

DOCUMENTATION

Identification

Artist:	Guiton, Jean-François
Title:	Holzstücke
Engl. Title	Wood Pieces
Year:	1982
Duration:	00:06:11 (With titles)
Colour / Audio:	B/W / Stereo
Language:	None
Production format:	Pieces 1, 2 and 5 filmed in a ½" Open Reel Sony Portapak, Pieces 3,4 and 6 were filmed directly onto U-matic LB. The edited master is in U-matic LB.
Digitised format:	U-matic Sony KCA 30
Data files:	24_GuitonFinalPF / 7,92GB

Short description

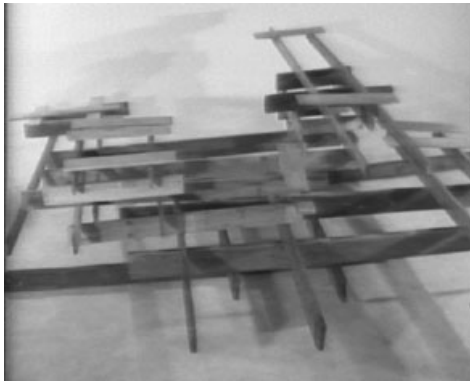
The work is composed of 6 different pieces, each showing the falling of one wood sculpture. Each piece shows a sequence of images that are rhythmically repeated.



Piece #1 was filmed in the classroom; the sculpture is a simple cross-like structure standing on a wooden floor and lit by the light of a window on the right side. Guiton comes in from the left side and tries to equilibrate a small wooden piece, which keeps falling. In the end the whole structure collapses.



Piece #2 was also shot in the classroom and it shows a larger sculpture, with two rectangular elements. The camera is further away and so the window on the left is clearly visible. The fall is set off by Guiton equilibrating one stick on the left side and then the whole sculpture collapses in successive steps.

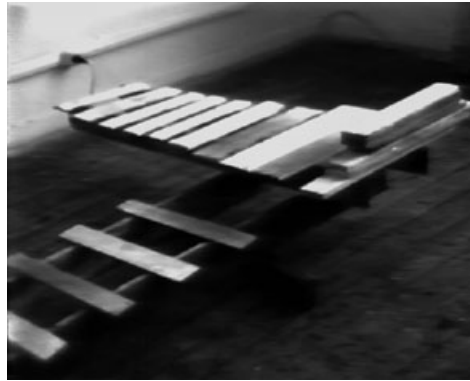
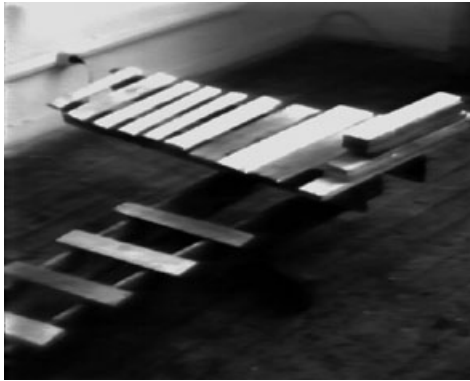


Piece #3 was filmed in the studio, this is easy to identify because of the even background and softer lighting. In this setting the shades created by the sculpture become more important¹. The image is also much less contrasted than in the pieces filmed in the classroom. In this piece the sculpture occupies the whole field. The collapsing starts on the right back side and then goes on to the left back side and right front side.



Piece #4 was also filmed in the studio, but with a strong and directed light that creates a strong contrast. The sculpture has two predominant diagonal lines running from the upper left side and from the lower left side to the centre. In this piece the rhythm is much faster than in the other pieces, and the sound appears louder.

¹ According to the author in a conversation on 12.05.05 in ZKM.



Piece #5 was filmed in the classroom, and shows a sculpture with an L form. The image has very strong contrast, and the white areas are very light. The sculpture never collapses but swings slightly through the whole piece.

