

Name: Aner Preminger (Ph.D.)

Date: 08/03/2021

CURRICULUM VITAE

1. Personal Details

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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
1972-1974	Department of Physics, Tel-Aviv University, Israel.	B.Sc.	1974
1980-1983	Graduate School of Film and Television, New-York University.	M.F.A	1983
1983-1984	Acting, Ernie Martin Studio Theater, NYC, USA.	Nonacademic acting studies.	
1983-1984	Stella Adler's Acting School, NYC, USA.	Nonacademic acting studies.	
1994-2000	School of Cultural Studies, Tel-Aviv University, Israel.	Ph.D. Cinema studies.	2002. Dissertation title: Cinematic Intertextuality and the Films of François Truffaut

3. Academic Ranks and Tenure in Institutes of Higher Education

Dates	Name of Institution and department	Rank/Position
1999-2005	School of Audio-visual art (Department of Film & Television), Sapir Academic College.	Lecturer, Faculty member, Tenure.
2005-2011	School of Audio-visual art (Department of Film & Television), Sapir Academic College.	Senior Lecturer Faculty member, Tenure.
2005-2011	Department of Communication, Faculty of Social Sciences, The Hebrew University of Jerusalem.	Senior Lecturer Faculty member, Tenure. 50%
Spring 2008	Department of Communication, WFU, North Carolina, USA.	Visiting Professor.
2011-Today	School of Audio-visual art (Department of Film & Television), Sapir Academic College.	Associate Professor, Faculty member, Tenure.
2011-Today	Department of Communication, Faculty of Social Sciences, The Hebrew University of Jerusalem.	Associate Professor, Faculty member, Tenure. (50-20%)
*2015-2016	The Nissan Nativ Acting Studio, Jerusalem.	Visiting Director for Acting workshop.
*Spring 2016	The Center for Jewish Studies, Wesleyan University, Connecticut, USA.	Visiting Professor.

*Winter 2016	Department of Film Studies and Audiovisual Culture, Faculty of Arts, Masaryk University, Brno, Czech Republic.	Visiting Professor.
*September 2019	Department of film, Lithuanian Academy of Music and Theatre (LMTA), Vilnius, Lithuania.	Visiting Professor.
*Spring 2019	Department of Film Studies and Audiovisual Culture, Faculty of Arts, Masaryk University, Brno, Czech Republic.	Visiting Professor.

4. Offices in Academic Administration

2003-2005	Art & Culture exhibition: Die Hebräer in Martin Gropius Bau, Berlin, Germany.	Cinema consultant.
*2011-2012	Audio-visual art (Department of Film & Television), Sapir Academic College.	Head of School
*2012-2014	School of Audio-visual art (Department of Film & Television), Sapir Academic College.	Head of Film Track, School of Cinema.
2000-Today *	Department's Pedagogical Committee	Member
2011-Today *	College's Pedagogical Committee	Member
*2012-2019	College's Committee of Excellency	Member
2019-Today *	College's Committee of Appointments & Ranks	Member

5. Scholarly Positions and Activities outside the Institution

a. Professional affiliations

1. 1990-1994 - Committee member of the national Mass Communication syllabus for Israeli matriculation, The Ministry of Education & Culture.
2. 1990-1994 - Board member of the Public Council for developing art education, The Ministry of Education & Culture.
3. 1995-1997 - Board member of The Israel Film & Television Director's Guild.
4. 1996-2006 - Management member of the Israeli Academy of Motion Pictures & Television.
5. 2004 – Today - Member of the European Film Academy – EFA.
6. 2008-Today - Member of the Communications terms committee of the Academy of the Hebrew Language, The Hebrew University of Jerusalem.

b. Jury member, Lector & professional activities in International Film Festivals & Academic institutions

1. July, 1998 – Jury member, The Jewish experience competition, The Jerusalem International Film Festival, Jerusalem, Israel.
2. March, 2006 – Jury member, Festival dos Cinemas do Mediterraneo, Faro, Portugal, 9-18.3.2006.
3. June, 2006 – Cinema South Festival, Sderot – Acting/Directing Master Class: Scene study with professional actors, Eyal Nachmias & Sharon Hacoheh.
4. December, 2007 – Jury member, The 9th Jerusalem Jewish Film Festival, Jerusalem, Israel, 1-7.12.2007.
5. April, 2008 – Jury member, The first annual Reynolda Film Festival, Wake Forest University, Winston Salem, NC, USA, 11-13.4.08
6. March-May, 2009 – Jury member, **Israel Prize** for special achievements in Filmmaking and Cinema Studies.
7. *2014 - Jury member, Israeli Academy award, Short films.
8. *2016 - Jury member, Israeli Academy award, Short films.
9. *2016 - Jury chairman, the 57th International Short Film Festival, Brno16, Brno, Czech Republic.
10. *2017-2018 – Member of the Hebrew University Committee for choosing an Artist Honorary Doctor 2016-2017; 2017-2018.

11. *2018 - Jury member, Israeli Academy award, Short films.
12. *2018 – Article Lector for: *The authorship of Uri Zohar: the ethics and aesthetics of the Archimedean lever*, Journal of Modern Jewish Studies, Karina Stern, Managing Editor/Book Reviews Editor, Clarendon Institute Building, Oxford OX1 2HG, UK.
13. *2018 – Conference Lector for The 22nd annual conference of the Israeli Communication Association, Panel: Fake Documentary – Truth presentation's Dilemmas.
14. *2020 - Jury member, Israeli Academy award, Short films.
15. *2020 - Jury member, Israeli Documentary Forum Academy award, Documentary TV series.

c. Member of Malag (Council for Higher Education) Committee for approving College's new Academic programs

1. 2009-2010 – B.Ed. in Cinema Studies for Beit Berl Academic College.
2. 2009-2010 – B.A. in Film & TV Studies for Carmel Academic Center, Haifa.
3. 2009-2012 – B.Ed.F.A. in Cinema Studies Teaching for Vizo Academic Center, Haifa.
4. *2011-2012 – B.Ed. Final approval of Cinema Studies for Beit Berl Academic College.
5. *2016 – B.Ed.F.A. Final approval of Cinema Studies Teaching for Beit Berl Academic College.
6. *2016 – B.A. in Teaching Cinema Studies for The Open University, Tel-Aviv.
7. *2020 – B.A. in Cinema studies (Major and minor) for The Open University, Tel-Aviv.

d. Member of Malag (Council for Higher Education) Committee for Academic Rank

1. *2012-2013 – Savi Gabizon from Senior Lecturer to Assistant Professor, TAU.
2. *2013 – Dr. Boaz Chagin from Lecturer to Senior Lecturer, TAU.
3. *2015 – Yael Hadaya from Lecturer to Senior Lecturer, Chairman, Sapir Academic College.
4. *2016 – Yair Lev from Senior Lecturer to Assistant Professor, Betzalel Academic College.
5. *2017-2018 – Ricardo Verdesheim from Lecturer to Senior Lecturer, Chairman, Sapir Academic College.

