: what does it mean to have a home? And what remains when there is none?



Studio view 2025
The dyadic work *hamlet*, 2025

***hamlet I*, 2025**
Mixed media on canvas and paper
131 x 70 cm

***hamlet II*, 2025**
Mixed media on canvas and paper
131 x 70 cm



Untitled, 2024
Mixed media on canvas and paper
60 x 46 cm

Niemandskind, 2024

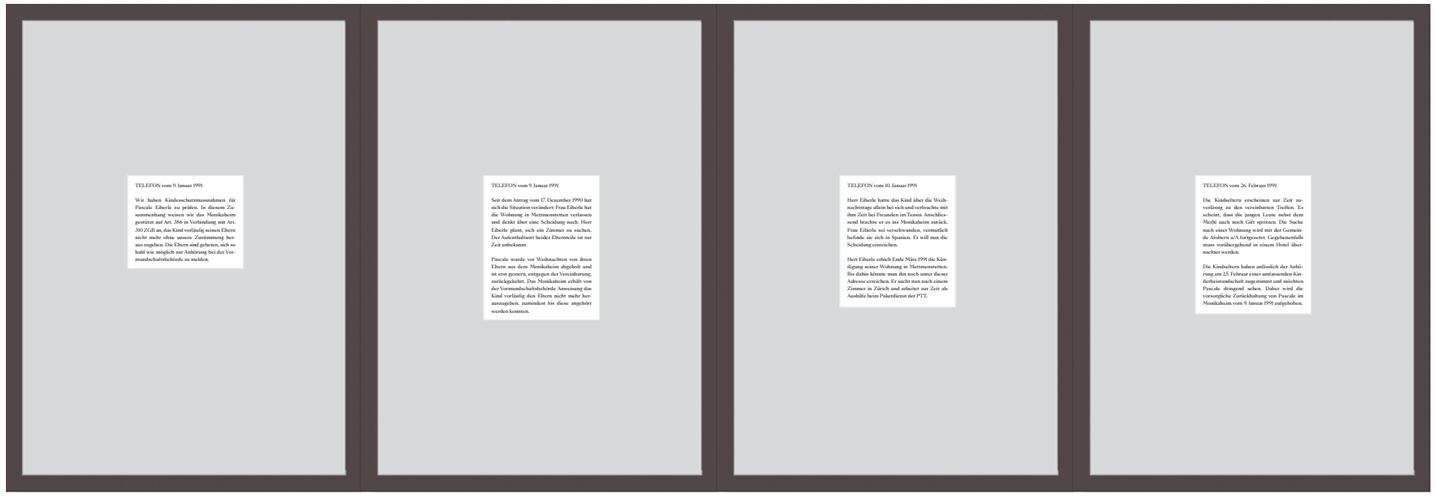
The installation *Niemandskind* is based on personal experiences as a child in institutional care and as a foster child. Records from the Zurich City Archives are used as references. The documentary research serves as the starting point of the artistic process, with the combination of text and image providing the foundation. By synthesizing recited texts from the archives with personal visual documentation that contours childhood settings under state care in Zurich, Factum and Memento blend together. This juxtaposition raises questions of authorship.

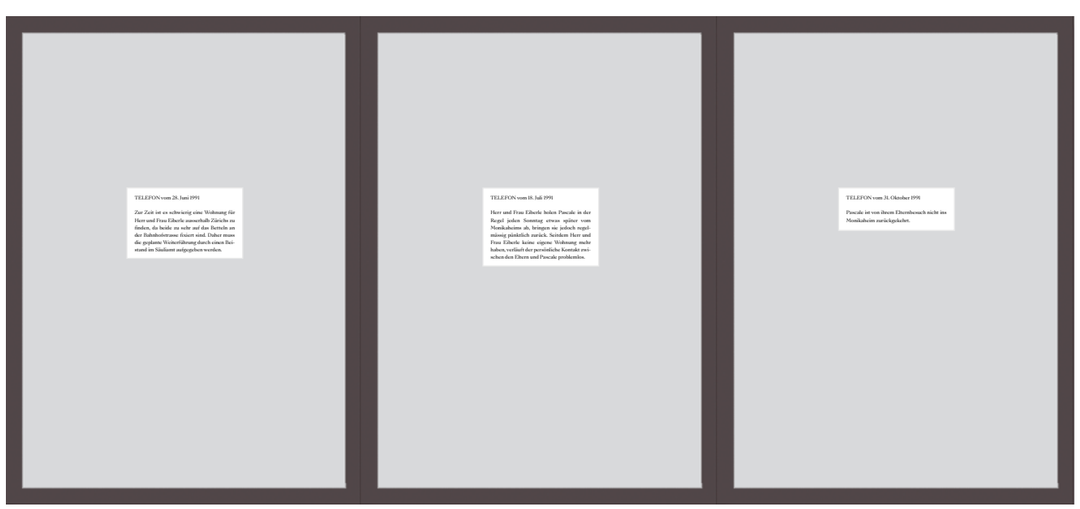
The title *Niemandskind* is derived from the term *res nullius* (property of no one) and literally means «things that belong to no one»; a completely lost or abandoned thing. As a child in institutional care and as a foster child, I fell under the responsibility of the state and foster care system, where I found neither a permanent home nor stable caregivers. I oscillated between different identities and life circumstances, claimed by various parties and authorities who wrestled with legal and financial jurisdiction and shifted responsibility back and forth. I existed in no man‘s land between entrenched fronts, lost between blooming fields and my parents‘ drug-induced haze.



Exhibition view *Kunststipendien der Stadt Zürich 2024*, Helmhaus Zürich

Installation *Niemandskind*, 2024
Mixed Media and text print on canvas and paper, 215 x 424 cm





Legible illustration of
***Telefonate von 1991*, 2024**
Text print and passepartout
29.7 x 21 cm, framed

In 1989, the Swiss Civil Code (ZGB) stipulates in Article 309 and Article 308 paragraph 2 that the guardianship authority (Vormundschaftsbehörde) must appoint a legal guardian for a child born out of wedlock. The duties of the legal guardian include establishing paternity and negotiating a maintenance agreement with the father. A legal guardianship is not required if the father acknowledges the child and signs a maintenance agreement within 30 days. The maintenance agreement must be approved by the guardianship authority.

If no suitable person is proposed, an official guardian will be appointed as the child‘s legal guardian, who will provide advice on these matters. After 30 days, a legal guardianship will be established if the appointed guardian cannot submit a positive report on the regulation of paternity and the maintenance obligations.

The foster care system in Switzerland dates back to the 19th century and has been affected by various developments. Particularly significant are the fates of the ‘Verdingkinder‘, who cast a dark shadow over history. During this time, children from socially disadvantaged families were placed in foster families or homes, often leading to abuse and neglect. At the beginning of the 20th century, the foster care system started to develop unevenly. While the Swiss Civil Code of 1907 standardized guardianship in federal family law, its implementation remained under municipal jurisdiction, resulting in significant variation across cantons and authorities. Despite improvements in care conditions in the 1970s, Switzerland‘s ‘administrative care‘ system was not abolished until 1981.

In 2013, a comprehensive reform was initiated, leading to the establishment of the ‘Kindes- und Erwachsenenschutzbehörde‘ (KESB) at the cantonal level, replacing the former guardianship authorities (Vormundschaftsbehörden). With the transition to a specialized authority, the federal government decided that the KESB must demonstrate expertise in various areas of child and adult protection, including the establishment of guardianships and the withdrawal of parental custody. Despite these advancements, Switzerland still lacks uniform standards and reliable, up-to-date statistical data on foster and institutionalized children. The history of the foster care system has never been fully addressed, which is symptomatic of its low esteem in Switzerland.



