The Department of History of Art

Self-Evaluation Report

December 2012

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Executive Summary

The foundation for the study of the history of art in Israel was laid by the late Professor Moshe Barasch at the Hebrew University of Jerusalem in 1960 and was approved by the Senate in 1964. Since its very beginning, the Department of History of Art has endeavored to pursue excellence. Its graduates have been serving in many positions in the other four Israeli universities, major museums, and research institutions. The department's faculty members, many of whom have received international academic recognition, are an integral part of the worldwide scholarly community. Three members have been awarded the prestigious Israel Prize. Currently, the department's third generation of art historians continues to perform excellent research and dedicates itself to high pedagogical missions, in spite of the struggles with severe budget cuts. It trains students in a diverse curriculum comprised of six fields of expertise (rather than the basic four offered by the parallel departments at the other four Israeli universities). Despite the current decline of interest among youngsters in our country and elsewhere in the humanities, including the field of art history, our department at the Hebrew University remains the largest in the country and attracts students who are eager to pursue this humanistic discipline.

In the B.A. program, the department's mission is to acquaint the student with the visual arts in complex historical and cultural contexts. Students come to understand how images, monuments, and objects alike function as invaluable historical documents, reflecting religious and cultural dialogues and conflicts as well as aesthetic aspirations of the societies that produced them to beauty and virtue. We consider the interpretation of the language of art crucial within this learning process. In the M.A. and the Ph.D. programs, the aim is to train professional art historians to conduct independent research, based on the study of primary sources and on the critical evaluation of secondary sources and of the methods that they describe. Both B.A. and M.A. studies encourage critical thinking, creativity, and originality. In recent years, the B.A. and M.A. curricula have been revised in order to incorporate the new methodologies in the field and the need to confront historiographical and interdisciplinary challenges.

While the department has advanced considerably in its academic objectives it has been suffering from serious problems. The first and foremost issue concerns the number of its tenured and tenure-track faculty members, which has declined by almost half in a single decade. At the same time, the "soft" budget, allocated for adjunct teachers, has been cut by two-thirds. The significance of this unfortunate development is that the department faces great difficulties in achieving its desired goals. In more concrete terms, the results include the paucity of elective courses and a blurred distinction between M.A. and B.A. seminars. In addition, the funds at our disposal have declined significantly. As a consequence, the department cannot provide enough scholarships to students. The major challenge facing the department at present, therefore, is how to reconcile its stated goals with the reality of declining resources. Whether there is any possibility of this reconciliation remains to be seen.

Chapter 1 - The Institution

1.1   The proposal to establish a Jewish institution for higher education was first raised as far back as 1882, yet the cornerstone of the Hebrew University was only laid in Jerusalem in 1918. On April 1, 1925, the University was officially opened on Mount Scopus. The academic life of the University (courses and research) took place on Mount Scopus until 1948, the year of the establishment of the State of Israel. During the War of Independence, the road to Mount Scopus was blocked and the University was forced into exile; it continued its activities thereafter in rented facilities scattered throughout various parts of Jerusalem. In 1955, the government of Israel allocated land in the Givat Ram neighborhood for a new Hebrew University campus. In 1967, the road to Mount Scopus was reopened, and in the early 1970s, academic activities were restored on the Mount Scopus campus.

The University has since continued to grow, with the addition of new buildings, the establishment of new programs, and the recruitment of outstanding scholars, researchers and students, fulfilling its commitment to excellence.

The Hebrew University in Jerusalem was accredited as an institution of higher education by the President of Israel, Mr. Itzhak Ben-Zvi, in accordance with the Law of the Council of Higher Education, 1958, on the 23rd of August 1962.

 The Hebrew University operates on five campuses:

- Mount Scopus campus, site of the Faculty of Humanities and the School of Education, the Faculty of Social Sciences, the School of Business Administration, the Faculty of Law and the Institute of Criminology, the School of Occupational Therapy, the Paul Baerwald School of Social Work and Social Welfare, the Truman Institute for the Advancement of Peace, the Center for Pre-Academic Studies, the Rothberg International School, and the Buber Center for Adult Education.
- Edmond J. Safra campus in Givat Ram, site of the Faculty of Mathematics and Natural Sciences, The Rachel and Selim Benin School of Engineering and

Computer Sciences, The Center for the Study of Rationality, The Institute for Advanced Studies, and the Edmond and Lily Safra Center for Brain Sciences.

- Ein Kerem campus, site of the Faculty of Medicine (The Hebrew University–Hadassah Medical School, Braun School of Public Health and Community Medicine, School of Pharmacy, and the School of Nursing) and the Faculty of Dental Medicine.
- Rehovot campus, site of the Robert H. Smith Faculty of Agriculture, Food and Environment (The School of Nutritional Sciences and The Koret School of Veterinary Medicine).
- An additional site is the Interuniversity Institute for Marine Science in Eilat, operated by the Hebrew University for the benefit of all institutions of higher learning in Israel.

Below is the over-all number of students studying towards academic degrees in the institution according to degree:

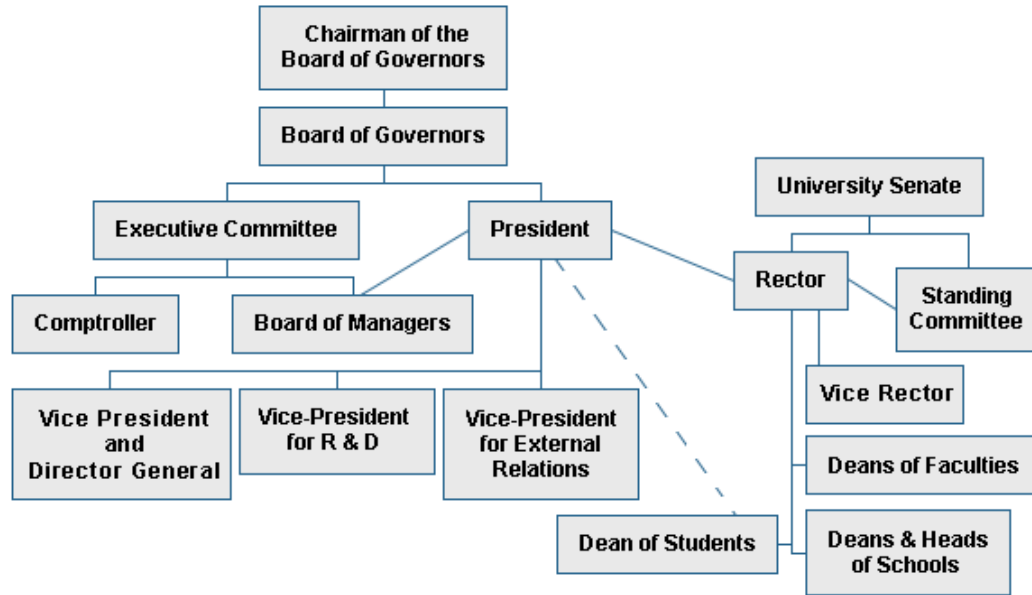| Students of the Hebrew University (2011)			
1st degree	2nd degree	Ph.D	Total
11258	6742	2573	20573

1.2   Mission statement of the institution, its aims and goals

As the first research university in Israel, The Hebrew University's mission is to develop cutting edge research, and to educate the future generations of leading scientists and scholars in all fields of learning. The Hebrew University is part of the international scientific and scholarly network: we measure ourselves by international standards and we strive to be counted among the best research universities worldwide.

The Hebrew University is a pluralistic institution, where science and knowledge are developed for the benefit of humankind. At the same time, the study of Jewish culture and heritage are a foremost legacy of the Hebrew University, as indicated by both its history and its name.

The goal of the Hebrew University is to be a vibrant academic community, committed to rigorous scientific approach and characterized by its intellectual effervescence. These will both radiate and enlighten the University's surrounding society.

1.3   Description of Institution's organizational structure

1.4   Names of holder of senior academic and administrative positions
(2011)

Chairman of the Board of Governors: Michael Federmann
President: Prof. Menahem Ben Sasson
Rector: Prof. Sarah Stroumsa
Vice-President and Director-General: Billy Shapira
Vice-President for Research and Development: Prof. Shai Arkin
Vice-President for External Relations: Carmi Gillon
Vice-Rector: Prof. Yaacov Schul
Vice-Rector   Prof. Oded Navon
Comptroller: Yair Hurwitz

Deans:
Faculty of Humanities: Prof. Reuven Amitai
Faculty of Social Sciences: Prof. Avner de Shalit
Faculty of Law: Prof. Barak Medina
Faculty of Mathematics & Natural Science: Prof. Gad Marom
Faculty of Agriculture, Food & Environment: Prof. Aharon Friedman
Faculty of Medicine: Prof. Eran Leitersdorf
Faculty of Dental Medicine: Prof. Adam Stabholtz
School of Business Administration: Prof. Dan Galai
School of Social Work: Prof. John Gal
Dean of Students: Prof. Nurit Yirmiya

Chapter 2 - The Parent Unit Operating the Study Programs Under Evaluation

2.1. The name of the parent unit and a <u>brief</u> summary of its "history", its activities and development in the period of its existence

The Faculty of Humanities was founded in 1928 and originally consisted of three divisions: The Institutes of Jewish Studies, Oriental Studies, and General Humanities. For two decades the Faculty conferred only the degrees of Master of Arts and Doctor of Philosophy, the earliest M.A. degrees being awarded in 1931 and the first Doctorate in 1936. In 1949, courses leading to the bachelor's degree were introduced and the first of these were awarded in 1953. In 2006 the Gager Committee was appointed to evaluated the structure and the mission of the Faculty. The Gager Report resulted in a number of reforms, which are in the process of being implemented. Enclosed is the executive summary of the report.

Implementation of the recommendation proceeds in three stages, the first dealing with broad introductory courses to be taken by all students of the faculty; the second treating the creation of wider disciplinary units, which transcend the individual departments; and, the last stage addressing research students and special programs to support academic excellence. Two effects on the life of the Faculty were 1) the number of departments was reduced by about a third through consolidation and rationalization; and 2) the primary connection between departments was now disciplinary and not cultural-regional.

The first stage of the reform was ushered in by the decision of the faculty's Teaching Committee (November 2007) to design a study program in the spirit of the Gager Report, requiring all students to take three introductory courses outside their field as well as one Faculty and one departmental course on basic academic skills. "Gateway Courses" treating a particular subject from a broad interdisciplinary perspective and through different periods were equally envisioned. Implementation of these aspects of the reform started during the academic year 2007-08.

The second stage concerns structural changes of the faculty so as to create larger units and overarching study programs. This stage was discussed by the Development Committee during the academic year 2007-08 and implementation started in 2008-09. The third stage, which involves creation of new programs to support academic excellence for graduate students, is in process: already a new program for outstanding doctoral students has been established, and currently new

disciplinary and inter-disciplinary programs for M.A. studies are being designed. With the beginning of the 2011-12 academic year, the new Mandel School for Advanced Studies in the Humanities has been established to coordinate programs for outstanding graduate students (M.A. and Ph.D.), as well as *ad hoc* research groups and projects.

2.2. Mission statement of the parent unit, its aims and goals

The Faculty of Humanities at the Hebrew University creates and promotes a vibrant discourse between scholars of different cultures, genres, and periods. We at the Faculty believe strongly that human civilization is worthy of study and can be drawn on in order to educate people to deal with changes in the present and even in the future. The main goals of the Faculty are to enhance research and to develop critical thinking, creativity, and originality among its staff and students.
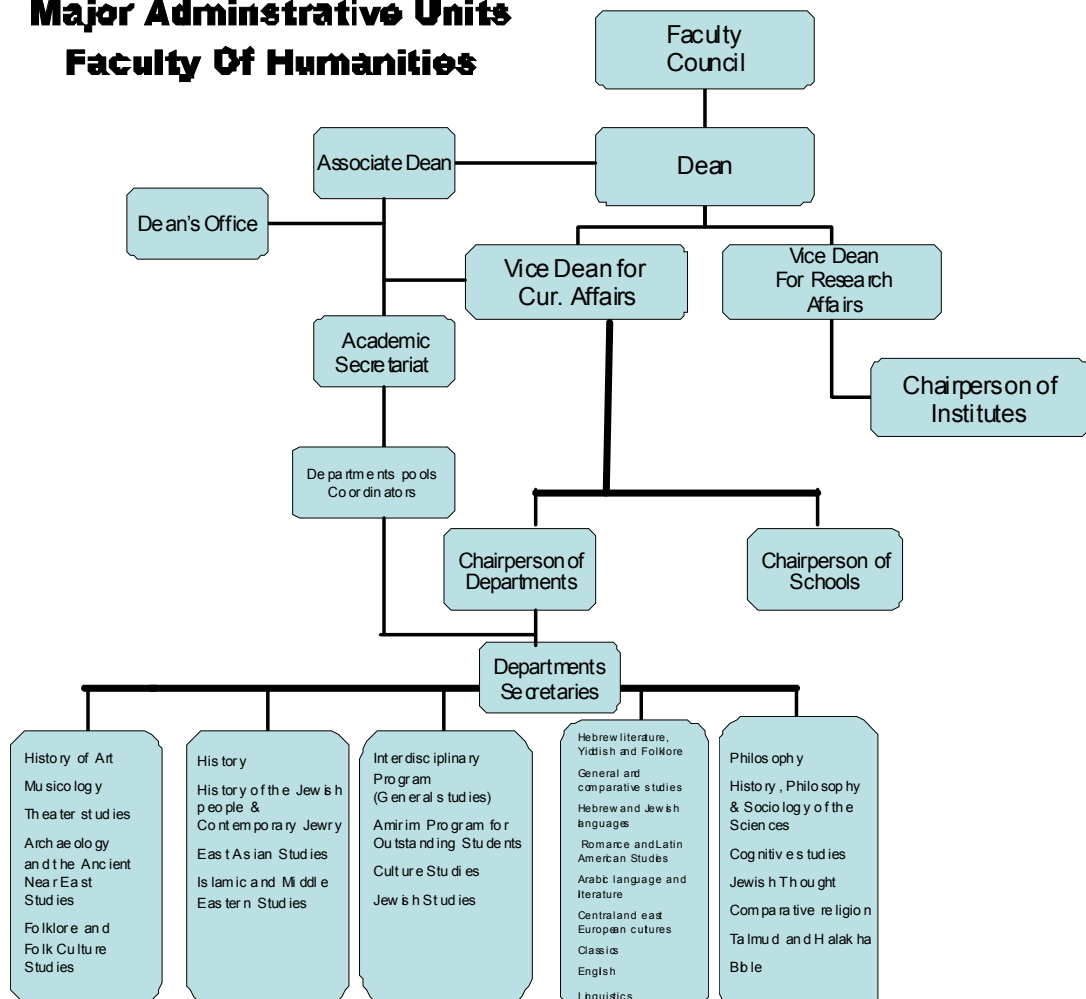
The Faculty of Humanities focuses on the study of virtually the whole scope of human civilization in the past and present, as expressed in language, literature, the visual and performing arts, material culture, folklore, philosophy, religion, and history. The scope of this scholarly activity is divided into four broad cultural areas: 1) Jewish civilization from its origins in the ancient Near East, through its manifestations today in Israel and the Diaspora; 2) the peoples and cultures of the Middle East, from the origins of recorded human existence, through the great civilizations in antiquity, the emergence of Islam and to the present day; 3) Western civilization, from the Classical period in the Mediterranean region, through the emergence of modern Europe and its cultural descendents in the Western Hemisphere; and 4) the cultures in the continent of Asia, primarily the great civilizations of East and South Asia, but also that of the historically important Eurasian Steppe region. The members of the Faculty are involved in studying the developments of individual cultural traditions as well as the ongoing interaction and mutual influence between different peoples and cultures.

2.3. Description and chart of the unit's academic and administrative organizational structure (including relevant committees).

Teaching in the Faculty is organized in some twenty specialized departments that are further concentrated under the aegis of five disciplinary schools: Arts, History, Language Sciences, Literatures, and Philosophy and Religion. Each school has its own special teaching program and other activities that transcend the programs of the

specific departments, providing wider disciplinary training for undergraduate and graduate students, and a cooperative framework for faculty members. While much of the research in the Faculty is conducted by individual faculty members, often with support from outside research funds, much important research work is also conducted in and by some thirty research centers and major projects in the Faculty. Research activities, both of the centers and of individual researchers, are coordinated, encouraged and facilitated by five Institutes: Archaeology, Asian and African Studies,

Major Adminstrative Units
Faculty Of Humanities

2.4. Names of holders of senior academic and administrative positions.

The Dean – Professor Reuven Amitai
r_amitai@mscc.huji.ac.il

Vice Dean for Research – Professor Nathan Wasserman
mswasser@mscc.huji.ac.il

Vice Dean for Teaching Affairs – Professor Ilan Sharon
sharon@mscc.huji.ac.il

Associate Dean – Mr. Nahum Regev
nahumr@savion.huji.ac.il

Academic Secretary – Ms. Rita Vidri
ritab@savion.mscc.huji.ac.il

2.5. The number of study programs (departments, etc.) operating in its framework; the names of the academic degrees (in English and Hebrew) granted to the graduates of these programs (the phrasing that appears in the diploma.); the number of students who have studied (and are studying) within the parent unit in each of the last five years according to the level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree). Please provide this data in the format of a table.

Department	B.A.	M.A.	Ph.D.
School of Language Sciences			
Linguistics	X	X	X
Hebrew and Jewish Languages	X	X	X
School of Philosophy and Religion			
Philosophy	X	X	X
Jewish Studies	X		
Jewish Thought	X	X	X
Talmud and Halakha	X	X	X
Cognitive Studies	X	X	X
Comparative Religion		X	X
Bible	X	X	X
History, Philosophy & Sociology of the Sciences		X	X
School of History			
History	X	X	X
East Asian Studies	X	X	X
History of the Jewish People and Contemporary Jewry	X	X	X
Islamic and Middle Eastern Studies	X	X	X

School of Arts			
Theater Studies	X	*	X
Program in Conjunction with the Jerusalem Academy of Music and Dance (B.A. Mus/M.A. Mus)	X	X	
Archaeology and the Ancient Near East	X	X	X
History of Art	X	X	X
Musicology	X	X	X
Folklore and Folk Culture Studies			
School of Old and New Literatures			
Hebrew Literature	X	X	X
Romance and Latin American Studies	X	X	X
Classics	X	X	X
English	X	X	X
General & Comparative Literature	X	X	X
German, Russian and East European Studies	X	X	X
Arabic Language and Literature	X	X	X
Yiddish		X	X
Combined and Special Programs:			
Interdisciplinary Program (General Studies)	X		
Amirim Program for Outstanding Students	X		
Hebrew Literature and Language	X		
History and History of the Jewish People	X		
Individual Program of Studies		X	
Revivim Program (training teachers for Jewish Studies, B.A.+M.A.)	X	X	

The School of Education, as a semi-independent unit, also has programs on all three levels.

Names of Degrees

Bachelor of Arts (בוגר אוניברסיטה): The possible tracks are: Two majors; One major and supplementary studies; one major and one minor; one major and a program).

Master of Arts (מוסמך אוניברסיטה): The possible tracks are: Studies within a department; an individual program; M.A. in education.

Doctor of Philosophy (דוקטור לפילוסופיה).

For student numbers: See Appendix: Table 3A.

2.5. The number of graduates of the unit in each of the last five years according the level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree). Please provide this data in the format of a table.

The number of students and graduates in the Faculty in each of the last five years

Year	Degree		Students	Graduates*
2005	B.A.		2535	625
	M.A.	with thesis	522	157
		without thesis	751	244
	Ph.D.		584	72
2006	B.A.		2370	482
	M.A.	with thesis	504	148
		without thesis	679	278
	Ph.D.		598	73
2007	B.A.		2247	532
	M.A.	with thesis	453	155
		without thesis	624	212
	Ph.D.		590	75
2008	B.A.		2176	505
	M.A.	with thesis	420	162
		without thesis	544	221
	Ph.D.		533	92
2009	B.A.		2062	413
	M.A.	with thesis	542	94
		without thesis	795	113
	Ph.D.		614	70
2010	B.A.		2164	481
	M.A.	with thesis	563	108
		without thesis	782	103
	Ph.D.		606	85

*Does not include the M.A. graduates from the school of Education.

2.6. What bodies (internal/external) decide on rationale, mission and goals of the parent unit and of the study programs, how they are decided upon, examined and, if deemed necessary, changed? Have they been discussed within the last five years? If so, please specify when these discussions have taken place and what were their outcomes? If not, when were changes made (if at all)? How are the mission, goals and changes brought to the attention of the teaching staff, the students and the institution's authorities?

The Faculty Council consisting all of the Professors, Associate Professors, Senior Lecturers, and the Lecturers is the major constitutional body of the Faculty that decides on the mission, goals and activities of the Faculty and its departments. The Faculty has three committees: the Development Committee under the chairmanship of the Dean, the Teaching Committee under the chairmanship of the Vice Dean for Teaching Affairs and the Research Committee under the chairmanship of the Vice Dean for Research. The committees submit their recommendations to the plenum of the Faculty Board. The committees prioritize fields in the departments that need to be strengthened through addition of new academic staff and discuss major changes in the curriculum. Each department as a whole sets its general goals and pursues the means to put these goals into practice. The departments submit their recommendations to the three major Faculty's committees. In addition to the Faculty's committees, the University has a Teaching Regulations Committee, which consists of all the chairpersons of the Teaching Committees of the different faculties of the University. This committee is in charge of the university regulations concerning teaching and studying. Frequently the President and the Rector of the university decide to convene special committees to evaluate specific faculties or departments. On the Gager Committee, see above 2.1.

2.7. What is the Parent Unit's perception of the evaluated Study Program/Department within its greater framework? Is the Study Program represented in the Parent Unit's decision-making bodies?

The Department of History of Art is a key component of the Faculty of Humanities at the Hebrew University. It is not a large department, either in the size of its academic staff or the number of its students, but its impact is felt throughout the Faculty. One reason is the quality of the academic staff members, who are active in various committees, interdisciplinary programs, and initiatives in the Faculty and University. Secondly, History of Art is by nature an interdisciplinary field, and by necessity the

work of the colleagues in the Department impinges on teaching and research elsewhere in the Faculty and beyond.

The Department of History of Art is known for the excellence of the colleagues' research, their good teaching, their commitment to their students, the extra-curricular activities, and the overall positive atmosphere pervading it.

All members of the Department can (and do) participate in the regular meetings of the Faculty Council that meets on a regular basis (generally once a month during term).

The Department is represented in the Faculty Development Committee and the Teaching Committee by the head of the School of the Arts. On the Faculty Research Committee, the Department is represented by the head Institute for Western Cultures.

The needs of the Department, particularly for future hiring of tenure track positions, are well understood by the Dean who works with the Faculty Development Committee to integrate them into the Faculty Development Plan. Together with the Department and the Head of the School of the Arts, consideration is now being given to develop new areas of teaching and research, such as contemporary art, art and technology, and non-Western art.

Executive Summary of Gager Report

The Committee for the Future of the Humanities was appointed by former President Menachem Magidor to consider a wide range of issues relating to the future of the Humanities at the Hebrew University. In particular, the Committee was asked to identify fields of strength or weakness within the Faculty of Humanities and to suggest ways to further develop and correct them. We sought to examine both undergraduate and graduate studies and to suggest ways to achieve and maintain high-level, inspiring teaching, and to envisage various structural possibilities that may foster high quality research in the Humanities and encourage cooperation between scholars. On three separate visits to the University, committee members met with many members of the faculty, administration and student body, and the ideas, concerns and suggestions that emerged in these meetings largely shaped the recommendations that follow.

It is the strong belief of the committee that the members of the Faculty of Humanities at the Hebrew University rank among the leading scholars of the world. It

is, however, clear that there are specific areas of the Faculty of Humanities that require attention and improvement, particularly in light of the ongoing reduction in the number of faculty positions and the prospect of numerous retirements. We propose significant changes in a number of areas. Only full co-operation on all sides will make this possible, but we believe that the work of our Committee has already sparked new conversations on a wide range of issues.

It is the conclusion of the Committee that the Hebrew University must pay special attention to three general areas as it makes new hires in the faculty: the contemporary world in all geographical areas (without at the same time losing the traditional emphasis on earlier or classical periods); the study of gender in all areas; and Israeli culture and society, including social, ethnic, and religious groups of all kinds. The Committee also recommends that the following specific areas currently under threat from impending retirements be strengthened and maintained: Yiddish, American Studies, the teaching of modern Arabic and more teaching of courses in Arabic, Russian language and literature, and folklore, theater and musicology. At the national level, the Committee believes that certain fields of study, such as African studies, Romance languages and literature, and ancient Semitic epigraphy are in danger of disappearing altogether and their survival depends of the development of serious cooperation among Israeli universities at the national level. The Committee holds the view that at this crucial stage in the development of the Faculty, there must be a strategic plan that will serve as the basis for making new appointments. It is our view that the set of priorities listed above might serve as the basis for such a strategic plan.

The Committee has given careful consideration to what we take to be weaknesses in the current B.A. curriculum. Specifically, we have attempted to address the widely held perception that many students arrive at the University with deficiencies in writing modern Hebrew and the equally prevalent opinion that many students lack a solid grasp on reading and writing in English. We have also sought to provide students with the currently lacking foundation in basic academic disciplines, while keeping in mind that most students arrive at the University after military and other forms of service and have consequently been separated from the classroom and from the culture of academic and intellectual skills. With these factors in mind, the Committee has proposed changes in the B.A. curriculum, beginning with required courses for first year students in English reading and writing AND in Hebrew writing.

We also recommend that students will no longer be required to choose two majors fields of study in order to qualify for the B.A.. In effect, students will major in (1) a Department, or in (2) a Department and a Program, or in (3) two Departments.

The Committee has approached the delicate issue of how the existing structure of academic departments might be modified and simplified. It is the view of the Committee that the current structure of departments and programs is no longer appropriate to the proper functioning of a major university, and some departments are too small to maintain an adequate level of academic and intellectual strength. In its own deliberations, the Committee has approached the issue of reorganization from the perspective of the B.A. curriculum. We propose the creation of four divisions within the Faculty of Humanities: Languages and Literatures, History, Arts and Expressive Culture, and Modes of Thought, with specific departments each being part of one of these Divisions (see report). In addition to the departments, students may also concentrate in one of several Programs, which will be interdisciplinary in character and as complementary to the Departments, though working in close cooperation with them. Each of the four major divisions will be required to develop one or more team-taught gateway courses for first-year students. The teaching of the new B.A. first year will require a cultural change in much of the over-specialized approach to teaching among the faculty who will need to implement it, but it is the belief of the committee that a principal goal of the Hebrew University is the education of citizens, not merely specialists. More than in the past, many first-year students will be exploring their options rather than plunging into a 'major' at the very beginning. Thus, advising by faculty members will be essential in this new model and the administration of the University will need to provide resources so that faculty members will be well trained and willing to undertake this important task.

The Committee has dedicated much thought to the graduate programs of the Faculty. We have found that the M.A. programs were of unequal quality, and serious attention needs to be directed at elevating their quality and articulating their goals. We have also recommended that **all** M.A. programs offer a first-semester methodological seminar every year. With regard to both M.A. and Ph.D. programs, the Committee strongly recommends that admissions standards and procedures should be a matter of Departmental concern and authority. In more general terms, graduate students should be seen as working in a department, not just with a single member of the Faculty. The Committee also strongly supports a program whereby outstanding B.A. students can

be identified and granted generous stipends at the M.A. level. The Committee is also concerned about the low level of funding for all graduate programs.

We have also made some recommendations for improving the physical plant of the Faculty, including renovating offices to make them more inhabitable for faculty members, and updating classrooms into "smart classrooms." We have also proposed that every department and program prepare an up-to-date website in English and Hebrew. Finally, we have addressed some concerns about the library and future role of the library and its staff as an instructional unit of the University. Personnel must have first-hand experience with the processes of research and writing in order to properly guide students in these areas.

Chapter 3 – The Evaluated Study Program

3.1. <u>The Goals and Structure of the Department/Study Program</u>
3.1.1. The name of the department/study programs, a brief summary describing its development since its establishment.

Although the Hebrew University of Jerusalem was officially established in 1925, the Department of History of Art was only properly founded thirty nine years later. Professor Moshe Barasch had already begun delivering courses in history of art in 1960; however, the academic program for the B.A. curriculum of the department (as well as history of art as a secondary topic for the M.A. degree) was not approved by the Senate of the Hebrew University until March 8, 1964. Very few changes have been made in this program throughout the years. Barasch was both the first holder of a named chair for architecture and fine arts (endowed by Jack Cotton of London) and the first chair of the department. Other principal faculty members in those early days were Bezalel Narkiss and Michael Avi-Yonah (whose appointment was equally shared with the Department of Archaeology). Barasch pioneered in exploring Crusader art in the Land of Israel, emphasized the study of Renaissance and Baroque art, and at the same time crossed specialty lines in his studies of iconography and aesthetics. Narkiss specialized in Medieval art and Jewish art, Avi-Yonah worked on Classical art and the art of the Land of Israel (Eretz-Israel) in the period of Roman antiquity. Avraham Kampf was then enlisted to teach the field of Modern art with accent on contemporary synagogue architecture and Jewish art. The academic life of the department took place on the Safra Campus in Givat Ram. In 1970, the Department was granted permission to teach a M.A. program. In the early 1970s, Narkiss replaced Barasch as Chair of the Department, and Barasch was appointed Director of the Institute of Languages and Arts. The teaching staff was enforced in these years by the following scholars: Ziva Amishai-Maisels (Modern and Modern Jewish art), Lola Sleptzoff (North Renaissance art), Avigdor Poseq (Renaissance and Baroque art with interest in Modern Israeli sculpture), and Ehud Loeb (Classical Greek art). In 1979, the Center for Jewish Art was established by Narkiss; in 1980, the department moved to the Mount Scopus campus. During the late 1970s, 1980s, and early 1990s, a new generation of scholars gradually joined the older one and the history of art department expanded. The new faculty included Sylvia Rozenberg (Classical art), Elisheva Revel-Neher, Bianca Kühnel, and Aliza Cohen-Mushlin (Medieval Christian and Jewish art), Milly Heyd (Modern art with emphasis on

Jewish identity), Shalom Sabar (Museum Studies and Jewish and Israeli folk art), and Luba Freedman (Italian Renaissance art). The number of students also increased during these years and rose to a peak of about 120 new B.A. students and 40 M.A. students each year. Most of the above-mentioned faculty members, including Gannit Ankori (Contemporary art), who received a tenure-track position in the mid 90s, have retired or moved to other institutions during the last decade. The current number of faculty members who have full positions in the department has been gradually reduced to five, with no specialist in the field of Modern and Contemporary art (in 2012-13).

Throughout the years our department has been the leading history of art department in the country. The first three prestigious Israel Prizes in the field of history of art were awarded to members of the Department: Moshe Barasch was the first (1996), Bezalel Narkiss the second (1999), and Ziva Amishai-Maisels the third (2004). Aliza Cohen-Mushlin received the Order of Merit (Verdienstkreuz des Verdienstordens) from the President of the Republic of Germany. Bianca Kühnel received the Alexander von Humboldt and Max Planck Research Award and was the first representative of the Faculty of Humanities to receive the prestigious European Research Council (ERC) Advanced Research Grant. Moshe Barasch's wish that the "history of art as a humanistic discipline" would strike roots in Israel was fulfilled through his many pupils, who later on established history of art departments in all major universities in Israel.

We continue to be called the Department of History of Art, as Barasch insisted, rather than the Department of Art History, in order to emphasize our main approach to works of art as historical documents to be used mainly, though not exclusively, for understanding cultures throughout western history. Teaching in the department was and still is officially divided into four chronological areas: (1) Ancient and Classical; (2) Medieval; (3) Renaissance and Baroque; and (4) Modern and Contemporary. This division reflects the usual structure of the historical fields of specialization in the study of Western European art, which remains the basis of the curriculum in the department.

This structure was, however, gradually complemented with two other cross-area topics in the history of art that reflect the location of the department in Israel: Jewish art and the art of the Land of Israel. Since both these fields arouse general interest in both the Israeli and the international academic world, we decided to

develop them further and therefore they have become new disciplines for study and research within history of art, constituting at the same time a broad basis for international cooperation.

The teaching of history of Jewish art was initiated by Prof. Bezalel Narkiss. He led the process of defining the history of Jewish art as an academic art history discipline by supporting instruction with the foundation of the Center for Jewish Art, a documentation unit dedicated to gathering, documenting, and publishing Jewish art from all over the world (http://cja.huji.ac.il/). The Center functioned as a training center for students from the third year of the B.A. program on. Students have been conducting field work, processing visual and other documents, and developing a computerized catalogue of monuments and artifacts. They thereby acquired information and found their own way in research, while building the database for the future. The center organized international congresses and published the refereed *Journal of Jewish Art* (later: *Jewish Art*; 1974-98). In order to provide a permanent basis for the Center for Jewish Art's ongoing documentation and performing meaningful research in Jewish architecture in Europe, Prof. Aliza Cohen-Mushlin established in 1994 an Israeli–German Research Union, entitled *Bet Tfila*. With the retirement first of the late Prof. Narkiss and then of Prof. Aliza Cohen-Mushlin, the Center's director for many years (1991-2006), the connection between the Center and the program of studies became looser and at present the work in the Center is done by professionalized staff, consisting of former students. Approximately 200,000 objects have been systematically measured, described, and photographed in thirty-seven countries. Under the directorship of Prof. Rina Talgam (2007-12), the Center for Jewish Art has started to digitize and upload its archives to an internet-accessible database. The project is carried out in cooperation with the National Library of Israel.

The Art of the Land of Israel as a teaching track was initiated by Prof. Bianca Kühnel. It is dedicated to the study of the complex interrelationship of the art, architecture, and artifacts of local origin from prehistoric times to the modern period. Several research grants have been obtained by Professor Kühnel since 2001 for projects connected with this topic, especially with the study of Jerusalem and its impact on the art of the Land of Israel and of Europe. The work on these projects has been done mainly in the framework of the graduate European Forum at The Hebrew University of Jerusalem's Faculty of Social Sciences (www.ef.huji.ac.il; www.spectrum.huji.ac.il) and in partial partnership with the history of art department.

Several graduates of the department are being trained in teaching and shaping their own academic profile by writing M.A. and Ph.D. theses in this field, thus contributing to the establishment of the Art of the Land of Israel as an academic discipline with wide international recognition.

Along with these two major new fields, the department promoted the study and teaching of Israeli and Palestinian art (led by Prof. Milly Heyd and Prof. Gannit Ankori) and the study of Jewish and Israeli visual cultures and folklore (in collaboration with the Jewish and Comparative Folklore Program) by Prof. Shalom Sabar. Prof. Heyd taught Israeli art till the late 1980s, and subsequently Prof. Ankori taught Israeli and Palestinian art till her early retirement in 2007.

At present the core program of the department is divided into four areas in history of art. In the following the expertise of the departmental faculty is specified according to these areas:

Ancient and Classical art: Prof. Rina Talgam's expertise lies in the art of the Middle East from the Hellenistic Period to the early Islamic period; Prof. Tallay Ornan's expertise lies in the art of Ancient Near East.

Medieval art: Prof. Bianca Kühnel explores Crusader art; Dr. Galit Noga-Banai is concerned with Late Antique, Early Medieval, and Byzantine art; Dr. Sarit Shalev-Eyni deals with Late Medieval art, illuminated manuscripts, Jewish art of the Middle Ages, and Judeo-Christian dialogue in the Middle Ages.

Renaissance and Baroque art: Prof. Luba Freedman explores Italian Renaissance painting and sculpture; Dr. Lola Kantor-Kazovsky deals with Italian Renaissance architecture; art and architecture of the eighteenth century; and Soviet art; Prof. Shalom Sabar occasionally teaches courses on Rembrandt and the Bible in Dutch and Baroque art.

Modern and Contemporary art: Prof. Milly Heyd focuses on Jewish artists of Western Europe and the Northern America.

In addition the Department offers specializations in **Jewish Art** and the **Art of the Land of Israel**. These fields are taught by some of our senior faculty members mentioned above. **Jewish Art** is taught by Dr. Sarit Shalev-Eini and Prof. Shalom Sabar and the **Art of the Land of Israel** by Prof. Bianca Kühnel, Prof. Rina Talgam, Dr. Galit Noga-Banai, and Prof. Tallay Ornan.

The Department enables student to specialize also in **Islamic Art** in cooperation with Prof. Rachel Milstein, whose affiliation is with Department of Islamic and Middle Eastern Studies.

