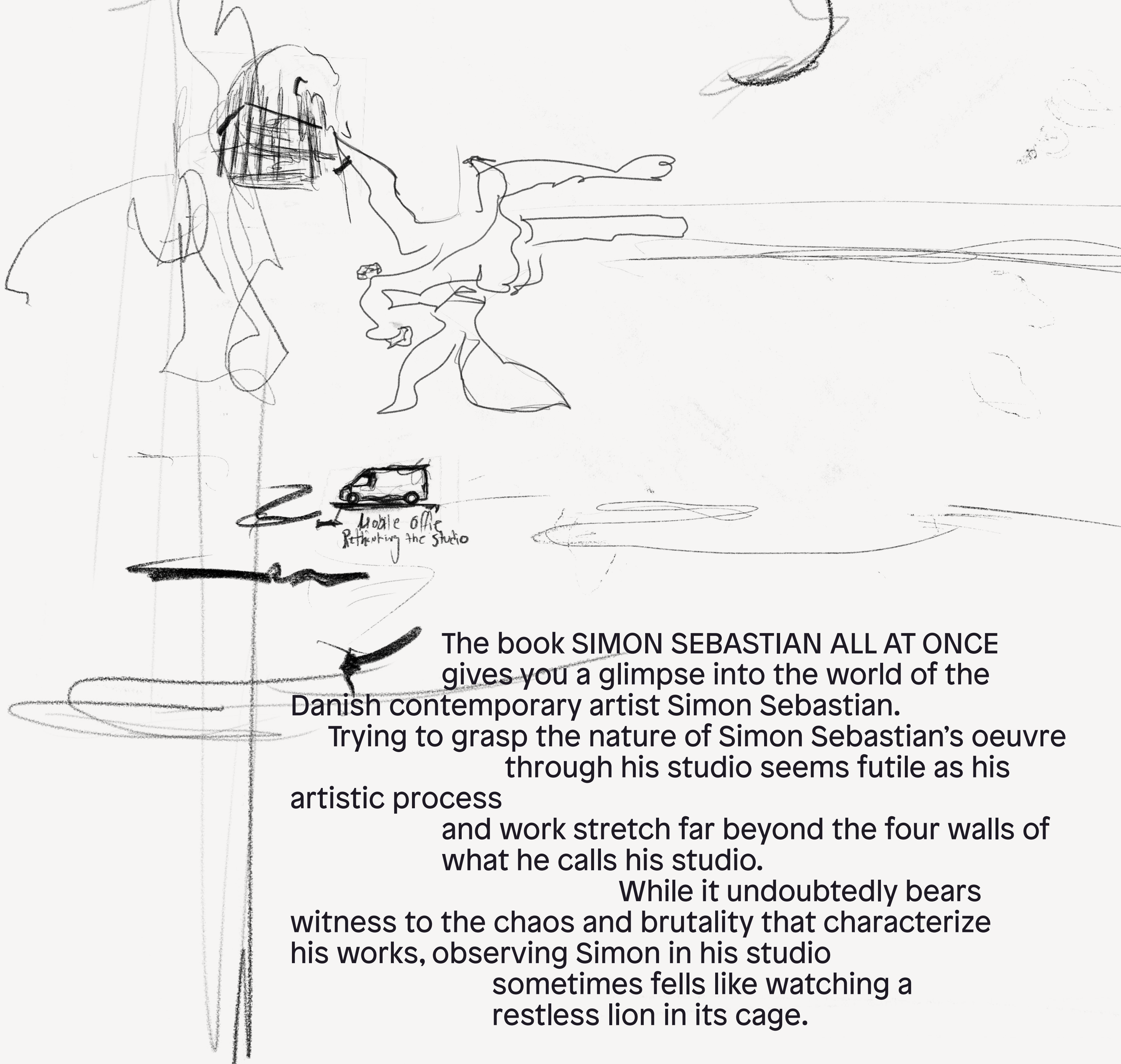


# SIMON SEBASTIAN



The book **SIMON SEBASTIAN ALL AT ONCE** gives you a glimpse into the world of the Danish contemporary artist Simon Sebastian.

Trying to grasp the nature of Simon Sebastian's oeuvre through his studio seems futile as his artistic process

and work stretch far beyond the four walls of what he calls his studio.

While it undoubtedly bears witness to the chaos and brutality that characterize his works, observing Simon in his studio sometimes feels like watching a restless lion in its cage.



Entering the studio of Simon Sebastian can be a quite violent experience as it offers a stark contrast to the bare surroundings of Kløvermarken.

The only common feature between the studio and the area of Refshaleøen is the brutality that characterizes the industrial surroundings – but that of the studio is of a different kind.

The raw walls are plastered with paint and plastic, while the floor is shrouded in debris, various materials and what in the eyes of someone not familiar with the works of Simon Sebastian

might seem like unfinished drafts could just as well be his most recent work ready to be framed and exhibited.

Standing with one foot on a vibrantly colorful print covered by loose chunks of plaster, Simon grins, “You know... the collapse is just as interesting as the construction.”

*A beautiful mess.*



# ITV AT ONCE





01

01 — Book — Spreads — Example — All at once by Mads Mark-Eriksen  
 02 — Book — Covers — Clean  
 03 — Book — Covers — Unique and clean covers

02



03







05A



05B



05C



Classico

The special edition of SIMON SEBASTIAN'S book,  
ALL AT ONCE, features a unique  
and original Simon Sebastian  
collage on its cover.

