



- A form
- shapeless
- green
- dark
- golden
- downward sloping
- steeply dotted with
- bushes of
- Penegrine Thistle
- Cow Parsnip
- Indian Warrior
- and with protuberances
- of
- poison oak
- coyote brush

- cream bush
- from down here
- up, up
- on upwards
- up, up
- between the clouds and
- sky.
- A rough of Monterey
- Cypresses
- like a dark green wall
- of cinnabar
- protecting the clearing
- and the gym building
- from the twisting wind
- on the black pillow
- basalt
- of the Rodeo Lagoon
- there
- in the distance



- anxious and waiting
- for the sun setting's
- mist.
- A nestled road,
- three silvered lakes
- in the distance on the
- left
- among the hangers
- of yellow spanish
- broom
- orange cotoneaster
- and perennial bright
- green herbs,
- here below
- on the right
- a sloped clearing that

- beyond the road
- disappears into the
- woods of Blue Oak
- like a covering of hair
- on the soft belly of
- the low lying plain
- and once again
- just here below
- at the end of the white
- stairs
- at breakneck speed
- four Eucalyptus rise on
- the left
- and a fifth on the
- right
- as if to protect the
- right path
- of black tailed deers.

# SNATURAMENTI

a workbook by  
 PLATFORM  
 on displacement

conceived and curated by  
 giuliana PRUCCA

published by  
 AVARIE + light cone éditions,  
 paris

**PRESS KIT**

*Image is that wherein what  
 has been comes together  
 in a flash with the now to  
 form a constellation.*

**Walter Benjamin**



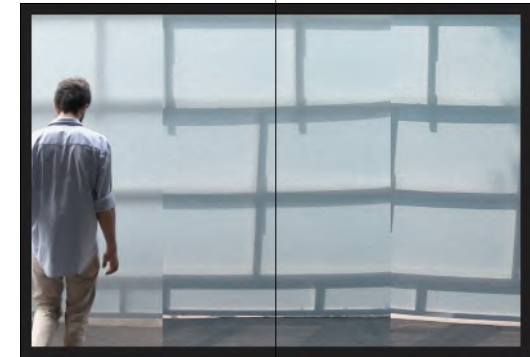
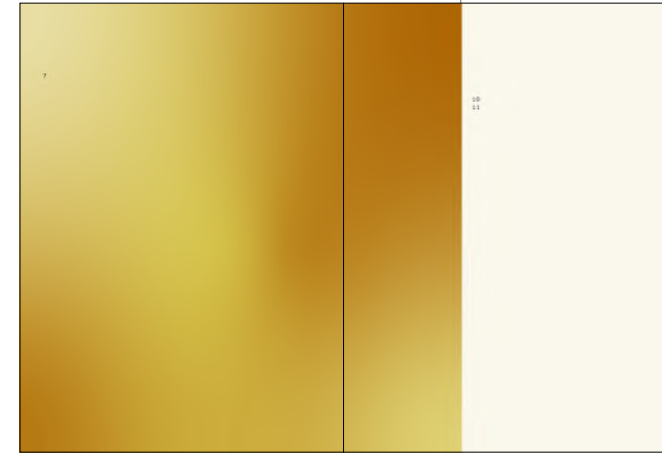
## EN

*poi, come s'uno schermo,  
s'accamperanno di getto alberi, case,  
colli per l'inganno consueto. / then,  
as if on a screen, there'll suddenly  
show up trees, houses and hills for the  
usual deception. / eugenio montale.*

