Julia Kerres

visit my website (juliakerres.de).

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

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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Education.

2016–2019	Vocational training in nursing at the Gemeinschaftsklinikum Mittelrhein in Koblenz (DE)
2019–2024	Bachelor's degree in Graphic Design at the University of Applied Sciences in Mainz (DE)
2022	Exchange year at the ArtEZ University of the Arts in Arnhem (NL) in the Graphic Design Department

Experience.

2021–2023	Student assistant at Designlabor Gutenberg, the Institute of the Design Department at the University of Applied Sciences in Mainz (DE)
2021–2023	Exhibition design for the biannual student project *Freies Projekt* for the University of Applied Sciences in Mainz (DE) together with Saehyeen Shin
2022	Exhibition design for DIALOGMUSEUM in Frankfurt a.M. (DE) together with Saehyeen Shin
2022	Exhibition design for the GDA Open Day at ArtEZ University of the Arts in Arnhem (NL) together with Christine Kerres
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*

Exhibition.

2024	Self organized group exhibition *fluid bodies on nonlinear underscores* together with Caroline Lauterbach at K-LAB of Kulturbackerei in Mainz (DE)
2024	*BAMA 2024* graduation exhibition from the Graphic Design Department at University of Applied Sciences in Mainz (DE)

Skills.

Software	Adobe CC MS Office Figma HTML + CSS Glyphs Keynote Blender Miro AI-Powered Tools
Languages	German (native) English (advanced, IELTS 02/2025) French (basic)

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.

(1)

Exhibitions

Film still, 2023, courtesy of the artists

this is perfect, perfect, perfect

Kunstraum Kreuzberg/Bethanien
Jan 31–April 14, 2024

Alice Brygo ✝ Aram Bartholl ✝ Avril Corroon ✝ Jenkin van Zyl ✝ Juan Obando and Yoshua Okón ✝ Laura Lullika ✝ Luke van Gelderen ✝ Maria Guta & Lauren Huret ✝ Ndayé Kouagou ✝ Noura Tafeche ✝ Sungsil Ryu ✝

Content is everywhere. Content is Queen. Content is an endless stream of non-stop corporate cringe, toxic masculinity, cutified warfare propaganda, holistic health advice, sexualized bodies, and junk. Bedrooms act as studios, bathrooms are stages, life is increasingly content–but do we consume content or does content consume us?

Dissecting the hyperbolic, sensational, and often anxiety-inducing images and narratives on our screens, *this is perfect, perfect, perfect* grinds on 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.

Uncensored Lilac

transmediale studio,
silent green Kulturquartier
Jan 26–April 14, 2024

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.

The exhibition is part of Zeitgeist Irland 24, an initiative of Culture Ireland and the Embassy of Ireland in Germany.

tm × 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.

Oceanic Refractions

INSTALLATION

Kuppelhalle,
silent green Kulturquartier
Jan 26–Feb 5, 2024

Commissioned by CTM × transmediale, *Oceanic Refractions* is an immersive installation featuring testimonies of Fijian, i-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 Kanngieser (Australia/Germany) and Mere Nailatikau (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 × CTM, shines light on some of the collective's key figures.

Partners and Supporters

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Team

Nóra Ó Murchú, artistic director
Filippo Gianetta, managing director
Magdalena Ritter,
head of administration and finance

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Jade Barget, programme coordination
Yunus Kleff, technical lead
Kasia Wlaszczyk,
project management programme
Marine Kervizic,
project management programme
Darya Naszke, festival production intern

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residency coordination
Sylvia Rybak, communications
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Linus Wittkamp, communications intern
Anja Schulte, translation
Pip Hare, copy editing

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ARTPRESS - Ute Weingarten
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and people management
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Marc Norbert Hörler

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Nadim Choufi, film
Lorena Juan, exhibition
Elise Misao Hunchuck,
editorial & discourse

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

DEVELOPERS
Holger Heißmeyer
Nick Morrison

FESTIVAL STREAMING AND NETWORK
serve-u

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

Special thanks to our lovely volunteers, all the front desk staff, stage managers, and invigilators

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Gallery Print

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tm genova
arbitrarymotions.com

sive eco drama ✝ my orca era ✝ atmospheric doubtfulness ✝ only fans allowed ✝ fomo ✝ kalashnikitty ✝

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

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 der 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 Yoshua Okón # Noura Tafeche # 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 verwandelt 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.

