

# Ofra Amihay

Lecturer of Hebrew and Comparative Literature  
Department of Religious Studies  
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## EDUCATION

PhD, Department of Hebrew & Judaic Studies, New York University, 2014

MA (Magna cum Laude), Department of Literature, Tel Aviv University, 2009

BA, Program in Jewish Studies, Hebrew University of Jerusalem, 2005

## VOCATIONAL EXPERIENCE

Lecturer, Department of Religious Studies, University of California, Santa Barbara, 2016-18

Exhibition Curator, "Text and the City," Museum of Contemporary Art, Zagreb, fall 2015

Postdoctoral Fellow, Center for Jewish Civilization, Georgetown University, 2014-16

Visiting Lecturer, Department of English, Lawrence University, 2013-14

Intern, Department of Photography, Princeton University Art Museum, summer 2013

Scholar in Residence, Museum of Contemporary Art, Zagreb, summer 2012

Hebrew Instructor, Department of Hebrew & Judaic Studies, New York University, 2008-9

## COURSES

Introduction to Modern Hebrew literature (UCSB)

Photography and Religion (UCSB)

From Superman to Spiegelman: The Jewish Graphic Novel (UCSB)

The Israeli Novel (Georgetown University)

Gender and Body in Jewish Texts (Lawrence University)

Biblical Narratives in Modern Literature (Lawrence University)

Literary Analysis (Lawrence University)

Contemporary Jewish American Literature (Lawrence University)

## FELLOWSHIPS & AWARDS

The Israel Institute Postdoctoral Fellowship, 2014-16

The Franz Rosenzweig Minerva Research Center Doctoral Fellowship, 2011

New York University, Henry H. MacCracken Award, 2007-11

Tel Aviv University, J. Wiener and S. Pnueli Excellence Award, 2007

Tel Aviv University, Ignatz Bubis Memorial Scholarship Fund in Jewish Studies, 2006

## PUBLICATIONS

### Books & Catalogs

*People of the Book and the Camera: Photography in the Hebrew Novel* (in preparation).

*Text and the City: Text in Croatian Urban Photography from the 1930s to Present*. Zagreb: Museum of Contemporary Art, 2015.

Ofra Amihay and Lauren Walsh (eds.). *The Future of Text and Image: Collected Essays on Literary and Visual Conjunctions*. With introduction by W. J. T. Mitchell and afterword by Marianne Hirsch. Newcastle: Cambridge Scholars, 2012.

### Articles & Reviews

“Take this Waltz, Take this Photo: Photography in Israeli Graphic Novels.” *Jewish Film & New Media* (forthcoming).

“Urban Revelation in Paul Madonna’s Post-secular Comics.” In *Sacred Texts and Comics: Religion, Faith, and Graphic Narratives*, ed. Assaf Gamzou and Ken Koltun-Fromm, Jackson, MS: University Press of Mississippi (forthcoming 2017).

“Red Diapers, Pink Stories: Color Photography and Self-Outing in Jewish Women’s Comics.” *Image and Narrative* 16.2 (2015): 42-64.

“Review: Karen Grumberg, *Place and Ideology in Contemporary Hebrew Literature* (Syracuse, N.Y.: Syracuse University Press, 2011).” *Journal of Jewish Identities* 6.1 (2013): 84-6.

“Passing under Separation: Comics Representations of the Holocaust and the Berlin Wall.” *Journal of Graphic Novels and Comics* 4.2 (2013): 278-96.

“Immigwriting: Photographs as Migratory Aesthetics in the Modern Hebrew Novel.” In: *The Future of Text and Image*, eds. Ofra Amihay and Lauren Walsh (Newcastle: Cambridge Scholars, 2012), 131-66.

“With Her Own Hands: The Feminine Responsibility for the *Aqedah* in David Grossman’s *To the End of the Land*.” *Teoryah uviqoret* 38-39 (2011): 316-33 (in Hebrew).

“A Candle of Freedom, a Candle of Labor, or the Candle of Judah: Lea Goldberg’s Jewish Holiday Poems for Children.” *Prooftexts* 28.1 (2008): 28-52.

“The Wild Things are *Wilde Chayes*: Childhood in the Brooklyn *Shtetl* as the Background of Maurice Sendak’s Work.” *Davqa* 2 (2007): 47-9 (in Hebrew).

“The Deception: Annotated Biblical Play (Gen. 38).” *Al hapereq* 20 (2004): 130-51 (in Hebrew).

## CONFERENCES & PRESENTATIONS

“The Bent Head and the Photo: Photography in Hebrew Novels by Arab Authors.” *The American Comparative Literature Association (ACLA) Annual Meeting* (Los Angeles - March 29-April 1, 2018).

“Memory, Trauma, and Dual Identity in Comics,” Guest Lecture at: *Trauma, (Post)Memory, Historiography* (UCSB, Comparative Literature 113, August 24, 2017).

“From the Great Depression to the Big Recession: Text in American Photography.” *The American Comparative Literature Association (ACLA) Annual Meeting* (Utrecht, the Netherlands - July 6-9, 2017).

“Spirituality and Solitude in Paul Madonna’s *All Over Coffee*.” *Comics and the Sacred*, Symposium at Haverford College (May 5-6, 2016).

“Photography and Holocaust Memory in Israeli Graphic Novels.” Campus Job Talk (Binghamton University, December 8, 2015; Tulane University, March 9, 2016).

“Of Mice and Walls: Representations of the Holocaust and the Berlin Wall in Comics.” *Northeast MLA Annual Convention* (New Brunswick - April 7, 2011).

“Politics of Instability: On Textual and Visual Hybridity in Alison Bechdel and Ilana Zeffren’s Queer Comics.” *Make Zines: A Zine and Indie Comics Making Workshop at the NYU Queer Comics Series* (New York - April 15, 2010).

“Fraternity of Metaphors: Rancière, Sebald, and the Novelistic Democracy.” *The American Comparative Literature Association (ACLA) Annual Meeting* (New Orleans - April 4, 2010).

Moderator and panelist, “Conversation with Israeli Author Michal Govrin in Honor of Her New Book *Hold On to the Sun*.” The Bronfman Center for Jewish Student Life at NYU (New York - October 19, 2010).

“Zionism, Post-Zionism, or Neo-Zionism? Ideological Visions in the Works of Michal Govrin and Ronit Matalon” (a joint presentation with Prof. Lital Levy, Princeton University). *Zionism at the Turn of 21st Century: Historical Perspectives, Future Prospects*. Princeton University (Princeton - October 25, 2009).

“A Third World, an Obscure Twilight Zone: The Role of Photographs in Ronit Matalon’s *The One Facing Us*” (in Hebrew). *The International Annual Conference of the National Association of Professors of Hebrew* (NAPH, London - July 9, 2009).

Organizer and chair of panel entitled: “The Future of Text and Image.” *Northeast MLA Annual Convention* (Boston - February 28, 2009).

“Higglety Pigglety Pop! Or, There Must Be a Picture Book for Adults.” *Northeast MLA Annual Convention* (Baltimore - March 3, 2007).

“Put Me in the Zoo: The Absence of Captivity in Zoo Depiction in Texts for Children.” *Contours of Captivity: Resignifying Expressions of Power - the 6<sup>th</sup> Annual University of Florida English Graduate Organization Conference* (Gainesville - November 3, 2006).