

CURRICULUM VITAE
OHAD LANDESMAN

PERSONAL INFORMATION

Name: Ohad Landesman, Ph.D.

Affiliation: The Steve Tisch School of Film and Television, Faculty of the Arts, Tel Aviv University

Date and place of birth: 12/11/1973, Israel.

Home address: 44a Nachmani St., apt#7, Israel.

E-mail Address: lander@taux.tau.ac.il

Personal Websites: ohadlandesman.com; doctalk.co.il

EDUCATION

(2003-2013) **New York University**, New York, USA
Cinema Studies
Ph.D.
Date Awarded: January 2013

(2001-2003) **New York University**, New York, USA
Cinema Studies
M.A.
Date Awarded: January 2003

(1995-1999) **Tel Aviv University**, Tel Aviv, Israel
Film and Television
B.A.
Date Awarded: May 1999

(1995-1999) **Tel Aviv University**, Tel Aviv, Israel
Film and Television
B.A.
Date Awarded: May 1999

Title of Doctoral Dissertation: Reality Bytes: Reclaiming the Real in Digital Documentary

Names of Supervisor: Prof. Richard Allen (New York University)

ACADEMIC EXPERIENCE

- (2011-Present) **Tel Aviv University**, Tel Aviv, Israel
The Steve Tisch School of Film and Television
Film Studies, Teaching Associate
- (2011-Present) **Bezalel Academy of Arts and Design**, Jerusalem, Israel
Department of Visual and Material Culture
Film Studies, Lecturer (Faculty Member)
- (2014-Present) **Holon Institute of Technology**, Holon, Israel
Department of Visual Communications Design
Film Studies, Lecturer
- (2009-2011) **Minshar School of the Arts**, Tel Aviv
Department of Film
Film Studies, Lecturer
- (2009-2011) **Beit Berl College**, Kfar Saba
Department of Film
Film Studies, Lecturer
- (2008) **University of Michigan, Ann Arbor**, United States
Department of Screen Arts and Cultures
Film Studies, Adjunct Lecturer
- (2007-2010) **New York University**, New York, United States
Department of Cinema Studies
Film Studies, Adjunct Lecturer
- (2006) **Hunter College**, New York, United States
Department of Film and Media
Film Studies, Adjunct Lecturer
- (2005) **Fashion Institute of Technology**, New York, United States
Department of English and Speech
Film Studies, Adjunct Lecturer
- (2004-2006) **New York University**, New York, United States
Department of Cinema Studies
Film Studies, Teaching Assistant (for Prof. Chris Straayer, Prof. Dana Polan, and Prof. Rahul Hamid)

COURSES TAUGHT

Introduction to Cinema in the Digital Age (TAU - undergraduate class)
Introduction to Film History (Bezalel, HIT, FIT - undergraduate class)
Introduction to Film Theory (NYU - undergraduate class)
Introduction to Israeli Cinema (NYU, Hunter, Beit Berl - undergraduate class)
Language of Film (HIT, Vitzo, Centenary College - undergraduate class)
Documentary Cinema and New Technologies (TAU - undergraduate seminar)
New Theoretical Perspectives on Documentaries (TAU - undergraduate seminar)
Reenactment in Documentary Cinema (TAU - undergraduate seminar)
Truth and Fiction in Documentary Cinema (Bezalel - undergraduate pro-seminar)
Documentary Strategies in the 21st Century (HIT - undergraduate pro-seminar)
The Cinema of Stanley Kubrick (TAU - undergraduate elective class)
Animated Worlds: Understanding Animation in Film Studies (TAU - undergraduate elective class)
Understanding Animation (Bezalel - undergraduate class)
Mockumentary Cinema (TAU - undergraduate elective class)
Research Methods in Screen Arts (Bezalel - undergraduate class)
Israeli Documentaries (Minshar - undergraduate class)

ACTIVE PARTICIPATION IN SCIENTIFIC MEETINGS

“One More Time, with Feeling: Documentary Storytelling and the Performing Subject” – a paper presented at Visible Evidence XXVI, University of Southern California, Los Angeles, United States (July 2019).

“Exploring the Etiology of a Jewish Homeland: When Claude Lanzmann Visited Israel” – a paper presented at Society of Cinema and Media Conference, Seattle, United States (March 2019).

“Revisiting the Work of Claude Lanzmann: Testimonial Acts of Remembrance and Denial” – a panel chaired at Society of Cinema and Media Conference, Seattle, United States (March 2019).

“Casting Doubt: Audience, Pre-Enactment and Insidious Reflexivity” – a paper presented at Visible Evidence XXV, Bloomington, Indiana: USA (August 2018).

“Reality, Fantasy and the Multilayered Truth of Disputed Spaces: When Pasolini and Sontag Visited Israel” – a paper presented at the 12th Tel Aviv International Colloquium on Cinema and Television Studies: Post-Truth and the Moving Image, Tel Aviv University, Tel Aviv, Israel (June 2018).

“Moments of Innocence and Fracture: Transnational Sensibilities in Early Documentary Visits to Israel” – a paper presented at Visible Evidence XXIV. Buenos Aires: Argentina (August 2017).

