Jennifer Merlyn Scherler

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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. Scherlers 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, living, grieving and remembering strategies.

Portfolio

selected works, 2022

Room of Requirement, 2022

digital print on polyester, steel, glass
because if you are starved for represenation 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

„Zwei metallene Kästen im ersten Raum erinnern an minimale Skulpturen. Diese werden jedoch von den bedruckten Satinstoffen gebrochen, ja beinahe ignoriert. Wie ein entfernerter Metakommentar auf die Kunstgeschichte, verlieren sich auch die abgebildeten Kussszenen. Es handelt sich um Screenshots von Glitches. Die digitalen Verzerrungen entstehen, wenn die aufgrund starker Komprimierung fehlenden Bildinformationen durch einen Algorithmus ergänzt werden. Die Küssenden werden in diesem spekulativen Raum ineinander gerechnet, beide Köpfe verschmelzen im Fehler."

– Karen Amanda Moser and Mathias Kobel

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

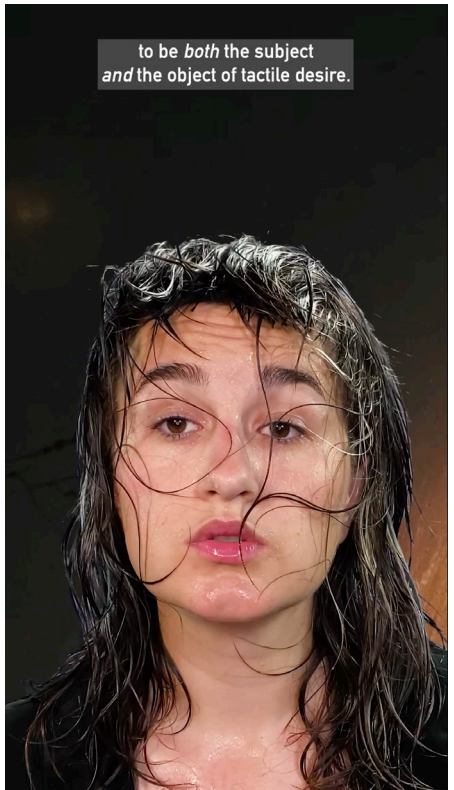
so sad so sexy, 2021

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: Kunsthaus 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 artist suggests 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

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.

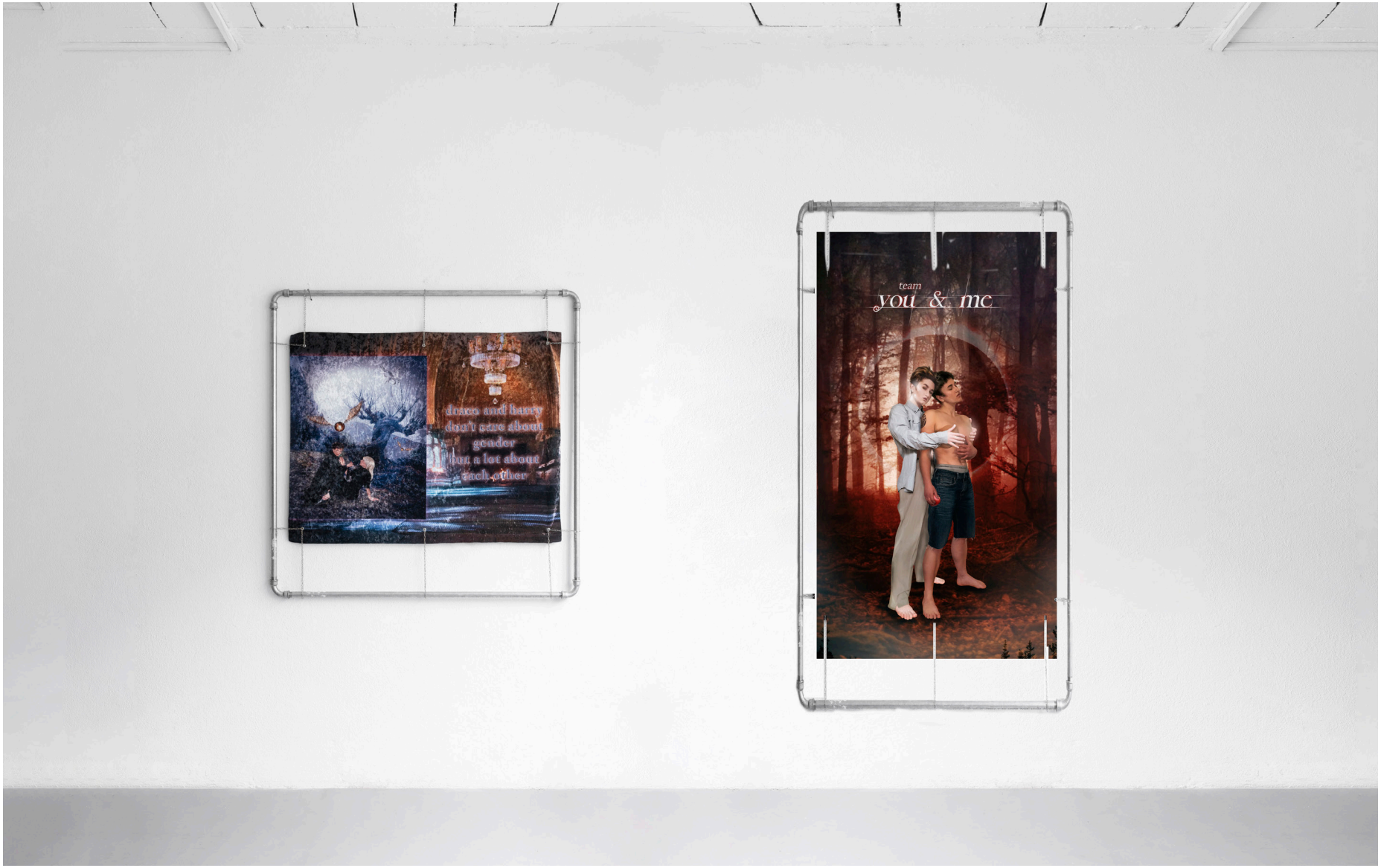
Beyond this bleak judicial dimension, the video transcends the lecture, slam poetry, and music performance formats, absorbing the re-enactments made popular by recent entertainment apps like TikTok. Through this stylistic multiplicity and pedagogical virtuosity, the video is a powerful meditation on 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"

