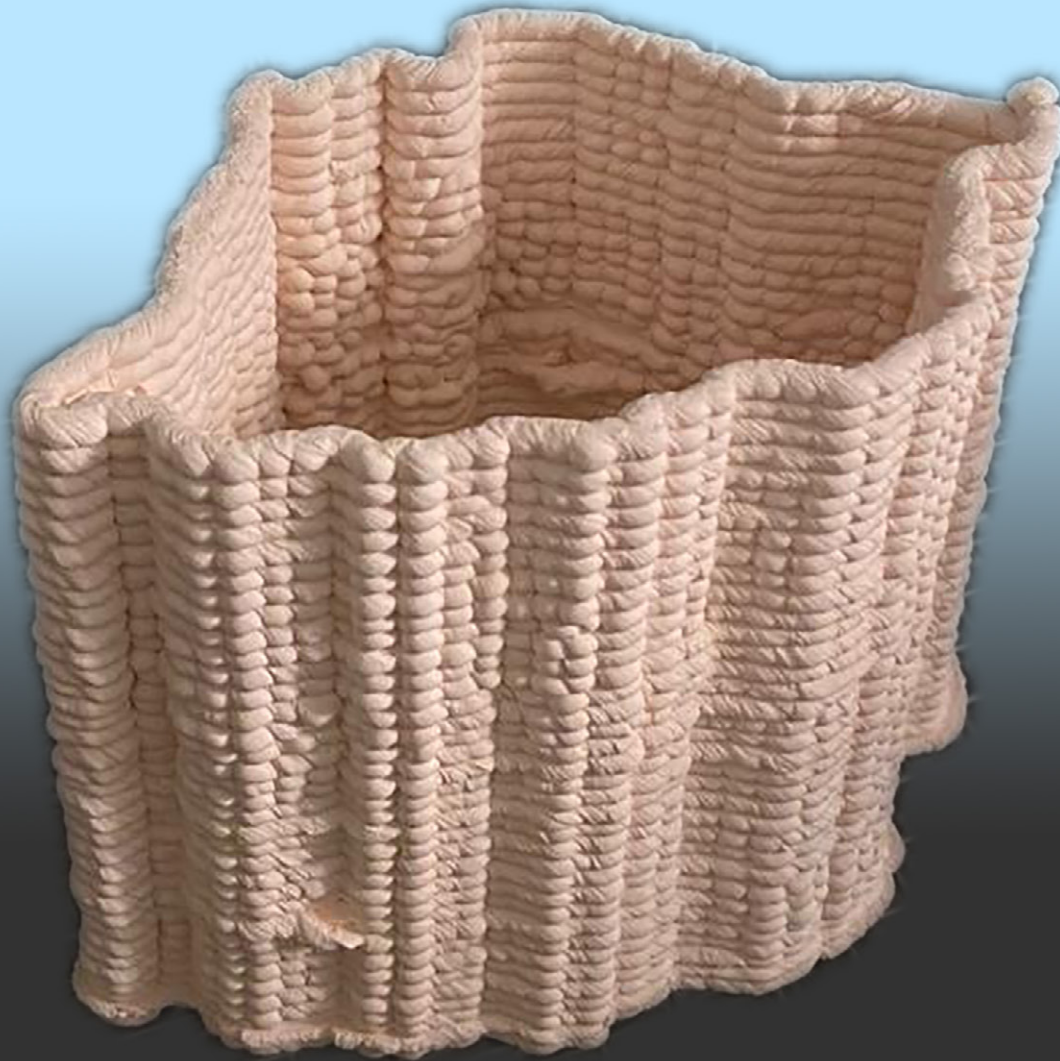


Jonas Etter
@poolcoating
www.jonasetter.ch
info@jonasetter.ch
+41 79 795 85 42

Dear D.

Ich schaue gerne Materialien zu.

Yours,
J.



Trophy I (Part of "Labor Luck and Legerdemain I")
Work in Progress
2020
10 x 10 x 10 cm
Biscuit fired porcelain

Studio view, virtual background
Work in progress

The so called trophies are collected stone outlines extruded in clay or other materials. Here: 3d-printed porcelaine.
"Labor Luck and Legerdemain I" is going to be an installation on a office desk consisting of fabricated useless objects out of unfired clay, biscuit fire porcelain, compressed aluminium foil, steel cut outs, etc.



Ice is the weirdest state on earth
2019
Layered burnt sugar
Dimensions variable
Each object approx. size of a stool
Exhibition view: "Who Thinks For a Long Time, Does Not
Always Choose the Best" Kulturfolger Zürich, 2019



Slugs (The Aluminium Room)
2019

Compressed aluminium foil
Each object 50 x 12 x 12 cm

Exhibition view: "Who Thinks For a Long Time, Does Not
Always Choose the Best" Kulturfolger Zürich, 2019

The material the work consists of was previously forming
The Aluminium Room No I (2015).

