

# Jennifer Merlyn Scherler

## Portfolio

selected works, 2026



Jennifer Merlyn Scherler (they/them) 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 (filmic) languages created to share knowledge and affection for a particular thing. They are particularly interested in strategies of grieving, remembering and the creation of intimacy.

Their visual language is dense with references to popular digital culture and media theoretical texts. It is infused by video material, images and commentary found online. The characters found in Scherler's work are based on personal experiences and reference internet youth cultures, they are performed by the artist themselves and could be situated in drag.

Jennifer Merlyn Scherler

**Grave Friend (early generation, international version), 2025**



hand-hammered silver, polyester and cotton textile, lace, stuffing,  
Japanese paper, light bulb, 18 × 28 × 31 cm  
exhibition view: For Space, Basel

Jennifer Merlyn Scherler

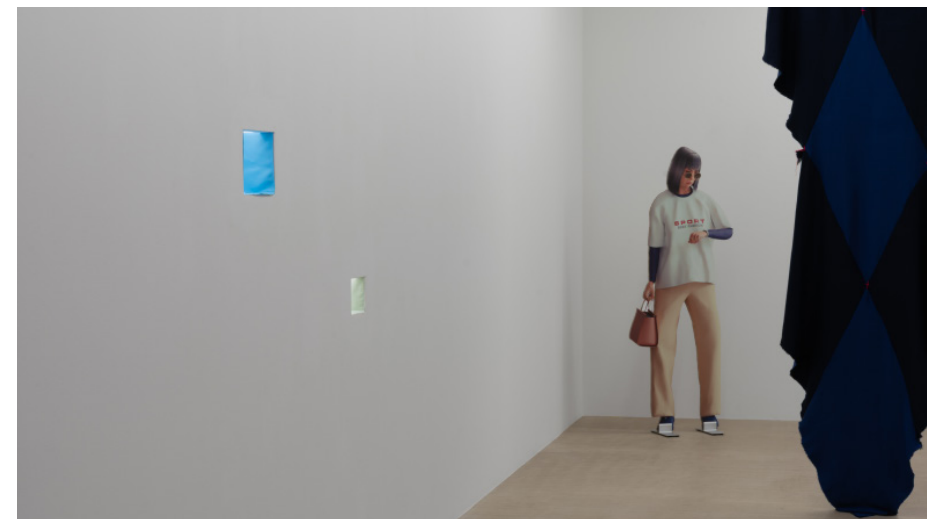
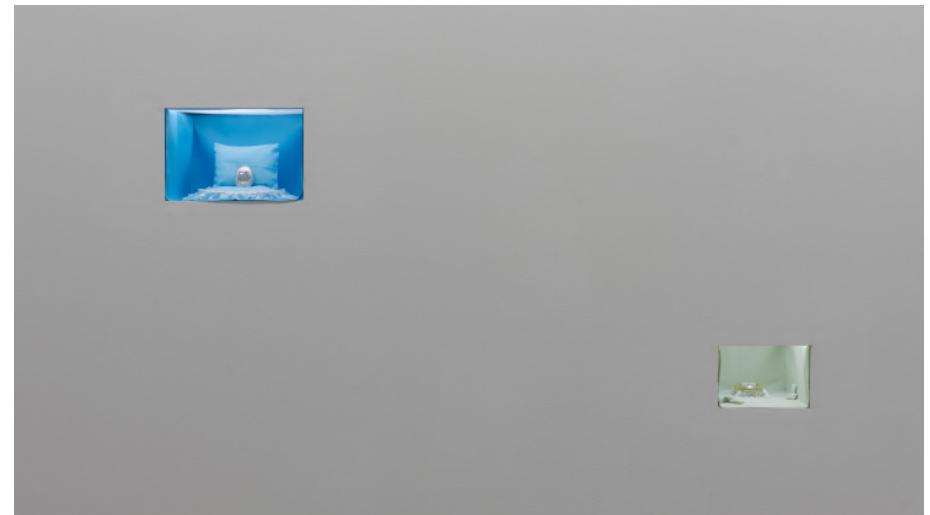
## Grave Friend & 墓友 (2025)

Two small rooms in the wall each contain a hand-hammered silver Tamagotchi replica. Tamagotchi, created by Japanese toymaker Bandai in the late 1990s, are handheld digital pets that grow under the player's care and eventually die from age or neglect.

These silver versions were crafted by Scherler under silversmith Izumi Ken in Tokyo using Uchidashi, a traditional technique that hammers flat silver sheets into three-dimensional forms.

Each "screen" shows the game's death animation. In Japan, this depicted a gravestone and cross, but for U.S. audiences it was softened to a Tamagotchi with angel wings.

*Grave Friend* (early generation, international version) and *墓友* (early generation, Japanese version) display these respective death screens and immortalise and pay homage to the player's and fan's grief and admiration.



exhibition views: For Space, Basel

Jennifer Merlyn Scherler

**墓友 (early generation, Japanese version), 2025**



hand-hammered silver, cotton textile, fake fur, lace, stuffing,  
Japanese paper, light bulb, 12 × 19 × 33 cm  
exhibition view: For Space, Basel

Jennifer Merlyn Scherler

## Hades invites you to his Death Cafe †+ †† ††, 2025



installation and performance / café

wood, paint, digital print on velvet and cotton textile, laces and trims, digital print on paper, candles, plates and cutlery, hexagonal-shaped tables, point cards and stamps  
dimensions variable

exhibition view: Le Commun, Geneva

Jennifer Merlyn Scherler

# Hades invites you to his Death Cafe †+ ††☪, 2025



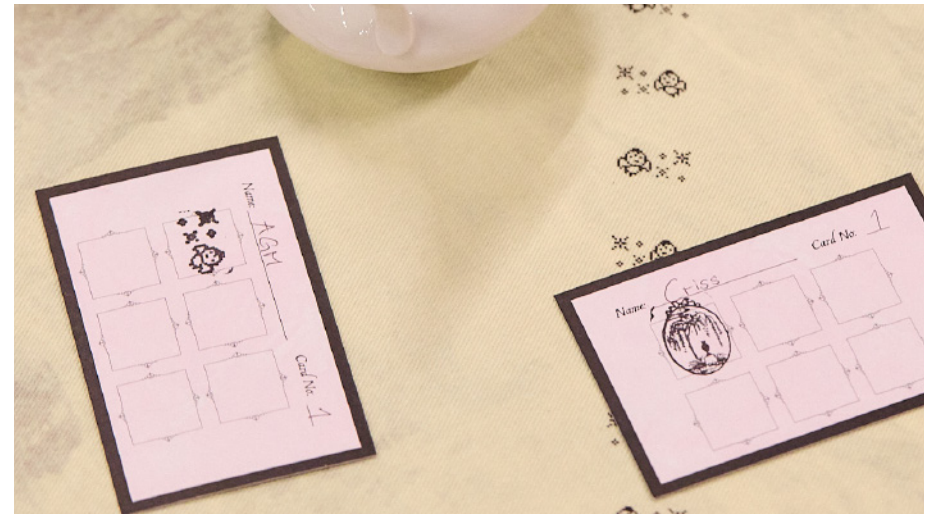
installation and performance / café  
Hades performed by Jennifer Merlyn Scherler, Persephone performed by Anina Müller  
exhibition view: Le Commun, Geneva  
photos: Sandra Pointet

Jennifer Merlyn Scherler

# Hades invites you to his Death Café †+ †+☞, 2025

Hades' Death Café is inspired by the 2.5-dimensional Japanese maid café concept, in which customers interact with cute fictional characters performed by humans. Many of the core ritual aspects of the maid café have been retained: visitors are first presented with a warm hand towel and the menu is explained to them when they are seated. Upon their first visit, they are given a point card that can be stamped with either a Tamagotchi ghost or a weeping willow. Visitors can order cute-ly decorated desserts and drinks, enjoy lip-sync performances, and purchase chekis (instant photos). Most importantly, there is time for chit-chat with Hades and his wife Persephone. There are three core menu options, where customers can choose to talk about fictional or non-fictional grieving, or prepare for their own passing.

