



Selected solo / duo exhibitions

- 2023 „Collage Journals“ (duo with Eeva Juuti) – Oksasenkatu 11, Helsinki (FI)
 2022 „Jonas Morgenthaler“ (solo) – Zirkusgasse 38, Vienna (AT)
 2022 Artist statement at Parallel Vienna 2022 (solo) – Semmelweisssklinik, Vienna (AT)
 2021 „AWE“ (duo with Ana Resende) – Rietveld Pavillon, Amsterdam (NL)
 2019 „if you throw a coin into a fountain“ (duo with Eeva Juuti) – Rietveld Pavillon, Amsterdam (NL)

Selected group exhibitions

- 2024 upcoming „You Can't Put The Golden Spiral On Everything“ – Culterim gallery, Berlin (DE)
 2023 „Cantonale Berne Jura“ – Kunsthaus Centre d'art Pasquart, Biel (CH)
 2023 „UNDING“ – Vienna Design Week, Vienna (AT)
 2023 „suzi and friends“ – Loods 6, Amsterdam (NL)
 2023 „Water Lilly Growing“ – Wasserturm Favoriten, Vienna (AT)
 2023 „Mechanisms of Occupant Ejection“ – Alte Postgarage, Graz (AT)
 2023 „KunstRAI x Rietveld Alumni: A Hook's Eye“ – KunstRAI, Amsterdam (NL)
 2023 „Still Making Art Klaipėda“ – Klaipėda Culture Communication Centre, Klaipėda (LT)
 2023 „A House is Not a Home“ – suzi projects, Amsterdam (NL)
 2022 „together we snuggle, together we struggle“ – private location, Amsterdam (NL)
 2022 „Natural Causes“ – M4 Gastatelier, Amsterdam (NL)
 2021 „I don't mind you, if you don't mind me“ – Kunstraum Sattelkammer, Bern (CH)
 2021 „NSPN 2021 / Young Sculpture Award 2021“ – ARS Kunstillinnak, Tallinn (EE)
 2020 „Findings & Farewells“ – ONN, Tallinn (EE)
 2020 „Kratts“ – Lõputu Elu Galerii, Tallinn (EE)
 2020 „Take a Bus to the Wild Side“ – Tallinn (EE)
 2018 „Kafi Orbit“ – Living Room performance festival, Zurich (CH) / neustadtLab, Bern (CH)

Curatorial projects

- 2023 „they love the idea of me“ – publication, Berlin (DE)
 2022 „Angel Energy“ – M4 Gastatelier, Amsterdam (NL)
 2021 seasonal curation Rietveld Pavilion – Amsterdam (NL)
 2021 „I don't mind you, if you don't mind me“ – Kunstraum Sattelkammer, Bern (CH)

Grants / awards

- 2023 Project grant – Swiss Embassy in Germany, Berlin (DE)
 2023 Project grant – Kulturförderung Kanton Bern, Bern (CH)
 2023 Project grant – Kultur Stadt Bern, Bern (CH)
 2022 Working grant – Kulturfonds, Swiss Federal Office of Culture BAK, Bern (CH)
 2022 „Xenobjects“, GRA Thesis Review(ed), (nominated), Gerrit Rietveld Academie, Amsterdam (NL)
 2021 Young Sculpture Award 2021 (nominated), Estonian Academy of Arts, Tallinn (EE)

Residencies

- 2023 AiR Berlin Alexanderplatz through Pro Helvetia, Berlin (DE)
 2022 AiR M4 Gastatelier, Amsterdam (NL)
 2021 AiR Villa Villekulla, Faucogny-et-la-Mer (FR)
 2018 LungA School, Seydisfjörður (IS)

Education

- 2018 – 2022 BA of Arts in Fine Arts, *cum laude*, Gerrit Rietveld Academie, Amsterdam (NL)
 2020 Erasmus in Fine Arts/Installation & Sculpture, Estonian Academy of Arts, Tallinn (EE)
 2016 Preparatory Course for Art and Design, Zurich University of Arts, Zurich (CH)
 2014 Professional Baccalaureate Commercial Option, Wirtschaftsmittelschule Bern WMB, Bern (CH)

since 2023 Newcomer Visarte Bern

selected press

[ofluxo](#)
[artnews.lt](#)
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[rundgang.io](#)

details, "Cross Collar Sadness", Sculptures (Trio), September 2023

Exhibition view at duo show "Collage Journals", Oksasenkatu 11, Helsinki (FI), September 2023



