

NINO MIER GALLERY

NEW YORK | BRUSSELS

ANNA FASSHAUER

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BIOGRAPHY

Anna Fasshauer

b. 1975, Cologne, DE
Lives and works in Berlin, DE



Sculptor and colorist, Anna Fasshauer engages with aluminum and industrial paint in direct opposition to the male minimalists and maximalists of the late 20th century. Fasshauer uses only her body and a rivet gun to form her sculptures – no assistants, no bending machinery, no fabricators. By making the physicality of her working method limited and governed by her own strength, height and weight, Fasshauer's works are ultimately a direct reflection to her own body. She takes the cold, stiff, industrial material and renders it fluid, malleable and human by sheer muscle. In doing so, Fasshauer retains her sense of celebratory whimsy and humor, often assigning anthropological attributes and titles to her vibrantly colored forms.

Anna Fasshauer (b. 1975, Cologne, DE; lives and works in Berlin, DE) graduated with an MFA from Chelsea School of Art and Design, London in 2001. She has been included in numerous solo and group exhibitions at institutions worldwide, including Kunstverein Offenburg; Jardin des Tuileries, Paris; Orient-Institut Beirut, Lebanon; Kunstverein Arnsberg; London Barbican Center; Kunsthalle Baden and Goethe-Institut Beirut, Lebanon.



SELECTED WORKS

*sample selection does not reflect current availability



Pendel (Pendulum), 2022
Aluminum and powder coated
216 1/2 x 161 3/8 x 63 in
549.9 x 409.9 x 160 cm
(AFA22.003)





Birdy Croissant, 2017
Aluminum, lacquer, and steel plate
99 x 50 x 87 in
251.5 x 127 x 221 cm
(AF17.003)



Odalisque, 2017
Aluminum and lacquer
89 x 45 x 34 in
226.1 x 114.3 x 86.4 cm
(AF17.005)

Modragon, 2019
Aluminum and lacquer
49 1/2 x 35 1/2 x 5 in
125.7 x 90.2 x 12.7 cm
(AF19.013)





Legs Di Coco, 2018
Car paint on aluminium
66 x 25 x 28 in
167.6 x 63.5 x 71.1 cm
(AF18.009)





Talltico, 2017
Aluminum, lacquer, and steel plate
137 x 66 x 66 in
348 x 167.6 x 167.6 cm
(AF17.004)



Bonnie Brae, 2018
Aluminum/car lacquer
68 7/8 x 37 3/8 x 45 1/4 in
174.9 x 94.9 x 114.9 cm
(AF18.002)

SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

SCULPTUROLOGY
2026
GALERIE FORSBLOM
HELSINKI, FI

DONE!
2025
FABIENNE LEVY
ZURICH, CH

SCULPTURE FIRST
2024
NINO MIER GALLERY
NEW YORK, NY

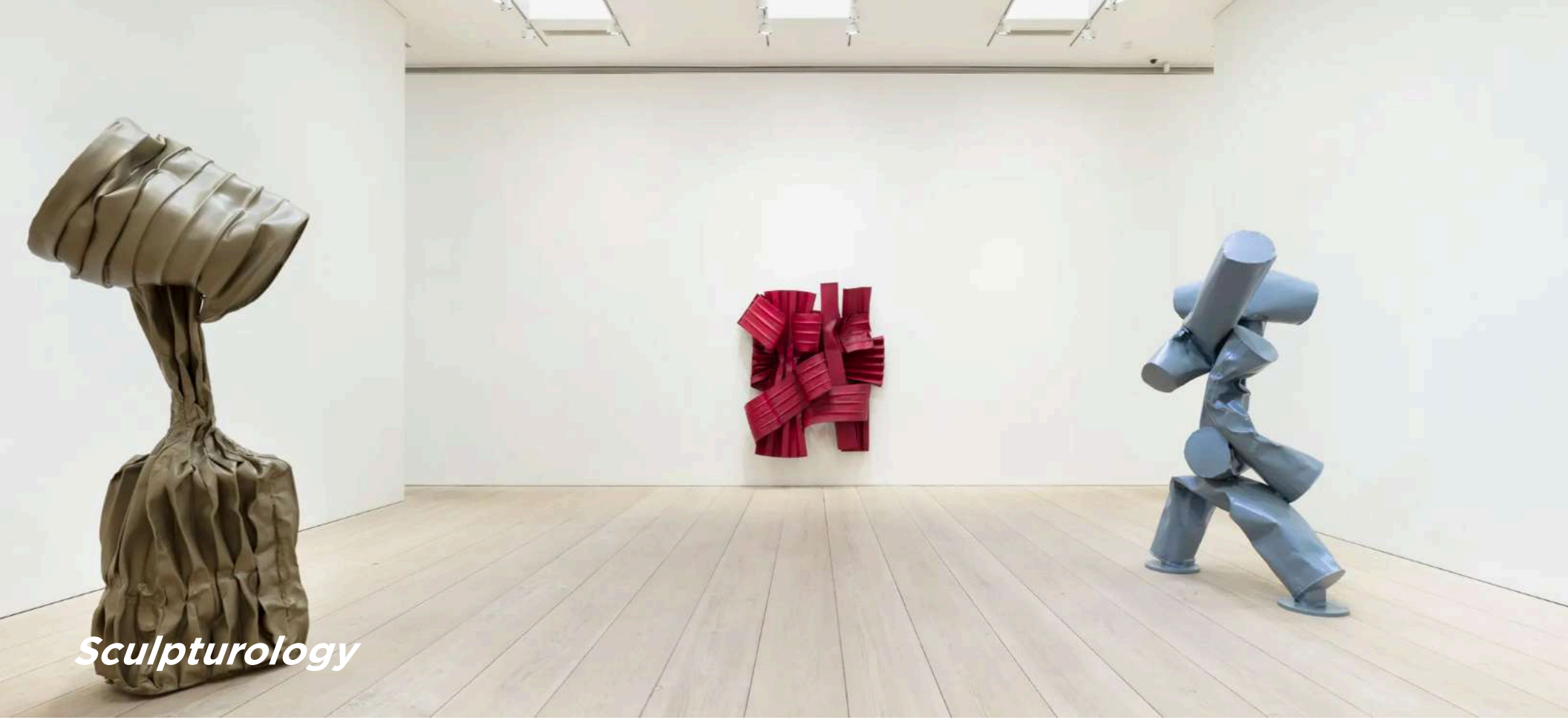
IT'S A BOOM BOOM
2024
FABIENNE LEVY
GENEVA, CH