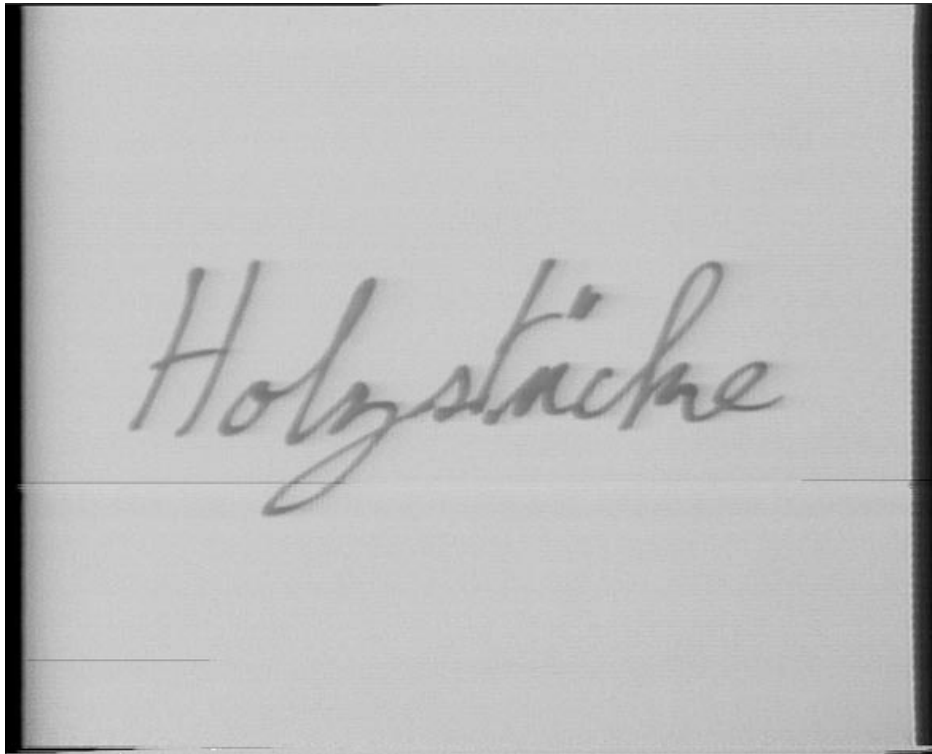


The sixth and last piece was again filmed in the studio and she collapses immediately and then only the final moments of the fall are repeated. The credits are, like the title, handwritten by Guiton, and they show his signature (FGuiton) followed by "Juli 82". (See page 7 for the timeline)

Background

Holzstücke is Guiton's first work on video. During his studies at the Düsseldorf Art Academy, with Professors Fritz Schwegler und Ursula Wevers, Guiton worked with wood sculptures in equilibrium. The idea for the video came from the collapse of a sculpture when someone tried to hang a coat on it. "In the moment of the collapse begins the reflection about filming an instant".

Technical Realisation



The title and credits were made by filming handwritten sheets of paper.

The filming started with pieces 1,2 and 5 using a ½" Open reel format and a Sony Portapak camera. The other 3 pieces were then filmed in the video studio directly on U-matic. All the pieces were individually edited in a U-matic Panasonic editing table, this device did not allow for very precise editing and so it is possible to see differences of 2 to 4 frames in the repeated cuts.

The edited single pieces were then copied in the final order to a second U-matic tape.

