

**Sebastian Haas**

**dossier  
2024**



# Exhibition <sup>selected</sup>

Sebastian Haas \* 1992

- 2024 <sup>forthcoming</sup> (Im)permanence, Vitromusée, Romont <sup>solo</sup>  
AC-Stipendium, Kunsthalle Bern, Bern  
Preview, La Chambre Bleue, Grenoble  
Fondation Jetzt Kunst, Freibad Marzili, Bern  
Gepäckausgabe, Glarus
- 2023 Cantonale Berne Jura, Kunsthalle Bern, Bern  
The Incident Ray, with Sebastian Burger, Kali Gallery, Lucerne <sup>duo</sup>  
AC-Stipendium, Kunstmuseum Thun, Thun  
Text-ure, Czong Institute for Contemporary Art, Gimpo-si
- 2022 Blocks, Galerie Tracanelli, Grenoble <sup>solo</sup>  
Un disegno sul vetro appannato, Galleria Daniele Agostini, Lugano  
Dessin, Kunsthalle Luzern, Lucerne  
Beyond the Anthropocene, CLP, Montreux/Madrid  
OneHundred, Tony Wuethrich Galerie, Basel
- 2021 Zentral!, Kunstmuseum Luzern, Lucerne  
Dreimaldreimaldrei, Kunsthalle Luzern, Lucerne  
Positions Berlin Art Fair, with Kali Gallery, Berlin  
Nothing's gonna change my world?, Gr\_und, Berlin  
Liminoid, Netzwerk Neubad, Lucerne <sup>MA Show</sup>
- 2020 Plangent, Kali Gallery, Lucerne <sup>solo</sup>  
Sentimental, Chez les Artistes, Basel  
Cantonale Berne Jura, EAC les halles, Porrentruy  
Rea Fair, Fabbrica del Vapore, Milan
- 2019 Raumung, Sattelkammer, Bern <sup>solo</sup>  
OneHundred, Tony Wuethrich Galerie, Basel  
Biennale Mulhouse 019, Parc des expositions, Mulhouse  
Hohoho, Kali Gallery, Lucerne
- 2018 OneHundred, Tony Wuethrich Galerie, Basel  
Kunst18, Förderkoje BEWE Foundation Art Fair Zurich, Zurich  
Jungkunst, Halle 53, Winterthur  
Werkschau HSLU D&K, Messe, Lucerne <sup>BA Show</sup>



# Formation

2018 – 2021

MA of Arts in Fine Arts, Lucerne University  
of Applied Sciences and Arts, HSLU

2015 – 2018

BA of Arts in Fine Arts, Lucerne University  
of Applied Sciences and Arts, HSLU

2013 – 2014

Foundation Year, Zurich University  
of the Arts, ZHdK

# Award, Grant

- 2023 C. & A. Kupper Foundation, Zurich  
2021 Max von Moos Foundation, Lucerne  
2021 Continuer, Canton of Bern, Bern  
2021 Chapeau, HSLU D&K Luzern, Lucerne  
2019 Lions Club Centralswiss, Zug  
2018 BEWE Foundation, Basel

# Collection

- Canton of Bern, CH  
Helvetia Versicherungen, CH  
Chenot Palace, CH  
Clinique la Prairie, CH

Installation view of The Incident Ray, with Sebastian Burger, „the forming third“, 2023, KALI Gallery, Lucerne

- series 1.2-1.5  
approx. 35 x 160 x 25 cm  
Oil, spraypaint  
reverse curved  
glass  
2023

Photos: Kim da Motta



Installation view of The Incident Ray, with Sebastian Burger, „the forming third“, 2023, KALI Gallery, Lucerne

- series 1.1  
approx. 35 x 160 x 25 cm  
Oil, spraypaint  
reverse curved  
glass  
2023





- series 1.4  
approx. 35 x 160 x 25 cm  
Oil, spraypaint  
reverse curved  
glass  
2023

Installation view of The Incident Ray, with Sebastian Burger, „the forming third“, 2023, KALI Gallery, Lucerne



Detailed view  
- series 1.4  
approx. 35 x 160 x 25 cm  
Oil, spraypaint  
reverse curved  
glass  
2023



Installation view of The Incident Ray, with Sebastian Burger, „the forming third“, 2023, KALI Gallery, Lucerne



- series  
approx. 24 x 35 x 8 cm  
Oil, spraypaint  
reverse curved glass,  
aluminium holder  
2023



- series  
approx. 24 x 35 x 8 cm  
Oil, spraypaint  
reverse curved glass,  
aluminium holder  
2023





