

Jennifer Merlyn Scherler

Jennifer Merlyn Scherler is primarily interested in the ways Internet spaces reflect structures of cultural dominance – and strategies that are constructed by marginalized communities to find ways around exclusion and to claim their space in the digital sphere. Scherler's work is not exclusively Internet based; it reflects on reasons for cultural habits and it mirrors collective identities through integrating their multitude of on- and offline performing of identity, living, grieving and remembering strategies.

Portfolio

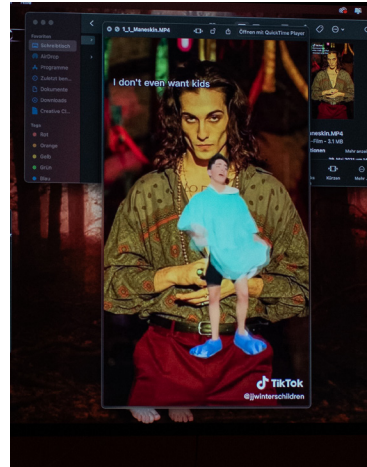
selected works, 2022



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 artists 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

<https://youtu.be/VkT3ae4UVdo>

photos: Justine Stella Knuchel

Room of Requirement, 2022



digital print on polyester, steel, glass

because if you are starved for representation you will live off dust, 68 x 50 x 20.5 cm

cut out the rest of the plot because the plot is love, 50 x 37 x 20.5 cm

installation view: Grand Palais, Bern

Room of Requirement, 2022

„Two metal boxes in the first room are reminiscent of minimal sculptures. However, these are broken up, almost ignored, by the printed satin fabrics. Like a distant meta-commentary on art history, the depicted kissing scenes also get lost. They are screenshots of glitches. The digital distortions occur when the image information that is missing due to heavy compression is supplemented by an algorithm. The kissers are calculated into each other in this speculative space, both heads merging in the error.“

- Karen Amanda Moser and Mathias Kobel
(originally written in German, translated by Jennifer M. Scherler)



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because if you are starved for representation you will live off dust, 68 x 50 x 20.5 cm
cut out the rest of the plot because the plot is love, 50 x 37 x 20.5 cm
installation view: Grand Palais, Bern

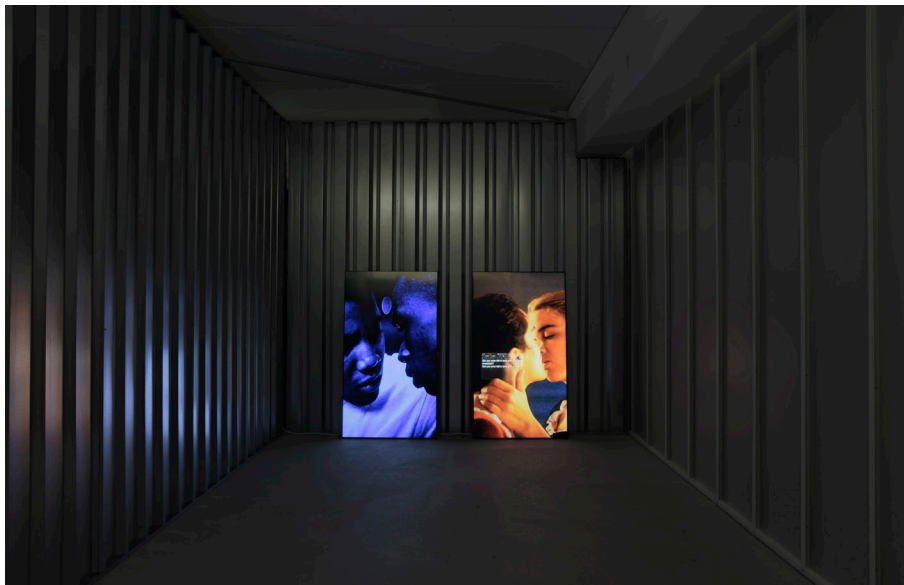


∞ stretching affection ∞, 2021

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

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: Kunsthhaus Baselland
<https://youtu.be/pTztNwTlhn4>

