

Julia Kerres

visit my website (juliakerres.de).

this is a collection of my work (September 2025). soft encyclopedia (1). sweet lore (2). touchy type (3).
how to pack a meal? (4). emo type (5). ~-øø~ (6). 100%-0% (7). you're doing amazing sweetie (8).

Julia Kerres.

(b. 1995, Neuss (DE)), seeks to immerse herself in a spiral web, exploring ways of creating narratives through wor(l)d(s), method(s), and material(s). She studied at the University of Applied Sciences in Mainz (DE) and ArtEZ University of the Arts in Arnhem (NL), receiving her bachelor's degree in Graphic Design in 2024. Recently, she interned at transmediale e.V. in Berlin (DE) for the 37th edition of the annual festival, titled *you're doing amazing sweetie*.



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Germany

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j.kerres@gmx.net
juliakerres.de

Education.

2016-2019

Vocational training in nursing at the Gemeinschaftsklinikum Mittelrhein in Koblenz (DE)

2023-2024

Internship at transmediale e.V. (Institute for Digital Art, Media, and Technology) in Berlin, during the 37th edition of the festival, *you're doing amazing sweetie*

2019-2024

Bachelor's degree in Graphic Design at the University of Applied Sciences in Mainz (DE)

Exhibition.

2024

Self organized group exhibition *fluid bodies on nonlinear underscores* together with Caroline Lauterbach at K-LAB of Kulturbakerei in Mainz (DE)

2022

Exchange year at the ArtEZ University of the Arts in Arnhem (NL) in the Graphic Design Department

2024

BAMA 2024 graduation exhibition from the Graphic Design Department at University of Applied Sciences in Mainz (DE)

Experience.

2021-2023

Student assistant at Designlabor Gutenberg, the Institute of the Design Department at the University of Applied Sciences in Mainz (DE)

Skills.

Software

Adobe CC
MS Office
Figma
HTML + CSS
Glyphs
Keynote
Blender
Miro
AI-Powered Tools

2021-2023

Exhibition design for the biannual student project *Freies Projekt* for the University of Applied Sciences in Mainz (DE) together with Saehyeon Shin

Languages

German (native)
English (advanced, IELTS 02/2025)
French (basic)

2022

Exhibition design for DIALOGMUSEUM in Frankfurt a.M. (DE) together with Saehyeon Shin

2022

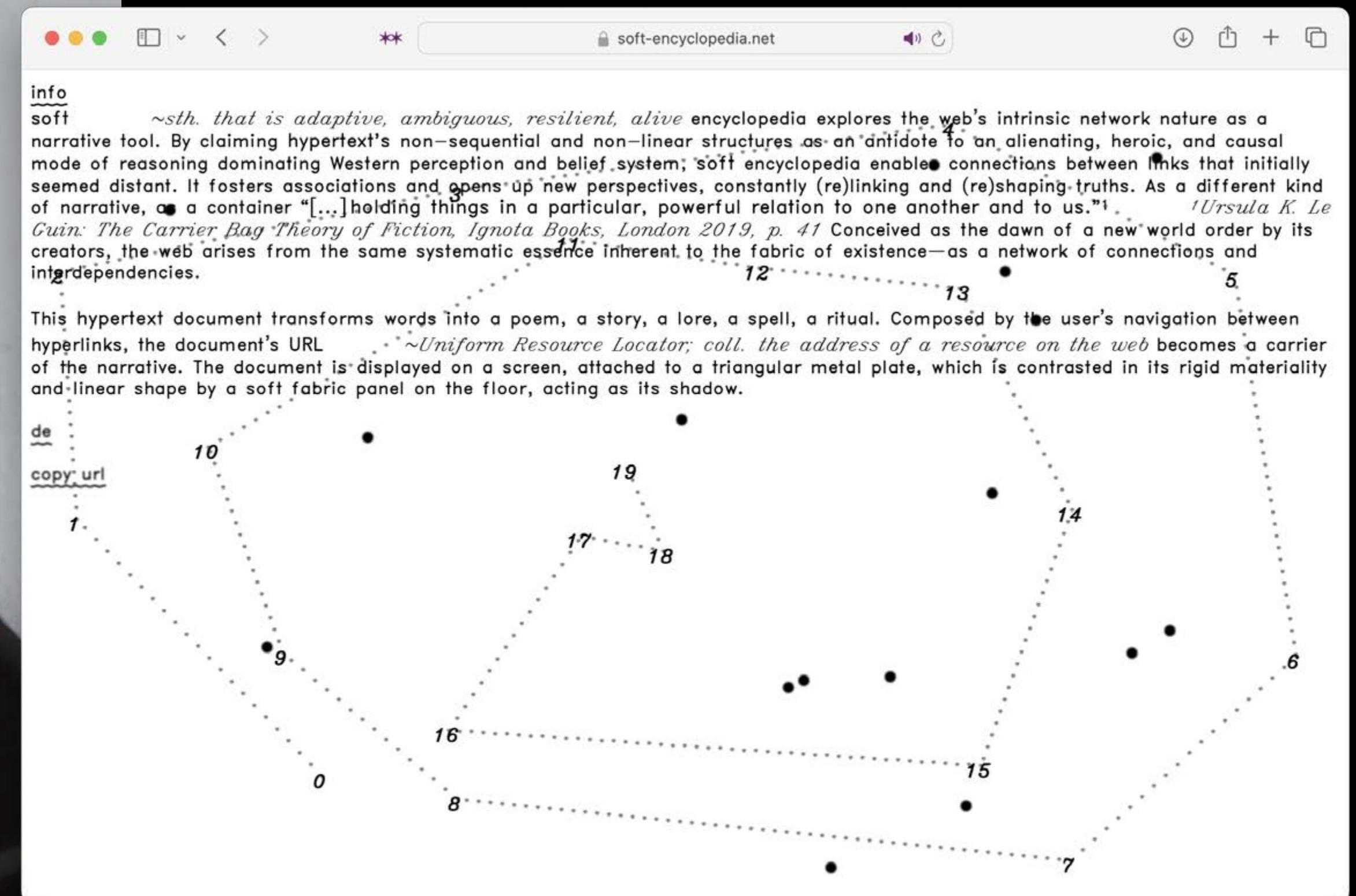
Exhibition design for the GDA Open Day at ArtEZ University of the Arts in Arnhem (NL) together with Christine Kerres

soft encyclopedia. s.e. explores the web's intrinsic network nature¹ as a narrative tool. By claiming hypertext's non-sequential and non-linear structure as an antidote to an alienating, heroic, and causal mode of reasoning dominating Western perception. s.e. enables connections between links that initially seemed distant as a different kind of narrative, as a container "[...] holding things in a particular, powerful relation to one another and to us."²

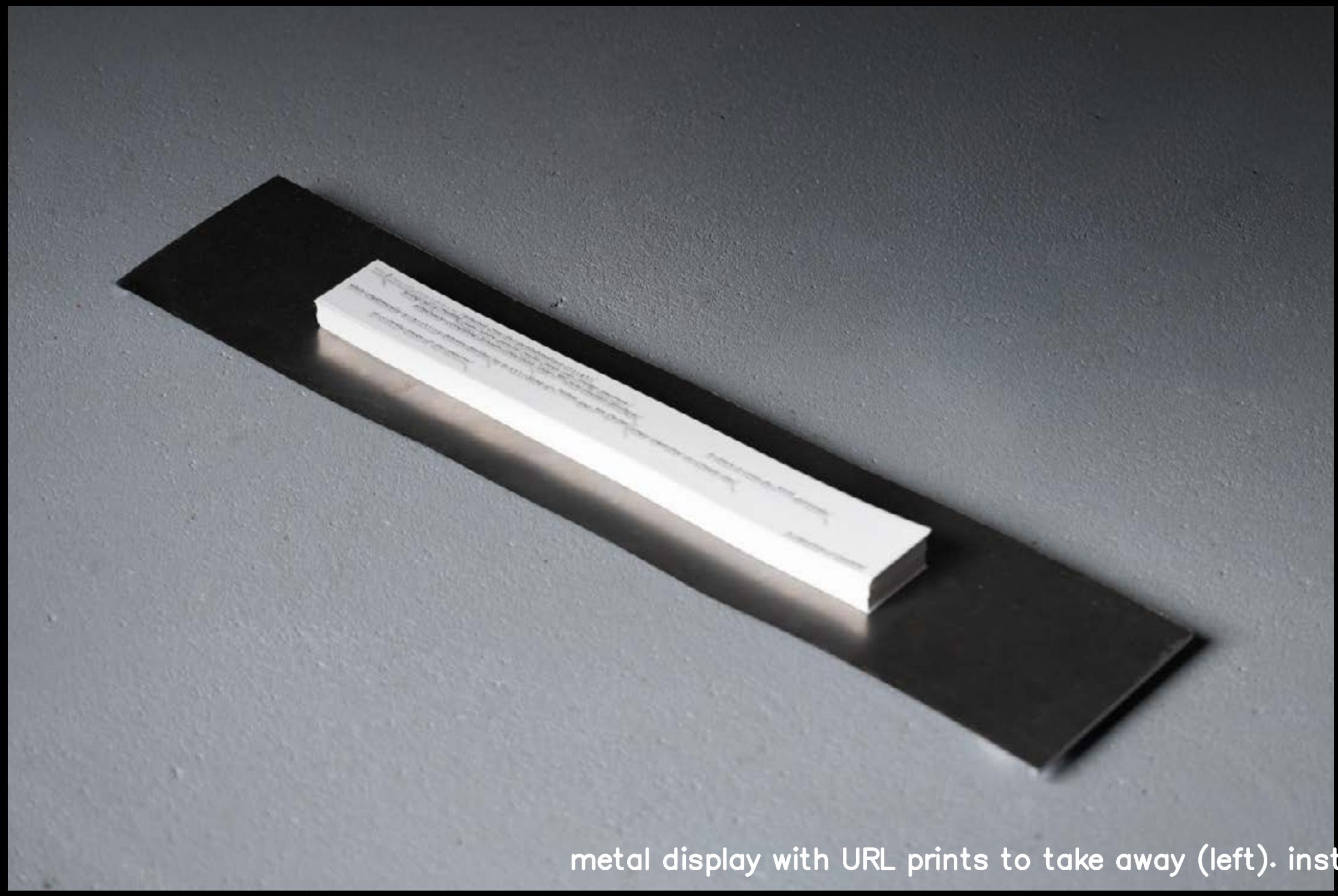
¹ cf. Tim Berners-Lee: *Weaving the Web. The Original Design and Ultimate Destiny of the World Wide Web by its Inventor*, New York 2000, HarperCollins Publishers, pp. 12-13

² Ursula K. Le Guin: *The Carrier Bag Theory of Fiction*, Ignota Books, London 2019, p. 41

