



**The Steve Tisch  
School of Film and Television**  
The Yolanda and David Katz  
Faculty of the Arts  
Tel Aviv University

The Twelfth Tel Aviv International Colloquium on Cinema and Television Studies

## **CALL FOR PAPERS**

### **Post-Truth and the Moving Image Alternative Memories, Disputed Spaces, and Contradictory Narratives**

Tel Aviv, Israel, 4–6 June 2018  
CFP deadline: 1 January 2018

Film, television, and new media theory has long challenged accepted notions and distinctions having to do with truth, fiction, realism, and documentary. It has taught us that our reality is mediated and constructed and that the memories we inherit, the places we inhabit, and the identities we assume are permeated by incongruous histories and meanings. Can the study of moving images now help us navigate and act in spaces where there is no agreement on the state of things or things stated and the labels “truth” and “fake” seem to have little to do with correspondence to facts or coherence?

The Twelfth Tel Aviv International Colloquium on Cinema and Television Studies at the Steve Tisch School of Film and Television is devoted to exploring the moving image and its history in relation to “fake news,” “alternative facts,” blatant fallacies, demonstrable lies, and siloed information feeds.

Presentations may address, but are not limited to, the following topics:

- Challenging, frustrating, encouraging, or embracing the passion for telling lies, revealing truths, unmasking falsehoods, being authentic, or flaunting affectation in and through moving images
- The truth and post-truth of cinematic space: archeological layers of myth, memory, counter-memory, and history; the place and its image; unlikely cities and states; disorientation and the any-space-whatever; impossible maps
- The temporality and history of post-truth; Orwellian motion pictures; the moving image in totalitarian regimes and in illiberal democracies; post-truth as

- continuing—and as a reaction to—cultural studies; reactionary post-modernism and identity politics
- Moving images that embrace contradiction and the unattainability of a single truth; puzzle texts and complex narratives that exceed comprehension; paradoxical stories
  - Constructions of identity that are ambiguous and implausible; monstrous amalgamations; perverse subjectivities; heterogeneity posing as unity; noble lies
  - Art and creativity as misreading and as distortion; reality imitating art, fantasy, and satire; #NotTheOnion; Deleuze's and Nietzsche's powers of the false; virtuous counterfeiters, colluding investigators, insincere journalists, and manipulative historians and memoirists; cruel honesty; anti-Platonism
  - Theorizations of fiction, being and seeming, relativism and perspectivism, skepticism, orders of simulacra, realism, the index, ideology, "the creative treatment of actuality," and authenticity

All sessions will be held in English.

Please submit an abstract (up to 300 words) and 3–5 bibliographical sources as well as a short CV by 1 January 2018 to the program committee: [cineconf@post.tau.ac.il](mailto:cineconf@post.tau.ac.il).

The Tel Aviv International Colloquium on Cinema and Television Studies traditionally offers an opportunity for scholars from around the world to meet and discuss timely themes from a variety of theoretical approaches. Selected colloquia papers have been published in academic journals and books.

Colloquium Committee: Ilan Avisar, Nitzan Ben-Shaul, Régine-Mihal Friedman, Nurith Gertz, Boaz Hagin, Sandra Meiri, Judd Ne'eman, Gal Raz, Raz Yosef, Anat Zanger

Colloquium Coordinators: Tomer Fischer and Shlomo Oz Uziel

Website: <http://www.tau.ac.il/~cineconf/>

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