

Technical Rider “Looking For Alfred”:

This technical rider contains all info on:

- **the main film**
- **the casting dvd**
- **the quote**
- **the credits to be mentioned with this installation**

For questions, please contact: *info@zapomatik.com*

CONCEPT:

The installation is conceived as a “black box” screening the FILM LOOP, on whose blue painted outsides are placed: the QUOTE together with a flatscreen monitor showing the CASTING.

Part 1 – the film

The Space

- A **completely darkened** space of approx. minimum 12 X 8 m (min. 4,5 m high).
- 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 is painted matt black. The floor should be covered with **dark carpet** to absorb the sound.
 - ➔ 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.
- **Comfortable benches** 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 16:9 contained within a 4:3 letterbox

>>> there are black bands above and underneath the image that should be hidden.

- The **black bands** of the projection (below & above) **should not appear** on the screen. The best quality projectors have a special option to block these bands away. Other projectors have a lens shift option with which the image can be shifted downwards and there is only one black band left on the top that should shine on the ceiling. (see the paragraph on projectors). For all other projectors: the band below should be on the bottom part of the wall below the screen or on the floor; the upper band should shine on the ceiling. The black bands should never be on the screen in any circumstance.

- The screen on which the image is projected should be filling the space **from floor to ceiling**.

- The screen on which the image is projected should be **cut to the image size**.

-> Ideally the screen should be made slightly too big. The final cutting of the screen should only happen once you have projected the image and agreed on exact dimensions.

- 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. The screen edges are leveled.

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

Barco video projector

**1 x Barco SLM G8 projector with 1.6-2.0 lens
(or 1 x Barco SLM G5 projector with 1.6-2.0:1 lens)
1 x ceiling mount (e.g. Unicol)
extension wires and sound and video cables (including S-video)**

The projector should be rated at **8000 ansi lumens**.

Preferably use a three chip DLP (or DMD) projector, which generates a fairly dense black. The projector is very important as it should generate a good black video image.

- The 1st projector type mentioned above has an option with which the **black bands can be blocked away**.

The 2nd type mentioned has **vertical shift** within the image area, allowing to push the bottom black band out of the picture area completely. Lens shift is really useful in setting up, but is not that common on projectors. (See the paragraph on Image & Screen.)

- 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 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 very good.
- The video projector has to be **fixed against the ceiling** or high against the wall opposite the screen.
- 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).

DIGIBETA OR HARDDRIVE

The film should be shown in its best possible quality. Therefore using a **hard drive** containing the information that is directly connected to the projector is the best method. Alternatively a **digibeta cassette and digibeta player (PAL)** compatible with the projector may be used. However, this will create **rewind-gaps** in the loop that can be prevented using a Hard Drive playback.

Please make sure you have **the right modules for connecting** the projector with the hard drive or digibeta player.

Remarks:

- If digibeta is used, then **several digibeta cassettes** should be foreseen for longer exhibitions, as the quality of the cassette is fading after one month of use.

Subtitles

No subtitles are provided with the film. Should this be deemed necessary, the MacGuffin text as used in the film can be translated from the following transcript:

*The word McGuffin
could be a Scottish name
comes from a conversation between two men
in a railway train.
One says to the other
what is that package you have above your head
on the luggage rack?
Oh, that's a McGuffin.
The other man says:
"What is a McGuffin?"
Well it's an apparatus*

*for trapping lions
in the Adirondack mountains of New York.
(but) The other man says:
“But there are no lions
in the Adirondacks of New York!”
Well the man says: “Well that’s no McGuffin.”*

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 **stereo**. Left and Right audio goes out from the digi beta 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**.

Part 2 – the casting DVD

2 formats available:

- 1) 16:9 format for flatscreen**
- 2) 3:4 format for monitor or cube**

Screen & image

1 x Fujitsu 4208 plasma screen or Sony cube (monitor) attached to the
RAL5019-blue painted wall (see below)

1 x wall mount (e.g. Uicol) for plasma screen or pedestal for monitor

The image should cover the whole screen (**without black bands**).