IRRATIONAL TUNINGS
2023
GALERIE NAGEL DRAXLER
BERLIN, DE

ANNA FASSHAUER
2022
SKULPTURE PILANE
KLÖVEDAL, SE

HELLO SINKI
2021
GALERIE FORSBLOM
HELSINKI, FI

SIEMPRE SCULPTURE
2017
NINO MIER GALLERY
LOS ANGELES, CA, US



2026
GALERIE FORSBLOM
HELSINKI, FI

German artist Anna Fasshauer creates sculptures by bending, hammering, and rolling aluminum. Foregrounding embodiment, the intensely physical nature of her process is central to her practice: through sheer strength, her body reshapes the material, producing bumps and dents that transfigure its form. The hammer, in particular, is crucial – merging powerful force with anarchic energy, its blows sculpt the aluminum, endowing it with a textured, altered surface. The resulting hammered texture is at once rough and beautiful. Visible weld seams act as metallic glue, holding the parts together; resembling scar tissue, they are both structurally essential and integral to the work's aesthetic.

Fasshauer works with aluminum not only for its mechanical properties but also for its everyday familiarity. She begins each piece with a pristine industrial material, deliberately disrupting its smoothness and straightness. Her process of reconstruction is always preceded by destruction. The sculptures convey a vivid sense of movement, inviting viewers to circle around them. Though essentially abstract, this suggestion of motion endows the works with a figurative quality and a distinctive, recognizable character. Both her free-standing and wall-mounted pieces carry a subtle undercurrent of humor, transforming a cold, rigid, industrial material into something surprisingly human.









DONE!

2025
FABIENNE LEVY
ZURICH, CH

To celebrate German artist Anna Fasshauer joining the Gallery, we present her first solo exhibition in Zurich.

With “DONE!”, Anna Fasshauer presents a gesture: a direct confrontation between body, tool, and material. Her work begins in impact, in a repeated strike that becomes a language transforming both the material it touches and the person who works on it. The hammer, an archaic instrument, is no longer just a tool: it becomes an extension of the arm, a conduit for energy, anger, and intent. Those are transferred into the aluminium. What might look like damage becomes the first step toward a form. Each dent, fold, and mark is evidence of a decision rather than an accident, a record of persistence and confrontation.

In this new body of work, Fasshauer introduces elements that signal a shift in her practice. Primary colours and shapes that hint at mechanical components, gear-like cuts, folded panels, twisted edges, expand her sculptural language. These choices make the work more direct and visually assertive, connecting the physical force of her process with a vocabulary drawn from modernism and industry. The gesture remains central, but the presence of color and these new forms gives the objects a broader, more outward-facing impact. The electric arc between the metal and the electrode creates traces that are both structural and expressive, like scars and stitches at the same time. They show the force of the gesture but also the care involved in bringing pieces together. Here, fire is not destructive; it strengthens, connects, and builds continuity where there was none before.

The use of primary colors intensifies this relationship between gesture and surface. While these hues recall the clarity and order of artists like Mondrian, Fasshauer uses them differently. Instead of defining space, they highlight the marks left by the making. Applied to aluminum that has been bent, hammered, and stressed, the colors sharpen the visibility of deformation, transforming what was once the chromatic language of control into the chromatic echo of force. Though the works suggest the shapes of industrial objects, none of their parts are mechanically made. Everything results from pressure, repetition, and the physical negotiation between the artist and the metal. The industrial is not a reference to production but a reminder of resistance, of what it takes to bend metal into meaning.