so sad so sexy, 2021

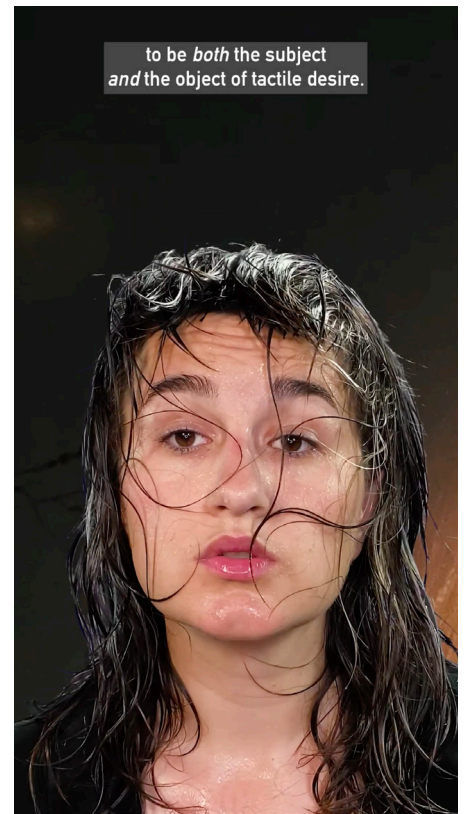
People in fan fiction communities reduce the filmic material in their own edits to what is most important (to them): a mediation of hotness, love, sex and intimacy in an endless loop.

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



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 last autumn 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
<https://youtu.be/lulhYKkTkEs>



photo: Jonas Hänggi

**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 Garnicnig for *Art & Education*



installation view: Stadtgalerie Bern
photo: Cedric Eisenring



video stills

there was only one bed, 2021 – 2022



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, 2021 – 2022



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

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.

