

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.

Falke Pisano's Cycle at PRAXES takes the rehearsal as its starting point, testing how the various parts of a given work series come together, while carefully dismembering, rearranging, and recomposing their content and position. To scrutinize an artistic practice, whether it is your own or that of someone else, is a tricky endeavor that may lead to a point of total disintegration. Yet it entails the prospect of revisiting and rethinking the linear chronology between individual works, unfolding affinities, points of interest, as well as returning concerns. The second *Rehearsal*, subtitled *Heart Head Hold-up*, opens with a question: What is the relationship between affect and aesthetic knowledge when approaching an object? Simply put, what is the relation between emotion and intellect?

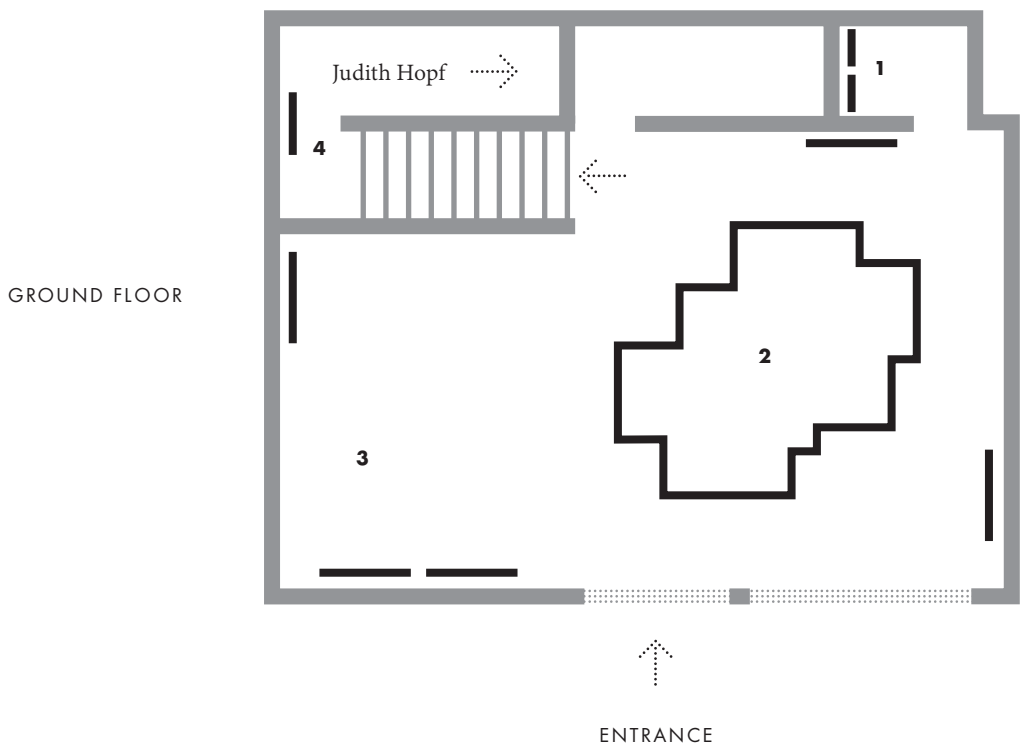
Chillida (Forms & Feelings), a two-channel video from 2006, functions as the anchor piece throughout the second *Rehearsal*. It maps Pisano's personal inquiry and emotional response to a series of photographs by David Finn depicting works by the Basque sculptor Eduardo Chillida. Like a *souffleur* (prompter) behind the wall, the voice-over of the film accompanies the choreography that plays out between the works that will enter, exit, and reappear at certain given moments during the second *Rehearsal*. Similarly on display throughout *Rehearsal II*, a bamboo paravant structure and its dense layering embodies a membrane through which the reading and rotation of the works is being filtered and bounced off. Initially part of an early piece by Pisano—conceived to develop over a longer period of time—the first construction was eventually dismissed as an unresolved attempt. As a structural device, the membrane occupies a position between the works on show, mediating their past-tense production with their present-tense reception.

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* (divided into two *takes*), *Rehearsal II*, 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** *Chillida (Forms & Feelings)*, 2006
Two-channel video, 13:50 min.
- 2** Bamboo poles, fabric, rope.
- 3** *Instrument For A Spatial Conception of Repetition*, 2013
Metal, powder coated steel, magnets, digital prints.
- 4** *Elements of Figures of Speech*, 2010
Framed digital print.

* Courtesy: The artist; Ellen de Bruijne Projects, Amsterdam; and Hollybush Gardens, London.



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