

# Jennifer Merlyn Scherler

(they / them)

Central to their work is the analysis of internet culture combined with the issues of gender and collective identities, self-representation, and the impact of the culturally dominant structures fostered by social media networks. A focus lies on collective (user-generated) strategies of grieving, remembering and the creating of intimacy. These strategies are reflected in the context of marginalised communities that need to find ways around digital exclusion, in the context of fan cultures and film theory.

Consistent with their research, Jennifer Merlyn Scherler creates a personal visual language with references to popular digital culture infused with video material, images and commentary found online. They augment or modify these elements with their own personal experiences, creating different characters the artist performs themselves, composing a fantasy universe that is both an intimate reflection of the artist as well as recognisable by the online communities from which they draw inspiration.

## Portfolio

selected works, 2023



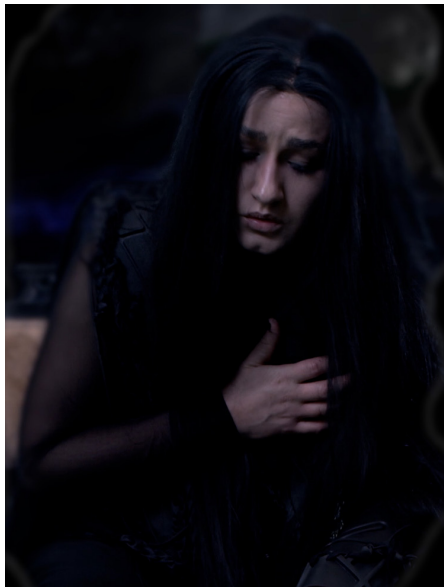
## Wasteland, Baby!, 2023



single channel video sculpture, Full HD, colour, stereo sound, English, 26:00 min  
metal, foam, styrodur, acryl, paint, dimensions variable  
installation view: HeK, House of Electronic Arts, Basel  
Script: [here](#)  
<https://vimeo.com/890961536>  
PW: loveletter

# Wasteland, Baby!, 2023

video stills



## Wasteland, Baby!, 2023

The video installation *Wasteland, Baby!* explores grieving strategies to deal with the feelings of despair that come with global warming and ecological catastrophes – strategies that often involve back-to-nature movements.

The greek myth of the origin of changing seasons, triggered by the grief of the deity of harvest and agriculture upon their daughter's disappearance into the underworld, builds the framework and shapes the three main protagonists (Lover, Parent, Daughter) of the video. While the three protagonists need to find their personal ways to cope with loss, they are contextualised in an atmosphere and costumes that echo the rural aesthetic close to the cottagecore subculture, an internet trend popularised on social networks such as Tumblr, Instagram and TikTok, which celebrates a romanticisation of rural life.

Tracing an arc through poetic and narrative forms from various eras, from Greek mythology to 20th century feminist and environmental movements to more recent queer appropriations of fandom subcultures, as well as graveyards in game communities (the ghosts in the video's underworld take the shape of Tamagotchis), the work explores possible strategies for coping with and accepting grief through collective rituals, storytelling, and fiction.



single channel video sculpture, Full HD, colour, stereo sound, English, 26:00 min  
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## Press F To Pay Respects, 2023

The work's title refers to an internet meme generated by the video game *Call of Duty: Advanced Warfare*, in which players were invited to pay their respects during a cut-scene featuring a funeral. This action was mocked by many players, which generated a meme according to which, typing the letter F in chats became both a sincere and ironic symbol of mourning. The prints represent characters from the video work *Wasteland, Baby!*, each grieving with different strategies (Fiction, Fury, Fuck). Framed in a design at once reminiscent of tarot cards or collectable card games, the characters become (spiritual) guides for dealing with times of uncertainty and loss.



three digital prints on marbled velvet, each 171 x 112 cm  
installation view: HeK, House of Electronic Arts, Basel



**Press F To Pay Respects, 2023**



three digital prints on marbled velvet, each 171 x 112 cm  
installation view: HeK, House of Electronic Arts, Basel

## I'll Build A Garden For You, Anywhere, 2023



two digital prints on polar fleece, 190 x 119 cm, 175 x 92 cm  
digital print on poly georgette, 19 x 80 cm, lace  
installation view: HeK, House of Electronic Arts, Basel

## I'll Build A Garden For You, Anywhere, 2023

The characters of „Daughter“ and „Lover“ from the video *Wasteland, Baby!* reappear in this series of prints with variations of the internet meme ‚Press F To Pay Respects‘. While ‚F‘ in the video game was just a button and not filled with much instruction on how to grieve, one of the prints offers a list to fill it with more concrete meaning while referencing Cottagecore vocabulary. The installation offers a bright garden in a place of shadows – reminiscing on the importance of hope, which can be created through fiction. In a queer rewriting of the myth of Hades and Persephone, the god of the underworld builds the flower maiden a garden in his realm of the dark, so that they might find lighter days together.



two digital prints on polar fleece, 190 x 119 cm, 175 x 92 cm  
digital print on poly georgette, 19 x 80 cm, lace  
installation view: HeK, House of Electronic Arts, Basel





## Hi <3 look at this thing that I love!, 2023

“Hi <3 look at this thing that I love” is a love letter to the knowledge we gather when being passionately involved with things, texts, and people. It is a love letter to the affectionate “worthless knowledge” – knowledge we gain for the sake of pleasure, enthusiasm, and the sake of sharing attentiveness with others. Referencing pop cultural fandoms, such as Merthur (Merlin + Arthur), the work tries to emphasise the importance of holding knowledge together. The reference does not just stand in content but also in form – the voice guiding you through the text is accompanied by different found footage audio pieces and sound elements that resemble the style of fan audio edits.



audio piece, 05:35 min, scenography by Annatina Huwyler  
[https://youtu.be/Oaq5dd\\_k7yE](https://youtu.be/Oaq5dd_k7yE)



Photos: Cedric Mussano

# Hi <3 look at this thing that I love!, 2023

Hi, hello! <3 Look at this thing that I love!

In my eyes it renders humans as such cute beings.  
When they have their little something something  
That makes them blush  
Without caring  
When sharing  
All their feelings and thoughts about  
their little something something.

Look at this thing that they love!  
Can you feel it too?

In my eyes it renders humans so cute  
When they have their little something something  
And they will go out all their way  
To accumulate every little bit of knowledge about this thing.  
Not in a neo-liberal capitalist way or logic.  
Not knowledge that can be turned into power  
Or capital  
But just accumulating  
(what daddy of fan culture studies Henry Jenkins would call)  
“worthless knowledge”.

