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Videodocumentations:

<https://jonasetter.alloy.net/10772188>

WORKS

Dear D.

Ich schaue gerne Materialien zu.

Yours,
J.



Conglomerate I-VIII
2021
Paraffin, stearin, glass fiber, fluorescent tubes
Dimensions variable

Procedural landscape (Bologna Palace Drops)
2021
Audio recording
11' 26"

Procedural landscape (elephanthouse knotholes)
2021
Animation UHD
11' 26"



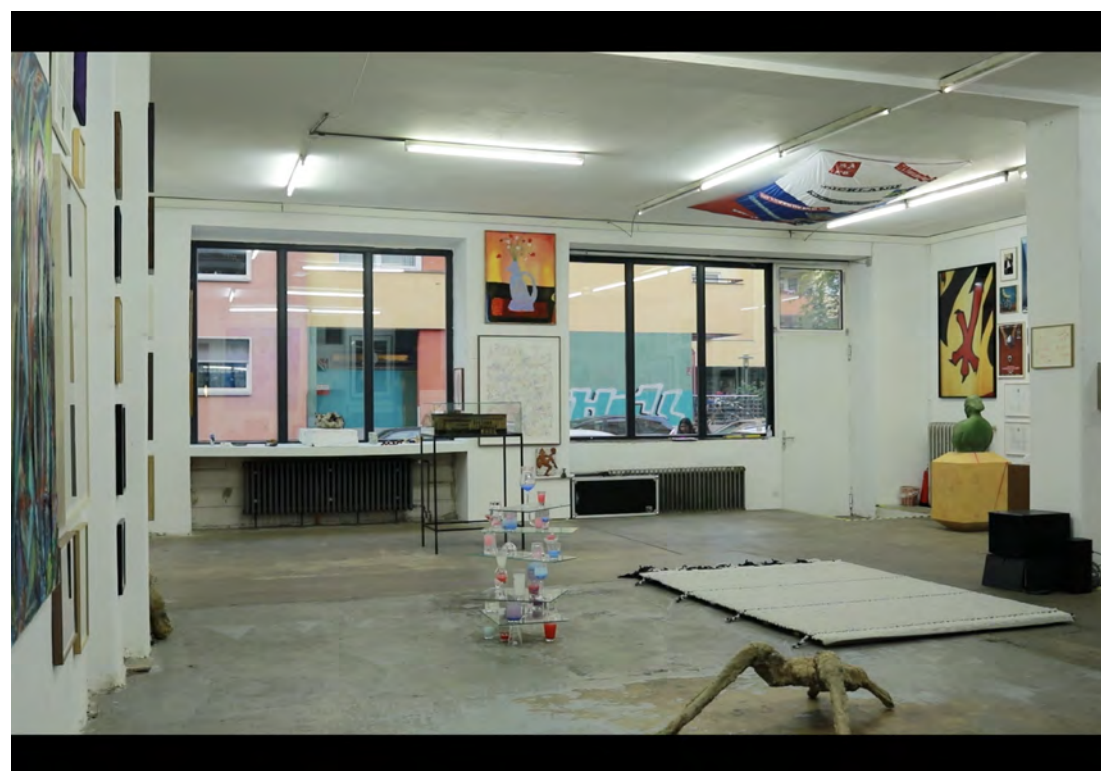
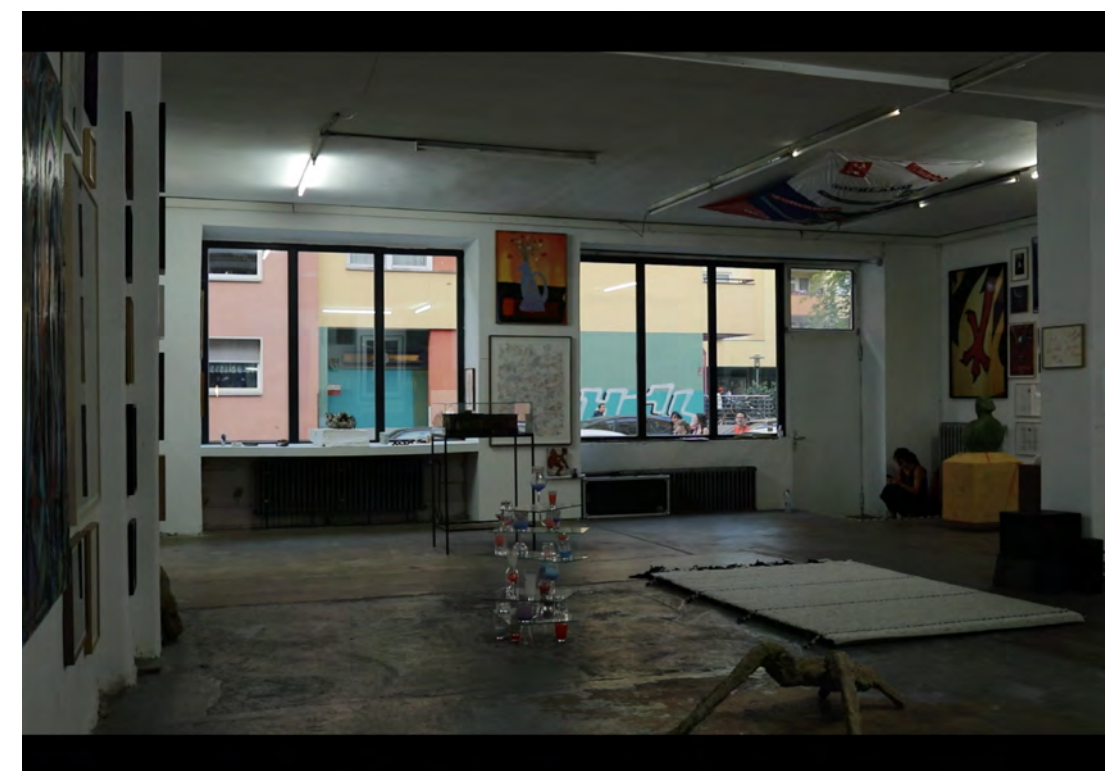
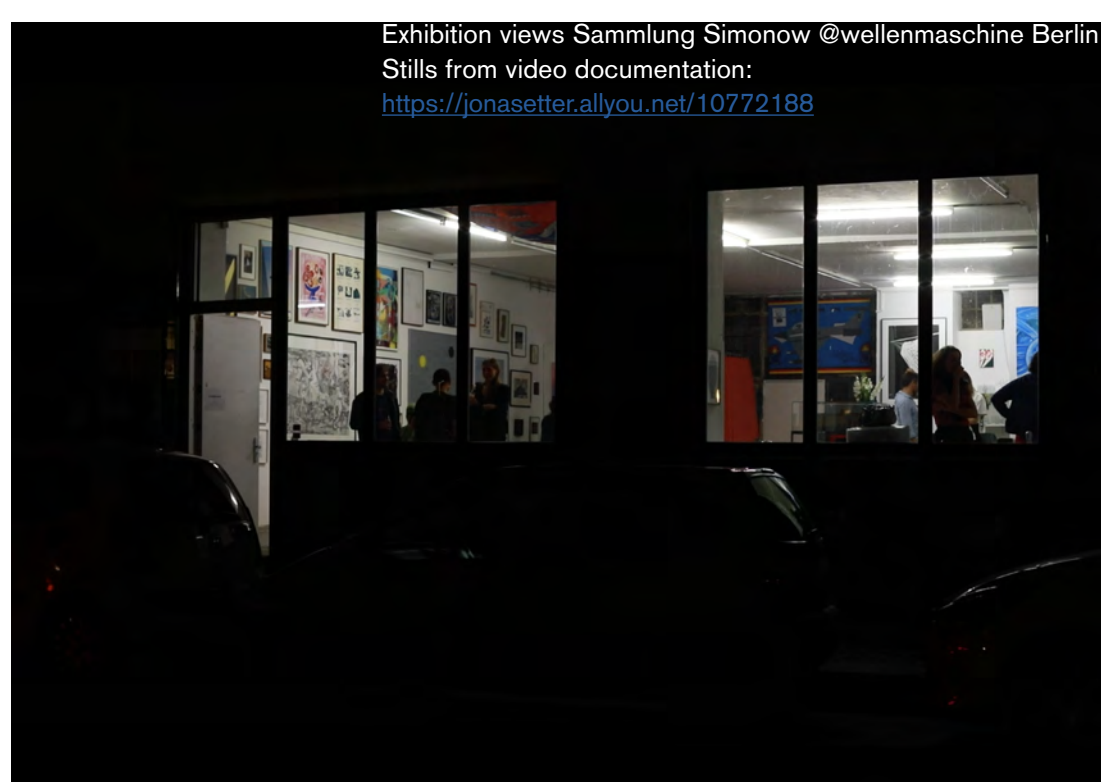
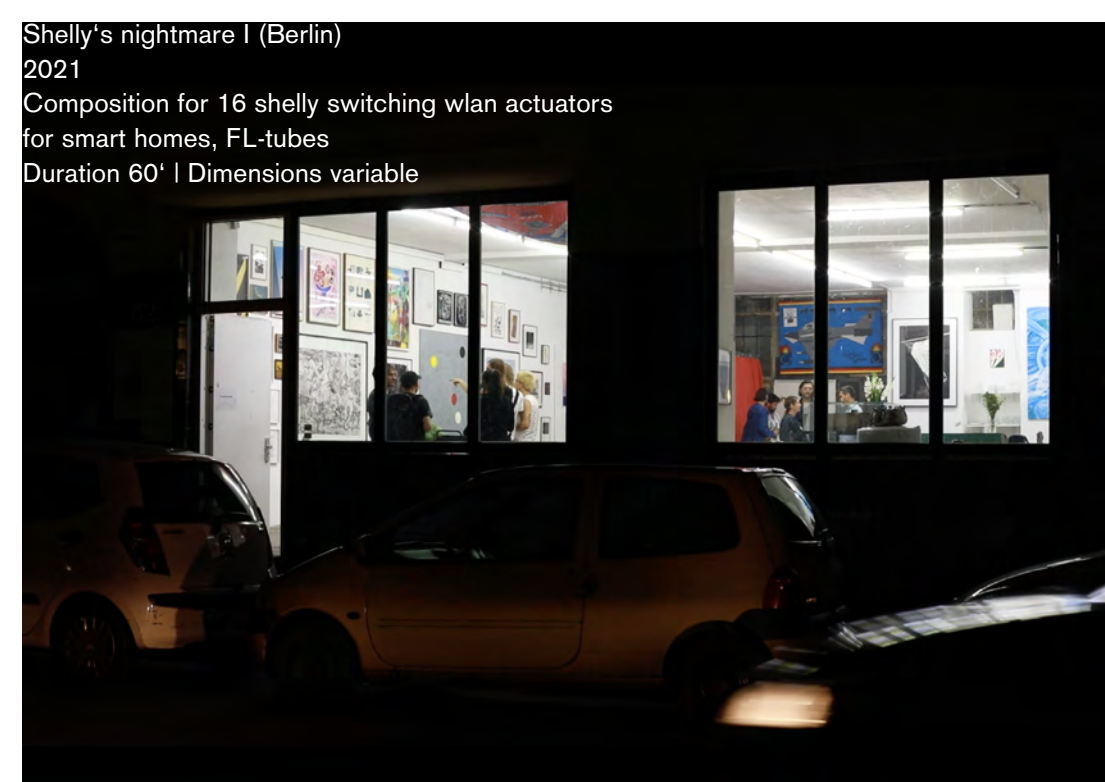