Beyond the coverage given to the core areas that are central to the department, it has succeeded in widening the scope of teaching history of art. We include in the curriculum courses developed by other departments at the Hebrew University. Examples are Islamic art, taught in the Department of Islamic and Middle Eastern Studies; Chinese and Japanese art, taught by the East Asian Studies Department; and Egyptian art, covered in the Department of Ancient Near East Studies at the Institute of Archaeology. Although she has only a one-third appointment in the Department of History of Art, the inclusion of Prof. Tallay Ornan has made possible the teaching of courses in art of the Ancient Middle East within the department as an integral part of the curriculum and not only under the framework of the study of archaeology (as was previously the case). Since 2009, in accordance with the recommendations of the Gager Committee, the Department has been part of a larger unit, the School of Arts, which combines history of art with musicology, theater, and folklore studies and promotes pedagogical collaboration between the units of the school.

3.1.2. **Mission statement of the department / study programs, its aims and goals. What is the Strategic Plan of the department and its study programs? Please, attach the Strategic Plan.**

Mission statement. The department has strong traditions and a commitment to the in-depth study of art works on all program's levels. We believe that the students must have understanding of the technical side of the works of art, of their intrinsic qualities, of their philosophical, social, cultural, and political meanings, of their varied functions in society, of patronage, of the visual and literary sources that may have inspired art works or being inspired by them, and of varied theories of art. Whatever period of specialization a student may choose, his or her education includes the basic coverage of the art history of the Western world, at least on the level of introductory courses. He or she is made aware of the historical development of approaches in the study of history of art, of the current state of advanced research in the world, and of methods of discussion and interpretation of visual images common in other disciplines. The study of Jewish Art, the Art of the Land of Israel, Jewish visual folklore, and Israeli art gives our students additional specialized experiences and the research skills we

consider important. Over the long term, they can experience the physical presence and material characteristics of artifacts that can be examined in their original location and environment; they are introduced to the study of art in either an anthropological or a political perspective. While studying Israeli and Palestinian art, they can contact and interview living artists and be introduced to their social and artistic positions. They then can propose nuanced interpretations of the native artists' work.

The training given to the students is intended to transform them gradually from absorbers of knowledge into creators of knowledge, by developing them into scholars. We encourage them to use their acquired knowledge to raise new questions and to develop new approaches through widening their intellectual horizons and applying their personal sensitivity.

The department operates B.A., M.A., and Ph.D. degree programs and has two programs of study in which specific courses are given, an undergraduate program (B.A.) and a graduate program (M.A.). The programs are structured in such a way that the relative weight of research writing increases from one program to the other and within each subsequent stage of the program. The goal of the three-year B.A. program is to give students knowledge of history of art on a level above the introductory, to acquaint them with both the traditionally classic and the contemporary art historical literature, to acquaint them with varied directions and methods of research. We aim to raise their interest and develop their own research skills, which they practice by writing seminar papers. Students choosing to continue their education through the M.A. program are taught to conduct in-depth research in their specific field of specialization and to sharpen their professionalism through their familiarization with theory, methodology, various ways of interpretation, and museum practices. Obviously, the requirements of professionalism, originality, and real intellectual pursuit are more forcefully implemented when students move on to doctoral studies. Students at this level are required to develop their own full-scale, problem-oriented research programs, to engage in original research, and to write a thesis that can serve the basis for a serious and competitive academic publication. We educate our advanced students to become visible and worthy members of the global research community.

The strategic plan. Because of recent and future retirements, if to think of the period from 2006-07 to 2013-14, the faculty must be significantly increased. The department

needs to be enhanced by two lecturers in Modern and Contemporary art, a lecturer in classical Greek art, a lecturer in Medieval art and architecture, a lecturer in Northern Renaissance art, a lecturer in Baroque art, and a lecturer specialized in the art of the Land of Israel. The area presently most in need of new faculty is that of Modern and Contemporary art. With the help of steady inclusion of this new faculty, the program of studies will be expanded and optimized. The number of seminars on all levels will increase, and the regrettable necessity of grouping students of different levels and programs in one class will be avoided. At present, because of our shortage of faculty, all M.A. seminars are open to B.A. students and there are no seminars for doctoral students. The students get attracted to the programs on all levels when they see various courses and the faculty's differential expertise. One of the reasons for the decreasing number of students is the constrained limitations on their choice and the perspective to develop their talents imposed by the lack of resources. Some disparity between the strategic plans and the number of students in the B.A. and M.A. programs stems from the limited amount of courses which we offer; with the inclusion of the new faculty, a range of courses will increase and henceforth the number of students will increase on all three levels.

The department intends to develop interdisciplinary programs on the M.A. level. The cooperation with other departments that deal with the historical periods studied in our department will enrich the curriculum of studies and encourage the use of the tools developed in other disciplines for the interpretation of works of art. The example of such cooperation is the program of studies in Late Antiquity, developed during the last year, which unites scholars of history of art, Talmud, history of the Jewish people, archaeology, literature, Islamic studies, and history of religion. The cooperation of scholars of early modern history and of Italian literature with historians of Italian art goes slowly but has been discussed by the representatives of three departments. Models of research units, comparable to those of the Center for Jewish Art and of SPECTRUM | Visual Translations of Jerusalem, where students can conduct research in their subjects under the guidance of senior scholars, will, we hope, be adopted by representatives of other disciplines with the goal of forming collaborative projects.

The academic life of the Center for Jewish Art must be revived by obtaining academic grants on the basis of the research interests of the actual academic staff. The students' insistently declared interest in contemporary art processes, on the one hand,

and in museum programs, on the other, leads us in the direction of organizing a curatorial/research center that will concentrate on the veins of contemporary art that demonstrate potential in Israel: photography and new media.

3.1.3. Description and chart of the academic and administrative organizational structure of the department and its study program/s (including relevant committees and names of senior administration).
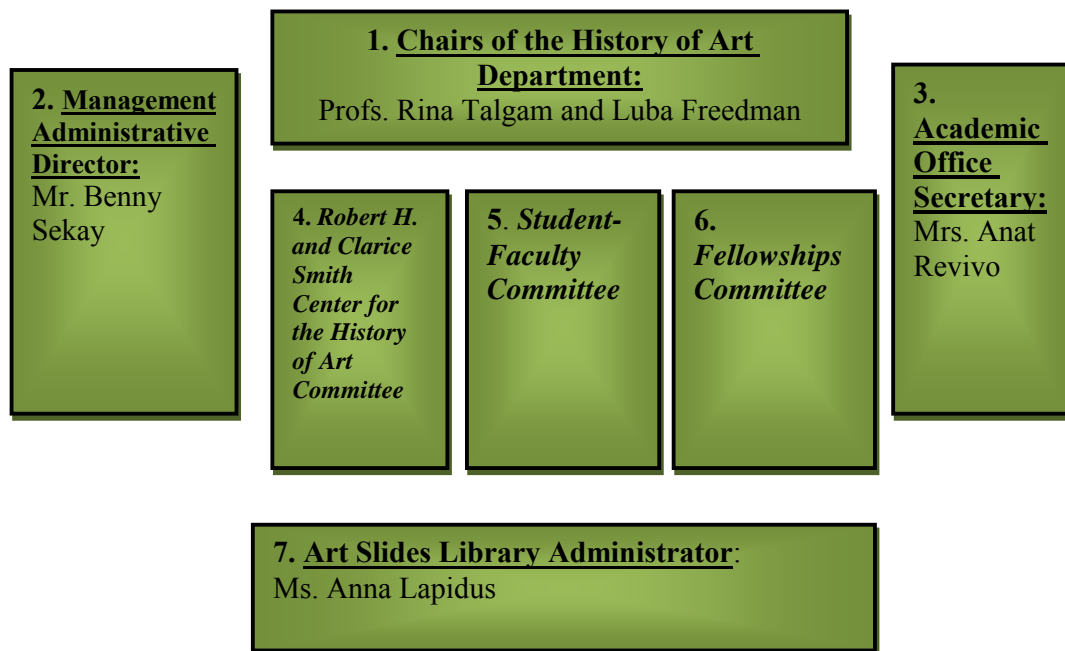
The department is headed by a chair, elected by senior members of the department for a three-year term. The responsibilities of the chair are detailed in section 3.5.1.5. Two members of the department serve as advisors to students: one to B.A. students and one to M.A. students. One member also serves as the major departmental liaison to the art history librarian, advising on the acquisition of specific new books for all the courses and on journal and database subscriptions; indeed, all the members are welcome to perform this service. Two members, one junior and one senior, are appointed by the dean to serve on the Library Committee at the Faculty of Humanities. Two members, one junior and one senior, serve on student-faculty committee, and three senior members serve on the departmental fellowship committee. Three senior members serve on the academic committee of the Robert H. and Clarice Smith Center. All the faculty members are ready to advise and are open to the questions of the Art Slides Library Administrator. Several senior members, upon the dean's appointment, participate in *ad hoc* committees of the Faculty of Humanities. One member serves on the doctoral committee of the School of Arts (Prof. Luba Freedman acts as the chair of this committee). All the faculty members are convened by the chair of the department when it is necessary to discuss the curriculum, such as the topics of seminars, suggestions for courses by adjunct lecturers, new rules, and requirements. At these departmental meetings the faculty members consider students' complaints and suggestions.

1. Chairs of the Department: Prof. Rina Talgam and Prof. Luba Freedman (from 2007-08 to 2011-12)
2. Secretary: Mrs. Anat Revivo
3. Liaison to the Art History librarian: Prof. Luba Freedman
4. B.A. Advisor: Dr. Galit Noga-Banai

5. M.A. Advisor: Dr. Lola Kantor-Kazovsky (2011-12; Dr. Sarit Shalev-Eyni from 2007-08 to 2010-11)

6. Fellowships Committee in 2011-12: Prof. Rina Talgam, Prof. Luba Freedman, and Dr. Lola Kantor-Kazovsky

7. Student-Faculty Committee: Dr. Lola Kantor-Kazovsky and Dr. Galit Noga-Banai and representatives of every year of B.A. and M.A. Programs

8. The Academic Committee of the Robert H. and Clarice Smith Center in 2011-12 includes among its members the following faculty members: Prof. Luba Freedman (the Academic Chair), Prof. Rina Talgam, Prof. Shalom Sabar, Prof. Bianca Kühnel, Prof. Milly Heyd, Prof. Tallay Ornan, and Prof. Ziva Amishai-Maisels (inactive retired member). One more member, Dr. Sarit Shalev-Eyni, is currently on the sabbatical absence. Other members include Prof. Rachel Milstein (the Director) and Prof. Yosef Patrich (from the Institute of Archaeology).

See the chart demonstrating the departmental compartments.

The History of Art Department

	1. Chairs of the History of Art Department: Profs. Rina Talgam and Luba Freedman	
2. Management Administrative Director: Mr. Benny Sekay		**3. Academic Office Secretary:** Mrs. Anat Revivo
	4. *Robert H. and Clarice Smith Center for the History of Art Committee* **5.** *Student-Faculty Committee* **6.** *Fellowships Committee*	

7. Art Slides Library Administrator:
Ms. Anna Lapidus

3.1.4 Please provide in the format of a table, the number of first year students enrolled as well as the total number of students in the program in each of the last five years according to level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree)

2011	2010	2009	2008	2007	Degree / Year
33 (*110*)	32 (*132*)	40 (*142*)	44 (*142*)	48 (*153*)	B.A
17 (*20*)	10 (*15*)	7 (*18*)	12 (*19*)	11 (*18*)	M.A
4	2	4	7	4	M.A with thesis
18	17	19	20	22	Ph.D.

The numbers in parenthesis relate to students enrolled in the courses. The upper numbers refer to the total number of students in the program.

3.1.5. Please provide in the format of a table, the number of graduates from the program in each of the last five years according the level of degree (first degree, second degree with thesis, second degree without thesis, doctoral degree).

2011	2010	2009	2008	2007	Degree / Year
25	14	30	30	31	B.A.
4 (3)	4 (2)	6 (2)	7 (2)	12 (7)	M.A.
1	3	6	8	11	Ph.D.

3.2. The study program – Contents, Structure and Scope
3.2.1. The name of the study program, specializations/tracks within the program, the campus where it is taught (if the institution operates on a number of campuses). If the study program is offered on more than one campus, is the level of the program uniform on different campuses, and what measures are taken to ensure this?

Name of Program: History of Art. Teaching is conducted on one campus (Mount Scopus).

The program of the Department of History of Art includes six different fields of study and professional specialization:

1. Ancient and Classical Art
2. Medieval Art
3. Renaissance and Baroque Art
4. Modern and Contemporary Art
5. Jewish Art
6. Art of the Land of Israel

Almost all the teaching takes place at the University's campus on Mount Scopus, with occasional class meetings in museums, galleries, and on archeological sites in Israel. The current department was created in 1960 and since then it has carried the name of History of Art.

B.A. studies: The general framework of this study program is set by the Faculty of Humanities. The B.A. degree at the university requires 120 credit points. The program of the department meets the total sum of 52 credit points requested for a B.A. degree in a single-major program (without language studies). Students may choose to study a minor program (32 points) with complementary studies in a second department within the Faculty of Humanities or the Faculty of Social Sciences.

The required program for single majors consists of various types of courses. Three of the four main period introductory courses (Ancient and Classical Art, Medieval Art, Renaissance and Baroque Art, Modern and Contemporary Art) must be taken during the first year. Each of these introductory courses is two semesters long and the period introductions are complemented with tutorials given by teaching assistants. One of the period introductions can be taken during the second year of studies. Until now the introductory course in Jewish art and the course of the Art of the Land of Israel have been given as elective cross-area courses, without tutorials. Beginning next year one of these courses will become a required introductory course (without a tutorial), instead of the general Introduction to the Visual Arts, which is no longer part of the department's program. The course was popular among students outside the department, but the teachers of the Department had major reservations concerning its academic contribution. The way in which this course was constructed was methodologically incorrect, since it often schematically set apart the elements of a work of art (composition, light, color, etc.) and did not discuss the works of art in the context of the visual tradition, society, and culture in which they were created. Along with the introductions, the required program includes the study of a second foreign language (the basic level of knowledge is required; the advanced level is recommended), a studio art course, and two subsidiary courses in classical mythology and in Christian sources. Beginning in the second year, students should choose two historical periods in which they may be willing to conduct their research. Subsequently they participate in two specialized courses (lesson/seminar [שו"ס] or the former pro-seminar), each one in each of these two chosen periods. As part of the requirements of each of these courses, they are required to write their first research

paper of modest size. They also take a course on aesthetics and art theory, which ends in an exercise on a chosen concept. Also, they take a course in a topic that crosses art eras, which ends either in a short paper or an exam, depending on the course subject. During the third year they take two seminars in the chosen periods of specialization, in which they write seminar papers. The minor program in history of art requires taking two period introductory courses, advanced specialized courses in one chosen historical period and elective courses. This program meets the requirement of 32 credit points for the students who study in various departments of the Faculty of Humanities, 48 credit points for the students of the Faculty of Social Sciences.

The Hebrew University's policy prevents narrow specialization and the students of the department are obliged to take courses in other Faculties (the Cornerstones program, see http://ap.huji.ac.il/index.php?option=com_content&view=article&id=4&Itemid=7) and in other departments of the Faculty of the Humanities (the Gateway program). These are special courses that are chosen from the program of each Faculty (of Humanities, Social Sciences, and of Mathematics and Natural Sciences) because they provide the most intellectual challenge or are able to open up the perspective of a discipline or of a group of disciplines to the students beginning their academic studies. The Cornerstones and Gateway programs are the one sixth of the total course load (20 credit points out of 120).

M.A. studies: The Department has several programs of graduate studies. The first one is an intensive program, with an emphasis on research writing, after which the student can enroll for doctoral studies. This program, intended for future scholars, ends with writing a M.A. thesis and with passing the final examination with a chosen topic reflected in works of art selected from at least two historical periods. Those who do not intend to write a thesis can take the program that requires more coursework in history of art and other departments and includes two seminar papers in history of art (instead of one in the research program). This program requires the study of museology. They conclude their studies with passing the final examination on a topic reflected in the art of one historical period, without writing the thesis. There is also a special program for high-school teachers who want to receive the M.A. degree in history of art. A period of internship in the Israel museum may complement the study of museology and is considered as an elective course on both tracks. The intensive research program requires an advanced level of knowledge of a second European

language; the study of the third foreign language is recommended (students of classical art are required to study ancient Greek and/or Latin). All M.A. students are required to take a course on methodology and research literature. From 2010 they are also expected to study in the interdisciplinary seminar of the School of Arts, in which they attend the presentations of invited lecturers on various topics concerning visual arts, folklore, theater, cinema, and music.

Ph.D. studies: There is no special study program for Ph.D. students. The student chooses the topic, writes a preliminary proposal, and applies to the Research Authority of Research Students (see 3.5.1.8). When the candidacy of the student for doctoral studies and the proposed advisor are approved, the student writes a research proposal (about ten pages with an extensive bibliography) under the guidance of his or her advisor. The Authority of Research Students appoints an *ad hoc* committee for discussion of the research proposal and for evaluating the student's readiness to start working on the thesis. The composition of the *ad hoc* committee is suggested by the dissertation advisor and approved by the Dean of the Faculty of Humanities. In addition to monitoring the student's progress the committee recommends courses of study and to decide what language, if any, the doctoral student needs for conducting his or her research. This committee is convened once each two years and the candidate is to give an account of his or her progress during the two-year period. After the approval of the proposal the student must complete his or her dissertation in no more than six years since the registration. She or he submits her or his work after receiving the approval of his or her supervisor and committee members. The dissertation work is evaluated by external readers, whose names the advisor submits to the Research Authority. Depending on the evaluations, the decision is reached whether or not to grant the doctoral student the title of Doctor of Philosophy during the Research Authority committee meeting. The Research Authority Committee consists of members selected from the Faculty of Humanities and the Faculty of Social Sciences; it is approved by the Rector.

3.2.2. Please provide in the format of <u>Table</u> 7.1 the structure of the study program, its content and scope (years of study, semesters, hours per year and credits) and the distribution of the studies throughout the academic year. Does the study program supply courses to other units?

See <u>Table</u> 7.1

Year in Program	Semester	Course Title	Course Type (Oblig. / Elct. / Sem. / Other)	No. of Credits	Prerequisites of Admission	Weekly Teaching Hours	Weekly Exercise Hours	Weekly Laboratory Hours	No. of Students
1	1+2	Materials and Techniques – A (05301)	Other	2	None	2	0	-	19
	1+2	Introduction to the Visual Arts (05101)	Oblig.	4	None	2	0	-	128
	1+2	Introduction to Ancient and Classical Art (05201)	Oblig.	5	None	2	2	-	29
	1+2	Introduction to Medieval Art (05203)	Oblig.	5	None	2	2	-	33
	1+2	Introduction to Renaissance and Baroque Art (05207)	Oblig.	5	None	2	1	-	35
	1+2	Introduction to Modern and Post-Modern Art (05211)	Oblig.	5	None	2	2	-	39
	1	Mythological Sources of Art (05215)	Oblig.	2	None	1	0	-	67
	1	Literary Sources of Christian Art (05219)	Oblig.	2	None	1	0	-	52
2	1	Aesthetics (1); Critical Thought about Art (05378)	Oblig.	2	None	1		-	37
	1+2	Cross-Section: Oh Mama! Maternity in Art (05501)	Elect.	4	None	2	0	-	32
	1+2	Cross-Section: Survey of Jewish Art (05204)	Elect.	4	None	2	0	-	12
	1+2	Cross-Section: Intro. to the Art of the Land of Israel (05206)	Elect.	4	None	2	0	-	11
	1+2	Wall Paintings and Floor Decorations in Greece and Rome (05387)	Sem.	4	None	2	0	-	10
	1+2	Art in Pilgrimage Centers around the Mediterranean (05400)	Sem.	4	None	2	0	-	5

	1+2	Botticelli and His Time (05361)	Sem.	4	None	2	0	-	14
	1+2	Modern Art, Jews and the Questions of Identity, 1833-1933 (05440)	Sem.	4	None	2	0	-	18
3	1+2	The Interactions between Pagan, Jewish, Christian and Muslim Art in Late Antiquity (05665)	Sem.	4	None	2	0	-	19
	1+2	Renaissances in Late Antique and Medieval Art (05666)	Sem.	4	None	2	0	-	3
	1+2	Selected Topics from Titian (05669)	Sem.	4	None	2	0	-	13
	1+2	Baroque, Rococo and Neoclassicism in French 17th and 18th cent. Art (05667)	Sem.	4	None	2	0	-	13
	1+2	Artistic Women in the Israeli & International Art (05668)	Sem.	4	None	2	0	-	18
Total				80		44	0		

The course supplied to other units on a regular basis is the Introduction to the Visual Arts. It is defined as a Gateway course, that is, a course given to students outside Department of History of Art who want to become acquainted with visual arts. Other courses and seminars are mentioned in the program of other departments as elective courses.

3.2.3. Specify what bodies are responsible for the planning and managing of the study program. What are the mechanisms responsible for introducing changes and updating the study program, and how do they operate. If fundamental changes have been introduced into the study program during the last five years, please specify what they are.

The basic required program remains the same. The faculty members themselves decide on the topics of advanced courses and seminars, which are elective, on the basis of their research interests. It is the responsibility of the chair of the department to decide whether the course is appropriate and whether it answers the needs of the category of students for whom it is intended, to ensure that the course topics do not

overlap. The chair invites external lecturers or guest lecturers if the budget allows it, with the goal of providing a more varied program and adding perspectives not taught by the department's faculty. The program is discussed at the meeting of the department's faculty. Any essential changes in the program and curriculum of studies must receive approval from the faculty teaching committee and the Academic Secretary.

Beginning next year, we plan to introduce changes into the program that will partially compensate for the reduction in faculty and will reflect changing approaches to history of art more faithfully. The courses based on the pure formal analysis, such as the general Introduction to the Visual Arts (B.A. course) and the Description and Analysis of Art Works (M.A. course), will be cancelled. Instead, in the framework of the B.A. program, students will be required to study one of the following introductory courses: Introduction to Art of the Land of Israel, Introduction to Jewish Art, Introduction to Islamic Art (in the Department of Islamic and Middle Eastern Studies) or Introduction to Japanese or Chinese Art (in the Department of East Asian Studies). In the framework of the M.A. program, all the students will be required to participate in the departmental research seminar.

Until now, B.A. second-year students, taking history of art as their major curriculum, wrote two relatively short research papers in lesson/seminars, given in two chosen historical periods, and B.A. third-year students, taking history of art as their major curriculum, wrote two substantial research papers in seminars given in two chosen historical periods—the same historical periods as they chose during their second year of study. With the goal of equating the departmental requirements with those of the Faculty of Humanities at large, the third-year students will be allowed to write one seminar paper in one seminar of one historical period and to write a shorter paper in the other seminar.

Another choice concerns the study of the second foreign language: attainment of advanced proficiency will become an elective in the B.A. program, but M.A. students are requested to reach an advanced level. Ph.D. students should be prepared for the possibility that they will be requested to learn a third language.

In order to strengthen the current M.A. studies, the department will organize a departmental research seminar in which the participation of graduate students will be obligatory and in which all members of faculty will take part. Finally, we are going to introduce the option of tutorial guidance in research literature, to be given individually

to any M.A. student, either upon this student's request to enrich the scope of his knowledge or upon the faculty member's decision, motivated by the obligation to guide this student towards writing his or her M.A. thesis. In this framework, the lecturer and the student will compose a bibliography of important texts from primary and secondary sources, and, once every other week during the academic year, the student will be obligated to demonstrate to his or her advisor his or her ability to understand the type of text and read it critically. The department faculty is sure that in this way graduate students will receive the attention and assistance they need to widen the scope of their knowledge. A student who wants tutorial training needs to approach the suitable faculty member to guide him or her, and this course will add one credit to the credit total.

3.2.4. Describe the mechanism for coordinating and examining the contents that are, in fact, being taught, if such a mechanism exists.

Faculty of the same area of study coordinate the content of the basic and advanced courses and seminars to ensure continuity and avoid gaps in knowledge. They maintain continuity also in what concerns courses requirements. New lecturers and young faculty receive advice and feedback from more experienced colleagues on the contents of their lessons and pedagogical skills. New and young faculty members are encouraged to show syllabi of their courses to the chair of department or to a senior lecturer in the same field. Beyond this, we adhere to the principle of academic independence in the scope, character, and methods of teaching, and we think that it is important to make students aware and respectful of this principle, because it works to their advantage.

3.2.5. Are non-academic bodies involved in the running and the activities of the parent unit and study program? If so, what are these bodies and what is the mutual relationship between them and the leadership of the parent unit (for instance, the mutual relationship between the Business School and the Manufacturers' Association or Industrial Factories)?

The Israel Museum is involved in teaching the museology course and provides a basis for a number of courses, including a museum internship. Since the Museum's re-opening a year ago, the Department has tried to keep in close contact with the museum and initiates guided visits and gallery talks with the curators of new exhibitions.

3.2.6. To what extent does the department collaborate with other departments within/outside the institution?

The department is a unit within the School of Arts. Within the School of Arts, the level of collaboration has been growing consistently. The graduate seminar of the School of Arts continues from year to year. Each year there are courses either given by faculty members of the five departments within the School of Arts or conceived on an interdisciplinary basis by one member, who invites guest lecturers. Moreover, the students of the department can take intensive courses, which often concern the visual arts, by guest lecturers invited by the Director of the European Forum.

The courses of the department are mentioned in the programs of other departments and academic units, such as the Department of Archaeology and Ancient Near East Studies, the European Forum, and the French and Italian sections of the Department of Romance and Latin American Studies. As already described in 3.1.2, those of our students who want to specialize in Ancient Egyptian, Islamic, or East Asian art can take relevant courses and have advisors in the departments in which these courses are taught. Those who specialize in Jewish art have a spectrum of relevant courses in the Program of Jewish Folklore. For advanced students, there are programs combining the history of art with Urban Studies and with Cultural Studies at the Faculty of Social Sciences. Generally speaking, on the M.A. level we construct for each student a rather personalized program, based on his/her research interests. This process may include cooperation with other departments in accordance with the student's interests. Those of our students who want to take part in exchange study programs in leading universities abroad (for one or two semesters) are permitted to do so and they receive credit for their studies. Students are also allowed to study some of their courses in other Israeli universities, but are required to take their seminars at the Hebrew University of Jerusalem.

3.2.7. What are the future development plans of the evaluated study program, and how were they decided upon?

The Faculty of Humanities actively discusses our problems and our future. This practice has become critical in the light of the years of decreased financing of Israeli universities. We have paid close attention to our prospects for future development.

Since the budget problems affect students, the students themselves raise many issues in the student-faculty committee.

After the recommendations of the Gager committee (see executive summary in chapter 2), our attempt to optimize the structure of studies had a generally positive effect, but this attempt has not affected the history-of-art studies specifically. Nothing can compensate for the fact that during the last several years the human resources of the department have been drastically reduced. Four professors who taught in Medieval, Renaissance, and Modern areas for many years retired (Revel-Neher, Cohen-Mushlin, Poseq, and Amishai-Maisels); one new professor (Ankori), who specialized in Modern, Israeli, and Palestinian art, left the university; three professors (Kühnel, Ornan, and Sabar) teach in the department only part of the time (one course each). By the end of this academic year, 2011-12, Full Professor in Medieval art (Kühnel) will retire and next year, 2012-13, Associate Professor in Modern / Contemporary art (Heyd) will take a sabbatical leave and retire subsequently. During this period of budget constraints, the department successfully absorbed four new full-time faculty members: a lecturer (in Medieval art [Noga-Banai]), two senior lecturers (in Medieval and in Renaissance / Baroque art [Shalev-Eyni and Kantor-Kazovsky]), and a part-time professor (Ancient Near Eastern art [Ornan]), but these additional faculty members cannot cover the needs of the department. The small budget allotted to hiring part-time adjunct faculty to cover elective courses makes the problem even more difficult. The areas most in need of new faculty are that of Modern and of Contemporary art—the areas that have suffered and will continue to suffer the most from the recent two and one expected retirements. These are, in addition, the areas most popular with students, not least because they include Israeli art.

The internal challenges for change are no less important. Our traditional B.A. program was devised long ago. During the intervening years, the quantity and the structure of information in the field has changed. The B.A. program must be revised with the objective of giving students wider, firmer, and more basic methodological knowledge. Several proposals for a radical revision of the structure of the program have been made by the faculty (see 3.2.3) and the effectiveness of these changes will be checked during the next year.

3.2.8. In summary, to what extent has the program achieved its mission and goals? What are its strengths and weakness?

The program achieved its mission: History of art is very visible within the Faculty of the Humanities and the university: it is also popular among students. Our alumni publish their studies in leading academic presses and refereed journals all over the world. They have attained tenured positions at the Hebrew University of Jerusalem, at other Israeli universities, and abroad.

A basic strength of the program is the department's tradition of maintaining an atmosphere of intellectual excitement, intellectual curiosity, and research adventure, to which the students are introduced from the beginning. Even in the basic courses, students are introduced to the pleasures and challenges of research. We respect and even stress the individuality and particularity of each faculty scholar's approach to the methodology of research and to pedagogy. Influenced by this atmosphere, the students learn to take responsibility and to tackle complex problems. They often succeed in suggesting original solutions even in the traditional sphere of history of art. They enthusiastically write exciting research papers on many of the topics in European art as well as in the art of the Middle East. The local situation has facets contributing to this success. Jews, Israelis, and Palestinians have a complex interrelationship and an ongoing inter-cultural history that result in a varied visual and material culture. Dealing with this variety and complexity spurs the invention of new approaches that go beyond traditional art historical methodologies. This is the process at which the students are witnesses and collaborators. We are fortunate to be physically located near a wide range of archaeological and historical sites and monuments in Jerusalem and its vicinity.

The program is not without its weaknesses. At present, the number of elective courses is very low for both the B.A. and the M.A. levels and the students have no real choice within their field of specialization. This lack of courses requires us to give B.A. students access to M.A. seminars, with the result that the level of these seminars is reduced in an attempt to approach the needs of the B.A. students. The distinctions between the aims of the B.A. and the M.A. study programs are conceptually well defined but are not easy to implement. This situation is, in part, the combined result of budget cuts and of the overall trend of fewer people majoring in the humanities, both of which make it difficult to offer a large number of discrete courses. (See section 3.4.1.) The faculty grapples with this tendency, mostly by means of implementing an individualized approach to each student in the framework of his or her paper writing. This approach is, however, only a partial solution. We try to cope with this situation

by using the Sam and Ayala Zacks Funds to invite leading scholars from abroad for a semester (for example, Prof. Christopher Wood, Northern Renaissance art historian, and Prof. Romy Golan, Contemporary art). We also invite young Israeli scholars who received their degrees abroad (Dr. Guy Tal, specialist on gender and witchcraft in Renaissance and Baroque art, Dr. Vered Maimon, specialist on photography and theories in modern art, and Dr. Anna Wexler-Katznelson, specialist on Russian Modern art). With the use of other funds, such as the Bogen Professorship from the University of Pennsylvania, we hosted Prof. Larry Silver, who taught courses on Rembrandt and on Northern Renaissance woodcuts. However, the honorarium offered to visiting scholars is not sufficiently attractive for them, and the load of two courses on B.A. and M.A. levels, as specified in the description of regulations, hinders them from making a positive decision.

The special problem of the moment is that the students are anxious to be introduced to contemporary discourse dealing with on-going art processes as well as historiographical and theoretical developments in the discipline, but they have only a minimal number of courses in contemporary art and in art theory. We hope that this problem will be solved with new appointments and increased cooperation with other departments.

The Mount Scopus Art history Library is a good one, but it cannot really satisfy all the needs of a doctoral student.

3.3. Teaching and Learning Outcomes
3.3.1. Does the Department have a structured system for evaluating teaching? If 'yes', please specify what the process includes. How are the results of the evaluation activities used, specifically, the negative findings about faculty members' teaching?
- **How does the unit foster excellence in teaching? How are excellent teachers rewarded?**
- **Does the institution have a center for the enhancement of teaching? If not, does the institution / unit / department offer the teaching faculty systematic activity, such as courses/in-services/training/instruction and guidance programs in order to improve the quality of teaching?**
- **Do new faculty members receive special support? Does the department have a mentoring program for new faculty? If 'yes' – please specify.**

The answer to both questions is positive. The university has a mentoring system for new faculty. See http://academic-secretary.huji.ac.il/.upload/MoreMelave.pdf

On the departmental level, the quality of the faculty's research is high and keeps the faculty current on new approaches to art. They show considerable dedication to the subjects of their exploration, and such dedication affects their teaching, because they know their subjects from the inside out. The ability to convey the results of their exploration to their students, motivating them with the desire to study artworks and write their own research papers, is shared by the department's faculty members. Research improves teaching. At the same time, quality teaching is integral to the faculty's work and forms a vitally important issue on the department's agenda.

To evaluate teaching two main systems are in use; they complement each other. The first is the survey of students, a detailed and structured questionnaire about the teacher and the course in which the students participated. The questionnaires are compiled by the Student Authority, outside the department, and are made for all the departments at the Faculty of Humanities. We use this form even though not all questions are relevant to department courses. The results of teaching surveys are distributed directly to the lecturer, to the chair of the department, and to the dean, a process that guarantees supervision of the quality of teaching on different levels. The dean publishes a list of the best teachers every year.

Course evaluations are an important, but not the only, indication of the quality of teaching. A more specific analysis of the problems in each course is made by the student-faculty committee, which meets once a semester. This schedule helps to solve problems and improve any difficult situation—not after the course has finished but during the academic year, since most of our courses are annual courses, rather than semester courses. (In fact, annual courses enable the department faculty to supervise each student's development and, if required, efficiently assist with research topic and its expression in a seminar paper.)

The results of course evaluations are complemented by visits of senior faculty to the lessons of junior and adjunct faculty. The employment of the adjuncts and the promotion of the faculty from one rank to the next involve the evaluation of teaching through both the analysis of the teaching surveys and the reports of the senior faculty. The Faculty of Humanities provides teaching workshops to junior faculty from time to time.

The Hebrew University has recently established a new central unit for the enhancement of teaching. The unit's goals are to improve instructors' teaching

performance by providing them with knowledge and means to improve teaching and by creating a university-wide atmosphere of excellence in teaching. It has been the school's policy for many years to try and help new faculty members in many different ways. In the area of teaching, new faculty are not assigned "heavy" courses, i.e., classes with numerous students or classes which are known to be hard to teach for various reasons. The usual practice, then, is that in their first year here, new faculty each almost exclusively subjects that are within their own specialty area. The first time that a new faculty member is requested to teach a mandatory course comes when the person is up for promotion. The university's promotion committees insist on having a full teaching record which must include some teaching of large mandatory or elective courses.

3.3.2. Please provide in the format of <u>Table 7.3</u> as an appendix to the report, the rankings of the courses as found in the results of the teaching surveys given by the program in the last 5 years (those of faculty members and those of adjuncts). Please divide the information by obligatory courses, electives, seminars, and labs/workshops. Please specify any other methods of evaluation.

<u>**Art History Teaching Survey Results over the last 5 years:**</u>

1st Semester				2nd Semester				
Oblig.		Elect.		Oblig.		Elect.		
No. of Courses	Average Score	No. of Courses	Average Score	No. of Courses	Average Score	No. of Courses	Average Score	
1	15.6	0	0	6	17.52	13	18	**2011**
1	15.16	1	20	10	17.64	12	17.55	**2010**
2	17.77	2	20	11	14.89	16	17.05	**2009**

Notes:
(1) Grades Range: 1-22.25
(2) During the Academic year of 2008 teaching survey were not conducted due to a prolonging strike of the academic staff
(3) No statistical data on surveys were collected before the academic year of 2006-7.
(4) The score for seminars and workshops are included within the general Obligator/ Elective scores.

3.3.3. Describe the use of information technology in teaching and learning: methods, scope, types of courses etc.

All our classrooms are provided with the digital equipment, computers, and projectors essential for teaching on visual arts. The lecturer can either work with his or her PowerPoint presentations or reach relevant websites as desired, or both. We are aware

that lecturers in history of art are guides for their students as they negotiate the complex milieu of Internet resources for visual arts, and the equipment of the classes provides the basis for this function. Special and rare visual data relating to the Art of the Land of Israel, to Israeli art, and to Jewish art, aggregated in the slides library in the years since the department's foundation, are accessible through the Artlid system provided by the University.

3.3.4. <u>Learning Outcomes</u>
3.3.4.1. What are the program's intended Learning Outcomes (LO)? How were they set and where are they stated?

