

**CV**  
**Michal Ben-Horin, Ph.D**

**Education:**

<b>From-To</b>	<b>Institute</b>	<b>Area of Specialty</b>	<b>Degree</b>
1990-1994	Tel Aviv University Academy of Music	Music, Musicology	BMus
1991-1994	Tel Aviv University Department of Comparative Literature	Comparative Literature	BA <i>magna cum laude</i>
1995-1996	Tel Aviv University School of Education	Pedagogy of Literature	Teaching Certification
1995-1998	Tel Aviv University Department of Comparative Literature	Comparative Literature	MA <i>summa cum laude</i>
2000-2003	Tel Aviv University, School of Cultural Studies	Comparative Literature and German Studies	PhD
2004-2005	The Hebrew University of Jerusalem, Franz Rosenzweig Center	German Jewish Studies	Post- Doctorate
2005-2006	University of Haifa, Department of Hebrew and Comparative Literature	Comparative Literature	Post- Doctorate
2006-2007	Zentrum für Literatur- und Kulturforschung Berlin (ZfL)	German Studies	Post- Doctorate
2009-2010	University of Pennsylvania Katz Center for Advanced Judaic Studies (CAJS)	Jewish Studies	Post- Doctorate

**Positions Held:**

<b>From-To</b>	<b>Institute</b>	<b>Research Area</b>	<b>Title</b>
2003-2006	The Hebrew University of Jerusalem, Department of German and the School of Literatures	German Literature and Comparative Literature	Lecturer
2007-2010	University of Florida, Department of Languages, Literatures and Cultures, and the Center for Jewish Studies	Modern Jewish Literature and German Literature	Assistant Professor

<b>From-To</b>	<b>Institute</b>	<b>Research Area</b>	<b>Title</b>
2010-2013	The Hebrew University of Jerusalem, European Forum	German Literature	Lecturer
2010-2015	Tel Aviv University Department of Literature	Comparative and German Literature	Lecturer
2012-2015	The Open University of Israel, Department of Literature, Language and the Arts	Comparative Literature and Aesthetics	Course Developer
2015-2016	Beit Berl Academic College, School of Education and the Department of Literature	Comparative Literature and Literary Pedagogy	Lecturer
2013—	Bar Ilan University Department of Comparative Literature	German and Comparative Literature	Lecturer

### Scholarships, Prizes and Grants

<b>Period</b>	<b>Funding Agency</b>	
2013-2014	Minerva Institute for German History, Tel Aviv University	Research Grant
2011-2012	The City of Vienna and The Hebrew University of Jerusalem European Forum	Individual Research Grant
2009-2010	University of Pennsylvania Katz Center for Advanced Judaic Studies	Fellowship
2007-2008	American Israeli Cooperative Enterprise (AICE)	The Schustermann Fellowship of Israel Studies
2006-2007	The Minerva Fellowship, Max Planck-Gesellschaft	Fellowship
2005-2006	The Council for Higher Education and U of Haifa	Scholarship
2004-2005	Franz Rosenzweig Center	Fellowship
2002-2003	The Council for Higher Education	Nathan Rotenstreich Scholarship for Outstanding Doctoral Students
2001-2002	Tel Aviv University	The Faculty of Humanities Excellence Scholarship
2000	Tel Aviv University	Award of the Porter Institute for Poetics and Semiotics
1998-1999	Tel Aviv University	The Department of Comparative Literature Excellence Scholarship
1996	Tel Aviv University	Award of the School of Education

**PAPERS PRESENTED AT SCIENTIFIC CONFERENCES (SELECTION)**

Self (in) Translation: The Question of Language in Tuvia Ruebner's Literature, *ICLA: International Comparative Literature Association XXI Congress*, University of Vienna, 21-27 July, 2016.

Against Interpretation: Kafka, Sebald, Sontag between Theory and Poetics (in Hebrew), *The Annual Conference of the Faculty of Society and Culture*, Beit Berl College, June 1, 2016.

