

Portfolio
Bachelor Fine Arts
ZHdK
2024

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selection
2021 - 2024

portfolio july

Born 03.03.1999
in Zürich, Switzerland

Education:

2015 - 2019 Apprenticeship IT System Admin
2021 - 2024 Bachelor Fine Arts

How do you sell without selling out?
What do you buy when you've sold it all?
How much do you need to sell to be able to buy yourself back?

Performances (selection 2021 - 2024):

- 2021: Sender Zürich
- 2021: Stolzen Openair Zürich
- 2021: Zürcher Hochschule der Künste
- 2021: Treibhaus Luzern
- 2022: Galvanik Zug
- 2022: Zugwagen Embrach
- 2022: Humbug Basel
- 2022: Club Zukunft Zürich
- 2022: Zappa-Doing Winterthur
- 2023: Albani Winterthur
- 2023: Kapitel Bern
- 2023: Zentralwäscherei Zürich
- 2023: Sommercasino Basel
- 2023: Taptab Schaffhausen
- 2023: Gessnerallee Zürich
- 2023: Frauenbadi Zürich
- 2023: Badenfahrt Baden
- 2023: Galvanik Zug
- 2023: Palace St. Gallen
- 2024: Bogen F Zürich
- 2024: Exil Zürich
- 2024: Mehrspur Zürich
- 2024: Südpol Luzern
- 2024: Rössli Bern
- 2024: BScene Basel
- 2024: Stolzen Openair Zürich
- 2024: Dachstock Bern
- 2024: Kammgarn Schaffhausen

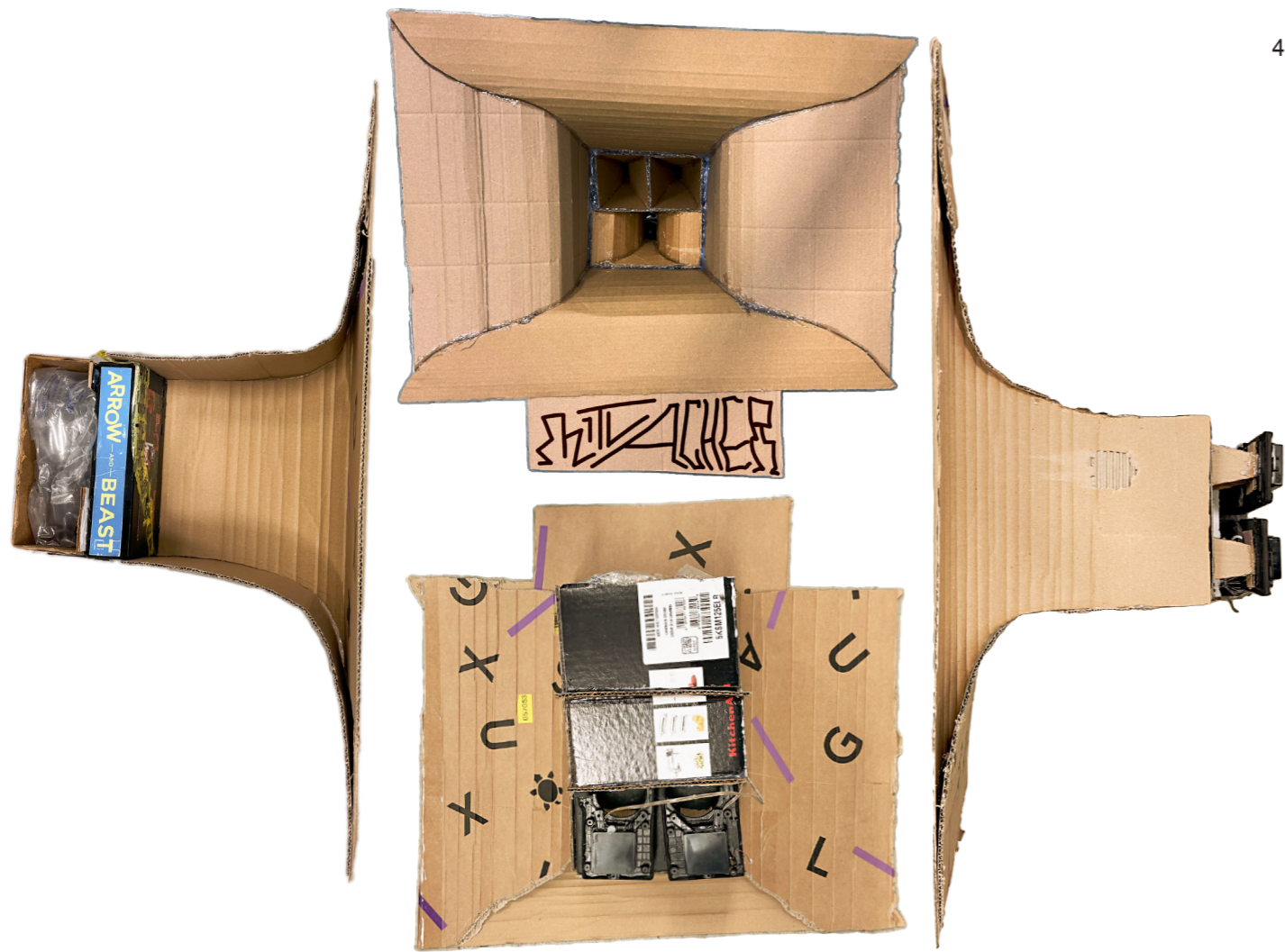
Group Shows:

