

# Larissa Fassler

## Portfolio

Born in 1975 in Vancouver (CA).

Lives and works in Berlin (DE).

# Summary

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Larissa Fassler was born 1975 in Vancouver (Canada), and she has been living and working in Berlin since 1999. She is the recipient of grants and awards from the Canada Council for the Arts, the Pollock-Krasner Foundation, New York, the Stiftung Kunstfonds, Germany, the City of Paris, France, and the Senate of Berlin, Germany.

If Larissa Fassler's work has an evident relationship with architecture, it is essentially built on a set of observations and impressions that the artist experiences and which she synthesizes in large graphic compositions, models or sculptures.

Focused on the symbiotic relationships between people and places, Larissa Fassler's artistic practice reflects her interest in the architecture of cities and the way in which places affect people, psychologically and physically, and in turn how people's perception, understanding and use of place is physically manifest in the built environment that surrounds them. Far from being neutral spaces, large city centers are, on the contrary, the terrain where major social issues find their physical manifestation. By studying the way in which they intervene in space, and by mixing approaches, Fassler provides us with a complex, and nuanced approach.

Her work is organized in series built around specific urban sites: Regent Street (London 2009), La Gare du Nord (Paris 2014), Alexanderplatz (Berlin 2006), Kotti (Berlin 2008-2014), Les Halles or La Place de la Concorde (Paris 2011). She explores the threshold between space and volumes, the way they are invested and exploited.

Far from being neutral spaces, large city centers are, on the contrary, the ground where major social issues find their physical manifestation. By studying the way in which they operate in space, and by mixing approaches, Fassler reveals all their complexity.

Poggi gallery has dedicated her three solo exhibitions in France in 2011, 2016 and 2021 with Ground Control, which reveals the challenges of control in large global megacities.

Her work has been shown internationally in numerous exhibitions at the Currier Museum in Manchester (2020), the Kunstraum Kreuzberg in Berlin (2013), the Kunstverien Kristansand in Norway (2011), the Kunsthalle in Dusseldorf (2011), and the Today Art Museum in Beijing (2008). In 2018, his work is presented for the Armory Show in New York.

Several critics have been interested in her work, in particular Anaël Pigeat, Margaret Ewing, Oliver Koerner von Guskorf, Nedo Kito and Dominikus Müller.

Larissa Fassler's work is already part of several public collections, including :

- The Fonds municipal d'art contemporain de la Ville de Paris (FMAC)
- The Staatliches Museum Schwerin
- The Deutsche Bank Collection
- The FPM collection, Berlin
- Viersen National Library of Quebec, Artists' book collection, Montreal
- National Gallery of Canada, Ottawa
- Global Affairs Canada - Visual Art Collection
- The FRAC Auvergne, Clermont Ferrand
- The FRAC Aquitaine, Bordeaux
- The Huma Kabakci Collection, Istanbul

**Larissa Fassler**

*Moritzplatz – („Licht, Luft und Sonne“ / "Light, air and sun"), 2017*

Pencil, pen and acrylic on canvas

170 x 180 cm

Courtesy Galerie Poggi, Paris





**« LARISSA FASSLER REVEALS  
COMPLEX TRAJECTORIES,  
A RHYTHMIC, ORGANIC AND  
POLITICAL READING OF PLACE. »**



Gewerbe:  
25 € / m²

# Berlin

2005 — 2020

# Welcome to Berlin

## City of Freedom

THE SHELF  
20 Stunden wird hier in ein Startup

MIETEN-WAHSINN STOPPEN!  
kezhbare gute Wohnungen für alle!

WAS IST MIT DEN MIETERN IN BERLIN?

PANDION  
ENTTEIGNEN

x Boy in "German" track suit:  
shiny black with black, red, yellow stripes down the arms and legs

playing music from his Handy

Mother keeps walking

Pandion has set up a high poll with security cameras

Woman in headscarf  
fuller little boys, 8-9  
one, walking behind, is gobbling  
He sneezes in frustration, stops, rases a fist  
boy runs to catch up

Man carrying X dry cle

# Moritzplatz, 2017

Larissa Fassler - Berlin - Works - *Moritzplatz*



This work is the first of the Moritzplatz series produced by the artist between 2017 and 2018, and maps the real estate issues at stake in this historic square in the city of Berlin, from the construction of the Wall to the present day. Using Moritzplatz as a starting point, this work examines and maps the greater pressures and less visible forces affecting the area today: from historical events (the devastation caused by the bombing of the 2WW and the scars of the Berlin Wall), to proposed urban planning projects (the 1960s highway project, A106, with the proposed interchange at Oranienplatz), to ideologies found in historical and contemporary language, and finally, the most recent pressure, that of skyrocketing real estate and Airbnb prices.

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**Larissa Fassler**

*Moritzplatz* – (“Licht, Luft und Sonne“ / “Light, air and sun”), 2017

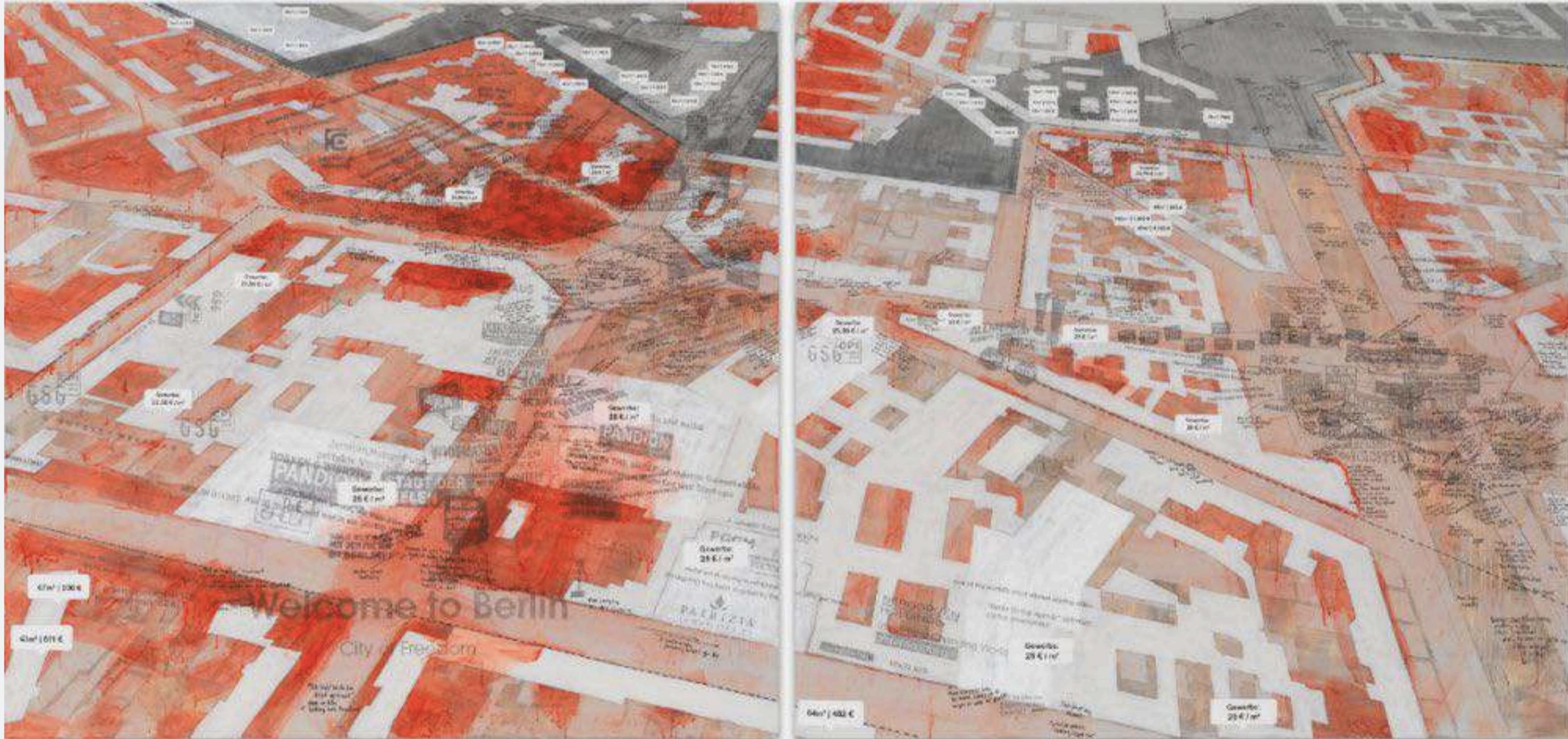
Pencil, ballpoint pen and acrylic on canvas

170 x 180 cm

Courtesy Galerie Poggi, Paris

# Moritzplatz, 2017

Larissa Fassler - Berlin - Works - Moritzplatz



**Larissa Fassler**

*Moritzplatz – FORMS OF BRUTALITY, 2017*

Pencil, ballpoint pen and acrylic on canvas

170 x 180 cm chaque

Courtesy Galerie Poggi, Paris

# Berlin Art Prize, SMAC, Berlin (DE), 2019

Larissa Fassler - Berlin - Exhibitions - *Moritzplatz*

Exhibition view of *Forms of Brutality* (solo show)



For the Berlin Art Prize nominee exhibition at SMAC, Fassler presents three large-scale works examining a contested hotspot of gentrification in Berlin: Moritzplatz. The area carries within its streets, landmarks, and buildings an exceptional history marked by trauma. This includes the historic devastation caused by bombings during the Second World War and division by the Berlin Wall.

Today, the forces impacting the area are of a different sort : Although it has traditionally been a worker's quarter, due to the area's proximity to some of Berlin's hippest locales, the pressure of skyrocketing rents, Airbnb rentals, and the purchase of large tracts of land by investors burden the area like almost no other neighborhood in Berlin.

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## **Larissa Fassler**

*Moritzplatz - Forms of Brutality*, 2019

Pen, pencil and acrylic on canvas

170 x 180 cm chaque

Courtesy Galerie Poggi, Paris

# REALTY and KW Institute for Contemporary Art commission, Berlin (DE), 2018

Larissa Fassler - Berlin - Exhibitions - *Moritzplatz*

Exhibition view of *Emotional Blackmail*, Art in public space, curator Tirdad Zolghadr





# Schlossplatz, 2014

Larissa Fassler - Berlin - Works - Schlossplatz

**Larissa Fassler**

Schlossplatz VI, 2014

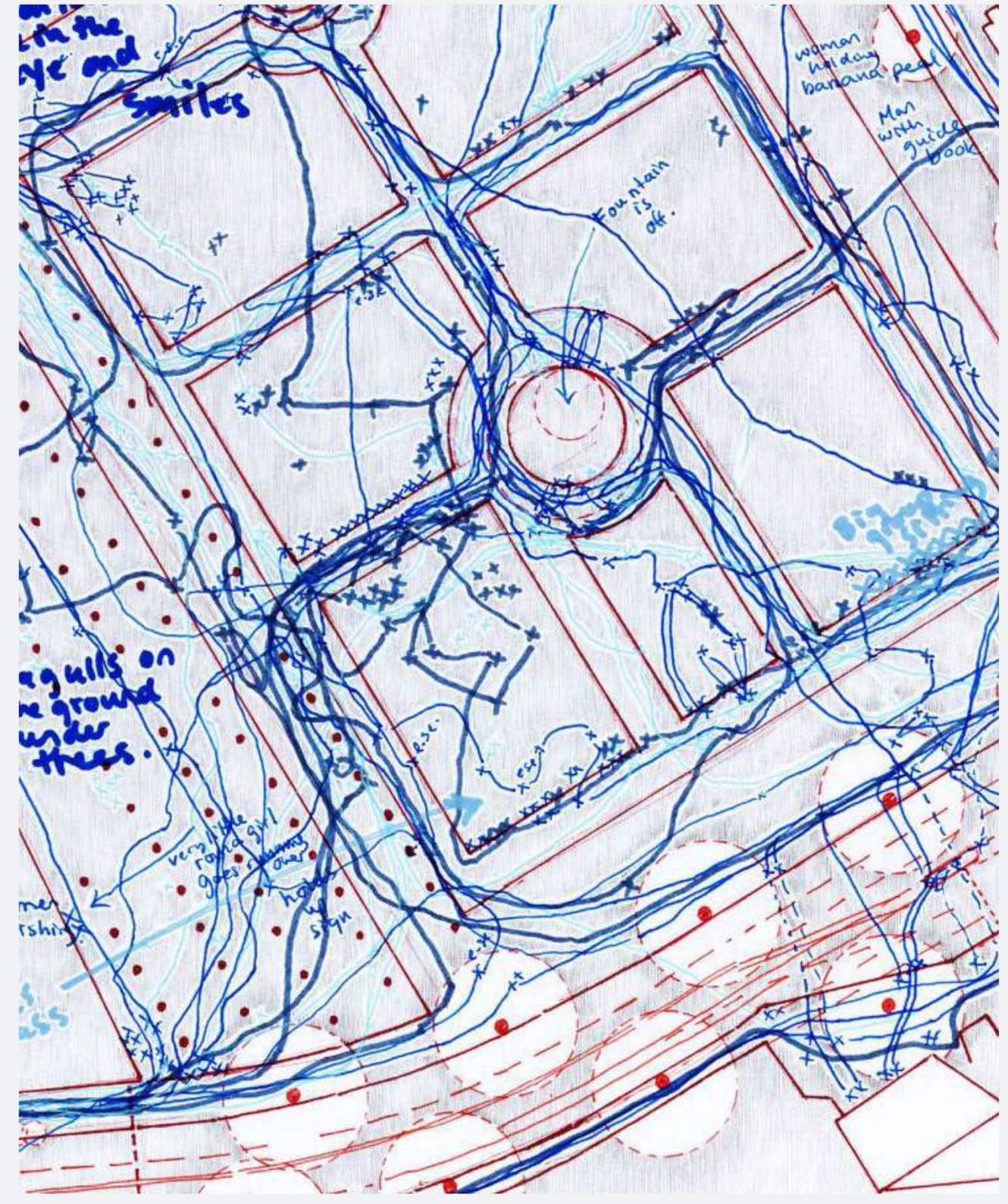
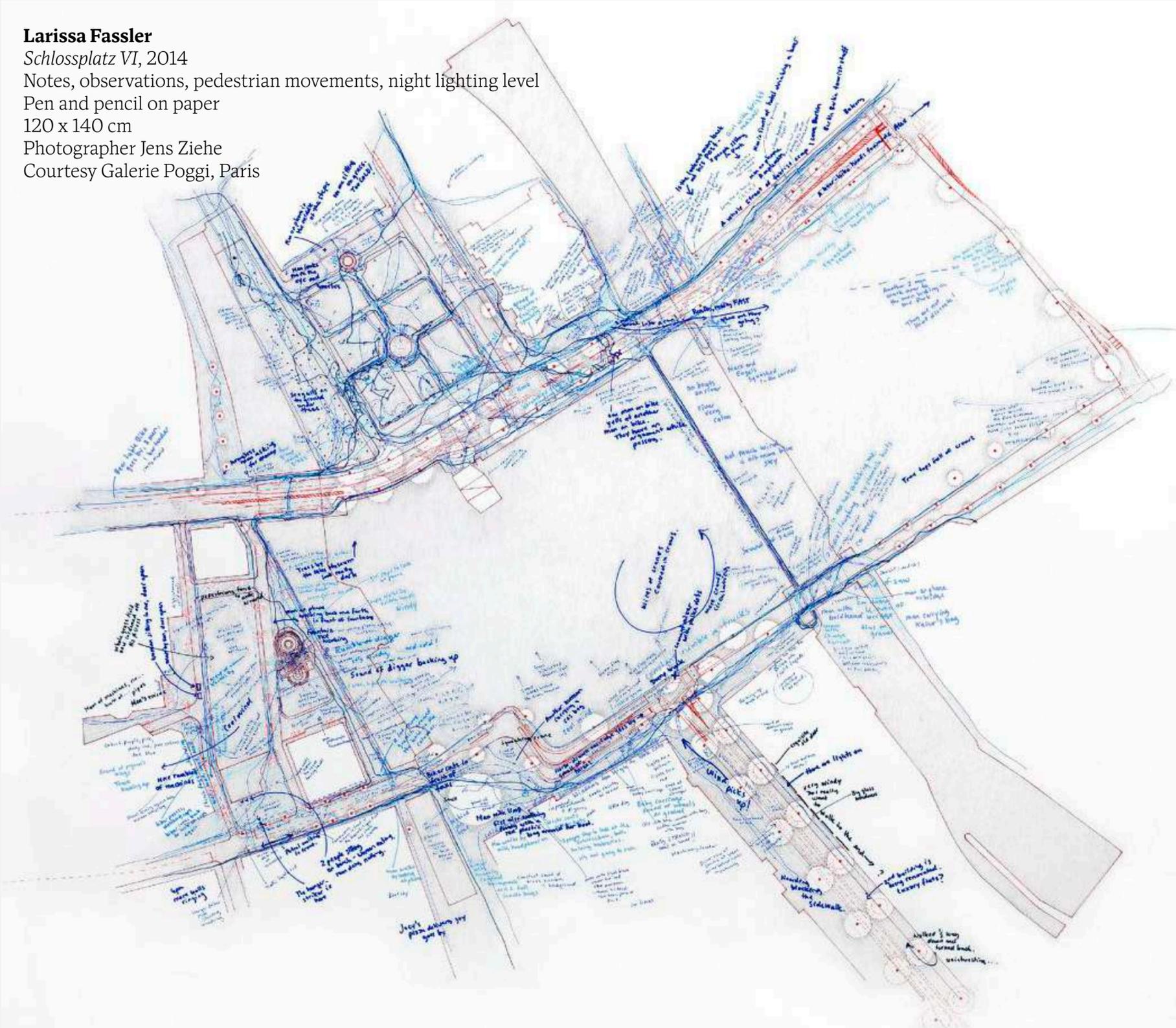
Notes, observations, pedestrian movements, night lighting level

Pen and pencil on paper

120 x 140 cm

Photographer Jens Ziehe

Courtesy Galerie Poggi, Paris



# *Palast der Republik, Berliner Stadtschloss, 2012*

Berlin - Works - *Palace / Palace (Palast der Republik / Berliner Stadtschloss)*



Here one palace stands opposing the other – the Palast der Republik versus the Stadtschloss. Berlin has always been characterized by city building projects that seek to forge an identity for the city. In this vein, then, the Prussian kings, the Nazis, and the East German government, among others, all attempted to shape the city as a reflection of their ideology and vision. Since the Wilhelminian era, it has been a tradition here to erase the legacy of the previous generation in order to create a new concept of history. The city buildings created throughout the various different epochs and forms of government are however left behind: elements of a city that has remained thoroughly heterogeneous to this day. With the exhibition title, I play on the attempt to homogenize the city’s image and to cleanse it of undesired relics: in the English translation of “Palast/Schloss” to “Palace/Palace,” the two terms are blurred, the sides become interchangeable and the political and ideological conflicts smoothed. For critics of the rebuilding of the Stadtschloss, however, the planned historicizing structure is a historical forgery, an anti-modern, Disneyfied façade that deliberately omits the 20th century to suggest a historical continuity that has never existed in this form.