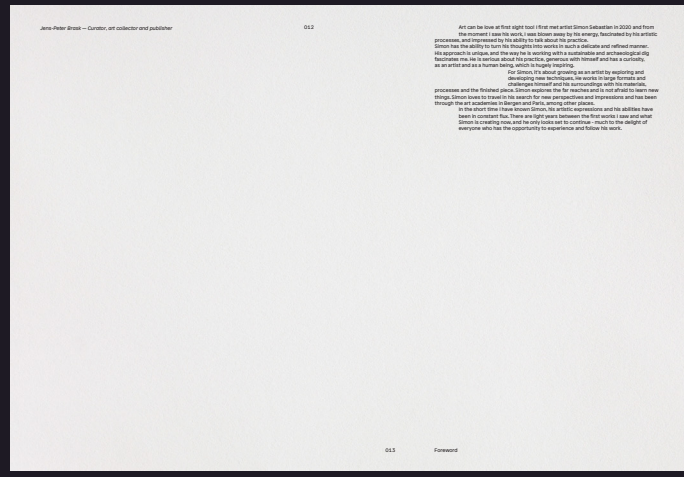
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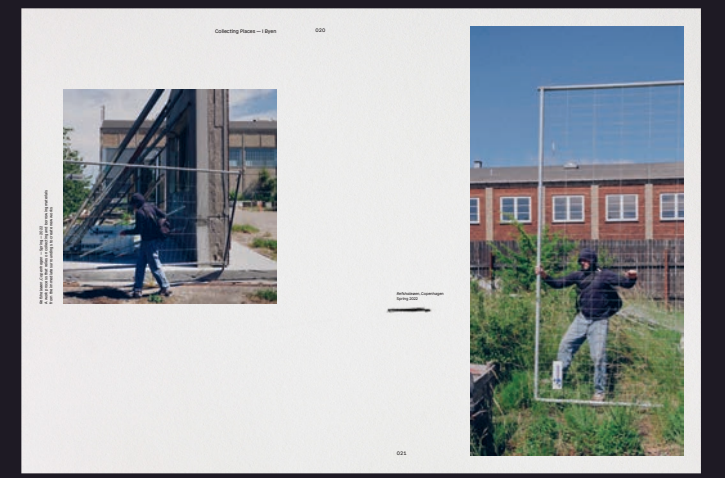
Foreword <sup>012</sup>  
All at once <sup>016</sup>  
Collecting Places <sup>018</sup>  
Raseriet mod kunsten <sup>028</sup>  
From the streets to the studio <sup>038</sup>  
Searching Places <sup>062</sup>  
Kære ven <sup>062</sup>  
In the studio <sup>108</sup>  
Engaging new relation to earth <sup>128</sup>  
A conversation <sup>144</sup>

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015 Content

016

Entering the studio of Simon Sebastian can be a quite violent experience as it offers a stark contrast to the bare surroundings of Kaverimarken. The only common feature between the studio and the area of Kaverimarken is the brutality that characterizes the industrial surroundings – but that of the studio is of a different kind. The raw walls are plastered with paint and plaster, with the floor strewn with debris, various materials and what in the eyes of someone familiar with the works of Simon Sebastian might seem like unfinished drafts could just as well be his most recent work ready to be framed and exhibited. Standing with one foot on a vibrantly colorful print covered by loose chunks of plaster, Simon grins. You know, the collage is just as interesting as the construction. A beautiful mess.



028

Raseriet mod kunsten

Den første store opgave fik jeg som 12-årig. Med en halvanden, der var på rejsen, var jeg i sommer og klippede 2000 biler på vej til sommerferien på julemandens julebillede. Det var meget sjovt, men det var også meget hårdt. Jeg var blevet tildelt at klippe eller, var for kære, så jeg kørte en tur – lidt mere båret og med et rigtigt engagemang. Blev selvvalgt og forberedt. Men det var meget hårdt, inden jeg for alvor skulle få løb for min interesse for at klippe i papir. Det skete faktisk. Jeg var blevet tildelt for et enkelt firma og skulle sælge den dekorerede bil væk på den skandinaviske marked. Det var faktisk fantastisk, kvantitet, papir, farver og meget andet. Det var sig hurtigt at være en kære opgave. Ingen her ville dog gang bære værten med de meget engelske deltagere. Kronen var i guld og jagen med hunde osv. De deltagere spørger mig, hvordan det så havde se ud, hvad jeg i gang med at klippe og klæbe i kære papir, stof og andet materiale. Hvilken skulptur jeg ikke har for eksempel, gælder – udsalgsgang med englen. Det drejede sig altså om 30.000 stykker i hvert afsnit. Det blev til mere brevveksler gennem 15 år til de svenske brugere og leveringsmøder og senere til Holland, Belgien, Tyskland og Cheng. Det var fantastisk, det var så skulptur hule på en. Men desværre kunne fabrikken ikke klare sig økonomisk i Pøttemærket, så overgav den sig. På et tidspunkt så jeg en udstilling i Den gamle by i Åhus. En fantastisk og meget levende nogle helt fantastisk, meget store klip med rigtig fine gamle blytaster med et mylder af mennesker. Det var mig i gang med at klippe store billeder, og det er blevet til