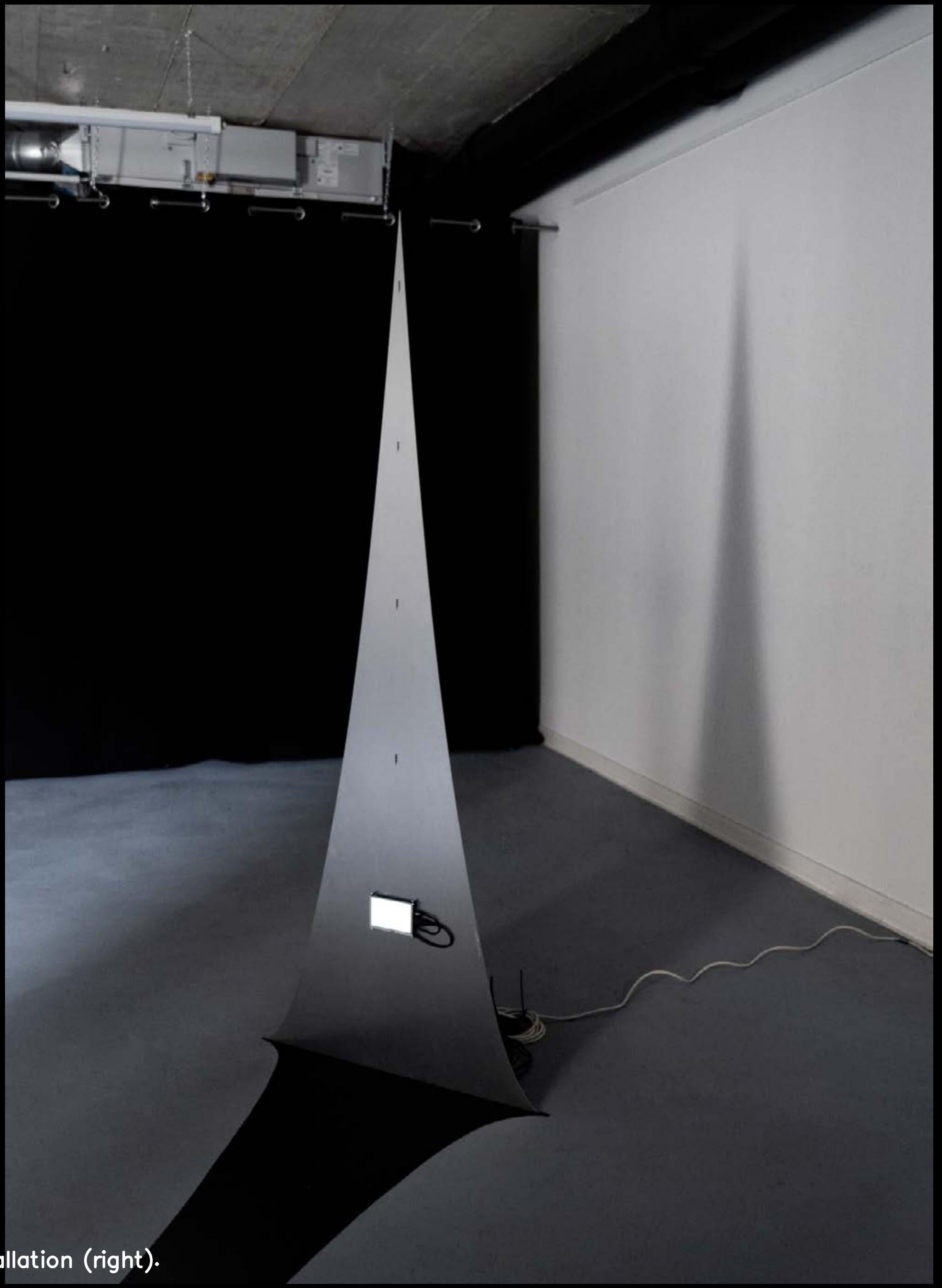




hypertext document (<http://soft-encyclopedia.net>), where the narrative unfolds through the user's navigation from hyperlink to hyperlink, retrievable via individual URLs (right). the website is displayed on a 5inch screen mounted to a metal plate (left).



metal display with URL prints to take away (left). installation (right).



(1)

*http://www.soft-encyclopedia.net/composing-signs-of-many-kinds/
 to-learn-to-read-the-world-differently/while-rhythmically-alternating-between-realities/
 providing-wider-narratives-of-ambiguity/weaving-webs-from-isolated-words/strung-together-to-reveal-significance/
 where-everything-becomes-potentially-addressable/
 as-a-soft-blend-of-factual-and-non~factual/
 l-o-o-s-e-l-y-joined-into-pervasive-networks/
 on-hazy-paths-and-promising-links/
 where-parallel-routes-merge-into-broader-spectrums/*

*http://www.soft-encyclopedia.net/to-contain--contradiction-and-complexity/
 mediating-between-parallel-perspectives-from-past-present-and-future/
 where-everything-becomes-potentially-addressable/
 equip-the-word-with-divergences/exceeding-isolated-thoughts/
 composing-words-into-narratives/to-speak-reality-into-being/
 as-a-network-of-connections-and-interdependencies/
 weaving-webs-from-isolated-words/liberating-when-used-transformatively/
 as-a-soft-blend-of-factual-and-non~factual/
 constantly-(re)linking-and-(re)shaping-truths/*

/soft encyclopedia explores the web's intrinsic network nature as a narrative tool. By claiming hypertext's non-sequential and non-linear structures as an antidote to an alienating, heroic, and causal mode of reasoning dominating Western perception and belief system, soft⁽¹⁾ encyclopedia enables connections between links that initially seemed distant. It fosters associations and opens up new perspectives, constantly (re)linking and (re)shaping truths. As a

different kind of narrative, as a container "[...] holding things in a particular, powerful relation to one another and to us."⁽²⁾Conceived as the dawn of a new world order by its creators, the web arises from the same systematic essence inherent to the fabric of existence—as a network of connections and interdependencies.

These thoughts are made tangible through an installation centered around a hypertext document,

where words evolve into a poem, a story, a lore, a spell, a ritual. Composed by the user's navigation between hyperlinks, the document's URL⁽³⁾ becomes a carrier of the narrative. The document is displayed on a screen, attached to a triangular metal plate, which is contrasted in its rigid materiality and linear shape by a soft fabric panel on the floor, acting as its shadow.

/enter URL

⁽¹⁾ soft—sth. that is adaptive, ambiguous, resilient, alive

⁽²⁾ Ursula K. Le Guin:
The Carrier Bag
Theory of Fiction,
Ignata Books,
London 2019, p. 41

⁽³⁾ URL—Uniform Resource Locator; coll. the address of a resource on the web
• Julia Kerres
Communication Design (BA)
2024 Hochschule Mainz

13:20

1 s.e.
2 w.a.s.w.
3 h.n.
4 c.c.
5 w.t.w.
6 d.l.

causal and alienating system of storytelling,
soft encyclopedia enables connections in be-
tween links that at first seemed distant. It
sparks associative thinking and opens up the
possibility to constantly (re)link and (re)
shape truths. As a different kind of narrative,
as a container *"[...] holding things in a particular, pow-
erful relation to one another and to us."*

The diagram illustrates a spider's web as a metaphor for narrative structures. The central hub is labeled 'spider'. Radiating from the center are 'radius' lines. Two vertical threads descend from the center, labeled 'capture spiral' and 'auditory spiral'. A horizontal thread across the top is labeled 'bridge-thread'. Two diagonal threads extending from the center are labeled 'frame thread' and 'anchor thread'. The ends of these threads are labeled 'anchorpoint'. The entire web is labeled 'U-tum'.

A circular diagram with numbers and letters around its perimeter. The numbers are arranged in a circle: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The letters are: A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

AA Not Secure — juliakerres.de

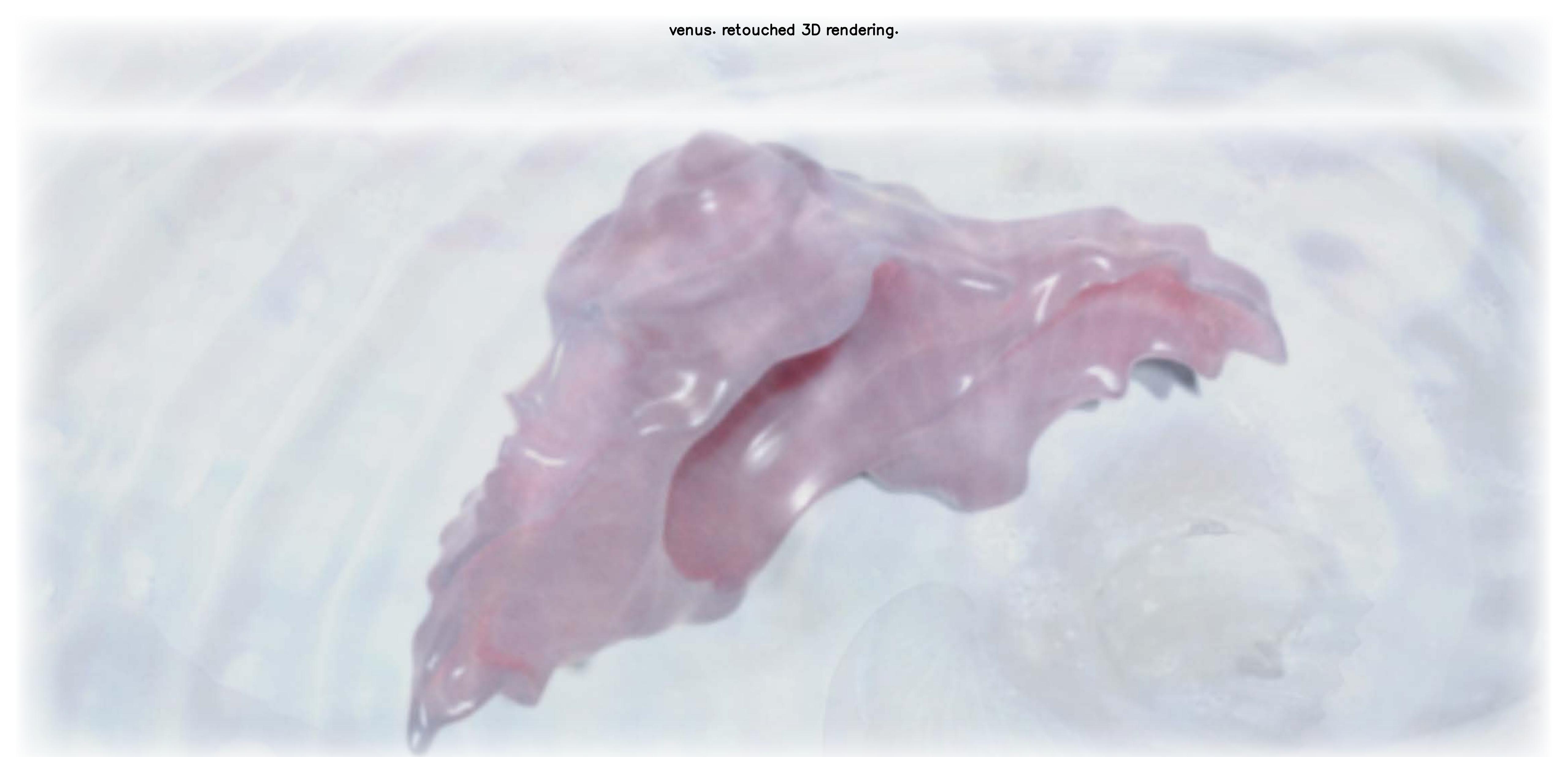
analog bodies
on nonlinear
underscores

visual identity for the self-initiated group exhibition *fluid bodies on nonlinear underscores*
with works of Julia Kerres and Caroline Lauterbach.



exhibition flyers used as invitations for the self-initiated group exhibition *fluid bodies on nonlinear underscores*.
where *soft encyclopedia* was displayed. paper: Majestic Blue, 250gsm.

venus. retouched 3D rendering.



