

# Julia Kerres

visit my website ([juliakerres.de](http://juliakerres.de)).

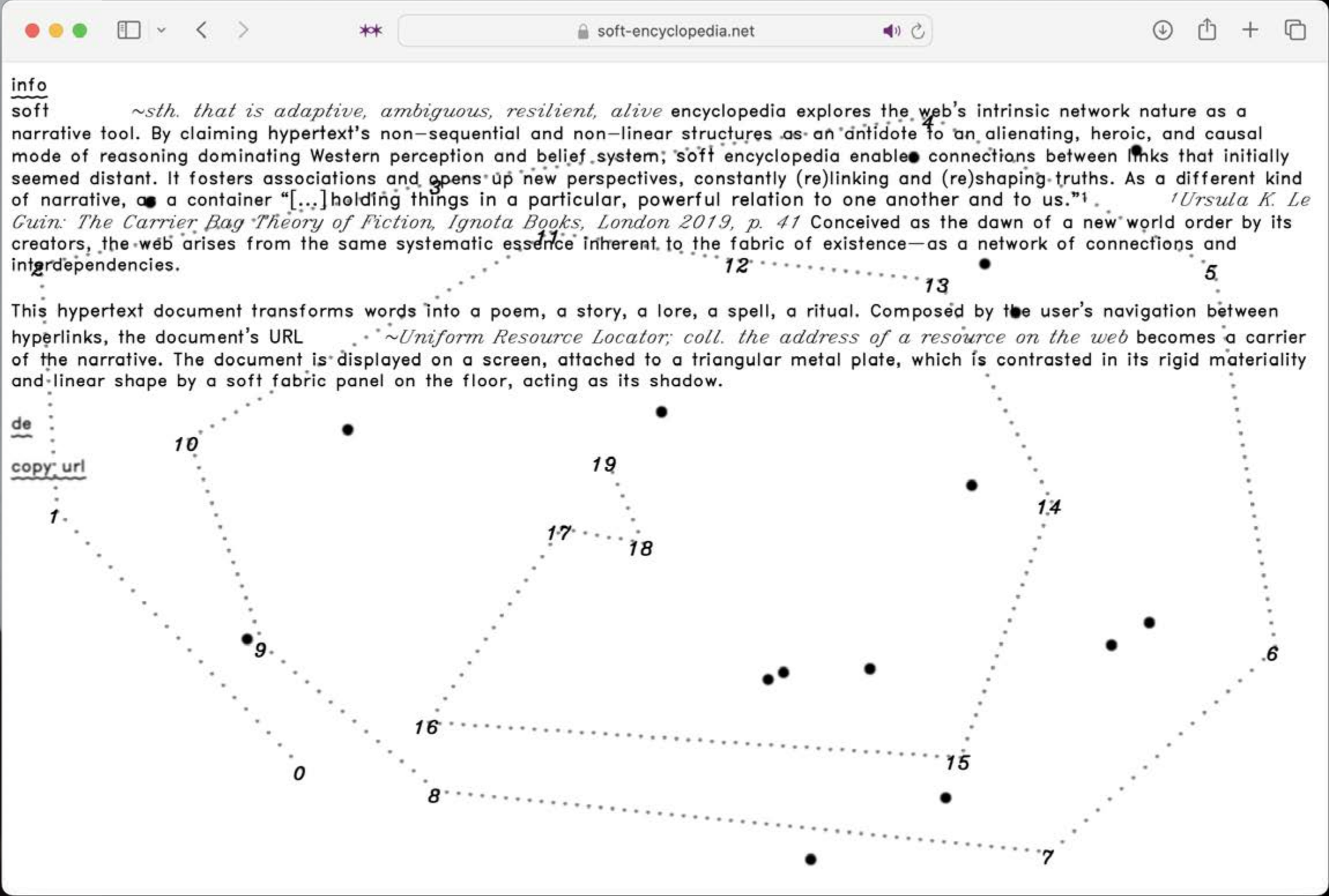
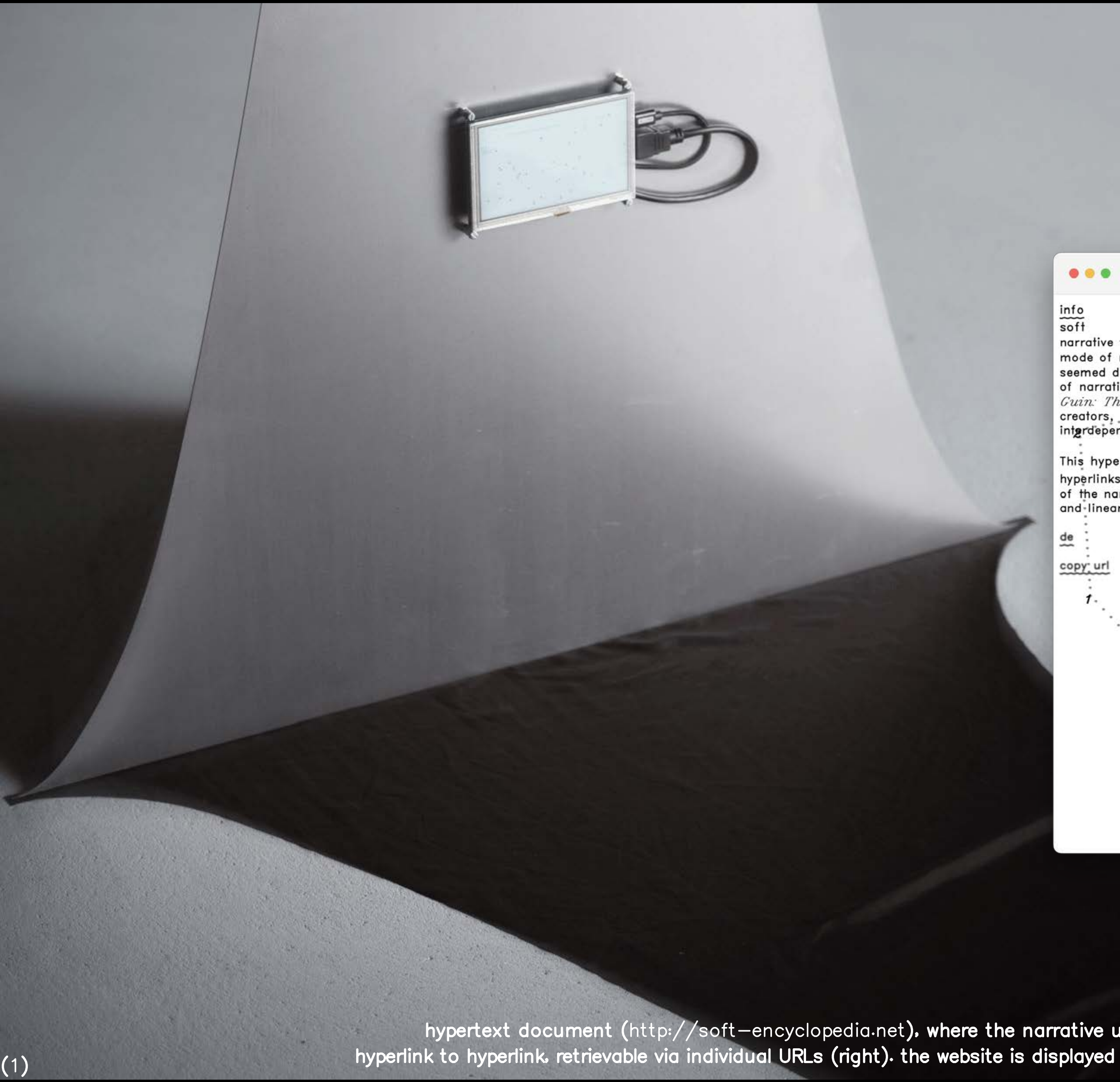
this is a collection of my work (September 2025). soft encyclopedia (1). sweet lore (2). touchy type (3).  
how to pack a meal? (4). emo type (5). ~-ᄇᄇ~ (6). 100%—0% (7). you’re doing amazing sweetie (8).

