

team
you & me

Portfolio
selected works, 2024



Jennifer Merlyn Scherler is a media intrigued artist.

Central to their work is the analysis of internet cultures in which personal and collective identities are negotiated.

Scherler self-identifies as a fan and draws inspiration from different fan (fiction) communities with an interest in user-generated (flimic) languages that are created to share knowledge and affection for a particular thing. A focus lies on collective strategies of grieving, remembering and creating intimacy.

In line with their research, Scherler creates a visual language that is dense with references to popular digital culture and media theoretical texts. Inspired by user-generated texts, videos and images, they augment or modify these elements with their own personal experiences, creating different characters the artist performs themselves.

Jennifer Merlyn Scherler

they / them

Death Digest, 2024



single channel video, UHD, 16:9, 9'21"

Death Digest, 2024

In *Death Digest*, a transmasculine Hades, performed by me, leads us through the underworld. The reinterpretation of the Greek god was already present in previous works and is now further developed as a character.

The rooms of his underworld are not dedicated to the death of people, but to that of game and other fictional characters and the (digital) mourning strategies of their fans. The narrative style of the work is based on the YouTube format 'Open Door' from the architecture magazine Architectural Digest. In it, celebrities take a home tour through their homes and not only talk about design concepts, but also include many personal anecdotes. The work uses this format to reflect on the strategies of remembrance and mourning with a certain lightness and locates them in their own rooms.



single channel video, UHD, 16:9, 9'21"



Mourning Embroideries, 2024



Mourning Embroidery: To Those That Slip Away Upon My Waking
digital print on velvet fabric, feathers, satin trim
72 x 60 cm

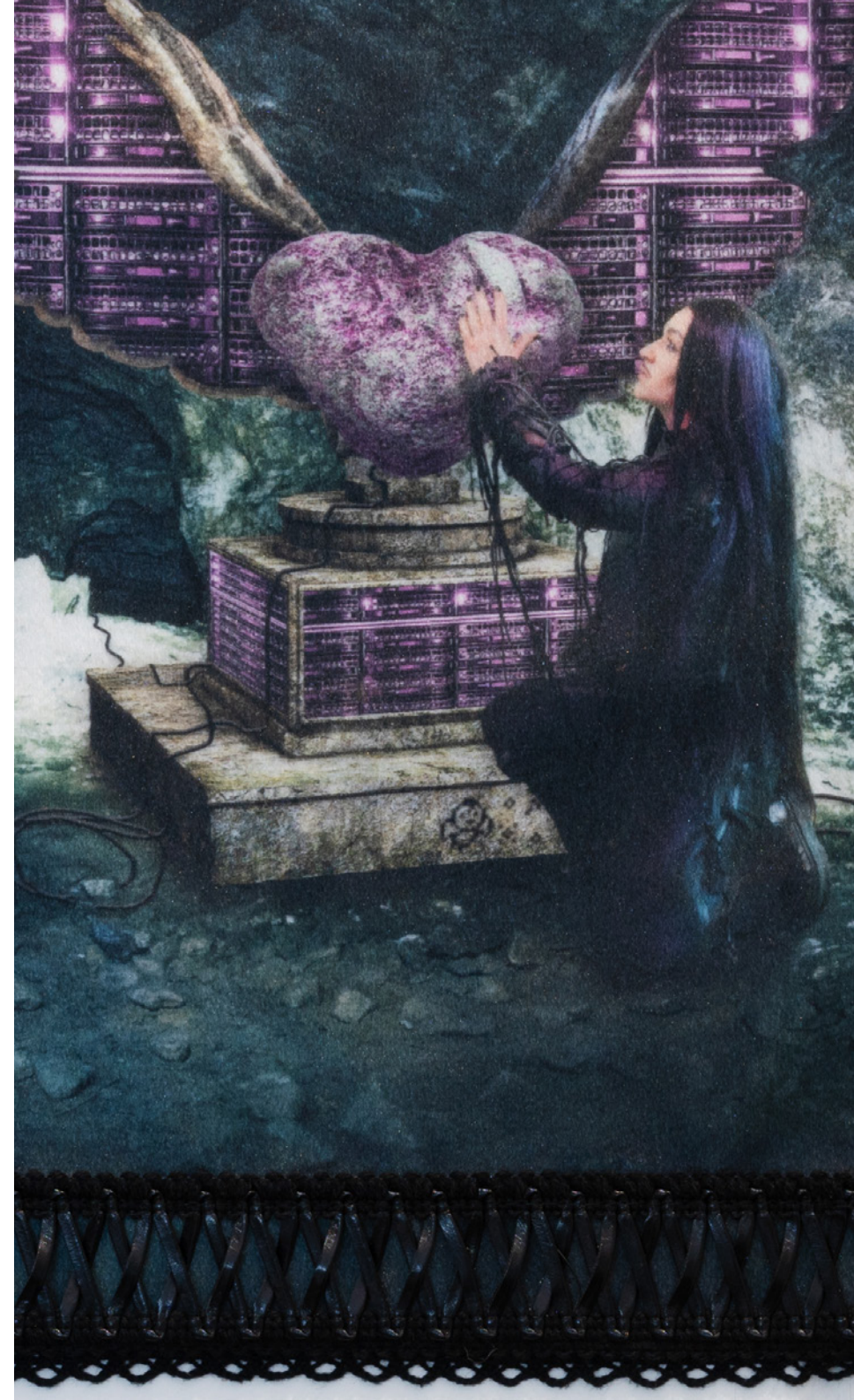
Mourning Embroideries, 2024

The *Mourning Embroideries* are digital prints on velvet surrounded by lace, feathers, corset ribbons and rhinestones. They show four different rooms in the underworld. The title refers to embroideries which were mainly practised by feminine people to place a portable memorial in the home. They were usually dedicated to a specific deceased person and became particularly popular in the 18th century, a time when the public perception of death and loss changed dramatically.

The choice of material and motif is not only concerned with finding a joyful language for dealing with death, but also with an appreciation of feminine strategies, which play a role that is both marginalised and influential, especially in internet cultures.