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## **Larissa Fassler**

*Palace / Palace (Palast der Republik / Berliner Stadtschloss), 2012*

Styrofoam, copper adhesive film, serigraphy board, foam core, forex PVC, honeycomb board, MDF, found posters

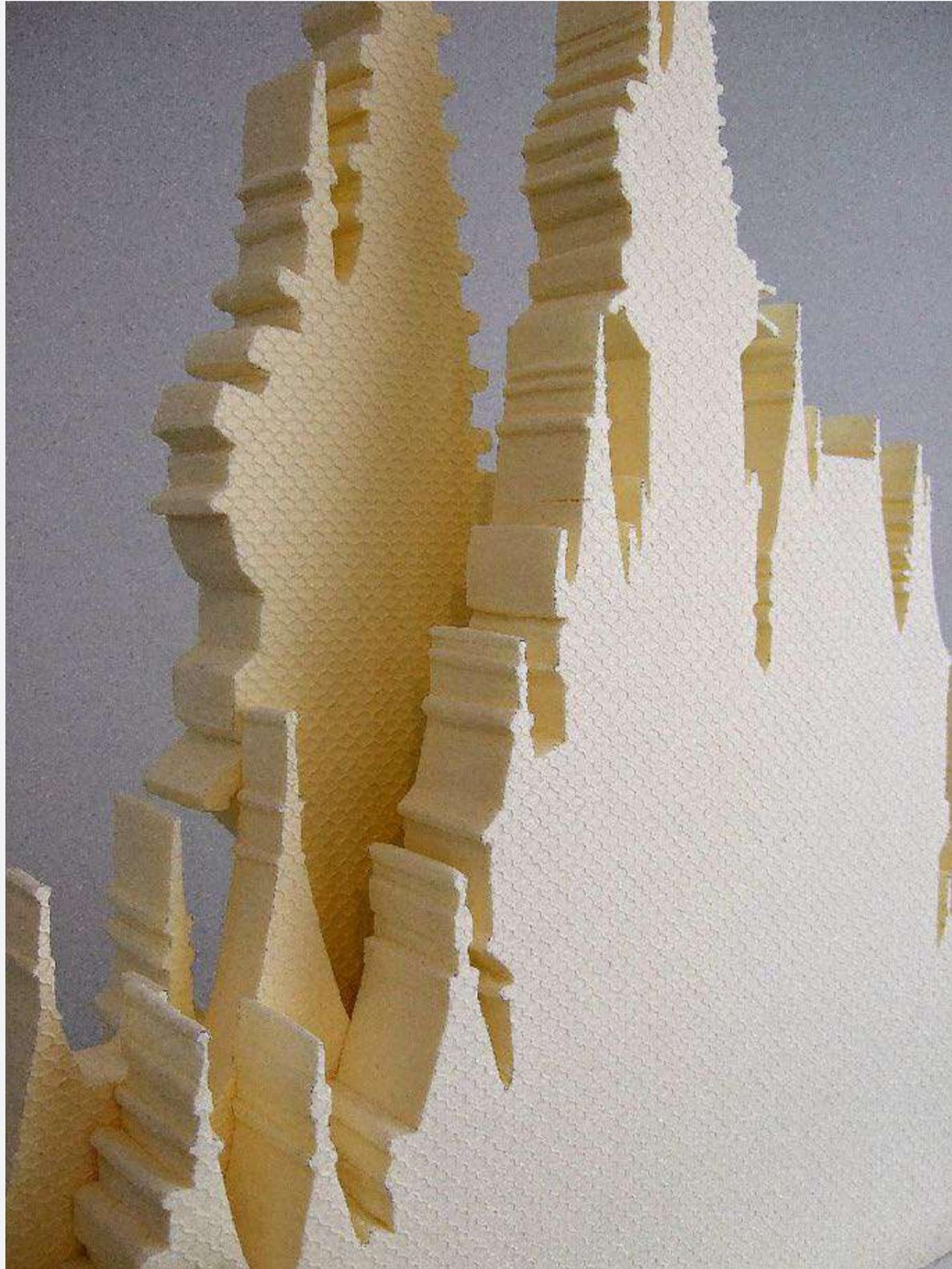
170 x 260 x 234 cm

© David Oliveira

Courtesy Galerie Jérôme Poggi, Paris

# ***Palast der Republik, Berliner Stadtschloss, 2012***

Berlin - Works - *Palace / Palace (Palast der Republik / Berliner Stadtschloss)*



**Larissa Fassler**

*Palace / Palace (Palast der Republik / Berliner Stadtschloss), 2012*

Styrofoam, copper adhesive film, serigraphy board, foam core, forex PVC,  
honeycomb board, MDF, found posters and paint

170 x 260 x 234 cm

Installation view at *SEPTEMBER Gallery*, Berlin (DE)

© David Oliveira

Courtesy Galerie Jérôme Poggi, Paris

# n.b.k. Neuer Berliner Kunstverein, Berlin (DE), 2021

Berlin - Exhibitions - *Palace / Palace (Palast der Republik / Berliner Stadtschloss)*

Exhibition view of *Step Out of the Strange Light* (group show)



With *Step Out of the Strange Light*, Neuer Berliner Kunstverein continues its series of group exhibitions with artists who have been awarded the Berlin Senate's work stipends in the visual arts. The exhibition serves as a platform for diverse positions of contemporary art production in Berlin and reveals numerous connections between the various artistic and thematic focal points.

At the heart of many of the contributions is an examination of real and imagined places, shaped both by ideological implications and collective practices. A further common aspect is the impulse to reveal and question structures that are inscribed in, yet often hidden behind, forms of emergence and transformation of the social condition.

The challenges of the covid-19 pandemic that framed the grants in 2020 were and remain extraordinary. The artists' work was impacted by cancelled research trips, postponed film projects, and uncertainties in exhibition planning. At the same time, the grant has seldom been more important for securing independent artistic practice and the feasibility of new projects. The importance of a group exhibition in Berlin is also clear: for many of the participants it is one of the few public presentations since the start of the pandemic.

The title of the exhibition *Step Out of the Strange Light* refers to a line from the song *Come to Life* (1976) by Arthur Russell.

# *Kotti (Zentrum Kreuzberg), 2008 - 2014*

Larissa Fassler - Berlin - Works - *Kotti*



**Larissa Fassler**

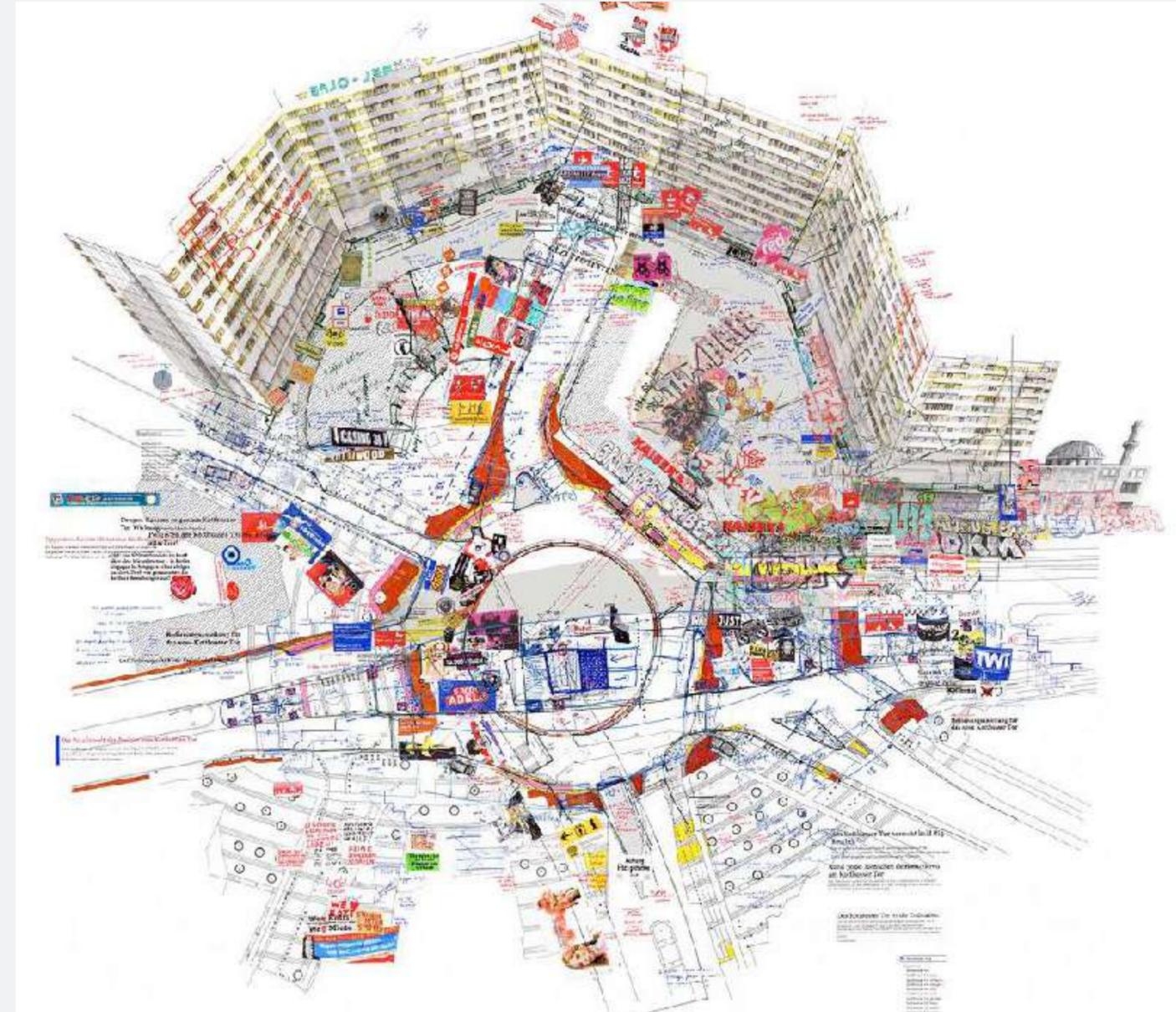
*Kotti*, 2008

Materials : grey cardboard and glue

300 x 300 x 135 cm

Unique piece

Courtesy Galerie Jérôme Poggi, Paris



**Larissa Fassler**

*Kotti (revisited)*, 2014

irage Fine Art

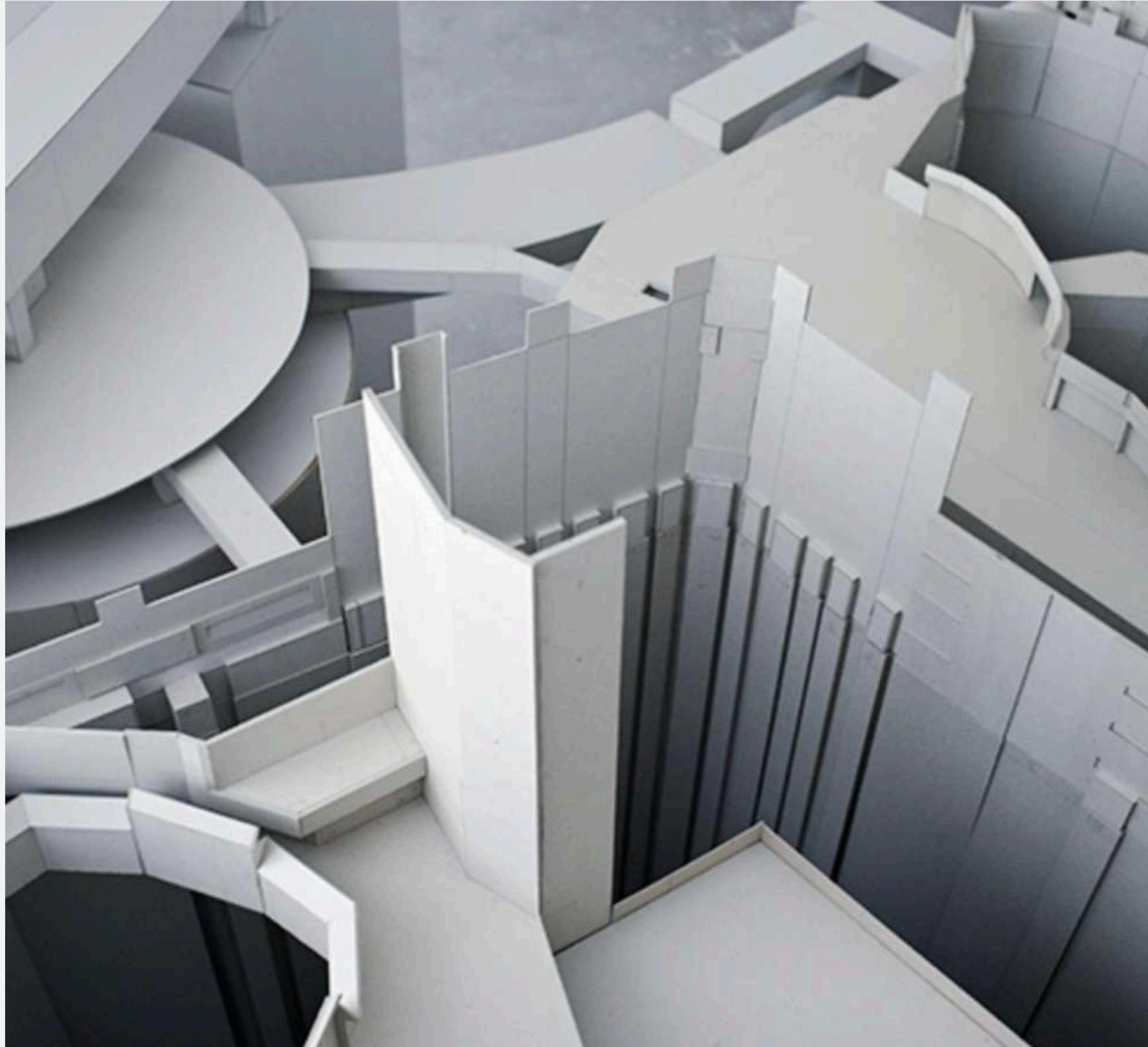
157 x 160 cm

Edition of 5 plus 2 AP

Courtesy Galerie Jérôme Poggi, Paris

# ***Kotti (Zentrum Kreuzberg), 2008 - 2014***

Larissa Fassler - Berlin - Works - *Kotti*



*Kotti* is a model representation of the publicly accessible areas of the Zentrum Kreuzberg (DE) housing estate and its surroundings. Starting once again with the act of walking the artist has measured this concrete housing estate as well as its front plaza and underground access tunnels in order to construct a third model-like structure that questions the impact of urban planning on communities, and conversely, the impact of communities on planning.

