

Ruven Joas Stettler

Portfolio
2020



a perfect place for shade

2020

Acrylic, aerosol paint and oil on canvas

222 x 200 cm



Der Kitsune und die Amöben sind ausser Sicht
2020
Charcoal and oil on canvas
222 x 200 cm



„einfach, anständig, geordnet“

2019

Acrylic, aerosol paint, charcoal and oil on canvas

222 x 200 cm



kleine Blösse
2019
Oil on canvas
222 x 200cm



this is the end 2222
2019
Ink and oil on canvas
200 x 180 cm



grün und orange am Todestag
2019
Acrylic, aerosol paint and oil on canvas
200 x 180 cm



get eight hours of sleep or die
2018
Acrylic, charcoal and oil on paper
99.5 x 69.7 cm



IN WINTER I AM A SEAL

2018

Acrylic, ink, oil, paper and photo paper on paper

99 x 71.3 cm



sry
2017
Aerosol paint, crayon, glue and ink on paper
99.5 x 69.7 cm



For this exhibition, the painting was cut down in the middle with an electric fan blowing under it. It is an expansion of the work to take the painting out of its usual context. Using the air circulation, the painting moves in repetitive rhythmic motions, which bring out the features of reflection and vagueness.

Am Fuße des Leuchtturms ist es dunkel

2019

Acrylic, aerosol paint, bitumen, charcoal and oil on canvas
200 x 180 cm

exhibition view

SOUP OPERA

Meme, Athens

2020



For this exhibition, the pictures are presented on different materials used for the construction, appropriation, or maintenance of a home, such as felt, bubble wrap and styrofoam. The display as a stylistic expansion and linking installs modular elements which oppose traditional exhibition formats. The exhibition brings to light an experimental handling of arbitrary and regular methods of display, which is constantly expanding the works anew, and softens the limits between the paintings and the spaces they inhabit.

paintings on show:

modèle déposé, 2017

Bäume pflanzen, 2018

University of Florida, 2018

Die Erste ist die Schwerste, 2018

how goes?, 2017

the blue is still pure, 2017

Schweinerei/Umfragedaten, 2018

Genetik, 2017

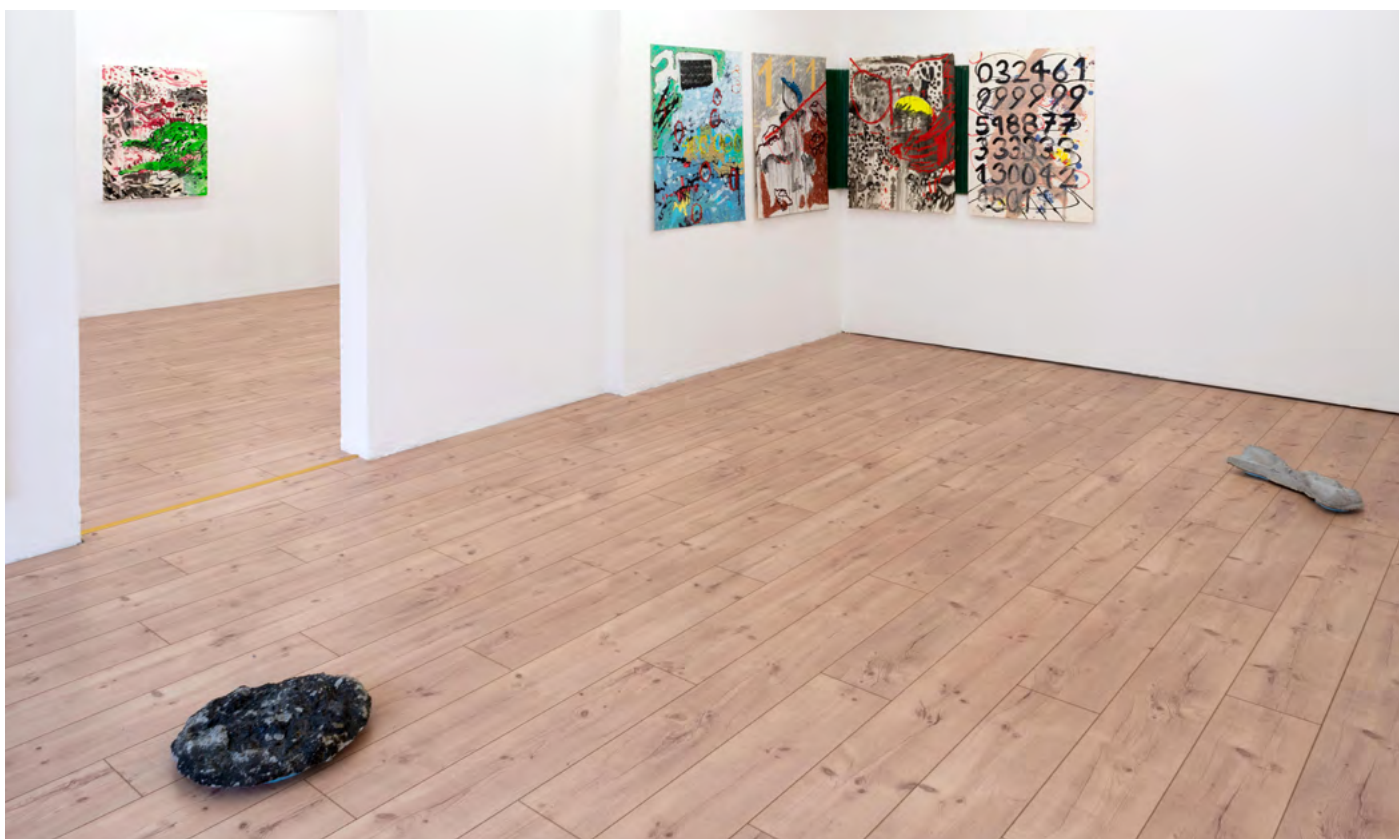
Unter Freunden, 2019

get eight hours of sleep a day or die, 2018

WASD, a disney dream, 2017

Osterei, 2018

exhibition view
„Module für Ordnung“
with Kevin Aeschbacher
Hamlet, Zürich
2019



sculptures on show:

opacity 100, 2019
Weltrekord, 2019

not titled yet, 2019

exhibition view



The weight of the sculptures was initially organized in an ascending order from 1 to 10 kilograms. 5 of these 10 were shown in the exhibition and acted as stumbling blocks.

Weltrekord
2019
Dry mortar and XPS
46.5 x 21.8 x 11.5 cm



not titled yet
2019
Dry mortar and XPS
35.5 x 29 x 10 cm



In this group exhibition, the figure „F1 schwarzes Plastik Meer“ (*F1 black plastic sea*) was set in the middle of the room to pave a way for the visitor. Underneath the surface there are 3 electric fans which raise and lower the thin plastic. The one-by-four-by-five meter sculpture is made out of black plastic bags and tries to shape the architecture by covering and playing it.

figures on show:

F1 Schwarzes Meer aus Plastik, by Manutcher Milani and Ruven

Joas Stettler, 2018

something to look up to, 2018

painting on show:

diffrenz, 2018

exhibition view
A HISTORY OF TOO MANY DINNER PARTIES
Toni-Areal Galerie 5.K09, Zürich
2018



diffrenz

2018

Acrylic, aerosol paint and ink on paper

99 x 71.3 cm

exhibition view



something to look up to
2018
Beer can, steel wire, string
78 x 38 x 40 cm



In this group exhibition, the paintings are presented by three groups of each six pieces. They are positioned next to each other on the floor and wall.

