

LAURI ASTALA

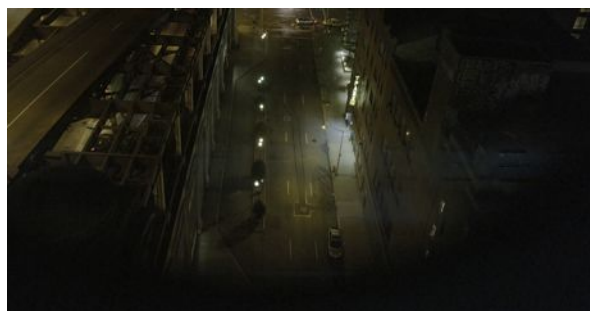
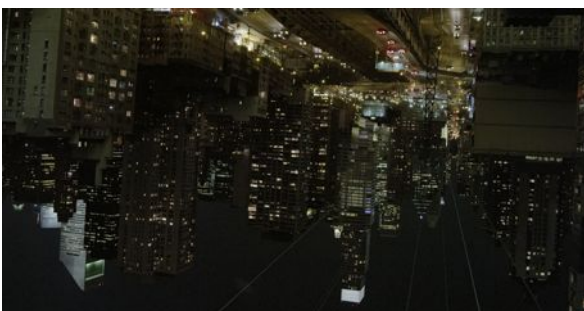
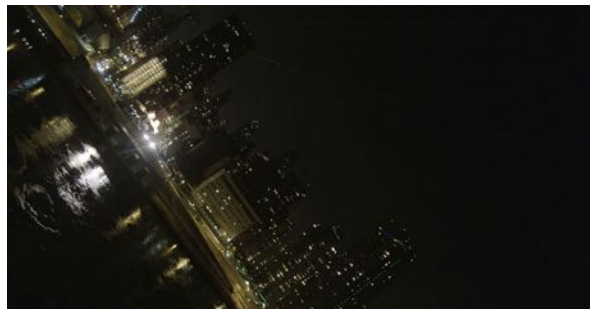
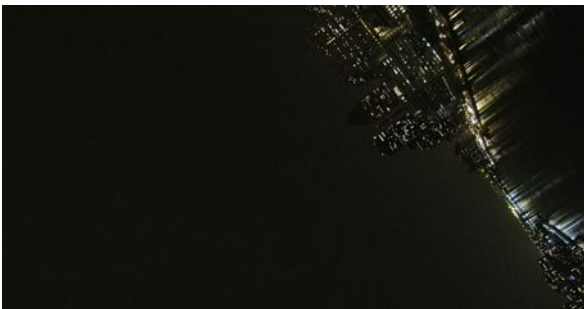
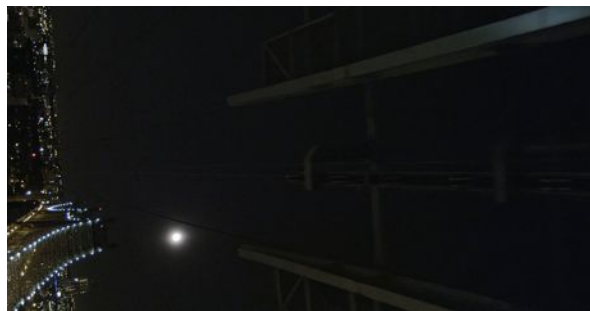
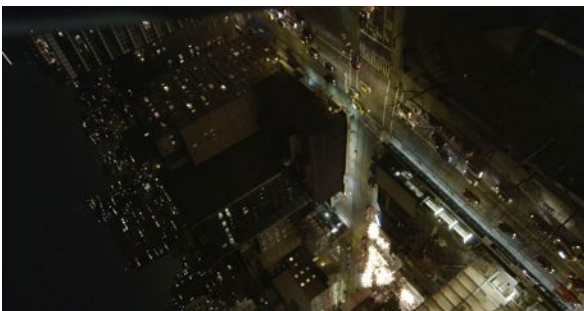
Video works

Transit

The theme of **Transit** revolves around the collective visual ideas and notions of the urban environment. Through the use of camera movements, angles and framing, the documentary shots taken in New York build up into a fictitious urban space whose visual familiarity stems from the history of film.

Transit

2013,
10min 00sec (installation version) /
9min 30sec (screening version),
2K and 1920x1013, ProRes 4444,
stereo.



