

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. 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, living, grieving and remembering strategies.

Portfolio

selected works, 2022



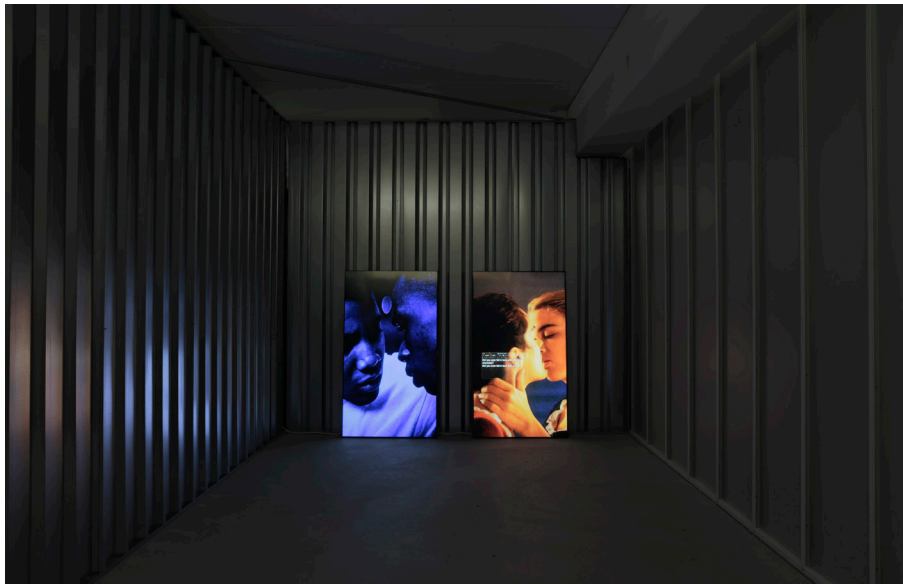
Singabe

∞ 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: Kunsthau Baselland
<https://youtu.be/pTztNwTlhn4>

so sad so sexy, 2021

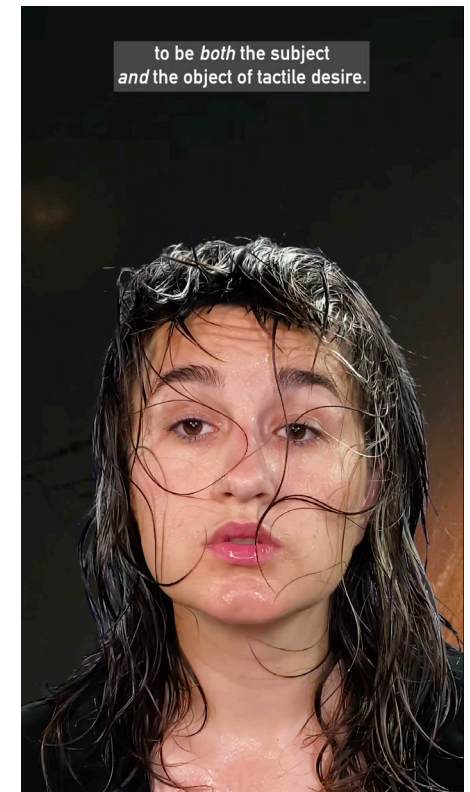
People in fan fiction communities reduce the filmic material in their own edits to what is most important (to them): a mediation of hotness, love, sex and intimacy in an endless loop.