Available versions

Copies of "Holzstücke" by J-F. Guiton

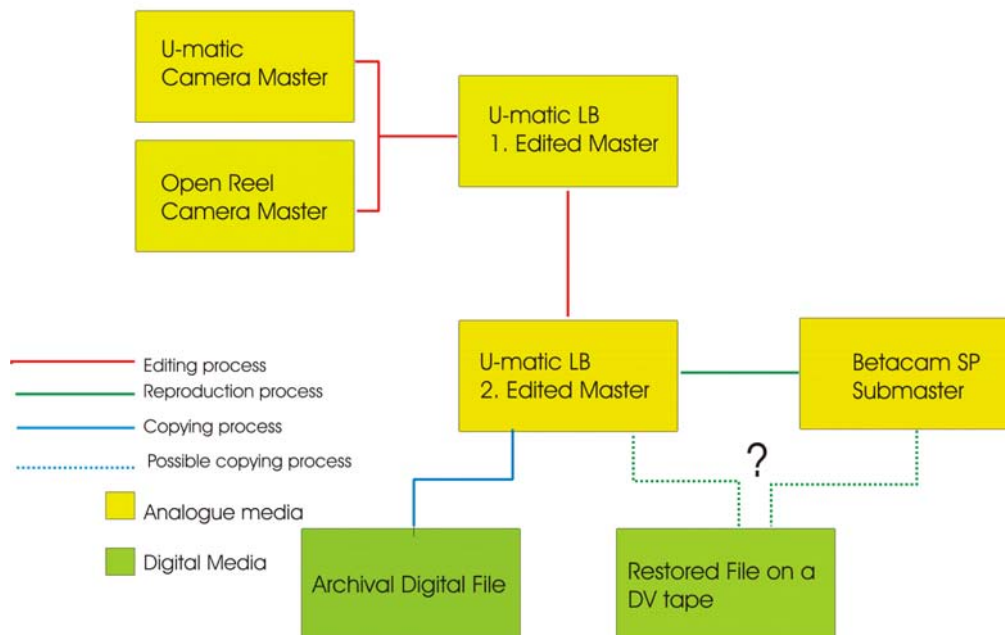


Table 1- Copies available and copying paths

There were two available versions in U-matic tapes and both were initially considered Masters. The version in tape 24/1-M (00:12:54.19) is the first generation copy, from the open reel and U-Matic camera originals. In this version the individual pieces are only partially edited and they are not in the correct order². It was also in this version that the titles were filmed, but not in the correct position. Version 24/2-M (00:06:24.06) was edited from the 24/1-M and the artwork has its final form.

The version in 24/2-M has much better image, with more detail, while the 24/1-M is very contrasted and there is loss of detail both on the dark and light areas. When the artist was questioned about this incongruence (the second generation copy having better details than the first generation copy) he commented that he probably had changed settings while editing the first generation copy.

The artist still owns the camera originals, both the open reel and U-matic tapes.

He also made a restored version of the artwork on DV format but when asked about the details he couldn't remember. He knew he had restored it with AVID, but couldn't remember which version had been digitized, if one of the U-matics or a 3rd. generation Betacam SP.

Digitisation

Both 24/1-M and 24/2-M were digitised and then we opted for the version on tape 24/2-M, because it was the final edited master. It also had better image details both on the dark and light areas of the image.

The first digitisations were made using a U-matic VP8040 player and an AJA IO-BOX, the information from the U-matic player was transmitted as a composite PAL signal to a FOR-A FA-330P TBC and then this corrected signal was transmitted to the AJA IO-BOX, The digitised signal was sent over a Firewire connection (IEEE 1394a) with a speed of 400 Mbit/s into a Mac G5 computer. The software used to control the digitisation was Final Cut Pro. The data was then exported as QuickTime uncompressed 8-bit, for the digital restoration.

² See timeline of tape 24/1-M for details.

After the first digitisation we detected a very strong jitter in the pieces 2 and 5 in the artwork. When the problem was discussed with Dorcas Müller she identified it as an incompatibility between the source material and the TBC. According with her experience, because the master was made from two different source materials (1/2" Open-Reel Sony and U-matic tapes) the TBC would work well with the pieces originated in one format but not with the ones originating in another format. In this case the pieces 1, 2 and 5 were originally in a 1/2" Open Reel Sony, so it is possible that the jitter originated in an incompatibility between the Open Reel source format and the TBC that was used. Piece number one also showed some jitter where cuts had been made, but it was not necessary to redigitise it.

The final file was a QuickTime uncompressed 8-bit.

Image alterations

The image was in a poor condition, presenting image alterations overall. Some of these alterations were due to ageing, like the small drop-outs, some due to the technical limitations at the time of production, like the continuous drop-outs in piece #4, which are related to the editing of the piece.

The most frequent problems are the small white drop-outs and the grey linear drop-outs (see the digital treatment section for images).

According to J.-F. Guiton these grey linear drop-outs appear because of an incompatibility with the drop-out compensator in different players. This kind of alterations appears only on material originally filmed on U-matic, which, on the other hand, doesn't show the small white drop-outs.

Concept for the restoration

The duration of the final restored version should be the same as the duration of the master used for the digitisation. The original title and credits should be kept and considered as part of the Artwork.

To correct errors in the title and credits we considered the possibility of using an error free frame, which could then be repeated for the whole duration of the title. This idea was dismissed because it would create a still image, loosing the surface movement inherent to video images. Upon discussion with the artist he suggested that a small clip could be used and then repeated for the full length of the original title, which was done.

The question about whether the original time spans between the different pieces should be kept was also considered. It would have been possible to make them regular, but they were originally different and should not be altered.