6. *2018 – Dr. Amir Har-Gil from Senior Lecturer to Assistant Professor, Netanya
7. *2019-2020 – Dr. Rami Kimchi from Senior Lecturer to Assistant Professor, Ariel University.
8. *2019-2020 – Dr. Dan Geva from Senior Lecturer to Assistant Professor, Beit Berl College.

6. Participation in Scholarly Conferences

a. Active Participation – International Conferences abroad

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
12.02.2003-15.02.2003	PCA/ACA	Texas, USA	François Truffaut Rewrites Alfred Hitchcock - A Pygmalion Trilogy.	Paper Presentation.
August 2004	ISSEI Pamplona Conference	University of Navarra, Pamplona, Spain	Charles Chaplin sings silent requiem: Chaplin's cinema from 1928-1952 as a cinematic statement on the transition from silent films to talking films.	Paper Presentation.
August 2004	, ISSEI Pamplona Conference.	University of Navarra, Pamplona, Spain.	Chaplin and Tati Reviewed: Narratives of Modernity and Co-Existence of Differences.	Chairman.
3.12.2004	VIII Cinema meeting: Listen to Cinema – the soundtrack.	Faro cineclub, Faro Teatro Lethes, Portugal	Charles Chaplin sings silent requiem: Chaplin's cinema from 1928-1952 as a cinematic statement on the transition from silent films to talking films.	Paper Presentation.
21-24 July, 2005.	The BFI Charles Chaplin Conference	London College of Communication, London, UK	Charles Chaplin sings silent requiem: Chaplin's cinema from 1928-1952 as a cinematic statement on the transition from silent films to talking films.	Paper Presentation.

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
24-25 March, 2007.	"Chaplin and War", The 2 nd Kyoto Chaplin Conference	The Chaplin Society of Japan, Kyoto, Japan.	Chaplin's audio-plastic poetics as a mean of dramatizing totalitarianism in his film <i>The Great Dictator</i>	Paper Presentation.
July 28 – August 2, 2008.	ISSEI Conference: Cinema, Theme and Philosophy.	University of Helsinki, Helsinki, Finland	Law, Ethics and Reflexivity in Krzysztof Kieslowski's <i>Decalogue</i> .	Paper Presentation.
July 28 – August 2, 2008.	ISSEI Conference: Language and the Scientific Imagination: Cinema, Theme and Philosophy.	University of Helsinki, Helsinki, Finland	Language and the Scientific Imagination: Cinema, Theme and Philosophy.	Chairman.
April 2010	The Hebrew University Friends in Toronto.	University of Toronto, Canada	The Best of The Hebrew University.	Two Lectures on Israeli Cinema.
*6.6.2013	Opening session of The 10 th anniversary of Israeli Film Festival.	Ottawa, Ontario, Canada	Poetic moments in Israeli Cinema as a visual expression for the Israeli existential paradox	A Keynote speech.
*2014	Fifth Quadrennial Conference, - The Tramp at 100.	American Humor Studies Association, Mark Twain Circle of America, New Orleans, LA, USA.	The Power of Sound in Creating Humor: Chaplin the Pioneer in Audio-Gags.	Paper Presentation.

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
*28-30.9.2017	LMTA international conference/ GEECT Autumn Conference "Music and Sound Design in Film and New Media. When Theory Meets Practice"	Lithuanian Academy of Music and Theatre, Vilnius, Lithuania.	The power of sound in creating Humor: Chaplin - a pioneer of audio-gags and of sound design.	A Keynote speech.
*12-16.11.2018	Whistling Woods International Cilect Congress.	Whistling Woods University, Mumbai, India.	How to teach the craft of film directing? A proposed methodology.	Paper Presentation.

b. Active Participation – International Conferences in Israel

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
22.5.2006	The Yad Vashem & Sapir Academic College international conference on the "Holocaust's representation in fiction films in Hollywood & Israel"	Yad Vashem, Jerusalem, Israel.	Walking on water or taking God's job – the second and third generation of the Holocaust's survivors in quest of solid ground and its representation in Eytan Fouchs' film <i>Walk on Water</i> .	Paper Presentation.
December, 2006.	8 th Jerusalem Jewish Film Festival.	Jerusalem Cinemateque.	<i>Night and Fog</i> /Alain Resnais – The 50 years anniversary of the film	Chairman

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
17-18.1.2007	Cinema under influence: memory, nationality and text.	Tel-Aviv University, Tel-Aviv.	François Truffaut's <i>La Peau Douce</i> as a cinematic transformation of Honoré de Balzac's <i>La Peau de Chagrin</i>	Paper Presentation.
1-3.6.2009	25 th Annual Association for Israel Studies (AIS) Conference	Ben-Gurion University, Beer-Sheva.	The evolution of the representation of the Arab in Israeli Cinema.	Paper Presentation.
1-3.6.2009	25 th Annual Association for Israel Studies (AIS) Conference	Ben-Gurion University, Beer-Sheva.	The Other in Israeli Cinema.	Chairman.
26.1.2011	The first Convention of TV studies	Tel-Aviv University, Tel-Aviv.	Studies of Rani Blair's Cinema.	Chairman.
*2013		Kerem Institute, Jerusalem.	That's the way to make soldiers – the Character of the soldier in Israeli Theatre and Film	Speaker & Panel member
*24-25.2.2014	The Young scholars' panel in The Hebrew University of Jerusalem conference.	The Hebrew University of Jerusalem.	Documentary truth: Re-thinking the politics of the index.	Chairman.
*May, 2016	Documentary Ethics: Past Present Future, Ethical Creativity, Commitment and Criticism in Documentary Cinema and Filmmaking.	MA program for culture and Film studies, Haifa University.	Ethical Documentary: A Historical Perspective.	Paper Presentation.

