

DOCUMENTATION

Identification

Artist:	Froese, Dieter
Title:	The piece in the country, failure piece #2
German Title:	Das Stück auf dem Land
Year:	1979
Duration:	00:11:55
Colour / Audio:	Colour/ mono
Language:	English/ German
Production format:	1/2" Open Reel SONY V-31, NTSC
Digitised formats:	1/2" Open Reel SONY V-72, NTSC (19/17-M), U-matic Ampex 197 #A27105 (19/3-M) and U-matic Ampex 197 BCA-60 # (19/4-M)
Data files:	19_Froese_NTSC / 16,8 GB

Short description



The video starts with a title in the form of a notebook sticker, on a green surface, saying "The piece in the country" and then a similar sticker with "failure piece #2". One can hear birds singing at this point. A black sequence follows, when Dieter Froese says, "when we left for the country, I had decided I would take my video equipment along". The image then starts with a shot of woods. Afterwards Froese films the surroundings of the house where he is staying, and speaks about the piece he is trying to do, and why he is doing it. The video goes on showing the surroundings, and some inserts of sky, animals and objects while Froese speaks of his motives and ideas for a "piece in the country".



The piece ends as Froese calls Kay Hines outside and she, as he expected, asks him what she should do. (For further details see the timeline at the end of the document)

Background

As Froese explains in the video, he did this piece while on holidays, visiting some friends in the countryside in the USA. It is part of a series of 3 works, the "failure pieces", which include also two other works, failure piece number 1 "The Review"/"Die Kritik", from 1979 and failure piece number 3 "The Art Trip" from 1980/81.

Technical Realisation

The work was originally recorded on 1/2" Open Reel SONY V-30, NTSC using a two-tube JVC Portapak camera and a portable colour deck. This tape was then edited onto 1/2" open reel (Sony V-31 and Sony V-72). In 1980 the final editing into U-matic took place, adding new audio, using a U-matic Studio JVC 8250 equipment.

Editing

The work consists of one main scene, where the title and image inserts were added. (For details on the inserts see the timeline)

During the production process some changes were introduced to the piece, namely:

At time of production changes were made both to the voice over text and sequence. In the copy from the camera original to the first edited master the initial text between TC 00:25:38 and TC 00:26:58 was replaced by the current text (See end of the document for the text). In the version on tape 19/17 this correction had already been made.

Another change made very early on was the removal of the sequence between TCs 00:25:04 and 00:25:22. Although it is present in version 19/17 it was seen as a mistake and removed in the following versions. The fact that the voice off repeats itself points to an editing error. Dieter Froese corroborated this observation.

Available versions

Mr. Froese made his open-reel camera originals and masters available, as well as later U-matic copies of all these materials. There were two 1/2" open-reel Sony V-30H camera originals (19/14-M and 19/15-M) as well as one 1/2" open reel Sony V-31 (19/16-M) and one 1/2" Open Reel Sony V-72 (19/17-M) (a high density format) with edited versions. The 3 U-matic; Ampex 197 #A27105 (19/3-M), Ampex 197 BCA-60 (19/4-M) and Fuji #CV10514719-30 (19/5-M), copies were made from the unedited open-reel tapes, one of them containing the sequence without the inserts, the other containing the main sequence followed by the inserts. (See end of the document for images of the tapes). We used the version in tape 19/17-M as guideline for the reconstruction, given that the version in tape 19/16-M had editing errors, according to the notes sent by Dieter Froese.

Digitisation

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

For the digitisation of the U-matic tapes a U-matic BVU 800 NTSC player was used. The composite NTSC signal was then corrected with a NTSC TBC and digitised with an AJA IO-LA Box. The digitised signal was transferred 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 NTSC, for the digital restoration.

The open-reel, high-density tape was played using a Panasonic NV-3160 player. The analogue composite NTSC signal from the open-reel player was transmitted over a NTSC TBC to the AJA IO-LA Box and digitised. The digitised signal was transmitted over a Firewire connection (IEEE 1394a) with a speed of 400 Mbit/s and 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 NTSC, for the digital restoration.

The files digitised from the U-matics showed no big problems, but in the digitisation of the 19/17-M showed tracking problems and the consequent loss of signal in particular areas are obvious.

Image alterations



All digital files showed colour changes in the right hand border, although not so accentuated in version 19/4-M. The image errors due to loss of signal in the file originated from tape 19/17-M were too strong and frequent, concentrating in the upper half of the image, especially between time codes 00:16:05 to 00:20:26 and 00:24:40 to 00:26:34. There were also 3 total image losses, in time codes 00:17:05, 00:26:25 to 00:26:28 and 00:27:17 to 00:27:18.

The 19/7-M edited version as well as the 19/3 showed very strong bearding effect in areas with high-frequency colours, like the ball in the yard. The lighter, higher density areas of the image also showed instabilities, especially in the main sequence. For the inserts this problem did not occur.

