

Falke Pisano

(Amsterdam, The Netherlands, 1978)

The world of art history and criticism was profoundly modified by the development of deconstructionism, based on the ideas of Foucault, whereby all cultural practices, no less than more generally social ones, can be translated into discursive practices directed at the self-referential reinforcement of meaning and power. This assumption tore away at any possible interpretation of art that aspired to speak of its object of interest without, in reality, doing anything but defining itself and its own presumed necessity.

Falke Pisano seems to want to begin again from this point of crisis. She re-engages communication between work, interpretive discourse, and artist, lowering them all together into a unique and unstably organic context, where all elements constant modify each other and where a sculpture can be transformed into a discourse, and a discourse into a performance that transforms the artist's subject. The artist can create an apparently autonomous and monolithic work like a minimalist sculpture, but will not be able to avoid creating it, first of all, within a specific space of thought that is verbal more than visual. And the artist will not be able to avoid explaining the work with words that transform it and are, in turn, transformed by their comparison with the work. Likewise, the subject being of the artist will be modified by the existence of the work object, which, as a modifying factor, is revealed to also be a subject. The observer cannot help but constitute another position in this continuous flow of reciprocal influences— influences that are also, in their way, destructions of essence, of every possible ontology, dissolved in the simmering broth of the context.

The video *Figures of Speech 1*, 2008, is part of a homonymous series of works that the artist created, bringing into play elements of language, minimal objects such as sticks and triangles of fabric in primary colors and equally spare performance actions. The result is a sort of dislocated structuralism where the rudiments of much art from the past (from historical suprematism to 1960s minimalism) are placed in a deliberately unstable situation that slides between semiotics and proxemics. The video, joining images of objects with written words and pronounced words, enables the artist to present the public with the repeatability of circulation among the different positions of discourse, beyond the single occasion of the performance, and makes these elements (text, artist, work)—the distinct identities of which we were convinced we knew—visually homogeneous, fused into a single medium. (EV)