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

Anticipated Length: Interactive (User dependent)

Color/B&W: Color

Sound/Silent: Sound

**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. The focus of both pieces is the issue of 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 wooden frame. A two-sided navigable movie will be projected on the plane, across which the two primary sets of scenes constituting the project will be separated--on the one side, digitally altered shots of ordinary scenes from everyday life in Istanbul, while on the other, interviews with a variety of individuals from a wide range of backgrounds living in Turkey.

The intention of the piece 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.

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Counterface - Floor Plan

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.

X

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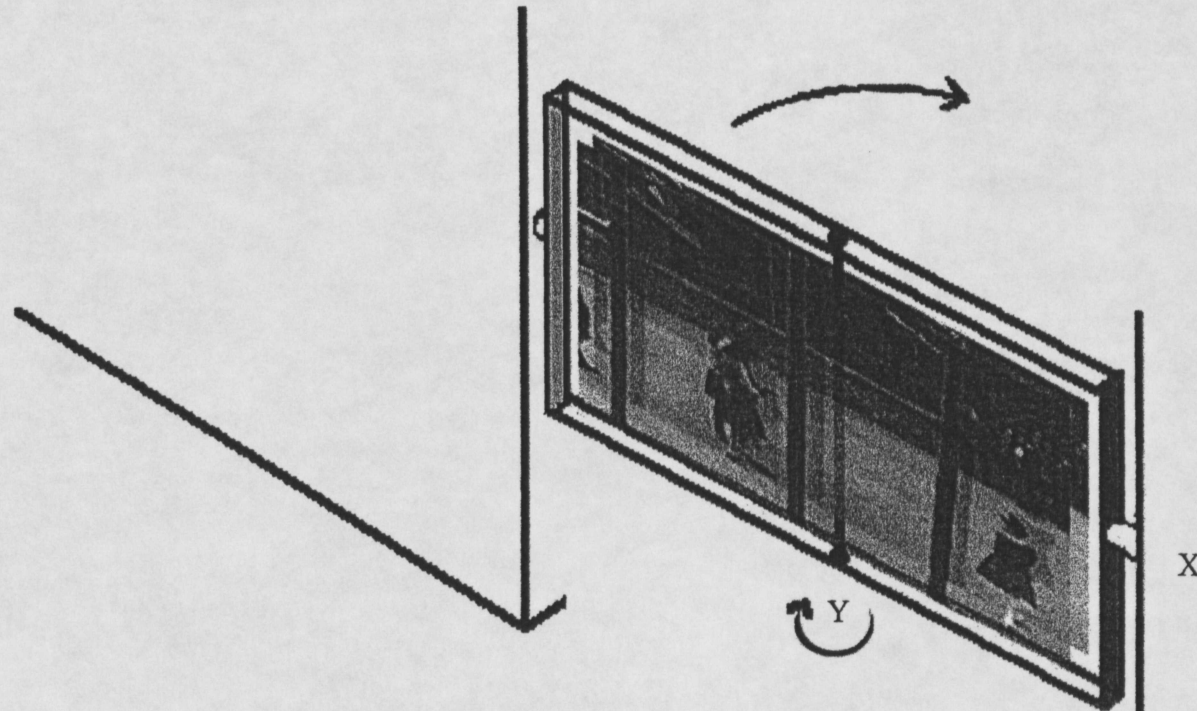
Rotation of the glass plane within the square structure (Y axis) -- indicating a direction left or right within a constriained angle -- enables scrolling through the various scenes within each of the two navigable movies. Pausing on a specific scene allows it to unfold in depth.

Projector

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 Info

Original Format	Format Submitted for Viewing	Prefered OS
x Software	x Software CD-ROM	__ Windows
__ Web	__ Web	x Mac
__ Installation	__ Installation	__ Unix
x Other Digital Video	x Other Demo on tape	

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

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

A demo of the work on tape is attached, along with the CD-ROM itself (supplementary material #1. See instructions for installation and navigation below). Also attached is an expanded Web version of the piece on a second CD-ROM (supplementary material #2).