paintings on show:

untitled, 2017

Comeback Willy, 2017

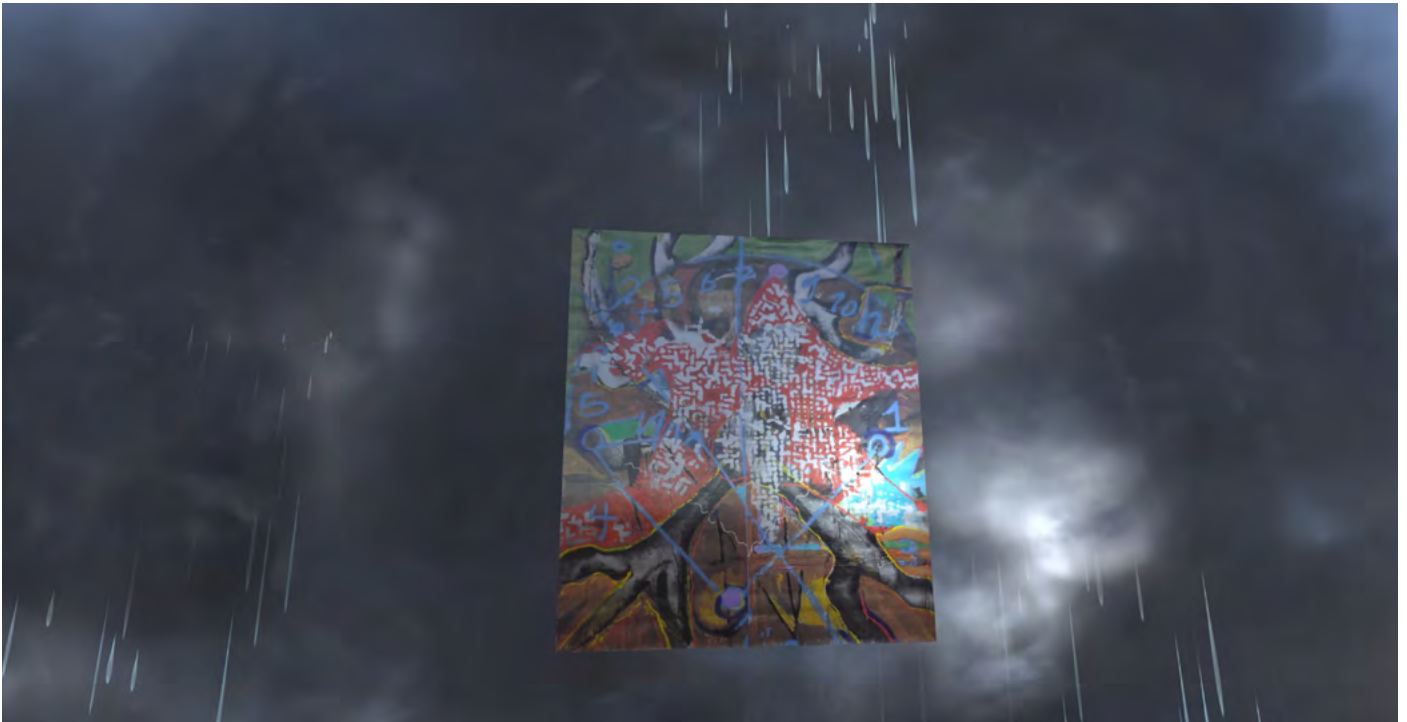
