

Yael Kanarek

Title: "Chapter 3: Object of Desire"

Genre: Net Art / Hypertext

Applicant's Role in Production: Author, designer, producer

Production Format: Internet

Brief Project Description (do not exceed space given below)

"Chapter 3: Object of Desire" is a net artwork created under the larger umbrella of the integrated-media project World of Awe. At the core of World of Awe is a traveler's journal that explores the connections between storytelling, travel, memory and technology in a parallel world that is situated between night and day.

"Chapter 3: Object of Desire," focuses on a mythological relationship between an individual and an uncharted landscape. To detach the single voice from a specific cultural identity, it is split into three languages: English, Hebrew and Arabic. Rather than a literal one-to-one translation, these three languages overlap and mix to create a trilingual story space. The project integrates the network into the story by strategically distributing the files to servers in the US, Jordan and Israel. By incorporating this information into the design, visitors will see that their commands are crossing national borders, demonstrating the collapse of geographical locations in a virtual, narrated space.

Because of current political events and the influence of media, these three languages are almost always associated with conflict and strife. This project offers an opportunity to create a counter narrative that merges all three languages into a single voice to express some of the most basic concerns of human existence: love, the relationship to one's body, to a landscape, a home, and life and death.

Yael Kanarek

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.

_____ World of Awe, The Traveler's Journal, Chapters 1 & 2 _____

Title

2000, 2002

Year

Technical Information

Original Format

Software

Web

Installation

Other _____

Format Submitted for Viewing

Software

Web

VHS

Other _____

Preferred OS

Windows

Mac

Unix

Other _____

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

URL www.worldofawe.net (if more than one please list them below)

Browser requirement(s) explorer

Plug-in requirement(s) flash, realaudio realaudio

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:

Description of Work (use an additional sheet if necessary)

Chapter 1 & 2 of the "Traveler's Journal" are at the core of "World of Awe." Attached is a guided tour through the chapters.

Please keep in mind that the work was created for a single user in front of a computer, and not a public projection. The interfaces are carefully designed with attention to details.

If you have time look at the other projects on the website.

URL

www.worldofawe.net > click on the capsule to enter

System requirement:

PC (preferred) or Mac

Internet Explorer (If Mac, use version 5.1 or later)

Speakers/headphones

Plugins: Flash 6, Cult 3D, realaudio

Guided Tour to Chapters 1 and 2 of the Traveler's Journal

1. Read the synopsis in the yellow "post-it."
2. Click on **The Traveler's Journal** folder.
3. Enter your name in the window **World of Awe Visitor's Travel Map** and click **Submit**. At any point that you decided to stop the tour please find this window that now says **World of Awe: Generate Map** and click the button.
4. Click on the icons for **Chapter 1** and **2**. Bring them both to the front.
5. In **Chapter 1** click on **File > Open > Treasure Hole**, then click on the blinking icon inside the interface. Read the letter. Close the letter and click again on **File > Open > Mean Voice**, read the letter. Then click on **Navigation > Locations > Point of No Return**, read travel log.
6. Click on the capsule icon on the top right to return to the "desktop." Then click on the icon Silicon Canyon. Click on **Expose** and read the last paragraph on the first page. Clicking on the # 2 takes you to the second page, click through the numbers. On page 3 read the second paragraph. On page 5 read the last paragraph then click the X button on the bottom.
7. Click on the shivering **Navigation > Tools > The Map**. Click on **Eep**, then **Eep Module** read and play the Eep sounds. Do the same for **Moo**. Notice the earth map in the cow's skin pattern. Close the pages using the X icons. Select **File > Quit** to close Chapter 1.
8. In Chapter 2 click on the **Pearl** icon, open the letter and read. Close the letter and click on **Navigation > Tools > Laptop**, roll the mouse over the bump in the Duck-tape (this "bump" appears in almost all the pages of Chapter 2 creating a connection between skins: human, land and interface). Then click on **Demo**.
9. Click on **Navigation > Location > Portal**, click on the notepad icon. This travel log describes the passing from one world to another. Roll the mouse over the pearl.
10. Click on **Navigation > Location > Celebration**. Notice the light from the fire is flickering on the pearl. Check where the pearl is and then click on the fire and read the first paragraph.
11. Click on the capsule on the top right to return to the "desktop" and click on the **Computers Inventory** icon. Take a look at the **notes** and then click on any of the computers in the list. This is a list of 127 classic computers the traveler finds in Silicon canyon.
12. Visit a few pages of your choice from either chapters.