--
READING PIECE "DEAR D."
2019
--

LEFT CHANNEL 0:00

Dear D,
Zurich
February 18,

I sit on my chair at my improvised desk, in my free studio, that will be mine for another eight months. Not a very long time. But long enough to bring up a bunch of works, let me put it as: a complex body of work. My wish!

I am asking myself what to do if you don't know what to do. I clean up, sort out, read in, postpone, curate my calendar, do sports (cross-country skiing and swimming are my darlings).

This morning my alarm rang at 5 am. I was awake ten minutes before, so I could turn off the reminder(phone). Why, D? I know you'd say: flurry!

This time I would not negotiate, I accept.
The early morning was quiet, as I love it. I ate a banana, poured some coffee, jumped into the V70. It didn't wanna start but finally it did.

Swimming lesson for the first time. Crawl! stroke.
Water I love you. I only hate to breathe, progress will come.

At 8 I was back at home. I sat at the table feeling the fire in my body.

Yours,
J.

--
SILENCE (SHORT)
--
RIGHT CHANNEL 2:00

Dear D,
Zurich
February 18,

Today it's a sunny day. Today is the day to write you this letter. Today is a bright day, for you my dear D.

I set it up starting with these five letters – D-E-A-R-D – ending with six of them.

I rummage through my hard drive wondering what I did over the past years. Somehow it feels like reading a diary of someone else. Maybe asking Spotlight: What is indexed by the keywords LUCK? LABOUR? SLEIGHT?
The result is fragmented, not helping me much. I know about the importance of those words, but it is hidden in a bubble.

Yours,
J.

--
SILENCE (SHORT)
--

LEFT CHANNEL 3:24

Dear D,
Zurich
February 19,

Recently I took a shine to mornings. No more nightingale's life. Work-life-balance. Do you think it's the age? How old are you?
Mostly I transform quickly, from horizontal to vertical. The sun helps these days. It feels like California (like in the movies).

It seems rather impossible to write something poetic, my thoughts are factual and banal.

I long for more passion for you!

Look here's a list of what is on my desk now:

- Two pieces of Pavatex, painted white on both sides.
- A new, only two pages used, red notebook. I bought it yesterday, it's a paperback, not very useful, but cheap.
- Underneath, my gloves, black leather, Italian brand, quality - average, but warm and useful.
- Hamlet leaflet – about M.'s work. "Die Erzählung führt uns in einem grossen Bogen von der auf einer Partnersuchwebseite gestellten Frage: «Do you think one person can significantly change the world?» zum siebenundneunzig prozentigen MATCH der Erzählerin [...]»
- documenta 14: Daybook. Blue plastic cover, about 2.3 cm thick.
- Above the documenta daybook Matthias Gabi's Shot on iPhone
- The reader of the Monster Academy.
- An untouched diary called KLAR-HEIT.
- Denim in the shape of a baseball cap.
- "Pukka Beautiful English Breakfast Tee Bio 6.90 including tax."
- There's more plastics: 3 Chargers two white, one black

- A metal box handfolded, polished outside, a simple system, covers 10 different metal example sheets.
- A black sweater – wool
- A pile of blue, green and reddish post-its
- A pair of chopsticks
- The plastic thingy that easily provides both sides adhesive tape. Its red.
- Peter Geimer: Fliegen, Naturkunden No. 45, 2018, Matthes & Seitz Berlin a nice little book about the annoying but very important species.

Yours,
J.

--
SILENCE (LONG)
--

RIGHT CHANNEL 7:35

Dear D,
Zurich
February 20,

Coming back to the same page. Bored I sit in the middle of my messy studio. They look at me, those dead little sculptures extruded from a block of clay. A little hammer, a nebulizer, the wax melted along a wolfram wire and all those half full half empty cardboard boxes, containing traces of ideas. Old ideas.

Look at this pile of blue album covers, they are an old duty. Do we have to get rid of duties first to make space for something new?

Yours,
J.

--
SILENCE (VERY SHORT)
--

LEFT CHANNEL 8:37

Dear D,
Zurich
February 20,

This is about the wish to be someone else.
I feel the rhythm of my heart in my head.

When do you tidy up your desk? When is it enough? What amount of old inspirational stuff do you need standing around in your studio? It's a big deal for me.

Throughout unproductive weeks in my studio I feel everything is physically frozen, only the pixels on my computer keep moving, dancing. I have even to vacuum clean- it's ridiculous. But it makes things move!

Yours,
J.

--
SILENCE (SHORT)
--

LEFT CHANNEL 9:45

Dear D,
Zurich
February 20,

It's me again. I can't forget the strong image of Arthur Worthington who obsessively tried to make a photographic image of a stone sphere splashing in milk to finally find out that every single splash is unique, destroying his ideal of how systematic nature must have been constructed. But what if every single splash ever recorded by a super slow-motion camera would have been somehow modelled together? Would it become the Urform?

Yours,
J.