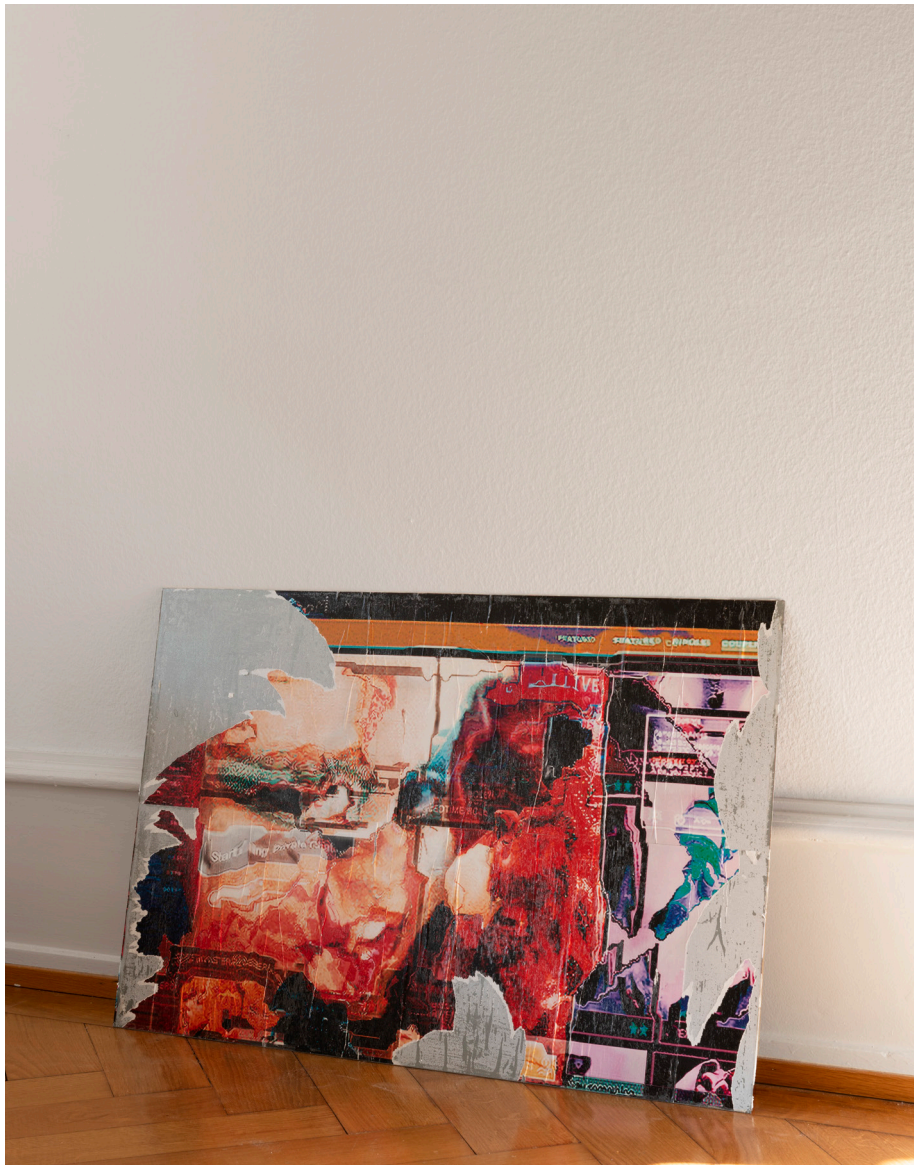
sex work as an aesthetic backdrop in pop culture, 2020