DVD player

1 x Pioneer V7330D DVD player

Sound Equipment

1 x amplifier (e.g. Cambridge A1)

1 x pair of speakers (e.g. Ariston)

The speakers should be **attached to the wall**, close to the screen edges, at a height approx level with ears of a seated listener.

Part 3 – the quote

Outside the projection space, close to the casting screen, the following quote should be hung clearly visible:

I thought I was safe until you guys came along, digging up all those other Hitchcock lookalikes. Now we will have to find ways of disposing of them...

—Ron Burrage, professional Hitchcock doppelgänger

This quote should be produced in lettraset or vinyl lettering. The lettertype is **ARIAL BOLD**, the size is approximately 10cm high for the quote itself **and between 5 and 7cm** for the name of Ron Burrage etc.

Name of the project and the artist can be mentioned in the same way, with this special use of capitals and normal letters and also in arial bold:

LOOKiNG FOR ALFRED

JOHAN GRiMONPReZ

The **letters should be white** and hung on a **wall painted in blue**.
The blue to be used is **RAL5019** (blue Capri)
(see <http://www.vanwelden.com/ral/index2.html>)

If the cube monitor is used for the casting DVD, the cubic pedestal on which it is placed should also be painted in this blue.

Part 4 – 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.

LOOKING FOR ALFRED

A film project by Johan Grimonprez

A Zapomatik / Film and Video Umbrella co-production

In association with Anna Sanders Films, Palais des Beaux-Arts Bruxelles and The Photographers' Gallery

Made possible by the Flemish Audiovisual Fund Arts Council England and the Ministry of Culture, Image/Mouvement (Centre National des Arts Plastiques-Paris)

Additional support from Deitch Projects, Riksstutstillinger - The National Touring Exhibitions Norway, Yvon Lambert Gallery, Media Space Inc., Victoria and Productiehuis Rotterdam (Rotterdamse Schouwburg)

Photography by

Theo Volpatti
Mathias Kessler
Daragh Reeves

DOP

Soundscape by

Original music by

Chief Editor

Martin Testar
Dominique Pauwels
Bernard Herrmann
Nicolas Bacou

Hitchcock look-alikes

José Bouchat
Ron Burrage
Erik Grimonprez
Bruce Ho
Zale Kessler
Roger Swaine

Hitchcock soundalike

Mark Perry

Tippi Hedren

Delfine Bafort

Additional hitchcocks

David Adler

John Barrett
Simon Fischer-Becker
Stephen Guy Daltry
Peter Mair
Bill Moody
Richard Rycroft
Frank Scantori

“Double Take”

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”, on whose blue painted outside walls is placed the QUOTE in white vinyl lettering.

- video + projection screen/wall = **16:9** aspect ratio
- **all walls** (except projection wall) in black box covered with **black carpet**, or **black theatrical drape**
- bright **5000 to 8000 ANSI lumens** 3-chip **DLP** projector, with native 16:9 panel resolution
- the use of a **sub-woofer** is **obligatory**

This technical rider contains all info on:

- **the film loop**
- **the quote**
- **the credits to be mentioned with this installation**