- 2021: 2m Abstand
- 2022: 1-2 Werktage
- 2023: Birds are Nesting in the Ashtray
- 2023: Is the Art Market in the Room with us?
- 2023: There Will Be Karaoke After This

The spot that July inhabits in the local Zürich art scene gets best described by his contemporaries as positioned within a small niche between the seen and the unseen. Somehow, he manages to remain a somewhat elusive figure that rarely gets seen at bespoke social functions, yet still manages to be perceived as omnipresent, especially in less institutionalized contexts. Maybe it's appropriate to label him as an artist's artist, as gaining access to his perspective might be challenging for someone with less problems confining themselves to a strict role as a consumer. Through this, his position is littered with juxtapositions, hypocrisies and inside jokes, that, looking on from the outside, could definitely stem from his ongoing internal battle against the exact type of cognitive dissonance that he puts on display through his art. Cognitive dissonance that could be boiled down to the fight between a want, which is giving the people what they're asking for, conflicting directly with a deep need for an own set of ideals, a sense of agency, or simply "realness".

CV

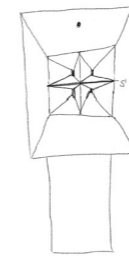
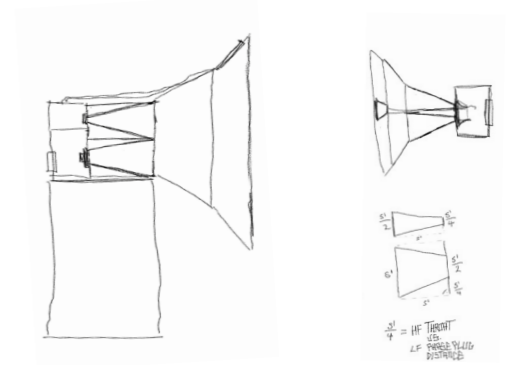
about



4

5

an interactive sculpture that uses machine learning to analyze your facial structure to then use this data to laugh with you.



2024
Interactive Sculpture

Cardboard, Speaker System, Xiaomi Mi9



```

43 composeOptions { this: ComposeOptions
44   kotlinCompilerExtensionVersion = "1.3.2"
45 }
46 packaging { this: Packaging
47   resources { this: ResourcePackaging
48     excludes += "/META-INF/**/L2.0.LICENSE"
49   }
50 }
51
52 dependencies { this: DependencyHandlerScope
53   implementation("io.github.libpd:android:
54   implementation("androidx.core:core-ktx:1
55   implementation("androidx.lifecycle:lifecycle:
56   implementation("androidx.activity:activit
57   implementation(platform("androidx.compose
58   implementation("androidx.compose.ui:ui")
59   implementation("androidx.compose.ui:ui-gr

```



I expect you want to read how this work somehow
 “challenges the way we interact with machines”
 or some other loaded bogus.
 I don’t think this could be further from the truth, however.
 “mitlacher” simply wants to engage with you in the mindless activity that is laughing.
 The illusion only lasts so long, before you’re in a spiral again.
 Asking stuff.
 It’s about a simple common denominator, one you didn’t think this stupid cardboard box would want to share with you.
 Maybe there’s even a bond to be made, even if it only lasts until the laughter rings out into the large, mostly empty room you’re in, as you slowly ease back into your resting bitch face.
 Questioning your own role in this, as the instigator, the one that started it all.
 But also the one that ended it, the one that maybe didn’t have the means to keep pushing through it and find out what there is on the other end.
 Maybe you’re feeling betrayed, robbed of your intimacy.
 Maybe you’re embarrassed that you’ve let it come to this point in the first place.
 Maybe you just walk away.
 Maybe you didn’t get it at all.
 Do you care?