Aluminium, the material at the core of Fasshauer's practice, encapsulates this negotiation between vulnerability and endurance. It is a material that can be stressed, stretched, and bent, yet still hold its structure. In these works, it becomes a
site where resilience is both tested and made visible

DONE! marks a clear statement of intent. It is the moment when material shaped by repeated impact asserts itself as a finished work. The sculptures emphasize resilience: each surface, each joint, and each colour reflects the accumulation of actions that produced them. Rather than presenting a final, closed form, DONE! proposes an object held together through effort and maintained through tension.









Sculpture First

2024
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is delighted to present Sculpture First, a solo exhibition of new works by Berlin-based artist Anna Fasshauer. With wit and whimsy, Fasshauer's vibrant aluminum sculptures blend clever abstraction with a striking juxtaposition of rigidity and delicacy. The exhibition is Fasshauer's second solo exhibition with the gallery and first in New York. Sculpture First will be on view from October 25 through December 18 at our Tribeca location.

Balancing oppositions, Sculpture First invites viewers to a captivating meditation on experience and reality, where industrial-grade aluminum sheets are strenuously transformed into bright, playful structures. Exuding a sense of effortless nonchalance, Fasshauer's sculptures are the result of an intense physical process of hammering, welding, and folding. Despite its delicate appearance, each piece carries the weight of its creation - the visible folds, dents, and seams tracing the artist's rigorous physicality. Fasshauer works the metal into shapes with an improvisational spontaneity directed by a combination of visual memory and the nature of her chosen medium. The resulting structure dances the line between familiar and foreign, gently guiding the viewer's subjective experience as loosely recognizable shapes and colours evade distinct categorization.

In Frites, a vertical bundle of bright yellow metal posts are center-bound by a red tether, immediately recalling the shape and colours of french fries. The posts appear to fall into one another with unexpected warmth and lightness, their encompassing tether wrapped around them with the apparent ease of a ribbon. The sculpture's glossy coat of powder pigment not only contributes to its charming character but also functions to blur and smooth the marks of brutality left on the metal's surface. Prolonged

looking eventuates the acknowledgement of Fasshauer's chosen material and process, bringing into focus the sculpture's sharp corners and cool, smooth surface dimpled and bent by the artist's hand. The title also offers viewers a visual benchmark from where to begin unraveling the work's meaning as is customary to Fasshauer's practice. At the same time, Frites is imbued with an enchanting sense of humanity that impedes categorization, as if the entire structure is engaged in a passionate embrace or spirited dance. Leveraging our collective visual memory and tendency to anthropomorphize, Fasshauer animates the stiff industrial aluminum that makes up Frites with humour and emotion, standing in stark contrast to their cold, hard material nature and brutal process of construction. Frites invites viewers to question the nature of categorization beyond itself by acknowledging the subjectivity of perception and oppositional harmony.

For her wall-mounted works, Fasshauer skips the powder pigment and leaves the aluminum surface raw. In Stellar 1, a rectangular metallic sheet hangs vertically on the wall, its surface marred with a collection of dents and creases, recalling the aftermath of an auto collision. Despite being physically battered, the sculpture exudes an aura of strength and dignity, like a suit of armour that has survived battle. The untreated metal retains every mark of Fasshauer's making in sharp focus, boasting its unyielding resilience that is enhanced by its industrial quality. Standing as a neutral, serious backdrop to the colourful floor sculptures populating the gallery, the wall works serve as a constant reminder of the hidden intensity behind their collective creation. Beaten and bruised, one almost feels empathy for the object as impressions of industrial precision give way to a relatable and personal sentimentality. Through its raw materiality, Stellar 1 challenges viewer perceptions of strength, suggesting it can only truly be found among the scars of experience. While created specifically for Nino Mier Gallery's Tribeca space, wall-works and floor sculptures alike exist in effortless unity, a harmonious landscape of shape and colour that looks as if it could have been arranged by a serendipitous gust of wind. Contradictions abound, Sculpture First strikes a weighty balance between ease and effort, humour and gravity, strength, and delicacy.










NINO MIER GALLERY
NEW YORK | BRUSSELS



It's a Boom Boom

2024
FABIENNE LEVY
GENEVA, CH

Fabienne Levy is pleased to present her first show of German artist Anna Fasshauer in Lausanne and Geneva. The artist shapes her sculptures using aluminum and industrial paint. The sound of Fasshauer's hammer hitting aluminium goes "Boom Boom," a sound word also termed onomatopoeia. In her sculpture construction, the hammer serves as a vital tool, akin to a painter's brush. Using only her body and a rivet gun, without the aid of assistants or machines, she transforms cold, rigid industrial materials into fluid and malleable. This close relationship with her pieces allows Fasshauer to express her own physicality through her work, maintaining her sense of whimsy and humor, often attributing humans features and evocative titles to her brightly colored sculptures.