The Learning Outcomes are put forth in general terms at the homepage of the Department's website (the Hebrew version). The website states that the B.A. students are expected to know and understand history of art as a part of wider picture of the world culture; M.A. students are to acquire an ability to understand and to evaluate works of art of all periods and of all places; Ph.D. students are to be prepared to function as scholars and art critics and they are to become able to teach history of art or to use art historical methods in teaching other disciplines; and, at all three levels, they are to be ready for museum work and able to consult in artistic matters. See also 3.3.5.

3.3.4.2. Are LO defined in the course syllabi?

Each course has its own outcomes and expectations and each lecturer decides individually how to make them clear to the students and explains them mostly in classes by discussing works of art. The course description and the formulation of course requirements in the syllabus is one of the tools employed towards this goal. (These are presented individually in the appendices saved on CD-ROM.)

3.3.4.3. Describe the methods applied to measure Learning Outcomes according to the following:
3.3.4.3.1. Examinations and exercises
    a. Describe the method of examinations and their character, the relative weight of each type of examination in the final grade (written/oral/open/multiple-choice etc.).
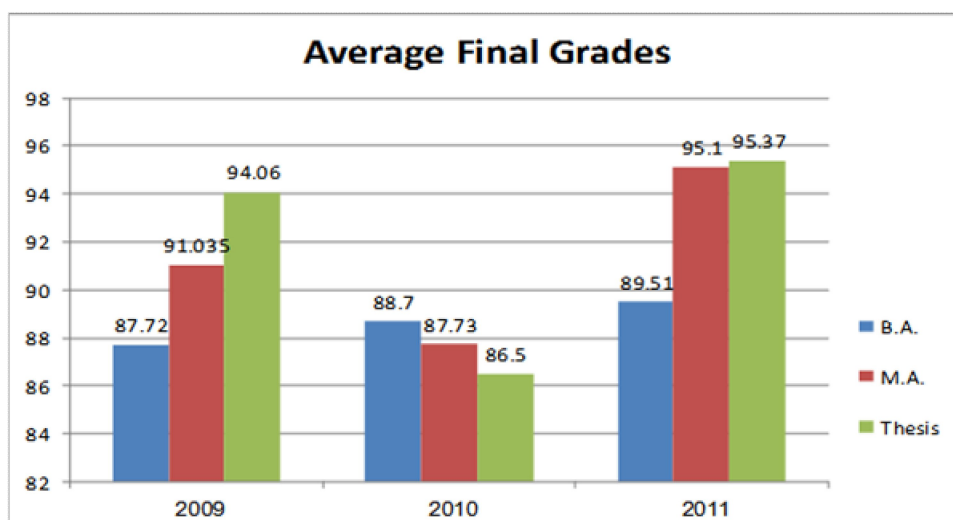   **b. Who writes the examinations and exercises and how is their validity assessed?**
    c. Who grades the examinations and exercises? Please describe the feedback given to students, apart from the grade. On verbal feedback see also 3.4.3.2.

At present there are two types of examinations: the examinations for the introductory (and in some cross-area) courses and the final examination in the M.A. program. In the introductory courses the students have a mid-term exam (the relative weight can vary from 10%-to 25%) and a final exam (60%-75%). The rest of the grade relates to attendance and exercises. The final examination, written by the lecturer and teaching assistants, typically consists of an essay question and of a number of short-answer questions. Some lecturers either add bibliographic questions or ask for explanations of terms. The mid-term examination includes ten slides identifications and five slides that the students have not seen during the course, with the goal of getting them to make points of identification with known works or writing a comparison between two slides for the sake of pointing out iconographic or stylistic differences and similarities. The exception is the Introduction to Ancient and Classical Art. Here the students write the final exam after each term, because of the heterogeneity and wealth of material in the varied cultures and regions, comprising a period of thousands of years. Some teaching assistants arrange meetings with the students before the exam to answer their questions. The grades are given by the assistants, who consult the lecturer. The students are encouraged review their own tests and learn from the teachers' comments and verbal feedback.

A final exam is a part of the M.A. program. It is a procedure during which the student taking the exam must prove his or her ability to conduct independent study. He or she chooses an individual topic and studies it by exploring its expression in works of art created in two major historical periods (the research M.A.) or in one historical period (the non-research M.A.). The student then meets his or her selected advisor, who checks the applicability of the topic, the list of art works, and the bibliographical list compiled by the student. Accommodations are made as necessary and then the advisor writes a personal questionnaire to which the student replies in writing. The examination takes place in the departmental seminar room (6707). It is graded by the advisor and a second reader from the department faculty. The relative weight of the exam in the final grade is 15%.

d. Please provide in the format of a histogram how the final grades are distributed in all study programs and all degree levels in the last 3 years.

Average Final Grades

3.4.3.2. **Written assignments (seminar papers, projects, theses, dissertations, etc.)**
    a. **Describe the types of written assignments and other projects required in the program, their contents and scope.**
    b. **Who writes the assignments and how is the validity of the assignments assessed?**
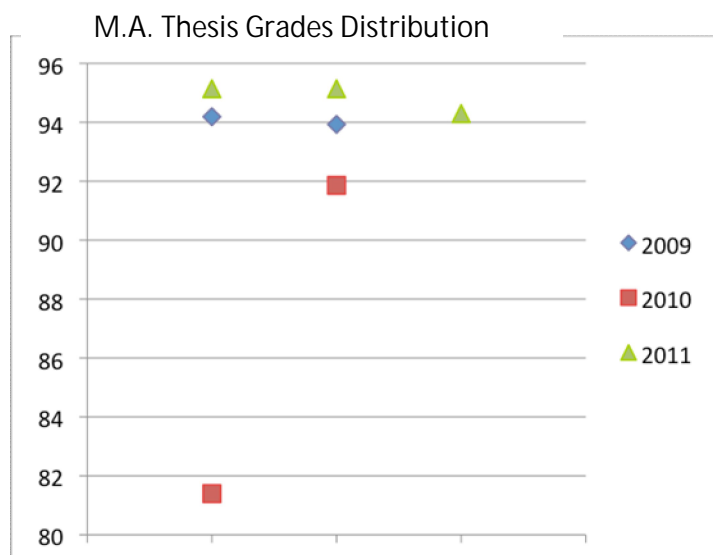   c. **Who grades the written assignments?**
    d. **What methods are applied to evaluate written assignments and projects? What kind of feedback, apart from the grade, is given to the students?**

Written assignments are given even as early as the introductory courses. Typically, they involve either drawing questions of stylistic and iconographic significance on the basis of comparing between two works of art, or answering questions concerning assigned reading. The questions are written by the lecturer; the assignments are checked by the teaching assistants.

The advanced lessons of the second year conclude with a short paper concentrating on a single work of art. The students are expected to describe, explain, and contextualize the artwork, while indicating their familiarity with the basic bibliography on the topic. They use the course bibliography as a guideline. The third-year B.A. seminars end with a seminar paper that can be broader in scope, but this depends on the student and the teacher. At this stage the students must try to use all the available bibliographic resources covering the subject. They are expected to be aware of and to be able to discuss different approaches to their topic and are required managing the scholarly apparatus consistently. They are encouraged to ask original questions and to find topics, works, or motifs overlooked by scholars. The requirement of originality becomes central on the M.A. and Ph.D. levels.

Instructors grade the B.A./M.A. research papers based on clear criteria. The instructor evaluates the bibliographical basis, the quality of reading, the attempt at independent research, the ability to mobilize new resources or methods to prove the idea, the quality of writing, and the accuracy. Along with the grade, lecturers write their comments and/or discuss the work with the student. Each M.A. thesis is read by two instructors, each of whom is obliged to write a report.

e. What is the average grade given to the graduates of the program in the final project/final seminar/thesis in each of the last three years? Please present (in the format of histogram) the grades distribution of the final project/final seminar/thesis.

M.A. Thesis Grades Distribution

3.3.4.3.3 Training and field work
   a. Describe the training/field work required in the program, their contents and scope.
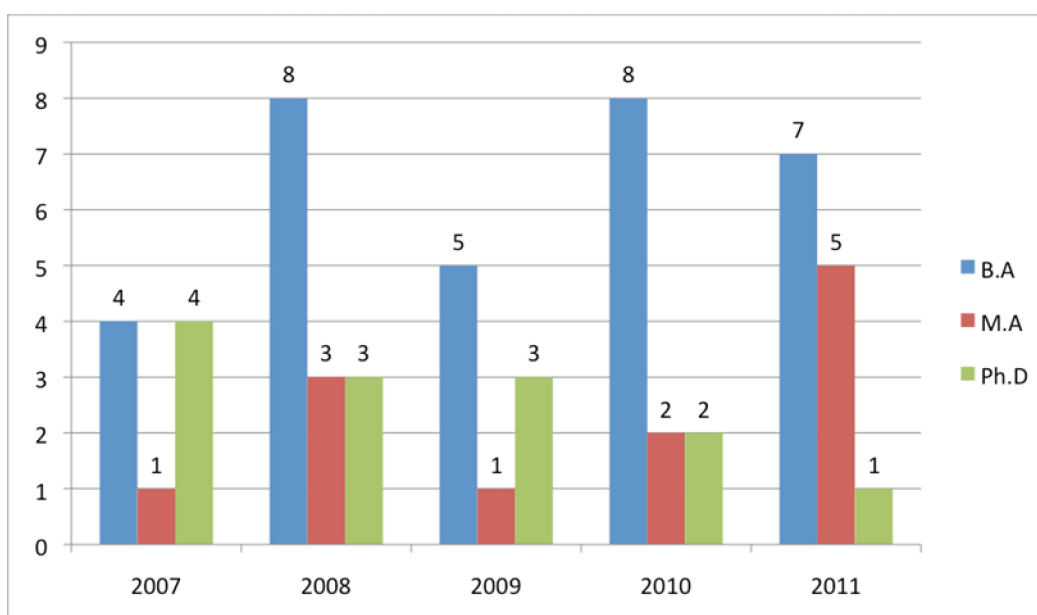   **b. What methods are applied to evaluate training/field work? What kind of feedback is given to the students?**

In most of seminars, students are encouraged to present the substance of their research paper in classes thus soliciting the feedback from other students and comments from their instructors. The students are required to write down the plan with major points of their oral presentations that take from twenty to thirty minutes and to provide the plan with the updated bibliography. In this way students learn how to construct PowerPoint presentations and demonstrate results of their research in skillfully delivered papers at future conferences. This training starts on the level of the second-year lesson-seminars, becoming obligatory in B.A. and M.A. seminars.

In some of the seminars, when excursions to sites of art historical interest are included, the students are expected to deliver a short presentation on a specific monument or work of art. In cases of a presentation at a site, the feedback to the students evaluates the amount of information given regarding the monument or work of art, as well as the ability to relate and criticize the reading material to the monument or artifact.

3.3.4.4. Please specify the number of graduates who graduated with honors.

No. of Students who graduated with Honors

3.3.4.5. Other - any other methods applied to measure the achievements of the students.

The fact that our undergraduate students continue their educations in M.A. and Ph.D. programs provides evidence of the high level of their abilities. Participation in academic conferences, the publication of academic papers, and the ability to gain competitive prestigious scholarships outside the department are all indicators to graduate students' achievements.

3.3.5. In summary, to what extent have the methods applied to measure the teaching and learning outcomes achieved their goals? Do you think that the intended LO were achieved by the students?

The Learning Outcomes that the department endeavors to impart can be divided into three categories: the knowledge that students attain, the research abilities that students

can draw upon, and the skills that students will use in their practical work in art history.

The foundation of the B.A. program is good and successful. The four period-oriented introductory courses, plus the two courses on sources, provide a firm foundation for later studies. Through these courses, the student develops a systematic, chronological, and thematic base for the study of art works that forms the essential foundation for later courses. This gives them a conspicuous advantage over students from other institutions when they come here for M.A. studies without this foundation. The steady structure of the program, which requires second-year students to write a paper of moderate length and third-year students to write a full seminar paper, is excellent. As they progress in their study, their knowledge of history of art inevitably tends to the model of specialization. They usually have close acquaintance with two periods in history of art and detailed knowledge within their specific area. The cross-reference and subsidiary courses as well as elective courses broaden their knowledge beyond the area of selected specialization. Our students are encouraged to expand their knowledge and take, as part of their electives, courses in the history, literature, critical theory, and other aspects of the period they have chosen to emphasize. This tendency is in tune with the Hebrew University policy and programs to widen their intellectual horizons, also prompting them to take courses in social sciences. The current tendency of M.A. program is to give the research track a personal touch, tailored to the needs of each student, in accordance with his or her chosen specialty. Experience has shown that, at the M.A. and Ph.D. levels, they successfully fill the gaps in their basic knowledge if they need to do so.

The research abilities of our students can be best measured by the achievements of our highest achievers. These former students are visible at the conference in honor of Robert H. and Clarice Smith, which has been held regularly for the last three years. Our students participate in other conferences and workshops in Israel and abroad and receive positive feedback. Their doctorates result in academic publications. Most of them have a personal approach to the topic and an innovative way of looking at things. They are able to reach interesting conclusions and make important findings.

The practical skills shown by our students are attested by the fact that our students successfully work as high school, college, and university educators, museum and gallery curators, auction dealers, journalists, archaeologists, and art therapists.

Please attach in the form of Table 7.3 the rankings of the courses as found in the results of the teaching surveys given by the program in the last 5 years to this section (faculty members as well as adjuncts) (the table is included in the text above)**.**

Please divide the information by mandatory courses, electives, seminars and labs/workshops. To this section, please attach the following appendix on a CD: 5-10 examples of Thesis; 5-10 examples of Dissertations (and relevant publications); 5-10 examples of final projects. (We have only theses and dissertations.)

3.4. <u>Students</u>

3.4.1. What are the entry requirements/criteria for the program and the <u>actual</u> admission data (first degree and advanced degrees), including the "on probation" status.

Please submit data concerning the number of applicants, admitted students, and enrolled students in the program in the last five years (divided by degree) as follows:

a. The number of candidates that applied to the program, the number of admitted students, the number of students that began their studies, and the number of students that completed their studies, including those admitted "on probation".

b. What are the *de facto* admission criteria for the program? If there is a discrepancy between the admission criteria and the *de facto* admission data please specify.

c. In the format of a histogram, please present the range of psychometric test scores or the equivalent as well as the range of matriculation averages of the students that were admitted to the program in the last five years.

d. Data regarding the alumni of the programs (in all levels): E.g., the number of students who continued on to advanced studies, employment data.

For applicants for the first year of a B.A. degree program, all programs in the university have the same type of requirements, which were designed to identify and admit candidates likely to succeed in their studies. These requirements are

1. eligibility for a high school matriculation certificate,

2. a psychometric test, and

3. knowledge of English and Hebrew (for students whose language of instruction in their high school was not Hebrew).

The minimal requirement for knowledge of English was level 3 until 2008-09, but has been level 2 since 2009-10. The regular admission procedure is based on a weighted average of the grades on matriculation (50%) and the psychometric score (50%). No minimum psychometric score or matriculation average has been specified. For candidates who have studied in an academic preparatory program (either at the Hebrew University of Jerusalem or, for example, at Tel Aviv University), their grades

can be considered instead of the average of the grades on matriculation. Candidates with the highest average grades achieved in these programs are admitted according to the number of places available.

Candidates for M.A. degree programs are required to have a B.A. degree from a recognized institution with the minimal average grade of 80 for the non-research track and 85 for the research track. Students whose B.A. is not in art history are required to take most of the required courses of the B.A. program; if they are college graduates, 32 credit points (knowledge of English at advanced level certificate); and 24 credit points if they are University graduates, for it is taken into account that colleges are relatively new educational institutions in Israel. A student may transfer from the non-research track to the research track with an average of 85 and a minimum of 20 credit points in his M.A. courses. The minimal requirements for a Ph.D. candidate are an average of 85 in the M.A. courses (research track), 85 in the final exam, and a grade of 85 in the M.A. thesis.

Applicants from abroad are required to submit a high school diploma equivalent to an Israeli diploma. Assessment of a diploma from abroad is carried out by a team of counselors who are familiar with high school studies in various countries. The pre-academic courses for new immigrants at the Hebrew University of Jerusalem are recognized in lieu of a high school matriculation certificate. The final grade of the pre-academic year for new immigrants is weighed along with the psychometric score. Pre-academic studies for new immigrants at other universities do not figure in the evaluation of the data; in such cases, the grade for admission purposes is solely a function of the psychometric score. With regard to proficiency in Hebrew, there is a difference in the requirements for different fields of studies. The history of art department requires completion of Level 3 (the minimum University requirement). The same level of Hebrew is expected from graduate applicants who wish to enroll in the M.A. program.

In recent years there have been applicants from the Service Training High School for Teachers in Tel Aviv (Israel Teachers Union). An applicant was accepted directly to the second- or the third-year program on two conditions: a minimum of 48 credit points from the Service Training High School for Teachers with a minimum grade of 75 and a certificate in English language skills. The arrangement with the Tel Aviv teachers' school is no longer in effect. The same conditions, however, are applicable to "Maale," or adult education, applicants to the program of the Hebrew

University: 48 credit points in their first year, a minimum average of 75 and a certificate of knowledge of English. If the students fulfill these requirements, they are able to continue their studies with the same standing in the department that the younger students have.

Our graduates continue to academic careers in Israel and abroad, to postings and research positions in universities, colleges, schools, research institutions, museums, galleries, art auctions houses, and governmental and non-governmental organizations that require advisors on aesthetic representation of their environment. Degrees in history of art also provide general knowledge and learning skills for a wide variety of jobs. We do not collect data on alumni who have completed their studies with distinction, but we do have contact with them when they excel in the art history careers. Also, outstanding B.A. and M.A. students return to complete advanced degrees in line with their career choices and interests.

Number of candidate students, admitted and enrolled - last five years*:

o

Degree	Group	Year				
		2011	**2010**	**2009**	**2008**	**2007**
B.A. Candidates	**Candidates**	86	104	107	136	148
	Accepted*	47	61	62	75	95
	Studied	27	39	32	42	45
M.A. Candidates	**Candidates**	22	26	20	22	35
	Accepted*	10	16	9	9	14
	Studied	9	15	7	6	13

* Including candidates whose acceptance to the department was subsequently cancelled when the student was admitted to a program to which he or she had assigned a higher priority.

Distribution of the psychometric score and matriculation grades of students enrolled to the B.A. program—last five years, Students' Average Matriculation Grade, Students' Average Psychometric Score*:

Degree	Group	Year				
		2011	2010	2009	2008	2007
Matriculation grade	**Average**	10.0	10.17	10.26	10.17	10.02
	Standard deviation	0.66	0.61	0.60	0.62	0.67
	Number	43	52	60	70	82
Psychometric Score	**Average**	606.6	620.5	619.0	613.2	607.3
	Standard deviation	69.6	72.5	68.4	71.5	66.0
	Number	36	51	51	63	78
Graduates of an academic preparatory program		6	5	2	6	6

* Not all students present the same data. Some students with an average above 9.75 in the matriculation grades were accepted without a psychometric test, while some students with a high score in the psychometric test or new immigrants with an equivalent test were accepted without a matriculation certificate.

The admissions policy is reflected in the profile of students accepted to the department in the past academic year: the average psychometric score was 606.6, but the standard deviation was 69.6. This means that our first-year students have a very broad range of psychometric scores. The average matriculation grade was 10. Candidates who do not meet the Hebrew or English language requirements are provided with special university English and Hebrew courses, which they must successfully complete during the first year of their studies. No previous knowledge of art history is required for enrollment into the History of Art Department, but often those students who took school lessons in art history have a better chance of success in their studies.

Stringent demands in the first year of study serve as a test for the department and freshmen themselves in determining whether or not they meet department standards. First-year students must achieve a grade of 60 in all of their courses in order to advance to the second year. This method is frustrating for faculty members and for the freshmen who find that they cannot meet expectations. Students who drop out from the program do, however, have alternate study opportunities at the Hebrew University. All students are challenged to achieve their maximum potential, with

academic excellence as the goal. The department regularly monitors the admissions and degree requirements in order to maintain a balance between academic excellence and student diversity. Recommendations for changes are submitted to the proper authorities.

3.4.2. Describe the selection and admission process, the criteria of advancement from year to year and for completion of the studies, including the requirements for being entitled to receive an academic degree. Is there a policy of affirmative action and standards for the admittance of candidates with special needs? In case such policy and standards have been established, please describe them. How are the admission criteria decided upon, and to what extent are the criteria and procedures for admission related to the aims of the program? What have been the lowest admission data (psychometric score and matriculation grades) for the program?

Applicants to the Hebrew University may list four study programs in the order of preference. The selection is made according to these priorities. If an applicant lists the history of art as his/her first priority and is accepted, his or her second priority is checked only if he or she had applied to the dual-major or major-minor study program. If the applicant is not accepted to the first-priority program, his or her second-priority program is considered, and so on. If the decision regarding an applicant's first priority is not yet available, admission to the second-priority program is explored. If a candidate is accepted to his or her second-priority program and later to his or her first priority program as well, and has applied to the single-major study program, his or her second priority is cancelled, and so on. Thus some admissions to the history of art may be cancelled if the applicants are admitted to a program to which they gave a higher priority.

An applicant whose qualifications are not adequate by the regular admission standards but who has additional relevant qualifications may request re-consideration of his application. The request is then brought before an appeals committee.

Affirmative Action has been applied at the Hebrew University since 2001 in all academic departments. Applicants who are eligible for personal advancement, based on criteria set by the Association for Educational Advancement, can be accepted even if their weighted score is slightly lower than the department's admission cutoff grade, according to the allocated number of vacancies. We do not as yet have data on the subsequent success of these students.

Applicants with special needs (impaired vision, blind, hard of hearing, etc.) are permitted to take the psychometric exam under special conditions, according to their

situation. Should those applicants fail to meet the regular admission requirements, they are eligible to submit an appeal to the Board of Appeals.

First-year students who present very high test scores and grades at admissions are entitled to a prize for excellence in the Faculty of Humanities. Screening for this award is done when the award is announced. Students who have a single major are entitled to a full tuition acceptance. In some years, students who have a double major may be exempted from half the annual tuition; if they are eligible for awards in their second major, then they receive a full tuition exemption.

In addition, since 2008, a limited number of freshmen in the department who present high test scores and grades at admission may receive a prize from the Faculty of Humanities entitling them to exemption from half of the annual tuition.

Another condition for winning a prize is fulfilling the full requirements of the curriculum and it is considered at the Department's Fellowships Committee.

The Department of Selection and Assessment in the Student Authority office conducts testing and evaluation of the candidate qualification process for the various areas of study. It also examines the relationship between the admissions criteria and the success of individual students to ensure that the process is predictive of academic success. In order to improve this predictive capacity, the Department of Selection and Assessment examines the relative weight assigned to each of the admissions components. Tests are made to ensure stability of the findings. The results are discussed by a professional committee that includes experts in psychology, statistics, and education. In accordance with the findings, the examination committee formulates recommendations on whether the admissions process needs to be changed. This recommendation is discussed with the unit being tested, and a joint decision of any change is reached.

3.4.3. What are the *de facto* criteria for advancing to the next year in the program as well as the criteria for completion of the degree, including the graduation requirements?

In order to advance from one year to the next, a student must complete all requirements in all classes taken in the previous year by the end of September (the actual date depends on the date of autumn holidays), that is, two or three weeks before the commencement of a new academic year. In order to advance to the second year, a student must earn a grade of 60 or more in all the introductory courses. A student

studying the major program in the History of Art may postpone a single introductory course to his second year as well as the course in Mythology and the course on Christian sources. A student will not be able to advance to the third year unless he or she has completed all the first-year courses. *De facto*, in special cases and with special permission from the B.A. advisor, one introductory course may be postponed to the third year.

The student must complete all introductory courses, two lesson/seminar (former pro-seminar) courses, two seminar courses, additional courses as detailed in section 3.2.1, and an additional foreign language (at least at the beginner level, but the advanced level is recommended) in order to graduate.

To be eligible for admission to the M.A. degree program, students must have completed their studies for the B.A. degree and attained a weighted average grade in their courses of at least 85 (research track) or 80 (non-research track).

To be eligible for admission to the doctoral program, students must have completed their studies for the M.A. degree with an average grade in their courses of at least 85, a grade of at least 85 for the M.A. exam, and a grade of at least 85 on the M.A. thesis, as is specified in 3.4.1.

3.4.4. What is the yearly drop-out rate of students from the program over the last five years, and what are the reasons for their leaving (academic/financial/other)? Is there satisfaction with the drop-out rate? If not, what steps does the unit take in order to prevent, reduce or increase drop-out?

Drop Out Rate of Student in the last 5 Years:

	2011	2010	2009	2008	2007
Number of Students	17 (7)	10 (2)	7 (3)	12 (4)	11 (5)
Total Rate	41.17%	20%	42.85%	33.33%	45.45%

Students who leave the program during the M.A. program usually base their decision on personal reasons, mostly financial difficulties and the demands of young family life. Some of the students return after a break to complete their degree. Some of them have jobs and do not care how long it takes for them to complete their studies. On average, Israeli students start their B.A. program after the age of 22, following their army service and post-army travels around the world. They may thus be too mature,

and have too many responsibilities, to devote their lives to graduate study in the way a younger student might be able to do.

Approximate rate of B.A. Students who continue to the M.A. program:

	2007	**2008**	**2009**	**2010**	**2011**
Number of Students	48 (15)	44 (14)	40 (17)	32(13)	33 (15)
Total Rate:	31.25%	31.81%	42.50%	40%	45.45%

Notes:

(1) The number in the parentheses represents the number of students from the Department of History of Art of the Hebrew University registered for the first-year in M.A. programs.

(2) The number outside the parentheses represents the total number of students registered for the first-year M.A. programs.

There has been a relatively high rate of students leaving during their B.A. studies in the Department of History of Art. Most of the students who leave do so because the study program is too difficult or because they cannot keep up with the requirement of an additional foreign language. Sometimes the students have the wrong assumption about ease of studying visual material. Some of the students chose not to leave the department but change their status in the department from their major to their minor, so they have to write fewer seminar papers and do not have to study a second foreign language besides English. However, when students take history of art as a minor, the more diligent among them often choose to take those seminars that require serious research papers, thus leaving the option open for continuing their study of history of art on the graduate level. In general, no faculty is satisfied when students leave the program, though this is inevitable. However, each faculty member does everything (speaks, comments on papers, and uses electronic correspondence) to clarify the reasons for students' quit and spends time individually with each one to encourage her to continue studies by finding practical solutions for the emerged problems.

3.4.5. To what extent are the program's students involved in research projects of the staff members? Specify in which projects, the number of students involved and the scope of their involvement. Is there a procedure for encouraging students to carry out independent research of their own?

Research projects directed by the faculty's senior members usually involve students and partially support them financially. The students' tasks may be those of research assistants and include helping with the organization of workshops and conferences.

Prof. Bianca Kühnel has engaged 24 students in three research projects:

- "Sites of Memory and Memory of Sites: Positioning the Holy Land in Europe," The Fritz Thyssen Foundation Research Grant (2007-09)
- 4 students (1 post-doctoral fellow, two Ph.D. students, 1 M.A. student)
- "The Holy Land Elsewhere," German Israel Foundation Grant (2010-12)
- 3 students (1 Ph.D. student, 1 Ph.D. student, 1 M.A. student)
- "Projections of Jerusalem: A Monumental Network," ERC Advanced Research Grant (2010-15)
- 17 students (2 post-doctoral fellows, 3 Ph.D. students, 3 Ph.D. students, 9 M.A. students)*

Prof. Shalom Sabar has engaged five undergraduate students and three graduate in his project: "Illustrated Jewish Postcards of the Late 19th to Early 20th Centuries as a Mirror for Jewish Culture and Life in a Transitional Period," funded by the ISF (Israel Science Foundation) from 2005 to 2009. Since 2009 the project has been funded by the Zunser Foundation and run by one graduate student and several volunteers. His current project, "Children's Book Illustrations by Bina Gewirtz-Shteklis," is not funded yet. One graduate student volunteers in this project. (Students employed by Profs. Kühnel and Sabar are not necessarily students of the Department of History of Art.)

One doctoral student is involved in Prof. Luba Freedman's project on printed editions of Ovid's *Metamorphoses* in Germany, funded by the GIF (German Israel Foundation) from 2010 to 2013; another graduate student will be engaged in the same project on an hourly basis.

On an hourly basis, two B.A. students have been assisting Dr. Sarit Shalev-Eyni with her project on The Ambrosian Bible: Illuminating Hebrew Manuscripts in an Eschatological Era, funded by the ISF (Israel Science Foundation) from 2008 to 2011.

On an hourly basis, one B.A. student is assisting Dr. Galit Noga-Banai in her project on the Role of Jerusalem in the Crystallization of the Visual Culture of Christian Rome during the Fourth and Fifth Centuries, funded by the ISF (Israel Science Foundation) from 2009 to 2012.

The students involved in these projects work mainly for the benefit of their advisors and rarely for the benefit of their own M.A. and Ph.D. theses. Although they have financial assistance and access to learning about research tools, essentially they are dependent on the extent to which their advisors demand their involvement. Consequently, they do not have as much time as they need for their M.A. and Ph.D. theses. Occasionally, doctoral and postdoctoral students are asked to contribute their own research to the financed project and occasionally they are encouraged to decide on the section in the financed project that will eventually become their own research project. Notwithstanding the advantages that financed projects have for graduate students, the best way of supporting them remains stipends, prizes, and fellowships granted to them with the single goal of enabling them to complete their studies. Postdoctoral students benefit much more from participation in research projects than undergraduate and graduate students.

In general, students are encouraged to carry out independent research in seminar papers based on primary sources and the critical study of secondary sources, especially in the M.A. thesis, which is regarded as a pilot for a potential doctoral dissertation. When students concentrate on their studies, they progress well, but, realistically, their progress needs to be supported financially, encouraging not just the most excellent but also the good intelligent students.

3.4.6. <u>Counseling systems:</u>
3.4.6.1. Describe the system of academic counselling for students before and during the period of study (including reference to the structuring and approval of the study curriculum). Do students with special needs receive special support? If so, please specify.

The starting point of advising is the department's website, where candidates and students can find a general explanation of the structure of the B.A. program. In addition, they can see an example of the program with courses listed in the University's catalogue of courses (the *Shnaton*). Every year in early September, the list of courses for the upcoming year is published.

The department holds an orientation day as part of the University's open house day. Students attend this orientation day before the first year of studies, usually in March. The chair of the department, the secretary, representatives of the faculty, and volunteer students meet with soon-to-be freshmen, describe the program, and answer questions.

Students with special needs: There are a number of facilities available for Hebrew University students with special needs. A detailed list of these facilities follows. This description is available for students on the Web (Hebrew University homepage http://www.huji.ac.il/. Click on Information for Students—Dean of Students' Office or use the direct link: http://studean.huji.ac.il)

Students with physical disabilities: In 2003 the Hebrew University began implementing a long-range plan to render all campuses accessible to students with physical disabilities. Currently, construction has been completed at the Mt. Scopus campus, where appropriate pathways and elevators were added to accommodate wheelchairs and enable handicapped students to access to public facilities, lecture halls, seminar rooms, laboratories, computer facilities, libraries, restrooms, cafeterias etc. The plan will be extended to other campuses when funds become available.

Students with learning disabilities: Professional personnel provide individual and group counseling and tutoring for students with various types of learning disabilities. The university provides a unique learning environment, which is aimed at helping learning-disabled students maximize their academic achievements.

Blind students and students with impaired vision: The Hebrew University houses a unique study center for blind students and students with impaired vision. The center provides sophisticated instrumentation, including an audio library and specially designed computers that are available both at the center and on long-term loans for home and classroom use. All computer facilities are equipped with special software programs. Private tutoring is available both for academic needs and orientation around the campus.

Students with hearing disabilities: Special audio equipment is available for long-term loan. If needed, tutors, photocopies of study material and other aids are provided. Several lecture halls on the Mt. Scopus campus are equipped with microphones.

Psychological counseling: Counseling by experienced personnel is available on all campuses for Hebrew University for students requiring help with personal crises.

The Computer Centers on the Mount Scopus campus are accessible to physically handicapped people. The main computer center is equipped with a stair lift, and there is a direct passage between the main computer center and the center for the blind. In the second computer center, which is situated on one floor, there is a ramp that leads from the entrance to the computer area. Also, there is direct access to the center from a parking lot. All the computers at both of the Mount Scopus computer centers are

equipped with special software to assist students with disabilities. Zoom Text is a program to assist vision-impaired students. Please Read enables the computer to read the text aloud. A Word tool called Dyslexia contains special editing features for dyslexic students.

<u>In the Central Library</u> of the Mount Scopus campus, all areas are accessible to the handicapped by ramps and elevators. A new workstation for people with disabilities is located in the reference department.

<u>Students on reserve duty</u>: Students called up for reserve military service during the academic year are provided with assistance to bridge the gap of missed class hours (flexibility regarding deadlines, authorization for additional dates for examinations, and coupons for photocopying class notes).

In addition to the above advising channels and services for students sponsored by the university and the department, the faculty and staff provide personal, informal advice to students. Formal advising consists of an open house each spring for potential students; on-line instructions and syllabi; counseling days every fall; and meetings for M.A. candidates at the end of the third year. Still, our student survey shows that many students did not find the department helpful in this respect. Moreover, our student survey shows also that a majority did not know about special-needs advising or found it irrelevant (66.7%). It is gratifying to discover that one-third of the students who responded to our survey found that their special needs were met to a greater or lesser extent.

At each point during the year, students are welcome to contact the secretary of the department or the B.A. and M.A. advisors for advising. All staff members hold office hours to meet with students and the office of the department chair is always open to them. The department secretary helps the chair to discover students with special needs.

3.4.6.2. Are counselling and assistance provided to students with regard to possible directions for their future professional careers? If so, describe these procedures. Are there work placement services for the graduates? If so, please describe this activity.

Each faculty member of our department encourages outstanding students to continue their studies towards advanced degrees and does so through conversations during office hours and at a student's request. In addition, the department chair writes personal letters to each of these students letting each one know about the stipends and

prizes available to outstanding B.A. students and those who want to continue to the research track of the M.A. program. The M.A. advisor and department chair convene the B.A. students in their third year and speak on the possibilities of future studies, letting them raise questions about M.A. studies, requirements for research papers and exams, and prospects for future employment. It is pleasant to report that initiative for these group meetings comes from students themselves. Our department curriculum has an advanced course in museology in addition to the regular one whose aim is to introduce students to work in galleries and museums. Our academic faculty advise the students about work in various galleries, museums, and other institutions and willingly write letters of recommendations when asked by students according to their appreciation of each individual student. Generally speaking, in official terms and like other department faculty, we do not provide formal career counseling, assistance or work placement.

3.4.7. What are the mechanisms that deal with student complaints? Please provide a list of students' complaints over the last two years and the way they were resolved.

Students may approach the Dean of Students office or the Faculty of Humanities' Teaching Committee. Within the department, the student may present his or her complaints anytime about anything to the department secretary, one of the staff members, the student-faculty committee, or the department chair, and we encourage them to speak directly with the seminar instructors. Apart from that, the standing departmental student-faculty committee meets each semester to hear the students' complaints and suggestions. The committee is chaired by two senior faculty members and has representatives of the students, at least one for each year of the B.A. and for each year of the M.A.. A report of the meeting is then sent to the chair of the department and to the faculty's academic secretary. Occasionally, at the end of the academic year, the B.A. and M.A. advisors and the department chair meet with the committee students and with any student from any year of study who wants to join and express his or her concerns. The report on this meeting is also sent to the Academic Secretary.

Over the last two years the students complained about various topics ranging from the physical state of the classes and furniture to the content of the courses.

List of Complaints 2009

- Chairs squeaking in classrooms 2716 and 6809.
- Not enough art material and accessories in the art workshop.
- Requests to have two exams (at the end of each semester) rather than one final one in annual courses.
- Not enough historical background in the introductory courses.
- Not all teachers have their presentations on class website, and not all of them present a list of art works at the beginning of the introductory course.
- Not enough excursions to visit exhibitions and monuments and meetings with artists.
- A desire to study non-western art history also.
- Limited number of courses offered.
- Absence of a course on twentieth-century Israeli art**.**

List of Complaints 2010

- Heating system is not working in many of the classes.
- Request to advance the date of advising for the M.A. students. One week before the beginning of the school year is not enough.
- There is a general problem with the tutorials that are taught by unqualified graduate students.
- Classes within the history of art department should not overlap.
- The students are not well acquainted with what the library has to offer, including its database resources.
- Courses are Eurocentric.
- Not enough time is given to instruction in how to write a seminar paper.

