

# *Last summer I got bitten by a grasshopper*

18.09 – 16.10.26

solo exhibition by Juliette Berger

EN *Last summer I got bitten by a grasshopper* unfolds as a rhythmic choreography. A series of small paintings on canvas guide the visitors through the space.

In her painterly practice, Juliette Berger paints and repaints small canvasses in layers of highly diluted oil paint. The flickering layers made up of small brushstrokes don't cover up what came before them. Rather they seem to put the viewer in touch with what lies beneath. An affective opening to the world. Like skin, a porous boundary that feels, that negotiates between different states. Traces of touch characterise the surfaces of the works displayed. Each of the brushstrokes is soaked in rapidly by the smooth primed surface and stays visible, making a process of painting noticeable. More than a visual feature, this layering and flickering motion become a form of perception and production. The small paintings then don't offer a closed surface, but feel like a still in a series of gestures. In different grades of abstraction, she works towards an expansiveness in both the finished painting and the painterly process. Part of this expansiveness lies in exploring how painting might reach outside itself, and what this could open up in the viewer's perception.

Berger approaches the arrangement of the exhibition with the sensibility of choreography and rhythm. She is interested in how the space between two paintings might allow the viewer to form another image in their imagination, how parts of the painting's reality lie in its relations. As the pictorial space shifts outside the lines of the single paintings, they spill and reach into each other, opening a space that is strangely intimate. In this expansion of perception, the work is concerned with a sense of possibility, a sense that this moment already contains fleeting traces of another. Being interested in a sense of beyond, Berger investigates a practice suspended between recognition and imagination. The paintings then don't represent a fully formed thought. Moving through clarity and uncertainty, she resists resolving conflicted meanings into clear categories. In an economy of automated sense-making and rapid perception, this invites the viewer to engage in active imagination. Rather than resolving uncertainty, she gives it spatial form, setting the conditions in which something can appear, without explaining or fixing it.

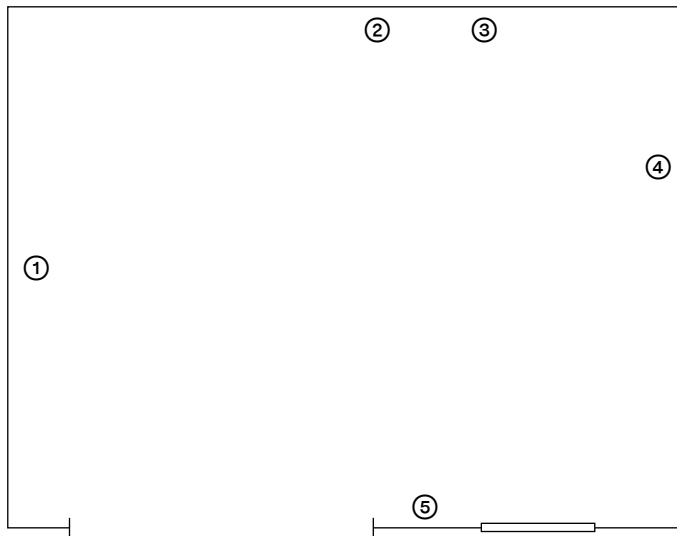
The only titled work *Turn On The Lights* could be read as a stage waiting to be activated. Similarly, the exhibition becomes a space of potential and projection, where things can take on another role. There is an unsentimental tenderness in being less concerned with imagining another world than with looking differently at what is already there but slips out of view through systems of routine, language, habit. The small scale of the paintings is part of this sensibility. Rather than asserting themselves through size, the paintings ask the viewer to come closer, bringing attention to what lies before them.

Noé Lafranchi

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① *Turn The Lights On*, 2026  
oil on canvas  
40 x 50 cm

② *Untitled*, 2026  
oil on canvas  
25 x 31cm

③ *Untitled*, 2026  
oil on canvas  
25 x 31cm

④ *Untitled*, 2026  
oil on canvas  
50 x 40cm

⑤ *Untitled*, 2026  
oil on canvas  
32 x 40cm

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