

Julia Kerres

visit my website (juliakerres.de).

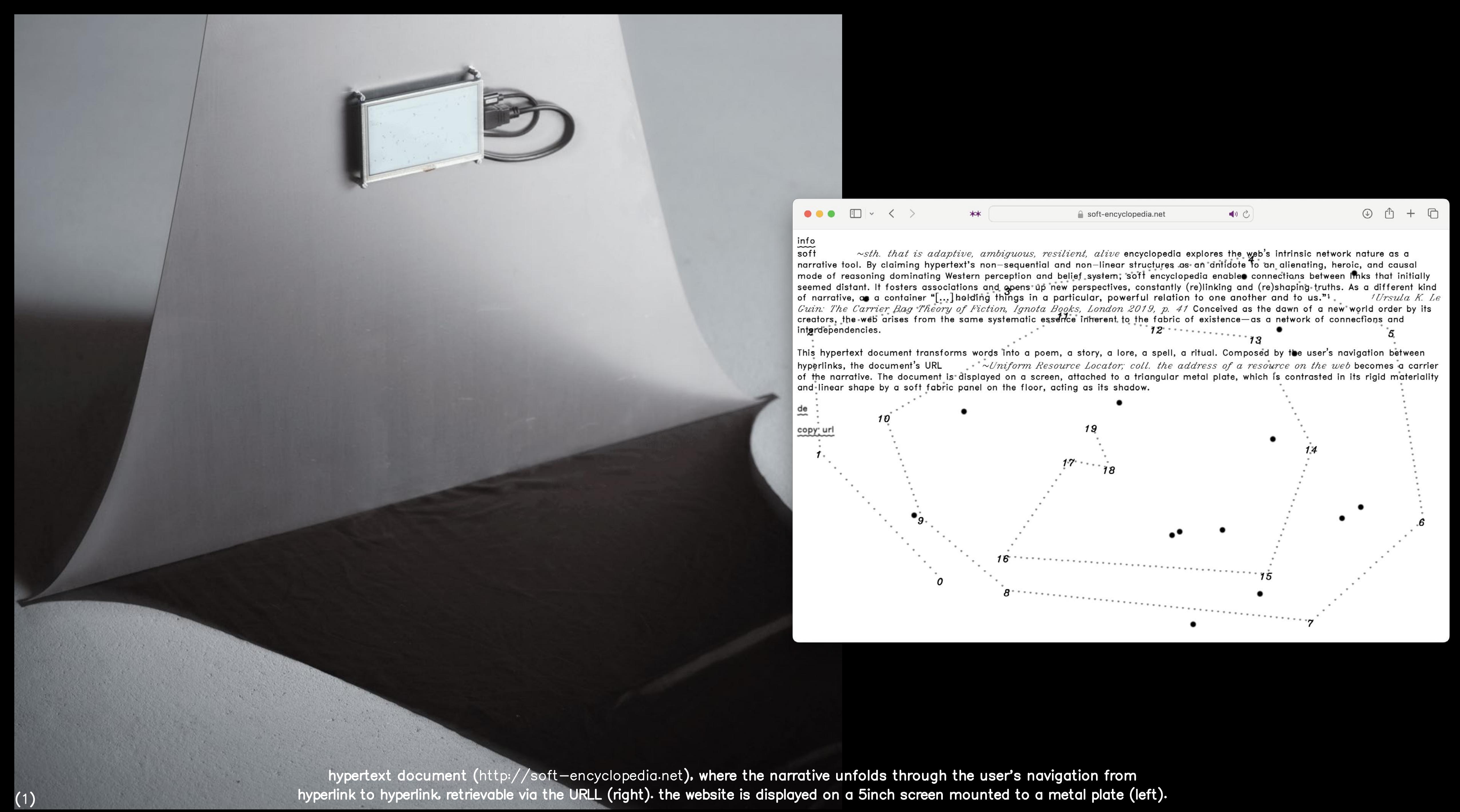
this is a collection of my work (March 2025). soft encyclopedia (1). soft extension (2). touchy type (3).
sweet lore (4). 0%–100% (5). window story (6). personalities from my archive (7). how to pack a meal? (8).
phishing.blunt.otf & phishing.sharp.otf (9). you're doing amazing sweetie (10).

soft encyclopedia. s.e. explores the web's intrinsic network nature¹ 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, 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





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

*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,
ignota Books,
London 2019, p. 41

* Julia Kerres
Communication Design (BA)
2024 Hochschule Mainz

Fluid bodies on nonlinear underscores

pre-BA ausstellung

OK-LAB
karoline-stern-platz 11 mainz-neustadt

16.juni 24
ab 19:00 uhr & 17.juni 24 12:00 -
16:00
uhr

caroline lauterbach & julia kerres

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



How can I create a **soft extension**
to our rigid world?

soft extension. drawing on bell hooks' insights in *all about love*, our society is rooted in patriarchy, materialism, and fear, where love is often suppressed and redefined. I want to imagine a world where softness becomes the measure of all things! A soft extension of our rigid world materializes the research. The pillow provides support whenever comfort is needed—acting as a coping tool, that can be discreetly carried in the sleeve.



(2) soft extension cushion as a coping tool. fabric: 100% silk screen-printed with foaming ink.

soft extension carried around in pocket.



Anything you want

thoughts

visual love language

heart as the symbol of the word „love“, the concept of love, the color of love
→ society seems to have a fixed concept about the term
→ but the term is used often, in different occasions (to express affection, fascination, ...)

a soft world

soft space

soft place

soft shape

soft planet

soft universe

soft culture

soft system

software

soft skill

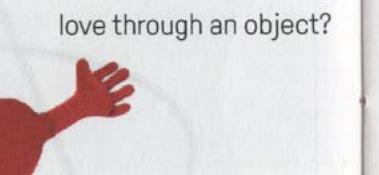
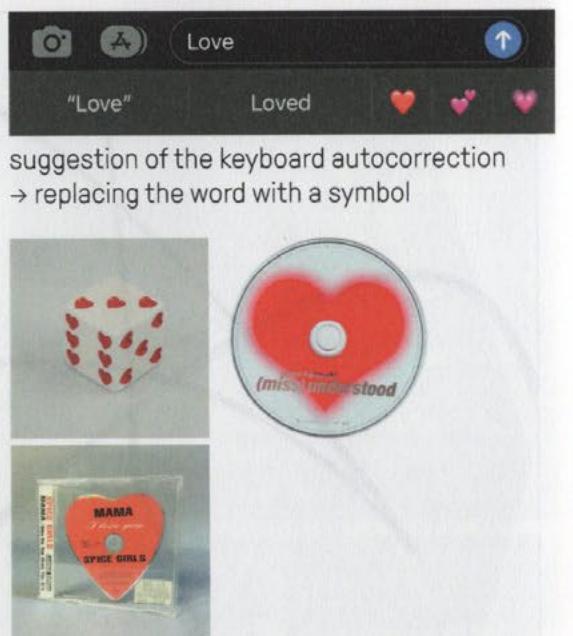
soft ice

soft drink

soft tempo

soft web

soft science



love through an object?

a hug

„A hug is a form of endearment, universal in most human communities, in which two or more people put their arms around the neck, back, or waist of one another and hold each other closely. If more than two people are involved, it may be referred to as a group hug. Hugs can last for any duration [...]“

The origins of the word are unknown, but two hypotheses exist. The first is that the verb „hug“ (first used in the 1560s) could be related to the Old Norse word *hugga*, which meant to *comfort*. The second hypothesis is that the word is related to the German word *hegen*, which means to *foster* or *cherish*, and originally meant to enclose with a hedge (Hecke) “

→ hug as a exchange/demonstration of positive feelings, like love, affection, friendship, flirting or sympathy between two or more people

→ touch exchange

→ nonverbal communication

→ allowing each other to pass one's personal boundary

→ soft

IKEA's product description⁴

What was the intention of the designer?

Anna Efverlund

→ primarily created for children but it has been observed that adults also enjoy it

How would a soft world look like?

⁴ <https://en.wikipedia.org/wiki/Hug>
⁵ <https://www.ikea.com/us/en/p/famnig-hjaerta-cushion-red-50473209/>

FAMNIG HJÄRTA

A symbol of love. This soft heart makes a nice gift for someone you love, of any age and for all occasions.

Article Number

106473209

FAMNIG HJÄRTA = compensation object (?)

→ why there is a need for such things?

Designs for Fragile Personalities in Anxious Times - Huggable Atomic Mushrooms**critical design**

→ tool to combat fears and ambiguities

→ the World's Antidote

→ being confronted with fears to get you used to them

-- right way of doing?

-- wouldn't it make more sense to fight the cause?

soft touch

„Due to its softness it slumps, giving it slightly pathetic look that, when you remember what it represents, begins to create conflicting emotions in the viewer.“⁶

Why do we perceive a soft haptic as pleasant?
Why does it calm us down?

What influence does touch have?

How do objects convey security?

Why do we have a need for coping objects?
→ the world seems too dangerous to cope with by oneself

Why are there stuffed animals for children?
Why do we perceive soft things to have a feel-good factor?

Do unstable people own more soft things?
Can we conclude that the more soft things a person owns, the more need there is for that person to acquire feel-good things?

For people who feel alone?
What has the greatest feel-good effect on?

