Assembled Cinema project proposal
G.H. Hovagimyan

Description

You walk into a room and a film/video is projected on a wall. The scenes played are not in any particular order yet they make sense. What occurs is that a computer is picking sequences in a random order and playing them. Your mind and your imagination fill in the story.

Abstract

Anyone who works with narrative cinema/video knows there are different ways to assemble a finished piece during the editing process. Much footage and alternative scenes are left "on the cutting room floor" because of the constraints imposed by the time based linear nature of film and video and the theatrical convention of narrative continuity. However with database technology it is now possible to have a film/video that tells the same story but is assembled differently each time it is accessed by a viewer. This is the starting premise for assembled cinema. A person entering the project room of Assembled Cinema will see a different sequence each time they enter. The sequences will be structured so that they fit together in a modular fashion. The meaning of the work and the narrative structure is created by the viewer in the viewers mind.

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Project Proposal

Building on my previous video work using a database of short HD video clips that are assembled into a seamless HD video, I propose to apply this process to narrative video. I intend to use the above sample sequences to create an HD video that assembles sequences in a random select process and yet creates a cohesive narrative that is seamless and yet different each time the video is viewed.

Let's say there are 3 sequences; sequence 1 is a conversation between A and B. Each time there is a cut from A's face to B's face, a random select script chooses the next shot. Let's say each character has three possible shots, close-up, medium and long. The shots are labeled A-clo, A-mid and A-lon and B-clo, B-mid and B-lon. The total is six separate shots. An assembled sequence might read, A-clo to B-mid to A-mid to B-lon to A-clo to B-mid. The total possible permutations of this sequence are 6x5x4x3x2x1=720.

The sound track or background music aside from the voices can also be randomly assembled so that the mood of each sequence can be different each time it is viewed. For example, let's say there are six background sounds that may be assembled to go along with the six shots. These might be described as, tense, bubbly, sinister, dramatic, sexy and majestic. The permutations would also be 6x5x4x3x2x1=720. The total of combinations for the two would be 720x720=518,400 variations of sound and picture.

Technical Structure

The format of the work will be High Definition video made to be either projected in a theater-like setting or presented on a large High Definition plasma TV. The sound will be a Dolby surround sound system. Both the sound and the video will be stored in a database on a network file server. Depending on the playback mechanism and the complexity of programming either a computer running Linux OS with an HD decoder chip with Pure Data as the controlling playback programming structure or a media player such as Iodata or ROKU with a linux control script will be used. Once the system is activated it will run continually.

Assembled Cinema – Budget

Production

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Equipment-	
2) Sony F 900 HDV cameras 5 day rental	$12,000.00
2) Microphones and 1) dat recorder 5 day rental	$ 5,000.00
Lighting rental 5 days	$ 5,000.00
Set Construction materials	$ 2,000.00
2) Carpenters with tools 3 days	$ 2,250.00
2) actors five days	$ 5,000.00
Post Production	
Video & Sound editing facility rental	$ 5,000.00
Computer programmer 40 hrs at 120	$ 4,800.00
Presentation	
Equipment –	
1) HD video projector	$ 2,500.00
1) PC with video card	$ 3,000.00
1) PC with 6 I/O sound card	$ 6,000.00
1) 600 GB Network storage device	$ 550.00
6) loudspeakers self powered	$ 3,000.00
Artist & programmer fees for installation	$15,000.00
Total Project Cost	$60,300.00

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Development, Production
and Presentation support from:

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Funders

Jerome Foundation	$	(pending)
New York Foundation For the Arts	$	(pending)
New York State Council on the Arts	$	(pending)
Eyebeam, NYC (USA)	$	9,800 (secured)
Delaware Valley Art Alliance, Callicoon, NY	$	(pending)
Art In General, NYC	$	(pending
Sara Tecchia Gallery, NYC	$	3,000 (secured)
LMCC, Swing Space Program, NYC	$	(pending)
Artist will supply and sweat equity	$	10,000 (secured)

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