SEARCHING PLACES

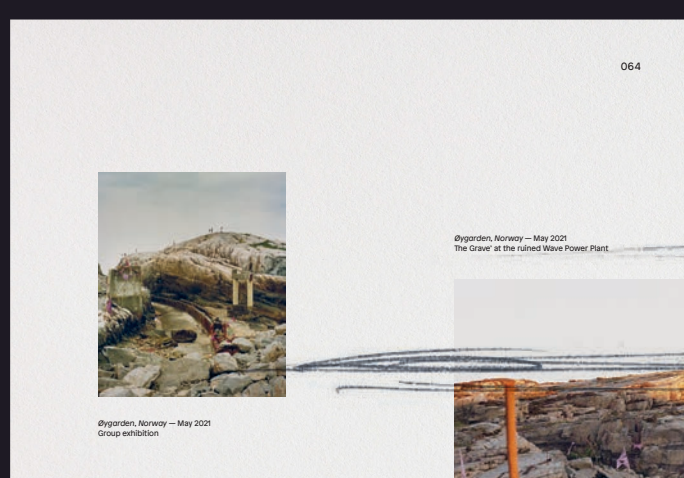
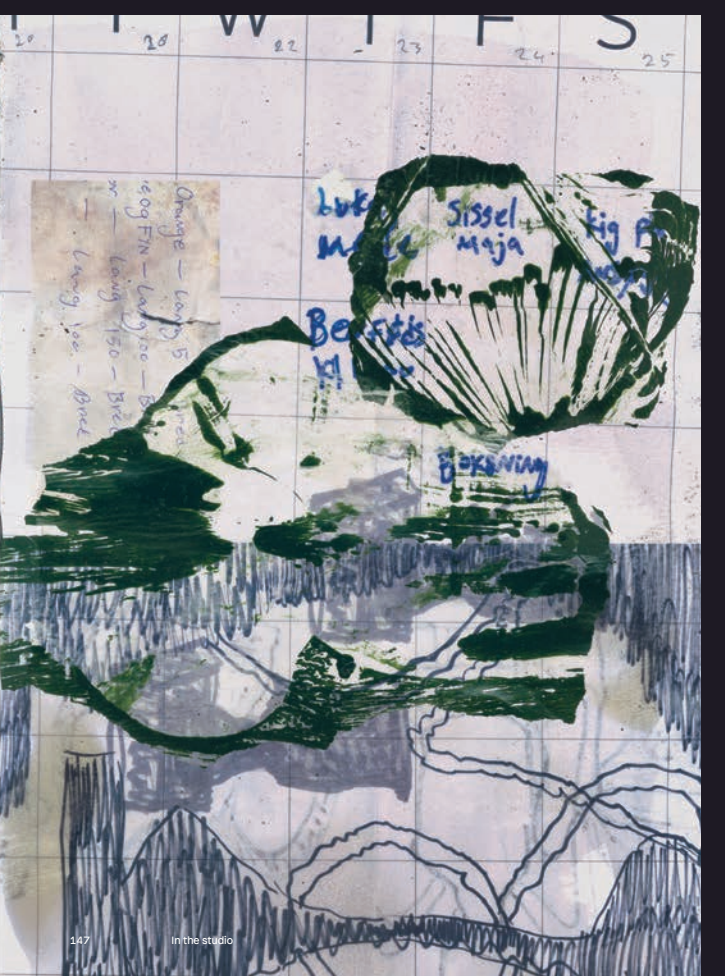
Searching a new place is an act of giving it to yourself, getting lost and possibly finding new answers. A search can appear misleading and for many stories can be hidden at first. A search means following trails in history and navigating unfamiliar environments. Looking for paths that were never uncovered. Experiencing a place for the first time can bring about new relationships. Awareness and not necessarily leading anywhere else. Seeing an installation in a specific place is a fluid interaction between the creator, the surroundings and eventually the visitor. The natural landscape, the history and the embedded forms of use become intertwined with artistic visions and practical considerations. Site-specific works live somewhere between chaos and the concrete, between vision and the real. The work on site induces an image constructed out of place and artistic ambition. This chapter reveals some of the site-specific projects Simon Sebastian has initiated and participated in from 2019 to 2021. The projects are on aesthetic, curatorial and collective work process, negotiated ideas, and spatial conditions.



038

Hans Lammann  
7. 1900

Den første store opgave fik jeg som 12-årig. Med en halvanden, der var på rejsen, var jeg i sommer og klippede 2000 biler på vej til sommerferien på julemandens julebillede. Det var meget sjovt, men det var også meget hårdt. Jeg var blevet tildelt at klippe eller, var for kære, så jeg kørte en tur – lidt mere båret og med et rigtigt engagemang. Blev selvvalgt og forberedt. Men det var meget hårdt, inden jeg for alvor skulle få løb for min interesse for at klippe i papir. Det skete faktisk. Jeg var blevet tildelt for et enkelt firma og skulle sælge den dekorerede bil væk på den skandinaviske marked. Det var faktisk fantastisk, kvantitet, papir, farver og meget andet. Det var sig hurtigt at være en kære opgave. Ingen her ville dog gang bære værten med de meget engelske deltagere. Kronen var i guld og jagen med hunde osv. De deltagere spørger mig, hvordan det så havde se ud, hvad jeg i gang med at klippe og klæbe i kære papir, stof og andet materiale. Hvilken skulptur jeg ikke har for eksempel, gælder – udsalgsgang med englen. Det drejede sig altså om 30.000 stykker i hvert afsnit. Det blev til mere brevveksler gennem 15 år til de svenske brugere og leveringsmøder og senere til Holland, Belgien, Tyskland og Cheng. Det var fantastisk, det var så skulptur hule på en. Men desværre kunne fabrikken ikke klare sig økonomisk i Pøttemærket, så overgav den sig. På et tidspunkt så jeg en udstilling i Den gamle by i Åhus. En fantastisk og meget levende nogle helt fantastisk, meget store klip med rigtig fine gamle blytaster med et mylder af mennesker. Det var mig i gang med at klippe store billeder, og det er blevet til



