Recent Solo and Duo exhibitions
2016  *Transit: Ströme*, with Mirko Martin, Schader-Stiftung | Hessisches Landesmuseum Darmstadt
Worlds Inside, Galerie Jérôme Poggi, Paris
Extrasts | Extracts, curator Catherine Bédard, Canadian Cultural Centre, Paris
2015  *EPICENTRE*, Little Krimminals, Berlin
2014  *Circling the Void*, SEPTEMBER, Berlin
2012  *Palace / Palace*, SEPTEMBER, Berlin
2011  *Masterplan*, Galerie Jérôme Poggi, Paris
*This Is Nowhere I*, SEPTEMBER, Berlin
2009  *Walking in Place*, SEPTEMBER, Berlin
*And Then There Were None*, with Richard Schütz, InterAccess, Toronto
2007  *Squirm*, with Bettina Hoffmann, Open Space, Victoria
*The Sexual Landscape Recast*, with Karen Brett, Gallery 44, Toronto

Recent Group Exhibitions
2017  *11th São Paulo Architecture Biennial*, curator Marcos L. Rosa, São Paulo, Brazil
*Fleisch und Stein | Flesh and Stone*, curator Cagla Ilk, WhiteBOX, Munich
*Blurriness and White Spots: A Cartographic Approach to Urban Space*, Kunsthauz Muerz, Münzzuschlag, Austria
*Dimensões variáveis | Variable dimensions - Artists and Architecture*, curators Gregory Lang and Inês Grosso, MAAT | Museum of Art, Architecture and Technology, Lisbon
2016  *In correspondence with the drawing*, curator Stephan Köhler, Michael Fuchs Galerie, Berlin
*The Berlin Case*, Boris Yeltsin Center, Ekaterinburg, Russia
2015  *DIMENSIONS VARIABLES - Artists and Architecture*, curator Gregory Lang,
Pavillon de l’Arsenal, Paris
*Promenons-nous... l’Abbaye*, Ville d’Annecy-le-Vieux, France
2014  *Hausbesetzung | Squatting*, NKV – Nassauischer Kunstverein Wiesbaden, Wiesbaden
*Beyond Architecture*, NAK – Neuer Aachener Kunstverein, Aachen
*Les Horizons*, La Criée, Rennes
*Vom Außenraum zum Innenraum*, Sammlung Florian Peters-Messer, KunstHaus Potsdam, Potsdam

Larissa Fassler is a mid-career Canadian artist, currently living and working in Berlin. With a BFA from Concordia University (1999) and MFA from Goldsmith’s College (2003), her work has been exhibited in solo exhibitions internationally at the Esker Foundation, Calgary;
Working with “historically complicated and politically contradictory sites,” Fassler’s practice is grounded in processes of walking, drawing, and note-taking as she spends long stretches of time observing and moving through locations such as Berlin’s Alexanderplatz (2006), London’s Regent Street (2009), or Paris’ Gare du Nord (2015). She translates her findings into large-scale mixed-media drawings, paintings, and occasionally sculptures that in their cumulative and densely layered surfaces, speak to the complex histories and realities of her chosen spaces. Her drawings most often begin with a hand-drawn map outlining the bird’s-eye architectural plan of each site, derived from official maps and to-scale renderings. She then layers these simple plans with imagery, notations, text, drawings, signage, and reflections gathered from each place to create multi-layered and personalized accounts. Fassler describes how she is “…drawn to chaotic places and edgy sites where clashes sometimes occur,” and her meticulous mapping of busy and transitory urban spaces, such as train stations or public squares, captures how public space is used and articulated. In writing on Fassler’s work, critic Diana Sherlock describes how in these ‘urban matrices autonomous people are united only by their transient roles in the flow of capital,’ capturing the crux of Fassler’s practice as one that speaks to the complex coexistence of bodies, geographies, and economic systems.

Fassler counters the impenetrability of these flattened views with her textual additions and her attentive gaze. She states: “I feel that there is knowledge that comes from deep looking, where assumptions and preconceptions about a place, a neighbourhood and its inhabitants, can be corrected by accurate observation…Observing, describing, naming are for me strategies to make different realities visible.”

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1 Diana Sherlock, “My Body is the City. Larissa Fassler’s Feminist Psychogeography,” Canadian Art Spring 2016, 78.