***The Woman Artist*, 2023**
Newspaper cutting and
inked title on passepartout
NZZ Feuilleton, 17 April 2020, p. 27
© Bridgeman Images
24.3 x 17.2 cm
Frame 70 x 50 cm

***The Woman Artist*, 2023**

The series *The Woman Artist* addresses the struggle for visibility of women in the records of the art world. The series mainly features museum shop postcards from the 80s of female artists in art history that were purchased by auction on eBay. Each work is accompanied by an inked title on passepartout and is framed in metal measuring.

The visibility of female artists is a global issue. According to a 2018 study on artist diversity in US museums, only 12% of the artists in 18 major American institutions were women. A 2019 study revealed that the largest art museums in Switzerland featured women artists in only 15% of their solo exhibitions. Data from the Tate Modern from 2014 showed that only 15% of the artists in the Tate's permanent collection were women.

For cultural and historical reasons, women were not represented in the world of art for a long time. For years, they were denied access to art schools. When women were finally allowed to study art, they had a hard time being recognized as serious artists: art critics often overlooked women because they themselves were men. The Guerrilla Girls, an anonymous group self-described as feminist activist artists, have been working since their founding in 1984 to expose sexual and racial discrimination in the art world, particularly in New York, and in broader culture.

In 1985 they launched a poster campaign targeting museums, dealers, curators, critics, and artists who they believed were actively responsible for excluding women and non-white artists from mainstream exhibitions and publications. The 1989 poster with the question «Do women have to be naked to get into the Met. Museum?» is one of thirty posters of the *Guerrilla Girls Talk Back* portfolio. The poster depicts a reclining naked woman wearing a gorilla mask and holding a fan. The image is based on the famous painting by Jean-Auguste-Dominique Ingres (1780-1867) titled *La Grande Odalisque* 1814 and is accompanied by the following facts: Less than 5% of the artists in the modern art sections are women, but 85% of the nudes are female.

Reference:
Guerrilla Girls, *Do Women Have to Be Naked to Get Into the Met. Museum?*, 1989
lithograph, 27.9 × 71.1 cm





Artists: Man and Wife



Artists: Man and Wife



Artists: Man and Wife

In 1949, the Sidney Janis Gallery in New York hosted an exhibition titled *Artists: Man and Wife*, which showcased the artworks of renowned artist couples including Willem and Elaine de Kooning, Jackson Pollock and Lee Krasner, Jean Arp and Sophie Tauber-Arp, and Ben Nicholson and Barbara Hepworth.

Gretchen T. Munsun reviewed the show for Art News, noting: «There is a tendency among some of these wives to *tidy up* their husband's styles. Lee Krasner (Mrs. Jackson Pollock) takes her husband's paints and enamels and changes his unrestrained, sweeping lines into neat little squares and triangles.»

***Artists: Man and Wife*, 2023**
Museum shop postcard and inked title on passepartout
Georgia O'Keeffee and Alfred Stieglitz, NYC 1942
© 1984 Arnold Newman and Fotofolio, NY 10013
15.2 x 10.8 cm
Frame 50 x 35 cm

***Artists: Man and Wife*, 2023**
Museum shop postcard and inked title on passepartout
Jackson Pollock painting *One* and Lee Krasner, Springs, 1950
© 1979 Hans Namuth and Fotofolio, NY 10013
15.3 x 10.8 cm
Frame 50 x 35 cm

***Artists: Man and Wife*, 2023**
Museum shop postcard and inked title on passepartout
Elaine de Kooning and Willem de Kooning, 1953
© Estate of Hans Namuth and Fotofolio, NY 10013
15.3 x 10.8 cm
Frame 50 x 35 cm





***The Muse of Paris Surrealists,* 2023**

Museum shop postcard and

inked title on passepartout

Man Ray, Meret Oppenheim, 1929
© 1980 Creatis, Paris 4

14.8 x 10.5 cm

Frame 50 x 35 cm

***The Inventor of Drip Painting,* 2023**

Text print

1893 Born Ekaterinoslav Ukraine; 1937 Commencement of artistic career; 1944 Solo exhibition at the Puma Gallery New York; 1945 *Milky Way*, enamel on canvas, 114 x 75.9 cm; 1945* Group exhibition The Women at Guggenheim's Art of the Century Gallery New York

* Jackson Pollock and Clement Greenberg visited the exhibition. Two years later, Pollock started using the drip painting technique.

50 x 35 cm framed

Janet Sobel, a pioneer of abstract expressionism, experimented with drip painting long before the style was made famous by Jackson Pollock, and used automatic techniques of her own invention that resulted in abstract all-over compositions with splashes of color and continuous looping lines. Her work soon caught the attention of collector Peggy Guggenheim, who included her work in an exhibition at the Art of This Century Gallery in 1945. Her best-known work, *Milky Way* (1945), now in the collection of the Museum of Modern Art in New York, was painted two years before Pollock created his first drip painting.



***swimming pool II*, 2023**
Mixed media on canvas
100 x 70 cm

abyssal monologue, 2023

The ongoing series *abyssal monologue* addresses personal experiences with chronic major depression and complex posttraumatic stress disorder. The series features anecdotal descriptions of feelings and states, forms and things from childhood at Platzspitz, in a children‘s home and in foster care. Recurring forms are the swimming pool, the lemon, the monkey, the springboard and the house with a gable roof.

Depression shares the fate of many terms from psychology that have gradually passed into common usage and blurred their meaning. Depression is widespread. According to 2019 estimates by the Institute for Health Metrics and Evaluation (IHME), around 280 million people worldwide suffer from depression, and yet the disease is still a taboo.

Often, depression is dismissed as mere sadness, even self-inflicted weakness. Our society finds it difficult to accept an illness that is not visible. Research from Thomas Jefferson University Hospital in 2021 suggests that almost 60% of people suffering from depression do not seek professional help due to the stigmatisation associated with it.

Major depression is a mental disorder that often begins in childhood. Particularly severe or repeated or long-lasting traumas, known as complex posttraumatic stress disorders, can lead to considerable impairments in experiencing, thinking, feeling and also in interacting with the environment. These traumas often result from psychological, physical or sexual experiences of violence or experiences of physical or emotional neglect.

The clinical picture of depression is very heterogeneous and often only recognised at a late stage or misdiagnosed. It is often accompanied by somatic symptoms, such as chronic pain, digestion problems, exhaustion, dizziness as well as problems of the heart, breathing and urinary or genital tract, without a clearly comprehensible medical cause.

Exhibition view *zentral!* Kunstmuseum Luzern, 2024
From the series *abyssal monologue*, 2023

swimming pool I, 2023
Mixed media on canvas
100 x 70 cm

the house, 2023
Mixed media on canvas
100 x 70 cm

morpheus, 2023
Mixed media on canvas
100 x 70 cm

Foto Marc Latzel, 2024









men with distinct pussy passion, 2022-2023

Was als Liebe gilt – und was nicht – ist nie nur Gefühlssache. Pascale Eiberle entwirft in ihrer Serie men *with distinct pussy passion* ein schonungsloses Archiv männlicher Obsessionen mit dem weiblichen Körper. Ihre Arbeiten versammeln Zeugnisse medizinischer Gewalt, kolonialer Neugier und pseudowissenschaftlicher Fantasien – nicht als Anklage, sondern als exakte Protokolle patriarchaler Forschungsgeschichte. Von Aristoteles bis Cuvier, von Kellogg bis zu den Ausgräbern von Queen Christina: Eiberle legt offen, wie sehr das weibliche Geschlecht zur Projektionsfläche gemacht wurde – klassifiziert, diszipliniert, verstümmelt. Dabei geht es nicht um historische Kuriositäten, sondern um strukturelle Gewalt, die bis in die Gegenwart wirkt. Die Liebe, so zeigt Eiberle, war oft nur das Vokabular, mit dem Kontrolle moralisch gedeckt wurde. Wer bestimmt, was als Begehren gilt? Wer wird pathologisiert, wer zum Schweigen gebracht, wer seziert? Eiberles Werke verweigern sich einer ästhetischen Versöhnung. In ihrer Klarheit liegt kein Trost, sondern Erkenntnis: Wenn Liebe politisch ist, darf Kritik nicht weichgespült werden. Der Raum für Veränderung beginnt dort, wo wir die Archive der Gewalt nicht überblenden, sondern auseinandernehmen. Was wäre eine Liebe, die nichts beschönigt – aber alles verändert?