<b>Julia Kerres.</b> (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 37 <sup>th</sup> edition of the annual festival, titled <i>you’re doing amazing sweetie</i> .  © Walramstraße 6 65183 Wiesbaden Germany  +49 15785423054 j.kerres@gmx.net juliakerres.de	<b>Education.</b>		2023–2024	Internship at transmediale e.V. (Institute for Digital Art, Media, and Technology) in Berlin, during the 37 <sup>th</sup> edition of the festival, <i>you’re doing amazing sweetie</i>
	2016–2019	Vocational training in nursing at the Gemeinschaftsklinikum Mittelrhein in Koblenz (DE)	<b>Exhibition.</b> 2024	Self organized group exhibition <i>fluid bodies on nonlinear underscores</i> together with Caroline Lauterbach at K-LAB of Kulturbäckerei in Mainz (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		
	<b>Experience.</b>		2024	<i>BAMA 2024</i> graduation exhibition from the Graphic Design Department at University of Applied Sciences in Mainz (DE)
	2021–2023	Student assistant at Designlabor Gutenberg, the Institute of the Design Department at the University of Applied Sciences in Mainz (DE)	<b>Skills.</b> Software	Adobe CC MS Office Figma HTML + CSS Glyphs Keynote Blender Miro AI-Powered Tools
	2021–2023	Exhibition design for the biannual student project <i>Freies Projekt</i> 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		
			Languages	German (native) English (advanced, IELTS 02/2025) French (basic)
	2022	Exhibition design for the GDA Open Day at ArtEZ University of the Arts in Arnhem (NL) together with Christine Kerres		

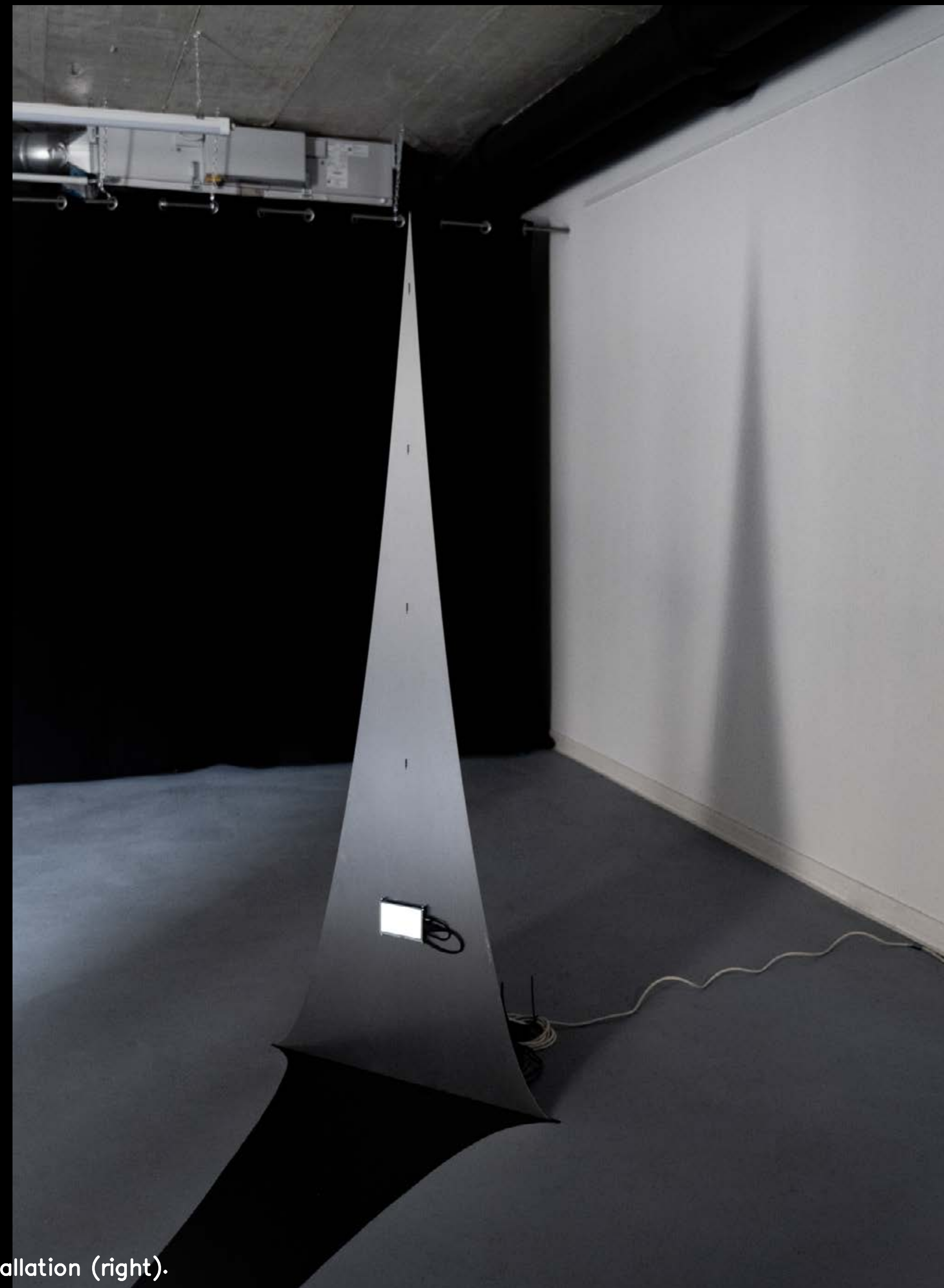
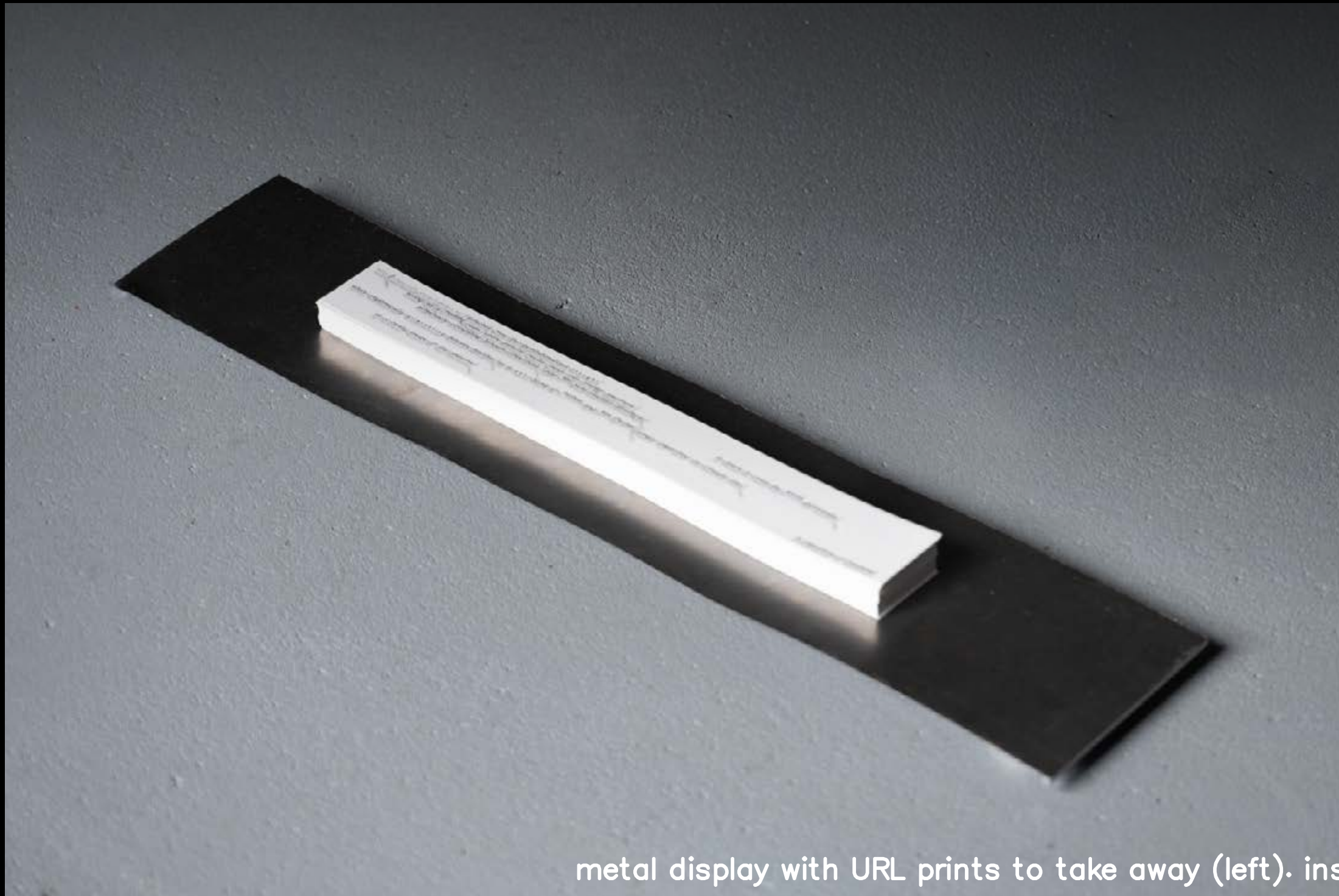
**soft encyclopedia.** s.e. explores the web’s intrinsic network nature<sup>1</sup> as a narrative tool. By claiming hypertext’s non-sequential and non-linear structure as an antidote to an alienating, heroic, and causal mode of reasoning dominating Western perception. s.e. enables connections between 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.”<sup>2</sup>