Just because  
They love this thing  
And want to know more  
About this thing  
And the more they know about this thing  
The more they will love this thing.  
(their little something something).  
Through obsessing  
Through learning  
Through researching  
Through fanning  
They dig themselves  
Deeper  
in their love  
for this thing.

Let me learn about this thing that I love!  
Let me learn about this thing that I love!

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Oh, so you’ve memorized all scenes in “Merlin”,  
The early 2000s BBC TV show,

You’ve memorized all scenes that radiate homoerotic energy  
Between the two main protagonists  
King Arthur and the sorcerer Merlin?  
You’ve memorized all moments  
When they look at each others lips?  
When gaze diverts  
From eyes to lips  
From lips to eyes  
And eyes to lips?

In this show  
Where Merlin and Arthur are struggling  
To understand their destiny.  
When you know  
Their destiny is \*\*\*each other\*\*\*.

When the plot is \*actually\* love,  
so you’ve memorized all their lines of sassy banter?  
You’ve memorized all of that?  
Ok, tell me all about it.  
Don’t hold back, let your cheeks blush without caring.  
Let the pink steam roll over you.  
\*\*And let me look at this thing that you love <3.\*\*

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There is so much knowledge  
that we can’t contain it  
as a single person  
so how amazing is it  
that we can contain it together?

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Social media scholar “Nancy Baym has discussed the important functions of talk within online soap fandom: “Fans share knowledge of the show’s history, in part, because the genre demands it. Any soap has broadcast more material than any single fan can remember.” Fans inform each other about program history or recent developments they may have missed. The fan community pools its knowledge because no single fan can know everything necessary to fully appreciate the series.”<sup>1</sup>

Let me help you  
Look at this thing

That we love.

“Fans are motivated by epistemophilia—  
not simply a pleasure in knowing  
but a pleasure in exchanging knowledge.”<sup>2</sup>

The more we know  
The more pleasure we feel about this thing that we love.  
“[...] love is not opposed to theory, to thought or to critique  
[...]. Instead, love enables a certain kind of knowledge. We  
know the things we love – we know them intimately, as we  
say – and we know them in a different way from the things  
we do not love.”<sup>3</sup>

And the more we know  
The more we can share knowledge with other people  
Who might also love this thing  
Or share it with people  
Who might not love this thing yet  
But we will share it  
In the thought of:

Hey, look at this thing  
this thing that gives me words for things I feel  
this thing that speaks to me  
both in thought and emotion  
this thing that excites me so much  
that it tells you about who I am.  
I want to share it  
and my knowledge about it with you  
because I \*\*want you in my world\*\*.

And then knowledge becomes this weird thing  
Where it’s not about knowledge  
In terms of being right about something  
But knowledge as in  
Hey! <3 look at this thing that I love!

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<sup>1</sup>: Jenkins, Henry: *Fans, Bloggers, Gamers. Exploring Participatory Culture*. New York University 2006. P. 139

<sup>2</sup>: *ibid.*

<sup>3</sup>: Willis, Ika: *Fan Theory/ Theory Fan or I Love This Book*. In: *Grant Catherine and Random Love, Kate: Fandom as Methodology. A Sourcebook for Artists and Writers*. Goldsmiths Press 2019

**So long we become the flowers (In A Week), 2023**  
**Lipsync is not enough, 2023**



center: digital print on linen textile, 96 x 72 cm  
walls: styrodur, acrystal, digital print on archival matte paper, each 60 x 46 x 12 cm  
installation view: Kunsthalle Palazzo, Liestal, CH

## Lipsync is not enough, 2023 (From the heavens to the sea)

Six white objects hang symmetrically distributed on the walls, reminiscent of votive tablets or wall altars. Highlighted in the framing are prominently presented words and images based on song lyrics by the musician Hozier. The artist's admiration for these equivocal word creations is celebrated here by adopting the lyrics for their own work, annotating them, drawing connections between the texts and embedding them in text inspired digital landscapes reminiscent of matte paintings. Jennifer Merlyn Scherler always begins a creative process with texts and not with sketches. Fragmentarily arranged and assembled words form the beginning of each work. Here, this artistic process is visible and has taken on the character of a work in mental collaboration with Hozier's lyrics.



styrodur, acryl, digital print on archival matte paper, each 60 x 46 x 12 cm  
installation view: Kunsthalle Palazzo, Liestal, CH

**(Forest Fae)**



**(Dark Earth, Flowers & Undying Love)**



styrodur, acryl, digital print on archival matte paper, each 60 x 46 x 12 cm  
installatie view: Kunsthalle Palazzo, Liestal, CH

## (Nihilism)



## (Shaking Fists At Monolithic Gods)



styrodur, acryl, digital print on archival matte paper, each 60 x 46 x 12 cm  
installation view: Kunsthalle Palazzo, Liestal, CH

# (The Anthems Of Rape Culture Loud)

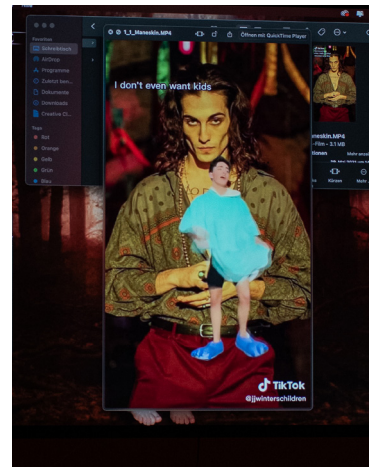


styrodur, acryl, digital print on archival matte paper, each 60 x 46 x 12 cm  
installate view: Kunsthalle Palazzo, Liestal, CH

## too busy making love to my favourite fictional character, 2022

Within the format of the lecture performance a free form of talking is explored. Flowing between poetry reading, explanatory presentation, theoretical scriptures and screen sharing of the artist's TikTok and YouTube research archive. In awareness of the complexity of researching communities and avoiding exploitative appropriation – these performances are a chance to give niche content a new platform and accessibility, and to pay respect.