Exhibition text for *LOVE* by Kunsthalle Luzern

Exhibition view *LOVE* Kunsthalle Luzern, 2025
From the series *men with distinct pussy passion*, 2022-2023

***The men who opened Queen Christina's grave,* 2022**
Mixed media on canvas
100 x 70 cm

***Cuvier's interest in Saartje Baartman,* 2023**
Mixed media on canvas
100 x 80 cm

Foto Kilian Bannwart, 2025

Exhibition view *LOVE* Kunsthalle Luzern, 2025
From the series *men with distinct pussy passion*, 2022-2023

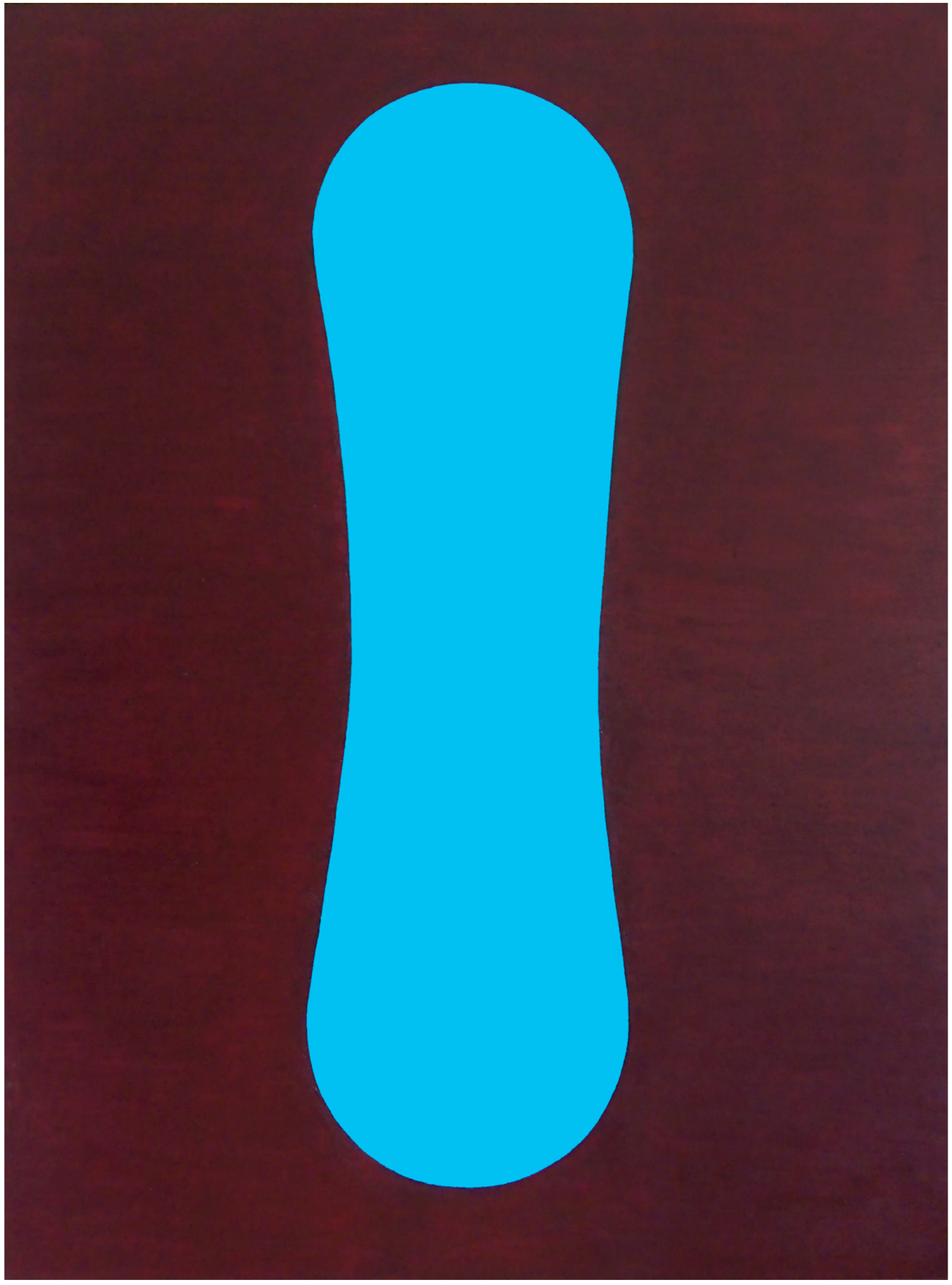
Baker-Brown's kitchen table, 2022
Mixed media on canvas
100 x 80 cm

Kellogg vs Granville, 2022
Mixed media on canvas
100 x 70 cm

Aristotle's cooking recipe, 2023
Mixed media on canvas
100 x 80 cm

Foto Kilian Bannwart, 2025





***menstruation pool / red flag*, 2022**
Oil ad acrylic on canvas
160 x 120 cm

menstruation myths, 2022

The series *menstruation myths* features large-scale drawings that address the myths surrounding menstruation and dysmenorrhea (menstrual pain).

Historically, menstruation has been above all a symptom and symbol of female weakness. Women who menstruate are considered psychologically and physiologically unstable, the female body is generally perceived as weaker than the male body, because of menstruation.

In our western society, menstruation is still a taboo. Even less do we talk about the various complaints and diseases that are related to it. Most menstruation-related pain – dysmenorrhea – is secondary and associated with a medical condition such as endometriosis, adenomyosis, fibroid, ovarian cyst, or PCO syndrome.

Primary dysmenorrhea – pain with no apparent cause – affects only 12-14% of women worldwide, too many, but hardly enough to call normal. Uterine pain is like cardiac pain and is not a normal response to muscular contraction. When women are properly educated about how their hormones actually work, the powerful menstruation myths are exposed. It is the stigma, the shame, and the unwillingness of doctors to take menstrual pain seriously that keeps women in the dark.

Exhibition view *Kunststipendien der Stadt Zürich*, 2022
Helmhaus Zürich

From the series *menstruation myths*, 2022 (from top left to bottom right):

menstruation pool / red flag;

menstruation death sea / the second angel blew his trumpet, and something like a great mountain burning with fire, was thrown into the sea, and a third of the sea became blood, a third of the living creatures in the sea died, and a third of the ships were destroyed;

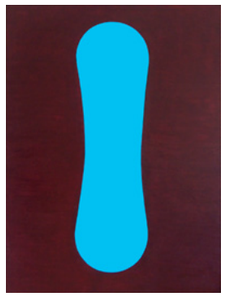
menstruation carte de tendre / terres inconnues;

desiccating vulva flowers / a theory of hysteria (day);

desiccating vulva flowers / a theory of hysteria (night)

Oil and acrylic on canvas
160 x 120 cm





***menstruation pool / red flag,* 2022**
Oil and acrylic on canvas
160 x 120 cm



***menstruation death sea / the second angel blew his trumpet, and something like a great mountain burning with fire, was thrown into the sea, and a third of the sea became blood, a third of the living creatures in the sea died, and a third of the ships were destroyed,* 2022**
Oil and acrylic on canvas
160 x 120 cm



***menstruation carte de tendre / terres inconnues,* 2022**
Oil and acrylic on canvas
160 x 120 cm





***desiccating vulva flowers / a theory of hysteria (day),* 2022**
Oil and acrylic on canvas
160 x 120 cm

***desiccating vulva flowers / a theory of hysteria (night),* 2022**
Oil and acrylic on canvas
160 x 120 cm

Pads are described as thin and odorless, tampons as absorbent and inconspicuous. Advertising in the media always refers to the functionality of the products, but not to the period itself, this remains hidden, the blood is replaced by a blue liquid. The hygiene products should ensure a clean and safe menstruation, but should remain invisible to the public.

