

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

ANNA FASSHAUER

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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, Germany; lives and works in Berlin) 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.

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SELECTED WORKS

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Anna Fasshauer

Gemini, 2022

Aluminum, powder coated, and lacquered

95 1/4 x 27 1/2 x 20 7/8 in

241.9 x 69.8 x 53 cm

(AFA22.001)

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Anna Fasshauer
Gemini, 2022 (detail)
(AFA22.001)

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Anna Fasshauer
Bordeaux Blue, 2020
Aluminum and lacquer
37 x 30 x 2.75 in
94 x 76 x 7 cm
(AFA20.001)

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Anna Fasshauer
Bordeaux Blue, 2020 (detail)
(AFA20.001)

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Anna Fasshauer
Blue Bronze, 2020
Aluminum and lacquer
33.75 x 30 x 2 in
86 x 76 x 5 cm
(AFA20.003)

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Anna Fasshauer
Tula Twillery, 2020
Aluminum and clear lacquer
78 x 37 1/8 x 9 7/8 in
198.1 x 94.3 x 25.1 cm
(AFA20.008)

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Anna Fasshauer
Tula Twillery, 2020 (detail)
(AFA20.008)

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Andrea Fasshauser
Terlingua Chair, 2019
Aluminum and car lacquer
41 x 23 x 34 in,
103 x 58 x 85 cm
(AF19.007)

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Anna Fasshauer
Mondragon, 2019
Aluminum and lacquer
49.5 x 35.5 x 5 in
126 x 90 x 13 cm
(AF19.013)

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Anna Fasshauer
Black Jack, 2019
Aluminum, lacquer and steel plate
34 x 11 x 63.5 in
87 x 28 x 162 cm
(AF19.012)

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Anna Fasshauer
Pope's Pipe, 2019
Aluminum and car lacquer
92 x 63 x 73 cm
36 x 25 x 29 in
(AF19.010)

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Anna Fasshauer
Foxy Taxi, 2019
Aluminum and car lacquer
183 x 81 x 48 cm
72 x 32 x 19 in
(AF19.009)

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Anna Fasshauer
El Tumbleweed, 2019
Aluminum and car lacquer
57.5 x 53 x 40 in,
146 x 134 x 102 cm
(AF19.004)

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Anna Fasshauer
Fearless Luigi, 2019
Aluminum and car lacquer
86.5 x 45.5 x 26 in,
220 x 115 x 66 cm
(AF19.003)

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Anna Fasshauer
Tallulah Rapsody, 2019
Aluminum and car lacquer
80 x 40 x 50 in,
203 x 102 x 127cm
(AF19.002)

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Anna Fasshauer
Ali Mama, 2018
Aluminum/car lacquer
78 3/4 x 59 1/8 x 51 1/8 in,
200 x 150 x 130 cm
(AF18.006)

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Anna Fasshauer
Sugar Honey Sugar, 2018
Aluminum/car lacquer
82 5/8 x 35 3/8 x 26 3/4 in
210 x 90 x 68 cm
(AF18.004)

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INSTALLATION VIEWS

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Installation View of Anna Fasshauer's
Gunsmoke, 2022
at Skulpture Pilane
Klöverdal, SE

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Installation View of Anna Fasshauer's
Pendel (Pendulum), 2022
at Skulpture Pilane
Klöverdal, SE

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Installation View of Anna Fasshauer's
Cancan, 2022
at Skulpture Pilane
Klövedal, SE

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Installation view of Anna Fasshauer's
Hello Sinki
(September 24 - October 24, 2021)
Galerie Forsblom, Helsinki, FI

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Installation view of Anna Fasshauer's
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(September 24 - October 24, 2021)
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Installation view of Anna Fasshauer's
You Are Not Alone
(February 7 - May 9, 2020)
Galerie Nagel Draxler, Cologne, DE

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Installation view of Anna Fasshauer's
You Are Not Alone
(February 7 - May 9, 2020)
Galerie Nagel Draxler, Cologne, DE

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Installation View of Anna Fasshauer's
Talulah Rhapsody, 2019
at Sculpture Milwaukee
(April 1 - December 15, 2020)
Milwaukee, WI, US

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Installation View of Anna Fasshauer's
Die Große Gartenschau. Schwammerl suchen in der Uckermark
presented by Galerie Nagel Draxler
(September 13 - October 15, 2017)
Der Große Garten, Gerswalde, DE

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Installation View of Anna Fasshauer's
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Installation View of Anna Fasshauer's
siempre sculpture
(May 19–July 1, 2017).
Nino Mier Gallery, Los Angeles, CA, US

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PRESS

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Los Angeles Times

JUNE 2017

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

By Sharon Mitoza

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, rumped 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.



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

“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

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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, "Billy the Grid," 2017. (Lee Tyler Thompson)

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October 2017

CRUSZ, 2017

Aluminum, car paint
Various dimensions

MIGHTY CARLO, 2017

Aluminum, car paint
Various dimensions

Nagel Draxler, Berlin, Köln

Anna Fasshauer was born in 1975 in Köln. 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 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." Marc Leblanc in "On Anna Fasshauer".

