



Workshops, experience and acquaintance with Bedouin values

Bedouin scouting: A tour including a visit to the museum, and hospitality in "Abraham's tent" where visitors will hear about desert life, accompanied by a Bedouin guide as they discover and work out the clues left by the footprints in the field.

On the status of women in Bedouin society (tour/lecture):

The tour combines a visit to the Museum of Bedouin Culture and the Desert Embroidery Visitor Center in Lakiya: a small factory that produces traditional fabrics and allows for women to earn a living from their work and gain mutual support. An innovative and unique project of its kind that combines for the first time female empowerment within Bedouin society, alongside the preservation of tribal traditions and motifs of authentic handicrafts. In addition to the tour (or in its place), a lecture will be held at the museum on the changes that have taken place in the status of women in Bedouin society.

A combined tour of the museum and the Bedouin city of Rahat:

We will get to know the city through various points of interest. We will

learn about Bedouin society and the changes that Bedouin society has experienced in recent years in matters of education, training and employment.

Coffee at Joe's (group workshops for students and families):

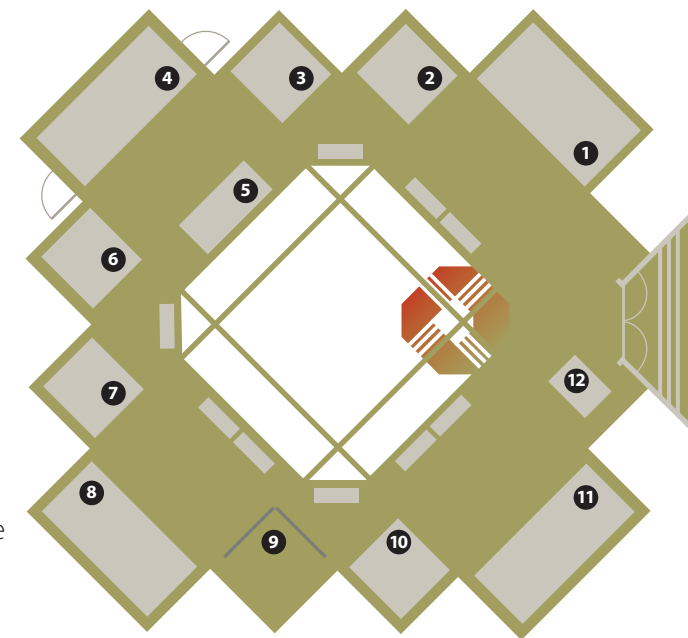
We invite you to "Abraham's tent" at the museum for some traditional Bedouin hospitality, in addition to the coffee-making workshop. We will grind the coffee beans according to the traditional method, indulge ourselves with a cup of Auda's coffee, and listen to his stories. Each participant can keep the coffee he/she had learned to make in the workshop.

Bedouin pita bread workshop on Saj:

We will prepare a meal of traditional, fragrant, and fresh pitas, seasoned with locally extracted olive oil and za'atar. *Saha wa Afia!*