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
*May, 2016.	New Media, Communication Technology, Visual Culture and Cinema, Regenerating Communication.	The Hebrew University of Jerusalem.	Ethics, Culture and History: Moscobia.	Presenting my short film & talking.
*8.5.2018	Matter of Life and Death – End of Life Issues Conference.	Tom Center (CDEL), The Hebrew University of Jerusalem.	Cinematic presentation of aging and old age-death.	Paper Presentation.
*13.5.2018	Privacy, Law and the Surveillance Society Conference.	Faculty of Law, Tel-Aviv University, Tel-Aviv.	From Voyeurism to Intimacy: Ethics & Reflexivity as developed and reflected in the Films of Krzysztof Kieslowski: <i>Decalogue 6, Decalogue 9, Red.</i>	Paper Presentation.
*16.4.2019	The 23 rd annual conference of the Israeli Communication Association.	Hadassah Academic College, Jerusalem.	Seeing into your eyes – visual Communication	Chairman.

7. Invited Lectures\ Colloquium Talks

Date	Place of Lecture	Name of Forum	Presentation/Comments
*11.3.2015	Sapir Academic College, Sderot, Israel.	Feministic Forum	Chairman and conversation with Shlomi Elkabez about the film: <i>Gett.</i>
*26.3.2015	Sapir Academic College, Sderot, Israel.	Israeli Directors Guild & Sapir Film School.	Chairman of Law Budget Panel

Date	Place of Lecture	Name of Forum	Presentation/Comments
*1.7.2015	Faculty of Medicine, The Hebrew University of Jerusalem, Ein-Karem, Jerusalem.	Medical Ethics versus Empathy – Cinematic presentation.	Humanism & Medicine Issues.
*20.5.2020	Zoom lecture for Serbia	Israeli Cinema – an introduction	http://haver.rs/online-predavanja/

8. Research Grants

a. Grants Awarded

Role in Research	Co-Researchers	Topic	Funded by/ Amount	Year
*		Excellency Award	Sapir College/20% of Annual salary + Research grants 12,000 NIS; 2 hours teaching reduction.	2015-2016
*		Excellency Award	Sapir College/15% of Annual salary + Research grants 6,000 NIS; 2 hours teaching reduction.	2016-2017
*Researcher	none	Publication grant for the book <i>Reflections on Cinema and Ethos - Israeli and Other Scenes</i> , Resling Publications-Film series, Tel-Aviv, Israel, (276 pages).	Israeli Film Fund Publication grant/ 20,000NIS	2017
*		Excellency Award	Sapir College/8% of Annual salary + Research grants 9,000 NIS; 2 hours teaching reduction.	2017-2018
*		Excellency Award	Sapir College/10% of Annual salary +	2018-2019

			Research grants 9,000 NIS; 2 hours teaching reduction.	
*Researcher	none	Between Voyeurism and Intimacy: Krzysztof Kieslowski's Cinematic Ethical Enquiry and reflexivity.	Smart Institute, The department of Communication & Journalism, The Hebrew University of Jerusalem/ \$2,000	2019
*		Excellency Award	Sapir College/10% of Annual salary + Research grants - Top 5 College staff, receiving highest research grant of 15,500 NIS; 2 hours teaching reduction.	2019-2020
*		Excellency Award	Sapir College/12.5% of Annual salary; 2 hours teaching reduction.	2020-2021

9. Scholarships, Awards and Prizes

1993 - The Wolgin award for Israeli best film: *Blind Man's Bluff*. First prize of the 10th Jerusalem Film Festival (40,000 NIS).

1993 - The Israeli Academy Award for Best Actress: Chagit Dasberg in: *Blind Man's Bluff*.

1993 - The Antigone D'Or, First prize of the 15eme Festival International Du Cinema Mediterranee Montpellier for *Blind Man's Bluff*, (10,000Euro).

1994 - The Israeli Critics Award for Best Acting: Chagit Dasberg in: *Blind Man's Bluff* – The 10th International Haifa Film Festival.

1994 - Jaguar Maya De Oro, Special prize of the jury in the 3rd Festival Cinematografico De Cancun, Mexico, for *Blind Man's Bluff*.

1994 - La Opera Prima, First prize for first film in the 12th Festival Cinematografico International del Uruguay, Montevideo for *Blind Man's Bluff*.

2000 - Honorably Mentioned in The Jewish Experience Competition of the 17th Jerusalem International Film Festival: *Ransom of the Father*.

2004 - Development money (10,000 Euro) for a script about Else Lasker-Schüler, from the NRW, Germany & The Israeli Film Fund.

- 2010 - Special Mention in "I've Seen Films" International Film Festival, Milan, Italy:
One Eye Wide Open.
- *2013 - Final stage in the 1st Israeli Cinema Remix competition, Print Screen Media digital Festival, Holon Cinemateque, Israel: *Hole in the Land (Chor Ba' Adama)*.
- *2017 - Jerusalem Prize (10,000 NIS) for a Jerusalem filmmaker 34th Jerusalem Film Festival.
- *2020 – Production Grant (400,000 NIS) for *Bandit*, Ami Drozd's feature film (I am the Film Producer) from The Israeli Film Fund.
- *2020 – Completion grant (50,000 NIS) for *Meir & Me – 50 Pieces*, Micha Amitai's documentary feature (I am the Film Producer and co-editor) from The Rabinovitz Film Fund.
- *2020 – Development grant (30,000 NIS) for *Bicycle Boy*, Dan Wolman's feature film (I am the Film Producer) from The Rabinovitz Film Fund.
- *2020 – Production grant (150,000 NIS) for *Meir & Me – 50 Pieces*, Micha Amitai's documentary feature (I am the Film Producer and co-editor) from The Darom - Geshet Film Fund.
- *2021 – Completion grant (78,000 NIS) for *Meir & Me – 50 Pieces*, Micha Amitai's documentary feature (I am the Film Producer and co-editor) from Mifal Hapais films Fund.