Hades' Death Café aims to create a comfortable, cute and playful space in which to discuss grief and death.



installation and performance / café  
Hades performed by Jennifer Merlyn Scherler, Persephone performed by Anina Müller  
exhibition view: Le Commun, Geneva



Jennifer Merlyn Scherler

## My Internet Is Not Your Internet But My Reality, Part II, 2025



single channel video, HD, 16:9, 15'41"

*video link on request*

video still

Jennifer Merlyn Scherler

## My Internet Is Not Your Internet But My Reality, Part II, 2025

This video is an update, a part two, to the video piece with the same name from 2021. It focuses on how sex workers and the porn industry have been fundamental for the development of internet platforms and functions as we know them. While sex workers are pioneers in using new technologies, they are also at the forefront in being digitally excluded and in developing according survival strategies.

The work traces specific legislative changes and tries to center social media posts by sex workers; making the research material directly visible and hopefully emotionally tangible. The script is informed by various conversations with generous sex workers and digital activists.

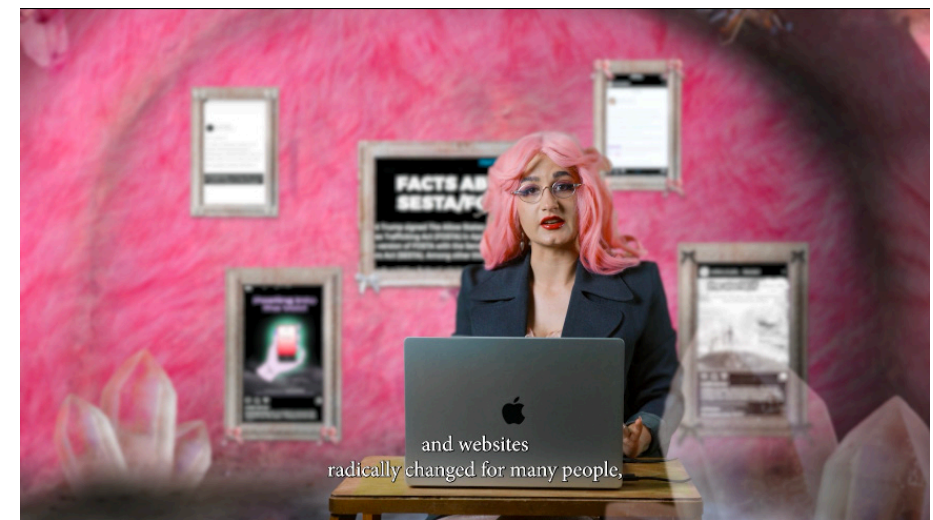


single channel video, HD, 16:9, 15'41"

[video link on request](#)

exhibition view: esc medien kunst labor, Graz, AT, photo: Martin Gross

video stills on the right



Jennifer Merlyn Scherler

## Death Digest, 2024



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

*video link on request*

exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

Jennifer Merlyn Scherler

## 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 here 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 the viewers on 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"

[video link on request](#)

exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

right: video stills



Jennifer Merlyn Scherler

## Mourning Embroidery: To Those That Slip Away Upon My Waking, 2024



digital print on velvet fabric, feathers, satin trim  
72 x 60 cm

exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

Jennifer Merlyn Scherler

## Mourning Embroidery: Tamagotchi Graveyard Servers, 2024



digital print on velvet fabric, lace, fake leather

55 x 42 cm

exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

Jennifer Merlyn Scherler

## 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  
exhibition view: Kiefer Hablitzel | Göhner Kunstpreis



Jennifer Merlyn Scherler

## Mourning Embroidery: Girlified Death Chamber, 2025



digital print on velvet fabric, polyester trim and lace  
58 x 46 cm  
exhibition view: Le Commun, Geneva

Jennifer Merlyn Scherler

## Mourning Embroidery: In-Game Memorial, 2025



digital print on velvet fabric, cotton trim  
55 x 42 cm  
exhibition view: Le Commun, Geneva

Jennifer Merlyn Scherler

## Mourning Embroidery: Eros and Thanatos, 2025



digital print on velvet fabric, fake leather, cotton trim  
55 x 42 cm  
exhibition view: Le Commun, Geneva

Jennifer Merlyn Scherler

## Mourning Embroidery: Passageways, 2024



digital print on velvet fabric, sequins, polyester trim  
55 x 42 cm  
exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

Jennifer Merlyn Scherler

## Mourning Embroidery: Alternate Endings, 2024



digital print on velvet fabric, lace, rhinestones

58 x 46 cm

exhibition view: Kiefer Hablitzel | Göhner Kunstpreis

Jennifer Merlyn Scherler & Anina Müller

## The Extended Play, 2024



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

Jennifer Merlyn Scherler & Anina Müller

## 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

Jennifer Merlyn Scherler & Anina Müller

## 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.

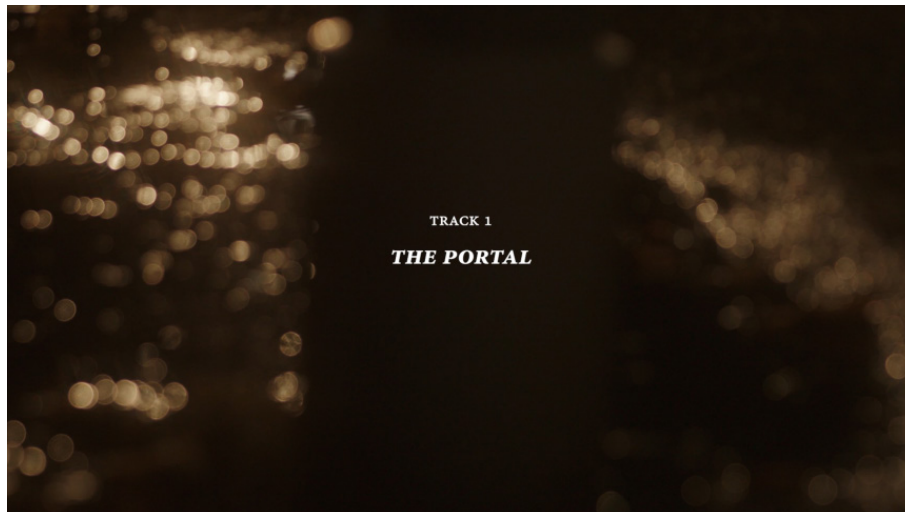
A voiceover guides us through a narrative where not only the viewer is allowed access into the movie's world, but the viewer also becomes a vehicle for the movie to enter the spectator's world. The on- and off-screen world begin to bleed and mix into each other.