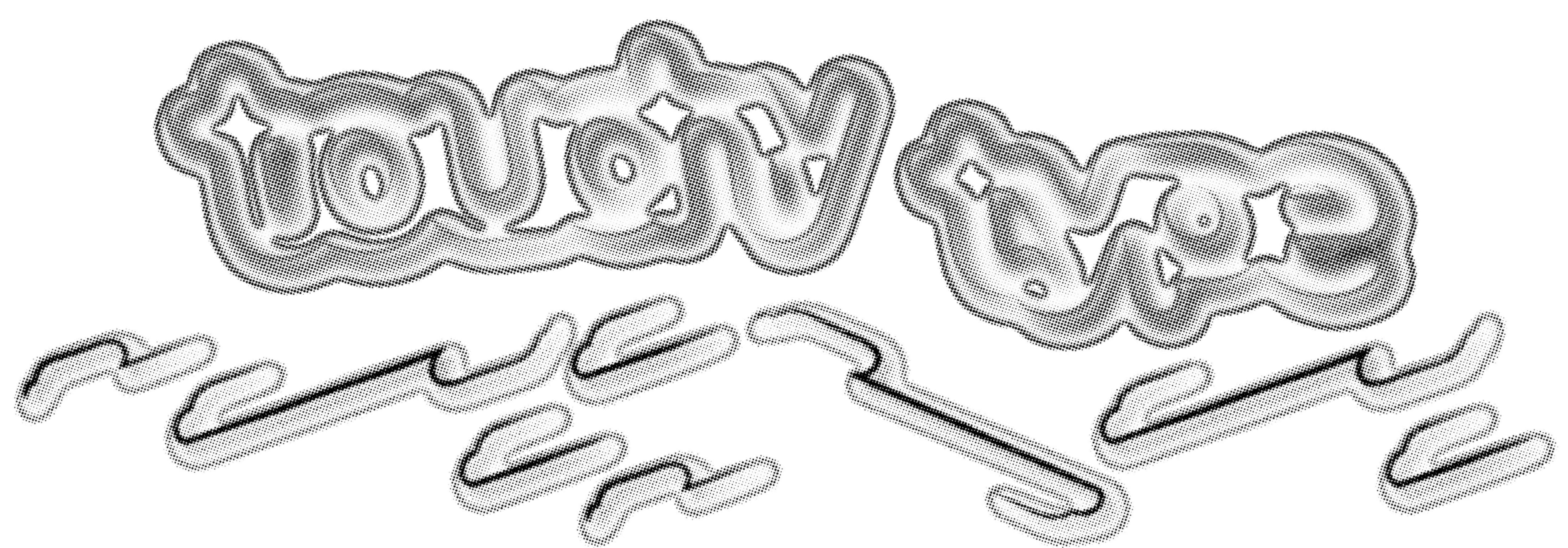
sweet lore. is a study of common symbols and their visual language, transformed into disconnected artifacts—not as simulations of actuality, but as representations of something that can be imaginatively expanded.



(2) sílphion. retouched 3D rendering.

(2)

venus. retouched 3D rendering.

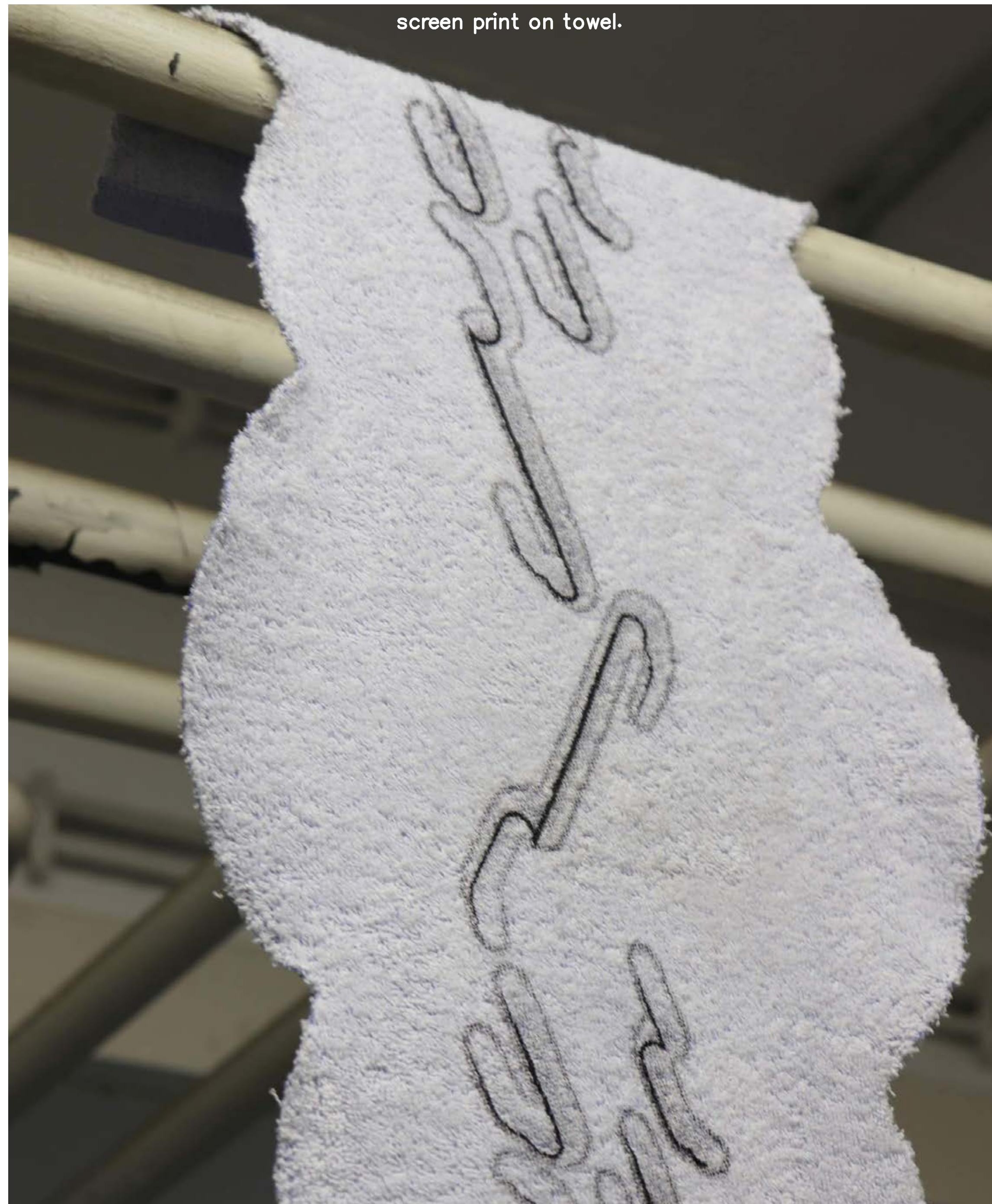


touchy type. typography in use, with sharp edges and a subtle scent.
Inspired by an anthology of songs about TV soaps, I created a
soap that changes shape with each use. The soaps are paired with
a towel, printed with phonetic symbols representing sound.

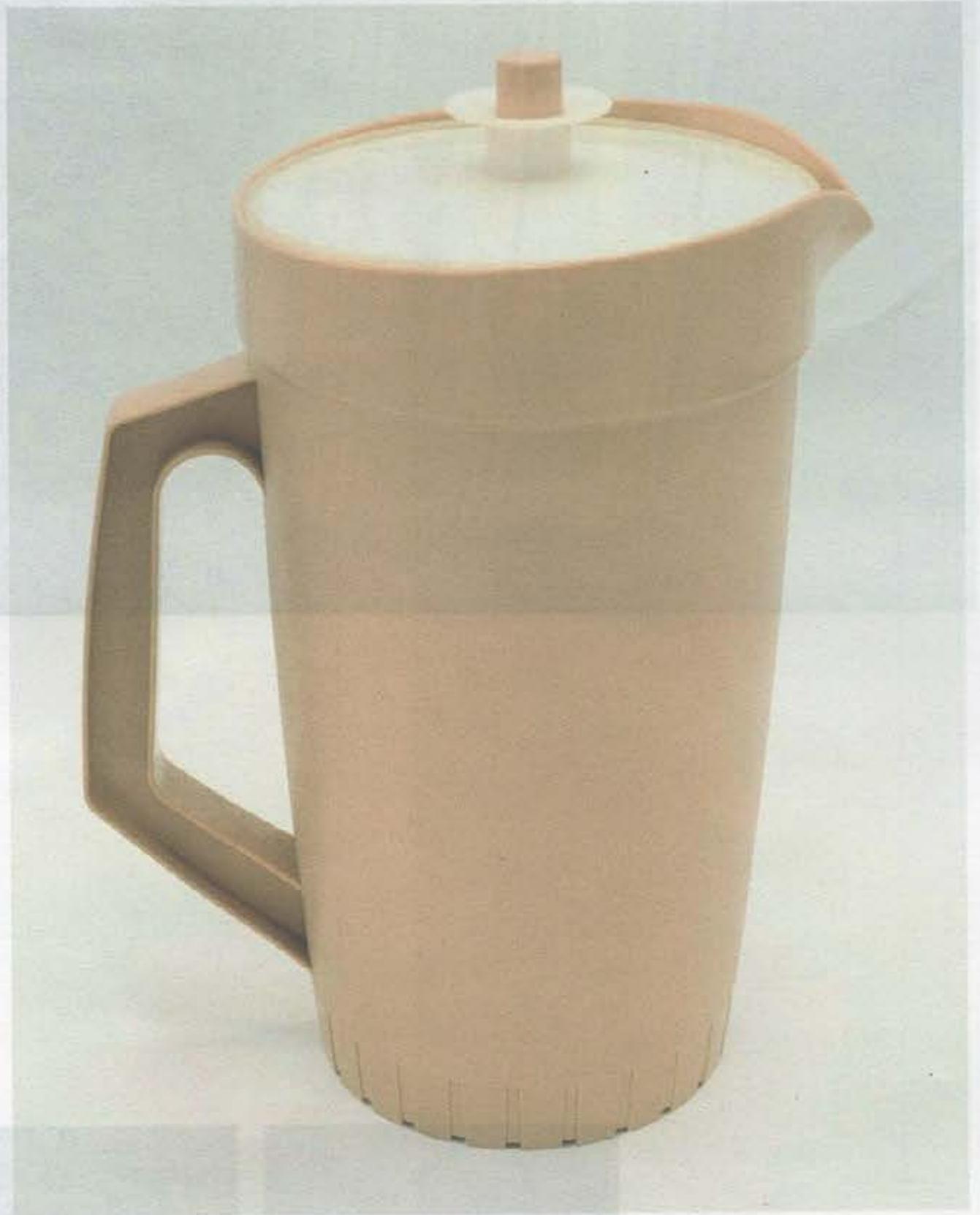


soap bar.