13. Click on **Navigation > It's Digging** and click on the folders to open the log. Then click on **Navigation > Dig Time** and move the "stone" to find the folder.
14. Go to **File > Quit**
15. Find the window **World of Awe: Generate Map** and click to generate. If you can get through the firewall you'll be able to see you travels through the narrative.

Yael Kanarek

If you are sending more than one sample, please copy this page. Sample(s) must be coded: 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 File:noplace399-16.txt and Love letter 685.2/9

Year 2004

Technical

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input checked="" type="checkbox"/> Other <u>prose</u>	<input type="checkbox"/> Other _____	<input type="checkbox"/> 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 Viewing:

Description of Work (use an additional sheet if necessary)

File:noplace399-16.txt and Love letter 685.2/9 are excerpts from the novel-in-progress. Often when I begin working on new "World of Awe" project I go through the manuscript and select travel logs and love letters to incorporate or use as a point of departure. These excerpts are the begging of Chapter 3. File: noplace399-16.txt describes how the traveler constructs a relationship to the Sunset/Sunrise through language. It's followed by a desire to reduce the body not to disturb the beauty of the terrain. The vanishing point where the footprints disappear is the point where the lover's face appears. This piece of text written for a book format changes once in hypertext, it may be split into pieces, shortened, or alter all together. The narrative is a malleable form.

File: noplac399-16.txt

Many cycles of walk and rest passed on my way to the next destination. Along the journey I learned the ways of this strange world—a forceful lesson from a place that is void of a time signature, displaying no past or future tenses—a lesson in a language of barren landscapes. I kept walking and translating this new language into the one I brought with me—the toolbox of my perception. I recoded, charted and named. Later, I succumbed to the glorious beauty of this still terrain, an outstanding stage for a perpetual, everlasting sunset or a sunrise. So I named it the Sunset/Sunrise.

The terrain I've been walking through is covered with a sheen of powdery dust that permits dark rocks to show through like warm, black icebergs in a calm sea of yellow. The rocks touch one another by their long shadows, holding hands to create uninterrupted dark necklaces that stretch for miles. Amongst them, the wind is playing songs of solitude, raising dust into small twisters with each crescendo. I stopped to look. To take it in. To surrender, enslaving myself to the beauty, an unattainable glory. In a moment of self-doubt, I looked back to see the trail of traces left behind in the dust. My footprints in the ground stretched far into the distance to meet the seedlings of my growing melancholy.

It is in the presence of such a landscape that I become free of internal chatter to hear the low hum of *forever*. Vast quietudes allow that to happen. Stripped of my language I stopped translating. Some steps later I left my name under a stone. And then it became clear that I was the only disturbance in this spectacular landscape. Identifying my clothes as the mismatch, I took them off and stashed them away. Now naked, the air, in perfect temperature, is an exquisite fine garment that barely touches my body, arousing, creating almost a love making sensation that blurs my skin with the air. And I feel intensely alive. Yet my mass is still sending ripples of interference; and as I'm scribbling this travelogue while leaning my back against one of the black rocks, absorbing its warmth, I can't refrain from concluding that I am contaminating this place with my presence. In my mind

I, apologetically, reduce myself to a wandering eyeball, perhaps then my steps will cease to imprint.

Love letter 685.2/9

Sunset/Sunrise

Beloved,

I turned around to look at the trail of footprints I left behind in the dust. The impressions in the ground stretched far into the distance. At the vanishing point I saw your face. Your face, alone, floating. Baring the same expression you wore when you realized that I was determined to take on the mission.

I called it a mission, you called it a misconception.

I remember clearly your face from the day before I crossed through the portal. You were leaning against the kitchen counter, looking at me in disbelief. I said, yet again, as if you hadn't noticed, that ever since I learned about the portal I've been growing restless. That I had to give it a shot, finding the lost treasure, that is. And whenever I said the word *treasure* you glanced through the window that opened onto the grey, rude wall of the adjacent building, close enough to ricochet your emotions back into the kitchen. I stepped over and stood by the refrigerator to avoid the debris. You said nothing. I said nothing. Your face faded. I faced forward.