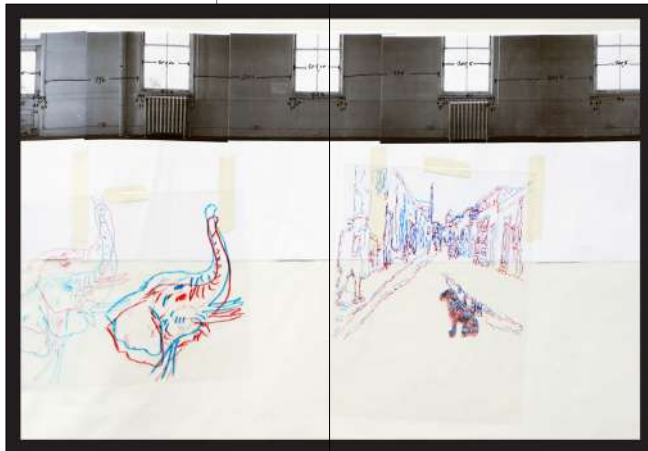
**1.** SNATURAMENTI is both the object and the device of the book of flatform, a collective artist working on the border between contemporary art and cinema. the transition of various states (be they spatial or temporal, geographical or historical, phenomenological or climatic), which is the raw material of their artistic and philosophical research practice, becomes the very mechanism of deconstruction and reconstruction of flatform's films on the page, as operated by the author and curator giuliana prucca. **2.** the passage – “il passaggio” – from the moving image to the still image in book-format generates in itself a form of “snaturamento”–, literally an alteration – a falsification almost – of the nature of the original work, which, however, articulates itself in a new landscape – “paesaggio” –, where the initial meanings are displaced and alter not only the narrative structure of the film but also the classical form of the book. **3.** if the landscape is the main theme of flatform's work, not in its romantic or sentimental portrayal, but as a complex network of connections which determines

the relationship between human beings and interspecies, in the book this content becomes container and process. as a “synthetic unity of multiples”, the book, due also to its size, borrows its own functioning from Georg Simmel's visual model of the landscape, treating the plurality of its compounding elements in a separate yet parallel way, in order to illustrate the coexistence of the various states even during their mutation and trace them back to the permanence of a unique and comprehensive image.

**4.** as if on an operating table, the work of flatform gets dissected in an almost surgical manner: the film disappears in the book, but persists as an implicit source of inspiration in favor of a dynamic montage of the materials “subtracted” from flatform's archive. drawings, texts, diary entries, scores, layers, frames, alternative sequences, backstage photographs and performance footage, installation renderings, etc., often inedited and “collateral”, join the central video production, in a poetic and non-mimetic exercise of flatform's cinematographic techniques – like compositing and audiovisual phase-shifting – in order to narrate, and undermine, natural phenomena and laws of physics, redefine concepts of time and space, modify perceptive paradigms, transform the possible into the impossible – and viceversa, creating



an unstable equilibrium between the foreseeable and the unexpected, between control and chance, between obsessive precision and error, or stumbling accidents. **5.** the book is a map which won't, however, offer orientation during the dislocation of a territory which, in perpetual transition, knows neither beginning nor end. being not *concept*, but *percept book*, it uses a series of graphic artifices to reposition the reader/spectator at the center of the real experience of the landscape –



and of the reading, which is not visual or contemplative, but tangible and immersive. **6.** being not *artbook*, but *workbook*, working tool and instruction manual, it builds and at the same time reveals the mechanics of the pages, whose intent is no longer to show, but to reactivate the act of looking in opposition to the sight's passivity and to bring forth a new vision from the image's blindness. **7.** in this subversion of categories, the book loses its cover, and thus the perimeter which defines its beginning and end. the content is externalized and, at the same time, we are directly immersed in it, with the sense that something begins – or ends – elsewhere, offscreen. not only elsewhere, but anywhere, thanks also to

some gradually shifting book sections. a true *displacement*, since the shifting is imposed in respect of the circularity and cyclicity conveyed by the work of platform and constrained by the very form of the book, which is such precisely because it is bound. what follows is the configuration of four different and independent versions within the same print run, which carry, in latency, the possibility of being reunited. **8.** the performativity required of the reader to recompose the fragments in their entirety gives the book an interactive and installational dimension on a par with platform's environmental works; it expands it, projects and verticalizes it in an exterior volume, further "denaturing" – "snaturando" – its horizontal sequential quality and displacing it in an exhibition space.

