

CURRICULUM VITAE**1. Personal Details**

Permanent Home Address: 10b Kakal Street, Kiryat Tivon 36082

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2. Higher Education**A. Undergraduate and Graduate Studies**

Period of Study	Name of Institution and Department	Degree	Year of Approval of Degree
1994 – 1996	Tel Aviv University, Department of Art History and General History	BA in Art History and General History (summa cum laude)	1996
1997 – 2001	Tel Aviv University, Department of Art History	MA in Art of the Middle Ages (summa cum laude)	2001
2000 – 2001	University of Haifa, Department of Education	Teaching certification in History for High Schools (summa cum laude)	2001
2006 – 2012	University of Haifa, Department of General History	PhD in History of Israel and Gender Studies	2012

B. Post-Doctoral Studies

Period of Study	Name of Institution, Department and Host	Degree	Year of Completion
2017	University of California, Davis, Department of History and Jewish Studies	Post-Doc affiliation in Women Studies and Israel Studies	2017

	Host: Prof. Susan Miller		
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3. **Academic Ranks and Tenure in Institutes of Higher Education**

Dates	Name of Institution and Department	Rank/Position
1998-2015 (on leave while living in the US, 2006-2010)	Oranim Academic College of Education, Department of Art	Teacher Part-Time
2008	University of California, Davis, Department of Jewish Studies	Teaching Fellow
2010	Ort Braude College, Department of General Education	Teacher Part-Time
2012-2016	Zefat Academic College, Department of Literature, Art and Music	Director of the art program and lecturer. In charge of college gallery.
2012-2020	Zefat Academic College, Department of Literature, Art and Music	Lecturer
2016-2017	University of California, Davis, Department of History. Advisor: Prof. Susan Miller	Affiliate visiting scholar, Post-Doc
2017-2019	Oranim Academic College of Education, Department of Art	Teacher Part-Time

4. **Scholarly Positions and Activities outside the Institution**

1. Member of the AIS (Association for Israel Studies)
2. AJS (Association for Jewish Studies)
3. Israeli Association for the Study of Language and Society
4. Art and Gender Association in Israel

5. **Participation in Scholarly Conferences**

a. **Active Participation**

i. **Conferences in Israel**

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role

June 2006	Script: Literacy and Language	Tel Aviv University	The Discourse of the Hebrew Woman and Domestic Space in Mandatory Palestine (in Hebrew)	Presenter
May 2012	Encounters in Visual Arts, Erev-Rav	University of Haifa	Magazine Advertisements as an Ideological junction: The Case of the Hebrew Home-Maker in Pre-State Israel	Presenter
January 2013	The 14th Annual Scientific Conference: Research, Study and Artistic Creativity	Oranim Academic College of Education	"You Cook the Dishes, Ama Will Clean the Dishes" – The Home Maker in Advertisements from Pre-State Israel – A Semiotic Analysis (in Hebrew)	Presenter
May 2013	Being a Mother: Legal, Social, Ethical and Medical Aspects of Modern Parenthood	The College of Management Academic Studies, Rishon Lezion	The Complex Representation of the Mother in Advertisements from Pre-State Israel (in Hebrew)	Presenter
February 2014	The 15th Annual Scientific Conference: Research, Study and Artistic Creativity	Oranim Academic College of Education	Bracha Avigad: The Untold Story of a Wild Flower Painter in Israel (in Hebrew)	Presenter
June 2014	AIS: Israel: Leadership and Critical Decisions	Ben Gurion University of the Negev	Silent Leadership: Arab Women Artists in Israel	Presenter
February 2015	The 16th Annual Scientific Conference: Research, Study and Artistic Creativity	Oranim Academic College of Education	"Tivon Through My Eyes": Visual Oriented Learning (in Hebrew)	Presenter

