

Suspenseful Times and the Moving Image

The Eighth Tel Aviv International Colloquium on Cinema and Television Studies
8-10 June 2010, Tel Aviv University, Israel

From an advertisement for the Harry Houdini film *The Man from Beyond* (Burton L. King, 1923)

Suspenseful Times
and the Moving Image

Tuesday, 8 June 2010

9:30-10:00 Mexico Building, Room 206a
Greetings

Dany Leviatan, Rector, Tel Aviv University

Hannah Naveh, Dean, Faculty of Arts, Tel Aviv University

Raz Yosef, Head of the Cinema Studies Program (B.A.),
Tel Aviv University

10:00-12:00 Mexico Building, Room 206a
Exceptional Times

Chair: Judd Ne'eman (Tel Aviv University)

Philip Rosen (Brown University)
Exceptional Times

Régine-Mihal Friedman (Tel Aviv University)
Suspended Times, Metaphysical Times, and Genealogy in Godard's *Notre musique*

Chrysanthi Nigianni (University of East London)
La-bas: The Suspended Image and the Politics of Anti-Messianism

András Balint Kovács (Eötvös Loránd University)
Suspended Time and Circularity

10:00-12:00 Mexico Building, Room 210
**Suspending and Accelerating Time on Television: Liveness, Love,
Reality Shows, News and Death in a Crash**

Chair: Oren Soffer (The Open University of Israel)

Jerome Bourdon (Tel Aviv University; CSI-CNRS)
Liveness beyond Television: Connected Selves and Addiction to the
Rhetorics of Real Time

Michal Pick Hamou (Bezalel Academy; Tel Aviv University)
The Inverting Effect of Time Suspension in Television Reality Shows

Kinneret Lahad (Tel Aviv University)
Someday He'll Come Along: Late Singlehood, Suspense and Waiting Time

Akiba Cohen (Tel Aviv University)
The Impact of "Moving" Images on the Comprehension of TV News

Nurit Guttman (Tel Aviv University)
Crashing Backwards and Forward in Time: The Fatal Attraction Genre of
Road Safety Advertisements

12:15-14:00 Mexico Building, Room 206a
Suspended Temporalities

Chair: Raz Yosef (Tel Aviv University)

Orly Lubin (Tel Aviv University)
Suspension of Time, Suspension in Space

Roi Tartakovsky (Tel Aviv University)
Temporality and Recognizability in Ken O'Hara's *with*

Meir Wigoder (Sapir College; Tel Aviv University)
Looking at the Unreturned Look: Time, Frame and Death in Palestinian
Morgue Photography

Anat Zanger (Tel Aviv University)
Suspended Time: On David Perlov's *Memories of Eichmann's Trial and My
Stills*

15:30-17:15 Mexico Building, Room 206a
History Repeated: Suspense and Temporality in German Cinema

Chair: José Brunner (Tel Aviv University)

Gertrud Koch (Freie Universität Berlin)
The Expected/Failed Revolution: The Figuration of the Political Mass in
German Cinema

Tobias Ebbrecht (Film and Television Academy, Potsdam-Babelsberg)
Endurance and Repetition: Temporality in Romuald Karmakar's
Documentary Films

Michael Elm (German Academic Exchange Service, Ben-Gurion University
of the Negev)
Historical Authenticity and Suspense in Recent German films

Lea Wohl (University of Hamburg)
Two Levels of Suspense in Oliver Hirschbiegel's *Das Urteil*

17:30-18:30 Mexico Building, Room 206a
Plenary Lecture

Chair: Régine-Mihal Friedman (Tel Aviv University)

Daniel Dayan (EHESS-CNRS)
The Benefits of Suspension: Challenging the Claims of News Images and
Replacing Scandals by Controversies

Wednesday, 9 June 2010

9:45-11:30 Mexico Building, Room 206a
In Times of War

Chair: Anton Kaes (University of California, Berkeley)

Judd Ne'eman (Tel Aviv University)
The Naked and the Bad

Ilan Avisar (Tel Aviv University)
Genre, Temporality and the Politics of War Movies

Yael Munk (The Open University of Israel)
Flandres: A Hyper-Realistic Journey to the Blood-Soaked Collective Memory
of France

Jay Winter (Yale University)
From Silent Film to Filmic Silence: Suspense, Sound, and Cinematic
Representations of War

9:45-11:30 Mexico Building, Room 211
Politics, Narration, and Movement

Chair: Sandra Meiri (The Open University of Israel)

Yael Levy (Tel Aviv University)
The Politics of Repetition and the Housewife in *The Hours*

Emmanuelle Lacalm (Université Paul-Valéry Montpellier III; Università degli
studi Roma Tre)
Temporal and Spatial Structures in Marco Ferreri's *Dillinger is Dead*

Natalie Haziza (The Hebrew University of Jerusalem)
"Under Erasure": William Kentridge and Post-Apartheid South Africa