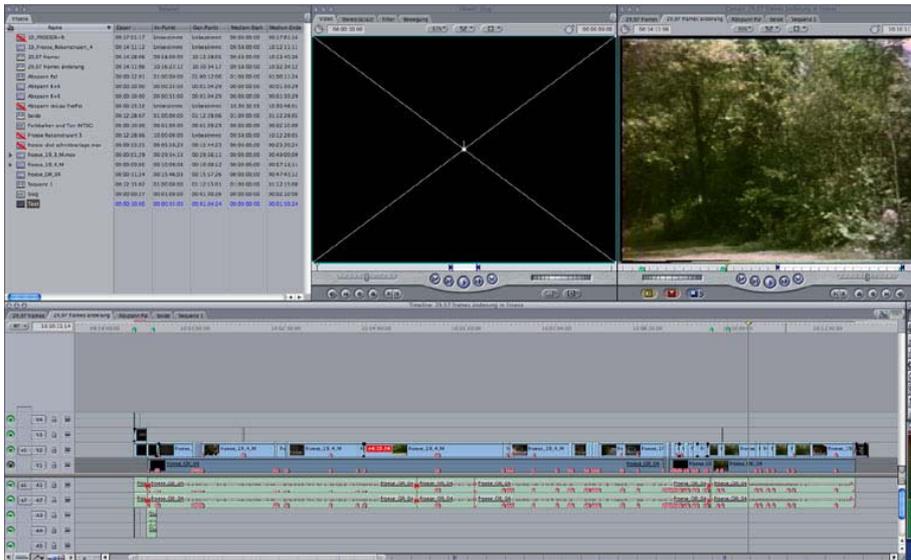
Concept for the restoration

For the reasons given above the reconstructed version should follow the edited version from tape 19/17-M. The majority of the source material stems from tape 19/4, due to its better condition and less bearding effect. Some exceptions had to be made, namely the titles, which were only available on tape 19/17-M and some of the inserts that were retrieved from tape 19/3. (For further details see the timeline)

Once the reconstructed version was edited it could be treated in Diamant, to remove the existent drop-outs.

Digital Treatment

The edited version was reconstructed from the source material in tape 19/4-M, using Final Cut Pro. This meant introducing all the inserts (see Timeline) in their correct position and with the right length.



This edited file was then sent to Dieter Froese, who brought an edit error in the original version to our attention. Between the time code 25:05 and 25:21 there is a sequence showing a car, woods, a baby chair and more woods and the voice over says: "I suppose the question is why are we in this house here in the first place- I mean, not so much why did we go to the country, but what made it possible for us to go to the country". The voice over repeats itself between time code 00:25:22 and 00:25:38, this time showing Kay sitting in a deck chair and more woods. According to Dieter Froese's indications we removed the sequence between 25:04 and 25:21, also in agreement with the voice over.

In the voice over text were also three English mistakes that Dieter Froese recorded but then corrected in the following version. One was "Now do we have an even or uneven licence plate?" and should be corrected to "Now do we have an even licence plate?"

The second one was "I could make Kay to do something for me" and should be corrected to "I could make Kay do something for me". The third one was "The miniature piece for instance, I can part... I can do part of it". Dieter Froese asked us remove the first bit "I can part", due to the length of the sentence this would have been clearly audible in the final version, and therefore it had to be kept.

After the file was edited to its final format it could be imported into Diamant, as a QuickTime uncompressed 8-bit file. This file had then to be pre-processed, using the pyramid and stripe functions. The pre-processing steps are necessary for the software to analyse the information in the digital file, but will not change it in any way.

Before any actual treatment could be performed the fields had to be split. Diamant was conceived for film, and the images in it are seen as whole images and not fields. If the video were to be treated without the "field split" Diamant would consider the lines to be errors and try to correct them. This would mean losing information where any of the tools was used, besides one of the main characteristics in video image. The "field split" tool prevents this problem by separating each field. After the treatments are performed one must only merge the fields again, and the line structure is kept.

In this case, and because the file presented few problems it was possible to proceed with the treatment manually, using the interpolation tool only in the affected image areas, by using the positive Regions of Interest tool.

As a last step the fields were merged together again and then the restored file was exported, again as QuickTime uncompressed 8-bit.

Finally credits were added to the file, again using Final Cut Pro, stating that the artwork had been restored for the project 40yearsvideoart.de and who had digitised and restored it. The restored 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.