Public interactions are accompanied by practices of secrecy, hiding, and ignoring because of the risk of exposure, embarrassment, and shame. According to Chris Bobel, the industry has taken advantage of the taboo and ignorance about menstruation. «What women do know is this: Menstruation is a hassle, and technology gives women freedom. (...) But how free is choice making in the dark?»

Within the feminist scene, coming to terms with (one's own) bleeding has long been a common, if quite controversial practice. Making the recurrent bleeding visible, as in the lithograph *Red Flag* (1971) by the pioneer Judy Chicago, is more or less the common denominator of the activist menstrual movement.

Revelation reveals what was previously hidden but is also synonymous with the Apocalypse – the story of the end of the world, the Day of Judgment, or the hellish journey of all sinners. The blowing of the second trumpet brings a tremendous catastrophe upon the earth; the burning mound of Venus is thrown into the sea; turns it into blood; kills man and beast.

The Roman historian Pliny the Elder wrote in his Natural History in the first century AD: «The woman of blood flow spoils the crops». She «desolates the gardens, ruins the seeds, causes the fruit to fall off, and kills the bees; if it touches the wine, it becomes vinegar; the milk spoils and curdles». In the Corpus Hippocraticum a collection of ancient medical texts, it says: «The uterus is to blame for all diseases». Democritus considered it «the cause of a thousandfold evil», and Aristotle also saw it as evidence of female inferiority. Menstruation is considered a consequence of the Fall; women are demonized.

The *Carte de Tendre* is a map of an imaginary country called Tendre. On it you can find different villages and paths symbolizing different stages of a love relationship. The map illustrates the way a lover can conquer the heart of his/her chosen one. The starting point of each journey is the city of *Nouvelle Amitié* (new friendship).

While traveling in the land *Tendre*, the traveler must constantly be careful not to get lost on it. For example, when traveling on the river, one must beware of the rushing stream beyond, which flows into the *Mer Dangereuse* (dangerous sea); anyone who gets lost here is hopelessly lost. On the other side of the sea are the *Terres Inconnues* (unknown lands). However, it is very difficult to go ashore there, as the coast is blocked by huge cliffs.

Only when you have managed to develop from this new acquaintance a mutual friendship, which consists of a balanced give and take, you reach one of the three capitals: *Tendre sur Inclination* (inclination), *Tendre sur Estime* (esteem), *Tendre sur Réconnaissance* (recognition). The natural passion remains dangerous, unattainable in the distance of the *Terres Inconnues* with its impregnable cliffs.

According to the Corpus Hippocraticum the uterus (Greek: hysteria) plays a central role in the development of so-called female diseases. Lack of moisture leads to dehydration and shrinkage of the uterus, which then leaves its ancestral place in the abdomen, migrates throughout the body and causes various forms of mischief or symptoms. The wandering womb is to blame for suffocating fits, fainting fits, motor-convulsive fits, coughing fits, innumerable forms of pains, cramps, and sensations of discomfort, sweating, and palpitations.

According to Ilza Veith (1965), sexuality in the ancient imagination – is analogous to hunger and thirst. Lack of sexual intercourse (e.g. due to singleness, widowhood, miscarriage, premature birth, etc.), i.e. lack of moistening by the male semen is considered to be the main cause of uterine desiccation. Accordingly, the therapy – apart from vaginal and intrauterine steam moistening and abdominal compresses – consists mainly of rapid (re)marriage or sexual intercourse as regularly as possible.

According to Professor Dr. Josef Novak (1925), the cause of dysmenorrhea (menstrual pain) is psychosomatic, i.e. psychological trauma. Patients are painless when they are in very favorable external conditions. Thus, many dysmenorrheae disappear after marriage However, only those women who find happiness or at least sexual satisfaction in marriage can get rid of their pain. On the other hand, in women for whom marriage brings only disappointment, dysmenorrhea persists or appears for the first time.



***placement of urinary catheter*, 2021**
Oil and acrylic on canvas
160 x 120 cm

my endometriosis, 2021

The series *my endometriosis* features large-scale drawings that engage with the experiences of painful periods, chronic abdominal pain, painful intercourse, ovarian cysts, and infertility in women.

The series *my endometriosis* is based on personal experiences with the chronic pain disease endometriosis and highlights different situations and stages of the disease process. Confronted with a very serious diagnosis, *my endometriosis* shows blood, flesh and urine against the background of a beautiful summer day or a blue sky. Graphic surfaces meet familiar and unfamiliar shapes and contents, depending on the size of one's color spectrum. It is society's approach to the disease that offends and is at odds with the individual's experience. Colorful and yet suffering, endometriosis is a disease of social and individual contrasts, as is the roller coaster of feelings between deep pain and great relief when it passes. The clarity of the titles gives a precise direction and points to the unwavering nature of the disease. The series *my endometriosis* reflects not only the personal journey of discovery, but also her place in society.

Endometriosis is a common, chronic condition associated with severe cycle-dependent and cycle-independent pain. Severe menstrual pain is a very common symptom. In endometriosis, cells of the lining of the uterus (endometrium) grow outside their natural location. This leads to cysts and inflammation (endome-triosis lesions) that grow on the ovaries, in the intestines or in the peritoneum. Their tissue is similar to that of the endometrium and can grow and bleed with the hormonal cycle. Endometriosis lesions – although categorized as benign – can metastasize and permanently damage organs. It often leads to infertility. Only a laparoscopy diagnoses endometriosis. During laparoscopy, the abdominal cavity is first inflated with carbon dioxide (CO2), to create a kind of working and examination space. Then an optical instrument with a light source and camera (laparoscope) is inserted into the abdominal cavity through a small skin incision.

Exhibition view *zentral!*, 2022
Kunstmuseum Luzern

From the series *my endometriosis*, 2021
(from top left to bottom right):

stoma; placement of urinary catheter; visanne; urination during endometriosis / in the bathtub

Oil and acrylic on canvas
160 x 120 cm

Endometriosis is a chronic pain disorder, one of the most common abdominal diseases in women. It is caused by the growth of endometrial cells outside the uterus.

