NAME: Tirtza Even

Title: Counterface

Genre: Interactive Video Installation

Applicant's Role in Production: Producer; Co-Director; Co-Editor; Camera Person; Programmer

Production Format: Digital Video

Brief Project Description (do not exceed space given below)

Counterface, an interactive video installation, is one component within a larger two-fold work-in-progress that also comprises *Painted Devil*, a linear, single channel video. Both pieces focus on women's different roles in contemporary Turkish society, with all the nuances and conflicts that have developed among the secular and non-secular, rural and urban, modern and traditional.

Counterface, the interactive rendering of the above theme, will consist of a gyroscope-like double-axis structure incorporating a large dark glass plane within a rotating metal frame. Two primary sets of scenes--a range of shots of day-to-day activities in public settings, (where the overt absence of women from the images is intended to mark their exclusion from many aspects of Turkish public and social life) vs. visual portraits of interviewed women of various classes and backgrounds--will be projected on the glass plane. The user's rotation of the metal frame up or down on its X axis will dynamically switch the stream of images from one set (outdoors) to another (indoors). Each of the two sets of shots could itself be navigated – from one outdoor scene to another or from one interview to another-- by rotating the structure's inner glass plane on its Y axis to the left or right.

The piece aims to serve as a prototype for a new type of documentary whereby navigation through a video canvas makes use of navigated physical space as both interface and metaphor for the representation of other types of spaces (e.g. conceptual). The navigation will function principally as a means to make a comment about documented social, political and cultural space, a comment the user enacts rather than expresses.

Counterface - Floor Plan

Projector hung from above

glass plane

X

Y

metal frame

stand
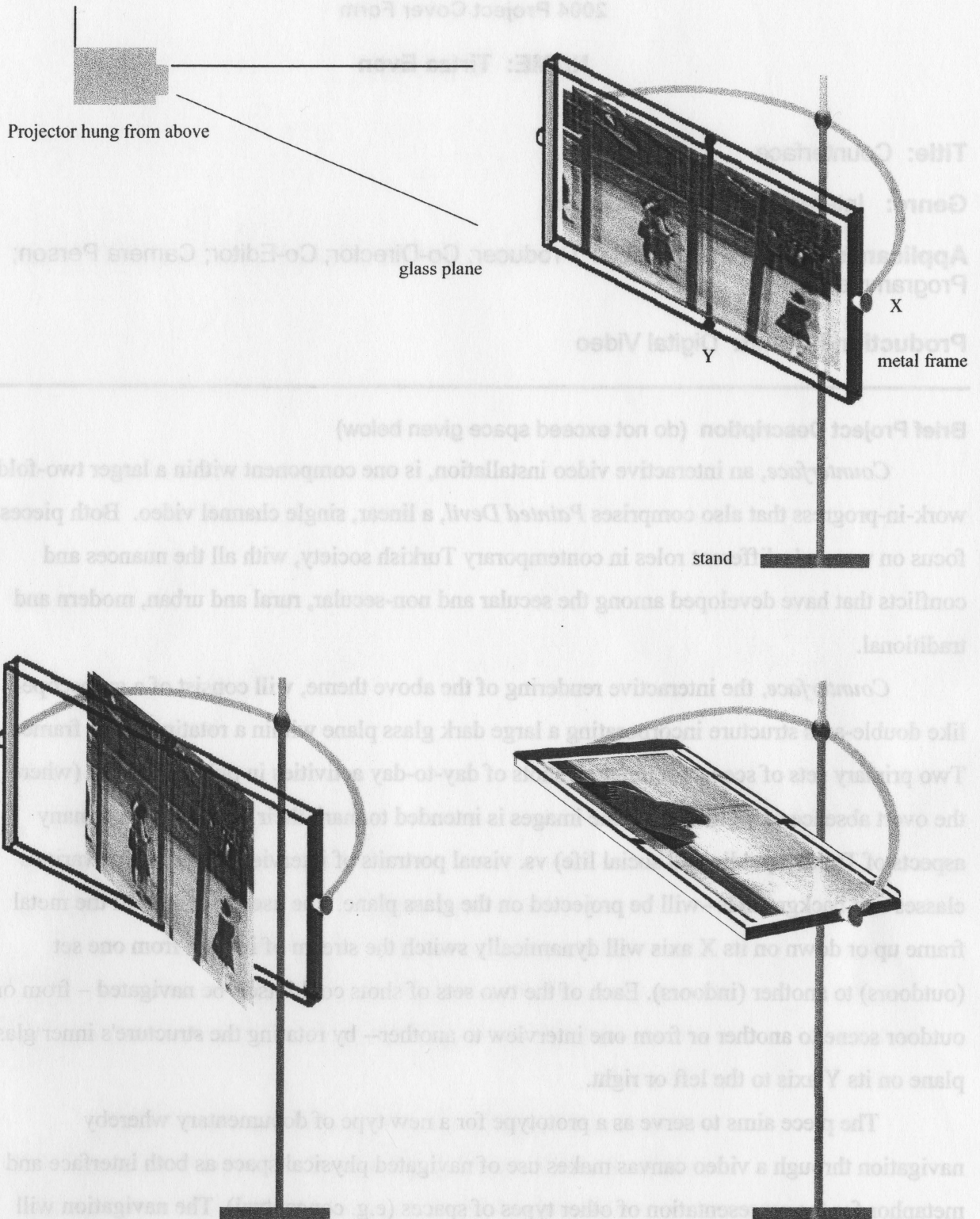
Rotation of the glass plane within the square structure (Y axis) -- indicating a direction left or right within a constrianed angle -- enables scrolling through the various scenes within each of the two navigable movies. Pausing on a specific scene allows it to unfold in depth.

Rotation of the square structure up or down (X axis) causes the navigable movie to shift from the string of the outdoors scenes to the canvas of interviews and back.

Installation Demonstration Tape (supplementary work #1)

The navigation of the *Counterface* is demonstrated on the attached VHS tape. The physical construction of the installation is further detailed on the attached floor plan. The material used for the video demonstration is comprised of a 3D animation of the physical construction alongside a software navigation of the video footage.

The video footage is divided into two categories - samples of digitally altered outdoor scenes (front of navigable movie) and samples of interviews (back of navigable movie). Each of the two sets of material is navigated in the software representation of the installation by moving the cursor to the left or right edges of the frame. The various scenes or interviews navigated can be visited in depth by bringing the cursor to the center of the frame. In order to switch between the two sets of scenes, one needs to hold the mouse down and drag (rotate) the image up or down.

