

**Tirtza Even**

**Title: Once A Wall, or Ripple Remains**

**Genre: Interactive 3D Animation/ Audio/ Video Installation**

**Applicant's Role in Production:**

**Producer /Director /Camera /Effects /3-D animator/ Software Programmer**

**Production Format: 3-D Animation/ Audio/ Video/ Physical Computing Installation**

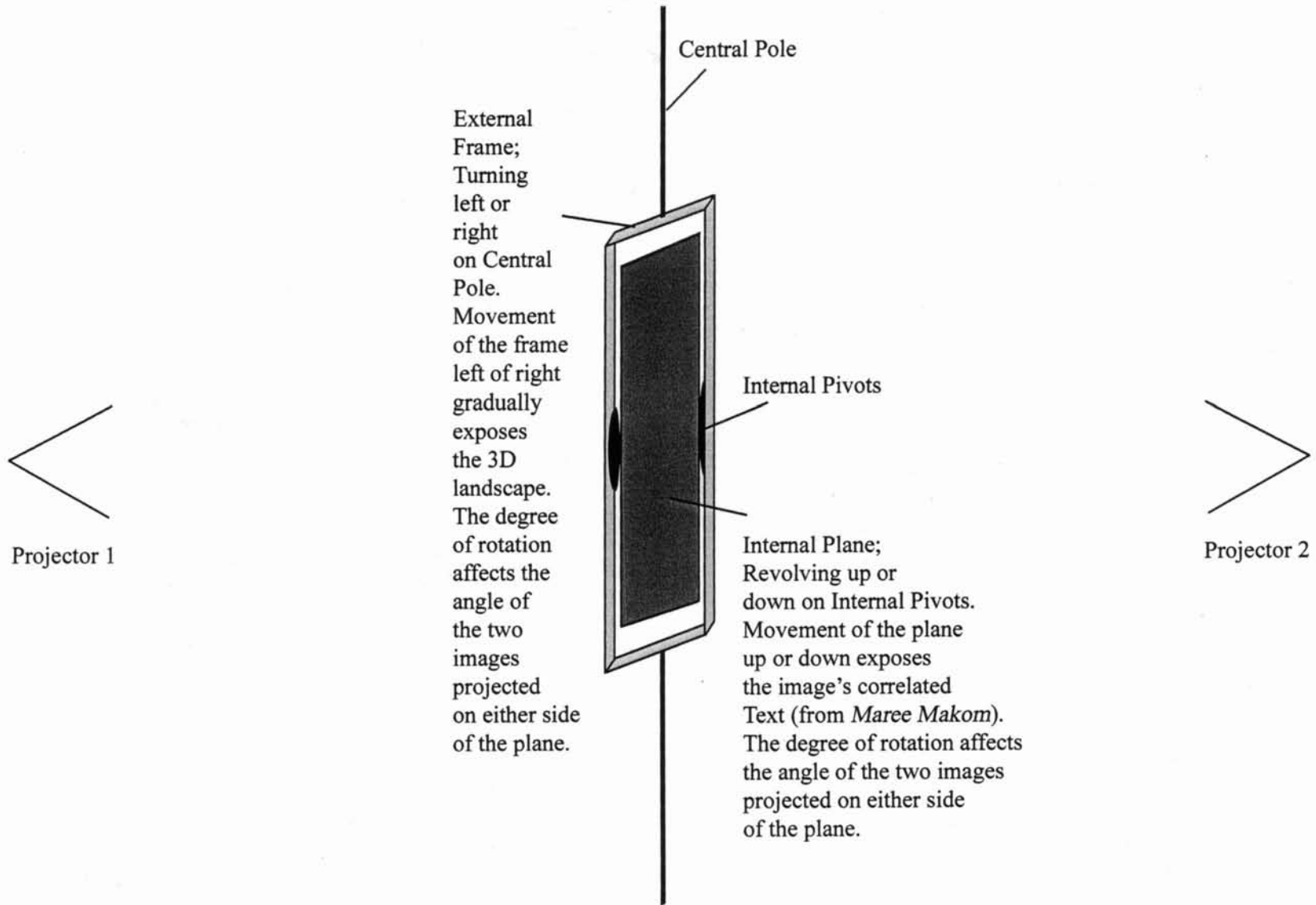
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**Brief Project Description (do not exceed space given below)**

*Once A Wall, or Ripple Remains* is the last fold in an on-going documentary project spanning more than seven years to date as well as a wide range of media (from single channel video, CD-ROM, website, to written text, 3-D animation, and interactive installation). The various media reflect and undermine each other's reports, detecting gaps, contradiction and bias in the perception and mediation of the primary experiences or encounters that set the trail of records in motion. Together they form a shifting history not only of the experiences themselves, but of each moment's viewing and of its articulation: a manifold document that questions the stability of any perception, record, or rendering of such encounters.

The encounters referred to occurred in the Summer and Fall of 1998 in the Occupied Territory of Palestine, where Bosmat Alon and I embarked on a video project (*Kayam Al Hurbano*) that was intended to provide a political and social visual interpretation to a series of dream texts Alon had previously written. Two years after the completion of *Kayam Al Hurbano* and of its two subsequent iterations (*Occupied Territory* CD-ROM and Web-site), I returned to the images imagined ("dreamt" or remembered), the images seen, the images shot and the images digitally manipulated, this time with *Maree Makom*, a written text that wove these four temporalities into a series of verbal snap shots. *Once A Wall, or Ripple Remains*, the proposed project, is an attempt to return to the haunting visual presence of the documented images of Palestine; images that were designed to interpret a verbal text (a dream), and that eventually were themselves reiterated as--or within--verbal language. The return I am seeking is one that would incorporate these images' passage through media, and through the history impacting their perception, in their very display. The piece will consist of 60 video/3-D stage sets, constructed in accordance with the dictates of the 60 paragraphs of *Maree Makom*, and projected in sequence from two sides on a revolving framed glass panel. The rotation of the frame holding the glass panel sideways will be computed to interactively expose the projected characteristics of the 3-D landscape, at the same time that an imaginary continuity with the scene displayed on the panel's reverse side will be revealed. Rotation of the panel itself up or down will uncover the text mediating the rendering/perception of the scene. A database of audio clips from interviews with people on both sides of the Palestine/Israel divide reflecting on the meaning of the Security Wall now built to physically split the two nations, will be accessed dynamically by the computer, providing a shifting audio interpretation to the visual landscape.

