

Curriculum vitae  
Ohad Landesman

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**RESEARCH INTERESTS**

digital cinema, documentary cinema, new media, film theory, Israeli cinema, animation

**EDUCATION**

Ph.D. Cinema Studies                      New York University    January 2013

M.A. Cinema Studies                      New York University    January 2003

B.A. Film and Television                Tel Aviv University     May 1999

LL.B. Law                                      Tel Aviv University     May 1999

Dissertation title: “Reality Bytes: Reclaiming the Real in Digital Documentary” (dealing with the effect of digital technologies on contemporary documentaries, focusing on several modes of filmmaking where fact and fiction are intermingled, such as doc-fiction hybrids, essay films and animated documentaries).

Dissertation Advisor: Richard Allen.

## ACADEMIC POSITIONS

### **Film and Television Department, Tel Aviv University**

Teaching Fellow (2011-Present).

### **History and Theory Department, Bezalel School of Arts and Design, Jerusalem**

Faculty Member (2011-Present).

## TEACHING EXPERIENCE

### LECTURER

#### **Film and Television Department, Tel Aviv University**

*New Theoretical Perspectives on Documentary Cinema*. Seminar (Fall 2016).

*Animated Worlds: Understanding Animation in Cinema Studies* (Spring 2016).

*Cinema in the Digital Age* (Spring 2011 - Spring 2017).

*Reenactment in Documentary Cinema*. Seminar (Fall 2015).

*Documentary Cinema and New Technologies*. Seminar (Spring 2013).

*Mockumentary Cinema* (Spring 2013, Spring 2017).

*New Documentary Cinema: Aesthetic and Technological Issues* (Fall 2010-Fall 2013).

#### **History and Theory Department, Bezalel School of Arts, Jerusalem**

*Introduction to Film History* (Fall 2011-Fall 2016).

*How to Understand Animation* (Fall 2011-Fall 2016).

*New Technologies and Contemporary Documentaries*. Seminar. (2011-2014).

*Truth and Fiction in Documentary Cinema*. Pro-Seminar. (2011-2016).

#### **Department of Visual Communications Design, Holon Institute of Technology, Holon**

*Documentary in the 21st Century*. Pro-Seminar (Fall 2014 - Fall 2016).

*Screen Arts: Aesthetics and Theory of Cinema and Animation* (Fall 2014 - Fall 2016).

*Introduction to the History of Cinema and Animation* (Spring 2014).

**Department of Film, Vitzo Academic Center, Haifa**

*Digital Cinema* (Spring 2013).

*Language of Film* (Spring 2013).

**Department of Film, Minshar School of Arts, Tel Aviv**

*Israeli Documentaries* (Spring 2010, Spring 2011).

*New Documentary Cinema* (Fall 2009).

**Department of Film, School of the Arts, Beit Berl**

*Israeli Cinema* (Fall 2009, Fall 2010).

*Pilot Program on Israeli Cinema with Brandeis University* (Spring 2010).

**Department of Screen Arts and Cultures, University of Michigan, Ann Arbor**

*Film History: 1960s-Present* (Spring 2008).

**Department of Cinema Studies, New York University**

*Film Theory* (Fall 2007).

*Language of Film* (Summer 2007, Summer 2010).

*Israeli Cinema* (Spring 2007).

**Department of Film and Media, Hunter College, New York City**

*National Cinema* (Fall 2006).

**Department of English and Speech, Fashion Institute of Technology, New York City**

*Film History* (Fall 2005).

**Department of English and Communication, Centenary College, Hackettstown, New Jersey**

*Film Appreciation* (Fall 2003).

**TEACHING ASSISTANT**

**Department of Film and Television, Tel Aviv University**

*Frankfurt School Theories of Film and Media* (Summer 2013).

## **Department of Cinema Studies, New York University**

*Expressive Culture: Film Noir* (Spring 2006).

*Film Aesthetics: Camera Movement* (Spring 2005).

*Film Theory* (Fall 2004).

## **FILM-RELATED NON-ACADEMIC WORK**

### **Open University**

Seminar Advisor. “East and West in Israeli Cinema”; “Trauma in American Cinema.” (2013 - Present)

### **New Fund for Cinema and Television**

Lector. Documentary and New Media Tracks. 2014-Present.

### **Doctalk: a Blog about Documentary Cinema in Israel and Worldwide**

Founder and writer. 2014-2016.

### **“Calcalist” Daily Newspaper, Israel**

Film Critic. 2010-2014.

### **“Film Comment” Magazine, Film Society of Lincoln Center, New York City**

Editorial Intern. 2002 – 2003.

