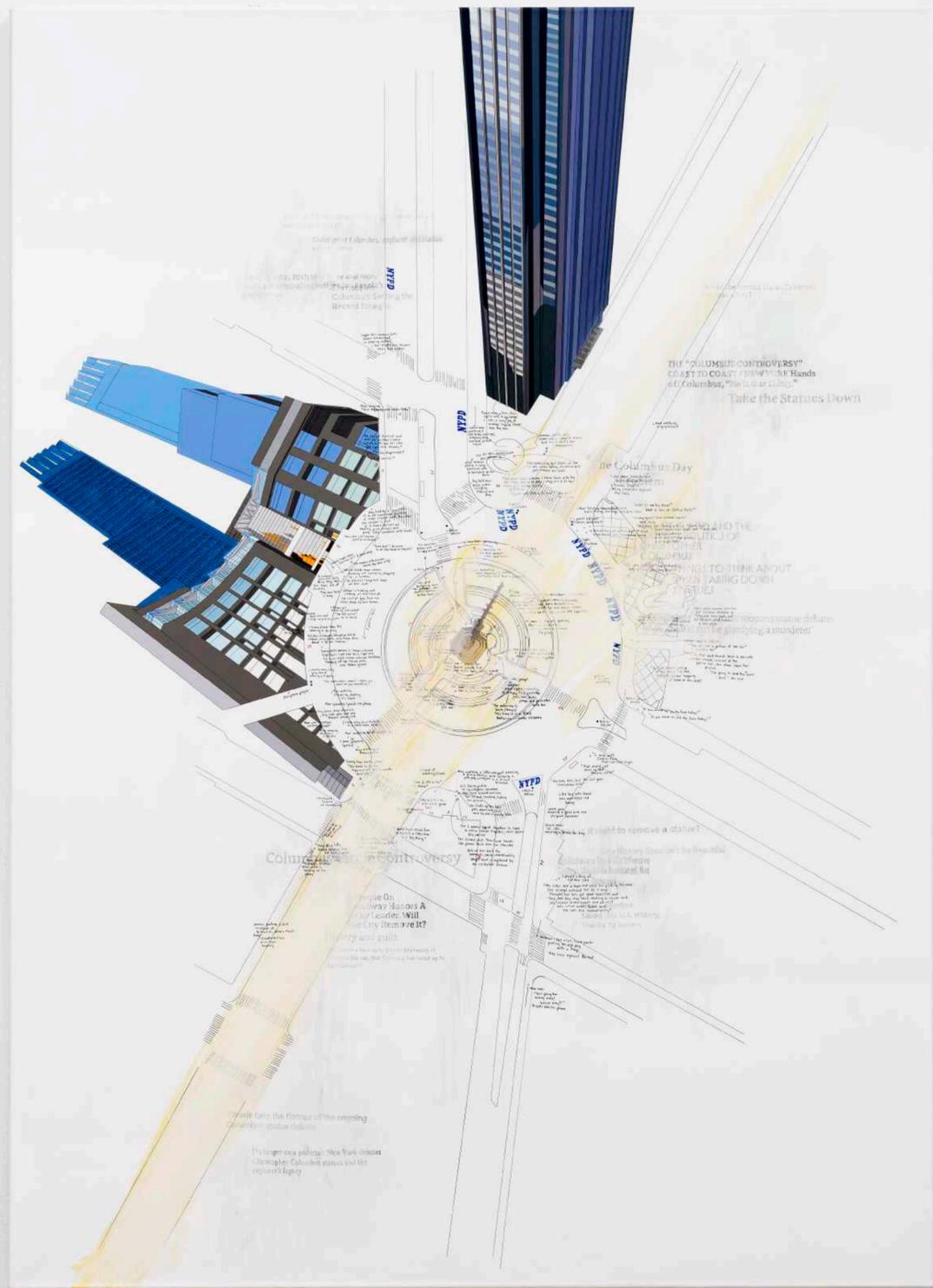


Larissa Fassler

Ground Control

23 January 2021 — 27 February 2021



Larissa Fassler
Moritzplatz – FORMS OF BRUTALITY, 2019
Pen, pencil and acrylic oil on canvas
170 x 180 cm each
Courtesy Galerie Poggi, Paris

Jérôme Poggi is pleased to present *Ground Control*, the third exhibition of the French-Canadian artist **Larissa Fassler** (born in Vancouver in 1975).