# Once A Wall, or Ripple Remains - Floor Plan



**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.

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**Title:** Slip (Sample Work #1. Interactive installation demo on tape). Produced, directed, shot, programed and constructed by Tirtza Even and Sha Xin Wei.

**Year** 2001

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other Digital Video

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other Prints; Floor Plan

**Preferred OS**

Windows  
 Mac  
 Unix  
 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:**

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

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**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 *Once A Wall*, or *Ripple Remains*, 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.

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**Title:** Icarus (Sample Work #2. Video installation demo on tape). Produced, directed, shot, edited and constructed by Tirtza Even.

**Year** 2004

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other Digital Video

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other Prints; Floor Plan

**Preferred OS**

Windows  
 Mac  
 Unix  
 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:**

A 3-D animation demo of the installation, along with one cycle of the edited video footage is included on VHS tape, in addition to a floor plan and a set of prints.

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**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 and cultural sites, 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 12 min. reverse pan--an impossible re-turn or "temporal wipe"--across 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* (Supplementary Work #2), 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 sites:

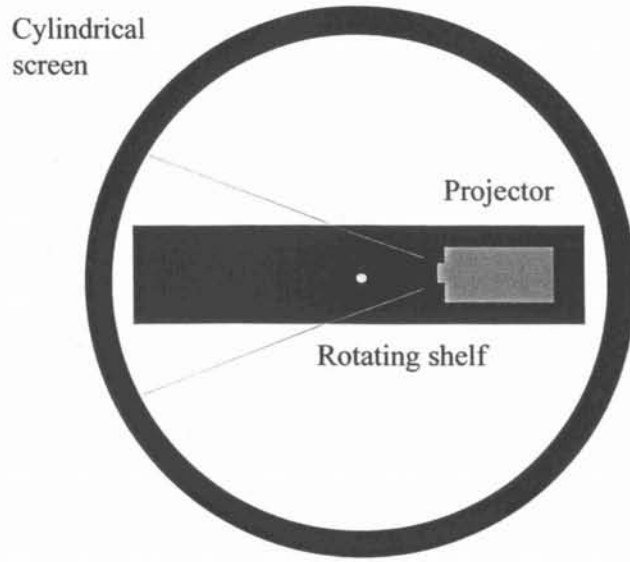
1. [The site included on the current work sample tape:] An empty lot, a backdrop for signs of an organized demolition overlapping signs of entropy and neglect, through which a police parade is seen in passing alongside brief views of passing emigrants, prostitutes and children.
2. A residential neighborhood bordering to the point of merging with remnants of Roman ruins.
3. 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.
4. A lonely guard watching a fenced industrial complex at night.

### **The Installation's structural outline:**

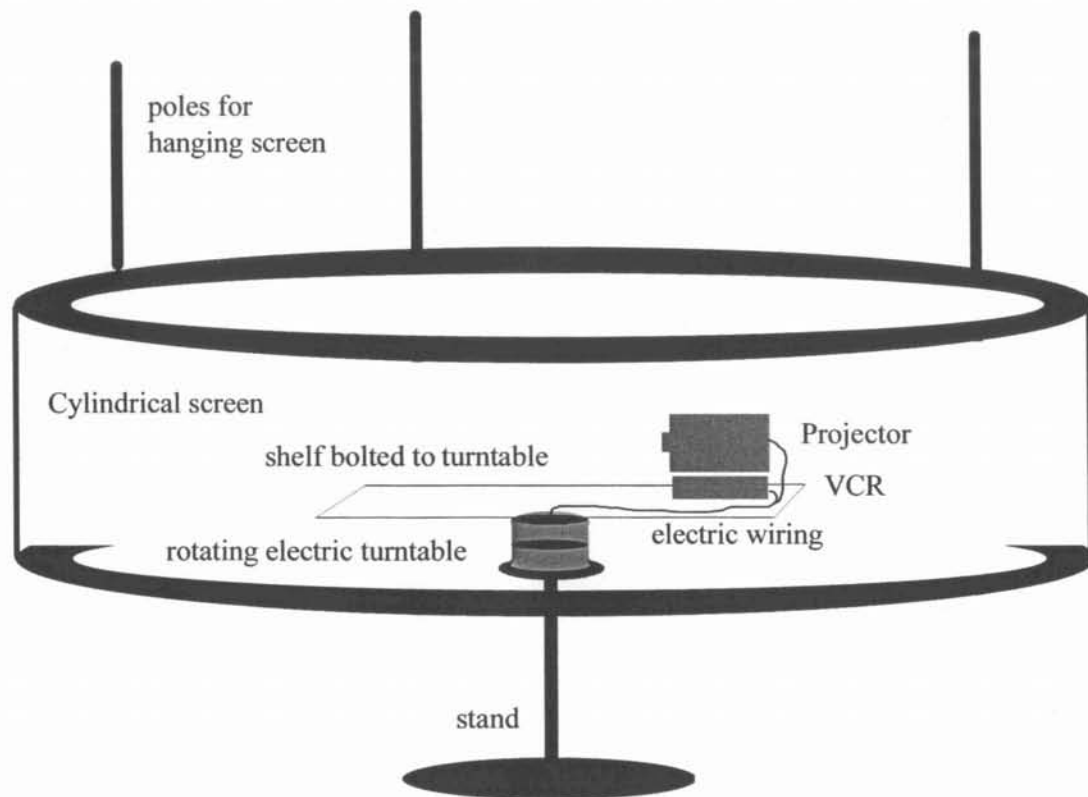
A rotating projector at the center of a cylindrical projection screen unfolds the documented space(s) dynamically. The rotation of the projector matches the camera's motion in speed and angle, resulting in a "wipe" or an "x-ray" view of the projected space gradually erased/revealed within the changing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

The installation premiered in a show at the Israel Museum, Jerusalem, in January 2004 (See print attached). The current demonstration tape includes a 3-D animation rendering of the installation structure as well as a segment of the video itself.