## **REFEREED PUBLICATIONS**

“Moments of Innocence and Fracture: Fantasy and Reality in Two Documentary Visits to Israel”. *Israeli Cinema: Beyond the National*. Eds. Rachel S. Harris and Dan Chyutin. Indiana University Press. (forthcoming)

“Lying to Be Real: The Aesthetics of Ambiguity in Docufictions.” *Contemporary Documentary*. Eds. Selmin Kara and Daniel Marcus. New York: Routledge, 2015: 9-25.

“Here, There and Everywhere: *Leviathan* and the Digital Future of Observational Ethnography.” *Visual Anthropology Review* 31:1, Spring 2015: 12-19.

“Animated Recollection and Spectatorial Experience in *Waltz with Bashir*.” Co-authored with Roy Bendor. *Animation: An Interdisciplinary Journal* 6:3, 2011: 353-370.

“Neurocinematics: The Neuroscience of Films.” Co-authored with Uri Hasson et al. Projections: The Journal for Movies and Mind 2:1, Summer 2008: 1-26.

“In and Out of This World: Digital Video and the Aesthetics of Realism in the New Hybrid Documentary.” Studies in Documentary Film 2:1, 2008: 33-45.

## NON-ACADEMIC PUBLICATIONS

“The Transparent People: On Crossing Borders and Redemption in the Documentary Cinema of Ido Haar.” Takriv 12 (July 2012) [in Hebrew]

“Room 237 and the Danger of Over-Interpretation” Bezalel Journal 2 (June 2015) [in Hebrew].

Guest Editor. Special Issue on “The Essay Film.” Takriv 9 (2015) [in Hebrew].

“When Lanzmann, Marker and Sontag Visited Israel.” Takriv 6 (2013) [in Hebrew]

“To Paint and Animate Reality: A Conversation with Tzahi Ferber.” Bezalel Protocols 24 (Spring 2012). [in Hebrew]

“Paint as Much as You Like, as Long as You Don’t Shoot’: *Waltz with Bashir* and the Animated Reproduction of War Memories.” Takriv 1 (2011) [in Hebrew]

“In The Mix: Reality Meets Fiction in Contemporary Iranian Cinema.” Cineaste 31:3 (June 2006): 45-47.

\* Film criticism and interviews published in Reverse Shot (2004 - Present).

\* Weekly film criticism and articles published in Calcalist (2010-present) [in Hebrew].

\* Weekly blog posts about documentary in Israel and world-wide in [doctalk.co.il](http://doctalk.co.il) (2014-present) [in Hebrew].

## CONFERENCE PRESENTATIONS

“Postcards from the Edge: Reality and Fantasy in Pier Paolo Pasolini’s *Scouting for Locations in Palestine*.” Visible Evidence 24. Montana: United States (August 2016).

“Sunday in the Park: *Symbiopsychotaxiplasm* and the Filmic Mechanism of a Self-Defeating Documentary.” TiMeDoc Conference: Time and Memory in Non-fiction Cinema. Pamplona, Spain (June 2016).

“Recording the Pain of Others: Political Dissonance and Experimental Sound in Susan Sontag’s *Promised Lands*.” Visible Evidence 23. Toronto: Canada (August 2015).

“Moments of Innocence: When Chris Marker Visited Israel.” Visible Evidence 21. New Delhi: India (December 2014).

“Documentary Reenactment and the Restaging of Historical Imagination in *The Act of Killing*.” The Tenth Tel Aviv International Colloquium on Cinema and Television Studies: Cinematic Traces of Things to Come. Tel Aviv, Israel (June 2014).

“Faraway, So Close: *Leviathan* and the Digital Future of Observational Ethnography.” Society of Cinema and Media Studies Conference. Seattle, Washington (March 2014).

“Shepherders, Fishing Vessels, and the Future of Experiential Documentary.” Visible Evidence 20. Stockholm, Sweden (August 2013).

“Interactions in Virtual Space: Experiencing Places in Web Documentaries.” Society of Cinema and Media Studies Conference. Boston, Massachusetts (March 2012).

“Clockwork Models and Millennial Dystopia in Stanley Kubrick’s *Eyes Wide Shut*.” The Ninth Tel Aviv International Colloquium on Cinema and Television Studies: Suspenseful Times and the Moving Image. Tel Aviv, Israel (June 2012).

Panel Chair: “The Doc-Fiction Hybrid.” Visible Evidence 18. New York University, New York (August 2011).

“Animated Recollection and Spectatorial Experience in *Waltz with Bashir*.” Animated Realities. Edinburgh, Scotland (June 2011).

“What Holy Moment? Rethinking Indexicality in the Animated Documentary.” Visible Evidence 17. Istanbul, Turkey (August 2010).