168 x 180,5 cm  
Oil, spraypaint  
reverse glass,  
framed  
2023

Photos: David Aebi

Installation view of Cantonale Berne Jura „auf Terrasse, habe Winter in der Tasche“, 2023, Kunsthalle Bern



Installation view of Cantonale Berne Jura „auf Terasse, habe Winter in der Tasche“, 2023, Kunsthalle Bern

168 x 180,5 cm  
Oil, spraypaint  
reverse glass,  
framed  
2023





Detailed view  
„auf Terasse,  
habe Winter in der  
Tasche“  
168 x 180,5 cm  
Oil, spraypaint  
reverse glass,  
framed  
2023

Photos: Nico Kurzen





Detailed view  
-series  
each approx.  
180 x 30 x 60 cm  
Oil, spraypaint  
reverse curved  
glass,  
2023





-series  
approx. 180 x 30 x 60 cm  
Oil, spraypaint  
reverse curved  
glass,  
2023

Installation View of „Untitled“ -series, 2023, Studio Space, Bern



„Untitled“  
– series  
89 x 120 cm  
Oil, spraypaint  
reverse glass  
framed  
2023

Photo: Nico Kurzen





Installation view AC-Stipendium „Untitled“, 2023, Kunstmuseum Thun, Thun

– series  
each 89 x 120 cm  
Oil, spraypaint  
reverse glass,  
framed  
2023

Photo: David Aebi



„Untitled“  
-series  
24 x 30 cm  
oil, spraypaint  
reverse glass,  
framed  
2022