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

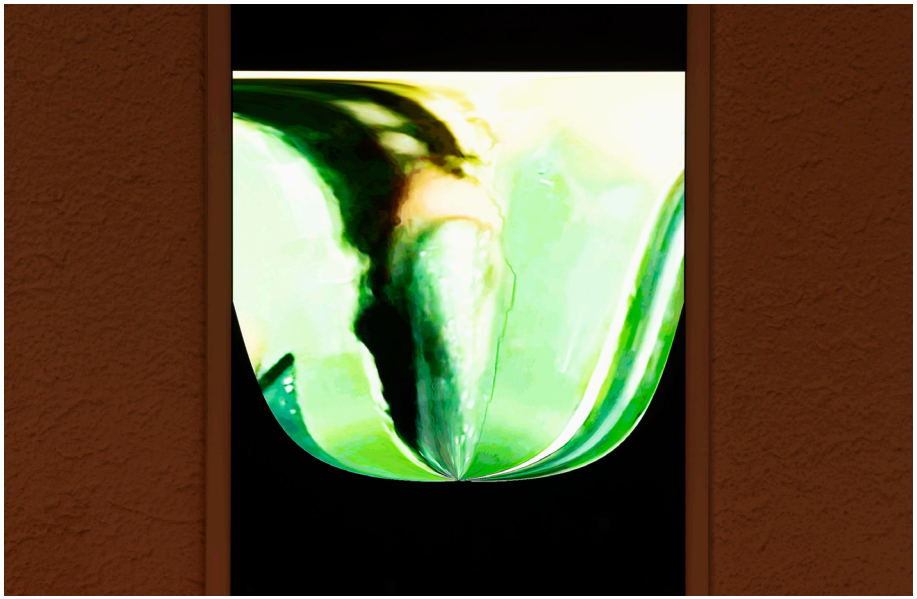


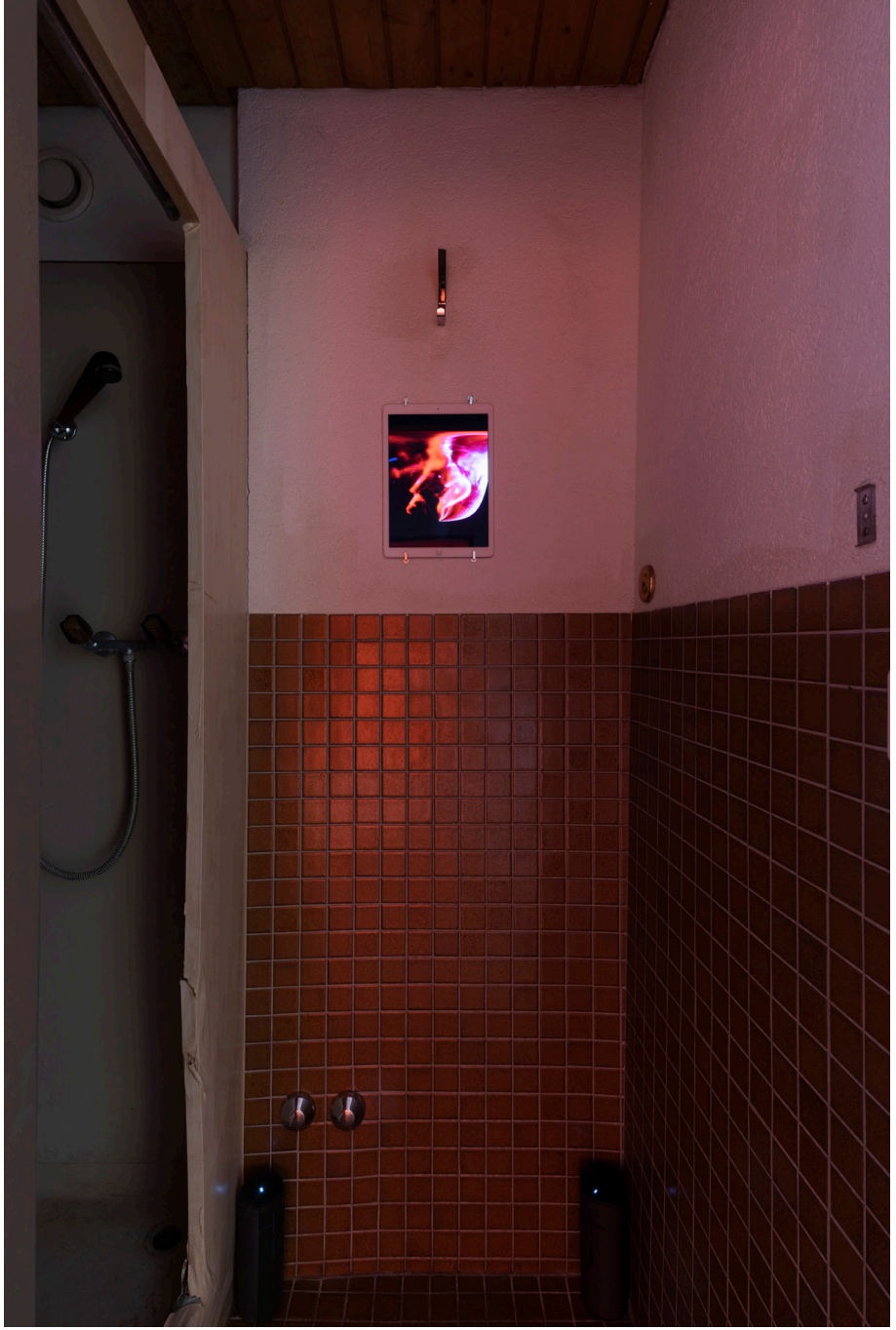
digital print, plaster, (steel plate)
59.4 x 94.35 cm
right: installation view at Residency Dienerstrasse by wasteland, CH

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

„Sie [Scherler] befasst sich auf zweierlei Weisen mit dem Konzept von Raum: Einerseits dienten die Problematiken der Marginalisierung, Zensur und Gentrifizierung, welche mit den physischen Räumlichkeiten der Liegenschaft und deren Nutzung einhergehen, als inhaltliche Ausgangslage für die eigens für Wasteland konzipierten Werke. Andererseits erweiterte Scherler den vorgefundenen Raumbegriff um sein im Internet situiertes virtuelles Pendant, eine Dimension, die vermeintlich Unsichtbarem eine neue Plattform gibt. Die unterschiedlichen Formen, wie sich die Sexarbeiter*innen den Internetraum – insbesondere Instagram – als Manifestierungsort ihrer eigenen Stimme, des professionellen Austausches und der Vernetzung, des Protestes sowie der direkten Dienstleistung aneignen, veranlassten Scherler zu umfänglichen Recherchearbeiten. Diese kulminierten an der Schnittstelle zwischen cyber Popkultur und Sexarbeit im Internet nicht nur inhaltlich, sondern auch formell zu vier neuen Videoarbeiten und Digitalprints.“