“Real is as Real Feels: Towards a Phenomenological Understanding of the Animated Documentary” – a paper presented at the Society of Animation Studies Conference 29. Padova: Italy (July 2017).

“Postcards from the Edge: Reality and Fantasy in Pier Paolo Pasolini’s *Scouting for Locations in Palestine*” – a paper presented at Visible Evidence XXIII, Montana: United States (August 2016).

“Sunday in the Park: *Symbiopsychotaxiplasm* and the Filmic Mechanism of a Self-Defeating Documentary” – a paper presented at 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*” – a paper presented at Visible Evidence XXII, Toronto: Canada (August 2015).

“Moments of Innocence: When Chris Marker Visited Israel” – a paper presented at Visible Evidence XXI, New Delhi: India (December 2014).

“Documentary Reenactment and the Restaging of Historical Imagination in *The Act of Killing*” – a paper presented (with Dr. Laliv Melamed) at the 10th Tel Aviv International Colloquium on Cinema and Television Studies: Cinematic Traces of Things to Come. Tel Aviv University, Tel Aviv, Israel (June 2014).

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

“Sheepherders, Fishing Vessels, and the Future of Experiential Documentary” – a paper presented at Visible Evidence XX, Stockholm, Sweden (August 2013).

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

“Clockwork Models and Millennial Dystopia in Stanley Kubrick’s *Eyes Wide Shut*” – a paper presented at the 9th Tel Aviv International Colloquium on Cinema and Television Studies: Suspenseful Times and the Moving Image. Tel Aviv University, Tel Aviv, Israel (June 2012).

“The Doc-Fiction Hybrid” – a panel chaired at Visible Evidence XVIII, New York University, New York (August 2011).

“Animated Recollection and Spectatorial Experience in *Waltz with Bashir*” - a paper presented at the Animated Realities conference, Edinburgh, Scotland (June 2011).

“What Holy Moment? Rethinking Indexicality in the Animated Documentary” – a paper presented at Visible Evidence XVII, Istanbul, Turkey (August 2010).

“In The Realm of the Unreal Documentary: When Should We Suspend Our Disbelief in Nonfiction Film?” - a paper presented at the 8th Tel Aviv International Colloquium on Cinema and Television Studies: Suspenseful Times and the Moving Image, TAU, 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” - a paper presented at Visible Evidence XVI, 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” - a paper presented at Visible Evidence XV, Lincoln, England (August 2008).

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

“Digital Video and the New Aesthetics of Hybridity in Documentary” - a paper presented at the Realism and the Audiovisual Media Conference, Leeds, United Kingdom (December 2007).

“Digital Video and the Documentary” – a panel chaired at the Society of Cinema and Media Studies Conference, Chicago, Illinois (March 2007).

“New Technologies and the Hybrid Documentary” – a paper presented at the Society of Cinema and Media Studies Conference, Chicago, Illinois (March 2007).

“Digital Vérité: Intimacy and Immediacy in the New Documentary” - a paper presented at the Visible Evidence XIII, São Paulo/Rio de Janeiro, Brazil (August 2006).

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

“Subjectivity and the Essay Film” – a panel chaired at the Society of Cinema and Media Studies Conference, London, England (Spring 2005).

“The Rhetorical Tropes of Subjectivity in the Essay Film” - a paper presented at the 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*” – a paper presented at the NYU Cinema Studies Graduate Student Conference, New York City. (Spring 2003).

ORGANIZATION OF CONFERENCES

Co-organizer (with Prof. Nitzan Ben-Shaul, Prof. Judd Ne’eman and Prof. Igal Burstzyn), A Tribute to Annette Michelson, The Steve Tisch School of Film and Television, Tel Aviv University (May 16-17, 2019).

Co-organizer (with Dr. Shai Biderman and Dr. Shmulik Duvdevani), Docusophia: Documentary/Philosophy International Conference, The Steve Tisch School of Film and Television, Tel Aviv University (May 22-24, 2018).

Co-organizer (with Dr. Shai Biderman), Film Philosophy: Prospects, Directions and New Perspectives, The Steve Tisch School of Film and Television, Tel Aviv University (January 5-7, 2016).

Member of Steering Committee, Visible Evidence XX, New York University (August 2011).

Member of Steering Committee, Visible Evidence XVIII, Stockholm University (August 2013).

MEMBERSHIP IN PROFESSIONAL SOCIETIES

2007-Present	Society of Cinema and Media Studies (USA)
2013-Present	Israeli Film Critics Association (Israel)
2014-Present	FIPRESCI (The Intl. Federation of Film Critics) (USA)

ACADEMIC PUBLICATIONS

B.1. REFEREED ARTICLES

B.1. Articles Published

Uri Hasson, Landesman, Ohad, et al. "Neurocinematics: The Neuroscience of Film." Projections: The Journal for Movies and Mind 2:1, Summer 2008, pp. 1-26.

Landesman, Ohad. "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, pp. 33-45.

Landesman, Ohad and Roy Bendor. "Animated Recollection and Spectatorial Experience in *Waltz with Bashir*." Animation: An Interdisciplinary Journal 6:3, 2011, pp. 353-370.