It dances differently for every situation.



intoxicated by the movie.



TRACK 1  
**THE PORTAL**

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

[video link on request](#)



all characters you've loved are woven.

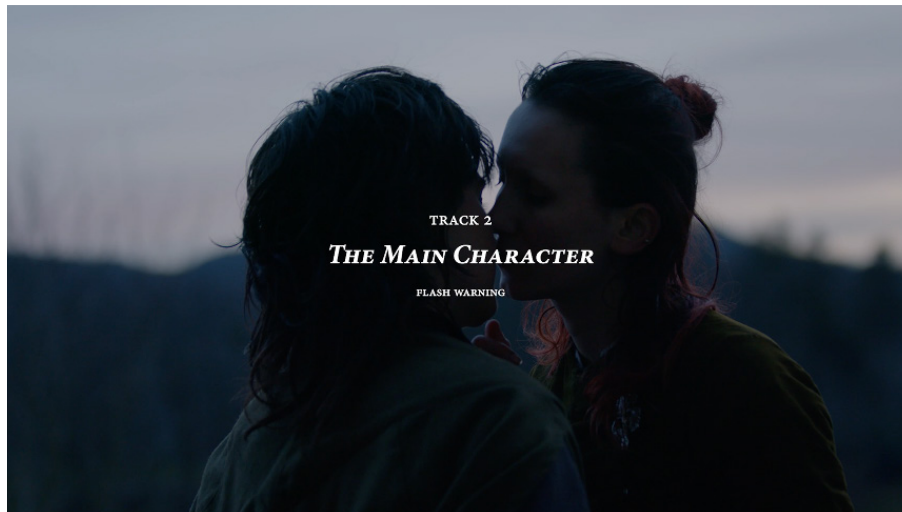
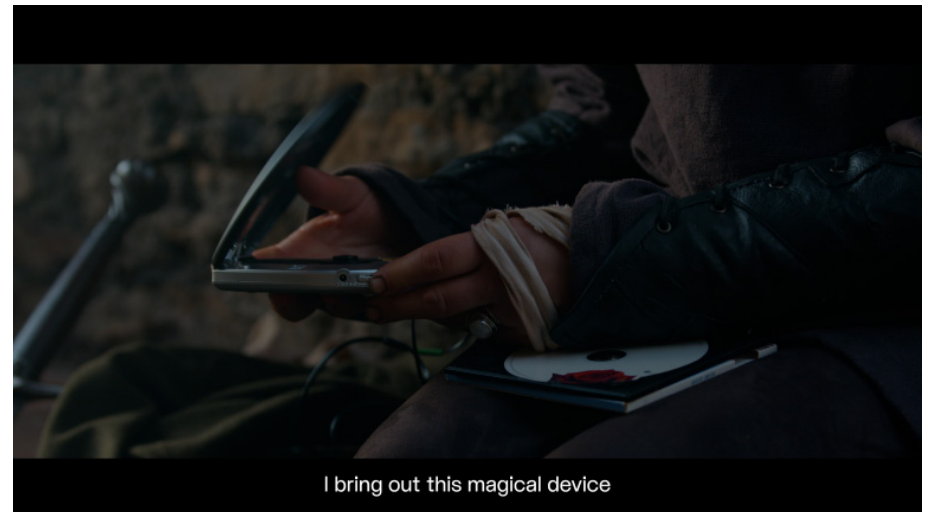
Jennifer Merlyn Scherler & Anina Müller

## 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, English, subtitled, aspect ratio changes, 7:43 min  
in collaboration with Anina Müller

[video link on request](#)