--
SILENCE (LONG)
--

RIGHT CHANNEL 11:17

Dear D,
Zurich
February 21,

Sun has gone, night has come. Before I feed myself, I have to catch at least one single idea in my mesh of neurons. I insist.
Usually this kind of self-torture produces it. It has worked out many times before. Are you full of hope too?

Yours,
J.

--
SILENCE (SHORT)
--

LEFT CHANNEL 12:24

Press:

"In the heat which stirs up the smallest elements; among sugary fluids and turbulence; on the inclination of atoms within aluminum; in the midst of the formation process that requires heat and power - almost random in its outcome - the story of clinamen touches upon the work of Jonas Etter: "Who Thinks For a Long Time, Does Not Always Choose the Best." The energy is enclosed - both in the sugar masses and in the aluminum column. Total of 350 kilograms of melted sugar form six objects. The flow of each new layer of burnt sugar cannot be exactly estimated. This slight change is the introduction of disorder into a system solidified into a temporary equilibrium. A possible character with its total energy of 5.86 GJ. A counterpart and a second character is a column of approximately 220 meters of aluminum foil compressed with a hydraulic press. Embodied energy of this character is 211 GJ per tonne. This is what is before us: the flow of abundance, luxury, implicit energy. The turbulent flow frozen for a moment. A rendering from the clinamen. Swirling atoms creating things.

Within the atomic modification, objects become protosemantic. They are before any meaning, ready to inscribe a new one. The voice over them reads a diary - a discipline of observation and precision. Through voice, objects become characters, with an alphabet of atoms. Clinamen is a poetic device as much as it is atomic."

Excerpt of exhibition text by Petra Tomljanovic, 2019

Dear D.
2019
Audiopiece for one voice on two channels
26'01"

<https://soundcloud.com/user-423876738/kf-deard-l-r-180520-1556/s-p7PdR1TpO2y>



AoIM (Accumulation of Intelligent Matter)

2019

Unfired clay

250 x 50 x 50 cm

Dimensions variable

Exhibition view: „Digital Ecologies“ Sklad, Plovdiv, 2019



Untitled (Trophy No II and III)
2018
Extruded unfired clay
Dimensions variable

Exhibition views and detail (top right) at the Center of Contemporary Art „Ancient Bath“ in Plovdiv Bulgaria



Exhibition view (left): Haus Konstruktiv Zürich
Detail of ceiling (right): akku emmenbrücke

Dawn
2017

FL-tubes coated with burnt sugar.

Each bar/tube: 150 x 3.8 x 3.8 cm

Installation dimensions variable, depending on the size of the exhibition space

A cuboid bar has been cast around the existing illuminants of the exhibitions space. Due to warmth and air moisture the sugar coating starts dripping on the floor and brightens the tube's light.

Materialranking (I+II+III+IV+V)
 06-2009 / 11-2010 / 11-2012 / 12-2017 / 03-2020
 Ink on paper, walnut, museum glass
 100 x 70 cm
 Exhibition views & detail: Kunsthaus Langenthal

Materialranking (I+II+III+IV+V) is a series of handwritten lists that show all materials used or considered for using in the artists work.

The subjective value given by the artists is calculated along two categories:

1. Value of technical ability according the production of the artists artwork.
2. Value of visual, tactile, olfactory and conceptual impact on the artwork.