The Will to Speech: Dialectics of Identity and Disguise in Max Brod's *Reubeni, Furst der Juden* (in Hebrew), *Around the Point: The Languages, Literature and Cultures of Jews*, International Conference, Department of Literature of the Jewish People, Bar-Ilan University, December 17-19, 2012.

Melodies of Malady: Musical Neuroses as Otherness in Mendelssohn and Kenaz, *AIS: Association for Israel Studies Conference*, University of Haifa, June 25-27, 2012.

Music as Revelation in the Prose of Yehoshua Kenaz (in Hebrew), *Yehoshua Kenaz Conference*, Ben-Gurion University, January 17-18, 2012.

In the Beginning was Rhythm: Clocks, Trains and Musical Doubles in Lea Goldberg's Prose (in Hebrew), *Lea Goldberg Conference*, The Hebrew University of Jerusalem and Tel Aviv University, May 29-30, 2011.

Gender, Morbidity, and the Total Artwork in Hebrew Literature, *MLA: Modern Language Association Conference*, Philadelphia, December 27-30, 2009.

Death, Femininity and *Gesamtkunstwerk*: A.B. Yehoshua's *Molcho*, *AJS: The Annual Conference of the Association for Jewish Studies*, Washington DC, December 21-23, 2008.

1948, Different Stories, the Same Music, *AIS: Association for Israel Studies Conference*, New York University, May 19-21, 2008.

Soundboxes, Echoes and Recalling in Yoel Hoffmann, *AJS: Association for Jewish Studies (AJS) Conference*, Toronto, December 16-18, 2007

German Music in Hebrew Stories, *GSA: German Studies Association Conference*, San Diego, California, October 4-7, 2007.

Perceptual Distortions in Böll, Bachmann and Celan, *Seeing Perception: Images & Texts*, University of Leipzig, Germany, November 24-26, 2006.

Musical Discourse and History in the Narration of Yehoshua Kenaz and Nathan Shaham, *AIS: Association for Israel Studies Conference*, The Hebrew University of Jerusalem, June 14-16, 2004.

Tones of Memory: Music and Time in W.G. Sebald and Y. Hoffmann, *ISST: International Society for the Study of Time Conference*, Cambridge, England, July 25-31, 2004.

Documentation, Photography, Memory: On Monika Maron's Pawels Briefe, *Memory Contests Conference*, Department of German, University College Dublin, Ireland, June 24-26, 2004.

The Language of Insanity: Critical Reading of H. J. Brenner's *Shekhol Ve-Khishalon*, *AJS: Association for Jewish Studies Conference*, Boston, December 21-23, 2003.

#### **INVITED PAPERS (SELECTION)**

The Shortest Poem on Life: Poetry and Truth According to Ruebenr (in Hebrew), *Conference on the Work of Tuvia Ruebner*, Tel Aviv University and the Caesarea Ralli Museum, March 7, 2016.

Contradictory Poems: Tuvia Ruebner between German and Hebrew (in Hebrew), *Conference on Foreign Languages in Israel*, Bar Ilan University, November 24-26, 2015.

Story in Movement: Benjamin and Seghers between Literature and History (in Hebrew), *One-Day Conference on History and Literature*, Departments of Comparative Literatures and the Literatures of the Jewish People, Bar Ilan University, March 16, 2015.

Arnold Schoenberg's "Composing with Twelve-Tones", *Dialogical Textures: Theory and the German-Jewish Literary Tradition* (II), Dahlem Humanities Center, Freie Universität Berlin, October 11-12, 2014.

What Survives: The Limits of Figuration in Schoenberg, *Dialogical Textures: Theory and the German-Jewish Literary Tradition* (I), The Minerva Institute of German History, Tel Aviv University, May 28-29, 2014.

Bachmann Meets Wagner: Echoes of Operatic Legacy in *Malina* (in Hebrew), *Following Wagner: The Politics of Music in the 20<sup>th</sup> Century*, Tel Aviv University, May 15, 2014.