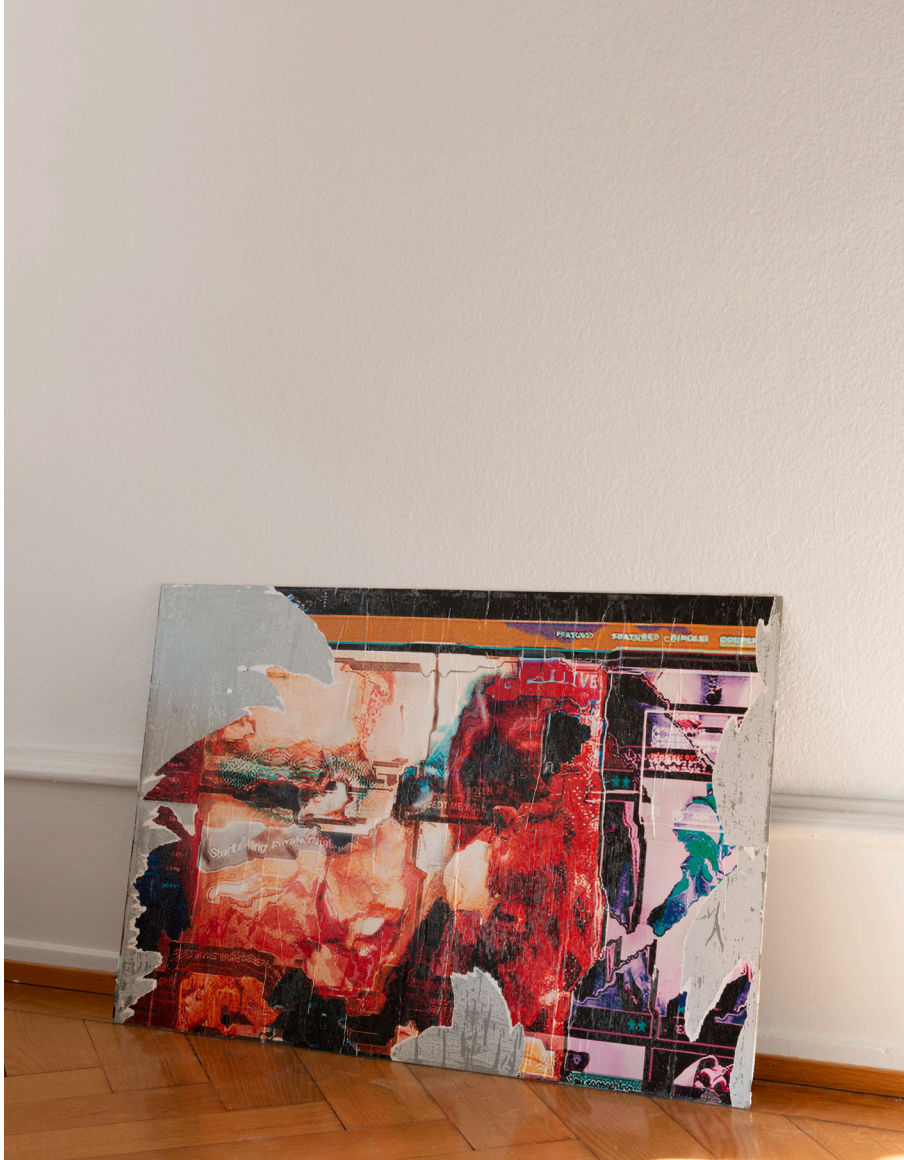


lecture performance at Residency Dienerstrasse, CH
1h 30min
https://youtu.be/rE5l0XVNV_I



photo: Kushtrim Memeti

persona / digital nomad, 2020



digital print, plaster, (steel plate)

59.4 x 94.35 cm

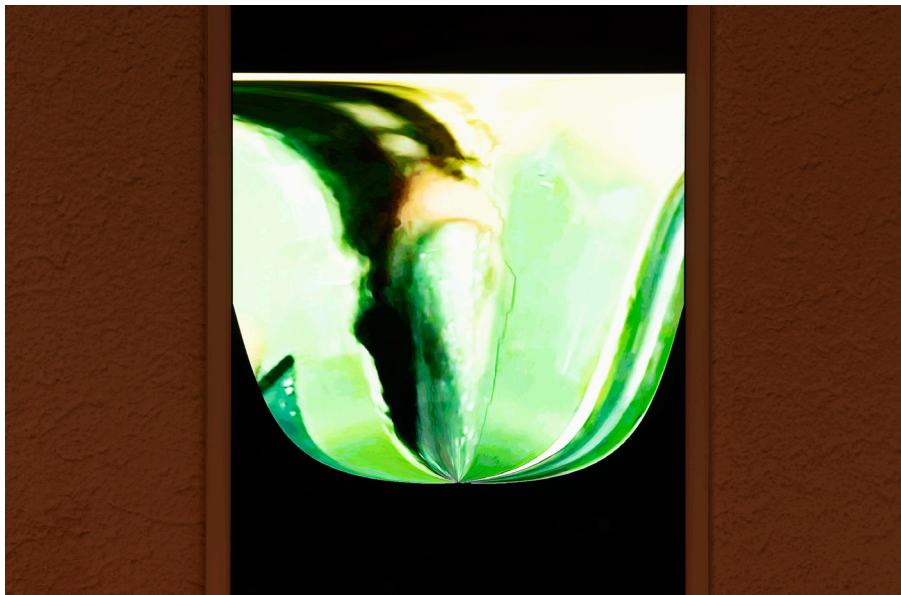
right: installation view at Residency Dienerstrasse by wasteland, CH



