

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 — 2022

WELCOME TO BERLIN

CITY OF FREEDOM

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

Man in the headscarf
fuller little boys, 8-9
One, walking behind, is gobbing
He squeals in frustration, stops,
rases a fist

boy runs to catch up

Man carrying
X dry cle

Palaces / Palaces, 2022

Larissa Fassler - Berlin - Works - *Palaces / Palaces*



Palaces / Palaces is a tall free standing sculpture, which acts as a three-dimensional timeline. It depicts an extremely complex and contested site in the heart of Berlin, the Schlossplatz, which is situated on the Museum Island in Berlin-Mitte. This work traces the power dynamics at play on this site, as well as delineates the material and cultural lines of conflict that have shaped and are still shaping this place.

Model versions of the four former imperial castles that occupied this piece of land in 1650, 1690, 1750 and 1900 are stacked at its base. Heavy cut black steel moves upwards, marking the dark years of National Socialism. At the top, a model of the Palast der Republik, battered with its gold foil peeling, is straddled by the newly reconstructed imperial palace. Hung from this new palace and reaching almost to the floor is a mourning banner. Black embroidery on black cloth, it lists the names of the former German colonies and connect this new palace to the ones at its base. Finally, a massive blue ring, replicating the actual ring on the reconstructed palace, encircles and frames the object. As on the reconstructed place, the gilded Christian inscription commands: “that at the name of Jesus every knee should bow, of those who are in heaven, and on earth, and under the earth”.

Larissa Fassler

Palaces / Palaces, 2022

Wood, aluminum, steel, cardboard, vinyl sticker, copper foil adhesive, tape, latex paint, cloth, embroidery

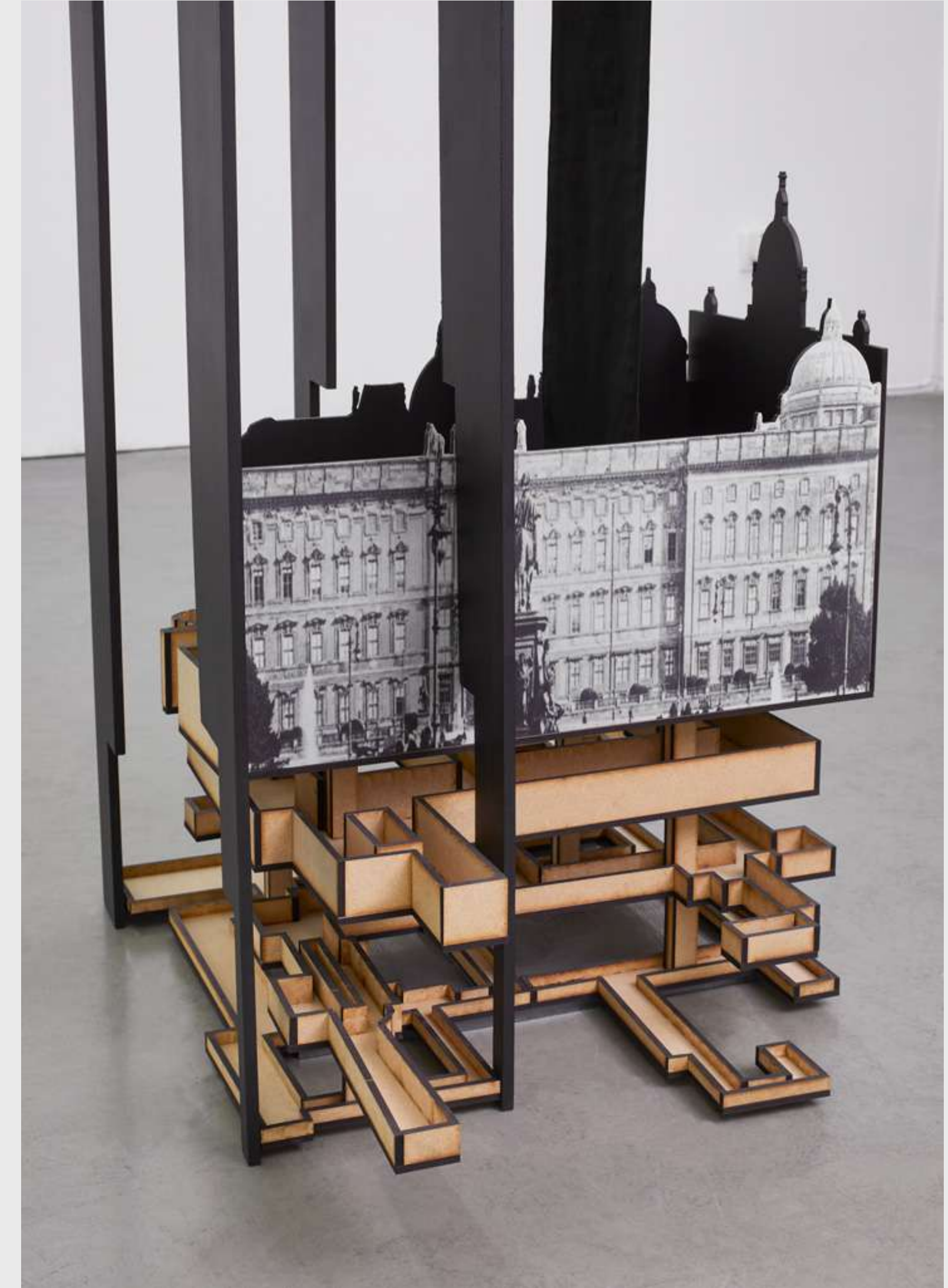
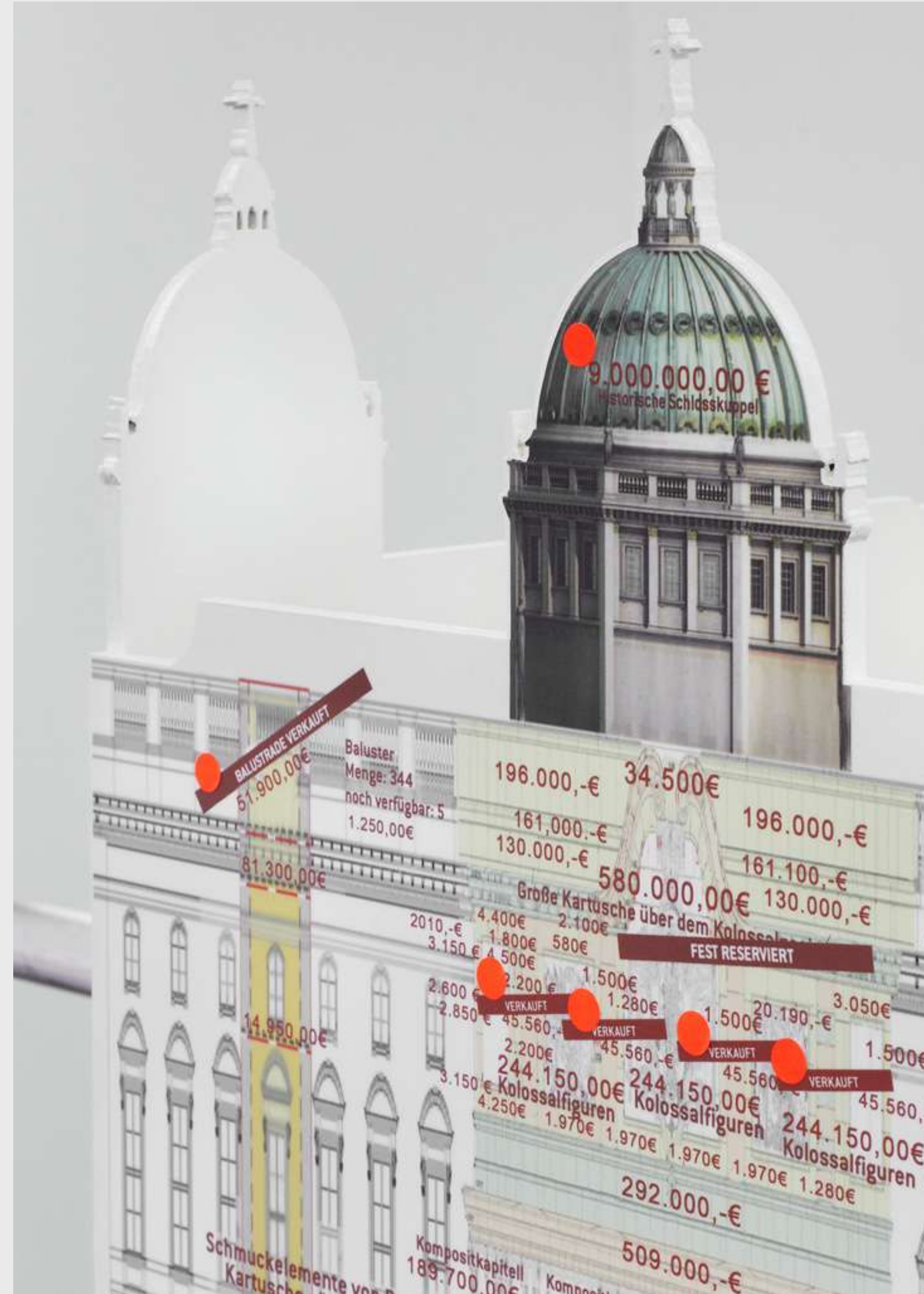
205 x 120 x 58 cm

Photo : Burkhard Peter

Courtesy Galerie Poggi, Paris

Palaces / Palaces, 2022

Larissa Fassler - Berlin - Works - Palaces / Palaces



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.

Larissa Fassler

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

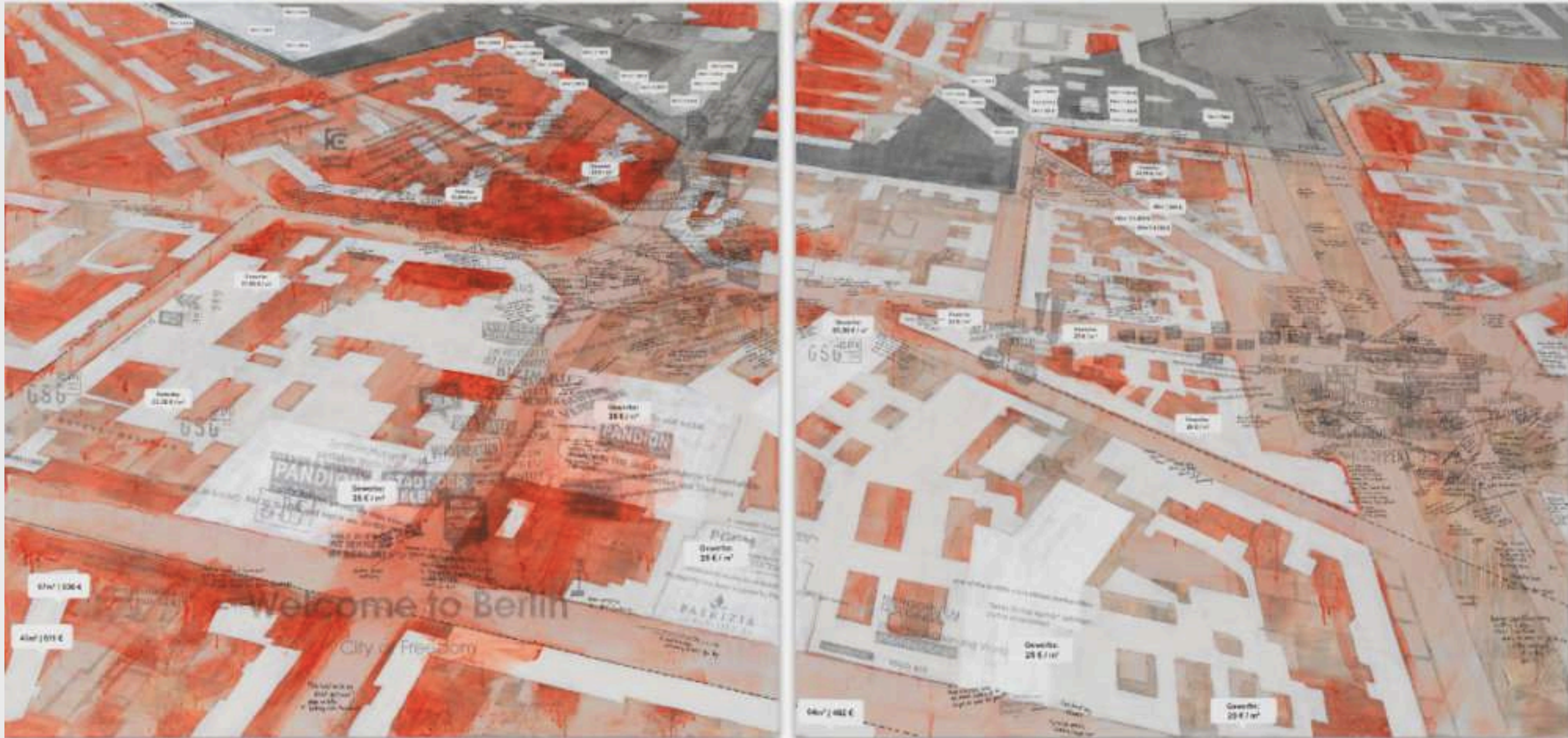
Pencil, ballpoint pen and acrylic on canvas

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

Museum Morsbroich (DEU), 2022

Larissa Fassler - Berlin - Exhibitions - Moritzplatz

Exhibition view of 22/23 : *spielzeit* (group show), Photo : © Denis Bury



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 is 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.

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, 2013

Larissa Fassler - Berlin - Works - Schlossplatz

Larissa Fassler

Schlossplatz I, 2013

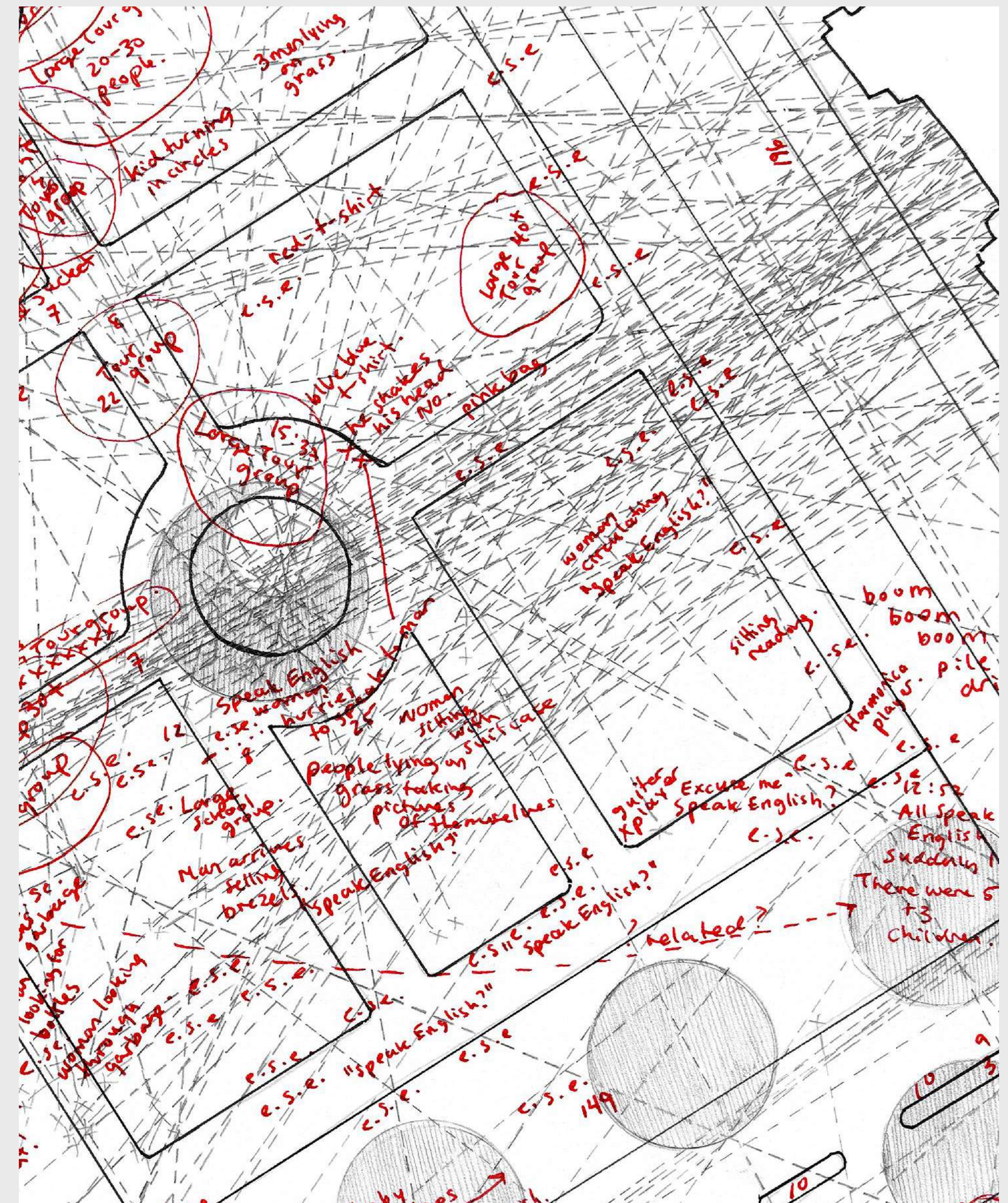
Notes, observations, pedestrian movements, night lighting level

Pen and pencil on paper

120 x 140 cm

Photographer Jens Ziehe

Courtesy Galerie Poggi, Paris



Schlossplatz, 2014

Larissa Fassler - Berlin - Works - Schlossplatz

Larissa Fassler

Schlossplatz VI, 2014

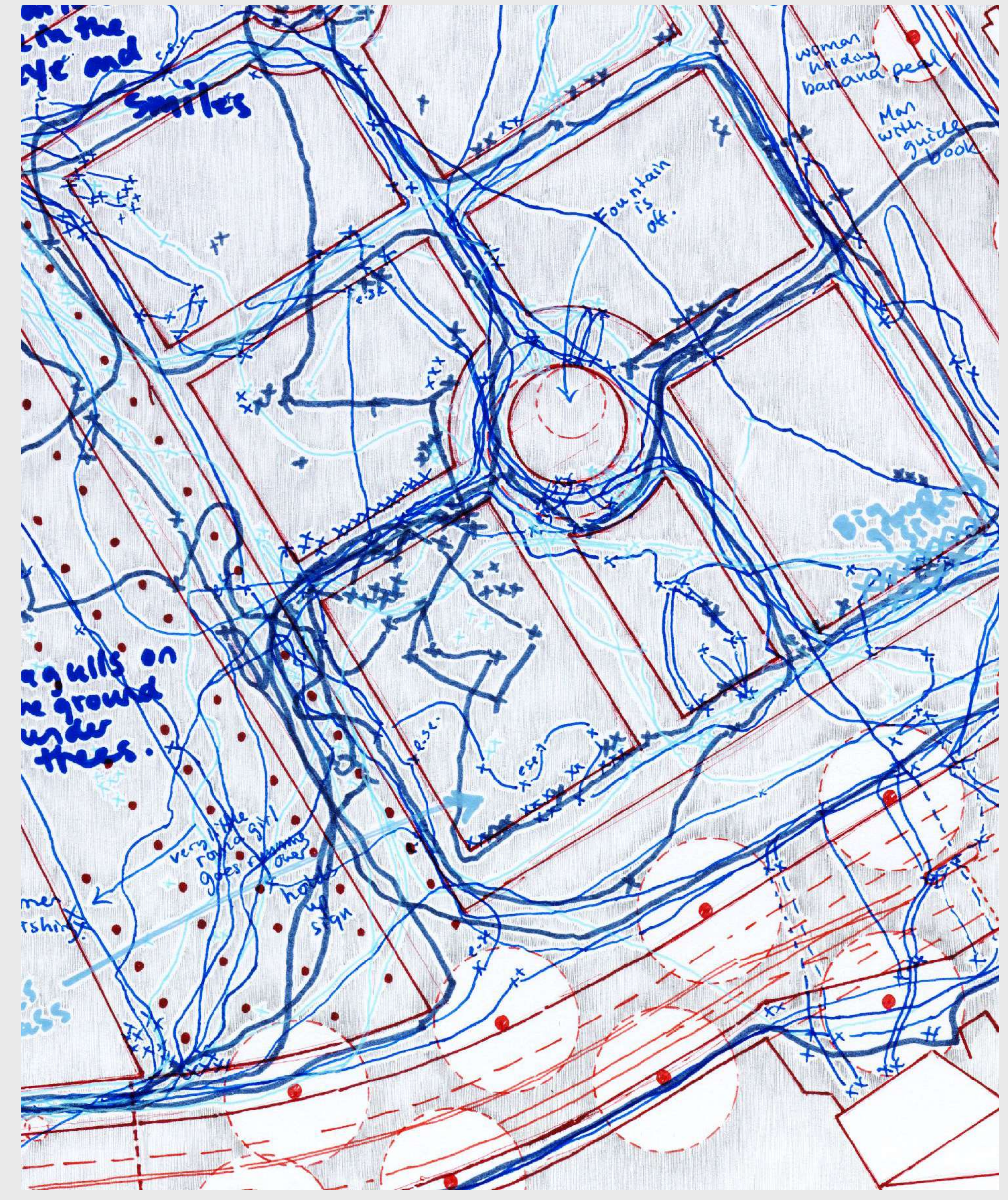
Notes, observations, pedestrian movements, night lighting level

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.