11:45-12:45 Mexico Building, Room 206a
Plenary Lecture

Chair: Orly Lubin (Tel Aviv University)

Elisabeth Bronfen (University of Zurich)
A Capacity for Movement: Hollywood's Military Musical and the
Choreography of Battle

14:15-16:15 Mexico Building, Room 206a
Suspenseful Documentaries

Chair: Shmulik Duvdevani (Tel Aviv University)

Janet Walker (University of California, Santa Barbara)
"Walking through Walls": New Technologies of Navigation and the
Unsuspected Spaces of *9 Star Hotel*, *Gaza Tunnels*, and Google Earth

Raya Morag (The Hebrew University of Jerusalem)
Current Israeli Documentary Cinema and the Trauma of the Perpetrator

Ohad Landesman (New York University)
In the Realm of the Unreal Documentary: When Should We Suspend Our
Disbelief in Nonfiction Film?

Michael Renov (University of Southern California)
Temporality and the Animated Documentary

16:30-18:30 Mexico Building, Room 206a
The End of Days: Apocalypse and Crisis in American Cinema

Chair: Raya Morag (The Hebrew University of Jerusalem)

Allison Whitney (Texas Tech University)
Suspended in Air: Emotion and Politics in *United 93*

Erez Dvora (Tel Aviv University)
Time of Destruction and Time of Redemption in Apocalyptic Christian
Cinema

Shmulik Duvdevani (Tel Aviv University)
Home Movie Meets the Monster: 9/11 and Its Cinematic Aftermath

Maggie Hennefeld (Brown University)
I Am a Fugitive from a Chain Gang: Politics in Suspense

18:45-19:45 Mexico Building, Room 206a
Plenary Lecture

Chair: Nitzan Ben-Shaul (Tel Aviv University)

Annette Michelson (New York University)
Savage Thought and Cinematic Time

Thursday, 10 June 2010

9:45-11:30 Mexico Building, Room 206a
The Time Machine: The Medium and Suspense

Chair: Yael Munk (The Open University of Israel)

Linda Williams (University of California, Berkeley)
Hurry-up, Slow-down: Suspended Time, Action, and Feeling in Melodrama

Richard Armstrong (University of Paris)
The Ghost in the Machine: Cinema, Loss, and Stillness

Judith Jack Halberstam (University of Southern California)
Flying the Coop: Stop Motion Animation and the Cinema of Escape

11:45-12:45 Mexico Building, Room 206a
Plenary Lecture

Chair: Ilan Avisar (Tel Aviv University)

William Rothman (University of Miami)
The Master of Suspense

14:15-16:00 Mexico Building, Room 206a
Nation, Time, and Space

Chair: Ronie Parciack (Tel Aviv University)

Miri Talmon-Bohm (University of Wisconsin, Madison)
The Case of the Missing Father: Masculinity, Parenthood, and Identity Codes
in Joseph Pitchadze's *Year Zero*

Daniel Raveh (Tel Aviv University)
From Suspense to Self-Identity: Reflections on A.R. Murugadoss's *Ghajini*

Tirsa Kugler (Tel Aviv University)
Veiled Storytelling: Suspended Narratives in "New Wave" Iranian Movies

Mary Ainslie (Manchester Metropolitan University)
Incorporating Structures of Suspense into Thai Horror Cinema

14:15-16:00 Mexico Building, Room 211
Rethinking the Master of Suspense: Hitchcock Revisited

Chair: Odeya Kohen Raz (Tel Aviv University)

Inbar Shaham (The Open University of Israel)
Seeing Red: The Female Body and the Body of the Text in Hitchcock's *Marnie*

Yael Maurer (Tel Aviv University)
Sometimes a Bomb Is More like a Blowup or Masterful Sabotage

Mike Frank (Bentley University)
Suspense, Existential and Hitchcockian: Why Not to Take Hitchcock Seriously

16:15-17:15 Mexico Building, Room 206a
Plenary Lecture

Chair: Talma Hendler (Tel Aviv University; Tel Aviv Medical Center)

Torben Grodal (University of Copenhagen)
Audiovisual Dope: Neurology and Narrative Drive in Films

17:30-19:00 Mexico Building, Room 206a
Brain and Cognitive Science on Cinematic Experience

Chair: Boaz Hagin (Tel Aviv University)

Nitzan Ben-Shaul (Tel Aviv University)
Movie Suspense and Optional Thinking Deficiency

From Cinema to Brain and Back: A Call for Dialogue between Fields:

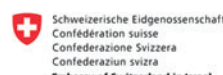
I.
Talma Hendler (Tel Aviv University; Tel Aviv Medical Center)
Cinematic View into the Brain

II.
Gal Raz (Tel Aviv University; Tel Aviv Medical Center)
Neuroscientific View into the Mosaic Reception of Motion Pictures

Yadin Dudai (The Weizmann Institute of Science)
Toward Brain Theory of Cinema, or, How Movies Were Anticipated by
Evolution

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