# *Icarus Top View*



# *Icarus Side View*



## **Tirtza Even - Artist Statement**

Both my linear and my interactive video work engage with representing the less overt manifestations of complex and sometimes extreme social/political dynamics in specific locations (e.g. Palestine, Turkey, Spain, Germany and the US, among others). Relying on subtle disruptions of images and sound taken from mundane moments, I elicit those signs of underlying human life that might otherwise remain latent or oppressed but which disorient and interrupt any innocent view of the everyday. Negotiating the sometimes intense opposition between conflicting truths, bringing to the fore the multiplicity and transience of point(s)-of-view, is an underlying formal as well as ethical and political concern in all of my documentary projects (whether interactive, installation or single channel) which hence straddle the fields of video art and experimental documentary.

Over the last ten years I have been developing a language for communicating human social and political realities in visual media, through almost imperceptible, oblique and nuanced digital manipulation and careful sequencing of (or navigation through) the recorded moments, both effected and un-effected. In place of a strict linear narrative I enable a variety of perspectives and voices to co-exist, override and conceal one another without reference to any singular, complete or dominating story or character. In these ways I aim to question and destabilize the ideological bias underlying any single perspective, and to transgress and complicate the separation between documentary and fiction.

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 or object recorded as are its color or contour. 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 mobilize 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 in some way inform and expose the partiality of the viewpoints that are expressed by interviewees, represented by myself, the filmmaker, as well as interpreted by viewers. 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, one perspective from that of another. The grid I refer to



provides the premise for the settings of a scene: it can 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, anything that safeguards the firmness of narrative hierarchies, the constancy of the in/out of a story and of genre divisions.

I destabilize this grid by letting the coordinates drift into the description (e.g., during a 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 the scene 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 frequently digitally manipulated to distill and heighten the ordinary, creating a space where multiple, overlapping perspectives are hinted at.

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 uncover a comment about a social, political or cultural space. The comment is a statement the user enacts rather than expresses.

## Once A Wall, or Ripple Remains

*Once A Wall, or Ripple Remains* is the last fold in an on-going documentary project spanning more than seven years to date, as well as a wide range of media (from single channel video, CD-ROM, website, to written text, 3-D animation, and interactive installation). The various media reflect and undermine each other's reports, detecting gaps, contradiction and bias in the perception and mediation of the primary experiences or encounters that set the trail of records in motion. Together they form a shifting history not only of the experiences themselves, but of each moment's viewing and of its articulation: a manifold document that questions the stability of any perception, record, or rendering of such encounters.

The encounters referred to occurred in the Summer and Fall of 1998 in the Occupied Territory of Palestine, where my collaborator Bosmat Alon and I embarked on a video project that was intended to provide a political and social visual interpretation of a series of dream texts Alon had previously written. The bulk of the material for *Kayam Al Hurbano (Existing On Its Ruins; Supplementary material #1)*, the 35 minute piece that resulted, as well as for the two subsequent iterations of that same project that were produced soon after (*Occupied Territory*, an interactive CD-ROM version, and *WWW.Occupied.Org*, a website encompassing also an archive of letters and images from readers; Supplementary material #2 and #3) was shot in Deheishe, a refugee camp near Beth-Lehem, Palestine, and in the Khalil (Hebron) surroundings. Throughout this period we visited and interviewed many of the refugee camp's dwellers as well as people from the Khalil area whose homes were demolished or had been threatened to be demolished by the Israeli government. Disjointed fragments of stories and comments of individuals from these communities were interwoven with the images shot, and were framed by one of Alon's dream texts<sup>1</sup>.

The conceptions of both nations involved in the Palestinian-Israeli conflict rest (exist) on ruins, on a dynamic split, a fragmentation of perspective. The place--called *Palestine* by one and *Israel* by the other--is defined by the eyes that, from these conflicting angles, see, remember, shape, destroy, deny or claim it for themselves and each other.

### Dream Text 1:

*I am trapped in a cage. I see nothing but the bars on one side of the cage. Outside, a man I don't know well is perhaps the prison warden. He is supposed to bring me food every day. Often however, he is confused--absent for a day or two, and I am starving for food, or he arrives with huge amounts of food that I cannot finish eating. At some point the image blurs, and it is no longer clear if he is the food-giver, and I am the prisoner; or whether I am the confused food-giver, and he is the prisoner, who is at times starving from hunger, and at times choking from too much food.*

### Dream Text 2:

*I am sitting in an open field, knees bent, arms clasped tight. It is a prison. There is no sky because it is forbidden to look up. I am desperate. At some point a small rock falls next to me wrapped with a note. With much effort I reach for it and*

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<sup>1</sup> *Kayam Al Hurbano* has been shown at the Whitney Biennial, NY (2002); L'immagine Leggera Festival, Italy (2000, Winner of 1st prize); Chisenhale Gallery, London (2000); Locarno Film Festival (2000); Digital Flaherty Seminar, NY (2001); Le réel en scène - les écrans documentaires, Paris (2001); Ecole Nationale 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, (2004); Pacific Film Archives, SF (2005) and many others. Distributed by Heure Exquise, France. Copies of the Occupied Territory CD-ROM have been purchased for the permanent collection of the Jewish Museum, New York, and for the Conseil General, Territoire de Belfort Art Collection, France.