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

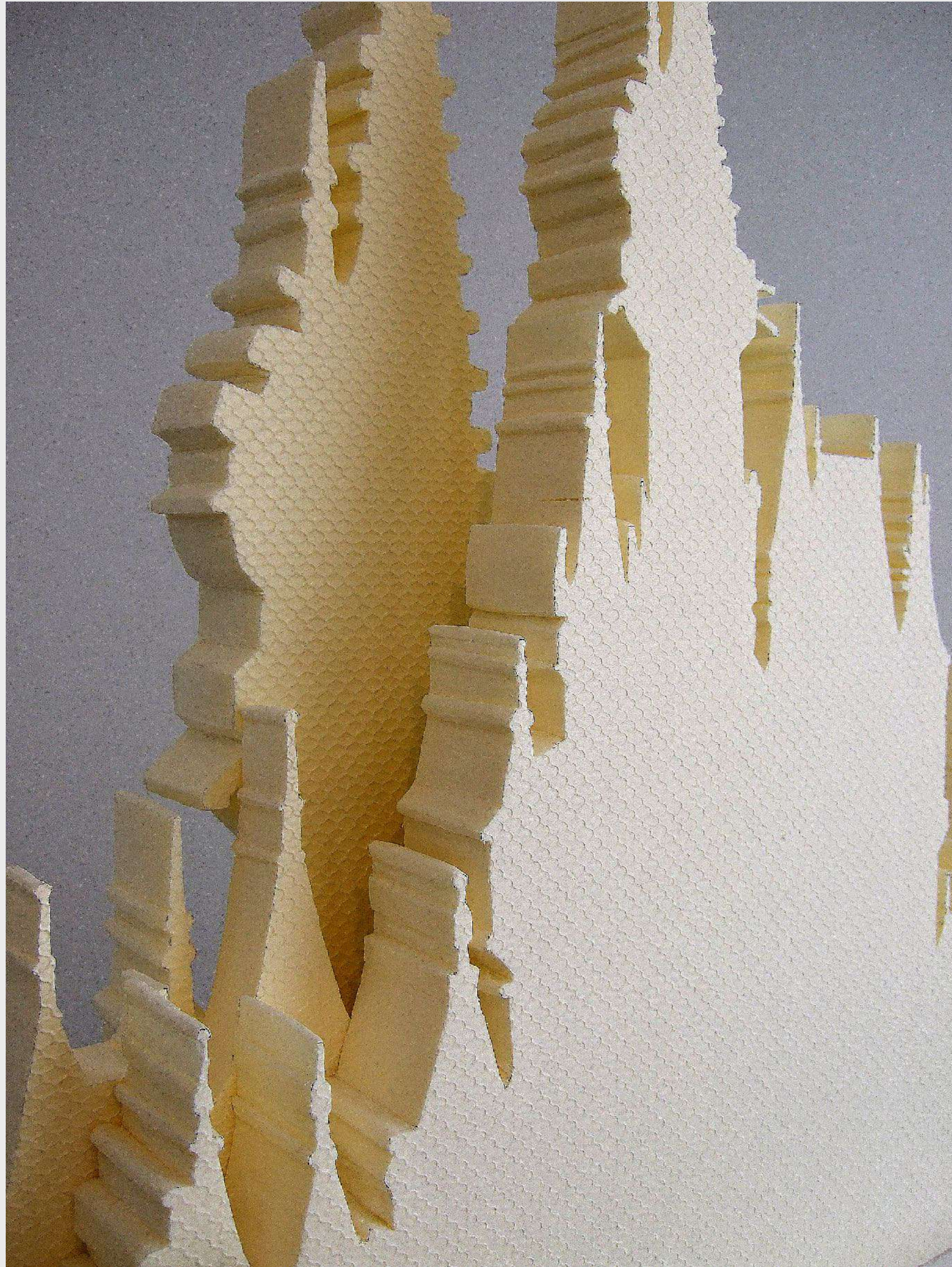
170 x 260 x 234 cm

© 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.

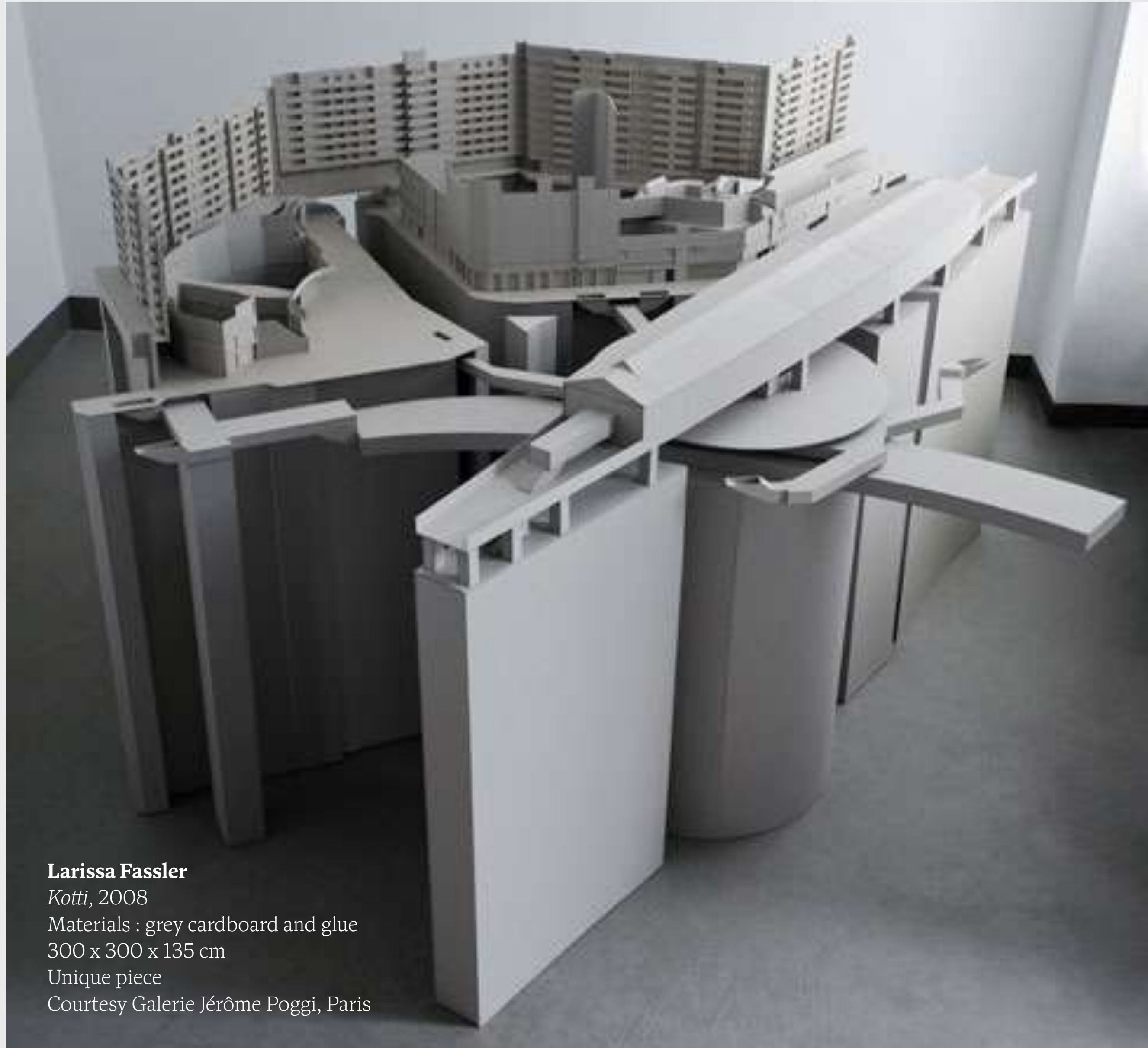
At the heart of many of the contributions is an examination of real and imagined places, shaped both by ideological implications and collective practices. A further common aspect is the impulse to reveal and question structures that are inscribed in, yet often hidden behind, forms of emergence and transformation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

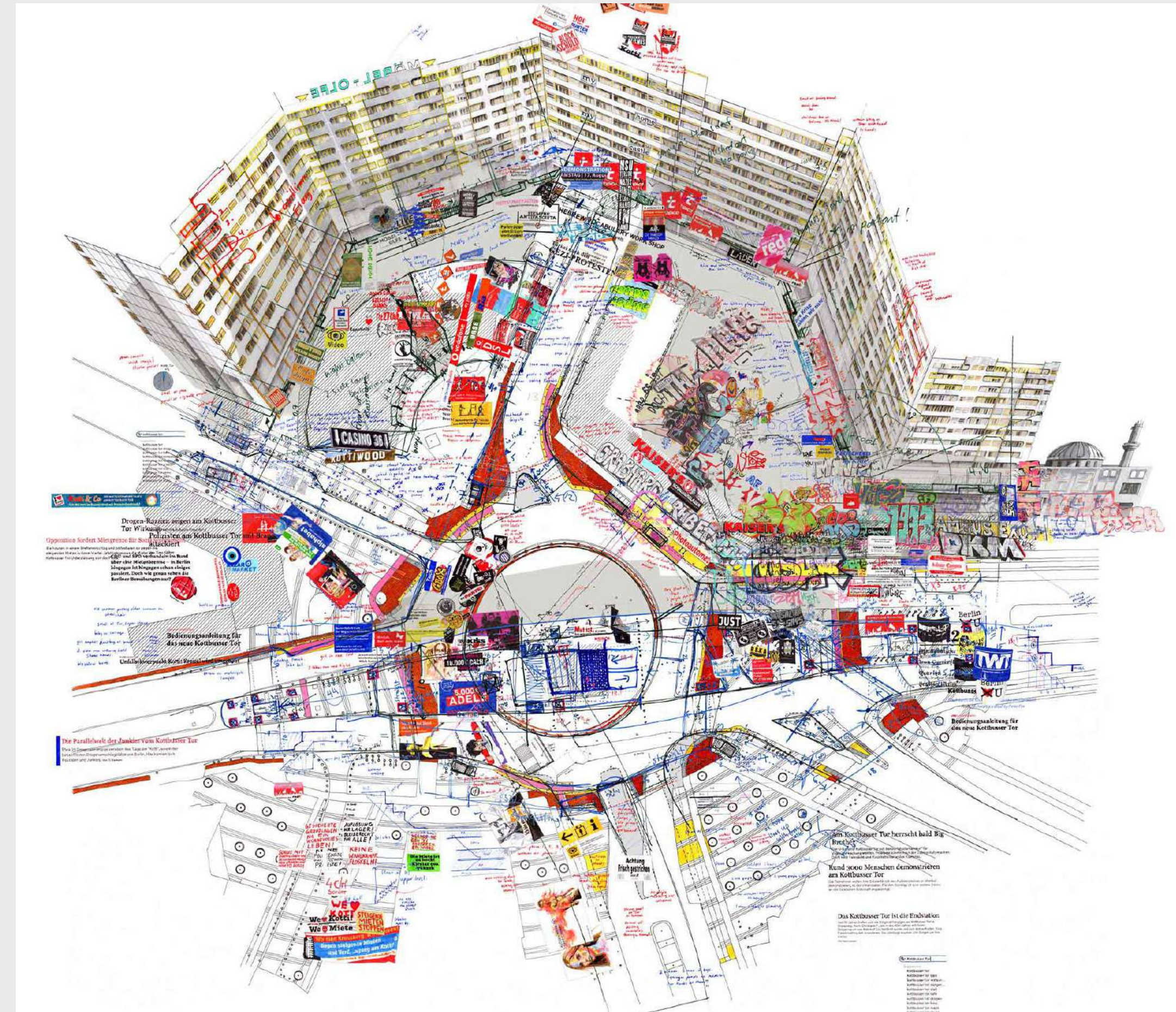
Kotti, 2008

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

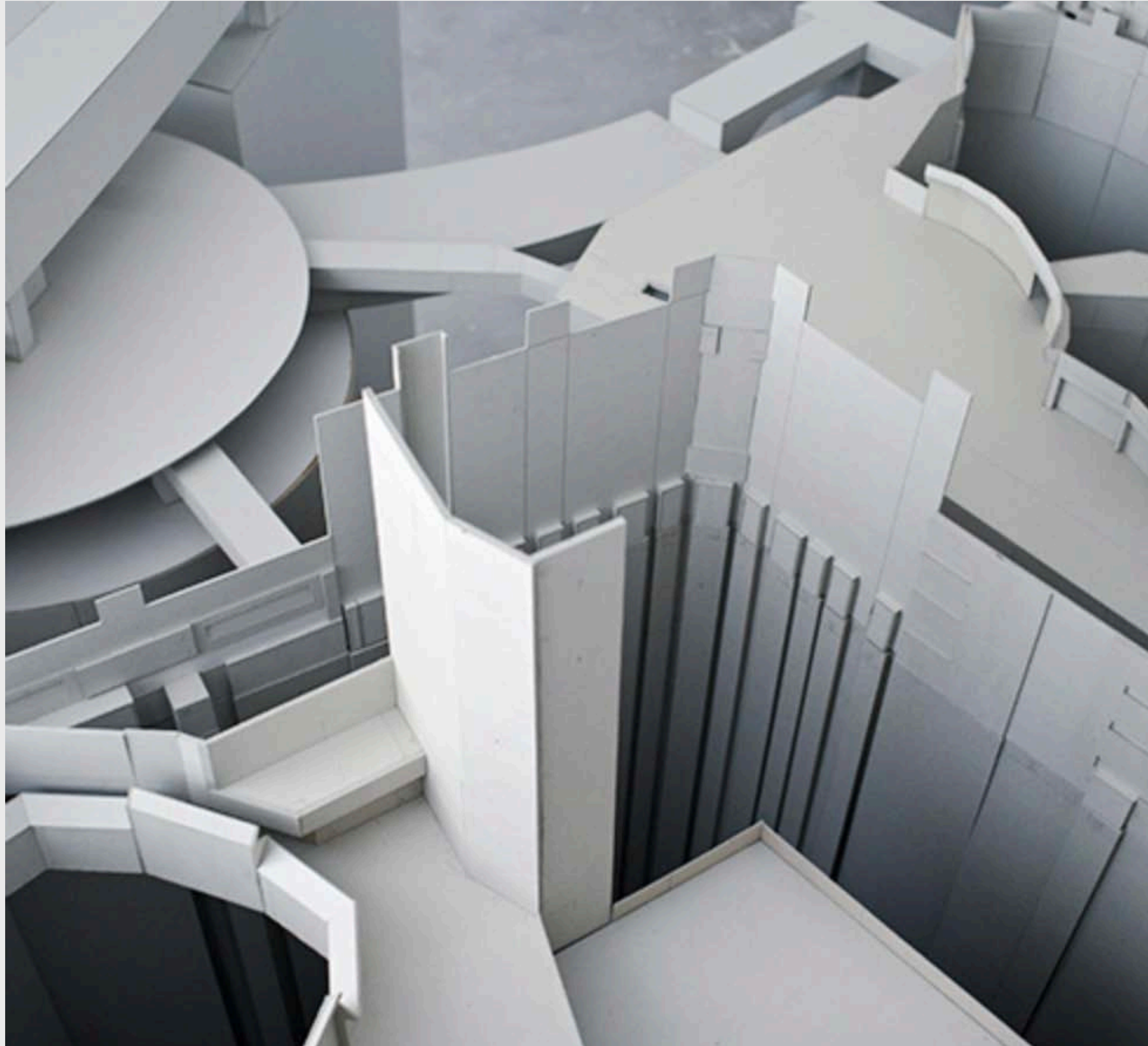
157 x 160 cm

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.

Larissa Fassler

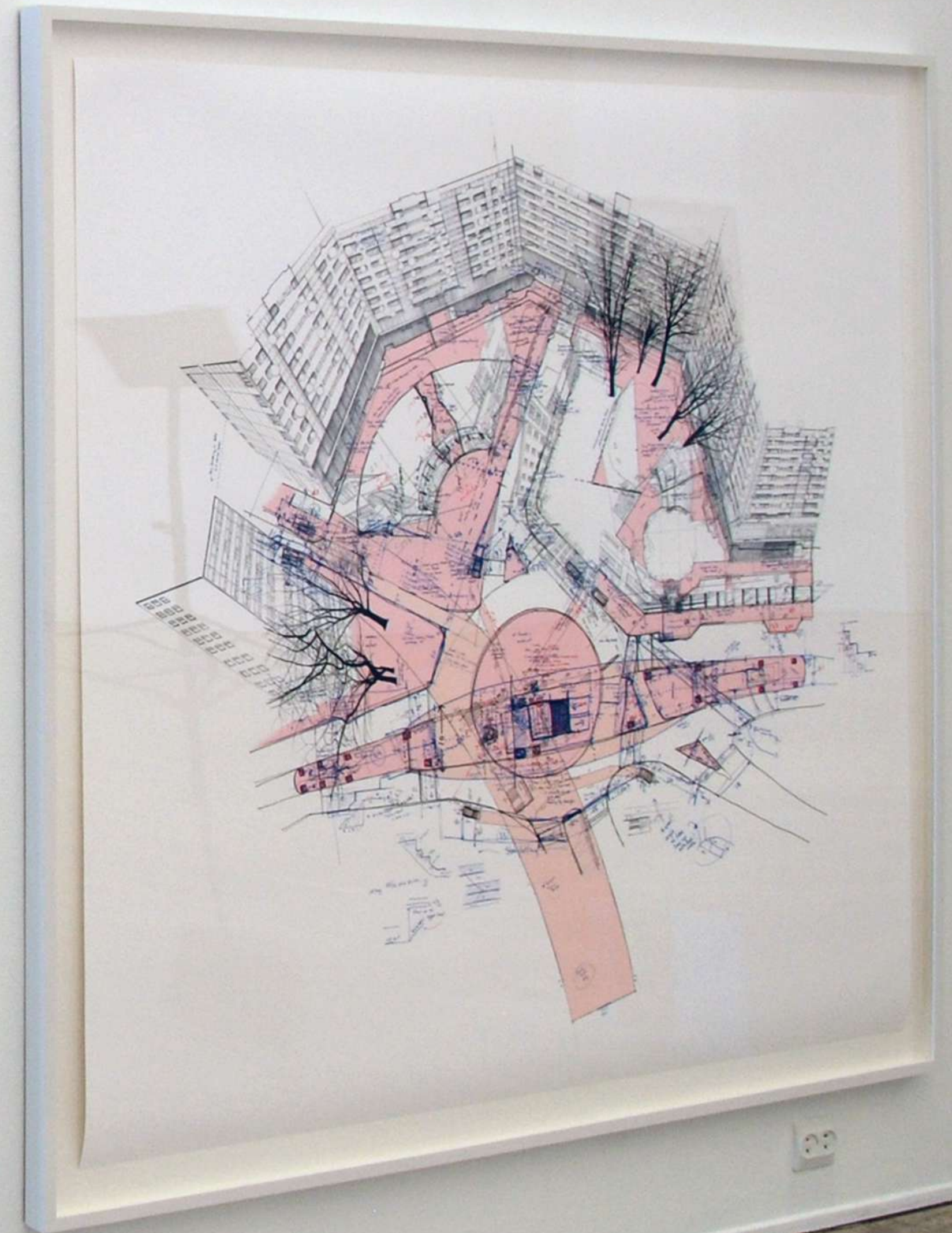
Kotti, 2008

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.

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

Larissa Fassler - Berlin - Exhibitions - *Alexanderplatz*

Exhibition view of *Tissus Urbains* (solo show)



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.

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*

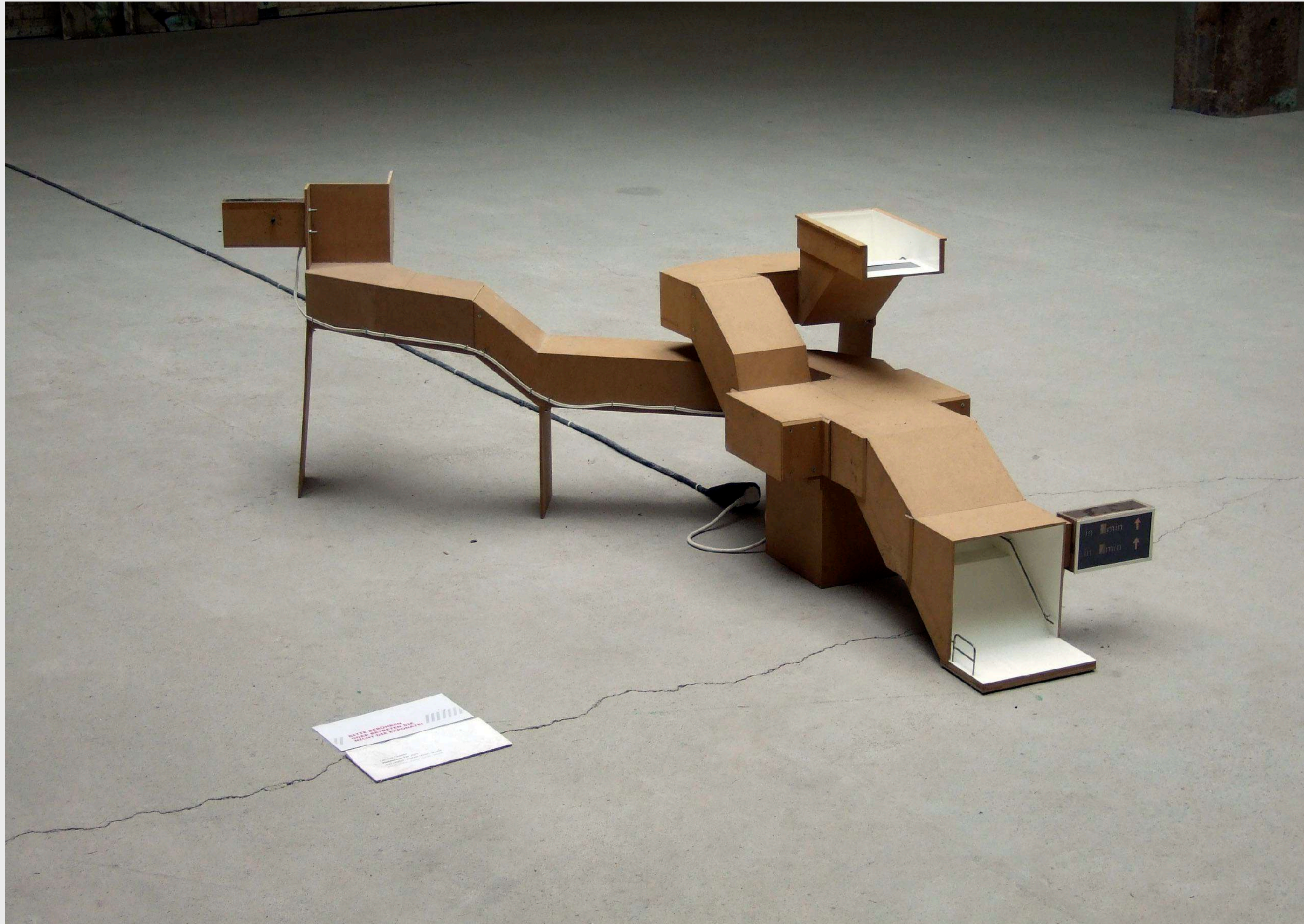


Larissa Fassler
Alexanderplatz, Berlin, 2006
Grey cardboard, tape, pencil, bricks
740 x 460 x 50 cm
Courtesy Galerie Poggi, Paris



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.

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

40% of Vancouver's street-based sex workers are Indigenous.

typically earn \$5 to \$100 per day. Most are survival sex workers to support their families. Two-thirds say they have been sexually assaulted.

applies the principles of harm reduction to illicit drinking, engaging people who may otherwise be consuming non-beverage alcohol - substances not meant for human consumption such as hand sanitizer and mouthwash.