In the actual future installation of the work the cursor/mouse activities will be replaced by direct human interaction with a physical computing construction (see attached floor plan), consisting of a double-axis structure which the user will be invited to rotate either up/down or sideways. Pausing on a scene during the left or right rotation will allow that scene to unfold in depth.

The material used for the demonstration is partial and limited (i.e. in terms of the number of scenes and interviews constituting the navigable movie) and is designed only for illustration of the general patterns of visual manipulation and navigation that will be used in the future expanded version of the piece. Moreover, the final version will incorporate a programmed tracking of the user's path, which will allow the range of scenes visited and the scope of interviews audited to be flexible and dependent upon the user's individual route of navigation.

Check One: __✔__ Sample
_____ Supplemental

NAME: Tirtza Even

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Occupied Territory (Sample Work #1. CD-ROM demo on tape)

Year: 2000

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
x Software	____ Software	____ Windows
____ Web	____ Web	x Mac
____ Installation	x VHS Demo on Tape	____ Unix
x Other Digital Video	____ Other	____ Other _____

Web Information (answer only if sample work is in Web format)

_____ URL _____ (if more than one please list them below)
_____ Browser requirement(s) _____
_____ Plug-in requirement(s) _____
_____ This sample requires broadband connection (fast Internet connection)
_____ A local copy of the sample work has been included with the application

Special Information for Screening:

A demo of the work on tape is attached. Also attached is a Web version of the piece on a CD-ROM (supplementary material #3), and a 35 min. single channel video on VHS tape (supplementary material #4), *Kayam Al Hurbano (Existing on its Ruins)*, produced in conjunction with *Occupied Territory*.

Description of Work (use an additional sheet if necessary)

Occupied Territory is one in a series of interactive navigable movies (which includes *CityQuilt* and *Rural*), all produced – as is the proposed work-- as one component of two-fold projects. These projects all contain a single channel video (or group of short linear video pieces, as in the case of *Blind*), alongside an interactive presentation of a similar theme or locale.

Occupied Territory, made in conjunction with the single channel piece, *Kayam Al Hurbano* (*Existing on its Ruins*, supplementary material #4) displays scenes shot in Deheishe, a refugee camp near Beth-Lehem in Palestine. Like *CityQuilt* and *Rural* (two prior navigable movies) – and like *Counterface*, the proposed project -- *Occupied Territory* serves as a prototype for a new type of documentary whereby navigation through a video canvas makes use of space as interface (or metaphor) for the representation of other types of landscapes (e.g. temporal, thematic, imaginary).

Motion of the navigable movie is activated by rolling the cursor over the inside edges of the movie's frame. Movement stops when the cursor is placed over the center of the frame or is altogether outside it. There are eight possible directions of motion: left-right, top-bottom, and the four corners.

The landscape navigated seems to be desolate and unoccupied, yet various stories or transformations of scenes, both outdoors and indoors, are concealed within it.

There are two ways to access the hidden temporal axis, and to visit and watch these scenes in depth. An icon in the shape of an eye signals the first type of entry. When the eye-cursor is moved to the center of the frame, the images are momentarily re-inhabited by the people of Deheishe. A scene evolves and then dissolves. Navigation can be resumed at any point during or after the scene takes place, by moving the cursor back to the frame's edges.

A second type of entry, also from the center of the frame, is available whenever the eye-icon does not appear. This second type of entry is signaled by the navigation icon transforming over the center area into the shape of a hand. When the mouse is pressed down in the center area, during the appearance of the hand icon, one of many hidden, semi transparent, indoor portraits of the place is revealed behind the empty streets and flat walls. The scene evolves as long as the mouse is kept pressed down. When the mouse is released, the mirage evaporates, walls become opaque, and navigation can be resumed.

Check One: __✓__ Sample
_____ Supplemental

NAME: Tirtza Even

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Slip (Sample Work #2. Interactive installation demo on tape)

Year: 2001

Technical Information

Original Format		Format Submitted for Viewing		Preferred OS	
x	Software	____	Software	____	Windows
____	Web	____	Web	x	Mac
x	Installation	x	VHS _Demo on Tape_	____	Unix
x	Other _Digital Video_	x	Other _Slides; Floor Plan_	____	Other _____

_____	_____	_____

Web Information (answer only if sample work is in Web format)

_____ URL _____(if more than one please list them below)
_____ Browser requirement(s) _____
_____ Plug-in requirement(s) _____
_____ This sample requires broadband connection (fast Internet connection)
_____ A local copy of the sample work has been included with the application

Special Information for Screening:

A demo of the installation on VHS tape is included, as well as a floor plan and a set of additional slides.

Description of Work (use an additional sheet if necessary)

Slip, an interactive video installation made in collaboration with Sha Xin Wei, was shot at Peachtree Pine Homeless Shelter in Atlanta, Georgia.

Individual studies of homeless people, even with the best intentions, all too often flatten their subjects into iconic figures of misfortune and pathology, ignoring--or damping, for strategic reasons--the social context in which they are defined and confined. By taking portraiture to its logical conclusion, we highlight the problems of the form.

The installation consists of a video projector mounted on a pole extending down from the ceiling, in front of a constructed wall. Within the wall's center a wooden frame (3*4 feet) is installed, in which a large revolving glass is placed. The image is projected onto a dark background attached to the glass window, thus acquiring a three dimensionality continuous with the installation space itself. The user's rotation of the glass, within the frame, at a constrained angle of approximately 60 ° in either direction, triggers changes in the images projected upon it. A rotation left rotates the image of the projected space to the left, and vice versa (this same interaction configuration, or physical computation structure, is incorporated within *Counterface*, the proposed project's installation scheme, as the internal of the latter's two rotation axes).

The projected space in *Slip*, an abandoned warehouse, seems vacant, except for a chair, its back to us, placed at its center. With a fast turn of the glass screen/frame/camera on its center axis, a brief glimpse at people seated on the chair, yet hidden in seams fracturing the empty space, is hinted at but ultimately frustrated. The videotaped figures projected on the glass screen are trapped in a perspective that cannot be transcended or expanded – the limited rotation of the glass confines the view, at the best of times, to the back or profile of the glimpsed-at figures. And though the scene's resolution expands upon a slowing down of the screen's rotation, that is, upon the focusing of the quest for signs of human presence, this latter attempt itself exposes only faint figures turned and turning away from the viewer and quickly receding into the background.