Yours forever,

Your sunset/sunrise forever yours

Yours forever yours

Yael Kanarek: Artist statement

Vision as an artist/Content concerns: Since 1995, I have been developing **World of Awe**. It is an integrated-media project that takes the form of a parallel world, which questions how a personal reality is constructed. What's a fact? What's a belief? What's the difference between knowing, believing, feeling or thinking? Where does our sense of self begin and end? At the core of "World of Awe" is **The Traveler's Journal**—an original story about a search for a lost treasure. Using the ancient genre of the traveler's tale, the project draws connections between storytelling, travel, memory and technology. This personal journey visits the deserted places of memory and imagination ranging from the lament over the absence of a lover to a comical declaration of loyalty to a floppy disk.

Synopsis of the story: Through a portal on 419 East 6th Street in Manhattan, a traveler passes into the Sunset/Sunrise—a desert in a parallel world situated between night and day—to search for a lost treasure. The voyage is documented in a journal found on a laptop that was evidently built by the traveler in a graveyard for all the hardware and software ever created, called Silicon Canyon. The journal contains letters to an absent lover, travel logs and descriptions of unique navigation tools. The traveler describes a search for a treasure that keeps relocating. The only remains of the treasure are crumbs fallen from its body that surprisingly resemble candy sprinkles.

Formal concerns: To date, the story has been expressed through projects and collaborations for the web, art galleries and performance spaces, and uses hypertext, music, photography, sculpture, video, dance and object design. This integrated-media approach considers any medium as a viable communication system to expand the story as a multi-sensory experience (See schema attached). When developing World of Awe, I attempt to create each project so it expands the over-arching schema; yet at the same time can be experienced independently. Two projects that are in advanced stages of

development are the “Traveler’s Journal,” a novel and “Bit by Bit, Cell by Cell,” a music collaboration with composer Yoav Gal. The music combines opera with an old Atari computer as an instrument. The proposed project, “Chapter 3: Object of Desire,” has been in planning for about two years.

Working method: I work on several World of Awe projects simultaneously. This allows me to maintain certain fluidity with the content as the projects open new areas of interest for the over-arching schema. My private process is framed in an internal paradox I called ‘hopeless hopefulness’ or ‘hopeful hopelessness,’ a shadow of the mathematically opposing duo zero and infinity. This paradox is where I feel at home. Influences are diverse, including classical travelers’ tales, magical realism in literature, psychological studies of memory, human-computer interface studies, early encounters with Jewish mysticism that I’m denying, and a fascination with deserts. World of Awe is a long-term commitment and I’m anticipating another 10-15 years of development. When I’ll feel that it has maximized its potential, I swear to never take on another project that can’t be completed in ten minutes or less.

Summary: I have been contributing to the field of new media art by convening “The Upgrade!,” a monthly community-fostering event hosted by Eyebeam since 1999, and now with branches in Vancouver, Montreal and Boston. In addition I have developed several art and technology education programs for the New York City public high school students at Eyebeam and the Guggenheim.

I was born in New York City to a family of Holocaust survivors from a Polish Jewish background. As a toddler, we moved to Israel, where I remained until I returned to New York at the age of twenty-four. It’s very unusual for me to mention my personal history in reference to my work, and often it is not relevant; however, the proposed project, “Chapter 3: Object of Desire,” is deeply connected to my experience growing up in the Middle East, a cultural crossroad rich in color and contradictions.

“Chapter 3: Object of Desire” Project Narrative

“Chapter 3: Object of Desire” is a net artwork created under the larger umbrella of the integrated-media project World of Awe. At the core of World of Awe is a traveler’s journal that explores the connections between storytelling, travel, memory and technology. Two of seven online chapters have already been created. “Chapter 1: Forever” was launched in 2000 and was included in the Whitney Biennial 2002. “Chapter 2: Destruction + Mending” was launched in 2002 through a commission by SFMOMA.

The present proposal, “Chapter 3: Object of Desire,” focuses on a mythological relationship between an individual and an uncharted landscape in a parallel world. This relationship is developed as a construct of language (see narrative sample attached). To detach the single voice from a specific cultural identity, it is split into three languages: English, Hebrew and Arabic. Rather than a literal one-to-one translation, these three languages overlap and mix to create a trilingual story space. This approach emerges from an observation about the important role of language to define border and space on the Internet. During a recent visit to Israel, I was watching my mother surf the Internet. The websites she visited were all in Hebrew, as were her operating system and web browser, which read from right-to-left. For my mother the Internet is a Hebrew space, self-sufficient and satisfying. Intrigued, I began ‘traveling’ to non-English websites, attempting to articulate the different modes of navigating and reading.