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## **Larissa Fassler**

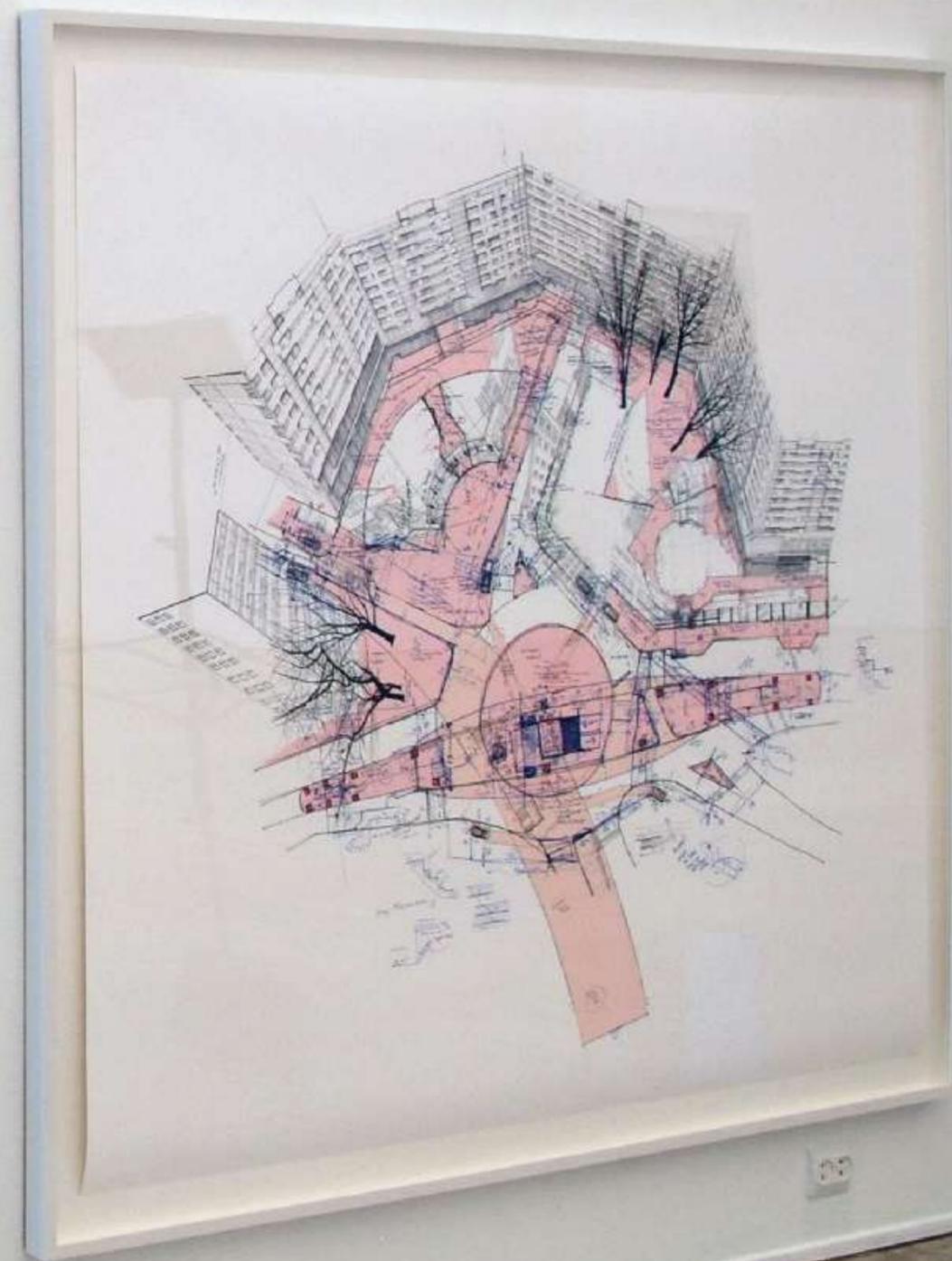
*Kotti*, 2008

Materials : grey cardboard and glue

300 x 300 x 135 cm

Unique piece

Courtesy Galerie Jérôme Poggi, Paris



**Kunstverein Kristiansand, (NO), 2011**

Exhibition view of *Between Appropriation and intervention*

# Centre Culturel Canadien, Paris (FR), 2016

Larissa Fassler - Berlin - Exhibitions - *Kotti*

Exhibition view of *Extraits*



# Alexanderplatz, 2006

Larissa Fassler - Berlin - Works - *Alexanderplatz*



The work *Alexanderplatz* is a model-like replica of a pedestrian underground system. It makes visible the various abstract spaces we don't see, those that leave virtually no mark on the city's surface. Here, space is excavated: the complex carved-out corridors of the pedestrian tunnels become the 'positive' of hidden space. The miniaturized scale and reconstruction of this space is based on a subjective measuring system.

**« Using my body's lengths and counting footsteps, I walked this network myself and gauged the internal dimensions and volumes of its platforms, halls, passageways, stairwells and elevator shafts. »**

## Larissa Fassler

Technically inexact, this reconstruction can be characterized as a layman's raw understanding of the spaces that contain the quotidian commuter.

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## Larissa Fassler

*Alexanderplatz*, 2006

Grey cardboard, tape, pencil, bricks

740 x 460 x 50 cm

Courtesy Galerie Jérôme Poggi, Paris

# La Galerie, Centre d'Art Contemporain de Noisy-Le-Sec (FR), 2020

Exhibition view of *Tissus Urbains* (solo show)

Larissa Fassler - Berlin - Exhibitions - *Alexanderplatz*



In Noisy-le-Sec, during a residency in which she organized numerous workshops with residents, Larissa Fassler focused on the immediate neighbourhood of La Galerie, including the Simone Veil esplanade. She created a large-scale model of the towers that surround the art center : while the front of the structures is based on the architectural details of these 1970s buildings, their reverses consist of a hybrid pattern inspired by the clothing (brands, textile patterns) worn by the users of this very rich and varied neighborhood. Visitors are invited to stroll through this installation, like a theater stage reflecting the surrounding urban fabric.

A large map of Noisy-le-Sec is displayed on one of the walls of the exhibition, allowing visitors to record their visions and impressions of the city, changing the orthonormal representation of the urban plan.

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## **Larissa Fassler**

*Alexanderplatz*, Berlin, 2006

Grey cardboard, tape, pencil, bricks

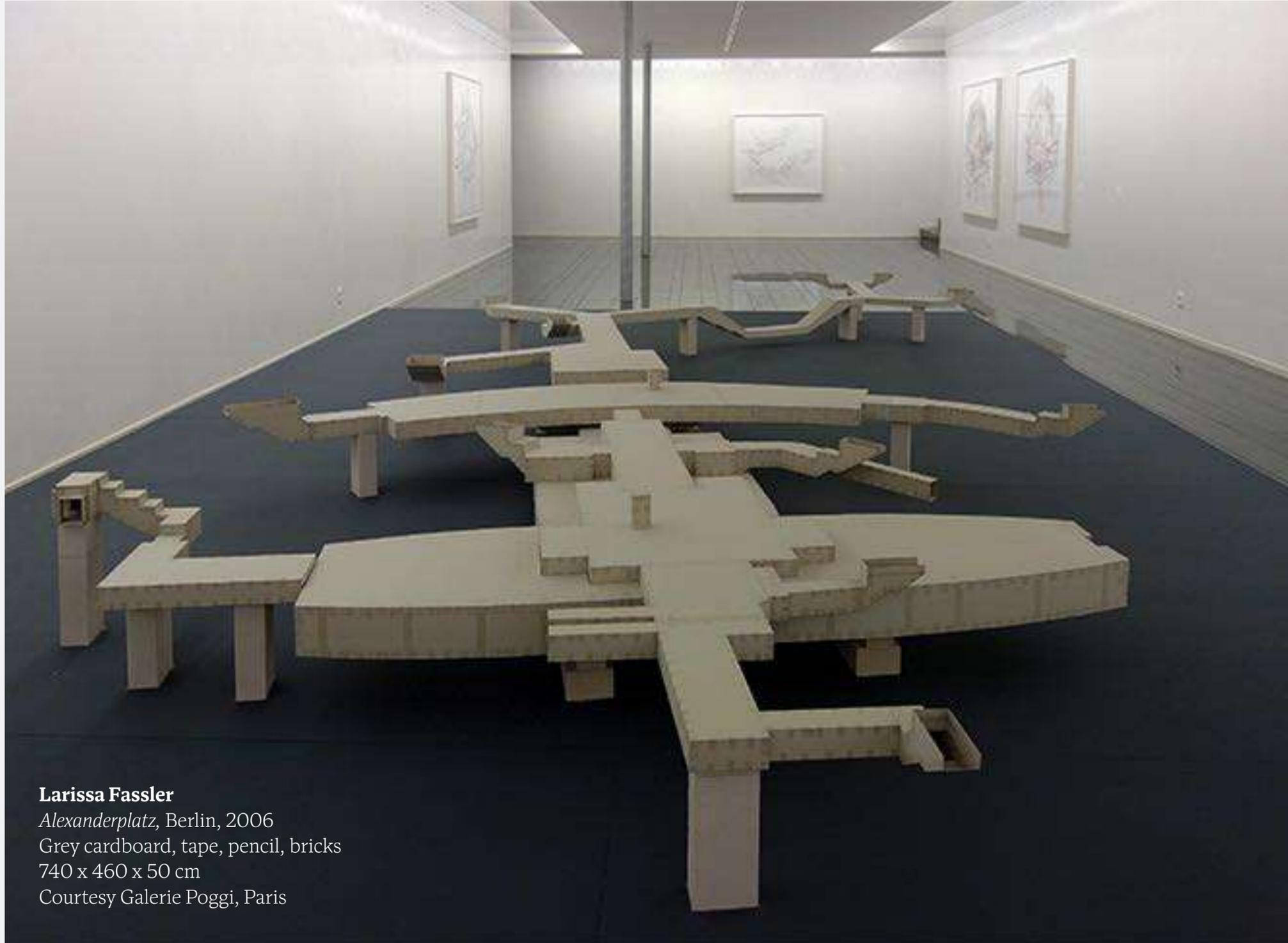
740 x 460 x 50 cm

Courtesy Galerie Poggi, Paris

# Hessisches Landesmuseum, Darmstad (DE), 2016

Larissa Fassler - Berlin - Exhibitions - *Alexanderplatz*

Exhibition view of *DIALOG 04 Transit: Ströme*

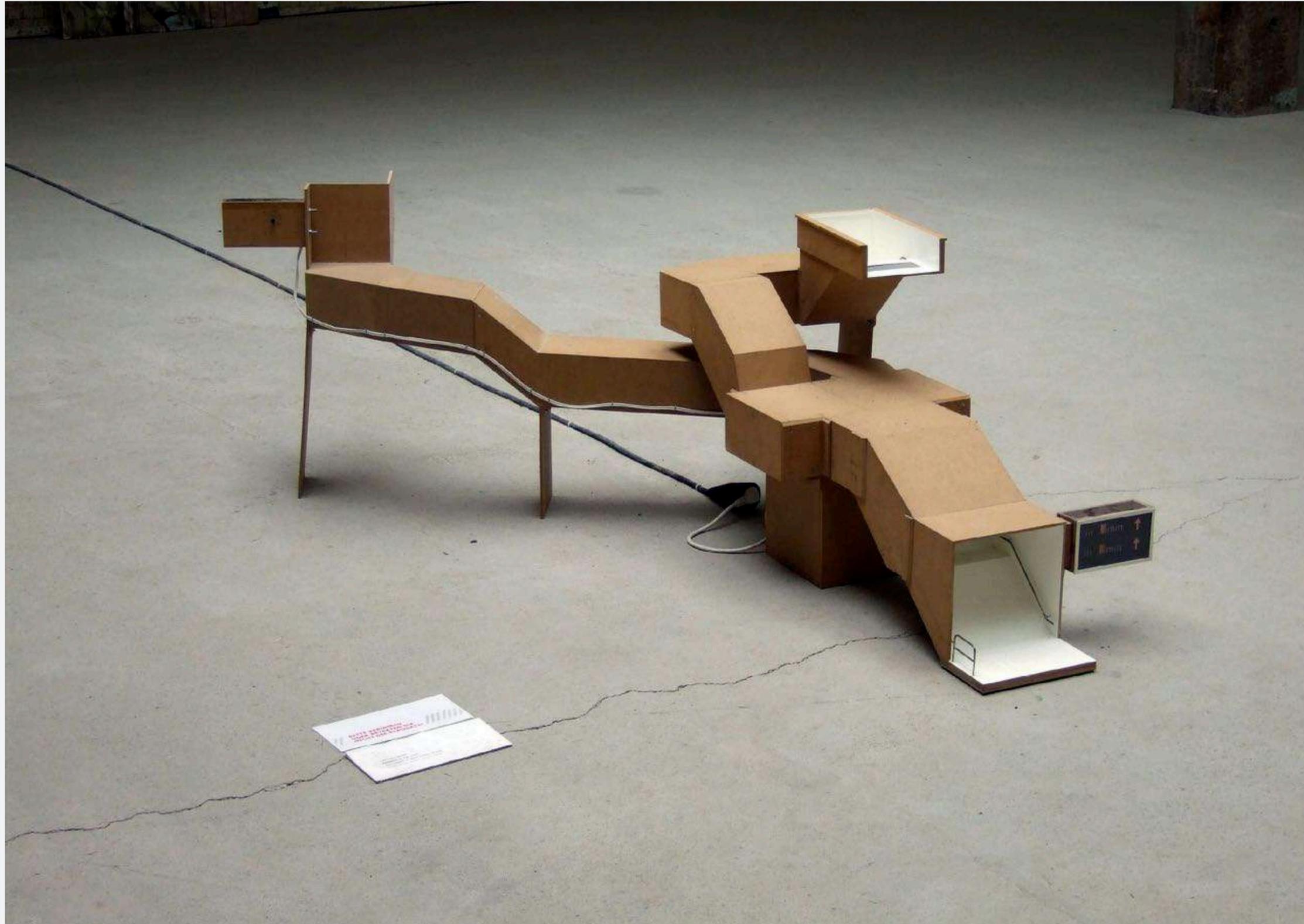


**Larissa Fassler**  
*Alexanderplatz*, Berlin, 2006  
Grey cardboard, tape, pencil, bricks  
740 x 460 x 50 cm  
Courtesy Galerie Poggi, Paris



# *Hallesches Tor, 2005*

Larissa Fassler - Berlin - Works - *Hallesches Tor*



*Hallesches Tor* is a model-like replica of a Berlin pedestrian underground tunnel linking platforms of the subway network. Here space is excavated: the complex carved-out corridors of the pedestrian tunnel become the 'positive' of hidden space. The tunnel, and its human traffic, is transformed into a sculptural object. Attached to both ends of the tunnel are working reproductions of the digital countdown clocks that announce arriving and departing trains. From small speakers placed inside the tunnel the continuous music of the street musicians who play there, as well as the rushing footsteps of commuters, can be heard.

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**Larissa Fassler**

*Hallesches Tor, 2005*

wood, metal, digital clocks and sound

200 x 110 x 60 cm

Courtesy Galerie Jérôme Poggi, Paris

Larissa Fassler - Berlin - Exhibitions - *Hallesches Tor*

Hessisches Landesmuseum, Darmstadt (DE), 2016

Exhibition view of *DIALOG 04 Transit: Ströme*



**Larissa Fassler**

*Hallesches Tor*, 2005

wood, metal, digital clocks and sound

200 x 110 x 60 cm

Courtesy Galerie Jérôme Poggi, Paris

# Paris

2011 — 2020



# Gare du Nord, 2014 - 2015

Larissa Fassler - Paris - Works - *Gare du Nord*



**Larissa Fassler**

*Gare du Nord IV*, 2014-2015

Pen, pencil and acrylic paint on canvas

170 x 190 cm

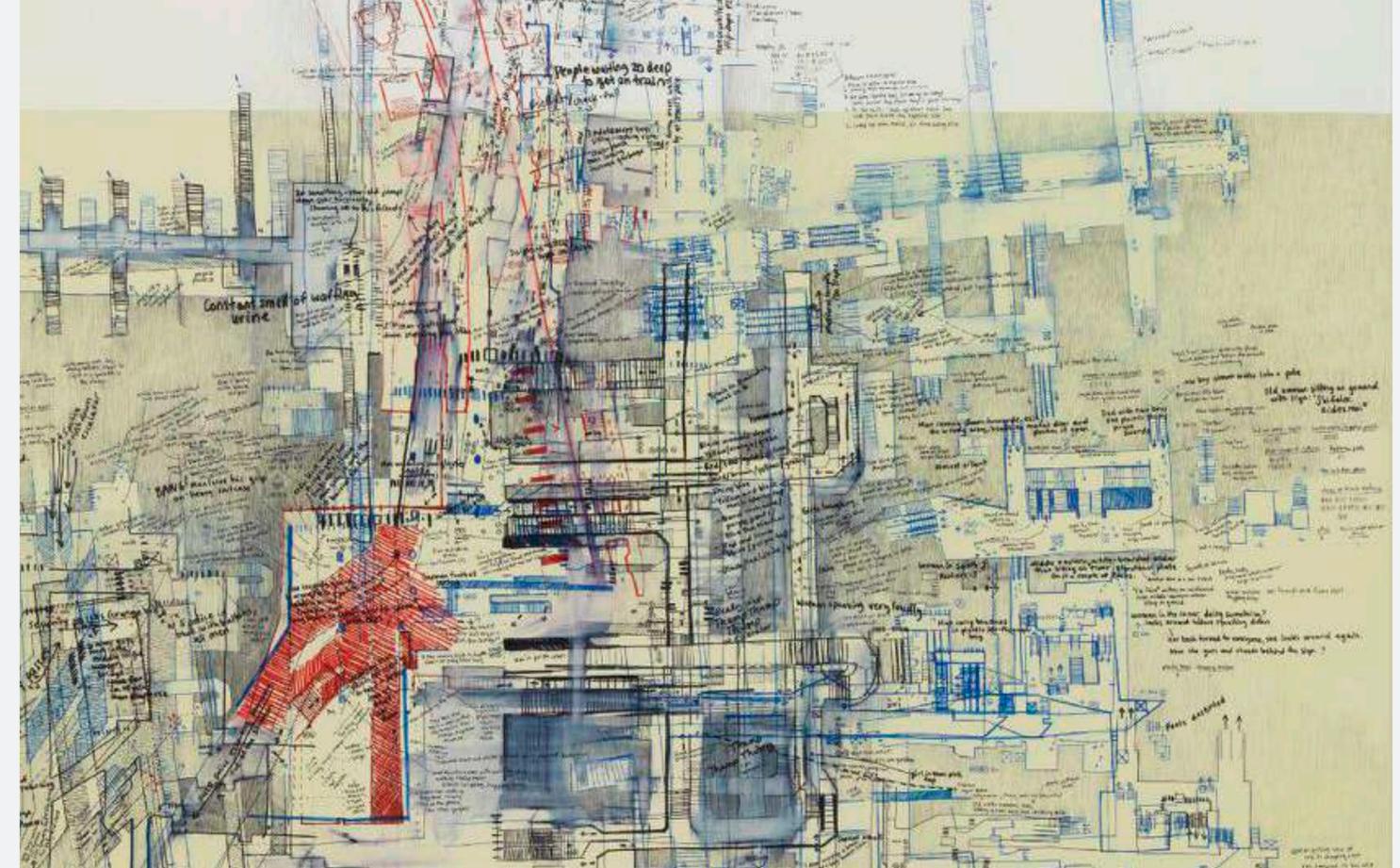
© Jens Ziehe

Courtesy Galerie Poggi, Paris

The Gare du Nord is a major transit hub that is used by hundreds of thousands of people each day. It connects passengers between Paris and its northern suburbs and much of northern Europe. A complicated, chaotic, and constantly moving place, this station is in many ways emblematic of France more generally. Over a period of months Larissa Fassler observed and documented the minutiae of this train station and the patterns and behaviours of those who use it. The resulting six large map-drawing hybrids show a combination of chaos and boredom, surveillance and subversion, and open a conversation about the difficulties of France's ongoing negotiations between nationalism, identity politics, and race relations.