10. Teaching

a. Courses Taught in Recent Years

Year	Name of Course	Institution; Type of Course Lecture/Seminar/Workshop/High Learn Course/ Introduction Course (Mandatory)	Degree	Number of Students
1989-1993	Cinema History	1 year Course – The Sam Spiegel- Jerusalem High Institute of Film and TV.	Non Degree,	25
1989-Today	Cinema History, Cinematic Utterance,	The Hebrew University of Jerusalem; Sapir Academic College;	B.A. M.A.	12-50

	<p>Script analysis, The Cinema of François Truffaut, The Cinema of Krzysztof Kieslowski, The Cinema of David Perlov, Intertextualit, film theory (both classical and contemporary film theory),</p> <p>Films analysis, Israeli Cinema, directing & acting workshops.</p>			
1995-2001	French New Wave; The Cinema of François Truffaut; Israeli Cinema.	Tel-Aviv University	B.A.	25-50
1995-2002	Script Writing; Directing workshop; Acting Workshop.	Hadassah Academic College, Jerusalem.	B.A.	15-25
Spring 2008	Directing workshop.	Department of Communication, WFU, NC, USA	B.A.	20
Spring 2008	The Cinema of François	Department of Communication, WFU, NC, USA	B.A.	12

	Truffaut.			
*2015-2016	Chaplin in Theatre Acting workshop.	The Nissan Nativ Acting Studio, Jerusalem.	Non degree	17
*Winter 2016	Israeli Cinema: A collective image as a search for identity - historical introduction.	Department of Film Studies and Audiovisual Culture Faculty of Arts Masaryk University, Brno, Czech Republic.	B.A	20
*Spring 2016	Israeli Cinema: A collective image as a search for identity - historical introduction.	Wesleyan University, Connecticut, USA.	B.A.	25
*Spring 2019	Inter-Textuality - Rhetoric and Heritage in Cinematic Texts	Department of Film Studies and Audiovisual Culture Faculty of Arts Masaryk University, Brno, Czech Republic.	B.A.	20
*September 2019	Actors' directing workshop, François Truffaut, Audio-visual esthetics.	Department of Film, Lithuanian Academy of Music and Theatre (LMTA), Vilnius, Lithuania.	B.A.	20

b. Supervision of Graduate Students

Name of Student	Title of Thesis	Degree	Date of Completion /in Progress	Students' Achievements
Erez Pery	How is movie-making managed? Like a death camp? A reflexive-critical discussion of the movie <i>Nuit et Brouillard</i> (1955), and of the affinity it implies between cinema, modern warfare and the Holocaust	M.A.	2008	summa cum laude
Matan Aharoni	schism in the lens: Ideological and multicultural conflicts in Israeli cinema	M.A.	2008	The following publication came out of this dissertation: Preminger Aner & Aharoni Matan, 2009, Late Insight: Ideological and multicultural conflict in <i>Late Marriage</i> , <u>Sociological issues in Israel</u> , No 7, Winter 2009, University Center in Ariel, Israel, p. 214-243

*Natalie Haziza	Traces of Rupture – William Kentridge's Drawings for Projection	M.A.	2012 Co-directing with Prof. Amit Pinchevski	
*Sharon Rivo	Body, Memory and Redemption : Le Scaphandre et le Papillon	M.A.	2013 Co-directing with Prof. Ziva Ben-Porat	
*Elad Margel	Sweet Herein After: The novel into a film as a test case for Cinematic adaptations	M.A.	2014 Co-directing with Prof. Ariel Hirschfeld	
*Talia Alon	Inter-Textuality In Rainer Werner Fassbinder's film <i>Lola</i> (1981)	M.A.	2014	The following publication came out of this dissertation: Alon Talya, 2017, It's Raining Films: Intertextuality in <i>Singin' in the Rain</i> , LFQ, Salisbury University, http://www.salisbury.edu/lfq/_issues/45_3/its_raining_films.html
*Achinoam Ester Berger	Antoine Doinel's <i>Spleen</i> : Truffaut Misreads Baudelair	M.A.	2014 Co-directing with Prof. yoav Rinon	The following publication came out of this dissertation: Preminger Aner, & Berger Achinoam, 2012, Cinema – Literature – Sculpture and in Between - François Truffaut's Films as Intertextual Cultural Space, <i>Protocollage</i> 2012, Collected Essays from <i>History & Theory: The Protocols, E-Journal</i> , p. 146-174, History & Theory department, Bezalel, Resling Publications, Jerusalem

*Ohad Ufaz	Ethics of Documentary Cinema in View of Levinas' Teachings and as Reflected in the Film <i>Chronique d'un été</i> (Chronicle of a summer) as the Birthplace of the Personal Testimony in Cinema.	M.A.	2015	Winner of the Guggenheim Prize for work on Jewish ethics, 2015.
Hamutal Maapil Varsano	A blue and white movie: Representation of sexuality in Israeli cinema	Ph.D.	2010 Co-supervision with Prof. Henriette Dahan-Kalev	This dissertation was published as a book titled: A blue and white movie: Representation of sexuality in Israeli cinema , Resling cinema Series, Tel-Aviv, Israel, (2020).
*Erez Pery	Cinema and Extermination- The Cinematic Reasoning of the Nazi Death Camp and its Influence on the Modern Post-War Cinema.	Ph.D.	2015 Co-supervision with Prof. Moshe Zimmermann	This dissertation is in a process of publication. by Resling (2020).