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 one component of two-fold projects, containing a single channel video (or group of short linear video works, as in the case of *Blind*), alongside an interactive presentation of a similar theme or locale.

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Occupied Territory, made in conjunction with the single channel piece, *Kayam Al Hurbano* (*Existing on its Ruins*, supplementary material #3) displays scenes shot in Deheishe, a refugee camp near Beth-Lehem in Palestine. Like *CityQuilt* and *Rural* (two prior navigable movies), *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 sequences (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, indoors 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.

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 Info

Original Format	Format Submitted for Viewing	Prefered OS
x_ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
x_ Installation	__ Installation	__ Unix
x_ Other Digital Video	x_ Other Demo on tape; Slides; Floor plan	

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

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

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

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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.

The projected space, 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 and frustrated. The videotaped figures projected on the glass screen are trapped in a view that cannot be transcended or expanded – the limited rotation of the glass confines the viewer, 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, with 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
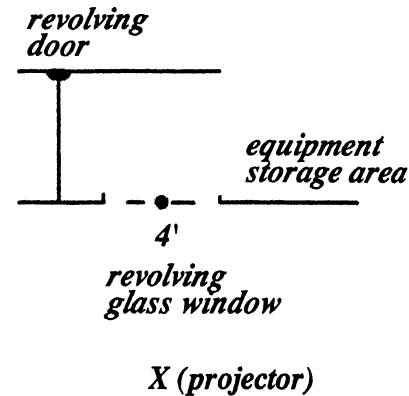with an x), at a height allowing passage of people below.

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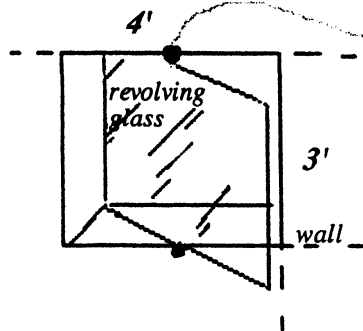set within a wooden frame installed in the wall.

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

NAME: Tirtza Even

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Title: Counterface (Sample Work #3, the proposed work-in-progress. Demo on tape of navigable video for the interactive installation)

Year: 2000

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
x Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
x Installation	__ Installation	__ Unix
x Other Digital Video	x Other Demo on tape; Floor plan)	

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

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

The software navigation of the video work is demonstrated on the attached VHS tape.

The physical construction of the installation is further outlined on the attached floor plan.

Description of Work   (use an additional sheet if necessary)

See complete description of *Counterface* (a work-in-progress) in the proposed project narrative below. The current demonstration is using draft material shot during an initial visit to Turkey in Spring 2002, and attempts to outline the general patterns of visual manipulation and navigation in the future expanded version of the piece.

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The video material 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 can be navigated 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.

Within the actual future installation of the work the cursor/mouse activities will be replaced by a physically computed 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.

Artist Statement

In both my linear and my interactive video work, which is largely engaged with social/political situations and representations, I attempt to reconcile two simultaneous, sometimes conflicting, urges: to record the stories of the people I document, and to express my own version of this encounter. Resolving the sometimes intense opposition between these two pulls--and negotiating between the two truths they expose or claim--has become a primary aim, and an underlying formal as well as ethical concern in my work, which hence falls in the gray area between the fields of video art and documentary video.

I employ digital means to investigate this separation between imagined and found, interior and exterior. My intention is to make a scene seem constructed, looked at, fabricated or remembered, and to have those features (e.g., its "looked-at-ness") become as visibly integral to that scene as are its color or contour. I search for ways, on the one hand, to expose perspective, and on the other, mobilize and interact with it--to the point 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 me, the observer. 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 in 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 grid I refer to provides the premise for the settings of a scene: it could be as basic as directionality in space, or it 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 zooming in on one element while the rest of the scene is constrained to a single perspective); 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. 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.

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 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. We anticipate including 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 social order. These were initiated and enforced by a government authority in the pursuit of a perceived modernism based on the model of Western 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 aim to create a document incorporating resonant human signs that waver between indicating a fabricated reality and an "actual" and observable one.

