CURRICULUM VITAE

• **Personal Details**

Shimon Adaf

19.06.1972, Sderot

Workplace: Department of Hebrew literature, BGU. Tel: 08-6428304

Home: 3 Haviva Riek apt #10 Ramat Gan 5252503, Cellphone: 0526626332

• **Education**

1996-2000 B. A & M.A program: Tel-Aviv University, The Adi Lautman Interdisciplinary Program for Outstanding students (see additional information). No thesis written.

• **Employment History**

2017 – Present Associate Professor [Expert’s track] in the department of Hebrew Literature, BGU

2013 – 2017 Senior lecturer [Expert's track] in the department of Hebrew Literature, BGU

2007 – ***2013*** Teacher of creative writing and modern literature, BGU

2007 – 2012 Teacher of creative writing in: Minshar (a school for the arts), Tel Aviv; Beit-Ariela (Culture center), Tel Aviv; Mediatheque Holon

2006-2008 Teacher of creative writing, Sam Spiegel School for Television and Film, Jerusalem

2001-2005 Editor-in-Chief for Hebrew literature, Keter Publishing House, Jerusalem

1999-2001 Freelance journalist & critic in: Tarbut Ma'ariv, Haaretz literary supplements

• **Professional Activities**

(a) Positions in academic administration

2013-present Head of writing program, Department of Hebrew literature, Faculty of Humanities and Social Sciences, BGU

(b) Professional functions outside universities/institutions

2009-2012 Founder and Consultant of writing program, Mediatheque Holon

• Educational activities

(a) Courses taught

Various workshops in writing novels, short stories and poetry, M.A. students, BGU

Studying the Masters – A reading in world literature: Joyce, Faulkner, Kafka, Lispector and others, M.A & B.A annual class, BGU

Poetry! Detective Fiction! Horror! – On Edgar Allan Poe and his literary descendants, B.A. class, BGU

Literature of Possible Worlds: Speculative Fiction in 20th century, B.A class, BGU

The Origin of the Work of Poetry – Poets writings on the issue of poetry, B.A class, BGU

Foundations of Literary, teaching assistance to Prof. Menahem Pery, B.A class, TAU

• **Awards, Citations, Honors, Fellowships**

1. Honors, Citation Awards (including during studies)

2018 Yekum Tarbut, The Tidhar prize for excellence in detective fiction

2018 The Sapir Foundation, Mifa'al Ha-pais, shortlisted for The Sapir prize for literature for the novel **Tolle Lege**

2017 The Hebrew University, The Neuman Prize for Hebrew Literature,

2012 The Sapir Foundation, Mifa'al Ha-pais, The Sapir prize for literature for the novel **Mox Nox**

2009 The office of science, culture and sports and Jerusalem city council ,Yehuda Amichai Prize for the collection of poetry **Aviva-No**.

2007 Ministry of Culture, The Prime Minister Prize for literature

1996 The Israeli Ministry of Education, The Debut Book Award for the collection of poetry **The Monologue of Icarus**.

(b) Fellowships (e.g. Fulbright)