Timeline von tape 19/17-M

#	Image	From h:min:sec	To h:min:sec	Total h:min:sec	Observations
1	"The Piece in the country"(notebook sticker)	00:15:47	00:15:54	00:00:07	15:52 the sound starts
2	Failure Piece #2	00:15:54	00:15:59	00:00:05	
3	Black	00:15:59	00:16:10	00:00:11	
4	Woods	00:16:11	00:16:45	00:00:34	
5	Part of D. Froese's face on the left side of the picture	00:16:45	00:16:47	00:00:02	
6	Part of D. Froese's face on right side of the picture	00:16:47	00:16:49	00:00:02	
7	Whole face on the left side	00:16:49	00:16:49	<00:00:01	
8	Upper half of the face	00:16:49	00:16:54	00:16:05	
9	Froese with microphone	00:16:54	00:16:58	00:00:04	
10	Zoom in on trees	00:16:58	00:17:15	00:00:17	
11	Panning to the house	00:17:16	00:17:19	00:00:03	
12	Zoom out of the House	00:17:19	00:18:06	00:00:47	
13	Pink/Red Ball (Insert)	00:18:07	00:18:09	00:00:02	
14	House	00:18:09	00:18:18	00:00:09	
15	Pink/Red Ball (Insert)	00:18:18	00:18:19	00:00:01	
	House	00:18:19	00:19:04	00:00:45	
	Panning	00:19:04	00:19:08	00:00:04	
	Woods and tree	00:19:08	00:19:29	00:00:21	
	Kay in a deck chair (Insert)	00:19:29	00:19:35	00:00:06	
	Black	00:19:36	00:19:36	< 00:00:01	

	Trees/Wood	00:19:37	00:20:48	00:01:11	
	Zoom in	00:20:48	00:21:34	00:00:46	
	Panning	00:21:34	00:21:36	00:00:02	
	Zoom in on House/Door/Deck chair	00:21:36	00:21:42	00:00:06	
	Zoom out of the House	00:21:42	00:21:48	00:00:06	
	House	00:21:48	00:21:54	00:00:06	
	Cup and Cigarettes (Insert)	00:21:54	00:22:00	00:00:06	
	House	00:22:01	00:22:59	00:00:58	
	Froese, smoking	00:23:00	00:23:03	00:00:03	
	House	00:23:03	00:23:16	00:00:13	
	Sky (Insert)	00:23:16	00:23:20	00:00:04	
	House	00:23:20	00:23:22	00:00:02	
	Sky (Insert)	00:23:22	00:23:26	00:00:04	
	House	00:23:27	00:23:29	00:00:02	
	Toy train (Insert)	00:23:30	00:23:54	00:00:24	Inserted from tape 19/3-SM
	House	00:23:54	00:24:08	00:00:14	
	Power line and equipment	00:24:08	00:24:28	00:00:20	
	Frisbee	00:24:28	00:24:32	00:00:04	Inserted from tape 19/3-SM
	Hammock (Insert)	00:24:34	00:24:36	00:00:02	Inserted from tape 19/17-M
	Frisbee	00:24:36	00:24:40	00:00:04	Inserted from tape 19/3-SM
	Fireplace	00:24:40	00:24:41	00:00:01	
	Black	00:24:41	00:24:41	<00:00:01	
	Frisbee	00:24:41	00:24:45	00:00:04	Inserted from tape 19/3-SM
	Kay in the deck-chair	00:24:46	00:24:49	00:00:03	Inserted from tape 19/3-SM

	Black	00:24:49	00:24:50	00:00:01	
	Woods	00:24:50	00:24:54	00:00:04	
	Chair and plant (Insert)	00:24:55	00:24:57	00:00:03	Inserted from tape 19/17-M
	Woods	00:24:58	00:25:04	00:00:06	
	Car Outside	00:25:04	00:25:06	00:00:02	Removed sequence
	Black	00:25:07	00:25:07	<00:00:01	
	Woods	00:25:07	00:25:15	00:00:08	
	Baby chair (Insert)	00:25:15	00:25:17	00:00:02	
	Black	00:25:17	00:25:18	00:00:01	
	Woods	00:25:18	00:25:22	00:00:04	
	House and Kay in the deck chair	00:25:22	00:25:26	00:00:04	
	Black	00:25:26	00:25:26	<00:00:01	
	Woods	00:25:26	00:25:45	00:00:19	
	Deer (Insert)	00:25:45	00:25:49	00:00:04	
	Woods	00:25:49	00:26:23	00:00:34	
	Deer going away (Insert)	00:26:23	00:26:27	00:00:04	
	Woods	00:26:27	00:26:35	00:00:08	
	Deer (Insert)	00:26:35	00:26:40	00:00:05	
	Woods	00:26:40	00:26:55	00:00:15	
	Deer looking up (Insert)	00:26:55	00:27:00	00:00:05	
	Woods	00:27:00	00:27:01	00:00:01	
	Panning to the house	00:27:02	00:27:03	00:00:01	
	House- Kay comes out	00:27:03	00:27:58	00:00:55	
	Black- End	00:27:58	00:28:05	00:00:07	