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# FR

*poi, come s'uno schermo, s'accamperanno di gitto alberi, case, colli per l'inganno consueto. / puis, comme sur un écran, se camperont d'un jet arbres maisons collines pour la tromperie coutumière. / eugenio montale*

**1.** SNATURAMENTI est à la fois l'objet et le dispositif du livre de flatform, artiste collectif dont le travail se situe à la lisière entre art contemporain et cinéma. la transition des états (spatiaux ou temporels, géographiques ou historiques, phénoménologiques ou climatiques), matière première de sa recherche artistique et philosophique, devient le mécanisme même de déconstruction et de reconstruction de ses films sur la page, opéré par l'auteure et éditrice giuliana prucca.

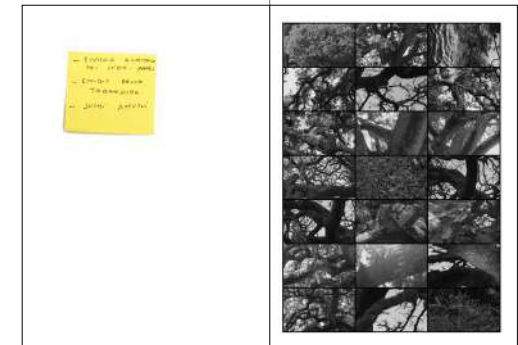
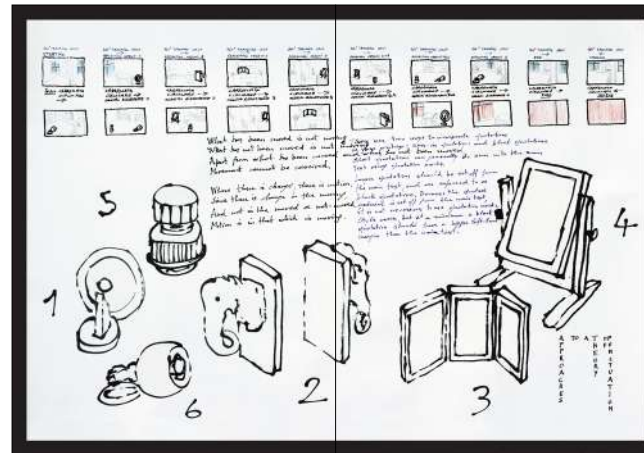
**2.** le passage de l'image en mouvement à l'image fixe et au format livre génère en soi un *snaturamento*, littéralement une altération – presque une falsification – de la nature de l'œuvre originale, qui s'articule toutefois dans un nouveau *paysage*, où les significations initiales sont déplacées et bouleversent non seulement la structure narrative du film mais aussi la forme classique du livre.

**3.** si le paysage est le motif principal du travail de flatform, non pas dans sa représentation romantique et sentimentale, mais comme un réseau complexe de connexions qui détermine les relations humaines

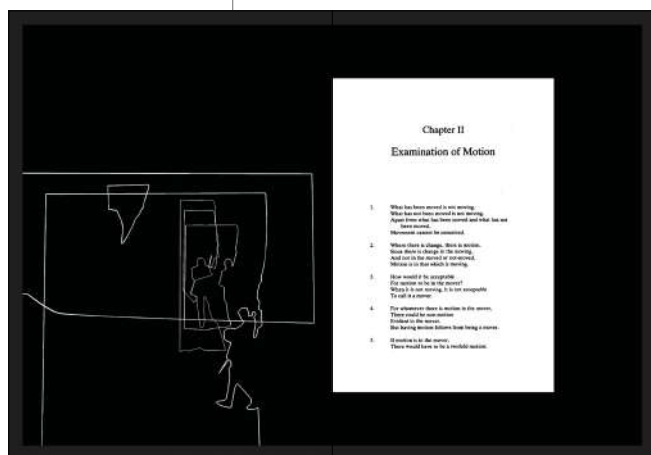
et interspécifiques, dans le livre ce contenu devient contenant et processus.