2011 Schusterman Foundation, 11,000$, Writer in resident, University of Vermont, Burlington

2003 Fulbright, 12,000$, Iowa university's International Writing Program

**• Scientific Publications**

(a) Authored books

1. **Adaf , Shimon**. 1997. המונולוג של איקרוס (The Monologue of Icarus). Gvanim. 78 pp.
2. **Adaf , Shimon**. 2002. מה שחשבתי צל הוא הגוף האמיתי (That which I though Shadow is the Real Body. Keter. 76 pp.
3. **Adaf , Shimon**. 2004. קילומטר ויומיים לפני השקיעה (One mile and two days before sunset). Keter. 326 pp.
4. **Adaf , Shimon**. 2006. הלב הקבור (A Mere Mortal). Ahuzat Bayit.273 pp.
5. **Adaf , Shimon**. 2008. פנים צרובי חמה (Sunburnt faces). Am Oved. 479 pp.
6. **Adaf , Shimon**. 2009. אביבה-לא (Aviva-No). Dvir. 71 pp.
7. **Adaf , Shimon**. 2010. כפור (Nuntia). Kinneret Zemora Bitan. 285 pp.
8. **Adaf , Shimon**. 2011. מוקס נוקס (Mox Nox). Kinneret Zemora Bitan. 255 pp.
9. **Adaf , Shimon**. 2012. ערים של מטה (De urbibus inferis). Kinneret Zemora Bitan. 333 pp.
10. **Adaf , Shimon**. 2014.מתנות החתונה (The Wedding gifts). Kinneret Zemora Bitan. 268 pp.
11. **Adaf, Shimon.** 2015. קובלנה של בלש (A Detective’s Complaint). Kinneret Zemora Bitan. 319 pp.
12. Tidhar, Lavie and **Adaf, Shimon.** 2016. Art and War: Poetry, Pulp and Politics in Israeli Fiction. Repeater Books, 149 pp.
13. **Adaf, Shimon.** 2017. שדרך (Shadrach). Resling Publishing. 154 pp.
14. **Adaf, Shimon**. 2017. קום קרא (Tolle lege). Dvir. 608 pp.
15. **Adaf, Shimon**. 2018. אני אחרים (Je suis des Autres). Kinneret Zemora Bitan. 177 pp.

(b) Refereed chapters in collective volumes, Conference proceedings, Festschrifts, etc. (running numbers)

1. Adaf, Shimon. 2001. לא ידעתי שכל זה שלי (I Haven't Known that All of this is Mine). Ruvik Rosenthal (ed.). **The Inner Split**. Yedi'ot Aharonot. pp 183-188.
2. Adaf, Shimon. 2007. מצולת הצל והצלילות (The Abyss of Shadow and Clarity: On the detective story in Edgar Allen Poe's work). Nir Baram (Ed.). **Edgar Allen Poe: The Murders in Rue Morgue and other stories.** Am Oved. pp 151-172.
3. Adaf, Shimon. 2010. פרומיתאוס וגולדברג שבבריכת הקרפודים (Prometeus and Goldbreg that in the Frogies Pond). Hamutal Tsamir and Tamar S. Hess (ed.). **Sparks of Light**. Ha-Kibbutz Ha-Meukhad. pp 216-224.
4. Adaf, Shimon. 2011. חוטא בשירה ירוחם (He whose sin is poetry shall be spared). Naomi Siman-Tov (ed.).**Ready Meydale'.** Bet Berl College. pp 221-231.
5. Adaf, Shimon. 2011. אחרי קרבן הקן (After the Sacrifice of the Nest). Lilach Lachman (ed.). **How does it Read – Avot Yeshurun**. Ha-Kibbutz Ha-Meukhad. pp 135-142.
6. Adaf, Shimon. 2013. איש התבונה, שליח האל או חולה רוח (Man of Reason, Messenger of God or a Disturb Person: Afterward to two Sherlock Holmes novels). Maya Feldman (ed.). **Sherlock Holmes, the collected works, volume IV**. Kinneret, Zmora-Bitan Dvir. pp 211-221.
7. Adaf, Shimon. 2014. תל כביר (My Father’s Kingdom). Etgar Keret and Assaf Gavron (ed.). **Tel Aviv Noir**. Akashic Books, Kinneret, Zmora-Bitan Dvir. pp 157-169 (American edition), pp 137-155 (Israeli edition)
8. Adaf, Shimon. 2015. לאן, בעצם, כדאי לחזור: על מנגנון ההתנגדות ביצירתו של אהרן אלמוג (Where to is actually worth going back: on the resistance mechanism in the work of Aharon Almog). Ketiza Alon (ed.). **To Dwell in A Word**. Gama Publishing. Pp 211-222.

(c) Refereed articles and refereed letters in scientific journals, running numbers

1. Adaf, Shimon. 2014. סולטנה (Sultana). Mira Rashti (ed.). Granta Israel 1:136-150.
2. Adaf, Shimon. 2014. על ארציות החיים ברומנים של יעקב שבתאי. (On the earthliness of life in Ya'acov Shabtai's Novels), *Mikan: Journal for Hebrew Literary Studies* 14:264-275.
3. Adaf, Shimon. 2016. "מה זה הדבר הזה שזוהר כל הזמן שאני מסתירה: על 'ראנא' של חדוה הרכבי” (“What is this thing that shines all the while I’m holding”: On the poetry of Hedva Ha-Rechavi.) *Mikan: Journal for Hebrew Literary Studies* 15:504-512.
4. Adaf, Shimon, 2017. טבריה (Tiberia). *Ho!* 14: 92-98.

