

Flatform: Landscape and Instability

**Friday, June 6 at 7:30pm — Yerba Buena Center for the Arts
presented in association with Headlands Center for the Arts
representatives of Flatform in person**

For us, landscape offers a meeting with nature, its plurality and differentiation, its intersection between natural and historic time, its expression of atmosphere and the atmospheric, as a place where living is not confined or constrained. We are fascinated by the transformation of nature through art.” (Flatform)

Sunday, 6th April 11:42 a.m. (2008) by Flatform; digital video, color, sound, 6 minutes, exhibition file from Video Data Bank

Sunday, 6th April 11:42 a.m. is a video about landscape as a complex network of connections that guide relationships between people. It is a video that focuses on the relationships between actions and places, movements and the environment as well as the trajectories which the place itself creates. The video underlines the reciprocal connection between environment and its inhabitants, because territory plays an inevitable role in its anthropomorphic transformations. (Flatform)

57.600 seconds of invisible night and light (2009) by Flatform; digital video, color, sound, 5 minutes, exhibition file from Video Data Bank

We asked 12 people to walk 4 identical routes through the course of a day and a night, always attempting to repeat the manner of the first time. As they moved they concentrated on their steps and their rhythm and the repetition immunized them from having to make sense of their movements. They moved as if consumed by a single thought. Unaware of the passage of time. They re-ran the night during the day, and mixed the darkness with the light. (Flatform)

Cannot be anything against the wind (2010) by Flatform; digital video, color, sound, 6 minutes, exhibition file from Video Data Bank

Sequences of landscapes shot in an area of 60 km make up mosaics of places and reference axes constantly changing that do not exist in our surroundings. In this video bodies are not near or far. They are large or small. The horizons change and no space is independent from the viewer. Incorporating only memory, the landscape is seen in a variety of speeds and movements that apply a bodily logic to the vision.

That which flows beyond the walls of our horizon together flow on the same plane. Whilst the plans themselves also flow. Horizons change. Every living being is inside its own bubble which contains everything visible to them and their space maintains the solidity of their structure. With *Cannot be anything against the wind* the view is an individual projection onto a site, the action is the individual or collective use of an environment, and the landscape is a view without action. The sky in this video is used as a natural "blue screen" and the sequences of each landscape, composed with a multilayers system, create a place that does not exist in reality. (Flatform)

A place to come (2011) by Flatform; digital video, color, sound, 8 minutes, exhibition file from Video Data Bank

A man with two dogs crosses a landscape. A person walks along a ridge and stops to look at the skyline. Other people run while nature shrinks back to its enigmaticness. In this video landscape doesn't evolve according to simple time curves, but according to the particular mode of crossing of a weather element: fog.

A place to come is a video about the mutual references between the plain description of a place and its concrete demonstration. The narrative structure of the work starts from the perceptive features that are developed by the presence of fog. In this video, the reality that is still not expressed is anticipated by sounds. Just as it happens in case of fog. Moreover, a "voice over" describes the reality to come. In each sequence, the setting of the next scene is anticipated by voice over and sounds. (Flatform)

Movements of an impossible time (2011) by Flatform; digital video, color, sound, 8 minutes, exhibition file from Video Data Bank

An abandoned rural house, the Ravel *Quartet in F major* and then rain, wind, snow and fog are the elements of which this video is composed. In an impossible procession, one take presents four atmospheric agents to strike against the house. The musical instruments which follow the quartet each become an audio track which corresponds to each one of the atmospheric agents. So the sound of the first violin drips like the rain, that one of the second violin is muffled like the snow, the sound of the viola moves like the wind and that one of the cello vibrates like the fog.

In this work the causes of change are visible. The time of metamorphosis is concentrated or accelerated by the simultaneous status of its causes. As in music, in this video different atmospheric agents present themselves separately only to later achieve a meteorological chorus which is not seen in nature.

The sound, become solid, undergoes climate agents. (Flatform)

Trento Symphonia (2014) by Flatform; digital video, color, sound, 20 minutes, exhibition file from Video Data Bank

At sunset a large orchestra, a choir and a group of young people position themselves against the backdrop of a mountain landscape. The musicians play the first section of Mahler's 8th Symphony, moving in precise choreography. Then, almost unnoticed, groups of them start disappearing in the dying light. Soon the landscape and the sound similarly dissolve into twilight. (Flatform)

Quantum (2015) by Flatform; digital video, color, sound, 8 minutes, exhibition file from Video Data Bank

A small Italian town on a seemingly distant hill appears like an architectural model illuminated by interior lighting. Suddenly, sounds seem to cancel the distance, suggesting nearness. Places and actions appear in miniature, animated by the light that is switched on and off. The whistling of the wind and the sounds coming from the town increase. A voiceless aria reverberates through the landscape in the absence of light. (International Kurtzfilmtage Winterthur, 2015)

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