064

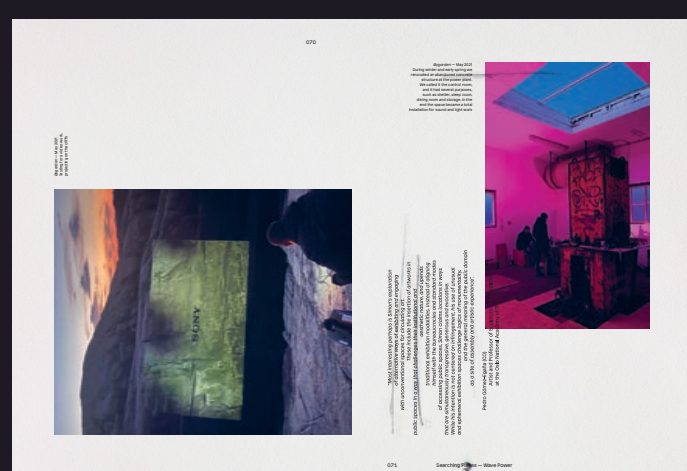
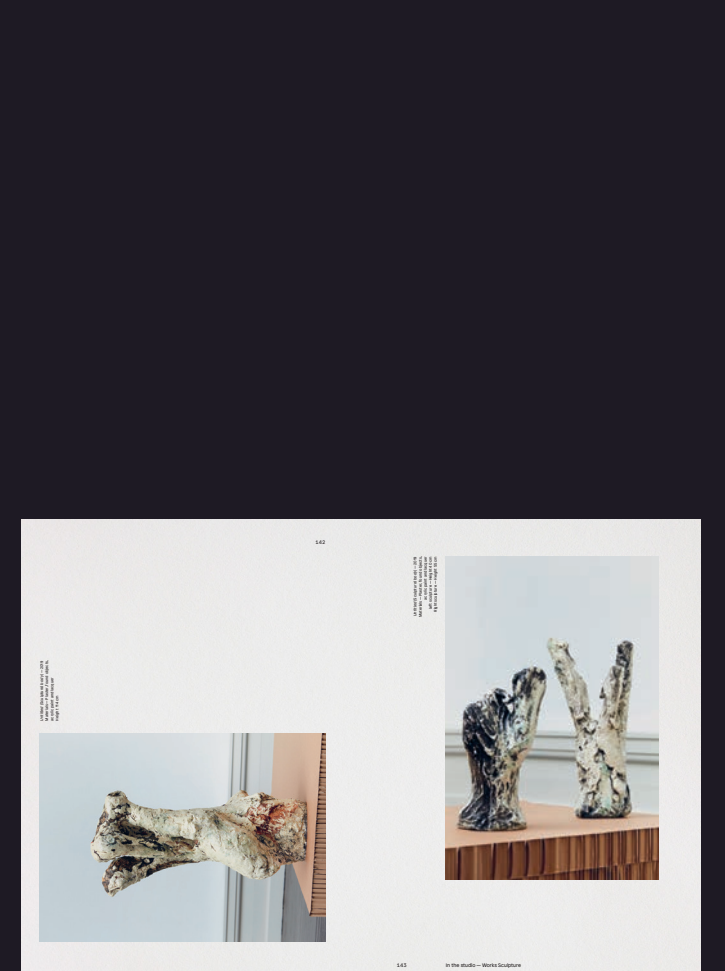
Three years ago we discovered a ruined wave power plant in Øygarden outside of Bergen. Several companies have tried to extract the power of the wind through different technologies. All against local advice. Storms ended up destroying the power plant twice. Today it appears as a modern ruin, inspiring respect and beauty. Large fragments of concrete and countless pieces of rebar mixed with the cliffs, natural stones and the moving ocean. It's a sight you will never forget. A landscape that appears brutal and unwelcoming in gray, dark and windy weather, and sorylic, special and scenic when everything is silent and the sun is shining. In the winter of 2021 we started going from Bergen to Øygarden more frequently, laying the first stones for the Control Project. We used the site as our camp and self-created residency during spring and summer. Creating a situation for work that took place outside. Outside between the site outside of the institution of any art academy and outside any gallery space. We worked and lived there, returning several times, always curious to come back. We cooked, discussed, built and explored the area. Slowly, we became familiar with the cliffs and stones, with the natural paths of the landscape, the climate and the locals who would also return to this place. The landscape and the ruined wave power plant changed through time, slight shifting, winds shifting, a calm sea or the aggressive waves. Forever changing and creating our perception of landscape. The project became a power-play between nature and ideas. The place appeared as both backdrop and leading star. The Control Project ended on June 5th with a large performance event inviting 80 people to participate in our work. Visitors took them from Bergen to the wave power plant. From the parking lot, they followed a small path into the landscape for 45 minutes, towards the sea. Arriving at the site, a 5-hour long performance, installation and experience took place. The visitors were slowly guided through the landscape with purple flags and were also invited to follow their own paths. The Control Project revealed installations, performances, an opera singer, sculptures, a food sculpture, light and sound pieces and a video work projected onto the cliffs.

Øygarden, Norway — May 2021  
Group exhibition

Øygarden, Norway — May 2021  
The Cliffs at the Ruined Wave Power Plant.

Wave power (2021)  
Øygarden, Norway

A collective site-specific project  
with Lukas Moland, Mia Carl, Lovisa Ljungberg Carlström, Iivi Meltaus, Sofie Gustafsson Markkinhuhta, Imad Alwahibi, Jonas Erboe, Nicola Gunn, Nikolay Tysse Øberg and Christine Bouché.