The 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



Singabe

**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.“

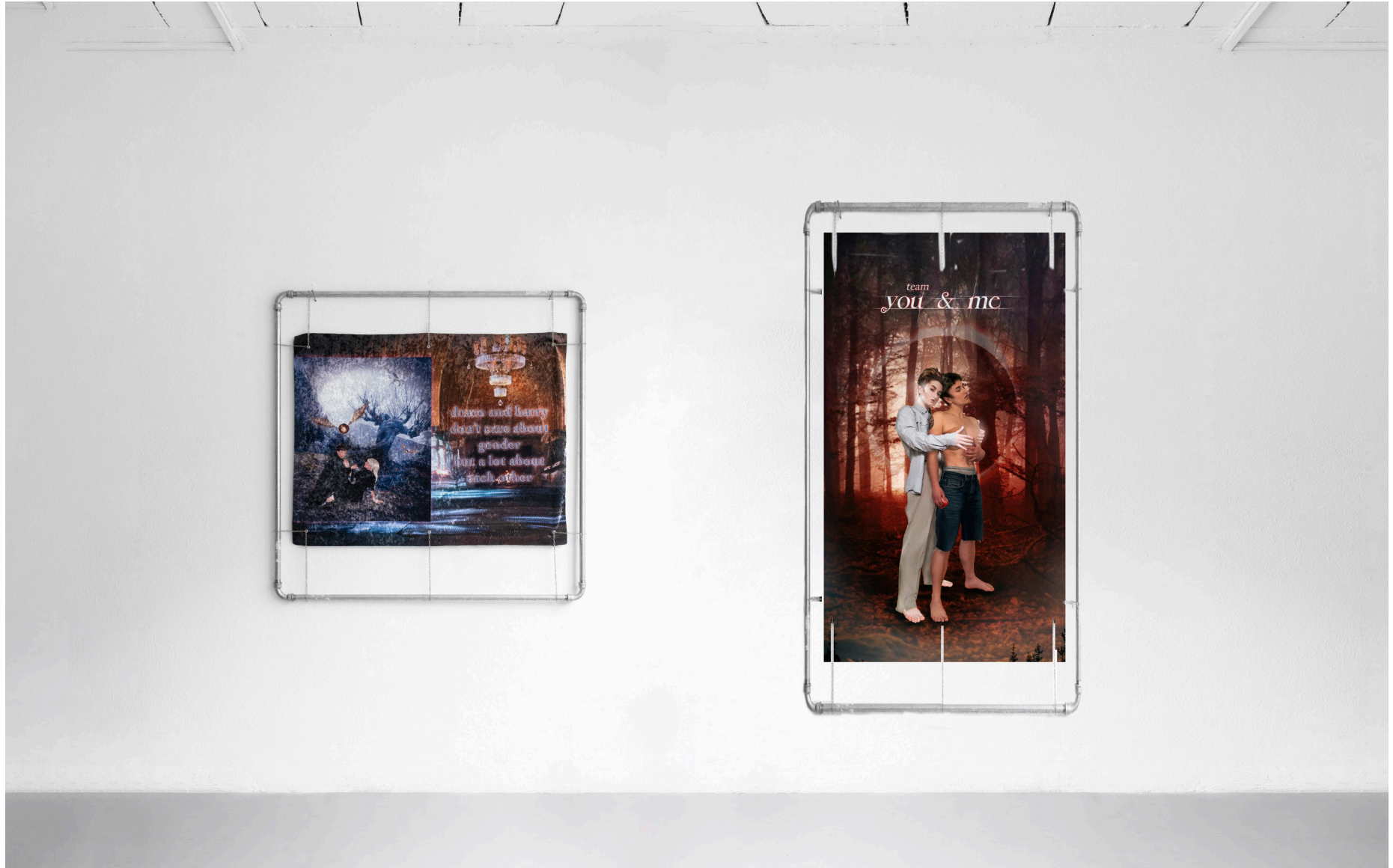
– Bernhard Garnicnig for *Art & Education*



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“

Singabe

draco and harry don't care about gender
but a lot about each other, 2021 – 2022



digital collage, self portrait, digital print on marbled velvet, metal tubes
110 x 110 cm
part of ongoing series „there was only one bed“



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.