More specifically *too busy making love to my favourite fictional character* is a lecture performance focusing on the ways fan communities edit film footage, how this in itself might represent an erotic strategy and communal exchange. The lecture opens the question how seemingly simple pop culture might still have revolutionary, queer and anti-capitalist mechanisms. The lecture oscillates between the joys of internet humour and reflective, personal writing on the desperate need for representation.



lecture performance with screen sharing

1 h

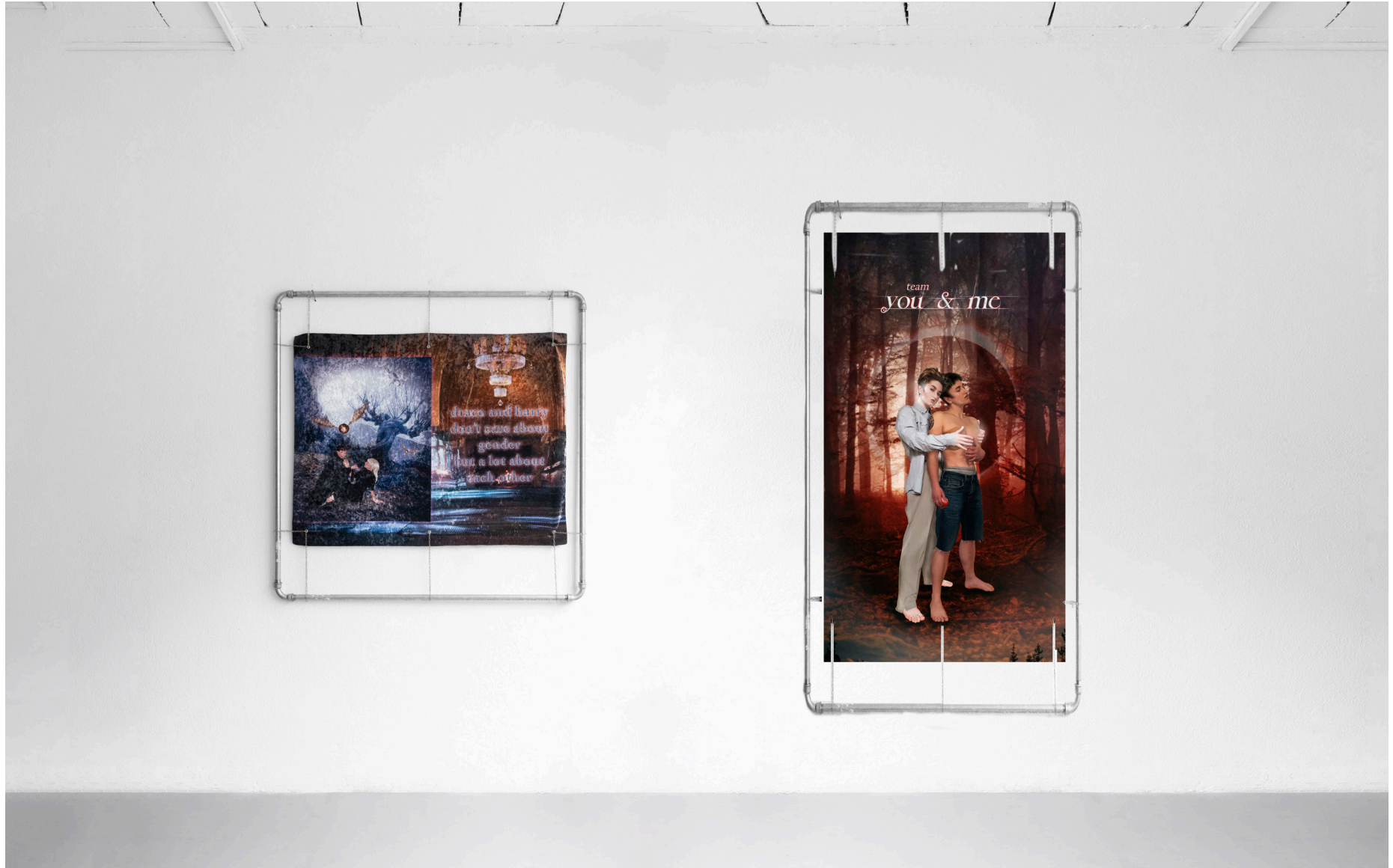
installation views: Istituto Sant'Eugenio, Locarno Film Festival

<https://youtu.be/VkT3ae4UVdo>

photos: Justine Stella Knuchel



there was only one bed, 2022 (ongoing)



digital collage, self portrait, digital print on marbled velvet, metal tubes  
110 x 110 cm, 160 x 90 cm  
„draco and harry don't care about gender but a lot about each other“ and  
„team you & me“ as part of ongoing series „there was only one bed“

mockup

there was only one bed, 2022 (ongoing)



digital collage, self portrait, digital print on marbled velvet, metal tubes  
110 x 110 cm  
*„draco and harry don't care about gender but a lot about each other“*



left: detail

## The Joseph Beuys Saga, 2022

Upon invitation by the art museum this piece tries to put the myth(s) around Joseph Beuys into the perspective of a young contemporary artist. While thinking about the male genius and his representation (still) in major institutions, it was the only logical thing to Scherler to create fancams of Beuys in order to draw a parallel between fan communities and art institutions. Fancams are a medium, usually with an erotic component, used by online fan (fiction) communities, usually young people, to portray their love and obsession with one character or person in particular.

The video work combines these fancams made of historical footage and distorted pop songs with performances by different artists and art historians, held in autumn 2021 at the Kunstmuseum on the occasion of Beuys' 100th birthday, as well as with different characters portrayed by Scherler who plead the audience to let artists rest when they die.



1 – channel video installation, Full HD, 9:16, colour, stereo audio,  
English and German, 21:50 min  
installation view: Kunstmuseum Basel | Gegenwart



photo: Jonas Hänggi

## so sad so sexy, 2021



single channel video installation, 4K UHD, colour, stereo sound, English, subtitled, 18:45 min  
digital print on marbled velvet, digital print on velvet cushions, painted MDF, steel rods  
installation view: Kunsthau Baselland  
<https://youtu.be/pTztNwTlhn4>