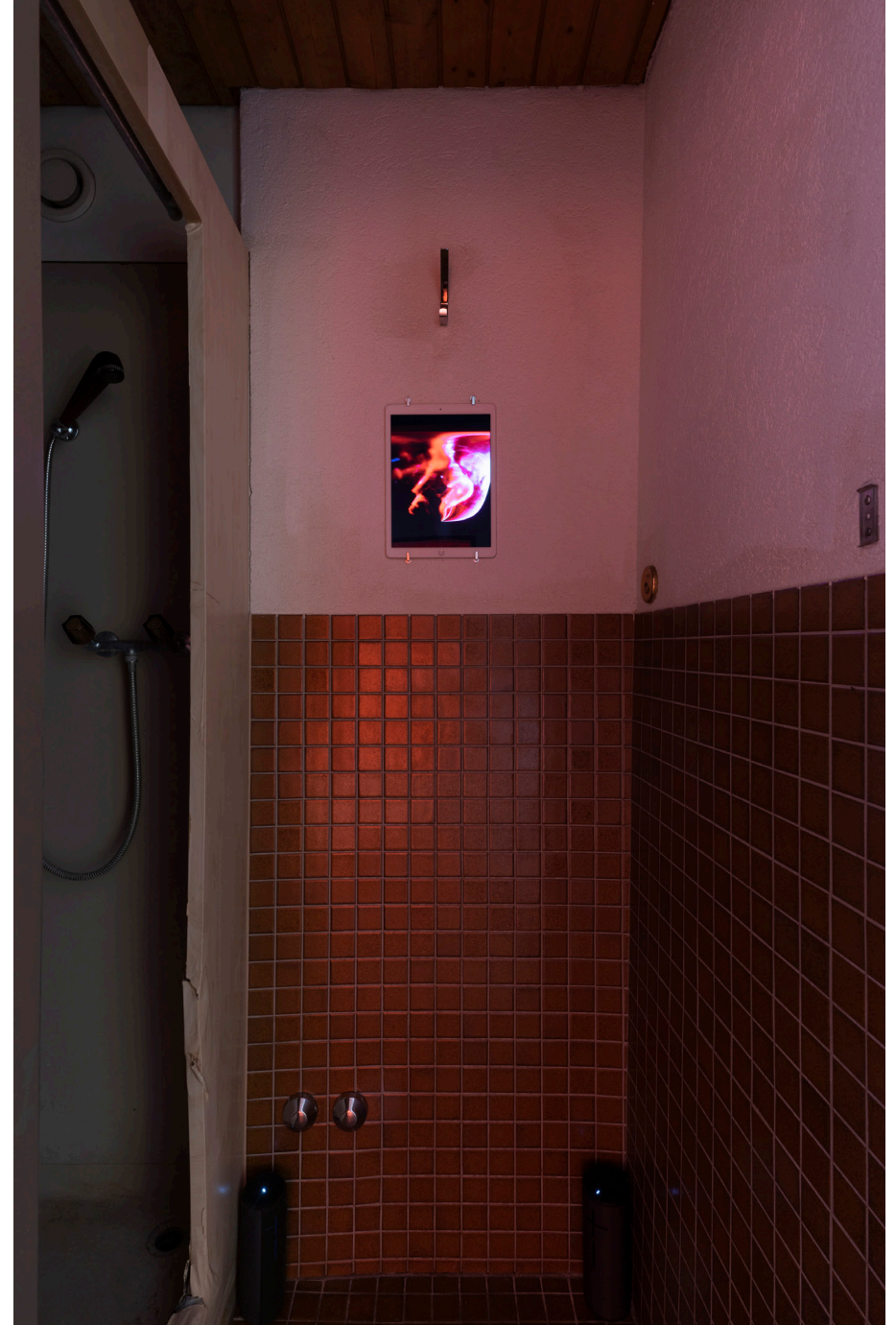
I dance for a lot of people and it's not just men, 2020