Werk 1 for AC Stipendium

- The installation of the work "Cross Collar Sadness" is suited for all spaces of the Kunsthalle Bern (Foyer / Oberlichtsaal Ost / Oberlichtsaal West / Hauptsaal / Aaresaal / Inforaum / Projektraum), except for a blacked out space.
- The work requires light (daylight / artificial light).
- The sculptures stand free in the space with a minimum 1.5 meters distance to any wall.
- The sculptures want to be approached from all sides and with enough space for the visitor to move around them.
- The sculptures form a trio. Two of the elements stand in proximity to each other, the third one (see following page) stands in distance but still in the same room, so that all of the individual sculptures can be in sight at the same time. However, the precise placement is in relation to the space and the other artworks installed.
- The work does not have other requirements, it does not require electricity.



Sculptures (Trio): 125 cm x 40 cm x 40 cm / 125 cm x 40 cm x 40 cm / 170 cm x 70 cm x 60 cm; stainless steel music stands, heart-shaped balloon, spectacle straps, Crocs Jibbitz "cool!" & "skull", plastic key rag, miniature fake flowers, ID clip, modified suit, steel bolts, nuts & washers, wing nuts, threaded rods, metal brackets, hair clipper, expired Uber Eats voucher, plastic star, 925 silver earring with glass diamond, discarded sunglasses, phone holders, modified shirt collars, beads, square-section key, metal chains, paper clips, metal book fittings; 2023, photo © Jonas Morgenthaler & Eeva Juuti



details, "Cross Collar Sadness", Sculptures (Trio), September 2023



Sculptures: 125 cm x 40 cm x 40 cm / 125 cm x 40 cm x 40 cm / 170 cm x 70 cm x 60 cm; stainless steel music stands, heart-shaped balloon, spectacle straps, Crocs Jibbitz "cool" & "skull", plastic key tag, miniature fake flowers, ID clip, modified suit, steel bolts, nuts & washers, wing nuts, threaded rods, metal brackets, hair clipper, expired Uber Eats voucher, plastic star, 925 silver earring with glass diamond, discarded sunglasses, phone holders, modified shirt collars, beads, square-section key, metal clips, paper chains, metal book fittings; 2023, photo © Jonas Morgenthaler & Eeva Juuti

Exhibition view at duo show "Collage Journals", Oksasenkatu 11, Helsinki (FI), September 2023





Sculptures: 81 cm x 55 cm x 56 cm; discarded gamer chair, model making trees & coarse turf, glass beads dragonfly, plastic deer bottle cap, newspaper cut out, butterfly stickers, bricks wall card, cardboard, miniature fake flowers & bushes, sunglass lenses, mini LED in various colours, fairy lights with batteries, horglue, paper glue, upholstery nails, threaded rod, steel washers & nuts, coated aluminium corner, mud green webbing, wire, plastic picture frames; 2023, photo © Arto van Hasselt



Werk 2 for AC Stipendium

- The installation of the work "7 Heaven IRL" is suited for all spaces of the Kunsthalle Bern (Foyer / Oberlichtsaal Ost / Oberlichtsaal West / Hauptsaal / Aaresaal / Inforaum / Projektraum), except for a blacked out space.
- The work requires light (daylight / artificial light).
- The sculpture stands free in the space with a minimum 2.5 meters distance to any wall.
- The sculpture wants to be approached from all sides and with enough space for the visitor to move around it, even to squat down for a closer look.
- The sculpture benefits from being looked at from a distance. However, the precise placement is in relation to the space and the other artworks installed.
- The work does not have any other requirements, it does not require electricity.



detail, "In In Flames", Sculpture, February 2023



Exhibition view at group show "A House is Not a Home", suzi projects, Amsterdam (NL), February 2023

Sculpture: 173 cm x 60 cm x 41 cm; brush-cleaned aluminium cast (edition of 1), scrap wood, felt, hair clip, furniture stopper, nuts & bolts, steel washers, LED strip, cable port, furniture feet, cable & cable clips; 2023, photo © Arto van Hasselt