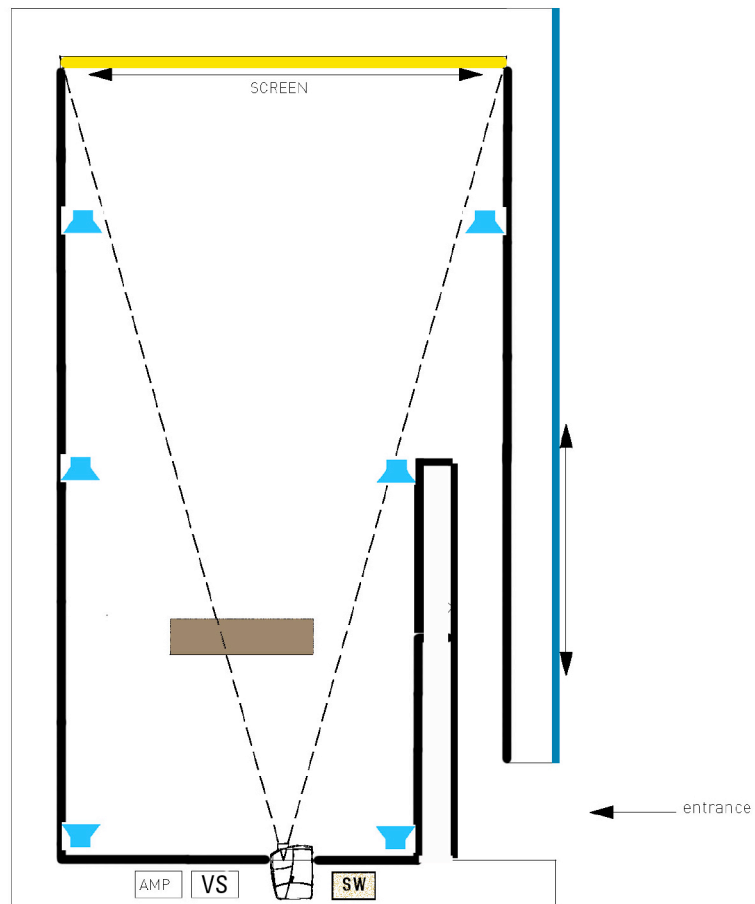
*For questions, please contact: **info@zapomatik.com***

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PART 1 – THE FILM

1. THE SPACE

CONSTRUCTION OF BLACK BOX (EXAMPLE):



Videoprojector



Subwoofer



Video source: MacMini, DVD, DigiBeta,...



Screen painted (ROSCO Super White)



Amplifier 2 X 110 W



White vinyl lettering on blue wall



Speaker



Bench



Black Theatrical Drap

5 m

- A **completely darkened and acoustically insulated** space. The dimensions of the space should be calculated based on the image size generated by the projector (rf. Part 2). Dimensions should vary between 8 (l) x 5,33 (w) x 3 m (h) and 12 (l) x 8 (w) x 4,5 m (h).

If necessary, different dimensions can be discussed with the artist.

- The **entrance** should be constructed with a **light and sound lock** so that

1) *ambient light and sound from adjacent rooms are properly contained* and the audio from inside the projection box does not bleed into the surrounding spaces, while keeping the sound volume inside the box loud enough.

2) *visitors enter the space* somewhere in the middle of it (not from the far backside) and find themselves immediately in the middle of the installation, rather than having to approach the image from a distance.

- The walls inside the projection box should be covered in **black carpet** (preferably the whole wall surface, or at least up to min. 2m high), a material that absorbs light well and acts as a good acoustic control for the sound. Alternatively, black theatrical drape can be used. The ceiling should be closed and painted matte black, or also covered with black carpet or black theatrical drape, if possible. The floor should be covered with **dark carpet** to absorb the sound.

- The walls of the sound and light lock entrance corridor should best be covered with acoustic sound panels for soundproofing and noise control.

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

- ➔ Eliminating 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.
- ➔ Cover the small LED-lamps of the speakers with black tape
- ➔ Dark carpet and / or drapes 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.

2. SCREEN & IMAGE

The film format aspect ratio is **16:9 anamorphic**

- 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 bars between the projected video image and the outer edges of the screen.

- Alternatively, projecting the image directly onto the wall of the black box can be discussed with the artist.

- If a **native 4:3** projector is used for the installation, make sure that the projection wall or screen is kept in **16:9 aspect ratio**, forcing the black bars above and under the projection to bleed over onto the ceiling and onto the floor.

- Ideally, the screen is made from MDF sheets or other wooden panels 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.

- ➔ 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 painted with a **high gain matte white**, the last coat of paint being **Rosco super-saturated white** or equivalent high quality screen paint.