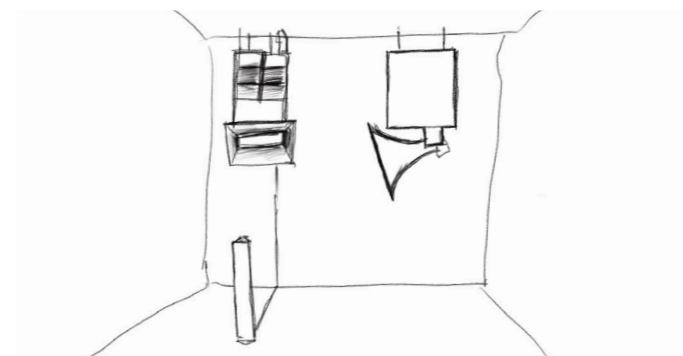
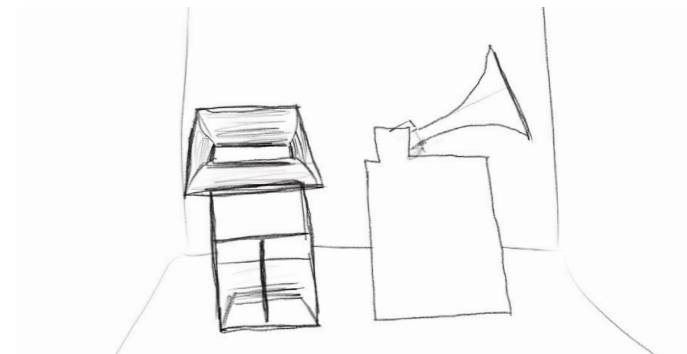
mitlacher



6

7

an interactive sculpture
that speaks your language



2023
Interactive Sculpture

Cardboard, Logitech X-230, Raspberry Pi



A button?
A weird looking cardboard speaker?
I wonder what happens when I press it, will it make a sound?
I mean, it's definitely going to make a sound, but what kind of sound will it make?
I mean, it has to be a sound, no?
I really want to press this flashy red button, but what if it's super loud?
What if it's not even meant to be pressed?
Like, am I even allowed to touch an art piece like that, without clear instructions?
I mean, it says it's a sculpture, sculptures are meant to be looked at, no?
I really don't want to be put on the spot like that.
I also don't know what to do exactly, there's no instructions.
Do I really just, like, press it?
Like, a short click?
Am I supposed to hold it?
It's so hard when these kind of works don't really give any clues in the text.
Like, what even is this text, it's so bloated with artspeak, I don't even really know what it means.
I guess I'm not well-read enough to know how to handle a situation like this.
I think I'll wait and look at the other works for a bit, I'm sure someone will press it before me.

geilomat



an interactive sculpture that echoes back to you

2022
Interactive Sculpture

Züri-Kübel 70 Liter on a Tripod

Does the echo chamber of your own making ever speak back to you?
What truths might be uncovered if you dare to listen?
Does it help to speak louder if what you really want is to hear your own silence?
Why are you becoming increasingly deaf to your own thoughts?