While Larissa Fassler is currently benefiting from a major solo exhibition at the Currier Museum in the United States, the gallery and the Centre d'art de Noisy-le-Sec are partnering to present the artist's recent work. These two exhibitions showcase Larissa Fassler's extensive work on urban and sociological themes in major cities around the world. Following Larissa Fassler's residency at the Noisy-le-Sec Art Center in the fall of 2020, the two presentations will integrate new sculptural and graphic works relating to Paris, but also Berlin and New York.

Larissa Fassler (born 1975 in Vancouver, Canada) 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.

Larissa Fassler's work has been the subject of solo exhibitions internationally: at the Currier Museum of Art, Manchester, NH (USA); the Bröhan-Museum, Berlin (DE); the Berlin Art Prize (DE); the Esker Foundation, Calgary (CA); the Canadian Cultural Centre, Paris (FR) and the Hessen State Museum Darmstadt (DE) and Galerie Jérôme Poggi, Paris (FR).

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.

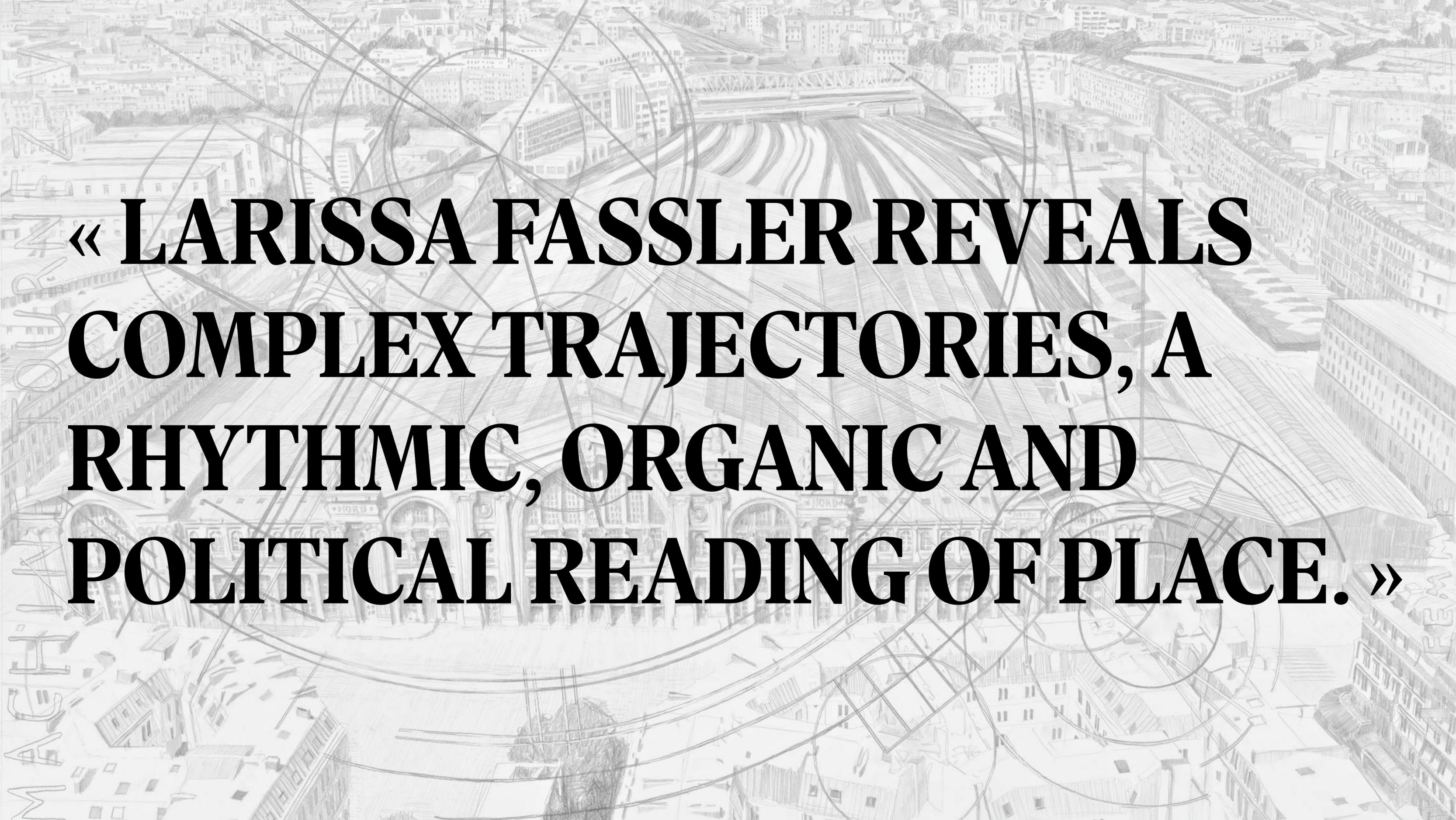
Exhibition

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.

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.

Monograph

The exhibition at the gallery takes place only a few months before the publication of an important **300-page monograph** of the artist at **DISTANZ Verlag**. This book will offer a retrospective of Larissa Fassler's twelve series of works, and will include texts from several disciplinary fields (urban planning, geography, sociology) that will illuminate Fassler's work and the question of cities in relation to contemporary issues. The book will be edited by **Diana Sherlock** and will include contributions from **Fiona Shipwright, Karen Till, Shauna Janssen, Genre et Ville (Chris Blache & Pascale Lapalud)**, and **Nicole Burisch**.