"Providing safe, low-barrier spaces for people to consume alcohol in the Downtown Eastside will help those most at risk in this community to socialize and look out for each other's safety."

Neighbourhood Housing
affordable housing
bridget moran

Miller Centre
response shelters

The Sisterhood
Temporary Shelter Beds

Lookout
Al Mitchell Place & Hamilton Residences

THE BLOOM GROUP
Mays Place

THE BLOOM GROUP
Mental Health Housing
Santiago Lodge

THE BLOOM GROUP
Agency Shelter
Place

Market

FINE DINING
Vancouver Urban Winery
55 Dunlavy Ave

Lookout
Jim Green Residence

atira
WOMEN'S RESOURCE SOCIETY
ONESAN HOUSING
FOR WOMEN WHO ARE OLDER

Lookout
Jeffrey Boss Residence



atira
WOMEN'S RESOURCE SOCIETY
IMOUTD HOUSING
FOR YOUNG WOMEN

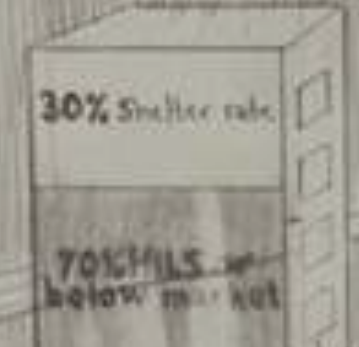
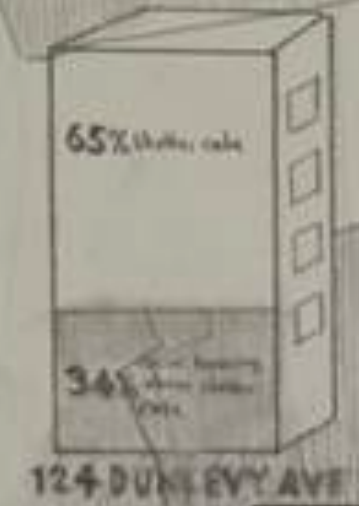
Lookout
Powell Street Gateway

atira
WOMEN'S RESOURCE SOCIETY
Temporary modular housing
Aneki Housing for Women



Kila la Lelum
Urban Indigenous Health
and Healing Cooperative

atira
WOMEN'S RESOURCE SOCIETY
EMPRESS ROOMS



FINE DINING
The Mackenzie Room
415 Powell St.

A 2008 study estimated that each homeless person in B.C. costs \$55,000 per year in government-paid costs related to healthcare, corrections, and social services.

FINE DINING
Dosanko Restaurant
566 Powell St.

Drake Hotel
BC Housing

Vancouver

2021 — 2022

atira
WOMEN'S RESOURCE SOCIETY
SISELE (SEE-SE-LE)
HOUSING FOR WOMEN WHO ARE OLDER



atira
WOMEN'S RESOURCE SOCIETY
SECOND HOUSING
FOR WOMEN

Powell Place
Women's Emergency Shelter
The Bloom Group

Unhoused people carry with them an immense pain that is truly unbearable for people lucky enough to have a privileged upbringing.

street homeless population last year of 750.

Oppenheimer Park

42-50 tents per day over the winter months
80-100 residents

23% of homeless people in the DTES are currently over the age of 55.

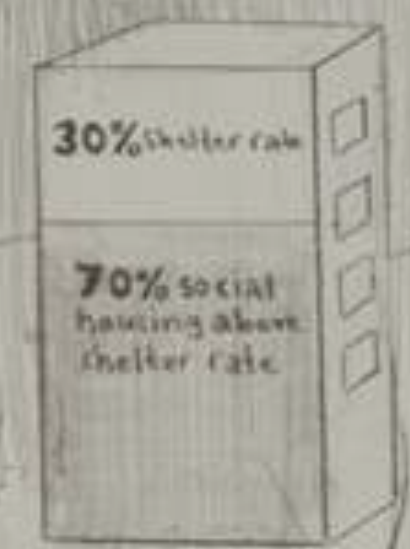
44 percent of Vancouver's homeless population struggles with a mental illness, and 38 percent live with a physical disability. 40 percent identifies as Indigenous.

internalized shame

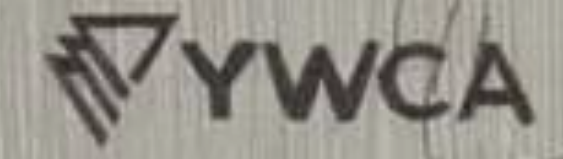
Downtown, Little Tokyo, Paueru-gai
1877-1942
Forced out of their homes. Property confiscated. Sent to internment camps and prisoner of war camps. Order 1665 on March 4, 1942 racism, hate and small everyday lateral violence

raincity HOUSING
Transitional Housing Program
princess rooms

raincity HOUSING
the budzey
housing for women and low-income led families



616 E CORDOVA
rents not finalized
Vancouver Aboriginal Health Society
Sheway



raincity HOUSING
the vivian
housing to support needs of women

social services to women who are pregnant and/or parenting young children and who are experiencing current or previous issues with substance use

UNION GOSPEL MISSION
Emergency Shelter

Vancouver's Patricia Hotel to be converted into housing

1 Apr 2021 — The Patricia Hotel on the Downtown Eastside has been purchased by the province and will be converted to housing

412 Women's Emergency Drop-In night Shelter

Initially, the Patricia Hotel will provide about 100 permanent homes with wrap-around supports and a non-profit housing operator will be on site to manage the building and provide services.

Daily meals, access to life skills training, facility services, employment assistance, counseling and physical and mental health resources will be available to residents. The government

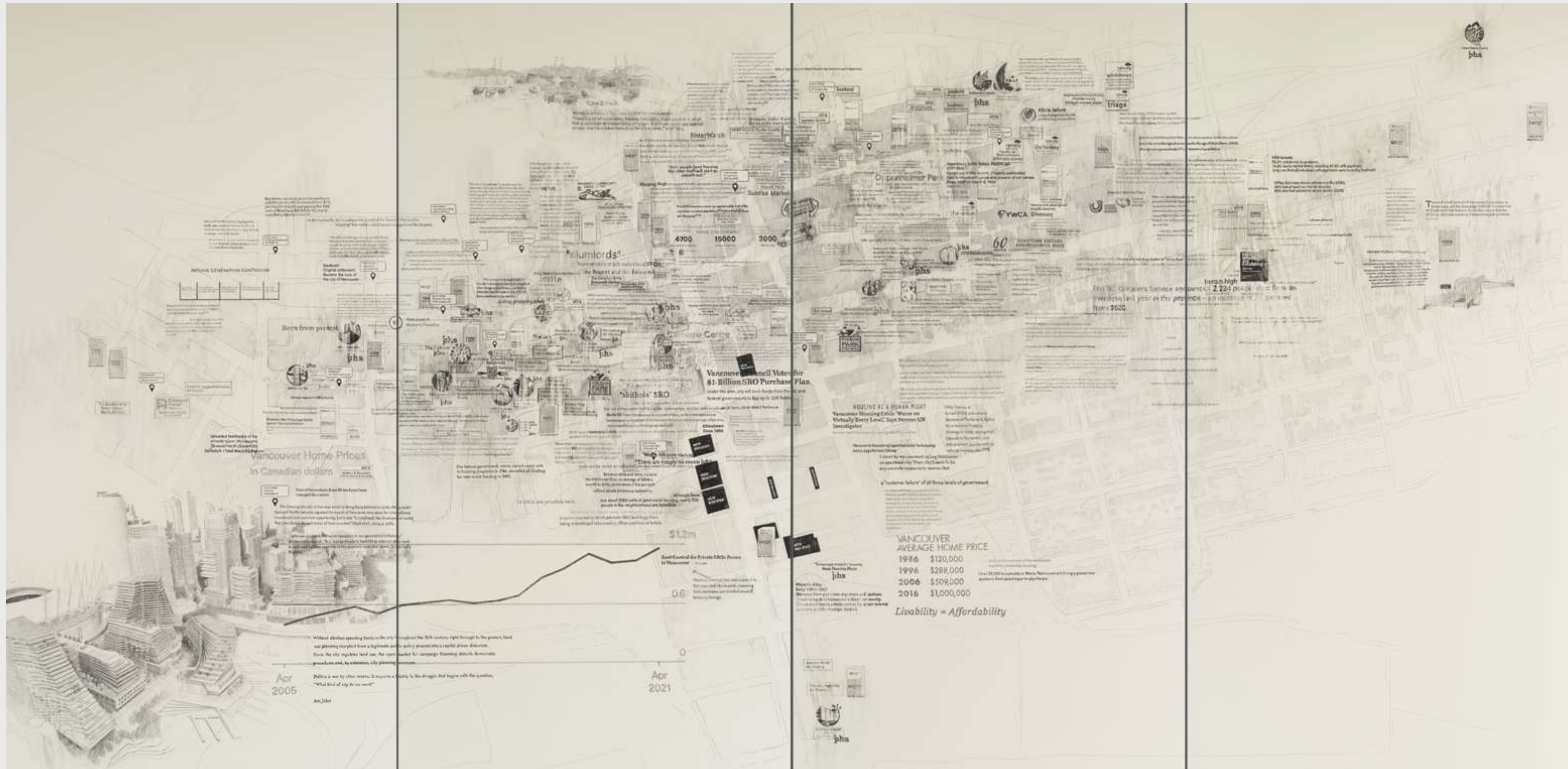
Little sympathy for owners of Vancouver's Patricia Hotel

THE BLOOM GROUP
Mental Health Housing
Victory House



DOWNTOWN EASTSIDE

Vancouver, 2021 - 2022



Larissa Fassler

Vancouver DTES I, 2021 - 2022

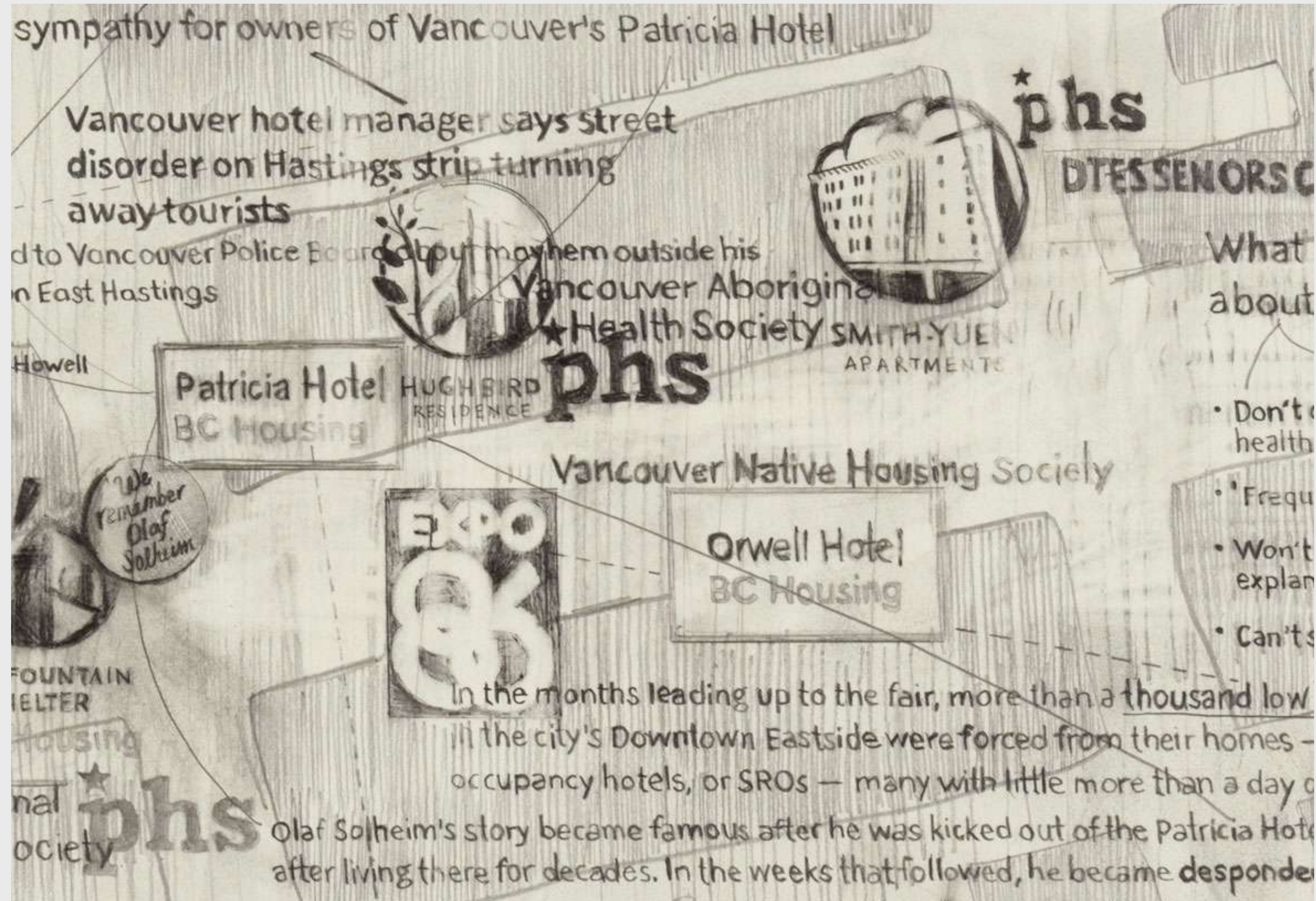
Pencil on paper, 4 panels

180 x 365 cm

Courtesy Galerie Jérôme Poggi, Paris

Vancouver, 2021 - 2022

Larissa Fassler - Vancouver - Works - DTES I



This drawing depicts the geographical layout of Vancouver's Downtown Eastside, with Hastings Street running diagonally from centre left to top right and Main Street cutting centre, top to bottom. On it are mapped all of the Single Room Occupancy Hotels (SROs) and the supportive housing in the area, as well as newly planned market-rate units. The drawing details rent prices and charts the rise of Canadian home prices. It documents the impact of Expo '86 and the 2010 Olympics, the sale of the Expo lands and the new development Northeast False Creek. It maps gentrification, the location of the high-end restaurants moving into the area. It records and reports facts and statistics on the deinstitutionalization of Vancouver's mental health facilities, the drug poisoning crisis, homelessness, and the survival sex trade.

Larissa Fassler

Vancouver DTES I, 2021 - 2022

Pencil on paper, 4 panels

180 x 365 cm

Courtesy Galerie Jérôme Poggi, Paris

The image features a hand-drawn architectural sketch of a Paris street scene, overlaid with a light blue pattern of irregular, organic shapes. The sketch is rendered in black ink and includes various architectural details such as buildings, windows, and street furniture. Numerous handwritten notes in black ink are scattered throughout the drawing, providing context and observations. In the center, the word 'Paris' is written in a large, white, serif font, with the years '2011 — 2020' written below it in a smaller, white, sans-serif font. The overall composition is a blend of artistic observation and urban planning.

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

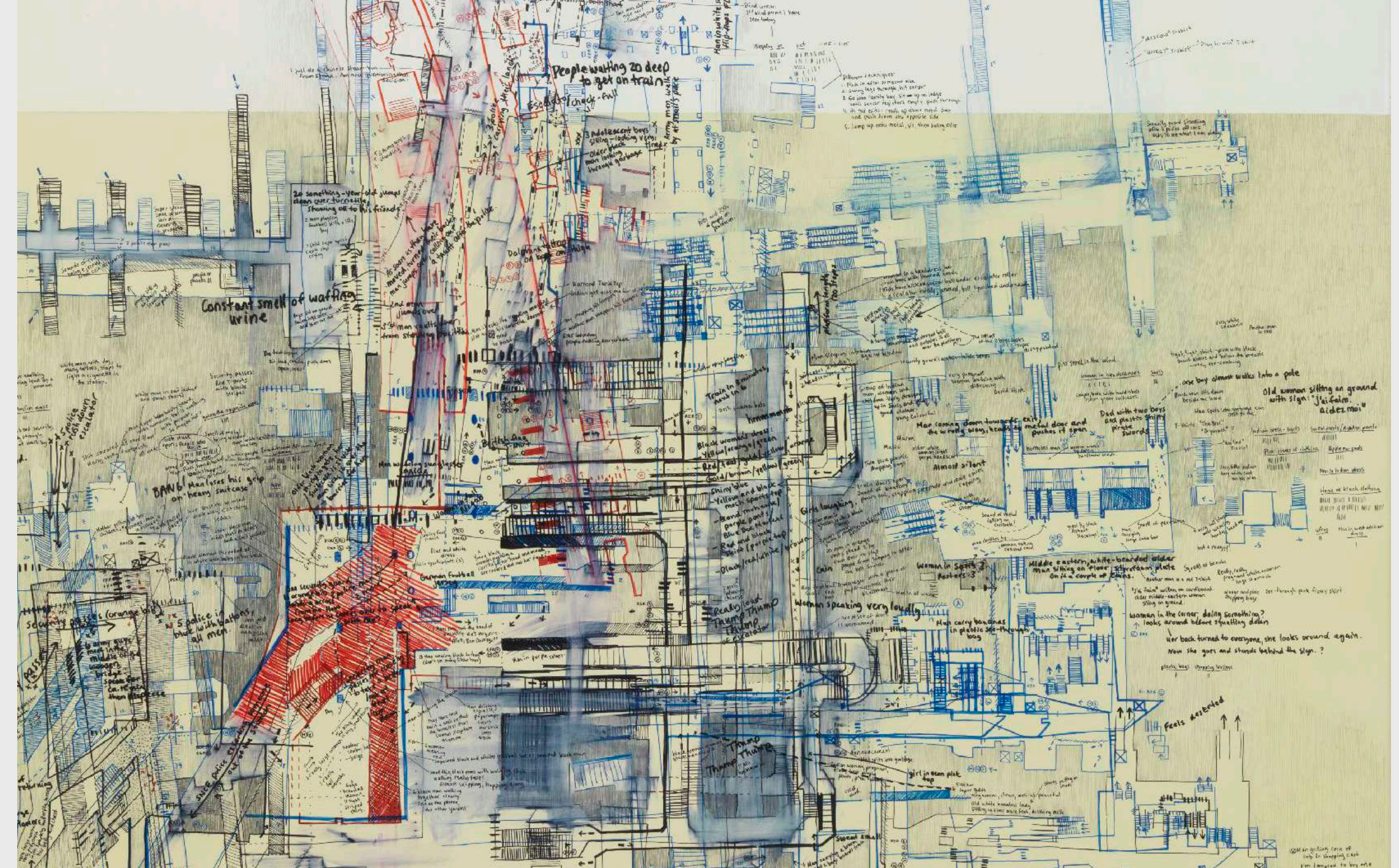
Courtesy Galerie Poggi, Paris



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.

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

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

Exhibition view of *Civic Centre*



Gare du Nord, 2020



Larissa Fassler

Gare du Nord (Machine tournez vite), 2020

Pencil on paper

116 x 181 cm

Courtesy Galerie Poggi, Paris

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*.

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)

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.



Larissa Fassler

Gare du Nord (sculpture), 2020

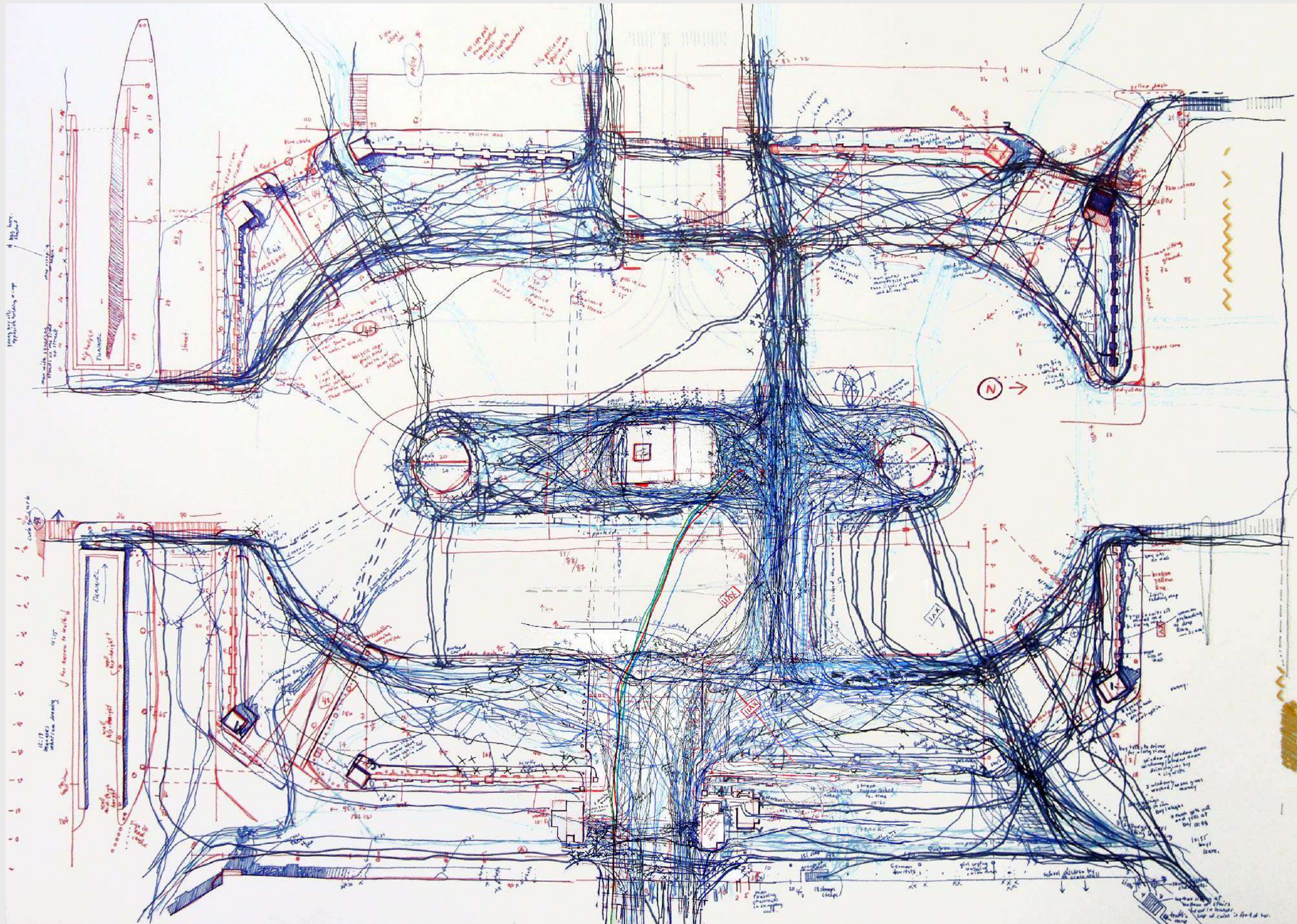
Laser engraved Finnish wood pulp board, MDF, acrylic glass, steel

