Research Labs 2020

*The Silent Ray* by
Rossella Nisio

Eye on Art is a program on the intersection between film and other arts. Eye on Art keeps up with current events, like presentations on contemporary artists and programs that coincide with important exhibitions, manifestations and Eye activities.

Eye on Art also focuses on experimental work by the new generation of makers and creators (*Research Labs)* and the rich and animated history of the avant-garde film (*Masters of the Avantgarde*).

The program is not tied to a strict format and ranges from artist's talks to special programs accompanying art exhibitions. All editions of Eye on Art are in English and introduced by a talk, a piece of music or a brief performance.

# The Eye on Art program 2019

- 10 Sep Eye Selected Artist's Moving Image
- 24 Sep Tarkovsky & Tarkovsky
- 1 Oct Transnatural: In the Age of Post-Drought
- 8 Oct The Story of George Maciunas and Fluxus
- 22 Oct Sexual Unease
- 5 Nov Digital Tarkovski
- 12 Nov Virtual Diorama's
- 19 Nov (Hand)made in Holland: Women Make Films
- 3 Dec Artist in Residence: Aimée Zito Lema

- …. Please check the Eye website for the following Eye on ART programs.

# Photos from Research Lab presentations

# The Research Lab day

Saturday February 29, 2020

- Cinema 4, h 12.15-18.15
- Cinema 2, h 11.00-22.00

# Possibilities Research Labs

- Curate a program – you compile a program with films from Eye and/or other film collections.
- Film, performance, talk - you present your own film, music/art performance or talk related to your topic.
- Remixes and installation–a remix/installation using archival footage from the Eye collection may be possible only by previous agreement with the curator. This is due to limited available resources.
- A mix of the above-mentioned choices (check here to see the previous editions: ecinemaacademy.wordpress.com)

# Communication

- Every screening will be published on a separate webpage on the Eye website – they will be sent to thousands people through the Eye newsletter.

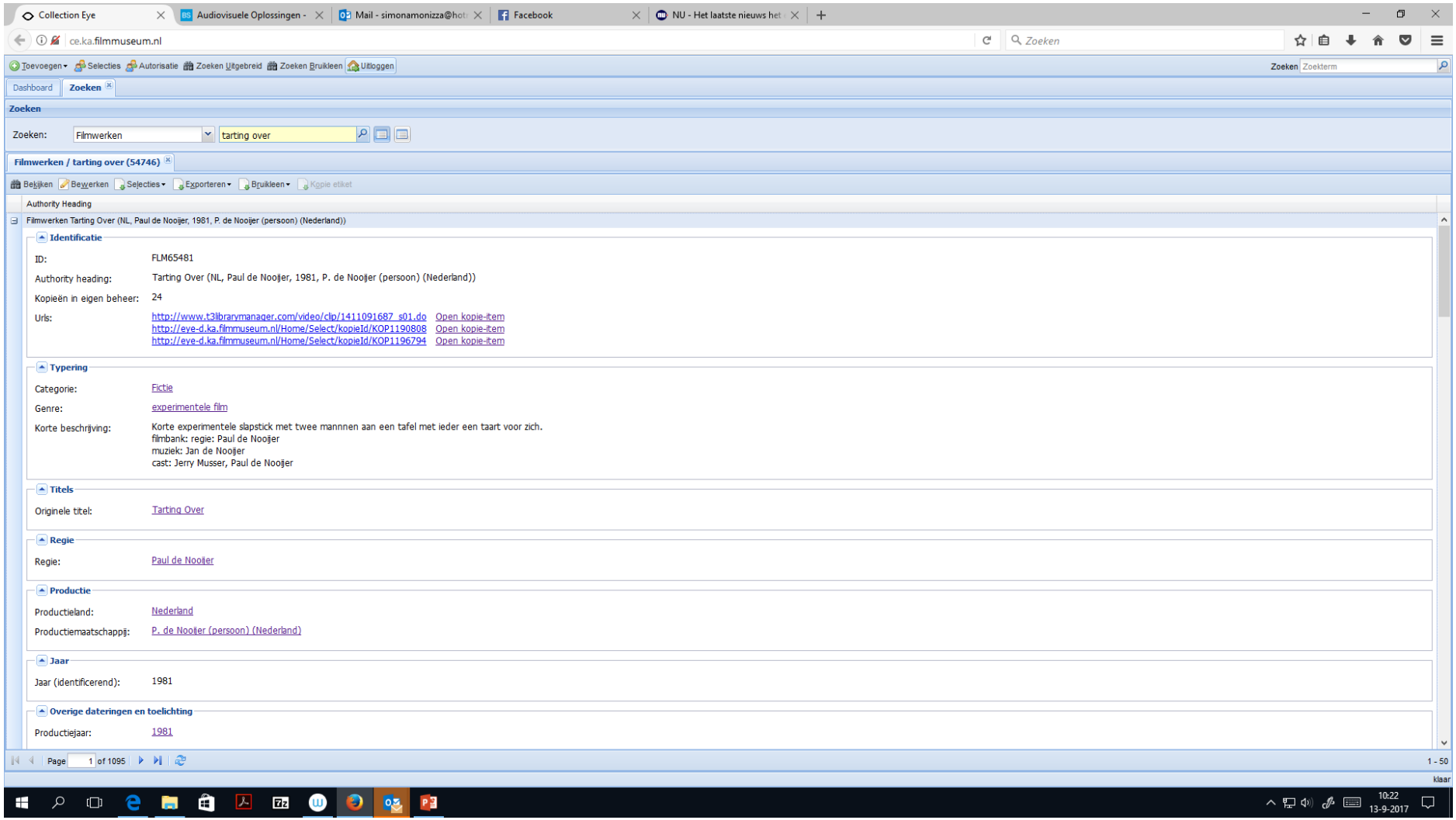
- Eye will make one, single Facebook event pagina for the whole day, to be shared by all groups.

