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**lives and works Zurich**

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**Education**

**2017-2020** *Künstlerische Mitarbeiterin*, Institut K++V, Lucerne School of Art and Design

**2014-2016** *Master of Arts in Fine Arts with Major Art Teaching*, Lucerne School of Art and Design

**2011-2014** *Bachelor of Arts in Fine Arts*, Lucerne School of Art and Design

**Residencies**

**2016** *Self-Directed Residency in India*, with art mediator Ursina Leutenegger

**2011** *Self-Directed Residency in India*

**Awards\_Grants**

**2024** *Förderbeitrag*, Fachstelle Kultur, Canton Zurich

**2024** *Werkstipendium*, City of Zurich

**Publications**

**2021** *The Power of Gaze*, Artist Book, Amsel Verlag, Hrsg. Pascale Eiberle, Zurich

**2019** *Sichten*, Stadtgalerie Bern 2015-2019, Edition Haus am Gern, Hrsg. Ba Berger, Biel

**2016** *Ninfas*, Artist Magazine, Master Fine Arts HSLU, Hrsg. Pascale Eiberle, Luzern

**Collections**

*Art Collection City Zurich*

*Art Collection City Luzern*

**Exhibitions\_solo\_duo**

**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**

**2025** *LOVE*, Kunsthalle Luzern, CH *upcoming*

**2025** *passato presente*, Helmhaus Zurich, CH *upcoming*

**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 St. Urbahnhof, Sursee, Luzern, 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

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.

## ***Niemandskind*** **Installation 2024**

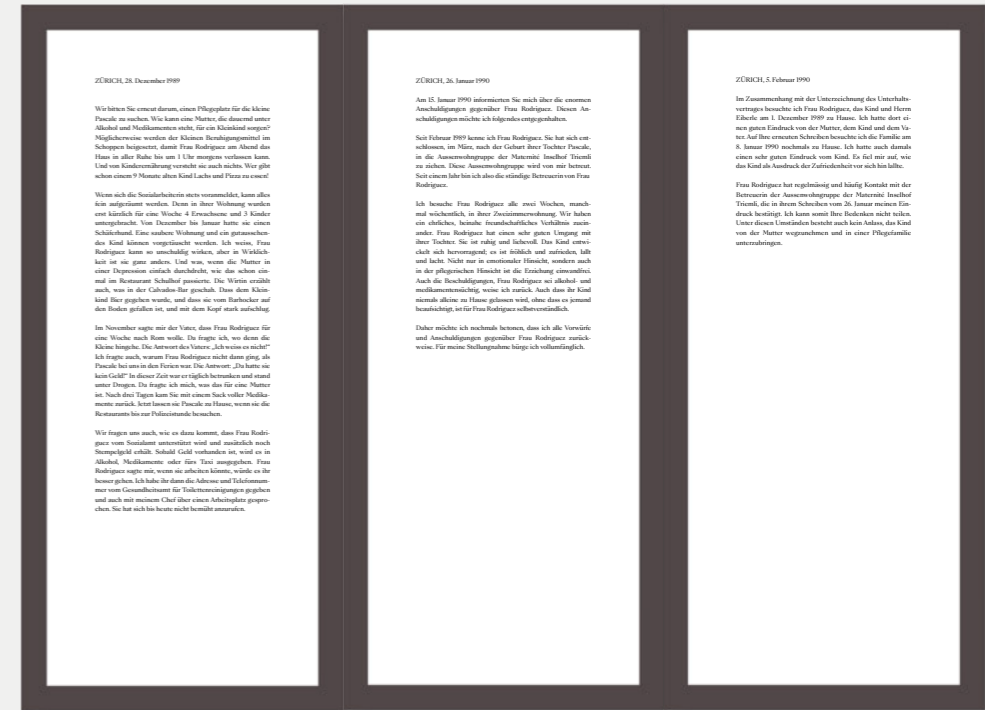
The installation ***Niemandskind*** is based on personal experiences as a child in institutional care and as a foster child. Records from the Zurich City Archives are used as references. The documentary research serves as the starting point of the artistic process, with the combination of text and image 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.

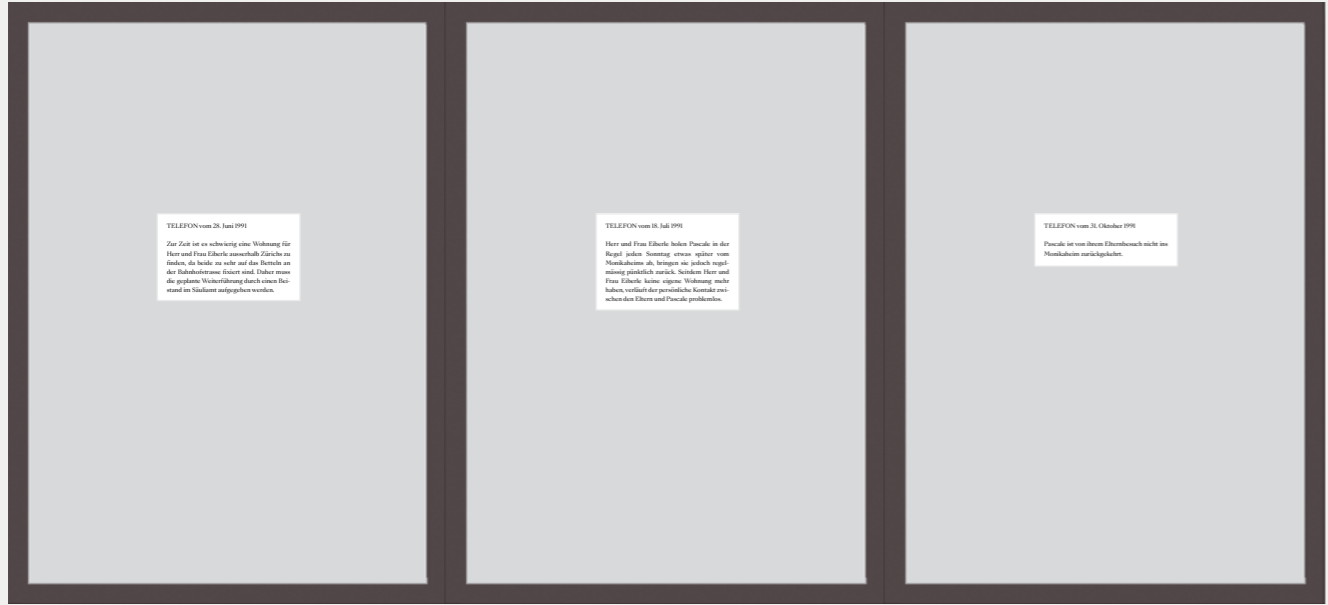
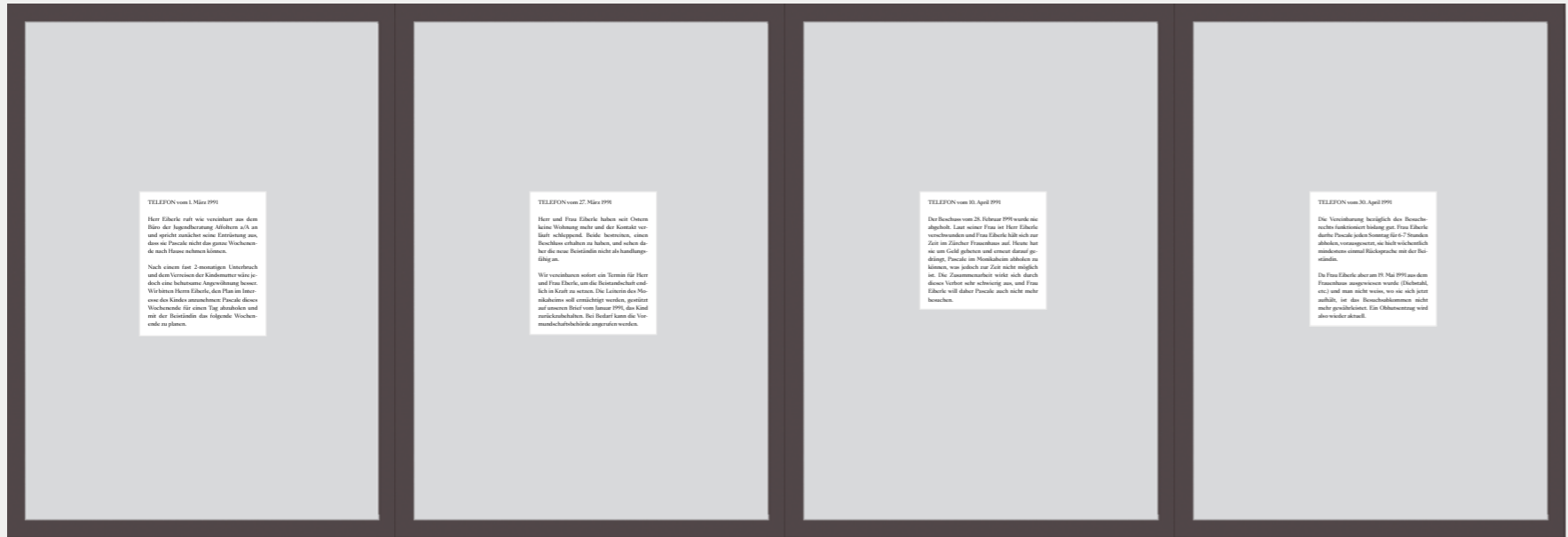
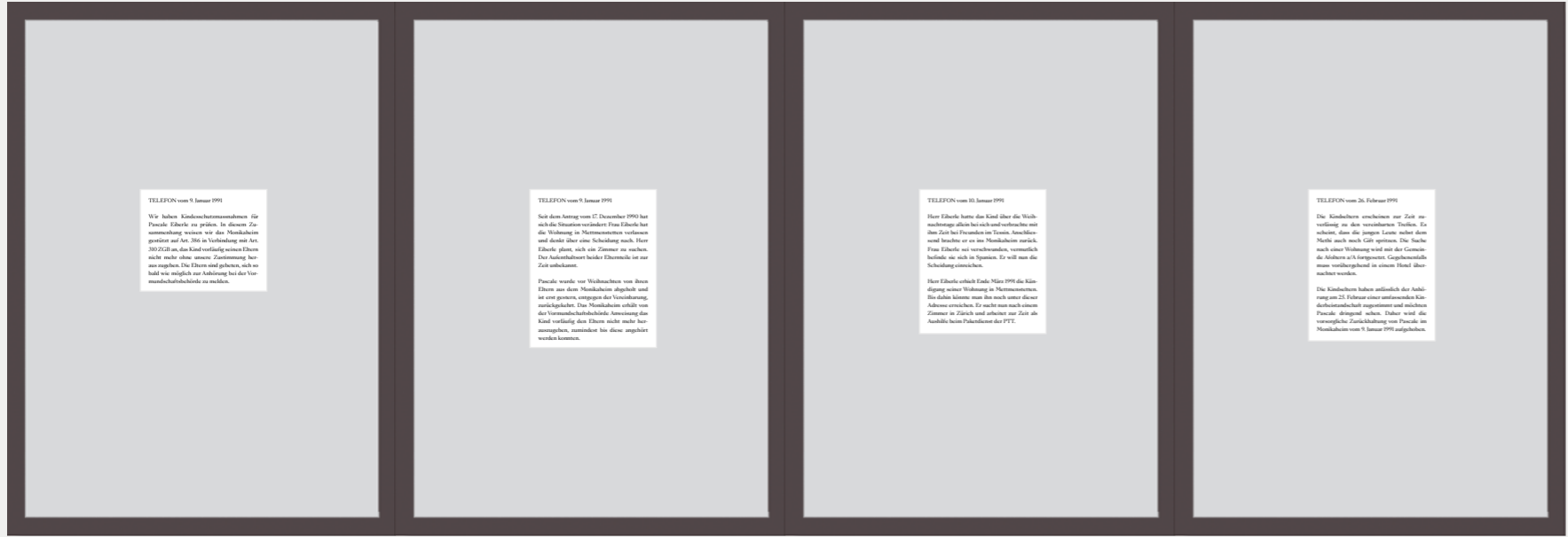
**Untitled, 2024**  
**Mixed media on canvas**  
**and paper**  
**100 x 70 cm**