Our goal in conceiving this project was to investigate concepts such as on- and off-limits (on- and off-screen) or private/public territory, by challenging the depth of the installation space itself, as well as that of the recorded space--challenging, therefore, these spaces' implicit promise of access to a multiplicity of points of view, to additional information, to the desired freedom of vision, movement and touch.

While keeping within a prescribed, conventional, static and uninterrupted (i.e., un-interacted with) view, the scene seems to be intact, coherent and vacant of any disturbing signs. It is the viewer's sideways gaze (matched by the motion of screen/frame/image) that exposes and enhances distortion and pre-existing gaps in the perception of the depicted scene. Thus, it is interaction itself--the desire to see--that reveals one's ultimate confinement to a single, blind and imprisoned perspective, in which what is off-screen is also off-limits, and what is marginalized (i.e. the homeless) remains un-grasped.

Slip - Floor plan

A projector is mounted in front of a wall from a pole, extending down from the ceiling (position marked with an x), at a height allowing passage of people below.

A 4*3 feet image is projected on a revolving dark glass set within a wooden frame installed in the wall.

The space is maintained dark.

The area behind the wall is inaccessible to viewers, and is about 6 feet in depth.

The computer, the playback video deck and the physical computing electronic box are stored and hidden behind the wall and accessed through a revolving door to the side.

Slip view from above:

revolving
door

equipment
storage area

4'

revolving
glass window
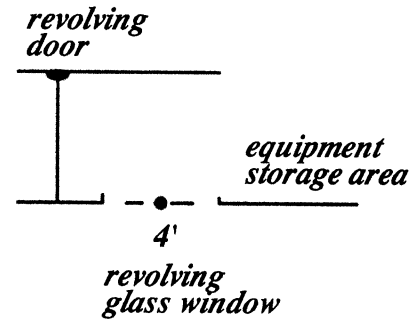
X (projector)

Slip side view:

4'

revolving
glass

3'
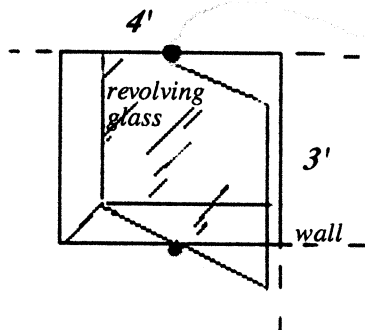
wall

wires leading to
electronic box

Installation:
A 3-4 inch wide wall is constructed parallel to an existing wall.
A 3*4 feet opening is cut at the wall's center for the installation of the wooden frame.
A revolving glass with a restricted angle turn of approximately 60 degrees in each direction (left or right) is mounted within the wooden frame.
The glass' degree of rotation is interpreted by the computer and translated into a change in the projected image.

Equipment:
1 G3 Mac (or above) computer (Fire Wire connection to camera)
1 DV deck or camera (S cable or RCA connection to projector)
1 projector
Electronic box linking wooden frame and computer through serial port

Check One: __ṽ__ Sample
_____ Supplemental

NAME: Tirtza Even

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Icarus (Sample Work #3. Video installation demo on tape)

Year: 2003

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
_____ Software	_____ Software	_____ Windows
_____ Web	_____ Web	_____ Mac
x Installation	x VHS Demo on Tape	_____ Unix
x Other Digital Video	x Other Slides; Floor Plan	_____ Other _____

_____   _____ _____   _____

Web Information (answer only if sample work is in Web format)

_____ URL _____(if more than one please list them below)
_____ Browser requirement(s) _____
_____ Plug-in requirement(s) _____
_____ This sample requires broadband connection (fast Internet connection)
_____ A local copy of the sample work has been included with the application

Special Information for Screening:

A 3D animation demo of the installation, along with one cycle of the edited video footage is included on VHS tape, as well as a floor plan and a set of slides.

Description of Work (use an additional sheet if necessary)

Icarus, a dynamic video installation (i.e. with a projection apparatus in constant motion), was shot in Cartagena, Spain. The city of Cartagena, situated on the Mediterranean coast, has been the site of the rise and fall -- and of manifestations of power and disempowerment -- for an array of cultures and regimes, among them Roman, Byzantine and Islam, as well as the Episcopalian Church and the Spanish Republic. During those times the city served -- between long stretches of decay, epidemic, war, destruction and then recuperation -- as a thriving port, a strategically valuable military base and an industrial and commercial center rich in mineral, lead and silver

mines. Currently a small peripheral town, inhabited in large part by an emigrant community of Moroccan day-workers, it is bent on extending the tourist and cultural appeal of its excavations of remnants of a Roman theatre, of an Amphitheater situated beneath a bullfight ring, and of a large number of other historically pointed military, navy and cultural sites, as well as of its renowned technical university (which resides in a renovated military hospital) -- by means of a supervised series of house demolitions in sites intermittently dispersed in the town's center, to be re-occupied in the near future by luxurious apartment hotels. At the time of *Icarus'* production, the various signs of power and of entropy, of centrality and marginality, whether military, political, ethnic, economic, cultural or social, were eclectically displayed in the city's layered and fractured architecture and human arena.

The edited video for *Icarus* consists of a 25 min. reverse pan – an impossible re-turn or "temporal wipe" -- across five circular sites shot in Cartagena, each stitched together out of patches, spatial and temporal, of the city's urban landscape. The act of weaving in and out of scenes and of moments betrays unseen cracks into which various characters slide, in which they converge, or disappear. The landscape thus peels and unfolds, turning back but never arriving at some intact moment of aspiration and of origin. Like *Occupied Territory* (Sample Work #1), and *Counterface* (the proposed project, see supplementary tape #1), the piece is formally engaged with navigating a fragmented landscape, using the camera's movement as a means to comment upon – or occupy and thereby interrupt -- that landscape's social and political determinants.

The video is comprised of a circular pan of the following five sites:
1. [The site included on the current work sample tape:] An empty lot, a backdrop for signs of an organized demolition overlapping signs of entropy and neglect, through which a police parade is seen in passing alongside brief views of passing emigrants, prostitutes and children.
2. The university's courtyard – a neo classic renovated structure, where a glimpse of construction workers and cleaning maids is obliterated by the students' activity.
3. A residential neighborhood bordering to the point of merging with remnants of Roman ruins.
4. A playground in which a hide and seek game is played by a group of children, a handicapped prostitute changes attire and an elderly man feeds a flock of pigeons.
5. A lonely guard watching a fenced industrial complex at night.