<sup>1</sup> 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  
<sup>2</sup> *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/  
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/  
as-a-soft-blend-of-factual-and-non~factual/

/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<sup>(1)</sup>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."<sup>(2)</sup>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<sup>(3)</sup> 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

<sup>(1)</sup> soft—sth. that is adaptive, ambiguous, resilient, alive

<sup>(2)</sup> URL—Uniform Resource Locator; coll. the address of a resource on the web

<sup>(3)</sup> Ursula K. Le Guin: *The Carrier Bag Theory of Fiction*, Ignota Books, London 2019, p. 41

<sup>\*</sup> Julia Kerres  
Communication Design (BA)  
2024 Hochschule Mainz



# fluid 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.

# fluid bodies on nonlinear underscores

pre-BA ausstellung

OK-LAB

karoline-stern-platz 11 mainz-neustadt

16.juni 24

ab 19:00 uhr &

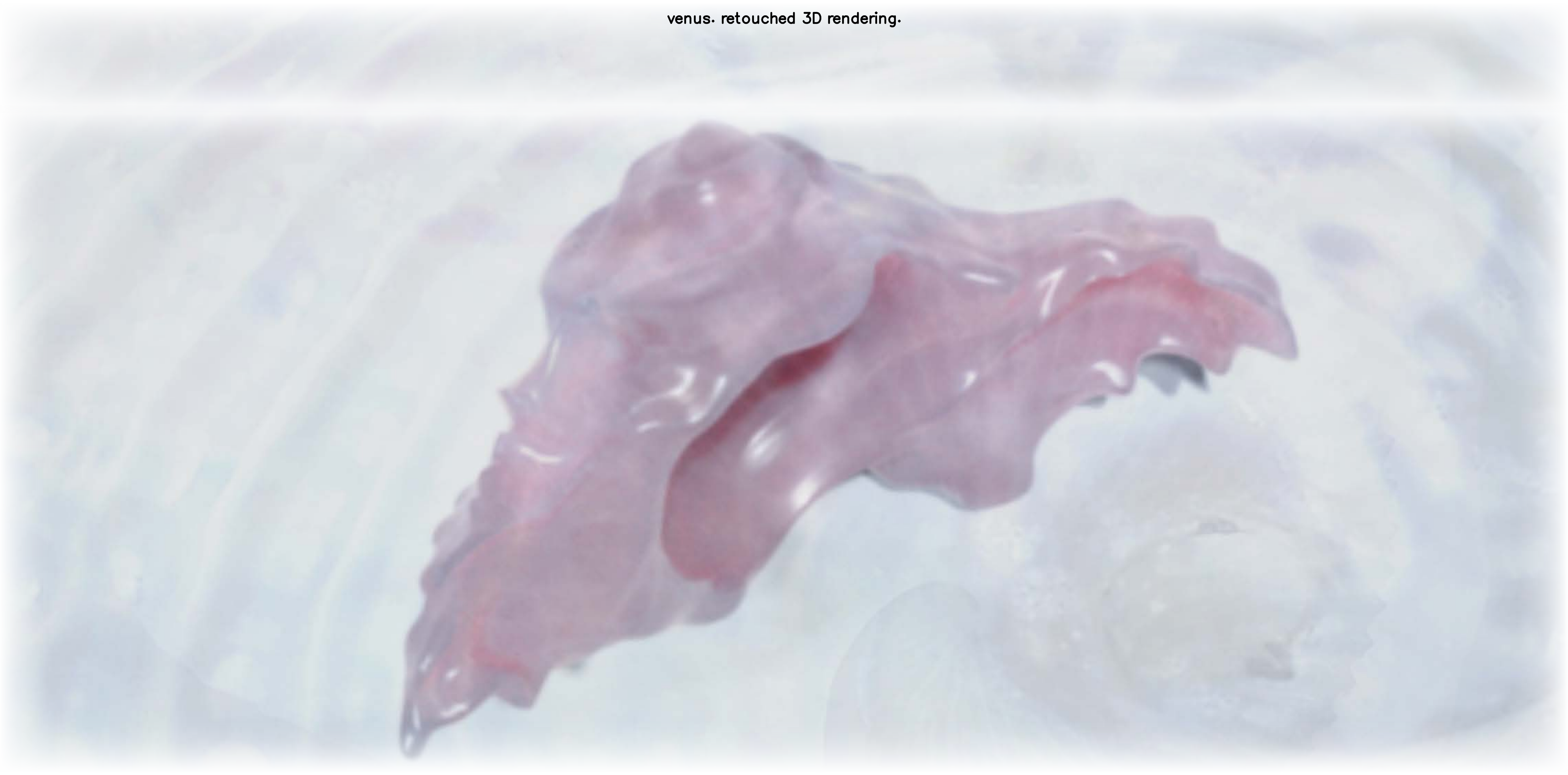
17.juni 24 12:00 -

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. paper: Majestic Blue, 250gsm.

venus. retouched 3D rendering.

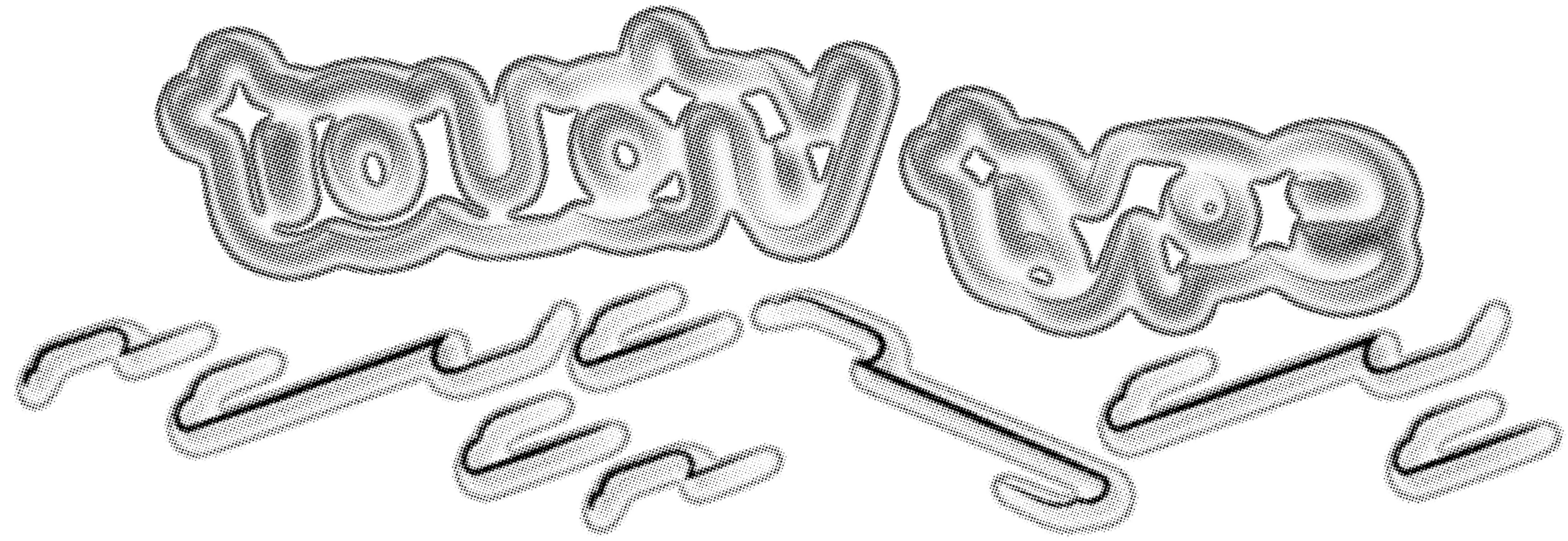


**sweet lore.** is a study of common symbols and their visual language, transformed into disconnected artifacts—not as simulations of actuality, but as representations of some thing that can be imaginatively expanded.



sílfion. 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.