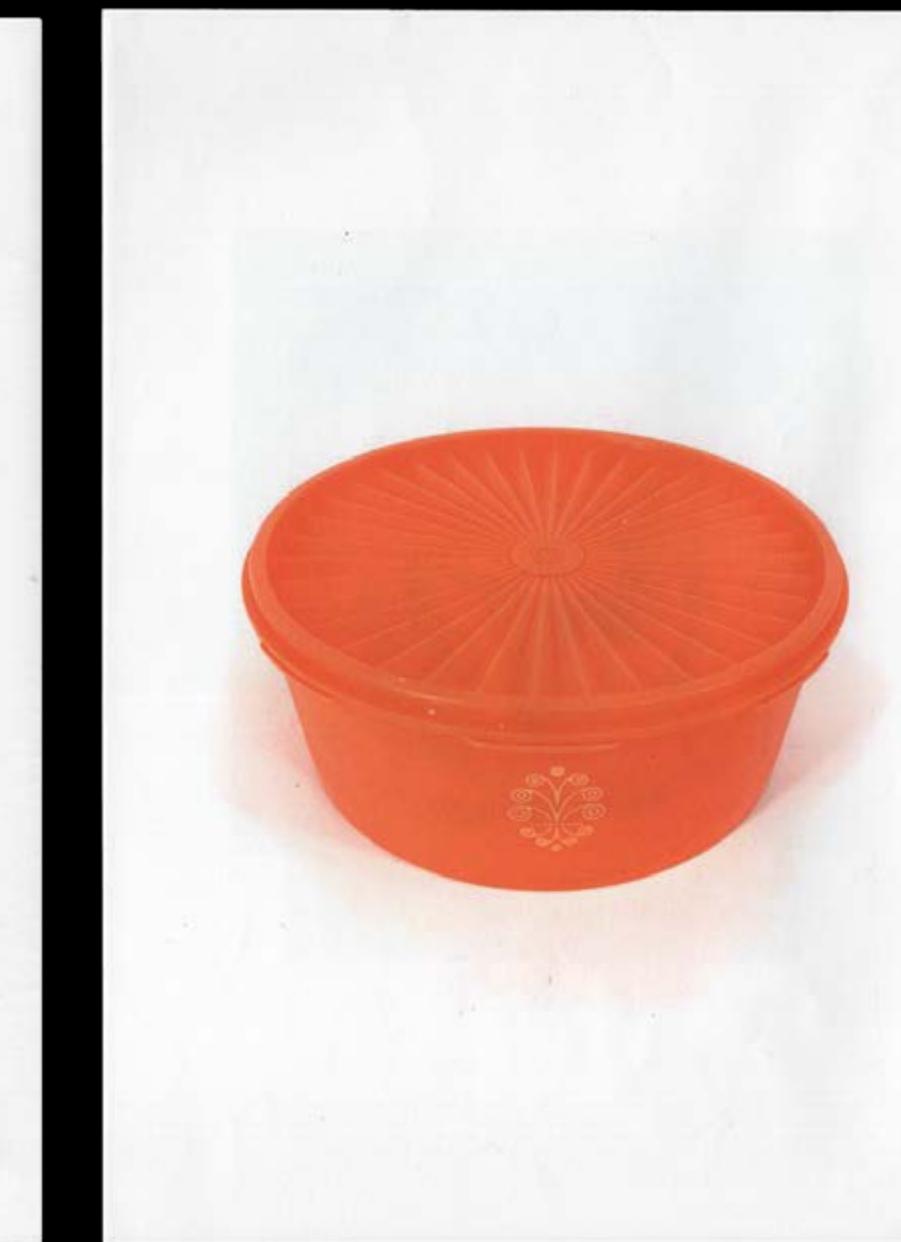
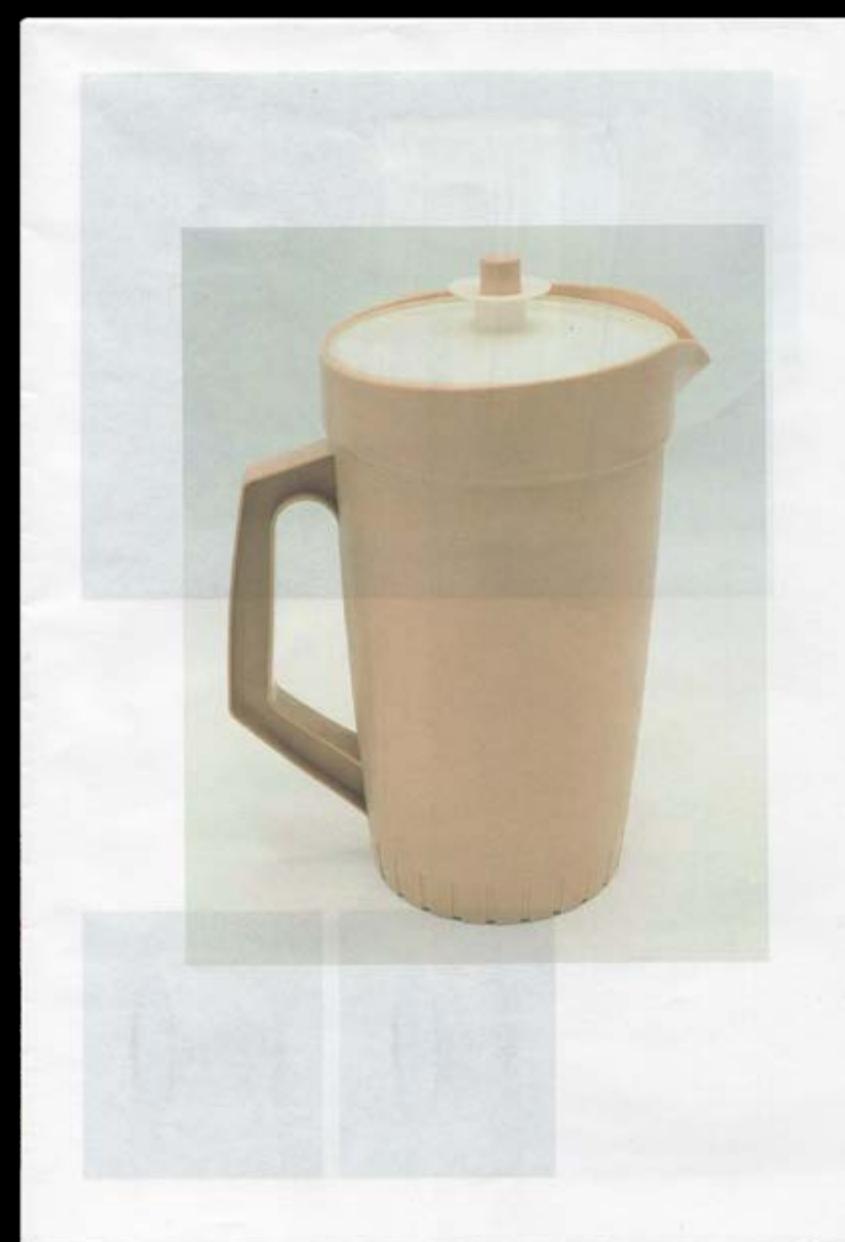
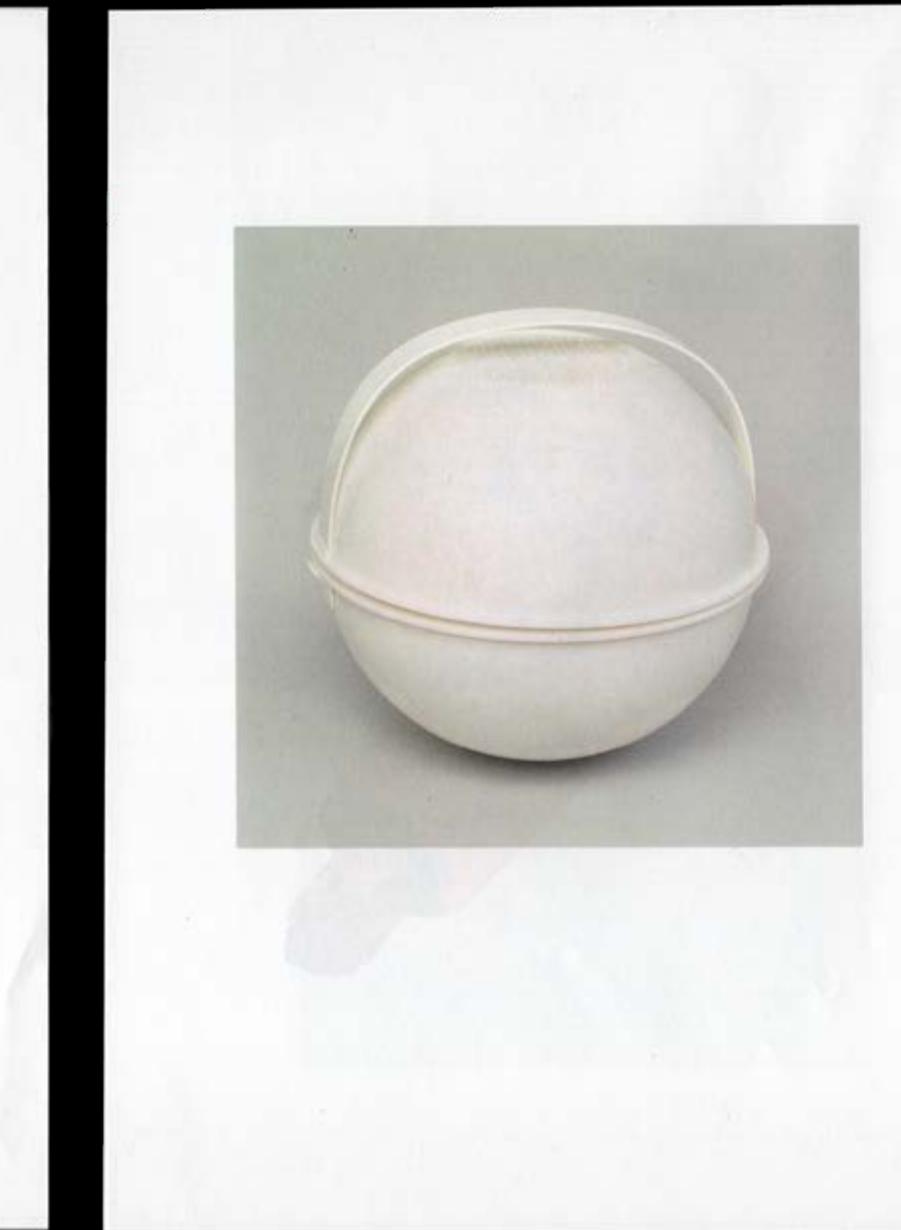
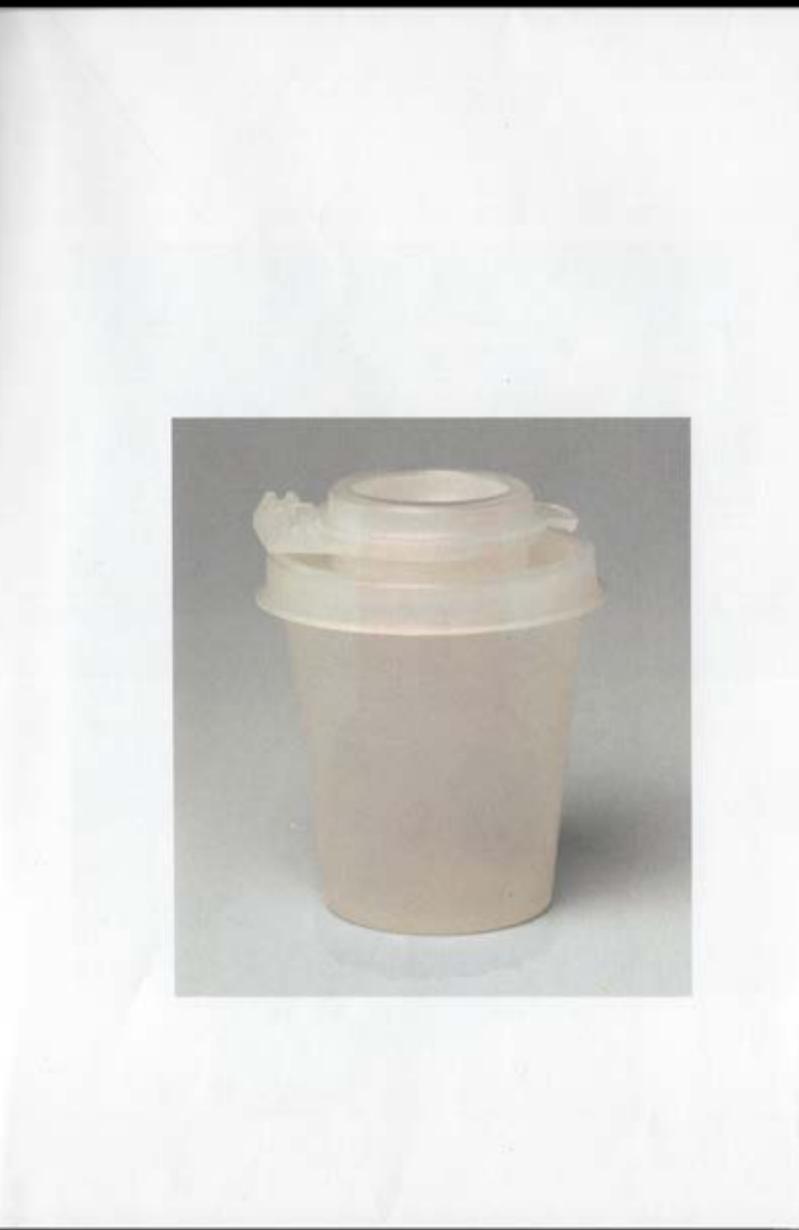
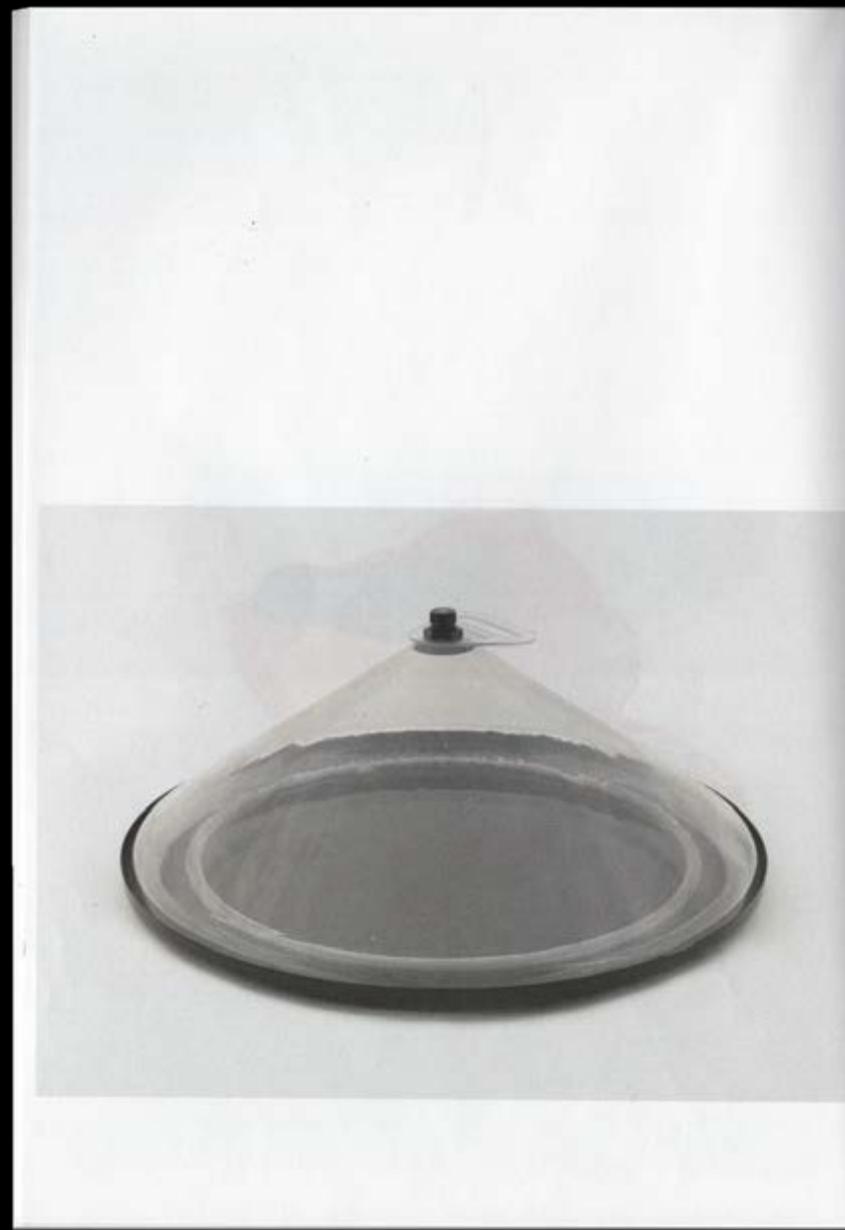
screen print on towel.