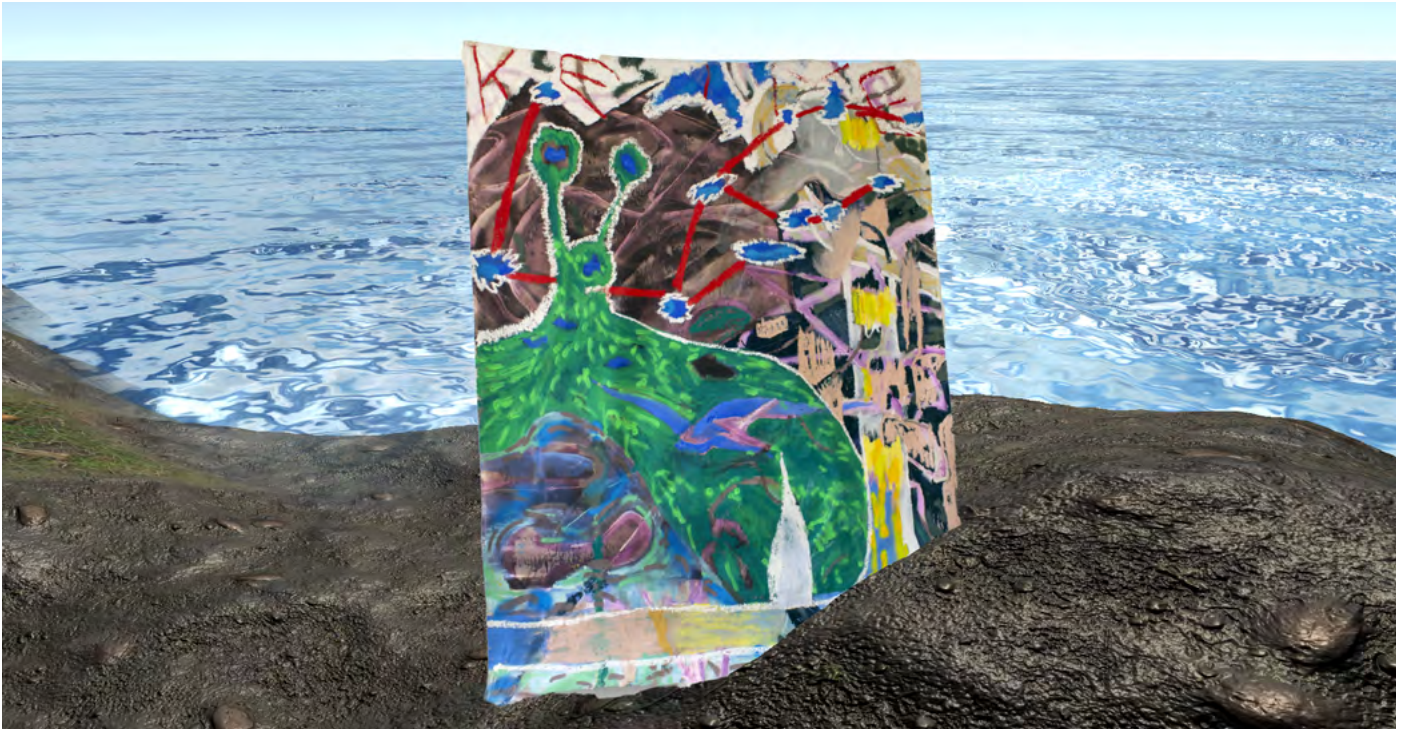
Kanye and the flashing Lights, 2017