# Gare du Nord, 2014 - 2015

Larissa Fassler - Paris - Works - *Gare du Nord*



**Left**

**Larissa Fassler**

*Gare du Nord II*, 2014-2015

Pencil, pen and acrylic on canvas

170 x 190 cm

Photographer Jens Ziehe

Courtesy Galerie Poggi, Paris

**Top right**

**Larissa Fassler**

*Gare du Nord III*, 2014-2015

Détail

Pencil, pen and acrylic on canvas

170 x 190 cm

Photographer Jens Ziehe

Courtesy Galerie Poggi, Paris

# Galerie Poggi, Paris (FR), 2016

Exhibition view of *Worlds Inside*

Larissa Fassler - Paris - Exhibitions - *Gare du Nord*



While Larissa Fassler's first exhibition at the gallery was devoted to the Parisian sites of the Forum des Halles and the Place de la Concorde district, her new project focuses on the Gare du Nord.

After several months of daily observation during a residency at the Récollets convent, Larissa Fassler has produced five large paintings from hundreds of observation sketches, mapping freehand and to the extent of her body and gaze the movements, actions and small events that animated Europe's largest train station during the summer. In an installation that transforms the main room of the gallery by covering it with wallpaper depicting the monumental statues that decorate the facade of the Gare du Nord, the exhibition compares the contemporary use of these spaces with the original architectural project that Napoleon III's architect, Jacques Hittorff, imagined in the mid-19th century.

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## **Larissa Fassler**

*Gare du Nord I et II*, 2014-2015

encre, crayon et peinture sur toile

170 x 180 cm

Courtesy Galerie Poggi, Paris

# Fondation Esker, Calgary (CA), 2016

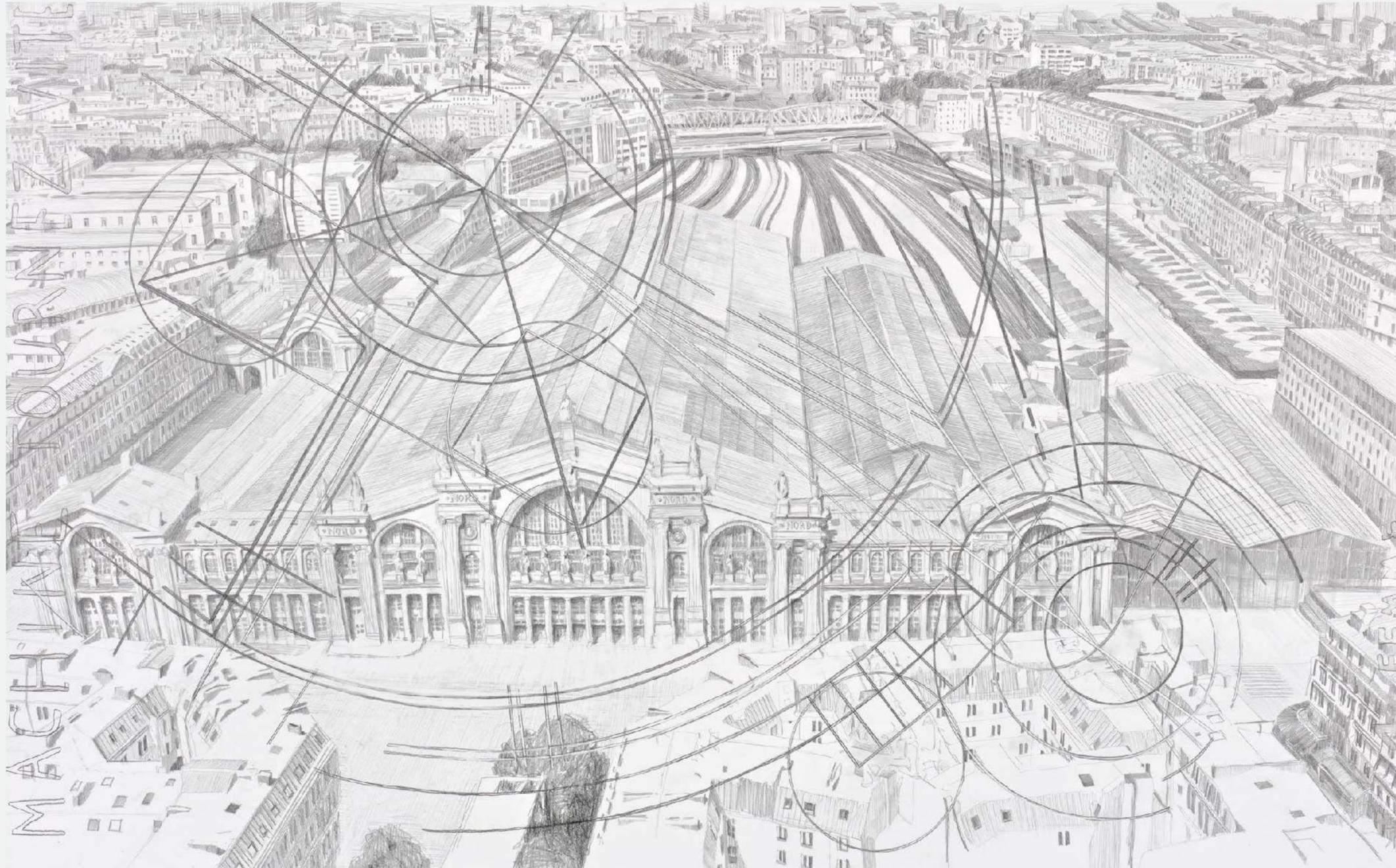
Exhibition view of *Civic. Centre*

Larissa Fassler - Paris - Exhibitions - *Gare du Nord*



# Gare du Nord, 2020

Larissa Fassler - Paris - Works - *Gare du Nord*



For the exhibition entitled *Ground Control* at Galerie Poggi in 2021, Larissa Fassler has created two new works around the Gare du Nord : a large sculpture that is presented in the center of the gallery space, and a large drawing.

For Fassler, the Gare du Nord, and its use by hundreds of thousands of people every day, raises crucial and critical questions that she allows the works to play out. Questions of mobility, accessibility and equality. Issues of race, identity, inclusion and exclusion. Issues of security and control, both nationally and internationally. And issues of poverty, homelessness, precariousness, and the role of society and the state in caring for its people.

All these questions are embodied in two works that are minimalist in relation to the rest of the artist's production. But above all they confront these two "parallel Paris' ": the one inside and the one outside of the *Périphérique*.

**Larissa Fassler**

*Gare du Nord (Machine tournez vite)*, 2020

Pencil on paper

116 x 181 cm

Courtesy Galerie Poggi, Paris

# *Gare du Nord, 2020*

Larissa Fassler - Paris - Works - *Gare du Nord*



**Larissa Fassler**  
*Gare du Nord (sculpture), 2020*  
Laser engraved Finnish wood pulp board, MDF, acrylic glass, steel  
175 x 150 x 125 cm 116 x 181 cm  
© Aurélien Mole  
Courtesy Galerie Poggi, Paris

# Galerie Poggi, Paris (FR), 2021

Larissa Fassler - Paris - Exhibitions - *Gare du Nord*

Exhibition view of *Ground Control* (solo show)

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Through careful observation, research and a mix of approaches, *Ground Control* sheds light on the often unseen issues of control that are at stake in the world's megacities.

Far from being neutral spaces, large city centers are, on the contrary, the terrain where major social issues find their physical manifestation. By studying the way in which they intervene in space, and by mixing approaches, Fassler provides us with a complex, and nuanced approach.

While the Mortizplatz works deal with the very physical issues of the control of real estate property, the works on New York and Paris reveal more imperceptible issues : the question of collective memory and that of mobility.



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**Larissa Fassler**

*Gare du Nord (sculpture), 2020*

Laser engraved Finnish wood pulp board, MDF, acrylic glass, steel

175 x 150 x 125 cm

Courtesy Galerie Poggi, Paris

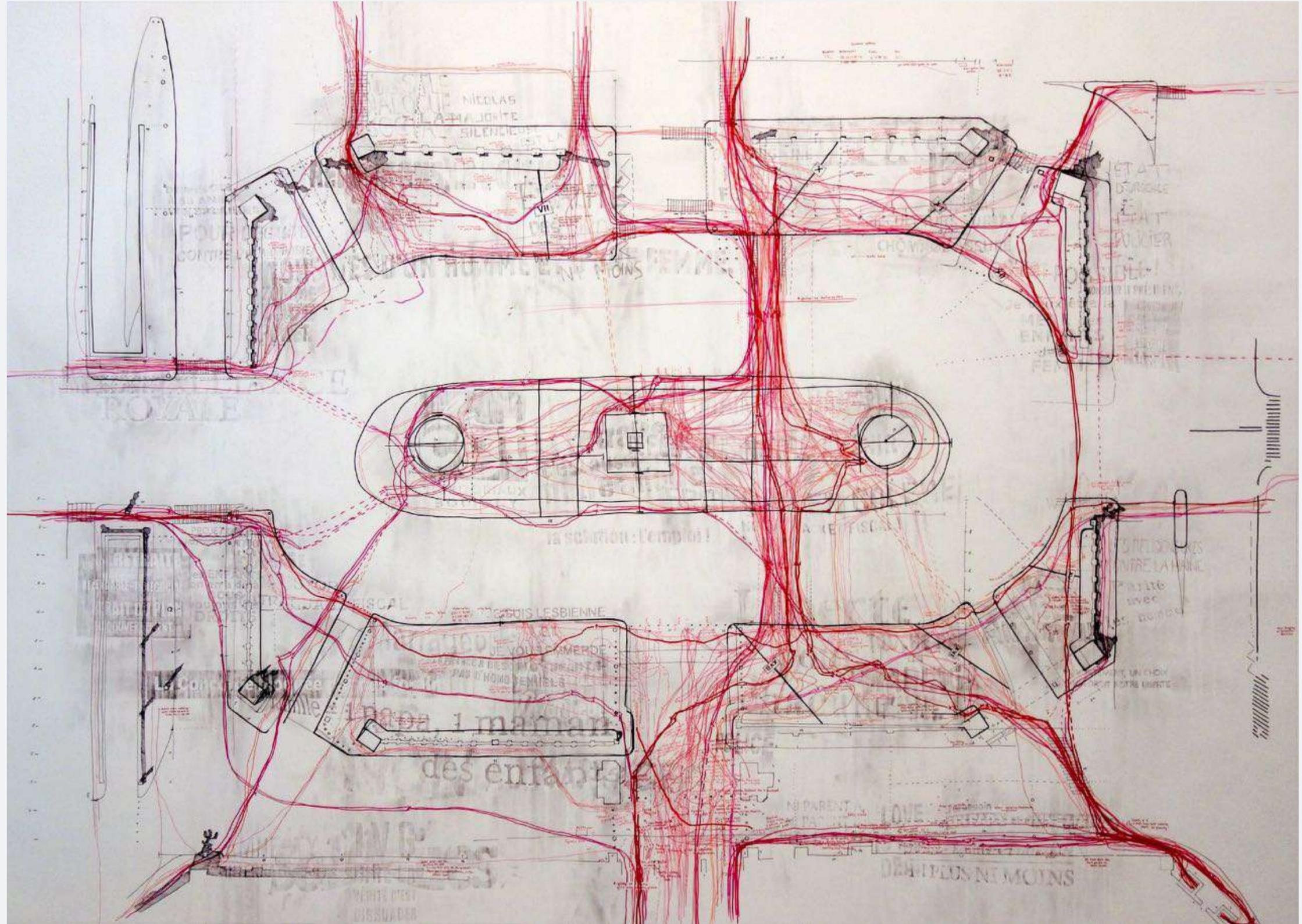


# Place de la Concorde, 2017

Larissa Fassler - Paris - Works - *Place de la Concorde*

Pink trajectories trace the movement of individuals across the plaza. Notes in red and pink record police sirens, motorcycles, and interactions – mostly between tourists and Roma teens.

On the deepest level, smeared, raw, and dirty graphite documents slogans from demonstration over the last 3 years and reflects the recent political climate in Paris, that of conflict, anger and increasing polarisation.



**Larissa Fassler**

*Place de la Concorde IX, 2017*

Pencil and pen on paper

138 x 192 cm

Courtesy Galerie Poggi, Paris

# FIAC, Paris (FR), 2017

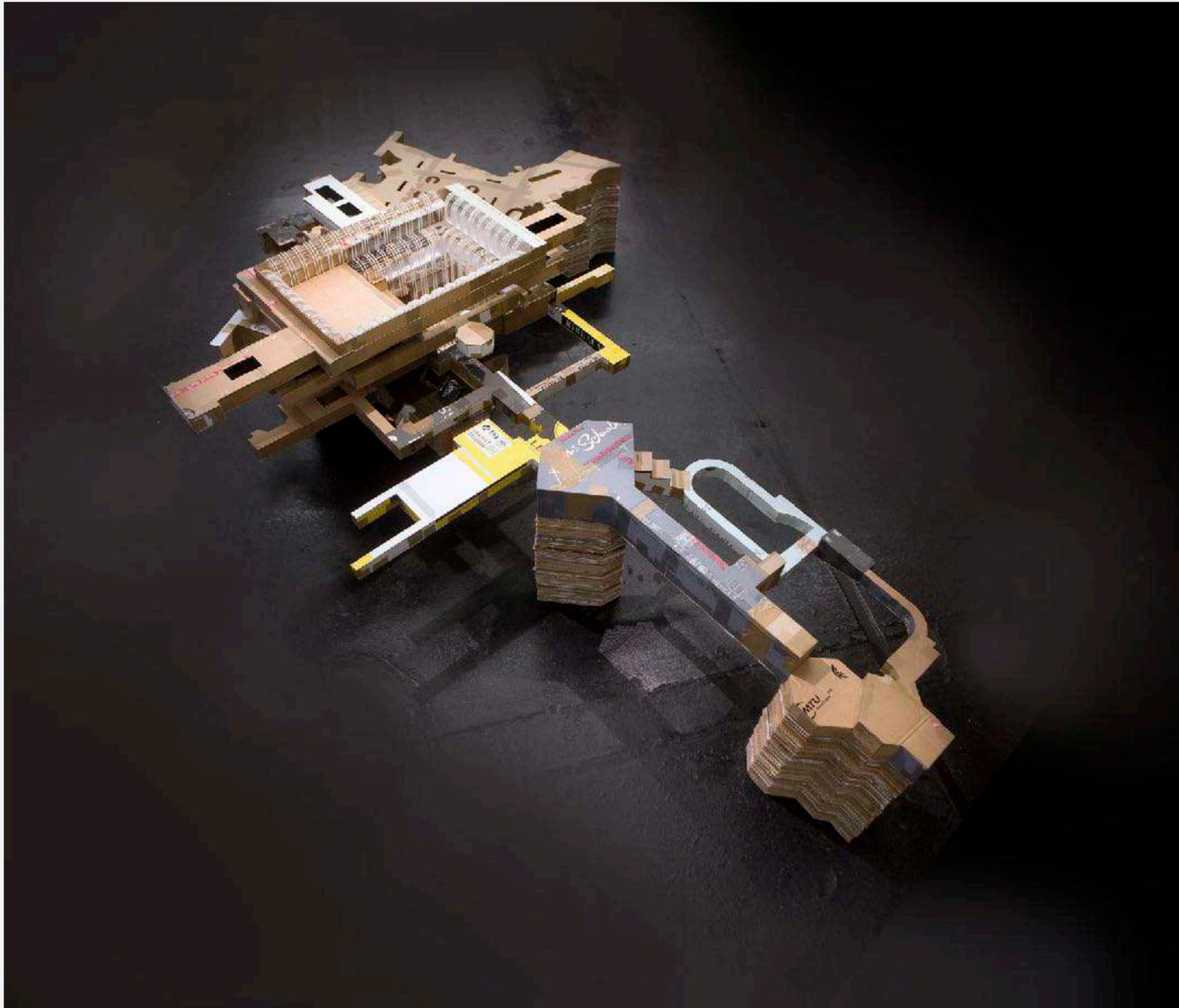
Larissa Fassler - Paris - Exhibitions - *Place de la Concorde*

View of Galerie Poggi's booth with artworks by Yona Friedman and Larissa Fassler



# Les Halles, 2011

Larissa Fassler - Paris - Works - *Les Halles*



This work, based on the recently demolished The Forum des Halles in Paris (1979 – 2011), explores the complex derelict knot of rail and Métro interchanges, subterranean retail chain stores, tunnels, and passageways that made up this site. Damaged, fifthly found cardboard is used to recreate the hallways of the underground shopping mall; black gaffer tape clads the deep penetrating escalator shafts; and 70's orange and turquoise blue fill the underground level of the RER rapid train station housed in the bowels of this former building.

