

# ***“dial H-I-S-T-O-R-Y”***

*by Johan Grimonprez*

## **TECHNICAL RIDER**

### **CONCEPT:**

***The installation is conceived as a floor to ceiling projection of the FILM inside an acoustically insulated and completely darkened “black box”.***

- video + projection screen/wall = 4:3 aspect ratio
- all walls (except projection wall) in black box covered with black carpet, or black theatrical drape
- 8000 to 12000 ANSI lumens projector, with native 4:3 panel resolution
- the use of a sub-woofer is obligatory

This technical rider contains all info on:

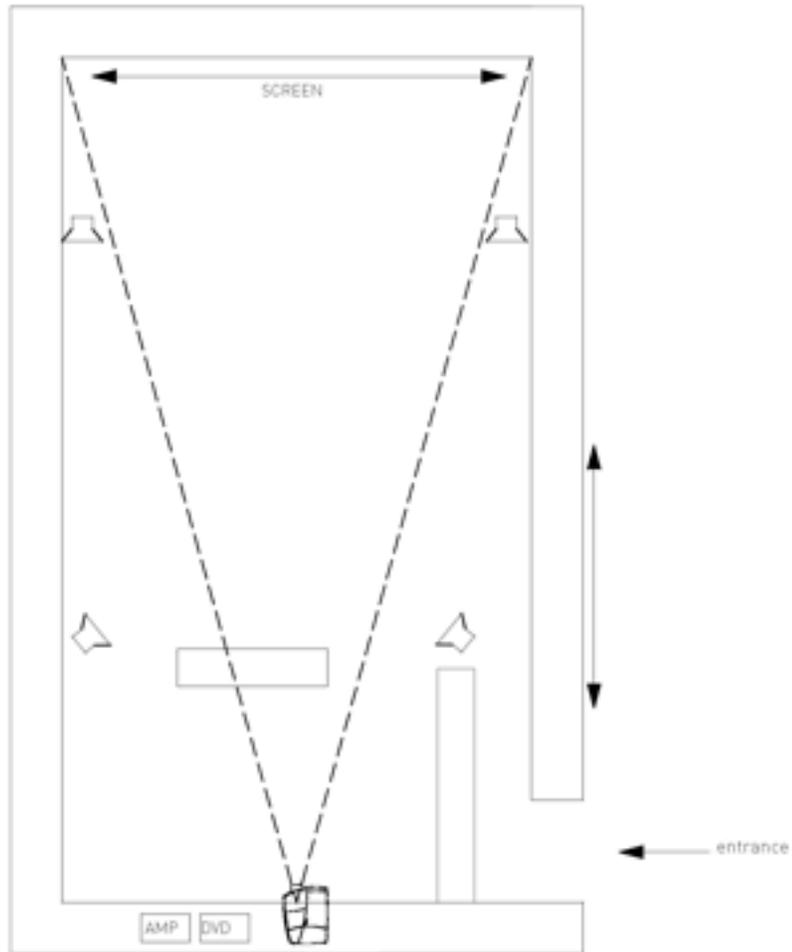
- **the film loop** (for small gallery installation see page 6)
- **inflight lounge (optional)**
- **the credits to be mentioned with this installation**

*For questions, please contact: [info@zapomatik.com](mailto:info@zapomatik.com)*

## Part 1 – the film

### The Space

CONSTRUCTION OF BLACK BOX (SEE DRAWINGS):



Videoprojector



DVD-player



Amplifier 2 X 110 W



Speaker



SCREEN

Screen painted (ROSCO Super White)



White vinyl lettering



Bench

5 m

resulting in:

- A **completely darkened and acoustically insulated** space of min. 12 X 8 m (min. 4,5 m high). If necessary, different dimensions can be discussed with the artist.

- The walls should be covered in **black theatrical drape**, a material that absorbs light well and acts as a good acoustic control for the sound. The ceiling should be closed and painted matte black. The floor should be covered with **dark carpet** to absorb the sound.

The fragile quality of the image depends entirely on the quality of the projection and the space it is projected in, therefore:

- Reducing the whiteness or lightness of all walls, ceiling and if possible floor area will benefit the image quality because the image itself generates light and when that light is reflected back in the space it hits the screen and reduces contrast.
- Drapes and / or dark carpet are necessary to have the right effect of the sound levels as they have been composed especially for the film.

- **benches or simple sitting cubes** can be placed inside the screening space. The number depends on the size of the space and the number of the visitors that the venue/museum attends.

## **Screen & Image**

### **The film format is 4:3**

- The **screen** on which the image is projected should be **cut to the image size**. The screen should be filling the space **from floor to ceiling**. Under no circumstances should there be black bands between the image and the screen.

-> Ideally the screen should be made slightly too big. The final cutting of the screen should be done once you have projected the image and measured its exact dimensions, which differs slightly from an exact 16:9 aspect ratio.

- The screen is made from MDF sheets mounted on a backing frame that should be positioned approx **15cm off of the wall**. The joins between sheets are filled and sanded so that there are absolutely no lines showing in the screen and it is completely smooth. Making the screen edges somewhat convex towards the back (so no light can reflect on the sides) improves the sharpness of the edge.