The collages, which can be found both as prints on textiles in the *Mourning Embroideries* and as backgrounds in the video *Death Digest*, are based on hand-drawn sketches that are realised in Photoshop by combining numerous found footage. They are inspired by the matte painting technique used in earlier film productions and at the same time allude to internet aesthetics.

right: detail of *Mourning Embroidery: Tamagotchi Graveyard Servers*
digital print on velvet fabric, lace, fake leather
55 x 42 cm



Mourning Embroideries, 2024



Mourning Embroidery: Tamagotchi Graveyard Servers
digital print on velvet fabric, lace, fake leather
55 x 42 cm

Mourning Embroideries, 2024



Mourning Embroidery: Passageways
digital print on velvet fabric, sequins, polyester trim
55 x 42 cm

Mourning Embroideries, 2024



Mourning Embroidery: Alternate Endings
digital print on velvet fabric, lace, rhinestones
58 x 46 cm

The Extended Play, 2024

The four video works in *The Extended Play* are the first collaboration between Anina Müller and Jennifer Merlyn Scherler. They are placed in a room on four different projections – one video plays after the other, forcing the viewer to move through the space where benches, covered in fabric prints reminiscing children bed sheets with movie star prints, welcome them to sit. When a video is not playing, the projection shows a screensaver – a small moody boomerang snippet of the video, the track number and title, and trigger warnings.

The structure and title of the video works reference musical EPs (short for *extended play*): each video can be watched independently, just like a song can be played as a single. In their sequence however they form different fragments to a thought complex. This complex aims to explore ways in which moving images influence the ways humans inhabit their bodies.



4 channel video installation, 4K UHD, colour, stereo sound, English, 24:37 min
in collaboration with Anina Müller
bench covers: *Your body is the fabric into which all characters you've loved are woven*,
textile print, 2024
installation view: Ausstellungsraum Klingental, Basel

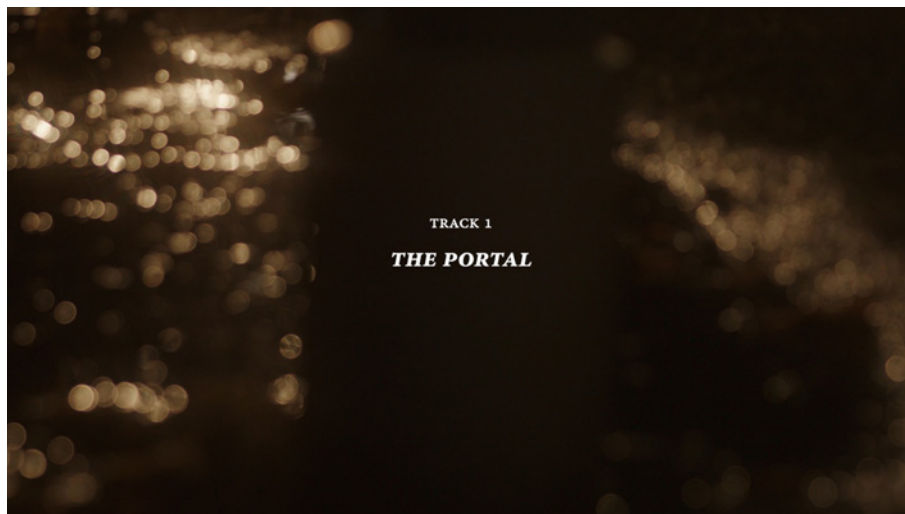


The Portal, 2024

Track 1 of *The Extended Play*

Slowed images appear in intervals alternating with a black screen. *The Portal* lends from stereotyped cinematic, dreamy imagery to explore the moment of exiting the cinema in a daze, when the movie experience is still lingering.

A voiceover guides us through a narrative where not only the viewer is allowed access into the movie's world, but the viewer also becomes a vehicle for the movie to enter the spectator's world. The on- and off-screen world begin to bleed and mix into each other.



4K UHD, colour, stereo sound, Englisch, subtitled, 4:3, 2:57 min
in collaboration with Anina Müller

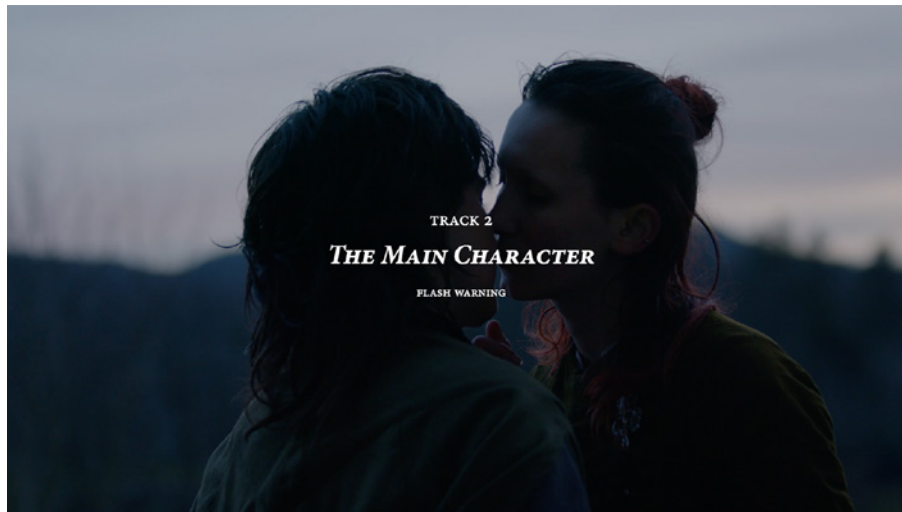


The Main Character, 2024

Track 2 of *The Extended Play*

Two characters philosophise about movie characters and celebrities having taken mythical roles in mass culture. One character expresses the wish to feel like a main character themselves – and later wakes up in a fantasy world, where their new dialogue delves into the relationship between the main character and their side character (perhaps a side kick or love interest) on a trope-dense meta level.

Formally the editing of *The Main Character* works with aspect ratio changes and references fan edits in sequences that mark different chapters in the story.