## so sad so sexy, 2021

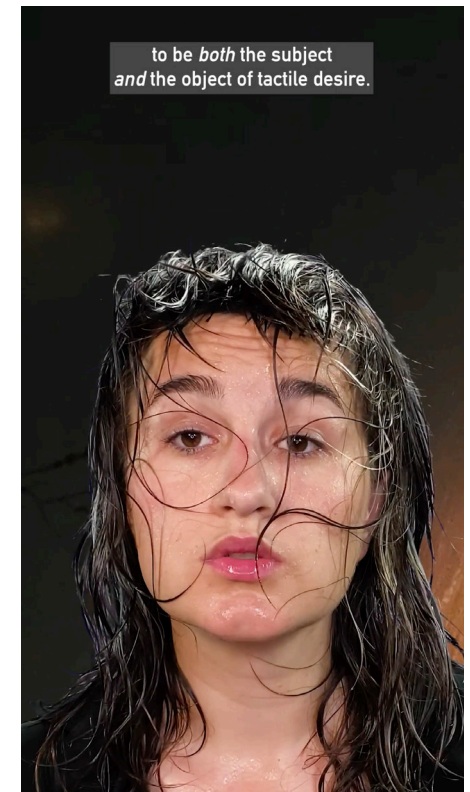
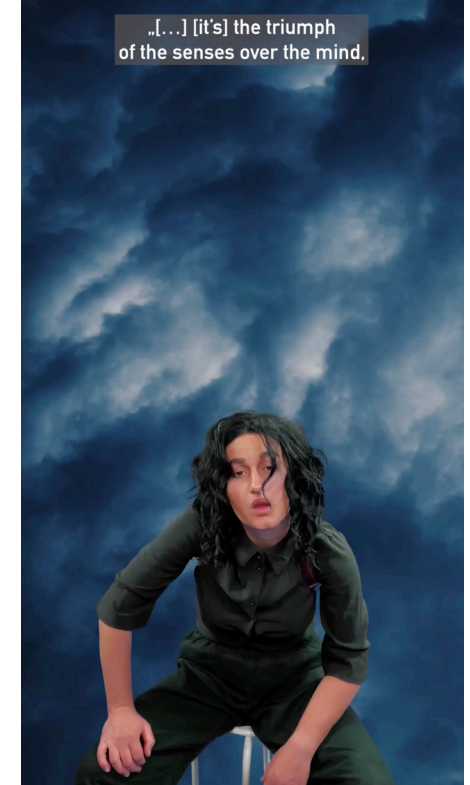
People in fan fiction communities reduce the filmic material in their own edits to what is most important (to them): a mediation of hotness, love, sex and intimacy in an endless loop.

The work proposes that the vast variety of alteration cultures in these communities represent an erotic approach toward the filmic material itself.

The three main protagonists in „so sad so sexy“ receive their own fan edit and combine the direct Internet research in these communities with quotations of media theoretical and sociological perspectives and matching song lyrics.

The video work is a tribute to the power of digital re-imagination and the fictional, but also to the possibility of self-written queer representation.

video stills



so sad so sexy, 2021



details installation view

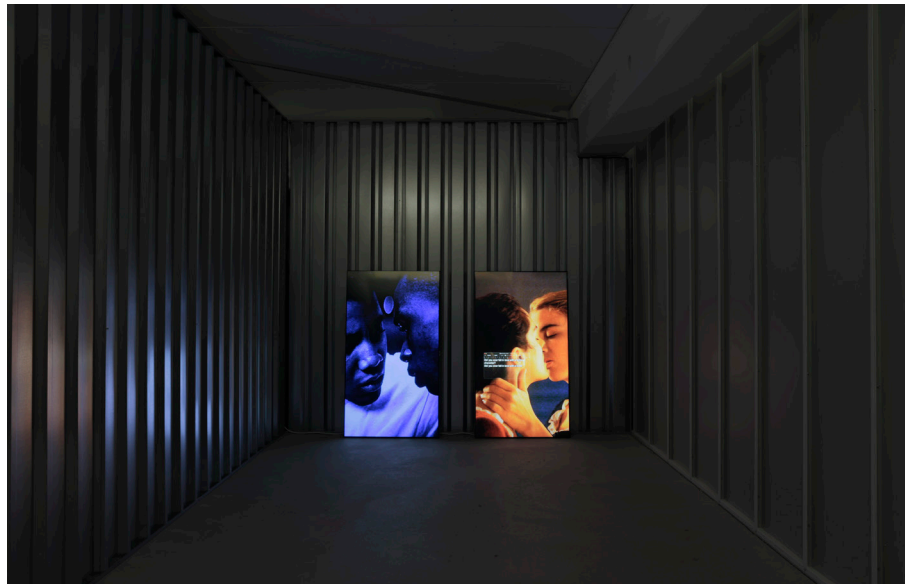


## ∞ stretching affection ∞, 2021

When looking up movie titles on social media one often finds the first excerpts (e.g. as GIFs) to be kissing scenes.

The limits of GIFs as a medium – due to its condensed character, both in terms of low resolution, frame rate and length – are explored through blowing up the image and time stretching the material with factors up to 4000 %.

A textual layer is added to the visual doubling of the endlessness of streamable love; a combination of Vivan Sobchacks theoretical and the artists personal writing reflecting on the appeal of imaginary love.



2-channel video installation, Full HD, 9:16, colour, stereo sound, English, 11:03 min  
installation view: CityBox 24, Kiel, DE

<https://youtu.be/whVLxT4TM6I>



photos: Christian An

**My Internet Is Not Your Internet  
But My Reality, 2021**



HD Video, 16:9, stereo sound, colour, English, 11:35 min  
in collaboration with wasteland  
<https://youtu.be/UAhx4Bca1HU>  
Script Booklet: [here](#)



## My Internet Is Not Your Internet But My Reality, 2021

„*My Internet Is Not Your Internet But My Reality* is a video lecture and performance that explores the online (in)visibilities of sex workers and the entanglement of internet worlds with other realities. The video begins with an observation that the internet feels like a general and ubiquitous infrastructure to many by now, yet this is not the case for groups of people marginalized from mainstream politics due to their identity, profession, or geographical location. It is based on Scherler's research into the ways online platform monopolists exclude sex workers from social media through the overzealous implementation of national laws, content policies, and digital gentrification.

Beyond this bleak judicial dimension, the video transcends the lecture, slam poetry, and music performance formats, absorbing the re-enactments made popular by recent entertainment apps like TikTok. Through this stylistic multiplicity and pedagogical virtuosity, the video is a powerful meditation on how the internet directs the movement of our bodies, minds, and hearts in certain ways and how we should be sensually and politically aware of this control.“

– Bernhard Garnicig for *Art & Education*



installation view: Stadtgalerie Bern  
photo: Cedric Eisenring



video stills

## sex work as an aesthetic backdrop in pop culture, 2020

Based on the critique the musician FKA twigs has received online by sex workers in 2020, the lecture focuses on the hijacking of sex work aesthetics and realities by pop artists and the responsibility and possible damage that comes with it. Emphasizing the importance of direct storytelling, the lecture is structured around Instagram and other online posts by sex workers – tracing a conversation between FKA twigs and sex workers with negotiation potential.