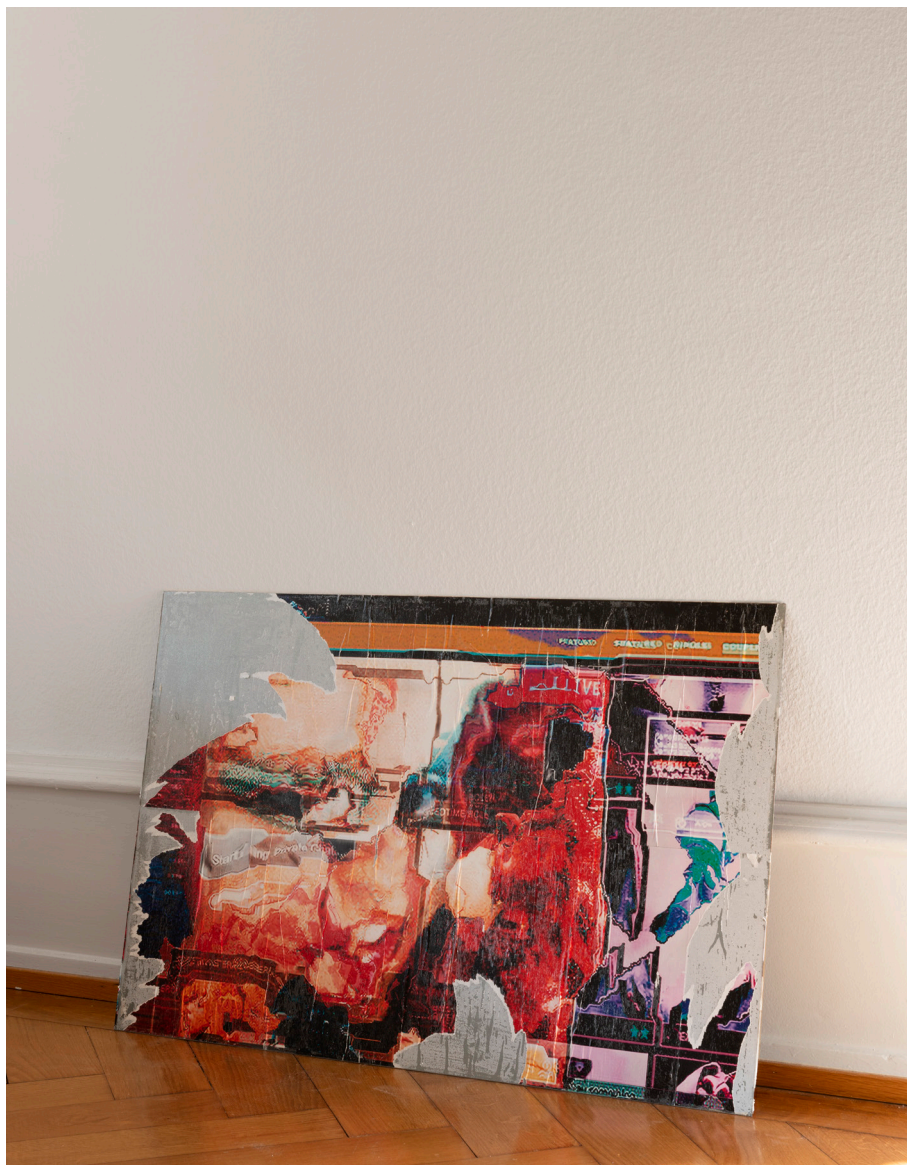


lecture performance at Residency Dienerstrasse, CH
1h 30min
https://youtu.be/rE5l0XVNV_I



photo: Kushtrim Memeti

persona / digital nomad, 2020



digital print, plaster, (steel plate)