„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/sbJL85BxX5g>



photos: Claude Barrault

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

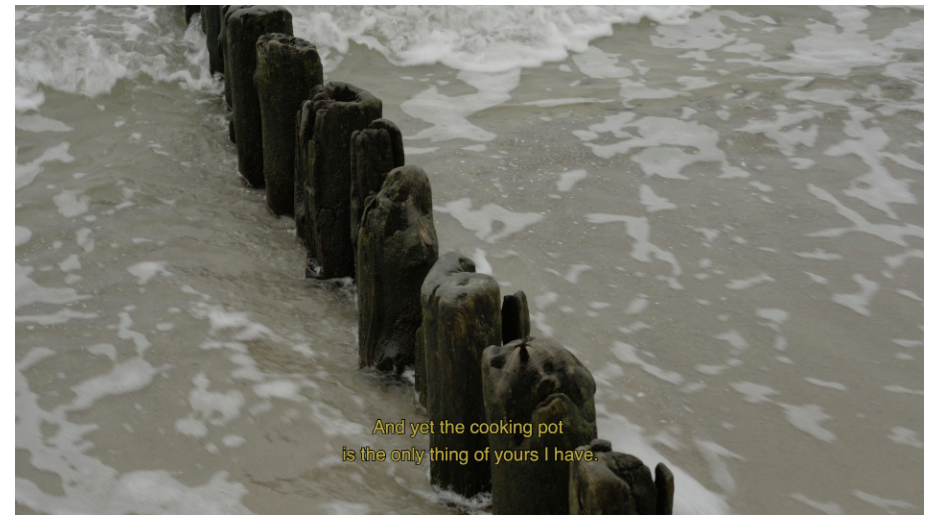
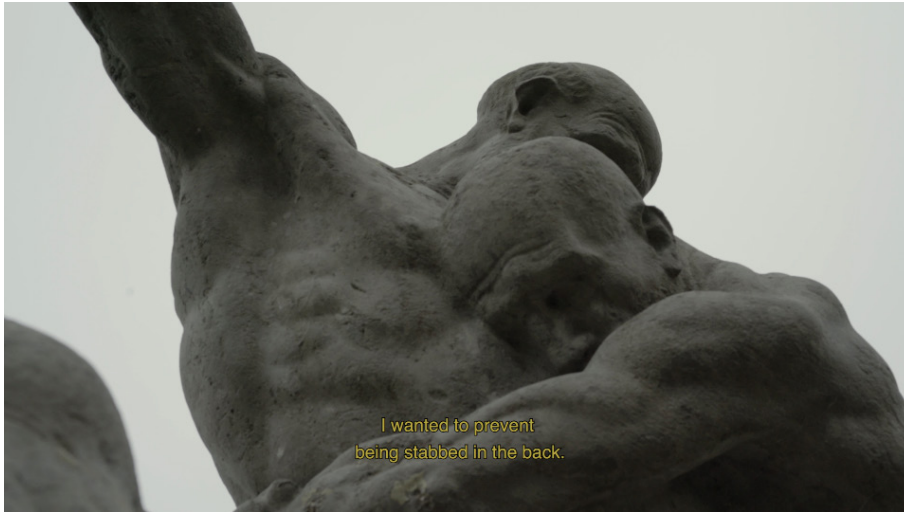
Nomads In Remembering, 2020