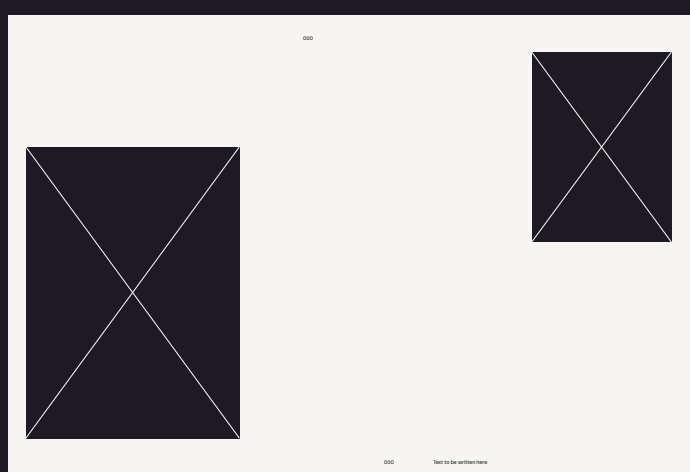
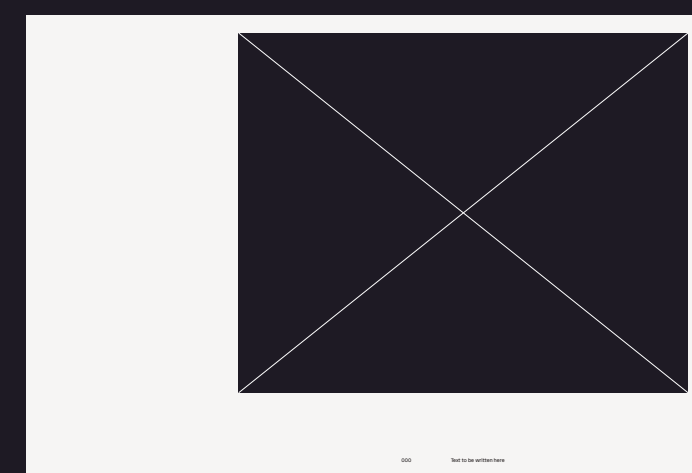
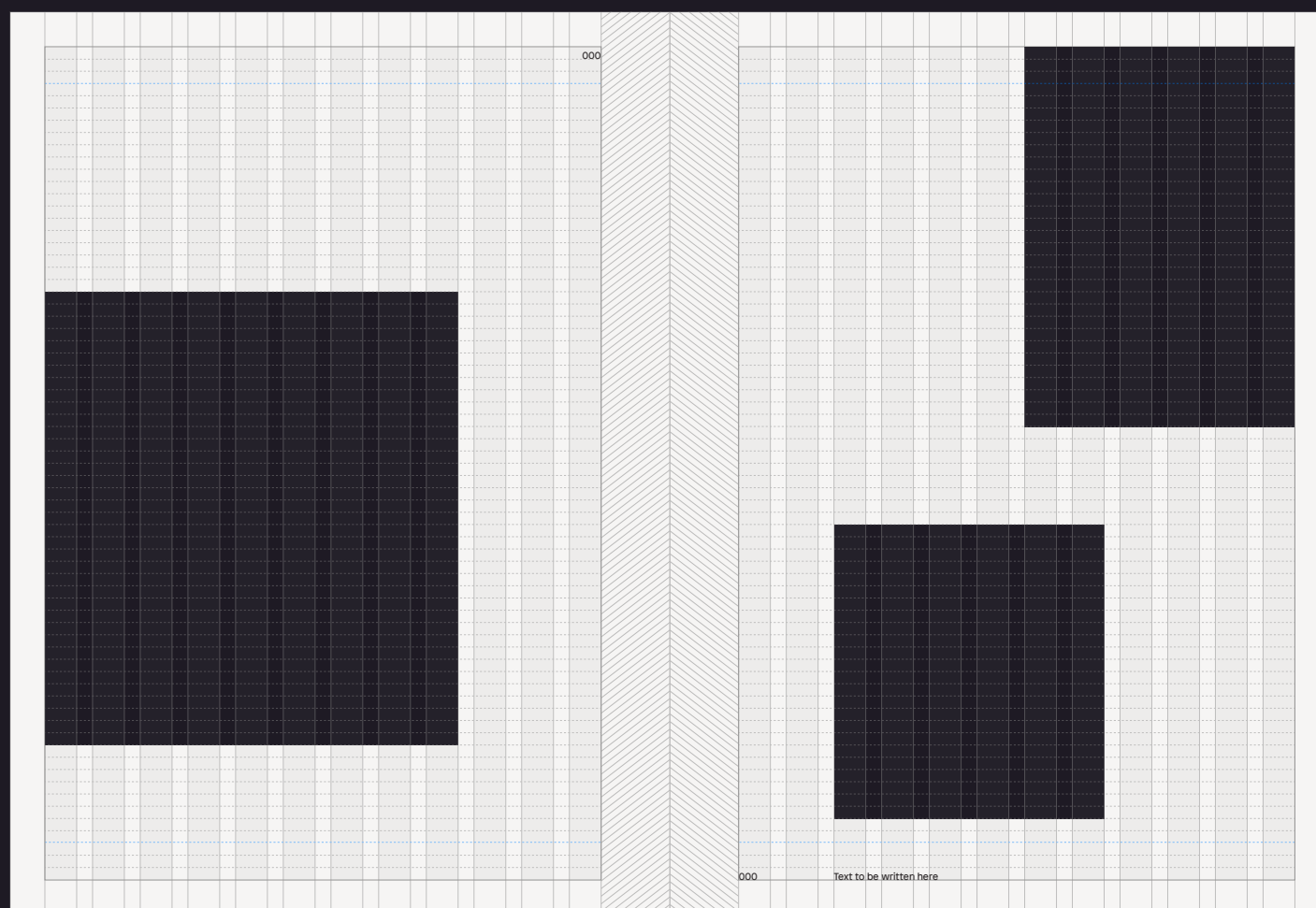
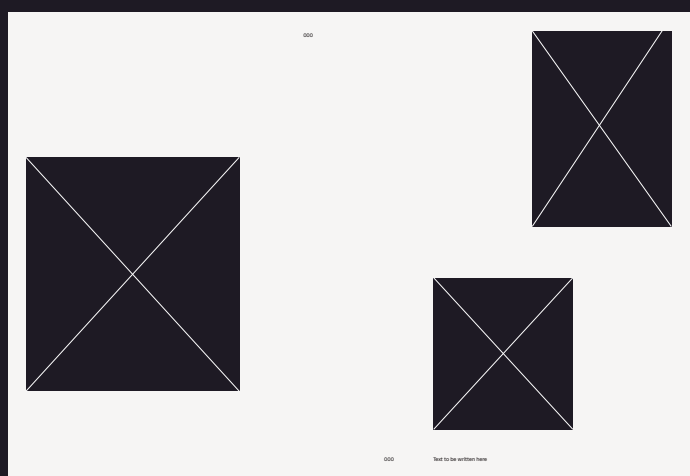