The Installation's structural outline:

A rotating projector at the center of a cylindrical projection screen unfolds the documented space(s) dynamically. The rotation of the projector matches the camera's motion in speed and angle, resulting in a "wipe" or an "x-ray" view of the projected space gradually erased/revealed within the changing portions of the circular screen. The spectator will be positioned at the periphery of the cylindrical screen, always confined to a limited angle on the rotating projection.

The installation will premiere in an upcoming show at the Israel Museum, Jerusalem, in December 2003. The current demonstration tape includes a 3D animation rendering of the installation structure as well as the opening segment (first pan) of the video itself.

Icarus Top View

Cylindrical screen

Projector

Rotating shelf

Icarus Side View

poles for hanging screen

Cylindrical screen

shelf bolted to turntable

Projector

VCR

electric wiring

rotating electric turntable

stand
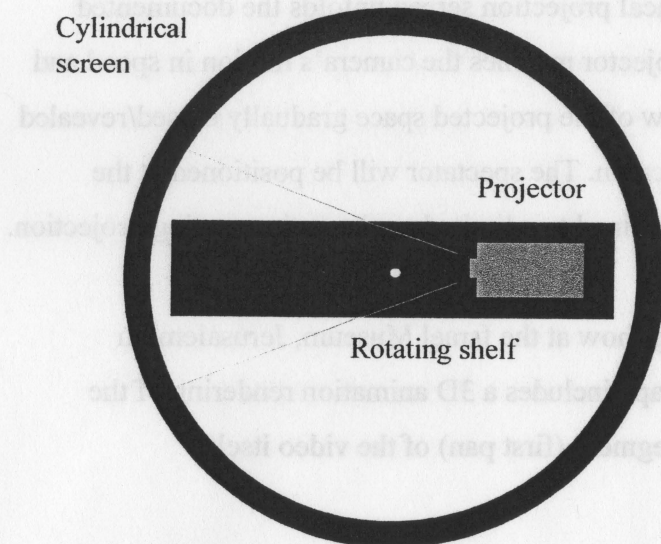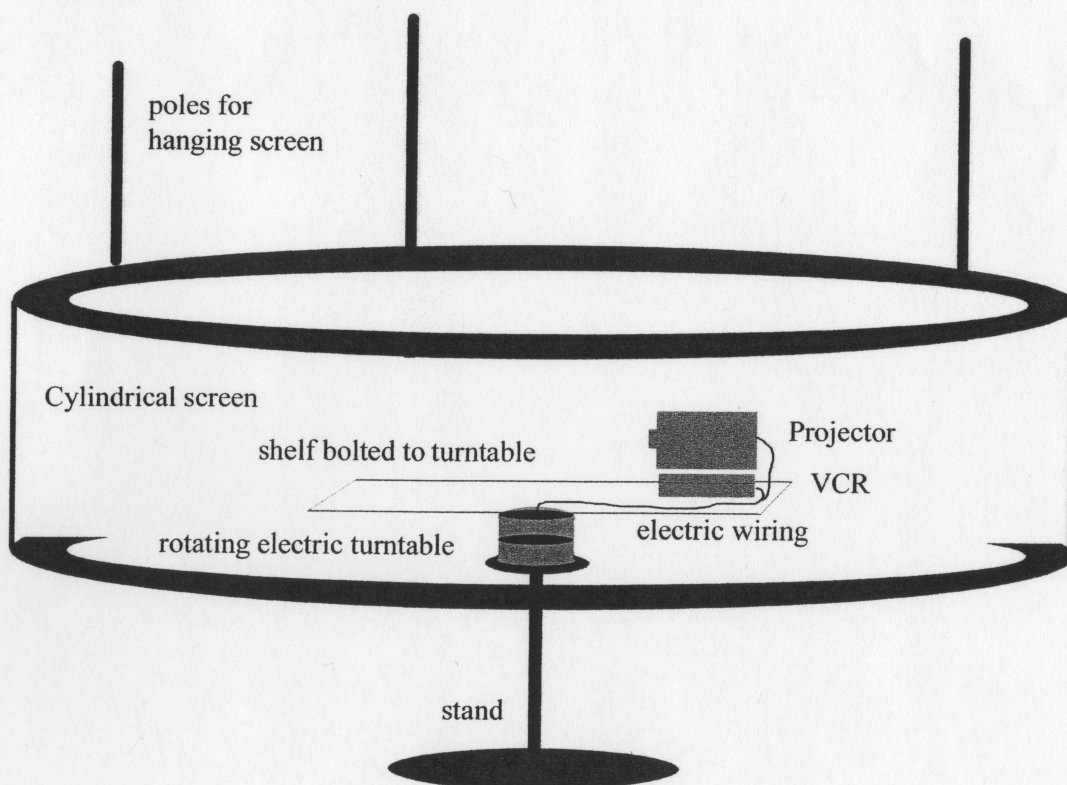
Artist Statement

Both my linear and my interactive video work are engaged with particular social/political contexts and their representations, striving--largely through digital manipulation--to reconcile two simultaneous, even conflicting, urges: to document the stories of people and places, and to express my own version of such encounters. Negotiating the sometimes intense opposition between these two truths -- bringing to the fore the multiplicity and transience of point-of-view(s) -- is a primary aim and an underlying formal as well as ethical concern in my video projects (whether interactive, installation or single channel) which thus straddle the fields of video art and experimental documentary.

In an oblique, nuanced manner, relying on almost imperceptible, digitally effected disruptions of images and sound of mundane scenes, my work teases out those marks of underlying human life that might otherwise remain latent or masked but which transform, disorient and interrupt any innocent view of the everyday.

I employ digital means to investigate this separation between found and imagined, exterior and interior. My intention is to make a scene seem constructed, looked at, fabricated or remembered, and to have those features (i.e., its "looked-at-ness") become as visibly integral to the scene as are its color or contour. I search for ways, on the one hand, to expose perspective, and on the other, to mobilize and interact with it--so that one can no longer differentiate between the point of view and the documented object itself. Thus, a formal device becomes an event that the recorded human figures undergo, and a structural code functions as an element of what it depicts.

My goal can therefore be summed up as an attempt to destabilize or fracture any discernable set of coordinates, in order to allow for a variety of shifts to occur in the identities of the places, objects and people recorded; and to have these transformations be in some way informative both of the documented material and of myself, the observer/recorder. I attempt to undermine the frame--the physical frame bounding an image, as well as the cultural, ideological frame determining a vision--as a stabilizing grid by which one can differentiate inside from out, as well as left from right, the territory of the imaginary from that of the real, the visible from the invisible or hidden, my perspective from that of another. The grids I refer to provide the premise for the settings of a scene: they can be as basic as directionality in space, or they can determine the distinction between a viewer's position (outside the

scene) and the subject's (inside it). By grid I also mean the narrative line, the uniformity of character, what safeguards the stability of narrative hierarchies: the in/out of a story, genre divisions.