1. BITUMINOUS SHEETING
 2. INDIAN INK
 3. BURNED SUGAR, MELTED ON TO AIR PAPER
 4. WAXENIT
 5. NORDMISLET PURD
 6. SILICONE CAUSHONIC RTV 1191
 7. BIECHWALZ, WÄSSENE
 8. WATER
 9. BRENZE
 10. STERIDOM
 11. FANGLAND ACCADEMIA PAPER ROLL
 12. ASPHALT
 13. BLAU ZINK PLATED STEEL
 14. PASSEPARTOUT CARDBOARD
 15. GLAY
 16. MAPLE WOOD
 17. ANVISED CONCRETE
 18. PANAFFER
 19. VINYL LACQUEUR
 20. SCHWELLENHAMMER DRAWING PAPER NO 8
 21. SILICONE COATED PAPER
 22. BLUE MIRACOL 487
 23. SATURATED SALINE SOLUTION
 24. DECKLE EGGED PAPER
 25. FLASTER SPARKS
 26. CEMENT
 27. SAP FACILE WOOD
 28. PENNIEL SIGNEN INK
 29. ALUMINIUM
 30. CRYSTAL WHITE SUGAR
 31. GLASS
 32. PERMANENT DRAWING INK
 33. INK
 34. STRIPPABLE VARNISH
 35. SOAWHITE
 36. BITUMEN
 37. BUILDING PLASTER
 38. CHANGAL THICK STICKS
 39. FOAM REIN
 40. SLIPPING POOL COATING
 41. THERMOPLASTIC
 42. CORRUGATED CARDBOARD
 43. AERODUL
 44. OHPBOARD
 45. WATER LOO WOOD TEMPERATURE
 46. FOAM PLASTIC
 47. KRAFT-TAK BRUSH CLEANER
 48. BALLETT, INK
 49. FINIGIER
 50. STEAM PLATE
 51. POLYURETAN RESIN
 52. BRECHEN
 53. ICE (WATER)
 54. ANHYDRIK AGENT
 55. SHELLACK
 56. BODENPRINTING PAPER
 57. ANTI-PURBOR GLASS
 58. ANGLIS 85
 59. MICROGLASS
 60. STRAUF
 61. BATHROOM TISSUE
 62. BRUCKEL
 63. GLASS FABRIC
 64. TENNIS
 65. STYROPOR
 66. FODSCHNITZ
 67. HUPVAN HAAR
 68. FILLER
 69. FORMWORK PANEL
 70. STOPPER
 71. KUNNA FODRESISTANT FOIL
 72. SMODIUNG CEMENT
 73. WOLA POP PRIMER
 74. ASH WOOD
 75. MANILA PAPER
 76. FODSCHNITZ AGENT
 77. SLIDE FILM
 78. GLYSE
 79. BICYCLE TUBE
 80. UNIDIRECTIONAL WOODS
 81. HOT GLUE
 82. TONALCO
 83. BUTAN GAZ
 84. BIRCH WOOD
 85. WIG
 86. BEESWAX
 87. CLARUL GLASS
 88. ETWANG
 89. STEAMON
 90. FABRIC
 91. SLANED LIFE
 92. MAXIUM TAPE
 93. HUPD WRAPPING FOIL
 94. VEEL CARDBOARD
 95. INDIA RUBBER
 96. PLY WOOD
 97. SPALT POINT ADHESIVE
 98. LINEN
 99. RUBBER CEMENT
 100. DRINGENWER PAPER
 101. GADGET COPY PAPER LOW-CHLORINE
 102. POLYETHYLENE
 103. PAKTEN BRUSH
 104. WARE
 105. GAREN GLUE
 106. PHITATION BEISTOL
 107. STAINLESS STEEL
 108. ONE-COMPONENT SILICONE-RUBBER
 109. STEEL WOOD
 110. WASELINE
 111. STEEL
 112. DULLER BUNTLACK SILK MAT
 113. SILKOPPER GOLD
 114. BONE GLUE
 115. LATEX RUBBER MILK
 116. ACRYLIC PAINT
 117. RETROSLAP
 118. OIL
 119. WERNIS MOU
 120. AMARIDE FABRIC
 121. RABBIT-SKIN GLUE
 122. COTTON
 123. POLYCARBONAT
 124. STAIN
 125. HEWLETT-PACKARD TONER
 126. FOAMED RUBBER
 127. PAPER
 128. MORTAR
 129. GLASS
 130. ACYL GLASS
 131. BANGOL FISH PASTE
 132. RELATINE
 133. LIND CAT COLOR
 134. LEATHER
 135. DUST
 136. DISPERSION
 137. NITRO THINNER
 138. SPAR VARNISH
 139. CRYMPC GLUE
 140. WOOD
 141. STYROPOR ADHESIVE