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

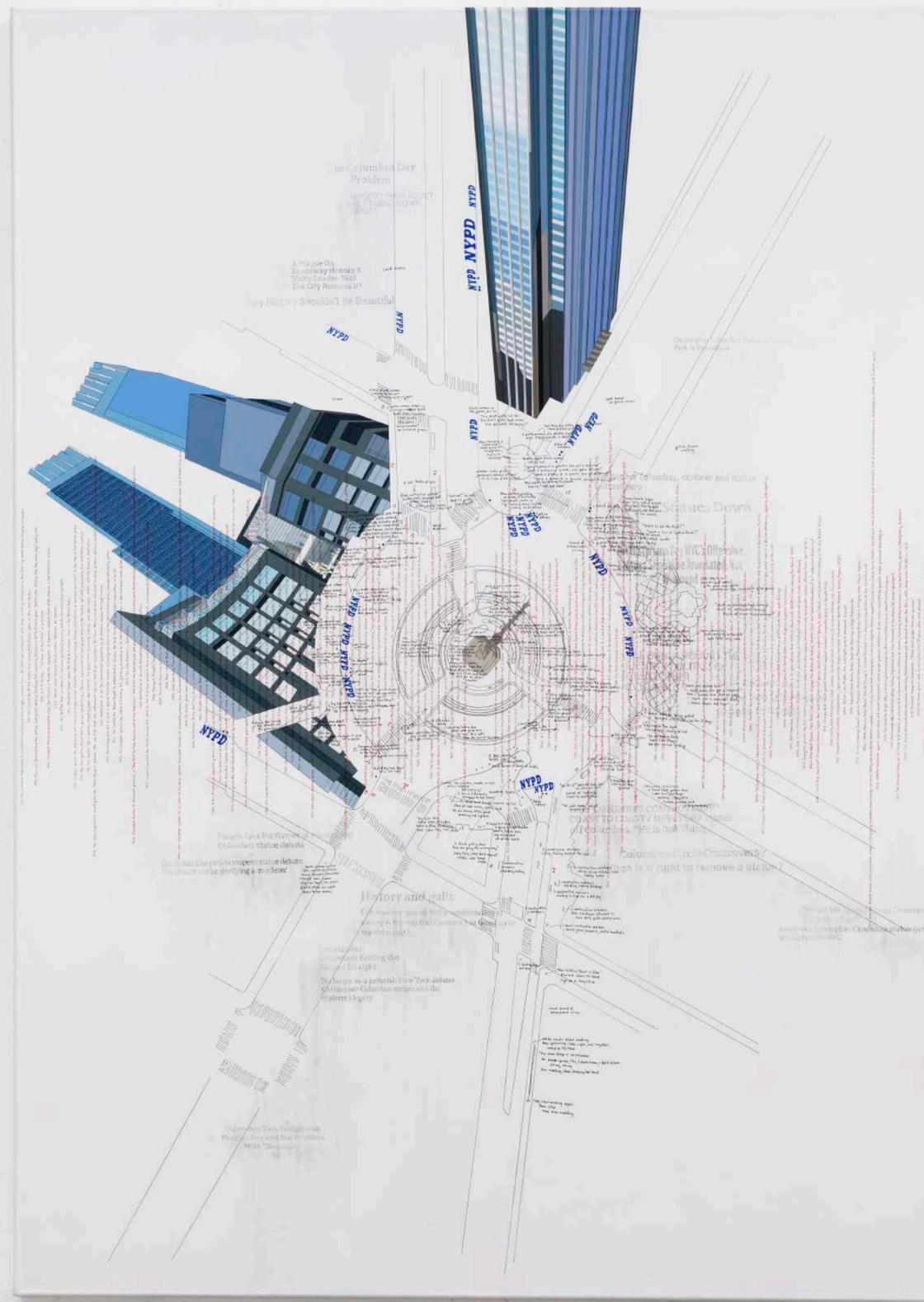
Columbus Circle - New-York

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.

In 2020, Fassler decided to rework the two pieces she produced on this site, adding for example a chronology of American events related to the issues of the famous 'freedom of speech', from left to right, from the time the Columbus statue was built in 1892 until September 2020. Visually suggesting an ECG or a seismograph reading, this chronology of 140 events traces the moments when the American collective narrative was rewritten.

These political reflections share the space of the canvas with moments of daily life - the banal, the absurd, the humorous, the solitary, the bizarre, and the spectacular - that occur in the shadow of the massive figure of Christopher Columbus, and the even broader debate surrounding him.

**“IT IS A STORY OF NATIONAL IDENTITY
AND THOSE WHO HAVE THE POWER TO
WRITE THAT STORY.”**



Larissa Fassler

Columbus Circle, NYC II, 2017-2020

Pen, pencil and acrylic oil on canvas

180 x 130 cm

Courtesy Galerie Poggi, Paris



Moritzplatz - Berlin

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.

Larissa Fassler

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