Aesthetic considerations: The website design aesthetic established in the first two chapters was based on ubiquitous desktop metaphor used for the Macintosh and Windows operating systems. The familiar iconic aesthetic contrasts with the romantic voice of the narrative and also alludes to the comically nostalgic sentiment towards obsolete digital technology that appears throughout World of Awe. Using this metaphor to anchor storytelling (rather than just as a “control panel” for controlling computer functions), I can play with the users’ expectations. Chapter 3 incorporates words in three

languages that are constructed into 3-D structures like edifices. The structures are embedded into the interfaces, visually bridging the desert landscapes of the Sunset/Sunrise and the desktop iconography. The 3-D trilingual structures will become prototypes for jewelry that extends the project to the physical world to echo the chapter's theme—"Object of Desire."

The role of the network: Websites are constructed from code and media files.

The information about the geographical locations of the files is usually concealed from the user. Chapter 3 integrates the network into the story by strategically distributing the files to servers in the US, Jordan and Israel. By incorporating this information about location into the design, visitors will see that their commands are crossing national borders, demonstrating the collapse of geographical locations in a virtual, narrated space.

Interface and usability strategies: Mix it up. Mix up the languages; mix left to right and right to left. Words, sentences, paragraphs that begin in one language may end in another. Roll the mouse over, languages switch, come to the front, or change color. Type becomes texture becomes architecture, opening and closing cognitive doors. An image splits into several other points of view. Phonetic writing: English in Arabic, Arabic in Hebrew, Hebrew in Arabic, and so on. Orienting and disorienting. Carefully, I explore all the variables of a trilingual, nonlinear narrative, while maintaining a complete experience for a single language reader.

Gender in language: The Traveler's Journal refrains from defining the gender of the traveler or the lover. Elements of English grammar allow gender to remain ambiguous. For example, 'you' can apply to either a man or a woman. This grammatical grey area allows visitors to subconsciously define the traveler and lover in their mind. However, neither Hebrew nor Arabic allow for such ambiguity. The division of gender applies to people, animals, objects, hmmm... and God, of course. Jewish, Christian and

Muslim traditions connect men to God monopolistically, reinforcing the male form as a voice of authority. To maintain the neutral position of the narrative, Hebrew and Arabic need to be adapted. Often with languages we find gaps between the image and sound of a word. In Hebrew, the word 'want,' pronounced differently for a man/woman, is spelled the same. In Chinese, the pronunciation is the same but the characters are different. One approach, visual representations only, would use gender-neutral pictographs. Another, more ambitious approach would create a neutral gender pronunciation, which could be realized with a voiceover component to the website, which reads the narrative in a neutral form.

Why English, Hebrew and Arabic? These languages make up the semantic landscape of my childhood. However, because of current political events and the influence of media, they are almost always associated with conflict and strife. A parallel world is free from obligations to history, religion and politics. It's an opportunity to create a counter narrative that merges all three languages into a single stream of meaning to express some of the most basic concerns of human existence: love, the relationship to one's body, to a landscape, a home, and life and death.

Contribution to the field: To my knowledge the potential of multilingual hypertext fiction has not been fully explored. Using the Internet as a creative medium in Hebrew and Arabic may encourage artists/writers, speakers of these languages, to take advantage of the Internet as a creative space. The approach towards gender in Hebrew and Arabic will add to the discourse concerning the women's status in society.

Institutional interest: The Jewish Museum in New York and the Israeli Center for Digital Art has expressed interest in the Chapter 3 (See attachment). There's a potential connection with the Royal Film Academy Commission in Jordan.