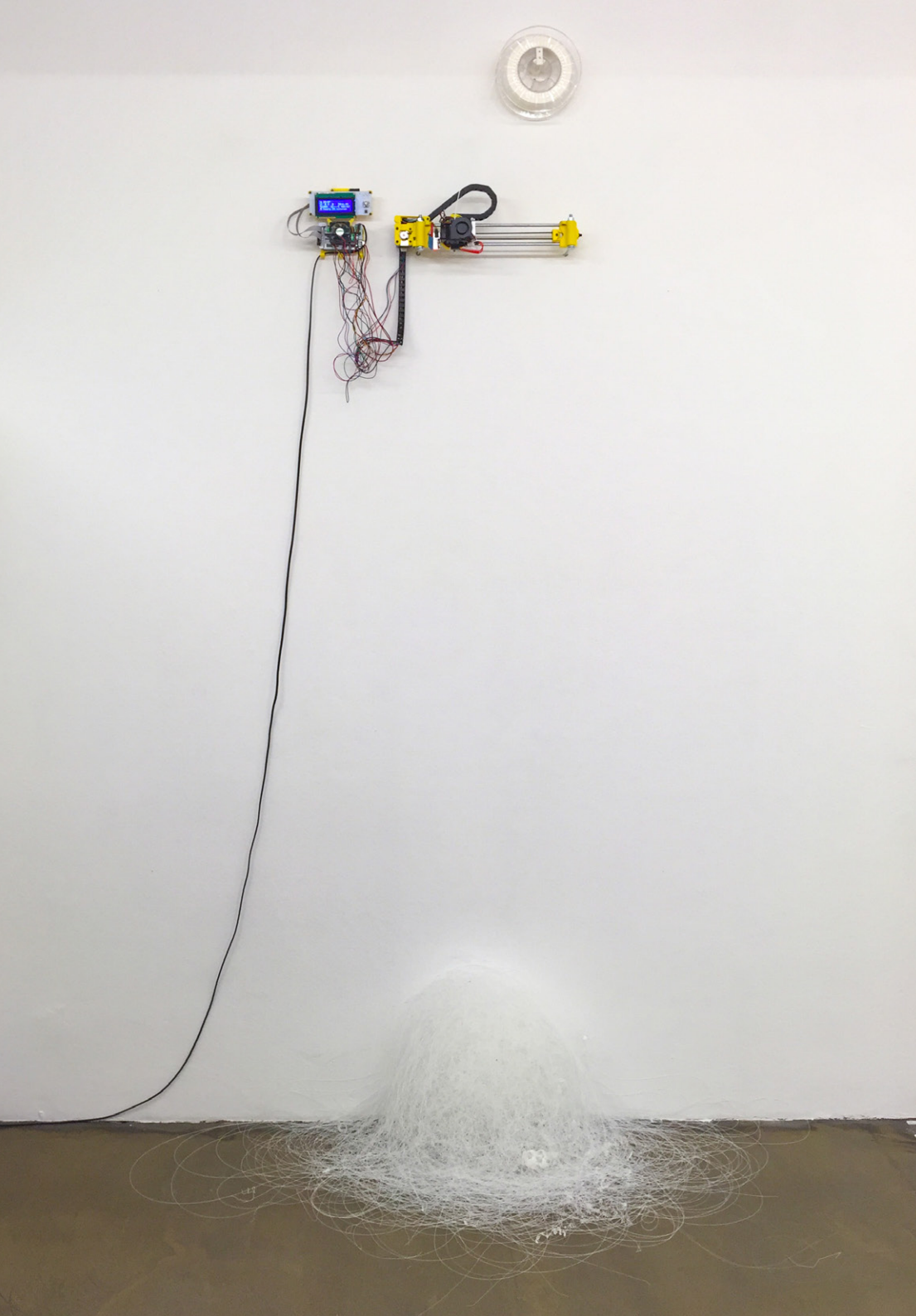
MATERIALRANKING
 06-2009 / 11-2010 / 11-2012 / 12-2017 / 03-2020



Longitudinal section
2016
Chipboard furniture collected in Berlin

Furniture put to the sidewalk for further use was collected and sliced in 2cm pieces, loosely formed to a parquet dimensions variable

Exhibitions views: Centre Pasquart Biel, 2017



Fountain II
2016

Manipulated 3d-Printer with one axis only,
printing 3d-models of the artist's collected todo-lists, Polylactide (PLA)
232 x 60 x 50 cm

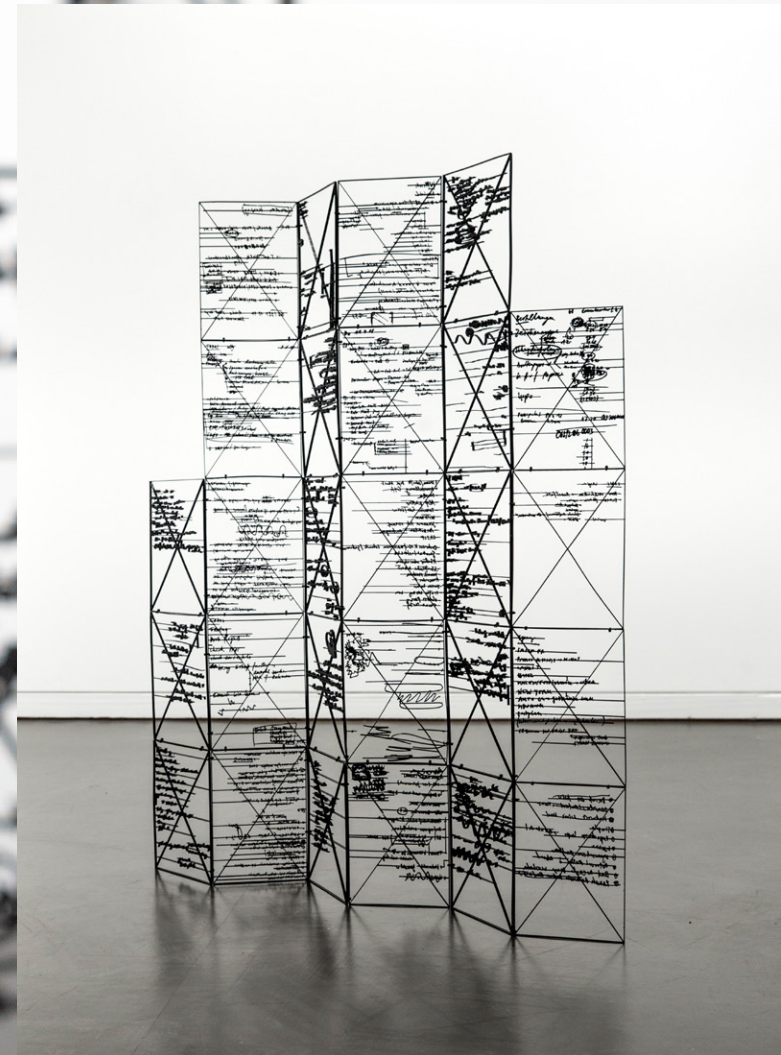
Installation view and Detail: Group show at Corner College Zürich

Photo: code flow, 2016



Quelqu'un s'occupe de mon travail
2015
PLA-3d-Print
Dimensions variable
Each module 20 x 28 x 0.5 cm

The ongoing modular work consists from todo-lists that the artists collected during the last few years. They were scanned from handwriting, digitally extruded and 3dprinted in the shape of a grid that only crossed items stay in the frame.