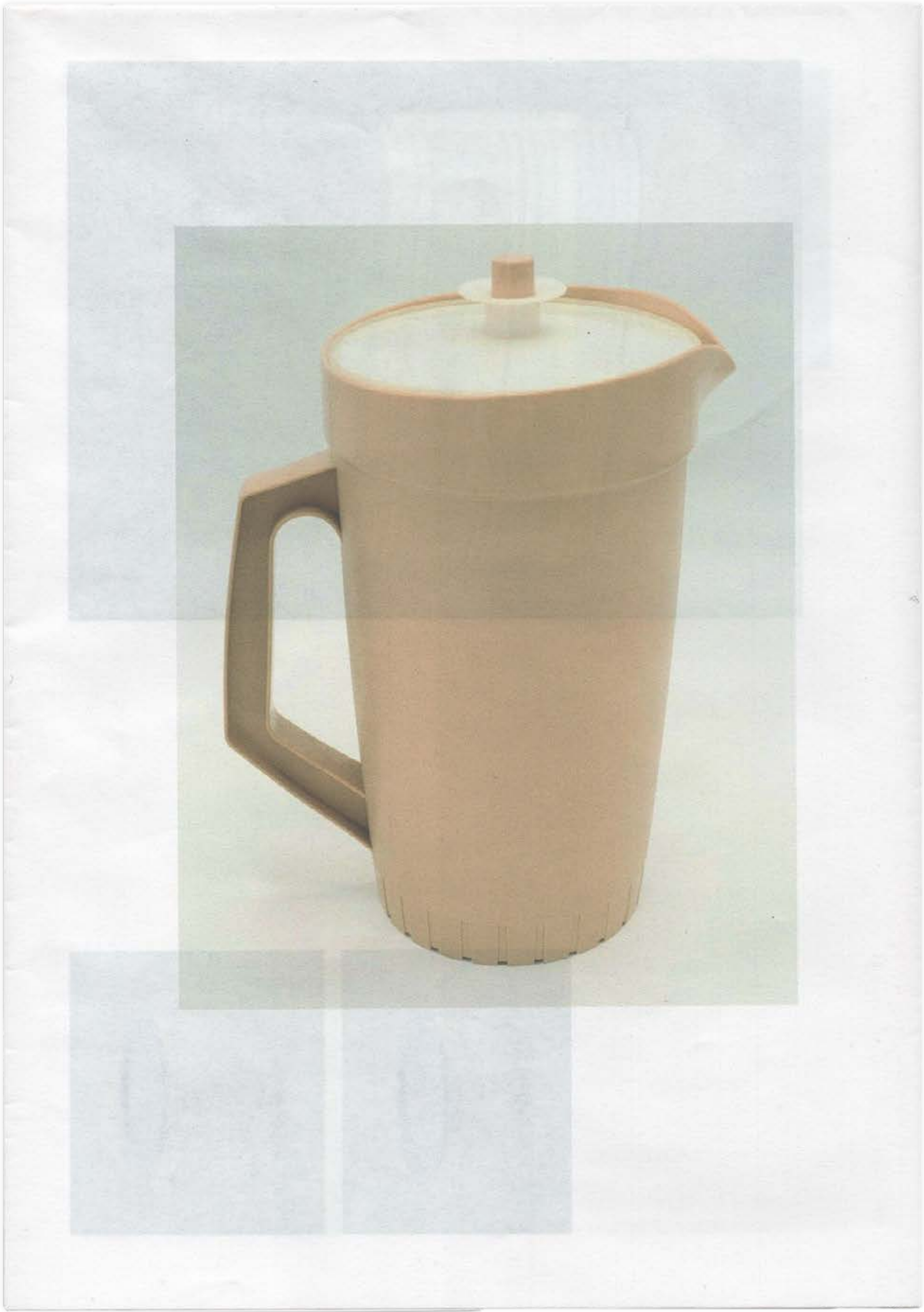


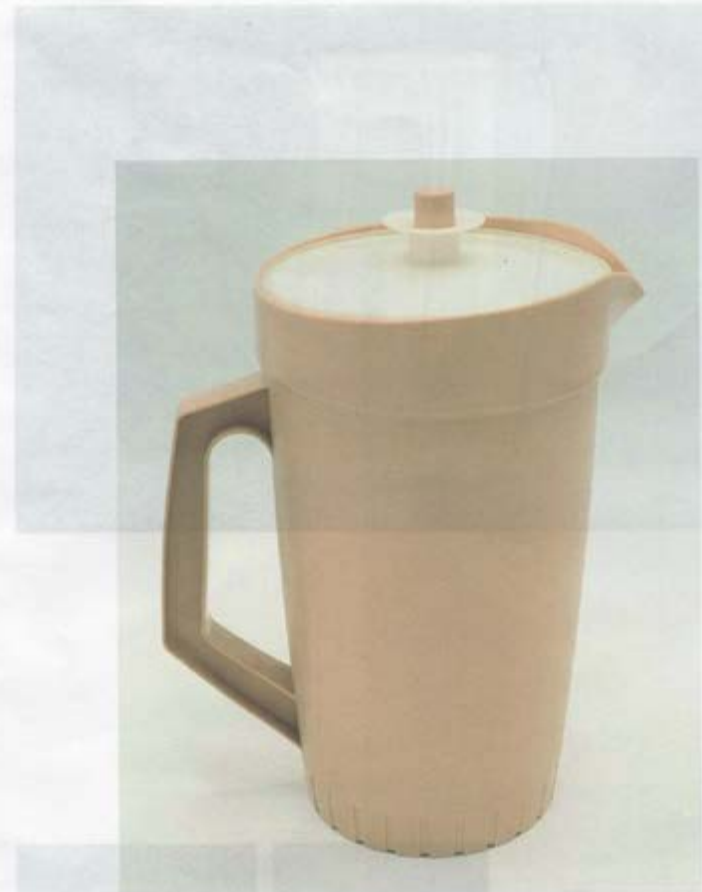
soap bar.

screen print on towel.