The editing problems in piece #4, seen as continuous drop-out moving from top to bottom should be kept, as they are due to the editing process and could not be easily avoided in the 70s, in a work with such a complex edit as "Holzstücke". Another disturbance that must be kept is the image cluster in 00:49 and 00:56. This problem was copied from the original source material at time of edition and that is why it repeats itself. It should be regarded as a part of the artwork.

All drop-outs should be retouched.

Digital Treatment

The treatment was performed with the Program Diamant, which works on a Windows platform and then finalized in Final Cut Pro, in a Mac G5. During the whole treatment all the parameters of the digitisation were maintained.

Due to a problem with video cards compatible with Diamant we had to work on computer monitors instead of TV monitors. This doesn't allow a proper evaluation of the work being performed and therefore it was necessary to make a digital betacam copy, halfway through the restoration process, in order to be able to define how the restoration should proceed.

For the treatment and due to the different problems found in the different pieces it was necessary to split the original file in 6 sequences that were imported separately into Diamant. The treatment performed was similar to all of them.

After the necessary pre-processing with the pyramid and stripe functions the treatment itself could start. The pre-processing steps are necessary for the software to analyse the information in the digital file, but will not change the digital information in any way.

During the first experiences with the treatment we observed that Diamant recognises the lines that constitute the video image as errors and smoothes them out. At this stage we did not know that the fields could be split, and so we had to try and reduce these alterations by choosing regions of interest (ROI) as small as possible.

In Diamant the operations performed were the following:

Drop-outs

By using the dark drop-out plug-in in dark drop-outs a problem was identified. Diamant works by removing either dark or light drop-outs. In this process too much of the dark part of the image was removed, creating a lighter area in the image that was very disturbing. Therefore most errors were interpolated. It concluded that for big errors, like the one in the image below, the drop-out module was not appropriate.



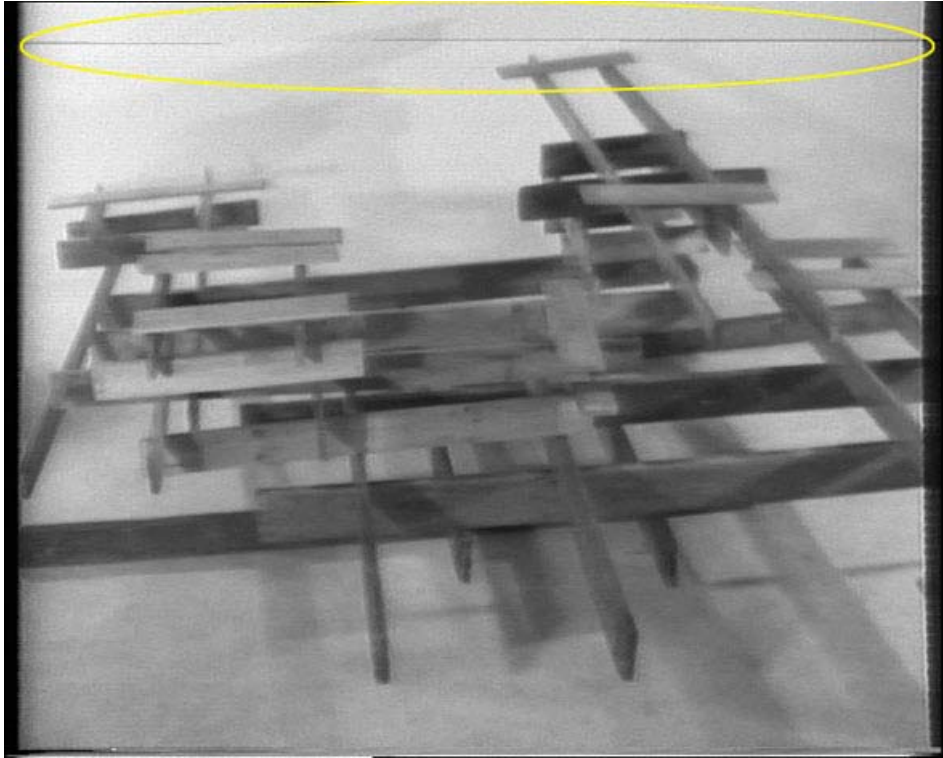
Edit related drop-out

In TC 00:03:59.09 to 00:05:03.00- this is a recurring drop-out that occurs when there is a cut in the tape. Because there is a relation between the drop-out and the rhythm of the movement in the tape the artist considered it should remain as part of the work.