4K UHD, colour, stereo sound, Englisch, subtitled, aspect ratio changes, 7:43 min
in collaboration with Anina Müller



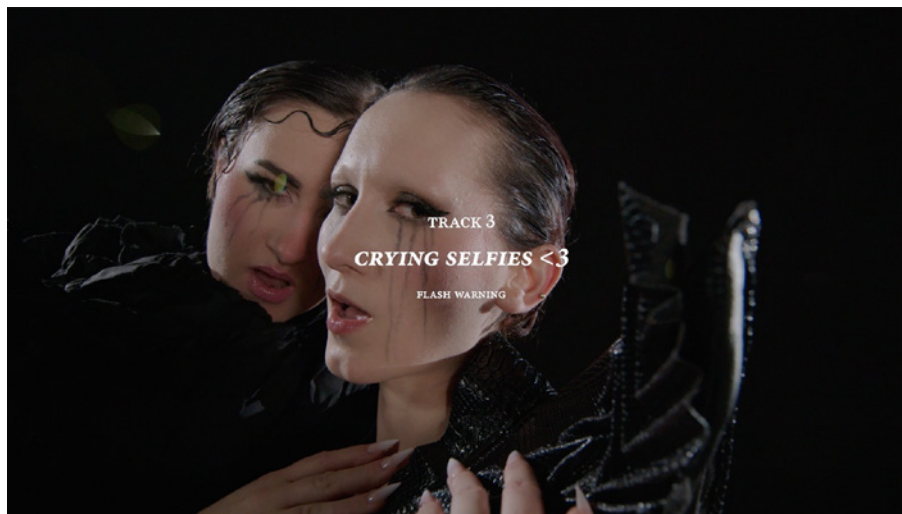
crying selfies <3, 2024

Track 3 of *The Extended Play*

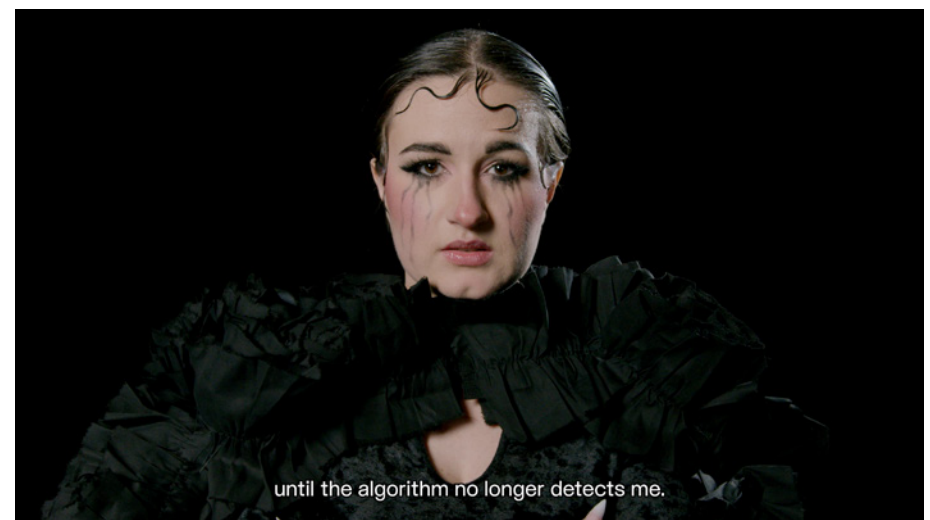
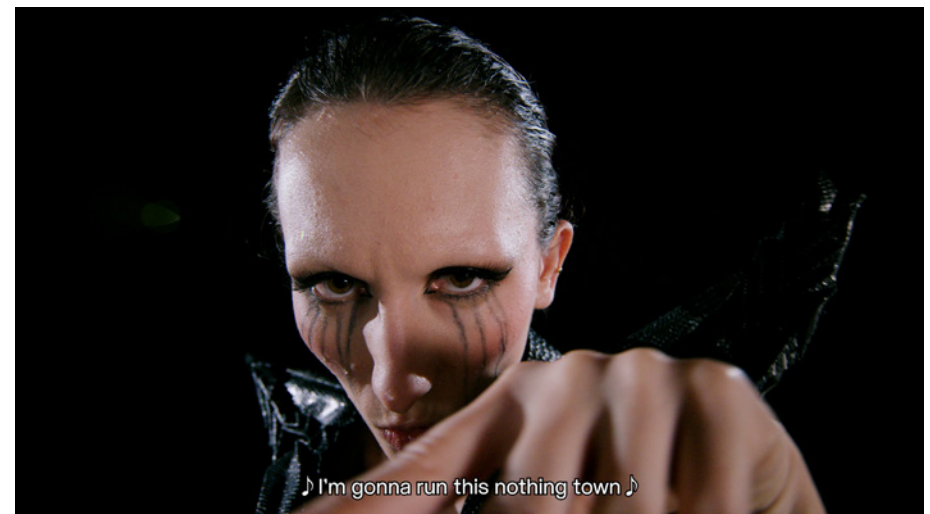
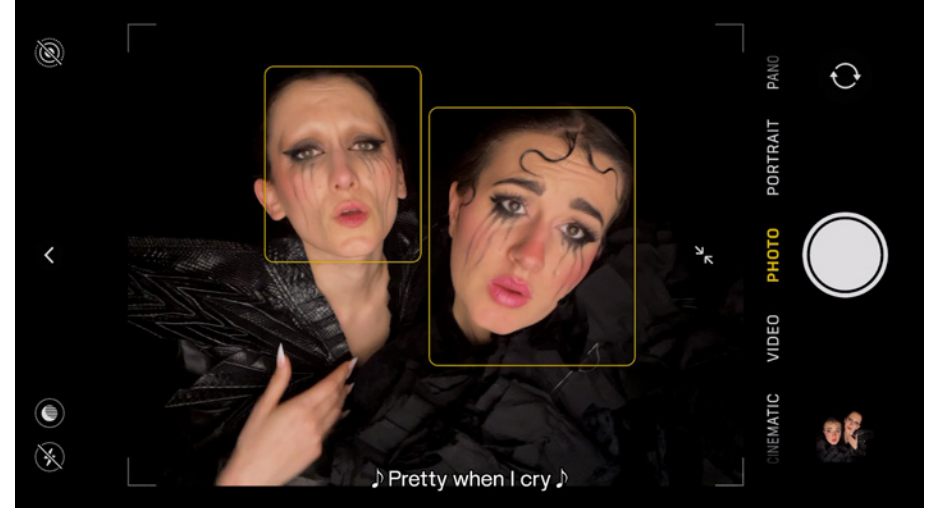
In a mix of a cunty ted talk and music video the third track *crying selfies <3* reflects on the selfies that people, especially young femmes, take when they cry – whether to be posted on social media or to remain hidden in the private camera roll.