Jennifer Merlyn Scherler & Anina Müller

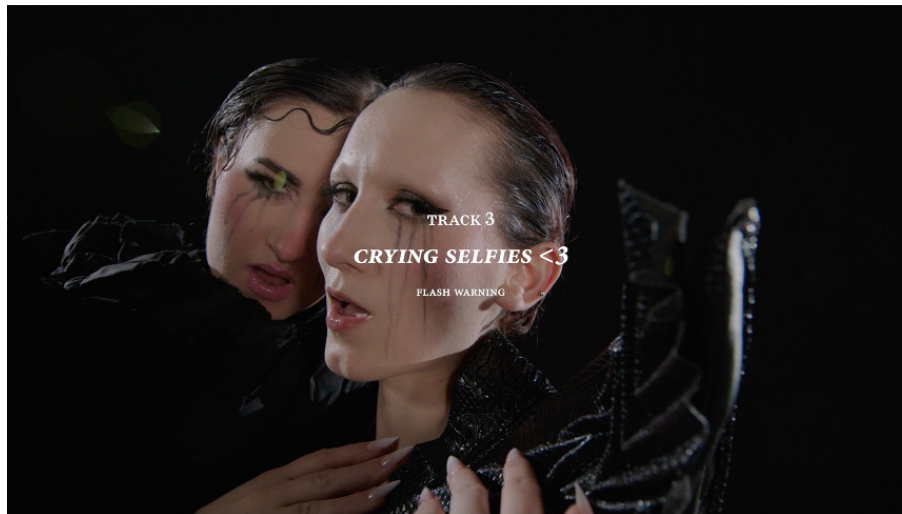
## crying selfies <3, 2024

Track 3 of *The Extended Play*

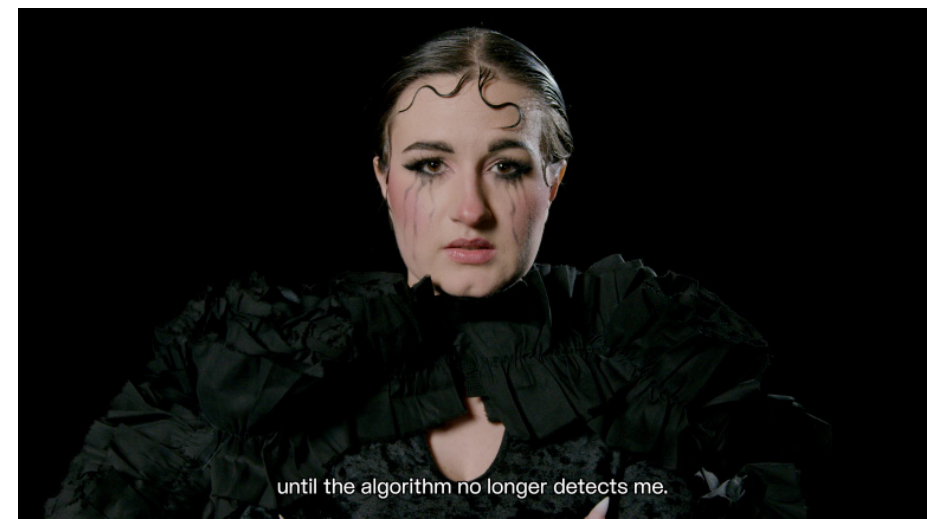
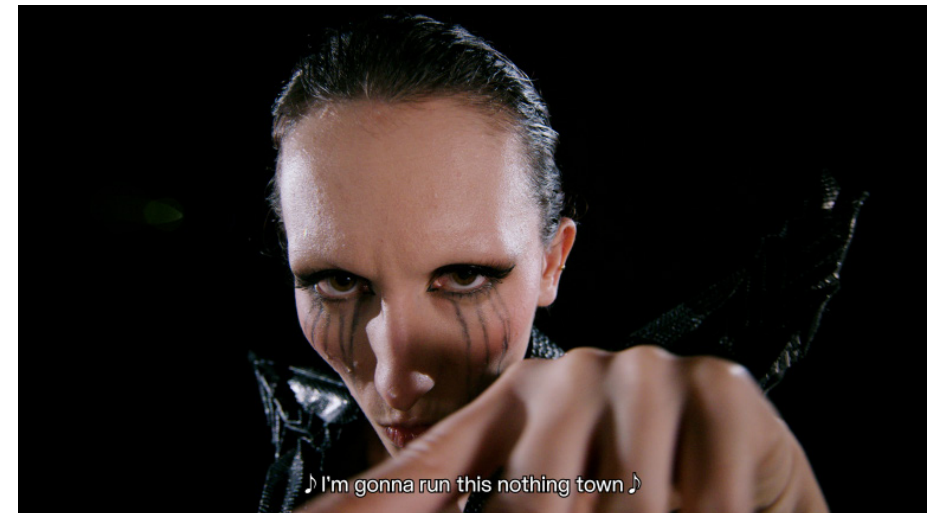
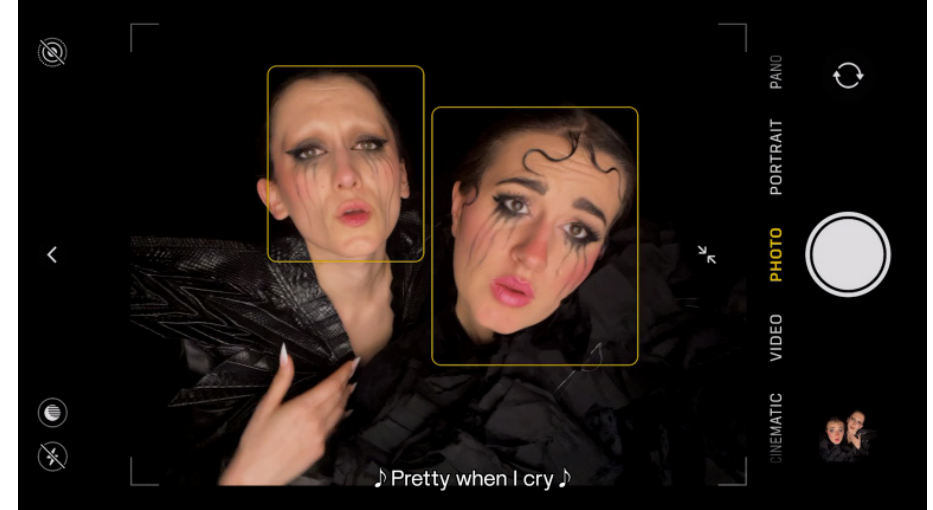
In a mix of a cunty ted talk and music video the third track *crying selfies <3* reflects on the selfies that people, especially young femmes, take when they cry – whether to be posted on social media or to remain hidden in the private camera roll.

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, English, subtitled, 16:9, 5:36 min  
in collaboration with Anina Müller  
[video link on request](#)





Jennifer Merlyn Scherler

## 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

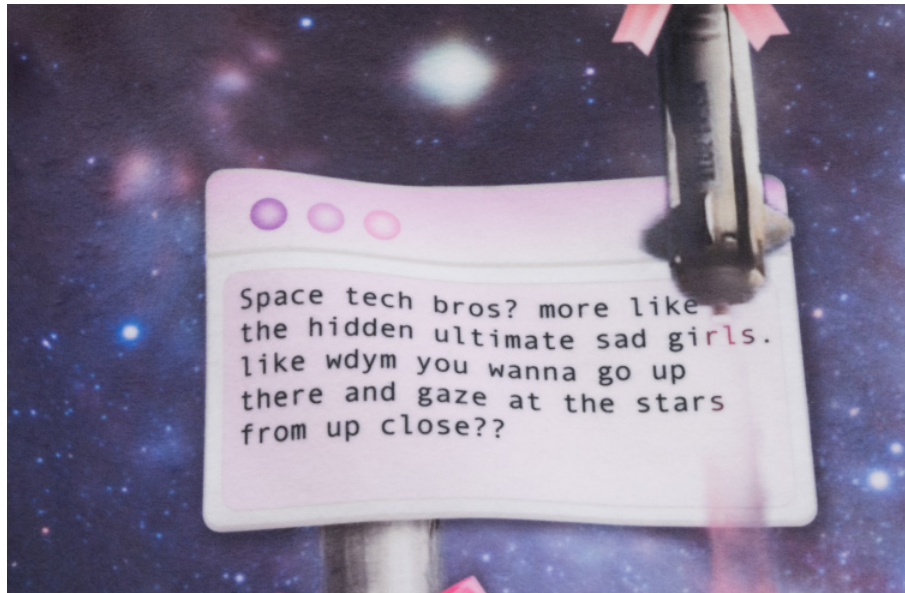
Jennifer Merlyn Scherler

## 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 memes<sup>1</sup> 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

Jennifer Merlyn Scherler

## Wasteland, Baby!, 2023

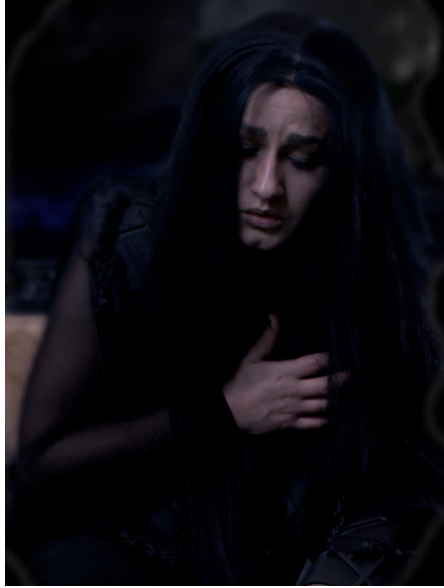


single channel video sculpture, Full HD, colour, stereo sound, English, 26:00 min  
metal, foam, styrodur, acryl, paint, rear projection sheet, dimensions variable  
installation view: House of Electronic Arts, Basel  
Script: [here](#)  
*video link on request*