Most problems were resolved by informing the relevant faculty members and persons in charge within the faculty. Technical problems were forward to the sub-dean of the Faculty of Humanities.

At the departmental meetings the department chairs discuss the students' complains with the faculty. Individual faculty members are informed about the relevant students' complaints and requests. They are asked to devote more time to advising students in how to write a seminar paper as well as to give more guidance in bibliographical searches, telling the students what to expect from librarians and how to use reference books and database resources in the library. The students are encouraged to address their concerns directly to lecturers and their tutorial assistants.

In response to the students' complaints about the Eurocentric direction of our departmental studies, we state that our department has its strengths in offering studies in history of art, ranging from Hellenistic to contemporary art, with professionals in the areas of their specialization. The department is Eurocentric and will remain Eurocentric, for professional training in history of Western art and study of influences of non-Western art is our mutual goal. With regard to professional study of non-

European arts, the students are encouraged to take relevant courses in other departments, such us the Departments of East Asian Studies, Institute of Archaeology, or Islamic and Middle Eastern Studies, which offer not only courses in art but also offer courses in disciplines of history and linguistics which back up the knowledge in arts of the given areas of the world. In second-year seminars the students are guided in the library and/or by using working stations in "smart classrooms."

There will be an effort to make more excursions. Apart from frequent visits to the Israel museum in the framework of various courses, every year there is a two-day excursion to the Galilee and the Golan Heights as part of the introductory course on the art of the Land of Israel. The seminar on Late Antique art usually joins these field trips but this seminar also has excursions in Caesarea and in the Samaritan Museum of Mosaic near Ma'alei-Adumim. A one-day excursion to the North of the country is part of the introductory course in Jewish Art. In 2009, as part of the seminars on Byzantine art in Constantinople and Imperial art in the Middle Ages, the students went on one-week excursion to Istanbul with their senior lecturer. In 2010 a course on Crusaders' art was offered to third-year undergraduates and graduate students; its instructor went with students on five excursions in Jerusalem and one to Acre. This course will be repeated in the future. Other courses will follow suit. The problem with excursions abroad is that not all the students can participate and afford to pay for their expenses, as the Faculty of Humanities' support of them is minimal. An unpleasant situation might be created with regard to the students who progress precisely because of such excursions and students who could not join. Our faculty members are ready to join students, should they wish to organize excursions abroad during the academic vacations on their own.

3.4.8. What financial assistance is provided to students with financial problems and to outstanding students? What other types of financial support is available to students?

Student may apply for the financial aid that the university offers to all students. Grants are based mostly on financial status and academic achievements. Students who are not eligible for grants are offered a loan at preferential terms.

Until 2010, third-year B.A. students who had shown outstanding achievement and earned a minimum average of 90 were eligible for fellowships and grants offered by the department's various foundations, hoping that these awards would encourage them to pursue their studies further. These include the following fellowships: Eliyahu

and Zehava Eilat ($4800 divided among 3 students), Paula Kligman ($1700 for one undergraduate student), Ariella Rakach Tapiero ($2000 divided between two undergraduate students), Rosenberg ($2300 divided among three graduate students), and Jack Kugel ($1200 divided between two students). Last year, the Fellowship Committee of the Department decided to give all fellowships, apart from two, to M.A. research students for a very simple reason: funds at our disposal declined significantly. Until two years ago The Robert H. and Clarice Smith Foundation had given the department (in addition to the interest income of the foundation) another $50,000 annually. This arrangement lasted for ten years. Because the benefactor died from a heart attack, this arrangement is no longer in force. In addition, giving the awards to third-year students does not necessarily assure a continuation of their studies at the department. Thus, supporting M.A. students seems to be a more promising approach. This change of policy was confirmed by the Academic Secretary, after it became clear that the change does not contradict regulations.

Every student is entitled to apply for financial aid. The Student Financial Aid Department (SFAD) grants financial aid based on financial status, academic achievement and/or other criteria required by specific funds. Freshmen are evaluated according to their university admission data. Students who are borderline candidates for scholarships are offered a loan at preferential terms. Information on all of the above can be found on the university's website, including deadlines for the submission of applications. The information is also prominently published on the bulletin boards. Application forms are available from the schools' academic secretaries, at the SFAD office, and on the website.

Several types of assistance are available for outstanding students at all levels. First, the University and the Dean of the Faculty have the Rector's and Dean's Lists of Excellent Students as well as the Polonsky Prize and the Rothenstreich Fellowship for Ph.D. candidates.

Travelling funds are very important to students who need to see a work of art abroad or study in a foreign library towards completing their research. The Rosa Rosenberg Fund provides an annual travelling grant up to $3000 to a student whose work focuses on sculpture.

A unique four-year grant of the Karaviotis Foundation is given to an outstanding Ph.D. student to enhance progress toward completing the dissertation. So

far one Ph.D. student has enjoyed this opportunity, but this student is not from the History of Art Department.

A special source of support for fellowships, travelling grants, and publication grants to Ph.D. candidates has been The Robert H. and Clarice Smith Foundation. Up to 2009 the annual sum was circa $50,000. In the last two years, after the death of Robert H. Smith, the sum dropped to circa 50,000 NIS. The criteria for scholarships are set by the Faculty of the Humanities. Entering graduate students at the M.A. and Ph.D. levels must have at least an average of 90 in their studies in the history of art curriculum during their previous B.A. or M.A. studies. Ph.D. students must have had their dissertation topics approved before they can be granted a scholarship. Travel Grants for Graduate and Post-Doctoral Students of the Smith Foundation are mostly reserved for doctoral candidates in the second stage of their studies (after their dissertation subjects have been approved by their committees). However, a limited number of grants, as mentioned above, are reserved for master's students with a clearly defined thesis' research project and for other doctoral students.

3.4.9. Do the institution and/or the department maintain contact with their alumni, employers, and employment market? Please specify the extent of integration of alumni into the labour market (especially relevant when the study program is "professional"): where have they found employment, what positions do they hold, how much time has elapsed between graduation and employment, and how many students continue their studies to advanced degrees or other areas (specify area of study and degree level). Relevant surveys would be appreciated.

The Department does not maintain permanent contact with its alumni, except for those who are employed at Israel universities. It is generally known that some graduate students find employment as art history teachers in high schools, and others work in various institutions such as curators in art museums and galleries in the country, as well as art experts in Israel Antiquities Authority, Yad Ben-Zvi, Yad vaShem, and Rashut HaShidur. Some are art critics for different newspapers and journals.

3.4.10. In summary, what are the strengths and weakness of the issues specified above?

The excitement of the study of visual arts brings the students and the staff members together so the students may achieve solid academic and professional education as well as tools for independent research. The teachers are dedicated to the success of the students and there is a good atmosphere in the department. The faculty members are

open for the students' complaints and criticism and are willing to make changes and assist the students whenever suitable and needed.

Exceptional graduate students are offered financial support by various foundations, but the sums are not sufficient. Financial grants are generally quite modest, mostly symbolic single grant payments. The main source of support, that of the Robert H. Smith and Clarice Foundation, which used to offer a unique opportunity to graduate students to make short study visits abroad when needed, is no longer fully available. Thus, the crucial step for a student who is writing a thesis on art and architecture that are not local is often postponed, done on limited basis, or not done at all.

Our weaknesses are the lack of financial support in terms of scholarships to attract outstanding students, and limited opportunities are available to our students when they finish their studies. Only very few will be able to join the junior teaching faculty of the department, and even fewer will have a chance to pursue an academic career after receiving their doctoral degrees. Some employment opportunities outside the university are available (colleges, schools, museums, and galleries around Israel), but they too are rather limited. As a department, we wish we could offer our students more, including the financial support given to all the students to travel abroad and study art works in great museums and *in situ*.

3.5. <u>Human Resources</u>
3.5.1. <u>Teaching Staff</u>
3.5.1.1. Describe the profile of the program's teaching staff in the format of the tables 7.2A through 7.2D (pages 15-17).

<u>7.2 - Teaching Staff – Tables no. 2A-2D</u>
<u>Academic Year of Evaluation* - (2011-12)</u>

*The data must refer <u>only</u> to the academic year during which the quality assessment is taking place

7.2 - Teaching Staff – Tables no. 2A-2D
Academic Year of Evaluation* – (2011-2012)

*The data must refer only to the academic year during which the quality assessment is taking place

Table 2A

Senior Academic Staff Employed[1]

Note: Program=Institution=the Department of History of Art

Additional Employment outside the Institution=Additional Employment outside the Department of History of Art, within the Faculty/University

Name of Staff Member			Employment Status	Part of Full time Position in the Institution[2]		Part of Full Time Position in the Program		Additional Employment (outside the institution)			Area of Specialization	Courses taught by the staff member			Additional Tasks in Institution	No. of Students Receiving Guidance (*)[3]	
First	Family	Title (Dr, Ms, Mr)		Weekly Hours	Per Cent	Weekly Hours	Per Cent	Name of Employer	Weekly Hours	Per Cent		Name of Course	Weekly Hours	Total Weekly Hours for Staff member		2nd Degree	3rd Degree
Rina	Talgam	Dr.	Associate Professor			6	100%				Classical and Late antique art	Introduction to Ancient and Classical Art	2	6	Head of the Department	4	2
												Wall Paintings and floor Decorations in Greece and Rome	2				
												The Interaction between Pagan, Jewish and Christian Art	2				
Tallay	Oman	Dr.	Associate Professor			2	33%	Institute of Archeology	4	66%	Mesopotamian Art	God and King in Mesopotamian Art	2	2	-	5 (together with archaeology)	3 (together with archaeology)
Bianca	Kühnel	Dr.	Full Professor			2	33%	European Forum, HU	2	66%	Medieval Art, the Holy land in Europe, Theories of the Image	Jerusalem in Germany	2	2	Director of the European Forum, HU	2	5

[1] Senior academic staff include (according to the PBC/VATAT definitions) the following 4 ranks: Lecturer; Senior Lecturer; Associate Professor; Full Professor.

[2] In case the employment status in the instituion and in the program are identical, this data can appear only once (please specify that this data is identical).

[3] These columns are relevant only if the program has the masters and doctoral degrees.

First Name	Surname	Title	Rank	Load	Weekly Hours	Specialization	Courses	Hours	Total	Administrative Role		
Galit	Noga-Banai	Dr.	Lecturer	100%	6	Late antique, Byzantine and early Medieval art and architecture	Introduction to Medieval Art	2	6	BA advisor and the department representative in the faculty library committee	3	-
							Art in Pilgrimage Centers around the Mediterranean	2				
							Renaissance in Late Antique and Medieval Time	2				
Luba	Freedman	Dr.	Full Professor	100%	6	Painting and sculpture in Italy of the fifteenth and sixteenth centuries	Botticelli and his Time	2	6	Head of the Department	2	2
							Selected Topics from Titian	2				
							The Genius of Raphael	2				
Lola	Kazovsky	Dr.	Senior Lecturer	100%	8	Renaissance art and aesthetics to the 18th century, the art of Russian avant-garde	Introduction to Renaissance and Baroque Art	2	8	MA advisor and the department representative in the faculty library committee	-	2
							Baroque, Rococo and Neoclassicism 18th century	2				
							Renaissance Architecture: Theory and Practice	2				
							Migrat-ons: Russian and East-European Jewish Artists	2				
Milly	Heyd	Dr.	Associate Professor	100%	6	Modern Art	Introduction to Modern and Post-Modern Art	2	6		3	-
							Artistic Women in the Israeli and International Art	2				
							Methodology and Research Literature	2				

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					33%			66%						6 (together with folklore and other departments)	8 (together with folklore and other departments)
						Department of Folklore		Jewish Art and Folklore		Introduction to Jewish Art					
Shalom	Sabar	Dr.	Full Professor		2		4				2	2	-		
Sarit	Shalev-Eyni	Dr.	Senior Lecturer	Sabbatical				Jewish and Medieval Art, illuminated mss.					Sabbatical	4	3 (2 out of the HU)

Table 2C
Adjunct Teaching Staff - Senior

Name of Teacher			Employment Status	Yearly Teaching Units	Area of Specialization	Courses taught by the teacher	Additional Tasks in Institution
First	Family	Academic degree					
Lily	Arad	Dr.		2	Art of the Land of Israel	Introduction to the Art of the Land of Israel	
Mirjam	Rajner	Dr.		2	Modern/ modern Jewish art	Modern Art, Jews and the Questions of Identity	
Guy	Tal	Dr.		2	Renaissance art	Introduction to the Visual Art	
Gal	Ventura	Dr.		4	Modern art	Aesthetics; Critical Thoughts about Art Cross Section: Oh! Mama	
Shlomit	Steinberg	MA		2	Renaissance art	Museology	
Meir	Appelfeld	MFA MA		2	Baroque art	Materials and Techniques	

Table 2D
Adjunct Teaching Staff - Junior

Name of Teacher			Employment Status	Yearly Teaching Units	Area of Specialization	Courses taught by the teacher	Additional Tasks in Institution
First	Family	Academic degree					
Yael	Young	MA degree, doctorate		1	Classical art	Mythological Sources of Art	
Neta	Bodner	MA degree, doctorate		1	Medieval/Renaissance art	Literary Sources of Christian Art	
Sara	Benninga	MA degree, doctorate		2	Renaissance/Baroque art	instructor	
Lotem	Pinchover	BA degree, MA		2	Medieval art	instructor	
Lia	Klein Lahav	BA degree, MA		2	Modern art	instructor	
Tali	Sharvit	BA degree, MA		2	Classical art	instructor	

3.5.1.2. How are the faculty members divided into areas of specialty in the discipline and to what extent does the faculty profile allow flexibility within the study program.

In 2011-12, the academic faculty of the Department of History of Art was distributed in the following categories:

  7 senior scholars (6 are tenured, 2 of whom will retire next year, and there is one tenured-track, but untenured, faculty member)

  2 senior tenured scholars who have 1/3 appointments in the History of Art Department

  2 practicum courses teachers who have M.A. degrees (who teach museology and artist's workshop)

  3 adjunct instructors with doctoral degrees

  7 teaching assistants: 4 M.A. students and 3 Ph.D. students

The senior scholars in full time positions include one lecturer; two senior lecturers; two associate professors and two full professors. Of these senior scholars, one full professor will retire next year and one associate professor will take a sabbatical leave with the subsequent retirement.

The two senior tenured scholars in the one-third positions include one associate professor and one full professor. They have joint appointments in other departments; therefore, each teaches just one course annually in the Department of History of Art.

The faculty members are apportioned into the main areas of the department:

a. <u>Ancient and classical art</u>: 1.25 senior faculty members.

b. <u>Medieval art</u>: 1.5 senior faculty members.

c. <u>Renaissance and Baroque art</u>: 2 senior faculty members.

d. <u>Modern and Contemporary art</u>: 1 faculty member, who will retire at the end of this year (plus 2 adjunct lecturers, who together teach 3 courses, one of which is a semestral one).

e. <u>Jewish art</u>: 0.83 senior faculty members.

f. <u>Art of the Land of Israel</u>: 1 adjunct lecturer, who teaches one course. In addition, two of our senior faculty members mentioned above are also experts of art of the Land of Israel and include this topic in their seminars.

g. <u>Islamic art</u>: 1 senior faculty member, whose affiliation is with Department of Islamic and Middle Eastern Studies.

The four major areas are not covered fully: in ancient and classical art, the single scholar publishes studies in Roman, Late Antique, Early Islamic, and Early Christian art of the Middle East, but teaches pro-seminars on Classical Greek and Roman art in alternate years. In Medieval Art, one scholar covers the area of Early Christian art (including early Byzantine art) in the areas of architecture, monumental sculpture, and portable objects; another scholar covers the area of late medieval manuscripts—Latin and Hebrew—and studies the Gothic cathedral as an entity; yet another about-to-retire scholar covers the art of the Crusaders in the Holy Land. In Renaissance and Baroque art, one scholar covers fifteenth- and sixteenth-century Italian painting and sculpture, while another scholar covers Italian Renaissance architecture and eighteenth-century art and aesthetics. In Modern / Contemporary art, a soon-to-retire scholar covers twentieth-century European, American, and Israeli art. The department cannot cover all areas even of western art: we have no one currently working in classical Greek art and architecture, seventeenth or nineteenth-century art and architecture. The History of Art Department co-operates with other departments at the Faculty of Humanities by listing courses in Islamic, Chineese, Japaneese, and ancient Egyptian art when these are offered in specialized departments; this tendency increases during the academic year of 2012-13.

Each senior member teaches courses (introductions, pro-seminars, seminars, and advanced seminars) related to her/his general field. All the senior members are flexible about widening the scope of their teaching in order to diversify the subjects of seminars every year. They are also willing to adapt to the needs of the department and to teach cross-section or required courses covering different periods. The goal of the senior faculty members is to maintain the desired balance between their areas of research specialization and the topics of pro-seminars, seminars, and advanced seminars that respond to students' needs. A lack of sufficient faculty positions has necessitated that a few courses (Introduction to the Art of the Land of Israel and seminars in modern art) be taught by adjunct lecturers. Because the senior scholar in modern art has sabbatical leave before retirement, next year the introductory course in modern and contemporary art will be taught by the adjunct lecturer.

3.5.1.3. What specializations and skills (including experience and training) are required of the staff members teaching in the study program, including those who teach practical courses/practical training.

All the senior faculty members are specialists who hold a Ph.D. degree in history of art. All of them conduct research in the fields of their specializations and publish their results in academic books and refereed periodicals. All of them are pedagogically experienced lecturers who have previously taught at other academic institutes or as junior members in the department. The adjunct lecturers also hold Ph.D. degrees and are specialists in the specific fields being taught. The experienced faculty sees the direct relation between the high quality of pro-seminars and seminars and their publications in related research areas. This relation enables the faculty to be thoroughly acquainted with new scholarly publications, art exhibitions, and discoveries in their fields. They can discuss with professional acumen new scholarly tendencies with their students, both on the undergraduate and the graduate levels.

Introductory lecture courses include tutorials taught by teaching assistants, who are M.A. and Ph.D. students. The same is true for the two additional courses (on mythological and Christian sources) that also support the main introductory courses, but these are taught by Ph.D. students only. The course in museology is taught by a senior curator from the Israel Museum who holds a M.A. degree from the Hebrew University; the course on Materials and Techniques is taught by an established artist who holds the M.F.A. and M.A. degrees.

3.5.1.4. What steps are taken to ensure that staff members are updated, academically and professionally, with regard to the program?

The junior faculty members supporting the introductory courses are carefully mentored by the senior faculty members, each of whom is responsible for a specific introductory course. The adjunct lecturers and the members who have no tenure yet are mentored by the chair of the department, who appoints other senior members to visit their lessons and evaluate their level of teaching every year. As for the senior members, all of them conduct research and travel to international conferences in order to remain current in their fields. Continuing high-level of publication is a precondition for tenure and promotion.

3.5.1.5. What are the rules, criteria and procedures for appointing the head of the study program and the staff, including tenure and promotion, the standard duration of service at each position, renewal of appointment in elected positions and dismissals? What steps are taken to ensure that the faculty are informed of these policies and procedures? Are you satisfied with these procedures?

The criteria and procedures for appointing tenured and tenured track faculty members are decided at the level of the University and Faculty, not on the department's level: see http://sites.huji.ac.il/mazkirut/tafrit_minuyim.html

In general there are four ranks at the Hebrew University: Lecturer, Senior Lecturer, Associate Professor, and Full Professor. Lecturers must hold a Ph.D. degree and are usually appointed after a period of post-doctoral work, during which they have progressed in their research and publications and have demonstrated the potential to become leading scholars and teachers in their respective fields. For appointment or promotion to Senior Lecturer, candidates are expected to have published significant scholarly work (beyond their doctoral research). Their research and publications should demonstrate independence, creativity, and productivity, and should be recognized by their peers. Tenure is conferred at the rank of Senior Lecturer (or higher), normally after the candidate has completed a maximum of six years as a Lecturer. Appointments to the rank of Associate Professor are based on evidence of scholarly independence, creativity, and sustained productivity; the body of work is expected to be recognized by the candidate's peers in Israel. Appointment to the rank of Full Professor is based on the candidate's substantial contribution in his/her field and on the candidate's having acquired an international reputation.

In recent years (in addition to the above criteria) the tendency of the University at large, and of the Faculty of Humanities in particular, has been to increase the transparency of the appointment and promotion procedures. Adjunct lecturers are appointed by the chair of department (whose responsibilities are described below) according to their qualifications and in light of the department's needs. These policies and procedures are explained on the Hebrew University of Jerusalem website. The dean's office provides the faculty with the necessary information about these policies and procedures. Senior scholars of our department assist younger scholars in preparing their files.

The chair of the department is chosen by the tenure-tracked faculty from among its tenured members, usually for a three-year term, with the possibility of extension. Since the number of senior faculty members is limited, all senior faculty should expect to assume this role in turn. During the last four years, two of our senior faculty members have functioned together as the chairs of the department. This unusual format has become a model and example of cooperation among the senior and junior faculty and students alike.

Tenure and promotions are decided by the Dean of the Faculty of Humanities, according to the general rules of the faculty. The procedure for tenure is regular. It consists of two steps: an interim discussion at the end of the third year after receiving appointment to the tenure track, and a final procedure at the beginning of the sixth year. In the case of a candidate who has progressed more rapidly than the usual expectation, the two stages are combined. At the request of the Dean, the chair of the department should represent the candidate in a detailed letter at the beginning of the procedure, but the whole process is the responsibility of the dean's office. Procedures usually take too long because these involve at least three committee meetings, approvals of the Dean and the Rector, and, in the cases of promotion to Senior Scholar and Full Professor, a requirement for at least six file evaluations from abroad. The initiative for merit promotions, except for the promotion to Senior Lecturer, is personal and depends on the academic progress of each faculty member, according to the general rules of the Faculty of Humanities, whose Dean is in charge of the process.

3.5.1.6. What is the definition of the position of the head of the study program? What credentials (experience and education) are required for this position?

The chair of department, synonymous with the head of the study program, is a tenured member of the faculty, often with former administrative experience, who is willing to fill the post. The chair of department is chosen by the department's senior faculty and his or her nomination is approved by the Dean of the Faculty of Humanities. He or she is usually chosen for a term (three years) with a possible extension to two terms (that is, six years).

The chair of the department is responsible for preparing the annual schedule of courses of instruction and seminars within the limits of the budget allocated by the dean. The chair takes care of updating the annual record of courses and is responsible for the descriptions and explanations that tell the student how the studies are organized, what is expected of them, etc.

The chair represents the department in its interaction with the faculty authorities (e.g. the Dean, the Vice Dean for Teaching Affairs, Academic Secretary, School of Arts, Institute of Western Cultures), and convenes departmental meetings for the discussion of issues such as curricular changes or development plans. The chair regularly meets with students, especially if problems have arisen with a

particular teacher or course. The chair approves (or denies) travel by department members, including absences from classes and sabbaticals. The chair recommends non-tenured faculty members for tenure (as can other tenured senior departmental members).

During the last few years, the chair's responsibilities have entailed great difficulties because of the general condition of the departmental faculty and the limited budget assigned to the department. The chair of the department is the channel of communication not only between the department and the dean and other authorities within the university, but also with other academic institutions in Israel and abroad. The chair represents the department on different committees within the faculty, conducts the departmental meetings, and solves all sorts of problems with which other functionaries within the department cannot cope. The departmental chair is expected to be a senior faculty member with tenure.

3.5.1.7. How is full employment defined in the institution for senior and junior staff, and how many hours are they required to teach in each of the study programs?

Faculty members on the tenure track teach twelve annual credits, i.e. six teaching hours a week per semester (in some cases they teach seven or eight hours per week on a voluntary basis; the instructional "hour" is 45 minutes) in addition to their administrative duties, office hours, individual student consultations, personal tutorials for M.A. and Ph.D. students, and departmental seminars. Adjunct lecturers work on an hourly basis and they can teach one or two courses per semester (2-4 credits) and up to eight credits per academic year; teaching assistants teach one or two hours per a semester, but teaching assistants who are Ph.D. students teach a course of two credits of their own.

3.5.1.8. Are staff members obliged to serve as advisors for final projects, theses and dissertations? Are there criteria for assigning advisors to the above-mentioned papers and projects?

Advising for theses and dissertations is an integral part of the duties of each senior faculty member. All our senior faculty members are thoroughly involved in advising students. Only those who have tenure can serve as advisors for Ph.D. theses. Students who graduate from the department and want to continue their graduate studies in the same institution usually choose their advisor according to the field of specialization.

In the case of a student who cannot find an advisor by himself or herself, the M.A. advisor or the chair of the department helps him or her to find the right expert, sometimes inviting an external advisor to cooperate with a faculty member of the department.

Collaboration between scholars is welcome, but the number of advisees any faculty member has is determined by the students' interests and the faculty member's willingness. Advising is a process handled according to the Authority for Research Students' guidelines. From 2010, every school within the Faculty of Humanities has a doctoral committee of its own, whose tasks are to check a candidate's ability, to find a suitable advisor for a good candidate, and to draw the attention of the potential advisor (and, possibly, of the appointed committee) to any shortcomings of a doctoral thesis proposal (up to 1000 words). According to the Authority's guidelines, the number of advisees per professor should not exceed six students, even if the professor is acting as a co-advisor. However, popular instructors and topics sometimes attract more students, and in general the workload is not equally divided. The numbers (and achievements) of the faculty member's advanced students are taken into consideration during the promotion process for the faculty member.

3.5.1.9. What is the policy regarding recruiting and absorbing teaching staff (senior as well as junior) and what are the plans for the <u>future</u> recruitment to the study program? How are these plans made and by whom?

The department may recommend the number and areas of new tracks that are needed, but the decision is made by the Faculty of Humanities as a whole. The policy for recruiting and absorbing senior teaching faculty is also the responsibility of the Faculty. The process, consisting of different stages, is almost totally controlled by the dean's office and different committees of the faculty, as well as by external readers; the involvement of the department in finding the right person for such a position is minimal and is limited to the evaluation and the ranking of the candidates at the beginning of the process.

During the last five years many senior faculty members have retired: two in Medieval art and two in Modern / Contemporary art, and two more will retire in the next two years (Medieval and Modern / Contemporary, respectively). Senior faculty members (1.5) specializing in Medieval art, one having half an appointment in Medieval Jewish art, and one senior staff member specializing in Renaissance /

Baroque art have joined our department during the last five years. No specialist in Modern / Contemporary art entered the system. In fact, in the academic year 2012-13 we will be left with no senior faculty members to cover modern art. We need urgently at least two specialists, one in Modern art and one in Contemporary art, because these are the areas that attract most of the new students to our department. Students are acquainted with modern and contemporary art during their secondary school studies and only learn later about other periods and schools of art history.

In addition to the most urgent problem of the modern area, we also need a specialist in Classical Greek art and architecture. Since our senior specialist in Ancient and Classical art was tenured in 2004, no other such specialist has ever been considered. After solving these urgent problems, we will have to enrich each of the other sections as well (see 3.1.2). These priorities were decided on at a department meeting in the 2007-08 academic year.

The dean, in concert with the development committee of the faculty of humanities, decides whether to advertise for a tenured-track position in the department (usually allocated to specific field such as Modern art, Contemporary art, Classical Greek art, Medieval art, Northern Renaissance art, or Baroque art, according to the department's priorities) and publishes a call for applications. The applicants' files (consisting of a CV, a list of publications, letters of recommendations, and sample publications) are distributed to the department, to broad area committees appointed by the dean (in our case, the School of Arts committee, with one outside member), and subsequently to external readers, also appointed by the dean. Only the successful candidates are reviewed by the faculty's development committee. This committee recommends appointments to the President and the Rector.

The adjunct junior members supporting the introductory courses are chosen by the senior faculty member teaching the specific introductory course. The adjunct senior members are chosen by the chair of the department according to their academic achievements in research and teaching.

3.5.2. Technical and administrative staff
Describe the technical and administrative staff, including the number of staff members and their job descriptions. What kind of support does the technical and administrative staff provide for the academic activity?

The administrative staff of our department consists of a secretary in a half-time position, Mrs. Anat Revivo, who works under the general unit of the "School of Arts."

She is responsible for additional tasks that are not related to our department (on which see below). Before October 2006, our department had a full-time secretary, who had a part-time assistant. For the Department of History of Art, the secretary deals with daily administration. She prepares the annual catalogue of courses, supports registration for courses, receives students during office hours, answers students' emails and phone calls, announces special lectures and events, administers examinations and tests, reports grades, and checks and approves degree completions. She also selects the files of our best students, who might be eligible for receipt of stipends/prizes available in the department. She also is the secretary of The Robert H. and Clarice Smith Center for History of Art and is the secretary of the Doctoral Committee at the School of Arts. The administrative aspects of study trips as well as of the calculation of the costs of the adjunct courses are the responsibility of the administrative coordinator of the School of Arts.

3.5.3. <u>In summary</u>, what are the points of strength and weakness of the human resources (teaching staff, technical and administrative staff)

The senior faculty members in the department are of top quality. All of them are experts in their respective field of knowledge and conduct significant and meaningful research. At the same time, all of the faculty members take the task of teaching very seriously, invest the best of their time in preparing their lessons and seminars, take care of the students on all levels, and serve as advisors for theses and dissertations. The current excellent relationships within the department are also outstanding. Discussions between the members are open and fruitful. The secretary, despite the limitation on hours of her position, functions very effectively.

The lack of academic manpower is a severe problem that endangers the destiny of our department. One problematic result of our lack of faculty is the need to combine the B.A. and M.A. seminars in all of the sectors. The Faculty of Humanities should authorize us to broaden our human resources in order to avoid this combination. The situation of the modern area is even more crucial. In the next academic year we will have no senior faculty members in the modern area. If the faculty's authority does not enable us to recruit the right person, this central—and, among students, most popular—area will die and the whole department will gradually collapse.

To this section, please attach the following information:

Tables 7.2A through 7.2D (in chapter 6 of this document, pages 15-17) detailing senior and junior teaching faculty employed, external senior and junior teaching staff, teaching and research assistants, post-doctoral staff members (see these tables above in the text)**.**

3.6. Infrastructure

Note: In this chapter, describe the overall physical infrastructure that serves the unit and the study program under evaluation. To what extent does this infrastructure enable the parent unit to operate the study program according to the set aims and goals?

3.6.1. Administration

3.6.1.1. Where the unit is physically located in the institution, in which building, and where does the study program under evaluation operate? Do other study programs share the building?

The Department of History of Art is located in the Faculty of Humanities Building at the Mount Scopus campus, on the seventh floor in bloc 7. The same floor houses several other departments, including the department of Classics and the unit of Ancient Near East Studies. Most of the faculty of these two departments/units have their offices on the seventh floor of bloc 7. Bloc 7 is one of eight units that together house more than twenty specialized departments, organized in five disciplinary schools: Arts (which includes our Department of History of Art), History, Language Sciences, Literatures, and Philosophy and Religion (see 2.3). Various departments share most of the classrooms and other facilities. All the classes are on the second floor and several of those in bloc 7 are equipped with good projectors, but if a faculty member prefers a class in another unit but on the same floor, the projector can be replaced with one suitable for displaying digital images of art works. The seminar room of the History of Art Department is still on the sixth floor. The offices were transferred from the sixth to the seventh floor so that the Faculty of Humanities could accommodate a group of outstanding doctoral students. The seventh floor has a seminar room near the offices of the faculty of the History of Art Department, but it can be used only by the Department of Comparative Religions, although most of their faculty offices are on the sixth floor of the sixth bloc.

The building was erected in the 1970s and is in need of repairs and better maintenance (for example, the leaking pipes and ceilings of both the corridors and the rooms on the seventh floor are a disturbing commonplace and disrupt our activities). The outer appearance of the building should also be improved. When we consented to transfer our offices from the sixth to the seventh floor, two of our conditions were that

air conditioning would be installed in every office and that every office would be given access to the Internet. The dean acceded to our request, and all of the offices on the seventh floor were air conditioned, not just our offices. However, corridors are unbearably hot and are not aired in summer. When the radiators work in winter, these corridors are warm, but not well aired.

3.6.1.2. How many rooms serve the academic staff (senior, junior and external) and technical staff of the program, and what equipment is available in each room?

The six senior scholars of the History of Art Department who teach full time are given six rooms. One senior scholar, on the eve of retirement, has her own office at the site of the Faculty of Social Sciences, and two other senior scholars have offices in other units of the Faculty of Humanities, in whose departments they teach for two-thirds of their work. Retired faculty members share a room in pairs; only one room was requested. Two retired non-active faculty members do not have a room at all. Depending on the senior scholar's permission, several teaching assistants who are the students of this scholar are allowed to use his or her private office. The external staff and the assistants share the seminar and meeting room (6707), which is furnished with a large table, approximately twenty chairs, a few shelves, a movable screen, and a projector. However, there is no workstation. Minimally, such a station would include a computer; a whiteboard could be added in case a lecturer wanted to use one. This arrangement is not ideal but it does allow a quiet place to talk with students in need of advice and guidance, and even to work. As noted above, all the office rooms are air-conditioned, but the seminar room is in serious need of better air conditioning than it currently has. The arrangement of the six rooms could be better than is currently the case. The offices are arranged in three segments on the floor and thus there is no feeling of the department as a unified whole. Several rooms on the same seventh floor of the same building are occupied by scholars in the Department of Classical Studies and the unit of Ancient Near East Studies, while several other rooms are occupied by individuals whose affiliations are distributed all over the site of the Faculty of Humanities. The six rooms allotted to the Department of History of Art are scattered among those rooms.

The department secretary's office is in the administrative bloc, which is three floors below, not far from the stairs connecting the secretary's office with the offices

of the faculty. The secretary's office is equipped with an appropriate desk and a comfortable chair, a computer with access to the Internet, a telephone, a scanner with fax, shelves, two bookcases, and two chairs for visitors. It is air-conditioned.

The separation between the secretary's office and the faculty offices is a feature that was introduced in October 2009. The rationale for this change was to facilitate access for students to all secretaries of the Faculty of Humanities and to facilitate the administrative work of all the Faculty's secretaries. In contrast to the previous arrangement, the chair of the department does not sit near his or her secretary. The separation between the location of the secretary and the departmental faculty offices causes a feeling of alienation in students, who do not perceive the department as the unit to which they belong. This differs from the previous arrangement, in which they saw the secretary as an integral part of the department. They perceive a separation between academic and administrative care for them. Human contact is lost; students communicate electronically and often do not know how to convey their concerns.

The unit under evaluation does not have a technical staff of its own; when needed, the technical staff of the Faculty of the Humanities is used.

Each room of the Departmental senior faculty members contains the most basic equipment: a table, a chair, and a phone: closets, shelves, or bookcases are granted by the faculty only if they are available (in which case they are used equipment, not new). Such basic modern tools as computers, faxes, photocopiers, scanners, and printers are not granted by the department or faculty. Rather, they are acquired by the individual purchase of the faculty member, through an individual's own salary or research budget. Only the secretaries and some heads of academic units are entitled to computers, faxes, printers, etc.

3.6.2. Classes
3.6.2.1. How many classrooms, seminar rooms, rooms for group activities, and auditoria serve the study program, how many seats do they have, and what is the equipment can in each room/classroom/auditorium (including reference to the possibility of using personal laptop computers on campus).

There are no special classrooms that belong to the History of Art Department to serve only the study program. The classrooms used by the department belong to the Faculty of Humanities as a whole. During course planning for each academic year, classrooms are assigned by the Faculty of Humanities' officer, whose task is to supervise the

physical condition of classrooms, according to the program's requirements (via the departmental secretaries). The type of classrooms assigned to the program is determined in accordance with various criteria: (1) the number of students registered in each course; (2) the type of course (lecture or seminar); (3) the need for multi-media in the presentations of the course.

The Faculty of Humanities has at its disposal a total of 71 classrooms (not including music and theater classrooms). Most of these classrooms (37) can seat from 30 to 42 students; a few larger classrooms (10) can seat varying numbers of students ranging from 60 to 115, only two of these (nos. 2715 and 2716) are in the form of amphitheater that enables a good view of images on the screen (even if the screen is too small). In most classrooms, the seats have little desks attached to the chairs ("tablet arm desks"). Every classroom has a few electric outlets or wall sockets for the use of laptops (but not enough for all of the students). There are 17 multimedia classrooms (with a LCD projector, a screen, a computer, and internet access for the instructor only), 14 multimedia classrooms (with a LCD projector but no computer), 23 seminar rooms (built for a small number of students, up to 25, and containing one large table, around which the lecturer and students congregate).