SAMSUNG

Studie wider den unaufhaltsamen Vormarsch der Authentizität II
2021
Embroidered leather jacket



Exhibition view Sammlung Simonow, Berlin
2021





Expected landing point
2014
Copper capillary solder fittings, rope
Dimensions variable

Installation at a public library, 2021
Photography: Dominik Zietlow

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

Sun has gone, night has come.

Are you full of hope too?

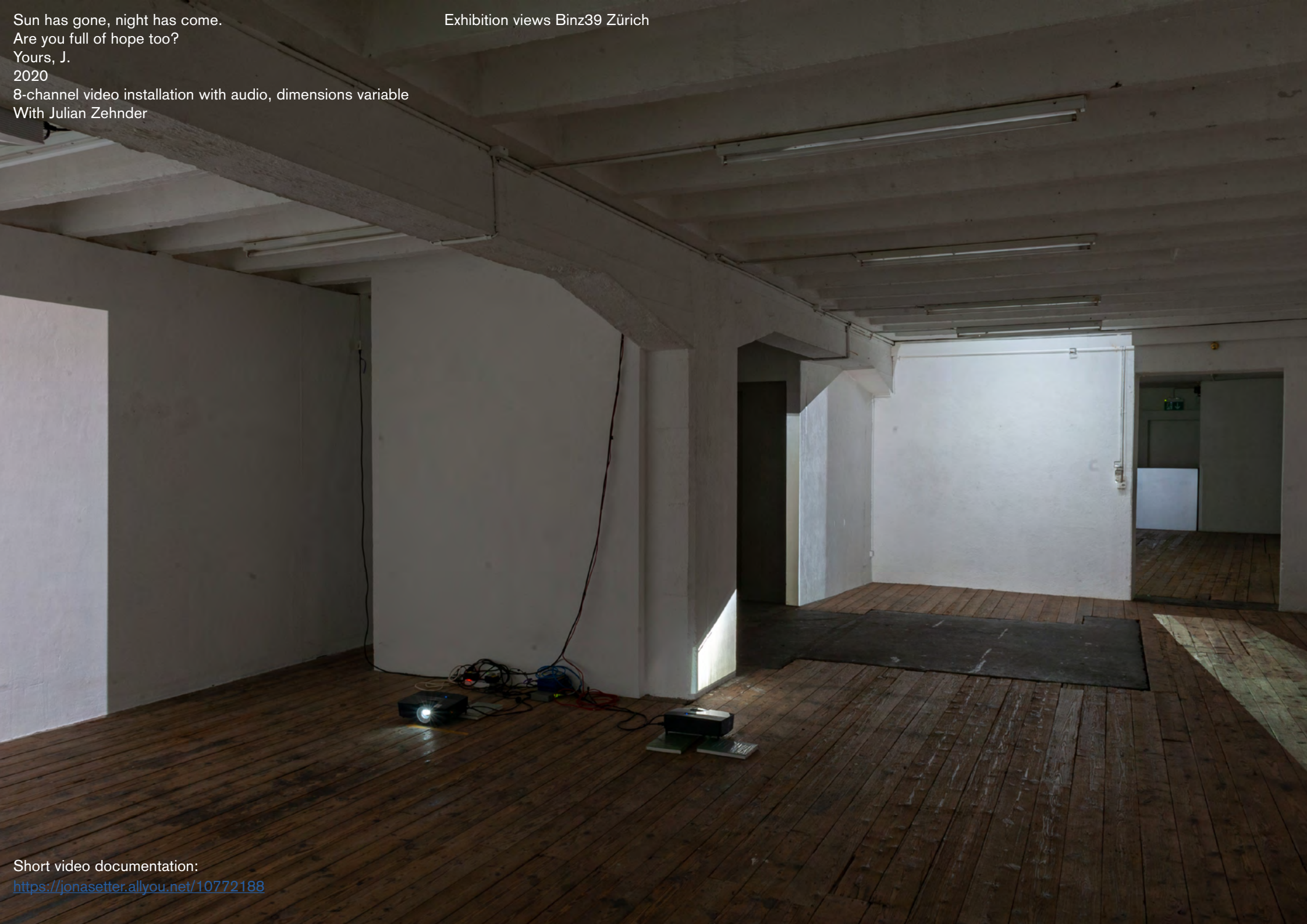
Yours, J.

2020

8-channel video installation with audio, dimensions variable

With Julian Zehnder

Exhibition views Binz39 Zürich



Short video documentation:

<https://jonasetter.allyou.net/10772188>



Exhibition views and detail: Binz39 Zürich

„Sun has gone, night has come. Are you full of hope too? Yours, J.“ (work in progress) is a collaboration with composer Julian Zehnder. The 8-channel video installation with sound shows filmed wall surfaces distributed over three connected rooms. The rooms of the installation become light (or dark), respectively, when the video shows the walls as illuminated (or not), i.e., at the moment when the original room lighting was switched on (or off). The 8-channel video installation with sound is a composition of footage of the wall areas in all three of the connected rooms the exhibition space consists of. Over the duration of the filming by switching on and off the original room fluorescent lamps, the filmed walls cause the respective room to be enlightened, then go dark again. The starting moment, the ballast unit and the fluorescent tube itself are the decisive agencies that determine order, rhythm, pitch of the lamp noises, volume, and brightness—and all of this multiplied by 21, for the number of lamps in the room. Each actuation of the „switch-on experiment“ causes an event—momentary and singular. Based on these serially recorded switch-on and switch-off events, a composition unfolds—a composition toying with synchronicity vs. asynchronicity and with unison vs. polyphony.

sun has gone, night has come, are you full of hope too? yours j.