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## **Larissa Fassler**

*Les Halles*, 2011

Materials : cardboard, tape, Plexiglas, colored paper, glue and paint.

50 x 160 x 83 cm

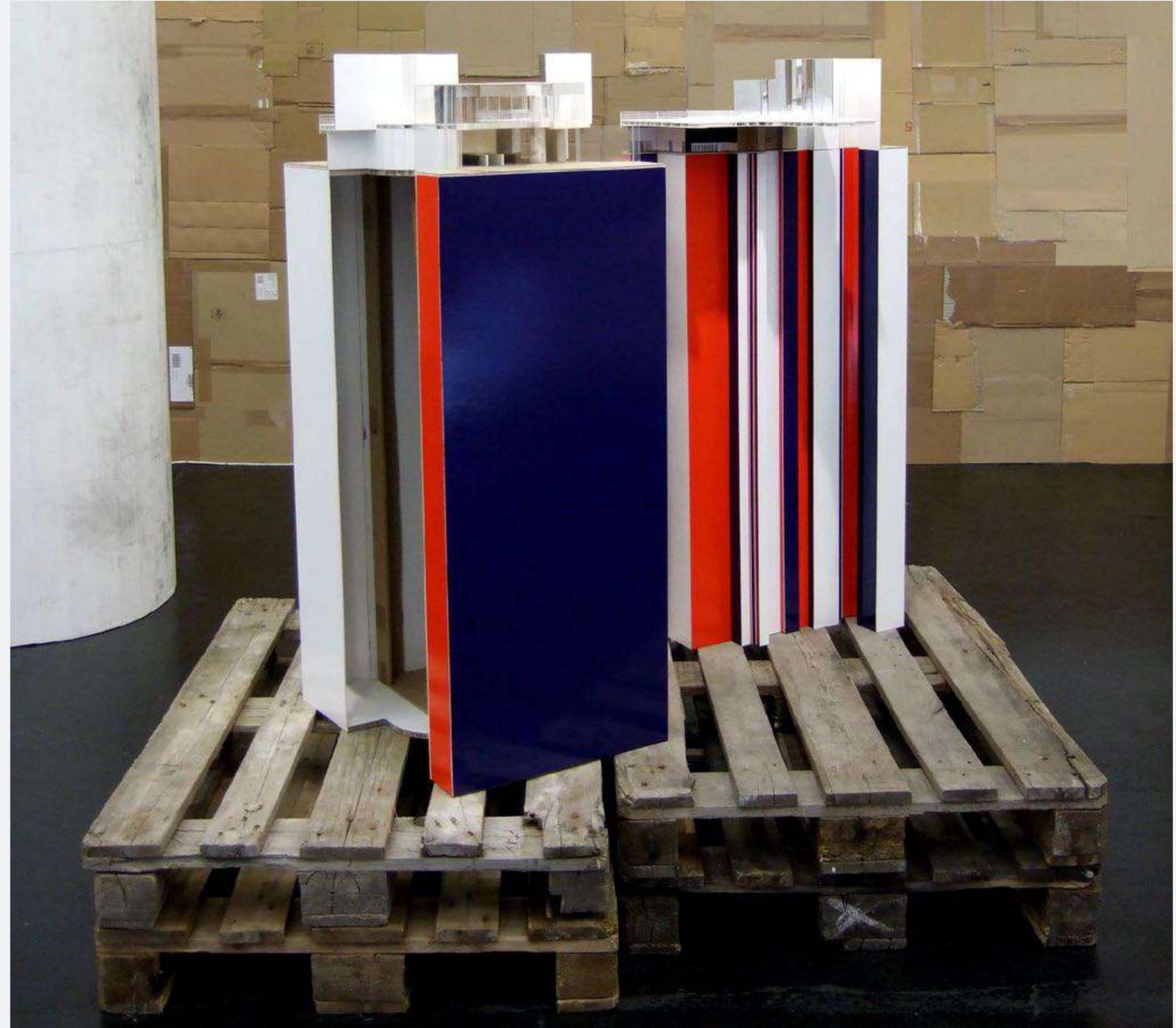
© David Oliveira | Larissa Fassler

Courtesy Jérôme Poggi, Paris

# Les Halles, 2011

Larissa Fassler - Paris - Works - *Les Halles*

Here, fragments of The Forum des Halles (1979 – 2011), the main entrance and an outdoor passageway, are rebuilt in miniature with the stains, scratches, smears, filth, water damage, dark corners, and empty storefronts replicated with precision. All this dereliction, negligence, and dysfunctionality are wrapped in the high gloss of the national flag. Emanating from the depths of the sculpture one can hear the relentless mechanical rumble of the building's inner workings along with the scraping metal sound of dilapidated escalators.



**Larissa Fassler**

*Les Halles (tricolore)*, 2011

Materials; cardboard, tape, Plexiglas, mirror, paint, glue, wood, sound (MP3 player and diffuser), power cable, pallets  
160 x 137 x 150 cm

© David Oliveira | Larissa Fassler  
Courtesy Jérôme Poggi, Paris

# September Gallery, Berlin (DE), 2011

Exhibition view of *This is Nowhere, I* © David Oliveira

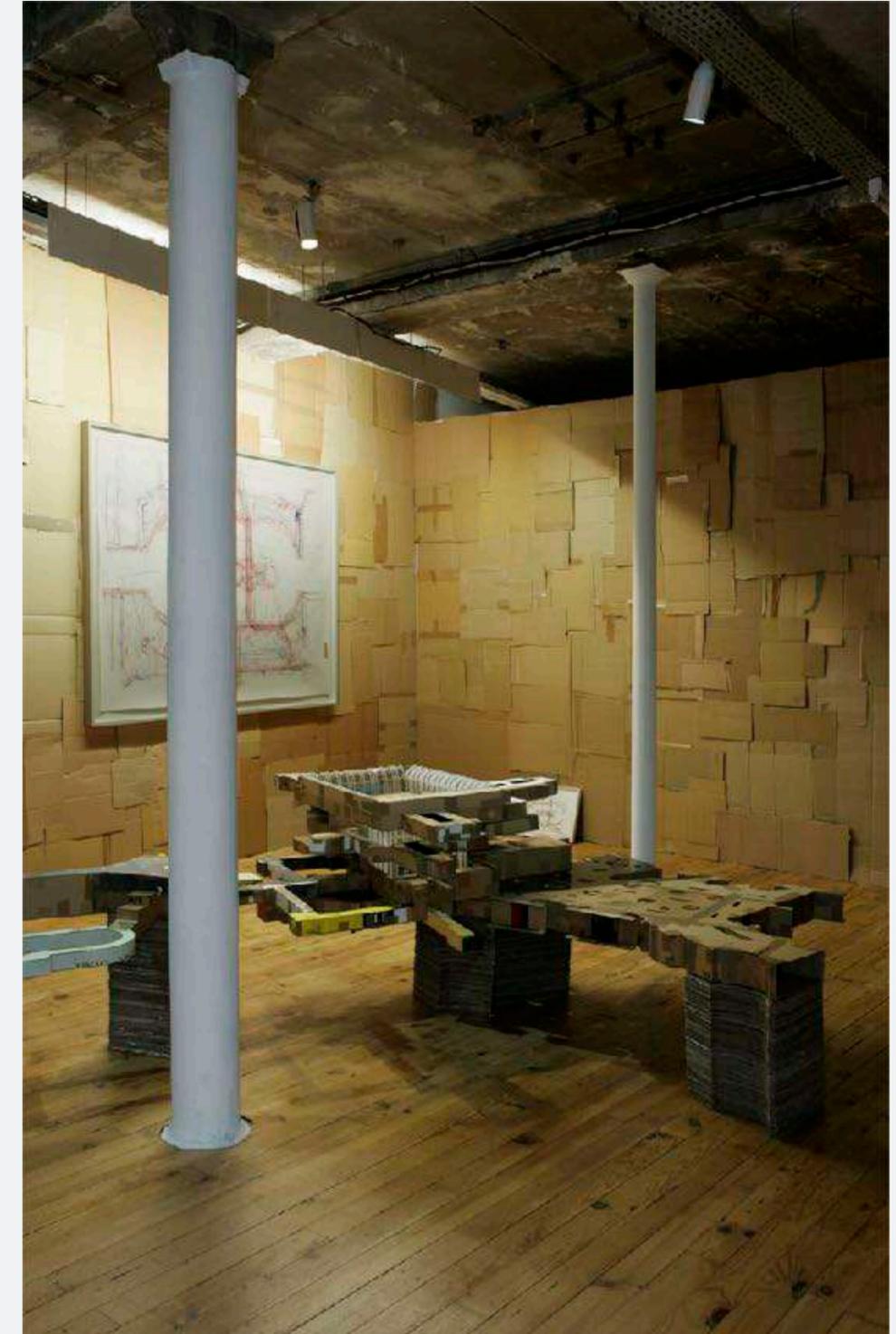
Larissa Fassler - Paris - Exhibitions - *Les Halles*



# Galerie Poggi, Paris (FR), 2011

Exhibition view of *Master Plan* © Nicolas Brasseur

Larissa Fassler - Paris - Exhibitions - *Les Halles*



# La Galerie, Centre d'art contemporain, Noisy-Le-Sec (FR), 2021

Larissa Fassler - Paris - Exhibitions - *Les Halles*

Exhibition view of *Tissus Urbains* (solo show) © Aurélien Mole



**Larissa Fassler**

*Les Halles (tricolore)*, detail, 2011

Materials; cardboard, tape, Plexiglas, mirror, paint, glue, wood, sound (MP3 player and diffuser), power cable, pallets

160 x 137 x 150 cm

© David Oliveira | Larissa Fassler

Courtesy Jérôme Poggi, Paris

# Place de l'Europe, 2011

Larissa Fassler - Paris - Works - *Place de l'Europe*



The work *Place de l'Europe I* and *II* take the famous painting *Pont de l'Europe* (1876) by the Impressionist Gustave Caillebotte as its point of departure, a work that depicts different classes of people side by side before an ironwork symbol of modernity. Today, the location—which was also painted by Jean Beraud, Monet, and famously photographed by Henri Cartier Bresson—is a wasteland with a prestigious name dominated by a traffic circle, parked cars, passing buses, and exhaust filled air. On every sign, pole, and parking meter, the space is dominated by signs and symbols, which speak to the extreme left and right of the French political spectrum (e.g. “Ni patrie, Ni frontière – Liberté de circuler!”, “Fédération anarchiste”, “Nouveau Parti Anticapitaliste”, “Les nationalistes sont de retour!”, “Le métissage généralisé détruit la diversité!”, “Paris projet apache”). On the periphery stand personal ads and appeals ranging from people looking for work to a family looking for a lost loved one.

**Larissa Fassler**

*Place de l'Europe II*, 2011

Archival ink, ink, paint marker and graphite on paper  
105 x 142 cm

© David Oliveira

Courtesy Galerie Jérôme Poggi, Paris

# New York City

2017 — 2020

The ballerina curtseys and both the ballerina and the male dancer wave enthusiastically to the tourists

The ballerina runs towards it! waves, curtseys and does a pirouette

Ballerina who is 'spontaneously' dancing with her partner runs towards the bus

3rd time this has happened

Black woman on the phone, 40-50ish. "You don't gotta call me! You don't gotta talk to me! You get what I'm saying!"

White pug wearing a grey and red striped sweater

Black man, 45-50 wearing a black do-rag

Very elderly white woman fuzzy pink beret pink scarf waddles very slowly

White woman in her 30s surfer girl style, messy blonde shoulder-length hair, jeans slip-on Vans, no socks glossy white fur coat down to her knees

"But you just split up yesterday, why would you say that?"

woman pulling 2 full trolleys of groceries, Whole Foods bags 4 watermelons, 2 in each trolley

Black man looking at his phone for directions

2 women stand together taking a selfie. Heads together, chins down big smiles. 1 says "here" and hands the phone back over her shoulder to her friend.

"Have you asked him?"  
"I said, have you got a referral? And I asked him. And he says, I can't get a referral. And I know that's not true."

The friend's smile, behind the others back, immediately drops and is replaced by an irritated frown.

"Where are you?"  
"No I am liberating at Columbus Circle. Where are you?"

This time it is a black ballerina - same costume big pink tulle tutu, white leggings, white shoes, white fur headband

She does a pile a relative a skate, warming up

Ballerina white fur headband, white top, long pink tulle tutu, white dance shoes

A man, a supposed bystander starts dancing with her

she kicks, jumps and pirouettes she's doing permanently

Ballerina starts dancing, spinning jumping around.

Woman puts her coffee down on the bench so she can put up her hood. She's smoking. She looks cold

Japanese couple walk up to the ballerina. Woman asks if the can take a selfie with the ballerina

The two women stand grinning  
"Oh, you're welcome" says the ballerina in a giddy little girl voice

"He was like, what year did you move to New York City, and I was like, '95, dude."