- The screen is painted with a **high gain matte white**, the last coat of paint being **Rosco super-saturated white**. See <http://www.rosco.com>

## **(Barco) video projector**

A native 4:3 projector (DLP / LCD or laser light) 8000 - 12000 ANSI lumen

In case a 4:3 projector is impossible it is imperative that the black borders (left and right of the 4:3 image) are invisible. This can be done by flagging the projection or by using heavy black curtains in front of the projection wall to physically 'cut of' the black borders.

dense black. The projector is very important and should generate a good black video image.

- Avoid having to keystone correct the image. A useful guide to projector distances for different models can be found at <http://www.projectorcentral.com>

- Best is to connect via HD-**SDI** (if both player and projector support this) or alternatively via **component** video cables. S-video is fine (BUT not run over long distances). Composite is not good.

- The video projector has to be **fixed against the ceiling** or high against the wall opposite the screen so that entering visitors don't block the projector beam.

- Noise from the projector's fan should be acoustically isolated as much as possible, for example by placing the projector inside a ventilated acoustic box (that still leaves enough circulation for the cooling fan to do its work).

## **The video file**

Use a BlackMagic HyperDeck Studio Pro / HyperDeck Shuttle 2, HD SDI directly attached to the projector to play back the hi-bitrate video file (Apple ProRes 422).

Use a SSD of minimum 256GB

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## **Audio Equipment**

**2 x pairs of black active speakers (e.g. Genelec 1031a active speakers)  
= 4 speakers!**

**1 x active subwoofer (e.g. Paradigm)**

**1 x mixer with power supply (e.g. Spirit Folio notepad)**

**1 x amplifier (e.g. Samson 170 power amplifier / or integrated amplifier  
(for high quality stereo sound)**

**4 x suspension supports for the speakers**

- The audio is 2-channel **stereo**. Left and Right audio goes out from the player into a basic mixer. This allows some EQ adjustment of the sound.
- One set of cables outputs directly from the mixer to the front pair of active (powered) speakers. A second monitor output is split to send signal to an active sub-woofer, and to an amplifier connected to a pair of smaller rear speakers. This allows control of the front, rear and sub volumes independently.
- **Front speakers** are **wall mounted** close to the screen edges, at a height approx level with ears of a **seated listener**. **Rear speakers** are wall mounted in the back at a height approx level with ears of a **standing listener**. All speakers should be placed **approx 30 cm off of the walls**.
- The sound **volume** should be set **loud enough** for the visitor to be completely engulfed by the music and sound of the film (without hurting the ears obviously).

## **Small gallery version**

IMPORTANT: The blackbox installation as described above is the default installation. dial H-I-S-T-O-R-Y can only be shown in the small gallery installation (described below) in case the gallery has received explicit authorization by Johan Grimonprez, which states that the film can be shown in the small gallery version.

### **The Projection**

- Preferably use a native 4:3 projector (DLP / LCD or laser light) 4500 - 6000 ANSI lumen like for example the Panasonic PT-EX600
- In case a 4:3 projector is impossible it is imperative that the black borders (left and right of the 4:3 image) are invisible. This can be done by flagging the projection or by using heavy black curtains in front of the projection wall to physically 'cut of' the black borders.

### **The video file**

- Use a hi-end media player to play back the h.264 presentation copy (in case subtitles are desired, use a version with embedded subtitles)

### **Audio**

- depending on the resources one can either work with a surround receiver by manually activating the Front, Rear + Subwoofer (and manually adjust to suit the room).

If the above is not possible, a normal stereo amplifier with 4 speaker outputs could be used in combination with a separate active subwoofer. In this case the different channels should be 'deduplicated' first within the player: 1 stereo channel goes directly into the amplifier that decodes the front/rear sound. the other stereo channel should go to the subwoofer as a mono channel. This subwoofer should only playback the LFE/sub sounds.

## Part 2 – INFLIGHT LOUNGE (optional)

A lounge situation can optionally be created where INFLIGHT magazine is available ([http://johangrimonprez.be/main/Books\\_Inflight.html](http://johangrimonprez.be/main/Books_Inflight.html)). This for example in the form of a seating arrangement in front of the black box. In case of a very strong projector a single classic light bulb can be hung from the ceiling, with inflight magazines placed on one of several wooden sit-cubes or existing seating arrangement available at the institution.

Here are some pictures of previous inflight:





## **Part 3 – the credits**

**Please mention the following credits during the exposition, close to the quote and title described in part 3. These credits are also available in word file, please contact [info@zapomatik.com](mailto:info@zapomatik.com).**

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**dial H-I-S-T-O-R-Y**

1997, Belgium-France, digital file,  
color & black/white, 68 min, stereo

**Excerpts**

from *White Noise* (Don DeLillo, 1984-1985) and *Mao II* (Don DeLillo, 1991) are used by permission of the author and the Wallace Literary Agency Inc.

*original music and sample collage by*

**David Shea**

*written and directed by*

**Johan Grimonprez**

*production*

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