« unité synthétique du multiple », le livre, grâce aussi à sa taille, emprunte au modèle visuel du paysage d'après Georg Simmel son propre fonctionnement, en traitant séparément, mais en parallèle, la pluralité des éléments qui le composent, afin de montrer la coexistence des états malgré leur changement et de les ramener à la permanence d'une image unique et compréhensive.

**4.** comme sur une table d'opération, le travail de flatform est disséqué de manière presque chirurgicale : le film disparaît dans le livre, mais persiste comme source d'inspiration implicite pour un montage dynamique de matériaux « soustraits » aux archives de l'artiste. dessins, textes, notes, partitions, masques, séquences alternatives, photographies des backstages et des performances, *renderings* d'installations, etc., souvent inédits et « collatéraux », côtoient sa production vidéo centrale, dans un exercice poétique et non mimétique



des techniques cinématographiques employées par platform – telles que le *compositing* et le décalage audio-visuel – pour raconter, et forcer, les phénomènes naturels et les lois physiques, redéfinir les concepts de temps et d'espace, modifier le paradigme perceptif, transformer le possible en impossible – et vice versa – et créer un équilibre instable entre le prévisible et l'inattendu, entre le geste contrôlé et le hasard, entre la précision obsessionnelle et l'erreur, ou le trébuchement. **5.** le livre est une carte qui ne guide cependant pas dans la désorientation d'un territoire qui, en perpétuelle transition, ne connaît donc ni début ni fin. pas un *concept book*, mais un *percept book* qui place au contraire le lecteur/spectateur, à travers une série d'artifices graphiques, au centre de l'expérience réelle du paysage – et de la lecture –, qui n'est pas visuelle et contemplative, mais tangible et immersive. **6.** pas un *artbook*, mais un *workbook*, un outil de travail et un mode d'emploi qui construit et dévoile en même temps la mécanique des pages, dont le but n'est plus de montrer, mais de réactiver le geste du regard contre la passivité de la vue et de faire émerger une nouvelle vision de l'aveuglement de l'image.



**7.** les catégories étant renversées, le livre perd sa couverture, et donc le périmètre qui détermine son début et sa fin. le contenu est extériorisé et, en même temps, on est directement injectés à l'intérieur, avec le pressentiment que quelque chose commence – ou se termine – ailleurs, en hors-champ. pas seulement ailleurs, mais partout, grâce à quelques cahiers « mobiles » qui se décalent tour à tour dans le livre. un véritable *displacement*, car le déplacement est imposé par le respect du caractère circulaire, et cyclique, que le travail de platform véhicule, et contraint par la forme même du livre, qui est tel précisément parce qu'il est relié. ainsi, quatre versions différentes et indépendantes se présentent au sein d'un même tirage, en ayant en latence la possibilité d'être réunies. **8.** cette performance exigée du lecteur pour recomposer les fragments en une totalité donne au livre une dimension interactive et installative au même titre que les œuvres environnementales de platform. elle l'étend, le projette et le verticalise dans un volume extérieur, ce qui a pour effet de *snaturare*, déformer sa nature horizontale et séquentielle, et de le déplacer dans un espace d'exposition.

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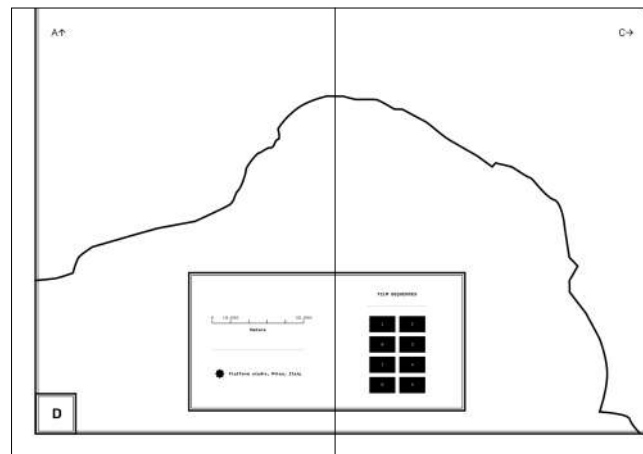