Where do we feel most secure?
feel secure

→ embodiment of softness in an object
an object that retains the greatest potential to provide security

soft activism
soft things
soft touch



Positioning/ Bedding pillow
supporting pillow
→ to feel the borders/position of the own body in a comatose/unconscious state

Work No. 263: A protrusion from a wall, 2001

Dunne & Raby and Michael Anastassiades
Huggable Atomic Mushrooms: Priscilla (37 Kilograms, Nevada 1957), 2007-2008

⁶ <https://readings.design/PDF/speculative-everything.pdf>

Humanoids - Fenesto Neto

an object that cares
→ points of contact

„Throughout his nearly thirty years of production, Neto has accumulated an extensive portfolio of work, from delicate drawings to large-scale installations to pieces that were created so that they may be penetrated, inhabited, felt, and even smelled, allowing spectators to interact with them and experience their own bodies and feelings, without losing sight of the fact that, like the human body, they are also fragile and delicate [...]“

magical universe [...] immersing visitors in a game of sensory stimuli and visual, tactile and olfactory suggestions and inviting them to escape from the everyday and experience his art with all the senses [...] Take refuge in art. [...]“

I think that not thinking is good, it allows you to directly breathe in life. [...]“

Divided in nine spaces (“Why Are You Going to Rome Again?”, “That’s Life”, “Tent of Dreams”, “Sweet Edge”, “Never Mind the Mess”, “Mountain Brother”, “Barter Barter”, “Candy Man Candy”, and “Eating with the Eyes”), the exhibition introduces the spectator to certain areas of instability, and then provides moments of calm and reconciliation with the self. A magical journey roaming through tunnels, surfaces your body can sink into, prominent figures to embrace, and fantastic environments to smell and feel. “

„A humanoid (from English human and -oid „resembling“) is a non-human entity with human form or characteristics.“

Work No. 263: A protrusion from a wall - Martin Creed

soft protrusions of the world
⁷ <https://artdaily.cc/news/68238/-Ernesto-Neto-The-Body-that-Carries-Me-opens-at-The-Guggenheim-Museum-Bilbao-YOkjivORqMI>
⁸ <https://en.wikipedia.org/wiki/Humanoid>

⁷ <https://artdaily.cc/news/68238/-Ernesto-Neto-The-Body-that-Carries-Me-opens-at-The-Guggenheim-Museum-Bilbao-YOkjivORqMI>

⁸ <https://en.wikipedia.org/wiki/Humanoid>



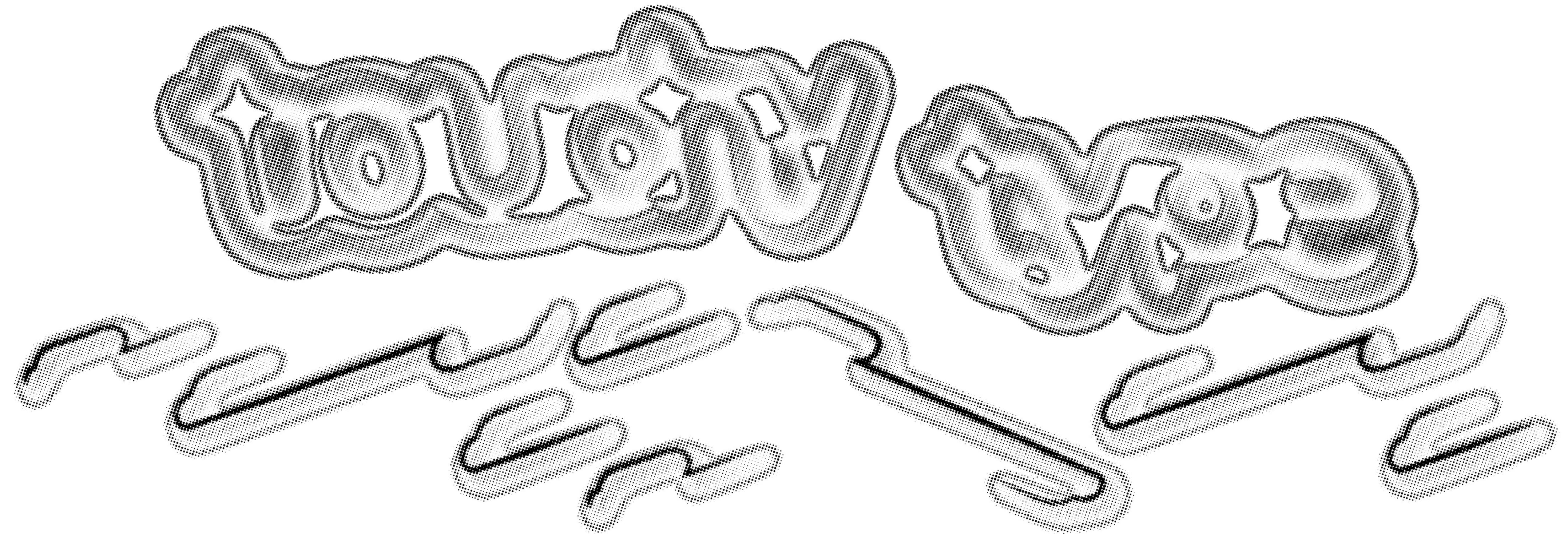
„Humanoids“ in the exhibition „The Body That Carries Me“ 2014
Ernesto Neto

Work No. 263: A protrusion from a wall, 2001
Martin Creed

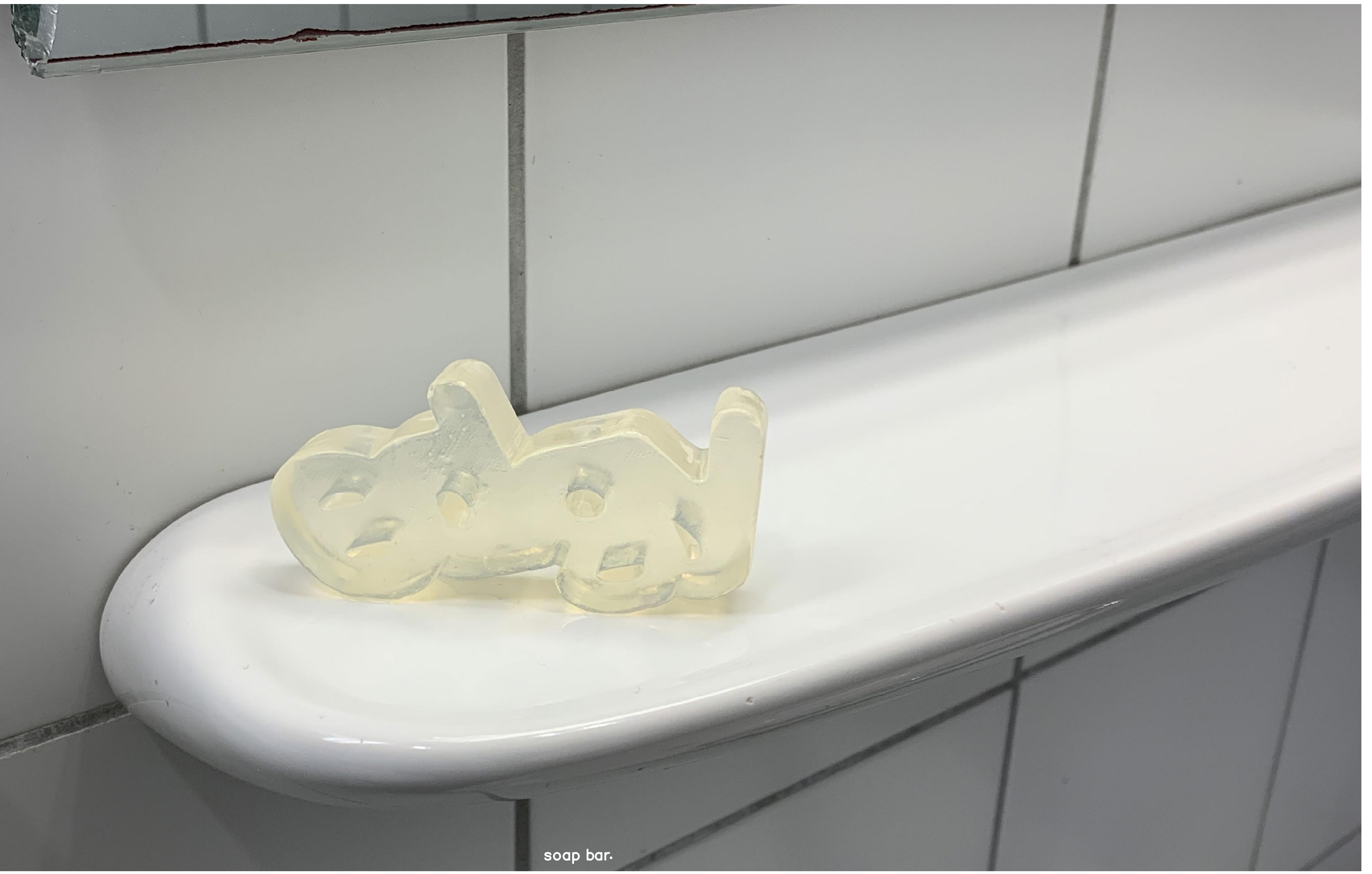
soft shelter
soft edge
soft protrusions
radical softness
⁷ <https://artdaily.cc/news/68238/-Ernesto-Neto-The-Body-that-Carries-Me-opens-at-The-Guggenheim-Museum-Bilbao-YOkjivORqMI>
⁸ <https://en.wikipedia.org/wiki/Humanoid>

