

## Falke Pisano

Articulated in a range of formats such as sculpture, performance-lectures, text, and conversation, Falke Pisano's work circulates and reformulates ideas, language, and forms. Her long-term investigations—*Figures of Speech* (2006–2010), an exploration of the discursive potential of artworks, and *The Body in Crisis* (2011– ), tracking changing conditions of the human body in historical moments of crisis—are structured as series of sometimes subtle, sometimes confrontational transfers from one work to another, from one context to the next. Following the logic of a rehearsal, that is, testing how various parts of an anticipated activity come together while simultaneously rethinking and rereading their content and position, Pisano's Cycle at PRAXES develops as a spatial, contextual, as well as collective experiment. A number of works and their various parts are dismembered, rearranged, and recomposed—an approach in line with Pisano's own methods.

The second exhibition module, *Rehearsal I, Take Two: Parts That Do Not Go Together*, continues to gradually unfold and amplify cross-readings and slow articulations within the artist's practice. Where *Take One* brought together collages and fractured bodies of work, the backbone of *Take Two* is the grand and swirling *Structure for Repetition (not Representation)*. This sculpture of curtains and panels spins a suggestive genealogy in the space, while subtly obscuring and restricting it at the same time. Behind the spiral of paravents, a series of prints introduces six separate events chosen by the artist as points of departure in her ongoing inquiry *The Body in Crisis*. While seductive in their clarity of content and design, the posters both challenge the educational, objective pursuit of structuring history and compose a personal, productive set of restraints.

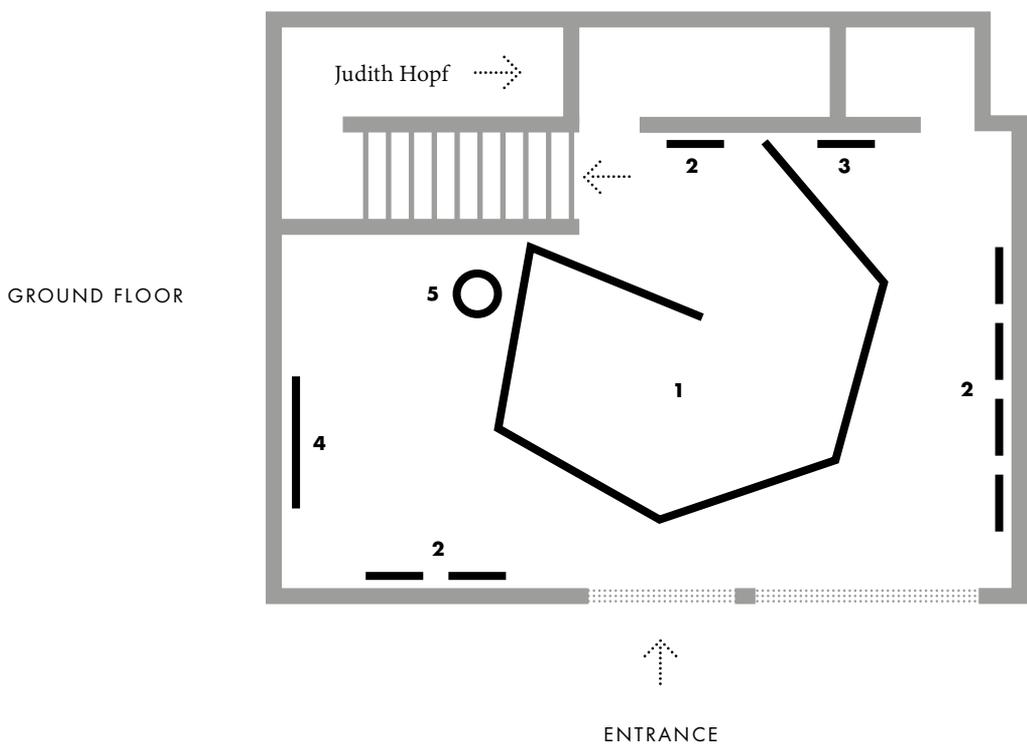
Deliberate concealment by changing focus, creating slight distortions, and blurring what was once familiar is a well-known gesture in humor. It is also a disruptive measure employed in film editing and editorial contexts. Both jokes and the editing process rely heavily on setting up a structure of repetition, one that is as much about gaps and cutouts—about inventing and stretching logic.

This Cycle, curated by PRAXES in close collaboration with Elena Tzotzi (Co-director of Signal Center for Contemporary Art, Malmö), conjoins two equally long periods of on-site investigations, entitled *Rehearsal I* and *Rehearsal II* (the former being subdivided into two *takes*), and a longer stretch of simultaneously live and published semi-public/semi-private reflections, entitled *Rehearsal III*.

Falke Pisano recently had solo exhibitions at The Showroom, London (2013) and De Vleeshal, Middelburg (2012). Her work was included in the Istanbul Biennial (2013), the Shanghai Biennale (2012), and the 53rd Biennale di Venezia (2009). In 2013, she received the Prix de Rome. Originally from the Netherlands, Pisano lives and works in Berlin.

- 1** *Structure for Repetition (not Representation)*, 2012  
Six panels, etching ink, curtains, wooden frames. Shanghai version.
- 2** *The Body in Crisis, prints for "Prison Work"*, 2013  
Seven framed digital prints.
- 3** *Blackboard (Becoming Body in Exile)*, 2011–2014  
Chalk on blackboard. Part of a series of five.
- 4** *Structure for Repetition (not Representation) 1988*, 2014  
Wood, paint, iron hooks.
- 5** *Repetition and Dispersion / 4 jokes become 5 jokes (sustenance)*, 2011  
Wood, paint, prints, stand. Four framed collages not on display.

\* 1–3, 5: Courtesy the artist; Ellen de Bruijne Projects, Amsterdam; and Hollybush Gardens, London.  
4: Courtesy private collection, Spain.



## CYCLE 2: FALKE PISANO

31 January–2 March: Rehearsal I, Take One: Parts That Do Not Go Together  
7 March–6 April: Rehearsal I, Take Two: Parts That Do Not Go Together  
11 April–14 June: Rehearsal II: Heart Head Hold-up  
31 January–14 June: Rehearsal III: Threading Third & Fourth Person