**Legible illustration of**  
**Briefe, 2024**  
**Text print**  
**36.6 x 16.6 cm framed**

**Untitled, 2024**  
**Mixed media on canvas**  
**and paper**



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



**Legible illustration of  
Rechenschaftsberichte, 2024**

**Text print**

**36.6 x 16. 6 cm framed**

**Untitled, 2024**

**Mixed media on canvas**

**and paper**

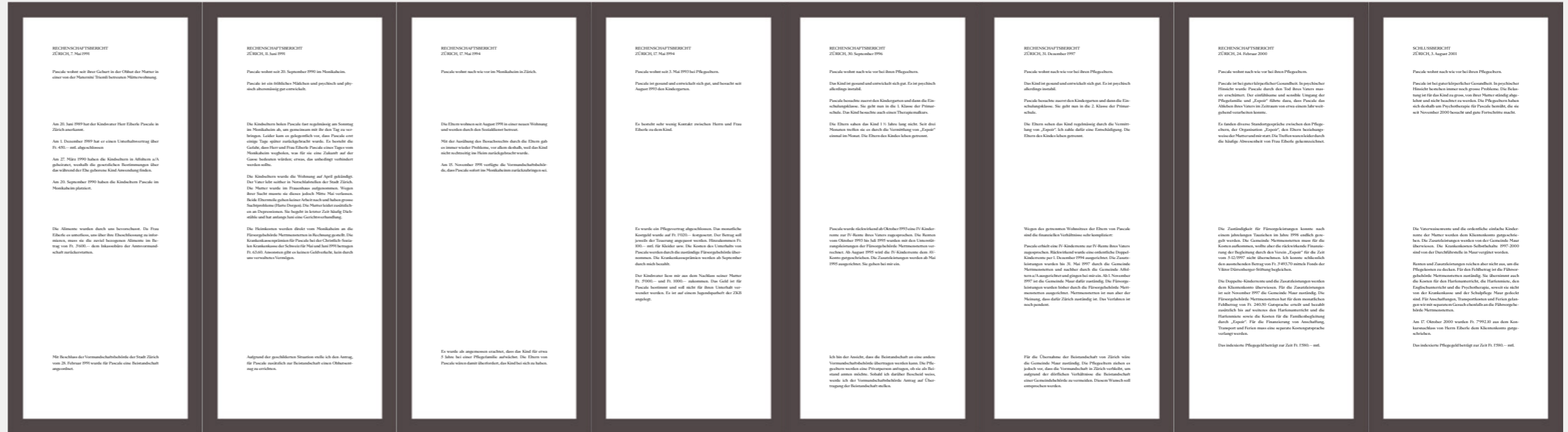
**76 x 60 cm**

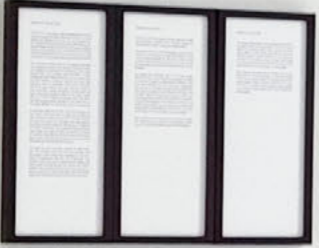
**Untitled, 2024**

**Mixed media on canvas**

**and paper**

**76 x 53 cm**





Exhibition view of the installation *Niemandskind*, 2024  
Kunststipendien der Stadt Zürich 2024, Helmhaus Zürich

**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

## **The Woman Artist Series 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.



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



**Artists: *Man and Wife*, 2023**

**Museum shop postcard and**

**inked title on passepartout**

Georgia O'Keeffe 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

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



Artists: Man and Wife

**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**

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.

***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.



**The Muse of Paris Surrealists**

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

**Museum shop postcard and**

**inked title on passepartout**

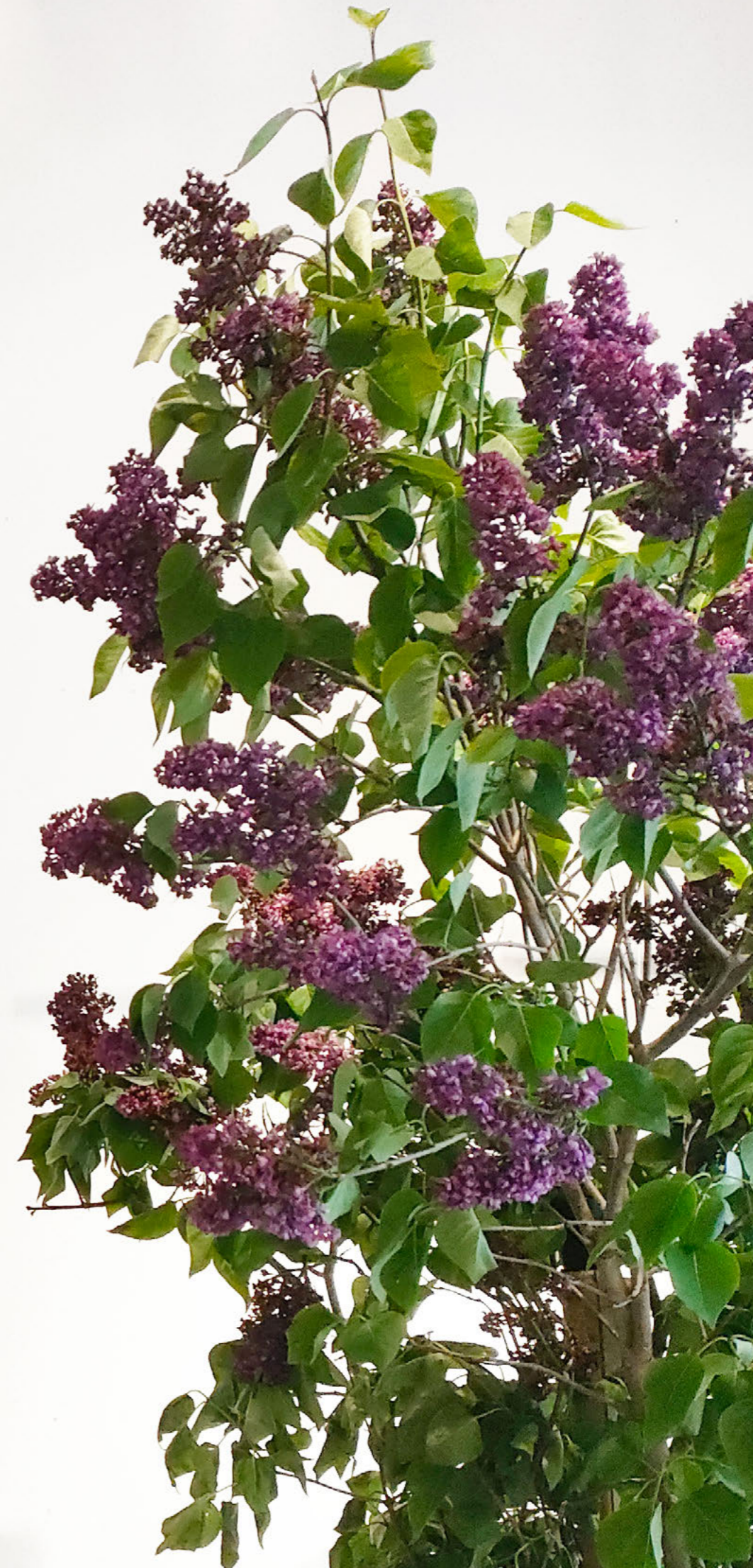
Man Ray, Meret Oppenheim, 1929

© 1980 Creatis, Paris 4

**14.8 x 10.5 cm**

**Frame 50 x 35 cm**

Exhibition view of the work  
*The Woman Artist*, 2023  
ALL1, Kanzleistrasse Zurich





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

***abyssal monologue***  
**Series 2023**  
**Mixed media on canvas**  
**100 x 80 cm and 100 x 70 cm**

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.