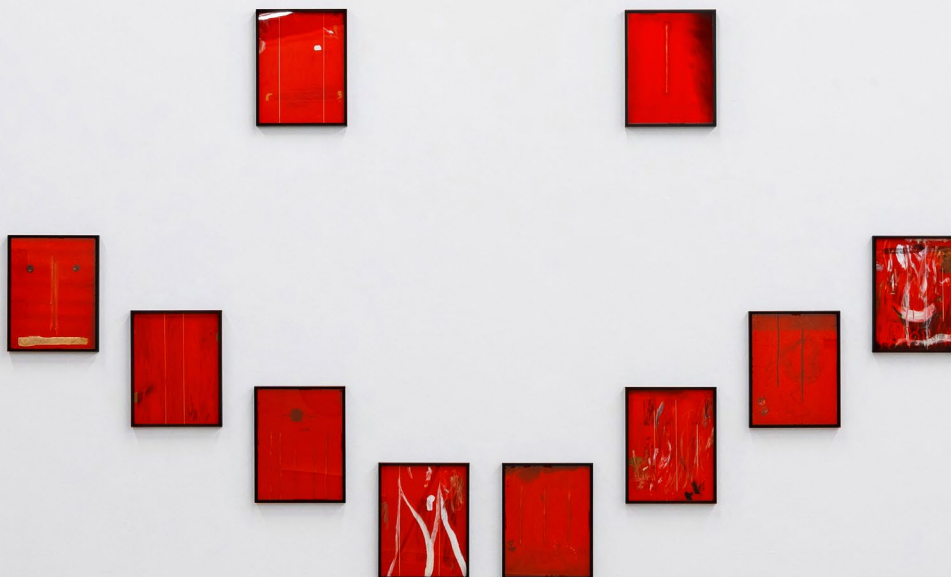




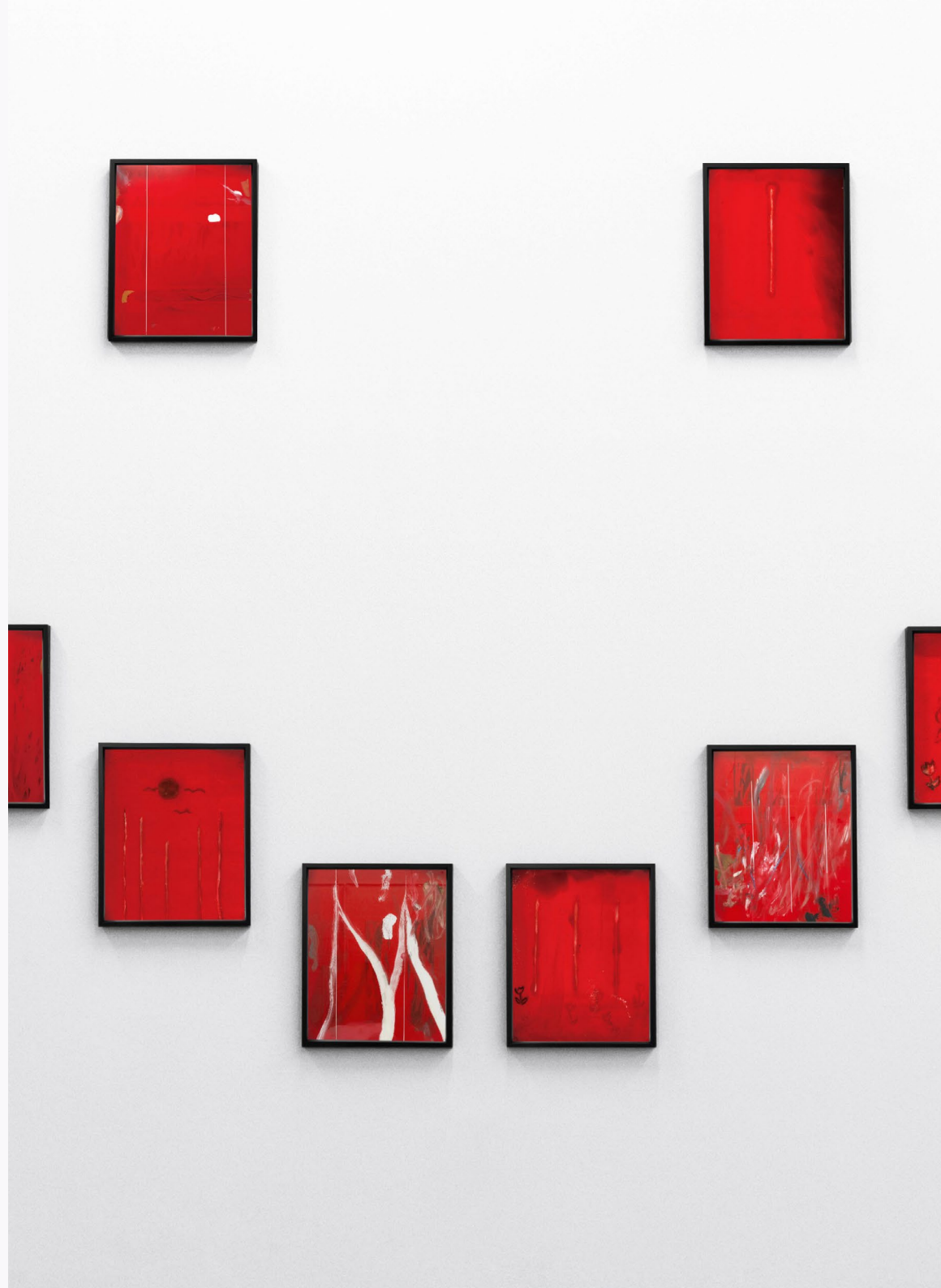
Installation view of Dessin „don't worry, be happy“, a Project with Marco Russo, 2022, Kunsthalle Luzern, Lucerne

1.1 - 1.10  
24 x 30 cm,  
oil, pigments on wood  
and oil, spraypaint  
reverse glass,  
framed  
2022

Photos: Kilian Bannwart



Detailed view  
„don't worry,  
be happy“  
1.1 - 1.10  
24 x 30 cm,  
oil, pigments on wood  
and oil, spraypaint  
reverse glass,  
framed  
2022







Installation view of Liminoid „Untitled“ –series, 2021, Netzwerk Neubad, Lucerne

„Untitled“  
- series 1.1  
60 x 180 cm,  
oil, spraypaint  
reverse glass  
2021

Photo: Nico Kurzen





- series 1.1 - 1.3  
60 x 180 cm,  
oil, spraypaint  
reverse curved glass  
2021

Installation view of Liminoid „Untitled“ – series, 2021, Netzwerk Neubad, Lucerne





- series 1.1 - 1.5  
60 x 180 cm,  
oil, spraypaint  
reverse curved glass  
2021

Photo: Franca Pedrazzetti

Installation view of Zentral! „Untitled“ –series, 2021, Kunstmuseum Luzern, Lucerne



Installation view of Zentral! „Untitled“ –series, 2021, Kunstmuseum Luzern, Lucerne

- series 1.1 - 1.5  
60 x 180 cm,  
oil, spraypaint  
reverse curved glass  
2021



60 x 80 cm,  
oil, spraypaint  
reverse curved glass  
2021

Photo: Kilian Bannwart

Installation view of Dreimaldreimaldrei „Untitled“, 2021, Kunsthalle Luzern, Lucerne