All classrooms have heating; 61 classrooms have air-conditioning. All classrooms have whiteboards. There is one large auditorium, containing 300 seats; it is also a multimedia room that serves all the Faculty's departments. Only the Bloomfield Library for the Humanities and Social Sciences has full wireless Internet access. The classrooms have no wireless internet; however, there are various other areas in the Faculty of Humanities outside the classrooms that provide wireless Internet access.

The Department of History of Art shares with other departments 31 classrooms (so-called "smart classrooms") equipped with workstations containing audio-visual equipment, allowing the teacher to use a wide variety of media, and especially to work with PowerPoint presentations. The reservation of these classrooms is made in advance at the beginning of each academic year, according to the needs of each course, through the unit's secretary. Care is taken to check whether or not the extant projector is suitable for screening digital images of art works. Our secretary is aware of this need and makes appropriate requests. Teachers and students using these classrooms confront two serious difficulties: many of the computers and projectors must be upgraded and most rooms do not have a dimmer but, rather, blocks with

yellow lamps to enable students to write down their notes while looking at the screens. In addition, some of the screens are relatively small—too small to enable a detailed look at the digital images of artwork.

All classrooms assigned to art historians are provided with a rolling screen, room-darkening curtains, and a reasonable number of sockets for students who use a laptop. A few classrooms do not really suit the function. For example, a long and narrow room (for example, no. 2714) is divided by two pilasters that hide the screen from the students in the rear rows; rooms with wide arched rows of seats result in a poor view of the board and screen from the lateral seats (for example, no. 2707).

3.6.2.2. Do the parent unit and study program have access to additional facilities for special purposes, e.g. conference rooms, study centres, research centres and meeting rooms? If teaching activities take place outside the campus, please specify which activities and the frameworks in which they are carried out.

The department has a workshop that enables the students to familiarize themselves with different art media and their purposes (see below); the Art Slides Archive and Database Center serves teachers and students (see below), and there is a library shared by departments in the humanities and social sciences (see below). In addition, three auditoria (two for 100, nos. 2715 and 2716, and one for 300 seats, no. 6809) are at the Department's disposition by reservation.

A description of the Art Slides Archive and the Digital Database is included because it is part of the history of art department; its finances are administered by the Sub-Dean of the Faculty of Humanities.

The Art Slides Archive contains images of works in various media: paintings, sculpture, architecture, photography, minor arts etc. It was founded in 1957 by the leading scholar of the history of art department, Prof. Moshe Barasch. It has been continuously developed since that time. The idea was to create a common slide library and collection for pedagogical purposes and to bring together images of many art works, not just those used in teaching. During this first phase, the collection was in the form of slides and reproductions. In 2007 the process of digitalization of the slides collection was started. In 2011 the archive director retired after thirty years of service. In 2011-12, the archive was administered by the former director's assistant, Ms. Anna Lapidus, who holds a M.A. degree in the History of Art from Hebrew University. She is assisted by four students (three of whom M.A. students in the department; the

fourth is from the Bezalel Academy of Visual Arts). As of February 1, 2012, students who work in the archive have a quota of 150 hours per month. The archive is housed in a large, spacious room with a spectacular view on the Old City. However, it is cold in winter and hot in summer, and its leaking ceiling is so much in need of repair that water is collected in buckets. The equipment consists of three computers, of which only two are equipped with Photoshop CS3; two scanners for slides (a Nikon LS 2000 and a Nikon 5000 ED); two scanners for pictures from books (an Epson GT 15 000 and an HP Scanjet 4850). Essentially, this insufficient equipment enables the scanning of images (only the two workstations with Photoshop allow to do the actual scanning), but is insufficient for actual cataloguing.

After numerous attempts to find the software suitable for all university databases, in 2008 the University purchased Artlid Software. The History of Art Database, called the Art Slides Archive, joined other databases: the Archeology database, the East Asian database, the Greek Law in Roman Times Databank, the Islamic and Indian art database, and the Joseph and Margit Hoffman Judaica Postcard Collection Database. The use of Artlid makes it possible to develop a database for collection management and cataloguing in a user-friendly way. It also makes it possible to search according to various criteria, including art materials and techniques, style periods, subjects, etc. Many of these themes have been designed by instructors of the history of art department and reflect the subjects of their courses

Good quality slides number about 60,000 and are valued at approximately NIS 1,200,000.

The Artlid computer database now consists of about 23.430 images. Approximately 40,000 images were viewed by all users last year and there were about 600 log-ins during the year.

The archive contains some unique and rare images not found in other collections. For example, we have a collection of images of European synagogues destroyed between September 11, 1938 and the end of World War II. Curated by Adina Meyer-Meril, the collection contains about 700 images. We also have extensive collections of Israeli art (including painting, sculpture, architecture, and minor arts) and of Jewish arts, Jewish artists, and Jewish themes in art. Most of these images have been scanned and catalogued in the Artlid system. We also have extensive collections of modern art, prehistoric art, Egyptian art, Greek and Roman art, and Asian art.

The research value of this collection is enormous. Reproductions of art works from different periods and countries aid researchers and teachers of in the history of art department to complete and enrich the PowerPoint presentations of their courses. The collection represents varied themes and encourages meaningful comparisons between art works.

The archive now is in being digitalized and entered into the database. Most of the slides are reproductions of original art works and need to be preserved. They may serve as the backup to the digital database and can be rescanned.

Development of an integrated database has the potential to improve instruction in many departments in which lectures are accompanied PowerPoint presentations.

Most importantly, the concept of the school-wide database runs counter to the traditional idea of a single instructor developing image resources individually, for the sole use of students in that instructor's class. The aim of the archive is to create a common and complete database, usable by members of many departments, but responsive to the history of art department's needs.

On the whole, there are no special classrooms for group activities, and group studies are usually held in the Bloomfield Library for the Humanities and Social Sciences, especially equipped for this purpose (see below). There are no lecture-like activities on history of art that take place outside the campus, but the department does carry out learning activities beyond the campus: visits to museums and galleries, monuments, urban spaces, and archaeological sites. One- and two-day study trips for students in various courses form part of the study program under evaluation. These trips or tours, if they are defined as being an integral part of any relevant course, are funded (at least partially) by the Faculty. Otherwise, the students themselves are requested to pay a nominal fee.

The Department of History of Art provides a workshop that allows students to familiarize themselves with the different art media and their purposes. The workshop is a large room that can hold up to twenty-five students, with tables for working surfaces, cupboards for storage and shelves for the art work of the students. The room contains a small printing press, a ventilated apparatus that can contain acid for etching, and three sinks. An additional small room is used as a storeroom for art materials. Materials stocked in the workshop include drawing materials, quill and metal pens, oil- and water-based ink for printing, zinc and linoleum plates, watercolors, tempera paints, oil paints, linseed oil, turpentine, art varnish, gouache,

canvas, palette knives, and brushes. Budgetary limitations preclude the provision of professional-grade materials.

3.6.3. <u>Computerization</u>

Please specify the computer layout, and how it serves the study program. E.g., how many computer labs serve the students in the program, and how many computers are there in each lab? Specify the existing hardware and software, and state if it includes special hardware and/or software.

A well-equipped Computer Center serves the Faculty of Humanities and answers the needs of the Department of History of Art; in addition, computers with Internet connections are at the service of our students in various open spaces in the Faculty's building. Most important, the Moodle e-Learning System allows instructors to manage their courses and promote learning by organizing dynamic syllabi, scanned written and visual sources, databases, links to websites, and online forums that contribute to the creation of collaborative communities of learning.

The Mount Scopus campus has at its disposal a central computer center ("The Computer Farm"), located in the middle of the campus, between the Faculty of Humanities and the Faculty of Social Sciences. This computer center includes 6 classrooms (with varying numbers of computers, from 14 to 34) and an open gallery (with 21 computers, as well as printers, scanners, and a few Macintosh computers). All computers have Internet access and basic software, such as Microsoft Office. It should be noted that these classrooms are meant for the entire university; one must reserve a classroom in advance. There is also a smaller computer center in the Faculty of Social Sciences, containing 2 classrooms: one with 36 computers and the other with 50.

In addition, the Bloomfield Library for the Humanities and Social Sciences offers a large number of computers as well as a number of scanners, mainly on the third floor of the library (the entrance floor; on this see below). Similarly, in bloc 1 of the Faculty of Humanities, the location of the Computer Center, there is an open gallery that contains several computers. All have Internet access and the basic software, as well as a central printer that serves the various computers.

All the computers mentioned above are accessible to the students by entering their identification (or passport) numbers and special personal codes which they receive upon their registration. Students also enjoy a personal disk drive, which is housed on the central server of the University.

There is no systematic use of these computer facilities by the lecturers and instructors of the unit. Rarely are courses or classes in history of art held in computerized classrooms at the computer centers mentioned above.

3.6.4. Laboratories
What laboratories serve the program, who makes use of them, how are they equipped, and how many seats do they have?

The study program in history of art does not make use of any laboratories.

36.5. Library and Information Technology (IT)
3.6.5.1. Describe the library, which serves the students and the teaching staff of the study program: location, physical structure, number of titles according to subjects, journals and e-journals, computerised databases, number of obligatory books relative to the number of students, opening hours, number of seats, number of computers, the library's professional staff and their qualifications. To what extent do the students receive assistance and guidance in the library, the ability of students and teaching staff to use the databases from outside the library? Specify likewise the policy guiding the purchase of material for the library: who make the decisions with regard to the purchase of books, journals, computerised databases etc. and based on which recommendations/ requirements, what are the procedures for updating the library, is there a clear and well-defined budget for the library?

Our students and faculty make use of the Bloomfield Library for the Humanities and Social Sciences, described below. We thank Naomi Alshech, Library Director, who compiled most of the information below with the assistance of Marina Shneiderman, Art Librarian, and Irina Roskin, Head of Technical Services.

The Bloomfield Library for Humanities and Social Sciences was established in 1981 by the merger of 24 departmental libraries from the Edmond J. Safra campus (Givat Ram) into one new building on Mt. Scopus. From the outset, the library has used an integrated library system (Aleph, now the ExLibris Company). The intended goal of the library was to serve teachers, scholars, and students of the Faculties of Humanities, Social Sciences, Business Administration and Occupation Therapy; however, it is used by the entire Hebrew University community. Since 2003 the library has been under the supervision of the Hebrew University Library Authority, established with the purpose of providing an academic, professional, and administrative framework for the institution libraries.

Building Facility, Seating Capacity, Computer facilities

The library's five-story building is located at the center of the Mt. Scopus campus, ideally positioned at the meeting point of the Faculties of Humanities and of Social Sciences. The lower level (first floor) houses storage facilities and the Photocopy Service. (There are, in addition, photocopy machines stationed on each floor.) The other four floors offer approximately 1,700 patron seats. Workstations, both with and without computers, are integrated into study areas.

The third floor (entrance level) contains the Berel and Agnes Ginges Library Information Center and includes modern study spaces with a congenial atmosphere for individuals and groups, "smart" rooms outfitted with LCD screens to encourage collaborative learning, a computer-equipped seminar room, a library classroom (with software that broadcasts the instructor's screen to twenty-two student computers), and a lounge with bean bags and couches intended for relaxation and rejuvenation. The Current Periodicals Reading Room, separated from the main work area, presents a comfortable place for undisturbed quiet study and reading.

Library book collections (open stacks) are situated in the reading rooms on the second, fourth, and fifth floors, and are divided by various fields of study according to the Library of Congress classification. The second floor is reserved for Social Sciences and Occupational Therapy, while the 4th and 5th floors are reserved for the Humanities.

Areas for quiet study are located throughout the library reading rooms. Each reading room is approximately 3,000 square meters and each includes a seminar room offered to teachers or to study groups. Additionally, the second, fourth, and fifth floors are furnished with individual cubicles for students who seek a more private corner.

A modern media department (housing the music, audio and video collection) is equipped with twenty-four multimedia and viewing stations. Four "smart" classrooms with large screens are housed on the second floor and are used by professors throughout the university who intend to use film or other media during their courses.

Offices for subject-specialist librarians are located on the floors corresponding to their specialty. The acquisition and cataloging department is situated on the fourth floor, while he reference, circulation, and the administrative offices are housed on the third floor, near the library's entrance.

The study areas of all four floors are outfitted with wi-fi hotspots for personal laptops as well as other electronic devices, and these areas are provided with a large number of electric sockets for recharging.

Over two hundred fully up-to-date computer workplaces are available for patrons throughout the library, with a major cluster located on the third floor. These computers, which require a university log-in, allow patrons to search the library's catalog (OPAC, Aleph500) along with countless databases and internet resources, read e-books and e-journals, use bibliographic software or Microsoft Office, read and send email, watch DVDs and other media. They allow patrons access to auxiliary programs provided by the University Computer Authority. For the convenience of patrons, an additional fifteen computers in the library do not require university log-in credentials and are restricted to library catalogue search. It is possible to print to any of the ten printers located throughout the library from any personal laptop or any library computer. Printouts are paid for by a credit card or by a rechargeable card (with a recharging station located near the entrance). Free scanning is offered at nine computers with portable scanners attached. All computers can be used with any language supported by the Windows operating system or with the use of a virtual keyboard. About thirty computers are supplied with tri-lingual (Hebrew-English-Arabic or Hebrew-English-Russian) keyboards. A large LCD monitor at the entrance notifies patrons of Library news, including information about new collections and current hours of operation.

The Collection

The ever expanding library collection consists of about 800,000 titles (1,010,741 volumes on shelves. It includes

- 532,006 print books; 25071 titles are classified as art-related according to the Library of Congress designations. Of particular concern to the Department of History of Art are the following LC designations:

N	Visual arts	9356
NA	Architecture	3086
NB	Sculpture	1570
NC	Drawing. Design. Illustration	961
ND	Painting	6800

NE	Print media	627
NK	Decorative arts	2002
NX	Arts in general	669

- 4735 print periodicals (including both current and ceased subscriptions); 224 periodical titles are in the field of art specifically. Though the general direction of the Library is towards the substitution of electronic subscriptions for print ones, in the field of art studies print subscriptions are still preferable, due to copyright and image-quality issues. The library provide access to approximately 80,000 electronic journal titles (the number includes individual subscriptions, packages, aggregators, databases and free e-journals; all of them are available via SFX ExLibris system). Hundreds of these titles are related to arts.
- 7,765 DVD and videocassette recordings; 72 of them can be directly used for art studies.
- 20,177 sound recordings and music compact discs
- 156 general and subject specific electronic databases; five of them are specifically art studies databases (Art Index, Bibliography of History of Art, International Bibliography of Art, Index of Christian Art, Oxford Art Online). Some of the general electronic databases (such as JSTOR, MUSE, and Web of Sciences (WOS) also provide necessary information for art studies.
- 175,000 electronic books (the number includes electronic packages, individual titles from electronic collections, and free titles chosen by subject specialists according to the library profile).
- 4,390 M.A. theses submitted to the relevant departments of the Hebrew University (available in print and as well in an ever-growing electronic collection). Ninety-five of these M. A. theses were submitted to the history of art department.
- 2,507 Ph.D. theses submitted to the relevant departments of the Hebrew University (available in print and as well as an ever-growing electronic collection). Fifty-four of these were submitted to the history of art department.
- ~70,000 maps.

The figures above address only the collection belonging to the Bloomfield Library for Humanities and Social Sciences. Aside from the Bloomfield Library, patrons have access to a vast and unique collection of history of art materials donated

by the Gordon family to the Hebrew University Medical Library. An integral part of expanding The Bloomfield Library's art collection is cooperation with other libraries of the Hebrew University, such as the Archeology Library. The Bloomfield Library also cooperates with other institutions (for instance, the Bezalel Academy of Arts and Design, also located on Mount Scopus, as well as the rich collection of the Israel Museum), each of which has its own individual profile and concentration. The library is also in constant contact with smaller Israeli museums and galleries from which it receives relevant information, including exhibition catalogs.

It should be noted that the National Library of Israel remains the main Humanities research library of the Hebrew University and is accessible to all our patrons.

Additionally, our patrons have the ability to take advantage of inter-library loan (of either complete books or of specified, copied pages, as governed by copyright law and library regulation) that exists between all Israeli academic libraries, as well the option of receiving materials from abroad.

Budget, Subscriptions and Collection Development

The annual budget for library material acquisitions allocated by the Library Authority is about 24,000,000 NIS.

A large portion of the budget is intended for database subscriptions (which are approved by librarians and faculty members only after an evaluation trial period) and for journal subscriptions, both print and electronic. (Electronic subscriptions are both for individual journals and package subscriptions that may include electronic archives.) Subscriptions are acquired in cooperation with other Hebrew University libraries, as well as through Malmad consortium. The remaining budget is divided between faculties and is intended for print and electronic monographs and for non-book materials (including sound and video recordings, maps, etc.). All departments of the faculty enjoy using the budget according to their current needs for teaching and research without a preliminary subdivision between departments.

A department's acquisitions can be also increased by financial donations, something especially common in the history of art field; gifts of individual books and book collections also enrich the library collection.

Collection development is a joint effort of librarians and faculty members. Communication between the library and the faculty is maintained by subject-specialist librarians. There is a subject specialist for each area of study covered by the library.

Applications for book orders that are submitted to the Acquisitions Department by subject specialists are classified into three categories according to the importance they have for curriculum and research and are processed correspondingly. A librarian responsible for collection development coordinates subject specialists' orders for acquisition and takes care of those subject areas that are not covered by the annual curriculum. Selections are made from required reading lists, teachers' recommendations, publishers' catalogs, professional publications, and on-line resources.

On average, some 10,000 to 15,000 titles are added annually to the Library catalog. About 300 of them are those ordered on request of the history of art department. This number includes new acquisitions as well as gifts and donations. In parallel with the acquisition process, the library weeds through existing collections, an essential part to maintaining a quality collection.

Books in over a hundred languages can be found in the library; the main collections are in Hebrew, English, Arabic, French, German, Spanish, Italian, and Russian. The collection of books in East Asian languages is rapidly expanding.

The library has started to digitalize materials when such a change of format is allowed according to the copyright law: this includes Hebrew University dissertations as well as maps created at the Department of Geography.

With the development of the technology surrounding electronic books, the library attaches great importance to the purchasing of electronic monographs and packages. Because of copyright issues concerning the reproduction of art images, electronic collections in the field of art have been less developed. However the library makes an effort to acquire electronic monographs related to the general concerns of art studies. Moreover, the library assumes the responsibility of acquainting its patrons with legally digitized online art images, whenever they are available through Google Art or a European project (in addition to acquired subject databases).

Required Reading for Courses

The Reserved Reading Collection is updated every semester. It includes textbooks and a database of scanned articles, digitized music, and streaming video based on the required reading lists of the instructional staff. If a title is on the required reading list, the library must provide one item for every 30 students (the ratio can be changed as needed). On average the reserve consists of approximately 5,000 books and 4,500 scanned articles per annum. Access to the on-line database of scanned materials is

strictly limited according to copyright law and is open to students only after they log in with their university credentials.

Circulation Services

In recent years the library has recorded over 15,000 registered borrowers annually. The majority of the monographs can be circulated and each patron may borrow up to fifty books concurrently. There are approximately 500,000 circulation transactions per year. The self-checkout service (located near the entrance) has been assisting patrons for over ten years. Daily renewals are performed automatically by the Aleph500 system after ensuring that no requests have been logged for a particular item and that the reader is in good standing. The patrons themselves enter requests for loaned items into the system. Materials that are not available in our collection may be obtained by inter-library loan, from Israeli libraries, and from abroad, for a fee. This service annually handles approximately 4,500 requests for articles and books. Patrons can reserve audio-visual material and relevant equipment via the catalog.

Though the bulk of the Library collection is available for loan, most of the art books (due to high prices and the difficulty of replacing lost books) are restricted to in-library use. This does not apply to books needed for course reading, which are located in the reserves and are accordingly available for loan. Additionally, any patron's request for the loan of a specific non-circulated item is considered by the subject librarian and a satisfactory solution is usually found.

Library Staff

The library staff is comprised of 29.5 positions: 27 librarians, a computer specialist, a technical assistant, and an administrative assistant. The library also employs student assistants for approximately 54,000 hours annually. All librarians have an academic degree in library science or in the humanities or social sciences. Several librarians on staff hold advanced degrees as well. Our librarians are fluent in many languages, a necessary tool in building the collection and in serving as researchers. During opening hours, there is always a librarian to provide assistance in reference services. The librarians take an active role in both inter- and intra-university forums, as well as in publishing professional journals, lecturing at conferences, and serving as chairpersons of national committees. The library is a member of a national consortium (MALMAD) and of international organizations.

Library Homepage

The library's homepage (www.mslib.huji.ac.il) is designed to help students or researchers find the relevant material in their subject area. There are general pages on "How to find…" and pages devoted to specific subjects (e.g. linguistics, music). Each page has explanations about the materials and links to on-line resources. A detailed database page offers descriptions of each of the library's databases. All pages are in both English and Hebrew. Any patron who is in need of help can contact a librarian directly from the homepage and will receive a reply by email.

Access to Electronic Resources

Students, teachers, and scholars can access online electronic resources (e-books, e-journals, streaming music and video, and databases) from any computer that is connected to the university network, either on campus or from home. By signing into the University server, anyone with the proper credentials can view the electronic resources from home or dormitory room. This in essence means that the library's electronic collection is accessible 24 hours a day and 7 days a week to the entire Hebrew University community.

Library Instruction, Reference Services, and Cultural Activities

The main reference desk provides professional one-on-one assistance during the library's opening hours and is located at the entrance floor. Other floors' reading rooms provide general guidance during the busiest hours. Individual help can be also obtained from a relevant subject specialist librarian by e-mail, by phone or by appointment.

Library orientation sessions are offered to new students at the beginning of each semester by our reference staff. These include tours of the library facilities and explanations on the proper use of the library's resources. Specialized instruction classes, including those on subjects related to history of art, are coordinated by subject specialist librarians and instructors geared toward particular course subjects. In-depth training is given to familiarize students with databases and reference tools in their fields of study. During the academic year, a series of instructional presentations for instructors and faculty members is organized with the Library Authority staff. The reference department team has produced a number of training videos on library resources: they are accessible from any computer, are linked to our homepage, and are tagged on YouTube.

In compliance with the University administration decision that each B.A. student is required to prove his/her competence in accessing print and digital

materials, an instructional computerized course (on the Moodle platform) was created by the reference department team. The course (questions and electronically stored answers) demands preliminary familiarity with the library resources and teaches effective search skills in the library catalog and databases, as well as the use of other Internet tools.

This year, under the supervision of the Library Authority, the library is evaluating new search engines for unified searches. Meanwhile an open source search engine, VuFind, has been implemented and adjusted to serve as a new interface to our catalog.

The library makes every effort to strengthen its connection with patrons. Patrons are updated via the library homepage, newsletters, Facebook postings, and by other means. As part of this relationship, the library arranges various cultural events, including meetings and exhibitions.

Universal Access for People with Disabilities

All areas of the library are accessible to persons with disabilities. The entrance and alarm system (a safeguard against theft) at the exit to the library is safe for a person in a wheelchair. The elevators provide unlimited access to every floor's collection as well as the photocopy center on the first floor. As part of the library's effort, some of the photocopy machines have been lowered for ease of use for persons in wheelchairs. There are designated restroom stalls for disabled persons, well marked with pictogram signs. Service desks, located near the entrance, with sufficient space in front of them allow unobstructed access. Parts of reference and circulation desks are adjusted in height to serve persons in wheelchairs. Glass doors are clearly marked in order to warn visually impaired persons of their presence. Two adaptive technology workstations with electrically controlled working heights are equipped with software and a variety of ergonomic devices for people with motor impairments. The library's public computer software package, part of the Hebrew University Computer Authority, includes screen reading and enlargement programs, as well as instructional software helpful for people with dyslexia. More than ten percent of the library public workstations have 22" widescreen monitors, in order to assist visually impaired people. Special guidance, with the aim of ensuring equal access to everyone, is given to disabled students by the reference department staff.

Library Hours
During the school year:

Sun.-Wed. 9:00-21:45
Thurs. 9:00-19:00
Summer hours:
Sun.-Thurs. 9:00-19:00

3.6.5.2. Do the institution and the study program take steps to enable the convenient access of the students with special needs to the study material and the different facilities, e.g. classrooms, laboratories, library? If part of the programs takes place on different campuses, how is equal opportunity of access to the facilities and equipment at the main campus ensured for all students?

The campus administration desires to provide access to students with special needs to our classrooms, the library, offices, and every other space in use by the history of art department. (For the special accommodations devised for the library, please see the section above.) Some of the art history classes take place at the Israel Museum, which is well equipped to enable access to all visitors. As for classes that take place at galleries, urban spaces, and archaeological sites, we make sure the sites provide all of our students with proper facilities.

In 2008, Hebrew University launched a project to make the university accessible for people with disabilities. The Mount Scopus was the first to undergo the necessary adjustments. In order to enable accessible connections between the third level the Faculty of Humanities (serving its central transfer) and the other levels, ramps and elevators were installed. In the building of the Faculty of Humanities, which is the physical core of the program, access to classrooms and language laboratories is facilitated by ramps and elevators. In addition, specially adapted restroom facilities were installed.

3.6.5.3. In summary, what are the points of strength and weakness of the physical infrastructure?

Points of Strength

The physical infrastructure serving the Program is constantly developing. The introduction of multimedia classrooms in recent years has enriched teaching methods and technologies. The multimedia classroom has greatly advanced and modernized the teaching process, especially in a discipline such as history of art. The same is true as regards the HighLearn and e-MOODLE platforms, which saves students time and enables them to work from home.

The Bloomfield Library for the Humanities and Social Sciences has been recently renovated; the work environment is efficient and pleasant. The library website is extremely user-friendly and includes all the necessary information for both beginning and advanced students. Its hours of operation are well adapted to the needs of the students.

The efforts invested by the Library and the Faculty of Humanities as a whole to enable the students with disabilities convenient access to the physical environment and to study material are worthy of appreciation.

Points of Weakness

The most acute problem is an ever-decreasing budget for library acquisitions, which desperately limits the quantity of books, periodicals, and costly databases that can be purchased. This limitation seriously hampers the development of a high-quality collection of for the program.

Although most of the classrooms are considered air-conditioned, in fact the air-conditioning in some rooms works so poorly that it is practically impossible to do decent teaching and studying during the hot months (April-July) in Jerusalem, including the exam period in particular. Even worse is the heating system, which works poorly and noisily, distracting the students because they have to regulate it during lessons.

Although most of the classrooms assigned for teaching with the use of PowerPoint presentations are equipped with good projectors, screens, and the relatively helpful system of class illumination by yellow (as opposed to white) fluorescent lamps, nonetheless these costly projectors need to be continuously upgraded, screens have to be checked for their attachment to the wall and protected from being used mistakenly as boards. (There is no possibility of having screens a bit larger than they are because classes are relatively small with dense rows of chairs.) Instead of those yellow lamps, it would be preferable to have dimmers, which are better for controlling class illumination, but they are too expensive to be incorporated into the electrical system. What is most annoying is that the walls between classes are not soundproof: no microphones are provided, and it is difficult for teachers to maintain an appropriate vocal pitch and for students to hear their teachers well. At the same time, students are too frequently distracted by sounds from outside the class.

Although the faculty's offices are air-conditioned and heated with radiators, the roof of the seven-story building is still in a bad condition, resulting in leaking

during the rainy season in several offices of department faculty members, in the corridor, in the Center for Jewish Art on the second floor, in the seminar rooms, and in the adjacent offices of the Department of Comparative Religions on the seventh floor. The department seminar room (no. 6707) is poorly air-conditioned and not aired because it is a room without windows. The poor state of the building maintenance is a cause of depression for the faculty members and their students. The environment is far from being pleasant, with aesthetically unattractive tables and chairs in the corridor, where students must wait during the office hours of the faculty members.

The most major weakness is the architectural design of the building, which results in the spread of classrooms over six different blocs on the second floor, with the instructors' offices on the seventh floor and the secretary's office on the fourth floor. Consequently, there is no open space that could convey the Department's presence and make its identity visually coherent. Such a space could also become a meeting point for our students and for *ad hoc* meetings of our faculty members. The current poor arrangement does not contribute to the creation of a collective identity or a collaborative social and intellectual community. On the contrary, it is liable to create a feeling of alienation. Moreover, this distribution of offices and classes physically exhausts most of the students and faculty, since the faculty must go up several stories to discuss matters with students in their offices to provide them with proper attention. This distribution exhausts us all the more because outside the offices and classrooms it is too cold in winter and too hot in summer and these temperature fluctuations have an unhealthy effect on teachers and on students. There are elevators but they are not located as close to classrooms and offices as they should be and they are very slow. Often it is quicker to walk up the stairs from the second floor to the seventh floor than it is to use an elevator.

Chapter 4 – Research
Due to the difference in character and research efforts of the various programs under evaluation, we recommend that each institution handle this chapter as it sees fit in accordance with its **stated mission**.

4.1. What is the department's perception of research, and what are the expected outcomes?

Along with teaching, student advising, and service on departmental and university committees, the departmental faculty engage in a wide range of research activity; research activity is also a primary expectation for promotions at all levels. All the faculty members of the Department of History of Art explore research topics zealously. The major expression of research activity is in scholarly publications, in the form of books issued by reputable presses and articles published in refereed journals and as chapters in thematic collections. These latter publications include conference proceedings and festschrifts, all on various subjects in different areas of history of art. Such publications require time, since they necessitate considerations of primary sources and critical assessments of secondary sources. Publishing scholars must keep up to date with investigations, and their work must pass the critical evaluation of expert readers. Another form of research activity, more openly visible, involves participation in scholarly life by delivering papers and chairing thematic sessions, at local and international conferences—and even organizing such conferences. The faculty also actively serves on the editorial boards of journals in their respective fields and collaborates with scholars and academic institutions in Israel and abroad. This research activity is partially facilitated by the grants and assistance from research foundations that most of our faculty members apply for and obtain.

Because history of art is a diversified academic field, involving different approaches that vary from one area to another, the research activity is done individually by each faculty member, in accordance with high scholarly standards in each area of specialty. For the list of specialty areas conventionalized by the history of art department, see 3.2.1. The individual lists of research activities in the last five years are presented alphabetically according to topics and are included in the titles of appendices from 1 to 5, attached to the last page of this chapter. The aspiration to excellence is common to the entire departmental faculty.

4.2. What are the department's special strengths and uniqueness in research (areas, fields?).

All the faculty members, tenured and non-tenured, are continuously engaged with their research interests and publish the results of their exploration in various peer-reviewed forms (see Appendix 1). All the faculty members present the results of their findings in local and international conferences, symposia, and workshops (see Appendix 5). All the faculty members are known specialists in their respective areas of history of art and each of them discusses artworks in the cultural, religious, and socio-political contexts of the periods during which these works were created. Even in so short a period as the past five years, departmental faculty members have accumulated a significant record of publication. They also keep in contact with scholars in Israel and abroad by participation in conferences and workshops (see Appendix 5), by collaboration in several projects (see Appendix 4), and by service on academic committees in Israel and abroad (see Appendix 2). During those five years the composition of the departmental faculty changed, with the addition of three relatively young scholars as junior and senior lecturers, and with the promotion of two faculty members to the ranks of associate and full professor. The regional art continues to be one of the department's strengths in relation to the international community, but the international reputation of the faculty members in Medieval, Renaissance, and Rococo art sets the department on par with similar departments at the best universities abroad.

The most vulnerable area of specialty is the modern / contemporary period, with the only faculty senior member about to retire. Only two adjunct lecturers remain: one graduated four years ago and has invested energy in securing a job rather than in the publication of her research results in English; the other graduated eight years ago, and, after a period of imposed inactivity, has just started to focus on her research interests.

Activity involving applications for grants has significantly increased during the last five years because some research foundations have opened to the special character of disciplines in the humanities. Our overall record in obtaining grants is impressive (see 4.4. and Appendix 3).

4.3. Please list the leading journals in the field (including ranking, if possible).

A list of leading journals, selected from the faculty's individual lists as they are presented in Appendix 1, appears here but they are not ranked. None of the art

historians publishes articles exclusively in art historical journals; the tendency is to find journals that are known by and accessible to scholars of the given specialty area. In the field of history of art, both articles in refereed journals and books issued by reputable presses are considered in evaluation of promotions. For a focused list of book titles and publishing presses, see below in 4.7.; for individual listings see Appendix 1.

A list of leading journals:

Al Masaq: Islam and the Medieval Mediterranean
Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia
Apollo
Ars Judaica
Arte Medievale
Artibus et Historiae
'Atiqot
Bulletin of the American Schools of Oriental Research
Cahiers Tristan Tzara
European Journal of Jewish Studies
Frühmittelalterlichen Studien
IKON, Journal of Iconographic Studies
Images
Iraq
Jahrbuch des Deutschen Evangelischen Instituts für Altertumswissenschaft des
    Heiligen Landes
Jahrbuch für Antike und Christentum
Jerusalem Studies in Jewish Folklore
Jewish Quarterly Review
Journal of Late Antiquity
Journal of Modern Jewish Studies
Journal of Near Eastern Studies
Medieval Encounters
Memoirs of the American Academy in Rome
Miscel·lània Litúrgica Catalana
Nashim, A Journal of Jewish Women's Studies and Gender Issues
Palestine Exploration Quarterly
Polin: Studies in Polish Jewry
Print Quarterly
Renaissance Studies
Römische Quartalschrift
Shofar: An Interdisciplinary Journal of Jewish Studies
Source: Notes in Art History
Studi Tizianeschi
Viator: Medieval and Renaissance Studies
Word & Image
Zeitschrift für Kunstgeschichte
Zion: A Quarterly for Research in Jewish History

4.4. What are the research funds (in $) of the institution, faculty/school, evaluated unit/study program in each of the last five years according to the source of funding: competitive sources (government/non-government), non-competitive public funds, other non-competitive funds (non-government), internal funds, donations).[1]

Research grants, subventions for publications, and other forms of funding are sought individually by each departmental faculty member and they are listed in Appendix 3. Faculty members are not required to disclose such funding and reporting this funding is done at the discretion of each faculty member. All sources are competitive and most come from academically established research foundations. One grant came from the Israeli government. The total grant revenue for researchers in the department, reported over the last five years, would be $3,305,608 (of which $2,250,000 comes from a single grant from the European Research Council, or ERC, but it was transferred to the Forum Europa at the Faculty of Social Sciences). One member of the departmental faculty has taken a prominent role in applications for the support of the Center for Jewish Art and the Interdisciplinary Honors Graduate Program in the Study of Late Antiquity in the Mediterranean Region (both of which lie outside the department) obtaining a total sum of $970,000.

Research Budgets of the Department of History of Art in Comparison to those of the University and the Faculty of Humanities:

The Hebrew University

Type		Budget $ 2011	Budget $ 2010	Budget $ 2009	Budget $ 2008	Budget $ 2007
Other		18,355,278	17,418,427	15,638,363	14,705,399	13,798,755
Governmental/ Public		26,342,389	24,274,659	21,207,053	19,380,094	19,931,524
Internal		24,463,327	25,450,301	25,724,510	25,552,325	22,856,878
Competitive Council for Higher Education		57,823,006	53,176,185	46,963,702	44,813,620	44,498,847
	University Total	126,984,000	120,319,573	109,533,628	104,451,438	101,086,005

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[1] When converting currencies, please note the exchange rate used. $1=4.03 NIS

The Faculty of Humanities

Type	Faculty	Budget $ 2011	Budget $ 2010	Budget $ 2009	Budget $ 2008	Budget $ 2007
Other		1,079,801	366,770	170,918	152,205	96,101
Governmental/ Public		521,986	488,303	510,381	468,215	420,317
Internal		4,278,687	4,431,681	4,246,652	4,238,510	4,260,789
Competitive Council for Higher Education		2,352,416	2,038,591	1,650,562	1,841,740	1,775,857
	The Faculty of the Humanities Total	8,232,889	7,325,345	6,578,513	6,700,670	6,553,064

The Department of History of Art

Type		Budget $ 2011	Budget $ 2010	Budget $ 2009	Budget $ 2008	Budget $ 2007
Other		121,682	121,682	-	-	-
Governmental/ Public		55,039	67,752	67,752	53,827	12,055
Internal		162,917	159,221	198,313	201,255	199,951
Competitive Council for Higher Education		84,175	62,510	3,606	-	-
	The Department of History of Art Total	423,814	411,165	269,670	255,083	212,006

4.5. Please provide data on research students (master degree with thesis, doctoral degree): overall number (internal/external), sources of funding, level of funding, number of graduates (of the university, faculty/school, parent unit/study program) in each of the last five years.