⁷ <https://artdaily.cc/news/68238/-Ernesto-Neto-The-Body-that-Carries-Me-opens-at-The-Guggenheim-Museum-Bilbao-YOkjivORqMI>

⁸ <https://en.wikipedia.org/wiki/Humanoid>

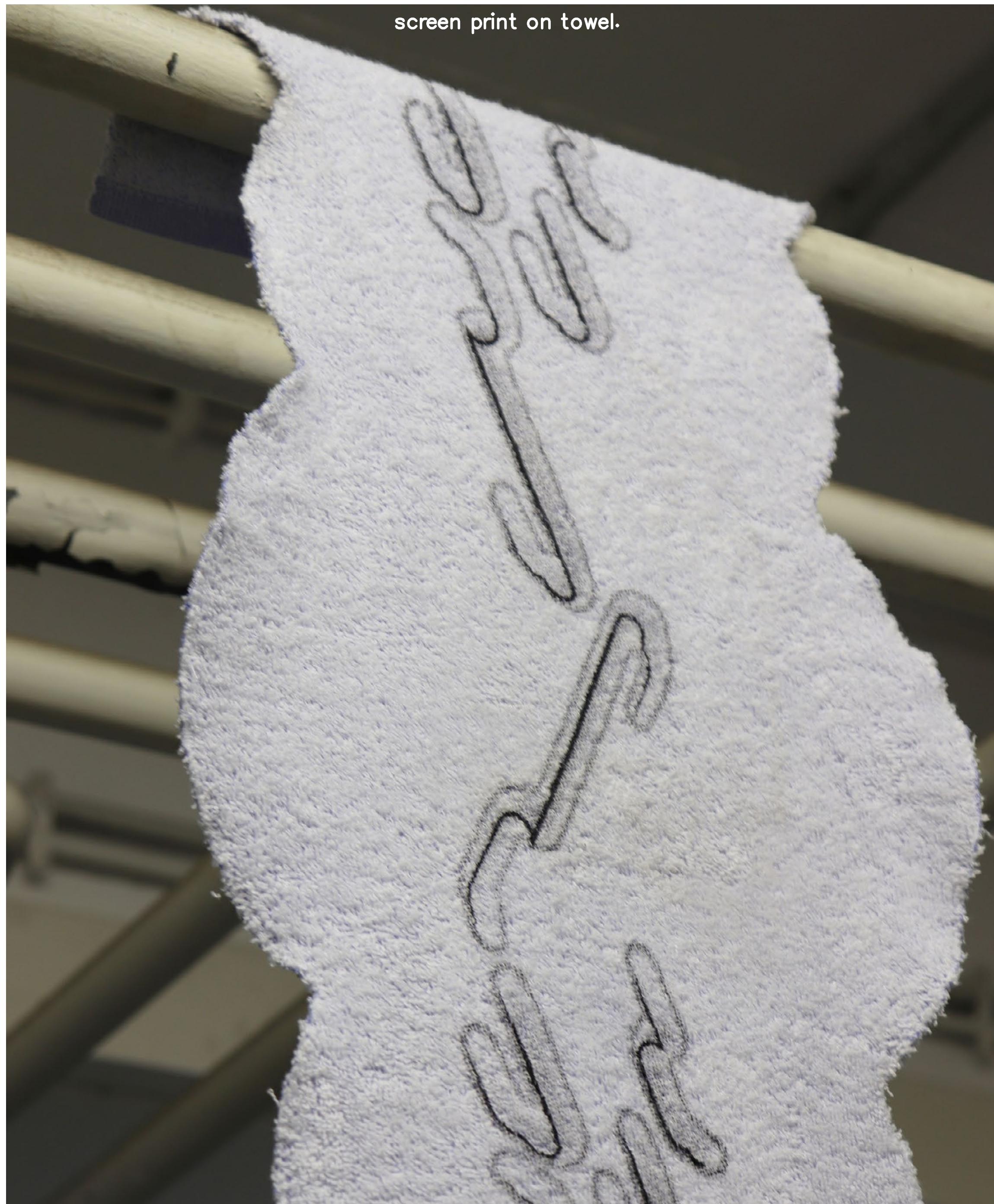


touchy type. typography in use, with sharp edges and a subtle scent.
Inspired by an anthology of songs about TV soaps, I created a
soap that changes shape with each use. The soaps are paired with
a towel, printed with phonetic symbols representing sound.

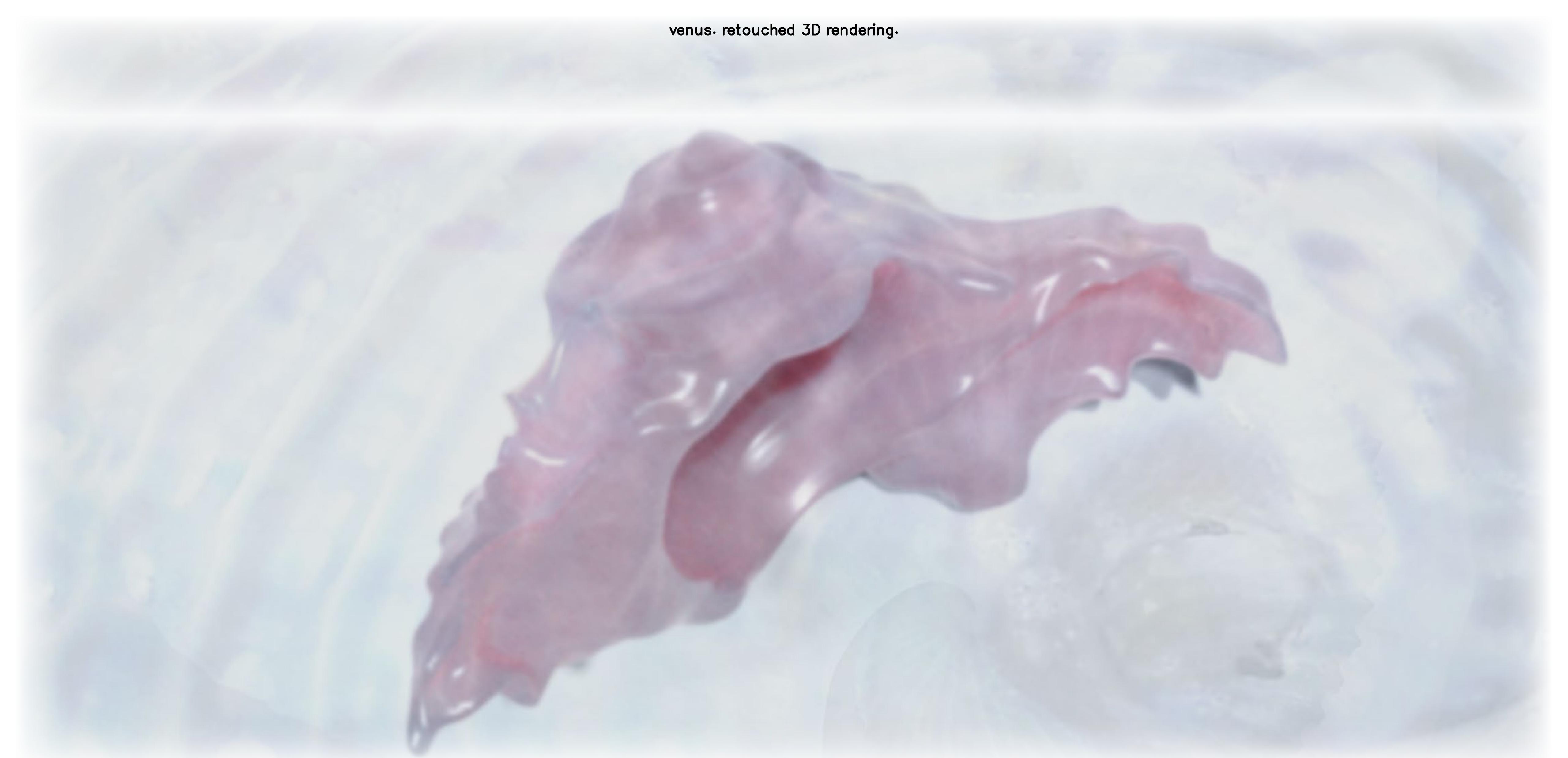


soap bar.

screen print on towel.



(3)



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.