*Rocco Giansante	From Bicycles to the Vespa: Nanni Moretti and the Real	Ph.D.	2019	
*Ohad Ufaz	The Ethical Dilemma of "Shooting the Other" in Documentary Filmmaking in Light of Levinasian Ethical and Social Thought	Ph.D.	May 2021 Co-supervision with Prof. Amit Pinchevski	
*Achinoam Ester Berger	Paris vu par Truffaut: Petits Poèmes Cinématographiques en Prose : Une Flânerie Parisienne à travers des textes et des images	Ph.D.	In progress since 2018 Co-supervision with Prof. Antoine de Baecque, University Sorbonne Nouvelle Paris 3	
*Hila Arazi-Hatav	Job's Agony – From Literature to Cinema	Ph.D.	In progress since 2018 Co-supervision with Prof. Ilana Pardes	

11. Miscellaneous

International Film Festivals screening of my Films

1. **1993** The 10th Jerusalem Film Festival: **Blind Man's Bluff.**
2. **1993** The 17th Montreal World Film Festival: **Blind Man's Bluff.**
3. **1993** The 41st International Film Festival of San Sebastian: **Blind Man's Bluff.**
4. **1993** The 15eme Festival International Du Cinema Mediterranean Montpellier **Blind Man's Bluff.**
5. **1993** The Israeli Film Festival in Los Angeles: **Blind Man's Bluff.**
6. **1993** The Israeli Film Festival in New-York: **Blind Man's Bluff.**
7. **1993** The Jewish Film Festival, Wien, Austria: **Blind Man's Bluff.**
8. **1994** The 12th Festival Cinematografico International del Uruguay, Montevideo: **Blind Man's Bluff.**
9. **1994** The 3rd Festival Cinematografico De Cancun, Mexico: **Blind Man's Bluff.**
10. **1994** Show case for Best Israeli Films in Tokyo, Japan: **Blind Man's Bluff .**
11. **1994** The International Film Festival, San Paulo, Brazil: **Blind Man's Bluff.**
12. **1994** The Jewish Film Festival in London, England: **Blind Man's Bluff.**
13. **1994** The International Troya Film Festival, Portugal: **Blind Man's Bluff.**
14. **1994** The Eighth Annual Washington, DC International Film Festival: **Blind Man's Bluff.**
15. **1995** The International Film Festival in Calcutta, India: **Blind Man's Bluff.**
16. **1995** The International Film Festival in Kerala, India: **Blind Man's Bluff.**
17. **1995** The 11th Haifa International Film Festival: **On My Way to Father's Land.**
18. **1999** The 15th Haifa International Film Festival: **Last Resort.**
19. **2000** The 17th Jerusalem International Film Festival: **Ransom of the Father.**
20. **2000** The Washington D.C. Jewish Film Festival: **Last Resort.**
21. **2001** Fipa: Festival International de Programmes Audiovisuels, Biarritz, France: **Ransom of the Father.**
22. **2001** The Seattle Jewish Film Festival, Washington: **Last Resort.**
23. **2002** The International Documentary Film Festival, DocAviv Tel-Aviv, Israel: **Moscobia – the Russian Compound.**

24. **2003** The International Film Festival Tribeca, New-York:
Moscobia – The Russian Compound.
25. **2009** EPOS Film Art Fest, international Art Film Festival, Tel-Aviv:
One Eye Wide Open.
26. **2009** EPOS Film Art Fest, international Art Film Festival, Nazareth:
One Eye Wide Open.
27. **2009** Cinema South Film Festival, Sderot: **One Eye Wide Open.**
28. **2009** The Best of Israeli Cinema of all times, in Milan, Italy: **Blind Man's Bluff.**
29. **2010** TEMPS D'IMAGES PRÉMIO DE CINEMA International Film Festival,
Lisbon: Portugal : **One Eye Wide Open.**
30. **2010** The International Film Festival, Milan, Italy: **One Eye Wide Open.**
31. ***2012** The 28th Haifa International Film Festival: **Present Continuous.**
32. ***2012** Cinema South Film Festival, Sderot: **Present Continuous.**
33. ***2013** Jewish International Film Festival, Sydney & Melbourne, Australia,
Present Continuous.
34. ***2013** Shalom Europe Film Festival, Strasbourg & Colmar, France:
Present Continuous.
35. ***2013** Seret - Israeli Film Festival, London, England: **Present Continuous.**
36. ***2013** The 10th Israeli Film Festival, Ottawa, Ontario, Canada: **Present Continuous.**
37. ***2013** The Zagreb JFF, Croatia, **Present Continuous.**
38. ***2013** Juedische Kultur Muenchen Film Festival, Germany, **Present Continuous.**
39. ***2013** Fipatel: Festival International de Programmes Audiovisuels, Biarritz, France:
Present Continuous.
40. ***2013** Final stage in the 1st Israeli Cinema Remix competition, Print Screen Media
digital Festival, Holon Cinemateque, Israel: **Hole in the Land (Chor Ba' Adama).**
41. ***2014** Carpentras 4ème Festival du cinéma israélien, France, **Present Continuous.**
42. ***2014** Chicago South Asian film festival (CSAFF), USA, **Present Continuous.**
43. ***2014** Palm Beach Israeli Film Series, Miami, USA, **Present Continuous.**
44. ***2014** Jewish International Film Festival, New Hampshire, USA,
Present Continuous.
45. ***2014** Jewish International Film Festival, Toronto, Canada, **Present Continuous.**

46. *2014 Jewish International Film Festival, Santa Cruz, USA, **Present Continuous**.
47. *2015 3rd Rassegna Di Cinema Israeliano, Veronese, Italy: **Blind Man's Bluff**.
48. *2015 Israeli Film Festival, Hamilton, Ontario Canada, **Present Continuous**.
49. *2015 Jewish International Film Festival, Montreal, Canada, **Present Continuous**.
50. *2016 57th International Short Film Festival, Brno16, Brno, Czech Republic, **Front Window**.
51. *2016 Israeli Film Series, Brotherhood Film Series, New-York, USA, **Present Continuous**.
52. *2016 Israeli Film Festival, Wesleyan University, Connecticut, USA, **Present Continuous**.
53. *2020 On-line website for: Best of EPOS Film Art Fest, international Art Film Festival, Tel-Aviv, **One Eye Wide Open**
https://eposint.filmart.co.il/play/Epos11/one-eye-wide-open/0_3h2nxx4n in:
<https://eposint.filmart.co.il/>

12. Additional Professional Experience

Script editing

*2012 – **My Australia**, Amy Drozd's feature film, produced by Marek Rosenbaum – Transfax Productions Ltd.

Since 2000 – Script editing of several hundred student films including many final projects in Sapir Academic College and many other film schools.

PUBLICATIONS

A. Ph.D. Dissertation

Title: Cinematic Intertextuality and the Films of François Truffaut

Supervisors: Professor Ziva Ben-Porat, School of Cultural Studies, Faculty of Humanities, Tel-Aviv University; Professor Régine-Mihal Friedman, Faculty of Arts, Tel-Aviv University.

Submitted: December 2001 (Approved: 2002), 218 pages, written in Hebrew.