“In The Realm of the Unreal Documentary: When Should We Suspend Our Disbelief in Nonfiction Film?” The Eight Tel Aviv International Colloquium on Cinema and Television Studies: Suspenseful Times and the Moving Image. Tel Aviv, Israel (June 2010).

“Paint as Much as You Like, as Long as You Don’t Shoot: *Waltz with Bashir*, Trauma, and the Value of the Animated Recollection.” Visible Evidence 16. Los Angeles, USA (August 2009).

“The Old and the New: From the History of Technological Assimilations in Documentaries Towards a Discursive Definition of Digital Video.” Visible Evidence 15. Lincoln, England (August 2008).

“The Impact of Digital Video Technologies on the Essay-Film Tradition in Documentary.” Society of Cinema and Media Studies Conference. Philadelphia, Pennsylvania (March 2008).

“Digital Video and the New Aesthetics of Hybridity in Documentary.” Realism and the Audiovisual Media. Leeds, UK (December 2007).

“New Technologies and the Hybrid Documentary.” Panel Chair: “Digital Video and the Documentary.” Society of Cinema and Media Studies Conference. Chicago, Illinois (March 2007).

“Digital Vérité: Intimacy and Immediacy in the New Documentary.” Visible Evidence 13. São Paulo/Rio de Janeiro, Brazil (August 2006).

“DV Aesthetics in the Digital Documentary.” Popular Culture Association/American Culture Association Conference. Atlanta, Georgia (Spring 2006).

“The Rhetorical Tropes of Subjectivity in the Essay Film.” Panel Chair: “Subjectivity and the Essay Film.” Society of Cinema and Media Studies Conference. London, England (Spring 2005).

“The Ape Beneath the Velvet: Irrational Violence, Experience and Narrative in *A Clockwork Orange*.” NYU Cinema Studies Student Conference. New York City (Spring 2003).

## INVITED TALKS

“Animated Documentaries and the Phantasmic Space of Reenactment“ Animadoc: Workshop on Animated Documentaries. Jerusalem Cinemateque (December 2015).

“True Lies: Is Mockumentary Cinema Offering More than a Fictional Mockup?” Shenkar School of Design (October 2013).

“The Films of Mohsen Makhmalbaf.” Holon Cinemateque (August 2013).

“Introduction to Susan Sontag’s *Promised Lands*”. Tel Aviv Cinemateque (May 2013).

“The Introduction of New Digital Technologies to Documentary Cinema” Documents Please! Blurring the Boundaries in Documentary Cinema Conference, Tel Aviv Cinemateque (December 2012).

Guest speaker, “The Doc-Fiction Hybrid Film” Israeli Documentary Filmmakers Forum. Tel Aviv Cinemateque (June 2012).

Guest speaker, “Direct Cinema, Cinéma Vérité, and What’s In Between” The Centre for Contemporary Art, Tel Aviv (June 2011).

## AWARDS, GRANTS AND SCHOLARSHIPS

NYU, Tisch School of the Arts Conference Travel Awards, 2005-2009.

NYU, Department of Cinema Studies, PhD Graduate Tuition Full Scholarship, 2003-2005.

NYU, Department of Cinema Studies, MA Graduate Tuition Full Scholarship, 2001-2003.

## SERVICE TO THE ACADEMIC COMMUNITY

Reviewer, Studies in Documentary Film.

Reviewer, Jewish Film and New Media: An International Journal.

Reviewer, Canadian Journal of Film Studies.

Reviewer, Critical Arts: South-North Cultural and Media Studies.

Reviewer, Bezalel Protocols.

## **ORGANISING CONFERENCES**

Member of Organising Committee, Film Philosophy: Prospects, Directions and New Perspectives, Film and Television Department, Tel Aviv University (January 5-7 2016).

Member of Organising Committee, Visible Evidence 20, New York University (August 2011).

Member of Organising Committee, Visible Evidence 18, Stockholm University (August 2013).

## **FESTIVAL JURY**

International Competition, DOK Leipzig Festival for Documentary and Animated Film (November 2016).

Main Competition, Karlovy Vary International Film Festival (July 2016).

Depth-of-Field Competition, Doc-Aviv International Documentary Film Festival (May 2014, May 2016).

First-Second Feature from Eastern Europe Competition, Warsaw Film Festival (October 2015).

International Documentary Competition, Krakow Film Festival (June 2015).

## **MEMBERSHIPS**

Member, Society of Cinema and Media Studies (2007-Present).

Member, Israeli Film Critics Association (2013-Present).

Member. FIPRESCI: The International Federation of Film Critics (2014-Present).

## **LANGUAGES**

Hebrew (native); English (fluent)