Jennifer Merlyn Scherler

# Wasteland, Baby!, 2023

video stills

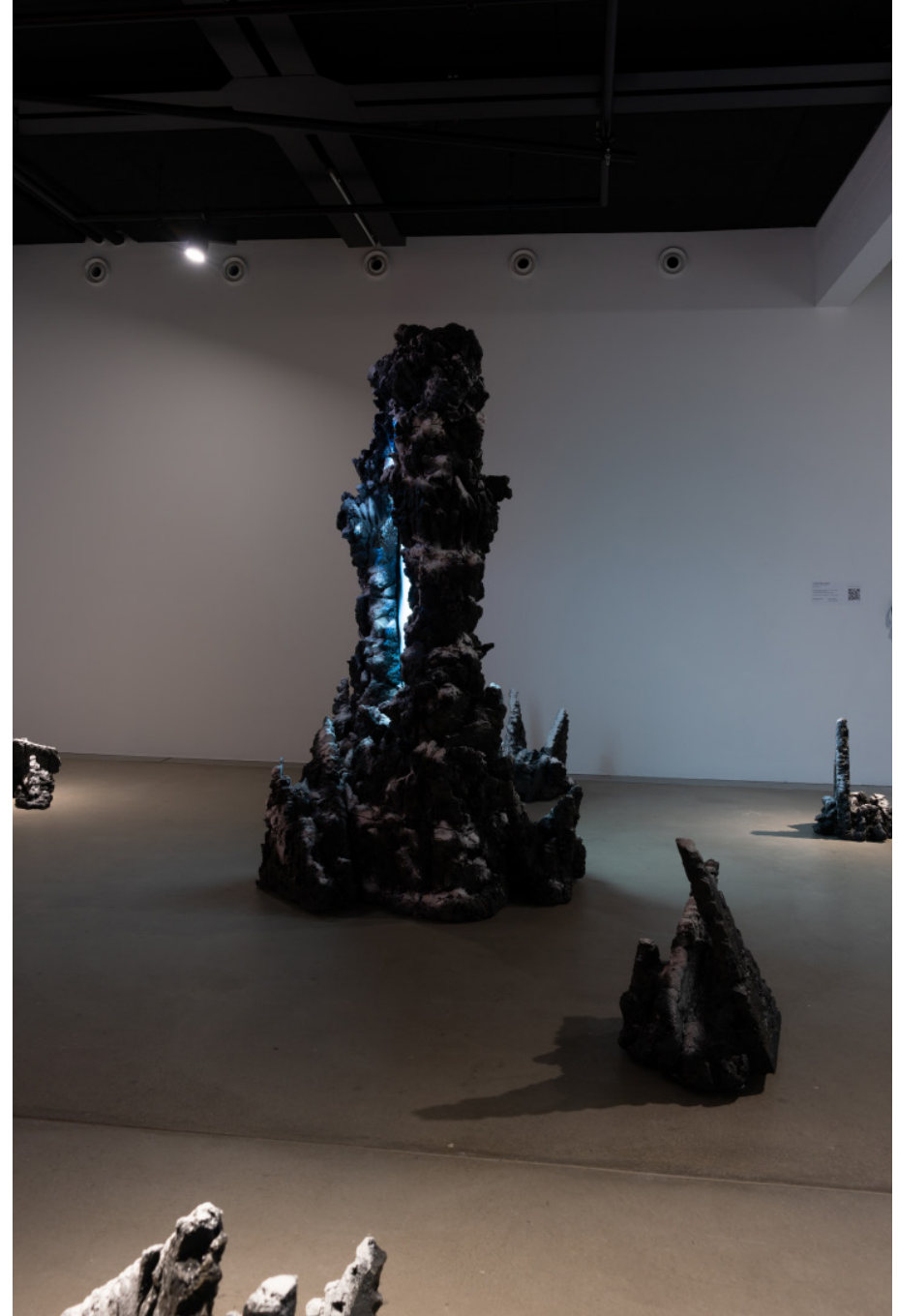


Jennifer Merlyn Scherler

## 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](#)  
*video link on request*

Jennifer Merlyn Scherler

## Wasteland, Baby!, 2023 – 2024 (display variation)



single channel video sculpture, Full HD, colour, stereo sound, English, 26:00 min  
wooden frame for 80-inch screen, wallpapered and painted, headphones or open sound  
booklets for the audience to take  
installation view: Kunsthalle Basel  
*video link on request*  
Script: [here](#)

Jennifer Merlyn Scherler

## Wasteland, Baby!, 2023 – 2024 (display variation)



single channel video sculpture, Full HD, colour, stereo sound, English, 26:00 min  
wooden frame for 80-inch screen, wallpapered and painted, headphones or open sound  
booklets for the audience to take  
installation view: Kunsthalle Basel  
*video link on request*  
Script: [here](#)

Jennifer Merlyn Scherler

## 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 velvet, each 171 x 112 cm  
installation view: HeK, House of Electronic Arts, Basel

Jennifer Merlyn Scherler

**Press F To Pay Respects (Fuck), 2023**



Jennifer Merlyn Scherler

**Press F To Pay Respects (Fury), 2023**



Jennifer Merlyn Scherler

**Press F To Pay Respects (Fiction), 2023**



Jennifer Merlyn Scherler

## 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: Vielfest, Vielbringen, BE, CH

Jennifer Merlyn Scherler

## 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



Jennifer Merlyn Scherler

## 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

Jennifer Merlyn Scherler

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

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 usually 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.

– text adapted from exhibition text by Michael Babics & Olivia Jenni



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

Jennifer Merlyn Scherler

# Lipsync is not enough (Forest Fae), 2023



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

Jennifer Merlyn Scherler

## Lipsync is not enough (Dark Earth, Flowers & Undying Love), 2023



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

Jennifer Merlyn Scherler

## Lipsync is not enough (Nihilism), 2023

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



Jennifer Merlyn Scherler

## Lipsync is not enough (Shaking Fists At Monolithic Gods), 2023



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

Jennifer Merlyn Scherler

## Lipsync is not enough (The Anthems Of Rape Culture Loud), 2023

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



Jennifer Merlyn Scherler

## So long we become the flowers (In A Week), 2023

The digital image collage, which is printed on linen, is based on the lyrics of the song „In A Week“ by Irish musician Hozier: „We lay here for years or for hours / Your hand in my hand / So still and discreet / So long that we become the flowers“. In it, joint death and decay are transformed into a romantic setting. Love not only lasts until death, but through and beyond it. The hands that can be seen gently touching each other belong to two characters that Scherler performs in their video and print works. The four characters they work with repeatedly enter into relationships with each other and reference various (internet) subcultures. This print work features the hands of the (soft) bad boy / Hades and the feminist, pink-haired bimbo (Persephone). The image begins with the lying bodies, which are still in contact but have already become a fertile ground for the flowers.

digital print on linen textile, 96 x 72 cm  
installation view: Kunsthalle Palazzo, Liestal, CH



Jennifer Merlyn Scherler

## 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, stereo sound, 05:35 min

[https://youtu.be/Oaq5dd\\_k7yE](https://youtu.be/Oaq5dd_k7yE)

installation view: Kunsthaus Langenthal

scenography by Annatina Huwylar

Photos: Cedric Mussano



Jennifer Merlyn Scherler

## 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.\*\*

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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.*