Woman, white, 20s, takes out a compact mirror and starts to fix her foundation

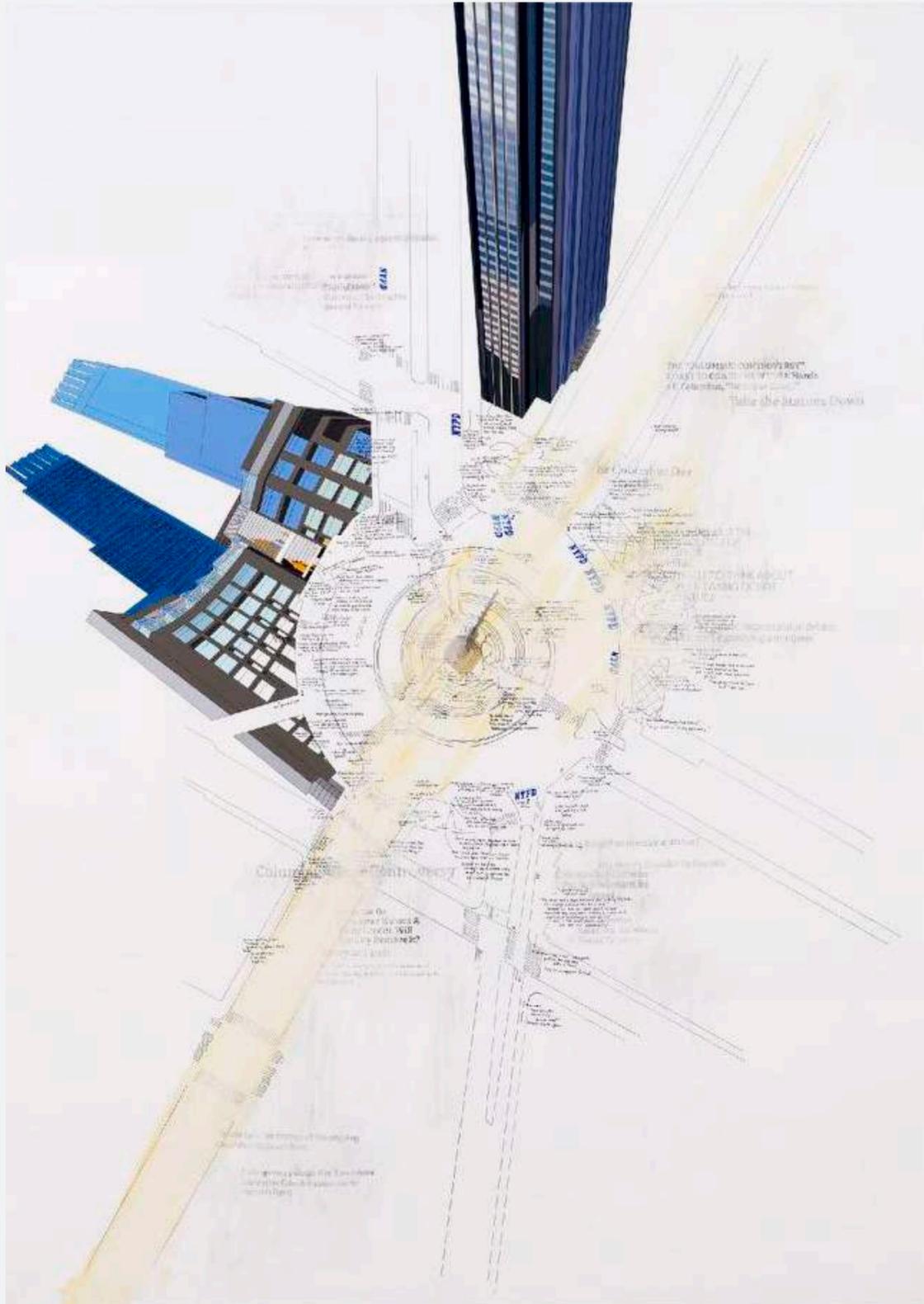
NYPD lights flashing

"You smooth!" three men break out laughing

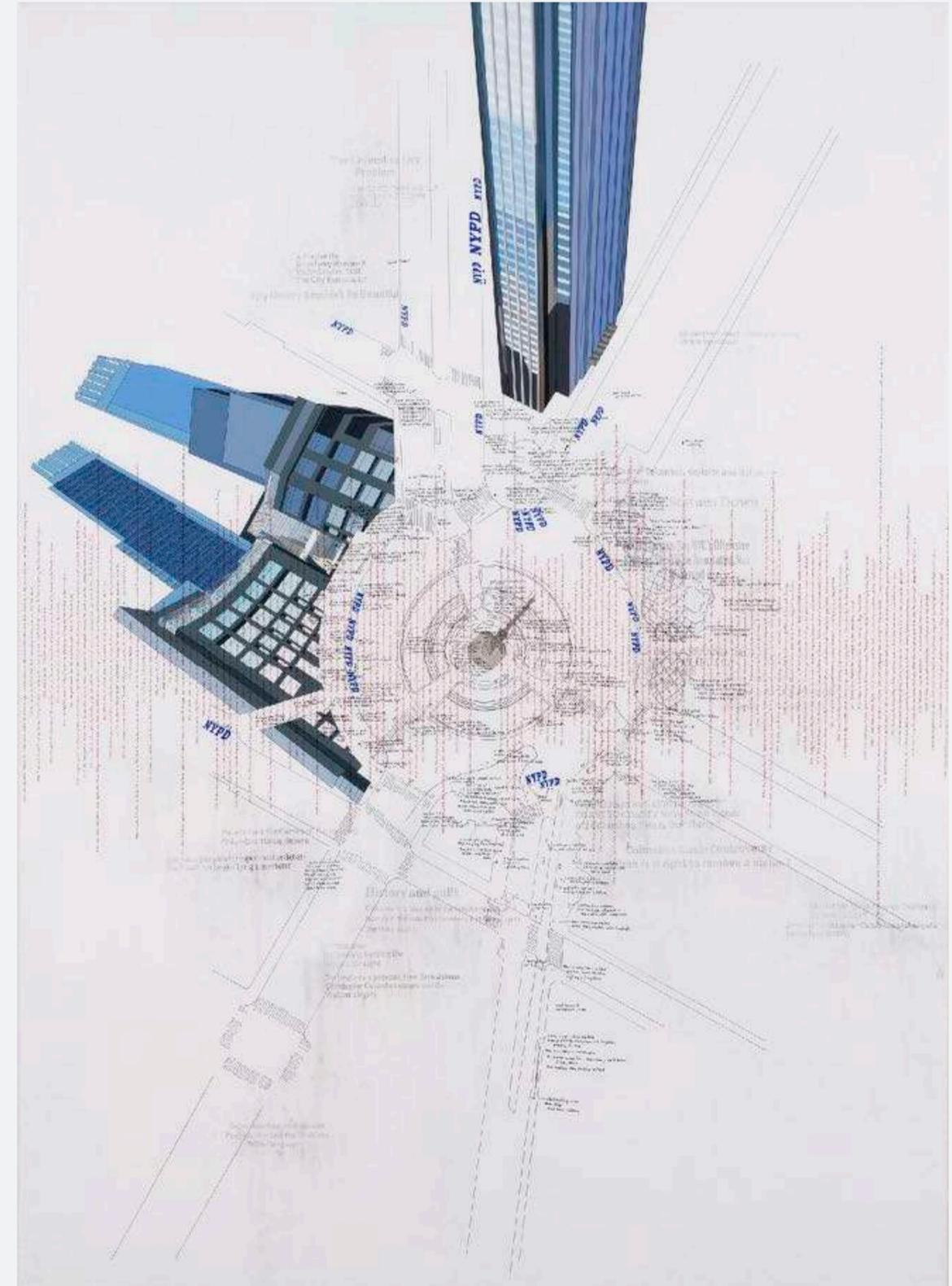
Short white woman her hair in one large matted dread hanging down to her bum, black sweatpants bottoms, hoodie, no visible face

# Columbus Circle, 2017 - 2020

Larissa Fassler - NYC - Works - *Columbus Circle, NYC*



**Larissa Fassler**  
*Columbus Circle, NYC II, 2017-2020*  
Pencil, pen and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris



**Larissa Fassler**  
*Columbus Circle, NYC I, 2017-2020*  
Pencil, pen and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris



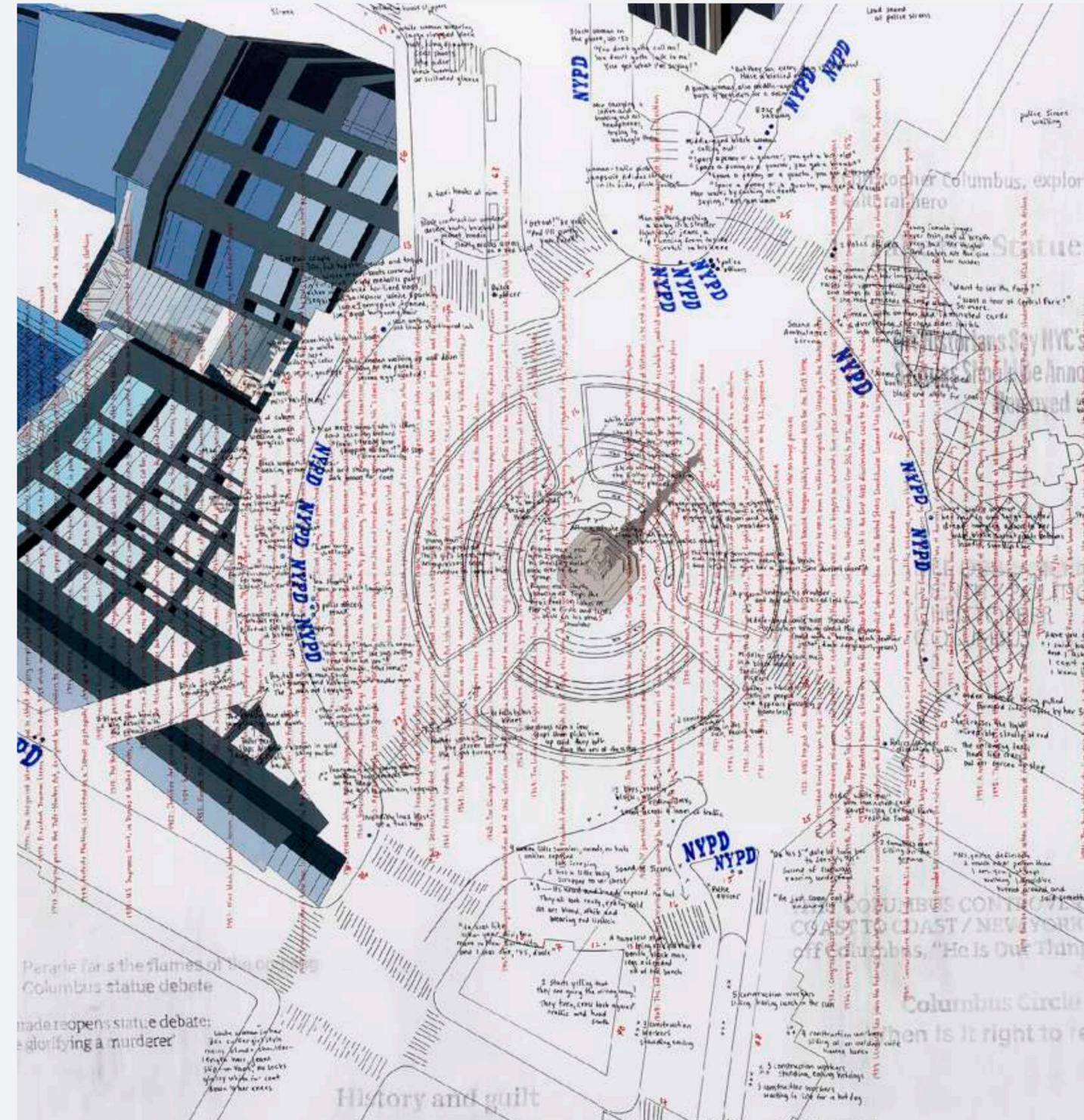
# Armory Show, NYC (USA), 2018

Larissa Fassler - NYC - Exhibitions - *Columbus Circle, NYC*

View of Galerie Poggi's booth with artworks by Kapwani Kiwanga and Larissa Fassler



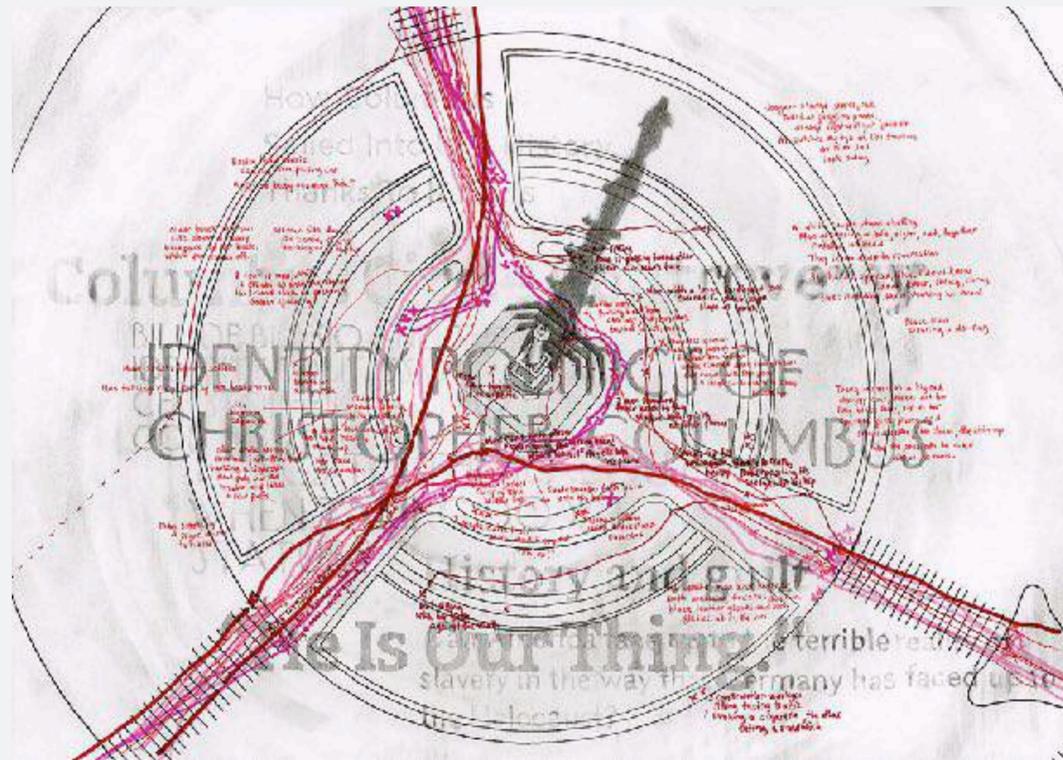
**Larissa Fassler**  
*Columbus Circle, NYC I et NYC II, 2017 - 2018*  
Pen, pencil and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris



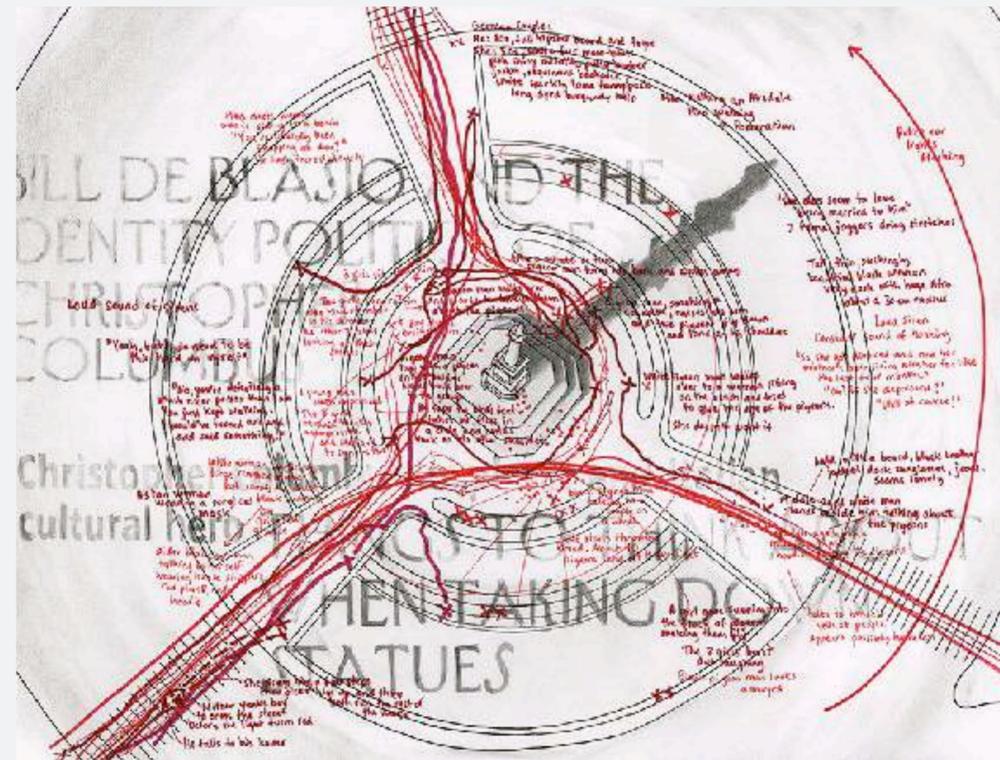
# Columbus Circle, 2017 - 2020

Larissa Fassler - NYC - Works - *Columbus Circle, NYC*

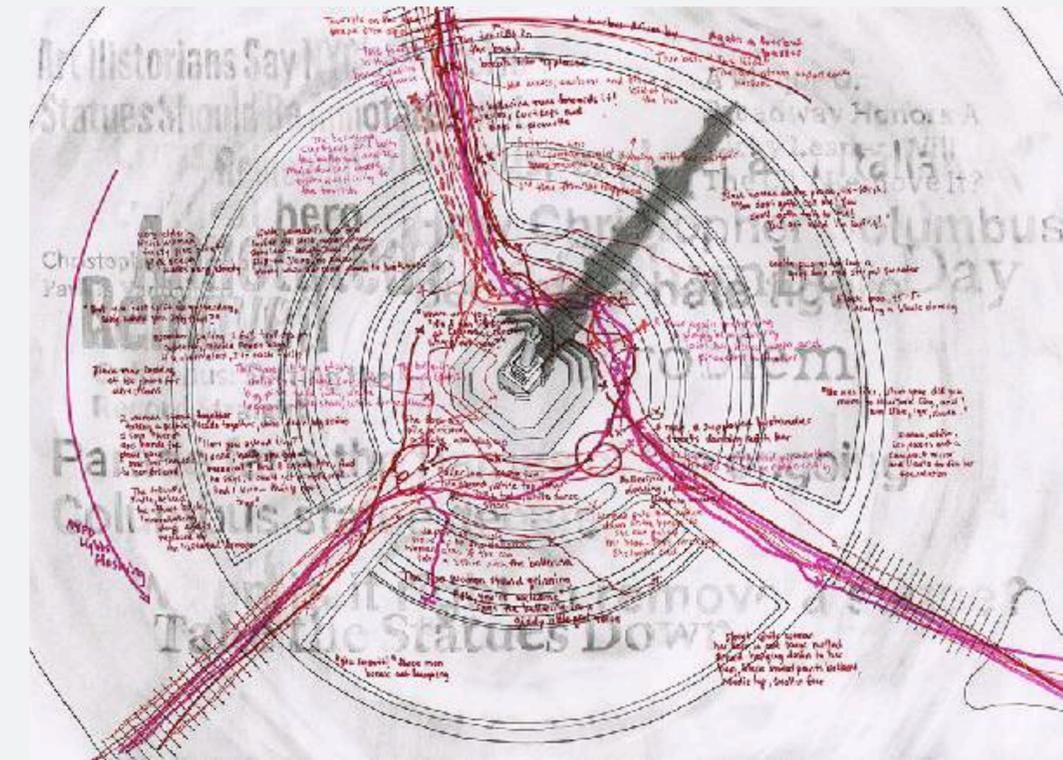
In the centre of New York City, in the centre of an iconic traffic circle named for him, Christopher Columbus stands flanked by the Time Warner Centre and the Trump International Hotel & Tower. This public circle and its monument are front and centre in the current debate surrounding the memorialisation of historic figures and periods, the need to question and examine the context from which they came, and ultimately the merits of their possible removal. This work nevertheless reveals those everyday moments of life—the mundane, the absurd, the humorous, the lonely, the dubious, and the spectacular—which occur in the shadow of this massive figure, and the even larger debate that surrounds him.