Courtesy the artist and Galerie Nagel Draxler, BerlinCologne

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October 2017

ANNA FASSHAUER



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ARTITIOUS

November, 27 2014

Berlin – Wedding

“No light for the photos please!” Anna Fasshauer likes twilight in her spacious studio where she has been working for 6 or 7 “or maybe even 10” years. At that time she made sculptures with “scrap or burnt cars”. On a shelf I saw some of her “carpet sculptures”. The carpets used for these sculptures were hand woven in Lebanon, however due to the current political situation she can no longer procure them. Shortages can be an advantage too, so new media entered Annas work. She dealt with the challenge in a most radical way and has changed opposite of textile.

As daylight faded, the metal elements of her new works started to shimmer in mysterious ways. The smithy in “Rheingold” came to my mind, but this time all in silver. Galvanized steel drywall profiles bent in any direction – the physical effort to complete such formations must be extreme. “Oh yes, I am strong”, Anna affirms. A unification of female refinement and elegant brutalism is present in all of her work. Even as she performed music on a piece of metal, pretending it’s a “singing saw”, she sticks to this attitude. What about the cello, standing obviously in the middle of her work space? She has been playing since she was six years old and practices every day in her studio. Playing for herself to relax, she also joins her brother (piano) and sister (violin) in an ensemble. What else would you expect: she also plays together with bands and amplifiers.

At the time of our visit, Anna Fasshauer was working on metal sculptures and wall reliefs. The sculptures have short names, like the actors in a Beckett play. Some have integrated fluorescent tubes or “random” lamps, and she leaves it up to the “users” to choose their favorite types of bulbs. Being asked, she quickly equipped one of the light sculptures – in this case a copper “tree” – with two ball shaped bulbs and one phallic looking one, and made it shine!

November 2014 G.W.

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What do you like about your studio space?

It is big enough.

Do you prefer to work with music or in silence?

Sometimes music, mostly silence.

What is your favorite medium besides the one you work with?

Dowsing rod.

If you could only have one piece of art in your life, what would it be?

All or nothing.

Which book do you read the moment?

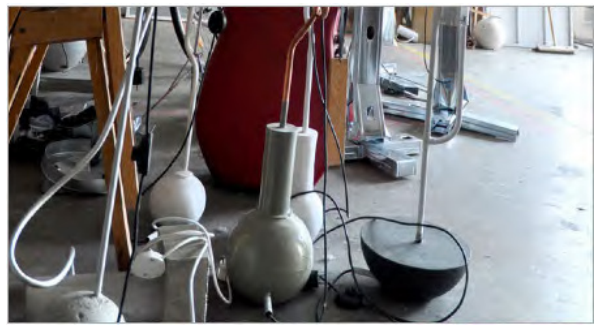
Brecht, "Fluechtlingsgespraech".

What was the best advise given to you as an artist?

Weitermachen!

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Is there a museum or gallery you want to be shown in?

Museum Ludwig, MOMA, Centre Pomidou, Guggenheim

How many years have you been an artist by profession?

?

Which film have you seen 3 times?

None.

Favorite places besides your studio?

On a mountain top.

A movie is being produced about yourself. Which actor should play your role?

Stan Laurel.

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If you couldn't be an artist, what would you do?

Art.

In which building would you love to install your art?

Bundeskanzleramt.

Who is your favorite contemporary artist/ favorite artist in history?

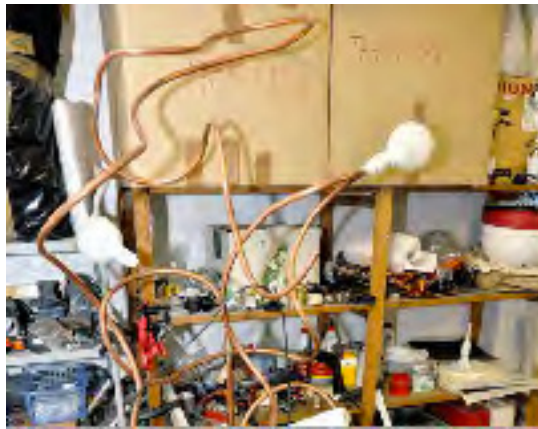
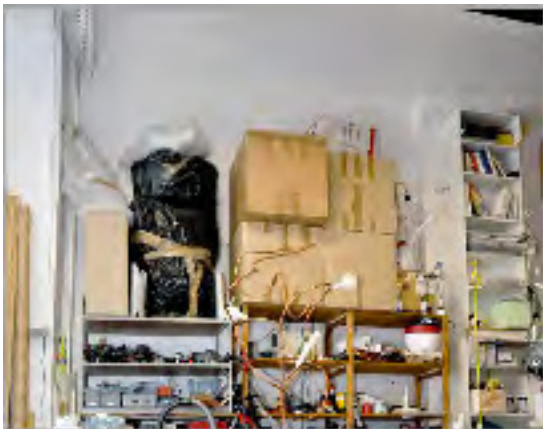
I keep that to myself!