Tel-Aviv University, The Lester & Sally Entin Faculty of Humanities, The Shirley & Leslie Porter School of Cultural Studies

B. Authored Books – (Refereed) -Published

1. Preminger Aner, 1995, *Enchanted Screen: A chronology of media & language*, The Open University, Tel-Aviv, Israel. (A film history book, Hebrew, 268 pages)

2. Preminger Aner, 2006, *François Truffaut – The Man Who Loved Films*, Hakibutz Hameuahad, Tel-Aviv University and Sapir Academic College Publication, Tel-Aviv, Israel. (A book about the cinema of François Truffaut, Hebrew, 318 pages)

*2a. Preminger Aner, 2015, *François Truffaut: Cinema as an act of love – An intertextual approach*, ContentoNow Publication, Tel-Aviv, Sapir Academic College Publication, Sederot, Israel. (A book about the cinema of François Truffaut, English, 487 pages)

*3. Preminger Aner, 2017, *Reflections on Cinema and Ethos - Israeli and Other Scenes*, Resling Publications-Film series, Tel-Aviv, Israel, (Hebrew, 276 pages)

C. Edited Books and Special Journal Issues – Published

1. Preminger Aner, 1990-1992, Developing & writing a Film History course as part of a Mass Communications program for the Open University in Tel-Aviv, Unit 4, 10408, (Hebrew, 144 pages)

2. Preminger Aner in: Limor, Y., Adoni, C., Mann. R., 2007, *Media and Communication Lexicon*, Yediot Achronot Books and Chemed Books, Tel-Aviv, Israel. Cinema consultant and writer.

D. Articles in Refereed Journals - Published

1. Preminger Aner, 2004, *The Human Comedy of Antoine Doinel: From Honoré de Balzac to François Truffaut*, The European Legacy: Journal of the International Society for the Study of European Ideas: (ISSEI), Vol. 9, No. 2, p.173-193.

2. Preminger Aner, 2007, *François Truffaut Rewrites Alfred Hitchcock: A Pygmalion Trilogy*, Literature/Film quarterly (LFQ), July, Vol. 35:3, p. 170-180.

3. Preminger Aner & Aharoni, Matan, 2009, *Late Insight: Ideological and multicultural conflict in Late Marriage*, Sociological issues in Israel, No 7, Winter 2009, University Center in Ariel, Israel, p. 214-243.

*4. Preminger Aner, 2012, Walking on Water or Playing God? Contemporary Israeli Filmmakers and the "Meaning" of the Holocaust, Slil – Online Journal for History, Film and Television, The Hebrew University of Jerusalem, pp. 59-68, <http://www.slil.huji.ac.il/?psl=about>.

*5. Preminger Aner, 2012, *The Arab Other in Israeli Cinema and Discourse*, Journalism and Mass Communication, Volume 2, Number 2, February 2012 (Serial Number 5) pp. 412-420, David Publishing Company, CA, USA.

*6. Preminger Aner, 2017, *Ethical Documentary: A Historical Perspective*, Review of Journalism and Mass Communication, Volume 5, No.1, pp. 27-33, June 2017, Published by American Research Institute for Policy Development, Arkansas State University, USA, DOI: 10.15640/rjmc.v5n1a1, URL: http://rjmcnet.com/journals/rjmc/Vol_5_No_1_June_2017/2.pdf.

*7. Preminger Aner, 2019, *From Voyeurism to Intimacy - Ethics and reflexivity as developed and reflected in the films of Krzysztof Kieslowski: Decalogue 6, Decalogue 9, Red*, in: Birnhack Michael (editor), Privacy, Law, Incursion Society in the digital era, pp. 463-485, Tel-Aviv: Law, Society and Culture, The Buchman Faculty of Law Series, The Law School, Tel-Aviv University Press. https://law.tau.ac.il/sites/law.tau.ac.il/files/media_server/law_heb/Law_Society_Culture/books/Privacy_and_Company/21%20Preminger.pdf

*8. Preminger Aner, 2019, *The power of sound in creating Humor: Chaplin - a pioneer of audio-gags and of sound design*, ARTS et PRAXIS, Volume VI, pp. 25-45.

E. Articles or Chapters in Scientific Books (Refereed) - Published

1. Preminger Aner, 2005, *100 years of Zionism-100 years of Cinema in Israel*, catalogue of "Die Neuen Hebräer, 100 Jahre Kunst in Israel", p. 524-531, Martin Gropius Bau, Berlin.

*2. Preminger Aner, & Berger Achinoam, 2012, Cinema – Literature – Sculpture and in Between - François Truffaut's Films as Intertextual Cultural Space, Protocollage 2012, Collected Essays from History & Theory: The Protocols, E-Journal, p. 146-174, History & Theory department, Bezalel, Resling Publications, Jerusalem.

*3. Preminger Aner, 2013, *Charles Chaplin sings a silent requiem: Chaplin's Films, 1928-1952, as Cinematic statement on the Transition from Silent Cinema to the Talkies*, In: Howe Lawrence, Caron James E., and Click Benjamin, eds., Refocusing Chaplin: A Screen Icon Through Critical Lenses, pp. 163-185, Lanham, MD, USA: Scarecrow Press.

*4. Preminger Aner, 2019, *Teaching Film Directing – A practical methodology*, In:

Maria Dora Mourao, Stanislav Semerdjiev, Cecilia Mello, Alan Taylor (editors), [The 21st Century Film, TV and Media School: Directing The Future](#), Volume 2: Directing, pp. 104-114, Cilect - The International Association of Film and Television Schools.

F. Articles in Conference Proceedings – Published

1. Preminger Aner, 2009, *Law, Ethics and Reflexivity in Krzysztof Kieslowski's Decalogue*, http://www.valt.helsinki.fi/optek/issei/section4/Session_67_Preminger/67_Preminger.pdf.

G. Other Scientific Publications - Published

*1. Preminger Aner, 2015, Silent Film Comedy and American Culture by Alan Bilton, A book Review, [Studies in American Humor](#), Series 4, Vol. 1, No. 2, 2015, USA

H. Other Publications (in Hebrew)

1. Preminger Aner, 1992, *Cinema on the Way: On Cinema Pre-History*, [Mishkafaiim \(Eyeglasses\)](#), No. 16, August 1992, Israeli Museum, Jerusalem, Israel.