**Larissa Fassler**  
*Columbus Circle, NYC III, 2017-2020*  
Pencil, pen and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris



**Larissa Fassler**  
*Columbus Circle, NYC V, 2017-2020*  
Pencil, pen and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris



**Larissa Fassler**  
*Columbus Circle, NYC IV, 2017-2020*  
Pencil, pen and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris

# The MAC International, Belfast (IRL), 2018

Exhibition view of *Columbus Circle, NYC I and II* (solo show)

Larissa Fassler - NYC - Exhibitions - *Columbus Circle, NYC*



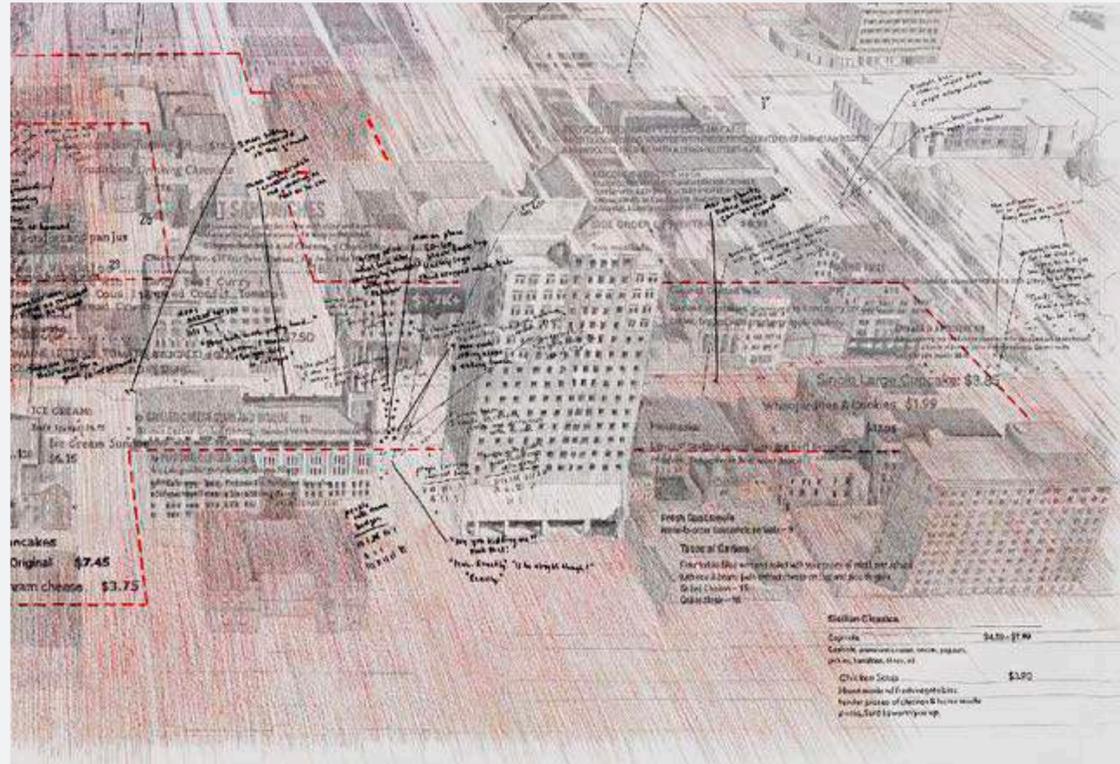
**Larissa Fassler**  
*Columbus Circle, NYC I et NYC II*, 2017 - 2018  
Pen, pencil and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris





# Manchester, 2019 - 2020

Larissa Fassler - Manchester - Works - *Manchester, NH*



From left to right and top to bottom

**Larissa Fassler**

*Manchester, NH, USA I* 2019-2020

Pen, pencil and wax crayons on paper  
150 x 360 cm

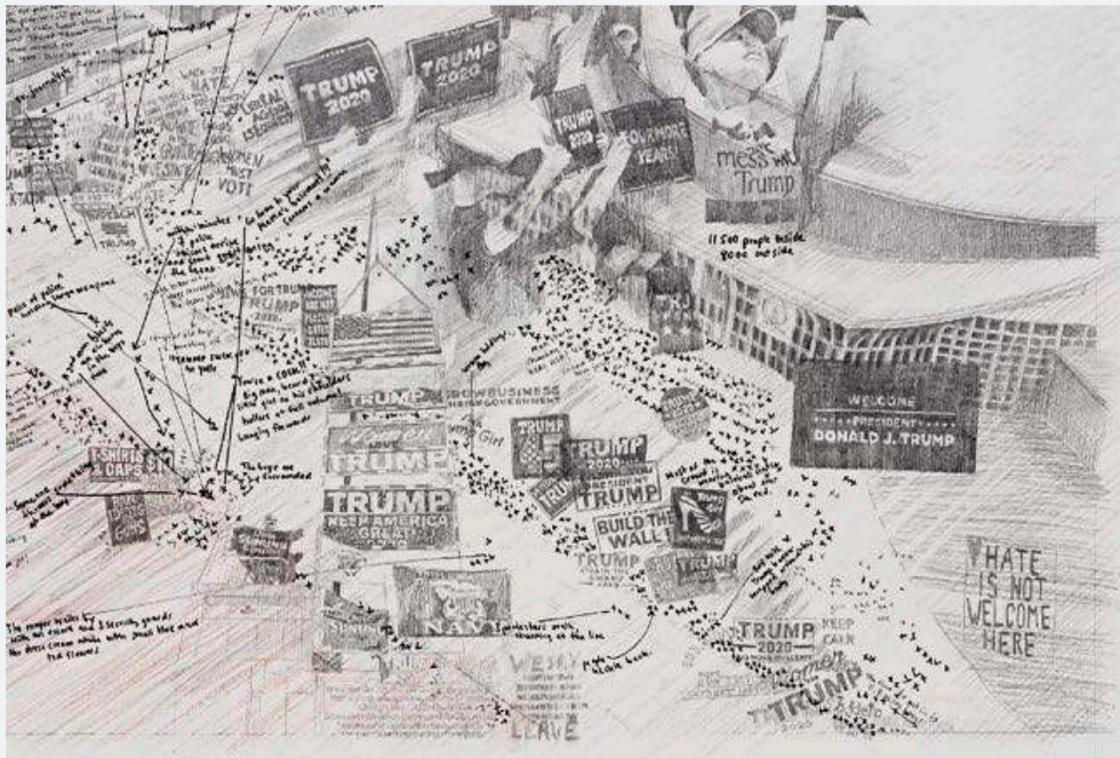
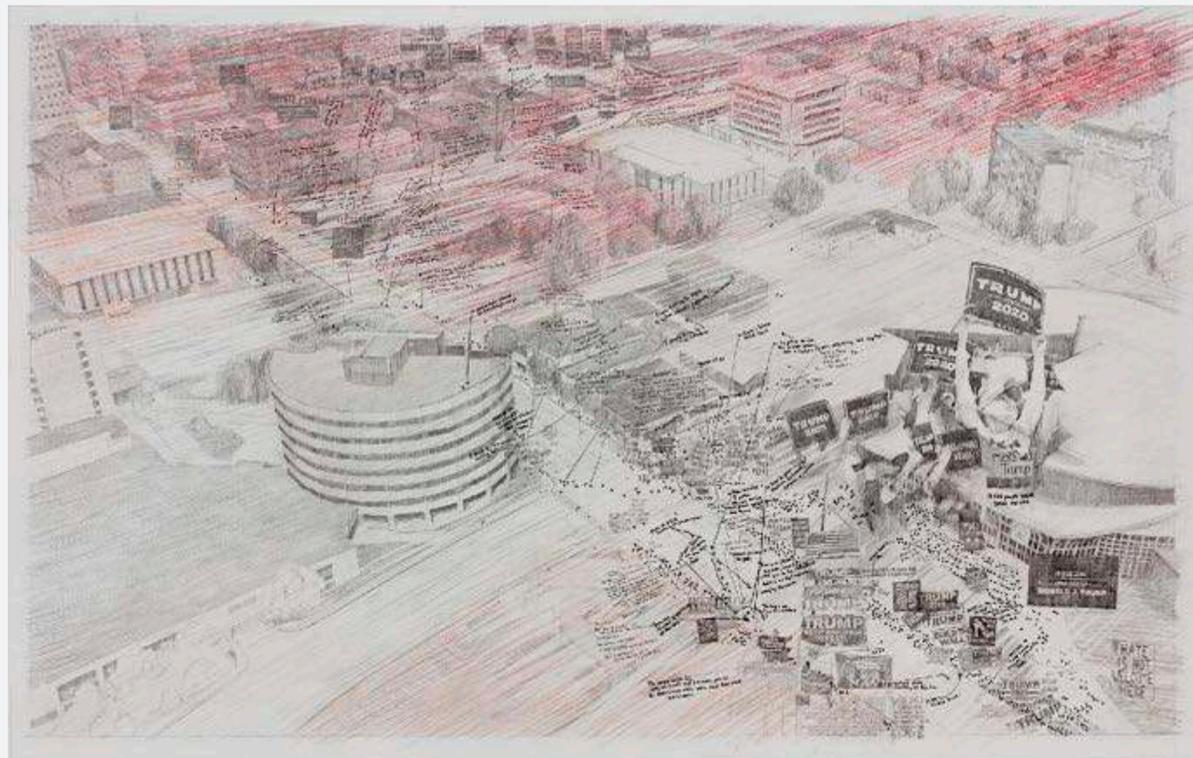
Courtesy Galerie Poggi, Paris

**Larissa Fassler**

*Manchester, NH, USA II* 2019-2020

Pen, pencil and wax crayons on paper  
113 x 178 cm

Courtesy Galerie Poggi, Paris



**Larissa Fassler**

*Manchester, NH, USA III* 2019-2020

Pen, pencil and wax crayons on paper  
113 x 178 cm

Courtesy Galerie Poggi, Paris

**Larissa Fassler**

*Manchester, NH, USA III (détail)* 2019-2020

Pen, pencil and wax crayons on paper  
113 x 178 cm

Courtesy Galerie Poggi, Paris





# Havanna

2017 — 2019



VIVIR

# Havana, 2017 - 2019

Larissa Fassler - Havana - Works - *Plaza del Cristo*



Cuba is changing. With steps towards the normalisation of relations with the United States (under Obama), the exponential rise in tourism, the death of Fidel Castro, Raúl Castro's sweeping economic reforms resulting in new self-employment, Cuba is undergoing a radical transformation. These Havana paintings, from 2017-2019, capture a moment of time in that process. Castro-era revolutionary slogans still dominate the cityscape while US flags seep in, worn by locals as T-shirts, leggings, shorts, sunglasses and body-con dresses. The atmosphere is that of the hazy, hot, sun-bleached and crumbling façades of Old Havana. The city's urban structure can be seen in the background with notes recoding the daily ongoings of Havanans. Wrought iron barriers on windows and doorways, although decorative and beautiful, keep outsiders out.

**« In my many years of studying cities and urban public spaces, Havana was, for me, one of the most impenetrable and inaccessible places. »**

**Larissa Fassler**

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**Larissa Fassler**

*Havana V, Plaza del Cristo, 2017-2019*

Pencil and acrylic on canvas

180 x 190 cm

Courtesy Galerie Poggi, Paris

# Havana, 2017 - 2019

Larissa Fassler - Havana - Works - Plaza del Cristo



**Larissa Fassler**  
*Havana IV, Parque Línea y L,*  
Pencil and acrylic on canvas  
180 x 130 cm  
Courtesy Galerie Poggi, Paris

# Havana, 2017 - 2019

Larissa Fassler - Havana - Works - Plaza del Cristo



**Larissa Fassler**  
*Havana III, Plaza del Cristo, 2017-2019*  
Pencil and acrylic on canvas  
180 x 190 cm  
Courtesy Galerie Poggi, Paris

**Larissa Fassler**  
*Havana II, Plaza del Cristo, 2017-2019*  
Pencil and acrylic on canvas  
180 x 190 cm  
Courtesy Galerie Poggi, Paris



# Calgary

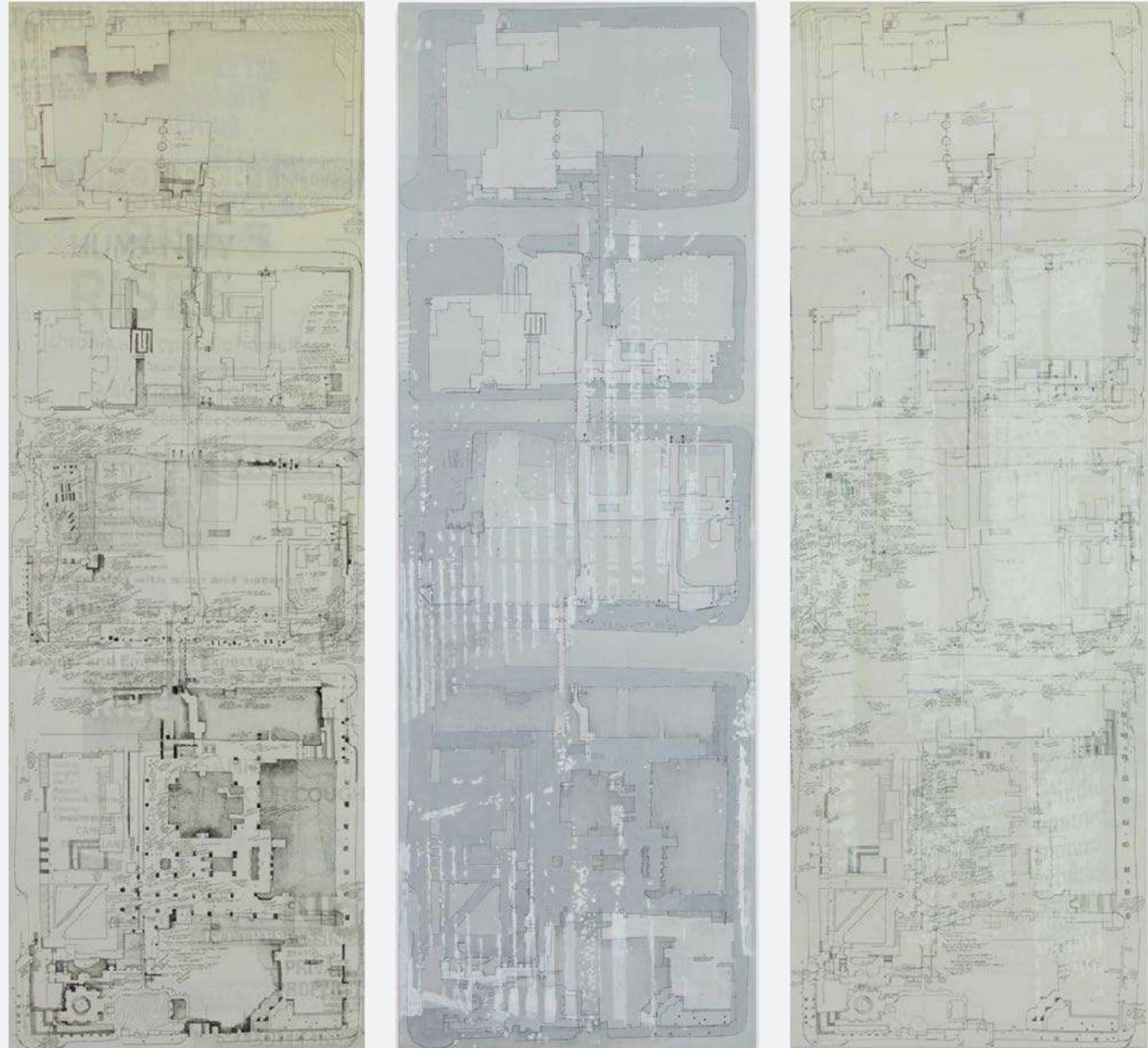
2017 — 2019

# Calgary, 2016

Larissa Fassler - Calgary - Works - *CIVIC, CENTRE*

The body of work *CIVIC. CENTRE.* focuses on a four-block stretch on the eastern edge of Calgary's downtown core, extending from the south side of the Municipal Building, through the old Public Library and the Bow Valley College Campus, to the northern edge of the YWCA.

This swath of the city with its complicated networks of public, semi-public and private space is the point of convergence between Calgary's nancial center and the East Village. It carries the marks of job loss, poverty, gentri cation, displacement and redevelopment.