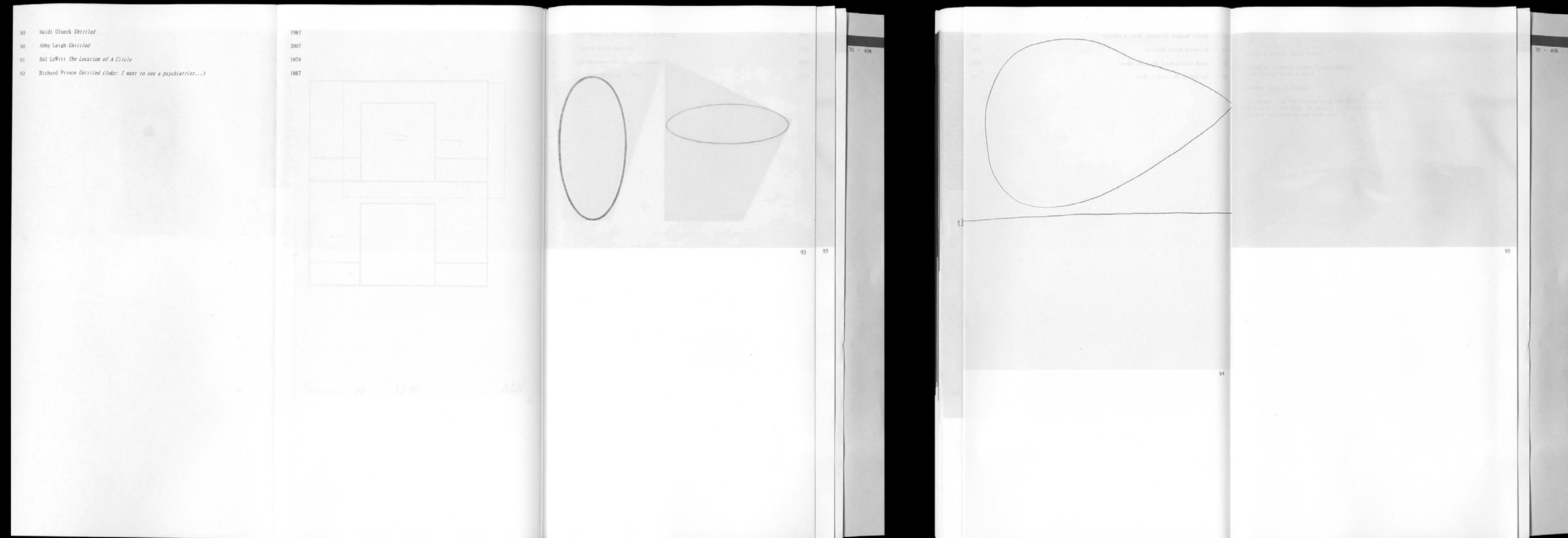
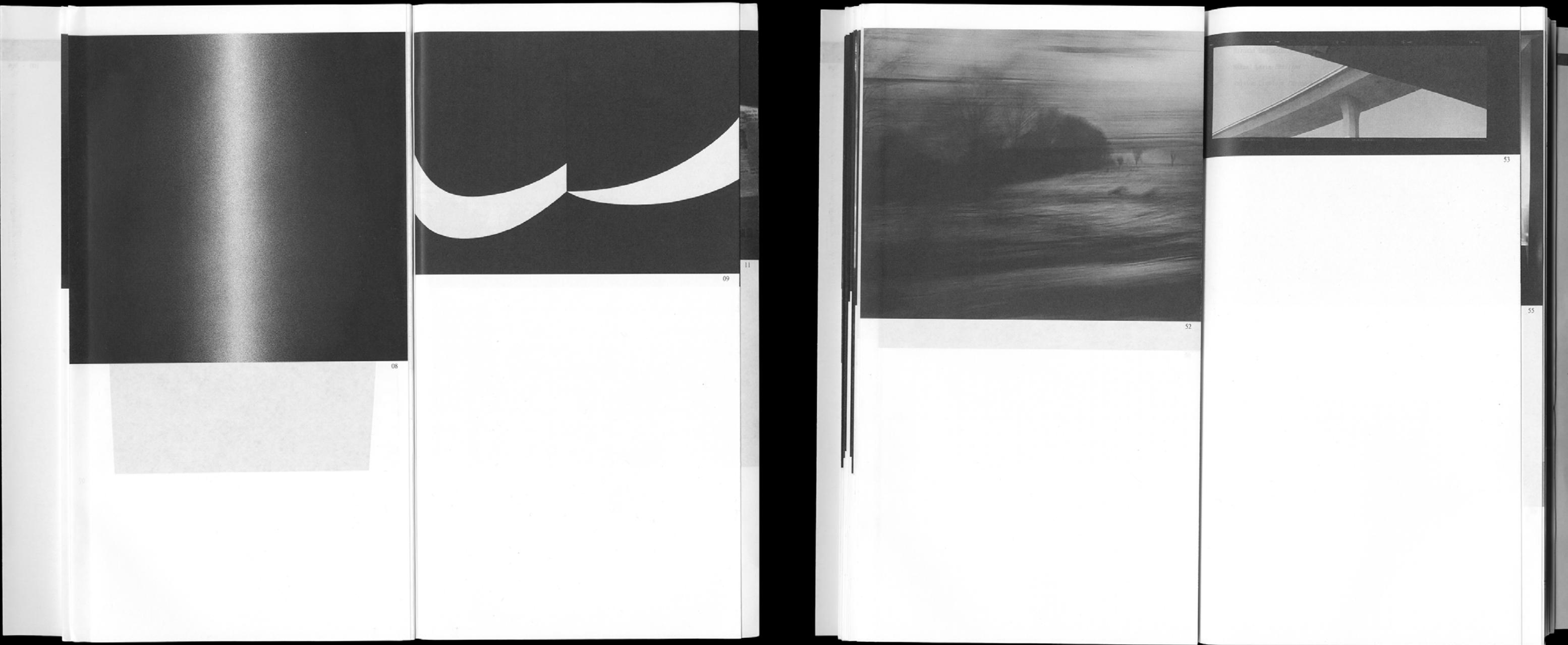
(4) sílphion. retouched 3D rendering.



(4) venus. retouched 3D rendering.



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



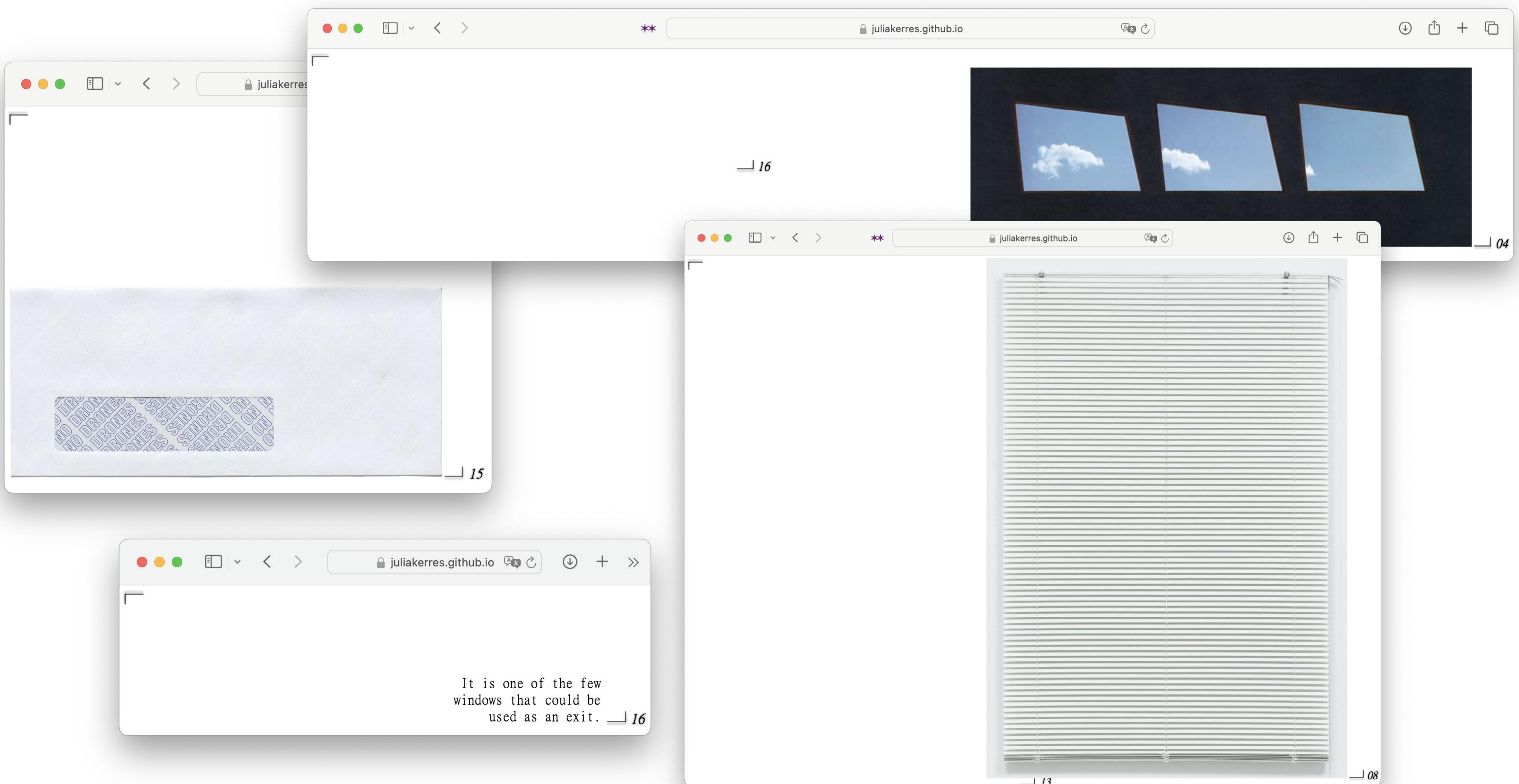
spreads from the booklet. a special binding allows the pages to unfold from the spine, and along with the lightweight paper, it supports reading along the gradient. paper: Elementa, Opaque Classic, 60gsm.