- You promote your own program through your own social media and newsletters but also by active emailing to potential audiences.

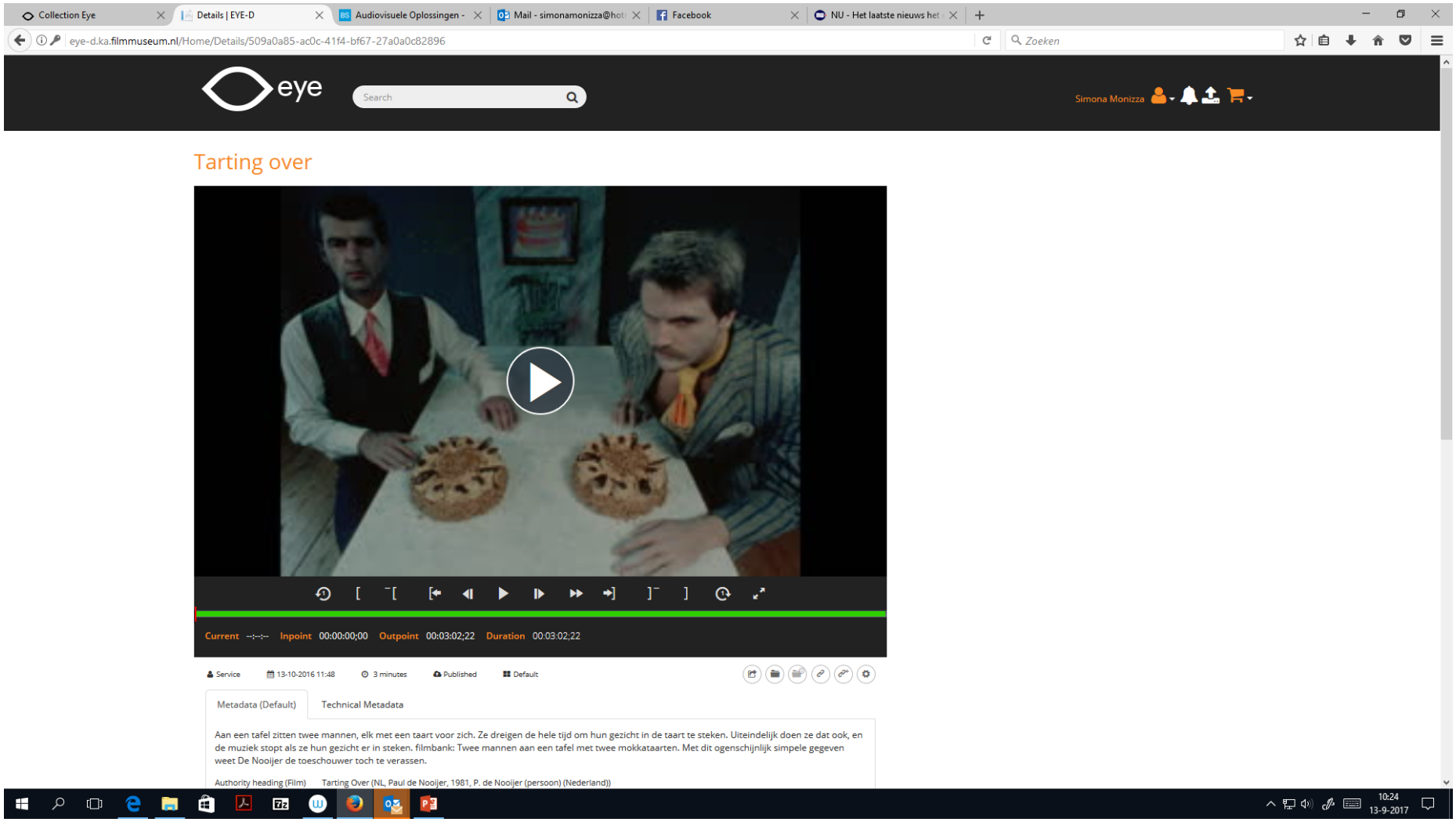
# Eye archive

THE CORPOREAL
THE CORPOREAL IMAGE
ROBOTS, ALIENS & POPCORN
Wondrous Difference
DIRECT CINEMA
AVANT-DOC
DOCUMENTARY FILM
Stop Motion
KRAZY!
SHADOW OF A MOUSE
Cinema

# Eye archive


Collection Eye
Audiovisuele Oplossingen -
Mail - simonamonizza@hot
Facebook
NU - Het laatste nieuws het
ce.ka.filmmuseum.nl
Zoeken
Toevoegen
Selecties
Autorisatie
Zoeken Uitgebreid
Zoeken Bruikleen
Uitloggen
Zoeken
Zoekterm
Dashboard
Zoeken
Zoeken
Zoeken:
Filmwerken
tarting over
Filmwerken / tarting over (54746)
Bekijken
Bewerken
Selecties
Exporteren
Bruikleen
Kopie etiket
Authority Heading
Filmwerken Tarting Over (NL, Paul de Nooijer, 1981, P. de Nooijer (persoon) (Nederland))
Identificatie
ID: FLM65481
Authority heading: Tarting Over (NL, Paul de Nooijer, 1981, P. de Nooijer (persoon) (Nederland))
Kopieën in eigen beheer: 24
Urls:
http://www.t3librarymanager.com/video/clip/1411091687_s01.do Open kopie-item
http://eve-d.ka.filmmuseum.nl/Home/Select/kopieId/KOP1190808 Open kopie-item
http://eve-d.ka.filmmuseum.nl/Home/Select/kopieId/KOP1196794 Open kopie-item
Typering
Categorie: Fictie
Genre: experimentele film
Korte beschrijving: Korte experimentele slapstick met twee mannnen aan een tafel met ieder een taart voor zich.
filmbank: regie: Paul de Nooijer
muziek: Jan de Nooijer
cast: Jerry Musser, Paul de Nooijer
Titels
Originele titel: Tarting Over
Regie
Regie: Paul de Nooijer
Productie
Productieland: Nederland
Productiemaatschappij: P. de Nooijer (persoon) (Nederland)
Jaar
Jaar (identificerend): 1981
Overige dateringen en toelichting
Productiejaar: 1981
Page 1 of 1095
1 - 50
klaar
10:22
13-9-2017

