

DOCUMENTATION

Identification

Artist: Baranowsky, Heike
Title: PASSAGE I (Schiff)
Year: 1998
Total duration: 03:00 Loop
Colour / Audio: Colour / no sound
Production format: Betacam SP
Digitised format: HI8
Data files: 04_Baranowsky_final.mov/ 14.79 Gb



Short description

In *PASSAGE I* a container ship passes by before the viewer from left to right. The camera is fixed on another boat, which slowly overtakes the freighter, though producing a continuous panning movement. After the overtaking one can just see the open sea, ripples on the water and the horizon. The video is looped. After nearly a minute the overtaken ship appears again. For the study edition the sequence repeats 4 times.

#	Image	From h:min:sec	To h:min:sec	Total h:min:sec	Observations
1	Sea and riddles	00:00:00	00:00:56	00:00:56	
2	The cargo ship shows on the left	00:00:56	00:02:00	00:01:04	
3	The whole ship is visible	00:02:00	00:02:06	00:00:06	
4	The ship starts disappearing on the right side	00:02:06	00:02:37	00:00:31	
5	A buoy appears on the left	00:02:37	00:03:00	00:00:27	
6	The ship disappears to the right	00:03:00	00:03:08	00:00:08	
7	Cross fading starts	00:03:05	00:03:10	00:00:05	
8	The buoy disappears to the right	00:03:10	00:03:10	>00:00:01	
9	End of the sequence	00:03:10			
			Total length:	00:03:10	

Background

The video was filmed from a ferry between Hamburg and Harwich. This work is part of a series of works, all entitled "Passage" and usually shown as an installation. All works in the series are based on a quite similar principle of movement: the movement is produced by a passage.

Besides "PASSAGE I" there is "Passage II (Zug)", a two channel monitor piece shot from the back of a moving train. A 30 seconds sequence is looped to a continuously - either forwards or backwards - moving rail track. "Passage III (Bahnhof)" is filmed from a train leaving a station. Also running forwards and backwards, so the train never leaves the station. "PASSAGE I (Schiff)" is often also compared with other two "bluer" videos, "Schwimmerin (1:24)" (swimmer) and "Paraphrasen (Vogel / Bird)"

Technical Realisation

The footage is a 15 minutes hand-held long recording on HI 8 video. A 3 minute long sequence was edited out and a looped on an Avid system. The HI8 material was enlarged in approximately 110% and the horizon was levelled. The master output was done on BETACAM SP. According to Baranowsky¹ it was intended that the loop could be identified by a slight unevenness.

Available versions

Heike Baranowsky made both the HI 8 camera original and the edited Betacam SP Master available.



Hi8 camera original and Betacam SP edited version (in this order)

As can be seen from the images above the colour differences between the two tapes (HI8 and BETACAM SP) are enormous, although the difference's origin is not clear. Baranowsky considered the Hi8 version, which is "bluer" than the BETACAM SP one, closer to her original intentions.

Digitisation

The digitisation took place at the Laboratory for antiquated video systems in ZKM-Centre for Art and Media technology Karlsruhe.

For the digitization of the original Hi8 tape an EVO-9500P player was used. The composite signal was then corrected with a TBC (For A FA 330P) and digitised with an IO-LA Box. The digitised signal was transferred as PAL, over a Firewire connection (IEEE 1394a) with a transmission rate of 400 Mbit/s into the 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.

¹ In conversation with Rudolf Frieling

Digital Treatment

The re-editing was made by Yvonne Mohr, in close communication with Heike Baranowsky and according to the artist's wishes. According with Baranowsky it should be possible to see the whole ship for a few seconds. In the Betacam SP version the ship is too big and is always clipped, therefore the work was not enlarged to the same size.

The work was completely re-edited using the file digitised from the HI8 camera original. This was necessary due to the extreme colour and quality difference between the original HI8 and Betacam SP material. The digitised footage was edited with Final Cut Pro. The image was enlarged to 105%; so that the whole ship could be seen, and rotated 1,5 degrees counter clockwise in order to level the horizon line. This made it necessary to mask the top and left borders of the frame. The mask is only visible in a normal CRT monitor when in under-scan modus.

The sequence is looped by a 5 seconds long cross-fading. The transition can barely be identified in the sky, namely by the disappearing clouds in the top right side of the image.

The 3 minutes long sequence was then imported into "Diamant" and the existing errors were retouched using the interpolation tool. According to Baranowsky the errors (very thin white lines) and drop-outs were not present when the work was produced. The white lines were hardly visible on a computer monitor, even in the uncompressed file.



Hi8 image disturbance



Hi8 image disturbance



Original Hi8, Betacam SP and re-edited versions

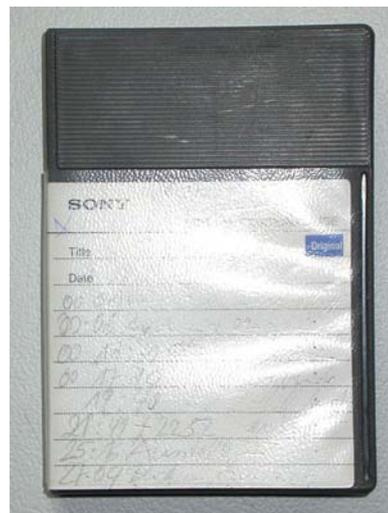


Parameters for the Final Cut Pro editing

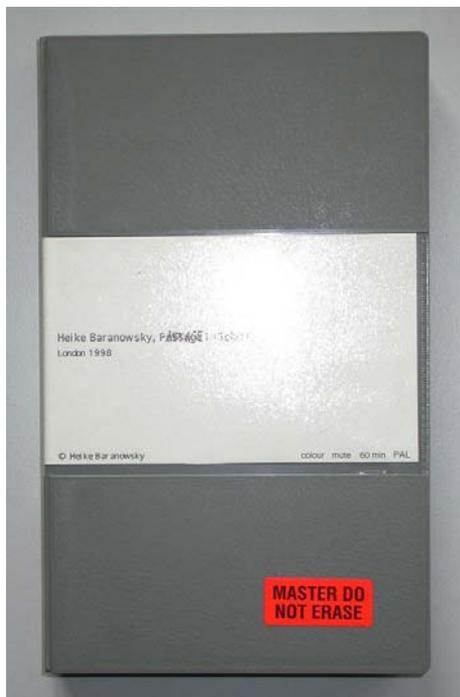
Presentation

PASSAGE I has been presented on a Barco (CRT) 28" monitor standing on the floor. Baranowsky stated to Rudolf Frieling that the work is considered to be an installation and should not be projected.

The tapes



4/4-KO (Sony Hi8 Metal-E Cassette E5-90HMEX) Schiffe/See März 98



4/5-M (Maxell Professional Betacam SP Metal Tape), London, 1998, colour, mute, PAL