2. Preminger Aner, 1999, *film-making, film-criticism, theory*, [Grip, Cinema Magazine](#), The Department of Cinema Studies, Tel-Aviv University, Tel-Aviv, Israel

3. Preminger Aner, 2000, *Starting film-making from zero*, on the films of David Perlov, [Karnaiim](#), The New Foundation for Israeli films & TV, Tel-Aviv, Israel.

4. Preminger Aner, 2005, *Cinema explores law and ethics in Krzysztof Kieslowski's Decalogue*, [Shaar Ruach- Journal of Culture Art & Thoughts](#), No. 1, Spring 2005, Sapir Academic College, Sderot, Israel.

5. Preminger Aner, 2006, *On the Films of Ram Loevi*, [Cinematique – Journal of Cinema](#), No. 142, Sep-Oct, Tel-Aviv, Israel.

6. Preminger Aner, 2007, *Uri Zohar - The Bastard and the King of Israeli Cinema*, [Cinema South festival 2007](#), Pardes Publication & Sapir Academic College, Sderot, p. 156-161.

7. Preminger Aner, 2008, *Inter-textual reading of David Wallach's My Father My Lord*, [Cinema South festival 2008](#), Pardes Publication & Sapir Academic College, Sderot, p.81-86.

8. Preminger Aner, 2008, *Documentation, Myth and Fiction in sixty years of Israeli Cinema*, [Cinema South festival 2008](#), Pardes Publication & Sapir Academic College, Sderot, p.69-80

*9. Preminger Aner, 2015, *Chess with a switchblade: Haunted Israeli identity trapped in a post-traumatic struggle in Moshe Mizrahi's first feature Le Client de La Morte Saison*, [Cinema South festival 2015](#), Sapir Academic College, Sderot,

<http://sff.sapir.ac.il/2015/%D7%A9%D7%A7-%D7%A9%D7%A2%D7%9D-%D7%A1%D7%9B%D7%99%D7%9F-%D7%A7%D7%A4%D7%99%D7%A6%D7%99%D7%AA/index.html>

*10. Preminger Aner, 2015, *Ethical Documentary*, *Takriv (Close-up)*, No. 10, http://www.takriv.net/index.php?option=com_content&view=article&id=167&Itemid=29

*11. Preminger Aner, 2016, *Buchenwald in Jerusalem: Houses Transformations in private and public space in Eithan Green's Indoors*, *Cinema South festival 2016*, Sapir Academic College, Sderot, <http://csf.sapir.ac.il/?films=%D7%91%D7%95%D7%9B%D7%A0%D7%95%D7%95%D7%90%D7%9C%D7%93-%D7%91%D7%99%D7%A8%D7%95%D7%A9%D7%9C%D7%99%D7%9D-%D7%9E%D7%90%D7%9E%D7%A8-%D7%9E%D7%90%D7%AA-%D7%A2%D7%A0%D7%A8-%D7%A4%D7%A8%D7%9E%D7%99%D7%A0>

*12. Preminger Aner, 2017, *The Broken Eyeglass of Savi Gabison*, *Cinema South festival 2017*, Sapir Academic College, Sderot, <http://csf.sapir.ac.il/csf2017/csf.sapir.ac.il/index5992.html?films=%D7%94%D7%9E%D7%A9%D7%A7%D7%A4%D7%99%D7%99%>

*13. Preminger Aner, 2019, *The Closet's Men – A refresh examination of Two Men and a Wardrobe/Roman Polanski*, *Cinema South festival 2019*, Sapir Academic College, Sderot, <https://csf.sapir.ac.il/2019/%D7%99%D7%95%D7%A6%D7%90-%D7%9E%D7%94%D7%90%D7%A8%D7%95%D7%9F-%D7%A4%D7%A8%D7%95%D7%A4-%D7%A2%D7%A0%D7%A8-%D7%A4%D7%A8%D7%9E%D7%99%D7%A0%D7%92%D7%A8/>

*14 Preminger Aner, 2019, *Memory Breaks through Fiction – memory and trauma as a driving force in Charles Chaplin's cinema*, *Orot – New Writing after the Masters*, Issue 10: Charlie Chaplin, Yonatan Dori (editor), pp.21-32, Orot Hakrach Publishing House

*15 Preminger Aner, 2020, *Memory Breaks through Fiction – memory and trauma as a driving force in Charles Chaplin's cinema*, *Alaxon – a digital magazine for thoughts, articles of notes and new ideas*, Yoram Meltzer (editor), Alaxon-Israel 2013 Ltd.

*16 Preminger Aner, 2020, *CILECT – The film schools' UN*, *Cinema South festival 2020*, Sapir Academic College, Sderot, <https://www.sapir.ac.il/node/1598>

I. Filmography

1988, **Anima**, Video Dance, Director/writer/producer.
Coreography: Nima Jacoby, Music: Chanoch Jacoby.

1990, **Front Window**, 32 min., Director/writer/producer,
Supported by The Israel Film Center, Ministry of Industry & Trade and the and the Public Council for Culture & Art of the Ministry of Education & Culture.

1993, **Blind Man's Bluff (Golem Bamaagal)**, 95 min., Fiction Feature,
Director/co-writer/co-producer, Supported by The Israeli Film Fund.

- 1994-1998, **Learning and Teaching Mathematics**, series of 3 documentaries following Mathematic workshop within an educational project: "Tomorrow is 98 in the Northern Galilee", (30-50 min. each film) Director/writer.
- 1995, **On My Way to Father's Land**, 75 min., Documentary feature, Director/writer/producer, First screened in Haifa International Film Festival, 1995.
- 1999, **Last Resort (Hagarin Hakashe)**, 95 min., Fiction Feature, Director/co-writer/producer, Supported by The Israeli Film Fund.
- 2000, **Ransom of the Father**, 71 min. Documentary feature, Director/writer/producer. First screened in Jerusalem International Film Festival, 2000.
- 2001, **Moscobia – the Russian Compound**, Short Documentary in the *Place* (Makom), project produced by Amit Goren, Director/writer.
- 2009, **One Eye Wide Open: following Zvi Lachman 1998-2008**, 52 min. Documentary feature. In co-production with AVRO Broadcasting Association/Close-up, The Netherlands, Director/writer/producer.
- *2012, **Present Continuous (Ha'Chaim Beinataim)**, 100 min, Fiction Feature, Director/co-writer/producer. Supported by The Israeli Film Fund.
- *2013, **Hole in the Land (Chor Ba' Adama)**, Homage remix to Israeli Cinema, Director/co-writer/producer, 2:30 min.
- *2020-2021, **Meir & Me – 50 Pieces**, Producer/Co-editor, Micha Amitai's documentary feature, Work in progress (Rough-cut stage).
- *2020-2021, **Bicycle Boy**, Producer, Dan Wolman's feature, Work in progress (Development).
- *2020-2021, **Bandit**, Producer, Ami Drozd's feature film, Work in progress (Fund raising stage).