Digitisation Forms

Digitisation		Type	Source	File size	Stored in
Information Support	1	U-matic (19/3-M)	Dieter Froese		
Technical information		Via device	Card	Norm	Adjustments
		U-matic BVU 800 NTSC	AJA IO-LA Box Through a Firewire-connection (IEEE 1394A)	Composite NTSC, 8-bit uncompressed	
		TBC NTSC			

Digitisation		Type	Source	File size	Stored in
Information Support	1	U-matic (19/4-M)	Dieter Froese		
Technical information		Via device	Card	Norm	Adjustments
		U-matic BVU 800 NTSC	AJA IO-LA Box Through a Firewire-connection (IEEE 1394A)	Composite NTSC, 8-bit uncompressed	
		TBC NTSC			

Digitisation		Type	Source	File size	Stored in
Information Support	1	Open-reel V-72 (19/17-M)	Dieter Froese		
Technical information		Via device	Card	Norm	Adjustments
		Panasonic NV-3160, open-reel, colour NTSC	AJA IO-LA Box Through a Firewire-connection (IEEE 1394A)	Composite NTSC, 8-bit uncompressed	
		TBC NTSC			

Restoration Form

Artist:	Dieter Froese
Title:	The piece in the country
Sequences:	Whole reconstructed file

Sequence:		
Imported: as QuickTime uncompressed file, NTSC		
Pre-processing: Pyramid		
Work step:	Tool:	Parameters¹:
Original	Field split	
	Interpolate frames	Local motion Both standard and advanced precision No temporal smoothing
R_01	Merge Fields	

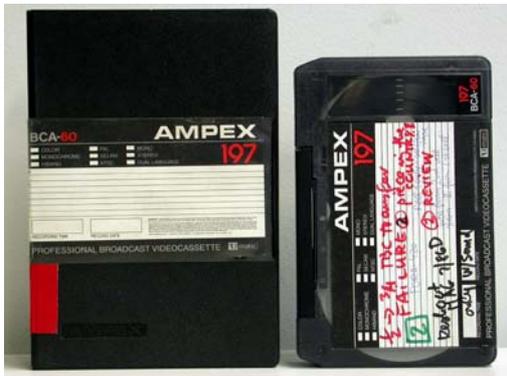
¹ The parameters for the Drop-out module are in the following order- Interframe Threshold, Sensitivity. Minimal Drop-out Length, Comparison basis (in Lines)

Tapes and text on labels

19/3-M (U-matic) Ampex 197 #A27105

Box: Country All on Camera + all C.A.s. (Cut Aways (See Letter) / Country #1 best from RR 3/4"

Tape: The Piece in the Country #1 only; Copy direct from 1/2" R/R unedited



19/4-M (U-matic) Ampex 197 BCA-60 #

Box: Re Shoot Country Review + Mag #2 no C.A.

Tape: 1/2" to 3/4" TBC transfer Failure #2 piece in the country; Reel 1 only see other tape; #2 Review intro from 2nd reel, stairs from 1st reel; Reshoot MAG 1/86D



19/5-M (U-matic) Fuji #CV10514719-30

Box: RR 3/4 Country #3; Country Orig. from 1/2", Original English, on DV, Engl. Vol.; 4 Cut Aways

Tape: The Piece in the Country Copy from Original 1/2", #1 talk, Could Orig. Trfx #3 from RR 3/4



19/14-KO (1/2" Open Reel Sony V-30H) 4 R/R Camera Original,
 Box: Piece in the country, some clouds u.a.
 Reel: Froese Country Piece, Talk + single shots incl. Cloud, Deer, etc.



19/15-KO (1/2" Open Reel Sony V-30H) Camera Original,
 Box: CA (cut aways) only piece in the country 1979 original.
 Reel: 5 R/R All CA of piece in the country 79



19/16-M (1/2" Open Reel Sony V-31) Sony Videotape for Helical Scan video recorders.
 Box: 6r/r, Edited English

Reel: 1) The piece in the country (12.5 min. Color)(Failure Piece #2)
 2) The Review (Failure Piece #1) (6.5 min. Color)
 3) Interchange (4 min B/W) 1975

Piece in the country engl. Edited. „Hat Schneidepunkte die verändert werden müssen“(sic). Has edits that need to be changed.



19/17-M (1/2" Open Reel Sony V-72, Sony High Density Videotape for helical scan videotape recorders). Box: Country...Engl. Failure-review pppp 7r/r

Reel: Failure Pieces 79 Master

1) #2 The piece in the country, color NYC 79, 12.31 min 0-317

2) #1 The review

Color NYC 79 5:38 317-432

3 Interchange 1+2+3

4 PPPP 618-

5 "" left 742-857

6 PACO (for 10 min LOOP) ca 11.5

(This is a very valuable tape due to the red cover. It requires a high-density player.)