October 12, 2015	Active Learning in Teacher Training	The Mofet Institute, Tel Aviv	"Tivon Through My Eyes" – Visual-Based Learning (in Hebrew)	Presenter
December 27, 2015	110 Years of Bezalel	Bezalel Academy of Arts and Design, Jerusalem	"I Was the First Kibbutz Woman to Study at Bezalel" – The Works of Bracha Avigad (in Hebrew)	Presenter
February 2016	The 9th Conference at Oranim College – "Hebrew as a Vital Language"	Oranim Academic College of Education	Literal Forms and Strategies and Representations of the Home-Maker in Advertisements of Pre-State Israel (in Hebrew)	Presenter
February 2, 2016	The 17th Annual Scientific Conference: Research, Study and Artistic Creativity	Oranim Academic College of Education	"Let your Dormant Beauty Shine!": Representations of the Feminine Body in Ads (in Hebrew)	Presenter
May 24, 2016	Center of Research of the Galilee	Zefat Academic College	The Works of Three Arab Women Artists (in Hebrew)	Presenter
May 31, 2016	Art and Gender	Zefat Academic College	Domestic Space in Contemporary Israeli Women Artists (in Hebrew)	Conference organizer and presenter
June 21-23, 2016	AIS: Association for Israel Studies	Yad Ben Zvi, Jerusalem	Women as Botanical Illustrators in the History of Israel	Presenter
July 3, 2016	Israeli Association for the Study of Language and Society, 15th Annual Conference	Beit Berl College	Literal Forms and Strategies and Representations of the Home-Maker in Advertisements of Pre-State Israel (in Hebrew)	Presenter
May 8, 2018	Galilee Research Cathedra	Zefat Academic College	Zefat Artistic Community: Past and Present (in Hebrew)	Presenter
May 14-16, 2018	The Jewish State Through the Prism of the	Ben Gurion University of the Negev,	"Flora Palestina": Wild Flowers in Israeli Art – Past and Present	

	Social Sciences and the Humanities, International Conference on the Occasion of Israel's 70th Anniversary	Sde Boker campus		Presenter
May 29, 2018	Department of Literature, Art and Music	Zefat Academic College	Wild Flowers in Israeli Culture (in Hebrew)	Presenter
February 25, 2019	Annual Conference of Art and Gender	Tel Aviv University	Motherhood and the Image of the Mother	Chair
May 28, 2019	Department of Art, Music and Literature	Zefat Academic College	Landscapes – Past and Present (in Hebrew)	Presenter
June 24-26, 2019	AIS: Association for Israel Studies	Kinneret College	Wild Flowers in Israeli Visual Culture: Representations of a Troubled Land	Presenter
December 29, 2019	Israeli Geographical Conference	University of Haifa	Wild Flowers in Israeli Visual Culture: Representations of a Troubled Land (in Hebrew)	Presenter
February 18, 2020	Zefat Teachers' Annual Meeting	Acre	Photovoice in Zefat Academic College	Presenter

ii. Conferences Overseas

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
December 13-15, 2015	AJS – Association for Jewish Studies, 47 th Annual Conference	Boston, MA	Jewish-Zionist-Israeli: Shaping an Iconography by Women Artists	Session organizer and presenter

December 18-20, 2016	AJS – Association for Jewish Studies, 48 th Annual Conference	San Diego, CA	Botany and Women Artists in Israel, 1930s Until Today	Session organizer and presenter
August 27-31, 2019	The International Union of Anthropological and Ethnological Sciences	Adam Mickiewicz University, Poznań (Poland)	Bracha Avigad: How One Woman's Story Meets the Story of a Nation	Presenter

b. Organization of Conferences or Sessions

Date	Name of Conference	Place of Conference	Subject of Conference/ Role at Conference/ Comments	Role
December 13-15, 2015	AJS – Association for Jewish Studies, 47 th Annual Conference	Boston, MA	Jewish Studies	Session organizer and presenter
May 31, 2016	Art and Gender	Zefat Academic College	Art and Gender relating to visual arts, literature and music	Conference organizer and presenter
December 18-20, 2016	AJS – Association for Jewish Studies, 48 th Annual Conference	San Diego, CA	Botany and women artists in Israeli culture	Session organizer and presenter

6. Invited Lectures\ Colloquium Talks

Date	Place of Lecture	Name of Forum	Presentation/Comments
September 28, 2018	Kfar Saba Artists' House	Gallery talk – Invited by Amalia Barzilai	
November 30, 2016	San Francisco State University	Jewish Studies Seminar – Invited talk by Prof. Fred Astren	Why Draw Flowers? Women Artists and Botany in Israeli Culture