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

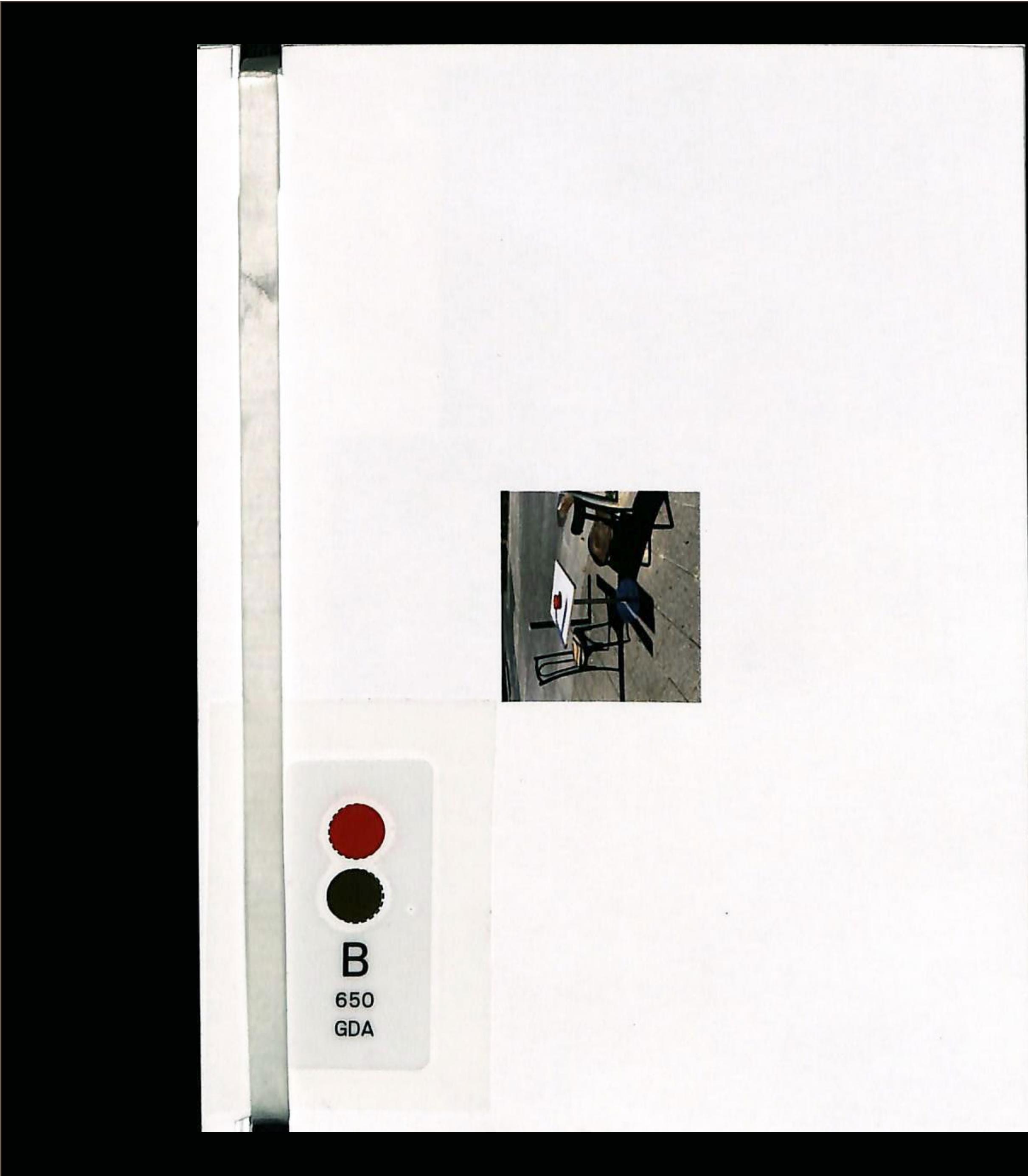
61 Roy Lichtenstein (Printed Ceramic)
62 Linda Ellerbee (Ceramic)
63 Wade Guyton (Printed
Tina Green (Printed)



window story. a conceptual investigation of the browser window, exploring its limits and possibilities as a flat, rectangular gateway to the internet. Users interact by resizing the window, with its dimensions determining the visibility of content.



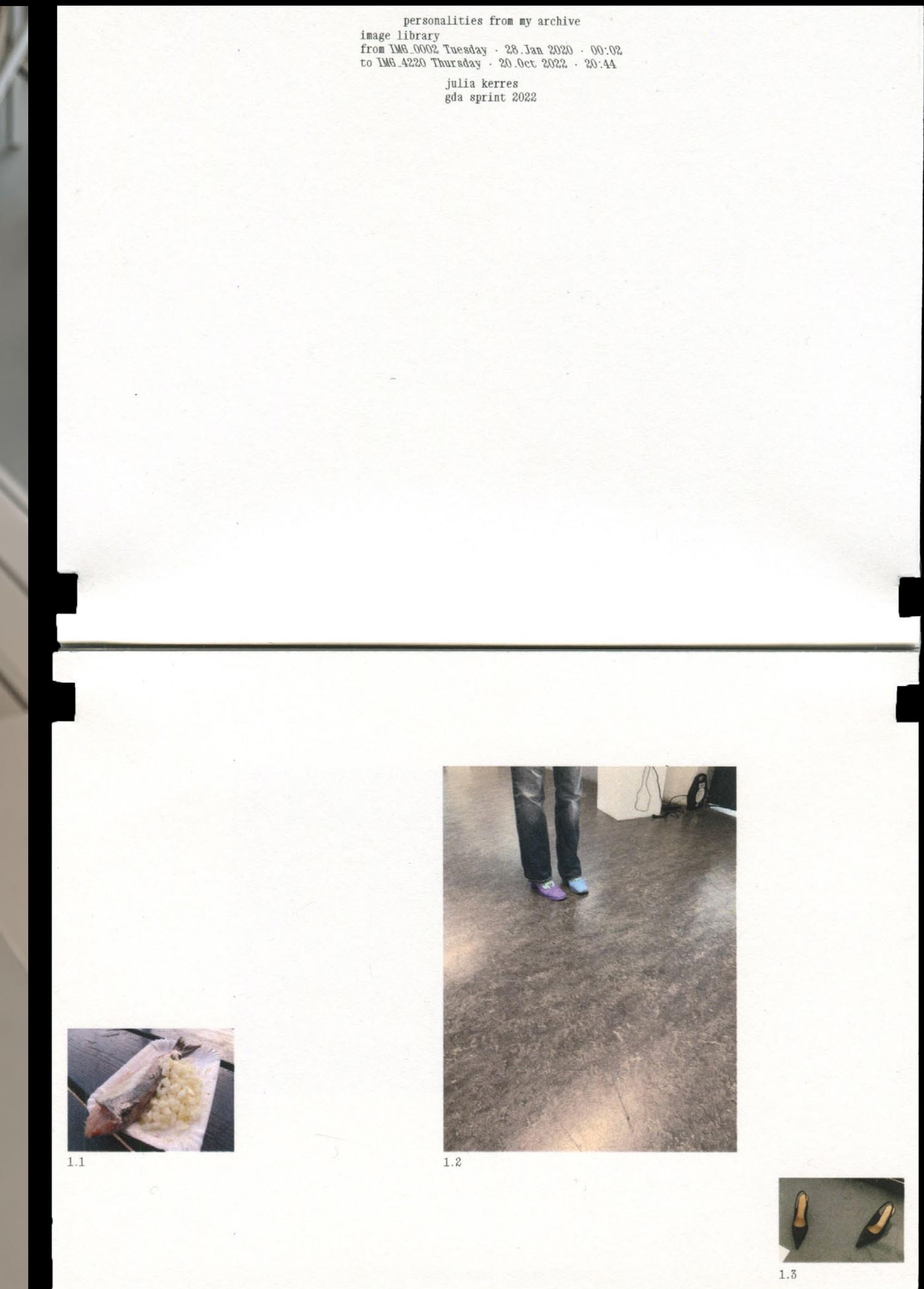
personalities from my archive. an archive dedicated to the characters hidden in my phone's Camera Roll, spanning from IMG_0002 Tuesday 28.Jan 2020 · 00:02 to IMG_4220 Thursday 20.Oct 2022 · 20:44.
This book is part of The New Library, a digital and physical archive of books produced by the GDA department at ArtEZ University of the Arts (NL) (<https://thenewlibrary.org/object/B650>).



inside the booklet. the pages are bound together at the top with a rubber band.

personalities from my archive
image library
from IMG_0002 Tuesday · 28.Jan 2020 · 00:02
to IMG_4220 Thursday · 20.Oct 2022 · 20:44