I destabilize this grid by letting the coordinates drift into the description (e.g., during the user's 360 degree navigation of a changing, patchwork landscape), thus causing them to lose their function as spatial reference; by creating more than one center in an image or story and breaking it open at various axes (e.g., by panning or zooming in on one element while the rest of the scene is constrained to a single, steady perspective); by multiplying the images of single characters within a single shot; by effecting a gradual, apparently unmotivated disappearance (or reappearance) of figures from what might otherwise seem a mundane moment; by teasing out (e.g. through the user's activity) one's incapacity to attain the certainty of a solid presence or a singular perspective. Ambient sound and recorded conversations are also digitally manipulated to distill and heighten the ordinary, creating a space where multiple, overlapping perspectives are hinted at: those of the viewers/users, of the filmmakers, and of the individuals in the scenes depicted.

With this, a new type of documentary is suggested, whereby navigation through a video plane calls into question the reality of the locale visited, and the interaction with the scene and its inhabitants becomes an integral aspect of their perceived character. The goal of the work is not to convey a coherent physical space or a linear narrative, but to make use of space as an interface (or metaphor) for the representation of other types of sequences (e.g. temporal, thematic). The presence of an author is hence clearly assumed and essential. To a large extent the activity of the user resembles exploration only in the limited sense that was used by Cocteau in one of the scenes in his trilogy, where he depicted the act of creation as an erasure of a blackboard which thereby uncovers a hidden image of a flower. The user's exploration is a creative act of rewriting a story already told by myself. The navigation, as open as it seems, occurs in a single and prescribed route, and functions principally as a means to comment about a social, political or cultural space. The comment is a statement the user enacts rather than expresses.

Project Narrative: *Counterface*

An Interactive Video Installation, produced in collaboration with Brian Karl

General Description

      Counterface, an interactive video installation, is one component within a larger two-fold work-in-progress that also comprises *Painted Devil*, a linear, single channel video. Both pieces aim to convey distinct representations of an overlapping theme and locale. In *Counterface*, as well as in *Painted Devil,* I intend (with my co-director, Brian Karl) to investigate the issue of women's different status and roles in contemporary Turkish society, with all the complexities, nuances, and contradictions that have developed among the secular and non-secular, rural and urban, modern and traditional. Both versions of the project include portions of interviews with a variety of individuals from a wide range of backgrounds living in Turkey, integrated with digitally altered shots of ordinary scenes from everyday life in Istanbul.

      The history of Turkey since the collapse of the Ottoman Empire in the early part of the 20th century has been one that has incorporated--oftentimes uneasily--a series of willful transformations of the existing social order. These transformations were initiated and enforced by government authorities in the pursuit of a perceived modernism based on the model of Western-style humanism and economic development. Such ideals, promulgated from the top down, have clashed with customs and beliefs held by members of a diverse populace. The differences between the modernizing factions of Turkish society and the continually resurfacing elements of more traditionally held beliefs, such as those represented by various Islamic practices, have produced numerous consequences for the lives of women in Turkey. Education and career possibilities, status and role in the familial as well as in the social realm, and freedom of choice for women in many details of their personal lives-- from dress to conversation to reproductive issues and rights of movement--have been impacted in conflicting fashion. What might have seemed conservative or oppressive in Islamic ideology (such as the wearing of a scarf) would sometimes surprisingly become a rallying point as part of political statements, in resistance to highly regulative secular ruling bodies. On the other hand, the premises and results of these modern secular methods provided the very means for such historically unprecedented self-expression and opposition on the part of women in Turkey.

      As in our earlier experimental video documentary work, we wish to produce a piece that does not attempt to represent any particular point of view. We intend to create a document incorporating resonant human signs that waver between indicating a fabricated reality and an "actual," observable one. Out of fragmented and bracketed individual stories, a prism-like composite woman character will be implied, which no single category can contain.

We focus on representations through two primary sets of scenes: first, a range of shots of day-to-day activities in public settings, where the overt absence of women from the images is intended to mark their exclusion from many aspects of Turkish public and social life. These include individuals carrying large loads of goods; an outdoor stock market in small alleyways; scenes of drinking and playing *sheshbesh* in teahouses; people's private domestic settings; interiors of libraries and schools; individuals waiting at train-stops, as well as gathering in corners, selling produce at markets.

Digitally rendered visual effects expose and expand what the visible everyday might mask: for instance, by panning or zooming in on one element while the overall composition remains constrained to a single, steady angle--resulting in slowly sliding ground in the courtyard of a mosque or an outdoor market; by multiplying the images of single characters within a single shot; by depicting an individual's verbal address or gesture toward an empty space that reflects the conspicuous absence of another. Ambient sound is also digitally manipulated to distill and heighten the ordinary, creating a space where multiple, overlapping perspectives are hinted at.

The second set of depictions incorporates selections from approximately 25 interviews with women of various classes and backgrounds (see attached transcript, supplementary material#2). The interviewees' statements focus on responses to questions regarding women's personal histories and the impact on their lives of the changing gender positions and concepts in Turkey. The recorded mesh of voices tilts back and forth between presenting a definitive possibility of linking--and deliberately marking a gap that separates--private (e.g., projected) and public (e.g., perceived) domains and points of view. Our intention is to undermine and break any appearance of an integrated, unified community and, within it, any singular image or representation of women. The complexities and contradictions of socially constructed identities for the various individuals portrayed will be exposed through these breaks.

The Interactive Installation *(Counterface)*

Counterface, the interactive installation rendering of the above theme, will consist of a gyroscope-like double-axis structure holding a large dark glass plane within a rotating metal frame (see attached installation floor plan as well as a work-in-progress demo of the interactive video integrated within a 3D animated simulation of the construction, supplementary video tape #1).

Upon entering the installation space, the viewer will see a scene from the set of day-to-day outdoor images projected on the glass as a navigable movie. By moving the glass to the left or the right on its Y axis, the user will be able to navigate through the full range of outdoor scenes within what is revealed as a seemingly endless pan of the city of Istanbul. However, at any point, rotation of the metal frame containing the glass up or down on its X axis will dynamically switch the stream of images from one set (outdoors) to another (indoors),

thus allowing access to the second, concealed stream of images: the portraits of the women interviewed. This second stream too could be navigated in order to shift from one interview to another. And as with the outdoor scenes, this will be accomplished by moving the glass left or right.