Image deterioration in TC 00:00:49 and 00:00:56 – Two frames present this “cluster” problem which could only be solved digitally by copying the similar image content from adjacent frames. This was achieved by using the Photoshop software but the restored frames were not used. Because the problem exists in two frames in subsequent edits the source of the problem could be followed to the original unedited camera original. This means that the artist used this part of the video even though it was flawed. When asked about it the author stated³ that this problem arose very early in the history of the tape and that it didn't bother him. For the reason stated above and according to the talk with the author, we opted to leave the problem as it was.

³ According to the author in a conversation on 12.05.05 in ZKM.



Drop-out Compensation incompatibility

There were a high number of grey lines that crossed the image. According to J-F Guiton they are produced through differences in the drop-out compensation devices in the players, which produce these lines. The lines are easy to identify because they are straight and of an even grey hue. They were easily removed with the drop-out module.

Finally credits were added to the file, again using Final Cut Pro, stating that the artwork had been restored for the project 40yearsvideoart.de. The file was recorded as Digital Betacam for archiving purposes. The restored and unrestored 8-bit QuickTime uncompressed files are also being kept at the ZKM-Mediathek, in LTO tapes.

Presentation

The work was initially showed on a monitor, and later through a beamer. The sculptures were never shown. The image quality is the decisive factor, and the sound is very important. According to the author he would prefer his work to be shown in a Cinema, with the loud speakers behind the screen. The artist disagrees with showing the work on a Monitor standing on a plinth.

Table 2- Timeline 24/2-M

#	Image	From h:min:sec.frame	To h:min:sec.frame	Total h:min:sec.frame	Observations
1	Greyscale	00:00:00.01	00:00:16.14	00:00:16.13	
2	Opening credits Holzstücke	00:00:16.15	00:00:28.21	00:00:12.06	
3	Piece #1	00:00:28.22	00:01:51.10	00:01:22.18	
4	Transition #1	00:01:51.12	00:01:55.00	00:00:03.18	
5	Piece #2	00:01:55.01	00:02:43.09	00:00:48.08	
6	Transition #2	00:02:43.10	00:02:45.22	00:00:02.12	
7	Piece #3	00:02:45.24	00:03:58.12	00:01:12.18	
8	Transition #3	00:03:58.13	00:03:59.08	00:00:00.25	
9	Piece #4	00:03:59.09	00:05:03.00	00:01:03.21	
10	Transition #4	00:05:03.01	00:05:06.15	00:00:03.14	
11	Piece #5	00:05:06.16	00:05:59.26	00:00:53.10	
12	Transition #5	00:05:59.27	00:05:59.28	00:00:00.01	
13	Piece #6	00:06:00.00	00:06:17.02	00:00:17.02	
14	Closing credits FGuiton 1982	00:06:17.03	00:06:27.22	00:00:10.19	Total time, including title 00:00:16.15 - 00:06:27.22 = 00:06:11.07
15	Grey Fade out	00:06:27.23	00:06:36.19	00:00:08.26	

Table 3- Video sequence and main alterations in tape 24/2-M

#	Image	from h:min:sec.frame	to h:min:sec.frame	Total h:min:sec.frame	Observations
1	Greyscale	00:00:00.01	00:00:03.14	00:00:03.13	Strong moiré effect
2	Opening credits Holzstücke	00:00:03.15	00:00:15.21	00:00:12.06	Linear drop-outs
3	Piece #1	00:00:28.22	00:01:51.10	00:01:22.18	Frequent small white drop-outs 00:49 and 00:56- Image error, copied from the original source material that repeats itself due to the editing
4	Transition #1	00:01:51.12	00:01:55.00	00:00:03.18	
5	Piece #2	00:01:55.01	00:02:43.09	00:00:48.08	Small white drop-outs, big black drop-outs
6	Transition #2	00:02:43.10	00:02:45.22	00:00:02.12	
7	Piece #3	00:02:45.24	00:03:58.12	00:01:12.18	Linear drop-outs
8	Transition #3	00:03:58.13	00:03:59.08	00:00:00.25	
9	Piece #4	00:03:59.09	00:05:03.00	00:01:03.21	Continuous drop-outs moving from top to bottom (due to the editing). No linear drop-outs, thought the source material is also U-matic
10	Transition #4	00:05:03.01	00:05:06.15	00:00:03.14	
11	Piece #5	00:05:06.16	00:05:59.26	00:00:53.10	Big black drop – outs (?)
12	Transition #5	00:05:59.27	00:05:59.28	00:00:00.01	
13	Piece #6	00:06:00.00	00:06:17.02	00:00:17.02	Linear drop-outs overall