Fasshauer's meticulous technique alternates between construction and destruction. The noise made in the workshop is inherent to the work process, an aspect captured by the phonetically titled works that resonate with the sounds of her creative endeavor. This exhibition is a collaboration with Anna Fasshauer and Nagel Draxler Galerie. Each piece evokes movement through its folds and curves. Her sculptures reveal a deceptively precarious balance. The playful aspect transports us back to the carefree days of childhood.

All images courtesy of Fabienne Levy Gallery. Photography by Mathilde Leseuer.









Irrational Tunings

2023
Galerie Nagel Draxler
BERLIN, DE

"In a process of destruction I work this material into sculptures. The destruction is taking place by ruining the original state of its flatness and straightness, by bending, bumping, denting, rolling." (Anna Fasshauer)

"Recently there was a movement to give up plastic straws. They were damaging animals in the ocean. What would replace them? Some tried paper. Some tried uncooked pieces of tubular pasta. And some tried reusable metal straws. These fell out of favor when several unfortunate people slipped, their steel straw piercing them through the eye or some similarly soft opening. Metal penetrates us, splitting our cells and pushing our bodies aside. Fasshauer's metal is subtler, it infiltrates us like the aluminum we rub on our flesh to keep it from sweating. Unlike an antiperspirant, which is thought to cause Alzheimer's disease, Fasshauer's sculptures sharpen and engage our minds rather than dulling and degrading them. Everyone is familiar with the experience of crinkling up a plastic straw when they are finished using it. We twist it or bend it or roll it into a ball out of anxiety or distraction or both. Fasshauer's *Talulah Rhapsody* and *Straw-le-Willi* appear to be the crumpled straws of an anxious god confronting an uncertain future.

When George Bataille hymned the potlach as a solution to the problem of overaccumulation he was celebrating the tradition of vast, communitarian and decidedly public sacrifice. He was not thinking of aluminum. Bataille's faith in the redemptive power of expenditure was reflected in a lurid prose style that demonstrated indulgence as well as advocating for it. Elsewhere, John Maynard Keynes made the same point in the more desiccated harmonies of the anglophone university. Both writers saw danger in the miserly mindset inherited from previous eras of scarcity. Too much puritan guilt has the effect of pulling resources out of circulation and creating an artificial shortage that leads to crisis. The solution is to publicly destroy energy intensive things, which clears the way for new things to be made. Feasts and holidays let everyone participate in the consumption of the past and raise conscious excitement for the future. Left unaddressed, overaccumulation leads to war, which is another way of publicly annihilating precious things: people in this case, instead of goods. But the private consumption of expensive materials like aluminum combines the worst of both worlds. It is neither expensive enough to solve the problem, nor public enough to bring the community together. No wonder god is anxious. She has given her pets everything, but they would rather hoard and metastasize their fear then consume what is free and be happy. Fasshauer's twisted aluminums grant this evaporated aspect of everyday life the possibility of recognition. She would have us feast our eyes on material destruction

All images courtesy of Galerie Nagel Draxler. Photography by Simon Vogel.





painted as brightly as a victim awaiting the knife. […]
Fasshauer's aluminum sculptures look like aluminum. This feat is rarer than one might imagine, given that aluminum is the second most produced metal on earth, after iron. Jeff Koons used aluminum to look like play-doh. Liam Gillick uses it to look like steel. Claes Oldenburg uses it to look like whatever it was Oldenburg was thinking about that day. Each of these artists values aluminum the way we all do, as a substitute for heavier, less durable materials. Fasshauer […] instead draws our attention to the metal itself, in its marvelous, ubiquitous pliability. […]

Here is the lumbering, aging spirit of metal as such, at once so much more useful and so much less dangerous than it used to be. The monumental tradition of sculpture itself is a kind of slapstick with its exaggerated body language, its crudeness, its fondness for types. Previously, artists – often male – found themselves locked in a struggle to the death with the decaying monuments of a previous age. "All revolutionaries," Camus quipped, "want to kill god and build a church." To destroy one monument is to set up another monument to its destruction. Fasshauer steps out of this cycle. Working alongside it so as to avoid prolonging it, she does not kill the monumental tradition: she lets it die by doing slapstick instead. "Be careful of battling monuments," Nietzsche might have said, "lest you become a monument." Fasshauer is that rare artist who can heed this warning and make art anyway.

Excerpts from: Stephen Squibb, *Black Jack or The Horror of Aluminum*, 2021.








PRICORME
ORO


ARTIZ

Skulptur Pilane

2022
Skulptur Pilane
Pilane, SE





Hello Sinki

2021
Galerie Forsblom
HELSINKI, FI

Marking her Finnish debut, German artist Anna Fasshauer (b. 1975) fills Galerie Forsblom with her eye-popping aluminum sculptures, which at first glance appear to be abstract, but soon begin to recall something familiar. Closer inspection reveals them to be gigantic straws that someone has absent-mindedly twisted and crushed into sculptural tangles.