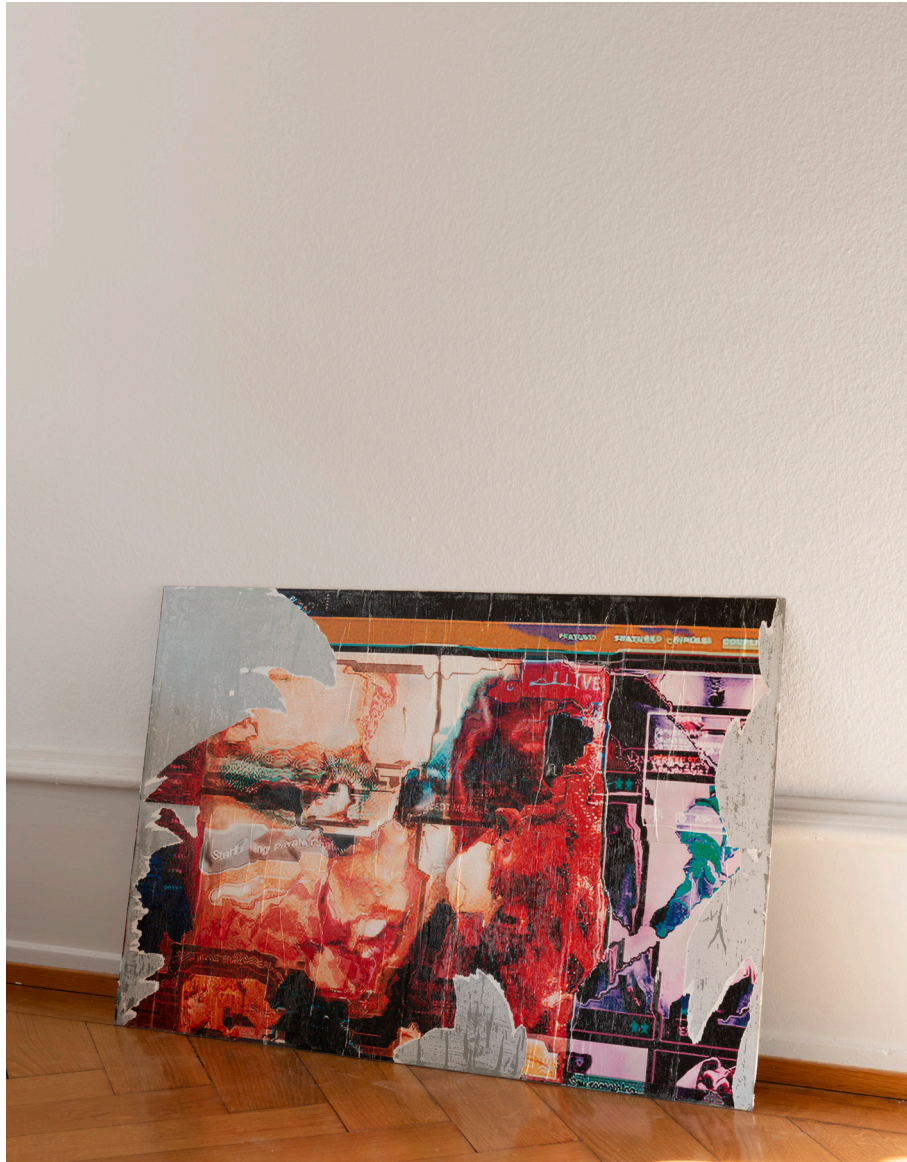


lecture performance at Residency Dienerstrasse, CH  
1h 30min  
[https://youtu.be/rE5l0XVNV\\_I](https://youtu.be/rE5l0XVNV_I)



photo: Kushtrim Memeti

persona / digital nomad, 2020



digital print, plaster, (steel plate)

59.4 x 94.35 cm

right: installation view at Residency Dienerstrasse by wasteland, CH

xyz, 2020  
christmas is cRazY, 2020



3 C-prints, each 29.5 x 42 cm  
installation view at Residency Dienerstrasse by wasteland, CH  
photo: Claude Barrault

4k video installation, 16:9, 1:00 min  
<https://youtu.be/2hiC-MrO6Bk>

xyz, 2020



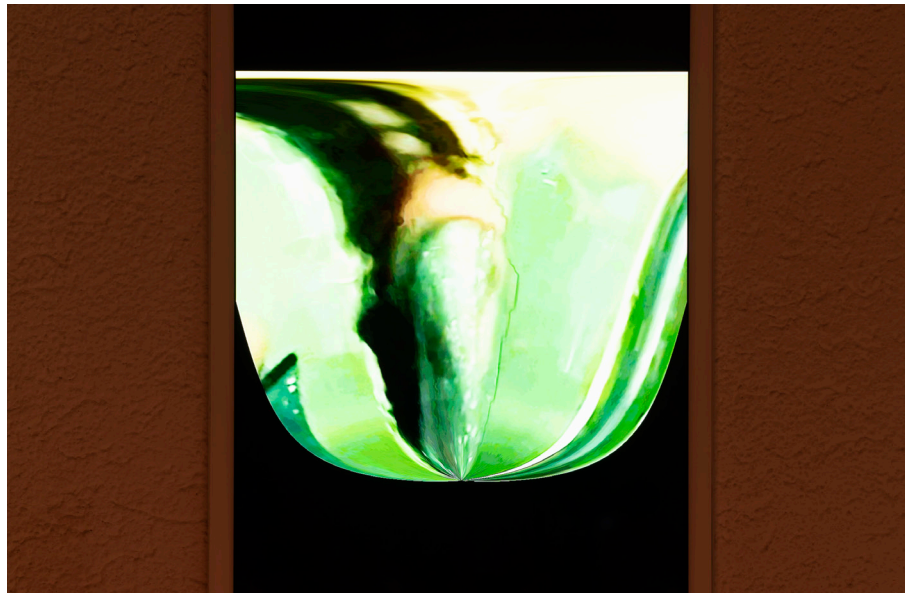
3 C-prints, each 29.5 x 42 cm  
installation view at Residency Dienerstrasse by wasteland, CH