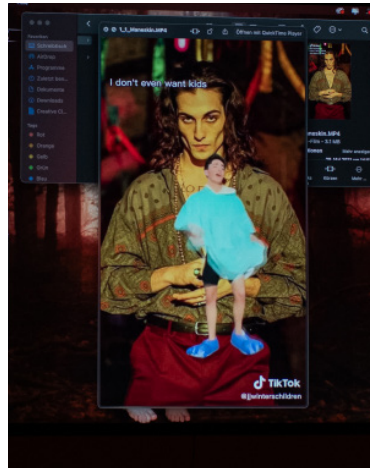
<sup>3</sup>: Willis, Ika: *Fan Theory/ Theory Fan or I Love This Book*. In: Grant Catherine and Random Love, Kate: *Fandom as Methodology. A Sourcebook for Artists and Writers*. Goldsmiths Press 2019

Jennifer Merlyn Scherler

## 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

Jennifer Merlyn Scherler

## 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  
installation view: Kunsthau Baselland  
[video link on request](#)

Jennifer Merlyn Scherler

## so sad so sexy, 2021

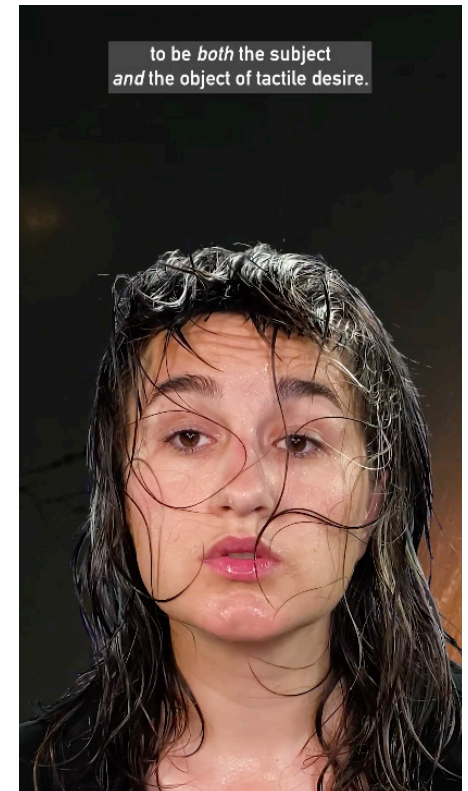
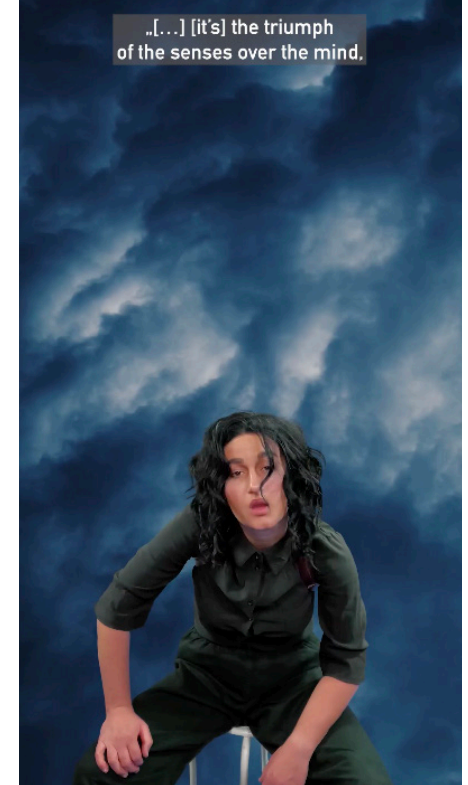
People in fan fiction communities reduce the filmic material in their own edits to what is most important (to them): a mediation of hotness, love, sex and intimacy in an endless loop.

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



Jennifer Merlyn Scherler

**so sad so sexy, 2021**



details installation view



Jennifer Merlyn Scherler

## 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](#)

Jennifer Merlyn Scherler

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

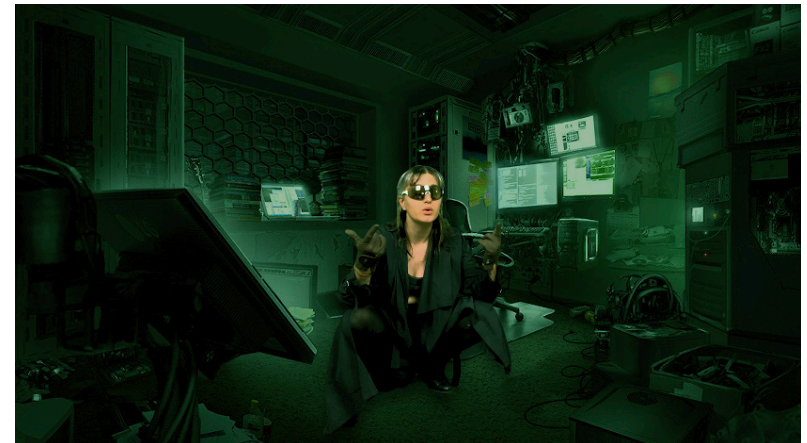
„*My Internet Is Not Your Internet But My Reality* is a video lecture and performance that explores the online (in)visibilities of sex workers and the entanglement of internet worlds with other realities. The video begins with an observation that the internet feels like a general and ubiquitous infrastructure 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  
right: video stills



Jennifer Merlyn Scherler

## ∞ 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

[video link on request](#)

photos: Christian An



Jennifer Merlyn Scherler

## Nomads In Remembering, 2020

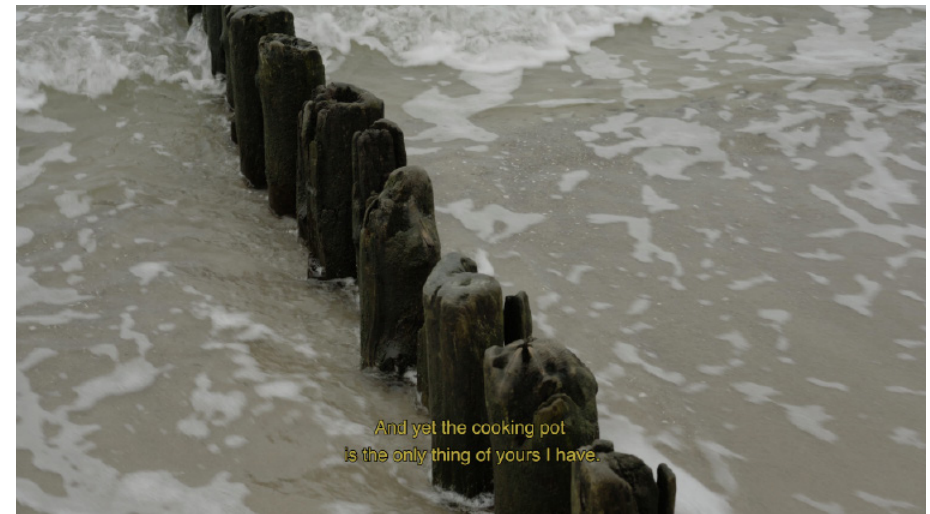
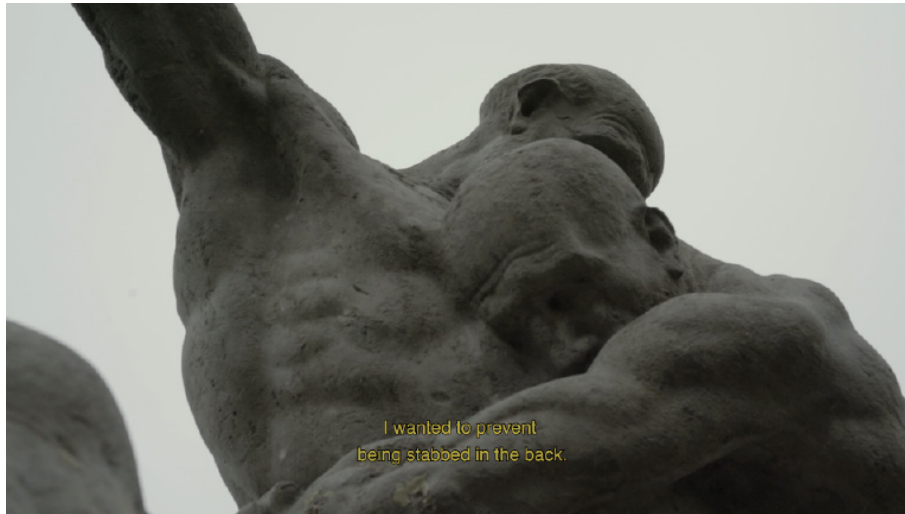
„*Nomads In Remembering*“ is an exploration of the ways the autobiographical memory fills the gaps with other narratives where things are unknown. Based on the story of how the artists grandmother had to flee during the second world war, the question arises whether remaining images of the horrid stem 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  
[video link on request](#)