„*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

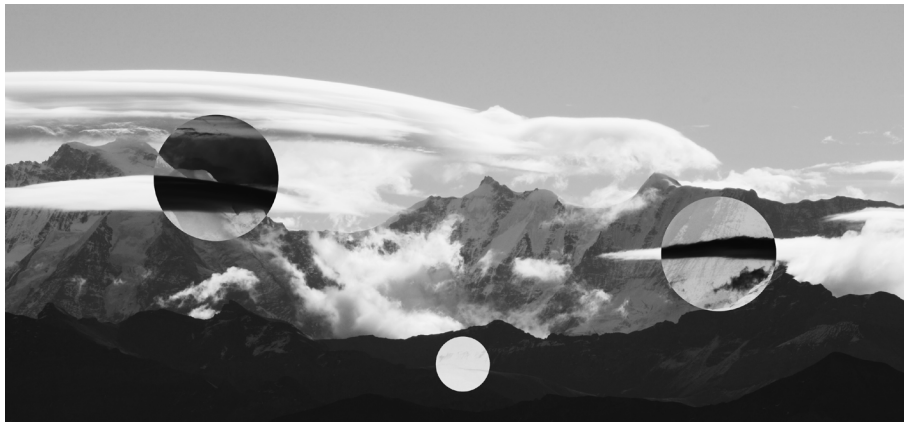
Nomads In Remembering, 2020



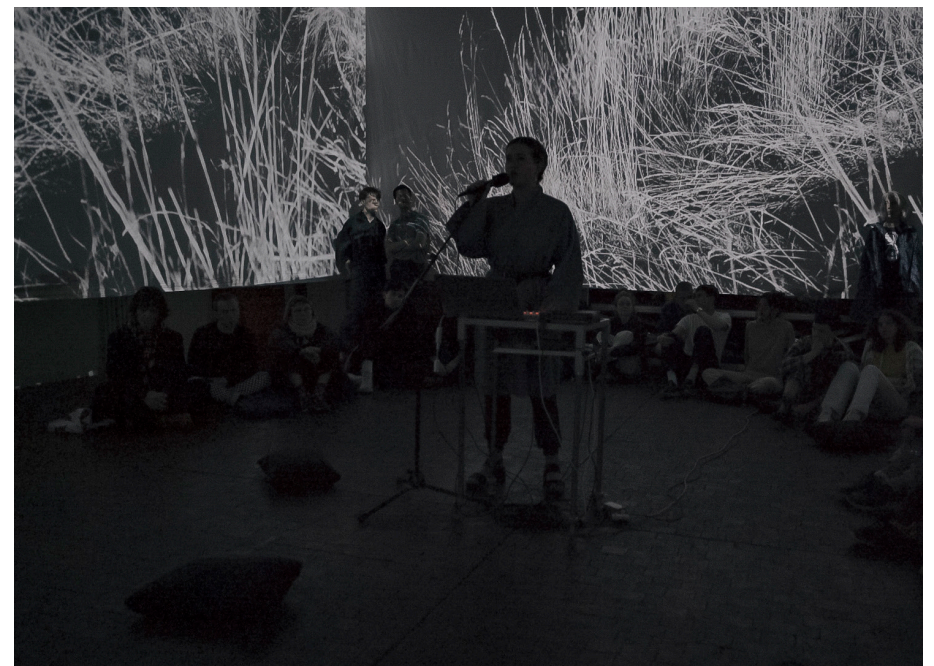
16:9 video with binaural sound, English voice over, subtitled
4K projection, 08:29 min

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.



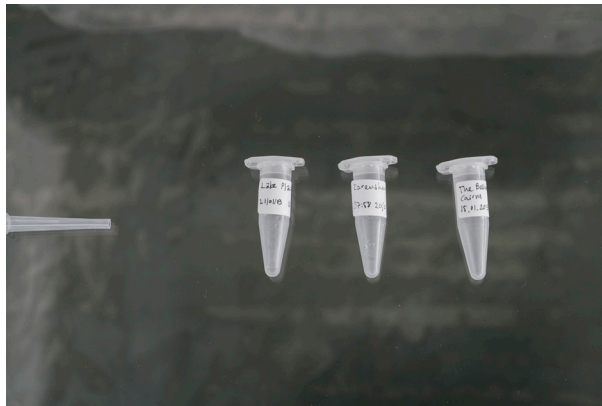
sound performance with video screening, digital video and animation, projected on 2-4
wall sized screens, 45 min
installation view at Reflector Gallery, Bern and Humbug, Basel
<https://youtu.be/LWs4aqY2Ko4>



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 outside.

<https://memeclassworldwi.de/>

Instagram @mcww.club

Instagram 2 @memeclassworldwide

TikTok @mcww.service





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SOLO EXHIBITIONS

- 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 (selection)

- 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, EinzigtArt, Lucerne
group show at **Studio 413**, Glasgow
- 2020 **Lost In Transition**, Alte Schreinerei, Bern
Einblick/Ausblick: memeclass worldwide: put on your tinfoil hat,
poster exhibition, 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

RESIDENCIES

- 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

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)

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 **Backslash 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
2019 **Sommerprogramm 2x2**, Reflector Gallery, Bern
La Polimage, Humbug, Basel
Fallegi Händ, Aber E Glatte Charakter, perf. and book launch, Material, Zurich

AWARDS AND NOMINATIONS

- 2022 **PAX Art Award** emerging media artist
Cristina Spoerri Price
Aeschlimann Corti Stipend Nomination
Bally Artist Award Nomination

EDUCATION

- 2018 – 2021 **Bachelor with Honours, Fine Arts**, Institut Kunst, FHNW HGK, Basel
- 2016 – 2017 **Foundation Year**, SfGBB, Biel, CH
- 2015 **Internship**, Parasol Films, Bern

WORK EXPERIENCES

- 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 Anna 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