Pen, pencil and acrylic oil on canvas

170 x 180 cm

Courtesy Galerie Poggi, Paris



Gare du Nord - Paris

For *Ground Control*, 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), 2019-2020
Laser engraved Finnish wood pulp board, MDF,
acrylic glass, steel
175 x 150 x 125 cm
Courtesy Galerie Poggi, Paris

Larissa Fassler (born 1975 in Vancouver, Canada) has been living and working in Berlin since 1999. She has received 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.

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Recent group exhibitions include CCC OD, Tour (FR); KOW, Berlin (DE); The MAC, Belfast (GB); The National Gallery of Canada (CA); PalaisPopulaire, Berlin (DE); a public art commission by KW - Institute for Contemporary Art, Berlin (DE) and at the 11th São Paulo Biennial of Architecture (BR).

Fassler's work is held in a number of public collections: The State Museum of Berlin (DE), the National Gallery of Canada (CA), the FRAC Auvergne and the FRAC Aquitaine, Bordeaux (FR), the Huma Collection Kabakçı, Istanbul (TR), the FMAC Paris (FR), the State Museum of Schwerin (DE), the Deutsche Bank Collection (DE), the Fpm Collection (DE) and the collection of artists' books of the Bibliothèque nationale du Québec (CA), as well as numerous private collections.