photo: Claude Barrault

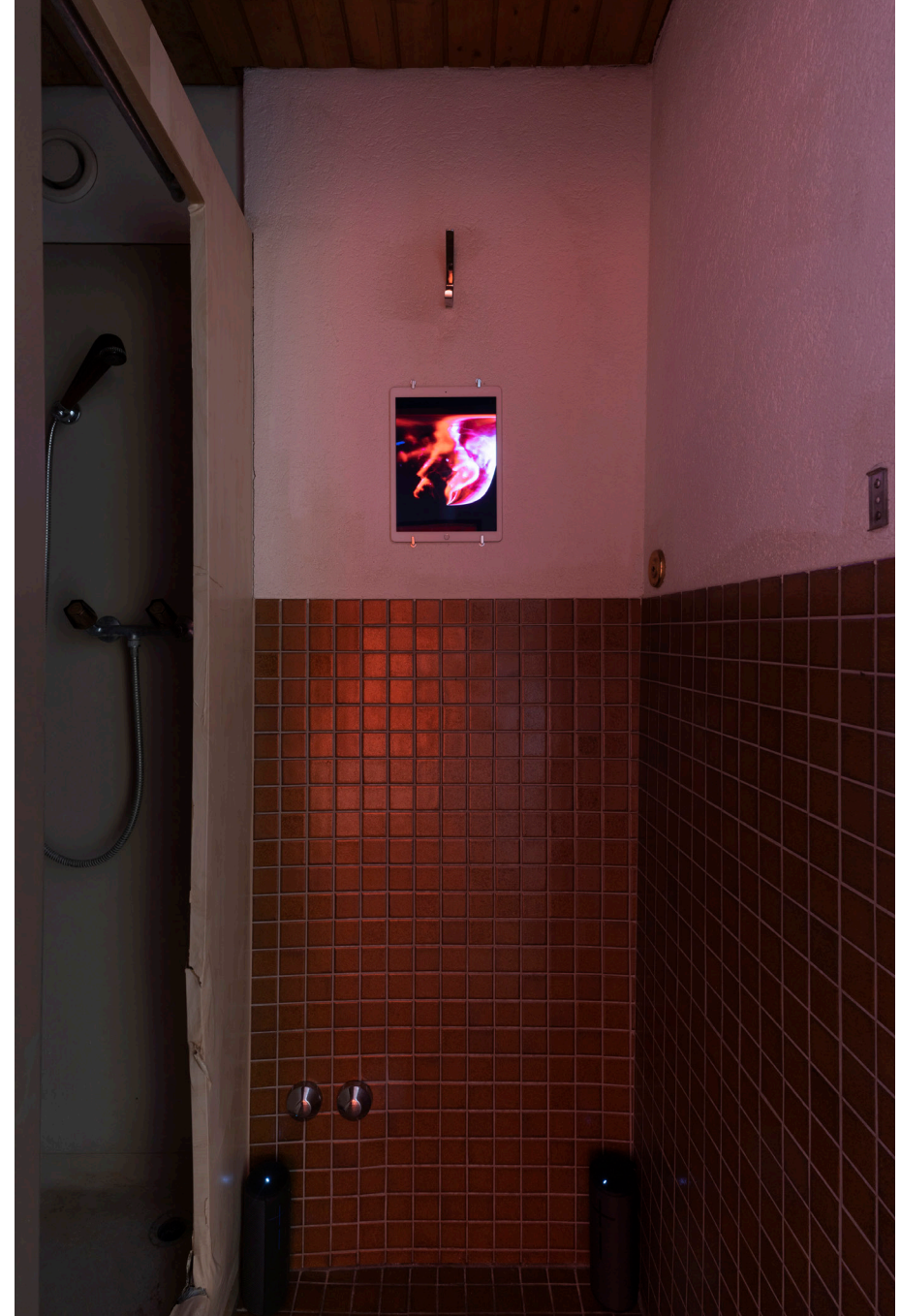
## I dance for a lot of people and it's not just men, 2020

„They [Scherler] deal with the concept of space in two ways: on the one hand, the problems of marginalisation, censorship and gentrification, which go hand in hand with the physical spaces of the property and their use, served as the starting point for the content of the works developed specifically for Wasteland. On the other hand, Scherler expanded the found concept of space to include its virtual counterpart situated on the internet, a dimension that gives a new platform to the supposedly invisible. The different ways in which sex workers appropriate internet space - especially Instagram - as a place to manifest their own voice, professional exchange and networking, protest and direct service, prompted Scherler to conduct extensive research. These culminated in four new video works and digital prints at the intersection of cyber pop culture and sex work on the internet, not only in terms of content but also form.“

- Selma Meuli  
(originally written in German, translated by Jennifer M. Scherler)



HD video installation on iPad, 1:1, stereo sound, 4:32 min  
installation view at Residency Dienerstrasse by wasteland, CH  
<https://youtu.be/sbIL85BxX5g>



photos: Claude Barrault

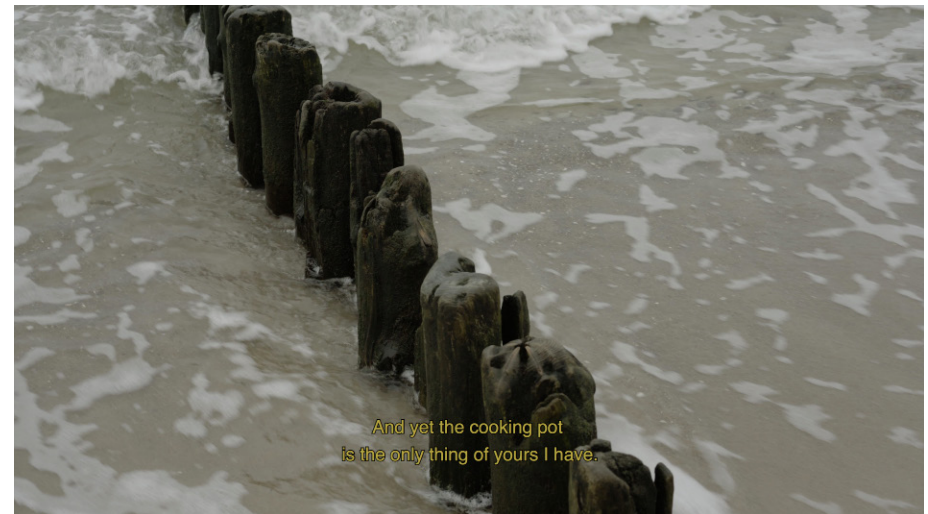
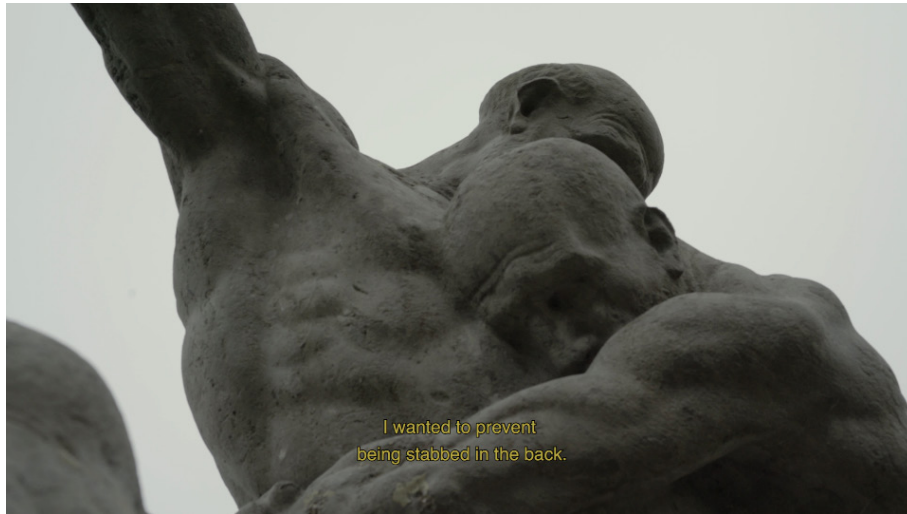
## Nomads In Remembering, 2020

„*Nomads In Remembering*“ is an exploration of the ways the autobiographical memory fills the gaps with other narratives where things are unknown. Based on the story of how the artists grandmother had to flee during the second world war, the question arises whether remaining images of the horrid stem from intergenerational trauma, from films and books or from vivid fantasy.



