

## PRESS RELEASE

### ANNA FASSHAUER

#### **“DONE!”**

December 12 – February 28, 2026

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.

Anna Fasshauer (born in Cologne in 1975) leaves and works in Berlin. She studied sculpture at De Montfort University (BA Hons) and then obtained an MA in Fine Art at the Chelsea School of Art & Design in London (2000–2001). Fasshauer has presented solo and group exhibitions in Europe and the United States, including major projects and solo shows, and outdoor interventions (notably at the Tuileries Gardens, FIAC). Her awards and residencies include, among others, a residency at Marfa Invitational, at Espace Triangle / La Belle de Mai in Marseille (2008) and support from the Goethe-Institut and New Contemporaries in the early 2000s. Her works appear in group exhibitions and in private and public collections such as the Foundation Villa Datris, L'Isle-sur-Sorgue, France, the Collection of Neuer Berliner Kunstverein, Germany, the Margulies Collection, Miami, USA, the Cedars-Sinai Collection, Los Angeles, USA.

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