# IT

*poi, come s'uno schermo, s'accamperanno di gitto alberi, case, colli per l'inganno consueto. / eugenio montale.* **1.** SNATURAMENTI è insieme l'oggetto e il dispositivo del libro di flatform, artista collettivo le cui opere si situano al confine tra arte contemporanea e cinema. la transizione degli stati (di natura spaziale o temporale, geografica o storica, fenomenologica o climatica), materia prima della sua ricerca artistica e filosofica, diventa il meccanismo stesso di decostruzione e ricostruzione dei suoi film sulla pagina, operato dall'autrice e curatrice giuliana prucca. **2.** il *passaggio* dall'immagine in movimento all'immagine fissa e al formato-libro genera di per sé uno "snaturamento", letteralmente un'alterazione – una falsificazione quasi – della natura del lavoro originario, che si articola però in un nuovo *paesaggio*, in cui i significati iniziali si dislocano e stravolgono non solo l'impianto narrativo del film ma anche la forma classica del libro. **3.** se il paesaggio è il tema principale del lavoro di flatform, non nella sua rappresentazione romantica e sentimentale, ma come rete complessa di connessioni che determina le relazioni tra gli esseri umani e interspecifiche, nel libro questo contenuto si fa contenente e processo. "unità sintetica del multiplo", il libro,

grazie anche alla sua dimensione, mutua dal modello visivo del paesaggio secondo Georg Simmel il proprio funzionamento, trattando separatamente, ma parallelamente, la pluralità degli elementi di cui si compone per mostrare la coesistenza degli stati pur nel loro mutamento e ricondurli alla permanenza di un'immagine unica e comprensiva.

**4.** come su una tavola operatoria, il lavoro di flatform è disseccato in maniera quasi chirurgica: il film scompare nel libro, ma persiste quale fonte d'ispirazione implicita per un montaggio dinamico dei materiali "sottratti" all'archivio dell'artista. disegni, testi, appunti, partiture, mascherature, sequenze alternative, fotografie da backstage e performance, rendering delle installazioni, ecc., spesso inediti e "collaterali", si affiancano alla produzione video centrale, in un esercizio poetico e non mimetico delle tecniche cinematografiche usate da flatform – quali il compositing e lo sfasamento audio-visivo – per raccontare, e forzare, i fenomeni naturali e le leggi fisiche, ridefinire i



concetti di tempo e spazio, modificare il paradigma percettivo, trasformando il possibile in impossibile – e viceversa – e creando un equilibrio instabile tra il prevedibile e l'inatteso, tra il controllo e il caso, tra la precisione ossessiva e l'errore, o l'inciampo. **5.** il libro è una

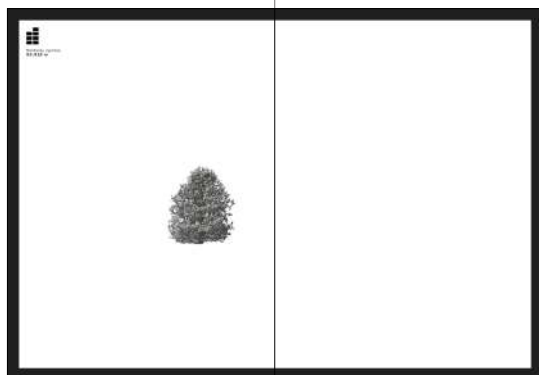


mappa che non orienta però nello spaesamento di un territorio che, in perpetua transizione, non conosce dunque né inizio né fine. non *concept*, ma *percept book* che ricolloca invece il lettore/spettatore, tramite una serie di artifici grafici, al centro dell'esperienza reale di paesaggio