16:9 video with binaural sound, English voice over, subtitled  
4K projection, 08:29 min  
[https://youtu.be/-y\\_97tn2A8M](https://youtu.be/-y_97tn2A8M)

# Nomads In Remembering, 2020

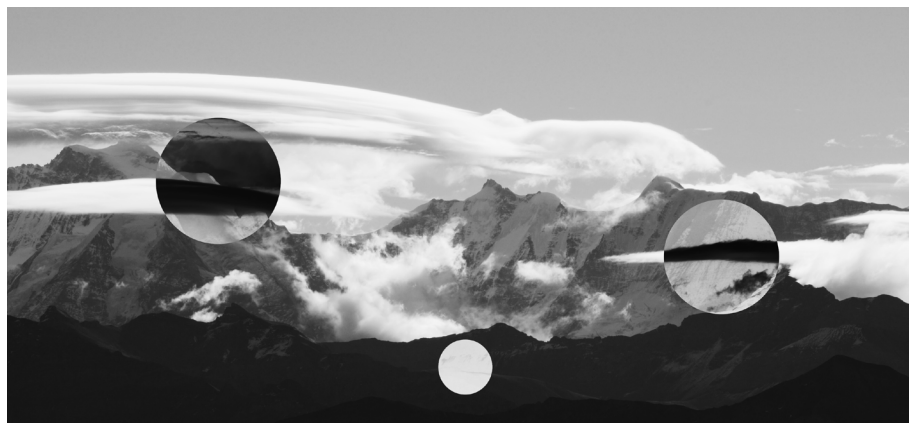


16:9 video with binaural sound, English voice over, subtitled  
4K projection, 08:29 min



## Your Mother Whispers, Silently Weeping, 2018 – 2019

Moving black and white images of the Bernese Alps are embraced by singing. The horizontal spaciousness of the alpine world is intensified by the experimental chanting sounds - characterized by the melancholia that freedom brings with itself.



sound performance with video screening, digital video and animation, projected on 2-4 wall sized screens, 45 min

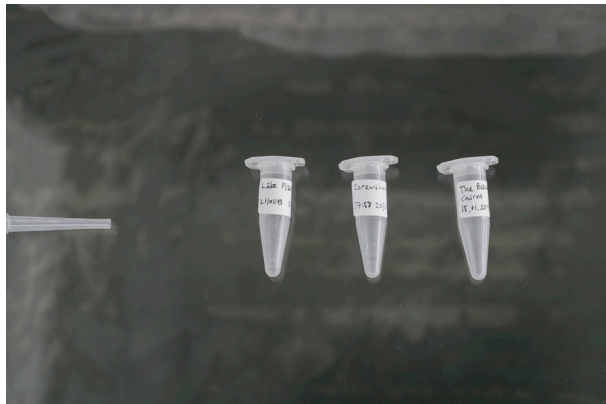
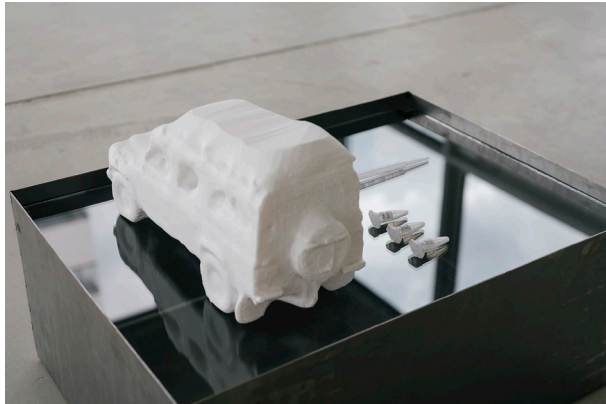
installation view at Reflector Gallery, Bern and Humbug, Basel

<https://youtu.be/LWs4aqY2Ko4>

left: video stills  
right: installation view

## where my dad would be well, 2019

Following an autobiographical route tracing places to which glorified memories are connected. Exploring the desire to try to archive and preserve the memories that are dearest to us through different media, e.g. through collecting tears, as was done in many stages of human history, through translucent photo prints or through iPhone 3D scans that are inevitably incorrect. Memories tend to elude our grasp.



analogue photography, C-Print on polyester, plastic chemistry utensils, tears, PLA 3D prints based on iPhone scans, steel, glass, hemp cord  
dimensions: prints 113 x 84 cm, steel boxes 37 x 50 cm  
installation view at der TANK, Basel, CH

## memeclassworldwide

Additionally to their solo art practice, Jennifer Merlyn Scherler highly enjoys and values the collaborative work within the collective project *memeclassworldwide*.

*memeclassworldwide* (mcww) is a collaborative project that took its initial form as an institution-critical meme account in 2018 and transformed into an autonomous class at a German art academy in 2019. It was initiated by Mateusz Dworczyk (\*1994 in Zabrze, Poland), Ramona Kortyka (\*1991 in Aachen, Germany), and Juan Blanco (\*1988 in Bogotá, Colombia). Scherler joined the project in late 2019, they frequently collaborate with Bernhard Garnicnig (\*1983 in Bregenz, Austria).

Based on the internet as a reference space, the group investigates post-digital phenomena, considering the range of their aesthetic, social and political dimensions. The gathered insights are integrated into practices of teaching and exhibiting. To this date, the artist group has held numerous lectures and organised different seminars, workshops, and research residencies in the D-A-CH-region. Now the collective defines itself as a roaming working group that approaches institutions from the outside.