Gamelan

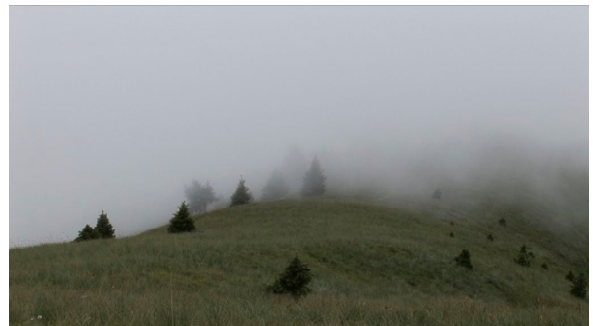
Gamelan was shot in the Lagorai mountain range in northern Italy. In the video, the mountain slopes are alternately hidden and revealed by breaks in the fog and clouds. The soundtrack consists of ambient sounds:

somewhere far away are cows grazing, the continual clanging of their bells producing a soundscape not unlike that of a gamelan.

Gamelan

2010, loop (5min 14sec), HD,
16:9, stereo / quad.

Sound assistant: Juhana Virkkunen



My Happiness is Round

“What does love mean? What does important mean? Where do I come from? Why do we come because of that love-thing? In my life everything is fine, maybe.”

My Happiness is Round

2007, 8 min 52 sec, HDV 1080i50, 16:9, stereo.

Direction: Lauri Astala, Elina Brotherus, Hanna Brotherus

Camera: Lauri Astala

Editing: Lauri Astala, Elina Brotherus

Choreography: Hanna Brotherus

Music and sound: Antti Ikonen

My Happiness is Round is a short film about childhood and siblinghood, but also about growing up and the uncertainty of life. The film describes the thoughts and worldview of a little girl and her relationship with her three brothers.



Rome d rive I-III

In *Rome D rive I-III* video-series, Astala has filmed the city of Rome in different perspectives. The video material, especially in *Rome derive I & II*, was brought forth by random encounters, as a result of 'drifting' (d river).

Urban space is on a general level a place for arrivals and departures, a flow of non-returnable moments. The notion of the eternal city all too easily creates an image of a static, even massive and heavy, permanent place. In these works Rome appears light and unattainable, changing and amorphous. It is a city passing by and streaming around you, its fixed points forever growing dim.

Rome d rive III investigates how the way we experience space and place is affected by images, including films, photographs and TV. The work is a recreation of a scene in *La Dolce Vita*, faithfully reconstructing the original locations, camera angles and movements, but without any actors. The soundtrack consists of fragments from the dialogue of the original film, mixed with night-time sounds recorded in the locations when the video was being shot. The work reminds us of how visual culture can shape our idea of space – in this case, one of the most photographed sites in the world, the Fontana di Trevi in Rome.

Rome derive III

2008, 5 min 00 sec,
DV PAL 16:9, stereo.



In **Rome Dérive II**, the silhouette of Rome functions as a scenography for the alterations of light and shadow as the clouds drift over the city, and as the day passes to night.

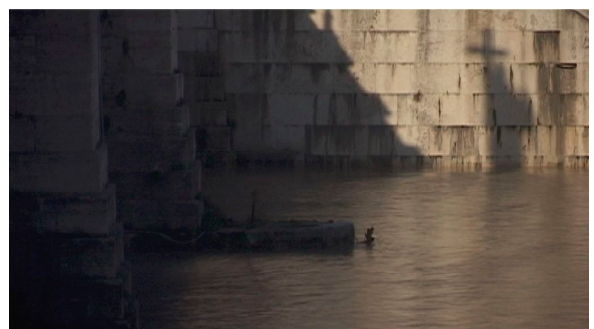
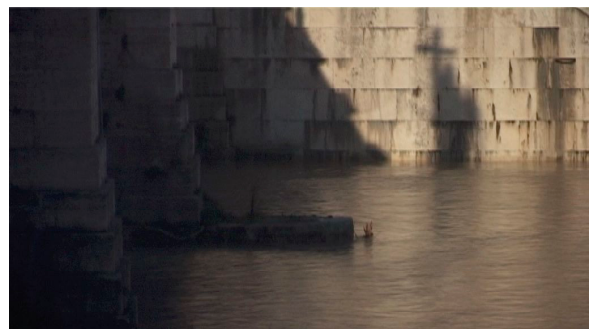
Rome derive II
2006, loop,
DV PAL, 16:9, silent.



Rome Dérive I maps and scans the cityscape: lights of cars sweep the walls of buildings, the shadow of sun projecting on the street moves with the day, a radar image travels on extensive space.

Rome derive I

2006, 2 min 05 sec,
DV PAL 16:9, silent.



AS THOUGH TIME WAS ALL AROUND

As Though Time Was All Around is a kind of travelogue, which has its origin in the need to examine the spatial experience of an outsider. The video is an abstract depiction of the process of adapting to a place – detachment, lightness and complexity.

As Though Time Was All Around

2002, 11 min 40 sec,
DV PAL, 4:3, stereo

The work was shot in Chicago and Helsinki, where the video begins and where it finally returns after travelling through an arc not unlike a journey. Into a metaphor grows a theatrical stage, which is interspersed with layered or blurred footage of spaces. During the video, a set resembling a home is constructed on the stage.