The combination of peppy colors and oversized replicas of everyday objects are highly reminiscent of Pop sculpture, notably the work of Claes Oldenburg (1929-2009). While thus being linked to the continuum of art history, the iconography of Fasshauer's sculptures also speaks directly to the contemporary moment.

For as simple as it seems, a straw is anything but a neutral object. Plastic straws have come to symbolize marine pollution while representing a globally shared multilayered experience. We can all easily picture how it feels to crumple a plastic straw in our fingers, and we can just as easily retrieve memory traces of the anxious energy we experience as we fiddle with a straw. Fasshauer's sculptures invoke a pervasive sense of unease through the most commonplace of objects. Her sculptures nevertheless retain an undercurrent of humor, their cold, stiff industrial material acquiring an endearing human quality. Fasshauer's choice of material underscores the laden, thought-provoking contrast between her art's theme and execution.







siempre sculpture

2017
Nino Mier Gallery
Los Angeles, CA, US

MIER GALLERY is proud to present German artist Anna Fasshauer's first solo exhibition at the Gallery, *siempre sculpture*. The exhibition will open on Friday, May 19, 2017 at 1107 Greenacre Avenue in West Hollywood, and will be on view through July 1, 2017. An opening reception will be held on May 19 from 6:00pm – 8:00pm.

Anna Fasshauer's sculptures are inventions of dry construction profiles, aluminium sheets, bolts and car lacquer. The structures of raw material generate tension of form and create connective energy.

Fasshauer's floor sculptures and wall-works are created like classical musical compositions. In her Overture, the artist is choosing from pre-painted aluminium sheets. Colors and surfaces set the tone for the following composition. Repeating folds, bends and waves, structure the overall Sequence. In the Final Act, Fasshauer's sculptures rest in movement and finalized form.

The artist finds titles for her works after they have been created. They are memorable, catchy, nonsensical and loud. They complete the composition through their expression, melodic like the scattered sound of a triangle. Work Titles like Foxy Rou Rou, Tango Mango and Gigi Cardinale have no immediate meaning themselves, but are primarily sound-colors.

The illusive weightlessness of Anna Fasshauer's sculptures are expressed by the characteristics of their material, but also it appears as if every inclination, every fold, is organized around a center. A center which is left unsaid. The scale of Fasshauer's own body and strength, lives on an invisible axis of her physical confrontation with the material and its extension.

The unsaid, liberates itself of any direct reference and actively allows for the possibility of direction and limitation. The limits are not such a place where something stops and ends, but wherefrom something begins and whereby it finds its completion.















PRESS

SELECTED PRESS

LOS ANGELES TIMES
JUNE, 2017
BY SHARON MITOZA

FIAC
OCTOBER, 2017
BY GALERIE NAGEL DREXLER

MARC LEBLANC
MARCH, 2008
BY MARC LEBLANC

Los Angeles Times

JUNE 2017

Review: The delight of 'Birdy Croissant' and Anna Fasshauer's other magical, metal creations

By Sharon Mitoza



Anna Fasshauer, "Tall Tico," 2017. (Lee Tyler Thompson)

Anna Fasshauer's delightful sculptures at Mier Gallery look like they were made by a giant playing with twist ties. The three floor sculptures and three smaller wall pieces are made from strips of aluminum that the German artist paints, bends and fastens by hand into whimsical, rumpled shapes. Despite the industrial nature of the materials, the works have an organic ease about them. They're like doodles in three dimensions.

"Birdy Croissant" is pretty much what it sounds like: an 8-foot-wide orange crescent whose upward pointing ends resemble the head and tail of a bird. The metal strips also evoke the banded, crinkly texture of a croissant. Although the creased and crumpled surface is reminiscent of John Chamberlain's cataclysmic forms, the work is more of a spiritual cousin to Claes Oldenburg's super-sized everyday objects, with their gentle sense of humor.

"Tall Tico" is more Seussian, a tilting red T emerging from a pale green orb. It was inspired by the sign for a Mexican restaurant, but it also looks like an eccentric cactus, or the key to a windup toy.

"Billy the Grid" is more obviously a geometric painting extruded into 3-D. Its sagging and dented bars of yellow, blue and beige, punctuated with hints of red, form an imperfect grid, a kinder, gentler, more fallible take on hard-edge abstraction. (If you're wondering about the references to the American West, all the works in the show were created here in L.A.)

The smaller wall pieces on view consist of strips of metal wrapped into rectangular shapes. They reminded me of Japanese obi sashes, those sometimes ornately knotted strips of brocade. This reference to the body

seems apt for Fasshauer, who takes a cold, stiff, industrial material and renders it fluid, easy and human. Walking around one of her sculptures is like being inside a drawing where every line has an inside and an outside, twisting and turning through space.