Video 1	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec
	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec
Ton 1	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec
	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec	channel 1 Scene 12 on only 7 sec	channel 1 wall only 10 sec
Video 2	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec
	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec
Ton 2	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec
	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec	channel 2-1 Scene 12 on only 7 sec	channel 2-1 wall only 10 sec
Video 3	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec
	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec
Ton 3	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec
	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec	channel 2-2 Scene 12 on only 7 sec	channel 2-2 wall only 10 sec

Three pages of musical score excerpts for Video 1, Video 2, and Video 3. Each page shows a grid of notes and rests for multiple channels (V1-V8) and tones (T1-T8). The notation is dense and spans multiple staves.

Video 4	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec
	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec
Ton 4	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec
	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec	channel 3 wall only 7 sec	channel 3 wall only 10 sec
Video 5	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec
	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec
Ton 5	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec
	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec	channel 4 wall only 7 sec	channel 4 wall only 10 sec
Video 6	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec
	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec
Ton 6	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec
	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec	channel 5-1 wall only 7 sec	channel 5-1 wall only 10 sec

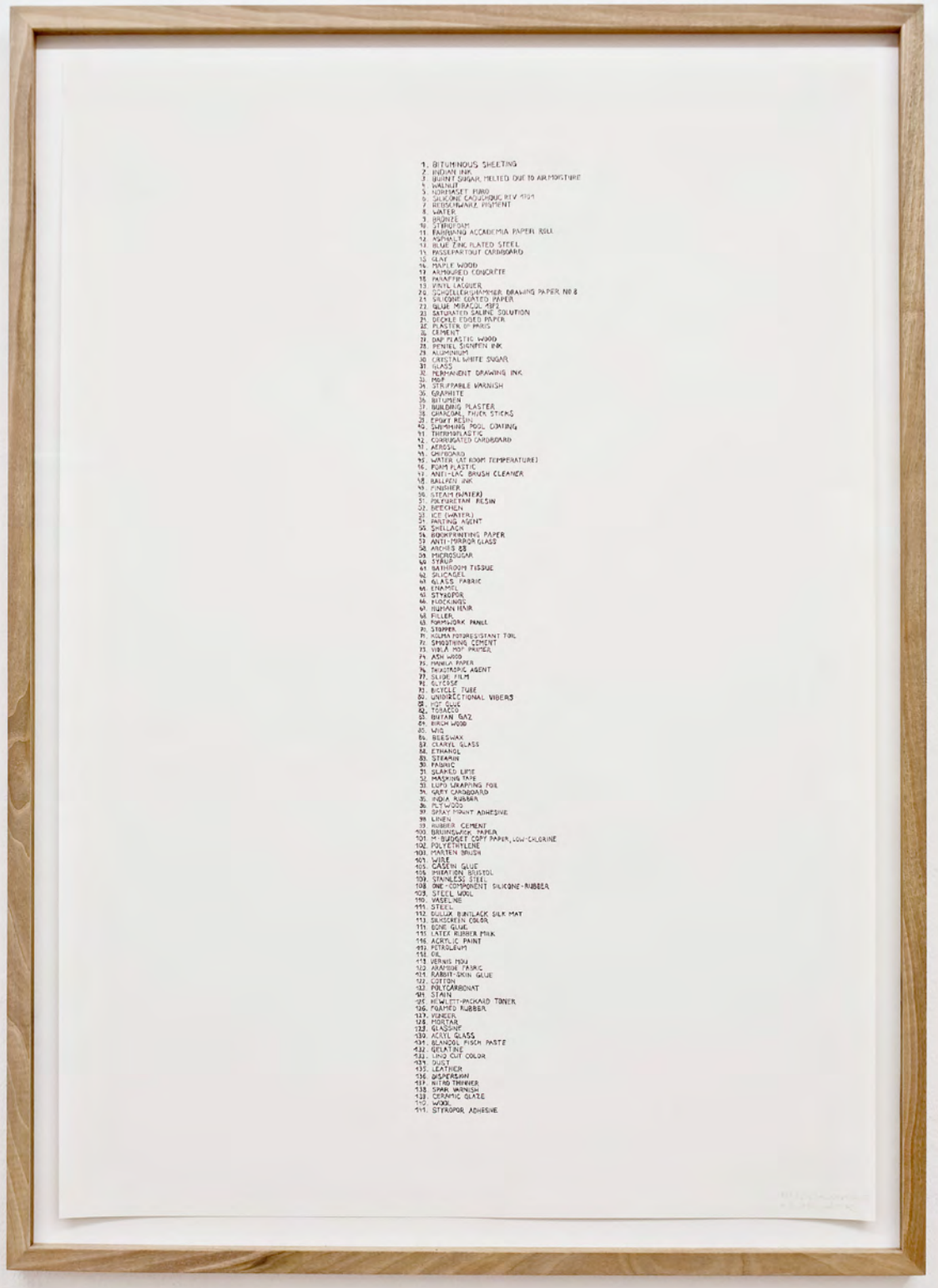
Score excerpt

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

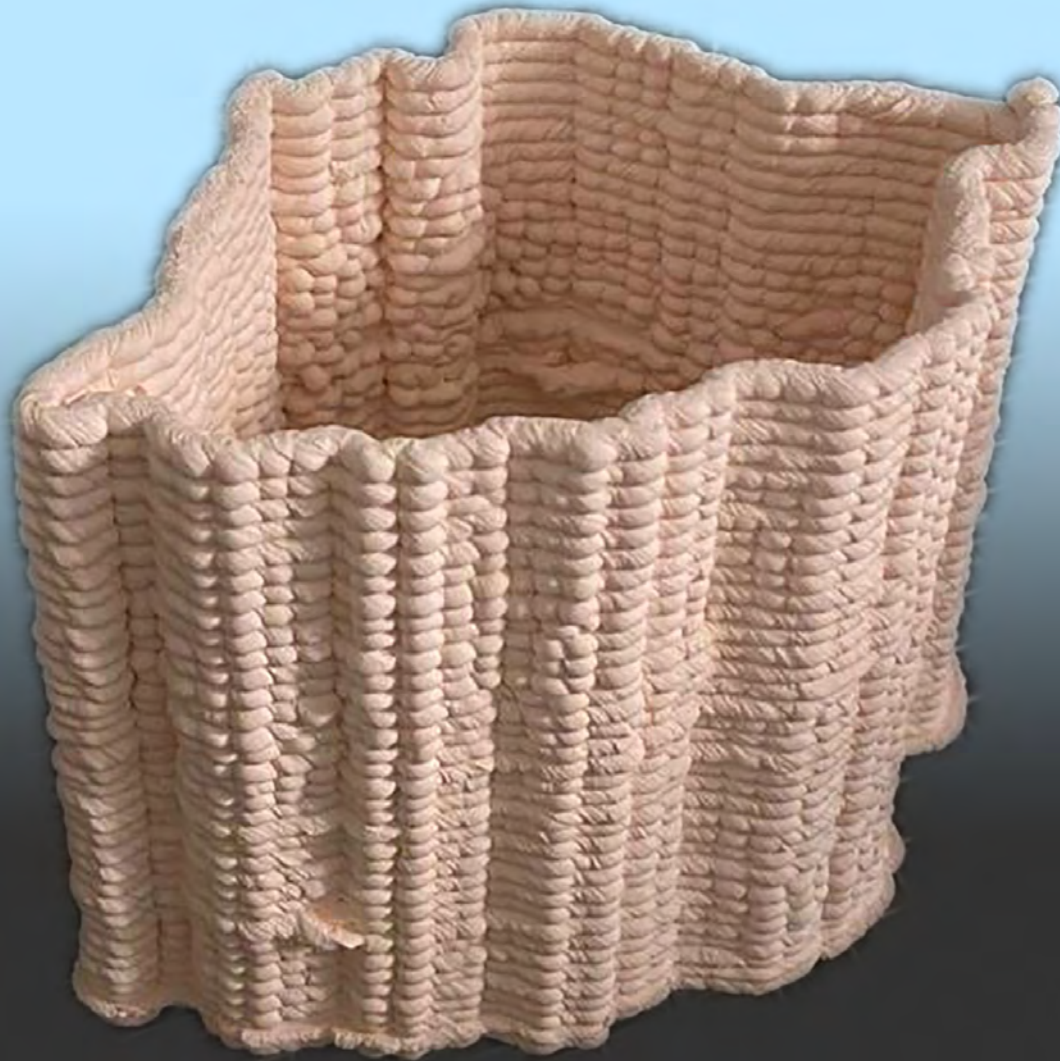
Materialranking (I+II+III+IV+V) is a series of handwritten lists that show all materials used or considered for using in the artists work.