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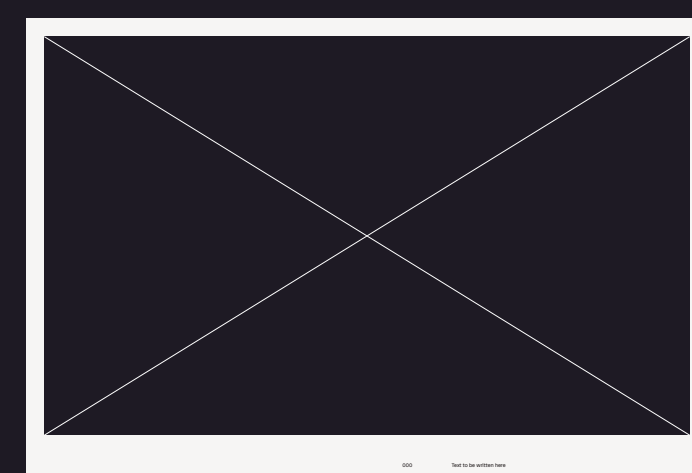
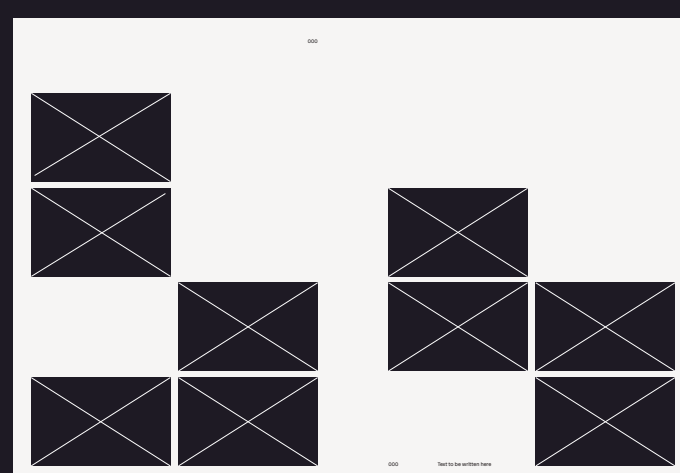
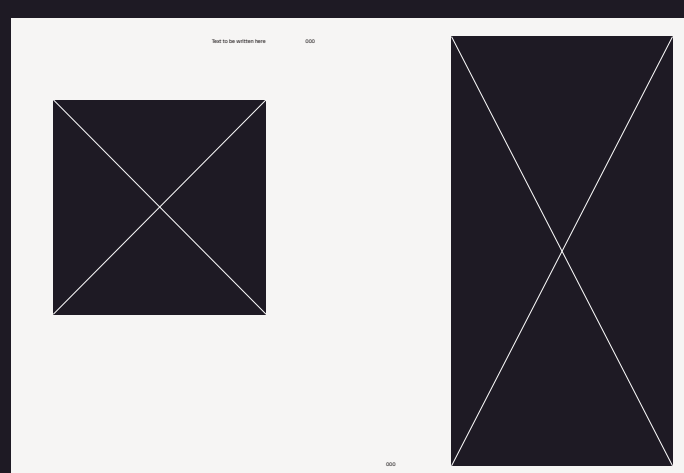
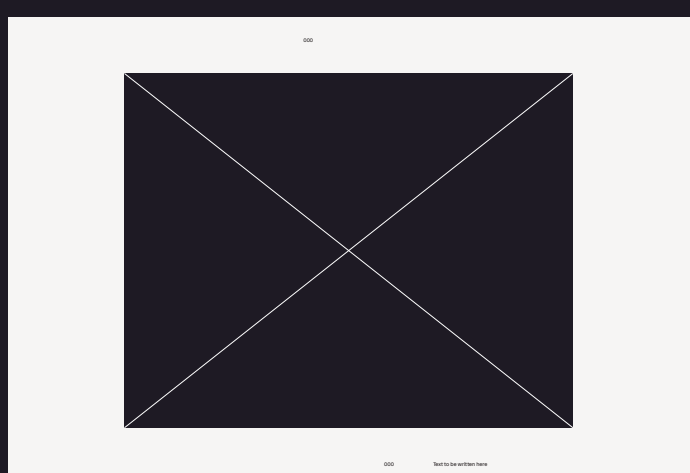
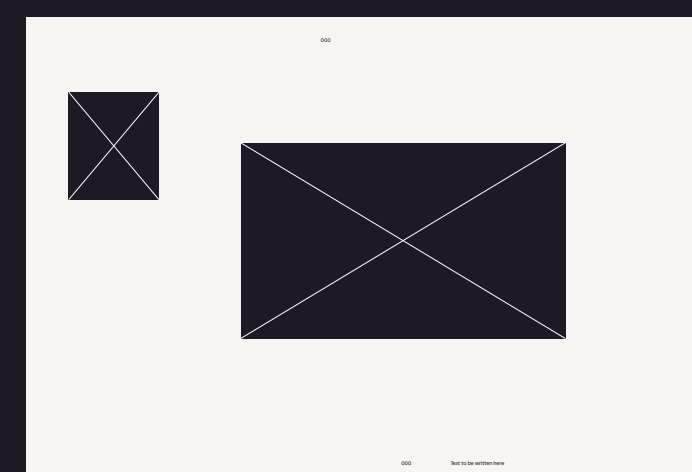
Sol Føim (2021)  
Bergen, Norway

An artwork with Maria Tove Blom





A flexible design approach was developed to embody the chaotic, vivacious, and expressive nature that exudes from Simon Sebastian's paintings. Each spread is uniquely designed to capture the energy, strength, and unpredictable essence of his work, resulting in a vibrant, captivating, and vivid expression.