Jennifer Merlyn Scherler

## Nomads In Remembering, 2020



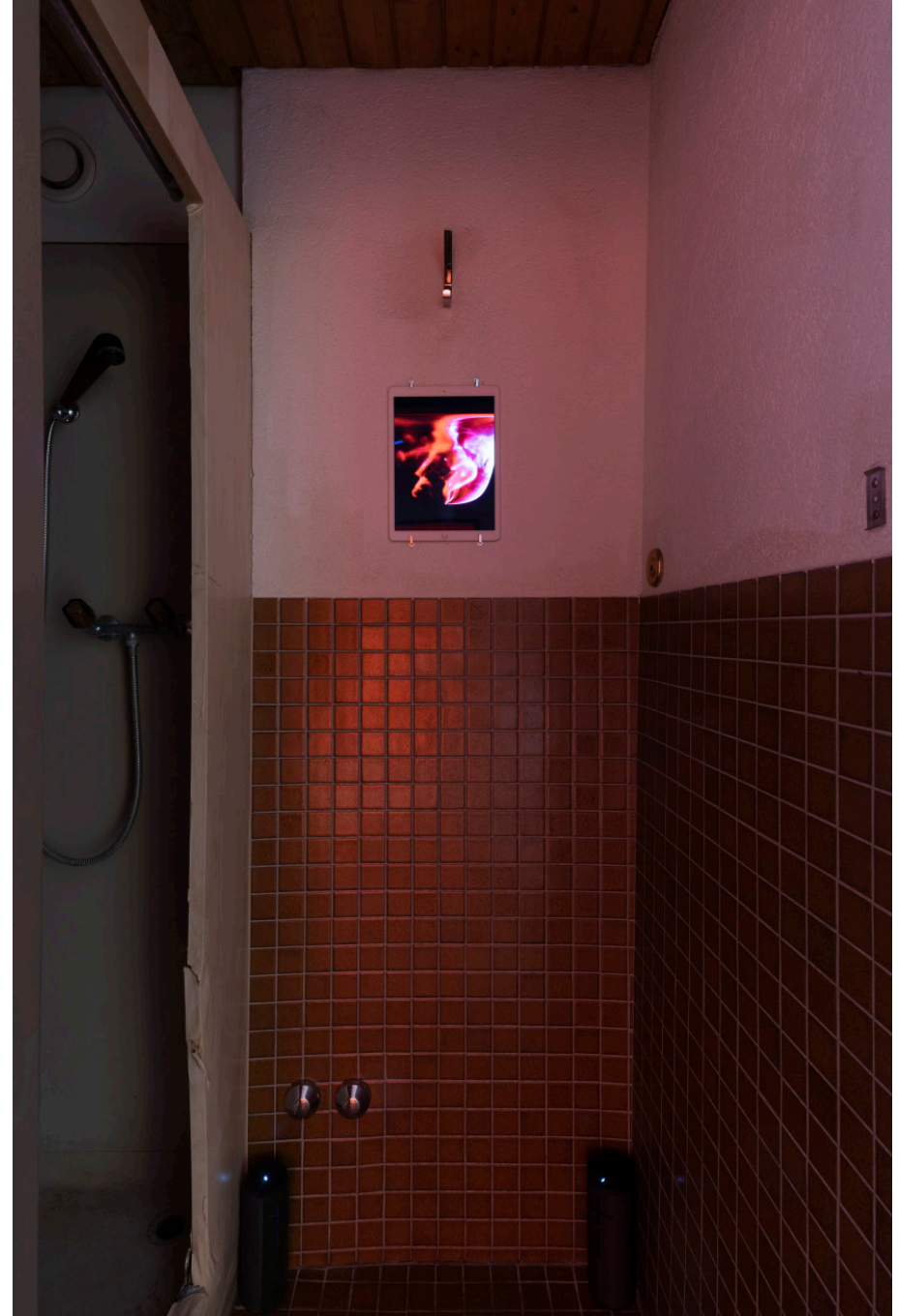
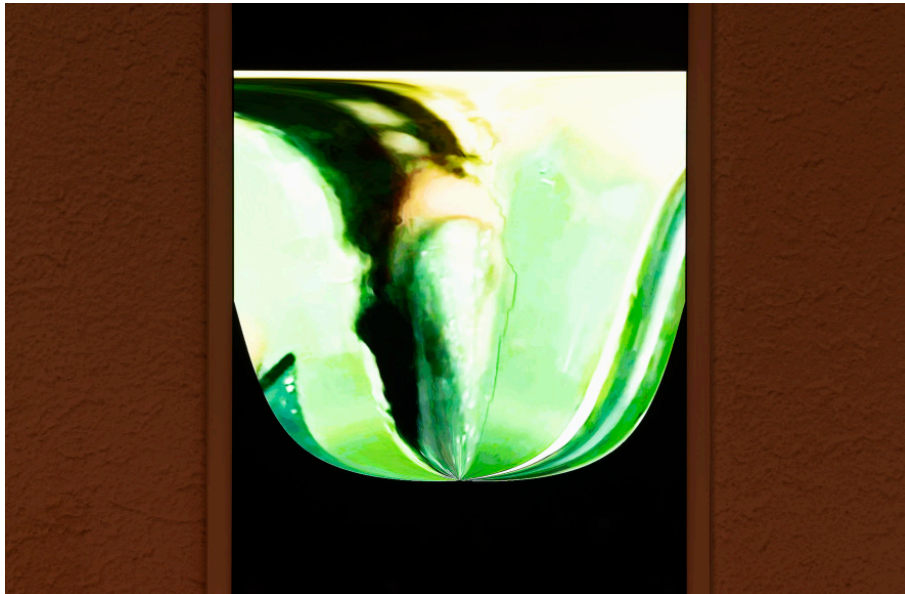
16:9 video with binaural sound, English voice over, subtitled  
4K projection, 08:29 min  
[video link on request](#)

Jennifer Merlyn Scherler

## 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, 1:1, stereo sound, 4:32 min  
installation view at Residency Dienerstrasse by wasteland, CH  
[video link on request](#)  
photos: Claude Barrault

Jennifer Merlyn Scherler

**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  
[video link on request](#)

Jennifer Merlyn Scherler

**xyz, 2020**



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

photo: Claude Barrault

Jennifer Merlyn Scherler

## 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

Jennifer Merlyn Scherler

## 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 from 2019 to 2022. Since 2023, the class has brought together independent artists and students from various disciplines and universities, as a school without a school and without a location.