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

B.2. REVIEW ARTICLES

Landesman, Ohad. "Book Review of Agnieszka Piotrowska's *Psychoanalysis and Ethics in Documentary Film*." Film-Philosophy 202-3 (2016): 380-383.

C. PEER-REVIEWED CHAPTERS IN BOOKS

C.1. Chapters Published

Landesman, Ohad. "Sounds of Disillusionment and Discord: When Pasolini and Sontag Visited Israel". Vocal Projections: Sound and Documentary. Eds. Annabelle Honess Roe and Maria Pramaggiore. Bloomsbury Press, 2018: 253-268.

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

C.2. Chapters Accepted for Publication

Landesman, Ohad and Patrik Sjöberg. "Casting Doubt: Audience, Pre-Enactment, and Insidious Reflexivity". The Documentary Moment. Eds. Joshua Malitzky and Patrik Sjöberg. Indiana University Press. (forthcoming 2020).

Landesman, Ohad. "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 2020).

G. OTHER PUBLICATIONS (Encyclopedias; Reports; Letter to Editors)

Landesman, Ohad (founder and main writer): doctalk.co.il, blog focusing on documentary cinema in Israel and worldwide (appearing in *Haaretz* as well) (2014-Present).

Landesman, Ohad (Guest Editor): Special Issue on "20 Years of Local Documentaries", Takriv 16 (May 2018) [in Hebrew].

לנדסמן, אוהד (עורך אורח): גליון מיוחד על "20 שנות תיעוד מקומי", תקריב 16 (מאי 2018).

Landesman, Ohad. "Pasta Still Does Not Grow on Trees: On the Presumed Crisis of Documentary Cinema in the Digital Age", Takriv 15 (December 2017) [in Hebrew].

לנדסמן, אוהד. "פסטה עדיין לא גדלה על עצים: על המשבר המדומה של הקולנוע התיעודי בעידן הדיגיטלי", תקריב 15 (דצמבר 2017).

Landesman, Ohad. "On Ambiguity and Determinacy the New Documentary Truth of *The Thin Blue Line*", Takriv 14 (January 2017) [in Hebrew].

לנדסמן, אוהד. "על עמימות ומוחלטות באמת התיעודית החדשה של *הקו הכחול הדק*", תקריב 14 (ינואר 2017).

Landesman, Ohad. "*The Last Waltz and Shine a Light*." Martin Scorsese: He is Cinema. Eds. Michael Koresky and Jeff Reichert. A Museum of the Moving Image Publication, 2016: 63-70.

"The Transparent People: Crossing Borders and Redemption in the Documentary Cinema of Ido Haar", Takriv 12 (July 2016) [in Hebrew].

לנדסמן, אוהד. "האנשים השקופים: על חציית גבולות וגאולה בקולנוע של עידו הר", תקריב 12 (יולי 2016).

Landesman, Ohad (Guest Editor): Special Issue on "The Essay Film", Takriv 9 (2015) [in Hebrew].

לנדסמן, אוהד (עורך אורח): גליון מיוחד בנושא "המסה הקולנועית", תקריב 9 (2015).

Landesman, Ohad. "*Room 237 and the Danger of Over-Interpretation*" Bezalel Journal 2 (June 2015) [in Hebrew].

לנדסמן, אוהד. "חדר 237 והסכנה שבפרשנות יתר" בצלאל, כתב עת לתרבות חזותית וחומרית 2 (יוני 2015).

Landesman, Ohad. "Momentary Guests: When Lanzmann, Marker and Sontag Visited Israel." Takriv 6 (2013) [in Hebrew].

לנדסמן, אוהד. "אורחים לרגע: כשמרקר, לנצמן וזונטג ביקרו בישראל", תקריב 6 (2013).

Landesman, Ohad. "To Paint and Animate Reality: A Conversation with Tzahi Ferber." Bezalel Protocols 24 (Spring 2012). [in Hebrew]

לנדסמן, אוהד. "לאייר ולהנפיש מציאות: שיחה עם צחי פרבר". הפרוטוקולים של בצלאל 24 (אביב 2012).

Landesman, Ohad. "'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].

לנדסמן, אוהד. "צייר כמה שאתה רוצה, כל עוד אתה לא מצלם..." : ואלס עם באשיר והשעתוק המונפש של זכרון המלחמה". תקריב 1 (2011).

Landesman, Ohad. Calcalist daily newspaper, various film criticism (2009-2014).

Landesman, Ohad. Reverse Shot, Museum of the Moving Image, various film criticism (2003-2017).

Landesman, Ohad. "In The Mix: Reality Meets Fiction in Contemporary Iranian Cinema." Cineaste 31:3 (June 2006): 45-47.

G. 1. REVIEWS

Reviews as an Academic Referee for:

- *Visual Anthropology Review*
- *Studies in Documentary Film*
- *Indiana University Press*
- *Canadian Journal of Film Studies*
- *Continuum: Journal of Media & Cultural Studies*
- *Jewish Film and New Media: An International Journal*
- *Critical Arts: South-North Cultural and Media Studies*
- *Bezalel Protocols*