<https://memeclassworldwi.de/>

Instagram @[mcww.club](#)

Instagram 2 @[memeclassworldwide](#)

TikTok @[mcww.service](#)





## Jennifer Merlyn Scherler

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### SOLO EXHIBITIONS

- 2023 **Pax Art Awards**, HEK, House of Electronic Arts, Basel  
**Too busy making love to my favourite fictional character**, Egg Space, ZHdK, Zurich  
**Nomads in Remembering**, videokunst.ch, Showroom, Progr, Bern
- 2022 **Secret Admirer**, with Hannes Zulauf, Grand Palais, Bern  
**Imagine Being Loved By Me**, Vitrine, Hrdayam, Bern
- 2021 **1/4\_rondell** Süderstasse, Hamburg
- 2020 **Residency Dienerstrasse**, with Ruven Joas Stettler, Wasteland, Zurich

### GROUP EXHIBITIONS

- 2023 **Your Voice, Keep Breathing**, Kunsthau Langenthal, CH  
**May Your Dream Come**, Kunsthalle Palazzo, Liestal, CH
- 2022 **Cantonale**, Pasquart, Biel, CH  
**Cantonale**, Kunsthau Steffisburg, CH  
**What can artists do now?** w/ memeclassworldwide, Artist Project Group  
Galerie Elisabeth & Klaus Thoman, Vienna  
**Attention Now**, Locarno Film Festival, Istituto Sant'Eugenio, Locarno  
**What would artists do?** w/ memeclassworldwide, Artist Project Group, online  
**Abc and Other Fictions**, Kasko, Basel  
**Aeschlimann Corti Stipendium**, Kunsthau Langenthal, CH
- 2021 **Cantonale**, Stadtgalerie, Bern  
**World's Rainbow**, Kunsthau Baselland  
**No time for the future**, Futur3, Citybox 24, Kiel, DE  
**Einzel nach Weise**, curated by Eisenbricht, sososo.space, Bern  
**The Way We Are**, der TANK, Basel  
**Invisible Stories**, Fashion Revolution, EinzigArt, Lucerne  
**group show at Studio 413**, Glasgow
- 2020 **Lost In Transition**, Alte Schreinerei, Bern  
**Einblick/Ausblick: memeclass worldwide: put on your tinfoil hat**, Kunsthalle zu Kiel, DE
- 2019 **Cantonale**, La Nef, Le Noirmont, CH  
**Regionale**, Kunsthalle Palazzo, Liestal, CH  
**Basis 2019**, der TANK, Institut Kunst, HGK Basel
- 2018 **281218**, Studio Rotlicht, Basel

### SCREENINGS

- 2022 **The Joseph Beuys Saga**, in: Basel und Beuys, Kunstmuseum Basel | Gegenwart
- 2021 **AIA - Artistic Video Selection**, What if? Women in Film Festival, Zurich  
**45. Schweizer Jugendfilmtage**, Zurich  
**My Internet is not your Internet but my reality**, online video premier, invited by and in collaboration with Wasteland, Zurich
- 2019 **Control Twenty One**, with Bernhard Garnicnig, Jamie Allen, Dr. Lucie Kolb and Sonia Malpeso, hosted by Stephen Willats, Chalton Gallery, London

### COLLECTIVE WORK

- since 2019 Artistic projects and teachings as part of **memeclassworldwide**, with Mateusz Dworczyk (\*1994 in Zabrze, PL), Juan Blanco (\*1988 in Bogotá, CO) and Ramona Kortyka (\*1991 in Aachen, DE), in collaboration with Bernhard Garnicnig (\*1983 in Bregenz, AT)

### RESIDENCIES

- 08 / 2023 – 10 / 2023 **Digital Art Residency**, Transmediale, Berlin
- 08 / 2022 **Locarno Film Festival Base Camp**, invited by the Bally Foundation
- 09 / 2021 **Research retreat with memeclassworldwide**, Floating University, Berlin
- 08 / 2020 – 10 / 2020 **Residency Dienerstrasse**, Wasteland, Zurich

### AWARD, STIPENDS AND NOMINATIONS

- 2023 **Werkbeitrag**, Kunstcredit Basel-Stadt  
**Research Grant**, Kultur Basel-Stadt
- 2022 **PAX Art Award** emerging media artist  
**Cristina Spoerri Prize**  
**Aeschlimann Corti Stipend** Nomination  
**Bally Artist Award** Nomination

### PERFORMANCES

- 2022 **I Hear a New World – 14 Miaows of the Future**, perf., Fondation Beyeler, Riehen  
**too busy making love to my favourite fictional character**, lecture perf., Locarno Film Festival BaseCamp PopUp, Istituto Sant'Eugenio, Locarno  
**too busy making love to my favourite fictional character**, lecture perf., Grand Palais, Bern
- 2021 **The call**, telephone perf., collaboration with and invited by Marljin Karsten and Cécile Baumgartner Vizkelety, Regionale, Garage Coop, FR
- 2020 **Backlash Festival**, lecture perf. invited by Wallstreet.Support, ALLDA, Zurich (cancelled due to the pandemic)  
**Sex work as an aesthetic backdrop in pop culture**, lecture perf., residency Dienerstrasse, Wasteland, Zurich  
**Einblick/Ausblick Radio**, free reading, Muthesius Kunsthochschule, Kiel, DE  
**ACT Online-Performance Festival**, with Milena Mihajlovic  
**Fresh From Zurich**, with Jasper and Hannah Mehler, Kulturhaus Helferei, Zurich  
**Untitled (Dawn)**, with Hannah and Jasper Mehler, Raum A-1.01, HGK, Basel  
**Sommerprogramm 2x2**, Reflector Gallery, Bern  
**La Polimage**, Humbug, Basel  
**Faltegi Händ, Aber E Glatte Charakter**, perf. and book launch, Material, Zurich

### EDUCATION

- 2022 – 2023 **Media Studies & Sociology**, University of Basel
- 2018 – 2021 **Bachelor with distinction, Fine Arts**, Institut Kunst, FHNW HGK, Basel
- 2016 – 2017 **Foundation Year**, SfGBB, Biel, CH
- 2015 **Internship**, Parasol Films, Bern

### WORK EXPERIENCES

- 09 / 2023 – 01 / 2024 **Deputy lecturer for Image – Sound – Narration**, at University of the Arts, Bern
- since 2021 **Guest teacher** at Foundation Year (Propädeutikum), SfGBB, Biel, CH
- since 2016 **Self-employed** commission photography and video work
- spring 2022 **Stage design** at Junges Theater Basel, play by Anan Fries
- 2020 **Guest teaching** with memeclassworldwide and Bernhard Garnicnig as part of the teaching program „New Media Art“, University of Arts, Linz, AT
- 2019 **Research assistant** at the Institute of Experimental Design and Media Cultures, HGK, Basel. Assisting Prof. Dr. Claudia Mareis and working on the „Institutions As A Way Of Life“ project with Jamie Allen, Bernhard Garnicnig and Dr. Lucie Kolb