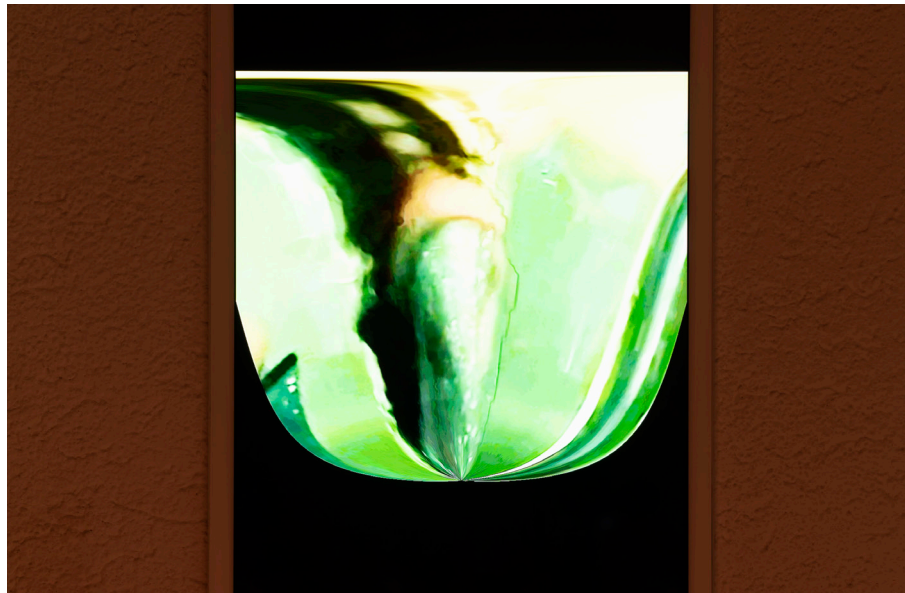
59.4 x 94.35 cm

right: installation view at Residency Dienerstrasse by wasteland, CH

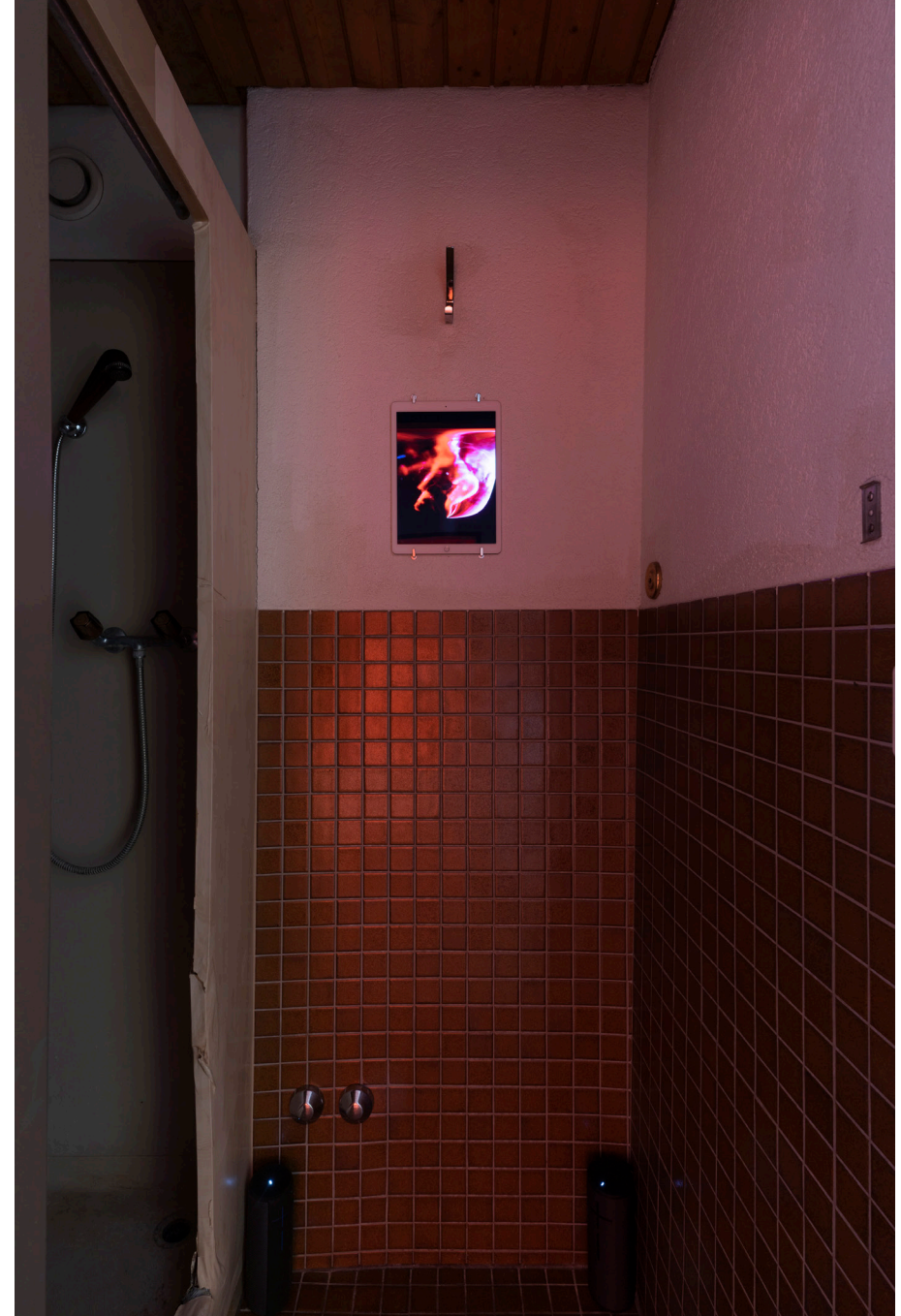
I dance for a lot of people and it's not just men, 2020