February 7, 2017	UCD Jewish Studies	Jewish Studies course, Dr. Anat Moorville, Invited talk	Visual Images of Mandate Palestine
February 8, 2017	UCD	Israeli/ Science Abroad meeting, Invited talk by Dr. Yigal Achmon	Flower Drawings in Israeli Culture (in Hebrew)
April 19, 2017	Sacramento State University	Art Department seminar, Invited talk by Prof. Rachel Miller	Why Draw Flowers? Women Artists and Botany in Israeli Culture
May 23, 2017	UCD Jewish Studies	Invited talk by Prof. Diane Wolf	Why Draw Flowers? Women Artists and Botany in Israeli Culture
April 6, 2019	Ramot Menashe Gallery	Invited talk by Yonit Kadosh	Wild Flowers in Israeli Culture (in Hebrew)
June 9, 2020	Zoom	Invited talk by Michal Shachnai, Israeli Art Gallery, Kiryat Tivon	The art of Rachel Nemesh (in Hebrew)

7. Scholarships, Awards and Prizes

2012 First prize in Kiryat Tivon Municipality educational competition for initiating and producing a pictorial history card game. 4000 Shekels for production of the card game.

2020 President Distinction Award for Excellence, Zefat Academic College. 10,000 Shekels for research.

8. Teaching

a. Courses Taught in Recent Years

Year	Name of Course	Type of Course Lecture/Seminar/ Workshop/High Learn Course/ Introduction Course (Mandatory)	Degree	Number of Students
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1999-2018	Introduction to Art History (all periods)	Introduction Course (Mandatory)	BA	50
2012-2020	Interpretation of the Visual Image	Lecture	BA	90
1999-2020	Israeli Art from the Beginning of Zionism until Today	Lecture (Mandatory)	BA	45
2014-2020	Israeli Art	Seminar	BA	45
2014-2020	Modern Art	Seminar	BA	45
2012-2020	Modern Art	Lecture (Mandatory)	BA	50
2017-2020	Renaissance Art	Lecture (Mandatory)	BA	50
2018-2020	Palestinian Art	Lecture (Mandatory)	BA	45
1999-2005	Zionist Visual Culture	Lecture	BA	40
2014-2015	Art and Gender	Lecture	BA	45
2012-2015	Art and the Public Sphere	Workshop	BA	20
2019	Jewish Art	Seminar	BA	25
2003-2005	History of Architecture	Lecture	BA	40
2000-2002	Women Artists in Israel – Past and Present	Lecture	BA	40
2019	Landscape and the Israeli Culture	High Learn Course	MA	25

9. **Professional Experience**

2010-2020 Director of educational programs. Responsibility for developing educational programs for children ages 3-17, and leading educational meetings for teachers |.

2010-2020 curator at the Memorial Center in Kiryat Tivon. Responsible for community cultural events – meetings with book authors and documentary films makers, gallery talks with artists and curators. The curatorship includes both local artists who wish to share their creativity with the community, and artists from all over the country. Twice a year, the gallery hosts artists from outside Israel.

PUBLICATIONS

A. Ph.D. Dissertation

Representations of the Hebrew Woman in the Domestic Space: Analysis of Manuals, Women Magazines and Advertisements in Mandatory pre-state Israel. Advisors: Prof. Haia Shpayer-Makov and Prof. Debora Bernstein. University of Haifa, 2012, 340 pages [in Hebrew] (Publications 1-8).