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

*shelter, 2023*  
Mixed media on canvas  
100 x 80 cm

*the cage, 2023*  
Mixed media on canvas  
100 x 70 cm





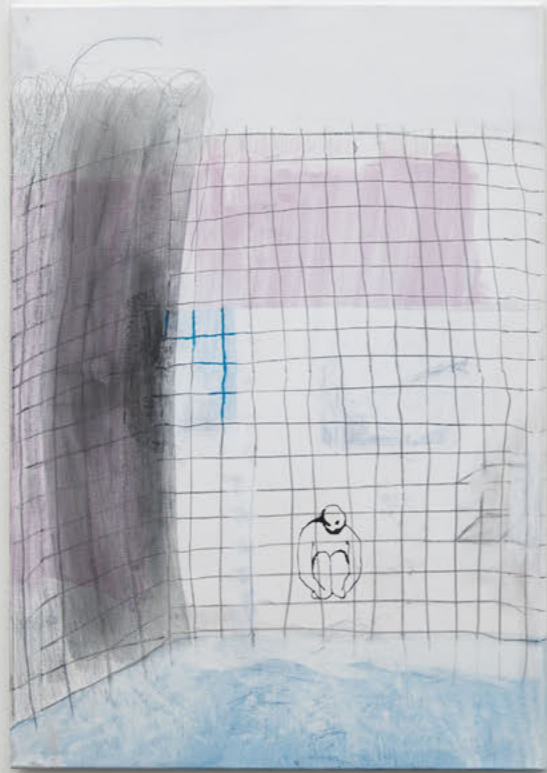
*swimming pool II*, 2023  
Mixed media on canvas  
100 x 70 cm

*the lemon*, 2023  
Mixed media on canvas  
100 x 80 cm

*morpheus*, 2023  
Mixed media on canvas  
100 x 70 cm









*The men who opened Queen*

*Christina's grave, 2022*

Mixed media on canvas

100 x 70 cm

***men with distinct pussy passion***

**Series 2022-2023**

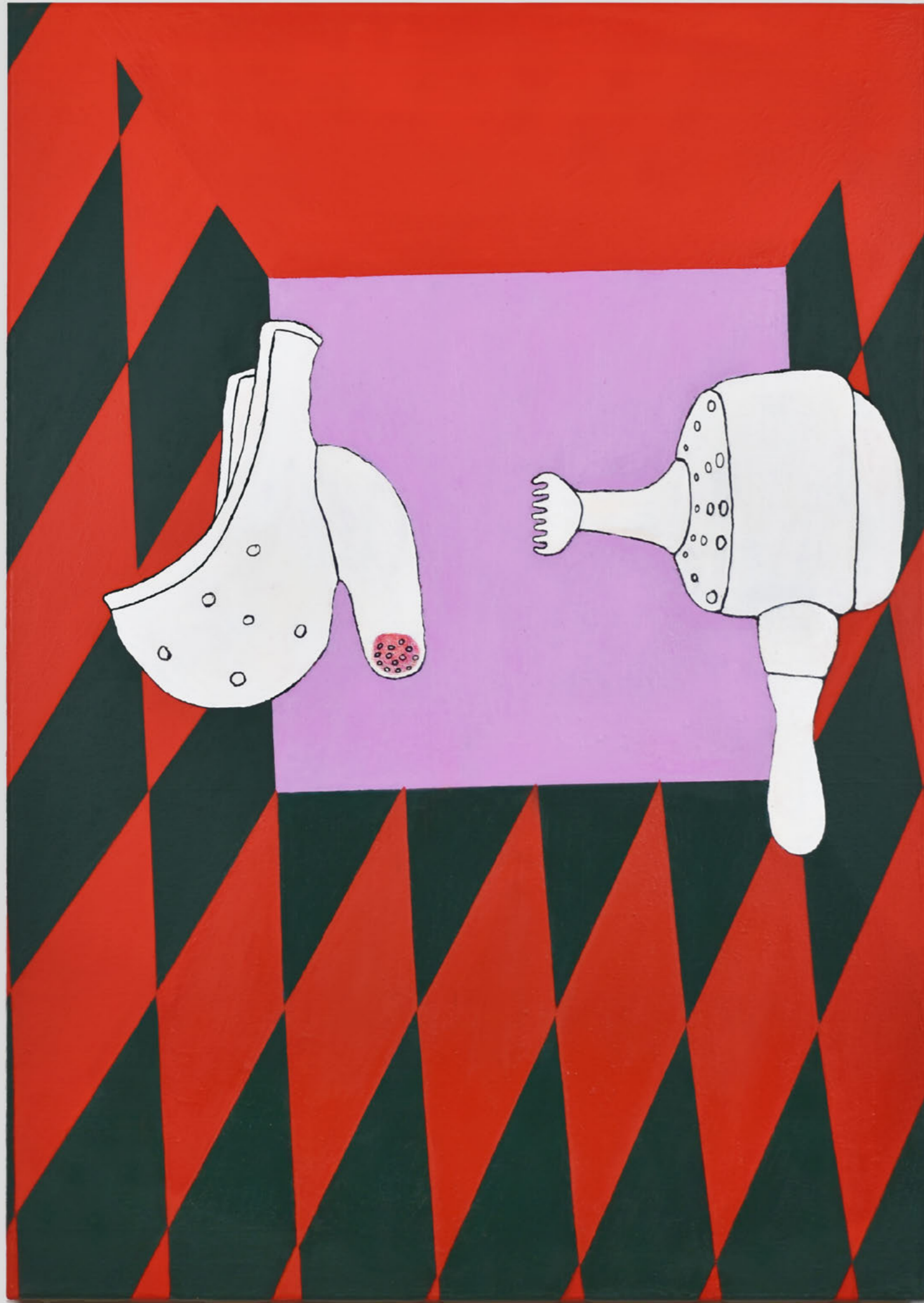
**Mixed media on canvas**

**100 x 80 cm and 100 x 70 cm**

The series *men with distinct pussy passion* portrays men in history who showed far too much interest in what they call the female sexual organ and their exaggerated ambition to colonize the female body.

Before the Enlightenment, the female sex organ was seen as a kind of deformity, a less perfect version of the male sex organ. Yet fundamentally, the male and female bodies were regarded as being the same. According to the philosopher Philo, the vagina is an eternally unborn penis, and the uterus is a vestigial scrotum. In the 17th century, the obstetrician Francois Mauriceau declared that the clitoris functions like the penis. And yet it was a widespread belief that female sexuality does not exist. The characteristic long neck of the woman was a sign of a low love urge, claimed the phrenologists of the 19th century. Therefore, it is not surprising that the true form and size of the clitoris remained undiscovered until 1998.

The men who opened Queen Christina's grave in 1965 examined her skeleton for male characteristics to investigate the claims that she was a hermaphrodite with an intersexual personality. The gynecologist Elis Essen-Möller wrote in the 1930s: she was a woman, but not only, she was destined to be an intermediate being between man and woman. On the one hand, she possessed a masculine talent in disciplines such as philosophy, classical languages, astronomy, and mathematics, on the other hand, she was an unsteady and unpredictable woman.



***Kellogg vs Granville, 2022***

**Mixed media on canvas**

**100 x 70 cm**

John Harvey Kellogg (1852-1943) was a doctor, the inventor of cornflakes, and an opponent of female onanism. He wanted to discourage women from touching their sex; anti-onanism was in vogue in medicine at the time. Kellogg believed that applying acid to the clitoris was an excellent remedy for abnormal hot flashes. On the other hand, Joseph Mortimer Granville (1833-1900) was a doctor and inventor of the electric vibrator.