Mier Gallery, 1107 Greenacre Ave., L.A. Through July 1; closed Sundays and Mondays. (323) 498-5957, www.miergallery.com



Anna Fasshauer, “Tall Tico,” 2017. (Lee Tyler Thompson)

OCTOBER 2017

ANNA FASSHAUER

By Fiac



CRUSZ, 2017

Aluminum, car paint
Various dimensions

MIGHTY CARLO, 2017

Aluminum, car paint
Various dimensions

Nagel Draxler, Berlin, Koln

Anna Fasshauer was born in 1955 in Koln. She lives and works in Berlin.

Very few contemporary artists master both the medium (which she works with her own hands)
and the full extent of the production process as thoroughly as she. The sculptures evolve in real time as the material is manipulated by the artist. The physicality of her working method appears subversive in the all-consuming maelstrom of neoliberal efficiency and maximum profitability.

“If there’s anything the last quarter century has made evident for art, it’s that objecthood was never a subject that could be left behind. Where one might say that theoretical discourse on the subject certainly waned in the last decade before the new millenium, it’s become pertinent today to recognize the role novel interpetations of the object are having on contemporary art practices. And perhaps as a result of such an abundance of novel theory, the art object remains as inexhaustible and baffling as ever”. Marc Leblanc in “On Anna Fasshauer”.

Courtesy of the artist and Galerie Nagel Drexler, Berlin, Cologne

MARCH 2008

On Anna Fasshauer

By Marc LeBlanc

If there's anything the last quarter century has made evident for art, it's that object hood was never a subject that could be left behind. Where one might say that theoretical discourse on the subject certainly waned in the last decade before the new millennium, it's become pertinent today to recognize the role novel interpretations of the object are having on contemporary art practices. And perhaps as a result of such an abundance of novel theory, the art object remains as inexhaustible and baffling as ever. Sourced from such a wellspring, Anna Fasshauer's work included in this catalog readily seeks yet another elucidation of object making.

In early 2014, construction began in the open lot next to Fasshauer's Berlin studio. Like many construction sites in Berlin and other metropolises, large dumpsters were brought in that, as Fasshauer watched, slowly began to accumulate the leftover bits used in fast and ready construction. Crumpled aluminum air vents, sheets, and aluminum studs were thrown in, mashed further everyday by new material. Discarded and estranged from their intended use, the pieces took on accidentally aesthetic forms. Seeing this day after day, Fasshauer soon began to sculpt a new body of work - a series of sculptures that would describe the crashness she saw in the construction site dumpster.

Bending, crushing, folding, winding, and welding, the works each began to take shape by Fasshauer's hand. They were defined in part by the moment in which they were made, and in part by the organic aesthetic evolution of the preceding works. Each new work was another figure adding its own expression to the growing phylum. The construction site lent Fasshauer a homogeneity of material, delimiting the work to simple extruded construction metal. Fasshauer found titles for these works in a number of places, but drew from one source in particular. After the progenitive works that were given the constructionist title of Bauprofil, Fasshauer began giving a litany of conceptually-laden names to the works. Many were titled after French multi-national corporation that appear on the DAX. Fasshauer thought the personality of each name and the fluidity of each sculptural form seemed so apt - each an elusive golem figure wielding greater unknown influence.

For example, there's the towering two-toned grey Cap Gemini (all works 2015) named after the global consulting corporation. Most befitting perhaps is Saint Gobain, named after one of France's most historic manufacturers of building materials. Each work giving a material form to the contested corporate individuality the name represents. These literal captains of industry find themselves sharing space with the few works bearing peculiar, but complementary titles. There's Kid Dynamite, named after Mike Tyson, and Tony Tucker, another famed eighties heavy-weight champ, and oddly Don Tyson assumedly refers to the former CEO of Tyson Foods, who died in 2011 as one of the richest men in the world.

On the surface, Fasshauer's work surely brings to the fore questions about the nature of progress, and the haphazard way we tumble, desiring and constructing our ways to move forward. Although, at a greater depth and sourced in aesthetic theory, is how Fasshauer's work finds itself preferring a new sense of the figurative.

Fasshauer's work is figurative in two competing senses. First, in the traditional corporal sense that many of the works stand as if they were living players on a stage, but in a greater sense that the works, taken as one, figure or model a network of exchanges. Pushing against each other in the space of their exhibition, the works amass migration, describing not just the construction site itself, but the distant exchanges that condition its making, presenting a steely auto-reproductive system that evolves of its own accord. This sense of figuration relates directly to contemporary theories that attest to the agency of objects. Despite the human hubris that suggests through an exceptional free-will possessed by no others, we are the sole managers and stewards of all, objects too are profound agents whose actions are equals to our own in shaping this world. The exhibition of these works, their spatial interactions, suggest that their aesthetic relations are representative of concrete actions.