(d) Unrefereed professional articles and publications



1) 2001. The present is cruel, the past is hell: on George Simenon. Ha'aretz Books Supplement. pp 5.

2) 2001. Poetry and the lifespan of the nightingale: on poetry and scientific thought, Ha'aretz Books Supplement. pp 3.

3) 2003. The depth of superficiality: on Michael Chabon and pop culture. Ha'aretz Books Supplement. pp 4.

4) 2004. The clocks already measure a different time: on speculative fiction. Ha'aretz Books Supplement. pp 7.

5) 2008. Mapo and three headed monster: on Yigal Schewartz's reading of Hebrew literature. Culture and Literature. Ha'aretz. pp 3.

6) 2008. Life is nothing compared to art and, of course, vice versa: on Ruth Almog's poetics. Culture and Literature, Ha'aretz. pp 1.

7) 2009. Against the light of strong conformity: on Lea Eini. Culture and Literature. Ha'aretz. pp 2.

8) 2009. A symbol without a nation to a nation without a symbol: on Gershom Scholem. Culture and Literature. Ha'aretz. pp 3.

9) 2010. Art is mayhem: on G. K. Chesterton. Ha'aretz Books Supplement. pp 3.

10) 2010. Movement in imaginary space: on Judith Herman. Ha'aretz Books Supplement. pp 7.

11) 2013. Leap toward yourself: text for Shraon Ya’ari’s exhibition catalogue. Urs Stahel, Sharon Ya’ari, Michael Gordon (ed.). **Leap Toward Yourself**. Steidl Publishers, Tel Aviv Museum. pp. 27-28.

12) 2016. Meeting Jan: text for Jan Rauchwerger exhibition catalogue (Lodt Form). Gordon Gallery. pp 6-60.

• **Lectures and Presentations at Meetings and Invited Seminars**

1. Invited plenary lectures at conferences/meetings

2006. *Who Gave You Language?* Between Sderot and Tel Aviv: Center and Periphery in Israli culture and art, Shenkar International conference for culture and society. Israel

2010. *Rethinking minor literature in Israel*. 2010 NAPH Conference on Hebrew Language. Literature and Culture. Stern College for Women of Yeshiva University.

2011. *Judaism Lost: on the Urge and the Inability to be a Jew*. Conference about the work of Aharon Applefeld. University of Pennsylvania. Philadelphia.

2011. *Recreated in Translation: Oscillating between Tradition and Self-invention*. The Clifford Symposium. Middlebury College. Vermont.

2011. *Behold the present if you must: Questions asked by young Israeli writers nowadays*, Contemporary Israeli Voices, Wesleyan University, Connecticut

2013. *"We don't have this kind of problems": Aharon Almog and the issue of defining Mizrahi literature*. The International Conference – Between East and West: Oriental Writers and Orientalism in Israeli Literature & Culture.Hochschule fur Judische Studien. Heidelberg.

2013. *“Zadig, The detective story and the Talmud”*, Jews and Arabs in French culture. Tel Aviv University.

2013. *“What is left of the home language”: On the Hebrew dialect of immigrants from Morocco*. Contemporary Hebrew and Jewish Dialects. University of Haifa.

2014. *Memory and writing in Haim Be’er’s work*. The Craft of Life: conference in honor of Haim Be’er. BGU.

2015. *Artificial Creatures and Gender*. Post-Humanism Seminar. IDC Herzliya.

2015. *Why Write Speculative Fiction*. Department Seminar. BIU.

2016. *A Wonderful Demise*. Readings in the works of Dan Benaya Seri: a conference. BGU.

2017. *Gender in Poetry and Speculative Fiction*. Gender Seminar. Berkely.

\*2017. *The Self that Longs to Say I*. Testimony and Autobiography. Hebrew University

\*2017. *North-Afrofuturism*. An interdisciplinary conference: Representations of reality and imagination in literature. Bar-Ilan university.

