

Reminisce-Supports**Sebastian Haas****21.3. – 8.5.26**

In the series “Reminisce-Supports,” Sebastian Haas combines industrial material samples, types of glass, and found objects with stock photos and reverse glass painting, a technique in which layers of paint are applied directly to the back of the glass using oil or spray paint.

Aluminum profiles and narrow rails arrange these elements into a structure that translates the grid and scroll logic of digital surfaces into physical space. Modules and drawers made of MDF frame the material body and allude to the practice of archiving. Starting with AI-generated images, Haas uses scraping and paint application to bring motifs of museum buildings and interiors out of the abstract background. The depicted scenes mirror the external order of the rails and drawers, of grid and archive.

Together with stock photos and material samples, the AI-generated designs form a system of standardization. The digital images are contrasted by used found objects as a physical counterpoint. Although once mass-produced themselves, they assert an authenticity through signs of wear and material fatigue that transforms them into an index of time.

In the intertwining of material, digital image logic, and personal history, remembering becomes visible as an active process of ordering. A structure emerges in which the provisional order of things overlaps with the provisional order of memory.

Florian Brand

Sebastian Haas (*1992/CH) works with oil and spray paint to create reverse glass paintings with a deliberately reduced color palette. He places great emphasis on the materials he uses, with the glass surface balancing the different layers of paint and producing a strikingly reflective finish. The works immediately captivate through their glossy surfaces and powerful, self-assured compositions.

At first glance, the images appear abstract. On closer inspection, however, architectural elements, figure-like forms, or seemingly organic structures emerge within the black, gray, and white areas. This ambivalence between abstraction and figuration forms the core of Haas's artistic interest. He explores reduced modes of representation and seeks those moments in which viewers suddenly begin to recognize concrete forms.

He is particularly interested in constructing stage-like spatial settings. A visible horizon line—present in all his works—plays a central role in shaping these spaces and guiding perception.

The reflective quality of the glass recalls the luminous surface of a smartphone screen, pointing to the technological devices that increasingly mediate our relationship with the world.

Sebastian Haas lives and works in Bern (CH).

EDUCATION

2018 – 2021 | Master of Arts in Fine Arts | Lucerne University of Applied Sciences and Arts – Design & Art (HSLU), Lucerne

2015 – 2018 | Bachelor of Arts in Fine Arts | Lucerne University of Applied Sciences and Arts – Design & Art (HSLU), Lucerne

2013 – 2014 | Foundation Year | Zurich University of the Arts (ZHdK), Zurich