A mock series of tensions is acted out that prefigures the existence of a banal construction site like the one that prompted this body of work. Fasshauer pits the ontogenesis of each of her individual works against the ever-growing mechanic genealogy that is each individual series and her practice at large. In each new work, she negotiates their self-similarity, their mimicry of one another, and each opened potential trajectory.

The occasional works that are painted, like Fortuni (2015) or Psi (2015), reduce the works' surfaces to suggest not just what is happening beneath the surface of each work, but also what is occurring between them. The inevitable comparison begs a question that while long resolved in hard science still has gravity when interpreting art. Namely, do the individual works form and condition the whole series or genre, or is it the operation of the system as a whole that figures each individual work? It's an ouroboros of a question. Fasshauer's work does not seek to answer it, but rather to activate its latent possibilities. Each work is a purposeful, powerful gesture mirroring the unsustainable speed and chaos of the built world around us.



CURRICULUM VITAE

ANNA FASSHAUER

Born 1975 in Cologne, Germany
Lives and works in Berlin, Germany

EDUCATION

2001 MFA, Chelsea School of Art and Design, London, UK
1999 BA Fine Art (Sculpture), De Montford University, Leicester, UK

SOLO EXHIBITIONS

2026, *Sculpturology*, Galerie Forsblom, Helsinki, FI

2025 *Done!*, Fabienne Levy Gallery, Zurich, CH
The Hammer, Kunstverein Ludwigsburg, Ludzigsburg, DE
Galerie Nagel Draxler, Meseberg, DE

2024 *Sculpture First*, Nino Mier Gallery, New York, NY, US
It's a Boom Boom

2023 *Irrational Tunings*, Galerie Nagel Draxler, Berlin, DE

2021 *Hello Sinki,* Galerie Forsblom, Helsinki, FI

2020 *Tallulah Rapsody,* Sculpture Milwaukee, Milwaukee, WI, US
You are not alone, Galerie Nagel Draxler, Cologne, DE

2019 *Vagabondism*, Pacific Design Center, Los Angeles, CA, US
It's a Match, *Anna Fasshauer & Tamina Amadyar*, Kunstverein Oldenburg, DE

2018 *Decomposition On Hold (with JPW3*), STUDIO Istanbul @ Artfactory, Istanbul, TR

2017 *Die Große Gartenshau. Schwammerl suchen in der Uckermark*, presented by Galerie Nagel Draxler at Der Große Garten, Gerswalde, DE
siempre sculpture, Nino Mier Gallery, Los Angeles, CA, US

2016 *Roscoe Metals*, Nagel Draxler Kabinet, Berlin, DE

2015 *sollte sollte könnte müsste*, Galerie Nagel Draxler, Cologne, DE

2014 *New Works*, Galerie Nagel Draxler, Berlin, DE

2013 *Auf links*, Reisebürogalerie Diko Reisen, Galerie Nagel Draxler, Berlin, DE
FIRAGEROFIDUGEKAFITOGERI!weitermachen!, Kunstverein Offenburg, DE
Angst & Schrecken, Galerie Andreas Höhne, Munich, DE

2011 *Doubletrouble*, with Oliver Flössel, Wiensowski & Harbord, Berlin, DE

2010 *The Eternal Battle*, Galerie Andreas Höhne, Munich, DE

2009 *Skip Universe*, Kjubh Kunstverein, Cologne, DE

2008 *Small Medium Large*, Galerie Meyer, Marseille, FR
Hüttenzauber, Galerie Andreas Höhne, Munich, DE
Anna Fasshauer - New Sculpture, Orient-Institut Beirut, LB

2007 *Treibstoff*, Galerie Bleich-Rossi, Vienna, AT
Chou?, Autocenter, Berlin, DE

2006 *Traumautos*, Kunstverein Arnsberg, Arnsberg, DE
Autonomad, Goethe-Institut Beirut, LB

2005 *Porsche,* The Bar, Karl-Marx-Allee, Berlin, DE

2004 *Derealizing Beirut*, with Dean Simpson, Zico House, Beirut, LB
Der Trümmelmensch, Lieu d'art, Schirmeck, FR

2002 *A Day in the Open*, Floating IP Gallery, Manchester, UK

2001 *A Distant Episode*, The Tabernacle, London, UK

GROUP SHOWS

2026 *Summer Vibes*, Fabienne Levy Gallery, Geneva, CH

2025 *aligned,* Nino Mier Gallery, New York, NY, US
Engagées, Fondation Villa Datris, L'Isle-sur-la-Sorge, France
2023 *Artissima Art Fair,* Galerie Nagel Draxel, Turin, IT

2022 *Skulptur i Pilane*, Pilane Heritage Museum, Klövedal, Sweden

2021 *1ST Meseberg International for Comtemporary Art*, Galerie Nagel Draxler, Meseberg
Common Ground, BUFA, Berlin
Inaugural Exhibition, Nino Mier Gallery, Brüssel
HochTief, Galerie Bärbel Grässlin