„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 Unsichtbare 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/sbIL85BxX5g>



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 my grandmother’s flight 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

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

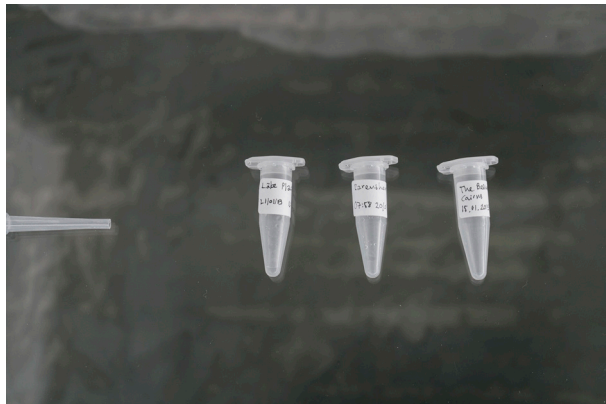
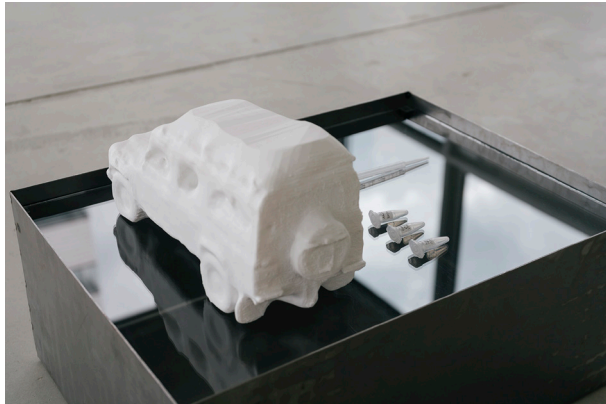
installation view at Reflector Gallery, Bern and Humbug, Basel

<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 futile 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 that keep moving with every gust of wind or through iPhone 3D scans that are inevitably incorrect. Memories tend to elude our grasp – the closer we look at them and the more interpretative layers sweep over them through association and expectant desires.



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



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SOLO EXHIBITIONS

- 2021 1/4, _rondell Süderstasse, Hamburg
2020 **Residency Dienerstrasse**, with Ruven Joas Stettler, Wasteland, Zurich

GROUP EXHIBITIONS (selection)

- 2021 **Cantonale**, Stadtgalerie, Bern
World's Rainbow, graduation show, 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

- 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

PUBLICATIONS

- 2021 **Mein Internet ist nicht dein Internet, aber meine Realität.**, Über (Un-)Sichtbarkeiten von Sexarbeiter*innen online und den realitätskonstituierenden Charakter des Internets, self publication
2020 **give me my own movie**, Über die Wechselwirkung zwischen filmischer Narration und dem off-screen Leben, self publication
2019 **Faltegi Händ Aber E Glatte Charakter**, collection of texts and thoughts, self publication

EDUCATION

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

WORK EXPERIENCES

- spring 2022 **Stage design** at Junges Theater Basel, production by Anna Fries
since 2021 **Guest teacher** at Foundation Year (Propädeutikum), SfGBB, Biel, CH
since 2016 **Self-employed** commission photography and video work
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