# SANSPLOMB 98

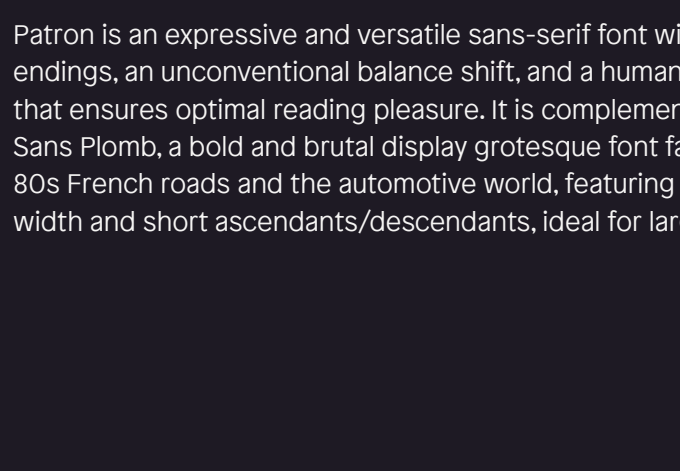
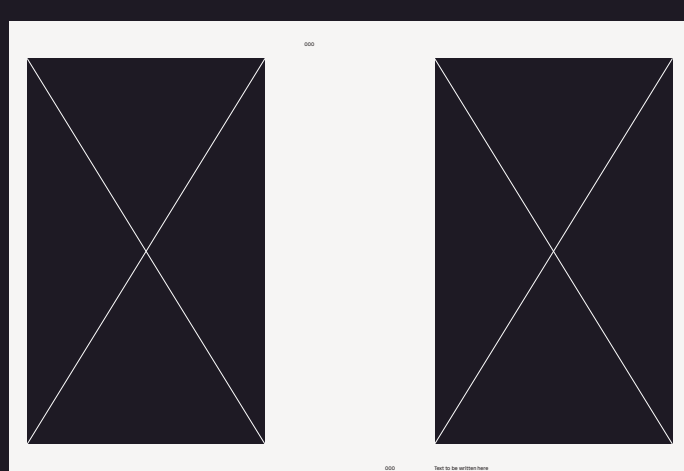
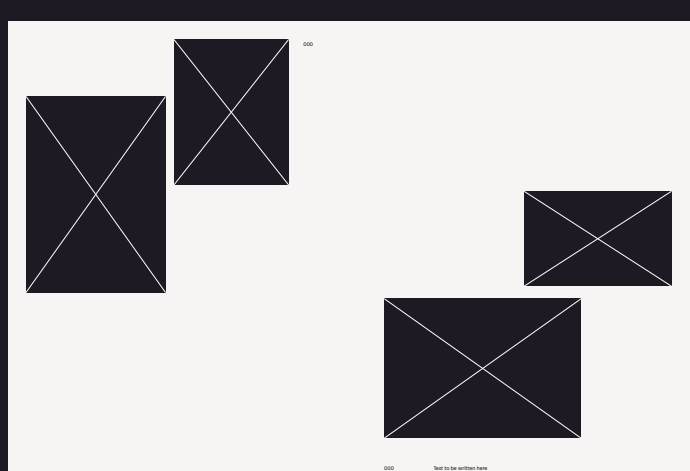
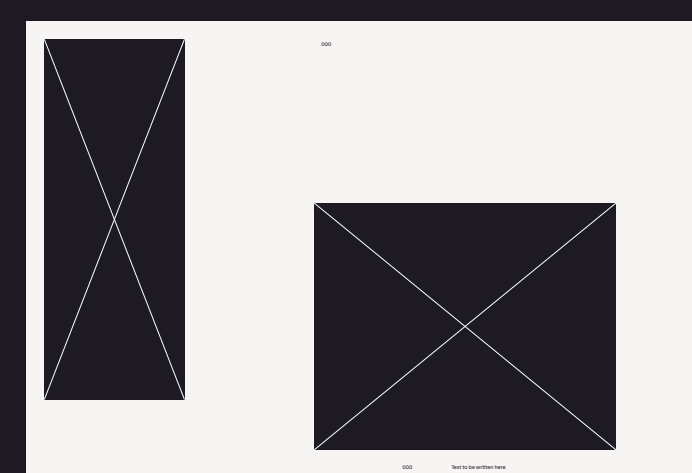
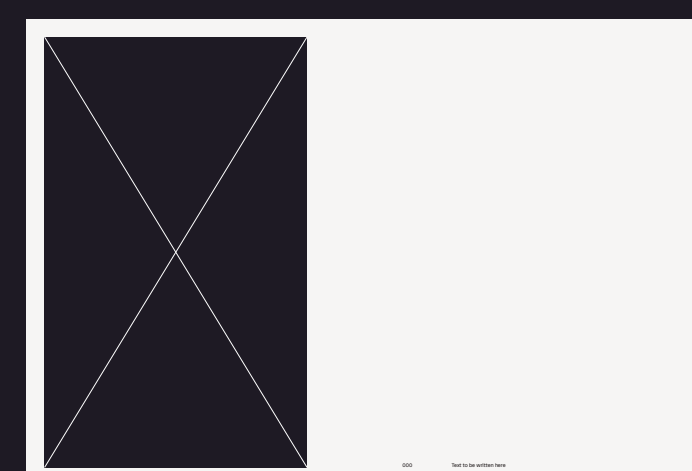
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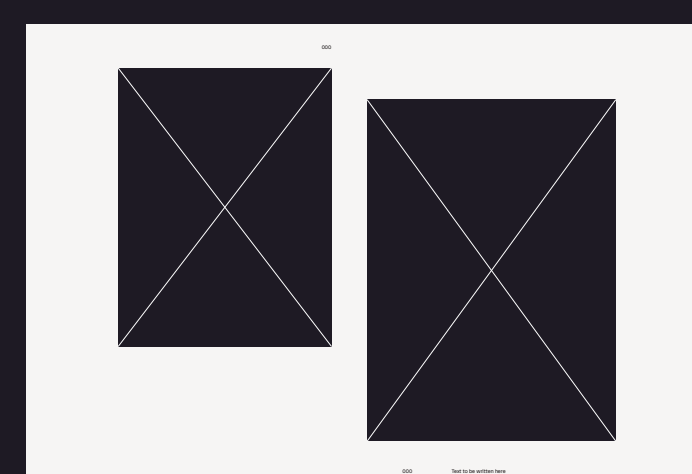
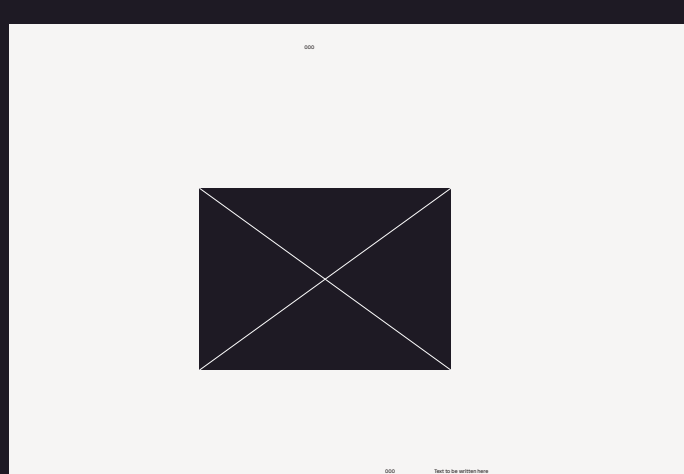
**SANS** **PLOMB**  
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Patron Bold  
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RrSsTtUuVvWwXxYyZz  
HhIiJjKkLlMmNnOoPp  
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Patron is an expressive and versatile sans-serif font with flared stroke endings, an unconventional balance shift, and a human personality that ensures optimal reading pleasure. It is complemented by Sans Plomb, a bold and brutal display grotesque font family inspired by 80s French roads and the automotive world, featuring a compressed width and short ascendants/descendants, ideal for large display titles.