The basic information on research students is given in the section "Ph.D. Studies" in 3.2.1. Most of our research students received stipends from the Robert H. and Clarice Foundation and from other foundations, including Dr. Otto Klemperer Endowment Fund. (On the current situation in funding graduate students see 3.4.8.)

Two our outstanding doctoral students participate or have participated in the four-year Honors Program, established by the President in 2007 in all the Faculties;

each of these students takes or has taken part in a special interdisciplinary program of the Faculty of Humanities. Another outstanding student participated in 2008-10 in a research group at the *Scholion*, an interdisciplinary research center located at the Hebrew University's Faculty of Humanities, and the student received a scholarship for a three-year term.

Samples of M.A. theses and Ph.D. dissertations are available on the CD-ROM.

4.6 Are faculty members required to serve as advisors of senior projects, theses and dissertations? Are there criteria for assigning advisors to different research projects?

All the senior faculty members are required to serve as advisors for graduate students and guide them towards completion of their work on M.A. theses and Ph.D. dissertations. In practice, the advisory role depends on the given faculty member's experience: non-tenured senior scholars advise M.A. students and tenured senior scholars guide doctoral students in the dissertation process. In principle, a non-tenured senior scholar can advise a graduate student on the doctoral dissertation, but, in practice, graduate students prefer more mature faculty members for the performance of this task. Since 2010, doctoral committees discuss candidates for doctoral studies and their potential advisors. For more on this subject, see 3.5.1.8.

4.7. Please provide a list of publications in the last five years (only by the teaching staff of the evaluated study program) according to refereed journals, books (originals or editions), professional journals, conference proceedings, professional reports, etc.

These lists are assembled individually and alphabetically. They can be perused in Appendix 1. Please note that in these lists, single-author books are listed separately from edited books; articles in refereed journals are listed separately from articles or chapters in collections, such as proceedings, books of essays on a single topic, and festschrifts. No professional report forms part of these art historical publications. The total number of publications by our faculty members in the past five years includes ten single-author books, five edited books, fifty-eight articles in refereed journals, and sixty-six chapters in thematic collections.

A list of the book titles:

Books:

> *The Art of the Ketubbah: Illustrated Marriage Contracts of the Library of the Jewish Theological Seminary of America: A Catalogue Raisonné*

Classical Myths in Italian Renaissance Painting
The Crown of Jerusalem – Franz Joseph's Dream of an Ideal Empire
Crying over Spilt Milk: Maternal Breast-feeding and Its Substitutes in 19th-
Century French Art
Jews among Christians: Hebrew Book Illumination from Lake Constance
Kunst als Geschichte: Zur Buchmalerei hebräischer Handschriften aus dem
Bodenseeraum
Mosaics of Faith: Floors of Pagans, Jews, Samaritans, Christians, and
Muslims in the Holy Land
Piranesi as Interpreter of Roman Architecture and the Origins of his
Intellectual World
Santa Maria de Barberà del Vallès: Fé i poder darrere les imatges sacres
The Trophies of the Martyrs: An Art Historical Study of Early Christian Silver
Reliquaries

Edited Books:
Jewish Dimensions in Modern Visual Culture
The Jews of Byzantium: Dialectics of Minority and Majority Cultures
Man Near a Roman Arch: Studies Presented to Prof. Yoram Tsafrir
The Monk's Haggadah
Visual Constructs of Jerusalem

A list of publishing houses:
Brandeis University Press
Brepols Publishers
Brill
Cambridge University Press
Harvey Miller Publishing
Israel Exploration Society
Leo S. Olschki
Magnes Press
Novoe Literaturnoe Obozrenie [New Literary Review] has the series "Essays
on Visual Arts" ["Ocherki Vizual'nosti"]
Oxford University Press
PennState University Press
Spectrum, Jerusalem
Yad Ben-Zvi

4.8. Is there a commercialization unit in the institution? Briefly describe its function: number of patents registered and where have they been registered.

This question does not apply in the field of humanities.

4.9. Please describe the research infrastructure: research laboratories, specialized equipment, budget for maintenance (level and sources of funding).

This question does not apply in the field of history of art.

4.10 Please list grants, honors, fellowships/scholarships, etc received by faculty (senior and junior).

See Appendix 3 for individual, alphabetically assembled, lists. Grants, honors, fellowships, and scholarships are listed here without the names of the faculty members.

Prestigious, competitive grants were obtained from DAAD Research Grant for Young Scholars; Fritz Thyssen Foundation; Germano-Israel Foundation (GIF); Israel Science Foundation (ISF); Max-Planck-Gesellschaft; Rothschild Foundation (Hanadiv) Europe Grant; and especially ERC Advanced Research Grant.

The prestigious awards received by the departmental faculty members are listed in 3.1.1.

4.11. Please list cooperation activities by department members both in Israel and abroad.

The departmental faculty has formed research ties with scholarly bodies in Israel and abroad. Their membership on the editorial boards of journals and book series in the field is listed in Appendix 2 and their collaboration with scholars and academic institutions in Israel and abroad is listed in Appendix 4.

Examples of editorial boards in which our faculty members participate are *Ars Judaica*; *Hispania Judaica*; *IKON, Journal of Iconographic Studies*; *Israel Museum Studies in Archaeology*; *Pe'amim: Studies in Oriental Jewry*; *Renaissance Studies*; and *Sixteenth-Century Journal*.

Examples of collaboration in Israel include The European Forum at the Hebrew University's Faculty of Social Sciences (the director from 2005 to 2012 is a member of the department); the *Scholion* (an interdisciplinary research center located at the Hebrew University's Faculty of Humanities; one faculty member received the prestigious Mandel Post-Doctoral Fellowship); *Yad Izhak Ben-Zvi* (Institute for the Study of Oriental Jewish Communities in the Middle East and the study of Eretz-Israel); The Institute of Advanced Studies at The Hebrew University of Jerusalem (which supports the collaborative research projects of scholars from around the world and hosts international conferences); the interdisciplinary honors graduate program in the study of Late Antiquity in the Mediterranean region at the Hebrew University; Collaborative Research on the Image of the Jews of Salonika, Greece Through Illustrated Postcards, conducted together with Prof. Tamar Alexander, Ben-Gurion

University; The Center for Research of the History of Dutch Jewry (The Mandel Institute of Jewish Studies).

Abroad: The Center for Advanced Judaic Studies (CAJS) at the University of Pennsylvania (devoted to research on Jewish civilization in all its historical and cultural manifestations; two members recently participated in their programs); the Editorial Board of the Series "Ikonographische Repertorien zur Rezeption des antiken Mythos in Europa" (published by Gebrüder Mann in Berlin, collaborating further with two of their members from the Friedrich-Schiller-Universität in Jena on the project funded by GIF); the Scientific Committee of the Iconology Research Group (IRG), Universities of Louvain and Utrecht; The International Research Group "Monuments and Memory" (organized by the University of Nijmegen, The Netherlands); the AHRC Research Network: "Remembered Places and Invented Traditions: Thinking about the Holy Land in the Late Medieval West" (Birbeck College, London); a joint, interdisciplinary project with Prof. David Stern (University of Pennsylvania) and Prof. Christoph Markschies (Humboldt-Universität zu Berlin) on the different aspects of the Tegensee Manuscript [Munich, BSB, Chm 200]); a graduate student seminar at the Center of Jewish Studies at University of Toronto (in collaboration with Dr. Oded Irshai from the Department of the History of the Jewish People); Collaboration with Prof. Luís Urbano de Oliveira Afonso, the Art Institute of the University of Lisbon (Universidade de Lisboa - História da Arte, Faculdade de Letras) on illuminated Hebrew manuscripts from 15th century Portugal.

4.12. Please list the major consulting activities done by faculty.

Departmental members serve on academic committees in Israel and abroad.
In Israel: all senior tenured faculty served on doctoral committees at the Hebrew University of Jerusalem (the chair of the doctoral committee at the School of Arts from 2010 to 2014 is a member of the department). Indeed, one of our faculty members served on the doctoral committees at all the four universities in Israel. Two faculty members were at the Young Scholars Forum of the Israel Science Foundation from 2006 to 2008 and from 2010 to 2013, respectively; and three members served individually, from 2009 to 2012, on the art historical committee of the Israel Science Foundation. Two faculty members are in the research group, SPECTRUM Visual Translations of Jerusalem and are active in the European Forum at the Hebrew University's Faculty of Social Sciences (its head is a member of the department). Six

faculty members serve on the Committee of the Robert H. and Clarice Smith Center for History of Art (its academic chair is a member of the department). Two members serve on the Academic Board of the Center for Jewish Art. One faculty member participates in the academic committee of the Nevzlin Center for Russian and East-European Jewry at the Hebrew University of Jerusalem and, together with our another faculty member, serves at the Library Committee of the Faculty of Humanities. Another faculty member served on the committee for the Ben-Zvi Prize and the Ish-Shalom Prize, on the Yad Itzhak Ben-Zvi, and on the committee of the Polonsky Prize for Creativity and Originality in the Humanistic Disciplines; this faculty member currently participates in the Academic Committee of the Center for the Study of Christianity at the Hebrew University of Jerusalem, Israel National Commission for UNESCO, and at the Israeli Committee of the Association for Byzantine Studies. Yet another member served as a Museology Consultant at the Center and Museum for the Heritage of Babylonian Jewry (Or Yehuda). An adjunct member participates in The Professional Committee in charge of art studies in high schools and the Israeli Education Bureau; this faculty member also served as an academic advisor on publications of books on modern art by the Open University.

Abroad: The Academic Committee of the Institut d'Estudis Catalans, Societat Catalana d'Estudis Litúrgics (Barcelona); the Excellenzcluster 'Asia and Europe' of the University of Heidelberg; the representative of Israel in AIEMA (Association internationale pour l'étude de la mosaïque antique); the consultant to *Eshkolot* Project (A Jewish Educational Initiative in Moscow, supported by the AVI CHAI Foundation).

4.13. What is the level of synergy between research strengths and teaching needs at the various degree levels?

The Hebrew University of Jerusalem is a research institution that meets high standards and the history of art faculty employed there have as their goal the combination of research and the teaching of students on all levels. The two foci nourish each other. The more lecturers are occupied with the topics of their research, aiming at the publication of the results of their exploration, the better they understand how to guide students in writing their research papers on all levels. The more diverse topics within the defined area of each lecturer's specialty are taught in all courses, from introductory to specialized and advanced seminars, the better lecturers

comprehend what the broader context of their research theme is and how to convey to students on all levels various approaches they adopt for exploration of their subjects. The depth and breadth of knowledge in each individual field of specialty, achieved through constant research, are expressed in each lecturer's syllabus of each course taught during the year and together indicate the department's pedagogical acumen. The records of publications, of grants, and of conference participation demonstrate the level of excellence on the part of the department faculty (see Appendices 1, 3, and 5).

The course evaluations done this year of all of the studies by the Faculty of Humanities reflect the students' full satisfaction with the level of teaching during the third year of their B.A. studies in the history of art department. Unfortunately, such a survey was not done at the Hebrew University on the level of M.A. studies. As noted in 3.1.2, the department lacks the human resources for high level teaching the courses on Classical Greek art and architecture, Romanesque art and architecture, Northern Renaissance art, and Baroque art. The weakest areas are by far Modern art and Contemporary art, caused by the retirement of all three faculty members from 2008 to 2012.

At the same time, in the last five years eight doctoral students were awarded the doctoral degree and six students are at various stages of their work; two of them will graduate next year. Fifteen M.A. students completed their work on theses and ten are at various stages of their work on theses. The numbers are not exact. The registration of doctoral students is done by the Hebrew University Research Authority of Graduate Students; the web site lists only those students whose dissertational subjects were approved. M.A. students change the direction of their study from the non-research to research track and back. (On our outstanding students see 4.5.)

4.14. In summary, what are the points of strength and weakness of the research, and are you satisfied with the research outcomes of your department?

All the faculty members are intent on publishing the results of their research with leading publishing houses, in refereed journals and as part of thematic collections. All the faculty members place the results of their research in broad historical, cultural, religious, and socio-political contexts. All the faculty members strive to have the results of their research known to specialists outside Israel, be they in the field of ancient Near Eastern portable objects, ancient mosaic and relief sculpture, early Christian portable objects, Crusader art, medieval Hebrew and Latin manuscripts,

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Jewish and Israeli folk art, Italian Renaissance painting and sculpture, sixteenth- and eighteenth-century architecture and aesthetics, or the Jungian impact on modern art.

At the same time, the language of teaching at the Hebrew University is Hebrew and faculty quite naturally want to have publications in the Hebrew language, not least because the lecturers want to make the results accessible to Israeli students and scholars. At the same time, they also want the results of their research to be known to scholars abroad. This requires publication in English, the major language of publications. This oscillation between two languages occasionally impedes the faculty's speed of publication.

Moshe Barasch, the pioneering historian of art, recognized the need for art history books in Hebrew when he published several by the late 1970s. Exemplary as they are in their breadth and profundity, they are necessarily outdated. Our lecturers can rarely dedicate themselves to the publication of the results of their exploration in Hebrew, a reluctance motivated by the general policy of not taking these publications into consideration for promotion. Of course, the Hebrew University scholars should be encouraged to publish abroad with leading publishing houses and the best refereed journals, but a balance between publications in Hebrew and English would be welcome.

Another point is the recent ranks of our five faculty members who have the full employment at the history of art department: one is not yet tenured (2008). Of the remaining four, in the past five years, two became tenured (2010 and 2011), and two were promoted in one year (2011-12) to the ranks of associate and full professor. In addition to these five faculty members, the departmental faculty includes two members, two-thirds of whose appointments are in other university units—Jewish Folklore and the Institute of Archaeology. This means that not all of their research activity directly relates to history of art proper. At the same time, each faculty member reserves the right to decide what aspect of the research activity suits to pursue, and it is impossible to treat every aspect of an academic position equitably. One member may emphasize obtaining research grants and another committee service, yet all five of our full-time faculty strive to publish scholarly articles and participate in conferences and symposia. Among the three adjunct lecturers, two started academic careers late and have progressed constructively only in the last five years. A very promising adjunct in her early forties graduated only three years ago. The current collective record of research activity does not fully demonstrate the

potential of the departmental faculty; all of our faculty are working on new research projects with the aim of developing them into monographs.

One more point is the financed contribution of graduate students to projects funded by research grants obtained by their advisors. If students contribute from their research projects or independently conduct a portion of the research project that then will form part of the project funded by the grant, then the students are using the funding to underwrite their own thesis work. Occasionally graduate students are employed to collect and elaborate the data needed by their advisor for the faculty member's research project. One bright example is the Center for Jewish Art, founded and administered by three sequential faculty members of the history of art department (see 3.1.1). The data on Jewish iconography, Hebrew manuscripts, synagogues, and portable objects were gathered and documented by graduate students of the department. However, for legal reasons in recent years this type of activity has been defined as a paid work, and the Center is allowed to employ students only for short stretches of time and only on the condition that the student is conducting research that supports his/her thesis. There is a need to find solutions to this problem in order to improve the connection between the department and the Center. In addition, the way the budget distribution of a research grant is defined hinders employment of graduate students: The situation needs to be rectified by allowing more discretion in disbursement to grantees. The bureaucratic procedure in receiving grant budgets for travels and equipment also needs to be made simpler, more flexible, and more transparent.

To this section, please attach the following information (if it does not appear in the section itself):
- **A list of names of the staff members (senior and junior) according to research areas, specifying the papers/publications of each staff member within the last five years** (see Appendix 1)**.**
- **A list of seminars, conferences and workshops held by the parent unit within the last five years** (see Appendix 5)**.**
- **A list of research grants and other achievements: grants (competitive and non-competitive) obtained by the staff members who teach in the parent unit under evaluation during the last five years** (see Appendix 3)**.**
- **A list of staff members who have won prizes/scholarships (please specify prizes/journals)** (see Appendix 3 which includes this information)**.**
- **A list of staff members who serve on editorial boards of journals (please specify journals)** (see Appendix 2)**.**

- **A list of chairs, research institutes, research centres and research facilities established in the last five yeas, including specialized laboratories.** (Not applicable)

Table of Contents – Appendices

Appendix 1 (Research Areas and Publications from 2006/7 to 2011/2)

Arad, Lily (Adjunct Lecturer from 1999)

Expertise: The visual culture of the Land of Israel.

Research Interests
The visual culture of the Land of Israel/The Holy Land: art, architecture, and devotional objects from early periods to present Israeli and Palestine art. The visual presence of the Holy Land in Europe and of Europe within the Holy Land, especially in the Middle-Ages and the Colonial and Post-Colonial periods, and visual translations of Jerusalem, particularly in the Iberian Peninsula. Medieval Art, specializing in Spanish and Catalonian Romanesque and Crusader Art.

Publications

Books:

1. *Santa Maria de Barberà del Vallès: Fé i poder darrere les imatges sacres*. Barcelona: Tabelaria, 2011, 317 pages, 27 colour and 127 b/w illustrations.
2. *The Crown of Jerusalem – Franz Joseph's Dream of an Ideal Empire*. Jerusalem: The European Forum at the Hebrew University of Jerusalem, 2012, aprox. 225 pages, 17 color and 23 b/w illustrations (forthcoming).

Refereed Journals:

1. 'Les pintures romàniques de Sorpe. Noves interpretacions', *Misceŀlània Litúrgica Catalana* (Institut d'Estudis Catalans, Barcelona), 14 (2006): 21-60. In collaboration with Dr. Montserrat Pagès i Paretas, curator of Medieval Art, Museu Nacional d'Art de Catalunya, Barcelona.
2. 'The Holy Land Ampulla of Sant Pere de Casserres – A Liturgical and Art-historical Interpretation', *Misceŀlània Litúrgica Catalana* (Institut d'Estudis Catalans, Barcelona), 15 (2007): 59-86.
3. 'An Absent Presence: Jerusalem in Montserrat' *Misceŀlània Litúrgica Catalana* (Institut d'Estudis Catalans, Barcelona), 20 (2012): 345-82.

Chapters in Thematic Collections:

4. "'By the Grace of God and Historical Right' – The Emperor of Germany as the Patron of a Christian Jerusalem", in *Image and Sound - Art, Music and History*, ed. by Richard I. Cohen, Jerusalem: The Zalman Shazar Center for Jewish History, 2007, pp. 253-84, 10 b/w illustrations (Hebrew).
5. 'Theater – eine kaiserliche Waffe. Ein himmlischer Segen für den Kreuzzug-Kaiser Wilhelm II. in Jerusalem', in *Deutschland und Deutsche in Jerusalem*, eine Konferenz in Mishkenot Sha'ananim, März 2007, ed. by Haim Goren and Jakob Eisler, Jerusalem: Mishkenot Sha'ananim, 2011, pp. 46-62, 6 b/w illustrations.
6. 'Imágenes discretas: La exaltación de la Cruz, la corona y la Iglesia en Cataluña y Tierra Santa', in *Imatges indiscretes, Art i devoció a l'Edat Mitjana. Jornades Internacionals, Abril 2008*, ed. by Rosa Alcoy and Pere Beseran, Barcelona: Universitat de Barcelona, 2011, pp. 29-43, 5 b/w illustrations.
7. 'Imagining Jerusalem: A Construction and Reconstruction through Travellers' Narratives', in *Travel in the Nineteenth Century: Narratives, Histories and Collections*, ed. by Kate Hill, Laurie Garrison and Claudia Capancioni, Royal Historical Society and Lincoln University, 2012, 22 pages, 4 b/w illustrations (forthcoming).
8. 'A (Hi)story of Jerusalem: Memories and Images in the Austro-Hungarian Empire', in *Visual Constructs of Jerusalem,* ed. Bianca Kühnel, Hanna Vorholt and Galit Noga-Banai, Turnhout: Brepols (expected to be published in the series 'Cultural Encounters in Late Antiquity and the Middle Ages' in 2013), 18 pages, 9 illustrations.
9. 'The Emperor's New Crowns: A Portrait Between Legend and History on the Mount of Olives', in *Proceedings of the International Colloquium on the German Contribution to Cultural Development in Palestine, Jerusalem 21 April 2005*, ed. by Michael Heinzelmann and Ejal J. Eisler. Hanover: Verlag des Deutschen Evangelischen Instituts für Altertumswissenschaft des Heiligen Landes, aprox. 15 pages, 6 b/w illustrations (forthcoming).

Other Publications:

10. *Perception and Action in Kaiser Wilhelm II's Concept of Jerusalem* (Jerusalem: The Hebrew University of Jerusalem and the Konrad-Adenauer-Stiftung, 2005) (Working Paper 44/2005).

Freedman, Luba (Full Professor)

Expertise: Painting and sculpture in Italy of the fifteenth and sixteenth centuries.

Research Interests
Interpretations of individual works; landscape backgrounds in paintings of sacred and profane events; an artist as an intellectual; reception of antiquity; mythological and allegorical subjects; portraiture.

Publications

Books:

1. *The Revival of the Olympian Gods in Renaissance Art*, Cambridge and New York: Cambridge University Press, 2010, paperback edition, xiii pp.; 301 pp.; 78 fig.
2. *Classical Myths in Italian Renaissance Painting*, Cambridge and New York: Cambridge University Press, 2011, xvi pp; 292 pp.; xiv col. pl.; 32 fig.

Refereed Journals:

3. "Florence in Two Pollaiuolo Paintings," *Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia* series 5, 2/1 (2010): 275-96.
4. "Mercury à la David in Italian Renaissance Art," *Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia* series 5, 3/1 (2011): 135-57.
5. "Two Spalliera Paintings of Roman Monuments in the Galleria Colonna," *Viator: Medieval and Renaissance Studies* 42 (2011): 349-82.
6. "Antonio del Pollaiuolo's Apollo and Daphne and its Relationship to the Poetry of Lorenzo de' Medici," *Memoirs of the American Academy in Rome* 57-58 (2011/2012): 213-42.
7. "Titian's Bacchus and Ariadne: The *all'antica* Depiction of a Classical Myth," *Studi Tizianeschi* 8 (2012): 7-31.

Chapters in Thematic Collections:

8. "The Vainly Imploring Goddess in Titian's Venus and Adonis." In: *Titian: Materiality, Likeness, Istoria*, ed. Joanna Woods-Marsden, intro. David Rosand, Turnhout: Brepols Publishers, 2007, pp. 83-96.
9. "Europa's Voyage to Venice." In: *Reflections on Renaissance Venice: Essays in Honor of Patricia Fortini Brown*, ed. Blake De Maria and Mary Frank. Milan: Five Continents, 2013, 15 pp., 5 fig. (forthcoming).

10. "Apelles, Giovanni Bellini, and Michelangelo in Titian's Life and Art," 26pp. *Artibus et Historiae* 66 (2013), planned as Peter Humfrey's Festschrift.

Entries in Encyclopedias:

11. Entries 'Danae', 'Leda', 'Mars', 'Marsyas', and 'Neptune', in *The Classical Tradition*, ed. Anthony Grafton, Glenn Most, and Salvatore Settis, Cambridge, MA.: Harvard University Press, 2010), pp. 250, 519, 564-65, and 636 (solicited).

Heyd, Milly (Associate Professor)

Expertise: Modern and contemporary art in relation to the Jewish identity.

Research Interests
Modern and contemporary art- in particular Jewish identity, the modern Jewish artists and the avant-garde, Jews and Dada, art from a psychological perspective, women artists.

Publications

Edited Book:

1. Matthew Baigell, Milly Heyd and Rose-Carol Washton Long (eds.), *Jewish Dimensions in Modern Visual Culture* (Waltham, MA: Brandeis University Press, 2010.

Refereed Journals:

2. "The Imago of the Artist's Father: Duchamp vis-à-vis Cézanne", *Source* 2/3 (Winter/Spring 2008): 40-48.
3. "Hans Richter: Universalism and Particularism", *Ars Judaica* 7 (2011): 105-22

Chapters in Thematic Collections:

4. "Tristan Tzara/Shmuel Rosenstock: The Hidden/Overt Jewish Agenda," in *Jewish Dimensions in Modern Visual Culture*, eds., Matthew Baigell, Milly Heyd and Rose-Carol Washton Long (Waltham, MA: Brandeis University Press, 2010), pp. 193-220. [Early version published in *Cahiers Tristan Tzara* 3-4 (2005): 98-109.]
5. גירסא עברית: "האב ובנייתו מחדש", בקובץ *חיים של אמנות, אמנים, אוצרים וחוקרים מוקירים את חיים פינקלשטיין*, בעריכת רות איסקין, חיים מאור וקטרין קוג'מן-אפל, הוצאת מגנס, ירושלים, 2011, עמ' 122-43.
6. "Hidden Traces – Jewish Artists' Universal and Particular Identities", in *The Hidden Trace: Jewish Paths through Modernity*, ed. Martin Roman Deppner (Bramsche: Rasch Verlag, 2008), pp. 74-95.

7. "Van Gogh and his Physicians: Projections and Counter-Projections", *The European Legacy: Medicine and the Humanities*, Routledge, 2011, pp. 355-83.
8. "Bleeding and Whitening: Austrian Actionism and Israeli Artists", in *From Cultural Polyphony to National Independence: Legacies of Central European Culture in Israel*, edited by Bianca Kühnel (forthcoming).
9. "Leora Laor, The Running Girl in Mea-Sh'earim", *Speculum* conference proceedings
10. "Happiness vis-à-vis Melancholy in Modern Art", in *Happiness and its Negation in Art* (conference proceedings to be published by *Akademische Verlagsgemeinschaft München*).

Kantor-Kazovsky, Lola (Senior Lecturer)

Expertise: Early Modern architecture; eighteenth-century art and aesthetics; Modern Russian Art.

Research interests

Renaissance and Baroque architecture, history of architectural theory; semantics of rustication in early modern Italian architecture; Piranesi as artist and thinker; eighteenth-century art and aesthetics, Soviet non-official art of 1950-s-70s in the context of the "cultural cold war."

Publications

Books:

1. *Piranesi as Interpreter of Roman Architecture and the Origins of his Intellectual World*. Florence, Leo S. Olschki, 2006, 310 pp.
   > The Russian translation forthcoming in Moscow (Novoe Literaturnoe Obozrenie [New Literary Review] publishing house, in the series "Essays on Visual Arts" ["Ocherki Vizual'nosti"]).

Refereed Journals:

2. "Piranesi's Displeasure of Ruins," *Apollo* (September 2007): 47-53.
3. "Vladimir Yakovlev in Grobman's Collection in Tel Aviv and a Jewish Interpretation of the Avant-Garde Myth of Artististic Creation," *Ars Judaica* 5 (2008): 93-112.
4. "'La zecca vecchia': Myth, Archeology and Architectural Design in the High Renaissance Concept of Rustication," *Renaissance Studies* 25 (2011): 248-75.

Chapters in Thematic Collections:

5. "Nicola Giobbe's Library in the Context of Piranesi Studies," in *Bibliothèques d'architecture / Architectural libraries*, ed. Olga Medvedkova, series ed. Marc Fumaroli (Paris, INHA-Alain Baudry éditeur, 2009), 127-38.

6. "The Moscow Underground Art Scene in an International Perspective," accepted for publication in *Art Beyond Borders in Communist Europe*, ed. by Pascal Dubourg-Glatigny, Gérome Bazin and Piotr Piotrowski (Berlin, Centre Marc Bloch), 2012? (15 pages).
7. "On the Eve of Graeco-Roman Controversy: Pierre Jean Mariette and Bouchardon's Fountain of the Four Seasons" in *Giovanni Battista Piranesi: Vision, Polemic and Design. Studies in Honour of John Wilton-Ely*, ed. Francesco Nevola (Rome: Ugo Bozzi editore, to be published 2012), 23 pages

Other Publications

8. "The Architectural Debate in 18th-century Venice," in *The Companion to18th-Century Architecture*, ed. By Caroline van Eck and Sigrid de Jong, 25 pp. forthcoming in Wiley-Blackwell (solicited).
9. *La deuxième avant–garde, 1950–1970*, catalogue of the exhibition, Paris, Hotel de l'Industrie (Paris: Editions Le Minotaure, 2007), 200 pp.

Kühnel, Bianca (Full Professor)

Expertise: Medieval art; Crusader Art.

Research Interests
Visual Translations of Jerusalem ; The Holy Land and Europe: Spiritual and Material Bridges; The 'Holy Lands' of Europe: Architectural Emblems; Cult of Sites and Cult of Saints: Studies in the Theory of the Image; The Medieval Image of the World: Visual Dimensions of Medieval Science

Publications

Edited Books:

1. *Visual Constructs of Jerusalem*, *Visual Constructs of Jerusalem*, ed. Bianca Kühnel, Hanna Vorholt and Galit Noga-Banai, Turnhout: Brepols (expected to be published in the series 'Cultural Encounters in Late Antiquity and the Middle Ages' in 2013).

Chapters in Thematic Collections:

2. 'The Holy Land as a Factor in Christian Art', in: *Christians and Christianity in the Holy Land, From the Origins to the Latin Kingdoms*, eds. Ora Limor and Guy.G. Stroumsa (Turnhout: Brepols Publishers, 2006), pp. 463-504 (Cultural Encounters in Late Antiquity and the Middle Ages, 5)
3. 'Abrahams Opfer als Chiffre des Tempels. Ein kunstgeschichtlicher Beitrag zur jüdisch-christlichen Polemik', in: *Opfere deinen Sohn! Das ‚Isaak-Opfer' in Judentum,*

Christentum und Islam, eds. Bernhard Greiner, Bernd Janowski and Hermann Lichtenberger (Tübingen: Francke Verlag, 2007), pp. 73-92.

4. 'Josephus Flavius und die Kunst', in: *Josephus und das Neue Testament; wechselseitige Wahrnehmungen*, eds. Christfried Böttrich and Jens Herzer (Tübingen: Mohr-Siebeck, 2007), pp. 469-94 (II. Internationales Symposium zum Corpus Judaeo-Hellenisticum).

5. 'Memory and Architecture: Visual Constructions of the Jewish Holy Land', in: *On Memory, an Interdisciplinary Approach*, ed. Doron Mendels (Frankfurt: Peter Lang, 2007), pp. 177-93.

6. 'Productive Destruction: the Holy Sepulchre after 1009' in: *Konfliktbewältigung vor 1000 Jahren: Die Zerstörung der Grabeskirche in Jerusalem im Jahre 1009*, ed. R. J. Lilie (Berlin: Brandenburgische Akademie der Wissenschaften, 2010), pp. 33-56.

7. 'Virtual Pilgrimages to Real Places: the Holy Landscapes', in: *Imagining Jerusalem in the Medieval West*, ed. L. Donkin and H. Vorholt (Published for the British Academy by Oxford University Press, 2011), pp. 243-64 [Proceedings of the British Academy 175]

8. 'The Holy Land Elsewhere', in: *Ut Videat et Contingat: Essays on Pilgrimage and Sacred Space*, eds. Yitzhak Hen and Iris Shagrir (Raanana: Open University, 2011), pp 249-66 (Hebrew).

9. 'Jerusalem between Narrative and Iconic', in: *Jerusalem as Narrative Space*, eds. G. Wolf and A. Hoffmann (Leiden: E.J. Brill, scheduled for 2012)

Entries in Encyclopedias:

10. 'Crusader, Art and Architecture', in: *Oxford Dictionary for Medieval Art*, 2009.

Noga-Banai, Galit (Lecturer)

Expertise: Late Antique, Early Byzantine and Early Medieval Art, from portable objects to architecture.

Research Interests
Late Antique, Early Byzantine and Early Medieval Art, from portable objects to architecture. Special interests are the Christianization of the Mediterranean Basin, focusing on Rome and the Holy Land, and the creation of a collective and social memory through visual factors, especially in a local urban context.

Publications

Books:

1. *The Trophies of the Martyrs: An Art Historical Study of Early Christian Silver Reliquaries*, Oxford Studies in Byzantium (Oxford: Oxford University Press, 2008). 300 pages; 4 pages of color plates, 48 pages of black & white plates.

Edited Books

2. *Visual Constructs of Jerusalem*, ed. Bianca Kühnel, Hanna Vorholt and **Galit Noga-Banai**, Turnhout: Brepols (expected to be published in the series 'Cultural Encounters in Late Antiquity and the Middle Ages' in 2013).

Refereed Journals:

3. "Das Kreuz auf dem Ölberg: mögliche frühe Bildbezeugungen," *Römische Quartalschrift* 102 (2007), 141-54.
4. "The Brass Cross in Munich and Loca Sancta Eulogia: Innovative Representation of Local Tradition," *Arte Medievale*, N.S. 6/1 (2007), 9-23.
5. "Between the Menorot: New Light on a Fourth Century Jewish Representative Composition," *Viator: Medieval and Renaissance Studies* 39/2 (2008), 21-48.
6. "Time and Again in Poreč: A Note on the Decoration Program of the Apse in Basilica Eufrasiana," *Ikon, Journal of Iconographic Studies* 1 (2008), 79-90.
7. "From a Cabin in the Sky to the Eternal City," *Jahrbuch für Antike und Christentum* 53 (2010), 140-52, pls. 9, 10, 11.
8. "A Late Antique Silver Reliquary in Toronto," (with Linda Safran) *Journal of Late Antiquity* 4/1 (2011), 3-30.
9. "The Sarcophagus of Louis the Pious in Metz - A Roman Memory Reused," *Frühmittelalterlichen Studien* 45 (2011), 37-50.
10. "Between Rome and Jerusalem: The Cross at the Center of a Herrscherbild Composition," *Ikon, Journal of Iconographic Studies* 5 (2012), 57-64.

Chapters in Thematic Collections:

11. "Visual Prototype versus Biblical Text: Moses Receiving the Law in Rome," in: F. Bisconti and H. Brandenburg (eds.), *Sarcofagi tardoantichi, paleocristiani ed altomedioevali. Atti della giornata tematica dei Seminari di Archeologia Cristiana nell'Ecole Française de Rome - 8 Maggio 2002* (Città del Vaticano: Pontificio Instituto di Archeologia Cristiana, 2004), 175-85. A Hebrew version of this article, using other examples, was published in: R. I. Cohen (ed.), *Image and Sound, Art, Music and History* (Jerusalem: The Zalman Shazar Center, 2007), 43-64.
12. "Loca Sancta and the Bethesda Sarcophagi," in: H. Brandenburg and S. Heid (eds.), *Heil und Heilung in der Spätantike. Kultorte, Denkmäler und Zeugnisse. Atti della giornata tematica dei Seminari di Archeologia Cristiana nell'Ecole Française de Rome - 20 Maggio 2004* (Città del Vaticano: Pontificio Instituto di Archeologia Cristiana, 2007), 107-23.
13. "Jewish Art in Christian Context: A Wall Painting in the Catacomb under Villa Torlonia in Rome," in: C. Lücking-Michel and S. Raueiser (eds.), *Drei Religionen - ein Heiliges Land*, *Schriften des Cusanuswerk* 17 (2008), 93-107.

14. "Are there Representations of Noli me tangere in Early Christian Art?", in R. Bieringer, B. Baert & K. Demasure (eds.), *Noli me tangere: New Interdisciplinary Perspectives*, Bibliotheca Ephemeridum Theologicarum Lovaniensium (Leuven - Paris - Dudley MA: Peeters, 2011), forthcoming.

Other Publications:

15. "Prolegomena to the Study of Sarcophagus Production under Pope Damasus," Working Paper 59/2007 (The European Forum at the Hebrew University, 2007).

Ornan, Tallay
(Associate Professor: 2/3 of the appointment at the Institute of Archeology and 1/3 of the appointment at the History of Art Department)

Expertise: Ancient Near Eastern Archaeology and Art

Research Interests
Ancient Near Eastern art from the late fourth to the middle of the first millennia BC; media include: Seals and sealings, pottery paintings, terra-cottas, ivory and bone carvings, metal statues and figurines, wall paintings, wall reliefs and other carved monuments. Main geographical areas of interest: The Levant (modern Israel/Palestine, Jordan, Lebanon, Syria) and Mesopotamia (modern Iraq). Main period of research: The second and the first half of the first millennium BC. Main subjects of interest and research: Divine representations; royal imagery and the relationship between gods and kings as revealed in the visual display; Levantine metal statuary; religious history as manifested through pictorial representations; the impact of Mesopotamian cultural constructs on the emergence and development of ancient Israelite religion as viewed from the visual records.

