



Manhattan, New York, was where I happened to be born. After 6 months of stress, I boarded the first plane to Rio de Janeiro, Brazil, with my parents and sister. My primary and secondary school was not too far from Copacabana Beach. The university years were spent in Paris, suffering at the Institut de Psychologie. To make life less tedious, I saw films in art movie houses rather than attending classes at the Sorbonne. After my B.A. in Psychology I enrolled in Film Studies at Paris 3-Sorbonne, at the Institut d'Art et Archeologie (Eric Rohmer's classes) and at the Cinemathèque Française (Henri Langlois' classes).

In the early 1970s I travelled throughout Europe with a friend in a rundown Renault pick-up, organizing women's film festivals and distributing films made by women. Our distribution company was called Cine-Femmes International.

My debut as an experimental filmmaker came in 1980, when I co-directed CAROLYN 2 with Martine Rousset (starring choreographer/dancer Carolyn Carlson). It was a cinema and slide installation.

Many films came afterwards, mostly shot in super-8 then blown-up to 16mm. Today I shoot mainly on video but still use super-8 whenever possible.

These films have been shown in festivals worldwide (Toronto, Berlin, Locarno, Rotterdam, Tribeca, Viennale and others), in cinemathèques and in art fairs such as the São Paulo Biennale and Arco, Madrid.

Other venues have also screened them, such as: M.O.M.A., NY, Lincoln Center, NY, Hirshhorn Museum, Washington D.C., Centre Georges Pompidou, Paris, Anthology Film Archives, NY, Pacific Film Archives, Berkeley.

Simultaneously, my film-related activities have expanded to 16mm film installations and curating programs for venues such as the Jerusalem Film Festival. My main interests are in Avant-Garde works, documentaries and art.

"Home" is wherever I feel at home – and that is usually in a hotel or on a plane or on my way to an unknown destination with a camera and sound recorder in my carrier bag.