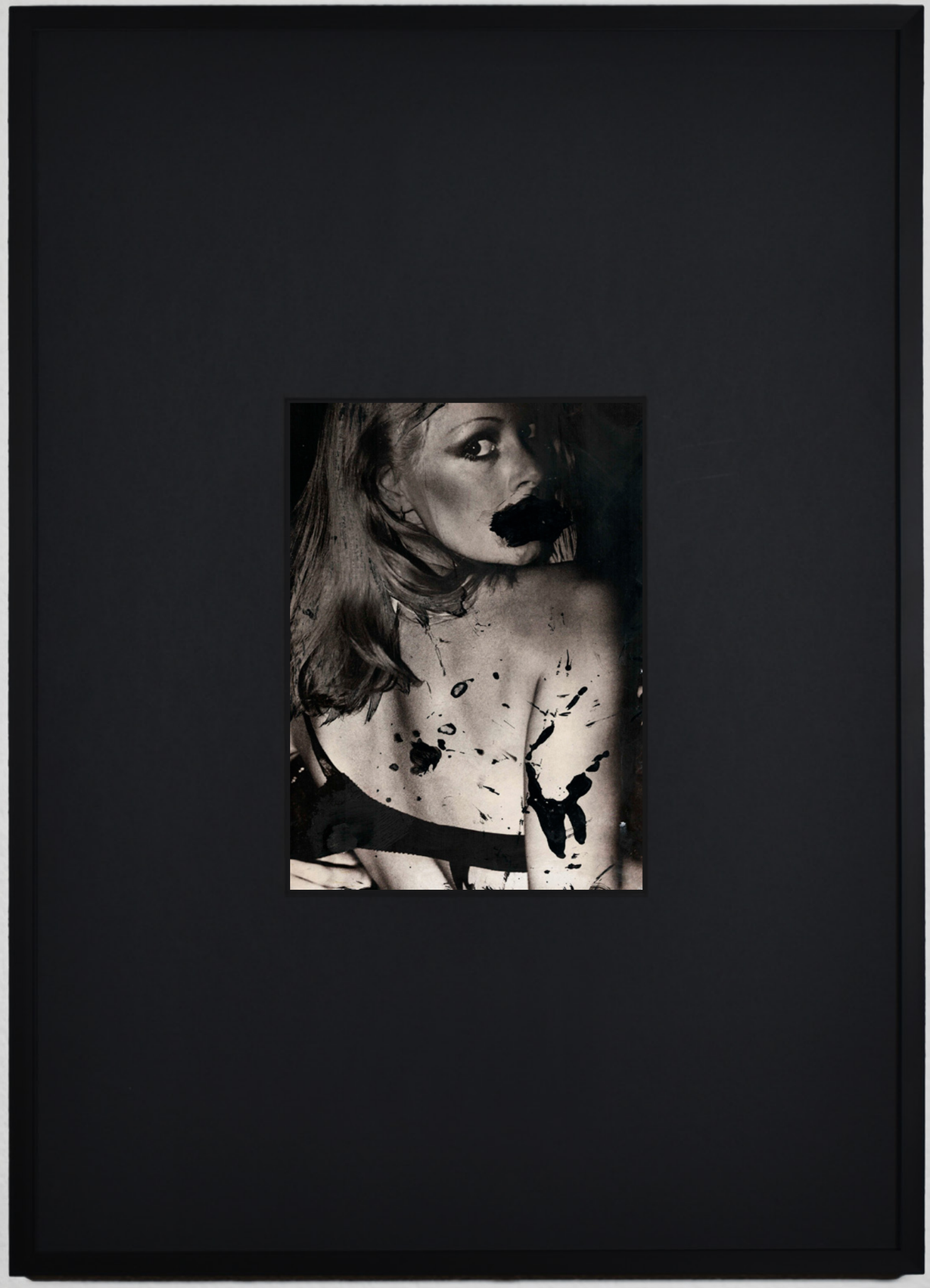
Adenomyosis is a chronic disease in which the lining of the uterus grows into the uterine wall (uterine muscle). The uterus sometimes enlarges to double or triple its size.

With *laparoscopy*, disease of the organs in the abdominal and pelvic cavities can be detected and, if necessary, treated immediately. The surgical instruments are inserted into the abdominal cavity through small skin incisions.

A *urinary catheter* is a plastic tube inserted into the urinary bladder through which urine is passively drained and collected in a bag.

Visanne is a drug used to treat endometriosis and contains the hormone progestin dienogest.

A *stoma* is a surgically created opening in the abdominal wall that allows passive defecation through a colostomy bag when natural function is impaired due to disease.



Untitled, 2019
From the series *The Power Of Gaze*
Mixed media on print media
29.7 x 21 cm
Frame 70 X 50 cm

The Power of Gaze, 2019–2021

The series *The Power of Gaze* is a questioning of your own and others‘ image of women in relation to the *male gaze*. The series comprises over hundred overpaintings of print media and a publication in collaboration with Amsel Verlag.

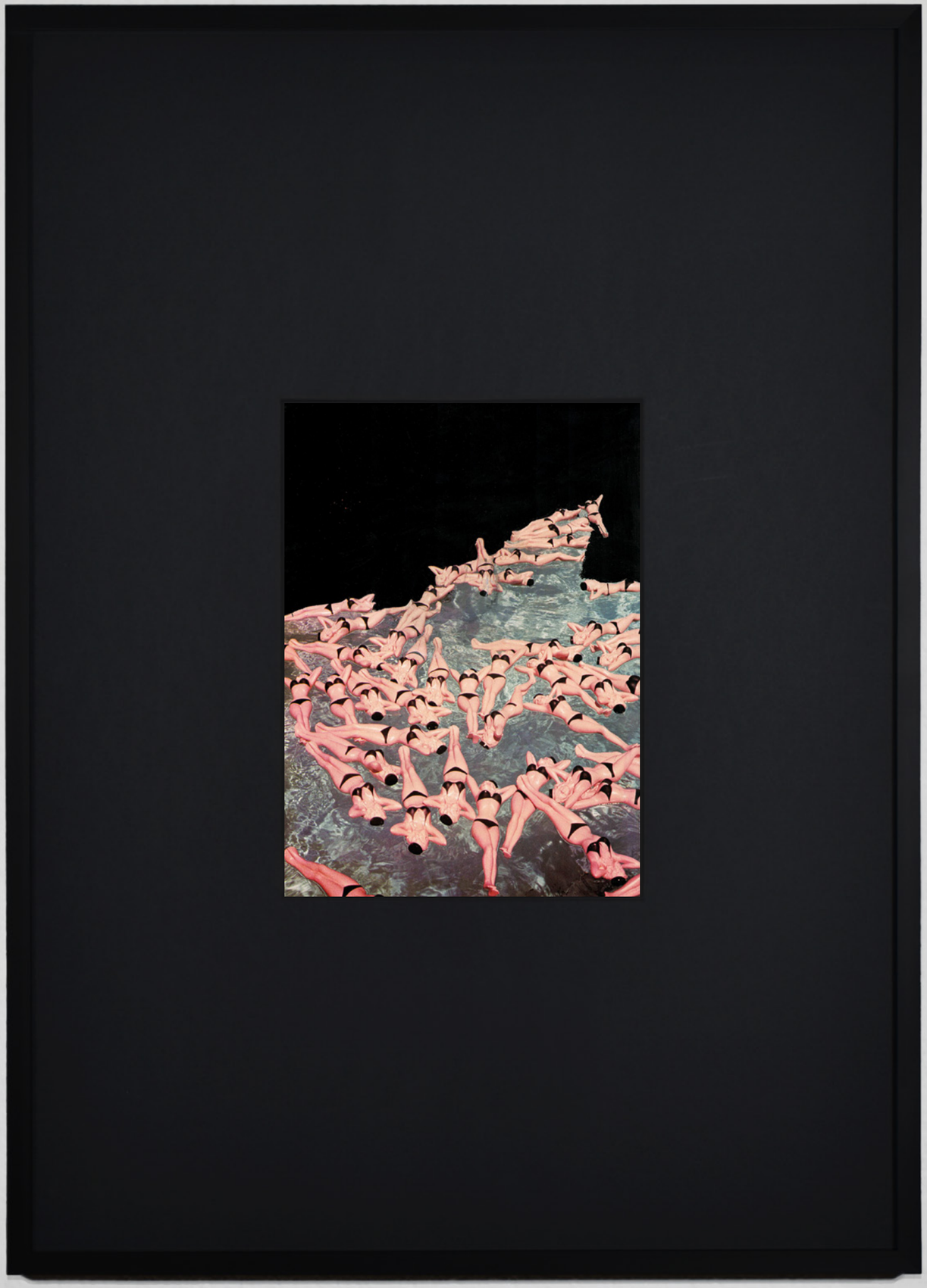
Print media such as *A pictorial History of Striptease* by Richard Wortly (1976) and *The Complete Collection of Nudist* by Gerhard Theewen (Salon 1982) form the starting point by combining staging and erotic photography. The series *The Power of Gaze* shows calculated stagings that oscillate between illustration and abstraction, metaphor and allegory. It shows images that arouse through their eroticism. Partly vulnerable, partly phallic, partly ironic, partly playful, partly through their inherent violence. Individual bodies merge into each other, sexual characteristics are erased or overdrawn. Selectively or as a whole, you reacts to the given. Censorship dominates as a stylistic device. *The Power of Gaze* seems staged, aesthetic and yet frighteningly close.