Since Alon's and my perspectives were not only those of outsiders depicting an initially foreign or unfamiliar scene, but--being Israelis entering Palestine--of outsiders implicated in other versions of aggression, occupation, penetration, usurpation (in this secondary theft of representation and of images), the value and function of the frame (as indicative of point of view) while recording this encounter, became particularly charged. Our goal was to embed the complexity of our view-points in the actual visual or audio characteristics of the people and places recorded; that is, to have them be portrayed as "viewed by us". The piece thus became an image of our view or position as empathetic, attempting to reach out to those people we had for so long and so obviously wronged, at the same time that it was invasive, ignorant, foreign, guilty and hurt, threatened and threatening, accused or closed off.

The measured use of digitally created visual effects in *Kayam Al Hurbano (Existing On Its Ruins)* was intended to question and challenge the illusion of accessibility to the portraits of the people encountered, as well as to enhance and complicate our own presence/absence as filmmakers and witnesses occupying/framing the image. These effects included such simple tropes as a wall or door closing, in slow but inexorable fashion; or the disappearance of individual figures as they pass behind a pillar or within the rhythm of a person rocking in a chair. The visual manipulations seem to evolve out of the documented world and yet ultimately to belie the normalcy and familiarity initially perceived, to underline the charged silence of the figures' continuous pause or the oppressive brackets of their indefinite waiting, and to provide the characters depicted with a distance and an anonymity--an "unknowability"--even within and despite the handful of brief moments where they were allowed direct address to the camera.

Two years after the completion of *Kayam Al Hurbano* and its two interactive iterations, I returned to the images imagined ("dreamt" or remembered), the images seen, the images shot and the images digitally manipulated during the making of the piece, this time with *Maree Makom* (i.e. *Reference Mark*, or literally, *A View of a Place*), a written text (a "post-script") that molded these four temporalities or states--projection, perception, framing, manipulation--and intricately wove them with a freedom that only the malleability of verbal folds can provide. The text (originally in Hebrew) was written during 2002-2004 and was constructed of sixty short paragraphs that together convey the oblique personal autobiography of a self embedded in, viewed and read by the dynamic snap shots it produces.

*unwrap the piece of paper. I read: "You must prove that this field is equivalent to the entire world. If you prove this, you will be free by midnight." I am stunned with joy, since this is a very simple equation. I write it down - it's a matter of a line or two at most - and I am dizzy with happiness. I still have a long time to wait, but at midnight I'll be free. After half an hour however I begin to worry: it's impossible that this would be so simple. I look at the note again and now find, in very small letters at its bottom: "P.S. A general proof won't suffice. You need to break down the equivalence function." This is a much more difficult matter, and I need to think hard and put much effort into it. In the end I find the right parameter, I write the function, and this time I enter an even more intense feeling of euphoria. But again, after some time--it's already late afternoon--doubt begins to creep in. And again I open the note and look at it. Indeed, in the margins, in very small letters, I find another addendum: "The name of the function is not enough. Each element of it needs to be outlined in detail." I despair. My entire life wouldn't suffice to produce such a proof. It is impossible that someone would be torturing me like this. I try to see if there is some trick involved, and in order to think through it better, I get up and walk back and forth. As I walk I say to myself: "What an idiot you are. You already got up and walked. Now you can just leave this place."*

*Maree Makom, segment:*  
*At a sharp angle from the main strip, a one-way dead-end side street slopes up towards Z's home, leaving behind it the hot smell of zaatar and sesame, the fragments of curses and yells in English and Arabic and Hebrew, the noise of cab wheels and wooden carts scraping the broken pebbles and cracked asphalt. Sloping up, the road takes with it, distilled and distant, only an echo of church bells' ringing, and the warbled warmth of the muezzin call. At the roof level, Z, her hair cut short and her face round and generous, is lying on the large red-brown floor tiles in a knit dress, the curved windows behind her open, and the light streaming through them dusky*

*Once A Wall, or Ripple Remains*, the proposed project, is the last and most complicated of folds in this on-going project, which like the political and psychological situation that has led to its making, has refused to resolve or come to a resting point for me. *Once A Wall, or Ripple Remains* is my attempt to return to the haunting visual presence of the documented images of Khalil and Deheishe; images that were designed to interpret a verbal text (a dream), and that eventually were themselves reiterated as--or within--verbal language. The return I am seeking is one that would incorporate these images' passage through media--and through the history impacting their perception--in their very display (e.g. the knowledge of the outcome of what back in 1998 was only hinted at as an explosive rupture: the uprising (Intifada) that has been responded to with further and further acts of oppression and of forceful containment such as the Security Wall now being built to physically divide the two nations). My intention is to grant the text of *Maree Makom*, which was initially conceived as "post-script", the role of an actual film script, or a series of staging instructions, and with the aid of 3-D animation software (Maya) to mold the original shots within a staged set that will reflect the interruptions and projections depicted in the text of *Maree Makom*. Furthermore, the physical structure of the interactive installation constituting the interface of *Once A Wall, or Ripple Remains* is designed to give body and presence to the gap or the wall (or the gap reflected by the wall) which is severing the two views on the land; which is splitting and bruising the landscape of Palestine/Israel.