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. INFINE INK
 3. BUREAU CARAN, MELLED DUE TO AIRPERSISTENCE
 4. WAXPENCIL
 5. NORDMELIT POND
 6. GILSONE CADUCORIC RTV 401
 7. BICOFRANKE PASTORINE
 8. WATER
 9. BOUTTE
 10. STRAFOG
 11. BANGORIAN ACCADEMIA PAPER ROLL
 12. ASPHALT
 13. BLUE ZINC PLATED STEEL
 14. PROSEPARTOUT CARDBOARD
 15. GENT
 16. PAMPLE WOOD
 17. ANTIWEED CONCRETE
 18. PAPAFFER
 19. SPIN LANGUER
 20. SCHUELLERHAMMER DRAWING PAPER NR 8
 21. SLOWLY SORTED PAPER
 22. GILBE MIRACOL ASF
 23. SATURNITIN SALINE SOLUTION
 24. DECKLE EDGED PAPER
 25. PASTEL STICKS
 26. CEMENT
 27. DAP PASTIC WOOD
 28. PENNILE SICHREN INK
 29. ALUMINUM
 30. CRYSTAL WHITE SUGAR
 31. GLASS
 32. PERMANENT DRAWING INK
 33. INK
 34. STRIPPABLE VARNISH
 35. GOAWHITE
 36. BUTIPEN
 37. BUILDING PLASTER
 38. CHANGAL THICK STICKS
 39. SPAT REIN
 40. SHIMMERS POOL COATING
 41. HYPERBOLIC
 42. CORRUGATED CARDBOARD
 43. METAL
 44. OUTDOOR
 45. WATER (ROOM TEMPERATURE)
 46. FOAM PLASTIC
 47. KEEL-ING BRUSH CLEANER
 48. BALLGOLF INK
 49. FINISHER
 50. SIFAM PASTEK
 51. POLYURETHAN RESIN
 52. BECKEN
 53. ICE (WATER)
 54. PAINTING AGENT
 55. SHELLACK
 56. SCREENPRINTING PAPER
 57. ANTI-POROSOR GLASS
 58. ANGLIS BS
 59. PHOSPHOR
 60. STRAP
 61. BATHROOM TISSUE
 62. QUACKEL
 63. ALU-ALU FABRIC
 64. TENSING
 65. STYROPOR
 66. FODDERING
 67. HUMAN HAIR
 68. FILLER
 69. FORMWORK PANEL
 70. STAMPER
 71. SILICA PORERESISTANT TOL
 72. EMULSION CEMENT
 73. VIBLA PPT PAPER
 74. ASH WOOD
 75. MANILA PAPER
 76. POLYURETHAN AGENT
 77. GLISE FILM
 78. GLISE
 79. BICYCLE TUBE
 80. UNIDIRECTIONAL FIBERS
 81. HOT GLUE
 82. THERMO
 83. BUTAN GAZ
 84. BIRCH WOOD
 85. WIG
 86. BLESCHAK
 87. CRANEL GLASS
 88. STANGEL
 89. STEAMER
 90. FABRIC
 91. SKALED LEIFE
 92. MAXIMUS PINE
 93. LOTO WRAPPING FOIL
 94. GIFT CARDBOARD
 95. PAPA KUBAN
 96. PLY WOOD
 97. SPAT POINT ADHESIVE
 98. LINEN
 99. RUBBER CEMENT
 100. BRUNNEN PAPER
 101. BUDGET COPY PAPER, LOW-CHLORINE
 102. POLYETHYLENE
 103. PASTEL BRUSH
 104. GIPS
 105. CASEIN GLUE
 106. PHIPAZEN BISULFOL
 107. STAINLESS STEEL
 108. ONE-COMPONENT SILICONE-RUBBER
 109. STEEL WIRE
 110. WAGELNE
 111. STEEL
 112. GULLUX BUNTLACK SILK MAT
 113. SILICONEIN GELN
 114. BONE GLUE
 115. LATEX RUBBER PINK
 116. ACRYLIC PAINT
 117. PTERISLEPHT
 118. OIL
 119. BERNIS TISS
 120. AMARINE FABRIC
 121. RUBBER-SKIN GLUE
 122. COTTON
 123. POLYCARBONAT
 124. STAIN
 125. NEWLITTY-PHCKAID TONER
 126. FOAMED RUBBER
 127. FINISER
 128. PORTAR
 129. GELNINE
 130. ACYL GLASS
 131. BEANER FISH PASTE
 132. GELATINE
 133. INK COPY COLOR
 134. DUCT
 135. LEATHER
 136. DESERMIN
 137. NITRO THINNER
 138. SPAR VARNISH
 139. COSMIC GLAZE
 140. WOOD
 141. STROPER ADHESIVE



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 x12 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).

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READING PIECE "DEAR D."
2019
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LEFT CHANNEL 0:00

Dear D, February 18, Zurich

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, February 18, Zurich

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, February 19, Zurich

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 Partnersuchewebsite 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 KLARHEIT.
- 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)
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RIGHT CHANNEL 7:35

Dear D, February 20, Zurich

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, February 20, Zurich

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, February 20, Zurich

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, February 21, Zurich

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)
--

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>

Press:

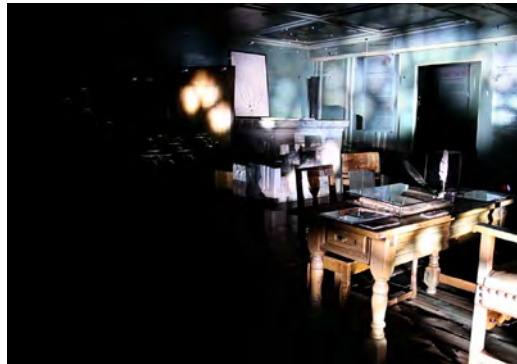
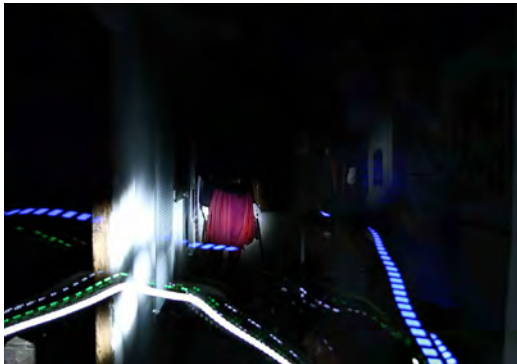
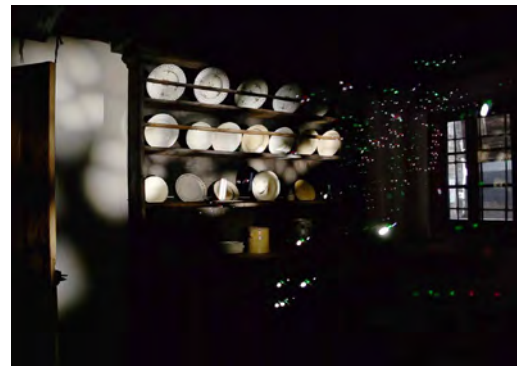
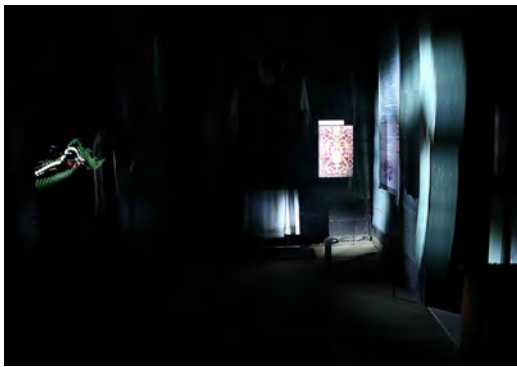
"In the heat which stirs up the smallest elements; among sugary fluids and turbulence; on the inclination of atoms within aluminum; in the midst of the formation process that requires heat and power - almost random in its outcome - the story of clinamen touches upon the work of Jonas Etter: "Who Thinks 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