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Dimensions: 30.8 × 23.2 cm



***Untitled*, 2020**
From the series *The Power Of Gaze*
Mixed media on print media
29.7 x 21 cm
Frame 70 X 50 cm

***The Power Of Gaze,* 2021**
Book publication, p. 3
30.8 x 23.2 cm

***The Power Of Gaze,* 2021**
Book publication, p. 46
30.8 x 23.2 cm







Untitled, 2020
Aus der Serie *The Power Of Gaze*
Mixed media auf Printmedium
21 x 14.8 cm
Rahmen 50 x 35 cm

The Power Of Gaze, 2021
Book Publication, S. 89
30.8 x 23.2 cm

The Power Of Gaze, 2021
Book Publication, S. 90-91
30.8 x 23.2 cm







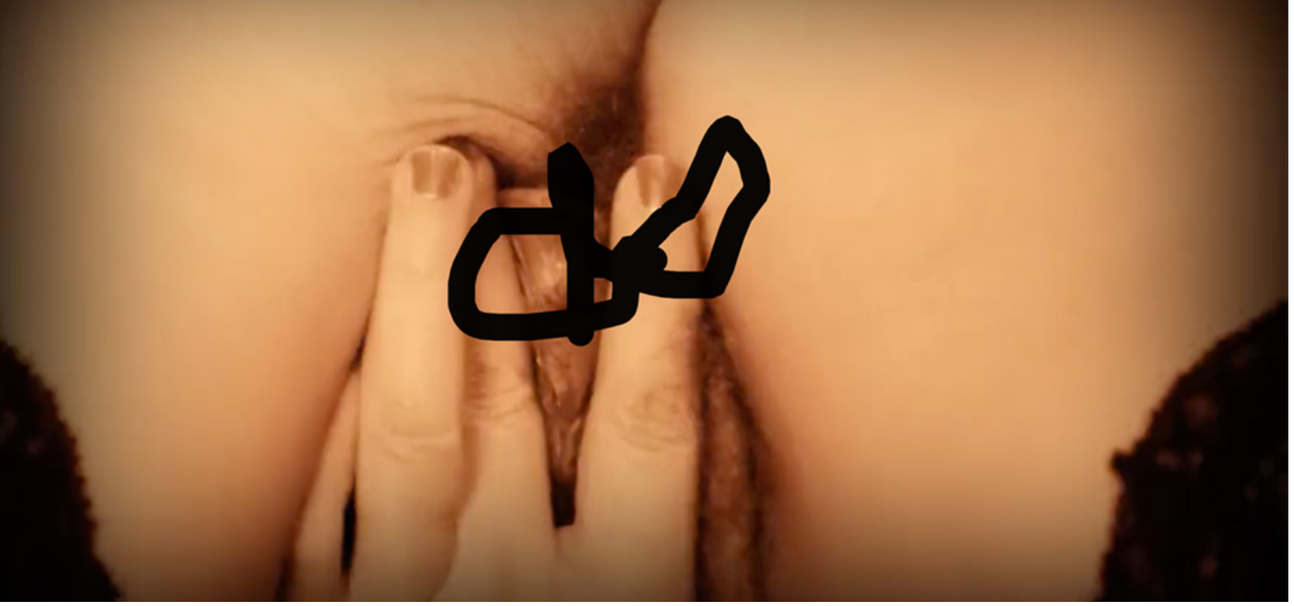
Untitled, 2019
Aus der Serie *The Power Of Gaze*
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Untitled, 2020
From the series *The Power Of Gaze*
Mixed media on print media
29.7 x 21 cm

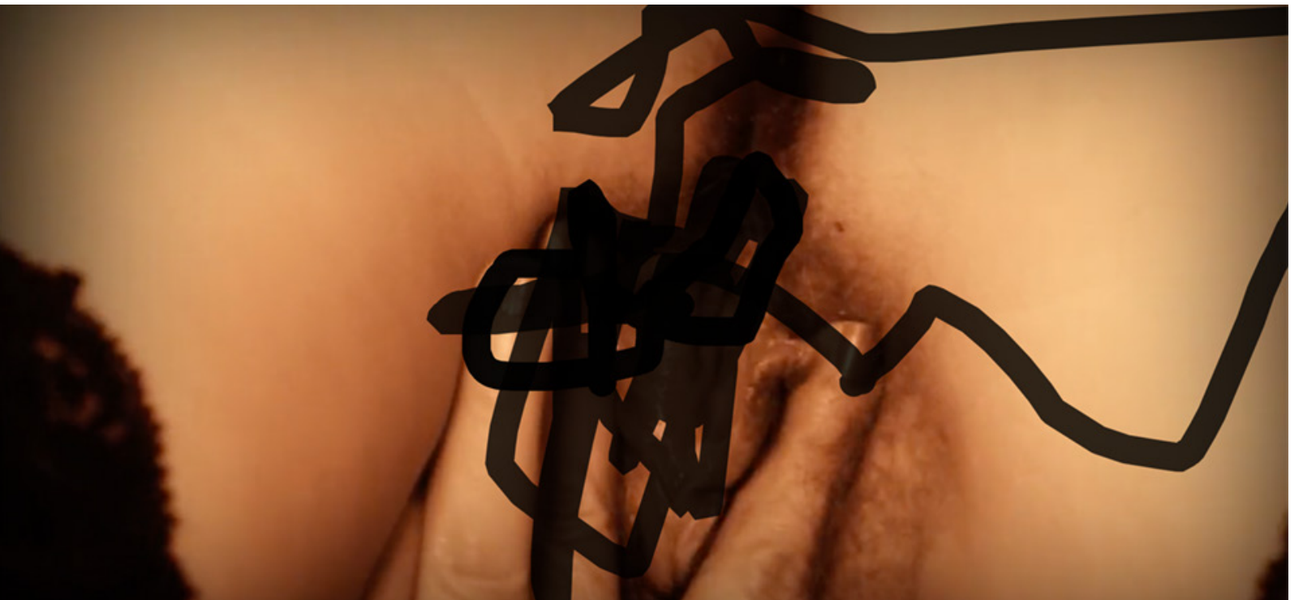
Untitled, 2021
From the series *The Power Of Gaze*
Mixed media on print media
21 x 14.8 cm