***Cuvier's interest in Saartje***

***Baartman, 2023***

**Mixed media on canvas**

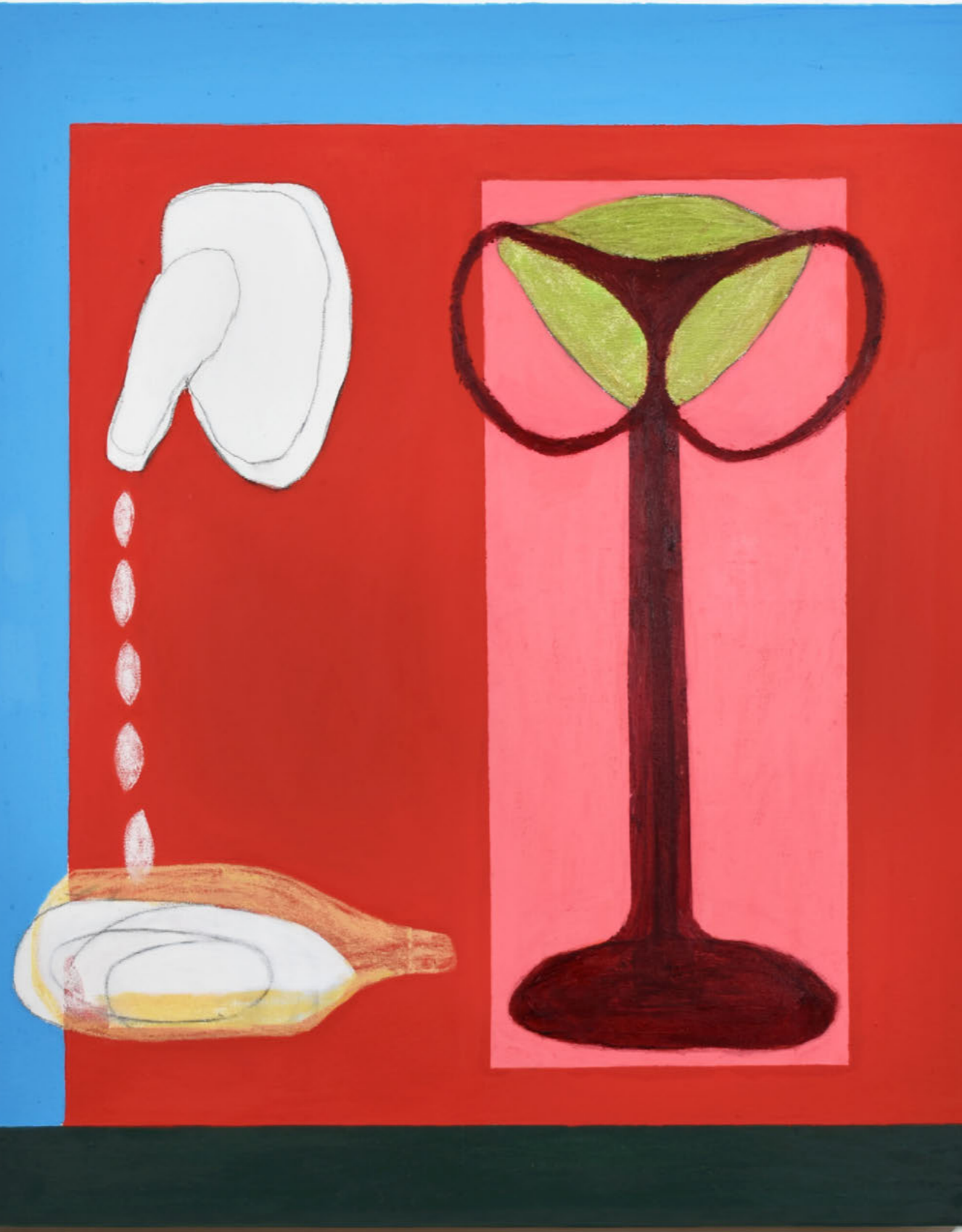
**100 x 80 cm**

Baron Georges Cuvier (1769-1832), a paleontologist and zoologist, became interested in a Khoisan woman named Saartje Baartman. Baartman was sold as a slave in the early 19th century and brought to London to be exhibited nude, due to her large bottom and labia. When Baartman died, Cuvier examined her body, made plaster casts, and dissected her vulva to prove her alleged inferiority. Cuvier held that large labia were a sign of animal sexuality. His reasoning: the labia of civilized women had become smaller during evolution. Accordingly, large labia were a sign of racial inferiority and general moral depravity.

*Aristotle's cooking recipe, 2023*

Mixed media on canvas

100 x 80 cm



Aristotle (384-322 BC) was a polymath. He believed that all humans produce too much blood. However, he thought that men were able to boil this excess blood and excrete it as fertile semen, containing all the important qualities of a child. Women, on the other hand, were only there to receive the semen, like a vessel. The excess blood would drain away as menstrual blood. According to Aristotle, it was their only contribution to the procreation of a child.

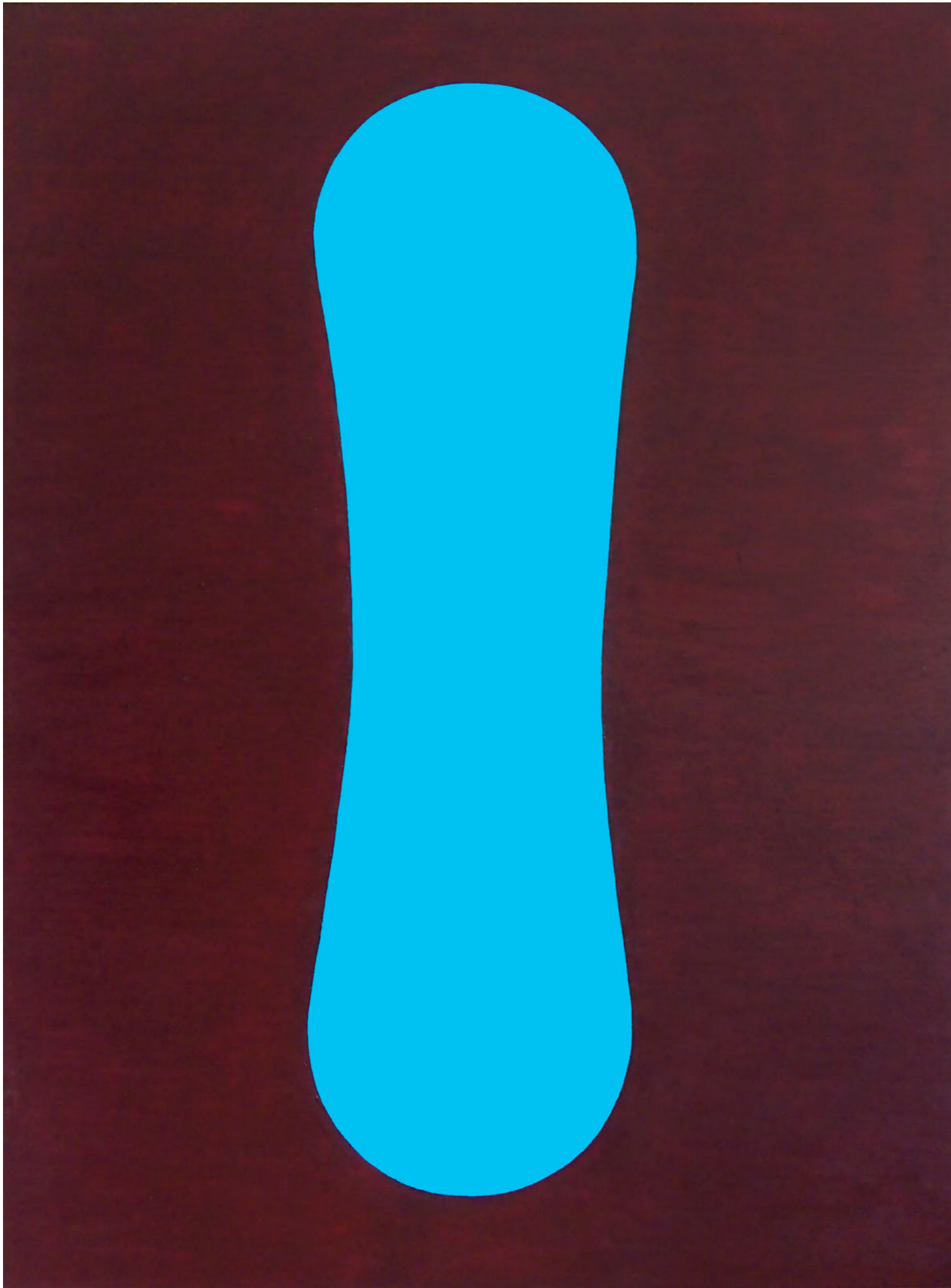
***Baker-Brown's kitchen table, 2022***

**Mixed media on canvas**

**100 x 80 cm**



Dr. Isaac Baker-Brown (1811-1873) was a doctor and a passionate opponent of female onanism. His method of preventing women from masturbating was simply to remove the clitoris. The operation, called the radical clitoridectomy, was accepted and practiced in medicine at that time. Baker-Brown used clitoridectomy to treat such conditions as hysteria, headaches, depression, spinal cord irritation, loss of appetite, and disobedience.



menstruation pool / red flag, 2022

Oil and acrylic on canvas

160 x 120 cm

***menstruation myths***  
**Series 2022**  
**Oil and acrylic on canvas**  
**160 x 120 cm**

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;*

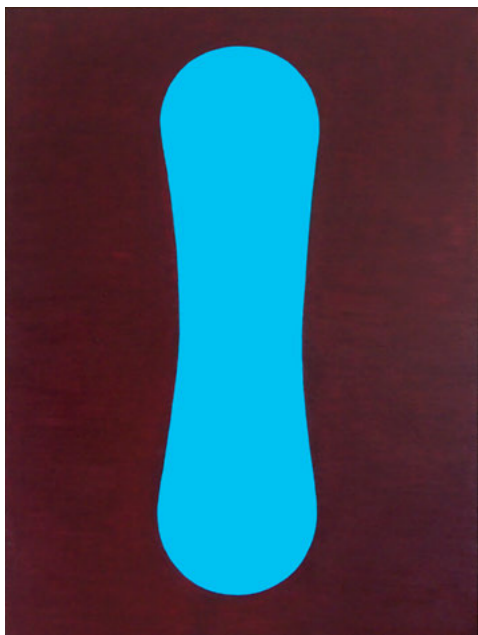
*desiccating vulva flowers /  
a theory of hysteria (day);*

*desiccating vulva flowers /  
a theory of hysteria (night)*

**Oil and acrylic on canvas  
160 x 120 cm**







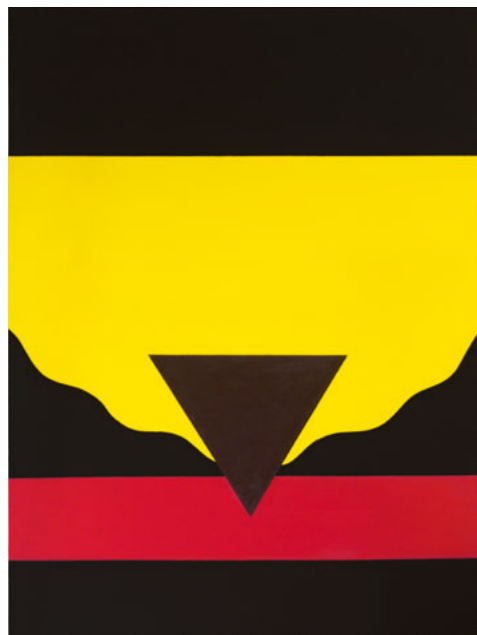
**menstruation pool / red flag, 2022**

Oil ad 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.



**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

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.



**menstruation carte de tendre / terres inconnues, 2022**

Oil and acrylic on canvas  
160 x 120 cm

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 Reconnaissance* (recognition). The natural passion remains dangerous, unattainable in the distance of the *Terres Inconnues* with its impregnable cliffs.



**desiccating vulva flowers / a theory of hysteria (day), 2022**

Oil and acrylic on canvas  
160 x 120 cm

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.