Werk 3 for AC Stipendium

- The installation of the work "In In Flames" is suited for all spaces of the Kunsthalle Bern (Foyer / Oberlichtsaal Ost / Oberlichtsaal West / Hauptsaal / Aaresaal / Inforaum / Projektraum), except for a blacked out space.
- The work requires light (daylight / artificial light).
- The sculpture stands free in the space with a minimum 1.5 meters distance to any wall.
- The sculpture wants to be approached from all sides and with enough space for the visitor to move around it.
- The sculpture has a "direction" (see picture on the right page) and benefits from being looked at from a direct frontal viewpoint. However, the precise placement is in relation to the space and the other artworks installed.
- The work does require constant electricity from a regular 230V plug (see blue LED light on the picture on the right side, bottom of the sculpture). The cable leading to the sculpture is part of its installation. The cable needs to be plugged in and plugged out / electricity switched on and switched off in regard to the opening hours of the show.

Sculpture: 68 cm x 140 cm x 81 cm; table legs, IKEA MALM table plate & drawer, scrap wood, glass plate, LED 'Home' lamp with cables, self-adhesive marble imitation foil, Pokémon card, plastic diamond earrings, broken mirror, cactus with ceramic pot, Elfbär 600 Vape, IKEA SNUDDA turning plate, microwave rotary motor, cables with switch, ceramic combination plate, 3D-printed vase, miniature cutlery, glass & plastic vials, shampoo bottle, suction cups on a coil, plastic place card with aluminium mount, aluminium candy case, screws, nuts & bolts, steel washers, multiple plug with cord, cable clips: 2023, photo © Arto van Hasselt



detail, "Welcome Wellness", Sculpture, February 2023



detail, "Welcome Wellness", Sculpture, February 2023





Sculpture; 215 cm x 185 cm x 8 cm (with wall sticker) / 65 cm x 32 cm x 8 cm (without wall sticker); Metal ring binder, curtain string, keychain with clipper, elastic, cotton sweater sleeves, modified shirtsleeve, fabric leftovers, size tag "XL", bolts & washers, plastic nuts, chains, key-rings, metal book fittings, found mesh t-shirt, metal s-connectors, key "samsonite", sneaker's toe cap, sunglass, metal puzzle game, plastic hair tie, eyelets, buttons, plastic cord locks & straps, combination lock disc, tennis ball, lemon mesh bag, laser-cut HDF, transparent wall sticker, Glow In The Dark Star, carabiner, coat hanging loop; 2023, photos © Nanna Egelund



detail, "Time to Pretend", Sculpture, September 2023



detail, "Time to Pretend", Sculpture, September 2023



Index	
EDITORIAL NOTES	6
MADE BY OBJECTS Jonas Morgenthaler	8
RUBBER GLOVES ON SPIRIT KIT CUT Content Y Contenido	15
HUSH BABY HUSH Mira Samonig	19
SISYPHUS AS A GIRL Masha Ryabova	29
THE MANAGEMENT OF SELF-MANAGEMENT IN DESIGN Carmen Lael Hines	36
HOMESICK AND SICK OF BEING AT HOME Millic Rose Dobree	47
BENDING THE MAZE Klara Debejak	53
THING MONEY POEM Anna Rimmel	68
PRINTIFY — THE REMATERIALISATION OF AND ITS PRODUCTS Enzo Air Kaci	76
DESPIISING WHAT I CRAVE Morgane Billuart	87
BIBLIOGRAPHY	95
BECOMING THE PRODUCT	99

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they love the idea of me is a catalogue for world-building through objects and artefacts. It's an invitation to bump into a range of objects such as clothing, decoration, furniture, and household devices that in sum constitute a material topography paradigmatic of our times. Alongside these tangibles, a handful of writers and artists have contributed thoughts and texts that add to the making and meaning of the work. Through sampling, archiving and collaging, our efforts wonder: What makes a good living? What is so tempting about the consumption of image and object? How do we curate our homes, and what symbols do we, knowingly or not, borrow when doing so?

The protagonist's name is *Mia*. She's born from an imaginary setting and merged with characteristics of branding archetypes *naive* and *innocent*. Navigating the images and contributions present(ed), the catalogue lures us into fantasising about the absent inhabitant of this image-object-topography. The selection of objects and commodities, of images and situations in *Mia's* fictional space aims to render a hyper-realistic scenario and detailed impersonation of her as the archetype, that at the same time transcends towards a blueprint of a character fit for Western neoliberal paradigms. However, the reader ultimately has to make up their own mind on how to register and judge the items and constellations.