trashtalk



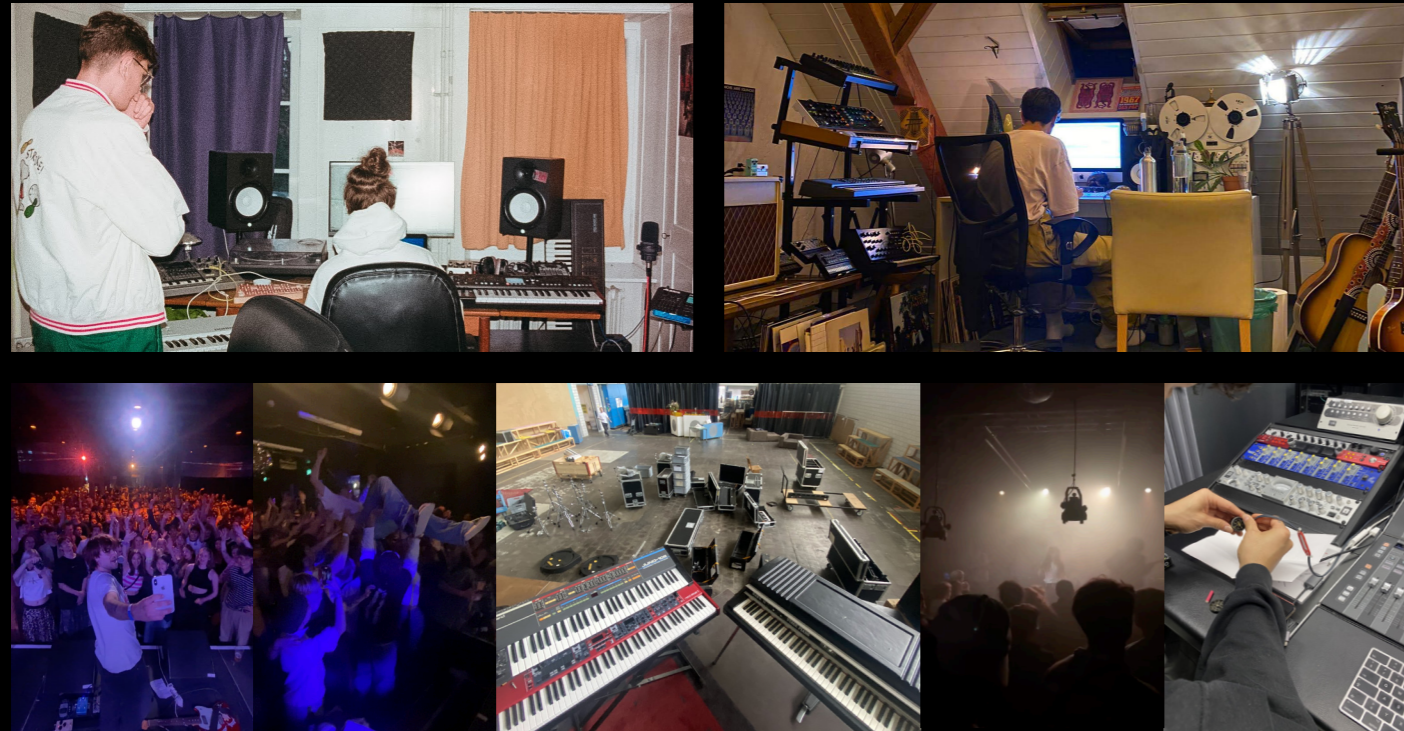
exploring the aesthetics of unsolicited manhood through examining the notion of awkwardness

2022
Series of 15 Inkjet Prints

297mm x 297mm

hey man I know things are rough in this moment and especially the crowd tonight yeah yeah they're giving you a tough time I know but eh don't let that get to you man keep your head screwed on tight my man we can get through this you know things will clear up eventually believe me buddy I've been there it's not the end of the world man we've been through way worse than this you feel me haha yeah this is a homerun no need to stress over minor inconveniences like these champ just look at the big picture man you've come so far already like man I've known you since you were just a little shitter yeah yeah your mother showed me the pictures again recently hahaha when you think about it in this way this is really nothing more than a little crash after the flight you see where I'm coming from

you're doing great, buddy!