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 and Yoshua Okón # Noura Tafeche # Ndayé Kouagou # Sungsil Ryu #

Preview Ausstellung/Exhibition Preview
30 Jan, 18:00

Ausstellung/Exhibition
31 Jan – 14 April 2024

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

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

Öffnungszeiten/Opening hours
So–Mi, 10–20 Uhr/Sun–Wed, 10 am–8 pm
Do–Sa, 10–22 Uhr/Thu–Sat, 10 am–10 pm
Freier Eintritt/Free admission

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

transmediale.de

In Kooperation mit/In cooperation with Kunstraum Kreuzberg

Gefördert vom/Funded by KULTURSTIFTUNG DES BUNDES

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).

(1)

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

(1)

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). silver bag as festival mearchandise (right).

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

festival trailer on the screens in the underground of Berlin.

(1) 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.

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.

(2)

(2)

soap bar.

(2)

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.

(3)

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

(3)

unfolded booklet becomes a poster.

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.

(4)

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.

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

~-ϑϱ~. 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.

(5)

(5)

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

(5)

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 some thing that can be imaginatively expanded.

(6)

sílphion. retouched 3D rendering.

(6) venus. retouched 3D rendering.

soft encyclopedia. s.e. explores the web's intrinsic network nature[1] 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).

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/
as-a-soft-blend-of-factual-and-non~factual/
mediating-between-parallel-perspectives-from-past-present-and-future/
where-everything-becomes-potentially-addressable/
equip-the-word-with-divergences/exceeding-isolated-thoughts/
constantly-(re)linking-and-(re)shaping-truths/
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/

/**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

[3] URL—Uniform Resource Locator; coll. the address of a resource on the web

* julia kerres
Communication Design (BA)
2024 Hochschule Mainz

(7)

a variation of URLs, arranged and composed into a poem, a story, a lore, a spell, a ritual. the URLs were composed by the user's navigation within the hypertext document (http://soft—encyclopedia.net). printed using Risograph. front and back sides.

https://www.soft-encyclopedia.net/providing-wider-narratives-of-ambiguity/where-everything-bec

s.e.1.1 *http://www.brisbanein-sects.com/brisbane_weavers/SpiderWeb.htm*

~s.e.1.1 the web as a spiral structure, where every path is joined together and only exists through its connections and relations, which can be entered from multiple directions, suggesting no straight line. Where you can come to the same things multiple times, but likely never through the same outline.

s.e.1.1

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

x text x̄ associative image x̃ comment on image
x̆ comment on source x̊ source

1 s.e. soft encyclopedia is a conceptual attempt to investigate the web's intrinsic network nature as a narrative tool. By exploring the intentions and thoughts of the web's pioneers, the work examines the inherent qualities of hypertext as non-sequential and non-linear structures. These properties are juxtaposed with the conventional information and knowledge practices that subliminally shape our perception and belief systems. What science has obscured with its linear and heroic conception is the very essence of all things: ***"chaos, complexity, connectionism."*** ~s.e.1.1 s.e.1.1

By claiming hypertext as the antidote to a causal and alienating system of storytelling, soft encyclopedia enables connections in between 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, powerful relation to one another and to us."*** ~s.e.1.2 s.e.1.2

s.e.1.1 ~s.e.1.2 s.e.1.1

~s.e.1.1 taking this as a reference to chaos theory, which reveals how a small shift in one part of a system can ripple through the whole, confirming that "the flap of a butterfly's wings might ultimately cause a tornado." s.e.1.1.1 Breaking with the illusion of isolated role of things and beings.