The two protagonists, with expressive makeup and dark tears, celebrate the practice of crying selfies as a refusal to participate in the capitalist, neo-liberal “girlboss” mindset by embracing extreme emotions. Through taking an image, these emotions and moments are made real and witnessable. When posting these pictures, the community of *Internet sad girls* is able to thrive and support each other.

Shot against a dark background, the viewfinder alternates between a crisp documentary style in a studio setting and screen recordings of the two protagonists taking selfies while singing.



4K UHD, colour, stereo sound, Englisch, subtitled, 16:9, 5:36 min
in collaboration with Anina Müller

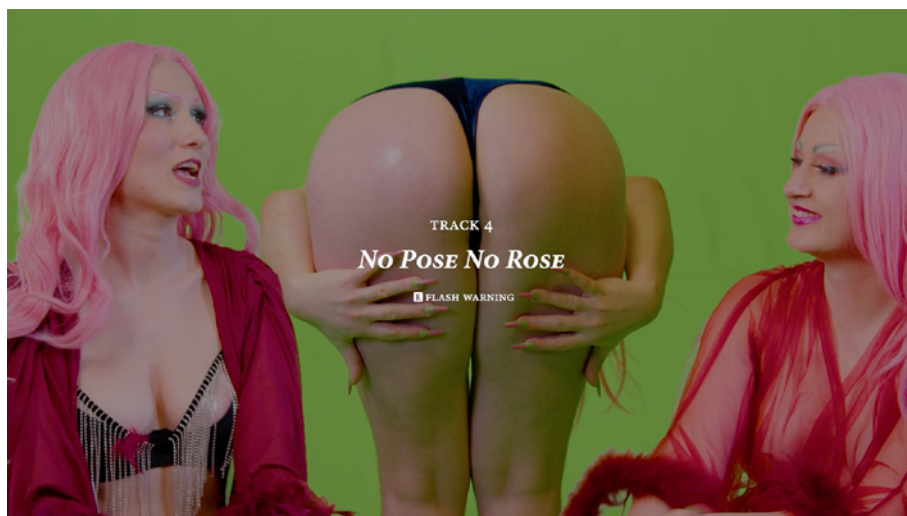


No Pose No Rose <3, 2024

Track 4 of *The Extended Play*

No Pose No Rose is reminiscent of a YouTube talk show with chaotic, fast paced editing and highly saturated images accompanied by goofy sound effects. The two hosts, dressed in revealing lingerie and luxurious, opulent dressing gowns, are sporting dramatic make-up and wig looks evocative of drag queens.

In their pun-dense conversation they talk about bodybuilding, mirrors and Twilight: Building an arc from Arnold Schwarzenegger to Roland Barthes, drag queens and Susan Sontag. The video explores posing in bodybuilding, its flare for the theatrical and the exaggerated presentation of gender. It also reflects on the ways bodies strike poses in everyday life due to an image-based understanding of the self.



4K UHD, colour, stereo sound, Englisch, subtitled, 16:9, 6:45 min
in collaboration with Anina Müller



The Moon Would Fix Me, 2024



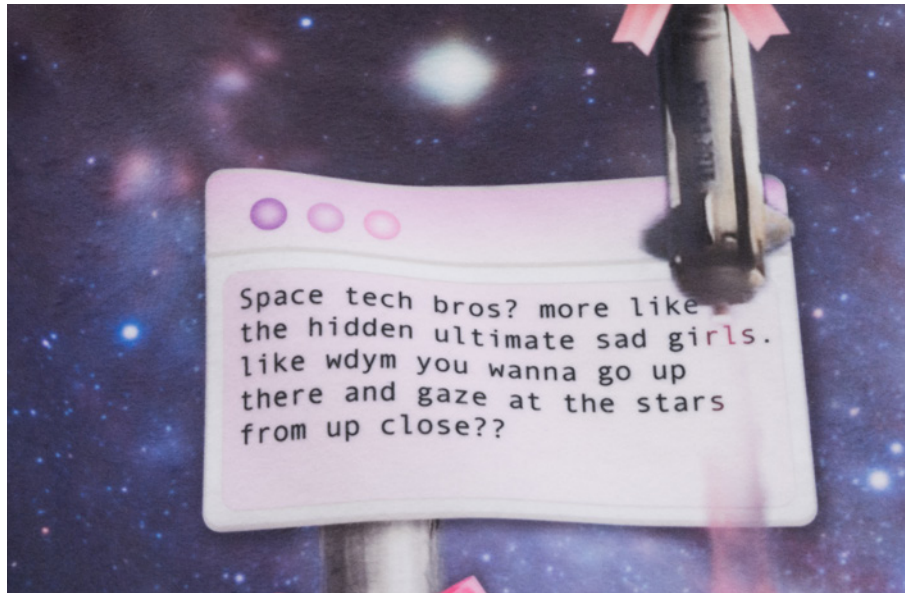
digital print on polar fleece textile, lace and satin ribbons, 133 x 158 cm
installation view: Künstlerhaus Bregenz, AT

The Moon Would Fix Me, 2024

Time off, summer retreats or holidays are privileges: Travelling and being able to afford leisure time buys you a special status compared to others. Space tourism exacerbates this phenomenon – it is reserved only for the super-rich. *The Moon Would Fix Me* shows social difference in tourist behaviour using the status symbol of people worth billions who flaunt their wealth through the new holiday destination: space.

The work is based on internet memes¹ and various femme internet sub-communities that humorously take up the idea of nature as a romantic refuge and the expectation of travelling as a healing process. The collage combines romanticised images of outer space with text fragments and stages interstellar travel as a means of inner healing. In this scenario, *space bros* like Elon Musk and Jeff Bezos become *sad girls* in search of a new form of emotionality through space tourism.