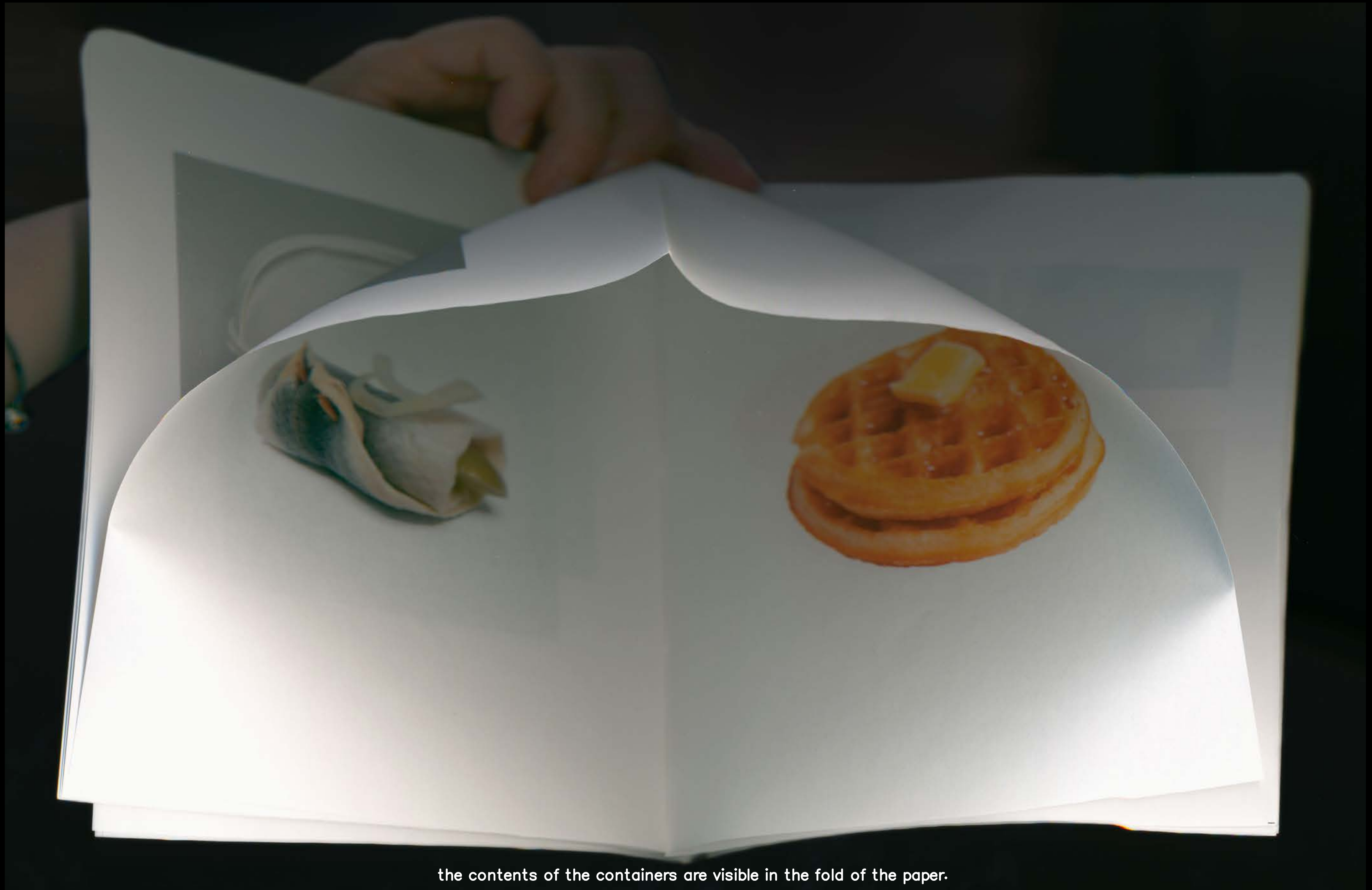


**how to pack a meal?** why do containers mimic the shape of food?  
Or is it the content that adapts to the outer form? This  
publication explores a collection of Tupperware and its form-  
dependent contents, printed on the reverse side and hidden  
in the binding. An overview of the food containers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





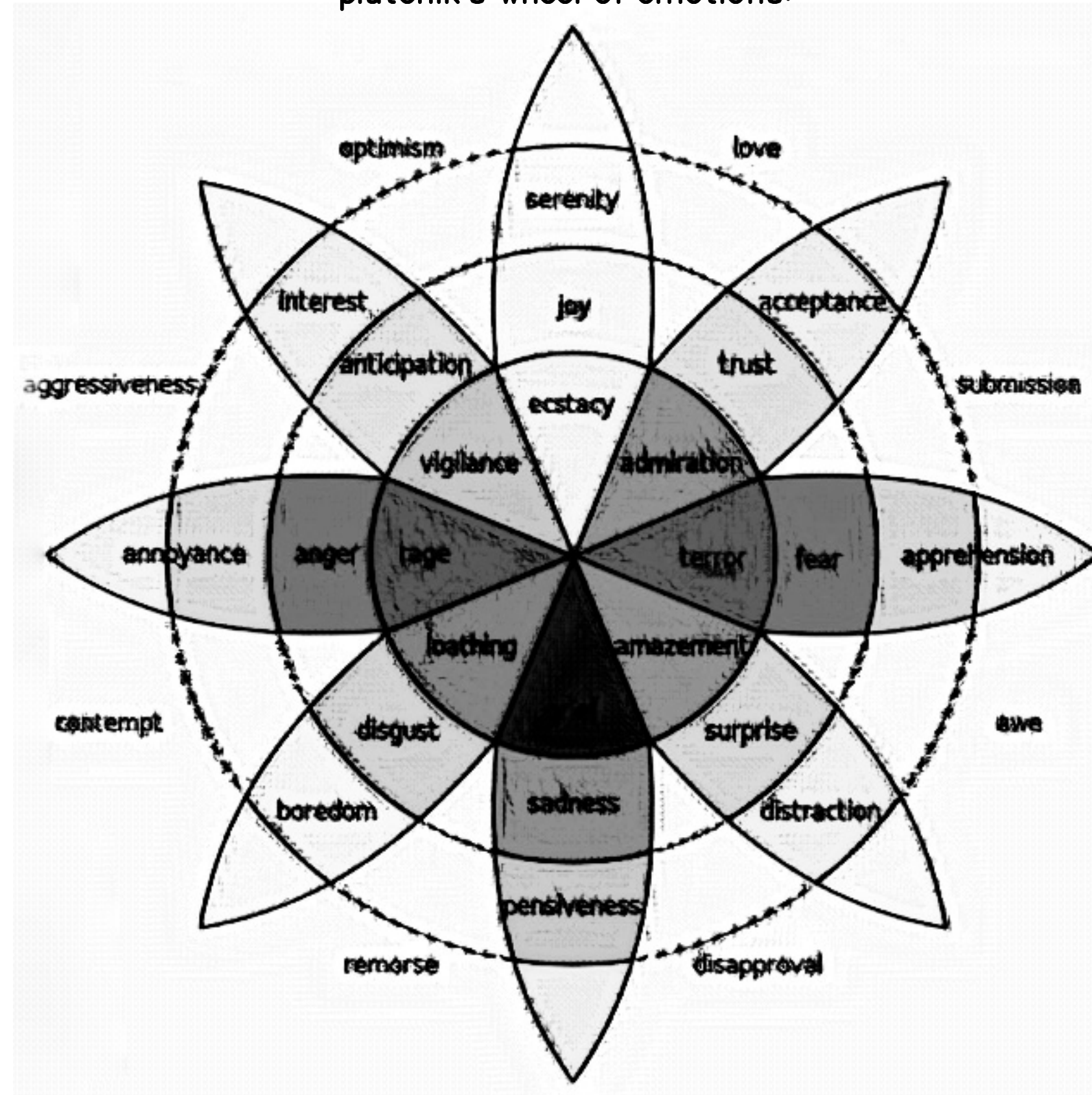
spreads from the booklet feature containers on the pages, with their content hidden inside the fold.  
paper: Elementa, Opaque Classic, 60gsm.



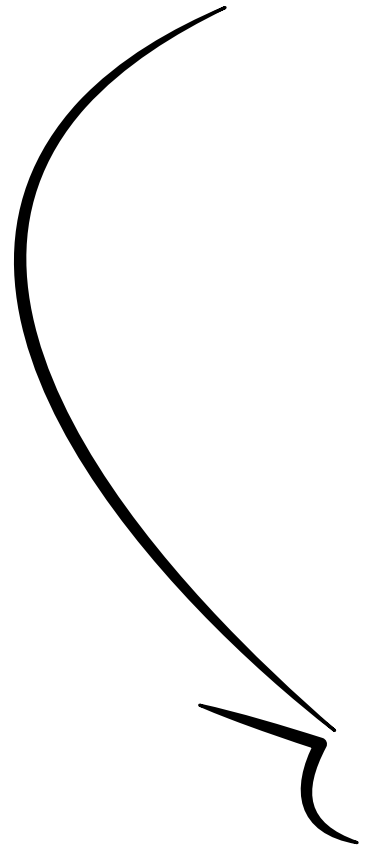
the contents of the containers are visible in the fold of the paper.