Publications

Refereed Journals:

1. "Who is Holding the Lead Rope? The Relief of the Broken Obelisk", *Iraq* 69, 2007: 59–72.
2. "Four Hebrew Seals, One Depicting an Assyrian-like Archer, from the Western Wall Plaza Excavations, Jerusalem", with Sh. Weksler-Bdolah, Z. Greenhut, B. Sass, Y. Goren, *'Atiqot* 60, 2008: 115–29 (invited).
3. "A Local Imitation of a Neo-Babylonian Stamp Seal, A tomb in Gelilot near Herzliya", *'Atiqot* 62, 2009: 1–5 (invited).
4. "Let Ba'al be Enthroned: The Date, Identification and Function of a Bronze Statue from Hazor", *Journal of Near Eastern Studies* 70(2), 2011: 253–80.

5. "The Long Life of a Dead King: A Bronze Statue from Hazor in its Ancient Near Eastern Context", *Bulletin of the American Schools of Oriental Research* 366, 2012: 1–23.
6. "Member in the Entourage of Yahweh: A Uraeus Seal from the Western Wall Plaza Excavation", Jerusalem, *'Atiqot* (7 pages, invited) [Forthcoming].
7. "Two Hebrew Seals and a Bulla, One of the Seals with a Roaring Lion, The Western Wall Plaza Excavations, Jerusalem", with S. Weksler-Bdolah, S. Kisilevitz and B. Sass, *'Atiqot* (11 pages, invited) [Forthcoming].
8. "A Rediscovered Lost Seal from Gezer", *Palestine Exploration Quarterly* (10 pages) [Forthcoming].

Chapters in Thematic Collections

9. 'The Godlike Semblance of a King: The Case of Sennacherib's Rock Reliefs', in J. Cheng and M.H. Feldman (eds.), *Ancient Near Eastern Art in Context: Studies in Honor of Irene J. Winter by her Students*, Leiden and New York, 2007:161–78 (invited, refereed).
10. 'Labor Pangs: The Revadim Plaque Type', in S. Bickel, S. Schroer, R. Schurte and Ch. Uehlinger (eds.), *Images as Sources, Studies on Ancient Near Eastern Artefacts and the Bible Inspired by the Work of Othmar Keel* (*Orbis Biblicus et Orientalis*, Special Volume), Fribourg and Göttingen, 2007: 215–35 (invited).
11. 'Gods and Symbols in the Art of Israel/Palestine c. 1000–600 BCE', in M. Kister, J. Geiger, N. Na'aman, Sh. Shaked (eds.), *Ancient Gods, Polytheism in Eretz Israel and Neighboring Countries from the Second Millennium BCE to the Islamic Period*, Jerusalem, 2008: 64–89 (Hebrew, invited).
12. 'In the Likeness of Man, Reflections on the Anthropocentric Perception of the Divine in Mesopotamian Art', in B. Nevling Porter (ed.), *What is a God, Anthropomorphic and Non-Anthropomorphic Aspects of deity in Ancient Mesopotamia* (*The Casco Bay Assyriological Institute Transactions* 2), Winona Lake, 2009: 93–151 (invited).
13. 'The Winged Disc as an Emblem of Major Deities in the Neo-Assyrian Period', in I. Eph'al and N. Na'aman (eds.), *Royal Assyrian Inscriptions: History, Historiography and Ideology - A Conference in Honour of Hayim Tadmor on the Occasion of His Eightieth Birthday, 20 November 2003, Jerusalem* (The Israel Academy of Sciences and Humanities), 2009: 70–96 (Hebrew, invited).
14. 'Divine Love: Nana, Ningal and their Entourage on a Clay Plaque', in W. Horowitz, U. Gabbay and F. Vukosavović (eds.), *A Woman of Valor: Jerusalem Ancient Near Eastern Studies in Honor Joan Goodnick Westenholz*, Madrid, 2010: 115–39 (invited).
15. 'Humbaba, the Bull of Heaven and the Contribution of Images to the Reconstruction of the Gilgameš Epic', in H.-U. Steymans (ed.), *Gilgamesch – Bilder eines Helden: Ikonographie und Überlieferung von Motiven im Gilgameš-Epos* (*Orbis Biblicus et Orientalis* 245), Fribourg and Göttingen, 2010: 229–60, 411–24 (invited).
16. 'The Figure with the Tree-and-Horned-Animals: A Unique Bronze Statue from Hazor', in A. Ben-Tor et al., *The Ceremonial Precinct of Canaanite Hazor: New*

Results from the Renewed Excavations, in P. Matthiae, F. Pinnock, L. Nigro and N. Marchetti (eds.), Proceedings of the 6th International Congress on the Archaeology of the Ancient Near East May, 5th-10th 2009, "Sapienza" - Università di Roma, 2010, vol. 3, Wiesbaden, 524.

17. 'Covered with Gold: the Long Life of a Bronze Statue from Hazor', in A. Mazar et al. (eds.), *Eretz-Israel 30*, Amnon Ben-Tor Volume, Jerusalem, 2011: 1–13 (invited, Hebrew, English summary).

18. 'The Role of Gold in Royal Representation: The Case of a Bronze Statue from Hazor', in R. Matthews and J. Curtis (eds.), Proceedings of the 7th International Congress on the Archaeology of the Ancient Near East, 12 April – 16 April 2010, the British Museum and UCL, London 2, *Ancient & Modern Issues in Cultural Heritage Colour & Light in Architecture, Art & Material Culture, Islamic Archaeology*, Wiesbaden, 2012: 445–58.

19. 'A Silent Message: Godlike Kings in Mesopotamian Art', in M. Klein-Swormink and M. H. Feldman (eds.), *Critical Approaches to Ancient Near Eastern Art*, Berlin: Walter De Gruyter (invited) [Accepted].

Other Publications:

20. 'Twins: A Dangerous Pregnancy', *Biblical Archaeology Review* 35/1 (February, 2009): 57–60.

Rajner, Mirjam (Adjunct Lecturer from 2010)

Expertise: East-European Jewish art

Research interests
During the past five years my research dealt with the art created between 1918 and 1945 by a group of Yugoslav Jewish artists: with the art of the Soviet Jewish artist Zinovii Tolkachev, created between the 1920s and 1946; and the art of the Polish Jewish artist Samuel Hirszenberg (1865-1908) and his circle.

Publications

Refereed Journals:

1. "Chagall's 'Wedding', 1908-1909," *Timorah, The Bar-Ilan Journal of Jewish Art*, special issue published in honor of the Bar-Ilan University's 50th Anniversary, (2006): 151-62 (in Hebrew).
2. "Marc Chagall's 1909 Female Portraits of Women," *Nashim, A Journal of Jewish Women's Studies and Gender Issues*, 14 (2007): 131-59.
3. "Chagall's 'Jew in Bright Red'," *Ars Judaica*, The Bar-Ilan Journal of Jewish Art, 4 (2008): 61-80.

4. "Adolf Weiller – an Attempt to Reconstruct a Jewish Artist's Biography," *Zbornik*, Jewish Historical Museum, Belgrade, 9 (2009): 525-62 (In Serbian with English summary).

5. "Between Local and Universal: Daniel Kabiljo, a Sephardic Artist in Sarajevo on the Eve of the Holocaust," *El Prezente*, no. 4, Ben-Gurion University of the Negev, Beer Sheva (December 2010): pp. 233-54.

6. Richard I. Cohen and Mirjam Rajner, "The Return of the Wandering Jew(s) in Samuel Hirszenberg's Art," *Ars Judaica*, The Bar-Ilan Journal of Jewish Art, 7 (2011): 33-56.

7. "Continuities and Discontinuities: Imagining Jewish Life and Tradition in Holocaust Art - the Drawings of Adolf Weiller," *Journal of Modern Jewish Studies* (2012), 25 pp. (accepted).

Chapters in Thematic Collections:

8. "The Iconography of the Holy Family in Chagall's 1909-1910 Works." In Poorthius Marcel, Joshua Schwartz and Joseph Turner, eds., *Interaction between Judaism and Christianity in History, Religion, Art and Literature, Jewish and Christian Perspectives Series*, vol. 17, Brill Academic Publishers, Leiden, Holland (2009): 495-507.

9. "Mané-Katz – the Years in Ukraina." In Tarshish, Noa ed., *Mané-Katz, Ukraine, Paris, Eretz-Israel*, Mané-Katz Museum, Haifa (2011): 17-35 (Hebrew and English).

10. "From the Shtetl (1939-1946) to the Flowers of Auschwitz (1945-46) and Back: The Creation, Reception and Destiny of Zinovii Tolkachev's Art." In Heftrich,

11. Urs, Robert Jacobs et. al, eds., *The Images of Rupture between the East and the West: Iconography of Auschwitz and Hiroshima in the Arts and Literature of the Eastern Europe*, Cologne: Böhlau (2012): 20 pp (accepted).

Entries in Encyclopedias:

12. Biographies of Samuel Hirszenberg, Izidor Kaufmann, Leonid Pasternak and Leopold Pilichowski for *The YIVO Encyclopedia of Jews in Eastern Europe*, 2008.

Sabar, Shalom
(Full Professor: 2/3 of the appointment at Jewish and Comparative Folklore Program and 1/3 of the appointment at the History of Art Department)

Expertise: Jewish Art and Folklore

<u>**Research interests**</u>
The visual arts among the Jews of Italy during the Renaissance and the Baroque periods; visual culture of the Sephardi Jews before and after the expulsion from the Iberian Peninsula; between Jews and Christians in the realm of art and culture in Holland's "Golden Age"; Hebrew manuscript and printed book illustration; the illustrated Jewish marriage contract over the ages; Hebrew script in Christian art;

image of Jerusalem in art; rabbinic approaches to art; interaction between Jewish folk art and folk religion; images, material culture and daily objects related to Jewish rituals and ceremonies in art and folklore; Hebrew amulets and magic; illustrated Jewish postcards and new year cards.

Publications

Books:

1. *The Life Cycle* ("Jewish Communities in the East in the Nineteenth and Twentieth Centuries"), in collaboration with E. Arazi, A. Bar-Levav, R. Weinstein, Jerusalem: Ben-Zvi Institute for the Study of Jewish Communities in the East, 2006 (Hebrew); 350 pp.
2. *The Art of the Ketubbah: Illustrated Marriage Contracts of the Library of the Jewish Theological Seminary of America. A Catalogue Raisonné*, New York and Jerusalem [about 750 pages of text and 400 illustrations] (In Press).

Refereed Journals:

3. "Torah and Magic: The Torah Scroll and its Appurtenances as Magical Objects in Traditional Jewish Culture," *European Journal of Jewish Studies*, 3/1 (2009): 135-70.
4. "Ben Porat Yoseph": The Image of Joseph in the Folklore and Art of Sephardi Jews and the Jews in the Lands of Islam," *Bet Mikra* 55 ("The Joseph Story throughout the Ages," ed. Lea Mazor), 2010: 169-92 and pls. 8-19 (Hebrew; English summary: 12*-13*).
5. "'The Fathers Slaughter their Sons': Depictions of the Binding of Isaac in the Art of Medieval Ashkenaz," *Images* 3 ("The Vivian B. Mann Festschrift"), 3 (2009): 9-28.
6. "Between Germany and Poland: Jewish Rituals in Early Twentieth Century Illustrated Postcards," *Jerusalem Studies in Jewish Folklore* 27 (2011) [Olga Goldberg-Mulkiewicz Volume]: 119-54 (Hebrew; English summary, p. x).
7. With Tamar Alexander and Gila Hadar, "'El oio ve, la alma desea (The eye sees, the soul desires)': Jewish Postcards from Salonika," *Jerusalem Studies in Jewish Folklore* 27 (2011) [Olga Goldberg-Mulkiewicz Volume]: 183-229 (Hebrew; English summary, pp. xii-xiii).
8. "A Survey of the Literature on Jewish Postcards New Year Cards," *Jerusalem Studies in Jewish Folklore* 27 (2011) [Olga Goldberg-Mulkiewicz Volume]: 269-90 (Hebrew).
9. "A New Discovery: The Earliest Illustrated Esther Scroll by Shalom Italia," *Ars Judaica* 8 (2012), pp. 119-36.

Chapters in Thematic Collections:

10. "'Les arts visuels chez les Juifs d'Espagne et d'Orient." In *Le monde sépharade: Histoire et civilisation*, ed. Shmuel Trigano (Paris: Les Editions du Seuil, 2006), Vol. II, pp. 625-47.

11. "Seder Birkat ha-Mazon, Vienna, 1719/20 – The Earliest Known Illuminated Manuscript by the Scribe-Artist Aaron Wolf Schreiber Herlingen of Gewitsch." In: *Zekhor Davar le-'avdekha: Essays and Studies in Memory of Dov Rappel*, ed. Sh. Glick (Ramat Gan: Bar-Ilan University, and Jerusalem: The Center for Jewish Educational Thought, Lifshitz College, 2007), pp. 455-72 and pls. 8-17 (Hebrew).

12. "The Akeda in the Works of Moshe Shah Mizrachi: A Pioneer of Jewish Folk Art in Eretz Israel." In *Mincha le-Menachem: A Collection of Essays in Honor of Rabbi Menachem Hacohen*, eds. H. Amit, A. Hacohen, H. Beer (Jerusalem: Hakibbutz Hameuhad Publishing House, 2007), pp. 465-87 (Hebrew).

13. "Between Protestants and Jews: Hebrew Script in Rembrandt's Art." In: *Beyond the Yellow Badge: Anti-Judaism and Antisemitism in Medieval and Early European Modern Visual Culture* ("Brill's Series in Jewish Studies," 37), ed. Mitchell B. Merback (Leiden and Boston: Brill, 2008), pp. 371-404, 559-73.

14. "The Historical and Artistic Context of the Szyk Haggadah." In: *Freedom Illuminated: Understanding The Szyk Haggadah* [Companion Volume to a new edition of the Szyk Haggadah], ed. by Byron L. Sherwin and Irvin Ungar (Burlingame, California: Historicana, 2008), pp. 33-170.

15. "From Amsterdam to Bombay, Baghdad, and Casablanca: The Influence of the Amsterdam Haggadah on Haggadah Illustration among the Jews in India and the Lands of Islam." In: *The Dutch Intersection: The Jews and the Netherlands in Modern History* ("Brill's Series in Jewish Studies," 38), ed. Yosef Kaplan (Leiden and Boston: Brill, 2008), pp. 279-99, 498-517.

16. "From 'The Temple to the Hurvah Synagogue – The Iconization of the Hurvah in Popular Jewish Art of the Old Yishuv." In: *The Hurva Synagogue: Six Centuries of Jewish Settlement in Jerusalem*, ed. Reuven Gafni, Arie Morgenstern, & David M. Cassuto (Jerusalem: Yad Ben-Zvi Press, 2010), pp. 111-32 (Hebrew).

17. "From Sacred Symbol to Key Ring: The Hamsa in Jewish and Israeli Societies." In: *Jews at Home: The Domestication of Identity* ("Jewish Cultural Studies," Vol. 2), ed. Simon J. Bronner, Oxford: Littman Library of Jewish Civilization, 2010, pp. 140-62.

18. "Gerusalemme e il Tempio nell'arte e nella cultura degli Ebrei italiani." In: *La bisaccia del pellegrino: Fra evocazione e memoria. Il pellegrinaggio sostitutivo ai luoghi santi nel mondo antico e nelle grandi religioni viventi: Atti del Convegno Internazionale*, eds. Amicare Barbero e Stefano Piano (Ponzano Monferrato: Centro di Documentazione dei Sacri Monti, 2010), pp. 37-49.

19. "Words, Images, and Magic: The Protection of the Bride and Bridegroom in Jewish Marriage Contracts." In: *Jewish Studies at the Crossroads of History and Anthropology: Authority, Diaspora, Tradition*, eds. R. S. Boustan, O. Kosansky, and M. Rustow (Philadelphia: University of Pennsylvania Press, 2011), pp. 102–32, notes pp. 361–65.

20. "The Illuminated Ketubbah in Algeria," and "Jewish Amulets of Algeria." In: *Jewish Communities in the East in the Nineteenth and Twentieth Century: Algeria*, ed. Haim

Saadoun (Jerusalem: Ministry of Education and Ben-Zvi Institute, 2012), pp. 277-82, 283-88 (and color plates between pp. 248-49) (Hebrew).

Entries in Encyclopedias:

21. "New Year Cards," Vol. 1, pp. 309-11, "Ketubbah: New Forms and Designs," Vol. 1, pp. 311-314, in: *A New Jewish Time: Jewish Culture in Secular Times: An Encyclopedic View*, ed. Yirmiyahu Yovel (Jerusalem: Keter, Lamda, 2007) (Hebrew).
22. "Amulet – Childbirth Amulets in Art," Vol. 2, p. 122, "Art (Jewish): New Developments," Vol. 2, pp. 498-500, Gundersheimer H. S. & Sabar, S. "Art Historians and Art Critics," Vol. 2, pp. 524-28, "Herlingen, Aaron Wolff (Schreiber) of Gewistch," Vol. 9, p. 23, "Iconography, Jewish. After 1600," Vol. 9, pp. 705-06; "New Year Cards," Vol. 15, p. 194, "Scroll of Esther, in Art," Vol. 18, pp. 218-20, Rothkoff A. & Sabar, S. "Simhat Torah," Vol. 18, pp. 604-606, in: *Encyclopaedia Judaica*, Second Edition, eds. Michael Berenbaum and Fred Skolnik (Detroit, MI: Macmillan, 2007).
23. "Greeting Cards and Postcards." In: *The YIVO Encyclopedia of Jews in Eastern Europe*, ed. Gershon D. Hundert (New Haven: Yale University Press, 2008), Vol. 2, pp. 1432-34.
24. "Amulets," Vol. 1, pp. 202-06, "Bar Mitzvah and Bat Mitzvah," Vol. XX, pp. 341-43, "Khamsa," Vol. XX, pp. 144-47, "Ketubbot - Artistic Traditions," Vol. XX, pp. 136-41, "Life Cycle Practices," Vol. XX, pp. 255-64, in: *Encyclopedia of Jews in the Islamic World*, ed. Norman A. Stillman (Leiden: E.J. Brill, 2010).

Essays in Exhibition Catalogues:

25. "From Cradle to Grave: The Jewish Life Cycle." In: *Treasures of Jewish Heritage: The Jewish Museum of London*, eds. R. Burman, J. Marin, & L. Steadman (London: The Jewish Museum, 2006), pp. 102-17.
26. "Manoscritti miniati in età barocca." In: *Italia ebraica: Oltre duemila anni di incontro tra la cultura italiana e l'ebraismo* (Tel Aviv: Istituto di Cultura di Tel Aviv e la Societè editrice Umberto Allemande & C., 2007), pp. 153-58.
27. "Hebrew Manuscript Decoration in Piedmont from the Late 16th to the Early 19th Centuries." In: *Ebrei Piemontesi: The Jews of Piedmont, Exhibition Catalog* (New York: Yeshiva University Museum, 2008), pp. 55-61.
28. "From Textual to Visual: Illustrated *Ketubbot* in the Braginsky Collection." In *A Journey through Jewish Worlds*, eds. Evelyn M. Cohen, Sharon Liberman Mintz, Emile G.L. Schrijver (Amsterdam: Universiteit van Amsterdam, 2009), pp. 159-223.
29. "Jewish Amulets from the Beginning of the Modern Age until the Twentieth Century," and "The Khamsa." In: *Angels and Demons: Jewish Magic through the Ages*, ed. Filip Vukosavovic, Exhibition catalog, Jerusalem: Bible lands Museum, 2010, pp. 24-27, 106-09, (21)-(24) (in English and Hebrew).
30. "Remember Zion: Jewish Folk and Souvenir Art of the Nineteenth Century." In: *From Jerusalem with Love: A Fascinating Journey through the Holy Land with Art,*

Photographs and Souvenirs: 1831-1948. Highlights from the Willy Lindwer Collection, eds. W. Lindwer & H. Pool, Exhibition Catalog, Bijbels Museum (Amsterdam: Uitgeverij Waanders, pp. 140-73, 220-21 (in English and Dutch).

31. "The Shofar in Medieval Jewish Thought and Art," and "The Shofar in the Modern Period – 18th-20th Centuries." In: *Sound the Shofar: A Witness to History*, ed. Filip Vukosavovic, Exhibition catalog, Jerusalem: Bible Lands Museum, 2010, pp. 14-17, 40-41, 44-46 (in English and Hebrew).

32. "Illustriete Hochzeitsvertrage (Ketubbot) der Braginsky Collection." In: *Schöne Seiten: Jüdische Schriftkultur aus der Braginsky Collection*, eds. Emile Schrijver and Falk Wiesemann, Exhibition catalog, Schweitzeriches Nationalmuseum (Zurich: Scheidegger & Spiess, 2011), pp. 166–227.

33. "The History of the Simchat Torah Flag: From Ritual Object to National Symbol and Back." In: *The Flags of Simchat Torah: From Popular Jewish Art to Hebrew-Israeli Culture, Exhibition Catalog*, ed. Nitza Behroozi Baroz (Tel Aviv: Eretz Israel Museum, 2012), pp. 8-27, 26e-34e (in English and Hebrew).

Book Reviews

34. Review of Katrin Kogman-Appel, *Illuminated Haggadot from Medieval Spain: Biblical Imagery and the Passover Holiday* (University Park: Pennsylvania State University Press, 2006). In *Shofar: An Interdisciplinary Journal of Jewish Studies* 27/3 (2009): 194-196.

Shalev-Eyni, Sarit (Senior Lecturer)

Expertise: Illuminated manuscripts, Jewish art, Medieval art: 1100-1400.

Research interests

Jewish-Christian relations as reflected in Hebrew illuminated manuscripts, Jewish art in an eschatological context, the making of the illuminated manuscript, women and femininity in Jewish and Christian art of the late Middle Ages, art and liturgy.

Publications

Books:

1. *Jews among Christians: Hebrew Book Illumination from Lake Constance*, London: Harvey Miller Publishing & Turnhout: Brepols, 2010, xii pp; 227 pp.; 109 figs.

2. *Kunst als Geschichte: Zur Buchmalerei hebräischer Handschriften aus dem Bodenseeraum, Ariye Maimon-Institut für Geschichte der Juden: Studien und Texte*, Bd. 3, trans. Christoph Cluse, Trier: Kliomedia, 2011, 70 pp, 12 figs.

Refereed Journals:

3. "Solomon and his Demons: The Meeting of Muslim, Jewish and Christian Culture," *Al Masaq: Islam and the Medieval Mediterranean* 18/ii (2006): 145-60.
4. "Humor and Criticism: Christian-Secular and Jewish Art of the Fourteenth Century," *Zeitschrift für Kunstgeschichte* 71 (2008): 188-206.
5. "Human Aspects of the Torah and Art in the Middle Ages," *Zion: A Quarterly for Research in Jewish History* 73/2 (2008): 139-71 (Hebrew)
6. "Who are the Heirs of the Hebrew Bible? Sephardic Visual Historiography in a Christian Context," *Medieval Encounters* 16/1 (2010): 23-63.

Chapters in Thematic Collections:

7. "Jews of Means in a Christian City: Artistic and Textual Aspects," in *Image and Sound: Art, Music and History*, ed. Richard I. Cohen, Jerusalem, 2007, pp. 107-30 (Hebrew).
8. "Purity and Impurity: The Naked Woman Bathing in Jewish and Christian Art," in *Between Judaism and Christianity: Art Historical Essays in Honor of Elisheva(Elisabeth) Revel-Neher*, ed. Katrin Kogman-Appel and Mati Meir, Leiden, 2009, pp. 191-213.
9. "Martyrdom and Sexuality: The Case of Eleventh Century Piyyut for Hanukkah and its Visual Interpretation in the Fifteenth Century," in *Conflict and Conversation: Religious Encounters in Latin Christendom*, Turnhout: Brepols, 2012, forthcoming
10. "Reconstructing Jerusalem in the Jewish Liturgical Realm: The Worms Synagogue and its Legacy," in: *Visual Constructs of Jerusalem*, ed. Bianca Kühnel, Hanna Vorholt and Galit Noga-Banai, Turnhout: Brepols (expected to be published in the series 'Cultural Encounters in Late Antiquity and the Middle Ages' in 2013).

Entries in Encyclopedias:

11. "Ambrosian Bible" and "Bird's Heads Haggada" in *Grove Encyclopedia of Medieval Art*, Oxford University Press
12. "Jüdische Gebetbücher," in *Reallexikon zur deutschen Kunstgeschicht*e, Munich, Zentralinstitut für Kunstgeschichte

Tal, Guy (Adjunct Lecturer from 2007 to 2010)

Expertise: Southern European Renaissance and Rococo Art

Research interests
Witchcraft, Social Outcasts, and Gender

Publications

Refereed Journals:

1. "The Missing Member in Marcantonio's Apollo and his Lover." *Print Quarterly* 26 (2009): 335-46.
2. "The Gestural Language in Francisco Goya's Sleep of Reason Produces Monsters." *Word & Image* 26 (2010): 115-27.
3. "Switching Places: Salvator Rosa's Pendants of A Witch and A Soldier, and the Principle of Dextrality." *Source: Notes in Art History* 30, no. 2 (2011): 20-25.
4. "An 'Enlightened' View of Witches: Melancholy and Delusionary Experience in Goya's Spell." *Zeitschrift für Kunstgeschichte* 75 (2012): 33-50.

Talgam, Rina (Associate Professor)

Expertise: Art of the Middle East from the Hellenistic period to the early Islamic period

Research Interests
Mosaic pavements and sculpted reliefs; exploration of the mutual influences between "paganism", Judaism, Samaritanism, Christianity, and Islam; the emergence and the sources of Umayyad sculpture and architectural decoration and the ekphraseis written in Gaza in the sixth century.

Publications

Books:

1. *Mosaics of Faith: Floors of Pagans, Jews, Samaritans, Christians, and Muslims in the Holy Land*, University Park, PA, and Jerusalem: Penn State University Press and Yad Ben-Zvi, estimated size of the book: 1,000 pages, 400 color and 104 b/w illustrations, forthcoming.

Edited Books:

2. L. Di Segni, Y. Hirschfeld, J. Patrich, and **R. Talgam** (eds.), *Man Near a Roman Arch: Studies Presented to Prof. Yoram Tsafrir*, Jerusalem: Israel Exploration Society, 2009, (388 pages, Hebrew and English).
3. R. Bonfil, O. Irshai, G.G. Stroumsa and **R. Talgam** (eds.), *The Jews of Byzantium: Dialectics of Minority and Majority Cultures*, Leiden: Brill, 2011, (1010 pages).

Chapters in Thematic Collections:

4. "Synagogue Mosaics and Church Mosaics in Palaestina and Arabia – Comparative Aspects", *X International Colloquium of the International Association for the Study of Ancient Mosaics*, Conimbriga, 2007, pp. 425- 37.

5. "Johannes of Gaza's Tabula Mundi Revisited", in K. Kogman-Appel and M. Meyer (eds.), *Between Judaism and Christianity: Art Historical Essays in Honor of Elisheva (Elisabeth) Revel-Neher*, Leiden: Brill, 2009, pp. 91–120.
6. "The Ekphrasis of the Water-Clock and Measuring of Time in Sixth Century Gaza", in L. Di Segni, Y. Hirschfeld, J. Patrich, and R. Talgam (eds.), *Man Near a Roman Arch: Studies Presented to Prof. Yoram Tsafrir*, Jerusalem: Israel Exploration Society, 2009, pp. 105–20 (Hebrew).
7. "The Zodiac and Helios in the Synagogue - Between Paganism and Christianity", in Z. Weiss, O. Irshai, J. Magness and S. Schwrtaz (eds.), *"Follow the Wise": Studies in Jewish History and Culture in Honor of Lee I. Levine*, New York, 2010, pp. 63*-80* (Hebrew).
8. "Constructing Identity through Art: Jewish Art as a Minority Culture in Byzantium", in: R. Bonfil, O. Irshai, G. G. Stroumsa and R. Talgam (eds.), *The Jews of Byzantium: Dialectics of Minority and Majority Cultures*, Leiden: Brill, 2011, pp. 401-56.
9. "The Survival of Classical Culture in Palaestina and Arabia in Late Antiquity: Mosaic Art as Test Case", *XVII International Congress for Classical Archaeology; Meetings between Cultures in the Ancient Mediterranean, Rome, 2008*, *Bollettino di archeologia*, 2011, on line.
10. "The Representation of the Temple and Jerusalem in Jewish and Christian Art in Late Antiquity", in N. B. Dohrmann and A. Yoshiko Reed (eds.), *Poetics of Power: Jews, Christians, and the Roman Empire*, Philadelphia: UPenn Press, forthcoming (25 pages).
11. R. Talgam T. Shadmi and J. Patrich, "The Vine-Trees Mosaic from Caesarea Maritima and Its Architectural and Archaeological Context", in: L. Di Segni (ed.), *Essays in Christian Archaeology in Memory of Prof. Michele Piccirillo*, forthcoming, (15 pages).

<div align="center">

Ventura, Gal (Adjunct Lecturer from 2008)

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Expertise: Gender and family life in the 19th century art

Research interests
19th century art, the history of the family, maternity, breastfeeding, death and illness, Christian iconography in modern and contemporary art.

Publications

Books:

1. *Crying over Spilt Milk: Maternal Breast-feeding and Its Substitutes in 19th-Century French Art* (in Hebrew), Jerusalem: Magnes Press (forthcoming).

Chapters in Thematic Collections:

2. "Sculpture at the turn of the Century," in Stephanie Rachum (ed.), *Impressionist and Post-Impressionist Painting and Sculpture in the Israel Museum*, New York: Abrams, 2006, pp. 84-117.
3. "Paradise Lost: Pastoral fantasy - Breastfeeding Peasant in Late Nineteenth Century French Art," *Tabur*, vol. 4, Tel Aviv: The Hebrew University and Resling, 2011, pp. 15-55 (in Hebrew).
4. "Fertility Policy and Breastfeeding Garments in Late 19th century France," in Shoshana-Rose Marzel & Guy Stiebel (eds.), *Fashion & Ideology in History,* New York and Paris: Peter Lang (forthcoming).

Appendix 2 (Membership in Editorial Boards of Journals and Academic Committees from 2006/7 to 2011/2).

Arad, Lily (Adjunct Lecturer from 1999)

2008- Member of the academic committee of the Institut d'Estudis Catalans, Societat Catalana d'Estudis Litúrgics (Barcelona)
2010-15 Member of the research group SPECTRUM Visual Translations of Jerusalem, active at the European Forum at the Hebrew University

Freedman, Luba (Full Professor)

2003- Member of the editorial board of the series, "Ikonographische Repertorien zur Rezeption des antiken Mythos in Europa," published by Gebr. Mann in Berlin.
2003-13 Member of the advisory board of *Renaissance Studies*, the journal of the Society for Renaissance Studies
2008 and 2012 Member of three doctoral committees at the Hebrew University of Jerusalem
2010-15 Member of the editorial board of *Sixteenth-Century Journal*, the Journal of the Society for Sixteenth-Century Studies
2008- Member of the Academic Committee of the Robert H. and Clarice Smith Center for History of Art
2010- Academic Chair of the Robert H. and Clarice Smith Center for History of Art
2010- Chair of the Doctoral Committee for the School of Arts
2011 Member of the Art History Committee at ISF

Heyd, Milly (Associate Professor)

2006-12 Member of several doctoral committees at the HUJI and other Israeli Universities
2006- Member of the Academic Committee of the Robert H. and Clarice Smith Center for History of Art

Kantor-Kazovsky, Lola (Senior Lecturer)

2006-12 Member of three doctoral committees at the Hebrew University
2007-08 and 2010 Member of the Hebrew University Visual Arts Committee
2010-12 Member of the academic committee of the Nevzlin Center for Russian and
       East-European Jewry, The Hebrew University of Jerusalem
2012 Art History Committee of ISF
          2012- Member of the Library Committee at the Faculty of Humanities

Kühnel, Bianca (Full Professor)

2006- Member of the Academic Committee of the Robert H. and Clarice Smith
       Center for History of Art
2008 Participant in the Excellenzcluster *Asia and Europe* of the University of
       Heidelberg
2008- Member of the editorial board *IKON, Journal of Iconographic Studies*
       (University of Rijeka)
2009- Member of the Scientific Committee of the Iconology Research Group (IRG),
       Universities of Louvain and Utrecht
2009-11 Member of the Art History Committee of ISF
2010- Head of *SPECTRUM*, an international research project on *Visual Constructs of*
       Jerusalem
2011- Member of the international research group *Monuments and Memory* organized
       by the University of Nijmegen, The Netherlands
2012- Participant in the AHRC Research Network: *Remembered Places and Invented*
       Traditions: Thinking about the Holy Land in the Late Medieval West, Birbeck
       College, London

Noga-Banai, Galit (Lecturer)

2008- Member of the Library Committee at the Faculty of Humanities
2010 Member of the scholarship committee of the European Forum.
2011 Member of the teaching committee of the European Forum

Ornan, Tallay
(Associate Professor: 2/3 of the appointment at the Institute of Archeology and 1/3 of the appointment at the History of Art Department)

2004–09 Member, collections committee, The Institute of Archaeology.
2006-09 Member of four doctoral committees at the Institute of Archaeology, The
       Hebrew University of Jerusalem
2009- Member, *Qedem* Publications: editorial board, The Institute of Archaeology.

Rajner, Mirjam (Adjunct Lecturer from 2010)

2009 Co-editor of *Ars Judaica*, The Bar-Ilan Journal of Jewish Art (Ramat Gan)

2009 Guest editor of *Menora*, publishing research in the field of Jewish art and culture, Faculty of Philosophy, University of Belgrade, Serbia

Sabar, Shalom
(Full Professor: 2/3 of the appointment at Jewish and Comparative Folklore Program and 1/3 of the appointment at the History of Art Department)

1993- Member of the Academic Committee and Museology Consultant, Center and Museum for the Heritage of Babylonian Jewry, Or Yehuda.

Editor, together with Tamar Alexander, Galit Hasan-Rokem, and Hagar Salomon, *Jerusalem Studies in Jewish Folklore*, Jerusalem: Magnes Press (Vol. 17 on).

Member of the editorial board, *Ars Judaica* – Journal of Jewish Art, Bar-Ilan University

1995- Member of the editorial board: *Pe'amim: Studies in Oriental Jewry*, Jerusalem: Ben-Zvi Institute (Vols. 61-108).

1997- Member of the Hebrew University Visual Arts Committee (in charge of the art on Campus).

Member of Steering Committee of the series Jewish Communities in the East in the Nineteenth and Twentieth Centuries, published by Ben-Zvi Institute for the Study of Jewish Communities in the East and the Ministry of Education.