Installation view of Plangent, „Untitled“ -series, 2020, KALI Gallery, Lucerne

|  |  |  |
|--|--|--|
| „Untitled“<br>-series<br>24.1, 24.2<br>30 x 40 cm,<br>oil, spraypaint,<br>reverse glass,<br>framed<br>2020 | „Untitled“<br>-series<br>23.2, 23.3, 23.4<br>0,5 x 200 cm<br>carbon fiber,<br>spraypaint<br>2020 | „Untitled“<br>-series 15.2<br>64 x 21 x 43 cm,<br>3-D-Print,<br>spraypaint<br>2019 |
|--|--|--|

Photo: KALI Gallery





Installation view of Plangent, „Untitled“ –series, 2020, KALI Gallery, Lucerne

|                 |                  |
|-----------------|------------------|
| – series        | „Untitled“       |
| „total“ 1.2     | –series 15.2     |
| 89 x 120 cm     | 64 x 21 x 43 cm, |
| oil, spraypaint | 3-D-Print,       |
| reverse glass,  | spraypaint       |
| framed          | 2019             |
| 2018            |                  |





„Untitled“  
-series 18.1  
24 x 30 cm  
oil, spraypaint  
reverse glass,  
framed  
2020



Sebastian Haas (\* 1992, works and lives in Bern)

His work 'total' is a series of paintings behind glass  
- i.e. paintings on the reverse side of glass panes.

The artist uses oil and spray paint to create images  
of reduced colour and is deliberately *légère* in his  
work method.

Here, the glass surface flattens the different layers of  
paint, and the paintings attract me with their reflecting  
surface. At first glance, the compositions seem abstract,  
but on closer inspection I begin to see architectural  
elements, figurative forms or seemingly organic shapes  
in the black, gray and white areas.

Sebastian Haas is interested in the ambivalence between  
abstraction and figuration. He experiments with  
a reduced mode of representation in which the observer,  
in an element of surprise, recognizes concrete things.

The artist is interested in stage-like settings, perceived  
through the visible horizon created in the paintings.

He cites Giorgio de Chirico, the Italian painter and precursor  
of Surrealism, as an important reference, who created  
perspectival urban landscapes with his metaphysical painting,  
in which ancient columns, fragments of statues or absurd  
objects such as bananas or gloves form dreamy, theatrical  
spaces. Sebastian Haas' paintings seem like a contemporary,  
somewhat dystopian update of de Chirico's spaces.

Their gleaming surfaces remind me of the reflective screen  
of my iPhone – that technical device that, today, increasingly  
mediates between myself and the world, and determines my  
appropriation of landscapes and spaces. Not without reason,  
Sebastian Haas is also interested in philosopher Byung-Chul Han's  
theory of the society of fatigue, which describes Western  
people at the beginning of the 21st century as introspective  
creatures, afraid of burn-out and other nervous diseases.  
Perhaps Sebastian Haas' paintings simply depict the landscapes  
of such a society.

Gioia Dal Molin, art historian and curator

„Total“ nennt Sebastian Haas (\* 1992, arbeitet und lebt in Bern) seine mit  
Hinterglasmalerei – also auf der Rückseite von Glasscheiben ausgeführte  
Malerei – geschaffene Werkserie. Mit Ölfarbe und Sprühlack fertigt er Gemälde  
von einer reduzierten Farbigkeit und betont, gewollt salopp mit den gewählten  
malerischen Mitteln umzugehen.

Die Glasfläche nivelliert dabei die unterschiedlichen Farbaufträge und die Gemälde  
ziehen mich mit ihrer spiegelnden Oberfläche an. Die Bildkompositionen muten  
auf den ersten Blick abstrakt an, bei längerem Hinsehen beginne ich in den  
schwarzen, grauen und weissen Flächen jedoch architektonische Elemente,  
figurenartige Formen oder organisch anmutende Gebilde zu erkennen.

Sebastian Haas interessiert sich für diese Ambivalenz zwischen Abstraktion und  
Figuration. Er will die reduzierte Darstellungsweise ausloten und just  
jene Kippmomente forcieren, in denen die Betrachter\*innen  
plötzlich beginnen, konkrete Dinge zu erkennen. Dabei interessiert sich der  
Künstler insbesondere für bühnenartige Räume, deren Wahrnehmung er mit  
einer in allen Gemälden sichtbaren Horizontlinie kreiert. Als wichtige Referenz  
nennt er den italienischen Maler und Vorläufer des Surrealismus, Giorgio de Chirico,  
der mit seiner metaphysischen Malerei perspektivische Stadtlandschaften  
schuf, in denen antike Säulen, Fragmente von Statuen oder absurd wirkende  
Objekte wie Bananen oder Handschuhe traumartige, bühnenähnliche  
Räume bilden. Sebastian Haas' Gemälde wirken wie eine zeitgenössische und  
irgendwie auch dystopische Aktualisierung von de Chiricos Räumen.