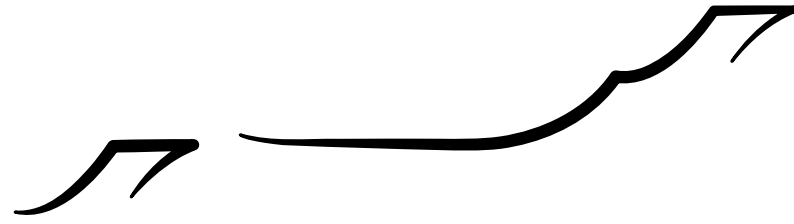
plutchik's wheel of emotions.



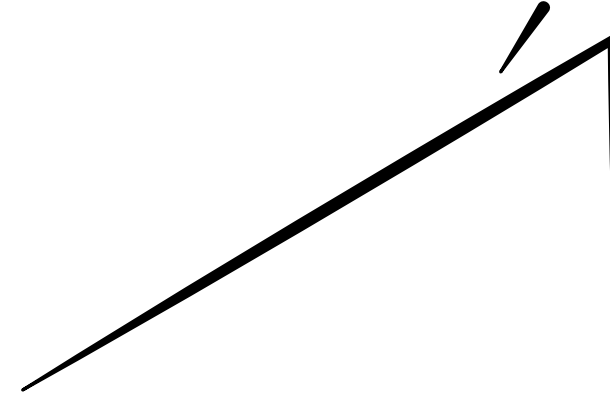
**emo type.** a typeface that explores the complexity of emotions through form, drawing on Robert Plutchik's *Wheel of Emotions* as a conceptual framework. (still in process).



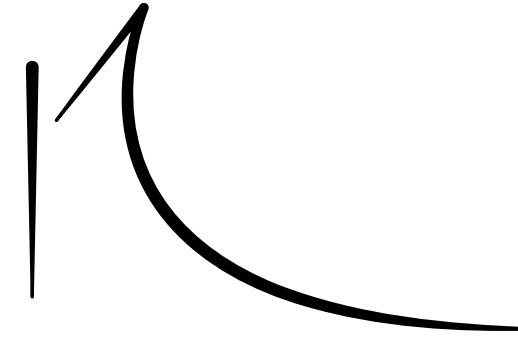
ecstasy



vigilance



rage



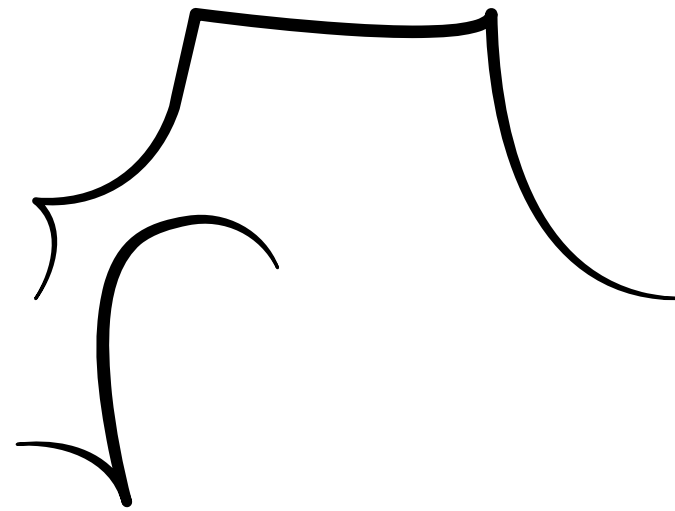
loathing



anger



anticipation



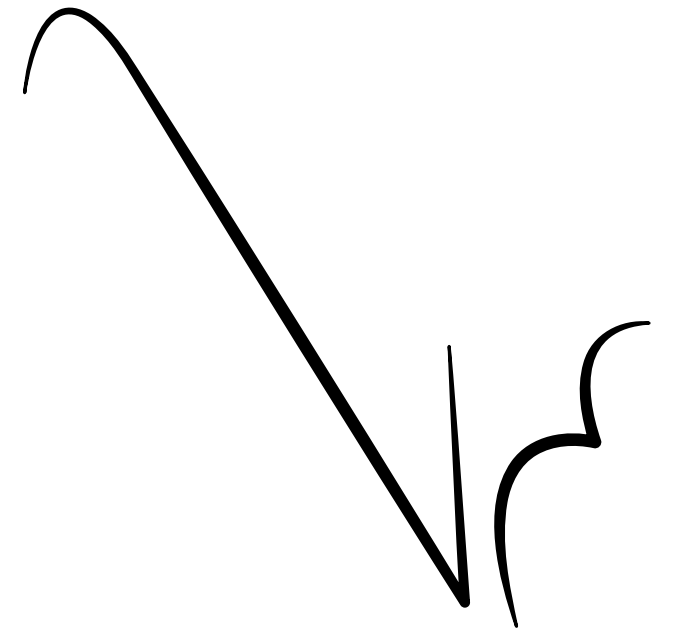
surprise



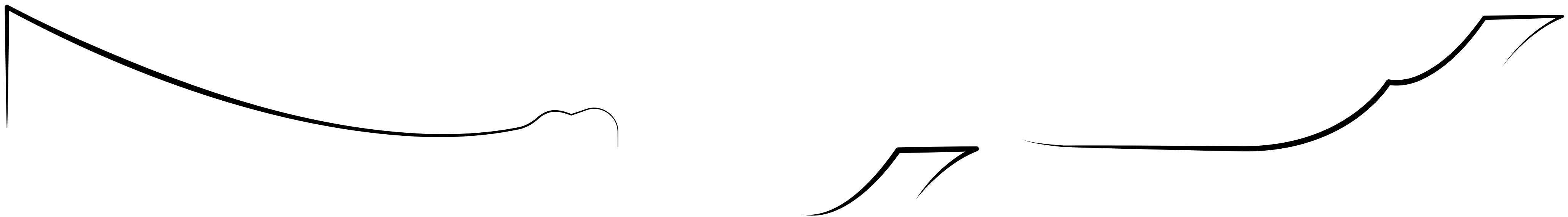
grief



trust



joy





~\*~ 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.