(1) »don't mean to sound like a sickly victorian woman riddled with consumption but i do feel like a little trip to the seaside would fix me«



digital print on polar fleece textile, lace and satin ribbons, 133 x 158 cm
installation view: Künstlerhaus Bregenz, AT

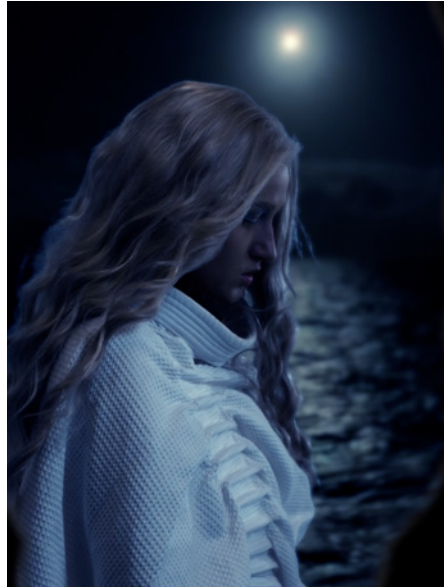
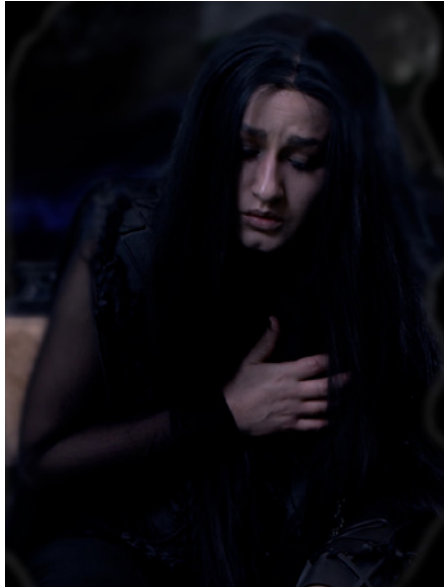
Wasteland, Baby!, 2023



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)
<https://vimeo.com/890961536>
PW: loveletter

Wasteland, Baby!, 2023

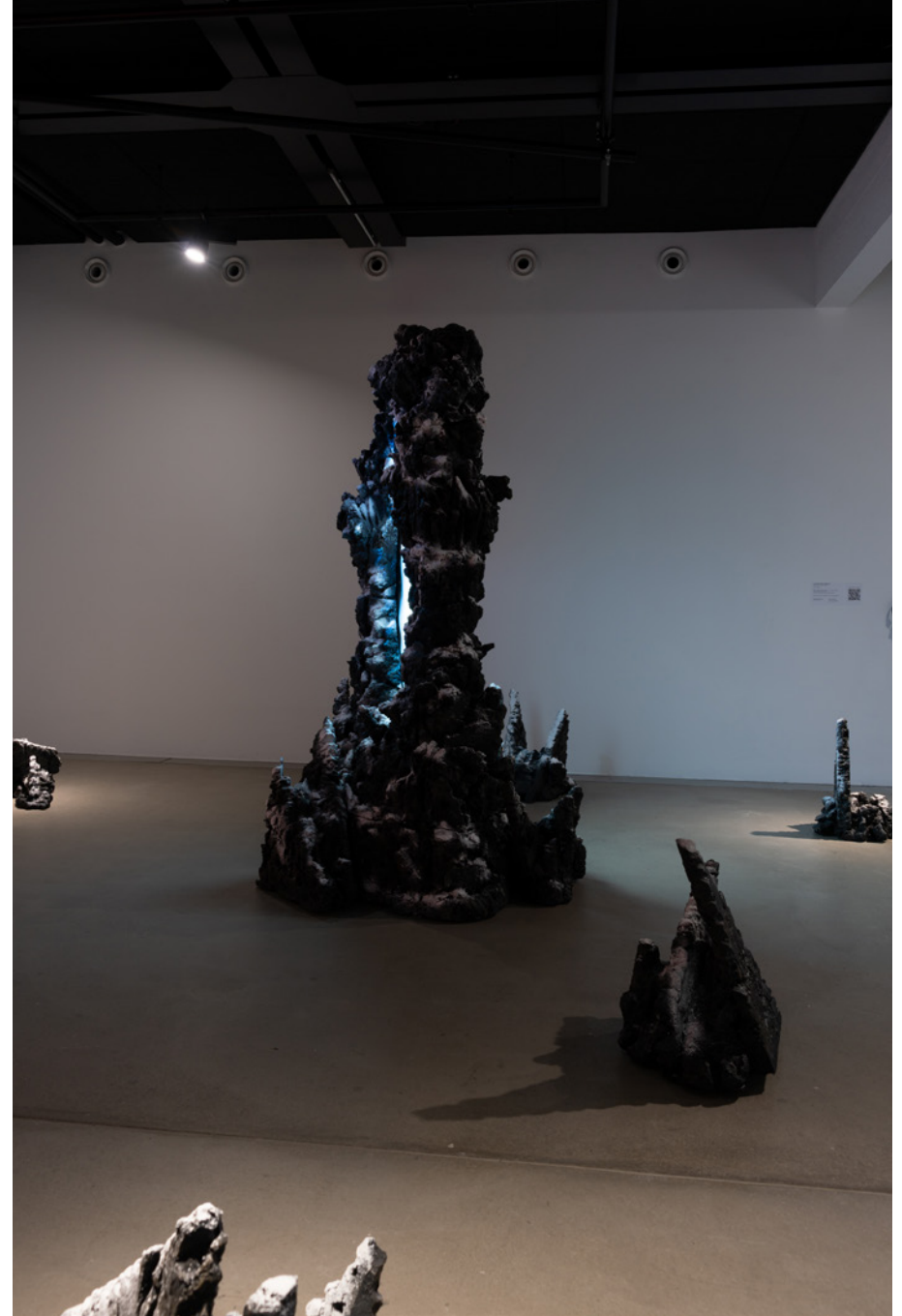
video stills



Wasteland, Baby!, 2023

The video installation *Wasteland, Baby!* explores grieving strategies that 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.



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)
<https://vimeo.com/890961536>
PW: loveletter

Press F To Pay Respects, 2023

The work's title refers to an internet meme generated from the video game *Call of Duty: Advanced Warfare*, in which players were invited to pay their respects during a cut-scene featuring a funeral by pressing the „F“ key. 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 communally.