Instead of simply satirising a character lost in consumerism, the publication aims to explore how the desire to curate objects and expand the self through ownership is induced by capitalist default and thus economic dispositive to our neoliberal times. Moreover, and in order to move beyond a mere critique of late capitalism, the work wants to be located within the intertwined dynamics of commodity fetishism and cognitive dissonance. As such, it intends to shed light on the perplexing and illogical nature of consumer responsibility; one of neoliberalism's central appeals and nastiest recriminations, at the same time its most important legitimization to carry on. In an effort to not reproduce a devaluating essence in working with found or historical material, we hope that the work presented can be experienced not on the basis of connecting to what is shown, but with the act of showing. Only then, it is possible to maintain a critical distance that hopefully becomes productive at last. We distinctively do not aim to offer happy solutions to consumers' dissonances or solve problems within the exploitive effects down the production line of any product sold under misleading labels, but rather, put a finger on it.

In the research process, we found ourselves surrounded by a vertigo of products longing to talk about their owners, which, in turn, long to be represented by their objects. Such items are instrumentalized so that they appear constitutive for a way of living, while in fact, they merely seduce the consumer for another purchase. After all and through the work with the archetype and its commodities, a new paradigm appeared; one where hyper personalised artefacts become their own entity, quasi-subject or speaking objects, as they become the functions of outsourced individualist beliefs. When every setting, every room, and every colour palette slowly becomes the same, everybody needs to evolve in order to get away from their shell, freeing themselves through mass-individualisation.

Jonas Morgenthaler & Morgane Billuart

1 The concept of the archetype is based on the work of psychologist Carl Jung, who believed that archetypes are a part of the collective unconscious shared by all humans. The innocent as an archetype represents purity, simplicity, or a sense of trust s.o. Consequently, brands that use the innocent as an archetype to fine-tune their marketing are characterized by their focus on wholesomeness, optimism, or a desire to maintain a sense of genuineness. Its use in corporate messaging reinforces a tangled web of consumerist logic, as this archetype specifically is often rendered irresponsible and unaware of the surrounding environment, while actively participating in its economic dynamics.
 2 We believe that the political layer within the work becomes particularly effective if we consider Swiss artists Pauline Boudry's and Renate Lorenz's practices. Andrea Thal, Renate Lorenz, Pauline Boudry, STAGGS: A CONVERSATION BETWEEN ANDREA THAL, PAULINE BOUDRY AND RENATE LORENZ, in *Temporal Drag*; Pauline Boudry / Renate Lorenz, (Ostfildern, Hatje Cantz Verlag, 2011), 1998-2003.



Life Descending a Staircase

Exhibition view at groupshow "Water Lilly Growing", Wasserturm Favoriten, Vienna (AT), June 2023



Sculpture; 220 cm x 196 cm x 8 cm (with chains) / 27 cm x 18 cm x 8 cm (without chains); acrylic picture frame, coat hanger, screws, washers & nuts, felt, acrylic rack support, stainless steel balancing figure, self-adhesive foil silver & red, "METRO" keyhanger, bracelet "LOVE", mini screwdriver, chains, eyelet, leather key tag, digital collage, photo print; 2023

MediumFragilePassion

Exhibition view at groupshow "Mechanisms of Occupant Ejection", Alte Postgarage, Graz (AT), May 2023



Sculpture; 64 cm x 14 cm x 17 cm; Key-rings, clippers, plastic hairbands, plastic curtain rings, phone ring holder, felt, fake eye-lashes, metal spring & rings, snap hooks, waller chains with plastic stars, dog collar, adjusted shirt sleeves, rubber bands, velcro, razor blade, checks, earrings & glass pearls, headphones, aluminium whistle with flag pin, Crocs Jibbitz "berlin" / "DICE" / "just for you", glass prisms, glasses chain, various key fobs, hockeyballs, wooden tag "friendship is...", handheld mirror, glitter letters & sticker "Attention Fragile", silicone wristband "passion power", LED YoYo, leather wristband with rivets, plastic barrette, paper clips & safety pins; 2023, photo © Manuel Schaffernak