– e di lettura –, che non è visiva e contemplativa, ma tangibile e immersiva. **6.** non *artbook*, ma *workbook*, strumento di lavoro e manuale di istruzioni che costruisce e allo stesso tempo svela la meccanica delle pagine, il cui intento non è più mostrare, ma riattivare il gesto del guardare contro la passività della vista e far emergere una nuova visione dalla cecità dell'immagine. **7.** in questo sovvertimento delle categorie, il libro perde la copertina, e dunque il perimetro che ne determina l'inizio e la

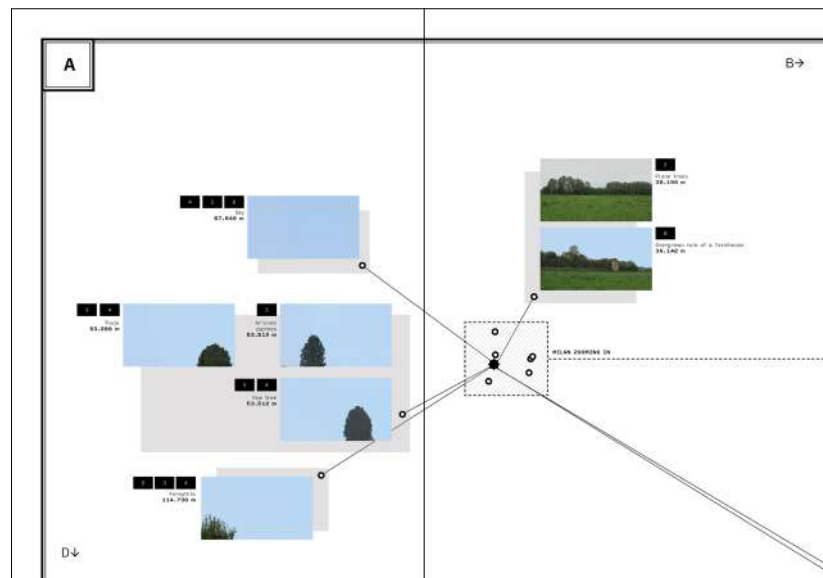
fine. il contenuto si esteriorizza e, al contempo, siamo direttamente immessi al suo interno, con il presentimento che qualcosa inizi – o finisca – altrove, fuoricampo. non solo altrove, ma ovunque, grazie ad alcune segnature "mobili" che scalano di volta in volta al termine del libro. un vero e proprio *displacement*, perché lo slittamento è imposto dal rispetto della circolarità, e ciclicità, che il lavoro di *platform* trasmette e vincolato alla forma stessa del libro, che è tale proprio perché è rilegato. si configurano così quattro versioni differenti e indipendenti all'interno della stessa tiratura, che portano in latenza la possibilità di essere riunite. **8.** questa performatività richiesta al lettore per ricomporre i frammenti nella loro totalità conferisce al libro una dimensione interattiva e installativa al pari delle opere ambientali di *platform*, lo espande, proietta e verticalizza in un volume esteriore, "snaturando" ulteriormente la sua orizzontalità e sequenzialità, e dislocandolo in uno spazio espositivo.

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Founded in 2006 and based in Berlin and Milan, **Flatform** is a collective artist that creates time-based works, film events, and installations, most of which revolve around landscape and biopolitics. Distributed by Light Cone in Paris and by Video Data Bank in Chicago, works by Flatform have competed in major film festivals including Cannes, Rotterdam, Venice, Toronto, and have been shown worldwide in art venues such as Centre Pompidou, Haus der Kulturen der Welt, Hirshhorn Museum, MAXXI Museum, Eye Filmmuseum, Wexner Center for the Arts and Garage Center for the Arts. Their film *That which is to come is just a promise* has been shortlisted for the Academy Award.