**desiccating vulva flowers / a theory of hysteria (night), 2022**

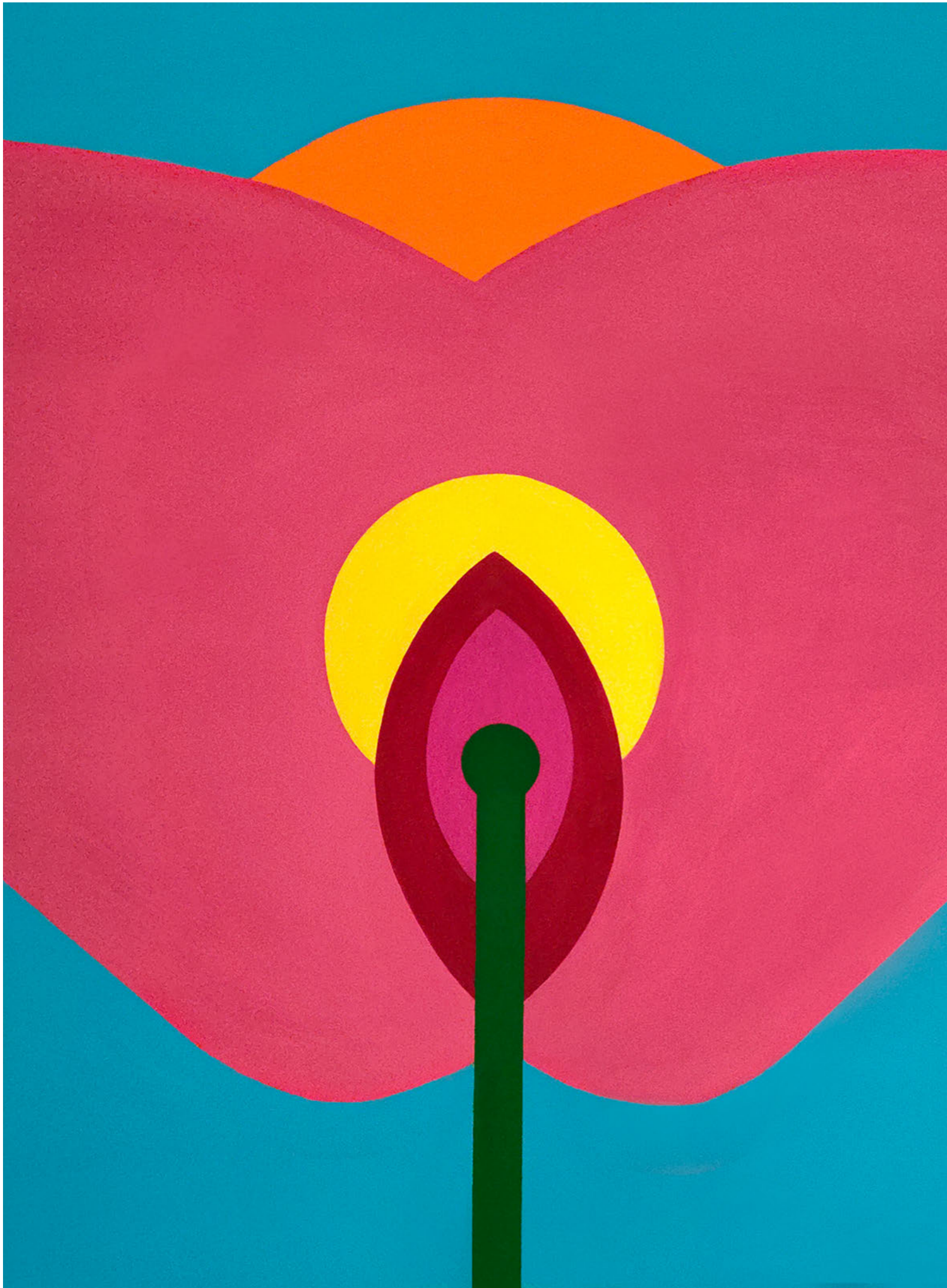
Oil and acrylic on canvas  
160 x 120 cm

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 dysmenorrhea 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***

**Series 2021**

**Oil and acrylic on canvas**

**160 x 120 cm**

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 (endometriosis 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 (CO<sub>2</sub>), 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 unary catheter; visanne;  
urination during endometriosis / in the bathtub*

Oil and acrylic on canvas  
160 x 120 cm

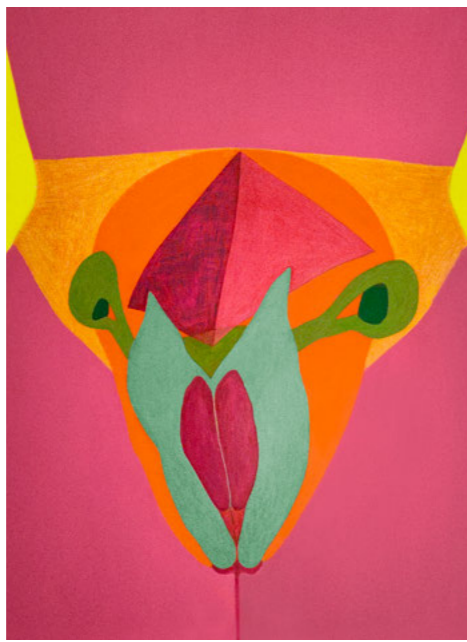




*endometriosis/adenomyosis, 2021*  
Oil and acrylic on canvas  
160 x 120 cm

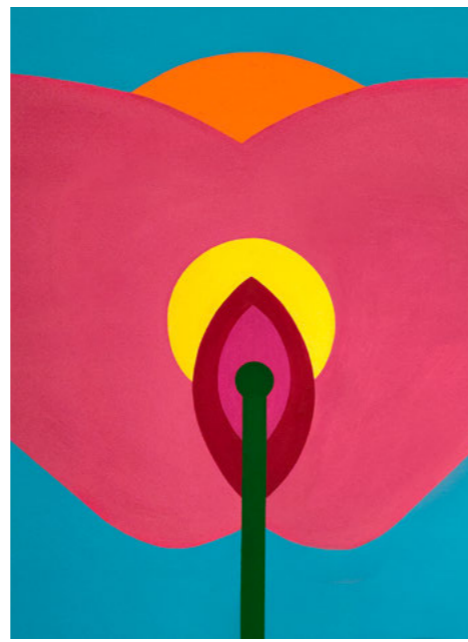
**Endometriosis** is a chronic pain disorder, one of the most common abdominal diseases in women. It is caused by the growth of endometrial cells outside the uterus.

**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.



*after laparoscopy, 2021*  
Oil and acrylic on canvas  
160 x 120 cm

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.



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

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

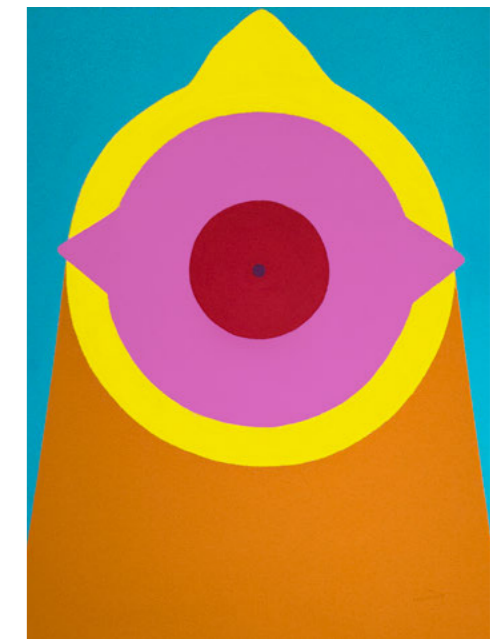


*urination during endometriosis/in the bathtub, 2021*  
Oil and acrylic on canvas  
160 x 120 cm



*visanne, 2021*  
Oil and acrylic on canvas  
160 x 120 cm

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



*stoma, 2021*  
Oil and acrylic on canvas  
160 x 120 cm

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***

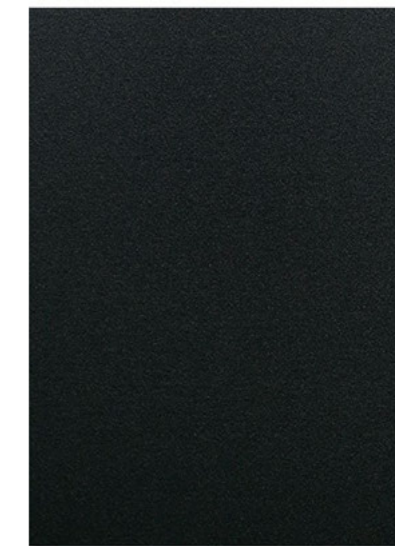
**Series 2019–2021**

**Mixed media on print media**

**29.7 x 21 cm and 21 x 14.8 cm**

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.