175 x 150 x 125 cm

Courtesy Galerie Poggi, Paris

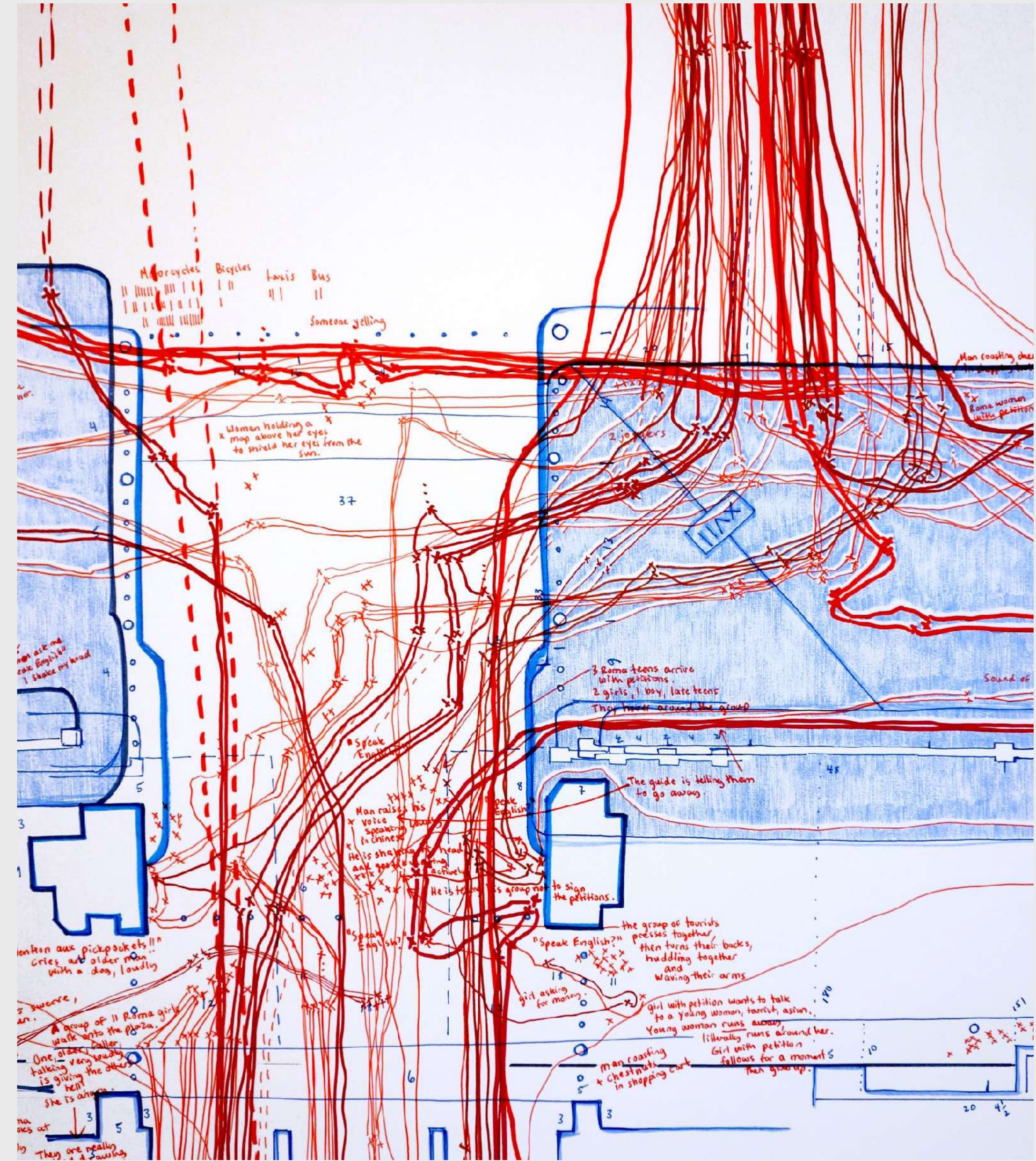
Place de la Concorde, 2014 - 2015

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



On the left

Larissa Fassler
Place de la Concorde V, 2014-2015
Pen on paper
138 x 192 cm
Courtesy Galerie Poggi, Paris



On the right

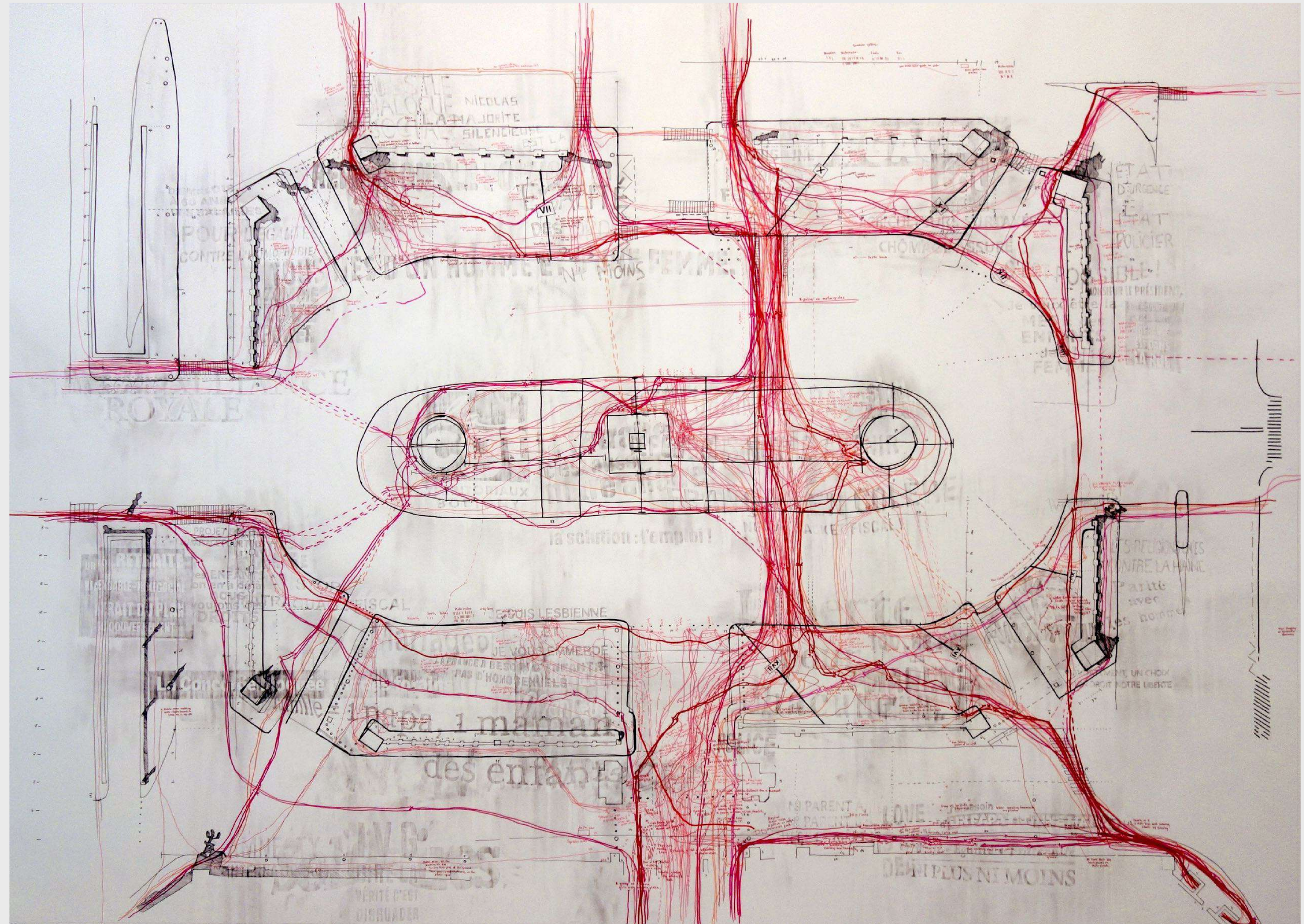
Larissa Fassler
Place de la Concorde X, 2014-2015
Pen on paper
138 x 192 cm
Courtesy Galerie Poggi, Paris

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

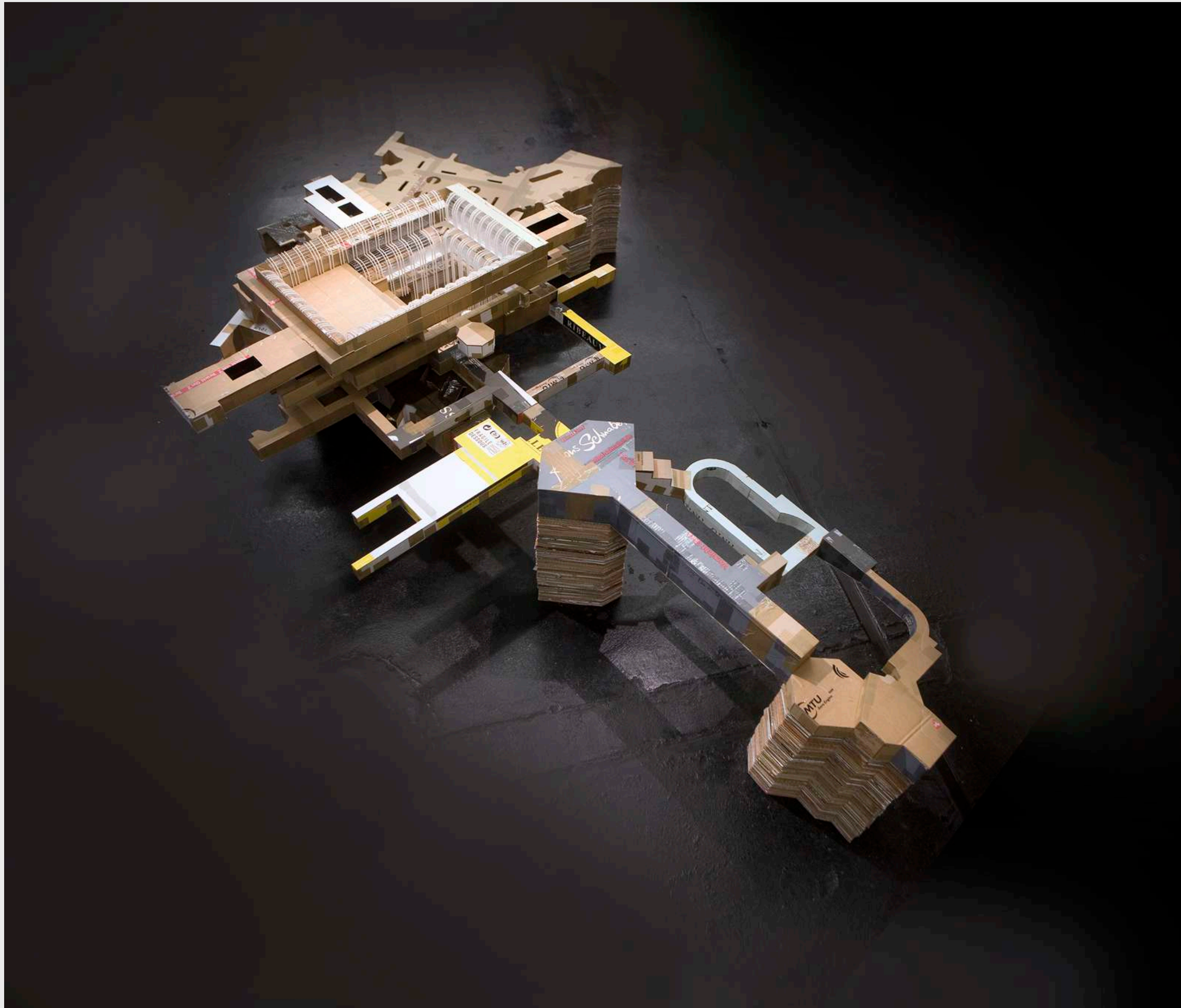
Larissa Fassler - Paris - Exhibitions - *Place de la Concorde*

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.

Larissa Fassler

Les Halles, 2011

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

50 x 160 x 83 cm

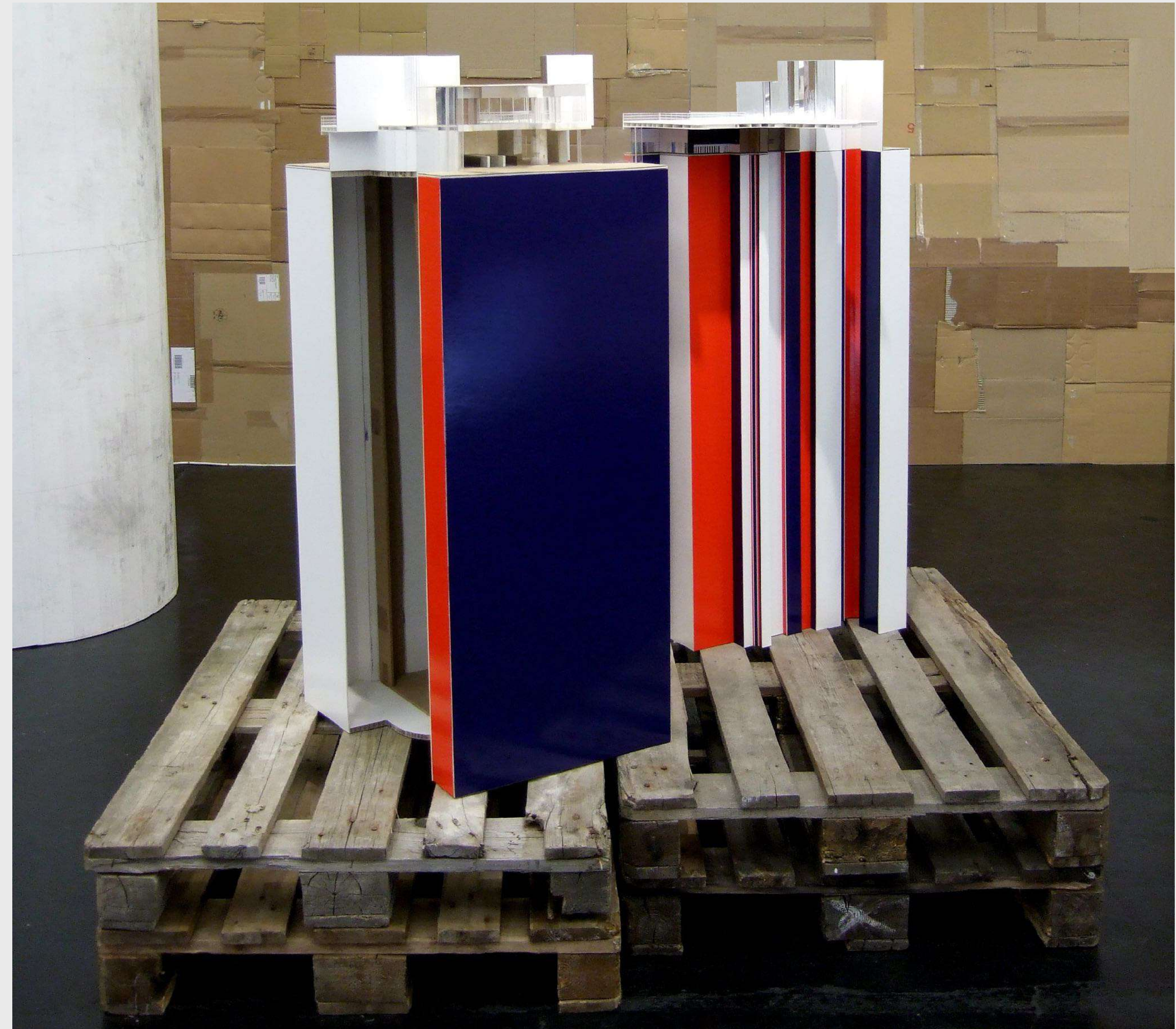
© David Oliveira | Larissa Fassler

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

Larissa Fassler - Paris - Exhibitions - *Les Halles*

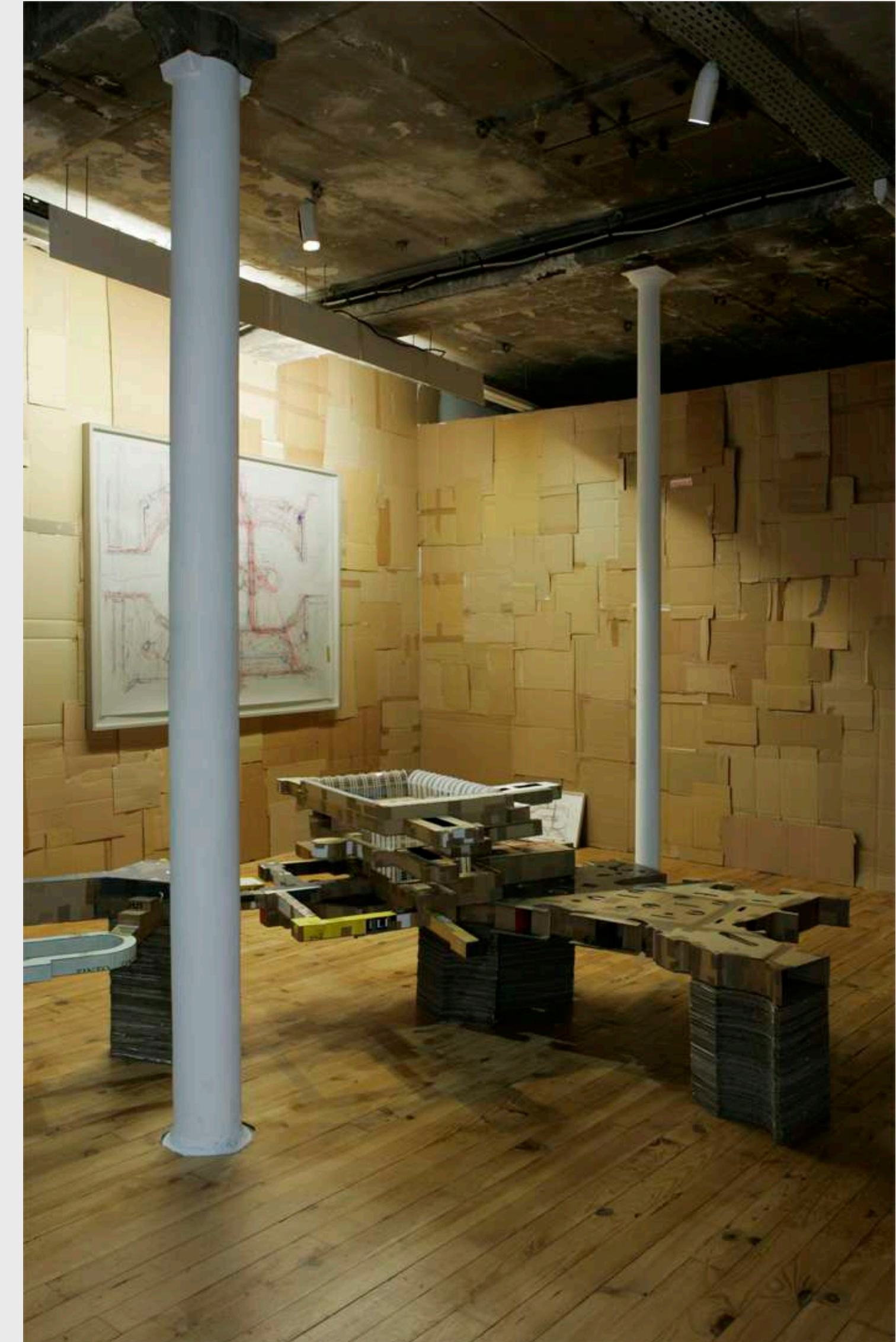
Exhibition view of *This is Nowhere, I* © David Oliveira



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!"