**flatform.it**



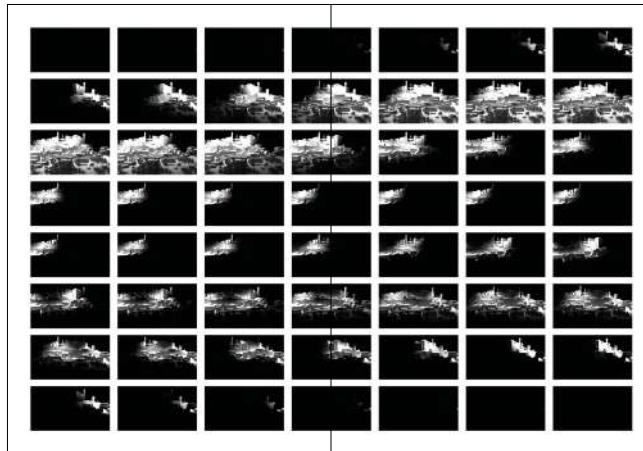
Based in Berlin and Paris, **Giuliana Prucca** is an independent curator and researcher as well as the founder and art director of the publishing house AVARIE. With a PhD in French literature and visual studies, she is the author of an essay on Antonin Artaud and Peter Downsbrough as well as several critical articles on contemporary art. Translator of texts written by artists such as Antoine d'Agata, Yves Klein and Gina Pane, she teaches publishing practices and is currently preparing a visual essay about mineral matter in art and literature, granted by the Centre National du Livre in Paris. She has curated several exhibitions of photography, film and performance in Rome (Fotoleggendo), Turin (The Others), Paris (in-between gallery), Palermo (Manifesta 12 off). She collaborates with Labor Neunzehn at Kamera series, a screening program of avant-garde films, video art works and printed matter, in Berlin.

**Vito Raimondi** is a freelance graphic designer based in Berlin. In addition to his collaboration with AVARIE, his work is mostly focused on the social field, with a long experience and involvement in LGBTQI+ rights, both as a designer and activist.

**vitoraimondi.com**

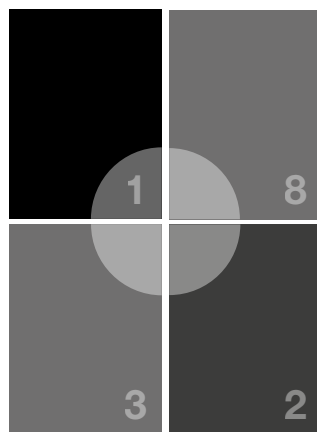
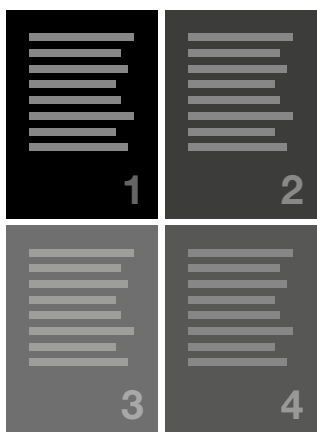
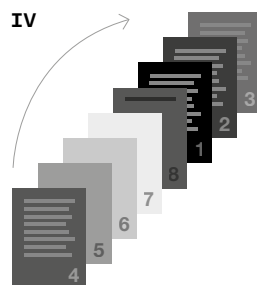
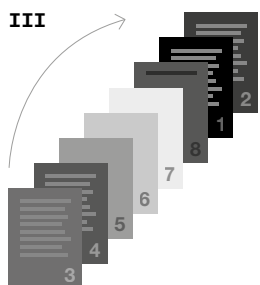
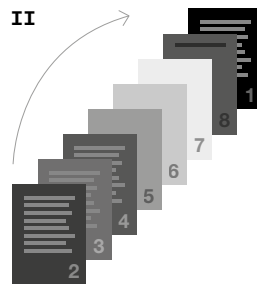
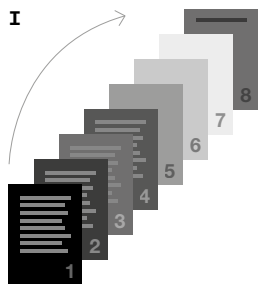


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**lightcone.org/fr**

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creative direction, book concept, editing **giuliana prucca**  
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