Sculpture; 230 cm x 245 x cm 35 cm; Crap wood, plaster & paint, steel hinges, screws, bolts & nuts, steel washers, LED tubes & clippers, cables & multiple plugs, steel rope, steel hooks, polyurethane-foam shoulder pad, glass miniature soda bottles, Mercedes Airbag, wooden & plastic clothespin, plastic nail clamps, plastic furniture stopper, padlock, key-rags, silicone wack-hand, fake pearl-chain, string-figure string, aluminium profiles, fitted carpet; 2022, photo © Simon Veres

detail; "Light Laundry", Sculpture, December 2022



167 cm x 96 cm x 66 cm; Stripped down IKEA couch Kivik, OSB wood, bolts & nuts, steel washer, keychain, wooden baseball-bar, steel padlock, hinges, Apple iPhone chargers, rubberband, USM joint, hair clip, acrylic glass, mirror, chains, LED light string, Apple headphones, comb, hair tie, barrette, drop rod, aluminium corners, bracelet, sequins, pins, gymnastic roll & ball, wooden fastfood-pick, plastic furniture stoppers, key-ring; 2022, photo © Simon Veres





Sculpture; ca. 45 cm x ca. 45 cm x ca. 12 cm; Chains, plastic jewellery, hair clipper, charms, aviator life vest, rubber hair band, rubber mobile phone holder; 2022, photo © Simon Veres





Sculpture; 165 cm x 135 cm x 15 cm; wood (pine), self-adhesive marble imitation foil, ceramic angel, hanger, leather belts & plastic buckles, wooden blinds, yellow adhesive film, laminated butterfly, glass beads, aluminium chain, hair-clipper, candles, feather duster; 2022, photo © Simon Veres





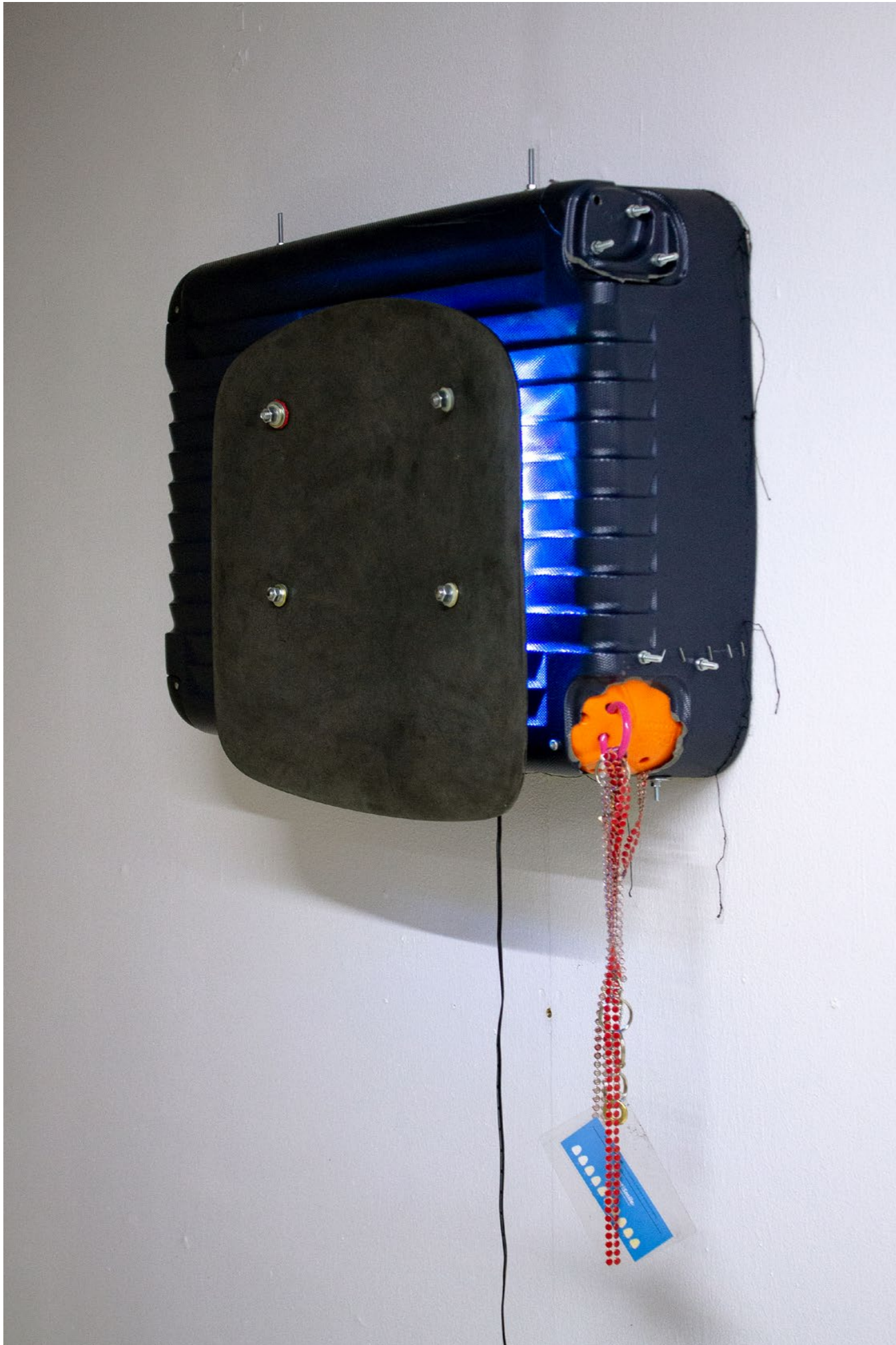
20 cm x 10 cm x 7 cm; powder coated steel, wood, bolt & nuts, plastic cap, hair clippers, ear pins; 2021, photo © Simon Veres