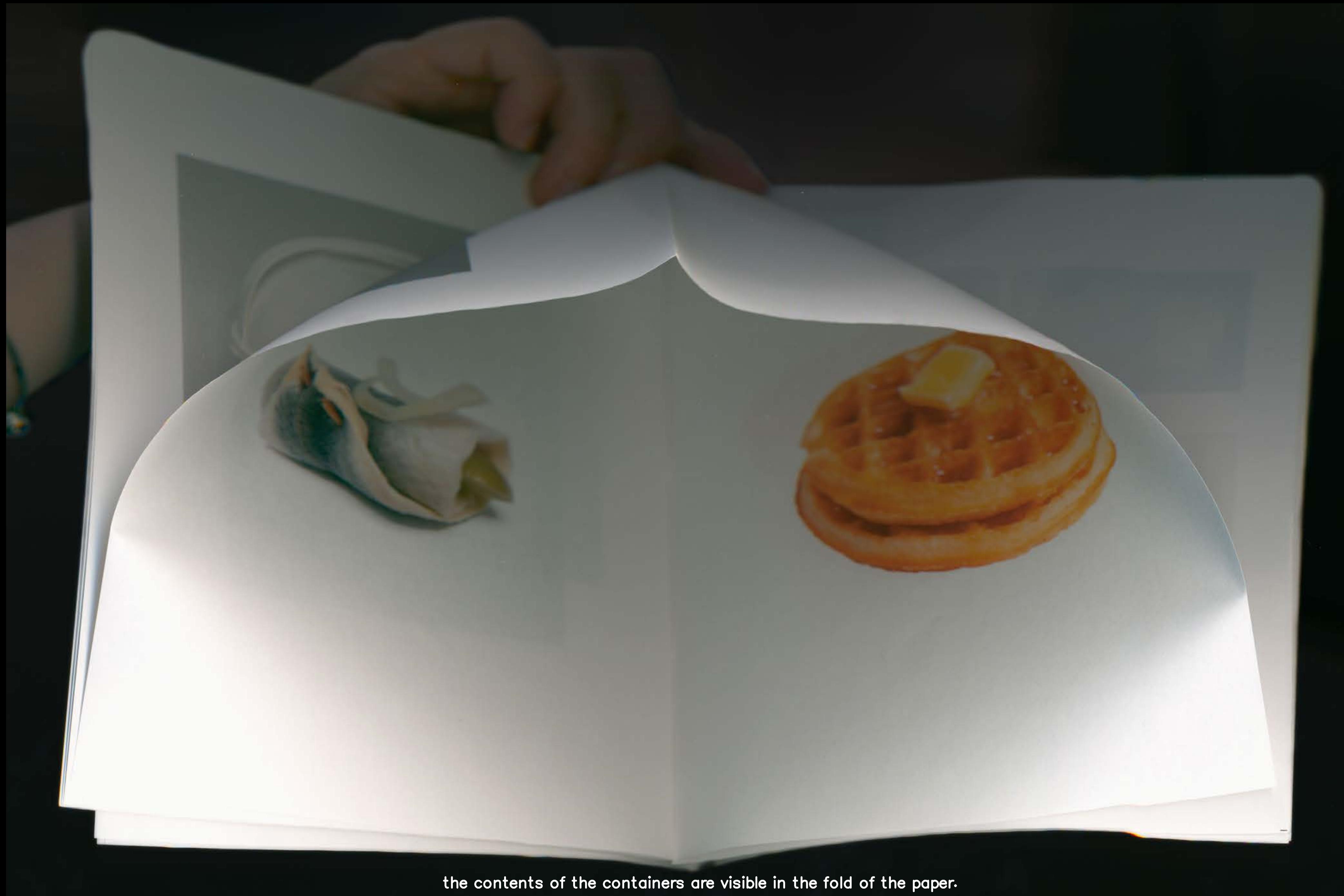
(3)



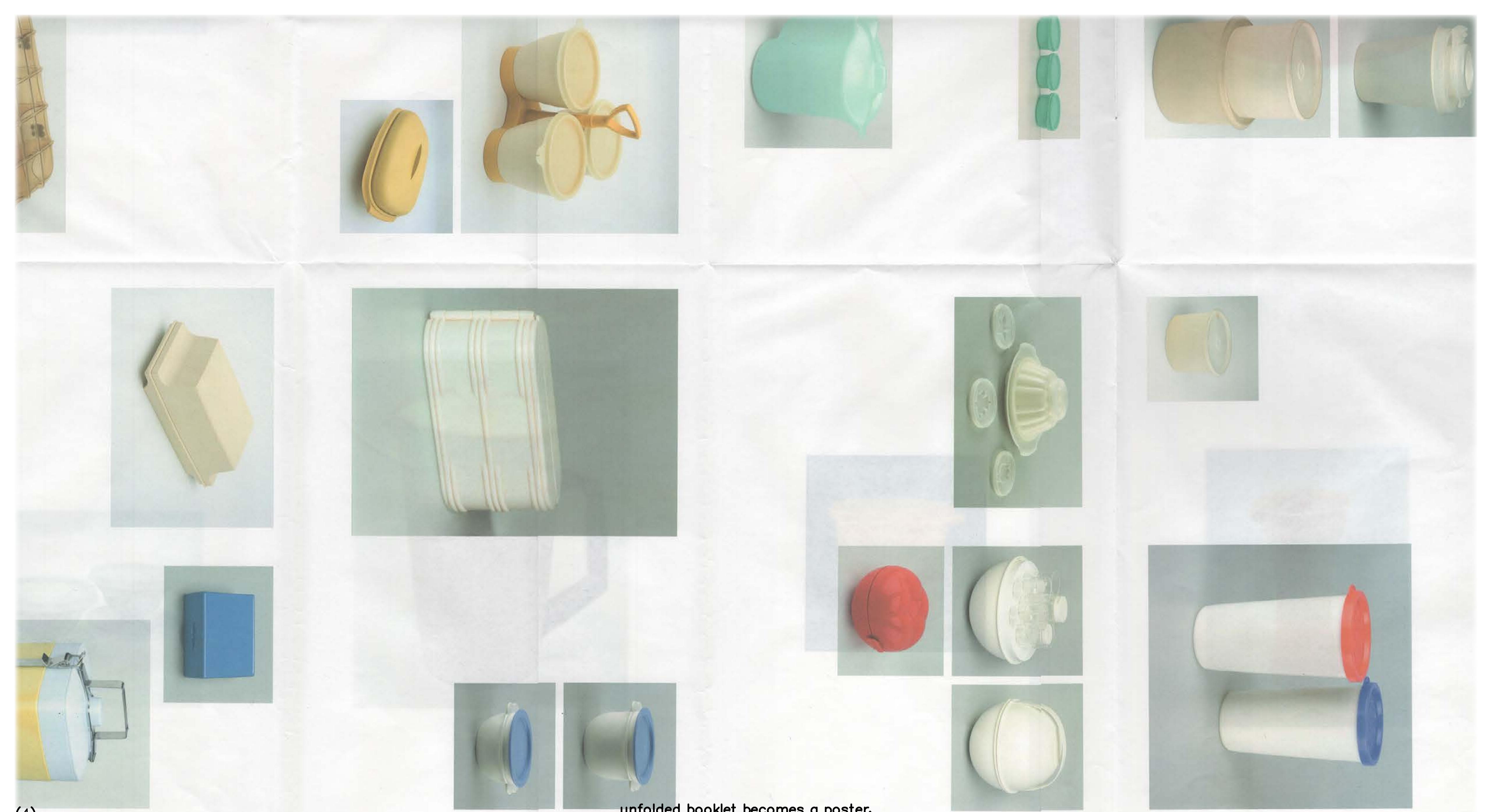
how to pack a meal? why do containers mimic the shape of food?
Or is it the content that adapts to the outer form? This
publication explores a collection of Tupperware and its form-
dependent contents, printed on the reverse side and hidden
in the binding. An overview of the food containers unfolds on
the book's back cover.



spreads from the booklet feature containers on the pages, with their content hidden inside the fold.
paper: Elementa, Opaque Classic, 60gsm.