See www.rosco.com

3. VIDEO PROJECTOR – IDEAL PARAMETERS

- **Bright and powerful high-end DLP** projector (min. **5000 to 8000 ANSI lumens**)
- Preferably **native 16:9** aspect ratio
- Depending on the projection room dimensions, the use of a **wide angle zoom lens** is **obligatory**

- The projector should be rated at **minimum 5000 to 8000 ANSI lumens**. Preferably use a high-end 3-chip **DLP** (or DMD) projector, which generates a fairly 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>

- The use of **component cables** (in case of DigiBeta or DVD-player) is obligatory.

- The video projector has to be **fixed against the ceiling** using the appropriate ceiling mount or high against the wall opposite the screen so that entering visitors do not block the projector light beam.

- Noise from the projector's fan should be acoustically contained 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).

- It is also **obligatory** that the projector is **installed with a fresh new lamp** and with **well-maintained dust filter** compartments. Preferably, the projector is equipped with a "dual-lamp" system, because if one bulb/lamp burns out, the other one slots in to take its place during the time a new replacement dual kit is installed.

- The video projector is preferably also equipped with a **horizontal** and **vertical lens shift** function.

4. PLAYER

The film should be shown in its best possible quality:

A/

Using a professional **hard drive** player or **computer** (MacMini) containing the information that is directly connected to the projector is the best method. (The film loop can be transferred from the master digibeta tape directly to a hard drive player at a postproduction facility if no in-house facilities exist.)

B/

A **digibeta cassette and digibeta player (PAL)** compatible with the projector may be used. However, this will create **rewind-gaps** in the loop that can be prevented using a Hard Drive playback.

The film is also available in digibeta NTSC format (English spoken only).

Please mind to select the **film mix tracks** when using the digibeta format.

C/

The film can also be shown with **DVD-player** + projector.

The film format is 16:9 anamorphic, please check in advance if your projector software and DVD-player settings are set to this format, in order to enable a smooth and correct playback of the subtitles!

Remarks:

If digibeta is used, then several digibeta cassettes should be foreseen for longer exhibitions, as the quality of the cassette is fading after one month of use. Digibeta player heads also tend to wear out after one month of use.

Please make sure you have **the right modules for connecting** the projector to the hard drive, digibeta player (preferably use **SDI connection**) or DVD-player.

The use of **component** cables (DVD-player or digibeta player) is obligatory.

5. AUDIO EQUIPMENT

(See drawing p.3)

- The audio is encoded as **Stereo RTLTL**.
- High-end **Front speakers** are **wall mounted** close to the screen edges, at a height approx level with ears of a **seated listener (proximally 130 cm high)**. High-end **Rear speakers** are wall mounted in the back at a height approx level with ears of a **standing listener**.
- 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).

- There are 2 ways of cabling the **high-end audio speakers** for this installation:

1) Using a **high-end surround receiver** to decode the audio signal into surround sound:

- Depending on the available speaker outputs, a combination of Front (A and/or B), Center, Surround, Surround Back, Subwoofer high-end passive speakers can be used in order to obtain a full enriched cinematic sound.

If more audio output power is desired, the surround receiver can be used as a pre-amplifier that splits the stereo RTLTL sound into surround sound channels that are bridged into several power amplifiers that output the audio to high-end active or passive speakers.

2) Using a **mixing table + power amp**:

- From the external soundcard: *Left and Right audio* goes out from the player into a basic mixer. This allows some EQ adjustment of the sound. It has five or more channels for normal-range speakers: *Center, Left Front, Right Front, Left Surround, and Right Surround*. The extra “.1” is a Low Frequency Effects (LFE) channel for a subwoofer.
- 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.

Very important:

- In any sound configuration, the use of a **powerful subwoofer** is **obligatory**.