# EYE archive


Collection Eye
Details | EYE-D
Audiovisuele Oplossingen -
Mail - simonamonizza@hot
Facebook
NU - Het laatste nieuws het
eye-d.ka.filmmuseum.nl/Home/Details/509a0a85-ac0c-41f4-bf67-27a0a0c82896
Zoeken
eye
Search
Simona Monizza
Tarting over
Current --:--:-- Inpoint 00:00:00;00 Outpoint 00:03:02;22 Duration 00:03:02;22
Service
13-10-2016 11:48
3 minutes
Published
Default
Metadata (Default)
Technical Metadata
Aan een tafel zitten twee mannen, elk met een taart voor zich. Ze dreigen de hele tijd om hun gezicht in de taart te steken. Uiteindelijk doen ze dat ook, en de muziek stopt als ze hun gezicht er in steken. filmbank: Twee mannen aan een tafel met twee mokkataarten. Met dit ogenschijnlijk simpele gegeven weet De Nooijer de toeschouwer toch te verassen.
Authority heading (Film)
Tarting Over (NL, Paul de Nooijer, 1981, P. de Nooijer (persoon) (Nederland))
10:24
13-9-2017

# Eye archive

- The EYE collection

You can research the digital collection at our EYE Study by previous appointment (open Tuesday-Friday) Or you can access our Collection EYE database online from eyefilm.nl/en/collection/research

- The collection of the Korte Film Poule (Short Film Poule)

(kortefilmpoule.eyefilm.nl) will be always available for curated  screenings. Contact Edith.

# Useful websites

- KORTE FILMPOULE

http://kortefilmpoule.eyefilm.nl/

Here you will find the complete list of all titles included in the poule.

- EYEFILM.NL

https://www.eyefilm.nl/collectie/zoeken-en-kijken/deelcollecties

Here you can find information on films from our collection and view a selection on-line.

- ecinemaacademy.wordpress.com

The blog of EYE on Art – here you find previous programs, including the Researchlabs

# Production Workflow/Deadlines

- Contact persons : One contact person for each school to communicate with the Eye curator about the archive films and one contact person to communicate with the Eye producer about external film copies, press, production, technique.

- Short topic description (150 words) + at least one photo:
  15 November
- Request of digital and analogue films from Eye and from other distributors:
  9 December
- Longer text (300 words) and more photos for the final Eye web page:
  9 December
- Program, production, technique info (technical rider):
  January 22.
- AV content delivery (video files, slides, prints):
  January 22
- List of participants in your project (to arrange free tickets):
  February 1

# Example of a technical rider

| | | | |
|---|---|---|---|
| **16.15** | Introduction by Paul | | 10 min, 1 mic, slide "ON MIGRATION" on the screen |
| **16.25** | Cycling | apple pro res | 4 min, with sound, 1920x1080, stereo |
| **16.30** | The Speeching Man | DCP | 5 min, with sound, 1920x1080, 60fps |
| **16.35** | I Wish I was An Airdancer | DCP | 3 min, no sound, 1920x1080 |
| **16.38** | Cycling | apple pro res | 4 min, with sound, 1920x1080, stereo |
| **16.42** | Stream Studies by Mara | Presentation | 15 min, 1 mic, katheder, dimned light, PPT, Own Mac |
| **16.57** | attempts to dissappear | DCP | 6 min, with sound, 1920x1080 |
| **17.03** | Their Gaze by Michiel | performance | Music “paraplui” ON, half lights, 4 minutes, 1 microfoon |
| **17.07** | Cycling | apple pro res | 4 min, with sound, 1920x1080, stereo |
| **17.11** | Defining Nationhood | DCP | 2 min, no sound,1920x1080, 1 mic for the talk |
| **17.13** | The end (students and teachers on the stage) | | 1 mic ON, light on the stage |

Small changes are allowed but please don’t send 3 different technical riders  within short time distance. This creates confusion and possibility for errors.

