

PRAXES Center for Contemporary Art is a not-for-profit venue for international contemporary art and research in Berlin. Situated in a two-story 200 m² former community building, PRAXES presents half-year cycles of consecutive exhibition modules, papers, and live activities revolving around two unassociated artistic practices. For the second exhibition Cycle running from January through June 2014, PRAXES presents two parallel strings of exhibitions by JUDITH HOPF (Berlin) and FALKE PISANO (Berlin).

Falke Pisano's work—articulated in a range of formats such as sculpture, performance-lectures, text, and conversation—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 positioning, Pisano's Cycle at PRAXES develops as a spatial and intellectual experiment where a number of works and their various parts are dismembered, rearranged, and recomposed. With a cannibalistic approach that is very much in line with Pisano's own working mode, this Cycle—curated 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 & II*, yet divided into altering parts.

Rehearsal I, Take One: Parts That Do Not Go Together amplifies minor narratives, cross-readings, and slow articulations that gradually unfold between parts of works that belong to different systemic presentations, *The Body in Crisis* and *Figures of Speech*. As a second take, *Rehearsal I, Take Two: Parts That Do Not Go Together* continues with a grand and swirling sculpture of curtains and panels, *Structure for Repetition (not Representation)*, spinning a suggestive genealogy in the space, while subtly obscuring and restricting it at the same time. Finally, the second *Rehearsal*, subtitled *Heart Head Hold-up*, approaches the question of the relationship between affect and aesthetic knowledge when approaching an object, taking the early video work *Chillida (Forms & Feelings)* as a catalyst for three different installations. By rotating works, as well as a bamboo paravant non-work, the past-tense production and present-tense reception is called into focus.

[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 and Fourth Person (off-site, no images)

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