Size 30.8 x 23.2 cm

Black softcover

120 pages

105 colour visuals

German, English

Book publication 2021

Published by Amsel Verlag

Printed by New Press Smederevo

ISBN 978-3-906325-63-7

Editor/Design Pascale Eiberle

Essay Martina Denzler

Translation Michal Holy

Typography Lukas Blum



*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

*Untitled, 2020*

From the series *The Power Of Gaze*

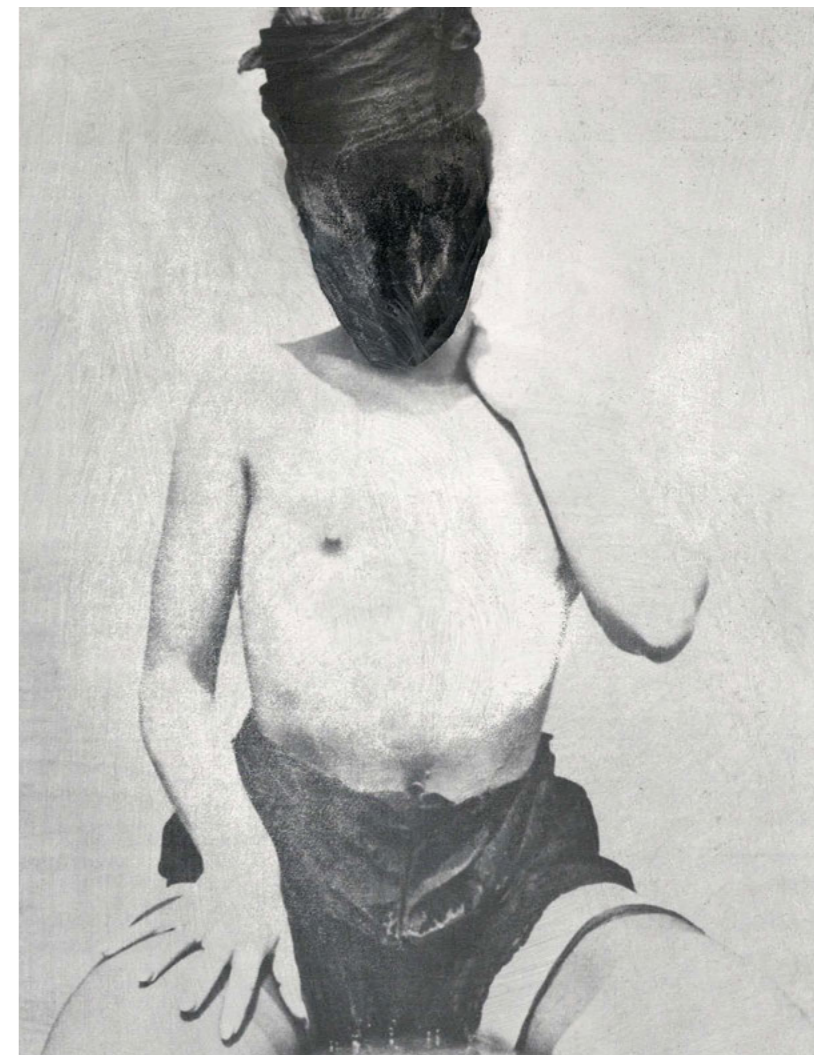
Mixed media on print media

21 x 14.8 cm

*The Power Of Gaze, 2021*

Book Publication, S. 89

30.8 x 23.2 cm





*Untitled, 2019*

Aus der Serie *The Power Of Gaze*

Mixed media auf Printmedium

21 x 14.8 cm

Rahmen 50 x 35 cm

*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





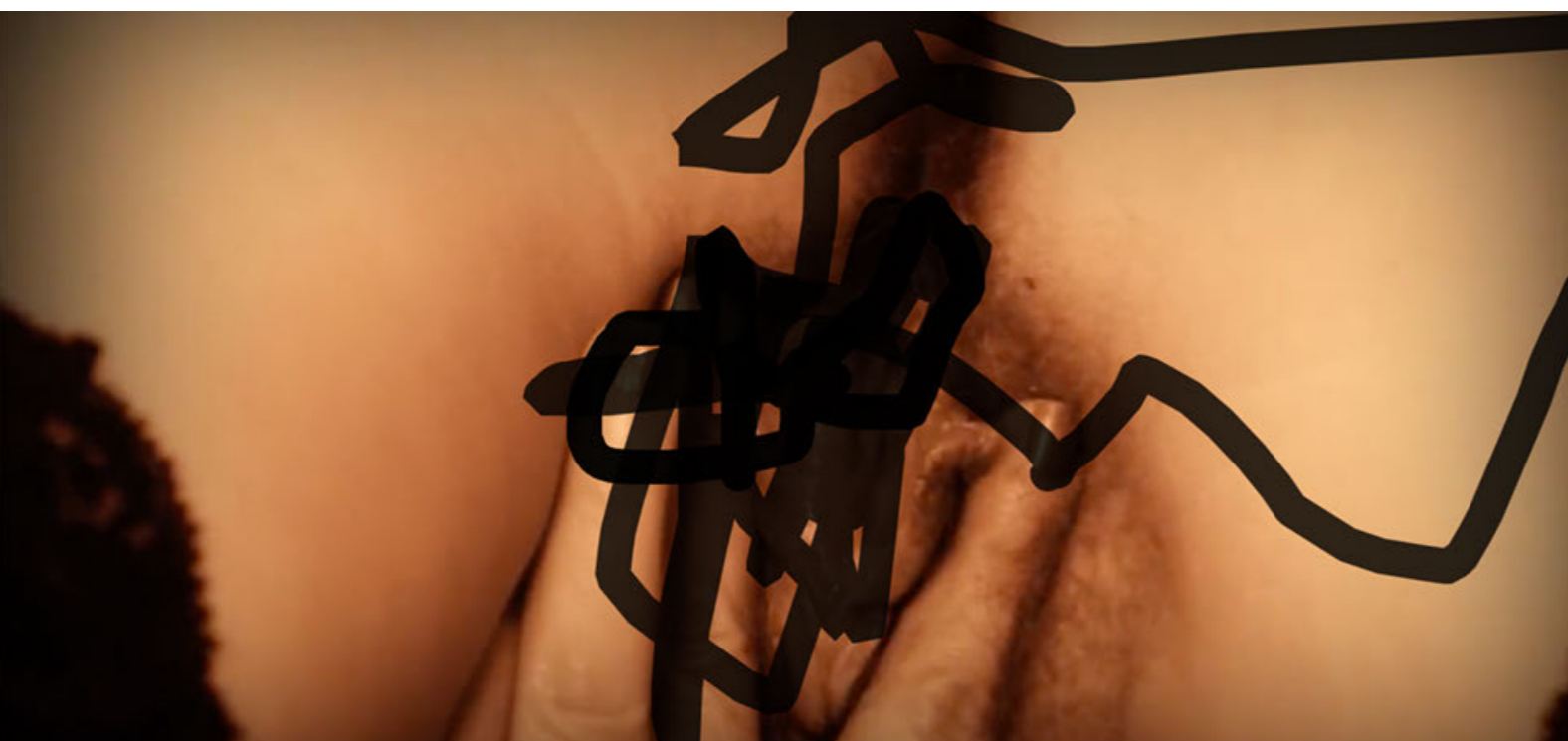
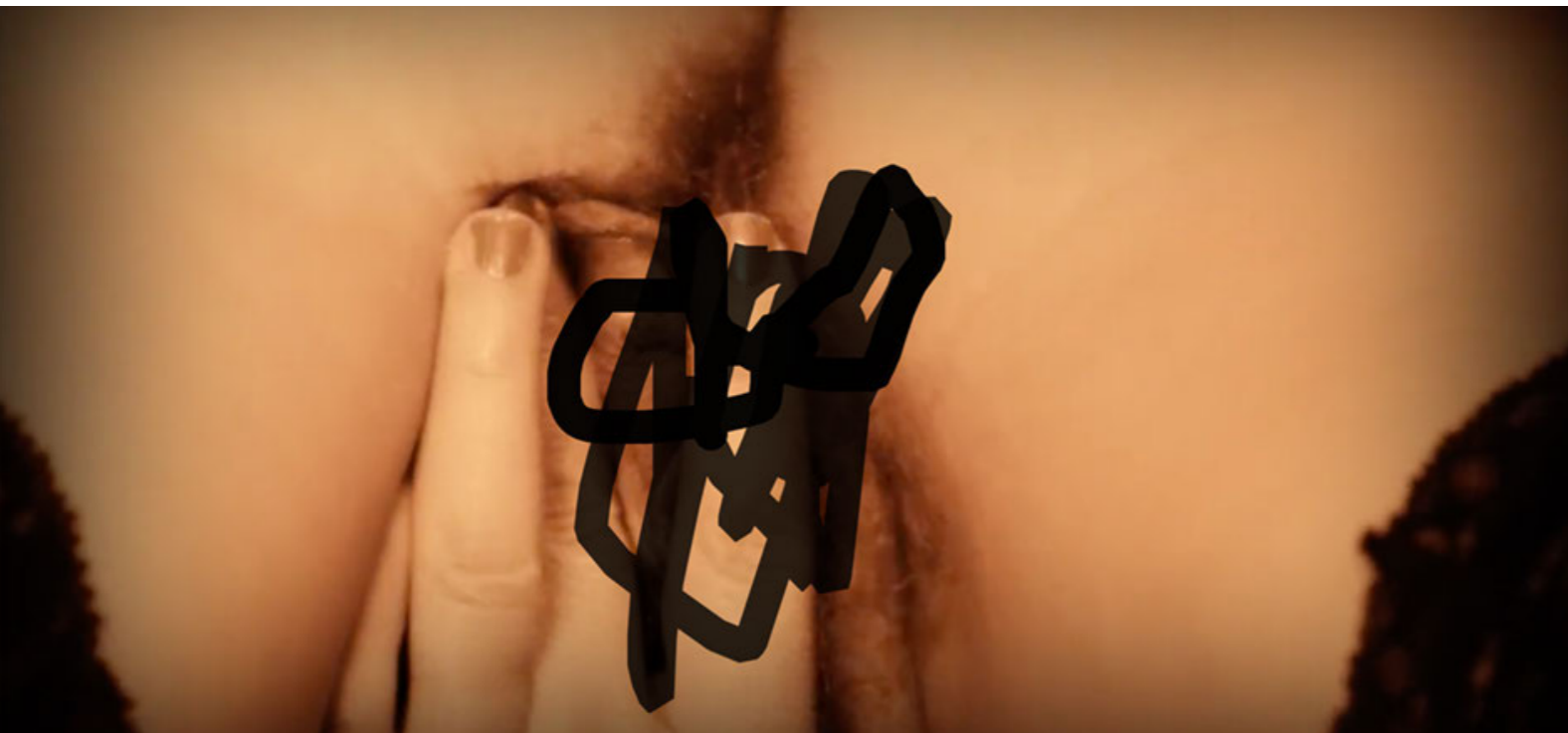