1. Presentation of papers at conferences/meetings (oral or poster)
2. Adaf, Shimon. 2008. *Life is Nothing Compared to Art, and, Of course, Vice Versa*. Conference about the work of Ruth Almog. University College London. (Life is nothing compared to art and, of course, vice versa: on Ruth Almog's poetics. Culture and Literature, Ha'aretz. pp 1.)
3. Adaf, Shimon. 2011. *On the earthliness of life in Ya'acov Shabai's novels*. Conference in memorial of Ya'acov Shabtai, BGU (On the earthliness of life in Ya'acov Shabai's novels, *Mikan: Journal for Hebrew Literary Studies*, 14: 264-275)
4. Adaf, Shimon. 2014. *“You should look for my raison d’etre in biology books”: On the role of childhood in Yoel Hoffman’s work*. NAPH Conference on Hebrew Language Literature and Culture. BGU.

1. Seminar presentations at universities and institutions

2011. Film studies. University of Vermont, USA .Hebrew Literature as reflected in cinematic adaptations of major Israeli novels.

• **Present Academic Activities**

Research in progress

**Identity and forms of representation:** With the rise of the politic of identities as the dominant paradigm to deal with questions of identity in writing, my aim in recent years turns to alternative approaches to the constituting and querying of identity in the act of writing. Some of them are traditional and derived from Jewish literature throughout the ages. Some of them are experimental and could be found in new media. Currently I’m developing a series of writing workshops – in fiction, poetry and creative non-fiction – addressing the issue. These workshops are intended to fit with the new program for Judeo-Arabic culture studies, which will start running next year, in collaboration with TAU. I am a founding member of the program, along with many esteemed colleagues from BGU and TAU: Prof. Sasson Somekh, Prof. Galili Shahar, Dr. Haviva Ishay, Dr. Hanna Soker-Schwager, Dr. Hadas Shabbat-Nadir and Dr. Almog Behar.

• **Additional Information**

The Interdisciplinary Program is a four-year grant awarded to 15 students each year that allows the students to choose their own study curriculum under personal academic guidance and in accord with developing their intellectual interest. I took classes in different disciplines: Mathematics and Computer Sciences, Linguistics, Philosophy, Art and Literature.

• **Synopsis of research, including reference to publications and grants in above lists**

The main interest of my work is the effort to break down distinctions and assumptions concerning the evolution of Jewish-Israeli-Hebrew literature and the literary forms that preserve them (See the papers about Yigal Schewartz, Avot Yeshurun and Ya'acov Shabtai's work). This was done at first by taking on the issues of heritage and identity in poetry (see *The Monologue of Icarus* and *That which I Thought Shadow is the Real Body*) and via essays (see *I Haven't Known that all of this is mine* and *A symbol without a nation to a nation without a symbol*).

Moving to prose, I began checking the validity of genre writing in dealing with certain social issues within Israeli literature (see *The Buried Heart* and *Sunburnt Faces*). Then I turned to a blend of genres and layers of Hebrews in order to question the usual modes of representations of Moroccan characters in Hebrew literature and these of Jewish lore in modern Israeli literature. I research in writing the many facets of tradition, the nature of experience, identity, language and the possibility of transcending prevalent discourses (see the poetry book *Aviva-No* and the recent Rose of Judea trilogy – *Nuntia*, *Mox Nox* and *De urbibus inferis*).

My current interest is in the detective form, being the predominant modern and post- modern form on the one hand, and on the other, a form that is rare in Israeli literature and, save for some excellent genre writing, never challenged the maxims of local understanding of literature. My questions stem from the origins of the genre in Hebrew Scriptures (e.g. the Talmud. See *Man of Reason, Messenger of God or a Disturb Person*). My interest in the detective began with my first novel (*One Mile and Two Days before Sunset*), but I had to accumulate writing experience in order to tackle my questions more acutely - how the epistemological and religious structures of knowledge can be translated into a narrative, and how modernity is actualized in Israeli life when viewed through the detective narrative of crime, the appearance of the agent of order and the presenting of a solution (see *A Detective’s Complaints*).