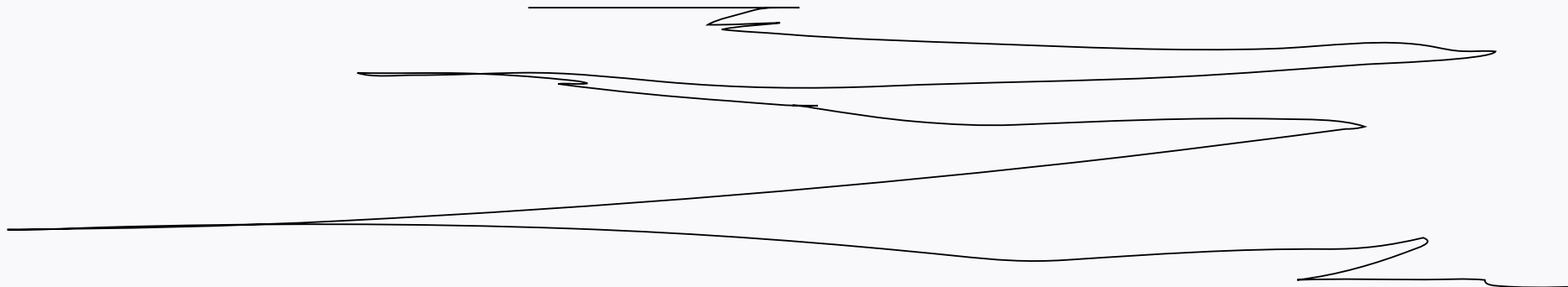


**Sebastian Haas**

**Proposal  
ESC 2036  
0–1 Gallery**



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„Residual Thunder“  
60 x 10 x 4 cm  
oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025

„Residual Thunder“  
60 x 10 x 4 cm  
oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025



„Between Glass and Wall“  
35 x 35 x 35 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025





„Between Glass and Wall“  
35 x 35 x 35 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025

„Still Tries to Hold Together“  
200 x 20 x 20 cm  
Oil, spraypaint reverse glass,  
plexiglass, carbon, aluminium,  
wood  
2026





„Pixel Blocks in Haze“  
25 x 15 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025



„Aluminium Silence“  
30 x 20 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium, metal, wood  
2025

„Marks of Rain, Not Rain“  
60 x 55 x 30 cm  
Oil, spraypaint reverse glass,  
plexiglass, carbon, wood  
2026



„Marks of Rain, Not Rain“  
60 x 55 x 30 cm  
Oil, spraypaint reverse glass,  
plexiglass, carbon, wood  
2026





Studio view  
„Glass Between Two Images“  
40 x 40 x 10 cm  
oil, spraypaint reverse glass,  
plexiglass, aluminium, wood  
2025



Studio view  
„Sliding Summer“  
30 x 30 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium,  
textile, wood  
2025



Studio view  
„Frost Under Plastic“  
20 x 20 x 10 cm  
Oil, spraypaint reverse  
glass, plexiglass,  
aluminium,  
textile, wood  
2025

„A Border of Silence“  
40 x 40 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, aluminium,  
foil, wood  
2026

„A Held Notification“  
30 x 30 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, foil, aluminium,  
textile, wood  
2026

„Night With a Hard Edge“  
20 x 20 x 10 cm  
Oil, spraypaint reverse glass,  
plexiglass, foil, aluminium,  
textile, wood  
2026



„Grey Noise“  
100 x 58 x 20 cm  
oil, spraypaint  
reverse glass,  
plexiglass, carbon,  
aluminium, wood  
2026



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

Aluminium profiles and narrow rails arrange these elements within a structure that translates the grid and scrolling logic of digital surfaces into physical space. Modules and drawers made of MDF frame the material corpus and refer to the practice of archiving.

Starting from AI-generated images, Haas uses scratching and the application of paint to work motifs of landscapes, museum buildings and interiors out of the abstract background. The scenes depicted reflect the external order of the rails and drawers, of grid and archive.

Together with stock photographs and material samples, the AI-generated designs form a system of standardisation. Opposed to these digital images are used found objects as a physical counterpoint. Although they too were once serially manufactured, through signs of wear and material fatigue they assert an authenticity that makes them an index of time.

In the interweaving 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 – Art historian

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