Studio view, 2020
***WeDraw Viewer*, 2020**
König Büro

WeDraw Viewer, 2020

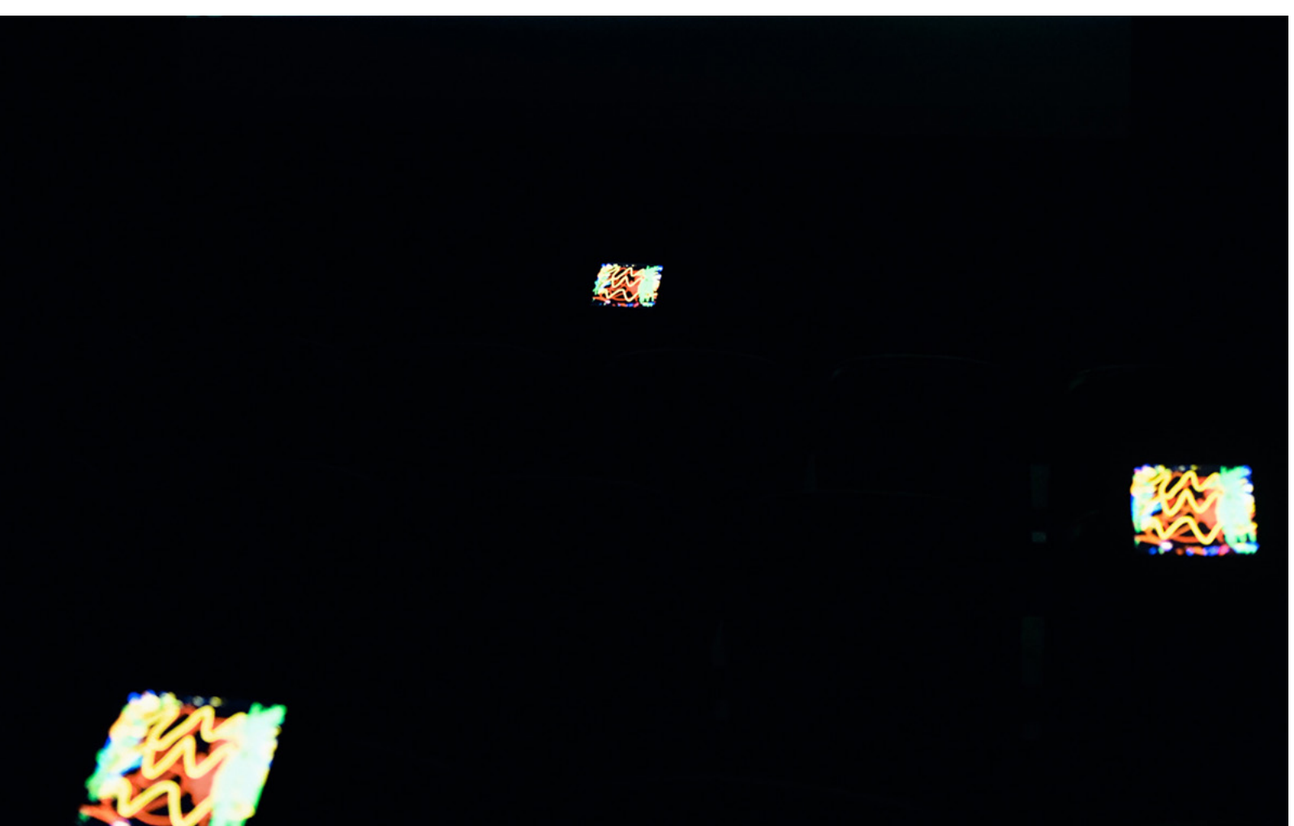
The media installation *WeDraw Viewer* was presented in 2020 as part of the exhibition *Wellen und Täler*, organized by Schwobhaus as part of Connected Space at Corso Kino Bern. The installation features a pornographic film accompanied by an overlay projection fed by several digital drawing stations (ipads + stands). The stations allow the audience to draw and write over the film, engaging in publicly visible interaction. The installation questions the digital consumption of pornography and presents it in a specific new form.

The media installation incorporates a collaborative drawing app called Canvas ~ Draw Together, which allows you to draw together with your family, friends, coworkers, or classmates. Using your iPhone, iPad, and iPod touch you can draw on a single canvas and have everything show up on the other screens instantly.

The media installation *WeDraw Viewer 0.2* served as visual support in 2020 for the five-member band NONE OF THEM. It consisting of a tandem overlay projection digitally fed by ten artists via ipads. The artists drew and wrote autonomously and in parallel during a 40-minute live concert, which included performative elements. The engagement created a publicly visible interaction.

The concert was part of the platform kapsel.space at Aktionshalle, Rote Fabrik Zurich; vimeo.com/430761093.









Exhibition view *Wellen und Täler*, 2020
Schwobhaus as pt. of Connected Space Corso Kino Bern

Photo Florian Spring, 2020

giving up your weight obsession, 2018

Die Arbeit giving up your weight obsession ist im Durchgang zwischen den Räumen positioniert. Die Waage zeigt das Gewicht jeder Person an, welche die Stelle passiert. Daueroptimierung und ständige Selbstüberwachung der Körperwerte gehört für viele zum Alltag. In der Ausstellung wird es öffentlich: Beim Betreten exponiert sich das eigene Gewicht nach aussen. Die performative Installation wird erst durch die Besuchenden, die sich auf die Waage stellen, komplett.

Exhibition text *Repeat* by Ursina Leutenegger, curator

Exhibition view *Repeat*, 2018
Stadtgalerie Bern

***giving up your weight obsession*, 2018**
Veterinary scale
90 x 50 x 10 cm

Photo Stadtgalerie, 2018







UTTER, 2018

Als persönlicher Erinnerungsort zeigt UTTER eine installative Annäherung an den Schauplatz der Sandspieltherapie. Das ruhende, innere Bildarchiv des spezifischen Therapieraums wird in die Gegenwart und vom Privaten in eine Öffentlichkeit transportiert. Der indirekten Aufarbeitung der Sandspieltherapie widmen sich drei Audiostationen: fünf Träume, die sich als Erinnerungen in die eigene Bildersammlung einreihen. Als Teil der Installation eröffnen sie neue Optionen um Werk und Raum wahrzunehmen. UTTER trennt die Kunst nicht von ihren Betrachtern, sondern schmilzt mit ihnen zusammen. Die Besucher können die eigenen Welten, Erinnerungen und Geschichten mit Hilfe von Sand und Miniaturen visuell entstehen lassen und im Raum erleben. UTTER ist Titel. UTTER ist Installation. UTTER ist Erinnerung, die erst durch die aktiven Besuchenden vollständig wird und beginnt zu sein. What do you utter?

Exhibition text *UTTER* by Martina Denzler, curator

Sandplay therapy is a non-verbal psychotherapeutic method for children, adolescents, and adults developed by Swiss therapist Dora M. Kalff (1904–1990). At its center is a rectangular sandbox painted blue on the inside—often two boxes, one with dry sand and one with wet sand—along with a large selection of miniature figures and natural materials. Within this protected framework, three-dimensional scenes are created that make inner images, feelings, and memories visible. The clear boundaries of the setting stimulate the imagination and enable access to unconscious psychological processes. Today, sandplay therapy is used across many age groups to work through conflicts, trauma, and developmental blockages.

Exhibition view *UTTER*, 2018
k25/b74 Luzern

***UTTER*, 2018**
4 IKEA-IVAR pine shelving unit
344 x 179 x 30 cm, sand table 80 x 74 x 58 cm,
wooden and plastic toys sizes variable

Foto Susanne Hefti, 2018



Exhibition view *UTTER*, 2018
k25/b74 Lucerne

UTTER, 2018
4 IKEA-IVAR pine shelving unit
344 x 179 x 30 cm, sand table 80 x 74 x 58 cm,
wooden and plastic toys sizes variable

Photo Susanne Hefti, 2018



Untitled, 2011–2016
From the series *cahiers*
Mixed media on paper
21 X 28 cm

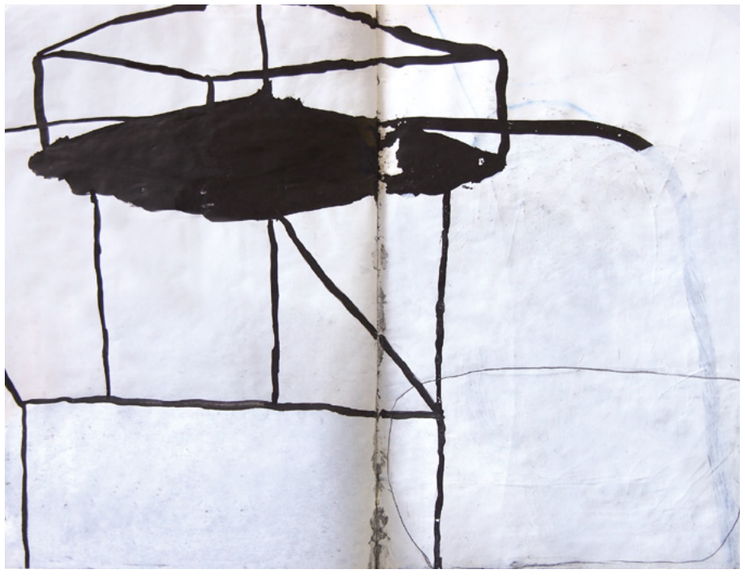
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21 X 28 cm