6. SCREENING TABLE

The screening program of the film should be clearly communicated to the public. For example, the museum is open from Monday – Thursday 11 am – 9 pm. From Friday – Sunday 11 am – 10 pm. This can result in following table:

DOUBLE TAKE, 2009, 80 minutes

Approximate Screening

MONDAY - THURSDAY

1 st screening:	11:00 am
2 nd screening:	12:20 pm
3 rd screening:	1:40 pm
4 th screening:	3:00 pm
5 th screening:	4:20 pm
6 th screening:	5:40 pm
7 th screening:	7:00 pm

FRIDAY - SUNDAY

1 st screening:	11:00 am
2 nd screening:	12:20 pm
3 rd screening:	1:40 pm
4 th screening:	3:00 pm
5 th screening:	4:20 pm
6 th screening:	5:40 pm
7 th screening:	7:00 pm
8th screening	8:20 pm

7. SUBTITLES

Due to the use of archival footage, deterioration in sound quality often occurs. For this reason the use of subtitles is highly recommended.

DIGIBETA PAL

The film is English spoken. Subtitles in Dutch, French or German available.

DIGIBETA NTSC

English spoken only.

DVD

The film is English spoken. Subtitles in French, Dutch, German, Spanish available.

PART 2 – THE QUOTES

On the **blue exterior wall** of the projection space, the following **quotes** should be hung clearly visible, close to the entrance. These quotes should be produced in lettraset or vinyl lettering. The letters must be white. The font is **ARIAL BOLD**, the size is **5cm** high for the text in the middle, slightly smaller for the name of New York Times and date and slightly larger for the title.

11 September 1948:

Swarms of birds crashed into the Empire State Building early on the morning of September 11th, before plummeting to the street. For more than two hours, the birds dropped to the sidewalks and street in 34th and 33rd Streets and along 5th Avenue. Many of the tiny birds that survived the fall were run over by vehicles. Pedestrians, moved by the plight of the birds, tried to revive some of them on the spot, while others headed home with the creatures, hoping to feed them. Not only was the intermittent plop of the birds disturbing, but particularly weird was the shrill chirping of many injured birds that dropped to setbacks or ledges.

"Fog Is Blamed as Birds Die Hitting Empire State Building",
in: *The New York Times* (12 September 1948).

11 September 2010:

On the evening of the ninth anniversary of 9/11, the twin columns of light projected as a memorial over the World Trade Center site became a source of mystery. Illuminated in the beams were thousands of small white objects, sparkling and spiraling, unlike anything seen before. From beneath, it was at times like gazing into a snowstorm. It was hard not to think of souls. Those unidentified objects have now been identified as birds, pulled from their migratory path and bedazzled by the light in a perfect, poignant storm of avian disorientation.

Keim, B., "9 / 11 Memorial Lights Trap Thousands of Birds", in *Wired* (14 September 2010).
Accessed 22 Nov. 2010: [www.wired.com / wiredscience / 2010/09 / tribute-in- light-birds /](http://www.wired.com/wiredscience/2010/09/tribute-in-light-birds/)

Title of the project and name of the artist (here below) can be mentioned in the same way, also in Arial bold. Please do not place this above or adjacent to the quote. Do not hesitate to contact info@zapomatik.com for site specific advise.

DOUBLE TAKE
JOHAN GRIMONPREZ

PART 3 – THE CREDITS

Please mention the following credits during the exposition as a label close to or in the entrance corridor: white foamboard, size A5, Arial Bold. These credits are also available in word file, please contact info@zapomatik.com.

Double Take, 2009

Film by Johan Grimonprez

Digital Beta, 80'

Stereo LTRT

Original Language: English

Produced by Zapomatik, Belgium

Story TOM McCARTHY

Inspired by the Essay "25 August, 1983" by Jorge Luis Borges

Hitchcock double RON BURRAGE Hitchcock voice MARK PERRY editing DIETER DIEPENDAELE & TYLER HUBBY music CHRISTIAN HALTEN music excerpts from BERNARD HERMANN producer EMMY OOST co-producers HANNEKE VAN DER TAS, NICOLE GERHARDS & DENIS VASLIN produced by ZAP-O-MATIK in co-production with Nikovantastic Film, Volya Films

With the support of the Flanders Audiovisual fund, Nederlands Fonds voor de Film, nordmedia Fonds gmbH in Lower Saxony and Bremen, Rotterdam Film Fund, ZDF/arte, beeldende kunst Strombeek/Mechelen & Hammer Museum, Los Angeles.