music is my passion * _____ *

2009 - now
Mixed Media

big and loud

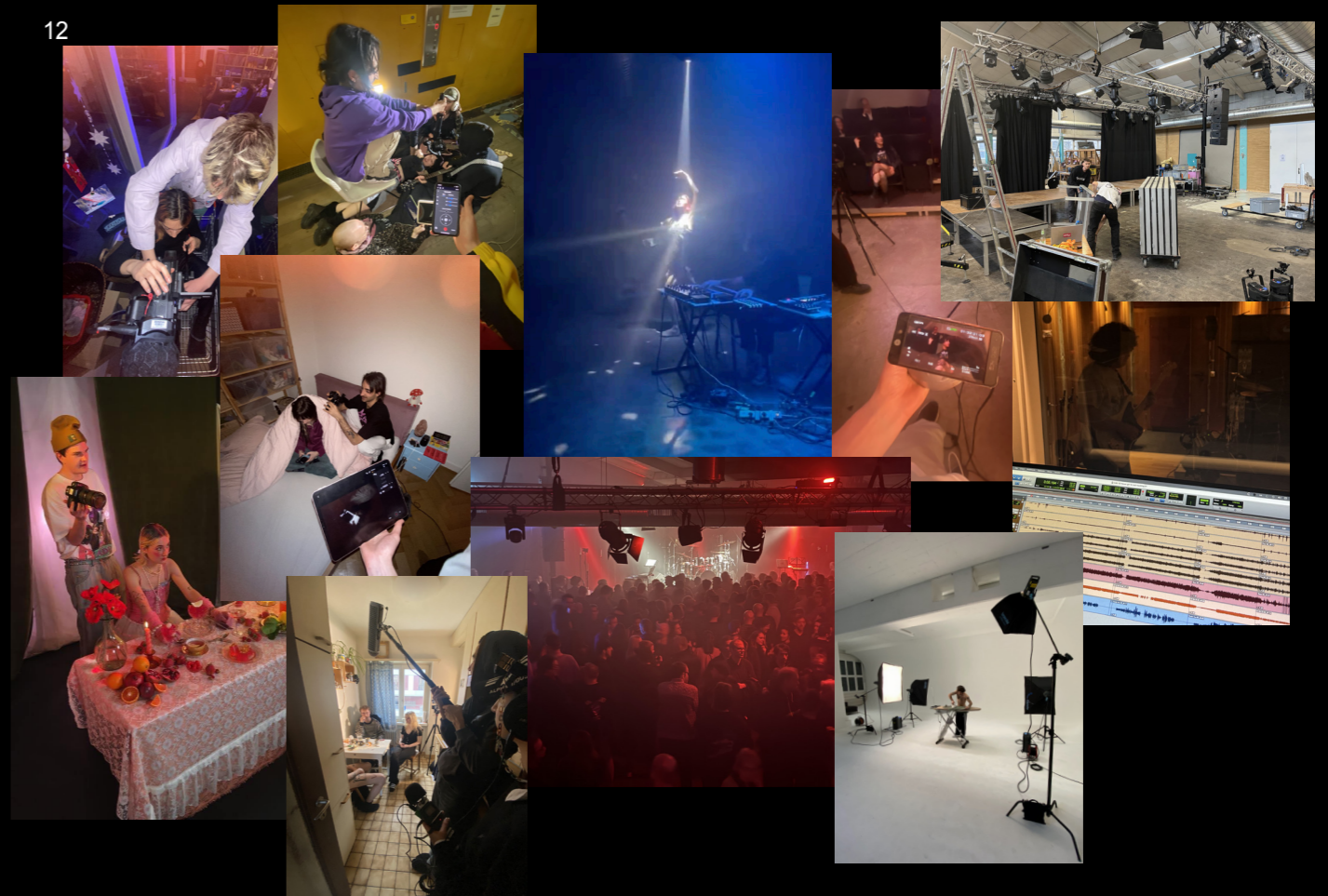
A large chunk of my time is dedicated to music, be it writing, performing, producing, recording, mixing or publishing across various projects. Both independent and through collaborations, I've worked on dozens of releases and performed at around half a hundred live shows throughout the years.

I tend to place this part of my practice right on the intersection of my personal work and commercial work, as one part of it is heavily people-pleasy, and the other is absolutely not.

In my personal music practice, I tend to experiment with weird tech nerd stuff, research about pop-culture history, or even psychology.

Although my resume would likely give me the credentials to do claim it, I tend to shy away from wearing the "musician" label.

music



professional iPad kid
we need more fog on the dancefloor
can you put more bass?
thanks for the sound we felt really good on stage
damn you fooled me with the fake sunlight
it looks crazy through the viewfinder
hey man you got a spare hand?

2012 - now
Mixed Media

idk how big

Throughout the years, I have acquired a vast array of skills, that have inevitably turned me into some kind of go-to person for certain tasks and projects. I've worn all sorts of hats at live music events, photo- and video shoots, social media productions or simply consulting meetings.

Now, being at a point where I'm thankful to have had the chance to get most of the experiences I was interested in getting, I know better where my core competences lie and, more importantly to me, what I really want to be doing, so I get to be more selective in my choice.

commercial work