Sepia
2015
Excerpt of a series of 11 inkjetprints
90 x 70 cm

Expected landing point

2014

Copper capillary solder fittings, rope

Dimensions variable

Press:

„Etter beschäftigt sich in «Expected landing point» mit den Flugbewegungen von Insekten. Anregung fand er im Gedicht «Die Hoffnung leuchtet wie ein Halm im Stall» von Paul Verlaine, das mit den Zeilen beginnt:

Die Hoffnung leuchtet wie ein Halm im Stall.

Was fürchtest du die Wespe, die ihr wilder Flug berauscht?

L'espoir luit comme un brin de paille dans l'étable.

Que crains-tu de la guêpe ivre de son vol fou?

Das Bild der Wespe, die wie trunken von der Wildheit der eigenen Bewegung durch die Luft taumelt, hat Jonas Etter zu der Frage geführt, wie Insekten denken und entscheiden. Wie bewegt sich ein Insekt? Wie entscheidet die Wespe, wann und wo die Flugrichtung gewechselt wird? Steckt hinter dem rasanten Zickzackmuster, das auf menschliche Beobachter chaotisch wirkt, ein Plan? Oder folgt die Flugbahn eines Insekts Zufällen oder Aussenfaktoren, die für uns nicht wahrnehmbar sind? Etter interpretiert das Flugverhalten der Insekten im Sinne der Heuristik, also der Kunst mit begrenztem Faktenwissen allein durch kluges Schlussfolgern zu interessanten Lösungen zu gelangen. Er lässt sich dabei ebenso von seiner Neugier und Beobachtungsgabe wie von den Eigenschaften des verwendeten Materials lenken. In den zahlreichen Ecken und Bögen seiner Installation erkennt er eine Analogie zu den häufigen Richtungswechseln im Insektenflug, die möglicherweise Rückschlüsse auf das Denken, Planen und Entscheiden dieser Tierart zulassen.“