82 cm x 8 cm x 6 cm; key holder, key tags, wooden baseball bat, carved wooden spoons & aluminium eyelers, ribbon; 2022, photo © Simon Veres

Nachts ist kälter als Draussen

Installation view at Artist Statement, Parallel Vienna, Vienna (AT), 2022



120 cm x 95 cm x 25 cm; Suitcase, polished HAY Result Chair seat, LED light, polyurethane-foam shoulder pad, plastic earring, keychains, laminated found business card, screws, nuts, bolts; 2022

Feeling Home Abroad

Installation view at Artist Statement, Parallel Vienna, Vienna (AT), 2022

23 cm x 35 cm x 12 cm; plastic toy window, stickers, felt, glass prism, alu-uminium corners, silicone fidget toy, cardboard box, screws, nuts, bolts, chain, Samsonite key & lock, Albert Heijn Vordedscard, wooden pearls, plastic pearls, Réserve table card; 2022







Sculpture; various dimensions; underlayment plates, various scrap wood, plaster & paint, steel hinges, LED tubes & clippers, cables & multiple plug, steel rope, steel hooks, polyurethane-foam shoulder pad, glass miniature soda bottles, wooden fastfood-picks, Mercedes Airbag, wooden & plastic clothespin, padlock, plastic plant pot, key-tags, silicone wack-hand, fake pearl-chain, string-figure string, glass marbles, plastic cup, HDF laminat, PE foam underfloor, non-slip rubber pads, hard-plastic furniture stoppers, aluminium pull-up bar, bolts & nuts, steel washers, silicone rings, acrylic glass in various colours, silicone glue, safety cable, fluorescent tubes, socket & transformer, multiflex plywood, rubber socket; 2022



detail, "tender buttons", Sculpture, May 2022



Exhibition view at group show "Natural Causes", M4 Gastatelier, Amsterdam (NL), May 2022

174 cm x 145 cm x 200 cm; Scrap wood, glass plate, Warsaw metro ticket, cigarette bud, € 20.- bill, plastic garden table legs, LED light, plaster & paint, key-chain, key-rings, part of a gold-chain, aluminium key-hanger, wooden spoons, screws, nuts & bolts, IKEA Vindebäck Rug, felt & plastic furniture stoppers, hard-plastic mouthguard with case, fake eye-lashes, cables & multiple plugs; 2022







57 cm x 40 cm x 320 cm; various kinds of found wood, abandoned pieces of furniture, steel, bolts, nuts, screws, pipe clamps, various found scrap metal pieces, metal spring, potato mesh-bag, pieces of used fabric, hemp-thread, synthetic rope, wooden beads, wooden slatted frame, steel washer, bamboo, hard-plastic furniture feet; 2021; more documentation here



8 cm x 3 cm 19 cm; wooden clothespins, glass plates, smashed spider; 2021

Jonas Morgenthaler

January, 2024