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

white pug wearing a grey and red striped sweater

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

"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

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

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

A man again pretending to simply be a passerby kicks her, jumps and pirouettes with her

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

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

She does a pile a release a skute, warming up

A man, a supposed bystander starts dancing with her

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

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

she kicks, jumps and pirouettes she's dodging 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

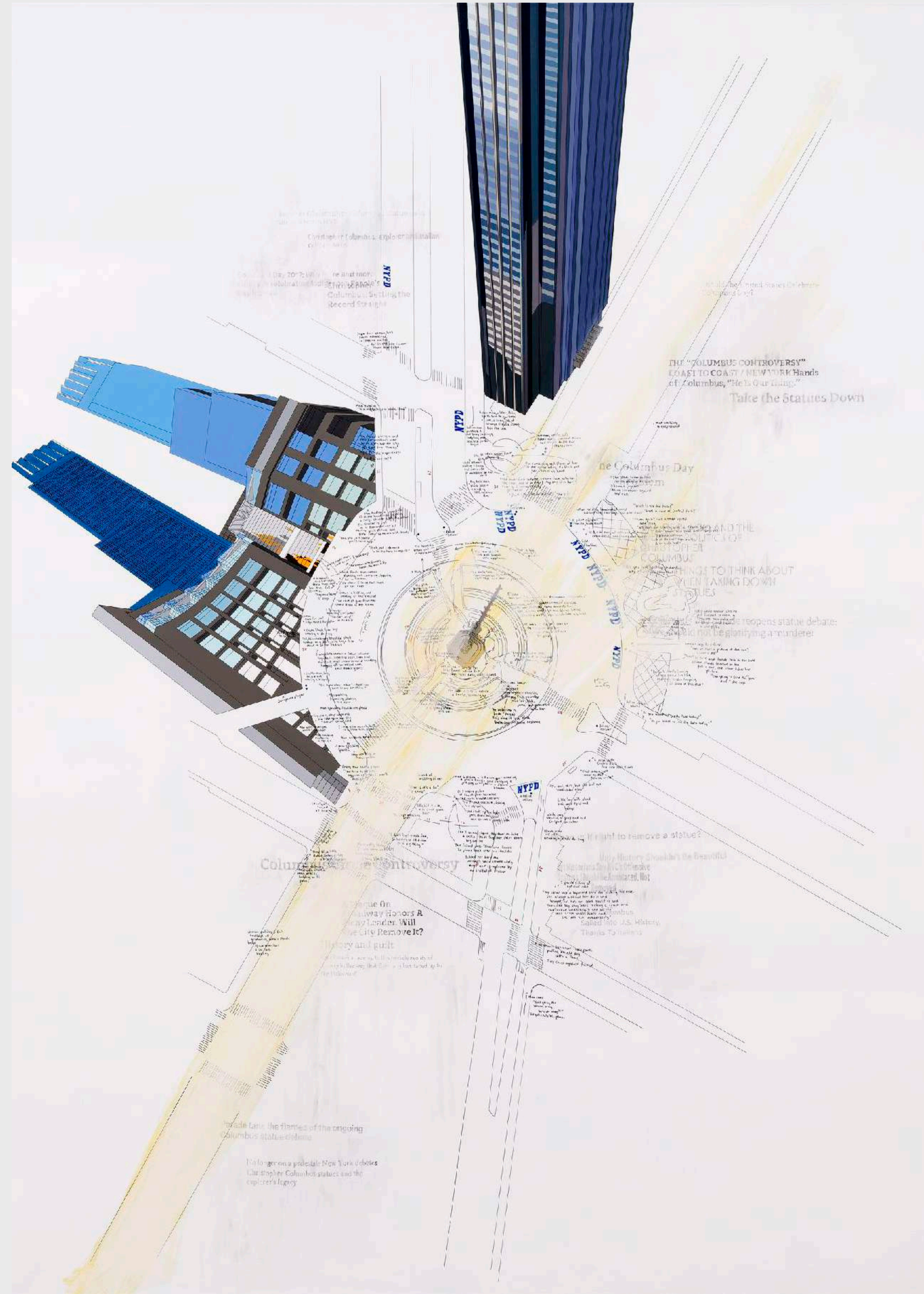
NYPD lights flashing

"You smooth!" three men break out laughing

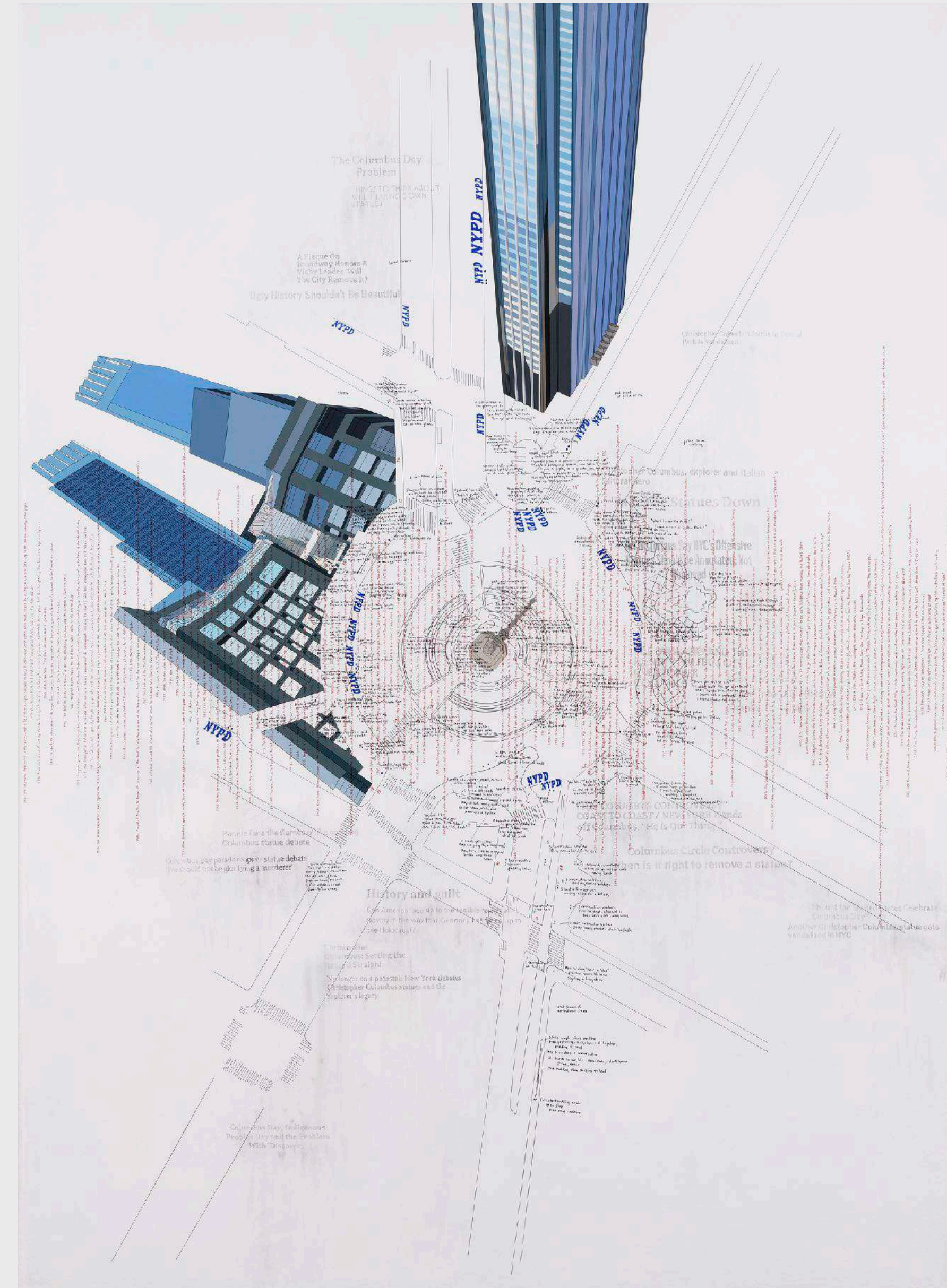
Short white woman her hair in one large matted dread hanging down to her bum, black sweatpants bottoms, hoodie, swollen face

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



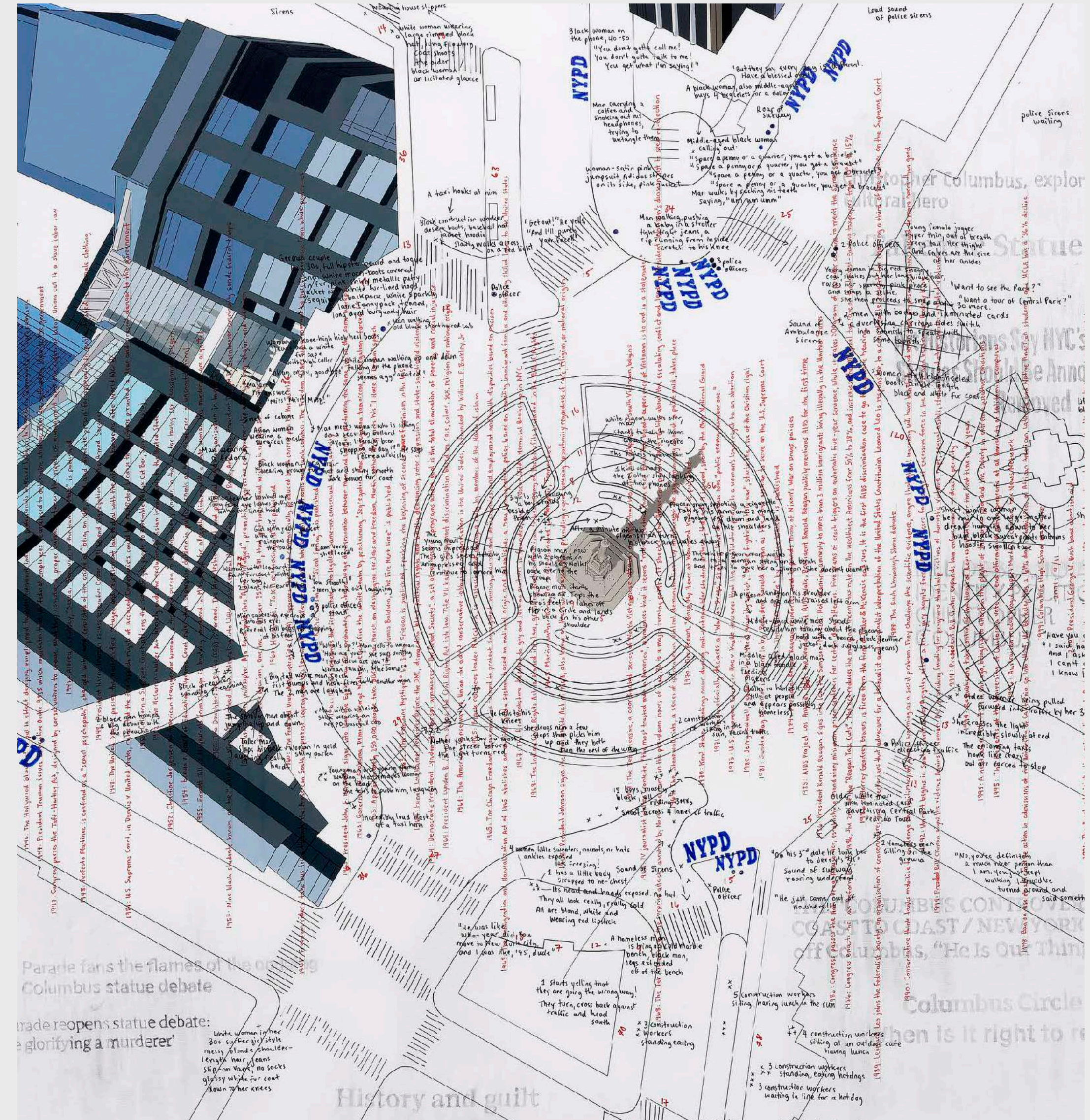
Armory Show, NYC (USA), 2018

Larissa Fassler - NYC - Exhibitions - Columbus Circle, NYC

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



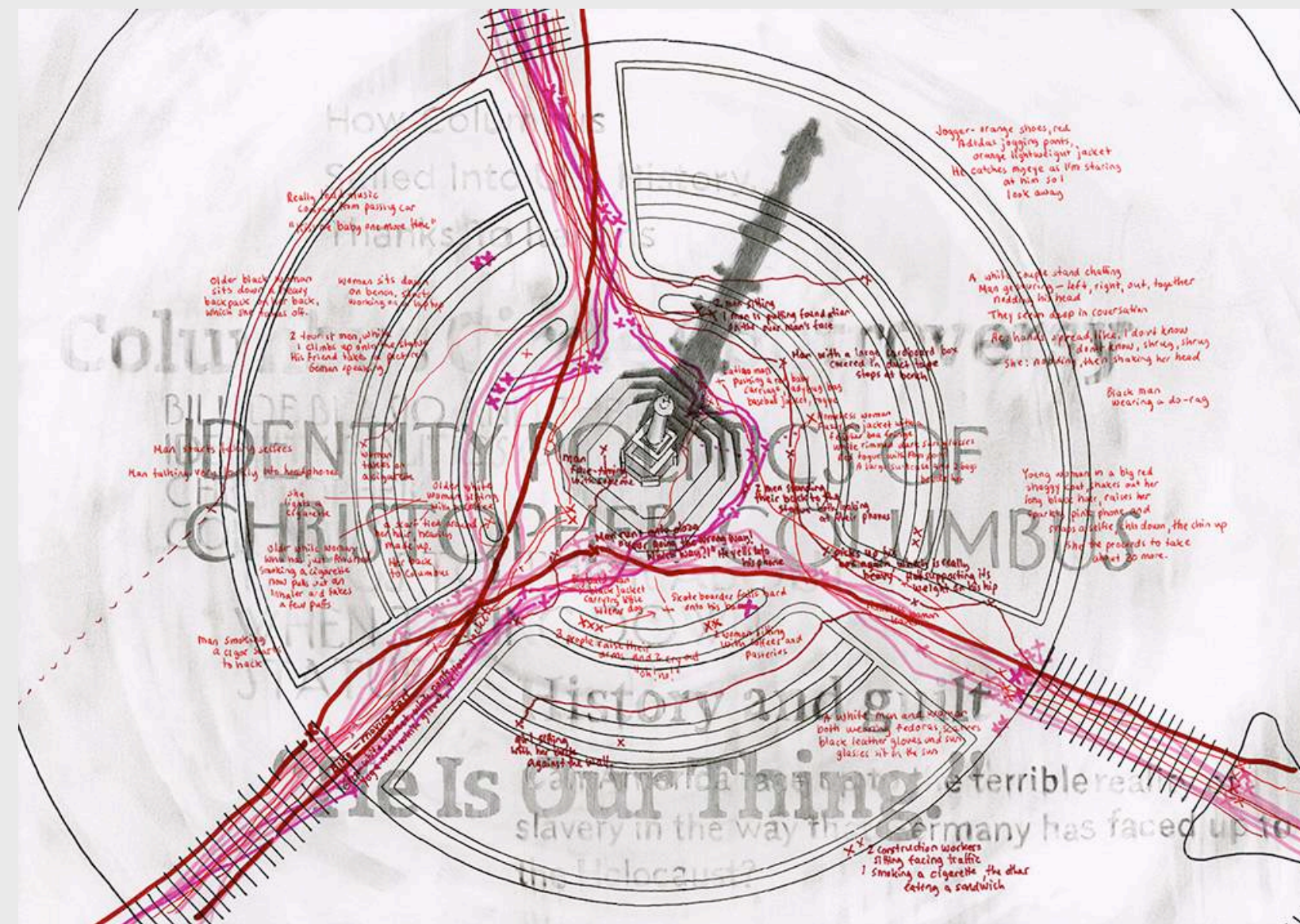
Larissa Fassler
Columbus Circle, NYC I et NYC II, 2017 - 2018
Pen, pencil and acrylic on canvas
180 x 130 cm
Courtesy Galerie Poggi, Paris



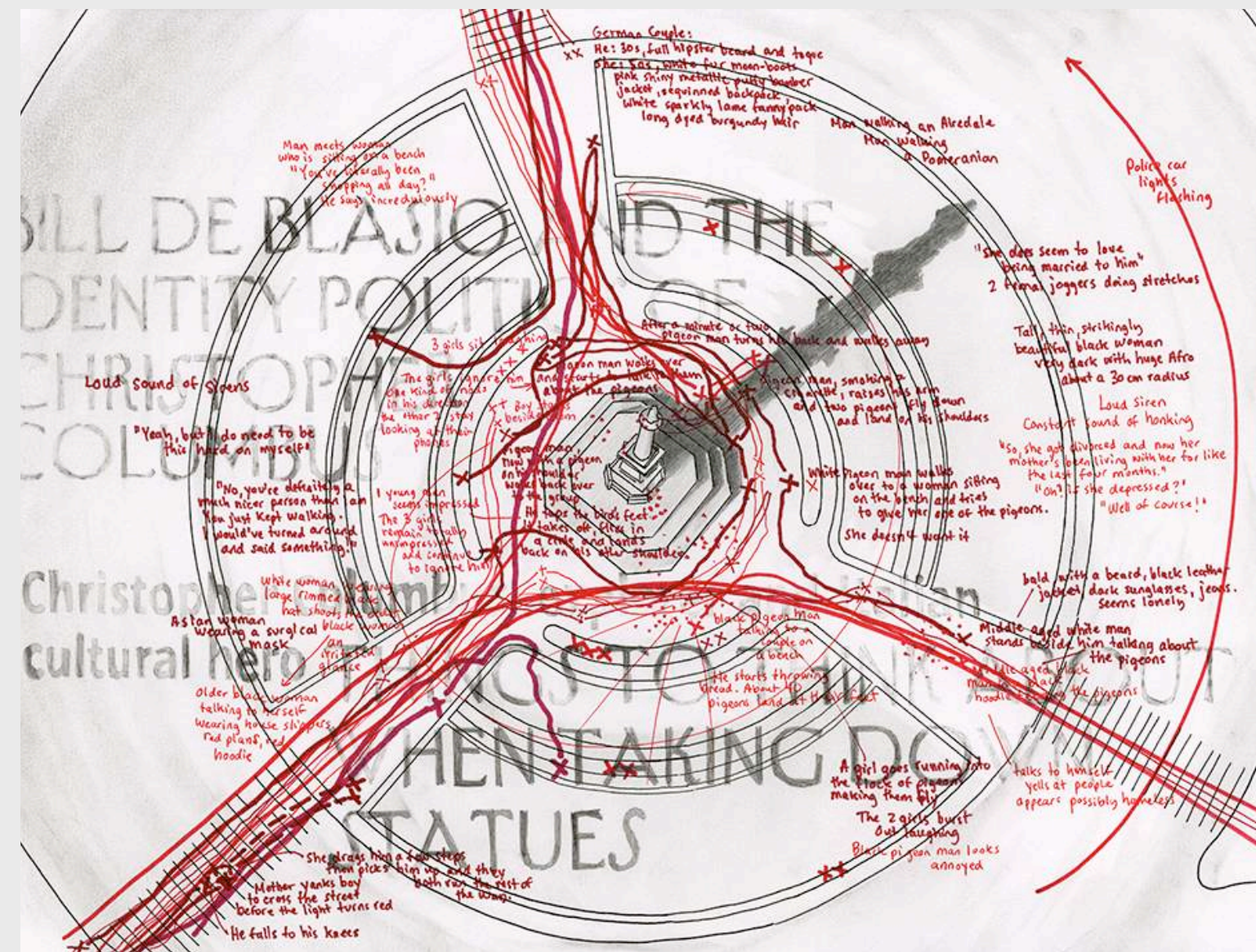
Columbus Circle, 2017 - 2020

Larissa Fassler - NYC - Works - Columbus Circle, NYC

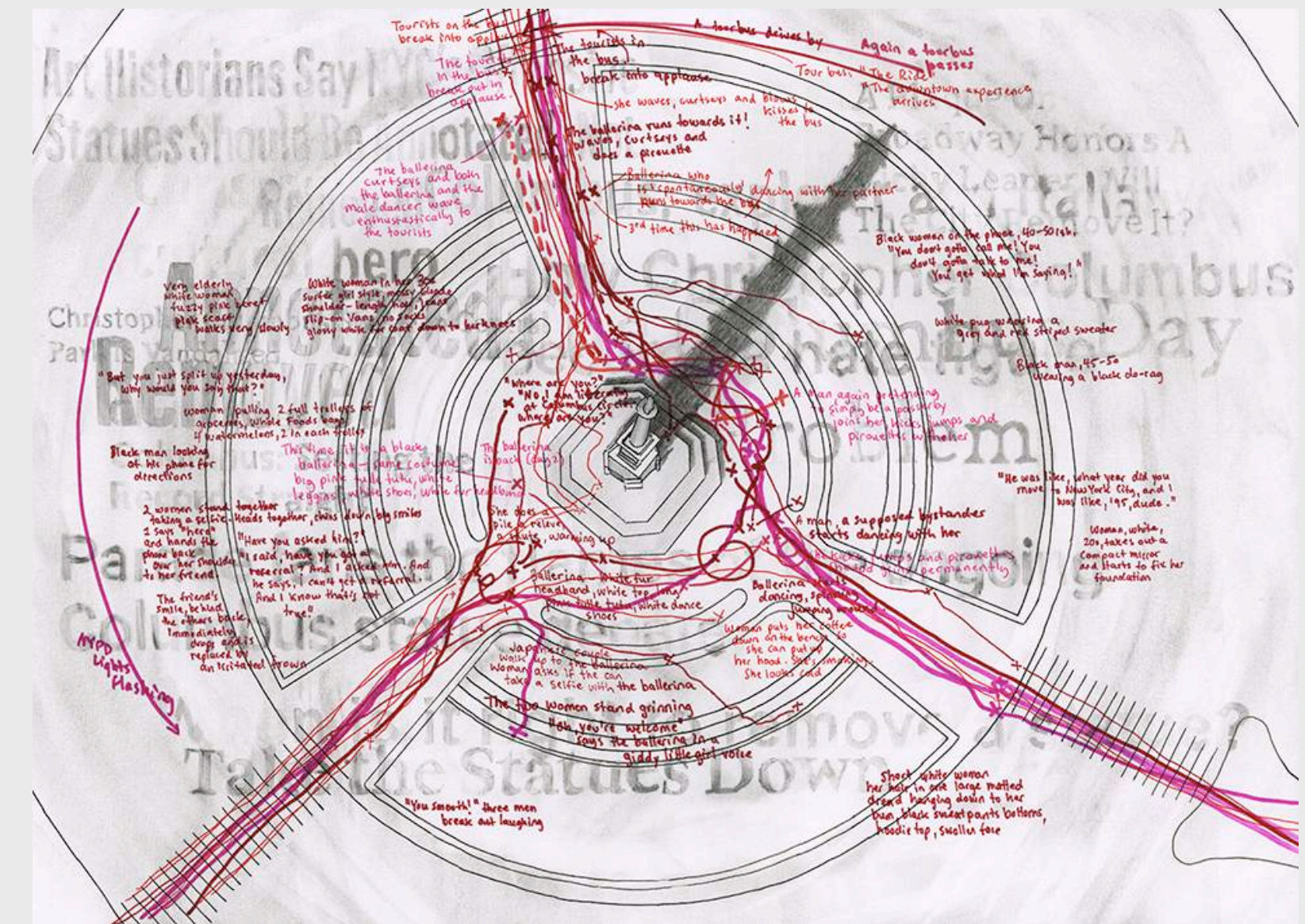
In the centre of New York City, in the centre of an iconic traffic circle named for him, Christopher Columbus stands flanked by the Time Warner Centre and the Trump International Hotel & Tower. This public circle and its monument are front and centre in the current debate surrounding the memorialisation 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