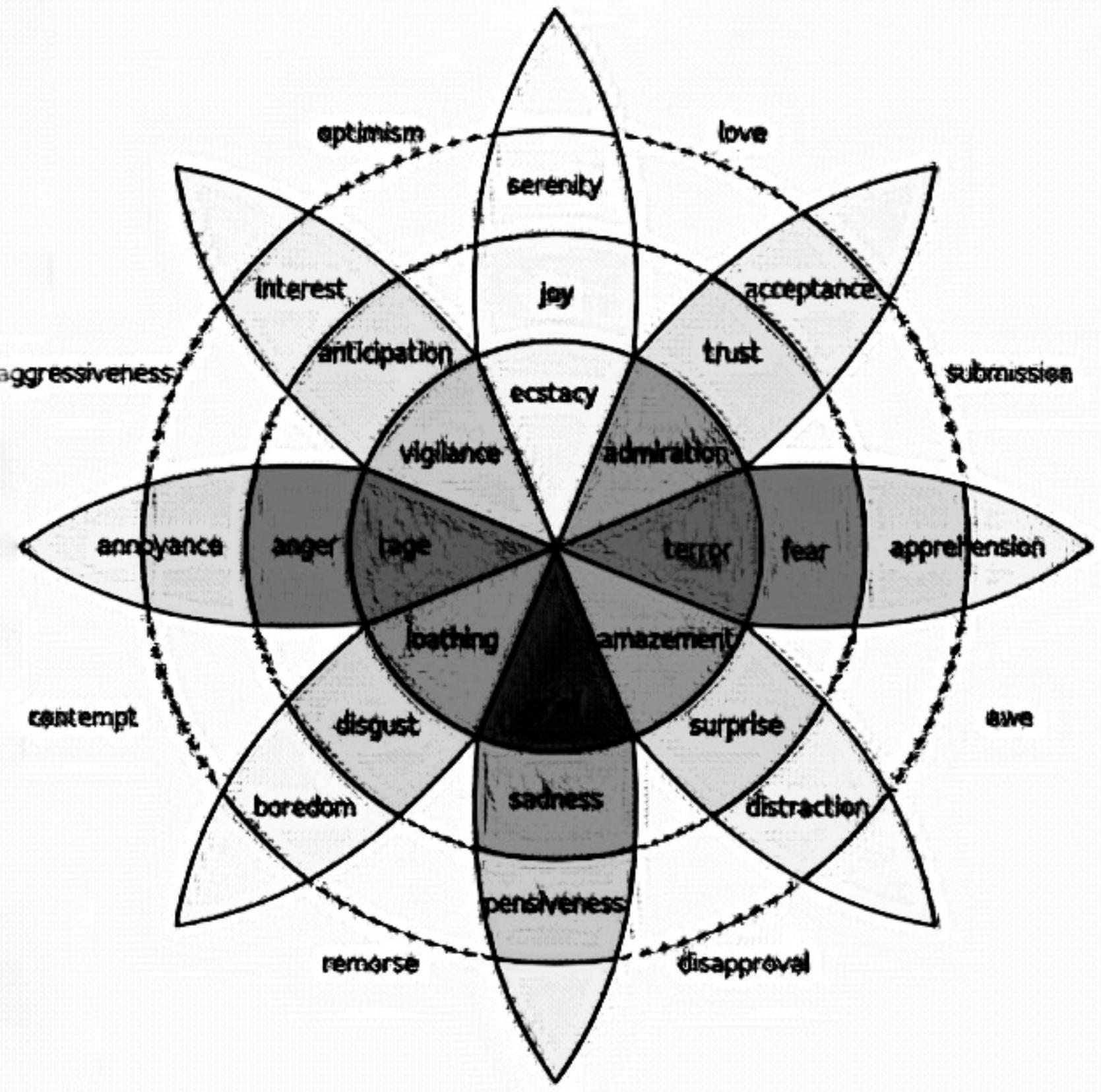


the contents of the containers are visible in the fold of the paper.

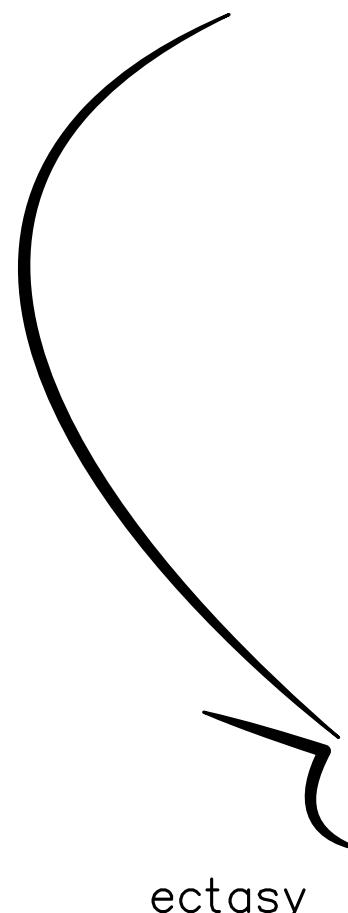


unfolded booklet becomes a poster.

plutchik's wheel of emotions.



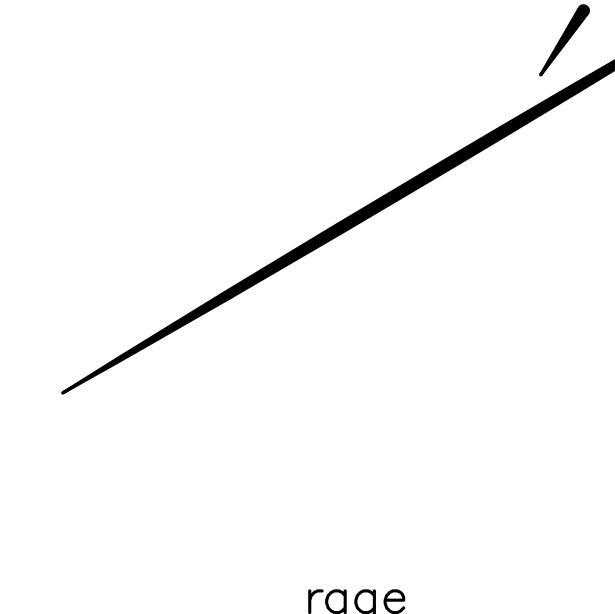
emo type. a typeface that explores the complexity of emotions through form, drawing on Robert Plutchik's *Wheel of Emotions* as a conceptual framework. (still in process).



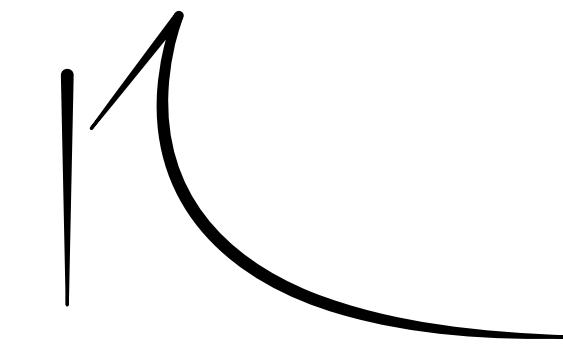
ectasy



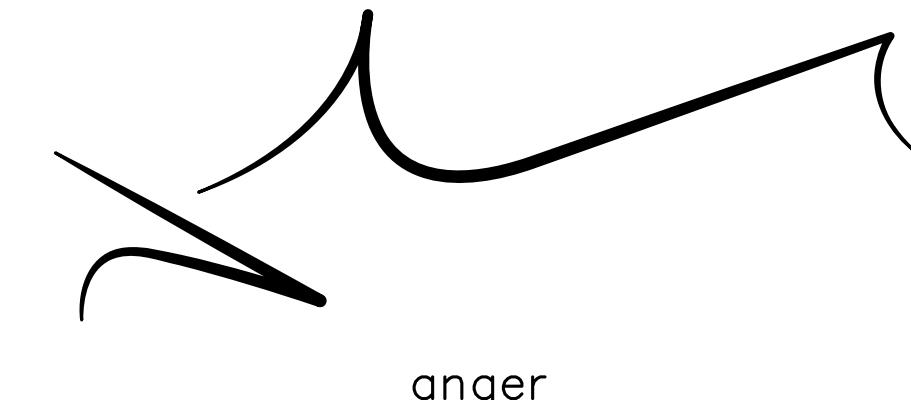
vigilance



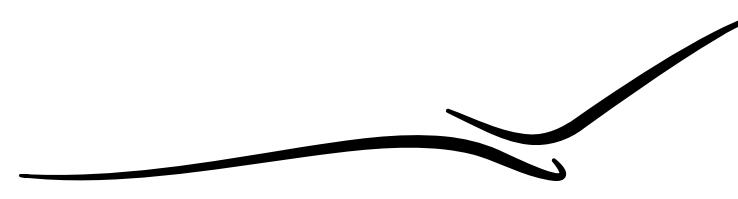
rage



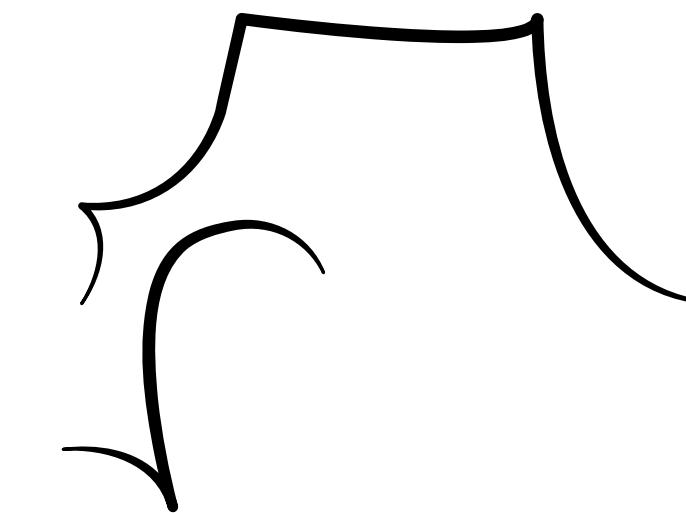
loathing



anger



anticipation



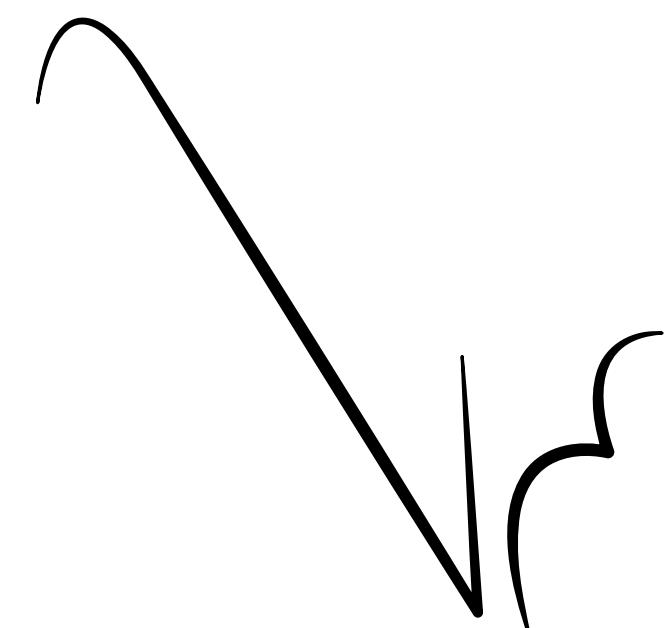
surprise



grief

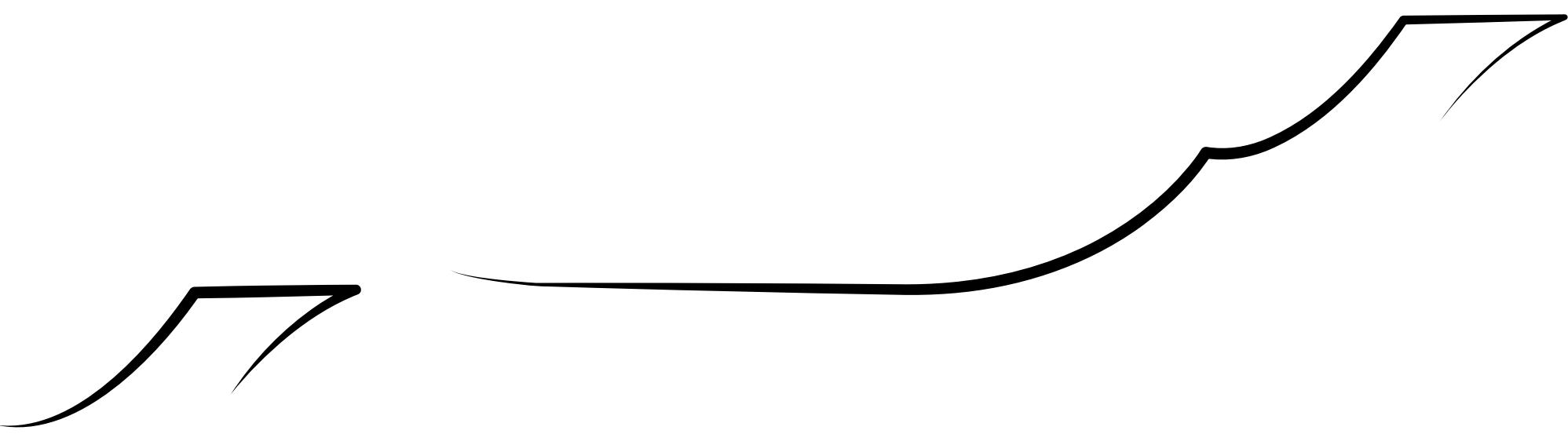


trust



joy

a selection of my favorite characters (in progress).



trust + vigilance.