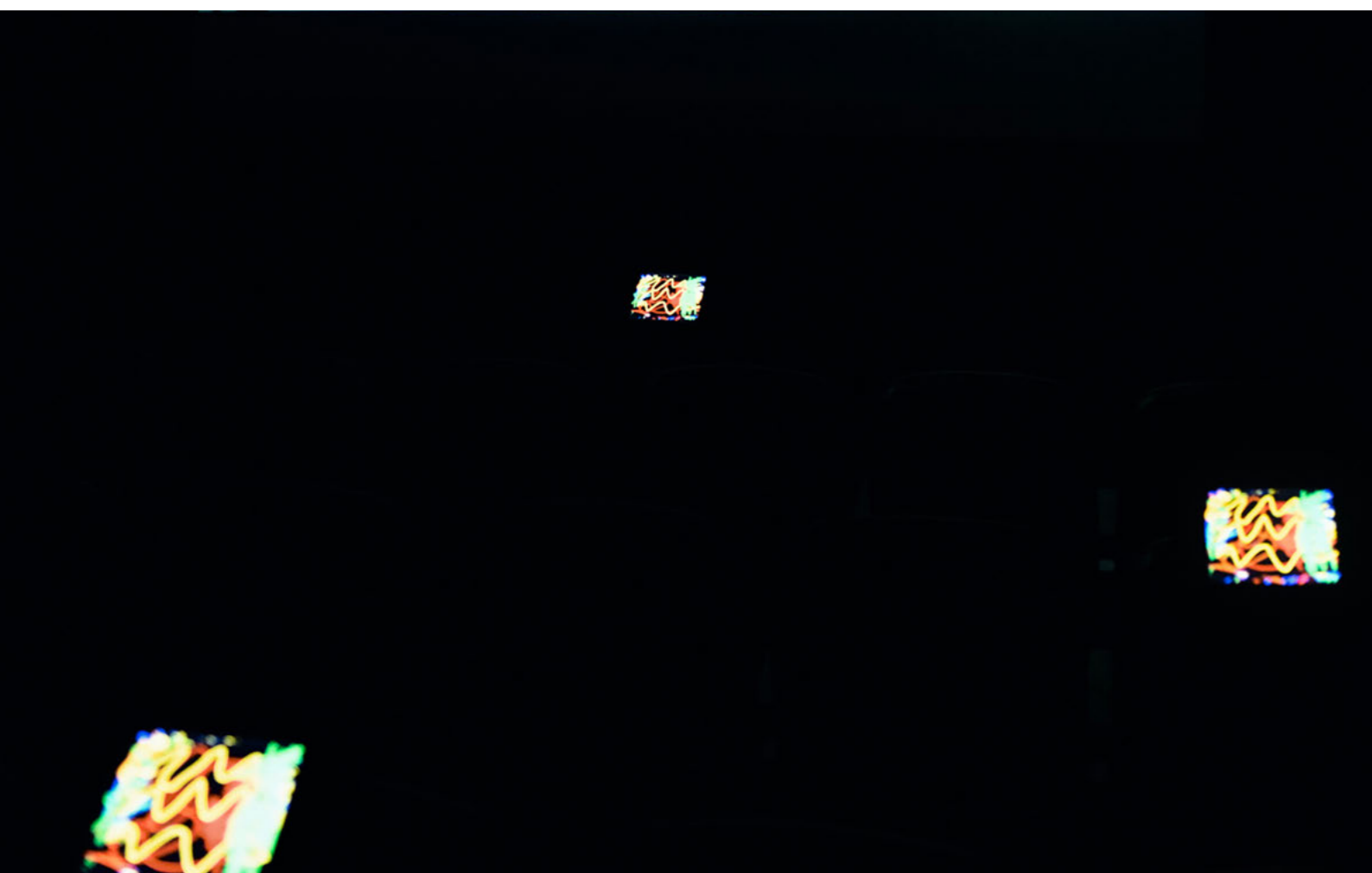
Studio view  
*WeDraw Viewer*, 2020  
König Büro

## ***WeDraw Viewer*** **Media installation 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.





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

**WeDraw Viewer 0.2**  
**Media installation 2020**  
**[vimeo.com/430761093](https://vimeo.com/430761093)**  
**40 min**

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](https://kapsel.space) at Aktionshalle, Rote Fabrik Zurich.

Installation view *WeDraw Viewer 0.2*, 2020  
Aktionshalle, Rote Fabrik Zürich





Exhibition view *Repeat*, 2018

Stadtgalerie Bern

Photo Stadtgalerie

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

The work *giving up your weight obsession* is positioned in the doorway between the exhibition rooms. The scale displays the weight of each person passing through. Constant self-optimization and monitoring of body indices are part of everyday life for many. In the exhibition it becomes public: upon entering, one's own weight is exposed to the outside world. The performative installation is only completed by the visitors who stand on the scale.

Text for the exhibition *Repeat* by Ursina Leutenegger, curator



Exhibition view *UTTER*, 2018

k25/b74 Lucerne

Photo Susanne Hefti

***UTTER***  
**Installation 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**

As a personal place of remembrance, *UTTER* presents an instal-lative approach to the setting of sand play therapy. The dormant visual recollections of the specific therapy room are transported into the present and from private to public. *UTTER* does not separate art from its viewers, but merges with them. With the help of sand and miniatures the visitors can explore their own worlds, memories and stories. They recreate them visually and experience them in three dimensions. *UTTER* as title. *UTTER* as installation. *UTTER* as memory, which only becomes complete and begins to exist as a result of the visitors' activity. What do you utter?

Text for the exhibition *UTTER* by Martina Denzler, curator

Photography by Susanne Hefti, artist





Exhibition view *UTTER*, 2018

k25/b74 Lucerne

Photo Susanne Hefti



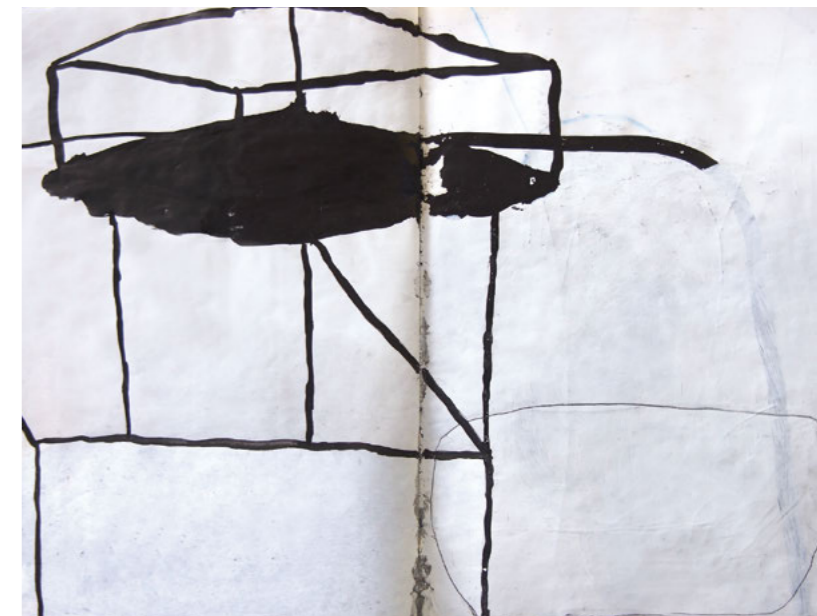
*Untitled, 2011–2016*  
From the series *cahiers*  
Mixed media on paper  
21 X 28 cm

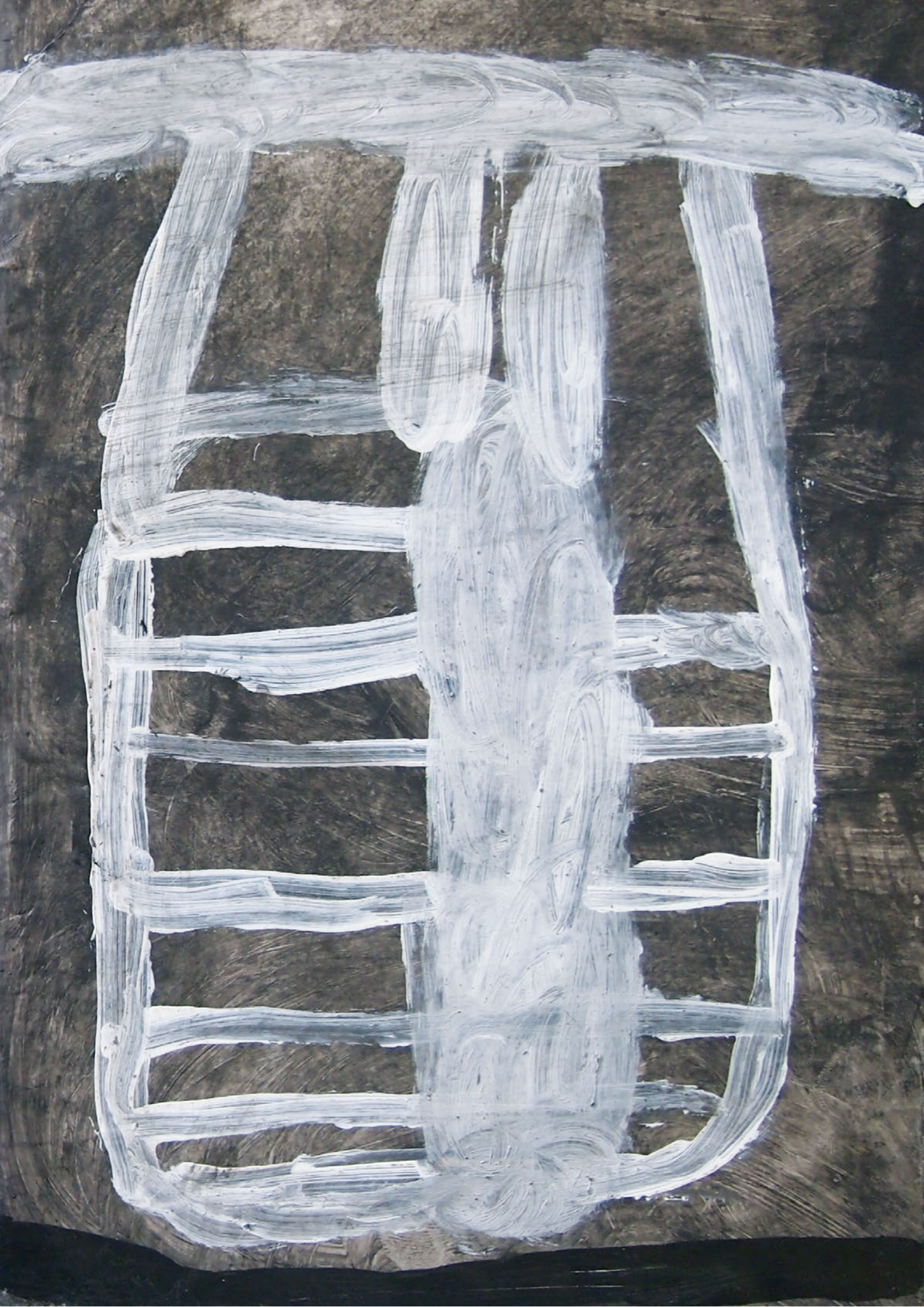
*Untitled, 2011–2016*  
From the series *cahiers*  
Mixed media on paper  
21 X 28 cm

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

***cahiers***  
**Series 2011–2016**  
**Mixed media on paper**  
**21 x 28 cm and**

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.