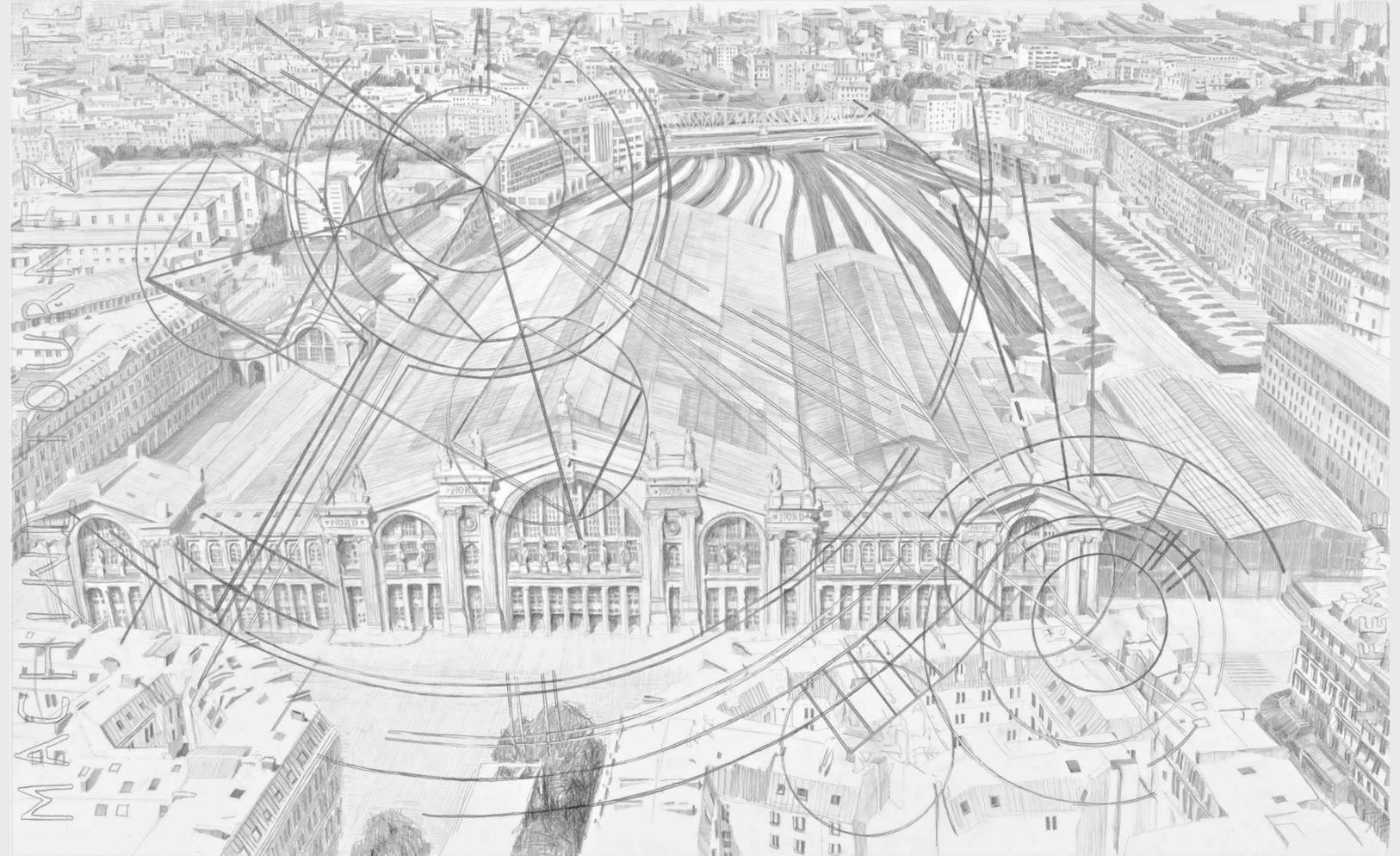


Selected Artworks



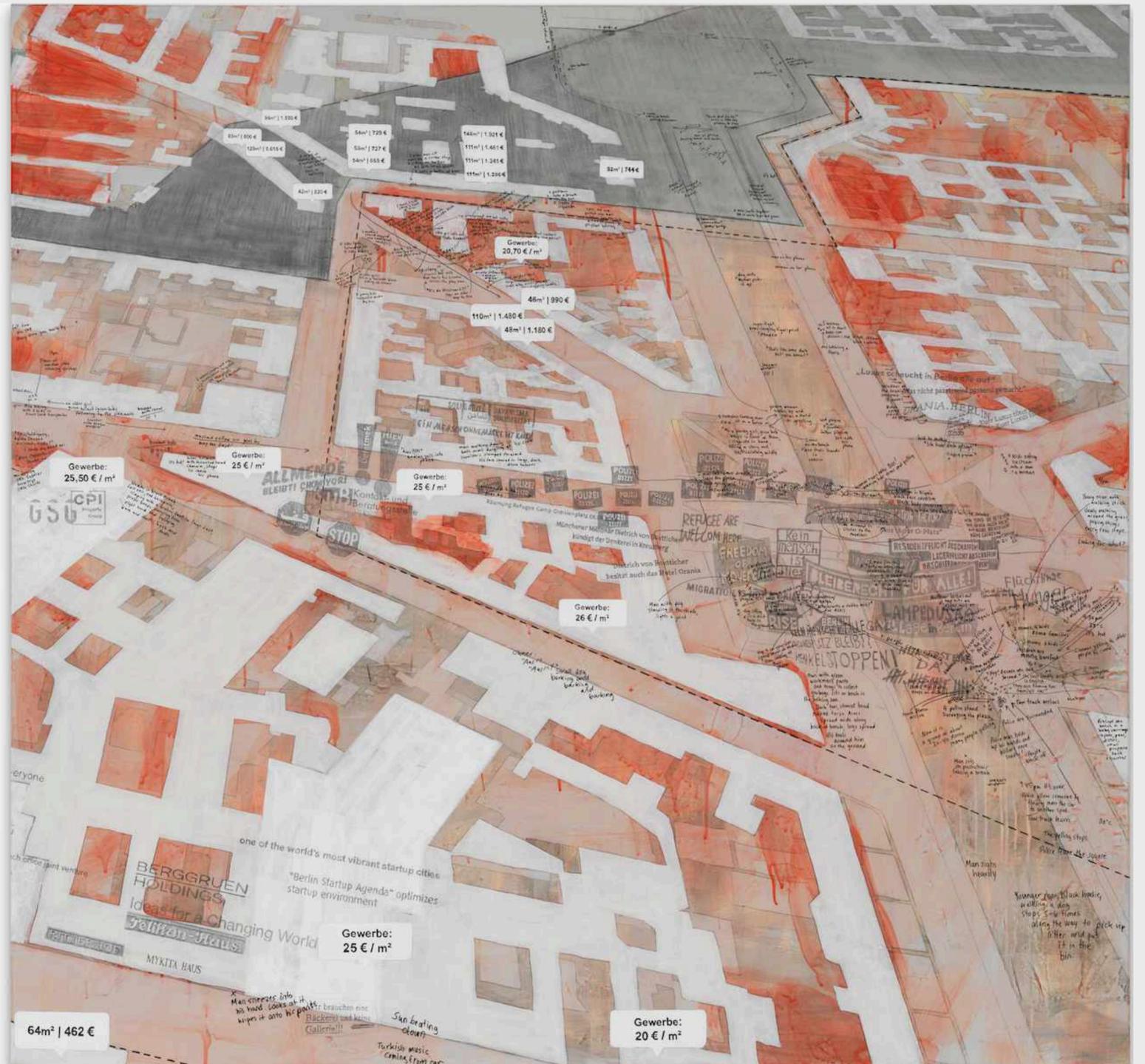
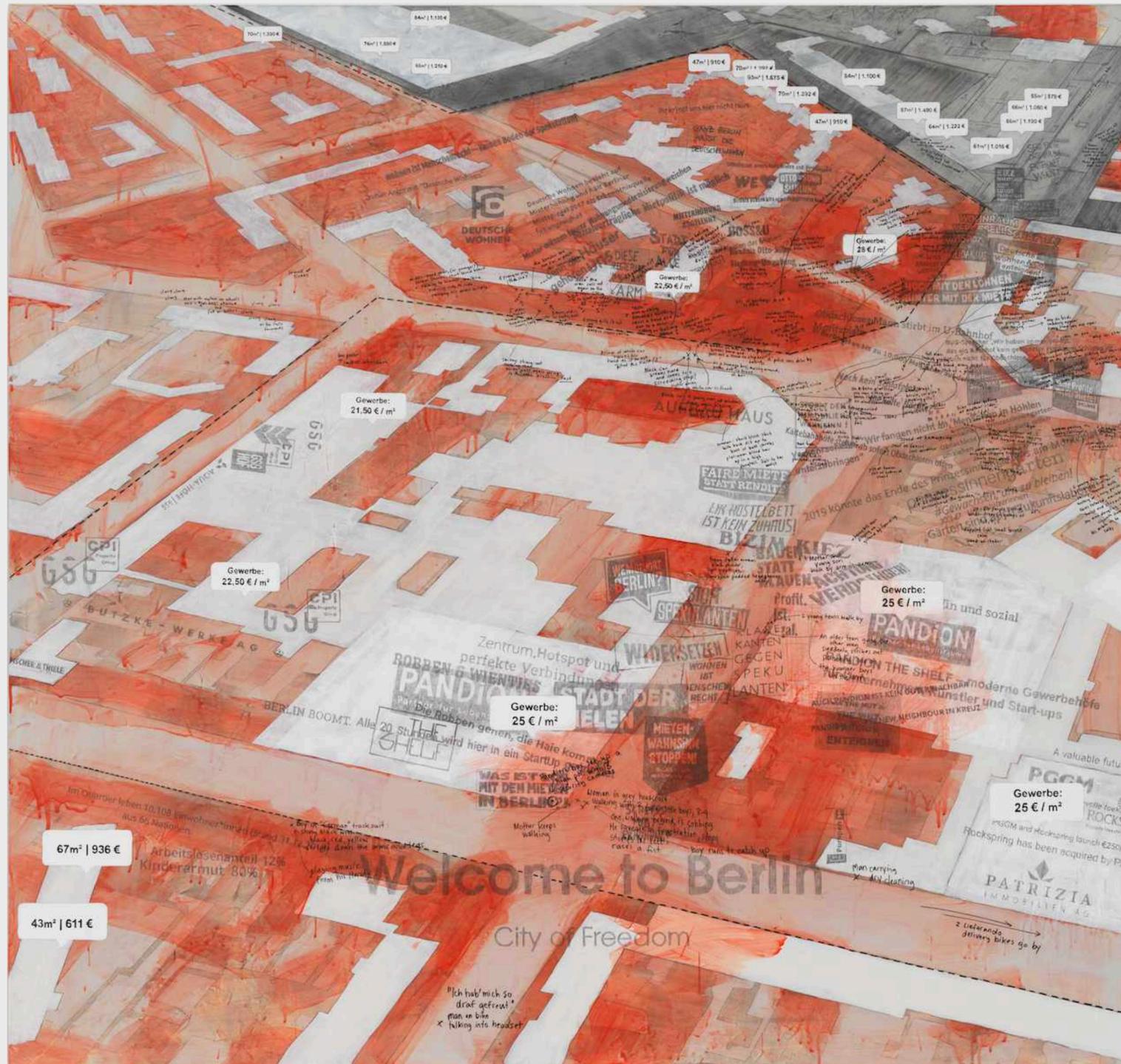
Larissa Fassler

Gare du Nord (Machine tournez vite), 2019-2020
Laser engraved Finnish wood pulp board, MDF,
acrylic glass, steel
175 x 150 x 125 cm
Courtesy Galerie Poggi, Paris



Larissa Fassler

Gare du Nord (Machine tournez vite), 2020
Pencil on paper
116 x 181 cm
Courtesy Galerie Poggi, Paris



Larissa Fassler

Moritzplatz – FORMS OF BRUTALITY, 2019

Pen, pencil and acrylic oil on canvas

170 x 180 cm chaque

Courtesy Galerie Poggi, Paris



Larissa Fassler

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

Pen, pencil and acrylic oil on canvas

170 x 180 cm

Courtesy Galerie Poggi, Paris

EXHIBITION

23 January 2021 — 27 February 2021
11am - 7pm

PREVIEW

20 January 2021 — 22 January 2021
11am - 7pm
Upon appointment only

VIEWING ROOM

[Click here](#)

RESERVATION

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