“Chapter 3: Object of Desire” Production Budget

Total fellowship		\$35,000
Research	Orientalism, Arab view of the west, experiment with voiceover possibilities, neutral Arabic/Hebrew solutions, typing in Hebrew, reading and typing Arabic, 3-D prototyping	\$6,000
Writing		\$3000
Translation & editing	Translation into the Arabic, editing for all languages	\$5000
Travel & living costs	A month long visit to Israel and Jordan to further research concerning language and network infrastructure	\$4000
Design & production	Interface design, 3-D work, prototyping, beta-testing	\$10,000
Programming	Implementation of server technology, Hebrew and Arabic HTML coding, JavaScript modification for pull-down menus. Server technology implementation (PHP or ASP)	\$5000
Website hosting accounts for a couple of years	Between \$10-50 per month not including set up.	\$1000

Yael Kanarek

Born

New York City, 1967

Education

BFA Empire State College, SUNY

ONGOING PROJECT

World of Awe: www.worldofawe.net, since 1995

AWARDS

- 2003 Netizens_Webprize, The International Net Art Competition, 1st prizewinner, Rome
- 2002 CNRS/UNESCO, Lewis Carroll Argos Prize, Paris

GRANTS, COMMISSIONS & RESIDENCIES

- 2002 Jerome Foundation Media Arts grant
- 2002 R&D residency at Eyebeam
- 2002 Turbulence.org net art commission
- 2002 SFMOMA net art commission

- 2001 NYFA fellowship, Computer Arts category
- 2000-01 Harvestworks residency
- 2000-01 Digital Commissions 2000, The Alternative Museum

SOLO EXHIBITIONS

- 2004 "The Code: Skin," Nelly Aman, Israel (forthcoming)
- 2004 K-99, Cologne, Germany
- 2004 "World of Awe: New Works," bitforms Gallery, New York

- 2003 Sala Uno gallery, Rome, Italy

- 2001 Moving Image Gallery, New York
- 1998 "One night in SOHO," private loft, New York
- 1993 Space Time Light Gallery, New York

GROUP SHOWS, ART FAIRS & FESTIVALS

- 2004 VideoZone2 Biennial, Israel (forthcoming)
- 2004 "Netizen II," Sala Uno gallery, Rome, Italy (forthcoming)
- 2004 New Forms Festival, Vancouver, Canada (forthcoming)
- 2004 "FILE: Electronic Language International Festival," Sao Paulo, Brazil (forthcoming)
- 2004 "Touch and Temperature," Debra Colton, Houston, TX (forthcoming)
- 2004 "HYPER-RUNT," Inliquid, Philadelphia Fringe Festival, PA (forthcoming)
- 2004 "Touch and Temperature," bitforms gallery, New York
- 2004 Seoul Net & Film Festival, Korea
- 2004 Peam, Electronic Arts Festival, Pescara, Italy
- 2004 "Integrating the Digital Consciousness," Debra Colton, Houston, TX
- 2004 "Private and Public Spaces Online," 8th Israeli Internet Conference, Israel

- 2003 Boston CyberArts Festival, Massachusetts
- 2003 "A Decade," Schroeder Romero gallery, Williamsburg, New York
- 2003 "Lab3D," Comerhouse, Manchester, England
- 2003 "Web 3D Art," SIGGRAPH, St. Malo, France
- 2003 "NOWN," Wood Street Galleries, Pittsburgh, Pennsylvania

- 2002 <Alt>, American Museum of the Moving Image, Queens, New York
- 2002 Beta-Launch, Artists-in-Residence, Eyebeam, New York

- 2002 "25th Anniversary," The Drawing Center, New York
 2002 Web commissions, Chapter 2, SFMOMA
 2002 "Prints & Chips," Bitforms, New York City
 2002 "Meta-Forms," Colgate College, Hamilton, New York
 2002 Whitney Biennial 2002, New York City
- 2001 "My_Last_Birthday_Party," Curator Mouchette, De Balie, Amsterdam
 2001 Viper >>REPLAY>>, [plug in], Switzerland
 2001 Viper Festival, Switzerland
 2001 Kleine Humboldt galerie at, Humboldt University, Berlin, Germany
 2001 "Net.Ephemeran," curated by Mark Tribe, Moving Image Gallery
 2001 "1.44MB," Moving Image Gallery, New York
 2001 "Wand 5," 14th Stuttgart Filmwinter
 2001 "Technically Engaged," A.I.R gallery, New York
 2001 "Interferences," France
- 2000 "FILE: Electronic Language International Festival," Sao Paulo, Brazil
 2000 "Dystopia + Identity," Tribes gallery, New York
 2000 "Refresh, the art of the screen saver," Cantor Center, Stanford University, California
 2000 "Incubation," traAce conference, July 10-12, UK
- 1998 Gramercy International Art Fair, New York
- 1997 FIAC International Art Fair, with Elizabeth Valliex Gallery, Paris
 1997 Austrelitz@utrement, Paris
- 1996 Sauce Gallery, "Sauce A La Mode," Brooklyn, New York
 1996 Momenta Art, Williamsburg, New York
 1996 Sauce Gallery, Williamsburg, New York
 1996 Elizabeth Valliex Gallery, "The Sparkling Bag," Paris
- 1995 Flamingo East, "Either/Nor," Kenny Schacter, New York
 1995 LKGG, "Lemoine Kennels America Theme Show," Los Angeles
 1995 Ronald Feldman Gallery, "Four Rooms," New York
 1995 The International Art Fair, Elizabeth Valliex Gallery, Bazel
 1995 24 Hours for Life Gallery, "Phallic Symbols," New York
 1995 Edge Gallery, "People We Know," Denver
 1995 Elizabeth vallix Gallery, "Mon Voyage a Paris," Paris
- 1994 Silverstein Gallery, NYC
 1994 128 Gallery, "Free Floating", New York
 1994 Elizabeth Valliex Gallery, Paris
 1994 The Drawing Center, "Selection Spring '94," New York
 1994 NYU Small Work Competition and Show, New York
- 1993 128 Gallery, "Christmas Show," New York
 1993 Space Time Light Gallery, New York
- 1992 303 Gallery, "Writings on the wall," New York