*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

Photo Stadtgalerie



Das Projekt Ninfas setzt sich mit dem täglichen Bildmaterial der Neuen Zürcher Zeitung auseinander. Jedes Blatt zeigt ein oder mehrere Bilder der Zeitung eines bestimmten Tages, die ich mittels meinen persönlichen Affekten, Erregungen, ausgewählt habe. Dabei geht es um die Fragen: Welche Bilder sind gegeben und welche greife ich auf? Ist die Auswahl getroffen, verarbeite ich das affizierende Detail, die Form oder den Inhalt im Bild zeichnerisch. Jede Umsetzung zeigt meine eigene Wahrnehmungs- und Verarbeitungsweise mit dem gegebenen Bildmaterial. Ninfas bezeichnet das subjektiv selektierte Material und seine zeichnerische Übersetzung. So formen die Zeichnungen die visuellen Informationen der NZZ neu und stellen sie wieder der Öffentlichkeit zur Verfügung, wodurch ein solcher Prozess bei Drittpersonen erneut ausgelöst werden kann.

NZZ Nr.14 / 237.-Jg. / Dienstag, 19. Januar 2016

**Bild**  
ODED BALILTY / AP

**Artikel**  
ULRICH SCHMIED

**Inhaltlicher Zeichnerischer Fokus**

Der Schuss ins Leere:

«Zieht ein Israeli eine Waffe, schaut die Staatsgemeinschaft genau hin. In diesem Fall handelt es sich um eine Spielzeugpistole.»

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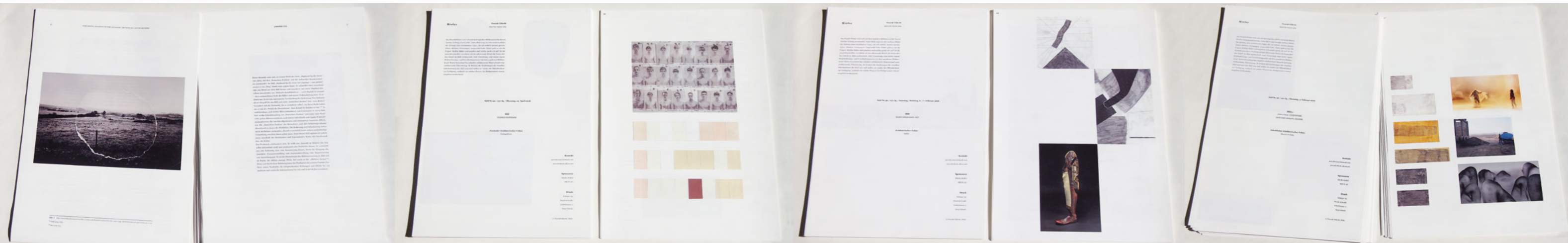


**Ninfas, artist magazine 2016**  
**Sheet 14, front and back cover**  
*The shot into the void: «When an Israeli draws a gun, the state community looks closely. In this case, it is a toy gun.»*

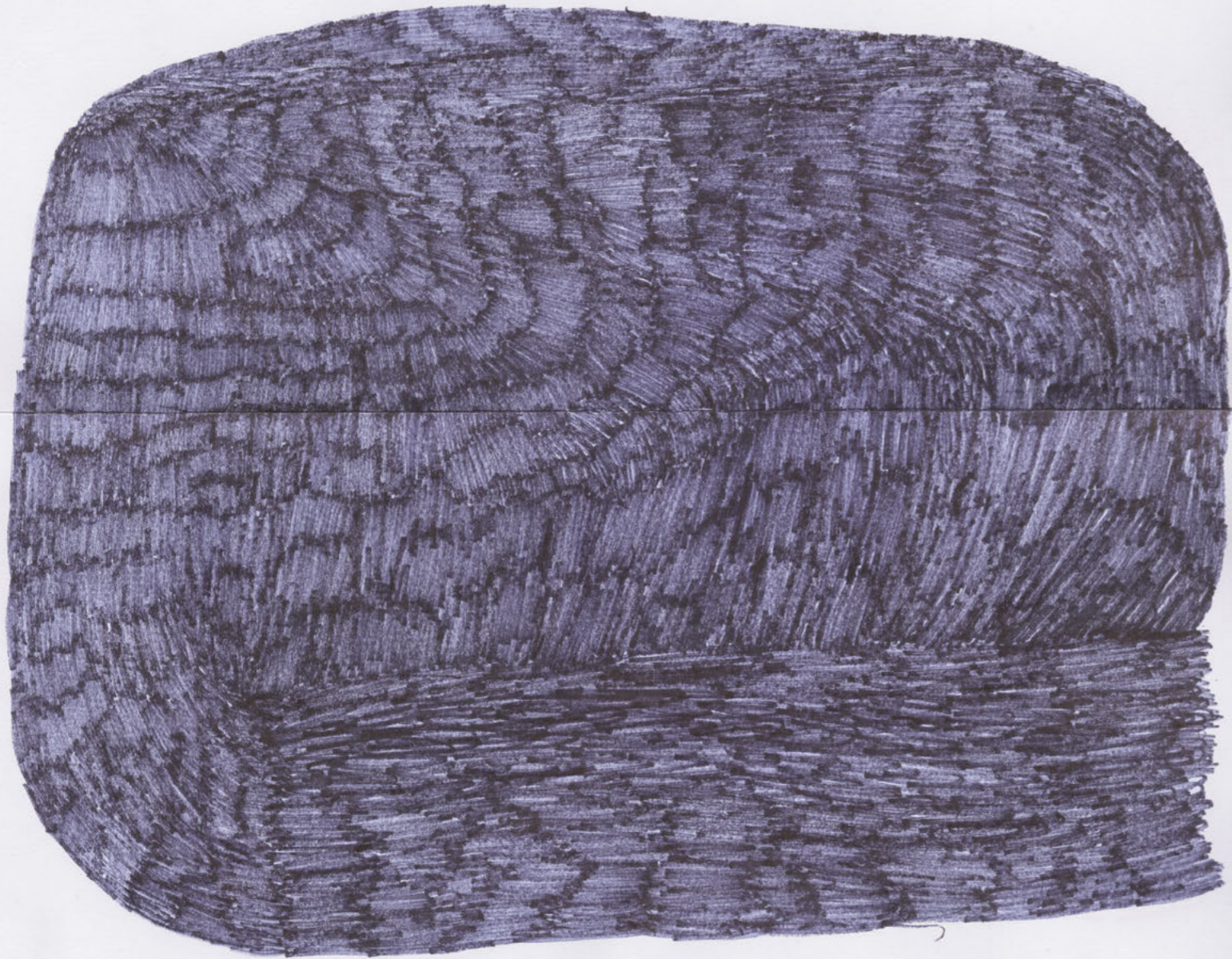
**NINFAS**  
**Artist magazine 2016**  
**Published by Lucerne School of Art and Design**  
**Printed by Salinger AG**

**Editor** Pascale Eiberle  
**Design** Pascale Eiberle  
**Text** Pascale Eiberle  
**Language** German  
**Size** 29.7 x 42 cm  
**Edition** 7

*Ninfas Artist Magazine* consists of 65 loose sheets and considers itself an artist book. It deals with a personal study of the visual information of the Neue Zürcher Zeitung from January to April 2016, focusing on a specific selection of daily images. They re-inscribe and reposition themselves in the form of ectypes and take on a significance of their own. The reproduction is based on own perceptions and processing of the information in the given images. Each individual sheet shows the subjectively selected images, affects and translation contexts of a particular day. *Ninfas* reshapes the pictorial events and makes them available to the public again in a laid-out, coded and staged form.



*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
29.7 x 21 cm



**A4**  
**Series 2013–2015**  
**Mixed media on paper**  
**29.7 x 21 cm**

The series *A4* is the processing in the format 297 x 210 millimetres and comprises over a hundred drawings in mixed media on paper. A collection of impressions, forms, notations, memories, states and things, which occur without any temporal, local or content designations. In the form of «drawing in a loop», it deliberately does not take place through planning, but is the result of the immediate search and the resulting experiences. It is an exploration of conditions that varies between dosage and effect of forms, surfaces and material, from one sheet to the next.

The tonality of the drawings moves in the gray values, between dark white and light black. Recurring forms are the table, the lemon, the monkey, the sad, the springboard, the room and the house. With the house, the artist remembers childhood – it is a house with a gable roof in a forest clearing.

Text for the exhibition *Vorsicht Baustellen*  
by Susanne König, curator



*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
29.7 x 21 cm

*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
29.7 x 21 cm

*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
29.7 x 21 cm





*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
118.8 x 84 cm

Exhibition view, 2014  
Nextex St. Gallen

*Untitled, 2013–2015*  
From the series *A4*  
Mixed media on paper  
29.7 x 21 cm





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

***Allrisse***  
**Series 2013–2014**  
**Mixed media on paper and fabric**  
**210 x 170 cm**

*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



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



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



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



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



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



Exhibition view *Werkschau*, 2014  
Messehalle 3 Luzern