*Once A Wall, or Ripple Remains* will consist of approximately 60 video/3-D animations (or "Vidiettes"), each 1-2 minute long and corresponding in structure and content to the 60 paragraphs comprising *Maree Makom*. The linear sequence of the "vidiettes" will be projected twice, from two sides (by two projectors), on a large framed glass panel pivoting on a pole extending from floor to ceiling (see attached floor plan sketch). The two projections will be temporally staggered so that the scene viewed from the one angle will always differ from the one projected from the inverse angle. The two scenes will, however, together, constitute a three dimensional landscape accessible only by rotating the frame containing the glass panel (see attached illustrations).

The rotation of the frame sideways will, that is, be computed to allow the user to interactively expose the fabricated landscape as such (see a similar interface for user interaction in *Slip*, Sample Work #1). It will enable one to navigate the 3-D environment and in doing so, to lay bare its seams, reveal the flatness of the image at its base and the projected characteristics of its occupants, at the same time that it would establish an

*and soft, mixed with an almost imperceptible breeze that only the motion of the cloth hanging on a nylon cord stretched from the room's entrance betrays. On the cold floor are spread three or four white paper sheets and a handful of colored pencils. The drawing--which would form slowly on the flat page, and which will be erased one day in a backwards video projection, freeing and cruel, of the entire recorded effort, and of the setting sun (that will now rise), darkening (brightening) the room until the drawing will lose its detail; a projection backwards that will draw-in the entire scene towards the utter blankness that preceded the first green mark made there on that page--is of Rapunzel, who was released from the high tower in which she was imprisoned with the aid of her long hair that served her as a black and thick braided rope to hang from, and escape.*

imaginary continuity with the scene projected on the panel's reverse side. This imaginary continuity, or illusion of a three dimensional space uniting back and front images, will however be simultaneously negated by the physical structure of the single panel or partition visible in the installation area itself.

Furthermore, rotation of the glass panel up or down *within* the frame holding it, will uncover the text mediating the rendering/perception of the specific scene projected at each moment (a similar gyroscope-like (double axis) interface for user interaction was used by Brian Karl and myself in *Counterface*, 2004)

And lastly, in keeping with the piece's turns through multiple media and the attempt to continue to expand and shift perspective, a database of thematically linked audio clips from interviews conducted at the present time with people residing (geographically, ideologically) on both sides of the Palestine/Israel divide reflecting on the function and meaning of the recent construction of the Security Wall, will be accessed dynamically by the computer, providing a shifting audio interpretation to the visual landscape (see a similar treatment of an audio database in *Definition*, Sample Work #3).

The projected time span for completing the proposed project is two years. Most of the effort (and the cost covered by the fellowship money) during this period would be concentrated on translation, recording of audio interviews, storyboarding and 3-D animation design. The programming and physical construction would be based on models for interactive structures that were tested with earlier projects (see above). The piece is intended for exhibition through venues similar to ones I have accessed for comparable work in the past (i.e. museum/gallery settings).

Even

Once A Wall, or Ripple Remains

Fellowship Project Budget

Expenses

Translation of <i>Maree Makom</i>	1000
Research and Development	1000
<i>Books, workshops.</i>	
Director Salary	4000
Travel	
<i>Airfare: 2 crew RT US. / Palestine-Israel</i>	1500
<i>Per Diem: 2 crew *10 days * 45/day</i>	900
<i>Hotel: 2 crew *10 days * 45/day</i>	900
Production Personnel and Equipment	2000
<i>Audio Recording</i>	
Post-Production Personnel	8000
<i>3-D Animation, Sound Editor,</i>	
<i>Video Editor and Effects Operator</i>	
Programming	
<i>Software (50 hours @ \$55/hr)</i>	2750
<i>Physical Computing (50 hours @ \$55/hr)</i>	2750
Equipment/Materials for Construction	
<i>Physical Computing (Microcomputer chip, wiring, etc)</i>	700
<i>Metal, Plexiglass, other.</i>	1500
<i>Projector, Computer, DV to Analog Converter Rental</i>	2000
<i>Installation Construction Work</i>	2500
Administration	1500
<i>phone; fax; printing; delivery, insurance</i>	
Contingency	2000
<b><u>Total Expenses</u></b>	<b>35000</b>

## **Tirtza Even, Bio**

A practicing video artist and documentary maker for the past ten years, I have produced both linear and interactive video work representing the less overt manifestations of complex and sometimes extreme social/political dynamics in specific locations (e.g. Palestine, Turkey, Spain, the U.S. and Germany, among others). My work has appeared at the Modern Art Museum, NY, at the Whitney Biennial, the Johannesburg Biennial, as well as in many other festivals, galleries and museums in the United States, Israel and Europe, and has been purchased for the permanent collection of the Modern Art Museum (NY), the Jewish Museum (NY), the Israel Museum (Jerusalem), among others. I have been an invited guest and featured speaker at numerous conferences and university programs, including the Whitney Museum Seminar series, the Digital Flaherty Seminar, Art Pace annual panel, ACM Multimedia conference and others.

Currently an Assistant Professor at Ann Arbor University's School of Art & Design, I have been teaching Video and Multimedia Production and Post-Production, Experimental and Documentary Film Theory, Video Art and Media Theory and Production at New York University, at Columbia University and at a number of other colleges and universities in the U.S. and abroad, and have published articles about video art history and theory in Israel and the United States.

A Fulbright scholar, I completed a Masters Degree in Cinema Studies (with a focus on Documentary and Ethnographic Film Production and Theory) and a second Masters in the Interactive Telecommunication Program, both at New York University.