J. Stage Productions

- *1. 2016, *Chaplin on Stage*, A stage performance with 2nd year students, Nissan Native theatre school.
- *2. 2019-2021, *Silent*, Tmuna Theatre, Stage monodrama premiered on August 28th, 2019, The play is still running in Tmuna as of April 2021.

K. Summary of my Activities and Future Plans

As my CV reflects, ever since I graduated from New York University, I have always integrated my three areas of activity: filmmaking, film teaching and cinema research. Teaching, research and creative filmmaking are three complementary dimensions in the essence my being and doing. They all feed each other. This interplay between the theoretical, the historical and the creative work, have always fascinated me and continue to be at the center of my present and future work.

I intend to continue combining academic research and publications with creative work, as a producer, screenwriter, film and theater director.

In the academic research - My recent publications have included:

Reflections on Cinema and Ethos - Israeli and Other Scenes, 2017, Resling Publications-Film series, Tel-Aviv, Israel, (Hebrew, 276 pages).

From Voyeurism to Intimacy - Ethics and reflexivity as developed and reflected in the films of Krzysztof Kieślowski: Decalogue 6, Decalogue 9, Red, in: 2019, Birnhack Michael (editor), Privacy, Law, Incursion Society in the digital era, pp. 463-485, Tel-Aviv: Law, Society and Culture, The Buchman Faculty of Law Series, The Law School, Tel-Aviv University Press.

The power of sound in creating Humor: Chaplin - a pioneer of audio-gags and of sound design, 2019, ARTS et PRAXIS, Volume VI, pp. 25-45.

Teaching Film Directing – A practical methodology, In: 2019, Maria Dora Mourao, Stanislaw Semerdjiev, Cecilia Mello, Alan Taylor (editors), The 21st Century Film, TV and Media School: Directing The Future, Volume 2: Directing, pp. 104-114, Cilect - The International Association of Film and Television Schools.

The Closet's Men – A refresh examination of Two Men and a Wardrobe/Roman Polanski, 2019, Cinema South festival 2019, Sapir Academic College, Sderot, <https://csf.sapir.ac.il/2019/%D7%99%D7%95%D7%A6%D7%90-%D7%9E%D7%94%D7%90%D7%A8%D7%95%D7%9F-%D7%A4%D7%A8%D7%95%D7%A4-%D7%A2%D7%A0%D7%A8-%D7%A4%D7%A8%D7%9E%D7%99%D7%A0%D7%92%D7%A8/>

Memory Breaks through Fiction – memory and trauma as a driving force in Charles Chaplin's cinema, 2019, Orot – New Writing after the Masters, Issue 10: Charlie Chaplin, Yonatan Dori (editor), pp.21-32, Orot Hakrach Publishing House.

I continue to research Krzysztof Kieślowski's cinema and work on English publication titled: *Between Voyeurism and Intimacy: Krzysztof Kieślowski's Cinematic Ethical Enquiry and*

reflexivity, for which I received a \$ 2,000 grant from the Smart Institute, The department of Communication & Journalism, The Hebrew University of Jerusalem.

In the creative field - I am currently running *silent*, a theater show, which debuted at the Tmuna Theater, on August 2019. I am the director and producer of the show, co-written with the actress, Tamar Benbenishty. Due to the success of the show in its first 6 months, we enrolled the competition of the "Golden Hedgehog" award - the Israeli Fringe Theater Competition, 2020. To do this I have to PR and distribute it further in order to make sure that the show will go on successfully throughout 2020.

I am also in the process of working on three features that all got public funds and are “work in progress”:

I am the producer and co-editor of *Meir & Me – 50 Pieces*, Micha Amitai’s documentary feature (108 minutes). This film got so far 328,000 NIS as production fund from the Rabinovitz film fund (50,000 NIS), the Darom-Gesher film fund (150,000 NIS), and Mifal Hapais film fund (78,000 NIS). I am the producer of *Bicycle Boy*, Dan Wolman’s feature film which is an adaptation of Eli Amir’s novel of the same title. This project got 30,000 NIS as development fund from the Rabinovitz film fund.

I am the Israeli producer of Ami Drozd’s co-production *Rascal (Bandit)* new feature film, which is now in the process of raising funds. This project was the only project to receive a production grant (400,000 NIS) in the last Israeli Film Fund application date (December 2019). I am currently preparing to continue raising the funds needed to complete the project production.

In addition, I am also currently working on two feature films. As a director/producer, I am in the process of raising money for a new film script *Othello on the Border* that I finished writing during 2016. This is an adaptation of the novel *Off Limits* by A. (Aleph), released in 1997 by Am Oved Publishers Ltd. The script was selected for the Jerusalem Film & Television Fund’s greenhouse on 2019, and at its final version was further selected out of many scripts to be presented in an international pitching event.

These four projects will keep me busy over the next few years and will be the center of my work in the field of filmmaking.

In the academic supervising - As part of my work as a teacher and researcher at the department of communication, Hebrew University of Jerusalem I am currently supervising three PhD students: Ohad Ofaz is in stage B of his dissertation on ethics and documentary film; Hila Arazi-Hatab is in stage A of her Ph.D. studies in the Literature department. Her dissertation "Torment of Job - Between Literature and Cinema" I co-chair with Prof. Ilana Pardes, Faculty of Humanities; My third student is Ahinoam Berger, who has completed her Master's degree under my supervision and is currently pursuing a Ph.D. under my Co-supervision with Prof. Antoine de Baecque, University Sorbonne Nouvelle 3, Paris.