The reference does not just stand in content but also in form – the voice guiding the listener 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
installation view: Kunsthaus Langenthal
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!

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.

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?

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.”¹

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.”²

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.”³

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!

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

²: *ibid.*

³: 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, acrylic, 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, acrystal, digital print on archival matte paper, each 60 x 46 x 12 cm
installation 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)

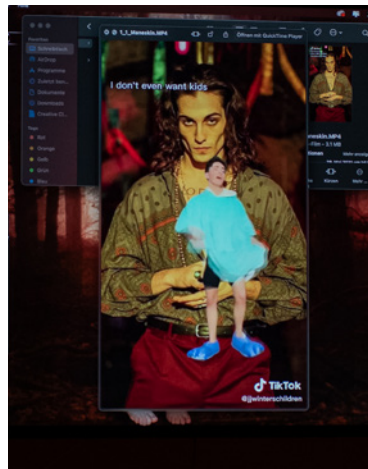


styrodur, acryl, digital print on archival matte paper, each 60 x 46 x 12 cm
installation view: Kunsthalle Palazzo, Liestal, CH

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

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

so sad so sexy, 2021

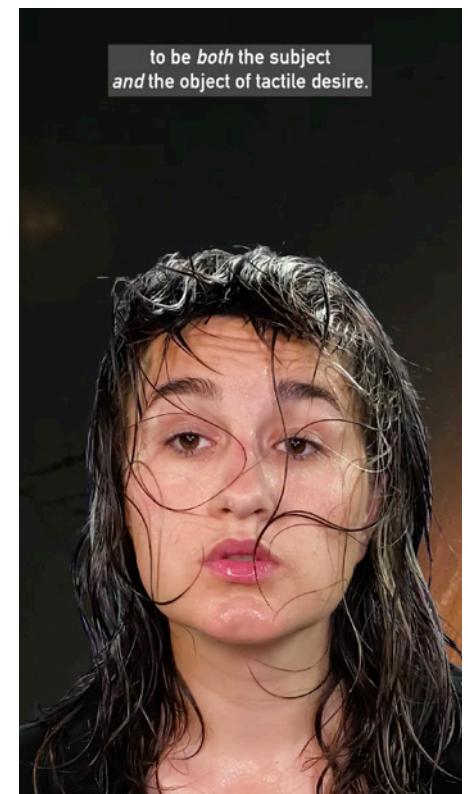
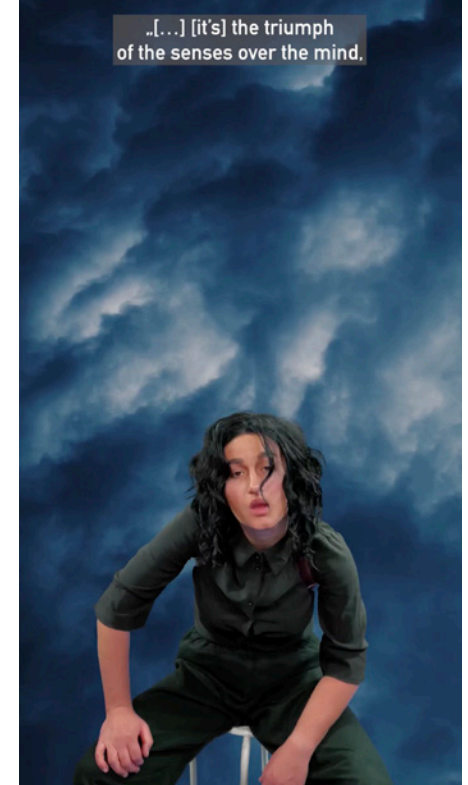
People in fan fiction communities reduce the filmic material in their own edits to what is most important (to them): a mediation of hotness, love, sex and intimacy in an endless loop.