When a navigated scene within the outdoor set of images will be paused upon (by rotating the glass back to the center, resting point), a sequence will unfold in depth. The content of any such in-depth scene will be digitally altered in the range of methods outlined above to evoke a multiplicity of perspectives, complicating and fracturing the immediate appearance of the everyday. This viewing of the scene could be disrupted at any point, and the surface navigation of the set of images could be resumed, by turning the glass plane again to the left or right. Similarly, during the navigation of the (backside) indoor sequence, when a portrait will be paused upon, a portion of the interview will unfold. Rotation of the glass to the sides during the interview will terminate it, allowing the user to navigate to another individual's story. Uninterrupted, the interview will unfold in full.

Feasibility

Initial production work on the two-fold project comprising *Painted Devil* as well as the proposed interactive installation *Counterface*, began, after several months of research, in Spring 2002, with an initial visit to Turkey, where a first limited set of interviews and outdoor shoots have been conducted. As in previous projects (e.g. *Far, Along* or *Occupied Territory/Kayam Al Hurbano*, photographed in Germany and Palestine), the initial assembled material supplied the basis for exploring and outlining the larger complete project, thus informing a second, in-depth visit in Spring 2003 to the same locale for further recording. Following the final assembly and editing of footage and of interviews for the navigable movie, the finished version of the software programming will be executed (based on the model of interactive navigable video work such as *Occupied Territory* (sample work #1)), and construction of the physical structure will be completed (based on the simpler, single axis, model of *Slip* (sample work #2)).

Use of work

Like previous interactive works I have produced, *Counterface* will be experienced by audiences via multiple channels of distribution: as a free-standing installation in museum, gallery and conference settings both in and outside the United States; and additionally, in a CD-ROM format version through Heure Exquise!, a European video art distributor.

Fellowship use

The fellowship will be used for post-production costs (editing and effects for the interactive, navigable movie) as well as for programming, material and construction costs of the software portion and the physical installation of *Counterface*.

COUNTERFACE

Fellowship Project Budget*

EXPENSES

Post-Production Personnel	6000
Sound Editor; Video Editor and Effects Operator	
Post-Production Equipment	6000
Computer systems and DVCam decks;	
audio post-production; on-line video post-production;	
tape transfers; subtitling	
Programming	
Software (100 hours @ $75/hr)	7500
Physical Computing (60 hours @ $75/hr)	4500
Equipment/Materials for Construction	
Physical Computing	1500
Microcomputer chip, wiring, etc.	
Metal, Plexiglass, other	2500
Projector, Computer, DV to Analog Converter Rental	2000
Installation Construction Work	3500
Contingency	1500
TOTAL EXPENSES	**35000**

*See attached supplementary total project budget.

SELECTED PROJECTS

2003   *Painted Devil / Counterface (work in progress)--Single Channel Video and Interactive Installation*
Producer, Co-Director, Co-Editor, Camera Person, Programmer
A two-fold documentary project comprising a single channel video and an interactive video installation, both investigating the variety of positions and views on and of women in Turkey.

2003   *Icarus--Video Installation, 25 min.*
Producer, Director, Camera Person, Editor
A dynamic video installation consisting of a 25 min. reverse pan across five circular sites shot in Cartagena, Spain, each stitched together of patches, spatial and temporal, of the city's urban landscape.
Will be presented in the Israel Museum, Jerusalem, Dec. 2003.

2003   *This Card which is Blank--Video Installation, 25 min.*
Producer, Director, Camera Person, Editor
An installation consisting of a group of six video collages projected from above onto the dark glass lids of large wooden boxes, depicting scenes evocative of a public and private urban wasteland.

2002   *Women Only--Single Channel Video, 56 min.*
Co-Producer, Co-Director, Co-Editor, Camera Person
A documentary video investigating the multitude of experiences, views and mythologies surrounding pregnancy and giving birth.

2001   *Far, Along--Single Channel Video, 25 min.*
Co-Producer, Co-Director, Co-Editor, Camera Person
A depiction of contemporary scenes from Germany overlaid and penetrated by memories of the world war. Presented at Postmasters Gallery, NY (2001); The New York Video Festival, Lincoln Center (2002); The Sixth International Video Festival Videomedeja, Yugoslavia (2002); Pacific Film Archive, SF (2003); The Jewish Museum, New York (2003) and others. Winner of Golden Gate Awards Certificate of Merit, San Francisco International Film Festival, SF (2002). Purchased for the permanent collection of the Jewish Museum, NY. Distributed by Heure Exquise, France.

2001   *Slip--Interactive Video Installation*
Co-Producer, Co-Director, Co-Programmer, Camera Person
An interactive video installation shot at Peachtree Pine Homeless Shelter in Atlanta, Georgia. Presented at Postmasters Gallery, NY (2001).

2000   *Occupied Territory--CD-ROM and Web Site*
Producer, Camera Person, Editor, Programmer
A navigable movie that displays scenes shot in Deheishe, a refugee camp in Palestine. Presented at Postmasters Gallery, NY (2001); Digital Flaherty Seminar (2001); Carnegie Art Center, Buffalo, NY (2002); Art Pace, San Antonio (2002); O.K Center for Contemporary Art, Linz (2003); The Israel Museum, Jerusalem, (Upcoming, Dec. 2003) and others. Purchased for the permanent collection of the Jewish Museum, NY. Accessible on line at www.occupied.org.

2000   *Flicker--Single Channel Video, 20 min.*
Co-Producer, Co-Director, Co-Editor, Camera Person
Intersecting images of people's movements with themselves slightly delayed, results in the formation of new hybrid gestures and spaces. Presented at Postmasters Gallery, NY (2001) and AIM IV, California (2003). Distributed by Heure Exquise, France.

1999   *Optical Poem--CD-ROM*
Instructor/ Director
A CD-ROM dedicated to the poetry (and with the participation) of Israeli poet Maya Bijerano, produced by the Camera Obscura Media Dept., Tel Aviv. Presented at Medi@terra Festival, Athens (2000).

1999   *Windows--Video Installation*
Producer, Director, Editor, Camera Person
A video installation displaying urban scenes shot through windows at night. Presented at Art Focus 99, Jerusalem.