## Tirtza Even

### 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.

### SELECTED PROJECTS

- 2005 **Definition-- Single Channel Video and Interactive Audio Installation**  
Co-Producer, Co-Director, Co-Editor, Camera Person  
A representation of the multiplicity of definitions of the term "Jewish" as viewed by individuals both Jewish and non-Jewish. The metaphor of a sign-language "dictionary" serves as a formal access point, in which a vocabulary of invented and choreographed physical gestures is enacted in diverse indoors and outdoor urban locales by a group of actors/dancers. Commissioned by the Jewish Museum, NY, for a Fall 2005 exhibition.
- 2004 **Painted Devil / Counterface--Single Channel Video, 52 min. and Interactive Installation**  
Co-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. Presented at the Israel Museum, Jerusalem, (2004) and the Robert Beck Memorial Cinema, Collective Unconscious, NY (2004). Distributed by Heure Exquise, France.
- 2004 **Icarus--Video Installation, 12 min.**  
Producer, Director, Camera Person, Editor  
A dynamic video installation consisting of a 12 min. reverse pan across circular sites shot in Cartagena, Spain, each stitched together of patches, spatial and temporal, of the city's urban landscape. Presented at the Israel Museum, Jerusalem (2004); SF Cinematheque, Yerba Buena Center for the Arts (2004); the Chelsea Museum of Contemporary Art, NY (2004); SF Film Festival (2005); 11<sup>th</sup> International Media Art Biennale, Poland (2005); Festival of Hérouville, France [Upcoming]. Distributed by Heure Exquise, France.
- 2003 **Disturbances, or 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. Presented at the Chelsea Museum of Contemporary Art, NY (2004).
- 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); the Robert Beck Memorial Cinema, Collective Unconscious, NY (2004) 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, (2004); L'espace Multimedia Gantner (2005) and others. Purchased for the permanent collection of the Jewish Museum, NY and the Conseil General, Territoire de Belfort Art Collection. Accessible on line at [www.occupied.org](http://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  
An experimental video documentary depicting life in Deheishe, a refugee camp near Beth-Lehem, Palestine, and in the Hebron (Khalil) surroundings. Selected for the Whitney Biennial, NY (2002). Also presented at Ami Steinitz 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 Nationale 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, (2004); Pacific Film Archives, SF (2004); L'espace Multimedia Gantner (2005), and many 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 and 2003). Purchased for the permanent collection of the Israel Museum, Jerusalem.
- 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 Museum of Modern Art, New York (2003); The Israel Museum, Jerusalem (2000 and 2003); the Haifa Museum of Art (1998); the Museum of Contemporary Art, Florida (1998); Postmasters Gallery, NY (1999); Rockefeller Center, NY (1999); Art in General, NY (2001); New Art Center, Newton, MA (2001) and others. Purchased for the permanent collection of the Museum of Modern Art, New York, and the Israel Museum, Jerusalem.
- 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.

## COLLECTIONS

- The permanent collection of the Museum of Modern Art, New York
- The permanent collection of the Jewish Museum, New York
- The permanent collection of the Israel Museum, Jerusalem
- The Conseil General, Territoire de Belfort Art Collection, France

## SELECTED EXHIBITIONS AND PRESENTATIONS

- 2005 "Between Man and Place", Ssamzie Space, Seoul [Upcoming]  
The Society for Literature, Science, and the Arts conference, Chicago [Upcoming]  
Festival of Hérrouville, France [Upcoming]  
L'espace Multimedia Gantner, France [Upcoming]  
Sudhaus Cultural Center, Tübingen, Germany [Upcoming]  
The Jewish Museum, NY  
11<sup>th</sup> International Media Art Biennale, Poland  
The Performance Studies International conference (PSI), Brown University  
SF Film Festival
- 2004 Chelsea Museum of Contemporary Art, NY  
Pacific Film Archive, SF  
SF Cinematheque, Yerba Buena Center for the Arts  
Robert Beck Memorial Cinema, Collective Unconscious, NY  
Israel Museum, Jerusalem
- 2003 Museum of Modern Art, NY  
Israel Museum, Jerusalem  
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 Videomedija, 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 Nationale 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 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 Baldessari", *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>)

## SELECTED AWARDS / GRANTS / COMMISSIONS

- 2004-2005 **Commission of Definition**, an interactive audio/video installation, for The Jewish Museum, New York  
2004 **Finishing Funds**, The Experimental Television Center, New York  
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 REVIEWS AND PUBLICATIONS

- "Kayam Al Hurbano", *Liquid Spaces catalogue*, Israel Museum Press, Ayala Amir, 2004  
"In Occupied Territory", *The Promise The Land*, O.K Books, Brian Karl, Linz, 2004  
Review of "The Promise, the Land", Rundschau kultur&freizeit, Linz, Feb. 2003  
Review of "The Promise, the Land", OONachrichten, Linz, Feb. 2003  
"Contemporary Art / Recent Acquisitions at the Jewish Museum", *The Jewish Press*, Richard McBee, April 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  
"Imagine 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?", Roe Rosen, *Studio Magazine 72*, April 95

## WORK EXPERIENCE

- 2005 **The School of Art & Design, University of Michigan, Ann Arbor**  
Assistant Professor
- 2001 - 2005 **NYU's Interactive Telecommunications Program**  
Adjunct Assistant Professor teaching Video Art, Experimental Documentary and Video Installation courses. Masters Thesis Seminar instructor.
- 2000 - 2002 **Columbia Univ. Graduate Art Dept**  
Adjunct Assistant Professor teaching New Media Narrative.
- 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. Assisted in the development and integration of a Digital Media curriculum for the Hadasa Photography Dept, Jerusalem.
- 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.

**NAME: Tirtza Even**

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Title: Kayam Al Hurbano (Existing On Its Ruins) (Supplementary Work #1. Single Channel Video. 35 minutes, cued to a 5 minutes segment). Produced, Directed and Edited by Tirtza Even and Bosmat Alon. Camera-work by Tirtza Even.