– Selma Meuli





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

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

photo: Claude Barrault

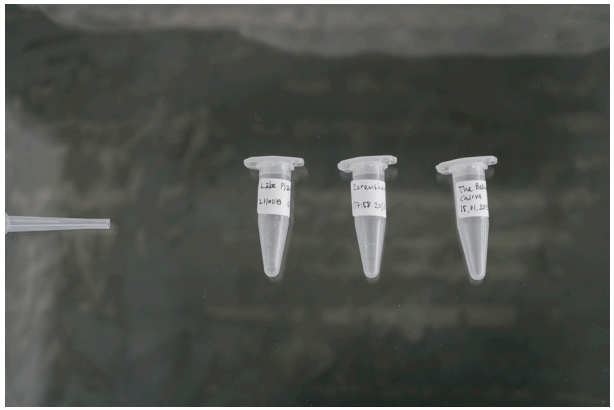
Nomads In Remembering, 2020

„*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 my 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

where my dad would be well, 2019

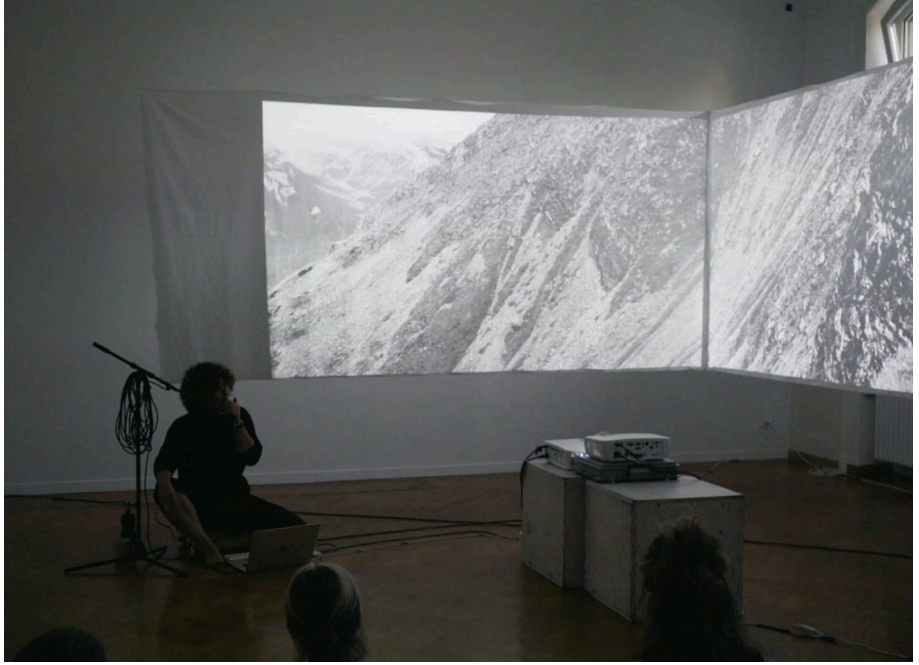
Following an autobiographical route tracing places to which glorified memories are connected. Exploring the desire to try to archive and preserve the memories that are dearest to us through different media, e.g. through collecting tears, as was done in many stages of human history, through translucid 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

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

CV

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SOLO EXHIBITIONS

2022 **Secret Admirer**, with Hannes Zulauf, Grand Palais, Bernt
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 **Abc and Other Fictions,** Kasko, Basel
Aeschlimann Corti Stipendium, Kunsthaus Langenthal, CH
2021 **Cantonale**, Stadtgalerie, Bern
World's Rainbow, Kunsthaus 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, 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

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

COLLABORATIONS

since 2019 Artistic projects and teachings with **memeclassworldwide**, collective consisting of Mateusz Dworczyk (Kiel, DE), Juan Blanco (Berlin) and Ramona Kortyka (Kiel, DE), with Bernhard Garnicnig (Vienna)

RESIDENCIES

09 / 2021 **Research retreat with memeclassworldwide**, Floating University, Berlin
08 / 2020 – 10 / 2020 **Residency Dienerstrasse**, Wasteland, Zurich

PERFORMANCES

2022 **too busy making love to my favourite fictional character,** lecture performance, Grand Palais, Bern
2021 **The call**, telephone performance, collaboration with and invited by Marljin Karsten and Cécile Baumgartner Vizkelety, Regionale, Garage Coop, FR
Expanded Poetry #1 - Alessandro De Francesco, part of reading choir, online exhibition, der TANK, Basel
2020 **Backslash Festival**, lecture performance invited by Wallstreet.Support, ALLDA, Zurich (cancelled due to covid-19)
Sex work as an aesthetic backdrop in pop culture, lecture performance, 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
Faltegi Händ, Aber E Glatte Charakter, performance and book launch, MATERIAL, Zurich

AWARDS

2022 **Aeschlimann Corti Stipendium** Nomination
2020 3rd place **45. Schweizer Jugendfilmtage**, Zurich

EDUCATION

2018 – 2021 **Bachelor with Honours**, Fine Arts, 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