s.e.1.1 *Sadie Plant: Zeros and One. Digital Women + the new Technolculture, Fourth Estate, London 1998, p. 164*

s.e.1.1 *https://monoskop.org/File:Plant_Sadie_Zeros_and_Ones_Digital_Women_and_the_New_Technoculture_1997.pdf*

s.e.1.1.1 *https://www.technologyreview.com/2011/02/22/196987/when-the-butterfly-effect-took-flight/*

~s.e.1.2 types of relation in a mathematical sense:
1. reflexive: every element is related to itself
2. symmetric: if Ⓐ is related to Ⓑ, then Ⓑ is related to Ⓐ
3. transitive: if Ⓐ is related to Ⓑ and Ⓑ to Ⓒ, then Ⓐ is related to Ⓒ

s.e.1.2 *Ursula K. Le Guin: The Carrier Bag Theory of Fiction, Ignota Books, London 2019, p. 40*

s.e.1.2 *https://monoskop.org/images/9/96/Le_Guin_Ursula_K_1986_1989_The_Carrier_Bag_Theory_of_Fiction.pdf*

w.a.s.w.2.1 *https://de.m.wikipedia.org/wiki/Datei:Große_Faustkeile.JPG*

~w.a.s.w.2.1 assumably, the oldest tools created by the human species, which brought them closer to intelligent social civilization. firm and pointed. stone.

w.a.s.w.2.1

2 w.a.s.w. weaving a spiral web This chapter takes a critical look at the traditional narratives of history and their impact on the present, in order to allow and highlight different perspectives. The ideas discussed in the chapter provide a pathway for using stories to create connections and reflect complexity.

As we look at what we have been taught throughout the western history, we find ourselves confronted with a narrative that tells stories of our ancient heroes in imposing glory. A supposedly consistent linear history of victories, where violence and power appear to be the core to the plot. A story that evolves through the hero's endeavours -***"The killer story."*** ~w.a.s.w.2.1 w.a.s.w.2.1 as Ursula Le Guin aptly described it in her essay The Carrier Bag Theory of Fiction from 1986, questions precisely the way of passing on our past from generation to generation.

"[...] [C]ulture was explained as originating from and elaborating upon the use of long, hard objects for sticking, bashing and killing." ~w.a.s.w.2.2 w.a.s.w.2.1

w.a.s.w.2.1 ~w.a.s.w.2.1 w.a.s.w.2.1

~w.a.s.w.2.1 the "killer story," where the killing tool becomes the crucial aspect of the narrative and the surroundings are something to be overcome. The weapon metaphorically creates distance from everything else: from ourselves, from others, and from nature.
≠ "life story" shifts perspectives and values towards what we have established distance from, leading us to think with and stay with the complexity of natural, cultural, and multispecies entanglement on Earth. w.a.s.w.2.1.1

w.a.s.w.2.1 *Ursula K. Le Guin: The Carrier Bag Theory of Fiction, Ignota Books, London 2019, p. 40*

w.a.s.w.2.1 *https://monoskop.org/images/9/96/Le_Guin_Ursula_K_1986_1989_The_Carrier_Bag_Theory_of_Fiction.pdf*

w.a.s.w.2.1.1 *cf. Donna J. Haraway: "Carrier Bags for Worlding" conference at Index Art Book Fair, kurimanzutto Mexico 2020, https://www.youtube.com/watch?v=H1qw-FhS45_c*

w.a.s.w.2.2 *https://de.m.wikipedia.org/wiki/Datei:Flammarion.jpg*

~w.a.s.w.2.2 one occupies and animates the space they know, up to the edge of their world, where heaven meets earth. It shapes and sharpens them; it defines their understanding, from which they craft their world, their position in it, their morals, and their actions.

w.a.s.w.2.2

13:20

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

s.e.1.1 ~s.e.1.2 s.e.1.1 causal and alienating system of storytelling, soft encyclopedia enables connections in between 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, powerful relation to one another and to us."*** ~s.e.1.2 s.e.1.2

~s.e.1.2 s.e.1.2

s.e.1.

s.e.1.

AA Not Secure — juliakerres.de

a web publication of my research leading to the project. sources, side notes, and associations become equally important.
desktop (left) and phone browser (right).

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.

thank you. ♡

Julia Kerres

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