A performative investigation into the spatially disjunctive nature of 360 video.

A collaboration with D’Vaughn Agu, with support from the Tisch Initiative for Creative Research and Google xStory.

(D’Vaughn: https://www.dvaughnagu.com/)

The audience is invited to a Tel Aviv beach, once site to the Palestinian neighborhood of Manshiyya, destroyed in the 1947-8 war and all but extracted from the Israeli collective memory.

Linking different spaces, times, and modes of spectatorship, this is a journey into the liminal fields between the forgotten and the erased, the remembered and the unspoken.

Viewers of 360 media occupy two spaces at once in an acutely tangible way. What can be found by exploring this schism? We are used to immersive media headsets being designed as strictly functional objects. How could an intervention into this approach be used as part of the story?