ONLINE EVENTS

- 2001 Margaret Penney's pick for "Freshfoot"
 2001 "Hello Cursor," curator Kyeong Park, Korea
- 2000 "Refresh, the art of the screen saver," Artmuseum.net, Intel
 2000 "Shower," Pavu.com, France
 2000 "Am Ort," Kuenstlerbund, Berlin
 2000 Assemblage: The Women's Hypertext Gallery
 2000 "Shockwave.com Cool Site of the Day, July 21"
 2000 "World of Awe 1.0," 3rd launch, Razorfish Subnetwork
- 1999 "Art Dirt" performance archived on Walker Art Center website
- 1997-9 Network performative action: Love letters distributed over the net
 1997 "My Jewel," Pericles, France

- 1997 "World of Awe," 2nd launch, on the Blue Dot
- 1997 "Planet Authority," for poetry and literature

- 1995 "Love Letter from a World of Awe," 1st launch

ARCHIVES, COLLECTIONS

- 2002 Computer Fine Arts
- 2001 "Joan Flasch Artists' Book Collection," School of the Art Institute of Chicago
- 2000 "World of Awe" versions archived in Rhizome Artbase
- 1999 "World of Awe," Razorfish collection, SFMOMA e-space

PERFORMANCES

- 2002 "Art Party," Whitney Museum

- 2001 "The Warhol Hijack," @ weliveinpublic

- 2000 Rhizome openMouse, FUN
- 2000 Issue release party for Sandbox Magazine #8

- 1999 Issue release party for Sandbox Magazine #7

- 1997 "Love Letter from a World of Awe," multimedia performance, HERE
- 1997 "The American Living Room Theatre," HERE
- 1997 "Art Dirt," Pseudo Online
- 1997 "The Power Of The Word," WBAI 99.5 FM

MEDIA ART INITIATIVES

- 2004 "The Upgrade!," New York
- 2003 "The Upgrade!," New York
- 2002 "The Upgrade!," New York

- 2001 "The Warhol Hijack," @ weliveinpublic
- 2001 "The Upgrade!" A monthly gathering of new media artists & curators, New York

- 2000 "Verbal3: Call & Response," A network performance cabaret, with Thundergulch, The Kitchen
- 2000 "The Upgrade!" A monthly gathering of new media artists & curators, New York

- 1999 "The Upgrade!" A monthly gathering of new media artists & curators, New York
- 1999 "PIXEL," Online Gallery for net.art at theglobe.com

- 1998 "Verbal2: An evening of multi-media readings," Exit Art, New York

- 1997 "Verbal1: Readings by visual artists," Momenta Art, Brooklyn
- 1997 "Dick for A Day," A complimentary site to the book by Fiona Giles, The Blue Dot

- 1994 "Free Floating," 128 Gallery, New York

TEACHINGS, LECTURES, PANELS

- 2004 [p3] Round-Table, S.A.T, Montreal, Canada
- 2004 "Upgrade Montréal!", S.A.T, Montreal, Canada
- 2004 Electronic Arts department, Rensselaer Polytechnic Institute, New York
- 2004 School of Journalism, New York University, New York
- 2004 New Media Collaborative, teaching artist, Eyebeam, New York
- 2004 "8th Israeli Internet Conference," ISCO, Israel