109

~-8p~- in nostalgia of my childhood in Switzerland, I materially attempt to rethink the massive, decorative formal language of traditional wooden wall paneling and the softness of living room curtains. Further iterations are in progress.



curved wooden panel wrapped in form-fitted fabric sleeve. 86 x 13 cm.



100% – 0%. a conceptual method for archiving the digital collection of the Whitney Museum of American Art. The entirety of the artworks are arranged in their overarching gradient from darkest to lightest piece. The loose binding and interfolded pages create a continuous flow, transforming the archive into a unified story, where details are hidden within the paperfolds.





spreads from the booklet. a special binding allows the pages to unfold from the spine, and along with the lightweight paper, it supports reading along the gradient. paper: Elementa, Opaque Classic, 60gsm.

(7) unfolded spread. paper: Elementa, Opaque Classic, 60gsm.

you're doing amazing sweetie. transmediale is an annual festival uniting artists, researchers, and activists exploring art, digital culture, and socio-political change. Its 37th edition, *you're doing amazing sweetie*, examined how content production shapes our relationship with technology. The three-day festival was accompanied by the exhibitions *Uncensored Lilac* and *this is perfect, perfect, perfect*. As a design intern, I collaborated with Bárbara Acevedo Strange on the festival's visuals, which explore the rabbit hole of viral content culture in the eerily empty corners of the internet's back rooms, adorned with meaningful gems.

(8)



transmediale 2024 Jan 31–Feb 3 Berlin



Exhibitions

Uncensored Lilac
transmediale studio, silent green Kulturquartier Jan 26–April 14, 2024
Fin stile 2023, courtesy of the artists

Commissioned for transmediale 2024, *Uncensored Lilac* is an exhibition by Bassam Issa Al-Sabah and Jennifer Mehigan telling a story about revenge and desire. The artists transform transmediale studio into the fantasy world of a group of goddesses and their familiars. Set in a dreamlike hallucinatory landscape that constantly mutates, the assembly has been invaded and altered by climate change. Reflecting on the flatness of the screen and the flattening of politics, the exhibition explores the impossibility and bureaucracy of being right in what can feel like the end of the world.

Oceanic Refractions
INSTALLATION
Kuppelhalle, silent green Kulturquartier Jan 26–Feb 5, 2024
Commissioned by CTM x transmediale, *Oceanic Refractions* is an immersive installation featuring testimonies of Fijian, Kiribati and Papua New Guinean elders on kinship, self-determination and care in the face of global ecocide. Soundscape compositions combined with 360° videography, kinetic seating, and olfactory effects create an unforgettable sensorial experience. The site-specific installation is the result of a multi-year collaborative project initiated by AM Kanangieer (Australia/Germany) and Mere Nalaitikau (Fiji), unfolding environmental relations in the ocean.

Berghain Säule
CLUB NIGHT
1 Feb, Berghain
GASH Collective celebrates uncompromising strands of Irish underground music while focusing on supporting female, trans, queer, non-binary, and other underrepresented people in music production. The club night, co-curated by tm x CTM, shines light on some of the collective's key figures.

tm x CTM Collaboration
This year's joint programme of transmediale and CTM Festival includes the 10-day installation *Oceanic Refractions* and the co-curated Berghain Night featuring Gash Collective. Additionally, CTM celebrates their 25th anniversary – congratulations! This year's CTM Festival – *Sustain* – takes place from January 26 to February 4 at various venues around the city.

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Deutsche Stiftung für Begegnung
für Kultur und
soziale Entwicklung
BERLIN

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Team

ADMINISTRATION
Nóra Ó Murchú, artistic director
Flippo Gianetta, managing director
Magdalena Ritter, head of administration and finance
Lucas Matray, fundraising and guest management

TECH AND SETUP
Simon Rangi
Simeon Cieslinski
Muk Tuschy
Felix Blaser
Félix Rouaud
Mathias Taupitz

ART MEDIATION
Delara Kouto
Harley Agnes Aussollell
Marc Norbert Hörl

CURATORS
Yasemin Keskinete, discourse
Nadim Chouf, film
Lorena Juan, exhibition
Elise Misao Hunchuck, editorial & discourse

COMMUNICATIONS
Anna-Lena Panter, editorial, communications, residency coordination
Sylvia Rybak, communications
Manon Frugier, front of house
Linus Wittkamp, communications intern
Anja Schüller, translation
Pip Hare, copy editing

DESIGN
Barbara Acevedo Strange, graphic design
Simon Knebl, design and code
Julia Kerres, design intern
Giacomo Gianetta, sound design
Sebastian Kite, festival architecture

IMPRINT
transmediale e.V.
Gerichtstrasse 35
13347 Berlin
Print
Gallery Print
Copies 2500
Typeface tm genova
arbitrarymotions.com

PRESS
ARTPRESS - Ute Weingarten
Romana Weissbacher
Esther Franken

DEVELOPERS
Holger Heilmeyer
Nick Morrison

(8) lanyard, wristband, festival flyer (<https://transmediale.de/en/2024/sweetie>).



transmediale 2024 Jan 31–Feb 3 Berlin

mediaboard
Kunstraum Kreuzberg
Haus der Künste
Haus der Kulturen der Welt
KUNSTAKADEMIE BERLIN
arte BERLINARTLINK
berliner festspiele
springerin radiob�

festival poster.

DE

transmediale 2024

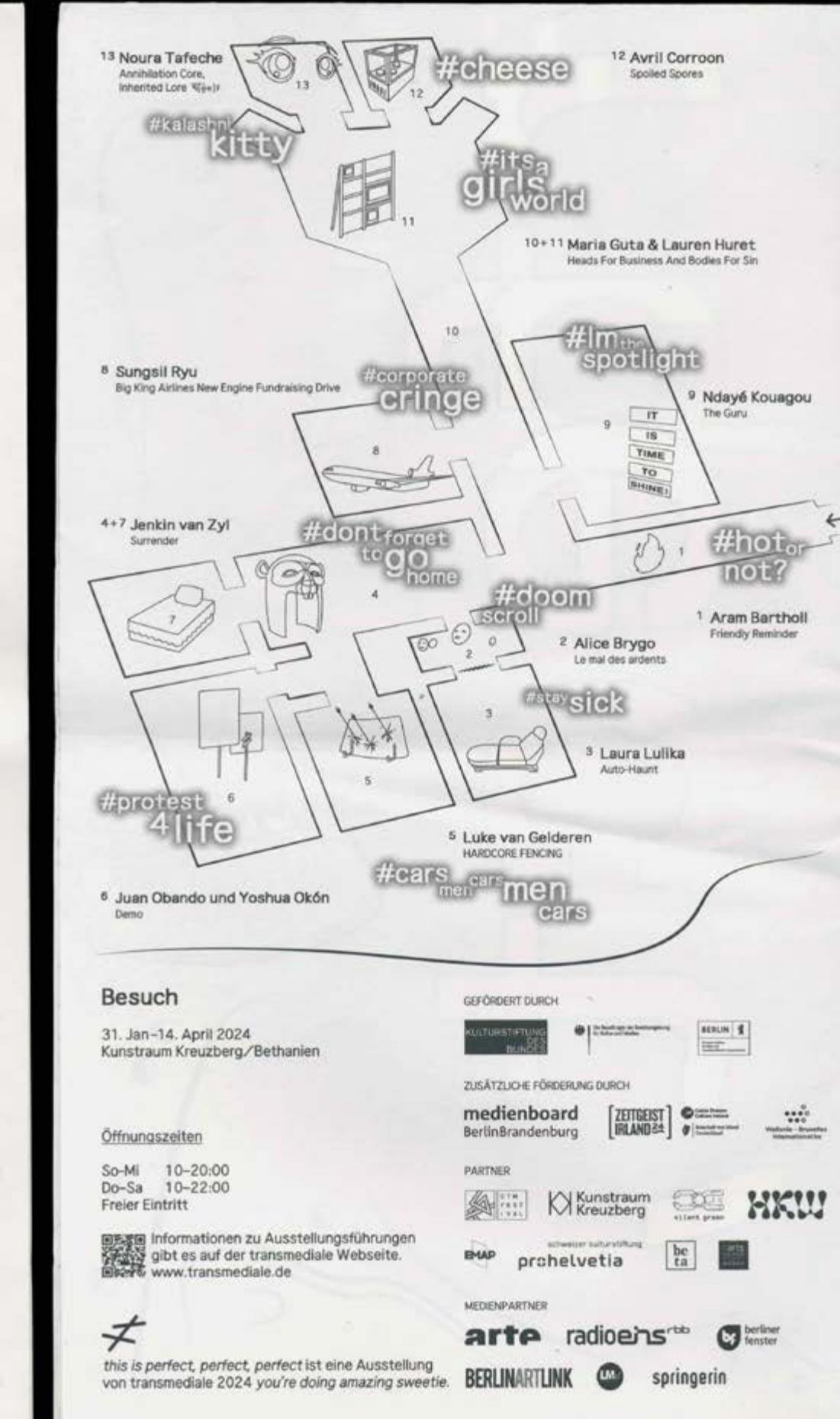
this is perfect, perfect, perfect

Plattformen, die uns allen eine Stimme verleihen und uns alle zum Star machen können: Noch nie war unsere Abhängigkeit vom Inhalt der Bildschirme, an denen wir ständig hängen, greifbarer. Content ist überall. Content rules. Content ist ein endloser Strom aus unendlich peinlicher Unternehmenswerbung und toxischer Männlichkeit, aus verniedlichter Gewalt, ganzheitlichen Gesundheitstipps, sexualisierten Körpern und Schrott. Durch das stetige Scrollen, Klicken und Wischen in endlosen Schleifen widersprüchlicher Logiken vermischen sich Sehnsüchte und Propaganda; Schlafzimmer werden zum Studio und Badezimmer zur Bühne. Das Leben wird immer mehr zum Content – aber sind es wir, die den Content konsumieren, oder konsumiert der Content uns?

In *this is perfect, perfect, perfect* dient ein längst überholtes virales Video zur Auseinandersetzung mit der Frage, wie das unerbittliche Streben nach digitaler Aufmerksamkeit die Art und Weise verändert hat, wie wir die Welt wahrnehmen. Ablenkung, einst nur eine Konsequenz, ist zu einem zentralen Element unserer durch Algorithmen vermittelten Realitäten geworden, das zunehmend Sprache und Identitäten, Verhalten und Handlungen formt. Doch wie wirkt sich der emotionale und ökologische Fußabdruck der Ablenkung auf den Status quo aus und wie beeinflusst er die Machtdynamiken um uns herum?