B. Articles in Refereed Journals

Published

1. **Marnin-Distelfeld, S.** (2015). 'Let your dormant beauty shine!': Representations of the feminine body in ads for health and beauty products in pre-state Israel. *Dvarim*, 8. [Hebrew]
2. **Marnin-Distelfeld, S.** (2015). 'You cook the dishes, Ama will clean the dishes': Gender meanings of the home maker representations in advertisements from pre-state Israel. *Migdar*, 4. [Hebrew]
3. **Marnin-Distelfeld, S.** (2016). Shaping the female image in the domestic sphere: Looking at Hebrew magazines' ads. *International Journal of Advanced Research*, 4(2), 413-424.
4. **Marnin-Distelfeld, S.** (2016). Modernism and gender in ads from Hebrew Magazines of Mandatory Palestine. *International Journal of Gender and Women Studies*, 4(1), 1-7.
5. **Marnin-Distelfeld, S.** (2016). Home-maker and mother representations in advertisements of pre-state Israel. *International Journal of Humanities and Social Science*, 6(4), 199-211.
6. ***Marnin-Distelfeld, S.** (2017). 'Simplicity in your kitchen, your obligation to them': Home and war in domestic products' ads from Mandatory Palestine. *International Journal of Social Science and Economic Research*, 2(4), 3178-3199.
7. ***Marnin-Distelfeld, S.** (2018). 'Don't shop blind-folded!' – Representations of the homemaker in Mandatory Palestine – Language and image." *Kesher*, 51, 111-121. [Hebrew]
8. ***Marnin-Distelfeld, S.** (2018). A space of their own: Arab women artists in Israel: Identity of a 'double-minority.' *Journal of International Women's Studies*, 19(2), 65-83. Q3 IF=0.591

9. ***Marnin-Distelfeld, S., & E. Carmel Hakim.** (2019). The art of a woman, the story of a nation. *Nashim*, 34, 123-145. Q3
10. ***Marnin-Distelfeld, S., & E. Gorney.** (2019). Why draw flowers? Botanical art and women's contribution to Israeli culture. *Anthropology of the Middle East*, 14(1), 45–69. Q3 IF=0.210
11. ***Marnin-Distelfeld, S.** (2019). Images of wild flowers in the Israeli culture – Representations of a troubled land, *Images*, 12(1), 180-202. Q4
12. ***Marnin-Distelfeld, S.** (2020). 'We were once' – A quartets game aiming at learning history through playing. *Journal of Education*, 200(3), 143-152. <https://doi.org/10.1177/0022057420903263>
13. ***Marnin-Distelfeld, S.** (2020). Between wonderland and shadow land: Girl's representations of Lilian Weisberger." *Migdar*, 6. <https://www.migdarjournal.com/blank-6> [Hebrew]
14. ***Marnin-Distelfeld, S., & U. Dorchin.** (2020). 'I'm not an artist, I make art': Amateurish artists in Israel and the sense of creativity. *Creativity Studies*, 13(1): 64-86. Q2 IF=1.310
15. ***Marnin-Distelfeld, S.** (2020). Serious leisure visual artists in Israel: Challenging amateurism. *International Journal of the Sociology of Leisure*. <https://doi.org/10.1007/s41978-020-00063-2>

Accepted for Publication

16. ***Marnin-Distelfeld, S.** (accepted May 2020). 'Paam Hayinoo' – Learning history through playing. *Bemagalei Chinuch*. 25 pages [Hebrew]
17. ***Marnin-Distelfeld, S.** (accepted June 2020). An inner voice liberated: Feminist art and activism in the works of Lilian Weisberger. *Journal of Middle East Women's Studies*. 30 pages. Q2

C. Other Publications (Art catalogues)

18. ***Marnin-Distelfeld, S.** (2018). What does landscape want? Thoughts about the landscape paintings in Shulamit Near's exhibition. Views, Ibdad Art Gallery.

19. ***Marnin-Distelfeld, S.** (2018). "A house without doors: Reflections on women, representations and spaces." In Marnin-Distelfeld, S. (ed.), *The women behind, museum on the seam*. Jerusalem, 12-19.
20. ***Marnin-Distelfeld, S.** (2019). Change of guards: Thoughts about Iddo Markus's 'Parade'. In Iddo Markus, Tel-Aviv: Forte Gallery.
21. ***Marnin-Distelfeld, S.** (2020). A visit at Rachel Nemesh's exhibition 'One Body'. Kol HeHamon, <https://www.kolhehamon.org> [Hebrew]

D. Submitted Publications

Articles in Refereed Journals

22. ***Marnin-Distelfeld, S.** The craft of memory: The works of Miri Abramshon, Holocaust Second Generation. *Yad Vashem: Kovetz Mechkarim*. [Hebrew]. 25 pages.
23. ***Marnin-Distelfeld, S.** 'In the liveliest place, my mother's bosom, there was death': Mother-daughter relationships in the work of Rachel Nemesh, second-generation Holocaust survivor. *Holocaust Studies*. 30 pages. Q2
24. ***Marnin-Distelfeld, S.** The Auschwitz pieta: The art of Rachel Nemesh, second generation. *Moreshet Yisrael*. [Hebrew]. 28 pages.
25. ***Marnin-Distelfeld, S.** Displacement played: The artwork of Miri Abramsohn, second-generation Holocaust survivor. *Modern Judaism*. 29 pages. Q2