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

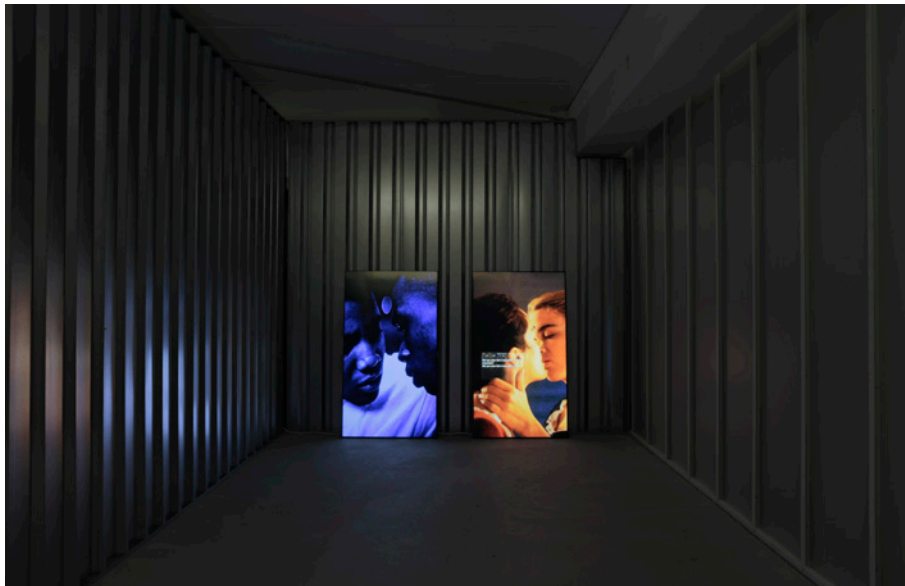


∞ stretching affection ∞, 2021

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

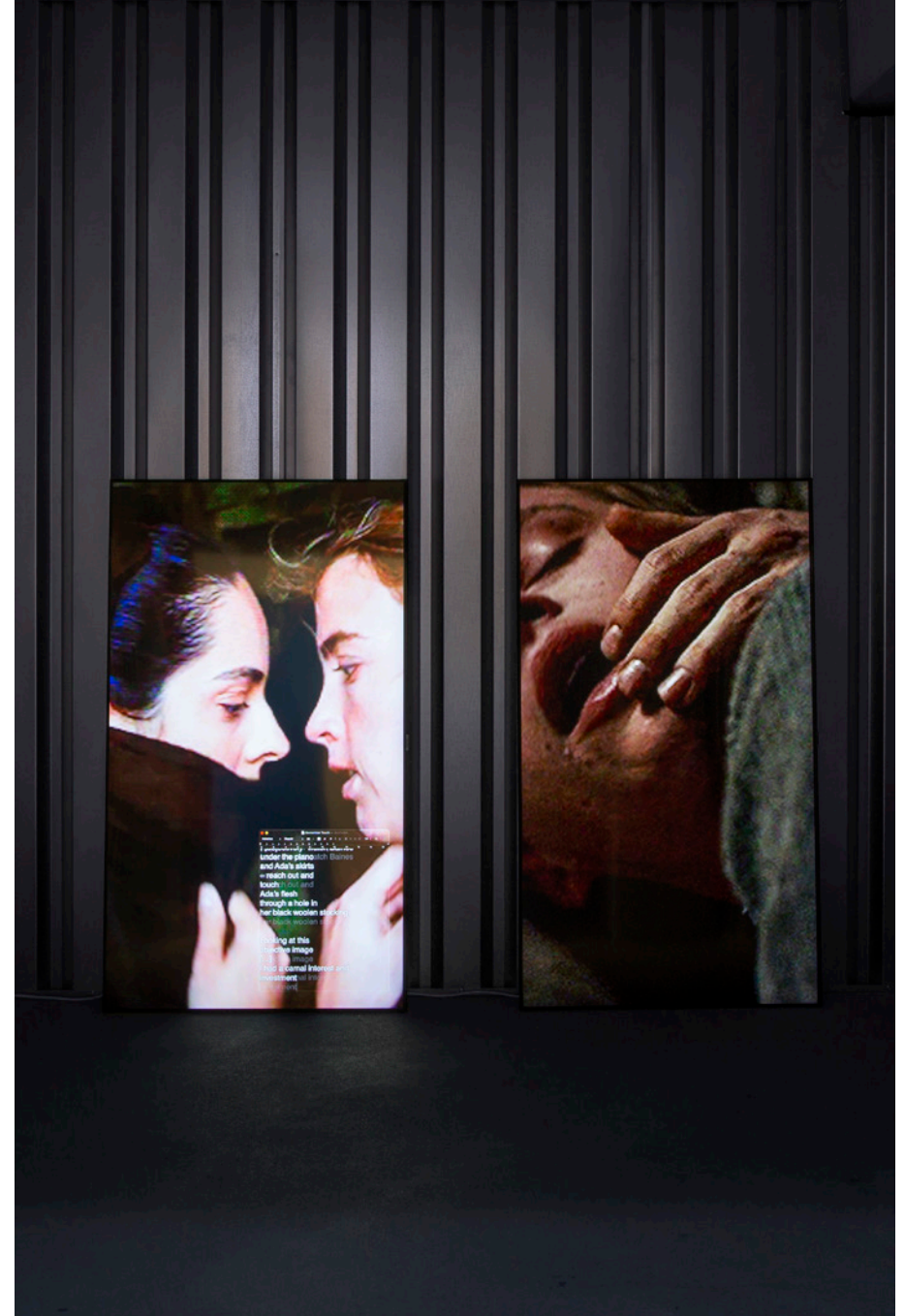
The limits of GIFs as a medium – due to its condensed character, both in terms of low resolution, frame rate and length – are explored through blowing up the image and time stretching the material with factors up to 4000 %.

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 Garnicnig 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