Year 1999

**Technical**

**Original Format**

- Software
- Web
- Installation
- Other Digital Video

**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 \_\_\_\_\_ (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:**

Single channel video on tape. 35 minutes (cued to a 5 minutes segment). Also attached is *Occupied Territory*, a CD-ROM demo on VHS tape of an interactive video version of the piece (supplementary material #2), and a Web version of the piece on CD-ROM (supplementary material #3).

---

**Description of Work** (use an additional sheet if necessary)

The material for this 35 minute piece was shot in Deheishe, a refugee camp near Beth-Lehem, Palestine, and in the Hebron (Khalil) surroundings, during a period of several months in the summer and fall of 1998. Throughout this period we visited and interviewed many of the refugee camp's dwellers as well as people from the Hebron area whose homes were demolished or had been threatened to be demolished by the Israeli government. Disjointed fragments of stories and comments of individuals from these communities are interwoven with the images shot, and are framed by a short dream-like text, written by Bosmat Alon, reflecting the complexity of our own position as witnesses of the scene.

What is most prevalent in the depicted scenes, however, is the charged silence of a continuous pause, an extended margin of inaction. Isolated sounds extracted and distilled from ambient recordings from the above locations convey--within the oppressive brackets of an indefinite waiting--a heightened perception of the reality of everyday settings and the lived life that continues on in and around the semi-permanent tent-dwellings of the Khalil surroundings, and amongst the hard surfaces yet richly textured streets and buildings of Deheishe.

The measured use of digitally created visual effects questions and challenges the illusion of accessibility to the portraits of the people encountered, as well as serves to enhance and complicate our own presence/absence as filmmakers and witnesses. These effects include such simple tropes as a wall or door closing; the disappearance of individual figures as they pass behind a pillar or within the rhythm of their rocking in a chair--all being nuanced dynamic elements that seem to evolve out of the documented world but that ultimately belie the normalcy and familiarity initially perceived, and provide the characters depicted with a distance and an anonymity even within and despite the handful of brief moments where they are allowed direct address to the camera.

**NAME: Tirtza Even**

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---

**Title:** Occupied Territory (Supplementary Work #2. CD-ROM demo on tape). Produced, edited, shot and programmed by Tirtza Even, using footage from Kayam Al Hurbano, a collaboration with Bosmat Alon.

**Year** 2000

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other Digital Video

**Format Submitted for Viewing**

Software  
 Web  
 VHS Demo on Tape  
 Other

**Preferred OS**

Windows  
 Mac  
 Unix  
 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:**

A demo of the work on tape is attached. Also attached is a Web version of the piece on CD-ROM (supplementary material #3), and a 35 min. single channel video on VHS tape (supplementary material #1), *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 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 #1) 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 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.

**NAME: Tirtza Even**

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---

**Title:** Definition (Sample Work #3; A three-part installation involving two video projections alongside an interactive audio-graphic physical computing piece). Produced, directed and edited by Tirtza Even and Brian Karl. Photography by Tirtza Even.

**Year** 2005

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other\_Digital Video; Audio\_

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other\_Prints; Floor Plan\_

**Preferred OS**

Windows  
 Mac  
 Unix  
 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:**

A 3-D animated simulation of the installation space and its various components is included on VHS tape, in addition to a floor plan and a set of prints.

---

**Description of Work** (use an additional sheet if necessary)

Commissioned by the Jewish Museum, NY, for an exhibition entitled "The Jewish Identity Project" (September 20<sup>th</sup>, 2005 through January 29<sup>th</sup>, 2006), *Definition* is a three-fold audio-video project comprised of an interactive audio-graphic installation alongside two single-channel digital video pieces.

Taking off from a series of audio interviews with selected individuals both Jewish and non-Jewish (e.g. a 65-year old Brooklyn-born Jewish experimental filmmaker; a Palestinian musician immigrant; a black magazine editor; an Arab-Jewish Israeli woman; an Israeli Palestinian graduate student in



psychology and social welfare; the American born son of a Jewish father and a non-Jewish Mother; a black Jew; an Israeli Jew who converted to Islam and many others, all living in the USA), we illustrate some of the assumptions, ambiguities and ambivalences contained in these people's conceptualizations of the term "Jewish".

The metaphor of a sign-language "dictionary"--signs which resonate with the latent meanings expressed within the audio interviews--serves as a formal visual access point, in which a vocabulary of invented and choreographed physical gestures is enacted in diverse indoor and outdoor urban locales by a group of actors/dancers. These gestures, representing the custom, convention, and codification of systems of symbolic human expression, are indicative of continuing cultural expressions that are embraced or rejected, consciously or not.

Key gestures initially shot in studio constitute the first of the two video projections, thus allowing viewers to learn and examine the fabricated vocabulary. These same gestures are then integrated in scenes taking place at various locations within the city. The multiple scenes are tied together via the visual device of a continuous pan to form the second video projection. Together, the two video projections function as a visual backdrop for the separately recorded and played back audio interviews.

Control of the audio interviews is accessible through an interactive physical computing audio-graphic installation consisting of two motorized pendulums hung from the ceiling, alongside a graphic display projected on the ground that highlights the selected topics discussed by the interviewees. The pendulums' movement triggers a series of sound clips in a multiple yet restricted sequence, drawing from a data bank of 15-20 hours of edited conversations.

The sequence of audio clips is created in real-time by the computer, following a set of predetermined, programmed, yet endlessly branching instructions that link thematically associated groups of audio clips (a similar programming technique will be utilized in linking and sequencing the audio material of the proposed project, *Once A Wall*, or *Ripple Remains*). It is thus internally dynamic and flexible regardless of the presence of user interaction, and unfolds either in a "linear" (un-interrupted/programmed flow) mode, or through user interruption. User interaction changes the link between the audio clips from being thematically oriented, to one that allows single speakers to express themselves continuously.