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.

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, co-learning 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](#)





**Jennifer Merlyn Scherler**  
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## SOLO & DUO EXHIBITIONS

- 2025 **Pax Cube**, Pax Art Foundation, Basel  
**#8 Guest Room**, online exhibition, hosted & curated by Marion Balac
- 2024 **There will be Wastelands, Baby!**, Kunstsurfer, browser-based art space  
**Now, wouldn't that be iconic**, w/ Anina Müller, Ausstellungsraum Klingental, Basel
- 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**, Grand Palais, Bern  
**Imagine Being Loved By Me**, Vitrine, Hridayam, Bern
- 2021 **1/4, \_rondell** Süderstasse, Hamburg
- 2020 **Residency Dienerstrasse**, Wasteland, Zurich

## GROUP EXHIBITIONS (selection)

- 2025 **Side Quest For The Real**, For The Win, Le Commun, Geneva  
**Screen time**, SongEun Art Space, Seoul, South Korea  
**Out Of Control**, esc medien kunst labor, Graz, AT  
**Wear a mask and your face grows to fit it**, For Space, Basel  
**Echoes of the present. Choose your reality.**, Pax Collection, Atelier Mondial, Münchenstein  
**Mut zur Brücke**, Vielfest, Vielbringen, CH  
**Aeschlimann Corti Stipendium**, Kunsthau Biel, Centre d'Art Bienne  
**mcwww.toxic: Pollution of the Internet**, w/ memeclassworldwide, 11m3, Weimar, DE
- 2024 **Tools for Change**, w/ memeclassworldwide, HEK, House of Electronic Arts, Basel  
**Come As You Are**, Kunsthalle Basel  
**Kiefer Hablitzel**, Swiss Art Awards, Messe Basel  
**Scarecrows don't talk**, Palazzina, Allschwil, CH  
**Are you happy to be in Paris?**, Künstlerhaus Palais Thurn & Taxis, Bregenz, AT
- 2023 **Your Voice, Keep Breathing**, Kunsthau Langenthal, CH  
**May Your Dream Come**, Kunsthalle Palazzo, Liestal, CH  
**All that we see or seem**, Kunstraum Bern, Bümpliz, CH
- 2022 **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  
**Cantonale**, Pasquart, Biel, CH  
**Cantonale**, Kunsthau Steffisburg, CH
- 2021 **World's Rainbow**, Kunsthau Baselland  
**No time for the future**, Futur3, Citybox 24, Kiel, DE  
**Einzel nach Weise**, curated by Eisenbricht, sososo.space, Bern  
**group show at Studio 413**, Glasgow  
**Cantonale**, Stadtgalerie, Bern
- 2020 **Lost In Transition**, Alte Schreinerei, Bern  
**Einblick/Ausblick: memeclass worldwide: put on your tinfoil hat**, Kunsthalle zu Kiel, DE
- 2019 **Regionale**, Kunsthalle Palazzo, Liestal, CH

## RESIDENCIES

- 01 / 2025 – 03 / 2025 **TOKAS**, Tokyo Arts and Space, Atelier Mondial, Japan  
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

## AWARDS, STIPENDS AND NOMINATIONS

- 2026 **Kulturförderpreis Alexander Clavel Stiftung**  
2025 **Aeschlimann Corti Foundation**, Scholarship / Förderstipendium  
2024 **Kiefer Hablitzel | Göhner art award**  
2023 **Work Grant**, 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 & TALKS

- 2025 **Updating The Girl Online**, symposium, Weibel Institute for Digital Cultures, die Angewandte, Vienna, AT  
2024 **Guest Lecture**, MA Contemporary Arts Practice, Univeristy of the Arts, Bern  
**Lipsync Is Not Enough (Embodied): Worthless Knowledge As A Love Language**, Palazzina, Allschwil, CH  
**Web as artistic field**, Geschichte der Visuellen Medien, HSLU, Lucerne, CH  
**Das Netz als Spiegel der Gesellschaft**, talk, Fotomuseum Winterthur  
**Content Realism**, panel discussion, Transmediale, Berlin  
**A talk around football and artistic publishing**, I Never Read Art Book Fair, Basel  
**Come dream with us**, lecture performance, Kunsthalle Palazzo, Liestal, CH  
2023 **I Hear a New World – 14 Miaows of the Future**, perf., Fondation Beyeler, Riehen  
2022 **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
- 2020 **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  
**Sommerprogramm 2x2**, Reflector Gallery, Bern
- 2019 **La Polimage**, Humbug, Basel  
**Faltegi Händ, Aber E Glatte Charakter**, perf. and book launch, Material, Zurich

## EDUCATION

- 07 / 2025 **Jewellery and Wax Carving Short Course**, Central Saint Martins, UAL, London  
02 – 04 / 2025 **One-on-one Uchidashi lessons** with jeweller and silversmith Izumi Ken, Tokyo, Japan  
2024 **Jewellery Making Short Course**, Central Saint Martins, University of the Arts, London  
2022 – 2023 **Media Studies & Sociology**, University of Basel  
2018 – 2021 **Bachelor with distinction, Fine Arts**, Institut Kunst, FHNW HGK, Basel  
2017 – 2017 **Bachelor Photography**, Visual Communication, ECAL, Lausanne (discontinued)  
2016 – 2017 **Foundation Year**, SfGBB, Biel, CH  
2015 **Internship**, Parasol Films, Bern



**Jennifer Merlyn Scherler**  
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## COLLECTIVE WORK

since 2019 Artistic projects and teachings as part of **mcww (memeclassworldwide)**,  
with Mateusz Dworczyk, Juan Blanco and Ramona Kortyka

## WORK EXPERIENCES

since 2021	<b>Teacher</b> at Foundation Year (Propädeutikum), SFGBB, Biel, CH
since 2016	<b>Self-employed</b> commission photography and video work
09 / 2024 – 01 / 2025 & 09 / 2025 – 01 / 2026	<b>Lecturer in Forum</b> , BA Art Education, University of the Arts, Bern
03 / 2024	<b>Admission Jury Member BA Art Education</b> , University of the Arts, Bern
09 / 2023 – 01 / 2024	<b>Deputy lecturer for Image – Sound – Narration</b> , University of the Arts, Bern
spring 2022	<b>Stage design</b> at Junges Theater Basel, play by Anan Fries
2019	<b>Research assistant</b> at the Institute of Experimental Design and Media Cultures, HGK, Basel

## COLLECTIONS

House of Electronic Arts, Kunstkommission Thun, Pax Art Foundation, dotmov.bl Sammlung Neue Medien Baselland, and private acquisitions