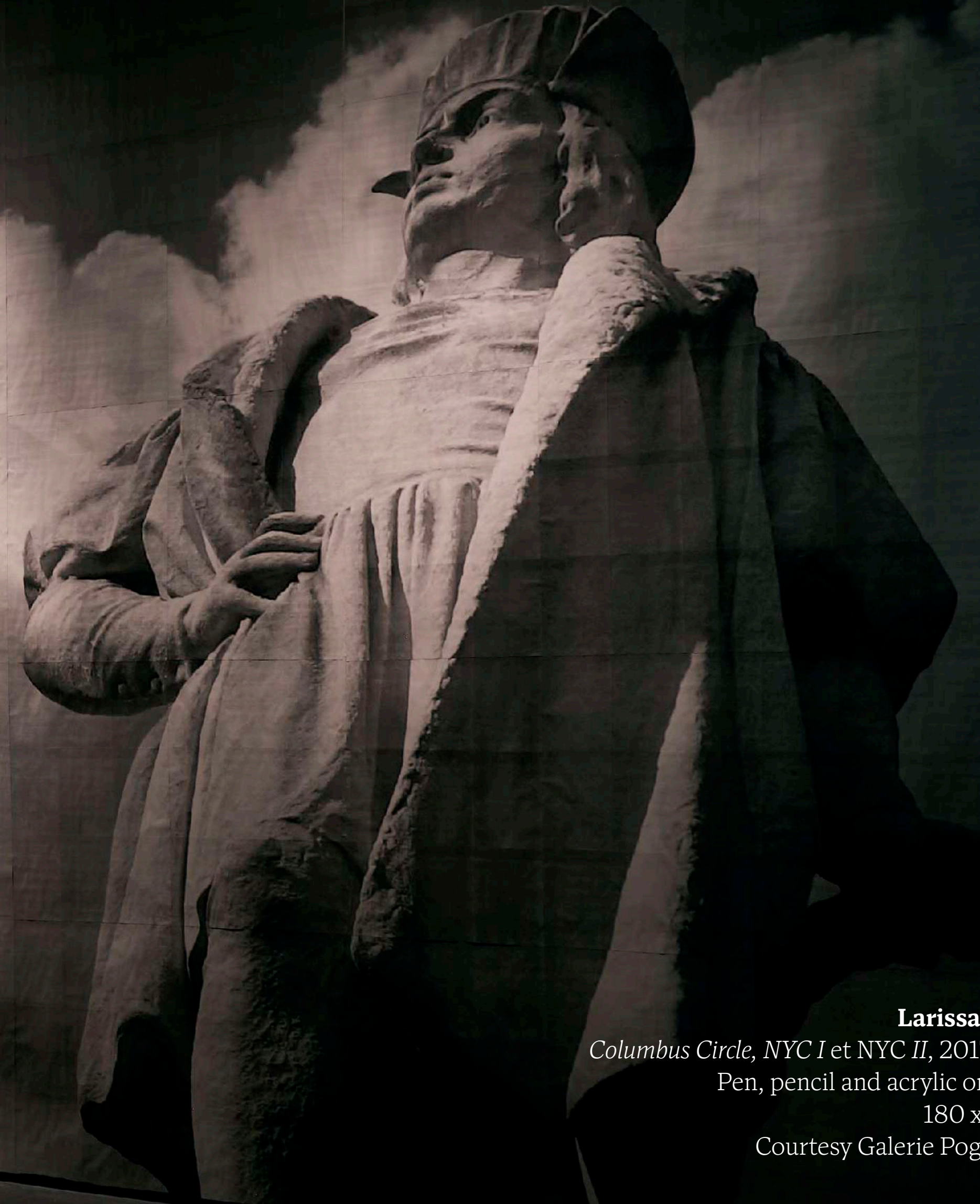
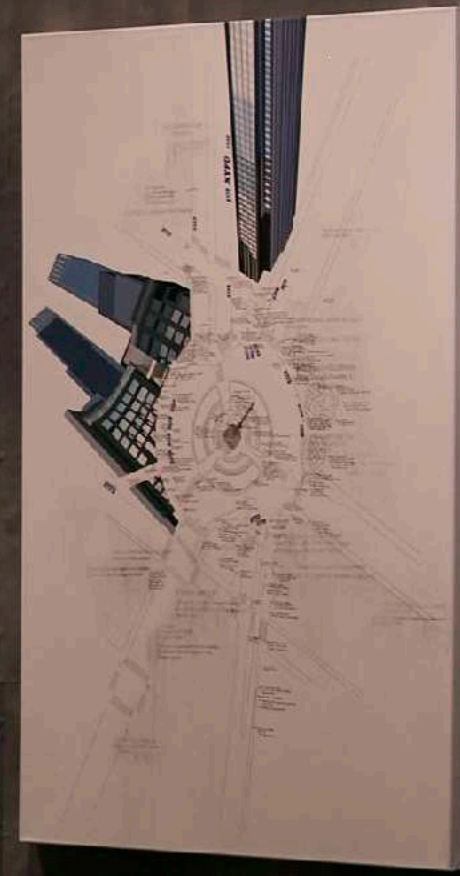
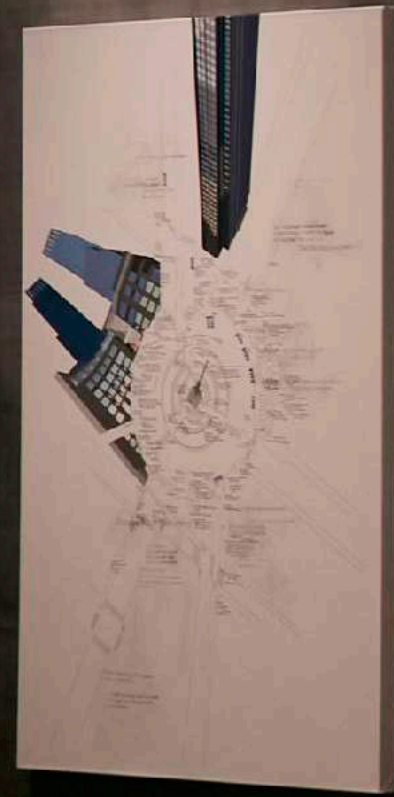


Larissa Fassler
Columbus Circle, NYC IV, 2017-2020
 Pencil, pen and acrylic on canvas
 180 x 130 cm
 Courtesy Galerie Poggi, Paris

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



TRUMP 2020
HATE
LIBERAL AGENDA
ISERVENITY
MR. TRUMP: ECOMO
PRESIDENTIAL
GAMITE STATER
RESERVE YOUR RUMIA
KIDS
Must Be
Cand For
NOT
CAGED
STAND AGAINST
ACISAL & GOTRY
HATE SPEECH
MAKE AMERICA
TRUMP
WHERE YOU
CAME FROM
PROTECT
SAFE, LEGAL
ABORTION
K-TATOR
RESIST
IMPEACH
TRUMP
NOT
HATE
FAMILIES
BONDING
TOGETHER
WOMEN
MUST
VOTE
Go home to your
Mama's basement!!!
Scream a woman

within minutes
7 police
officers arrive
and start
the teens
2 huge biker
guys surround
the teens holding
them in place
17-year old boys
1 mouthing off
"TRUMP SUCKS!!"
he yells
"You're a COCK!!"
Big man, beard
little girl on his shoulders
hollers at full volume!
lunging forwards
The boys are
surrounded

Some one
throws
at the boy
I-SHIRTS \$10
& CAPS \$10
DONALD
FUCKIN
TRUMP
BAN
IDIOTS
& GUNS
TRUMP
2020
CITIZEN
SUNUNU
GOVERNOR
GOD
The mayor walks by
with an escort and 3 security guards
Her dress cream white with small blue and
red flowers

TRUMP
2020
FOUR MORE
YEARS!
mess'it
Trump
11 500 people inside
8000 outside
TRUMP
PEN
VACCINES
ARE NOT
PLACED
SAFET
TESTE
TRUMP
2020
GROW BUSINESS
SHRINK GOVERNMENT
TRUMP
2020
WOMEN
LOVE
TRUMP
TRUMP
2020
PRESIDENT
TRUMP
TRUMP
2020
BUILD THE
WALL!
TRUMP
DRAIN THE
SWAMP
2020
BUILD
THE
WALL
TRUMP
2020
KEEP AMERICA
GREAT
WESAY
MERRY CHRISTMAS
ONE NATION UNDER GOD
GOD BLESS THE USA
and our brave
MILITARY

WELCOME
PRESIDENT
DONALD J. TRUMP
Most of the
crowd is
wearing
baseball hats
about ever
5th red.
Boy with
Trump banner
his
body
KEEP
CALM
WOMEN
FOR
TRUMP
The line

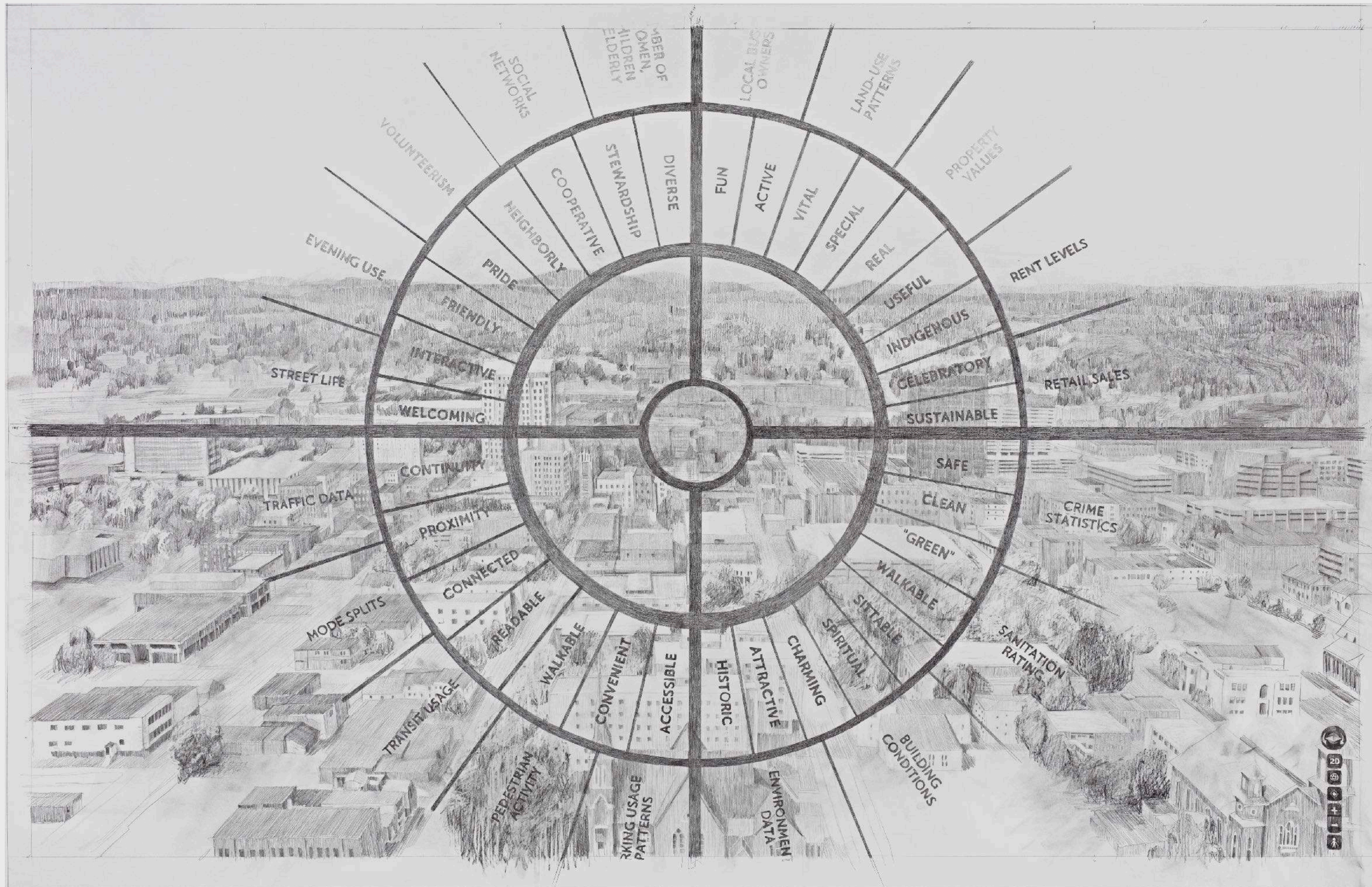
HATE
IS NOT
WELCOME
HERE
WOMEN
FOR
TRUMP
KEEP
CALM
WOMEN
FOR
TRUMP
GOD BLESS THE USA
and our brave
MILITARY

Manchester, 2019 - 2020

Larissa Fassler - Manchester - Works - Manchester, NH

In the summer of 2019, Fassler explored Manchester while artist-in-residence at the Currier Museum of Art. She spent time walking Manchester's downtown core, observing, sketching, and mapping the movement of people through shared public spaces. She researched the city's planning, history, community, and social issues, as well as spoke to members of the community to further inform her initial observations.

After a period of reflection, Fassler created four new monumental drawings that reflect her impressions of Manchester's downtown through intricate compositions featuring maps, annotations, and imagery. Her works explore the use of public spaces, the role of community organizations in supporting the needs of citizens, and the effects of poverty on the physical, mental, and emotional health of a community.



Larissa Fassler

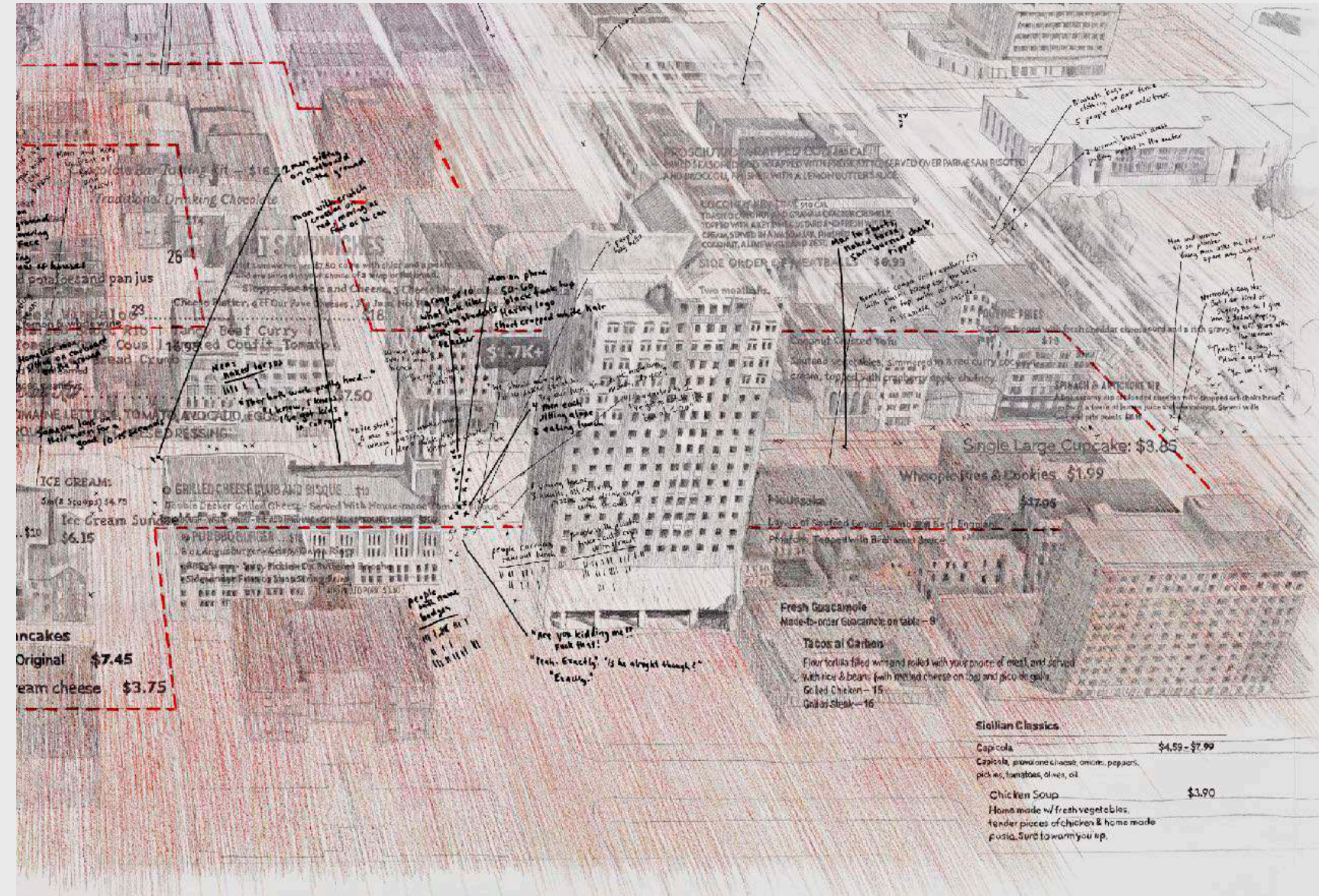
Manchester, NH, USA IV, 2019-2020

Pen, pencil and wax crayons on paper

150 x 360 cm

Manchester, 2019 - 2020

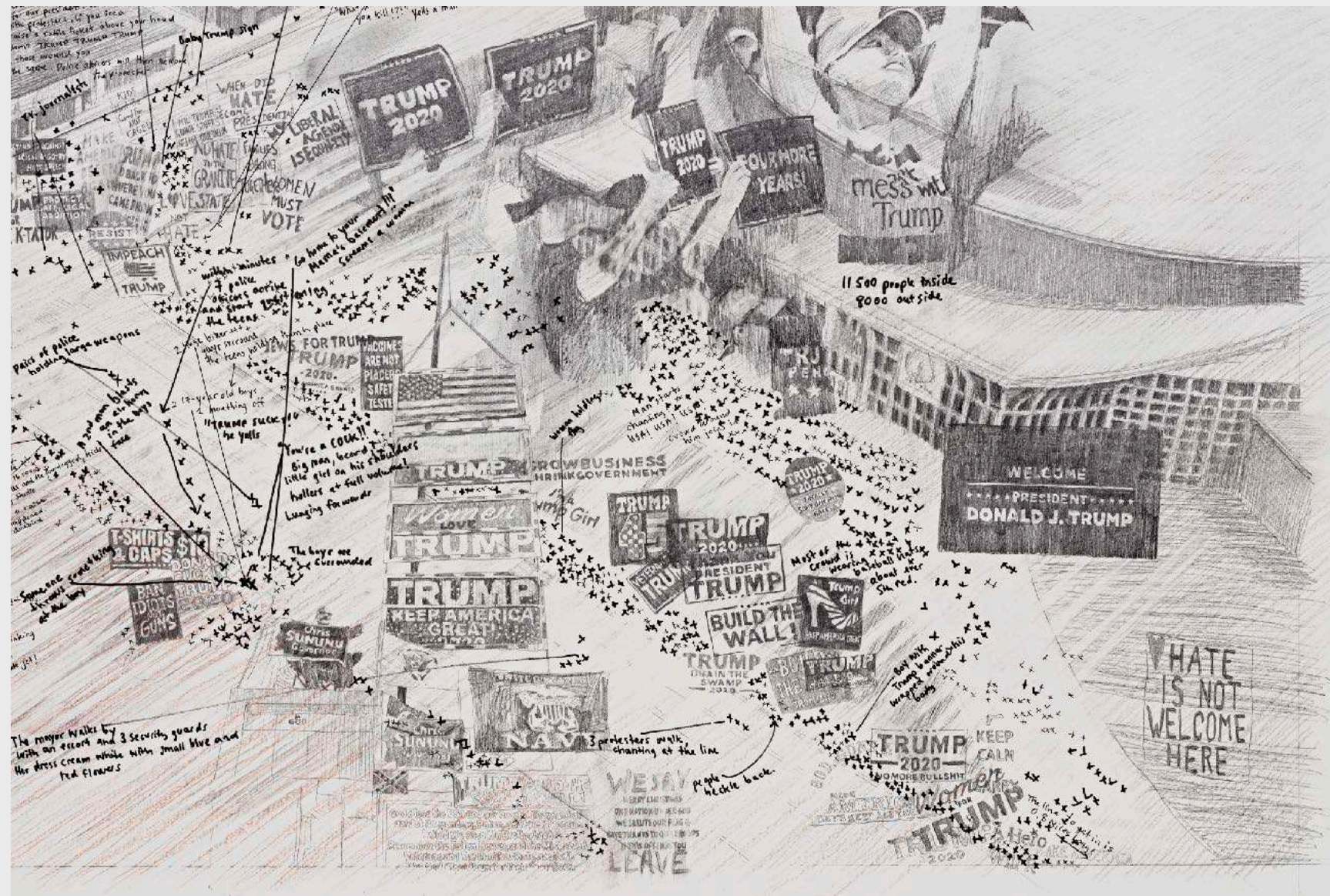
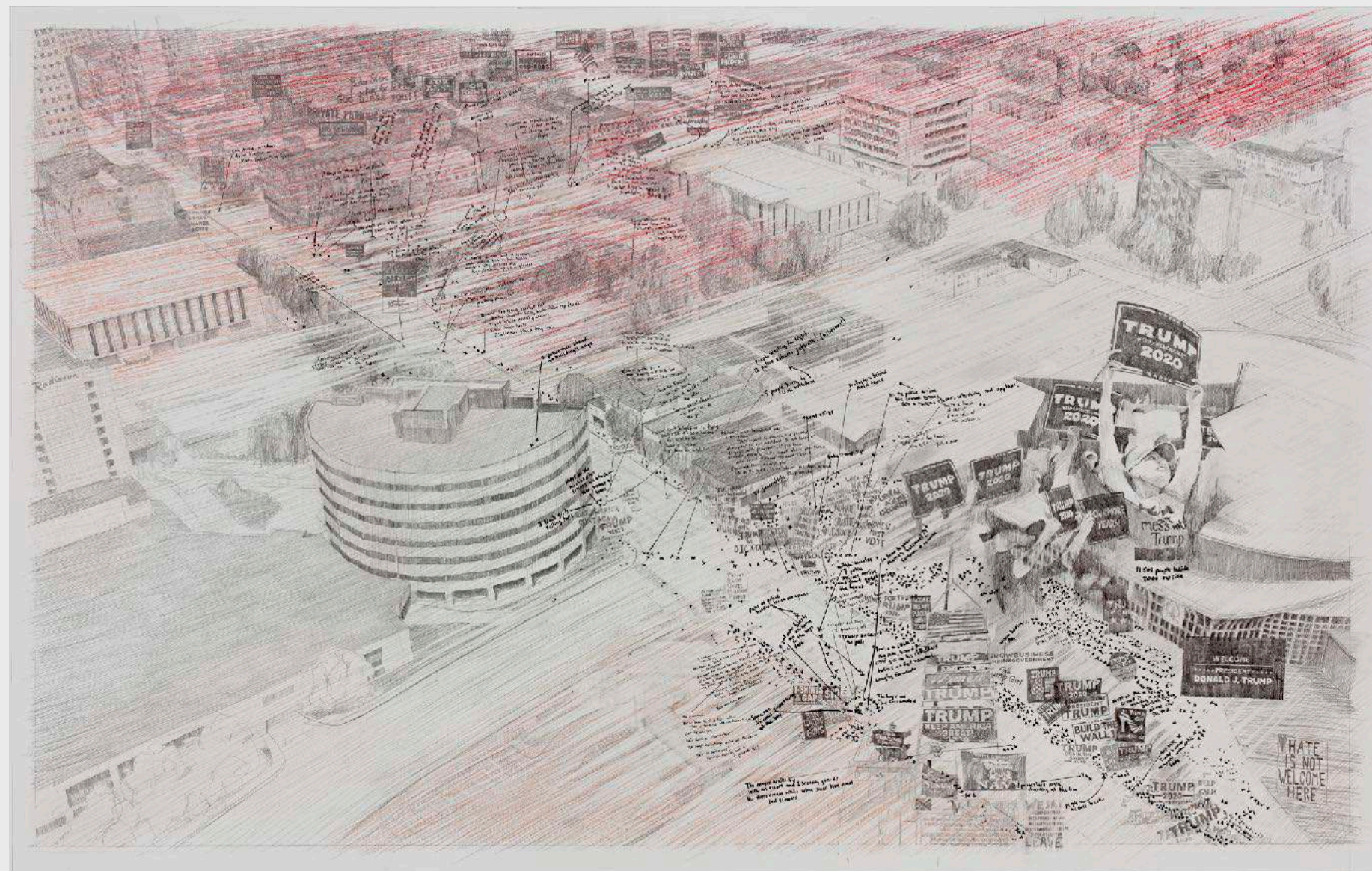
Larissa Fassler - Manchester - Works - Manchester, NH