14	Closing credits FGuiton 1982	00:06:17.03	00:06:27.22	00:00:10.19	Linear drop-outs
					Total time, including title 00:00:16.15 - 00:06:27.22 = 00:06:11.07

Video sequence of version 24/1-M

#	Image	From h:min:sec	To h:min:sec	Total h:min:sec	Observations
1	White	00:00:00	00:00:12	00:00:12	
2	4	00:00:13	00:00:18	00:00:05	
3	Piece #4	00:00:18	00:01:58	00:01:40	
4	FGuiton (handwritten)	00:01:59	00:02:31	00:00:32	
5	Black	00:02:32	00:03:48	00:01:06	
6	Greyscale	00:03:49	00:04:17	00:00:28	
7	Black	00:04:18	00:05:03	00:00:45	
8	6	00:05:04	00:05:11	00:00:07	
9	Piece #6	00:05:12	00:05:33	00:00:21	
10	Black	00:05:34	00:05:35	00:00:01	
11	J.F. Guiton (electronically generated characters)	00:05:36	00:05:41	00:00:05	
12	Black	00:05:42	00:05:45	00:00:03	
13	Title "Holzstücke" (handwritten)	00:05:46	00:06:13	00:00:27	
14	2	00:06:14	00:06:15	00:00:01	
15	Piece #2	00:06:16	00:06:50	00:00:34	
	White	00:06:51	00:06:52	00:00:01	
	5	00:06:53	00:07:40	00:00:47	
	Piece # 5	00:07:41	00:08:30	00:00:49	
	Black	00:08:31	00:08:35	00:00:04	
	1	00:08:36	00:09:45	00:01:09	
	Title (Holzstücke) (Electronic generated characters)	00:09:46	00:09:57	00:00:11	
	1	00:09:58	00:10:02	00:00:04	

	White	00:10:03	00:10:08	00:00:05	
	Piece#1	00:10:09	00:11:30	00:01:21	
	White	00:11:31	00:11:41	00:00:10	
	3	00:11:42	00:11:50	00:00:08	
	White	00:11:51	00:11:51	00:00:00	
	Piece # 3	00:11:52	00:12:53	00:01:01	
	White	00:12:54	00:12:54	00:00:00	

Digitisation form

Digitisation		Tape Format	Source	Amount of Data	Stored at
Data carrier	1	U-matic Low-band	J-F. Guiton		
Technical details		Devices	Capture card	Norm	Adjustments
		U-matic VP-5040	AJA IO-Box	Composite Pal, 8-bit uncompressed	
		TBC FOR_A FA-330P			

Restoration form

Artist:	Jean-François Guiton
Title:	Holzstücke
Sequences:	Pieces 1-6

Sequence: Piece 1		
Work step:	Tool:	Parameters⁴:
Original	Drop-Out module manual (frames 414 to 718)	Dark, 1,5,5
	Drop-Out module manual (Frames 719 to 2785)	Light 1,5,5
R_01	Drop-out module manual	Light 1,10,2
	Drop-out module manual	Dark 1,5,5
R_02	Drop-out module manual	Light 1,5,5
Sequence: Piece 2		
Original	Drop-out module manual	Light 1,5,5
R_01	Drop-out module manual	Dark 1,5,5
	Drop-out module manual	Light 1,5,5
Sequence: Piece 3		
Original	Drop-out module manual	Light
	Drop-out module manual	Dark
R_01	Drop-out module manual	Dark
R_02	Drop-out module manual	Dark
R_03	Drop-out module manual	Dark
Sequence: Piece 4		
Original	Drop-out module manual	Light

⁴ The parameters for the Drop-out module are in the following order- Interframe Treshold, Sensitivity. Minimal Drop-out Lenght, Comparison basis (in Linien)

		Dark
R_01	Stab auto	
	Drop-out module manual	Light
	Drop-out module manual	Dark
Sequence: Piece 5		
Original	Drop-out module manual	Light
		Dark
R_01	Stab auto	
	Drop-out module manual	Light
	Drop-out module manual	Dark
Notes:		