2001- Member of the Academic Board, Center for Research on Dutch Jewry

2004- Member of the Academic Committee, *Hispania Judaica*

2005- Member of the Academic Board, Center for Jewish Art

2007- Member of the Academic Committee of the Robert H. and Clarice Smith Center for History of Art

2008-11 Academic Director. "Revivim" Honors Program for the Training of Jewish Studies Teachers

Shalev-Eyni, Sarit (Senior Lecturer)

2006-08 The Israel Academy of Sciences and Humanities, the Young Scholars Forum

2011- Member of a doctoral committee at the Ben-Gurion University, Be'er Sheba

2011- Member of the Academic Committee of the Robert H. and Clarice Smith Center for History of Art

Talgam, Rina (Associate Professor)

2000-12 The representative of Israel in AIEMA (Association internationale pour l'étude de la mosaïque antique)

2003-12   Member of the Editorial Board of *Israel Museum Studies in Archaeology*

Member of ten doctoral committees at the Hebrew University of Jerusalem, Haifa University, Ben-Gurion University, and Tel Aviv University

2006 Member of the committee Ben-Zvi Prize and Ish-Shalom Prize, Yad Yitzhak
       Ben-Zvi
2008- Member of the Academic Committee of the Robert H. and Clarice Smith
       Center for History of Art
2009 Member of the committee, The Polonsky Prize for Creativity and Originality in
       the Humanistic Disciplines
2010 Member of the committee Ben-Zvi Prize and Ish-Shalom Prize, Yad Yitzhak
       Ben-Zvi
2011- Member of the Academic Committee of the Center for the Study of
       Christianity
2011- Member of Israel National Commission for UNESCO
2012- Member of the Board of the Israeli Association for Byzantine Studies

Ventura, Gal (Adjunct Lecturer from 2008)

2011- Member of the Professional Committee in charge of Art Studies in High
       Schools, the Israeli Education Bureau
2012 Academic advisor, *Currents and Movements in Modern Art: 20th Century Art*,
       The Open University

Appendix 3 (Research Grants, Prizes, Fellowships and Scholarships from 2006/7 to 2011/2)

Arad, Lily (Adjunct Lecturer from 1999)

2006 and 2007 City of Vienna Research Fund (20,000 NIS)
2007 and 2008 Generalitat de Catalunya (12,000 EU for research and book
       publication)
2011 Barberà del Vallès Educational Department (3000 EU for book publication)

Freedman, Luba (Full Professor)

2006 Visiting Scholar, American Academy in Rome
2007 Visiting Fellow at the Centre for Reformation & Renaissance Studies, Victoria
       College, University of Toronto
2008 and 2009 Visiting Scholar, American Academy in Rome
2008-09 German-Israel-Foundation: the project on German printed editions of Ovid's
       Metamorphoses, in collaboration with Prof. Gerlinde Huber-Rebenich, was
       given the highest grade and allowed to be re-submitted (the research award of
       $2,000)
2009-10 German-Israel-Foundation, the same project was re-submitted (refused on
       24.6.2010 and accepted on 30.12.2010; the research award of EUR 170,474
       for the period of 2010-13; now Prof. Dieter Blume is the project collaborator)
2010 The Israel Science Foundation Grant for the publication of color plates in my

book, *Classical Myths in Italian Renaissance Painting*, then forthcoming from Cambridge University Press (the grant award of NIS 37,000 on 8.12.2010)

Heyd, Milly (Associate professor)

2006-07 Visiting Fellow at George Washington University

Kantor-Kazovsky, Lola (Senior Lecturer)

2006   The Israel Science Foundation, the research grant, "*Rustica Vox*" research project

Kühnel, Bianca (Full Professor)

2006-09 Fritz Thyssen Foundation Research Grant, 70,000 Euro

2007-09 Alexander von Humboldt-Stiftung and the Max-Planck Gesellschaft Research, Award, 50,000 Euro

2010 Israel Academy of Sciences and Humanities and the Institute for Advanced Studies at the HU, Conference Grant, $40,000

2010-12 German-Israel Foundation Grant (with Bruno Reudenbach, University of Hamburg, and Gerhard Wolf, Max-Planck Kunsthistorisches Institut in Florenz), 180,000 Euro

2011 Max-Planck-Gesellschaft, Minerva-Gentner Symposium Grant, 30,000 Euro

2010-15 ERC Advanced Research Grant, 1,800.000 Euro

Noga-Banai, Galit (Lecturer)

2006-07 Fritz Thyssen Foundation, Research Scholarship, € 17,000. Project title: Sarcophagus Production under Pope Damasus.

2007 DAAD research grant for young academics, € 3500. Project title: Manipulating the Holy: The Formative Role of Jerusalem in Reinventing and Remodeling Rome during the Fourth and Fifth Centuries.

2009-12, ISF (Israel Science Foundation), $ 75,000. Project title: The Role of Jerusalem in the Crystallization of the Visual Culture of Christian Rome during the Fourth and Fifth Centuries.

2012-15 *Scholion* – Interdisciplinary Research Center in Jewish Studies.

Ornan, Tallay
(Associate Professor: 2/3 of the appointment at the Institute of Archeology and 1/3 of the appointment at the History of Art Department)

2008-11 ISF: Study of Judean Lion joint project with Prof. Oded Lipschits from Tel Aviv University: Judahite seal Impressions

2012-15 *Scholion* – Interdisciplinary Research Center in Jewish Studies.

Rajner, Mirjam (Adjunct Lecturer from 2010)

2006-07 Memorial Foundation for Jewish Culture, $5000, "Jewish Artists in the
former Yugoslavia during the Holocaust and its Aftermath."

2007-08 Rothschild Foundation (Hanadiv) Europe, $30 000, Jewish heritage grant for
"Jewish art and Culture" workshop, with the Department of History of Art,
Faculty of Philosophy, University of Belgrade, Serbia.

2007-11 Israel Science Foundation grant, 324 000 NIS; research topic: "Jewish
Artists from former Yugoslavia during the Era of Holocaust," with Prof.
Gershon Bacon, Bar-Ilan University.

2011-14 Israel Science Foundation grant, 292 500 NIS; research topic: "Samuel
Hirszenberg (1865-1908) – A Polish-Jewish Artist Confronts the Ideological,
Artistic, and Cultural Struggle of his Times," with Prof. Richard I. Cohen, The
Hebrew University of Jerusalem.

2013 Israel Science Foundation grant for the research workshop "The Holocaust in
Yugoslavia: History, Memory and Culture–a Reappraisal," to be held at The
International Institute for Holocaust Studies, Yad Vashem, June 24-28.
61 000 NIS

Sabar, Shalom
**(Full Professor: 2/3 of the appointment at Jewish and Comparative Folklore
Program and 1/3 of the appointment at the History of Art Department)**

2005-08 Israel Science Foundation (NIS 257,000). Research topic: "Illustrated
Jewish Postcards of the Late 19th to Early 20th Centuries as Mirror to Jewish
Culture and Life in a Transitional Period."

Shalev-Eyni, Sarit (Senior Lecturer)

2007 Fritz Thyssen Stiftung, a research traveling grant for the project on the
Tegernsee Haggadah, Munich, BSB; Vienna, ÖNB.

2009-11 Israel Science Foundation (NIS42,000), a research grant for the project "The
Ambrosian Bible: Illuminating Hebrew Manuscripts in an Eschatological Era"

Tal, Guy (Adjunct Lecturer from 2007 to 2010)

2008-10 Post-Doctoral Fellowship "Returning Scientist," The Ministry of Immigrant
Absorption and The Hebrew University of Jerusalem

Talgam, Rina (Associate Professor)

2003-06 *Scholion* – Interdisciplinary Research Center in Jewish Studies

2007-08 Center for Advanced Judaic Studies, University of Pennsylvania, stipend of
38,000$

2011-12 Rothschild Foundation (Hanadiv) Europe, grant for the digitalization of the
    archive of the Center for Jewish Art, 90,000EURO

2011-14 Israeli Government, grant for the digitalization of the archive of the
    Center for Jewish Art, 1,500,000 IS

2011-12 Rothschild Foundation and David Jeselsohn, subventions for publication of a
    book

2012- Member of an international research group that has been accepted to the
    Center for Advanced Studies at the Hebrew University. The group will study
    in 2013-14 the subject of: "Contextualizing the Cult of the Southern Levant in
    the Greco-Roman Period: Monotheism and Polytheism between Continuity
    and Change"

2012-   Member of a team of scholars that designed and submitted the
    Interdisciplinary Honors Graduate Program in the Study of Late Antiquity in
    the Mediterranean Region. The proposal has been chosen by the Council for
    Higher Education and Yad Hanadiv, 1,930,000 IS for three years
    (2013/4-2015/6)

Appendix 4 (Collaborative Projects in Israel and Abroad)

Arad, Lily (Adjunct Lecturer from 1999)

2008- Research Team Member in Institut d'Estudis Catalans: Societat Catalana
    d'Estudis Litúrgics

Freedman, Luba (Full Professor)

2008-13 Collaboration started with Prof. Gerlinde Huber-Rebenich and continued
    with Prof. Dieter Blume from Friedrich-Schiller-Universität in Jena, funded by
    GIF (German-Israel Foundation): the project on German printed editions of
    Ovid's *Metamorphoses*.

Kantor-Kazovsky, Lola (Senior Lecturer)

2005- Collaboration with Prof. Olga Medvedkova from l'Institut national d'histoire
    de l'art et le Centre André Chastel de SNRS, Paris (for the specific
    participations in conferences organized at SNRS see Appendix 5 and the
    lecturer's CV)

Kühnel, Bianca (Full Professor)

Cooperation with the Max Planck Kunsthistorisches Institut in Florenz, funded by
    GIF (the German-Israel Foundation) and by the Max-Planck Gesellschaft
Cooperation with the Hamburg University, Kunsthistorisches Institut, funded by GIF
Cooperation with the Iconology Research Group (IRG), Universities of Louvain and

Utrecht (funded by the University of Louvain)
Cooperation with the Research Group 'Memory and Monuments', Radbout University
Nijmegen (funded by the University of Nijmegen)

Noga-Banai, Galit (Lecturer)

2009 Collaboration with Prof. Linda Safran on "A Late Antique Silver Reliquary in
Toronto" (see Appendix 1) and active participation in a graduate seminar
organized by Prof. Adam Cohen at the University of Toronto, Department of
Art History (see also Appendix 5).
2011-12 Elected Participant and Organizer of The 3rd and 4th Annual Conferences of
the German-Israel Frontiers of Humanities (GISFOH).

Rajner, Mirjam (Adjunct Lecturer from 2010)

2008-09 "Jewish art and Culture" workshop, with the Department of History of Art,
University of Belgrade (Serbia), funded by Rothschild Foundation (Hanadiv)
Europe.
2013 International workshop "The Holocaust in Yugoslavia History, Memory and
Culture – a Reappraisal," to be held at The International Institute for
Holocaust Studies, Yad Vashem, Jerusalem, June 24-28, 2013.

Sabar, Shalom
(Full Professor: 2/3 of the appointment at Jewish and Comparative Folklore
Program and 1/3 of the appointment at the History of Art Department)

2003- Collaboration with The Jewish Theological Seminary, New York (see
Appendix 1 for #2).
2010-11 Collaborative Research on the Image of the Jews of Salonika, Greece
Through Illustrated Postcards, conducted together with Prof. Tamar
Alexander, Ben-Gurion University.
2011- The Center for Research of the History of Dutch Jewry (The Mandel Institute
of Jewish Studies).
2011- *Eshkolot* Project (A Jewish Educational Initiative in Moscow, supported by the
AVI CHAI Foundation), Scholar in Residence, Moscow, December.
2012- Collaboration with Prof. Luís Urbano de Oliveira Afonso, the Art Institute of
the University of Lisbon (Universidade de Lisboa - História da Arte,
Faculdade de Letras on illuminated Hebrew manuscripts from 15th century
Portugal [project is now only in formation steps].

Shalev-Eyni, Sarit (Senior Lecturer)

2007- A joint, interdisciplinary project with Prof. David Stern (University of
Pennsylvania) and Prof. Christoph Markschies (Humboldt - Universität zu

Berlin) on the different aspects of the Tegernsee Manuscript (Munich, BSB, Chm 200).

Talgam, Rina (Associate Professor)

2007 Member of the organizing committee of an international conference of Jewish art at Bar-Ilan University

2008 Head of the organizing committee of one day conference in memory of Prof. Bezalel Narkiss, on behalf of the Center for Jewish Art, The Hebrew University of Jerusalem, December 2008

2010 A Graduate Students Seminar at the Center of Jewish Studies at University of Toronto, in collaboration with Dr. Oded Irshai from The History of Jewish People Department.

2012- Member of a team of scholars that designed and submitted the Interdisciplinary Honors Graduate Program in the Study of Late Antiquity in the Mediterranean Region. The proposal has been chosen by the Council for Higher Education and Yad Hanadiv, 1,930,000 IS for three years (2013/4-2015/6).

Appendix 5 (Conferences, Seminars and Workshops from 2006/7 to 2011/2; for individual organizations and presentations see the Faculty's CVs)

Arad, Lily (Adjunct Lecturer from 1999)

1. *Germany in Jerusalem*. International Conference on the German Involvement and Activities in the Land of Israel. The Jerusalem Foundation, Mishkenot Shaananim, Jerusalem, 13-15 March 2007.
2. *Imatges indiscretes, Art i devoció a l'Edat Mitjana*. Jornades Internacionals i Seminari, Grup d'investigació EMAC, University of Barcelona, Barcelona, 2-19 April 2008.
3. *The Holy Land and Europe*. An International Workshop. European Forum at the Hebrew University of Jerusalem, Jerusalem, 29 April – 1 May 2008.
4. Annual Meeting of the Centers for Austrian Studies, International Conference, European Forum at the Hebrew University of Jerusalem, Jerusalem, 22-26 November 2009.
5. *Visual Constructs of Jerusalem*, International Conference. European Forum at the Hebrew University of Jerusalem and Institute for Advanced Studies and the Israel Science Foundation, Jerusalem, 14-20 November 2010.
6. *Encounters between East and West: Homage to Gustav Kühnel*. Third Conference of IMAGO, The Israeli Association for Visual Culture in the Middle Ages, Jerusalem, 31 May 2010.
7. *Travel in the Nineteenth Century: Narratives, Histories and Collections*. Royal Historical Association and University of Lincoln, Lincoln, 13-15 July 2011.
8. Seminari i Conferència. Societat Catalana d'Estudis Litúrgics, Institut d'Estudis Catalans, Barcelona, 11 May 2011.

Freedman, Luba (Full Professor)

1. The Third National Conference of the Society for Renaissance Studies, Trinity College, Dublin, July 10-12, 2008.
2. Annual Meeting of the Renaissance Society of America, Los Angeles, March 19-21, 2009.
3. Annual Meeting of the Renaissance Society of America, Venice, April 8-10, 2010.
4. The Fourth National Conference of the Society for Renaissance Studies, York University, York, July 16-18, 2010.
5. Annual Meeting of the Renaissance Society of America, Washington, D.C., March 22-24, 2012.
6. The Fifth National Conference of the Society for Renaissance Studies, University of Manchester, Manchester, July 9-11, 2012.
7. The Sixteenth Century Studies Conference, Cincinnati, OH, October, 25-28, 2012.

Heyd, Milly (Associate Professor)

1. *The Jewish Presence in Art*, an international research workshop, Bar-Ilan University, June 16-18, 2008.
2. *Art and Psyche: Reflections on the Image*, The Fourth International Academic Conference of Analytic Psychology, San Francisco, July 21, 2008.
3. *Art in Conflict* Conference, Haifa University, June 10, 2009.
4. *Visual Constructs of Jerusalem*: An International Conference, The Hebrew University of Jerusalem, November 14-20, 2010.
5. *The Romanian Avant-garde between Bucharest, Paris and Tel Aviv*. International conference, The Hebrew University of Jerusalem, December 14, 2010.
6. *Happiness or its Absence in Art*: An International Symposium, Ben-Gurion University of the Negev, Be'er-Sheva, March 10, 2011.
7. *Romanian and Jewish Avant-gardists in the Romanian Cultural Milieu*, Bucarest University, May 27, 2011.
8. *Jung's Analytic Psychology in Conversation with the Changing World*, Portuguese Catholic University, Braga, July 21, 2012

Kühnel, Bianca (Full Professor)

1. Die Alexander-Böhlig-Gedächtnisvorlesung, Universität Tübingen (January 2007)
2. Conference *Narrative Space Jerusalem*, Max Planck Kunsthistorisches Institut Florenz (December 2007)
3. Project workshop *Ideological Constructs of Jerusalem in Medieval and Early Modern Europe*, The Norwegian Institute in Rome (November 2009)
4. Conference *Imagining Jerusalem in the Medieval West*, University College, Oxford (March 2009)

5. Symposium *Konfliktbewältigung vor 1000 Jahren: Die Zerstörung der Grabeskirche in Jerusalem im Jahre 1009*, Berlin, Brandenburgische Akademie der Wissenschaften (September 2009)
6. The Humboldt Kolleg Symposium in Jerusalem *When Sciences and Humanities Meet* (January 2009)
7. *Visual Constructs of Jerusalem*, International Conference at the Hebrew University, Concept and academic responsibility (November 2010)
8. Panel Discussion *Genesis: Origins of the Universe and Humankind: 'For dust thou art, and unto dust shalt thou return' (Genesis 3:19b)*, Hebrew University Board of Governors Meeting (June 2010)
9. Interdisziplinäre Konferenz *Deutschland und Europa: Grenzen und Grenzgänge(r)*, WZB Wissenschaftszentrum Berlin (May 2010)
10. Exploratory Workshop *Monuments and Memory* at the Radboud University Nijmegen (December 2011)
11. Tokyo, Rikkyo University, Conference *Perspectives from the Periphery - Galilee in the Cultural Changes through Ages* (May 2011)
12. Tagung *Die Kreuzzugsbewegung im römisch-deutschen Reich (11.-13. Jahrhundert)*, Justus-Liebig-Universität Gießen (June 2012)
13. Interdisziplinäre Konferenz des DAAD-Zentren für Deutschland- und Europastudien *Im Auge des Betrachters: Deutschland. Europa*. China, Peking (November 2012)

Noga-Banai, Galit (Lecturer)

1. *Art as Historical Text*. Research Workshop of the Israel Science Foundation, Department of the Arts, Ben-Gurion University of the Negev, Be'er Sheva. May 2007.
2. *Christological Themes – Word and Image in the Christian Iconography*. The 1st International Conference of Iconography, University of Rijeka (Croatia). May 2007.
3. Conference of the Israeli Association for Byzantine Studies, Jerusalem (Hebrew). June 2007.
4. *Las Ciudades Santas, Jerusalem-Compostela*, International Congress at Santiago del Compostela (Spain). January 2008.
5. *Ritual Dynamics and the Science of Ritual*, an international conference at the University of Heidelberg. September 2008.
6. A graduate seminar organized by Prof. Adam Cohen at the University of Toronto, Department of Art History. March 2009.
7. Departmental seminar *Contextualizing Greco-Roman Antiquity* of the Department of Classics, the Hebrew University of Jerusalem. March 2009.
8. The 15th World Congress of Jewish Studies, Jerusalem. August 2009.
9. *"Noli me tangere" in Interdisciplinary Perspective*, an international conference at K.U.Leuven. December 2009.
10. *Visual Constructs of Jerusalem*, an international conference sponsored by the Israel Science Foundation at The Hebrew University of Jerusalem. November 2010.
11. *Exodus: Border Crossings in Jewish, Christian and Islamic Texts and Image*, an interdisciplinary colloquium at the University of Heidelberg. December 2010.

12. The 5th International Conference of Iconography, University of Rijeka (Croatia). May 2011.
13. *Jerusalem Elsewhere: the German Recensions*. A Minerva Gentner Mobile Symposium, the Warburg House, Hamburg. October 2011
14. *Bridging the Gap: 1700 Anniversary of the Battle of the Milvian Bridge*, John Cabot University Rome, May 2012
15. *Supra Space: On the Concept of Space and Place in Art and Visual Culture*, International Conference, Tel Aviv University, June 2012.

Kantor-Kazovsky, Lola (Senior Lecturer)

1. *On Piranesi: in Ghent*, The Department of Architecture & Urban Planning of Ghent University, Ghent, 9 January 2009.
2. *Kunst und das Kommunistische Europa, 1945-1989*, Centre Marc Bloch, Berlin, 19-21 November 2009.
3. *Visual Constructs of Jerusalem*, Jerusalem, 14-20 November 2010.
4. *Architectures pour la guerre et pour la paix : l'humanisme civil et militaire dans l'Europe du XVIe siècle au XVIIIe siècle*. INHA, SNRS, Centre Chastel, Paris, 3-4 December 2010.
5. Renaissance Society of America, The 58th Annual Conference, Washington, 22-24 March 2012

Ornan, Tallay
(Associate Professor: 2/3 of the appointment at the Institute of Archeology and 1/3 of the appointment at the History of Art Department)

1. The 31st Annual Meeting of the Israeli Historical Association, Bet Hatfutzot, Tel Aviv University, 28–29 March 2007.
2. *Art in the Bible and the Bible in Art*, Conference of the Department of Bible, Haifa University, May 6, 2007.
3. *Reconstructing the History of Ancient Israel: Diverse Methods and Approaches*: A Colloquium in Honor of Professor Nadav Naʾaman on the Occasion of His Retirement, Tel Aviv University, January 24, 2008.
4. The 6th International Conference of the Association of Ancient Near East (ICAANE), La Sapienza, Università di Roma, May 6, 2008
5. *Innovations in the Archaeology of Jerusalem and its Surroundings*, Mount Scopus, The Hebrew University of Jerusalem, October 30, 2008.
6. *New Studies on the Iconography of Canaan/Israel in the Late Bronze and Iron Ages Iconography*, A Symposium in Memory of Professor Pirhiya Beck (1931-1998), Tel Aviv University, December 11, 2008.
7. *Family in the Ancient Near East: Realitie*s, Symbolisms, and Images, 55 Rencontre assyriologique internationale, Collège de France, Paris, 6-9 July, 2009.
8. The 15th World Congress of Jewish Studies, Mount Scopus, The Hebrew University of Jerusalem, August 2-6, 2009.

9. *The Second Commandment: Anthropomorphic and Zoomorphic Representations in Ancient Art*, Studies in Archaeology and Ancient Art, Mount Scopus, The Hebrew University of Jerusalem, December 10, 2009.
10. *Human-Like Gods: Their Manner of Representations in Ancient Near Eastern Art*, The Institute of Advanced Studies, The Hebrew University of Jerusalem, December 17, 2009.
11. *New Perspectives on the Persian Period Lions Stamp Impressions*, Tel Aviv University, January 14, 2010.
12. The 7th International Conference of the Association of Ancient Near East (ICAANE), London, The British Museum, April 14, 2010.
13. Conference in Honor of Professor Amihai Mazar, Mount Scopus, The Hebrew University of Jerusalem, December 30, 2010
14. *The Persian Period: Text and Context*, International Symposium, Tel Aviv University, May 19, 2011.

Rajner, Mirjam (Adjunct Lecturer from 2010)

1. The European Association for Jewish Studies, The 8th Congress, Moscow, July 23-27, 2006.
2. The 6th International Conference Social and Cultural History of the Jews on the Eastern Adriatic Coast: *The Jews and the Sea*, with the co-operation of The Moshe David Gaon Center for Ladino Culture, Dubrovnik, Croatia, September 5-9, 2006.
3. *Jewish and Christian Perspectivs: Isolation, Independence, Syncretism and Dialogue -Models of Interaction between Judaism and Christianity in Past and Present*, International Symposium, Catholic Theological University of Utrecht, Bar-Ilan University, Ramat-Gan and the Schechter Institute for Jewish Studies, Jerusalem, January 21-24, 2007.
4. *The Jews, the Arts, and the Scholarship: Production and Reception*, British Association for Jewish Studies (BAJS) Conference, London, July 11-13, 2007.
5. The 17th International Chagall Conference, The Marc Chagall Center, Vitebsk, Belorussia, October 12-15, 2007.
6. *The Jewish Presence in Art*, an international research workshop, Bar-Ilan University, June 16-18, 2008.
7. *Beyond Camps and Forced Labor, Current International Research on Survivors of Nazi Persecution*, The International Multidisciplinary Conference at the Imperial War Museum, London, January 7-9, 2009.
8. The 15th World Congress of Jewish Studies, The Hebrew University of Jerusalem, August 2-6, 2009.
9. *The Images of Rupture between the East and the West: the Iconography of Auschwitz and Hiroshima in the Arts and Literature of the Eastern Europe*, International Symposium held and Slavic Institute and the Seminar for Eastern European History of the Heidelberg University, Ruprecht-Karls-University Heidelberg, May 26-29, 2011.

Sabar, Shalom
(Full Professor: 2/3 of the appointment at Jewish and Comparative Folklore Program and 1/3 of the appointment at the History of Art Department)

1. *From The Bezalel Museum to the Israel Museum - Mordechai Narkiss: The First Museum Curator in the Land of Israel*, Conference held at the Artists House, Jerusalem, May 2006.
2. *Back to Babylon: 2600 Years of Jewish Life in Iraq*, International Conference, American Sephardi Federation and The Sephardic House, New York City, November 2006.
3. *From Hebrew to Ladino: Manuscripts and Books among the Jews of Medieval Spain and the 'Sephardi Diaspora'.* The Maurice Amado Symposium in Sephardic Studies, University of California Los Angeles, June 2007.
4. *Jewish Art in Context: The Role and Meaning of Artifacts and Visual Images.* International Conference, Tel Aviv University, January 2008.
5. *Expulsion and Forcible Conversion: Their Aftermath in the Life of the Sefardi Refugees and their Children.* International Conference, The National Library of Israel, Jerusalem, January 2009.
6. *Folklore and Ideology.* The 28th Interuniversity Conference of Folklore Research in Israel, Haifa University, May 2009.
7. *Magnificent Books and Impressive Texts - Prolegomena to a Jewish Book History.* International Colloquium, Universiteit van Amsterdam, Bibliotheca Rosenthaliana and Juda Palache Institute, Amsterdam, December 2009.
8. *Jews, Urban Space and Early Modernity.* International Conference, Northwestern University and Spertus Institute of Jewish Studies, Chicago, November 2010.
9. *The Halacha as Happening - Critical Studies in the Philosophy and Practice of Halacha.* Conference, The Van Leer Jerusalem Institute, December 2010.
10. *The Woman in Medieval Jewish Society.* The Zalman Shazar Center for Jewish History, Jerusalem, March 2011.
11. *Folklore and Related Disciplines.* The 30th Interuniversity Conference of Folklore Research in Israel, Ben-Gurion University, Be'er Sheva, May 2011.
12. *Religious Cultures of Dutch Jewry.* International Symposium, the Center for Research on the History of Dutch Jewry, The Mandel Institute of Jewish Studies, The Hebrew University, November 2011.
13. *Folklore and Social Protest.* The 31st Interuniversity Conference of Folklore Research in Israel, Tel Aviv University, January 2012.
14. *The Jews of Sefarad between Edom and Kedar.* International Conference in Honor of Prof. Yom Tov Assis, The Yad Ben-Zvi Institute, February 2012.
15. *Minhagim: Custom and Practice in Jewish Life.* International Conference, The Goldstein-Goren Diaspora Research Center, The Cymbalista Jewish Heritage Center, Tel Aviv University, May 2012.
16. *Curating and Cultivating Exchange.* The First International Conference of Judaica Collection Curators, The National Library of Israel, Jerusalem, June 2012.

Shalev-Eyni, Sarit (Senior Lecturer)

1. *Art, Liturgy, and Religious Cult in Late Antiquity and the Middle Ages*, Be'er Sheva, Ben-Gurion/ University and Princeton, Index of Christian Art, June 2006.
2. The Fifth Annual Manfred R. Lehmann Memorial Master Workshop in the History of the Jewish Book, University of Pennsylvania, in conjunction with the University of Pennsylvania Library and the Center for Advanced Judaic Studies, May 2006.
3. The International Congress of Romanesque Art, Zamora (Spain), July 2006.
4. *Art as Historical Text*, Be'er Sheva, Ben-Gurion University, May 2007.
5. *Jewish Art in Context: The Role and Meaning of Artifacts and Visual Images*, an international conference, Tel Aviv University, January 2008.
6. *The Jewish Presence in Art*, an international research workshop, Bar-Ilan University, June 2008.
7. *Die Passah Haggadah des Cod. Hebr. 200 und ihre christliche Kommentierung*, Workshop, Berlin, Humboldt-Universität, July 2008.
8. *Barbarians and Jews: Jews and Judaism in the Early Medieval West*, an international conference, Tel Aviv University, 18-19 May 2009.
9. The Fifteenth World Congress of Jewish Studies, August 2009.
10. International Medieval Congress, University of Leeds, 12-15 July 2010.
11. Arye Maimon-Vortrag, Universität Trier, 3 November 2010.
12. *Visual Constructs of Jerusalem*, Jerusalem, the Hebrew University, an international conference sponsored by the ISF, 14-20 November 2011
13. The 4th International Annual Conference of IMAGO: *Boundaries and Multiculturalism in the Middle Ages and Early Modern Period*, Tel Aviv University, 31 May 2011.
14. *European History 1150-1550*, University of London, School for Advanced Studies, 26 January 2012.
15. *Working Materials*, Queen Mary, University of London, 29 May 2012
16. Oxford, the Bodleian Library, a series of graduate seminars, Trinity term, 2012.

Tal, Guy (Adjunct Lecturer from 2007 to 2010)

1. The 34th Annual Conference of the Midwest Art History Society, Indianapolis, March 2007.
2. The 42nd International Congress on Medieval Studies, Kalamazoo, May 2007.

Talgam, Rina (Associate Professor)

1. *Byzantium and Its Jews*, Evening Seminar, *Scholion* – Interdisciplinary Research Center for Jewish Studies in conjunction with the Ben-Zvi Institute for the Research of Oriental Jewish Communities, 31 January 2006.
2. *Center and Periphery in Light of the Archaeological Research*, The Yad Ben-Zvi Institute in conjunction with Israel Antiquities Authority, 5 May 2006.

3. *Christians and Jews in Byzantium – Images and Cultural Dynamics*, International Conference *Scholion* – Interdisciplinary Center for Jewish Studies, The Hebrew University of Jerusalem, 21-24 May 2006.
4. *The Temple Mount throughout the Generations*, The Yad Ben-Zvi Institute, 28 March 2007.
5. *Jewish & Other Imperial Cultures in Late Antiquity*, International Conference, Center for Advanced Judaic Studies, University of Pennsylvania, 1 May 2008.
6. *Meetings between Cultures in the Ancient Mediterranean*, XVII International Congress of Classical Archaeology, Rome, 22-26 September 2008.
7. Research Seminar of the Department of Hebrew Literature and Folklore Studies, Ben-Gurion University of the Negev, key-note lecture, 29 December 2008.
8. The Second Conference of the Israeli Association for Byzantine Studies, The Hebrew University of Jerusalem, 5 February 2009.
9. Graduate Seminar of the School of History at the Hebrew University, 20 December 2009, together with Dr. Oded Irshai.
10. The Third Conference of the Israeli Association for Byzantine Studies, Tel Aviv University, 21 January 2010.
11. *Polytheistic Elements in Monotheistic Worlds*, The Yad Ben-Zvi Institute, 21 January 2010.
12. *Connections You Can Believe in; Syncretism in the Ancient World and Beyond*, Center for Ancient Studies Annual Symposium, University of Pennsylvania, 26 February 2010.
13. *Material and Form*, Second Conference, *Leadership and Élites in Eretz Israel in Late Antiquity*, The Hebrew University of Jerusalem, 27 May 2010.
14. The 22nd International Congress of Byzantine Studies, Sofia, 23 August 2011.
15. Il mosaico parietale dalle origini al medioevo, Association internationale pour l'étude de la mosaïque antique (AIEMA) Colloquium 2012, Venice, 11-15 September.

Ventura, Gal (Adjunct Lecturer from 2008)

1. International Conference: *Feminism and Art History: The Legacy of Linda Nochlin*, The Hebrew University of Jerusalem and Van Leer Jerusalem Institute, June 3, 2007.
2. The 5th ECPR General Conference (The European Consortium for Political Research), Potsdam, September 10 2009.
3. The 9th annual conference of the Society of Dix-Neuvièmistes: *Dirt and Debris*, the University of Birmingham, April 9, 2011.
4. The 10th annual conference of the Society of Dix-Neuvièmistes: *The Senses*, The University of Limerick, Ireland, March 30, 2012.
5. *The 19th Century French Visual Culture*, International Conference, La Société des études romantiques et dix-neuvièmistes and Bezalel Academy of Art and Design, Jerusalem and Tel Aviv, Institut Français, May 22-23, 2012 (organized it together with Dr. Shoshana-Rose Marzel).
6. *Art and Social Justice*, International conference, Ben-Gurion University, The History of Art Department, May 24, 2012.

7. *Imagination and Social Practices*, The 4th German-Israeli Frontiers of Humanities Symposium 2012 (GISFOH 2012), an interdisciplinary bi-national conference co-organized by the Israel Academy of Sciences and Humanities (IASH) and the Alexander von Humboldt Foundation, Potsdam, September 9-12, 2012.

Chapter 5 - The Self-Evaluation Process, Summary, and Conclusions

5.1. Please describe the way that the current Self-Evaluation process was conducted, including methods used by the parent unit and the department/study programs in its self-evaluation process, direct and indirect participants in the process etc. What are your conclusions regarding the process and its results?

The chairs of the department, Professors Rina Talgam and Luba Freedman, attended the workshop organized by the Council for Higher Education on November 28, 2011. As a consequence of this workshop, a departmental meeting was held, during which the importance, goals, and requirements of the self-evaluation process were presented to the faculty. The chairs requested participation and assistance from all faculty members; each member was asked to take responsibility for writing a section of the report.

During the same meeting the chairs of the department announced the schedule for the entire self-evaluation process and suggested a working procedure. Every faculty member was asked to submit two documents. In the first document, each member was asked to express personal views concerning the department's approach to the study of history of art and the rationale behind its program. Each faculty member was also asked to appraise the B.A. and M.A. programs and the department as a whole, including strengths and weaknesses. In the second document, the members of the faculty were asked to share their pedagogical philosophy and consider the following questions:

- What are your criteria in choosing the subject matter of your courses?
- How do you plan and devise your courses?
- How do you present works of art in class?
- What are your criteria for the evaluation of student work?
- What are your expectations of the students?
- What limitations do you observe in the knowledge students bring to your courses?
- What are the needs of undergraduate and graduate students?

These documents were expected from every faculty member and together the documents were intended to facilitate the writing of the report. The first drafts of selected sections of Chapter 3 were sent to the faculty members by the end of February for comments. Soon after, the department held another meeting in which the faculty discussed the need to make changes in the curriculum and considered the extent to which our pedagogic paradigm meets our new challenges. Each faculty member subsequently revised her or his part of the report and sent it to the department

chairs, who then edited the report. A third meeting took place at the end of the school year to discuss the academic program for the upcoming academic year. In September, the report was sent to the senior faculty members for final approval and to the Dean of the Faculty of Humanities. In October the report was sent to the Vice-Rector. Nearly all of the faculty members took part in preparation of the report, although a good deal of it was composed by senior and adjunct members from the younger and intermediate generations. Their collaboration on the report allowed the faculty members to discuss academic issues openly and prompted a process of implementing changes into the curriculum and the pedagogical criteria. Moreover, it raised the level of cooperation and coordination among the faculty of the department.

5.2. Describe the consolidation process of the <u>Self-Evaluation Report</u>, including its preparation and final approval (including a description of the contributions of staff members to the process).

Six members of the faculty took part in writing the report. Lola Kantor-Kazovsky composed sections 3.1–3.3 (Goals and Structure of the Department, Study Program, and Teaching and Learning Outcomes). Galit Noga-Banai was responsible for section 3.4 (Students). Sarit Shalev-Eyni (during her sabbatical) wrote section 3.5 (Human Resources). Lily Arad (adjunct lecturer) volunteered to deal with section 3.6 (Infrastructure). Luba Freedman, after several changes, wrote and finally composed chapter 4 (Research). Rina Talgam supplied the description of the history of the Department for the opening of chapter 3, and also wrote chapter 5. Shalom Sabar prepared the list of faculty publications for chapter 4, and Bianca Kühnel compiled some of the information on grants and cooperation activities for chapter 4. Luba Freedman and Rina Talgam sent the authors their comments and revised their chapters. Luba Freedman was in charge of the English editing. Rina Talgam was in charge of checking tables. The department's secretary, Mrs. Anat Revivo, provided us with the necessary statistical information. Two graduate students assisted Lola Kantor-Kazovsky and Galit Noga-Banai in collecting data, creating lists, and processing tables and charts. A third graduate student assisted Luba Freedman in the preparation of five appendices for chapter 4, and compiled additional materials (including CVs, syllabi, and lists of graduate students' work).

5.3. If a mechanism/structure has been decided upon for the future treatment of weaknesses that were highlighted by the self-evaluation activity, please specify it

while referring to those within the institution who would be responsible to follow up on this activity. Please refer to the question: how do the institution and the parent unit intend to deal in the future with quality assessment and its implementation?

Some of the weaknesses in our study program have been taken into consideration in the structure of our new academic program, which is to be implemented in the academic year of 2012-13. Resolving other issues (the scarcity of scholarships, the shortage in tenure-track positions, and a limited budget for adjunct lecturers) is not in the hands of the department. Rather, it depends on the financial conditions and policy of the Faculty of Humanities and the University.

The Hebrew University has adopted a monitoring and review process as a deliberate and systematic policy of proper administration. It is regarded as an integral part of the functioning of all academic units. Review and evaluation at regular intervals are essential in order to prevent stagnation and to allow for improvement, rectification of problems, adequate use of available resources and growth. The Committee's report is submitted to the Rector, and its recommendations are carefully studied by the reviewed units and the deans. The report is then discussed by the University's Committee for Academic Policy, which decides on steps to be taken both in the long and in short term. The person responsible for the reviews and the academic evaluation at the Hebrew University of Jerusalem is the Vice-Rector, Prof. Yaacov Schul.

5.4. Is the full Self-Evaluation Report accessible? If 'yes' - to whom it is accessible and to what extent?

The Hebrew University regards transparency and accessibility of the evaluation report as essential to the effectiveness of self evaluation process. The self-evaluation report will be available to all department faculty members