2020 *Sculpture Milwaukee 2020*, Sculpture Milwaukee, WI, US
Kunst im Setzkasten, kuratiert von Axel Zwach, Forum Kunst, Rottweil

2019 *Maximal/Minimal,* What's Up London, curated by Lawrence Van Hagen, London, UK
Regular Insanity, Akbank Sanat, Istanbul, TR
Some Trees, Nino Mier Gallery, Los Angeles, CA, US

2018 *Anna Fasshauer, Mikhail Pirgelis, Rebecca Warren*, Kunstverein Reutlingen,

Reutlingen, DE

2017 *Strike Site*, Pi Artworks, London, UK
Jezt kommen wir auf den Teppich zurück, Kunsthalle Giessen, DE

2016 *Lost & Found*, Galerie Bärbel Grässlin, Frankfurt am Main, DE

2015 *FIAC*, Outdoor Projects, Jardin des Tuileries, Paris, FR
Vom Großen und Ganzen, Sammlung Haus N in der Herbert-Gerish-Stiftung, Neumünnster, DE

2014 *House*, Hollybush Gardens, London, UK
Mensch und Maschine, Skulpturen-Triennale, Bingen am Rhein, DE

2013 *STOFF Sammlung*, Textile Skulpturen, Rottweil, DE

2011 *Don't Eat the Yellow Snow*, Wiensowski & Harbord, Berlin, DE
Pearl River, Galerie Giti Nourbakhsch, Berlin, DE
KW69 #5, Kunst-Werke, Berlin, DE

2010 *Port Izmir*, International Triennial of Contemporary Art, Izmir, TR
Transzendenz Inc., Autocenter, Berlin, DE
Art Cologne, Galerie Andreas Hoehne, Munich, DE
Doubletrouble, with Oliver Flössel, Weinsowski & Harbord, Berlin, DE

2009 *Herpst 9*, Sternschanze 1, Hamburg, DE
Formation, Uferhalle, Hall 41, Berlin, DE

2008 *Knorke Gören*, Kwadrat, Berlin, DE

2007 *no future*, Bloomberg Space, London, UK
Autocenter, Berlin, DE

2006 *Theoretisch/Praktisch/Quasi/Sozusagen*, Ballhaus Ost, Berlin, DE
Art Forum, Berlin, Galerie Bleich-Rossi, Vienna, AT
Merz, Magazin 4, Bregenzer Kunstverein, Bregenz, AT
Eva Ultima, Novi Ligure, IT

2005 *Use this kind of Sky*, Keith Tallent Gallery, London, UK
Cars and Races, Gallery Garanin/Foert, Berlin, DE

2004 *Mainstream X*, Berlin, DE
Erklärender Expressionismus, Dresden, DE
Strangers to Ourselves, London, UK

2003 *AGORA*, grandi formati Arte in Piazza, Bordighera, IT
Kunst Form, Gallerie Neues Problem, Berlin, DE
A Time to Take Stock, Pugh Pugh, Berlin, DE

2002 *New Contemporaries*, Liverpool Biennale, Liverpool, UK
New Contemporaries, London Barbican Center, London, UK

The Queel, Metronome Nr. 8a, Royal Army Medical College, London, UK
Faster Faster Kill Kill, Henry Peacock Gallery, London, UK
natürlich kann geschossen werden, Postfuhramt, Berlin, DE
Arcadia, The Place, Letchworth, England, UK
Bordello, Antwerp, BE

2001 *What's Wrong*, The Trade Apartment, London, UK
Elected six, The London Institute Gallery, London UK
Trinity College, Zwemmer Gallery, London, UK
Signal Failure, London, UK
Freihe Wahlen, Kunsthalle Baden, Baden, DE

SCHOLARSHIPS, GRANTS & RESIDENCIES

2019 Marfa Invitational, Annual Artist in Residence, Marfa, TX, US

2008 dreimonatiges Aufenthaltsstipendium Triangle, La Belle de Mai, Marseille, FR

2007 Nachwuchsförderung, Kunststitung NRW, DE

2006 Art Mentor, Projektförderung, DE

2005 Nachwuchsförderung Kunststiftung NRW, DE

2003 Goethe-Institut Beirut, Projektförderung, LB

2002 New Contemporaries, London, UK

2000 Arts and Humanities Research Board, Studienstipendium, London, UK
Premier Prix, Prix des Arts, Rotary Club de Strasbourg, FR

1999 Kenneth Barker Reisestipendium, DE

PUBLIC COLLECTIONS

Cedars-Sinai Sculpture Garden

PUBLICATIONS

2017 *Anna Fasshauer: siempre sculpture*, Exhibition Catalogue, Nino Mier Gallery

2016 *„Zeitgenossinnen und Zeitgenossen",* Exhibition Catalogue, Anna Fasshauer

2015 *"Anna Fasshauer,"* Exhibition Catalogue, Galerie Nagel Draxler
"*Caca, Anna",* Exhibition Catalogue, Sammlung Haus N, Kiel



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