1999   ***Kayam Al Hurbano (Existing on its Ruins)***--*Single Channel Video, 35 min.*
        Producer, Co-Director, Co-Editor, Camera Person
        A documentary / imaginary projection of life in a refugee camp in Palestine today. Selected for the Whitney
        Biennial, NY (2002). Also presented at Ami Steinits Gallery, Tel Aviv (1999); L'immagine Leggera Festival ,
        Italy (2000, Winner of 1st prize); Chisenhale Gallery, London (2000); Sienna Jewish Museum, Italy (2000);
        [d]vision 2000 Festival, Vienna; Locarno Film Festival (2000); Digital Flaherty Seminar, NY
        (2001); Le réel en scène - les écrans documentaires, Paris (2001); Ecole Narionale des Beaux Arts de Paris
        (2001); Cantor Film Center, NY (2002); Carnegie Art Center, Buffalo, NY (2002); Santa Monica Museum,
        LA (2002); Samuel P. Harn Museum of Art, Florida (2002); The Israel Museum, Jerusalem, (Upcoming, Dec.
        2003) and others. Distributed by Heure Exquise, France.

1997   ***Rural***--*CD-ROM*
        Producer, Camera Person , Editor, Programmer
        An interactive video allowing the user to navigate and visit in depth 4 layers of image sequences shot across
        rural USA. Presented at the 1997 Johannesburg Biennial; the 1998 Rotterdam Film Festival; 1998
        Pandemonium Festival, London; Broadway Media Center, Nottingham (1999); Postmasters Gallery, NY
        (2001). Distributed on CD-ROM by Heure Exquise, France.

1997   ***Blind***--*Video Installation*
        Producer, Camera Person , Editor
        A video installation investigating the notion of private space in small towns across the West Coast. Presented
        at The Haifa Museum of Art (1998); Postmasters Gallery, NY (1999); Kunstwerke, Berlin (1999); Pratinou,
        Athens (1999) and The Israel Museum, Jerusalem (2000).

1996   ***Video Cube***--*CD-ROM*
        Producer, Camera Person , Editor, Programmer
        A video puzzle. Included in "New Voices, New Visions" 1996 Finalists CD-ROM Distributed on CD-ROM by
        Heure Exquise, France.

1996   ***Traces***--*Interactive Installation*
        Producer, Programmer
        An interactive "Sand Painting" where layers of traces of images are uncovered and erased with a touch of a
        finger.

1995   ***CityQuilt***--*CD-ROM*
        Producer, Camera Person , Editor, Programmer
        An interactive video programmed to allow the user to navigate across an endless canvas of indoor and outdoor
        scenes of New York. CityQuilt has been shown at ACM 95 Multimedia Conference, SF; Pulse Art gallery, NY
        (1996); Postmasters Gallery, NY (1996); The Center of Contemporary Culture, Barcelona (3MVI, 1996);
        Transmediale 99, Berlin. Distributed on CD-ROM by Heure Exquise, France.

1995   ***Pan***--*Single Channel Video, 5 min.*
        Producer, Director, Camera Person, Editor
        A video exploring the off-screen as a positive physical space existing between two sections of a continuous
        image. Presented at the Haifa Museum of Art (1998); the Museum of Contemporary Art, Florida (1998);
        Postmasters Gallery, NY (1999); Rockefeller Center, NY (1999); The Israel Museum, Jerusalem (2000); Art in
        General, NY (2001); New Art Center, Newton, MA (2001); The Museum of Modern Art, New York (2003)
        and others.

1993   ***Site to Both***--*Single Channel Video, 40 min.*
        Producer, Director, Camera Person, Editor
        A documentary about the making of an *En-Garde-Arts* site specific theater piece
        by Laurie Carlos in Harlem.

SELECTED WRITING
"Pointing at the Window's Frame", A Talk with Uri Tzaig, *Studio Art Magazine 98*, Dec 98, Tel Aviv.
"From Linear Text To Digital Media - A talk with Maya Bijerano", *Camera Obscura*, July 98, Tel Aviv.
"You Can Find Asia By Sailing West, The Work of Stan Douglas", *Studio Art Magazine 94*, June 98, Tel Aviv.
"Claude Closky, Doron Solomons, Joseph Robokowski, John Baldessary", *Studio Art Magazine 90*, February 98, Tel Aviv.
"Such Is Life", *Studio Art Magazine 84*, July-August 97, Tel Aviv.
"Video Art, Point of View", *Studio Art Magazine 82*, May 97, Tel Aviv.
"Alternative Spaces in Teddy's Stadium", *Studio Art Magazine 78*, December 96 - January 97, Tel Aviv.
"CityQuilt", *ACM Multimedia Proceedings 95*, San Francisco, California (http://acm.org/MM95)

AWARDS / GRANTS

2003	*Finishing Funds,* The Experimental Television Center, New York
2002	*Individual Artists Program Awards,* New York State Council on the Arts, New York
2002	*Golden Gate Awards, Certificate of Merit,* San Francisco International Film Festival, SF
2000	*Media Arts Award,* The Jerome Foundation, New York
2000	*Artist in Residence,* The Experimental Television Center, New York
2000	*First Prize, Festival Competition,* L'immagine Leggera Festival, Palermo, Italy
1998	*Individual Artists Program Awards,* New York State Council on the Arts, New York
1998	*Finishing Funds,* The Experimental Television Center, New York
1997	*Artist in Residence,* Harvestworks Media Arts, New York
1996	*Individual Artists Program Awards,* New York State Council on the Arts, New York
1996	*Finishing Funds,* The Experimental Television Center, New York
1989	*Fulbright Grant,* Institute of International Education, USIA