Tapes



Image 1- U-matic tape 24/2-M

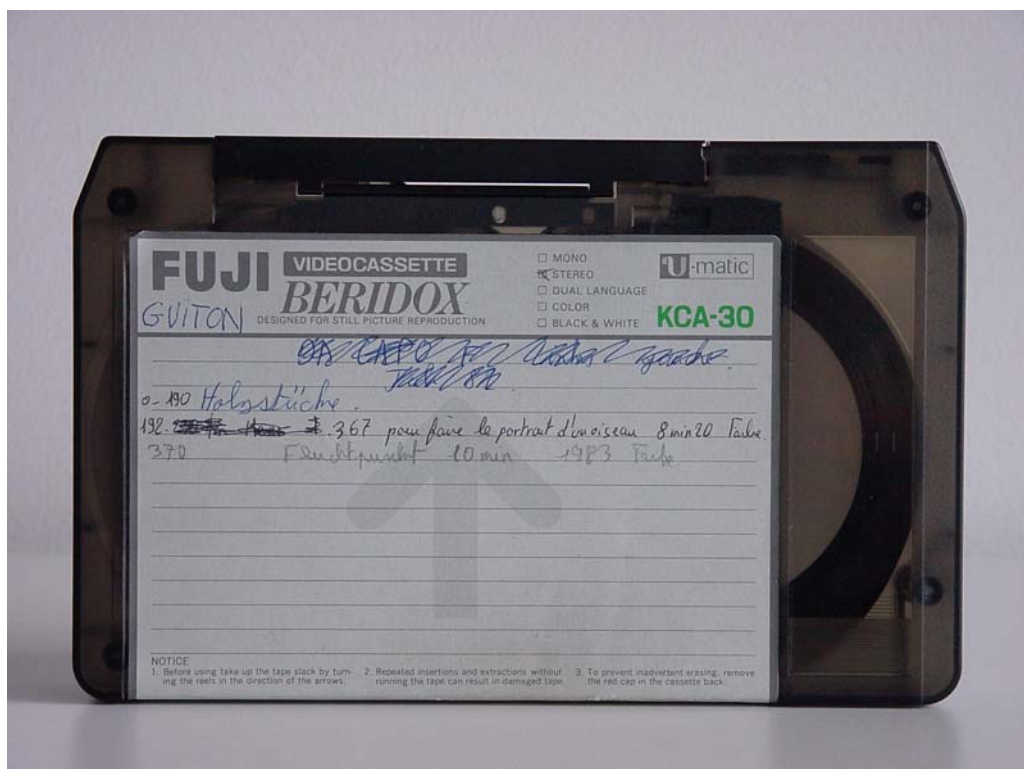


Image 2- U-matic tape 24/1-M