L. Summary of my Activities and Future Plans

As art Historian Griselda Pollock (1993) once claimed, an artwork is always a social document as well. As such, it should be understood not merely through its compositional elements but rather through a wider perspective taking into consideration historical, social and cultural circumstances. This observation has been guiding me along the years, ever since having completed my bachelor degree in art history and general history in 1996.

My PhD dissertation research was a multi-disciplinary one, drawing on three related fields: visual culture, history and sociology. Under the supervision of two professionals – a historian and a sociologist - I examined representations of pre-state Hebrew women, browsing through manuals, magazines and advertisements, using a qualitative methodology - both for verbal and for visual texts. Semiology was also one of my examination tools. This study has eventually crystalized into several publications, being highly innovative, especially the part analyzing advertisements for domestic products of mandatory Palestine for the first time (publications 1-7).

Later on, the history of Israel and that of my home town served as an initiative for creating a card game I designed as part of my work as a director of educational programs and curator at the Memorial center in Kiryat Tivon. Following this successful game, based on archival photos, I conducted a self-study examining the principles underlying this game, stressing the effect of visual texts on learning processes (publications 12, 16).

Following my PhD studies, focusing on a gendered theme in Israeli history, gender and feminism have become my main theoretical perspective while looking at visual and cultural phenomena. Between the years 2015-2018, and especially during my post-doc year at the University of California in Davis, I conducted a study on botanical illustration in Israel, exploring women artists' contribution to Israeli culture over the years. The two studies on botanical art were jointly conducted with two colleagues of mine - Edna Gorney and Esther Carmel-Hakim (publications 9-10).

This link between botany and art was further studied in Israeli contemporary art context, thus exploring how cultural heritage is being transformed and negotiated through art (publication 11).

A main feminist methodology I have adopted helped me investigate women artists' work as part of their social and cultural life. Several studies have focused on contemporary women artists, interviewing them closely as well as analyzing their artwork (publications 13, 17, 22-25).

While studying Jewish women artists in Israel, I also explored Arab women artists and their unique and significant voice in Israeli culture today (publication 8). This goes hand in hand with my college teaching which features courses on both Israeli and Palestinian art.

Another topic which has interested me for several years is the sociology of art. As I also engage in curating work, setting on exhibitions, I not only get to learn contemporary Israeli art intensively but also the sociological part of artistic life. At a certain point, I also conducted a study of visual artists considered amateur, who reached the art world late in their life as a post-career occupation, of which they do not make a living. This large qualitative research, in which I collaborated with Uri Dorchin, contained interviews and visual analysis of the art work. (publications 14, 15).

Yet another history- related topic I have become interested in has been art and gender pertaining to Holocaust studies. While there is much research on the Holocaust from a pure historical viewpoint, research of Holocaust art from a gendered perspective is rare. By combining close interviews with women artists considered Holocaust Second Generation and analyzing their artwork I was lucky to come across a valuable and highly significant treasure contributing to Israeli culture (publications 22-25). This area combining historical knowledge and artistic creation is being examined from a gendered point of view, using both sociological and art history tools.

Several other projects are still in the making. One, conducted jointly with Tal Dekel, focuses on women artists who are landscape painters. It combines interviews and visual analysis aiming to find out the role gender plays in the theme of landscape painting in Israeli culture. Another project, jointly carried out with Esther Hertzog, is based on the methodology of 'photovoice', examining the experience of our college students, collecting and analyzing their own self-made photos taken around campus and at home. One last project also looks at my students' lives, employing visual materials; this time their artistic final projects are being examined. This research is led by another colleague, Tal Meler, where we are trying to characterize Arab young women's journey from being single, through marriage to motherhood.

As seen from the above, my scholarly approach is one of collaborating with various scholars from various disciplines – history, sociology and gender studies – which I find extremely productive.