Our goal is to quicken, deepen and complicate pre-existing imaginings of arbitrarily understood homogenous human groups, and to interrogate fixed notions of what it means to be "native" to any locale or culture, and to "belong" to any perceived ethnic or national group. We aim to demonstrate the shifting, contingent manifold of psychological and social understandings which make up the idea of "self" and "others". We expect this to be particularly likely when the words of those interviewed are "interpreted" by what is an eclectic, quirky, sometimes startling, and even re-defining iconography of the gestural lexicon.

**NAME: Tirtza Even**

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**Title:** www.occupied.org (Supplementary Work #3. Web-site on CD-ROM). Produced, edited, shot and programmed by Tirtza Even, using footage from Kayam Al Hurbano, a collaboration with Bosmat Alon.

**Year** 2000

**Technical**

**Original Format**

- Software
- Web
- Installation
- Other

**Format Submitted for Viewing**

- Software
- Web
- VHS Demo on Tape
- Other

**Preferred OS**

- Windows
- Mac
- Unix
- 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:**

The web-site's copy on CD-ROM is attached. Also attached is *Occupied Territory*, a CD-ROM demo on VHS tape of an interactive video version of the piece (supplementary material #2), and a 35 min. single channel video on VHS tape (supplementary material #1), *Kayam Al Hurbano (Existing on its Ruins)*, produced in conjunction with *Occupied Territory*.

---

**Description of Work** (use an additional sheet if necessary)

The goal of the *Occupied Territory* website is to keep the material assembled in a series of visits made to the Deheishe refugee camp and to demolished houses in the Hebron (Khalil) surroundings, as well as many of the interviews recorded during the production of *Kayam Al Hurbano (Existing on its Ruins)*-- primarily those which were not used in the single channel video piece--alive and visible. The interviews are focused on small anecdotes or incidences the local people have come across either in jail during the

first Intifada, or in living under the constant threat of their house about to be demolished. They are accessed through the names of the interviewees and are accompanied by simultaneous translation.

In addition to the audio and video recordings a chapter is dedicated to letters sent by Israelis and Palestinians speaking of their experience of the situation from within a variety of angles.

The goal of the site is to address the inherently conflicting coexistence of two mutually exclusive "myths" or definitions of identity based on one and the same piece of land, which has been called *Israel* by Israelis since 1948, and *Palestine* by the Palestinians who were expelled from rights to that land.

My aim is to create an awareness of the fundamental mutual exclusion in both sides' definition of self, with the hope that some opening for a conversation will present itself.

**2006 New Media Fellowships  
Application Checklist**

**Tirtza Even**

As noted in the guidelines, the application, including support materials and sample work, must be postmarked by **September 30, 2005**. The information on this checklist is confidential and is used for administrative purposes. This information will not be seen by the panel members or used in any way to determine awards. Please make a copy of all submitted materials for your records.

**1. Written Proposal and Forms**

- Send two full proposals, each organized in the order listed.
- Check enclosed items.

- Project Cover Form
- Sample Work Form(s)
- Installation Diagram (if applicable)
- Proposal
  - Artist Statement
  - Project Narrative
  - Project Budget
  - Resume

**2. Sample Work(s)**

- Send one copy of each.
- Specify total number of each type of sample.

- \_\_\_\_\_ URL(s)
- \_\_\_\_\_ 1 Video(s)
- \_\_\_\_\_ CD Rom(s)
- \_\_\_\_\_ DVD(s)
- \_\_\_\_\_ Slide(s)
- \_\_\_\_\_  Other \_\_\_\_\_ Prints, Floor Plans

**3. Supplemental Materials**

- Supplemental Materials are optional.
- Send one copy of each.
- Check enclosed items.

- Press
- Promotional Materials
- Full Project Budget
- Script Excerpt (10 pages)
- Other 2 Video Tapes and a CD-ROM\_

**4. Materials Deposit Agreement**

- Fill out and sign the agreement.

- Materials Deposit Agreement

**5. U.S. citizen?**

- Yes  No

If not, please list country of origin:

Israel

I meet the eligibility requirements specified in the application guidelines and, to the best of my knowledge, the statements in this application are true.

Tirtza Even  
Applicant's Signature

9/30/05  
Date

Tirtza Even  
Print Name

**Once A Wall, or Ripple Remains**  
**Total Project Budget (supplementary)**

**Expenses**

Translation of <i>Maree Makom</i>	1000
Research and Development	1000
<i>Books, workshops.</i>	
Director Salary	4000
Travel	
<i>Airfare: 2 crew RT US. / Palestine-Israel</i>	1500
<i>Per Diem: 2 crew *10 days * 45/day</i>	900
<i>Hotel: 2 crew *10 days * 45/day</i>	900
Production Personnel and Equipment	2000
<i>Audio Recording</i>	
Post-Production Personnel	10000
<i>3-D Animation, Sound Editor,</i>	
<i>Video Editor and Effects Operator</i>	
Post-Production Equipment	12000
<i>Computer systems and DV Cam decks;</i>	
<i>On-line 3-D animation and video post-production;</i>	
<i>Audio post-production facility</i>	
Programming	
<i>Software (50 hours @ \$55/hr)</i>	2750
<i>Physical Computing (50 hours @ \$55/hr)</i>	2750
Equipment/Materials for Construction	
<i>Physical Computing (Microcomputer chip, wiring, etc)</i>	700
<i>Metal, Plexiglass, other.</i>	1500
<i>Projector, Computer, DV to Analog Converter Rental</i>	2000
<i>Installation Construction Work</i>	2500
Promotion and Distribution	2000
<i>Tape duplication; printing; packaging; postage;</i>	
<i>press packages; fees</i>	
Administration	1500
<i>phone; fax; printing; delivery, insurance</i>	
Contingency	4000
<b><u>Total Expenses</u></b>	<b>53,000</b>