- 2003 "Art, Community, Education" lecture, Digital Art Lab, Israel
- 2003 "Net Art: Exploring the Network as Culture," lecture, Ascola-Meimad, Israel
- 2003 "Net Art: Exploring the Network as Culture," lecture, Hamidrasha, Israel
- 2003 "Net Art: Exploring the Network as Culture," lecture, Bezalel Academy of Art, Israel
- 2003 "Net Art: Exploring the Network as Culture," lecture, Digital Art Lab, Israel
- 2003 "Digital Media 2" Fall NYU New York

- 2003 "Animating Pop," Guggenheim Museum, New York
- 2003-04 "New Media Collaborative," Eyebeam, Dia Center and EAI
- 2003 "More Than Meets the Eye," Artist & Public, Guggenheim, New York

- 2002 School of Visual Arts, guest lecture, New York
- 2002 University of Colorado, visiting artist program, Boulder, Colorado
- 2002 "Orai ISEA 2002," Guggenheim Museum, New York
- 2002 "Expressions in New Media," visiting artist, MIT, Massachusetts
- 2002 Digital Art Lab, Israel
- 2002 Whitney Biennial Net Art Selection Panel

- 2001 Viper Festival, Switzerland
- 2001 "The Arts and Streaming Media," American Film Institute, California
- 2001-02 Web Design 2, City College, CUNY
- 2001 Satellite Academy, ABACA
- 2001 "Connecting the Block @ Chelsea," Eyebeam Atelier

- 2000 "Website Production," guest lecturer, NYU
- 2000 Satellite Academy, ABACA
- 2000 "Digital Day Camp," Eyebeam Atelier
- 2000 "Connecting the Block @ Chelsea," Eyebeam Atelier
- 2000 "Get Connected," panelist, Museum Educators Symposium, Museum of Natural History
- 2000 "World of Awe," guest lecture, "From Analog to Digital," Tisch School of the Arts, NYU
- 2000 "Design a Web Page," Harvestworks
- 2000 "Crash Course in HTML," Harvestworks

REVIEWS, INTERVIEWS & PUBLICATIONS

- 2005 Portfolio spread in ArtPhoto Magazine, USA, Romania

- 2004 "Netgirl," Shlomzion Kenan, Ma'ariv, Israel
- 2004 "A Video Game With Awe As Its Quest," Elizabeth Bard, Arts & Leisure, New York Times
- 2004 "World of Awe," FIRMA Magazine, Rita Rusich, January Issue, Italy
- 2004 "To Print and Frame by Instructions," Dana Gilramen, Captain Internet, Ha'aretz Daily
- 2004 "Digitalia," Catalog essay, Michele Thursz, Wood Street Galleries, Pittsburgh

- 2003 Netizens 1st prize winner, Sala Uno, Rome, Italy

- 2002 Exibart, "World of Awe," Domenico Quaranta, November 2002
- 2002 "Wild at Art," Julie Lasky, Samsung Digital, Summer 2002
- 2002 Le Monde Interactif, "World of Awe: une carte du Tendre numérique," Laetitia Sellam.
- 2002 "Exhibition Celebrates Contemporary Vision," Goergette Gouveia, The Journal News
- 2002 "If You Can't Join 'Em, You Can Always Tweak 'Em," Matthew Mirapaul, Arts Online, New York Times

- 2001 Tama Celeste, issue 86, Fucos On, Danielle Perra
- 2001 Viper21 catalog, Switzerland
- 2001 "am Ort," catalog, Germany
- 2001 "Viaje con net.art airlines," Roberta Bosco and Stefano Caldana, Ciberp@is Mensual, El Pais.
- 2001 First Person, ArtByte.com
- 2001 "World of Awe—a Review," Valerie Lamontgne, posted on Rhizome
- 2001 "Digital Art in New York," Hendricks Bernd, Wirtschaftswoche
- 2001 "Interferences," catalog, France

- 2000 "Net Art With a Groove," Reena Jana, Wired News
- 2000 "Selling Out for Art," Lessley Anderson, Industry Standard
- 2000 "Praktica.net," France
- 2000 "New Coder of the week: July 4," Newcoder.com
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