Mia Carl and Simon Sebastian collaborated to produce a curated collection of one-of-a-kind art pieces exclusively featured in the book. These bespoke works of art serve as interludes, elevating the overall reading experience.



I am extremely occupied with the performance and experiential aspect of exhibiting as I want to create and facilitate various modes of sociality and interaction in different spaces. I want to engage with and explore unconventional sites for the creation and exhibition of my work. What happens when I claim a location, challenge the spectator and myself by assembling a situation that depends on sociality and interaction? How will the experience grow and evolve? What will take over? What forms of sociality and spatiality will arise from this set of conditions? Do not control the way the situation will unfold and occur. I am fascinated by the possibilities of manipulating and creating a situation that gives equal importance to my work, the spectator and the space in which the situation unfolds, in order to challenge and renegotiate prevalent habits of experiencing art. The interference between control and unpredictable potential in involving the audience in such situations is of great interest in my practice.







If I can change the situation for the by passers it can create meaning or no sense

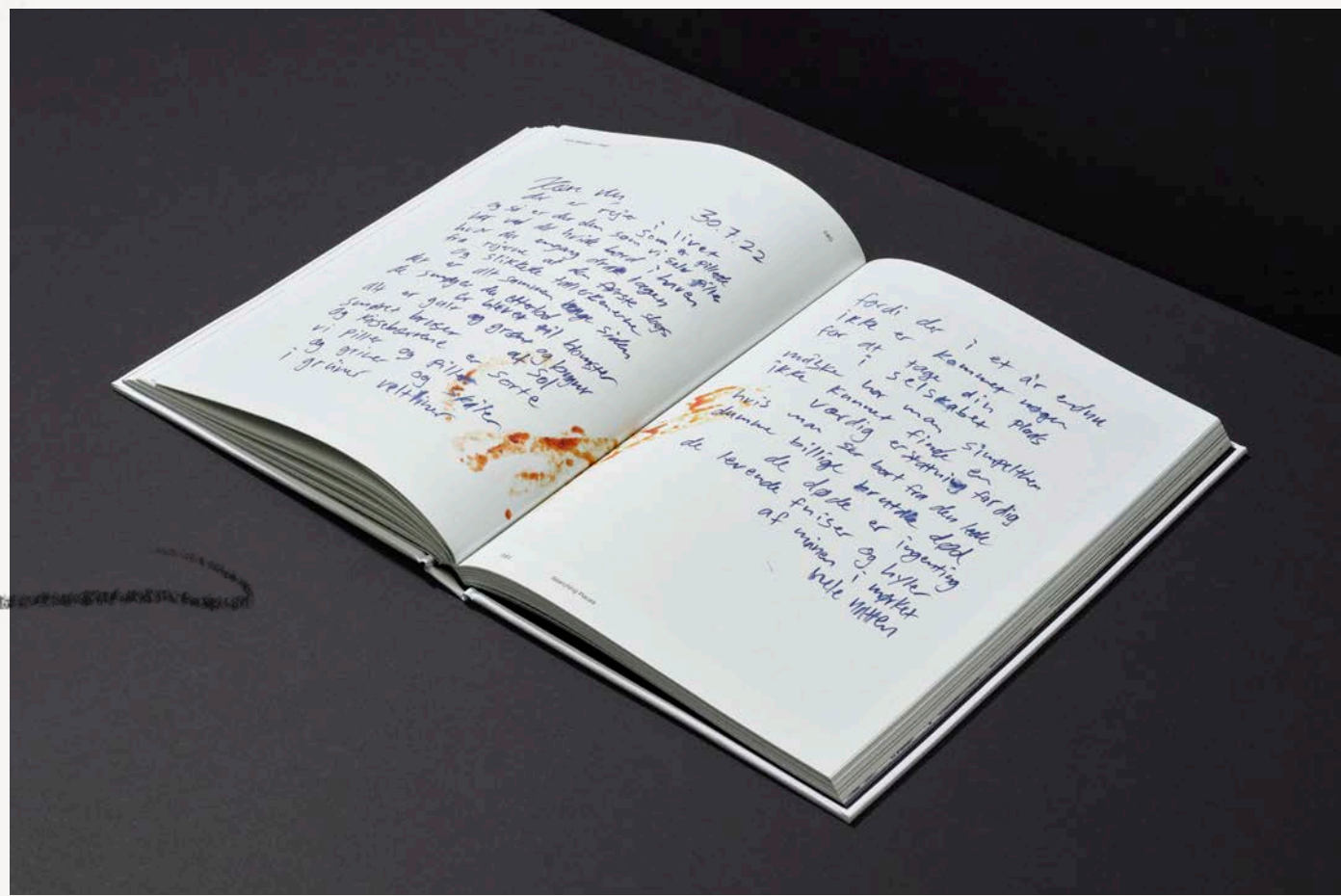
13A



13B



13D



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12F







Wegman, "MAY 2021"  
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www.wegman.com

© Bergesen — May 2021  
During winter 2021 early spring we  
renovated an abandoned concrete  
structure at the power plant.  
We called it the power plant  
and it had several purposes,  
such as shelter, sleep room,  
dining room and storage. In the  
end the space became a total  
installation for sound and light work

Most interesting perhaps is Simon's exploration of alternative ways of exhibiting and engaging with unconventional spaces for circulating art. These include the insertion of artworks in traditional exhibition modalities. Instead of clinging to aesthetic nature and standard modes of accessing public spaces, Simon claims locations in ways that are simultaneously transgressive, generous and evocative. While his intention is not centered on infringing and the general meaning of the public domain and ephemeral exhibition spaces challenge logics of monumentality as a site of assembly and artistic experience.

Pedro Gómez-Eggaña (CO)  
Artist and Professor of Sculpture  
at the Oslo National Academy of Art



Searching Places — Wave Power