'I am Speaking to You as a Survivor': Negation and Identification in Böll's *The Clown*, *History, Language and Identities in Post-Holocaust Literary Writings: Romain Gary, Primo Levi and Heinrich Böll*, International Conference, Tel Aviv University, January, 5-6, 2014.

What Remains: New Tradition and Acoustic Memory in Schoenberg, Agnon and Hoffmann, *Jour Fixe Kulturwissenschaften*, Austrian Academy of Sciences, Vienna, April 12, 2012.

Head Walkers: Inversion, Rejection, and the Connection between Bachmann and Celan (in Hebrew), The University of Haifa, October, 2012.

“Undine Goes”: Bachmann's Call between Poetics and Cultural Theory (in Hebrew), *Colloquium of the Department of Comparative Literature*, Bar-Ilan University, May 22, 2012.

The Un/Familiar in the Historical Novels of Max Brod (in Hebrew), *The Chaim Rosenberg School of Jewish Studies*, Tel Aviv University, April 16, 2012.

Counterpoint and the Political Voice (in Hebrew), *Department of Musicology*, Hebrew University of Jerusalem, January 24, 2012.

Resonating with the Disaster: Arnold Schoenberg's *A Survivor from Warsaw*, *Mediale Transformationen des Holocaust*, the Centre interdisciplinaire d'études et de recherche sur l'Allemagne (Paris), the Duitsland Instituut Amsterdam, the Center for German and European Studies de la Hebrew University of Jerusalem and the Goethe Institut Paris, June 28 July 1, 2011.

Music and the German Story: Thomas Mann's *Doctor Faustus*, *Annual Beirat Meeting*, Center for German Studies, The Hebrew University of Jerusalem, January 12, 2011.

Photography and Literature: The Case of W. G. Sebald (in Hebrew), *Lecture Series on Inter-medial Relations: Music, Literature and the Arts*, Department of the Fine Arts, University of Haifa, December 22, 2010.

Jews and Violins: Secularism and its Dissonances in Modern Jewish Literature, *Rethinking the Religious-Secular Divide: The View from Jewish Studies*, Herbert D. Katz Center for Advanced Judaic Studies, University of Pennsylvania, May 20-21, 2010.

Jewish Secularism and New Music: Schoenberg's Moses und Aron, *Herbert D. Katz Center for Advanced Judaic Studies Colloquium*, University of Pennsylvania, October 28, 2009.

War and Literature: D. Grossman's *To the End of the Land*, *Israel at a Crossroads*, American University's Center for Israel Studies, Washington DC, May 12, 2009.

J. S. Bach and the 1948 War in Y. Hendel's *A Tale of the Lost Violin*, *Between Berlin and Jerusalem: Putting the German-Hebrew Conversation in Focus*, Stanford University, May 1, 2008.

Narration and Musical Poetics: Reading Hebrew Literature, *Department of Asian and African Languages and Literatures Faculty Seminar*, University of Florida, February 12, 2008.

The Dialectic of the Senses in Postwar German Literature, *Seeing the Voices: Multi-Disciplinary View of Synaesthesia and Cross-modal Transfers*, Conference of the Porter Institute for Poetics & Semiotics, Tel Aviv University, March 23, 2006.

Music and Autobiography: The Case of Thomas Bernhard, *Auto/biography Conference*, Beit Berl College, Israel, December 2005.

## **COURSES TAUGHT**

Theodor W. Adorno: Notes to Literature

The Voice and the Text: Theoretical and Poetic Aspects

Heinrich von Kleist: Text and Context

Thomas Mann: Between Politics and Aesthetics

The Riddle of Franz Kafka

The Construction of a Nation: Jewish Case Studies

Cultures of Memory in Germany and Israel

Musical Reading in Modern Jewish Literature

Debates in German: Literature as Arena of Conflict

Contemporary German and Austrian Women's Writing

Memory and Testimony after the Holocaust

The Lover, the Lunatic and the Poet: From Goethe to Bernhard

Love Discourse in Literature and Music

Reading in Israeli Women's Literature

Antigone's Cry: Myth in Modern German Literature