Ihre gleissend-glänzende Erscheinung erinnert mich an den spiegelnden Bildschirm  
meines I-Phones – notabene jenes technische Gerät, das sich in der Gegenwart  
immer mehr zwischen mich und die Welt schiebt und meine Aneignung von  
Landschaften und Räumen bestimmt. Nicht von ungefähr auch interessiert  
sich Sebastian Haas für die These der Müdigkeitsgesellschaft des Philosoph  
Byung-Chul Han, der die westlichen Menschen des beginnenden 21. Jahrhunderts  
als introspektive, sich vor Burn-Out und anderen Nervenkrankheiten fürchtende  
Wesen beschreibt. Vielleicht bilden Sebastian Haas Bilder just die Landschaften  
einer solchen Gesellschaft ab.

Gioia Dal Molin - Kunsthistorikerin und Kuratorin



-series 15.1, 15.2  
34 x 33 x 53 cm,  
64 x 21 x 43 cm,  
3-D-Print,  
2019

Photo: EAC les halles

Installation view of Cantonale Berne Jura, „Untitled“ -series, 2020, EAC les halles, Porrentruy



Installation view of Raumung, „Untitled“ –series, 2019, Sattelkammer, Bern

|                      |                                |
|----------------------|--------------------------------|
| 16.1                 | 15.1, 15.2                     |
| 24 x 30,5 cm         | 34 x 33 x 53 cm,               |
| photogram,<br>framed | 64 x 21 x 43 cm,               |
| 2019                 | 3-D-Print, spraypaint,<br>2019 |

Photos: Sattelkammer





Installation view of Rauming, „Untitled“ -series, 2019, Sattelkammer, Bern

15.1, 15.2  
34 x 33 x 55 cm  
64 x 21 x 43 cm  
3-D-Print, spray  
paint,  
2019

16.2  
13 x 18 cm  
photogram,  
framed  
2019

14.3 -temporary  
different sizes  
oil, spraypaint  
on glass,  
2019





Installation view of „Untitled“ –series „total“, 2018, Werkschau HSLU D&K, Lucerne



1.1 – 1.6  
89 x 120 cm  
oil, spraypaint  
reverse glass,  
framed

Photo: Nico Kurzen



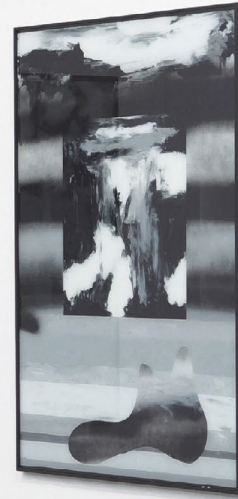
„Untitled“  
-series „total“  
1.1, 1.2  
89 x 120 cm  
oil, spraypaint  
reverse glass,  
framed  
2018

Installation view of „Untitled“ -series „total“, 2018, Werkschau HSLU D&K, Lucerne



Installation view of „Untitled“ –series „total“, 2018, Kunst18 Art Fair, Zurich

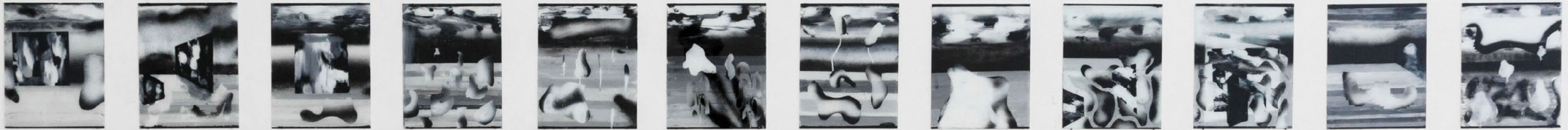
6.1 – 6.5, 1.6, 1.4, 1.5  
13 x 18 cm, 89 x 120 cm  
oil, spraypaint  
reverse glass,  
framed





Installation view of „Untitled“ –series, Campus Space, 2017

2.1- 2.12  
24 x 30 cm  
oil, spraypaint  
reverse glass  
Photo: Nico Kurzen



„Untitled“  
-series 1.1  
24 x 30 cm  
oil, spraypaint  
reverse glass,  
2017





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