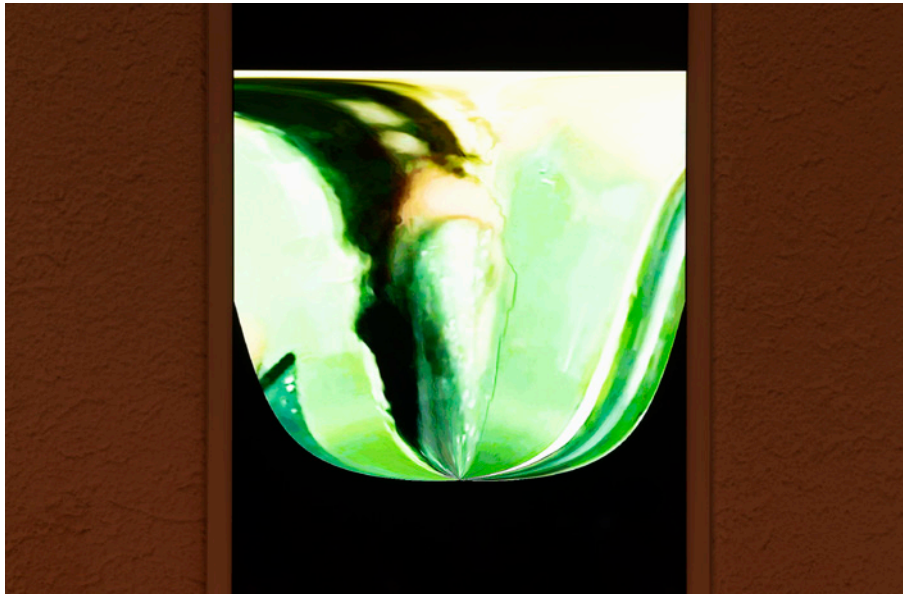


photo: Kushtrim Memeti

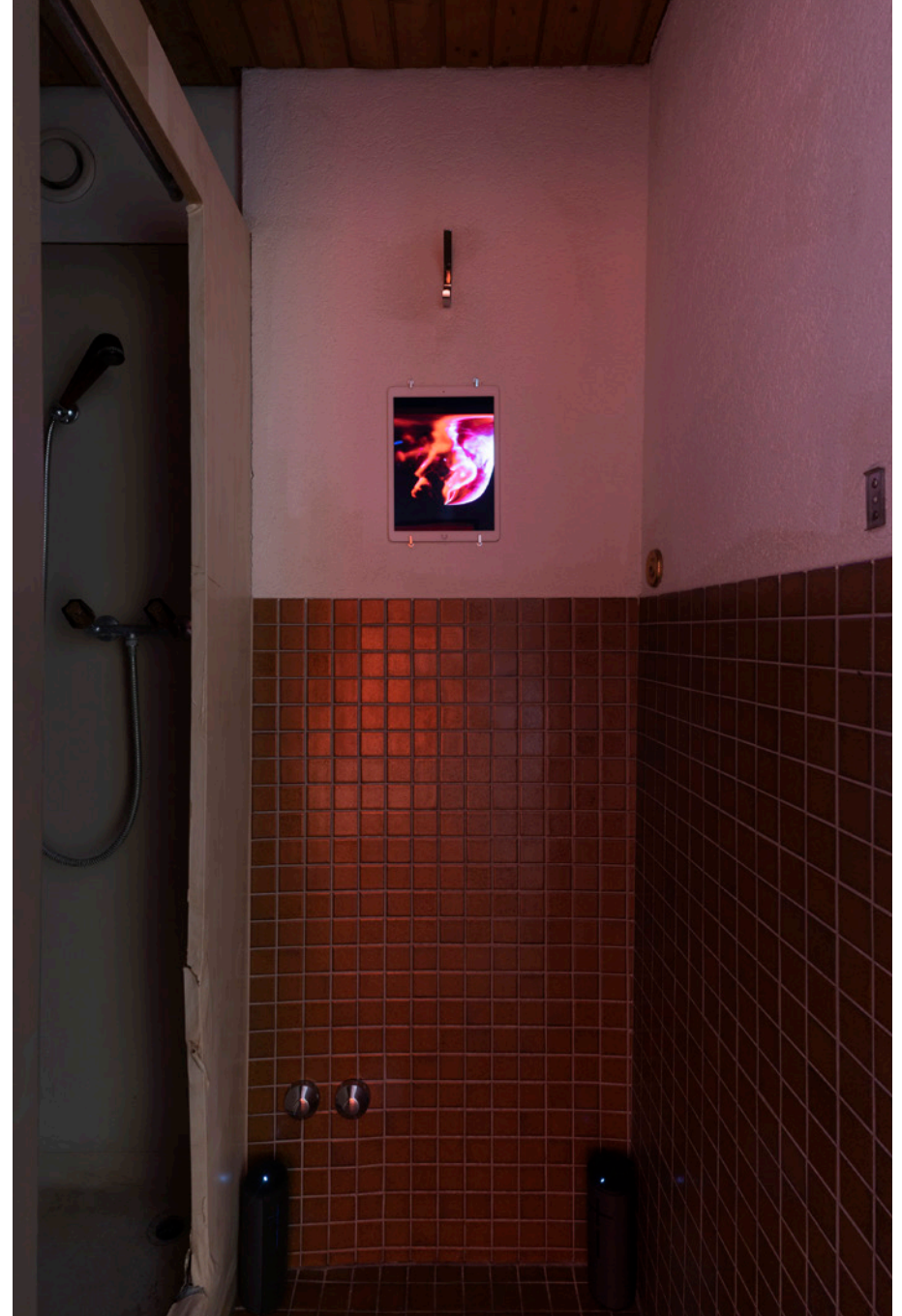
I dance for a lot of people and it's not just men, 2020

„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

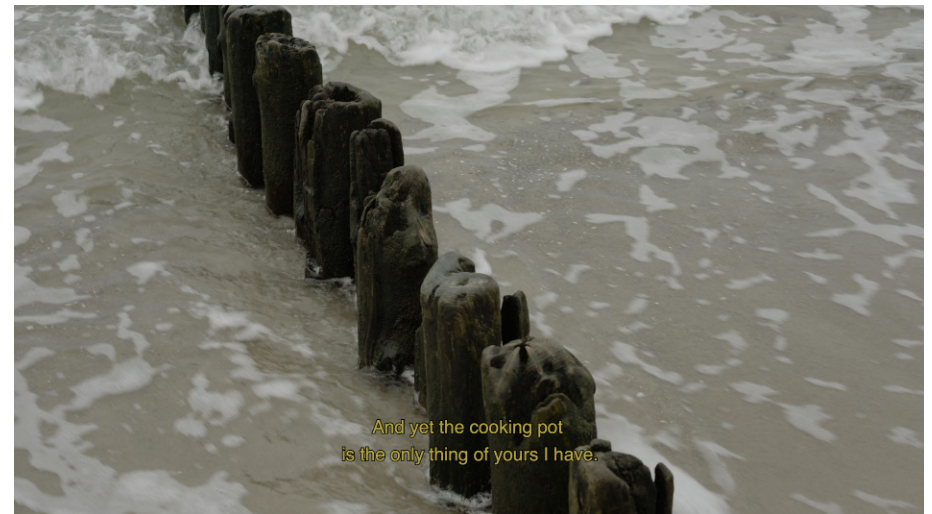
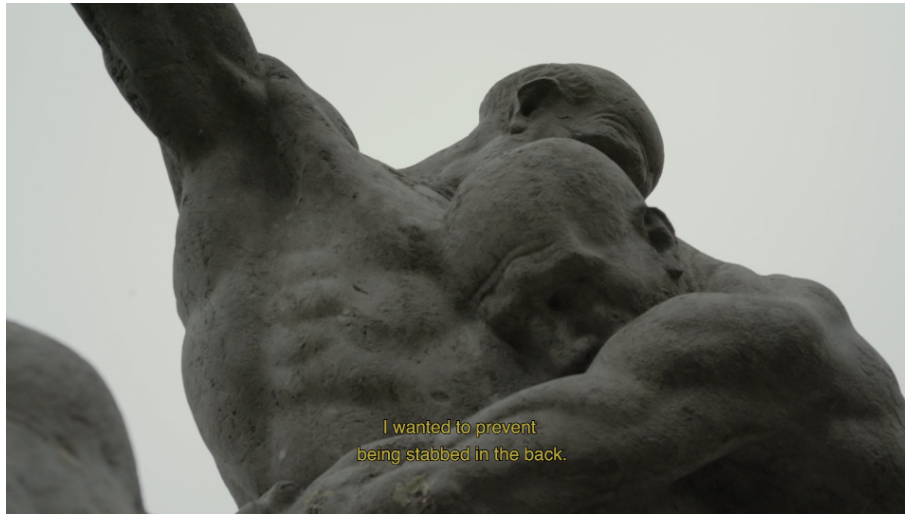
Nomads In Remembering, 2020

„*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

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