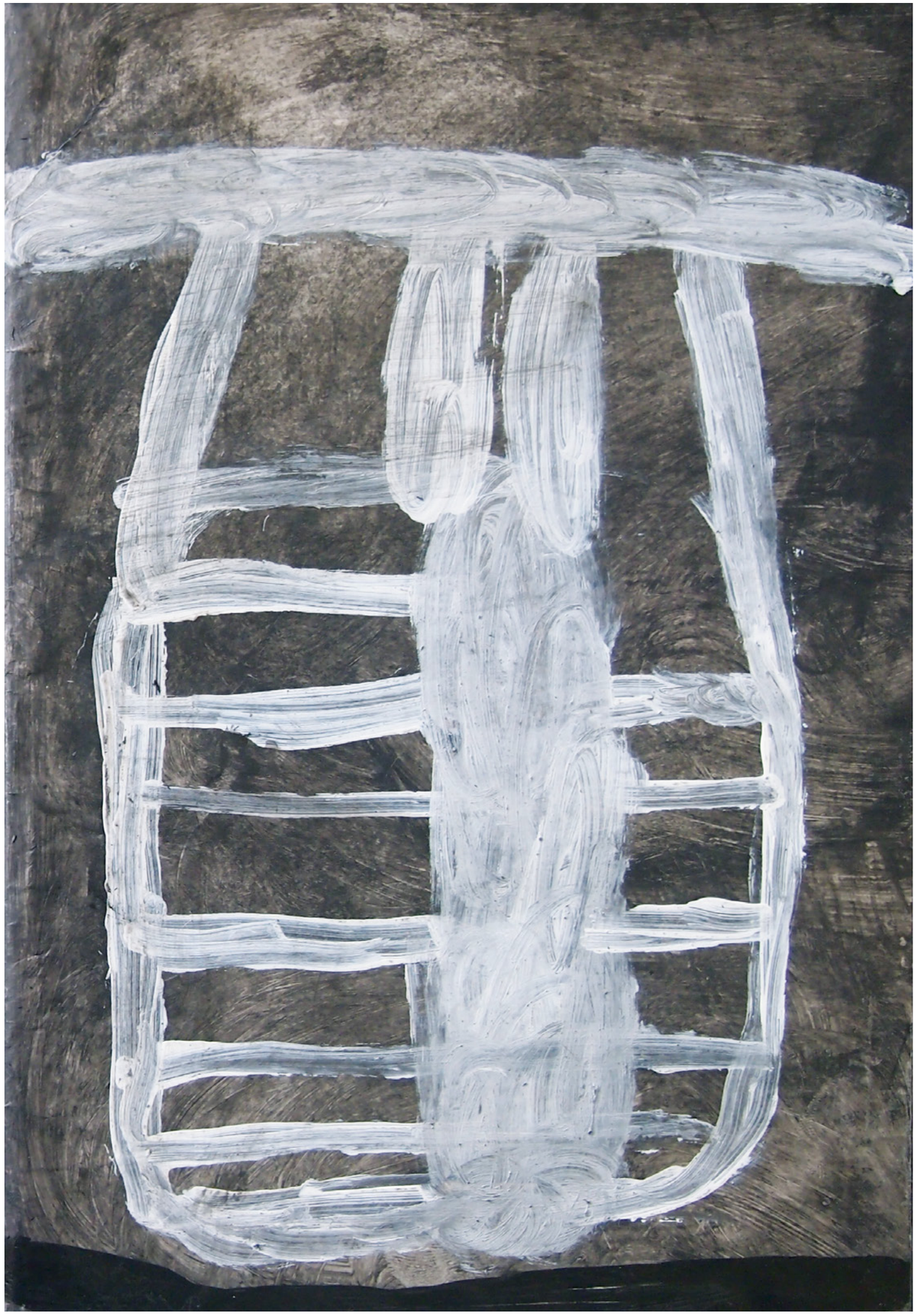
cahiers, 2011–2016

The series *cahiers* are independent, communicative media that oscillate back and forth between sketch and work. As self-contained forms they show a collection of personal impressions, experiences, moods and feelings. They are explorations of material and surface experiments, of the relationship between the setting of forms and surfaces. Various reactions to rhythm, subdivision, format and what is there manifest on paper.

Die Tonalität ihrer Zeichnungen bewegt sich in den Grauwerten, zwischen dunklem Weiss und Schwarz. Wiederkehrende Formen sind der Tisch, die Zitrone, der Affe, der Traurige, das Sprungbrett, der Raum und das Haus. Mit dem Haus erinnert sich Pascale Eiberle an die Kindheit: – es ist ein Haus mit Giebeldach auf einer Walddichtung.

Exhibition text *Vorsicht Baustellen* by Susanne König, curator



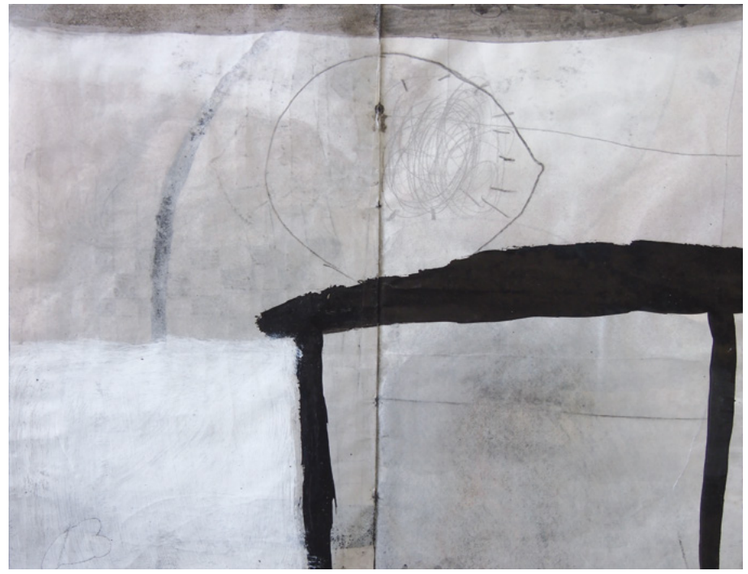


***Untitled,* 2011–2016**
From the series *cahiers*
Mixed media on paper
21 X 28 cm

***Untitled,* 2011–2016**
From the series *cahiers*
Mixed media on paper
21 X 28 cm

***Untitled,* 2011–2016**
From the series *cahiers*
Mixed media on paper
21 X 28 cm

***Untitled,* 2011–2016**
From the series *cahiers*
Mixed media on paper
21 X 28 cm







Exhibition view *Repeat*, 2018
Stadtgalerie Bern

From the series *cahiers*, 2011-2016
Mixed Mediaon canvas
21 x 28 cm

Foto Stadtgalerie, 2018





Allrisse, 2013–2014

***Allrisse* is not primarily about depictions, but deals with various structures and surface treatments that can coalesce into representations. On 210 x 170 centimeters, color gradients, temperatures, gray tones, shapes and figures are constantly reassembled, repositioned and developed further. Their subtle, transparent lines and textures create image qualities and material layers with a durative clarity and depth.**

***Untitled,* 2013 – 2014**
From the series *Allrisse*
Mixed media on paper and fabric
210 x 170 cm



Exhibition view *Werkschau*, 2014
Bachelor Fine Arts, Messehalle 3 Luzern

From the series *Alrisse*, 2014
Mixed Media auf Papier und Stoff, 210 x 170 cm