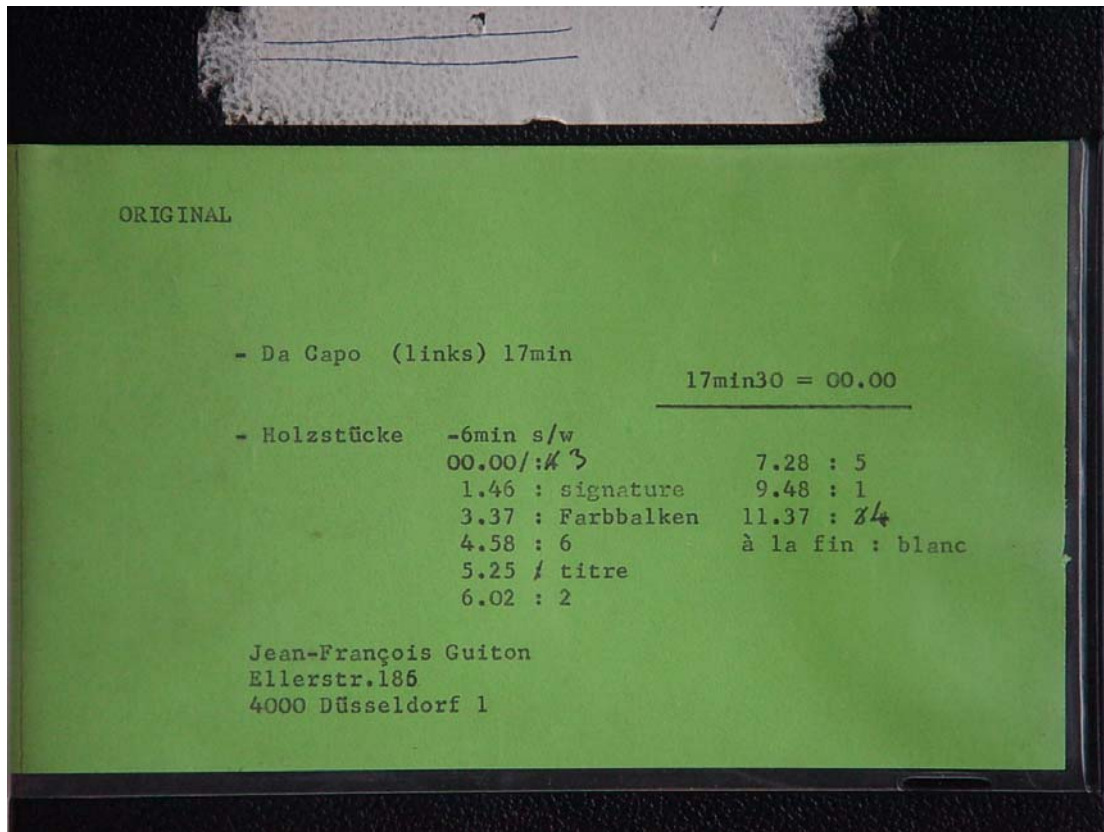


Image 3- Label for 24/1-M

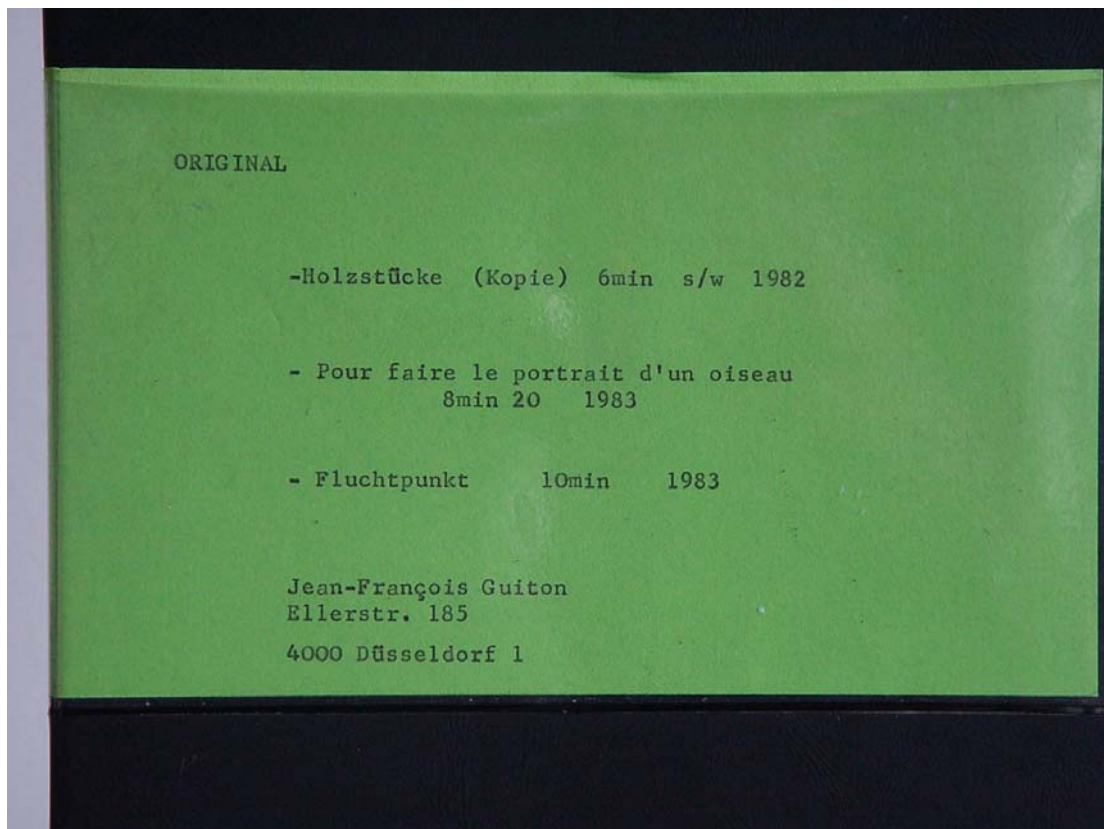


Image 4- Label for 24/2-M