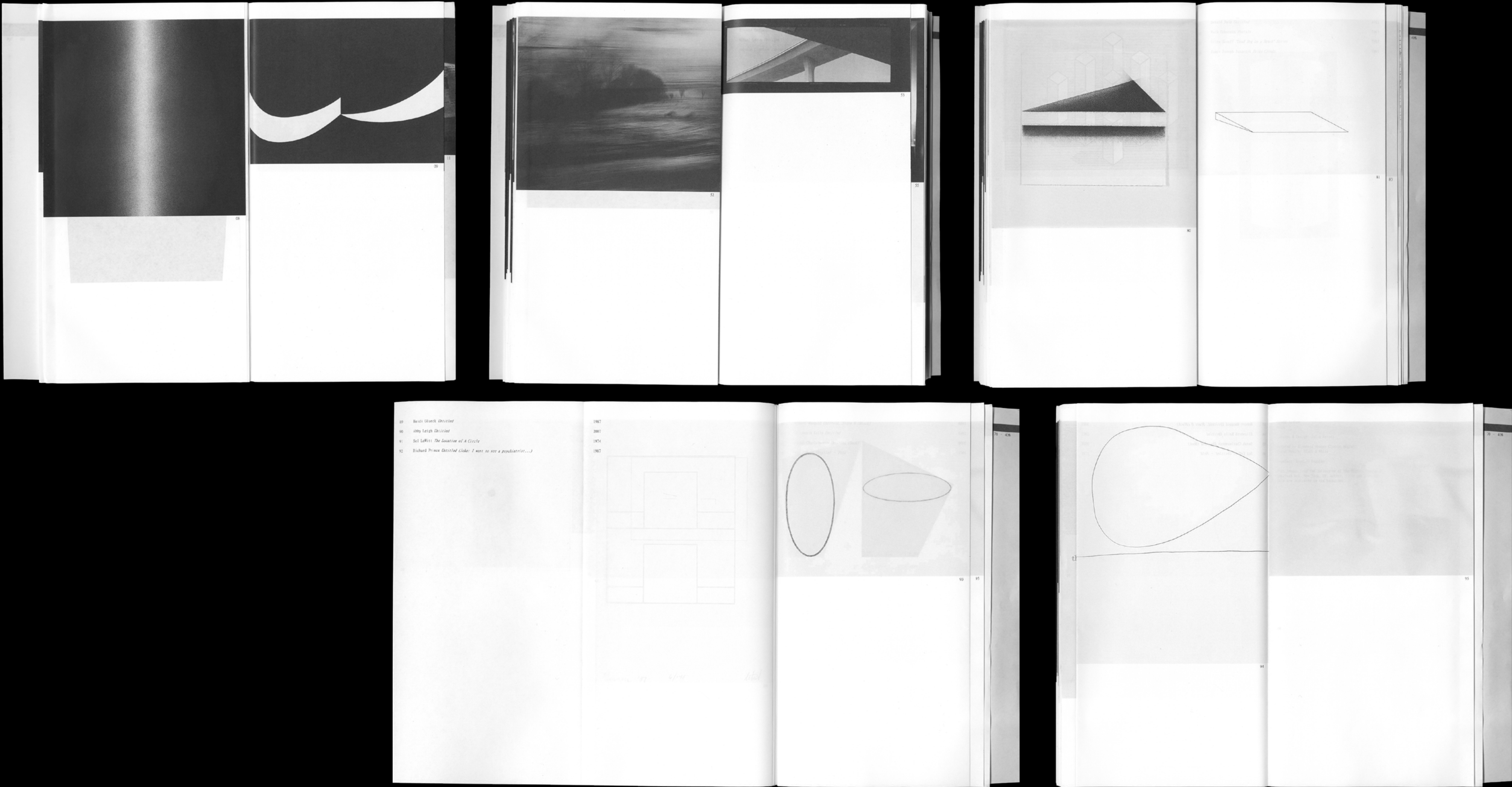


curved wooden panel wrapped in form-fitted fabric sleeve, 86 x 13 cm.



**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.

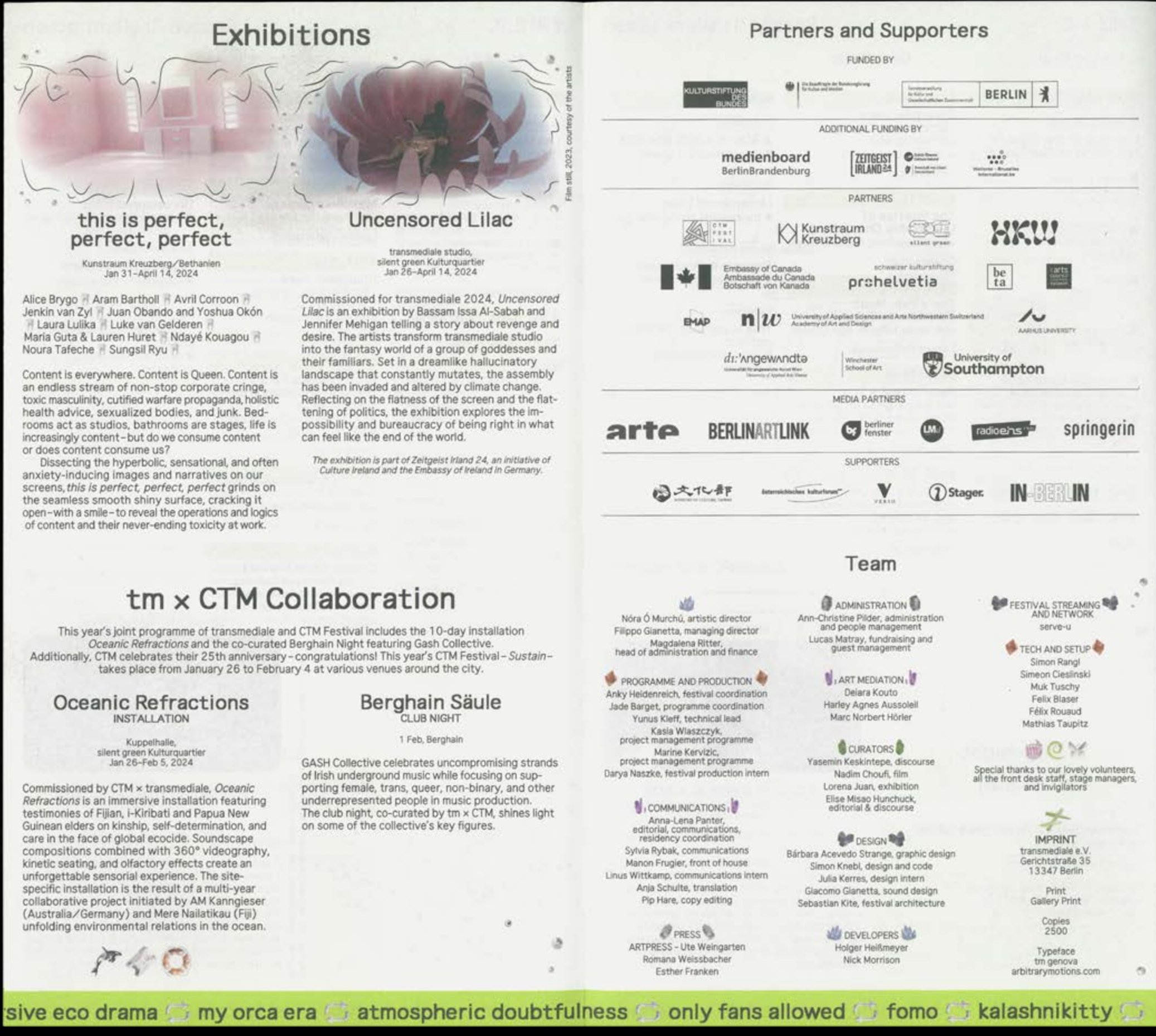


unfolded spread. paper: Elementa, Opaque Classic, 60gsm.

**you're doing amazing sweetie.** transmediale is an annual festival uniting artists, researchers, and activists exploring art, digital culture, and socio-political change. Its 37<sup>th</sup> 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.



**transmediale 2024** Jan 31–Feb 3 Berlin





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 ständige 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

13 Noura Tafeche  
Annihilation Core,  
Inherited Lore 16+17

12 Avril Corroon  
Spoiled Spores

10+11 Maria Guta & Lauren Huret  
Heads For Business And Bodies For Sin

9 Ndayé Kouagou  
The Guru

8 Sungsil Ryu  
Big King Airlines New Engine Fundraising Drive

7 Jenkin van Zyl  
Surrender

6 Juan Obando und Yoshua Okón  
Demo

5 Luke van Gelderen  
HARDCORE FENCING

4+7 Jenkin van Zyl  
Surrender

3 Laura Lulika  
Auto-Haunt

2 Alice Brygo  
Le mal des ardeurs

1 Aram Bartholl  
Friendly Reminder

#cheese

#kitty

#its a girls world

#dont forget to go home

#corporate cringe

#im spotlight

#hot or not?

#doom scroll

#stay sick

#protest 4 life

#cars men cars

Besuch

31. Jan–14. April 2024  
Kunstraum Kreuzberg/Bethanien

Öffnungszeiten

So–Mi 10–20:00  
Do–Sa 10–22:00  
Freier Eintritt

Informationen zu Ausstellungsführungen  
gibt es auf der transmediale Webseite.  
www.transmediale.de

GEFÖRDERT DURCH

AUTOKUNSTSTIFTUNG  
BRANDENBURG

Stiftung Kulturbauwerk  
Brandenburg

BERLIN

ZUSÄTZLICHE FÖRDERUNG DURCH

medienboard  
Berlin/Brandenburg

ZEITGEIST  
ISLAND GbR

Stiftung Kulturbauwerk  
Brandenburg

Stiftung Kulturbauwerk  
Brandenburg

PARTNER

Stiftung Kulturbauwerk  
Brandenburg

Kunstraum  
Kreuzberg

Stiftung Kulturbauwerk  
Brandenburg

Stiftung Kulturbauwerk  
Brandenburg

MEDIENPARTNER

arte

radioeins

berliner  
fenster

BERLINARTLINK

springer

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 stählerem 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 bedrooms 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.