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

Currier Museum, Manchester (USA), 2020

Larissa Fassler - Manchester - Exhibitions - Manchester, NH

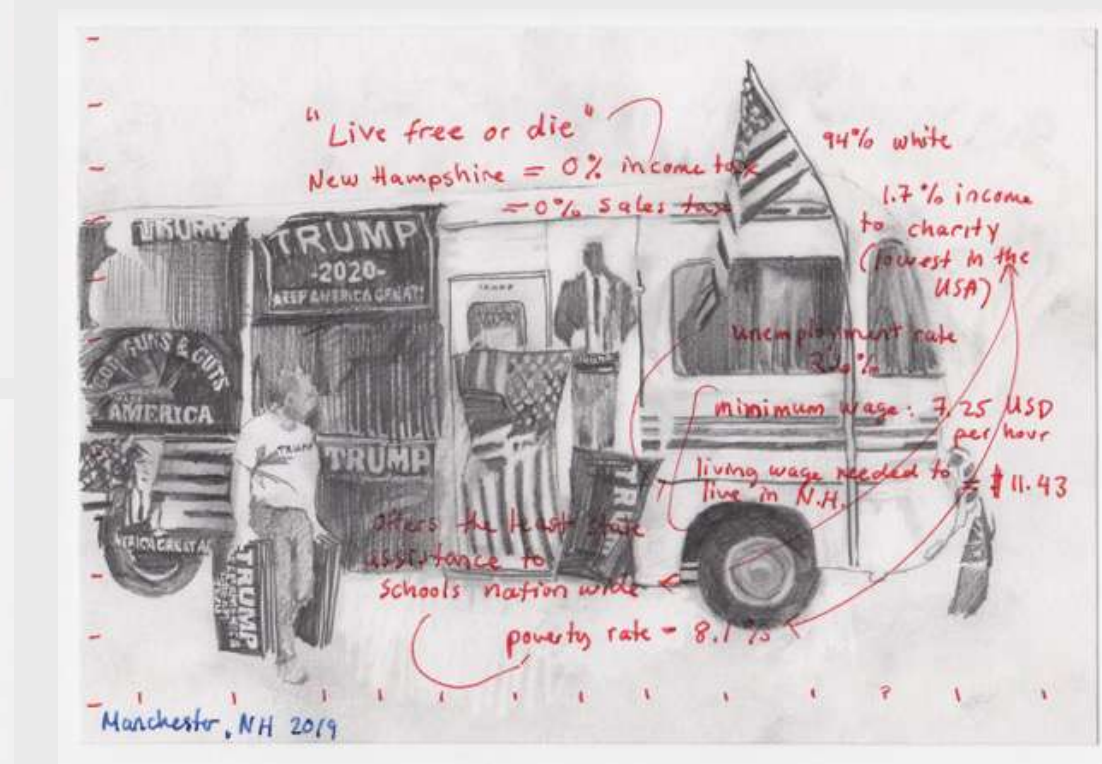
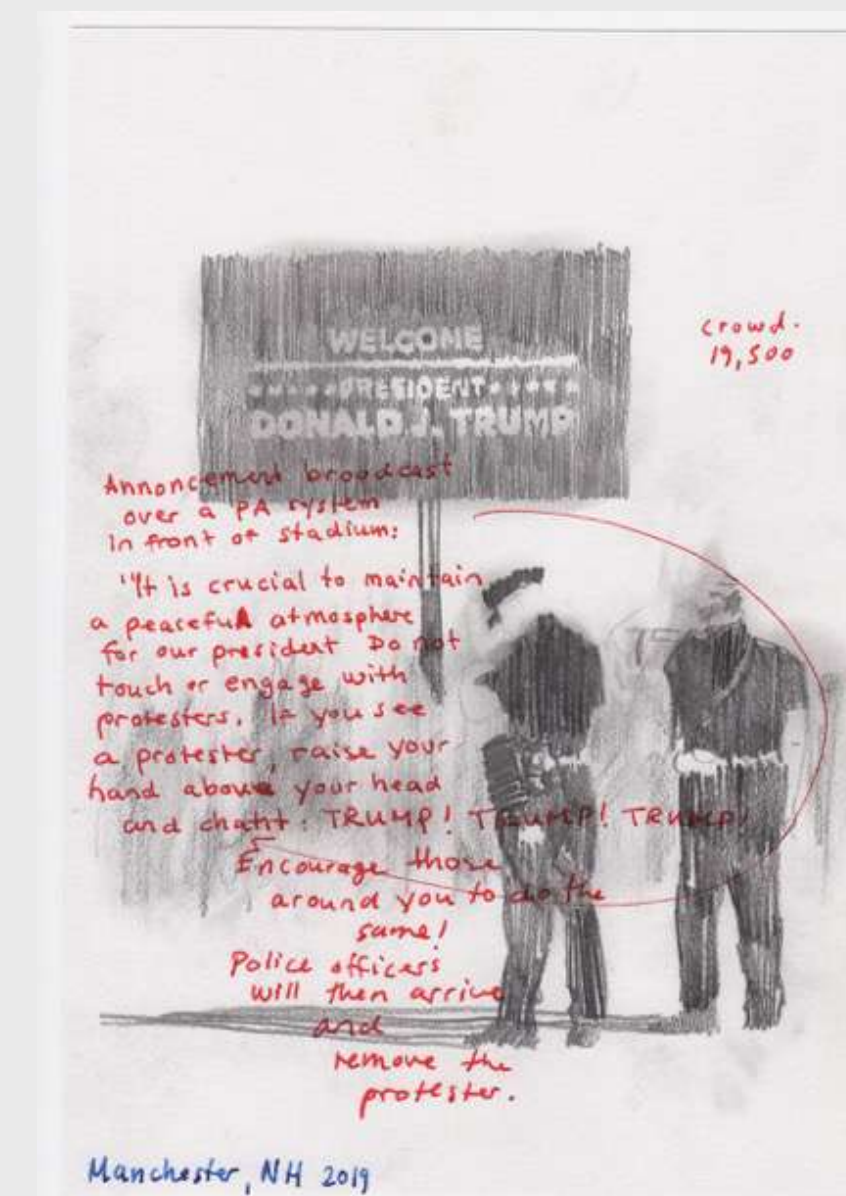
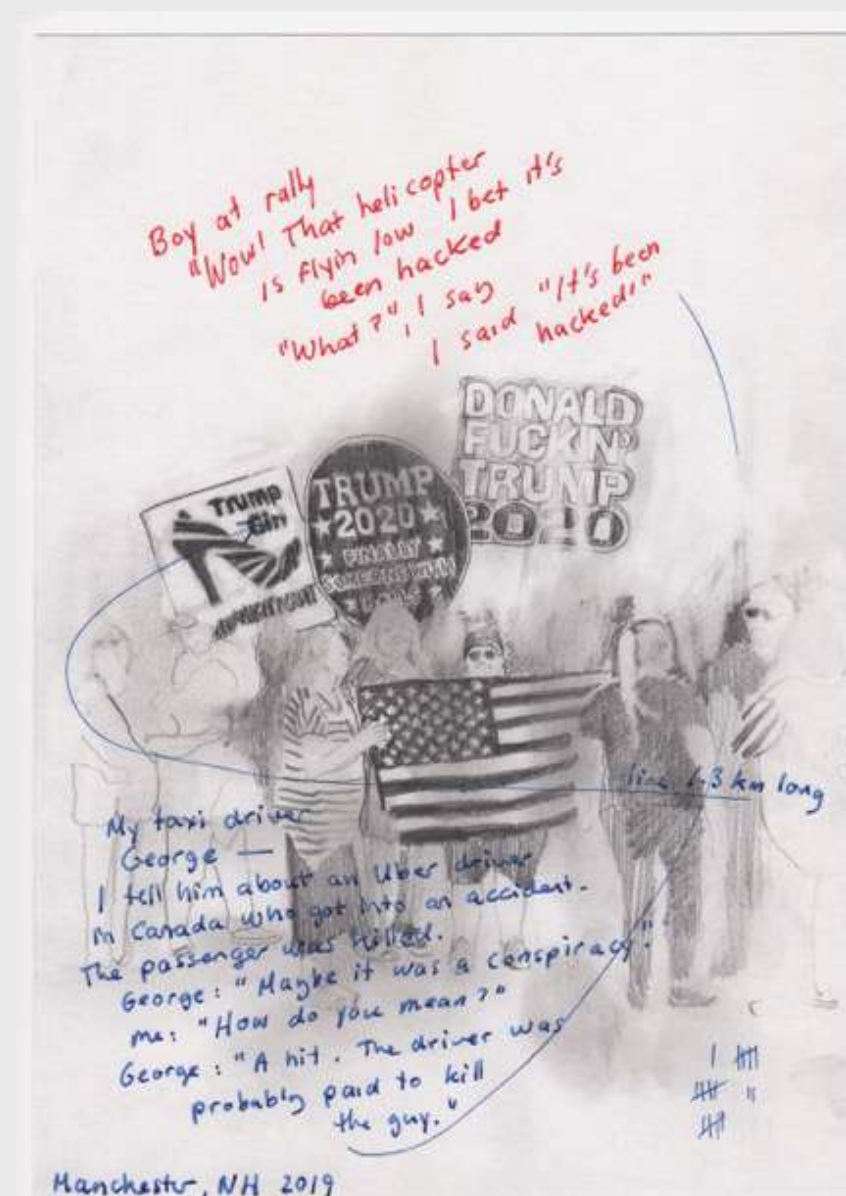
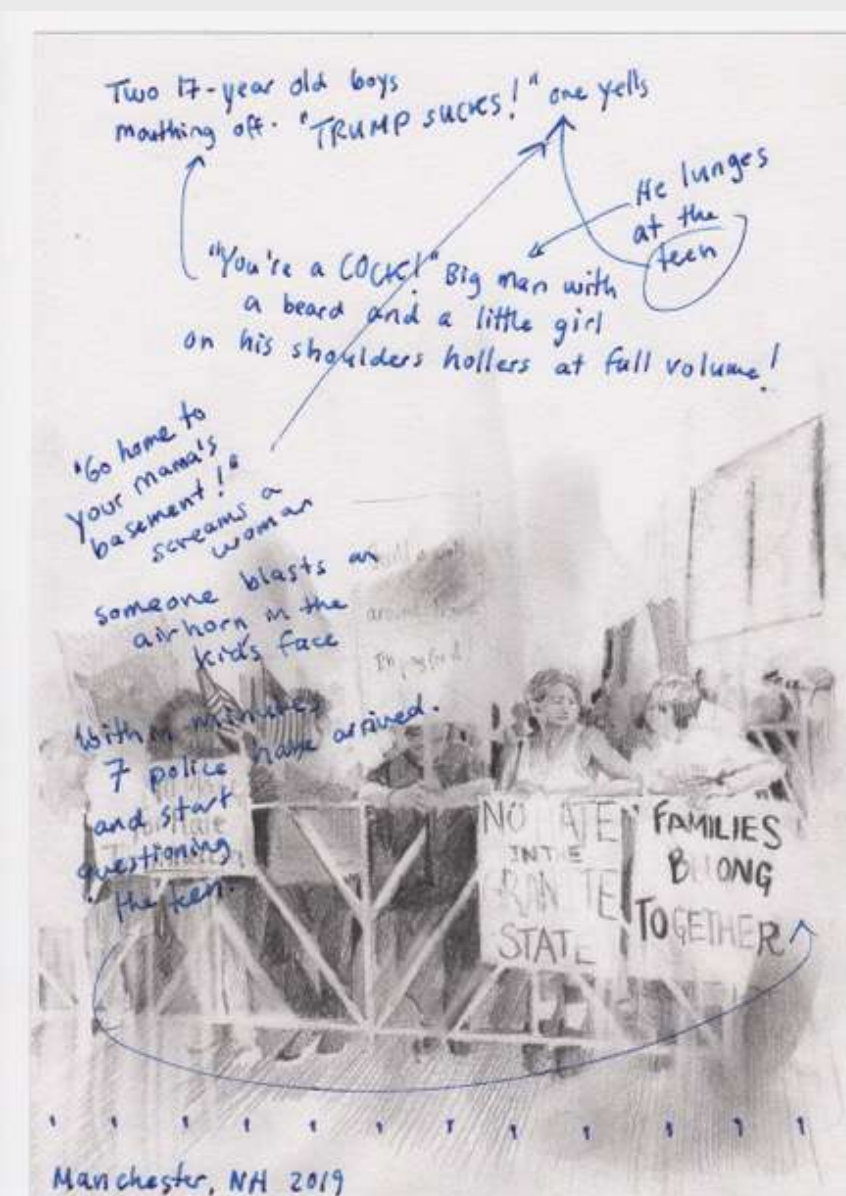
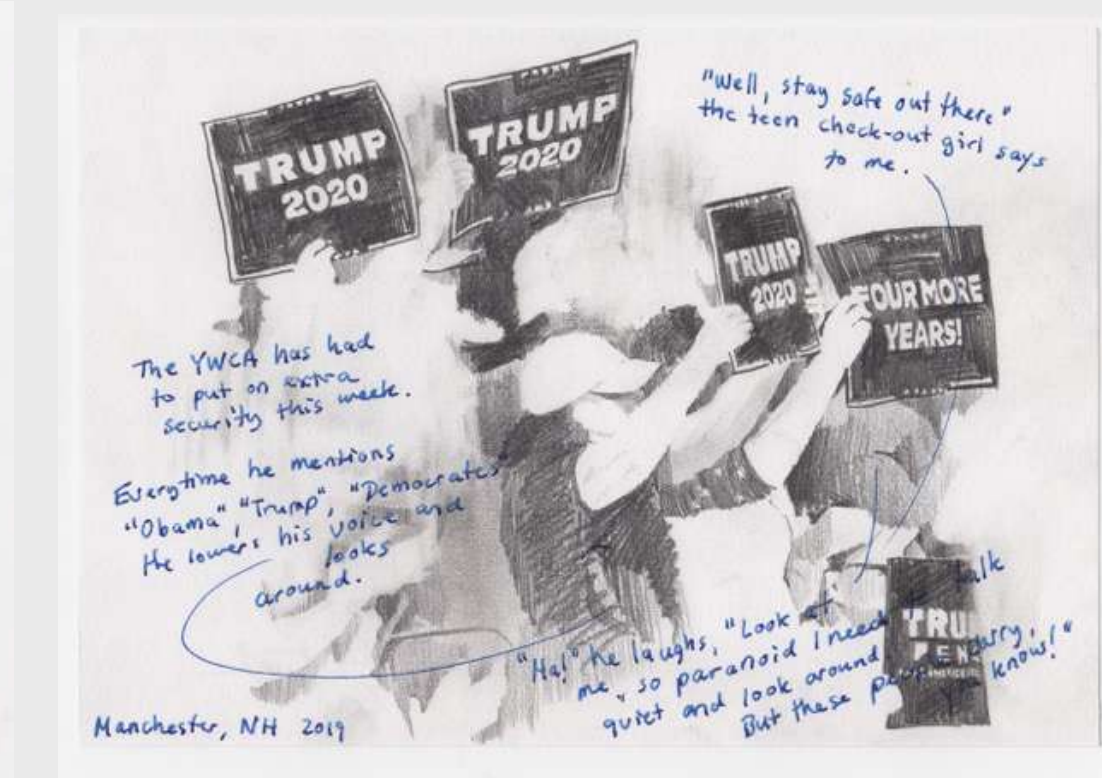
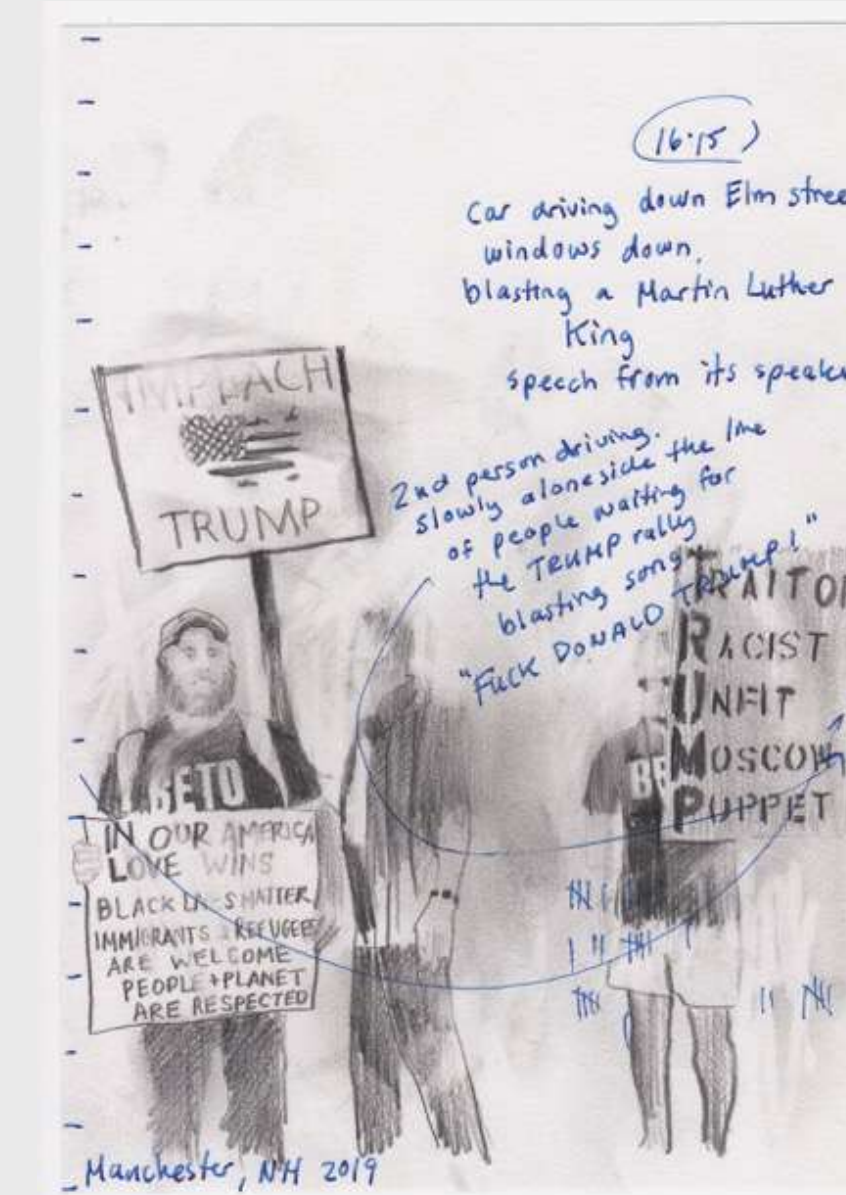
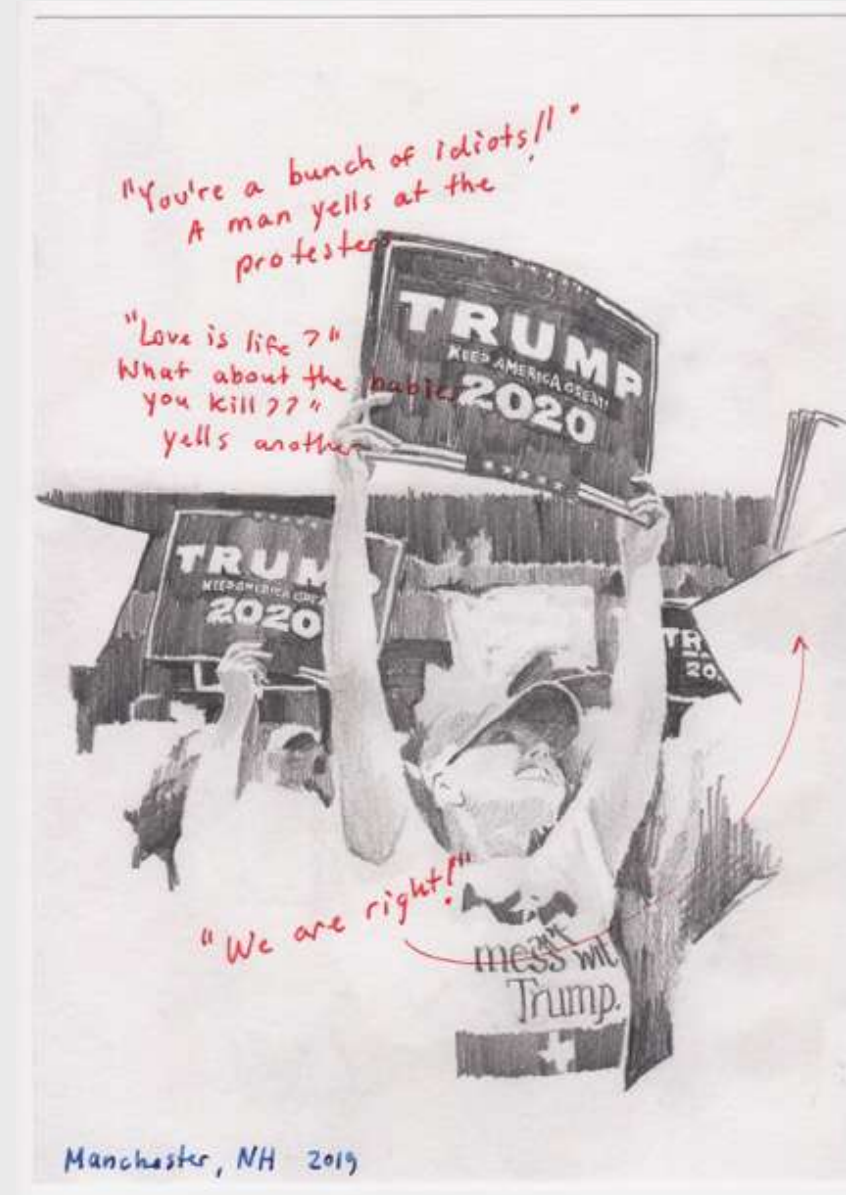
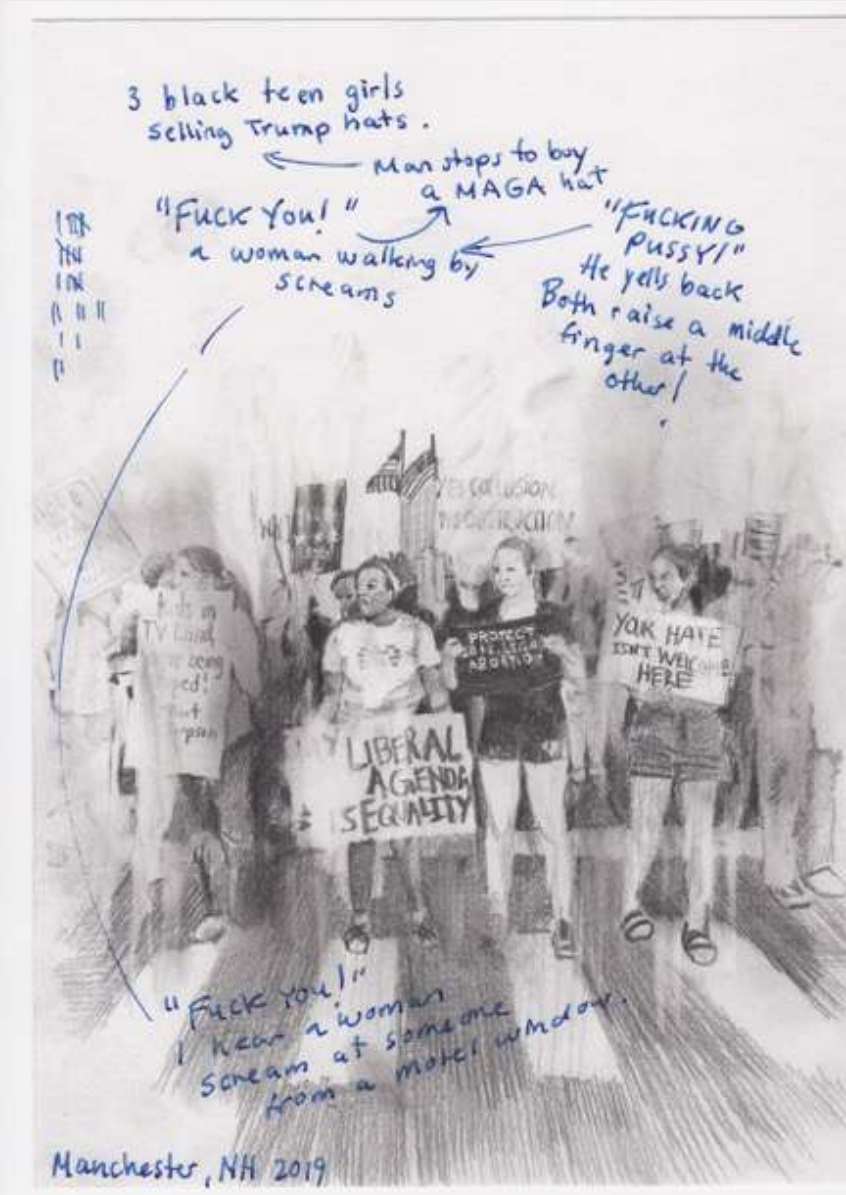
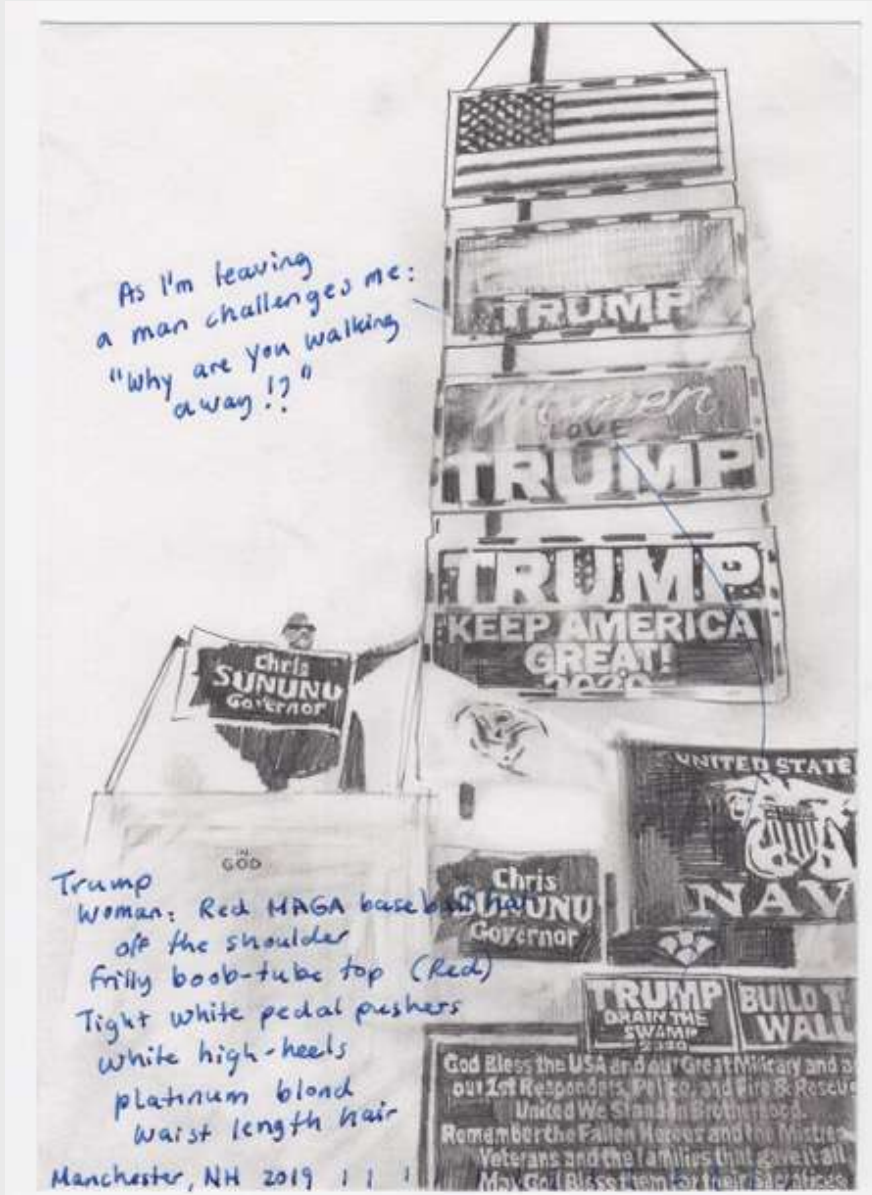
Exhibition view of *Critical Cartography* (solo show)