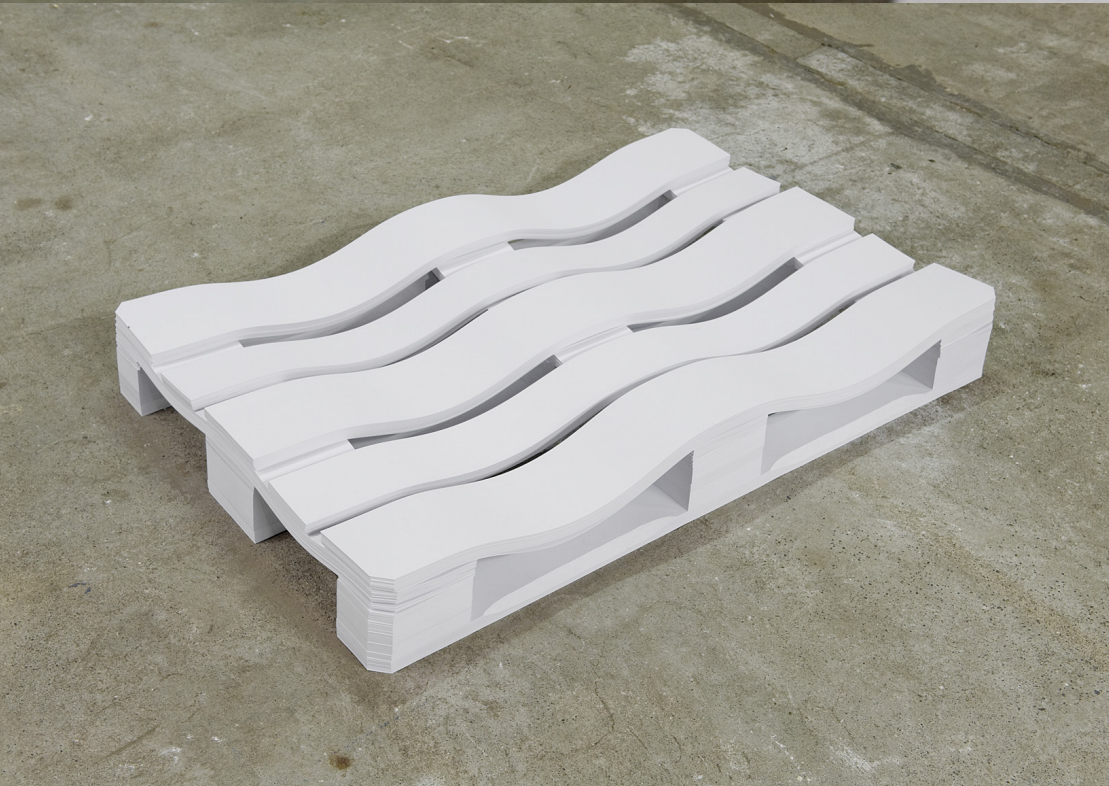
Alice Henkes in AC-Zeitung 2014



The Grand Gesture
2014
HDV-PAL BR-Disc, panel format projection.
9m 25s
3 + 1 AP (Blue-Ray-Disc)

The projection in portrait format
shows a sheet of papier mounted to the wall
with two nails at the two bottom corners.
Suddenly it falls.

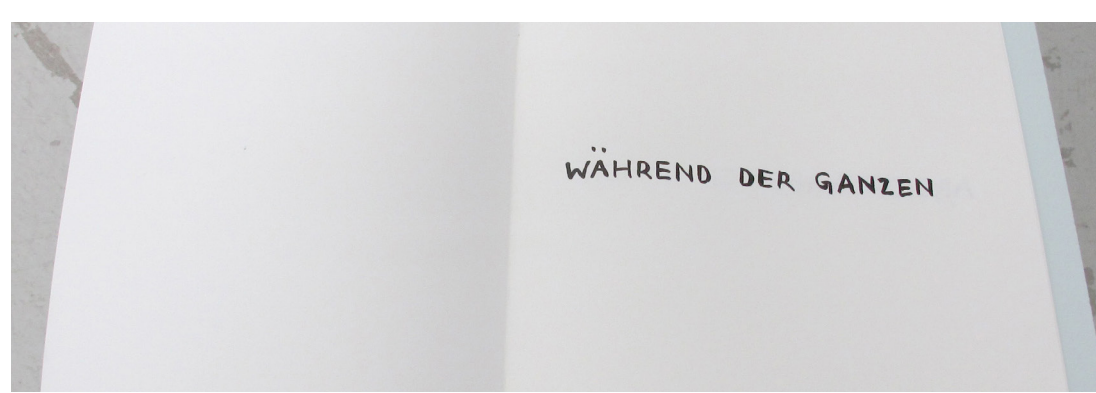




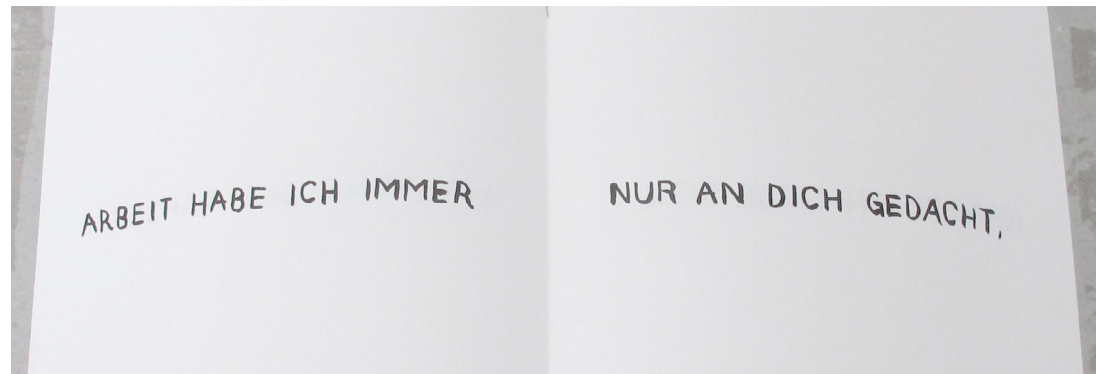
Palette
2011
Piled paper
120 x 80 x 14.4 cm



ARTIST'S STATEMENT
BY THE ARTIST



WÄHREND DER GANZEN



ARBEIT HABE ICH IMMER

NUR AN DICH GEDACHT,



NADINE ICH LIEBE DICH,

Studie wider den unaufhaltsamen Vormarsch der Authentizität
2011
Ink on paper
42 x 29.7 cm (open)



Wallpieces
2010

Booth walls, burnt sugar (viscid due to air moisture), maple frame, MDF, swimming pool coating
5 x 6 x 3,5 m

April 28, 2019

Dear D,

By using the method of collage,
I am interested in bringing
things that are separated together
in reality (at least until now) (as far as I know).

In order to provoke something new,
you follow something that seems to
be impossible. You raise expectations
of being overwhelmed

by the result.

It is obvious that this might be a failure per se.

But sometimes curiosity is bigger than rationality.

And it's always biased.

I am biased,
the things are biased,
the collage (apparatus) is biased.

I'm hopeful for:
bias + bias + bias equals unbiased.

BIAS is such a nice word!

Yours,
J.