In der Ausstellung zeigen die Künstler:innen auf, wie in einem endlosen Ablenkungsstrom Geschichten geschaffen werden und Kommerz zur Lebensform wird. Sie ziehen diese vertraut glänzende Oberfläche ab, kratzen an unseren Bildschirmen, um nach Antworten zu suchen, und dekonstruieren die übertriebenen und sensationsheischenden Bilder und Erzählungen, die dort generiert werden, mitsamt den Reaktionen, die sie hervorrufen: *Fight, Flight or Freeze*.

Aram Bartholl ⚡ Alice Brygo ⚡ Avril Corroon ⚡ Jenkin van Zyl ⚡ Laura Lulika ⚡ Luke van Gelderen ⚡ Maria Guta & Lauren Huret ⚡ Juan Obando und Joshua Okón ⚡ Ndayé Kouagou ⚡ Sungsil Ryu



this is perfect, perfect, perfect
Ausstellung / Exhibition 31 Jan - 14 April 2024

Das endlose Sich-Ablenken durch Scrollen, Klicken und Wischen von Content-Schleifen verändert: Badezimmer in Bühnen, Schlafzimmer in Studios und das alltägliche Leben in scheinbar glamourösen Content. Mit stählernem Lächeln sezieren 13 Künstler:innen die nahtlos glänzende Oberfläche und die toxische Logik von online kursierenden Inhalten und hinterfragen die damit einhergehenden sensationsreichen und angstauslösenden Bilder, Erzählungen und Atmosphären.

Scrolling, clicking, and swiping through loops of content has produced endless distraction: transforming bathrooms into stages, bedrooms into studios, and life into content. Dissecting the hyperbolic, sensational, and often anxiety-inducing images and narratives that are generated on our screens, the 13 artists grind into the seamless smooth shiny surface, cracking it open – with a smile – to reveal the operations and logics of content and their never-ending toxicity at work.

Aram Bartholl ⚡ Alice Brygo ⚡ Avril Corroon ⚡ Jenkin van Zyl ⚡
Laura Lulika ⚡ Luke van Gelderen ⚡ Maria Guta & Lauren Huret ⚡
Juan Obando und Joshua Okón ⚡ Noura Tafeche ⚡
Ndayé Kouagou ⚡ Sungsil Ryu



this is perfect, perfect, perfect
Ausstellung / Exhibition 31 Jan - 14 April 2024

Preview Ausstellung / Exhibition Preview
30 Jan, 18:00
Öffnungszeiten / Opening hours:
Mo-Fr, 10-20 Uhr / Saturday, 10 am-8 pm
Do-Sa, 10-22 Uhr / Thu-Sat, 10 am-10 pm
Freier Eintritt / Free admission

Informationen zu Ausstellungen gibt es auf der transmediale Webseite.
Information on guided tours is available on transmediale's website.

Kunstraum Kreuzberg/Bethanien
Mariannenplatz 2, 10997 Berlin
www.kunstraumkreuzberg.de
transmediale.de

flyer and postcard for the exhibition *this is perfect, perfect, perfect* (<https://transmediale.de/en/2024/this-is-perfect>). animated sticker for Telegram (right). download the sticker pack here (<https://t.me/addstickers/transmediale2024>).



(8)

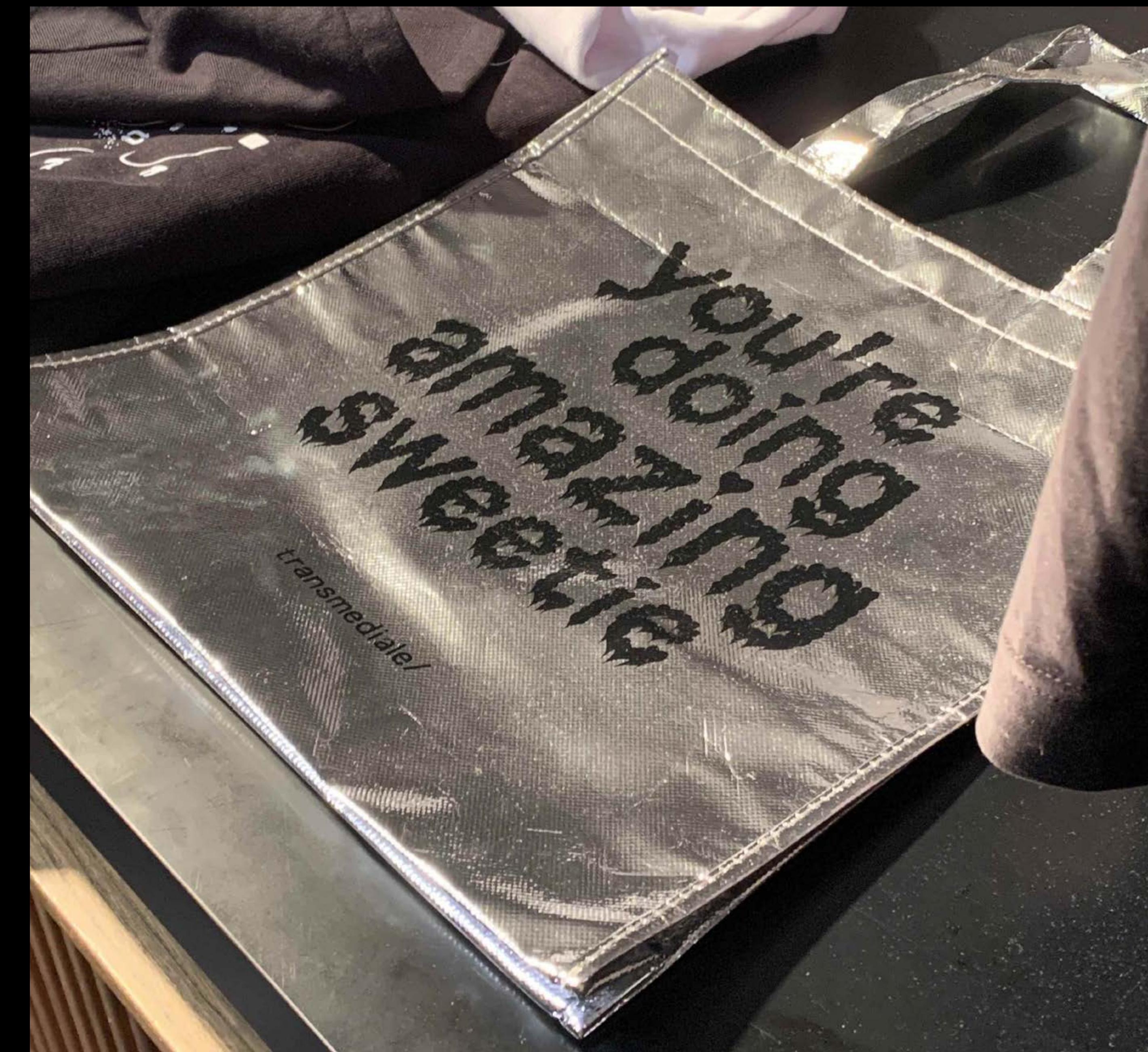
Mary Maggic – FASTER, HIGHER, STRONGER Performance at transmediale 2024.
Photo by Sylvia Rybak.



Jenkyn van Zyl – Surrender, 2023. part of the exebition *this is perfect, perfect, perfect.* at transmediale 2024, Kunstraum Kreuzberg/Bethanien, Berlin. Photo by Luca Girardini.



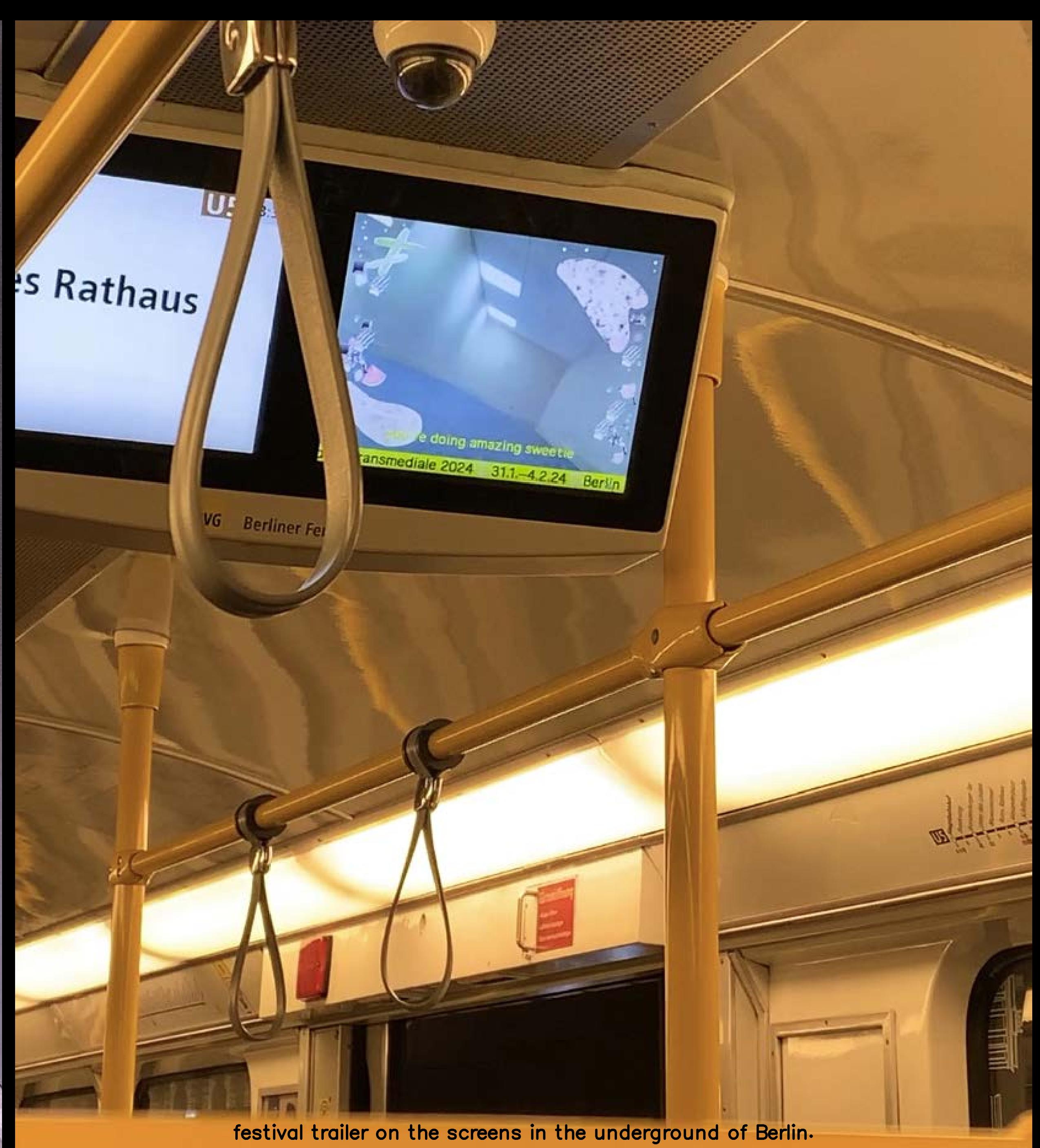
animated sticker for Telegram (left). download the sticker pack here
[\(<https://t.me/addstickers/transmediale2024>\)](https://t.me/addstickers/transmediale2024). silver bag as festival mearchandise (right).





(8)

festival trailer in the entrance of the silent green Kulturquartier, Berlin.



festival trailer on the screens in the underground of Berlin.



closing conversation of transmediale 2024 at the Miriam Makeba Auditorium at HKW, Berlin. With Alex Quicho, Rachel O'Dwyer, Nelly Y. Pinkrah, Helen Starr, Alexandra (Sasha) Anikina, dubravka sekulić, Nóra Ó Murchú, Svitlana Matviyenko, Jussi Parikka. Photo by Laura Fiorio.

thank you. ♡

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