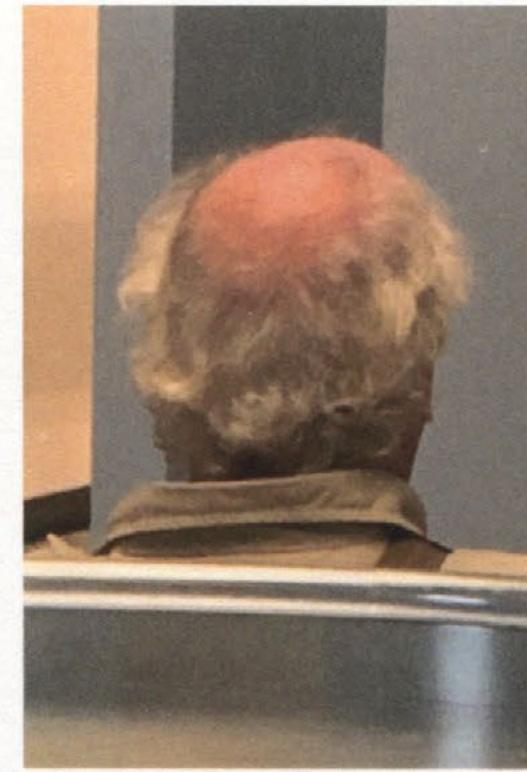
julia kerres
gda sprint 2022



personalities from my archive
lemon cake
9.2

theodore
9.3

light
9.1



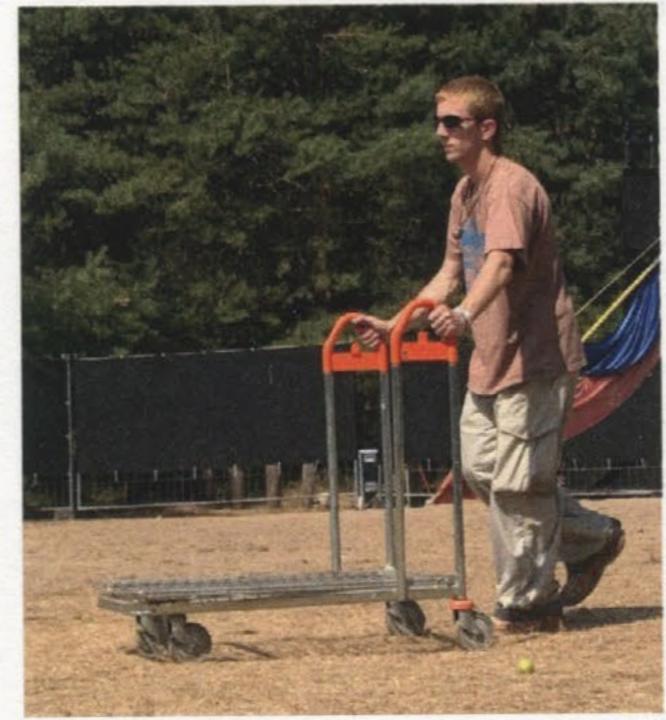
10.2

personalities from my archive

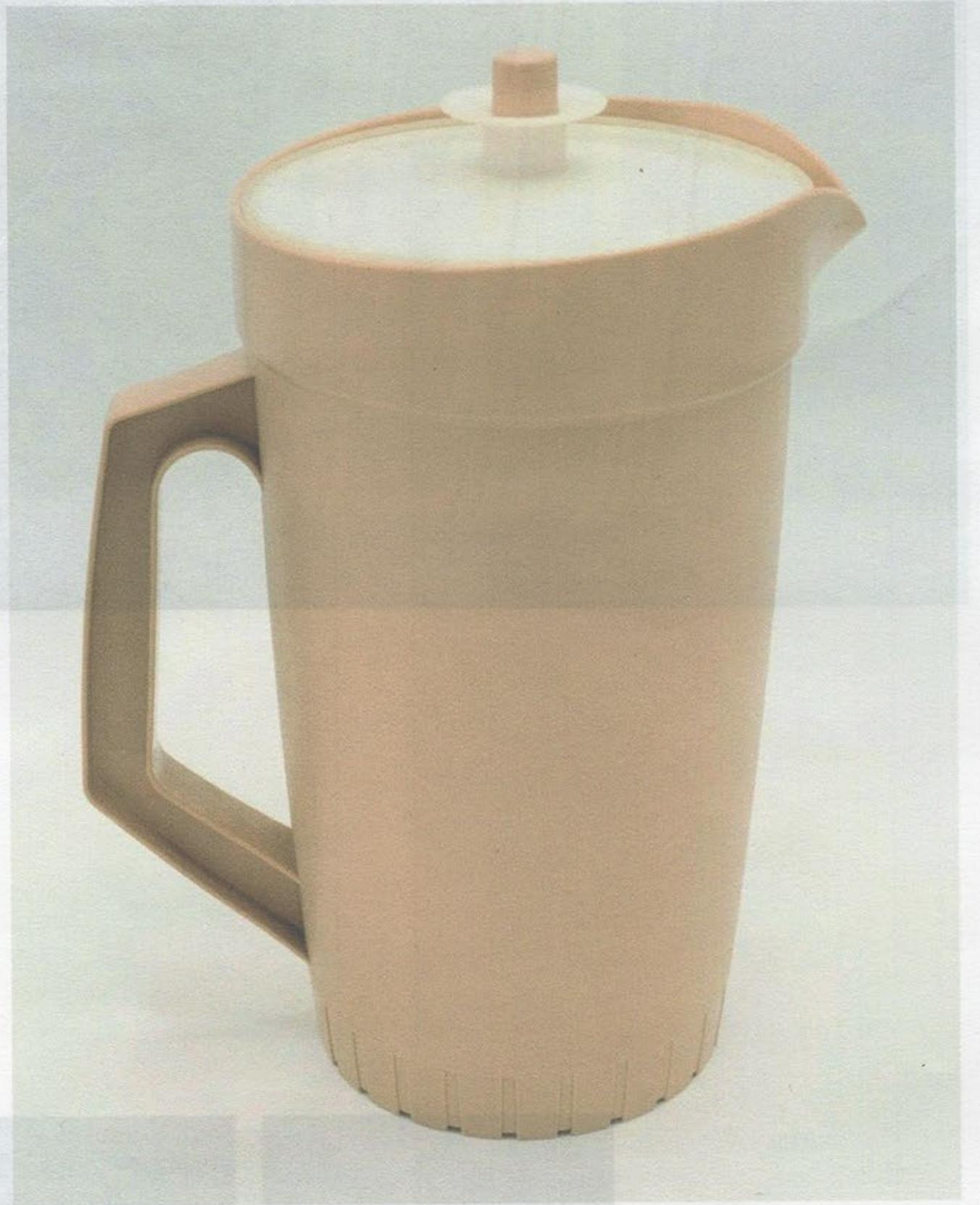
gherkin stockist
7.2

pot
7.3

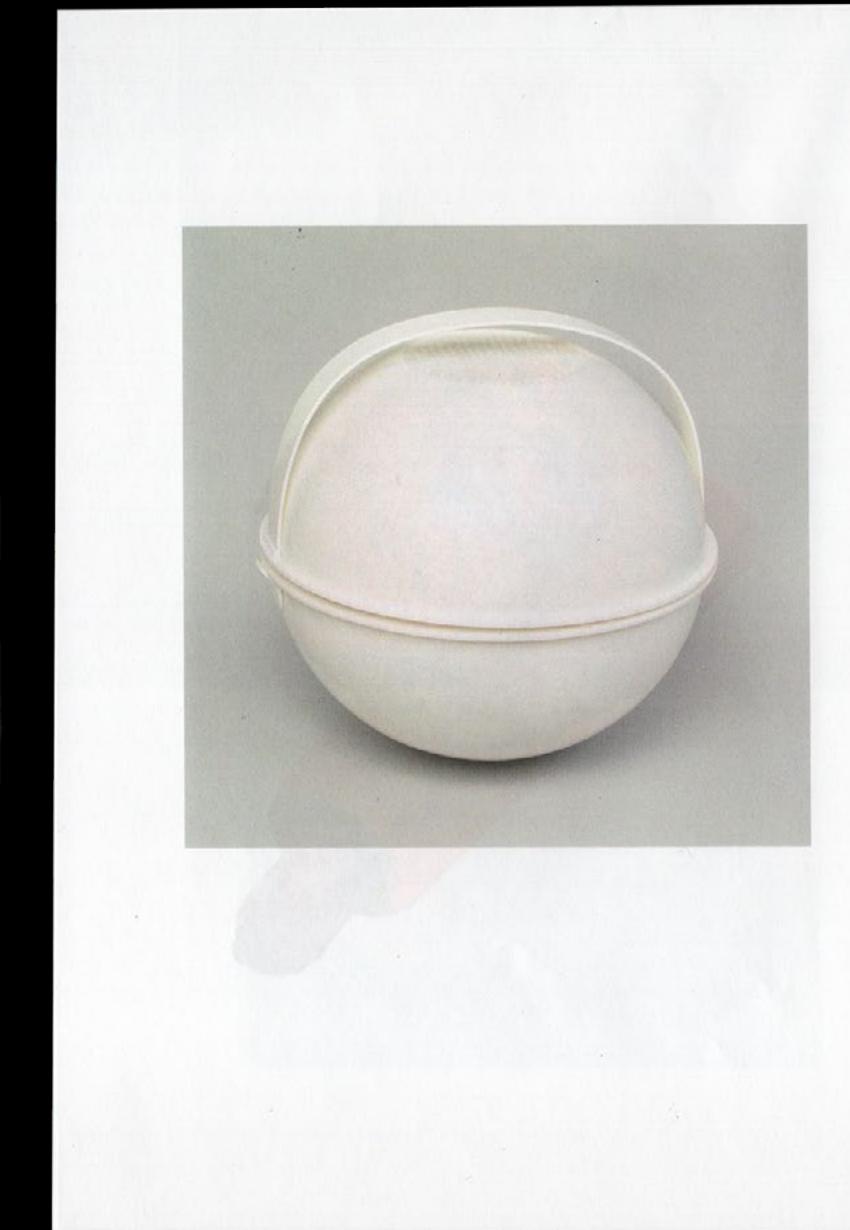
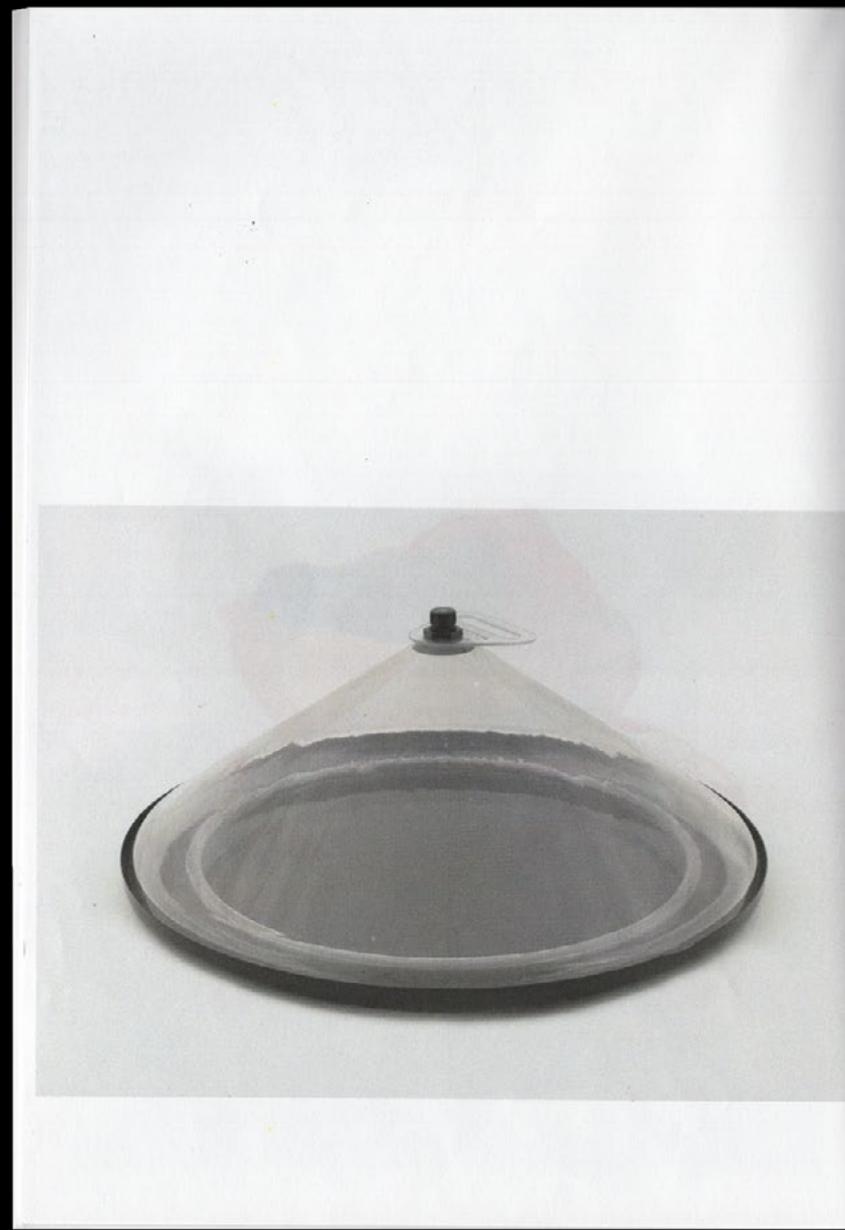
walter
7.1



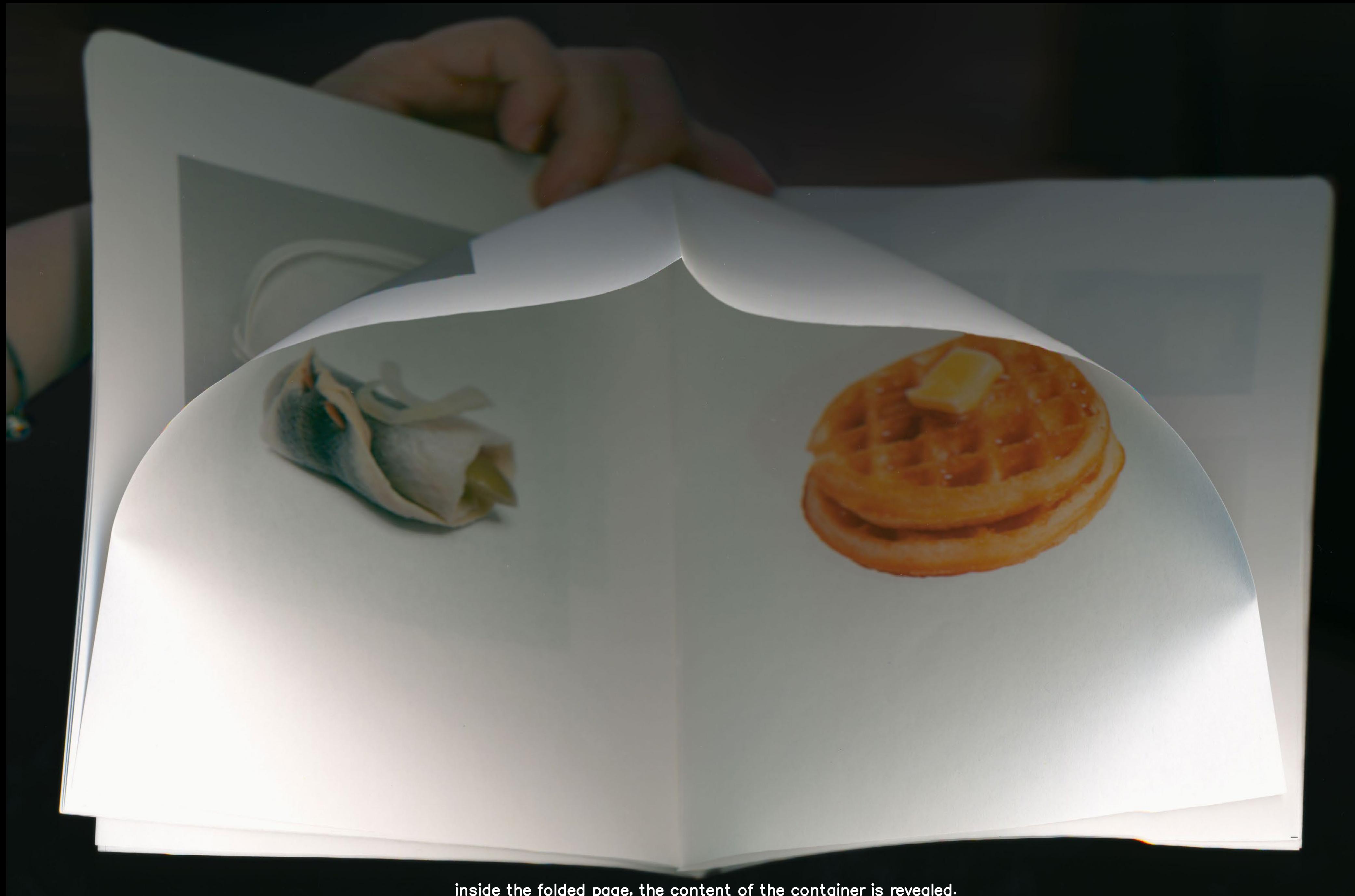
8.3