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**Larissa Fassler**  
*CIVIC. CENTRE I, II & III*, 2016  
Crayon, stylo et peinture acrylique sur papier  
220 x 75 cm  
Oeuvres uniques  
© Jens Ziehe  
Courtesy Galerie Poggi, Paris

# Istanbul

2017





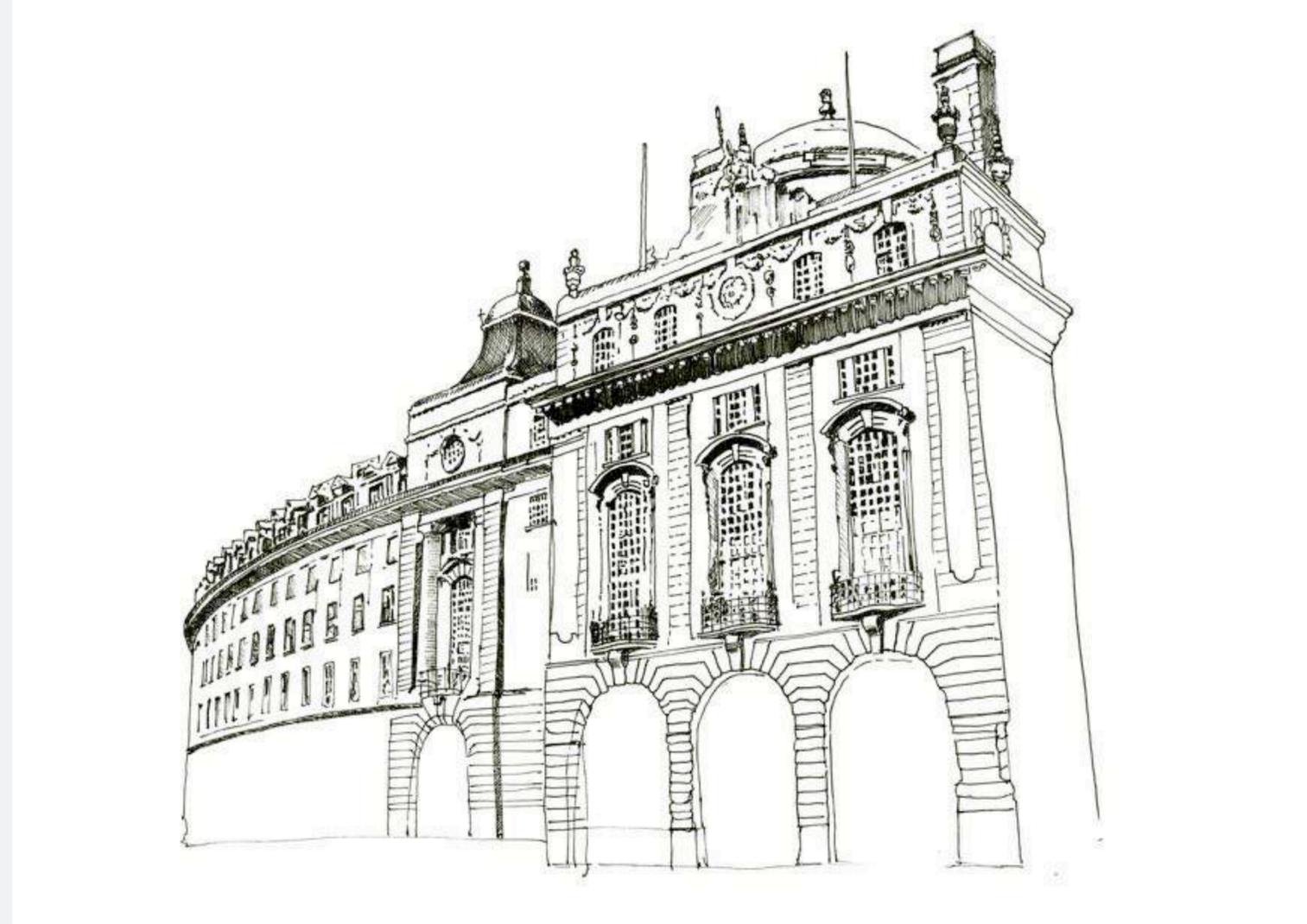
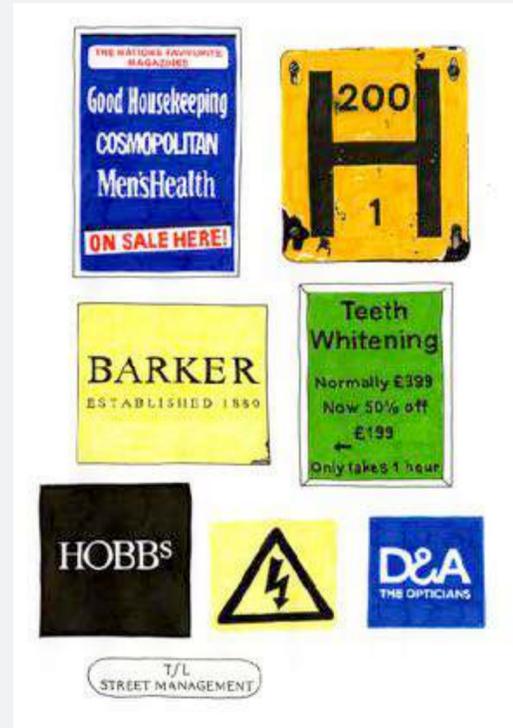


# London

2009

# Regent Street / Regent's Park, 2009

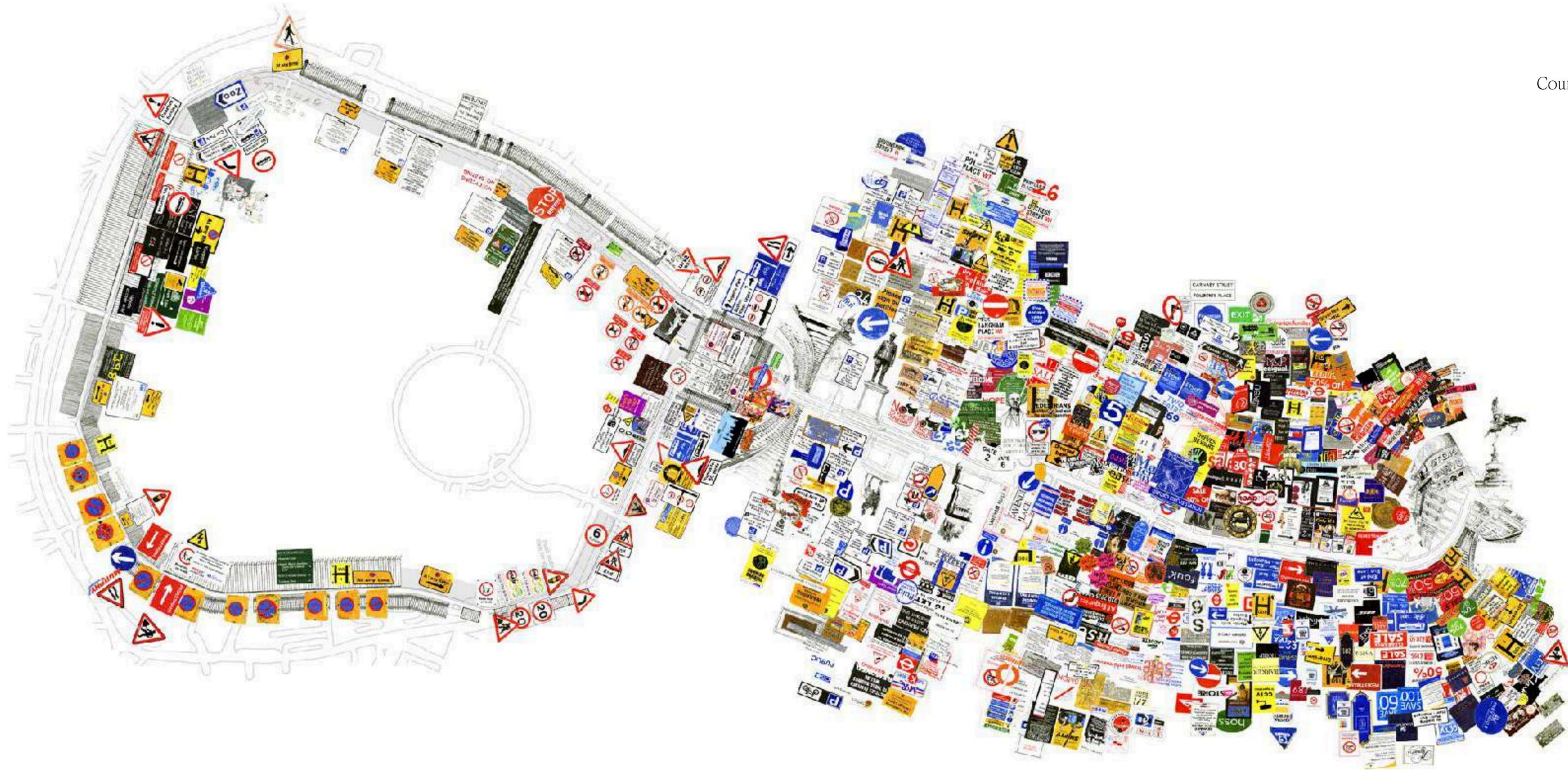
London - Works - Regent Street / Regent's Park (Dickens thought it looked like a racetrack)



**Larissa Fassler**  
 Regent Street / Regent's Park (Dickens thought it looked like a racetrack), 2009  
 Small individual drawings  
 Felt pen and pencil on paper  
 29.7x 21 cm  
 Courtesy Galerie Poggi, Paris

# Regent Street / Regent's Park, 2009

London - Works - Regent Street / Regent's Park (Dickens thought it looked like a racetrack)



**Larissa Fassler**

*Regent Street / Regent's Park (Dickens thought it looked like a racetrack)*, 2009

Archival C-Print

160 x 291 cm

Edition of 5 plus 2 AP

Courtesy Galerie Poggi, Paris

# Canadian Cultural Center, Paris (FR), 2016

Exhibition view of *Extraits / Extracts* (solo show)

London - Exhibitions - *Regent Street / Regent's Park (Dickens thought it looked like a racetrack)*

Regent Street / Regent's Park (Dickens Thought It Looked Like a Racetrack) investigates major 19th-century urban-development changes that favoured the individual's freedom of movement for the first time, but whose architecture restricted collective movements and gatherings. For this work Fassler roamed Regent Street and the area around the park for several days, photographing as many shop and street signs, fences and barriers as she could. She subsequently redrew and scanned them all, and then installed them in a true-to-scale site plan of the streets. The result is an overload of pictures, logos, signals and signs that regulate the movements and perceptions of passersby.



**Larissa Fassler**

*Regent Street/Regent's Park (Dickens thought it looked like a racetrack)*, 2009

Archival C-Print

160 x 291 cm

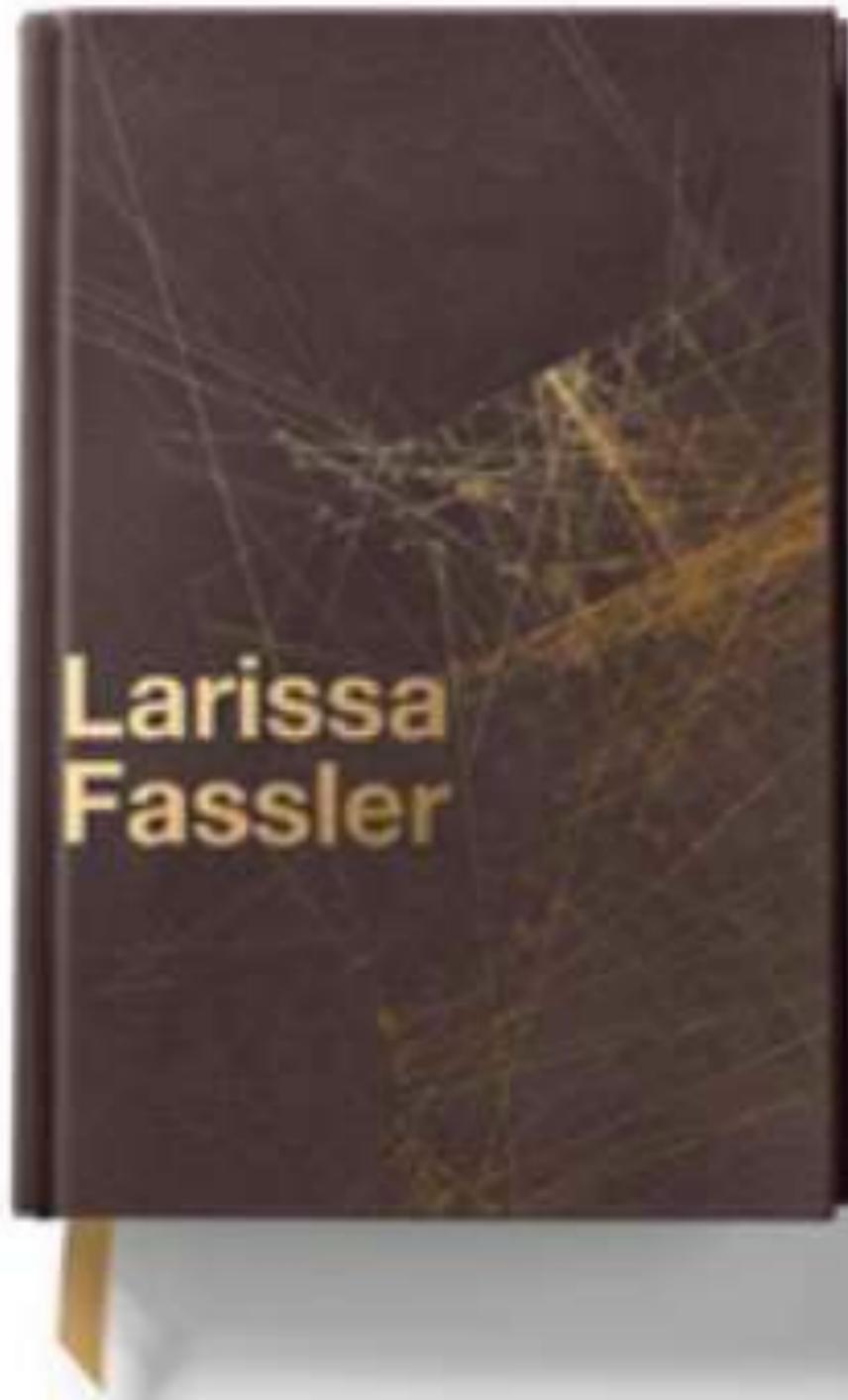
Edition of 5 plus 2 AP

Courtesy Galerie Poggi, Paris

# Publications

## Selection

2011 — 2021

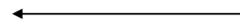


**Larissa Fassler, "Common Ground"**

Text by Chris Blache and Pascale Lapalud (Paris, France), Nicole Burisch (Ottawa, Canada), Shauna Janssen (Montreal, Canada), Diana Sherlock (Calgary, Canada), Fiona Shipwright (Berlin, Germany), Karen Till (Ireland, UK)

Designed by Three-Legged Dog (Canada)

DISTANZ editions (Berlin), May 2021



A debate about the future of our cities, embracing many pressing concerns, is taking place. Issues of mobility, accessibility, equality, poverty, gentrification, homelessness, security and surveillance through new technologies are being addressed. The project that drives this application aims to make a meaningful contribution to this debate by questioning the future of civil society and the role of public space in how people interact in society. Designed to be an atlas, this 304-page, full-color monograph presents each of the twelve series of works in multiple double-page images and the necessary details to immerse the reader in the personality and tensions of each place. The book contains introductions and interventions into each work as well as four essays. Each author approaches Larissa Fassler's practice from a particular perspective and has a unique voice. Like the city itself, this monograph represents a discursive site where different points of view productively collide to illuminate Fassler's art and the city in the contemporary context. The primary audience for this book is contemporary art, but the book will also have wide appeal to urban studies, architecture, landscape architecture, planning, city building, cross-sectional feminist studies, and gender studies. The book is also intended to be a resource for universities, professors, and students of architecture and urban studies, as Fassler's work is already being used as a teaching tool in the architecture and urban planning departments of universities such as the University of South Australia; University of Sheeld, UK; University of Lethbridge; University of British Columbia; Kassel University; Hamburg University; Kingston University, London; Pratt Institute, NYC; and The New School, NYC.

***Beyond Architecture: Imaginative  
Buildings and Fictional Cities***

by R. Klanten and L. Feireiss  
Gestalten Publishers editions  
February 1st 2009



Beyond Architecture is the first publication of its kind to document the creative exploration of architecture and urban propositions in the contemporary arts. The projects collected in this book demonstrate how not only architects and designers but also artists are taking architecture as a starting point for experimentation. They range from performance, installation art and crafted sculptures to architectural models, alternative ideas for living spaces and furniture, as well as illustration, painting, collage and photography. Through stunning photography, visuals and complementary texts, these visionary concepts reveal the hidden creative potential for architecture and urban environments in inventive ways.



# BEYOND ARCHITECTURE

IMAGINATIVE BUILDINGS AND FICTIONAL CITIES

*Beyond Architecture* is the first publication of its kind to document the creative exploration of architecture and urban propositions in the contemporary arts. It demonstrates how not only architects and designers but also artists are taking architecture as a starting point for experimentation. Conceived by Lukas Feireiss, this book features contributions by renowned international artists ranging from performance, installation art

and crafted sculptures to architectural models, alternative ideas for living spaces and furniture, as well as illustration, painting, collage and photography. Through stunning photographs and incisive texts, these visionary concepts reveal how the interplay between architecture and visual culture will pave the future aesthetic and shape the development of architectural practices and urban landscapes in the decades to come.

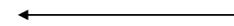


ART IN L.A.

**Larissa Fassler**

Text by Margaret Ewing

ARTFORUM Review, october 2011, p. 327



Larissa Fassler - Publications - Selection

**UNCHARTERED GROUND :**  
**Larissa Fassler's**  
**psychogeographic cartographies**

Text by Fiona Shipwright

UNCUBE Magazine, March

2016 , p. 327



ARCHITEKTUR  
ETHNOGRAFIE



**EPICENTRE - Kurfürstenstraße / Potsdamer Straße 120, 124, 109, 111**

By Fredrik Torisson  
LittleKriminals editions, StudioKrimm (Berlin), 2015



**VIEWING ROOM**

[www.galeriepoggi.com](http://www.galeriepoggi.com)

**CONTACT**

Camille Brechignac

[c.brechignac@galeriepoggi.com](mailto:c.brechignac@galeriepoggi.com)