April 29, 2019

Dear D,

May I ask you a decent, not very demanding favor? I need someone to translate the following words into English. It should be descriptive and slightly pretentious. I think it could become a nice bridge from the introduction (yet to write) to the explanation how my work is connected to the topic.

«Die Show ist durch, die Arbeit getan. Fotos und Video von der Ausstellung existieren auf meiner Harddisk. Wie man es eben macht. Doch deren Physis ist nun in Plastikkisten und Plastikfolie, luftdicht verschlossen in meinem Lager, also in meinem Atelier. Welchen Sinn würde es machen, dieses Material zu lagern, wenn man nicht exakt dem Material, das in der Ausstellung stand – und insofern eine Geschichte mit mir und dem Ort und auch mit den Zuschauern (und über deren Gedanken auch mit dem Immateriellen der Arbeit) hat – eine Agency zuweisen würde?»

Ich fange erst an, mein Bedürfnis mit dem Material weiterhin verbunden zu sein, zu verstehen. Wissen folgt Intuition.»

D! I'll appreciate it!

Yours,
J.

lives and works in Zürich

2017-2020 Master of Fine Arts, University of the Arts Zurich
2017 Atelierstipendium Stiftung Binz39
2017 Werkbeitrag Kanton Zürich
2014 AeschlimannCorti Stipendium
2013 Atelierstipendium des Kantons Zürich (Berlin)
2012 Atelierstipendium Stadt Zürich (Kunming, China)
2011 NAIRS Atelierstipendium 2011, Scuol (GR)
2005 Austauschsemester HGKZ Studiengang Fotografie
2002-2007 Hochschule für Gestaltung und Kunst Luzern
2001 Vorkurs Schule für Gestaltung Bern

solo shows

2020 Dear D. Sun has gone, night has come. Are you full of hope too?
Stiftung Binz39
2019 Who thinks for a long time, doesn't always choos the best,
Kulturfolger Zürich
2018 Dawn. Lokal.Int Biel
2016 Longitudinal section, Ausstellungsreihe „installativ“ Kapelle, Altdorf
DON'T LOOK A GIFT HORSE IN THE MOUTH, Die Diele, Zürich
2015 You scratch my back and I'll scratch yours.
Dienstgebäude Art Space, Zürich
2014 EYPHKA!, o.T. Raum für aktuelle Kunst Luzern
2012 Material Ranking, Kunsthaus Langenthal
Invasion, Espace Libre, Biel (Juni 2012)
2011 Posters, Kunstraum SandraRomer, Chur
2010 Wallpieces, Kunst 10, ZKB Preis Nomination, Zürich
Contrefort, L'OV (Off-Raum des CAN Centre d'Art Neuchatel)
2008 window to front, Jablak-Ausstellungsprojekt in Luzern

group shows (selection)

2019 undeterminants, Kleine Humboldt Galerie Berlin
Digital Ecologies Fold II, Plovdiv
2018 Counter Space, Zurich Art Weekend
Digital Ecologies, Plovdiv
2017 Werkbeiträge des Kantons Zürich, Haus Konstruktiv
Sticky Business, Sedeljk Museum Schiedam, NL
Fortsetzung folgt!, akku Emmenbrücke
Pearl Gem Spam, Summershow, Dienstgebäude Art Space, Zürich
Cantonale Bern-Jura, Centre Pasquart Biel
2016 Werkstipendien Stadt Zürich, Helmhaus
Schönheit ohne Gefahr, Lange+Pult, Auvornier
No-where/Now-here, Corner College, Zürich
2015 Verkehrte Welt, Galerie Häusler Contemporary, Zürich
Gluri Sutter Huus, Wettingen mit Karin Schwarzbek
Zur frohen Aussicht, Sommerausstellung in Ernen
Gegenwelten, Trudlehaus, Baden
2014 About glass ceilings and sticky floors, Kunstv.Wagenhallen e.V. Stuttgart
Under (DE)Construction, München
Werkstipendien der Stadt Zürich, Helmhaus
AeschlimannCorti Stipendium Ausstellung, Kunsthaus Langenthal
Here and there, Perla-Mode & Winterhalder Areal, Zürich
DASYSTEM, Kunstkasten Schaffhausen
2013 Aeschlimann-Corti Stipendium, Kunstmuseum Bern
Exhibition View, Ausstellungsraum Klingental, Basel
2012 What is this for? It's blue light. What does it do? It turns blue.
Herrmann Germann Contemporary, Zürich
Jeune Creation - Extraits - CENTQUATRE, Paris
La terra vista dalla luna, Galerie Zimmermannhaus, Brugg
Donner lieux à l'inattendu, Galerie annex14 Bern
2011 Werkbeiträge Kanton & Stadt Luzern, Kunsthalle Luzern
Jeune Création 2011, CENTQUATRE Paris
Werkschau (Werkstipendien des Kantons Zürich), F+F Zürich
Position 2, Galerie Bob Gysin, Zürich