AoIM (Accumulation of Intelligent Matter)
2019
Unfired clay
250 x 50 x 50 cm
Dimensions variable
Exhibition view: „Digital Ecologies“ Sklad, Plovdiv, 2019



Local Heroes ... oder die Summe der Momente
2019

Excerpt of a series of 10 digital images

Printed in „Dokumentarismen–Eine Publikation als Ausstellung“ by Master Trans. ZHdK

Das Jost-Sigristen-Haus beim unteren Hengert (Dorfplatz) in der Walliser Gemeinde Ernen wurde 1581 durch «Martinvs lost Maior et Banderatus» (Martin Jost, Meier und Bannerherr) erbaut. 1771 / 72 erhielt das Haus seine heute noch grösstenteils vorhandene Ausstattung durch Iacobus Valentin Sigristen (1733–1808), einen typischen Vertreter des Ämterpatriziates im späten 18. Jahrhundert. Sigristen ist als der letzte Landeshauptmann des alten Wallis vor dem Einmarsch der Franzosen in die Geschichte eingegangen, er ist also das letzte Regierungsoberhaupt des feudalen Wallis, bevor die Französische Revolution in Form der Helvetik in der Schweiz Einzug hielt. Finanziert mit den Mitteln aus dem 1979 gewonnenen Wakkerpreis richtete die Gemeinde 1989 zusammen mit der Stiftung und Vereinigung Heimatmuseum und Kulturpflege in Sigristens Wohnhaus ein Museum ein, das den Besucher*innen den Alltag eines Landeshauptmannes im alten Wallis näherbringen soll. Warum ausgerechnet zum 200-Jahr-Jubiläum der Französischen Revolution einem opportunistischen Vertreter des Ancien Régime in der Schweiz ein Denkmal gesetzt wurde, darüber schweigt die offizielle Kommunikation der Gemeinde Ernen.

Die Dauerausstellungen in Lokal- oder Regionalmuseen, die in der Schweiz ein Drittel aller Museen ausmachen, bleiben oft über Jahre unberührt, die Exponate sammeln Staub an und konservieren so ihre künstlich inszenierte Vergangenheit. In Ernen gerät diese Dornröschen-ähnliche

Idylle im Sommer 2015 durcheinander: Eine Drohne dringt in das Haus ein, fliegt in Dämmerung und Dunkelheit scheinbar ziellos durch die Räume. Sie überwacht, aber ohne Ziel, sie sucht, aber scheinbar ohne zu wissen wonach. Eine tierähnliche Maschine, ferngesteuert oder programmiert, fliegt in eine künstlich angelegte Vergangenheit – die Maschine bringt die «böse» in die «gute» Künstlichkeit. Plötzlich dringt die Hochtechnologie auch noch in die historische Welt ein; in der ländlichen Idylle hat sie ja schon längst ihren festen Platz in den Spielzeug-Arsenalen der Dorfjugendlichen, die damit in den Hängen Gämsen oder Steinböcke suchen und es lustig finden, sie ferngesteuert herum zu jagen.

Warum aber die Drohne im Museum herumfliegt, wird nicht klar. Wer die Eindringlinge sind, wonach sie suchen und ob sie gar etwas stehlen wollen, lässt sich nicht eruieren. Die Gemeindepräsidentin erhält Anrufe von besorgten Bürgern. Auf der Drohne ist eine Taschenlampe montiert, die – einem Suchscheinwerfer gleich – ihren Lichtkegel da- und dorthin schweifen lässt und bestimmte Gegenstände, Wände, Möbel plötzlich in ihr weiss-fahles Licht taucht. Wäre es eine Kamera, könnte man vermuten, dass es sich um ein Google-Museum-Projekt handle, eine dieser unreflektierten Digitalisierungen mit dem Zweck, das Image des neoliberalen High-Tech-Giganten kulturell ein wenig aufzupolieren. Dem ist aber nicht so. Das unbeholpene, manchmal fast unkontrollierte, aber um Vorsicht bemühte Manövrieren der Drohne führt dazu, dass der Lichtkegel manchmal sehr zielgerichtet und manchmal völlig zufällig gewisse Objekte in grelles Licht taucht oder sie bloss streift. So entstehen kleine, nur für Sekundenbruchteile sichtbare Arrangements und Ausleuchtungen. Diese immer wieder aufleuchtenden Bilder werden von einer Videokamera dokumentiert. Einzelne Stills werden überlagert. So entstehen über den Umweg des Videobildes Mehrfach- bzw. Langzeitbelichtungen. Das sieht bisweilen aus wie das Resultat einer spiritistischen Sitzung, oder wie das Aufleuchten einer Vergangenheit, die so nie existiert hat.



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.



Tube (Drip Drip Drop)
2017
Burnt sugar, FL-tubes
150 x 3 x 3 cm

Longitudinal section

2016

Chipboard furniture collected in Berlin

Furniture put to the sidewalk for further use was collected and

Sliced in 2 cm stripes, loosely formed to a parquet

Dimensions variable

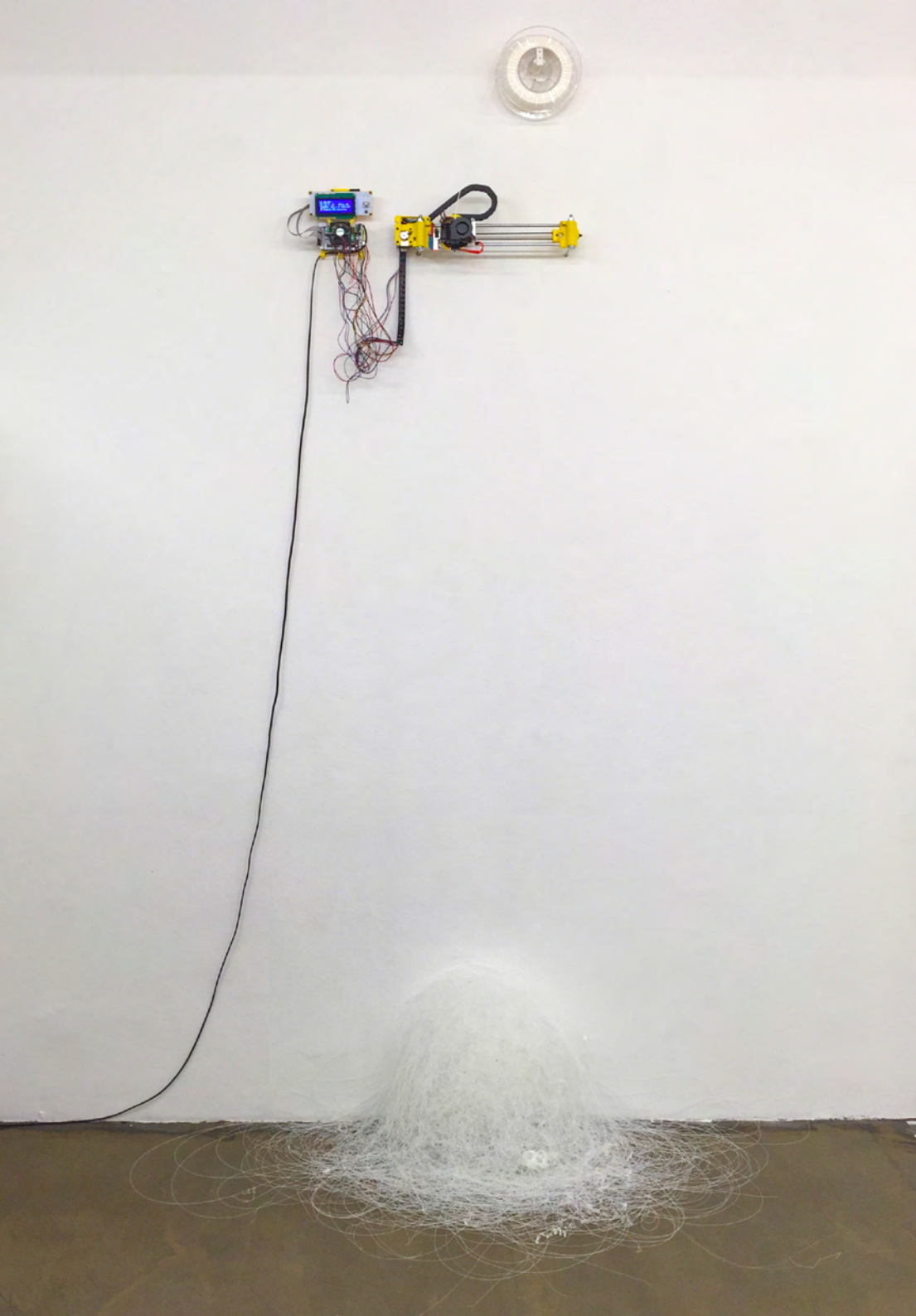
Exhibitions views: Centre Pasquart Biel, 2017