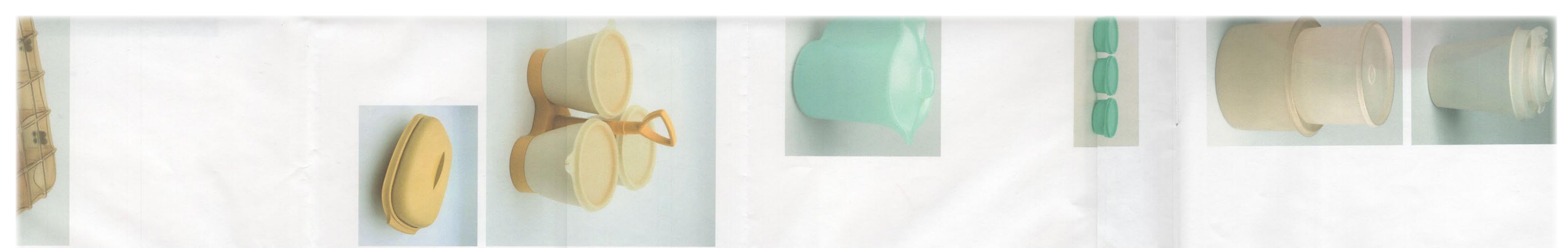
how to pack a meal? why do container mimic the shape of food? Or does the content adapt to the outer form? A collection of tupperware explores this idea and juxtaposes the content to the recipient. An overview of the food containers unfolds on the back cover of the book.



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



inside the folded page, the content of the container is revealed.



unfolded booklet becomes a poster.