We will 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 will include individuals carrying large loads of goods; fishermen on the Galata Bridge and on ferry boats; an outdoor stock market in small alleyways; scenes of drinking and playing *sheshbesh* in teahouses; people's homes and private domestic settings; interiors of libraries and schools; individuals waiting at tram-stops, as well as gathering in corners, pushing carts, selling produce at markets.

Digitally rendered visual effects will expose and expand what the visible everyday might mask: for instance, by creating continuous or repetitive behaviors in only a portion of otherwise linear actions; 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 effecting a gradual, seemingly unmotivated disappearance (or reappearance) of figures from what might otherwise be perceived as a mundane moment, or by depicting an individual's verbal address or gesture toward an empty space that represents the conspicuous absence of another. Ambient sound will also be digitally manipulated to distill and heighten the ordinary, creating a space where multiple, overlapping perspectives are hinted at: those of the audience, of the filmmakers, and of the individuals in the scenes documented.

The second set of depictions will be through selections from a set of 20 to 30 interviews with women of various classes and backgrounds. The interviewees' statements will 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 will tilt 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, the interactive installation rendering of the above theme, will consist of a gyroscope-like double-axis structure incorporating a large dark glass plane within a rotating wooden frame (see attached installation floor plan). A two-sided navigable movie will be projected on the plane (see work-in-progress demo of the interactive video on tape, work sample #3).

The two primary sets of scenes mentioned above--the day to day outdoor images vs. the interviewed individuals--will be separated across the two sides of the plane/movie, each accessed as a single string of images by rotating the structure of the installation up or down on its X axis. Hints of the interviews will be visible through cracks within the canvas of outdoor images, and will thus provide portals to the unheard voices hiding in the reverse side of the installation.

Each of the two strings of shots will be navigated by rotating the structure's plane on its Y axis to the left or right. When a navigated scene within the outdoors set of images will be paused upon, a sequence, digitally altered to evoke a multiplicity of perspectives complicating and fracturing the immediate appearance of the every day, will unfold in depth. The sequence could be disrupted, and the surface navigation of the set of images could be resumed at any point, with a new turning of the glass plane to the left or right. When a navigated scene within the interviews sequence will be paused upon, a segment of the interview will unfold. Rotation of the frame to the sides during the interview will allow navigation to another individual's story.

The piece will thus aim to serve 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 sequences. The navigation, occurring in a more or less prescribed route, will function as a means to comment about a social space, a comment the user realizes and experiences rather than expresses.

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 locales such as Germany or Palestine, the initial material assembled will supply the basis for outlining a framework, sketching the programming and exploring the form of the larger complete project, which will then entail a second, future, in-depth visit to the same locale. Following the final assembly and editing of footage and of interviews for the navigable movie, a finished version of the software programming will be executed (based on the model of interactive navigable video work such as *Occupied Territory* (see sample work #1 attached)), and construction of the physical structure will begin (based on the simpler, single axis, model of *Slip* (see sample work #2 attached)).

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, Wood, 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.

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COUNTERFACE & PAINTED DEVIL

Total Project Budget (supplementary)

EXPENSES

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, Wood, 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	

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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**

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Tirtza Even
Teven12345@aol.com   (212) 678 0346

SELECTED PROJECTS

2002   ***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.

2002   ***This Card which is Blank (work in progress)--Video Installation***
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); 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 (Upcoming, Fall 2002) 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). 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   ***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 (Upcoming, Fall 2002) and others. Distributed by Heure Exquise, France.

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.

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) 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

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

2002	O.K Center for Contemporary Art, Linz [Upcoming, Fall 2002]
	Samuel P. Harn Museum of Art, Florida [Upcoming, Fall 2002]
	Santa Monica Museum, LA
	The New York Video Festival, Lincoln Center, NY
	Whitney Biennial, 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 "Side the Other Side", *The Buffalo News*, Bruce Adams, March 2002
Review of "Far, Along", *The Jewish Week*, George Robinson, July 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

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.