„Generell Überdenken“

2017
Wallpaper made of faksimile of the artist's collection of 10 years to do list
Laser copies and paste on museum architecture (movable wall)
Dimensions variable

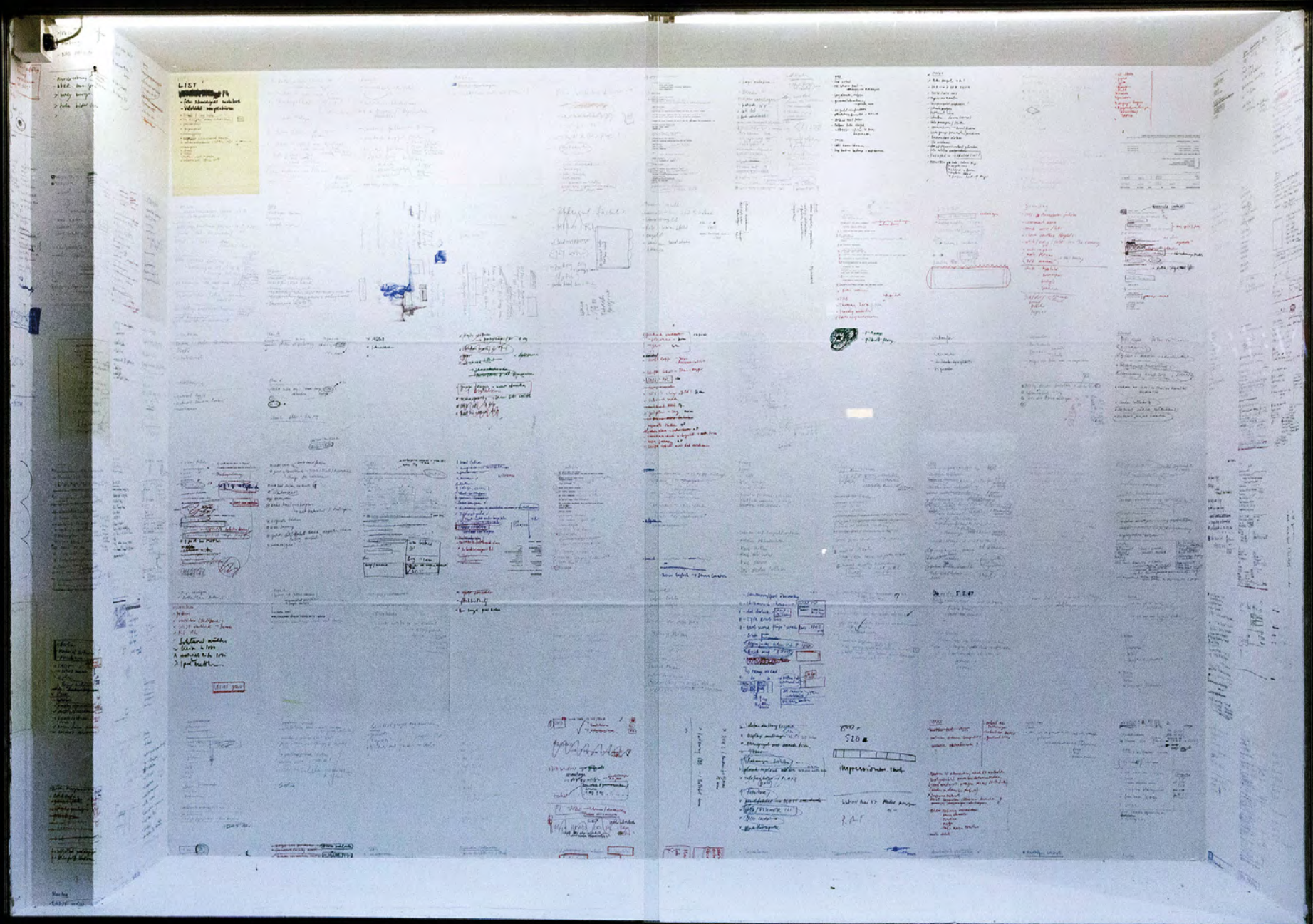


Fountain II
2016

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

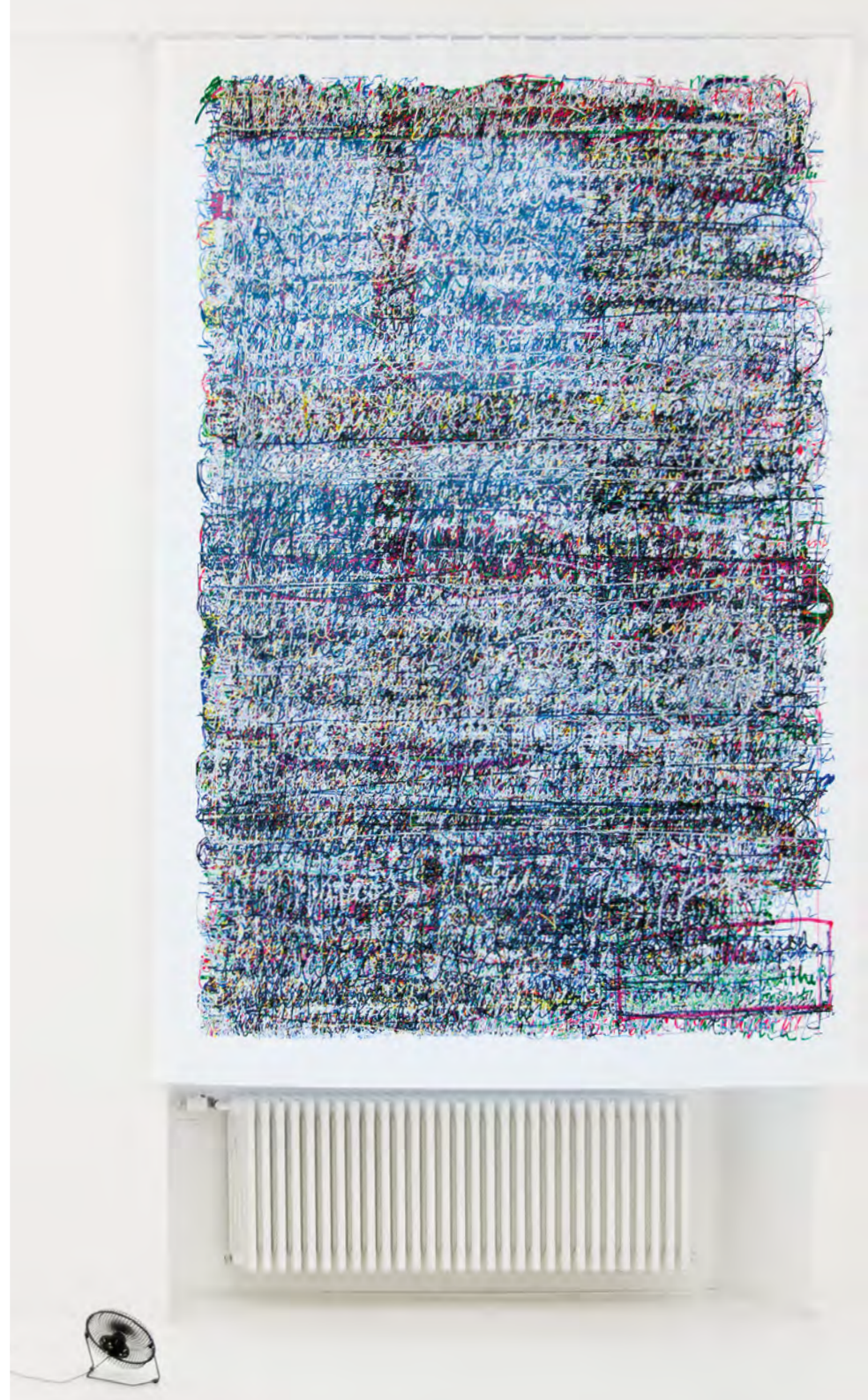
Photo: code flow, 2016

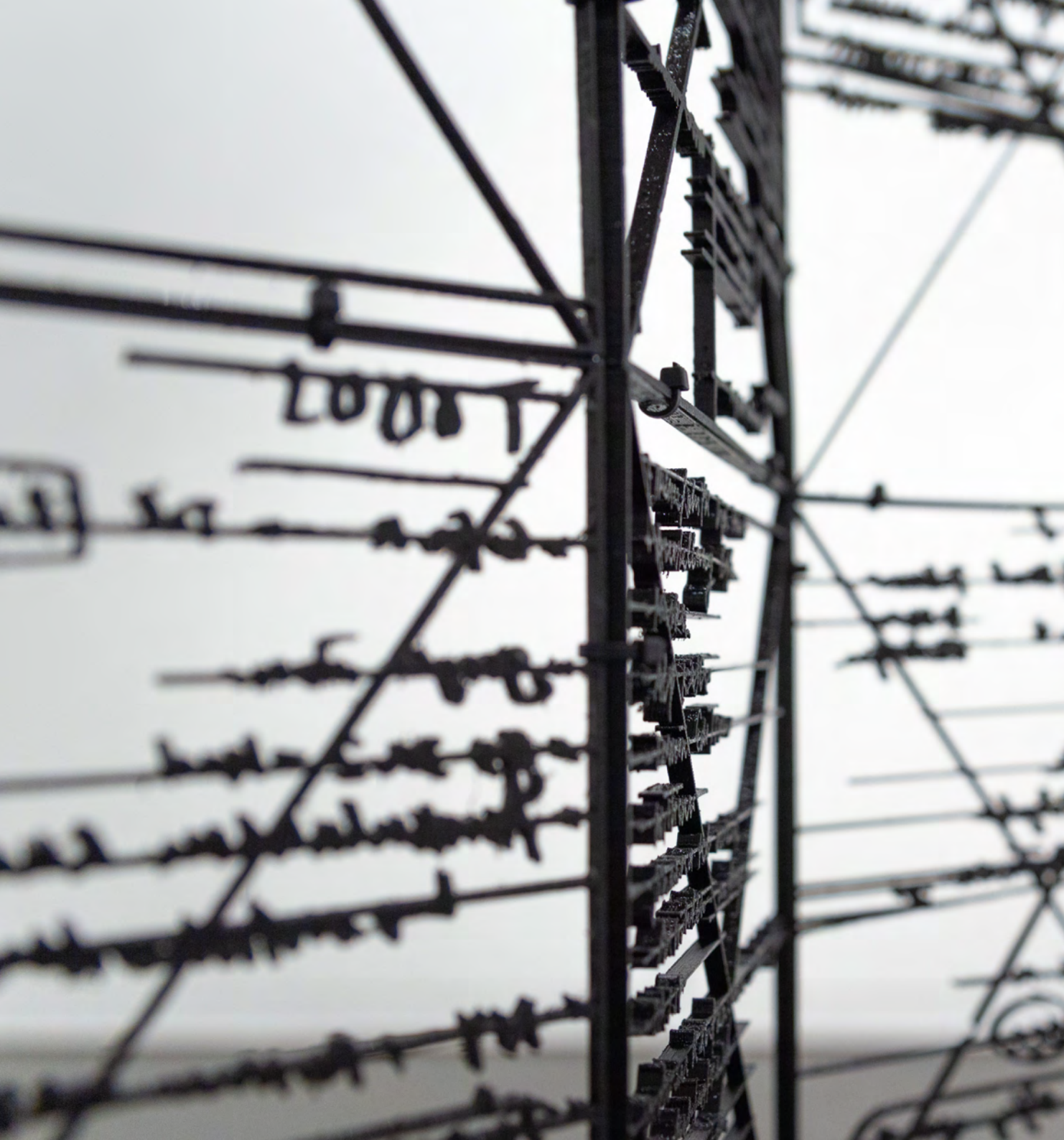


DON'T LOOK A GIFT HORSE IN THE MOUTH
2016
Laser copies (Faksimile)
Exhibition view: Die Diele (Foto: Livio Baumgartner)

Put down that cocktail
2016
Pigment print on polyester, mini ventilator
210 x 325 x 50 cm

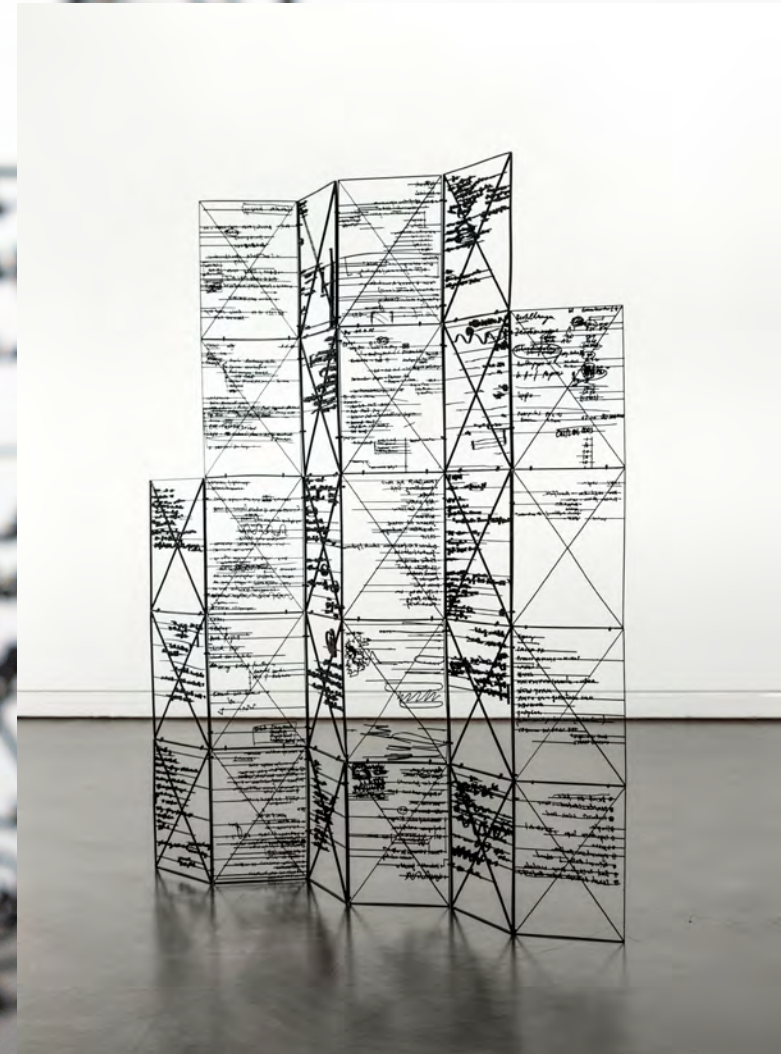
„Put down that cocktail“ is part of a series of works in which the artist deals with handwritten todo-lists, which he archives in banana boxes since the beginning of his activity as an artist. The act of writing todo-lists does not only consist of writing down things that one does not want to forget, it also represents the state of a completely economized existence that we expose ourselves to. Put down that cocktail is a reference to the open source video encoding software Handbrake, which, once the processing of the film files is complete, instructs the user to turn off the cocktail and get back to work.





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



Untitled (Puddle Piece Series)
2015
Ink on aluminium foil
40 x 30 cm



Study of an Impact I



Study of an Impact II
2015
Bronze
7 x 12 x 27 cm

The work is an examination of fictional ideas of density (mass/volume/weight). The singularity of cartoons, that a free fall ends with a silhouette shaped hole in the soil, is slowly reproduced with a hydraulic press into molding sand.

Untitled (Mowing tree)
2015
PU-foam, Polyester, paint, mowing robot
77 x 53 x 69 cm

Filmstills from a video documentation:
<https://jonasetter.alloy.net/10772188>

Exhibition views: Zur Frohen Aussicht, Ernen





Aluminium Room
2015
Folded aluminium foil panels
Dimensions variable
Exhibition views: Gluri Suter Hus, Wettingen



Contrefort IV
2014
Polyurethan foam with
Dimensions variable
Exhibition views UDC Munich / Photo: Jens Schnabel

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.