SELECTED EXHIBITIONS AND PRESENTATIONS

2003	Israel Museum, Jerusalem (Upcoming, December 2003)
	Museum of Modern Art, NY
	Jewish Museum, NY
	O.K Center for Contemporary Art, Linz
	Pacific Film Archive, SF
	AIM IV, California
2002	Whitney Biennial, NY
	Santa Monica Museum, LA
	The New York Video Festival, Lincoln Center, NY
	Art Pace, San Antonio
	The Sixth International Video Festival Videomedeja, Yugoslavia
	Cantor Film Center, NY
	Carnegie Art Center, Buffalo, NY
	The Armory Show, NY
2001	Digital Flaherty Seminar, NY
	Postmasters Gallery, NY
	Le réel en scène - les écrans documentaires, Paris
	Ecole Narionale des Beaux Arts de Paris
	Video Lounge, Millenium Film Workshop, NY
	New Art Center, Newton, MA
	Haifa University Gallery, Israel
	Art in General, NY
2000	LA FreeWaves, California Museum of Photography
	VideoArt Festival, Locarno
	Israel Museum, Jerusalem
	Sienna Jewish Museum, Italy
	DMZ_2000, NY
	[d]vision 2000 Festival, Vienna
	Chisenhale Gallery, London
	L'immagine Leggera Festival, Palermo
1999	Rockefeller Center, NY
	Art Focus 99, Jerusalem, Israel
	Kunstwerke, Berlin, Germany
	Pratinou, Athens, Greece
	Postmasters Gallery, NY
	Broadway Media Center, Nottingham, UK
	Art Workshop, Rishon Le Zion, Israel
	Transmediale 99, Berlin, Germany
	Ami Steinits Gallery, Tel Aviv, Israel
1998	Digitale 98, Academy of Media Arts, Cologne, Germany
	Pandemonium Festival, London Electronic Arts, UK
	Haifa Museum of Art, Israel
	Rotterdam Film Festival, The Netherlands
	Museum of Contemporary Art, Florida
1997	Johannesburg Biennial, South Africa
1996	Postmasters Gallery, NY
	The Center of Contemporary Culture, Barcelona (3MVI), Spain
	Pulse Art, NY
1995	ACM Multimedia 95, San Francisco

SELECTED REVIEWS AND PUBLICATIONS

Review of The Promise, the Land, Rundschau kultur&freizeit, Linz, Feb. 2003
Review of The Promise, the Land, OONachrichten, Linz, Feb. 2003
Review of "Far, Along", *The Jewish Week*, George Robinson, July 2002
Review of "Side the Other Side", *The Buffalo News*, Bruce Adams, March 2002
"Immateriality, transformation, interactivity and dislocation", *Dutch Magazine*, Aric Chen, Feb 2002
Review of "Land Mine",*Village Voice*, Kim Levin, Nov 2001
"Tirtza Even, (Documentary) Gallery 1", *Xcp cross cultural poetics no.6*, May 2000
"www.occupied.org", *Le Monde*, Jean Lasar, May 2000
"Immagine Leggera", *Cinemah - Palermo*, March 2000
"Introducing Art Focus", *Kol Haiir*, Oct 99
"Optical Poem", Ido Amin, *Haaretz*, Aug. 99
"Maya Bijerano on CD ROM", *Yediot Acharonot*, June 99
"Art as a Stage", Hadas Maor, *Studio Art Magazine 102*, April 99
"Kayam Al Hurbano", Maya Bijerano, *Iton 77*, April 99
"Mary Kelly/ Tirtza Even", *The New Yorker*, April 99
"Open Wound", Ilan Nachshon, *Yediot Acharonot*, January 99
"A Place Invisible", A Talk about *Pan* with Ilana Tenenbaum, *Mishkafaiim 35*, Israel Museum, Jerusalem, Dec 98
"*Pan* and *Zoom* at the Haifa Museum", Joseph Nachmias, *Studio Art Magazine 97*, Nov 98
"Can you Digit?", Roee Rosen, *Studio Magazine 72*, April 95

WORK EXPERIENCE

2003
NYU's Interactive Telecommunications Program
Fulltime Faculty, teaching Video Art and Video Installation courses.

2000 - 2002
Columbia Univ. Graduate Art Dept. and NYU's Interactive Telecommunications Program
Adjunct Assistant Professor teaching New Media Narrative, Video Art and Video Installation courses.

2000 - 2001
Pelican Bay and San Quentin State Prisons
Video Art Instructor
Teaching Video Art workshops to inmates at California state prisons.

1996 - 1999
Camera Obscura, Tel-Aviv; Kalisher, Tel-Aviv; Interdisciplinary Institute, Herzelia; Hadasa, Photography Dept. Jerusalem; Art Institute International, SF
Video and Media Teacher
Taught Media and Digital Media, Video Art, Video Production, Alternative Film and Interactive Applications
Courses at undergraduate and graduate levels.

1996 - 1999
"Studio" Art Magazine
Art Critic
Published articles and reviews concerning Video Art work exhibited in Israel and abroad.

1990 - 1996
Character Generators Video Inc. New York, NY
Camera Person
A company specializing in video documentation of theater and dance performances in the
New-York City metropolitan area, including Lincoln Center Library of the Performance Arts, the
Whitney Museum's Performance Art Series, Brooklyn Academy of Music, Joyce Theater and others.
Projects include works by Pilobolus, Meredith Monk, Bill T. Jones, John Kelly and more.

EDUCATION

1993 - 1995
Masters, The Interactive Telecommunications Program
New York University, Tisch School of the Arts.

1990 - 1993
Masters, Cinema Studies
New York University, Tisch School of the Arts.

1990 - 1993
Ethnographic Film Program
New York University, Tisch School of the Arts.

1985 - 1989
B.A., English Literature
Hebrew University of Jerusalem, Jerusalem, Israel.

COUNTERFACE & PAINTED DEVIL

Total Project Budget (supplementary)

<u>EXPENSES</u>

Research and Development	500
Books, video; lectures.	
Salaries	8000
2 Co-Directors x $4000	
Production Personnel	10000
Camera; sound; production assistant; translator.	
Production Equipment	13000
Camera; microphone; 80 DVCam videotapes;	
AC adapters; batteries; charger; light; tripod.	
Post-Production Personnel	15000
Sound Editor; Video Editor and Effects Operator	
Post-Production Equipment	15000
Computer systems and DVCam decks;	
audio post-production; on-line video post-production;	
tape transfers; subtitling	
Programming	
Software (100 hours @ $75/hr)	7500
Physical Computing (60 hours @ $75/hr)	4500
Materials for Construction	
Physical Computing	1500
Microcomputer chip, wiring, etc.	
Metal, Plexiglass, other	2500
Projector, Computer, DV to Analog Converter Rental	2000
Installation Construction Work	3500
Promotion and Distribution	2000
Tape duplication; printing; packaging; postage;	
press packages; fees	
Administration	1500
phone; fax; printing; delivery, insurance	

Total Project Budget *- continued*

Travel	4400
Airfare: 2 trips x3 crew RT US./ Istanbul	
Local Travel	600
Trains; ferries; taxis.	
Per Diem	2500
2 trips x 3 crew x 14 days x $30/day	
Hotel	2500
2 trips x 3 crew x 14 days x $30/day	
Contingency	4000
TOTAL EXPENSES	**100500**