Do you collect yourself?

No.

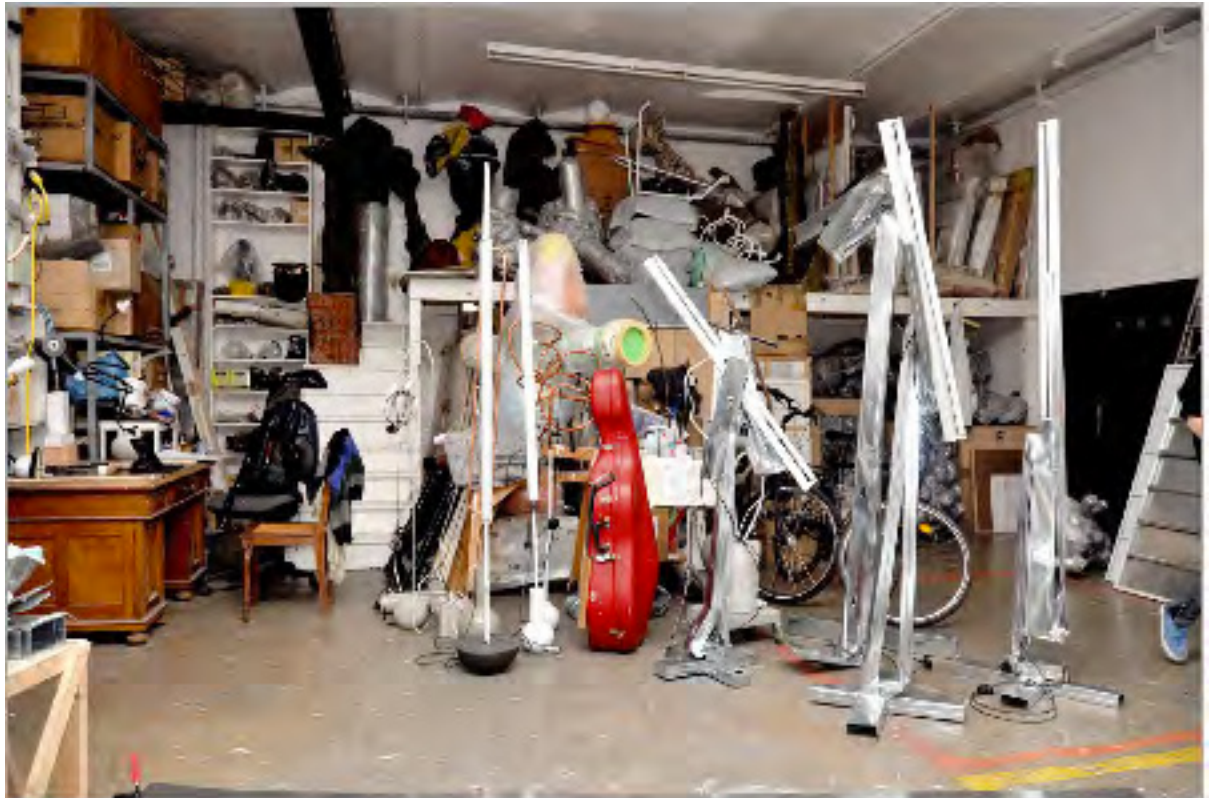
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**ANNA FASSHAUER, Publication published by Nagel
Draxler and Verlag Kettler in response to her exhibition
“ *should, shold, could, would* “ in 2015.**

On Anna Fasshauer

by More LeBlanc

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 lost 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 objecthood. 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 every day 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 crashiness 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-notional corporations that appear on the DAX. Fasshauer thought the personality of each name and the fluidity of a stock market index in relation to the elegance 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 heavyweight 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 proffering 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 a mass figuration, 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 equal 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.

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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 machinic 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 matte, 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.

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CV

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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

- 2021 *Hello Sinki*, Galerie Forsblom, Helsinki, FI
- 2020 *Tallulah Rapsody*, Sculpture Milwaukee, Milwaukee, WI, US
You are not alone, Galerie Nagel Draxler, Munich, 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 Cabinet, Berlin, DE
- 2015 *sollte sollte könnte müsste*, Galerie Nagel Draxler, Cologne, DE
- 2014 *New Works*, Galerie Nagel Draxler, Berlin, DE
- 2013 *Auf links*, Reisebüroalerie 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

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- 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

- 2022 ***Skulptur i Pilane***, Pilane Heritage Museum, Klövedal, Sweden
- 2021 ***1ST Meseberg International for Contemporary 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
Jetzt 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-Grish-Stiftung, Neumünster, DE

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- 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 Nourbakhsh, 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, Wiensowski & Harbord, Berlin, DE
- 2009 *Herbst 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, Galerie 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

NINO MIER GALLERY

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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, Kunststiftung 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