# Cinema possibilities

- Cinema 2 – 127 seats; the lights rotate; piano.
- Cinema 4 – 64 fix seats; 20's art deco design.
- Ijlounge + Project Space (ex wardrobe) – spaces for installations and VR
- Music –Eye can provide a sound amplification.
- The hall of the cinema 2 - here we can exhibit in a vitrine and use the 11 poster frames for B1 format posters. Send your plan so we can divide the presentation possibilities.
- Your program can be maximal 60 minutes long.
- Building up - 50 minutes before the start of your program.
- Testing – 90 minutes of test on one of these dates :
- Tuesday February 4, h 9.00-12.30 (Cinema 2)
- Monday February 24, h 9.00-12.30 (Cinema 2)
- Monday February 10, h 9.00-12.30 (Cinema 4)
- Tuesday February 11, h 9.00-12.30 (Cinema 4)

eye

# AV technical specifications in brief

Video: DCP and ProRes422 for Mac users or DNxHD/HR for Windows users (see below the specs) H264 is also allowed but should only be used in case of emergency because it is a compressed format and the quality is variable.

Sound: wav, mp3 (minimum 356 bit rate)

Powerpoint: PPT or Keynote, in 16:9

Lecture: a Mac book pro can be provided by Eye for the lecture.

# AV technical specifications (1)

## EYE content delivery specs v3.93

**Your film as DCP:**
EYE offers multiple ways to play digital content. Our first choice of delivery is to receive video files for Cinema 1-4 is in DCP format according to the Digital Cinema Initiative. If your DCP is encrypted, make sure to send us the right KDM keys on time. Information for key generation and delivery is enclosed on the last page of this document. We also advise you to send your DCP medium heavily-packed and on a high quality and NTFS, Mac or ExtFS2/3 (not ExFAT of APFS) formatted medium to avoid failure when ingesting. Playing s3D DCP's is possible in all cinema's. HFR is also possible. 4K is possible in Cinema 1 and 3. If you can't deliver your video film in DCP, we also accept the following formats:

**Alternative content:**
- Digital Betacam and Betacam SP
- DVD & Blu-Ray (DVD less preferable)
- Quicktime, MXF, AVI or MPG file **(See next page for all important details!)**

**The specs on the next page highlighted in bold are directly viewable in Cinema 1-4 and the "Arena" or "Foyer".** The other mentioned containers like MXF, AVI or MPG may require rewrapping/transcoding before playout, so extra delay and labour may be required to make the files playable. This also applies if you send interlaced-video or consumer -like files which are not on the list, like WMV, M2T etc.
Subtitles must to be burned into the image. Please mention in the title of your film in the file-name, and also the aspect ratio, frame rate and audio standards (like R128 or Prologic). If your movie has another resolution or aspect like 2.35 or 1.33, please letterbox/pillarbox it within the playout formats which are stated on the next page.

**Pictures and presentations:**
- Single pictures (JPEG or TIFF) must be fitted in a resolution of 1920x1080 72 DPI, or **1998x1080 72DPI for DCI(2K)** or **3996 x 2160 for DCI-4K**. Please note that text should be within the film safety boundaries. Don't use CMYK, but a RGB or even better a REC709 format/colorspace for the best results. Avoid bright white slides for the audience, better use a black or gray background for example and set the presentation to widescreen (16:9 or 1.78). Especially with Powerpoint: Movies and special fonts need to be fully embedded, and if the movies are linked instead of embedded, make sure they are in the same folder as the presentation in order to play, otherwise the link to the movie could be broken when moving the presentation to another computer. Please check the final copy of your presentation before sending.