drawn with a third arm, 2017

most blurry ever, 2017

Auch du sollst Busse tun, 2017

exhibition view
Blue Notebook No.10
Toni-Areal Galerie 5.K09, Zürich
2017



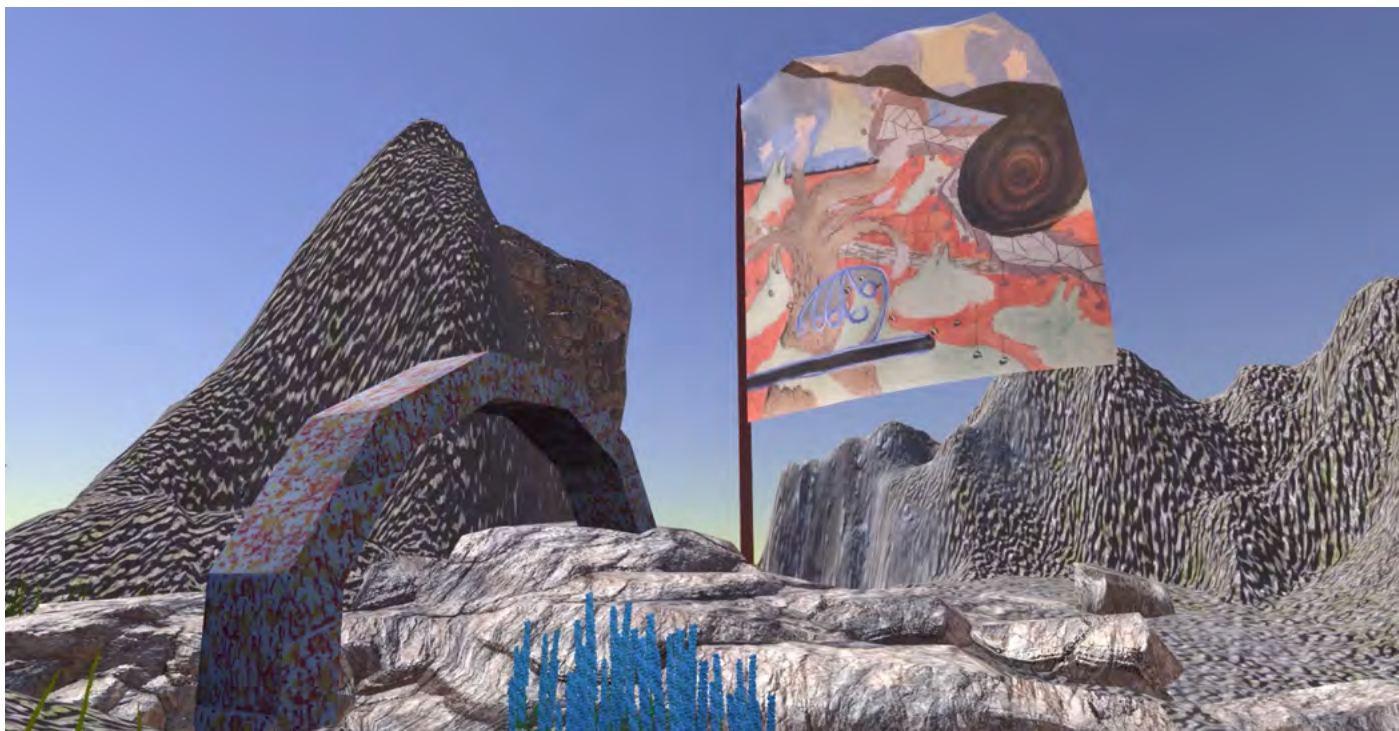
open field experience
2020
4k video shot in a handmade game environment
[click here](#)

video stills



rooftop
2020
1080p-video
[click here](#)

video stills



flags and bridges
2019
handmade game for VR
[click here](#)

game stills

Ruven Joas Stettler

1994 born in Bern

EDUCATION

2019-2020 Erasmus, Athens Schol of Fine Arts

2017-2020 Bachelor of Arts in Fine Arts, Zurich University of the Arts

2016-2017 Apprentice as Metal Constructor, Kunz Metallbau Bern

2015-2016 Foundation course in Arts and Design, F+ F Biel Bienne

EXHIBITIONS

2020 Group Show „SOUP OPERA“, MEME, Athens GR

2019 Group Show „D R A W N“, m3 Studio, Zurich CH

„Module für Ordnung“ mit Kevin Aeschbacher, Hamlet, Zurich Oerlikon CH

2018 Group Show „A HISTORY OF TOO MANY DINNER PARTIES“, Toni Areal, Zurich CH

2017 Group Show „Blue Notebook No.10“, Toni Areal, Zurich CH

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Ruven Joas Stettler (1994) lives and works in Bern. In his practice, he reflects on oversaturation. His initial position is the real-life that he transforms into fictive worlds where images become reanimated, where they find a new life in movement. The viewer is an observer, but also a participant, a link between the title and the living work. Stettler's work extends over different media (sculptures, video games, (sound)installations and video works), whilst always connecting to the core of his artistic practice - painting.

My starting point as a painter: too much thinking is a killer; go with your first instincts; for painting there is no definite end or finish, yet titles serve to set a pause, a stop.

When a painting leaves the studio, it is transformed into an installation. My aim is to reanimate it through a diversity of displays/images. I play with the canvas and place it on different background materials (fictional or real) or use external devices to change the surface of the image.

I look for diversity also in the materials: oil and acrylic paint, chalk, charcoal, and permanent ink are found next to traces of glue, pigments, maybe an old drawing here and there, or a bit of shiny aluminum. I'm interested in appropriating and reviving materials originating in daily life, used in construction work, or, say, for the maintenance of a home. Different kinds of presentations are my key to a never-ending discussion with each media.

I currently reflect on ways of exhibiting my work as a moving image, thus constantly expanding my painting and exhibiting practice. The influences of the changing media environment re-affect my work as a painter.