Video documentation:
<https://jonasetter.allyou.net/10772188>

Exhibition view:
About glass ceilings and sticky floors, Wagehalle Stuttgart



Aluminium
Edition for Dienstgebäude Art Space Zürich
2013
Emossed print on aluminium foil, aluminium frame
40 x 30 cm
Ed.15 + 2 AP



Contrefort III
2012
Folded aluminium foil, 220 parts
2.5 x 4.8 x 0.5 cm
Exhibition views Helmhaus Zürich

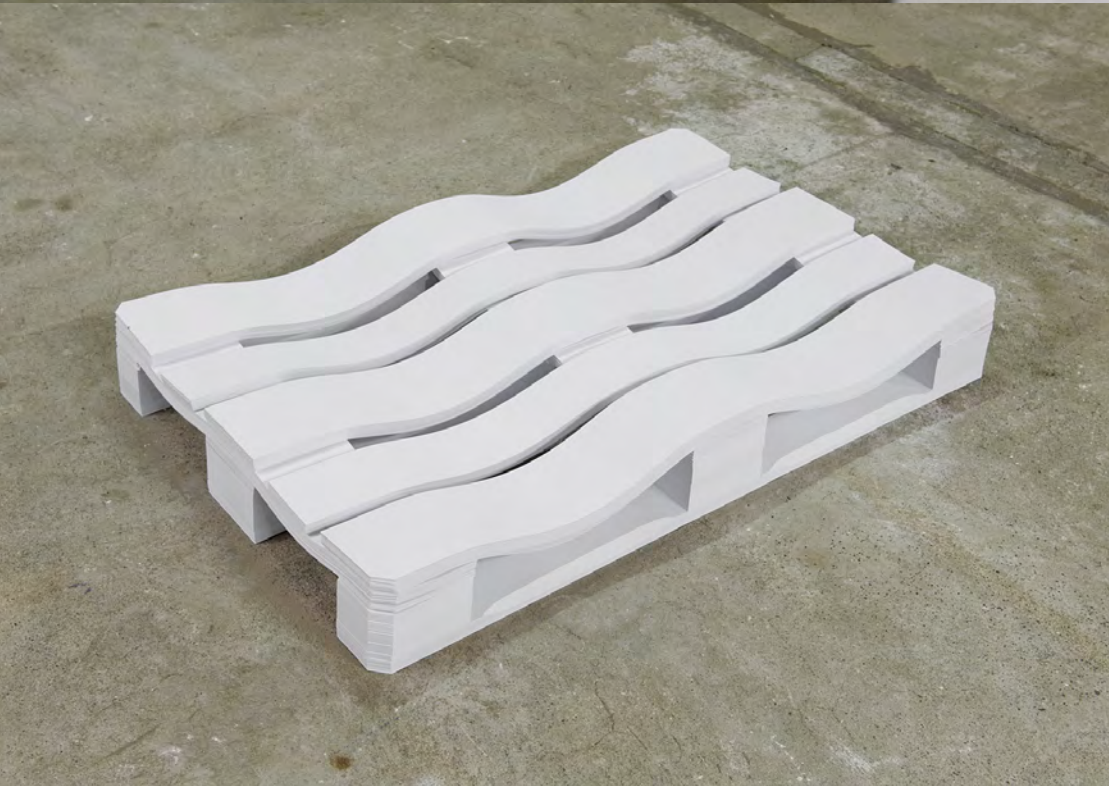




Stairs
2012
Molding sand
10 x 0.9 x 0.7 m

Folding Piece I + V
2011-2014
Bituminous sheeting
250 x 115 x 74 cm /
131 x 92 x 17 cm
Exhibition views: Galerie Bob Gysin / Edizioni Periferia

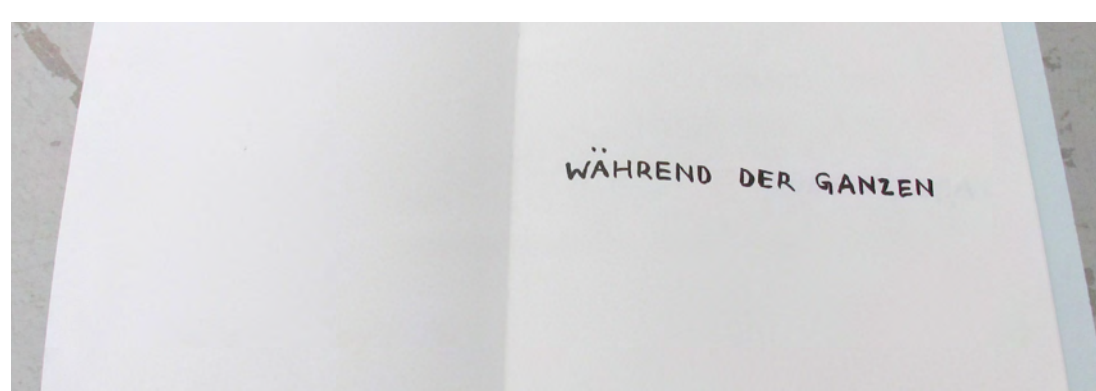




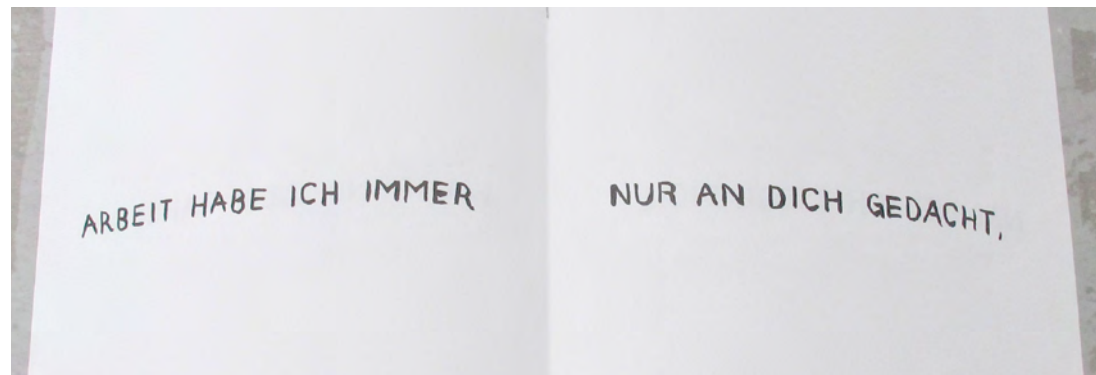
Palette
2011
Piled paper
120 x 80 x 14.4 cm



Studie
wider den unaufhaltsamen
Vormarsch der Authentizität



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

Short Documentation Snap of Wallpiece V: <https://jonasetter.allyou.net/10772188>

LIEBER J.E.,
DANK FÜR IHRE E-MAIL,
LEIDER, LEIDER HABE ICH BEI
BESTEN WILLEN NICHT AUF IHRE
FRAGEN ANTWORTEN.
ICH MUSS EINFACH IN MEINEM
ATELIER SEIN UND ARBEITEN,
ARBEITEN. (ICH BEKLAGE MICH
NICHT, DENN DAS IST SCHÖN.)
ICH HOFFE SIE VERSTEHEN DAS.
T.H.

Wandschrift
(Letter from Thomas Hirschhorn)
2008
Silicone on wall
553 x 3.5 x 0.5 cm

LIEBER J.E.
BESTEN DANK FÜR IHRE EMAIL.
LEIDER, LEIDER KANN ICH BEIM
BESTEN WILLEN NICHT AUF IHRE
FRAGEN ANTWORTEN.
ICH MUSS EINFACH IN MEINEM
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ARBEITEN. (ICH BEKLAGE
MICH NICHT, DENN DAS IST
SCHÖN.) ICH HOFFE SIE
VERSTEHEN DAS.
T.H.



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 and Bern

- 2017-2020 MA in Fine Arts, University of the Arts Zurich
- 2019 Summerschool The Fabrication of Relics, Hong Kong
- 2018 Summerschool OnCurating Zurich with Alfredo Jaar
- 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

- 2022 Bark Berlin Gallery Lab, Berlin
- 2021 The Splash of a Drop!, sic! Elephanthouse, Luzern
- 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, Kunsthau 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)

- 2021 Sammlung Simonow, Berlin
In-between and around the corner, Rote Fabrik Zürich
- 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, Sedeljik 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, Kunsthau 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
- 2010 Catch of the Year, Dienstgebäude, Zürich
Z(orten) Finale, Zorten - Ort für spezifische Kunst, Zorten (GR)
No Territorial Pissing, Abbruchgebäude Stauffacherstrasse 79, Bern
Mein Vergiss Nicht, Dienstgebäude, Zürich
- 2009 High Voltage, Basel