# AV technical specifications (2)

## Preferable high quality formats:

| | |
|---|---|
| Container: | **.MOV** .AVI .MXF or .MPG |
| Resolution: | **1920x1080 square pixels for HD (1.78 aspect)** |
| | 1998x1080 DCI or 2048x1080 for 2K (1.85 aspect) 4K or 3D is currently only possible as DCP. |
| Codec: | **Apple Prores 422,** 422-HQ, 422-LT or 4444 (XQ) (do not send ProRes RAW!) |
| | Avid DNxHD (check if your final image is not bleached out when using this codec) |
| | Avid DNxHR |
| | H.264/MPEG-4 AVC (Advice: Hi422Profile 10bit, level 4 @ 80mbit) |
| | H.265/MPEG-H HEVC (Advice: Main 4:2:2 10bit profile, level 5 @ 37mbit) |
| | AVC-Intra or Ultra 50, 100, 200, 4:4:4, and LT. |
| | Animation Codec (if nothing else is possible) |
| | XDCAM HD422 50Mbit |
| | IMX 30/40/50Mbit |
| Framerate: | 23.97Hz, **24Hz**, **25Hz,** 29.97Hz or 30Hz always **Progressive!** (Arena Foyer only plays 25p) |
| Colorspace: | HDRec709 (standard gamma = 2.22) |
| HDR: | Not possible at all, please flatten your video to traditional levels. |
| Audio Channels: | **2 channels (Left, Right or dual mono)** |
| | Discrete multi channel (L, R, C, LFE, Ls, Rs) is possible in some cases, so please always send a 2ch compatible (prologic-like LtRt matrix) version of the film. We can decode LtRt/Prologic back to surround. |
| Audio Format: | **16 or 24bit 48Khz uncompressed (PCM) audio (little endian)** |
| Audio Standards: | Stereo, Dolby Stereo(LtRt), Dolby ProLogic and DTS:Neo6 are possible. (please mention in the filename) Caution: Bitstream formats like Dolby Digital/AC3, DTS-HD 24/96, Dolby-E etc are NOT possible! |

# Editing Tips (1)

If you deliver a file, please respect these specs: HD1080p and 25fps.
If your file has a different frame rate than 25 or a different resolution, please deliver it as a DCP.

To make a DCP see the online instructions in English here https://dcpomatic.com/help or read our home-made manual pdf in Dutch.
DCP-O-matic is a free software.

The DCP allows up to 12bit video quality and 5.1 sound quality.
In Eye the .mov files can play up to 8 bit and only in Stereo (Prologic).

Do not send any interlaced material because the cinema is progressive. De-interlace your footage in the editing software.

If you know the length of your movie, you can calculate in advance how big your file will be: https://www.digitalrebellion.com/webapps/videocalc

You can share your file with us through www.filemile.com (free up to 50GB), USB stick or hard-drive.

# Editing Tips (2)

Your audio mix

Make sure the volume of your film does not peak at 0db and that it stays at least
-3db below this limit. Also make sure your audio mix is constant. Preferred dynamics: Soft sounds at -18dB, loud sounds at -6 dB.

Mix your sound without headphones but on normal speakers (not laptop speakers). So you get a good impression of how the audience will hear it in the cinema. If you need to adjust the volume during the playout, then your sound needs to be re-mixed (equalised). In the cinema, the sound can not be adjusted during the projection.

If you work with surround sound in a DCP, please check the order of the audio channels. This should be L, R, C, Lfe, Ls, Rs.

# Contact persons

- Contact persons  from the academies:

One contact person for each school to communicate with the Eye curator about the archive films and one contact person to communicate with the Eye producer about  external prints, press, production, technique.

- Contact persons from Eye:

Eye on Art film programmer: Anna Abrahams, annaabrahams@eyefilm.nl

Collection curators: Simona Monizza (simonamonizza@eyefilm.nl), Mark-Paul Meyer (MarkPaulMeyer@eyefilm.nl)

Experimental film distributor of Korte Film Poule and Filmbank collections: Edith van der Heijde (edithvanderheijde@eyefilm.nl)

Production: Anna Dabrowska, annadabrowska@eyefilm.nl

# Eye Jury + Student Jury

Eye Jury: senior curator Mark-Paul Meyer
exhibition project manager Claartje Opdam
experimental film distributor Edith van der Heijde

Student Jury: a group of 8 peers (one student per school – please choose her/him out of your group)

Prizes:

best curated program and best AV work selected by the Eye jury

Best AV work selected by the student jury

ENJOY!