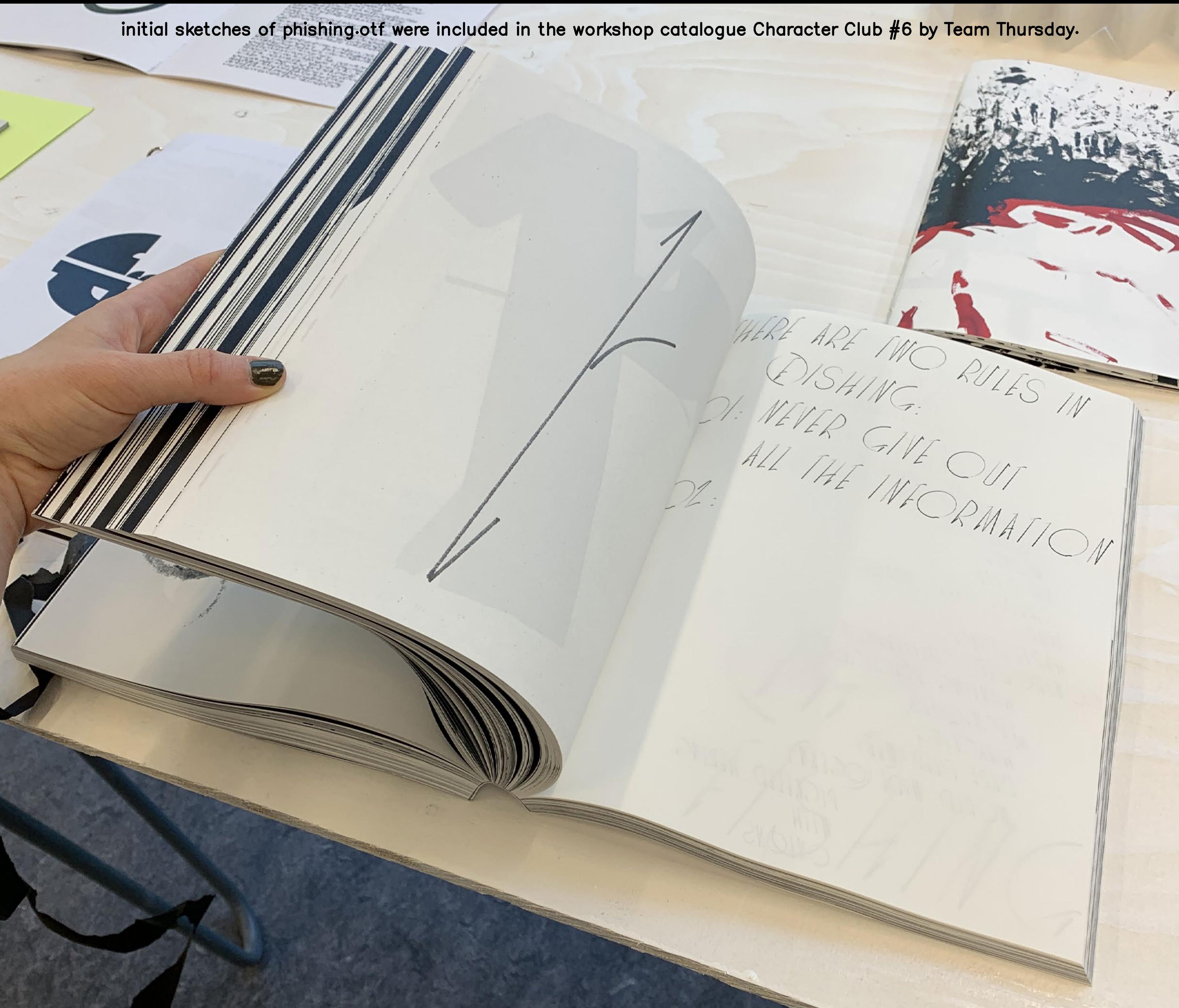
selection of the letters, set in *phishing.sharp.otf* (thin) and *phishing.blunt.otf* (bold).



phishing.blunt.otf & phishing.sharp.otf. inspired by the rigidity of a fisherman's hook and in contrast to the mass and swiftness of a school of fish, the letters are slanted in their basic form and come in both sharpened and blunted shapes. (still in process)

abc @bc
01345 01345
"fast catch"

initial sketches of phishing.otf were included in the workshop catalogue Character Club #6 by Team Thursday.



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.

(10)



DE

transmediale 2024

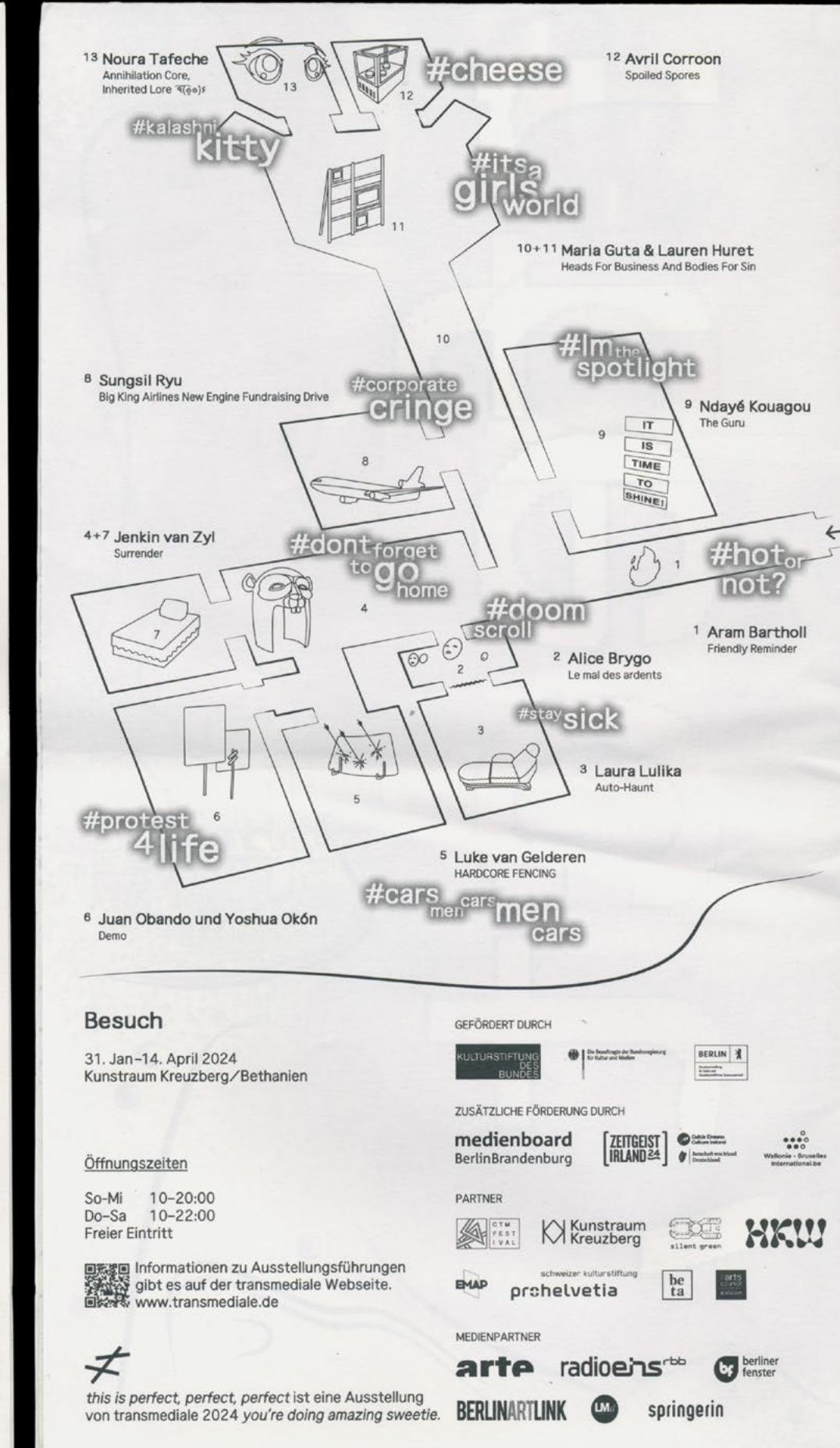
this is perfect, perfect, perfect

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, greifbar. Content ist überall. Content rules. Content ist ein endloser Strom aus unendlich peinlicher Unternehmenswerbung und toxischer Männlichkeit, aus verniedlicher 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 Jenkins van Zyl Laura Lulika Luke van Gelderen Maria Guta & Lauren Huret Juan Obando und Yoshua 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 sensationsheischenden und angstauslösenden Bilder, Erzählungen und Atmosphären.

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

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 shiny surface, cracking it open – with a smile – to reveal the operations and logics of content and their never-ending toxicity at work.

this is perfect, perfect, perfect ist eine Ausstellung von transmediale 2024.
this is perfect, perfect, perfect is an exhibition of transmediale 2024.
this is perfect, perfect, perfect you're doing amazing sweetie.
this is perfect, perfect, perfect is a exhibition of transmediale 2024.
this is perfect, perfect, perfect you're doing amazing sweetie.



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>).



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



(10)

festival trailer in the entrance of the silent green Kulturquartier.



festival trailer on the screens in the underground of Berlin.

thank you. ♡

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