Larissa Fassler
Manchester, NH, USA I, 2019-2020
Pen, pencil and chalk on paper
150 x 360 cm
Courtesy Galerie Poggi, Paris

Manchester, 2019

Larissa Fassler - Manchester - Works - Manchester, NH



Larissa Fassler
Manchester, New Hampshire, USA, 2019
12 drawings, ballpoint pen and pencil on paper
21 x 14,8 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

Larissa Fassler

Havana V, Plaza del Cristo, 2017-2019

Pencil and acrylic on canvas

180 x 190 cm

Courtesy Galerie Poggi, Paris

Havanna, 2017 - 2019

Larissa Fassler - Havanna - 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



Seated men black white men laughing in corner playing on phone
2 more men older arrive they have a box of checkers
3 police officers walk
older homeless Sikh man talking to himself quite an active conversation!
woman or man (not sure) slicked back ponytail, glasses white shirt, black tie
CO section - Man asks me to help him find a heavy metal CD - I find rock but not metal.
rule of newspaper man behind me coughs
young security officer walks through. 3:05
Damn! the seat I was sitting in was damp! now I have a wet ass
Woman walking with one crutch man coughs man sneezes
Just found image of Matt Mullican 1988
"Theater into Museum into Library" - Wow!
Very, very quiet
Dad! come on! Dad we're going to be late come on!
"Hi, I just got a message from you. That's right. That's correct. A balance of what? We'll be able to pay it all this time. How much is it? 803. Yes. I should be able to pay between 5 and 6 hundred I'm on disability. Yes."
"Bitch alert! This is a Bitch alert. There is a bitch on the other end of the phone. Do NOT pick up! I repeat Do NOT PICK UP!"
in basement washroom each cubical has "Needle disposal"
Pupster / collect table
someone's ringtone. This goes off twice more...
"I can't decide if this is public space" I say. "It's a parking lot" He says. He's from Bosnia
Hot wind blasting down from former Police holding prison
Homeless on main floor (front)
Men 20 Woman 2
"A week's take-home is just over 650. Yeah, I think it's 19.85 or .80."
2nd man with totally swollen puffy purple face - lower half
Homeless man in construction near orange and silver, carrying bag with 2 6-packs
14 homeless man going through trash finds a (red scarf)
one homeless man in bus shelter
Construction workers
South Asian man all in red - red trackpants
Man reading a newspaper
Man reading a book
Construction: orange vest with small yellow and wide silver stripe yellow vest with

homeless man carrying a blanket and talking to him self.
group of geese honking like crabs
3 punk guys 2 huge earrings in left ear. Shaved heads cam of large pants now play the next chess game.
homeless men alone side
South Asian family with 2 kids arrives
very bored over old man looking through CDs
woman, straggly hair walks by sucking her 2 middle fingers
Dad! come on! Dad we're going to be late come on!
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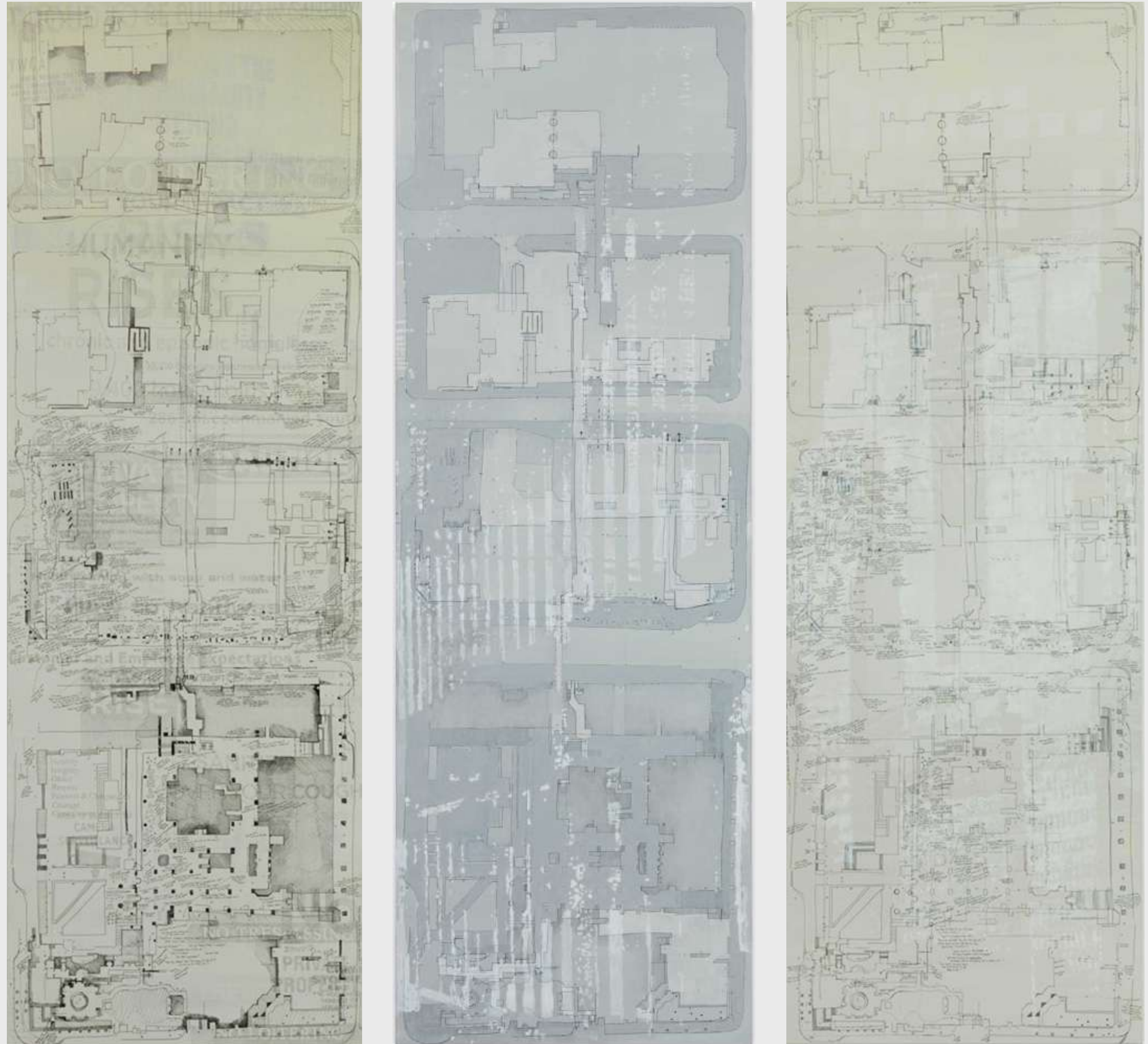
Monday 9:35 am
30-11 25
Somewhat people not wearing hats Am shocked!
man going through trash black garbage bag full of cans, bottles at his feet
baseball hats
x girl - Red jacket long purple and pink hair
Construction:
- orange vest with small yellow and wide silver stripe
- yellow vest with

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.



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



Takim Square, 2017

Larissa Fassler - Istanbul - Works - Takim Square



Larissa Fassler
Takim Square V, 2017
Crayon, stylo et peinture acrylique sur papier
120 x 140 cm
Courtesy Galerie Poggi, Paris

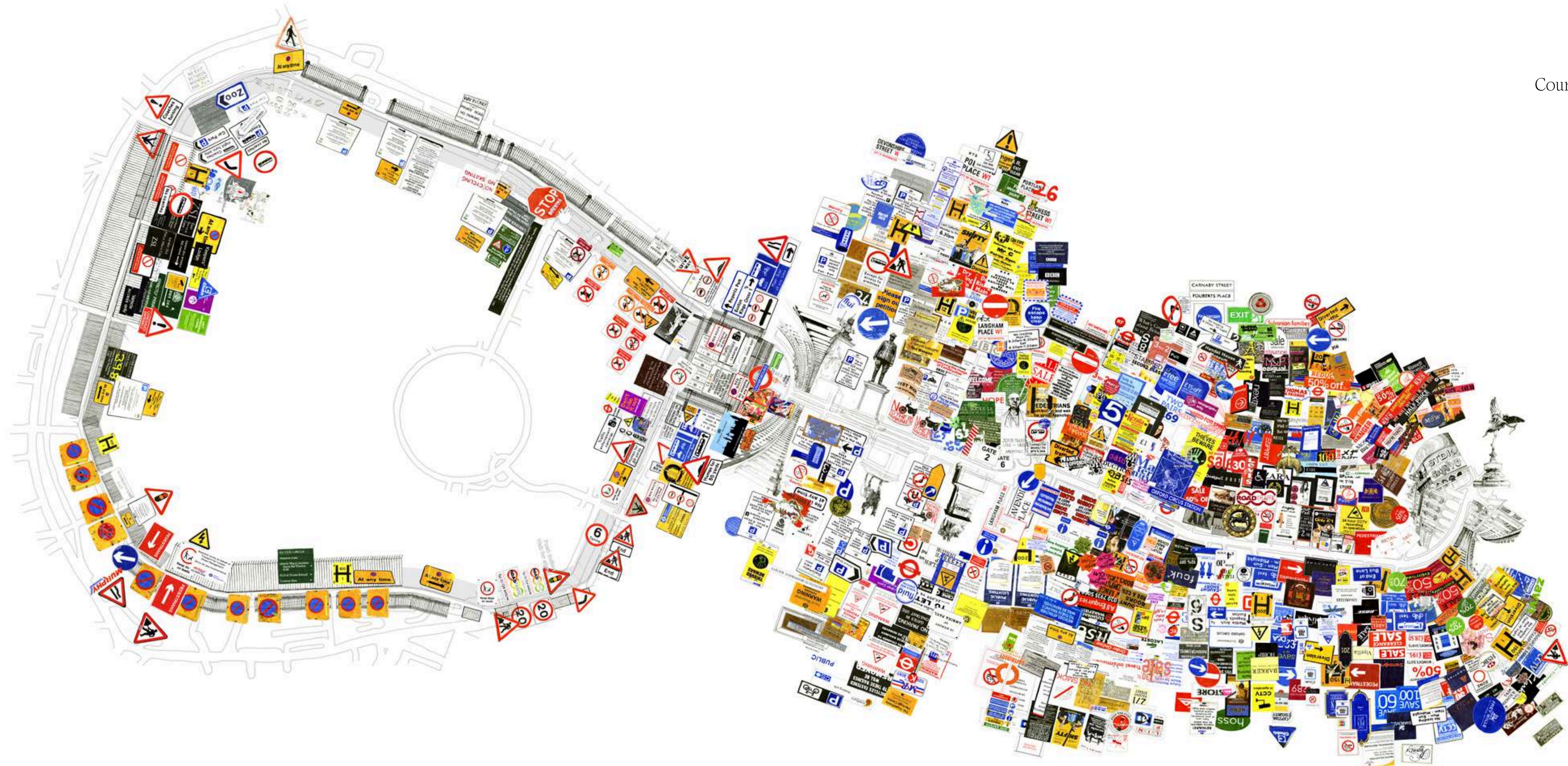


London

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

Archival C-Print

160 x 291 cm

Edition of 5 plus 2 AP

Courtesy Galerie Poggi, Paris

Canadian Cultural Center, Paris (FR), 2016

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

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

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

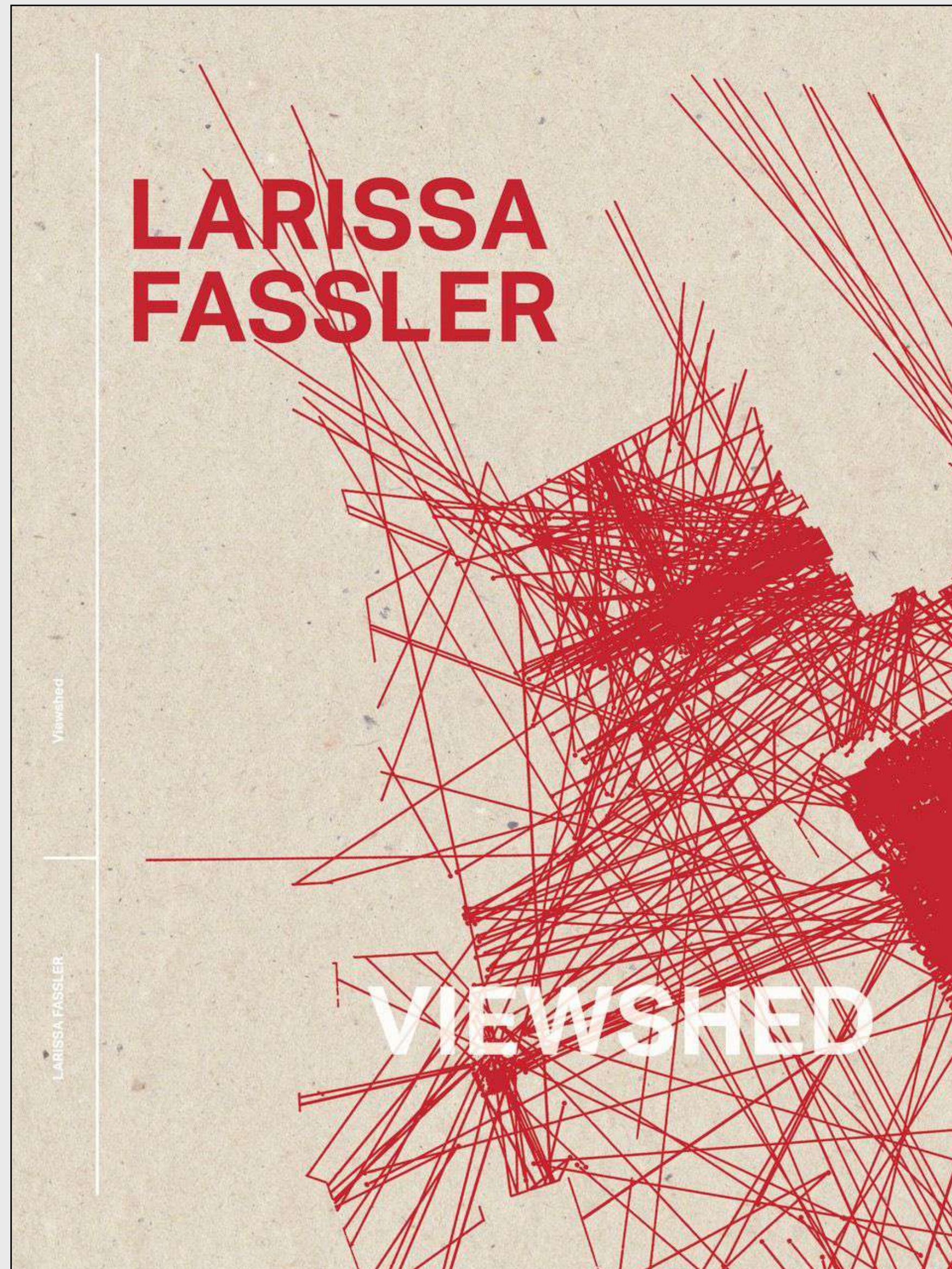
Edition of 5 plus 2 AP

Courtesy Galerie Poggi, Paris

Publications

Selection

2011 — 2021

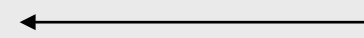


Larissa Fassler, "Common Ground"

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.

ARTFORUM

OCTOBER 2011

I N T E R N A T I O N A L

ART IN L.A.



\$10.00



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





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

By Fredrik Torisson

LittleKriminals editions, StudioKrimm (Berlin), 2015



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