Preview Ausstellung / Exhibition Preview  
30 Jan, 18:00

Ausstellung / Exhibition  
31 Jan – 14 April 2024

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.

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  
Marianneplatz 2, 10997 Berlin  
www.kunstraumkreuzberg.de

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transmediale.de

(8)

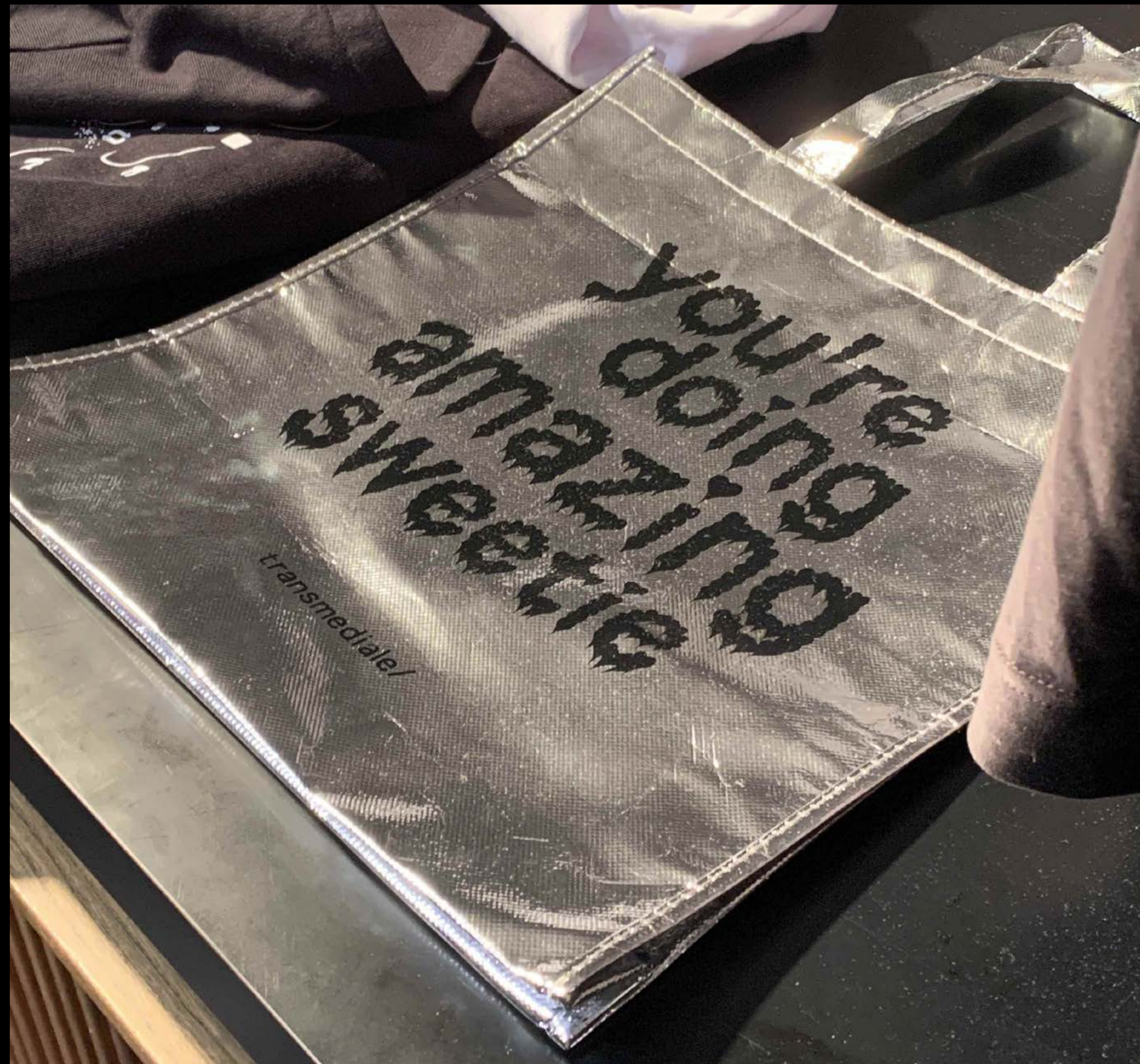
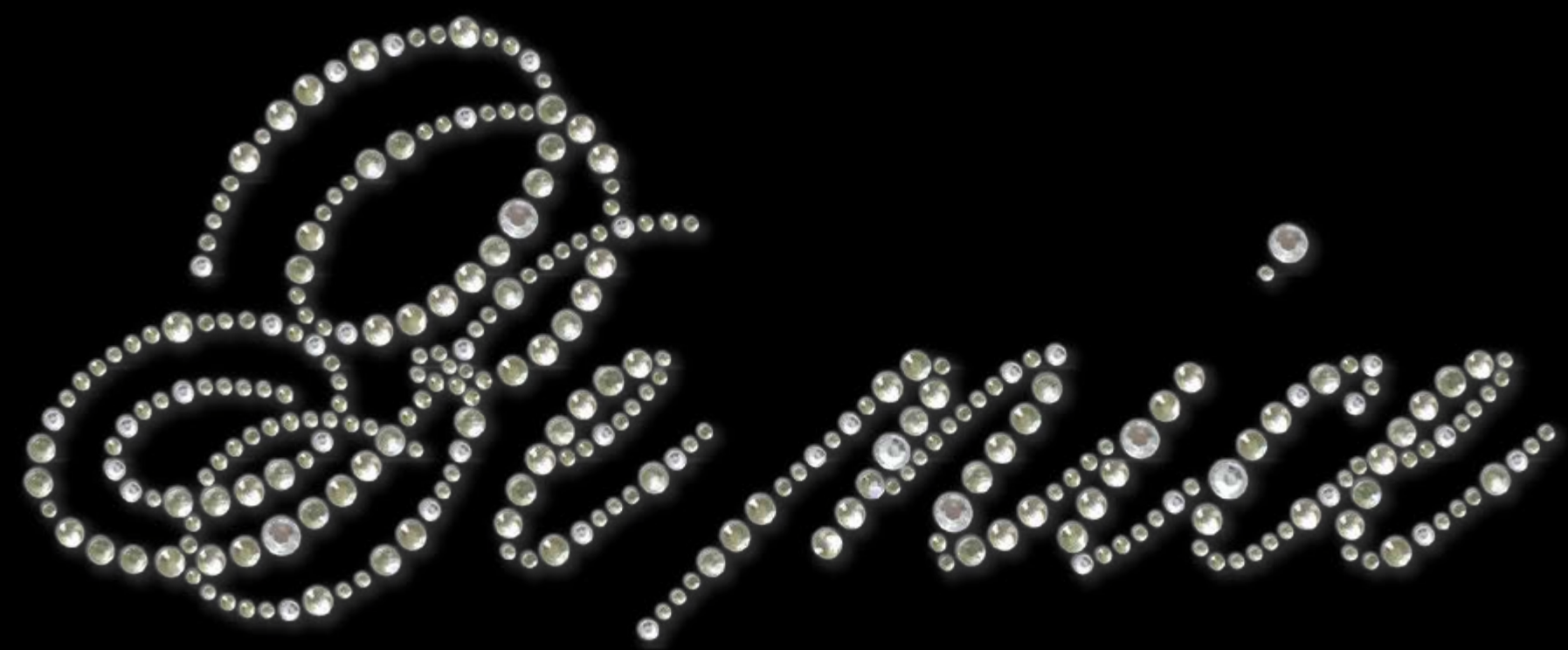
flyer and postcard for the exhibition *this is perfect, perfect, perfect* (<https://transmediale.de/en/2024/this-is-perfect>).  
animated sticker for Telegram (right). download the sticker pack here (<https://t.me/addstickers/transmediale2024>).



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



Jenkyn van Zyl – Surrender, 2023. part of the exhibition *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 merchandise (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. ♡

Julia Kerres

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