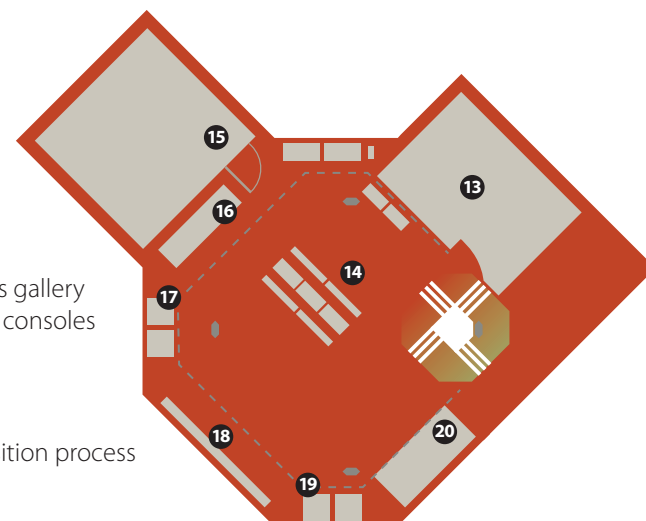
Floor plan

1
Entrance
floor



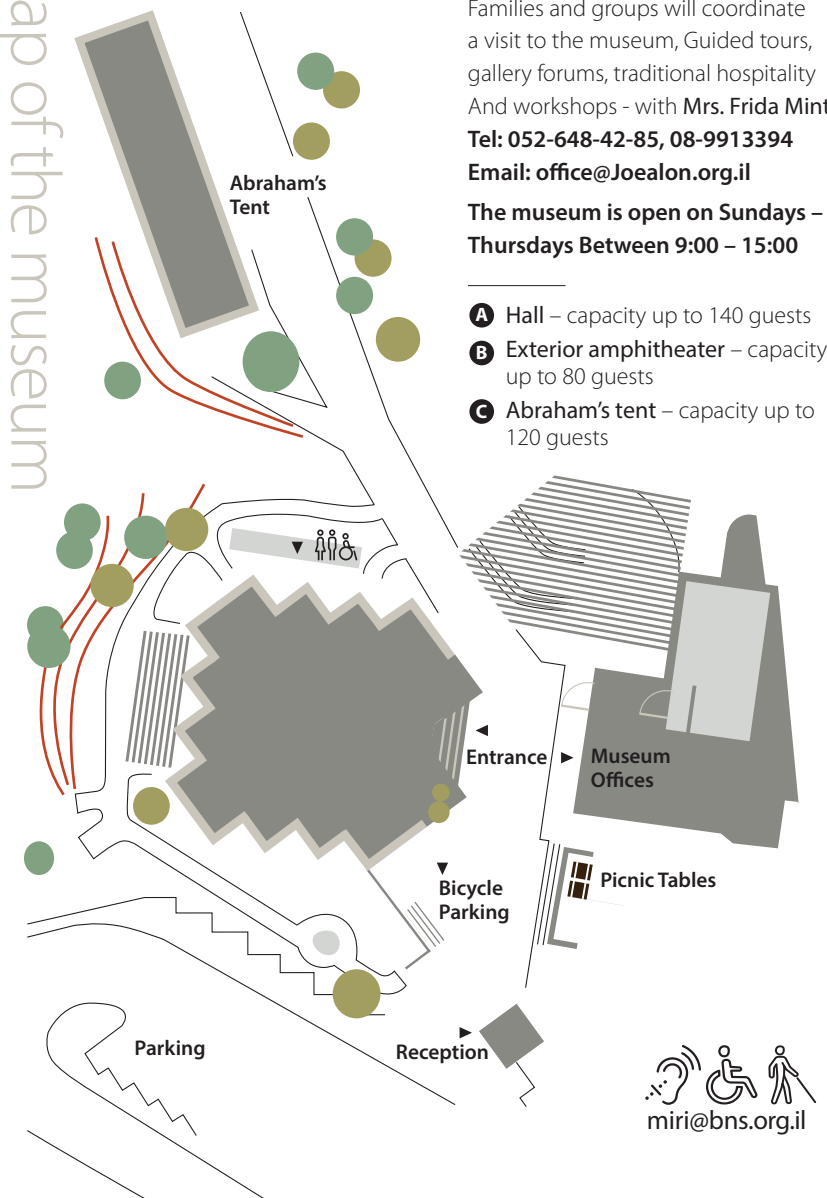
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|-----------------------------|---------------------------------|
| 1 Diwan and forum | 7 Daily objects in Sinai |
| 2 The herd and its products | 8 Sinai and women's crafts |
| 3 Bedouin agriculture | 9 The Sheikh's tomb |
| 4 North Sinai | 10 Al Maqa'ad |
| 5 Wedding camel | 11 Musical instruments in Sinai |
| 6 Fishing in Sinai | 12 Traditional tent models |

1
Ground
floor



- | | |
|----------------------------------|--|
| 13 Temporary exhibitions gallery | 15 Screening |
| 14 Weaving/embroidery consoles | 16 Diorama |
| 17 Traditional toys | 18 A film about the transition process |
| 19 Amulets and sigils | 20 Traditional medicine |

Map of the museum



Reservations

Families and groups will coordinate a visit to the museum, Guided tours, gallery forums, traditional hospitality And workshops - with Mrs. Frida Mintz:

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Email: office@Joealon.org.il

**The museum is open on Sundays –
Thursdays Between 9:00 – 15:00**

- A** Hall – capacity up to 140 guests
- B** Exterior amphitheater – capacity up to 80 guests
- C** Abraham's tent – capacity up to 120 guests

Musa Alatawneh, **Blood** (series of photographs), 2020

Photography: Regev Tovim, Yifat Yerushalmi

The Museum of Bedouin Culture is located in the navel of Lahav Forest Park, the land of open fields, forests and vineyards; the land of arche ology and landscapes of the northern Negev. Throughout the area, you will find lovely corners and many options for hiking and adventure. Nature sites, culture, bike trails and more.

The Museum of Bedouin Culture was founded in 1980 to illustrate the unique lifestyle and culture of the Bedouin community situated in the Negev and Sinai regions. In recent years, the museum's vision has expanded, under a moral obligation to accompany the transition process taking place in the Bedouin community in the Negev. The process of transition from a nomadic lifestyle to a residence in permanent towns is not complete yet, and it marks a significant turning point in the change of Bedouin society. The ancient way of life became historic and was replaced by an urban, modern way of life with new socio-economic characteristics. These changes have led to the abandonment of the material culture of the community that marks a long-standing vitality of historical production and use in the Negev region and the areas bordering it. Activities such as research, collection and narratives about the old objects – are necessary for the preservation of the collective memory of the community and its unique identity.

At the same time, we seek to present the interests of the Bedouin community at the heart of the Israeli public and to train the two communities for coexistence and dialogue. But it is only natural that the language used for such discourse would be the 'mother tongue' of the material Bedouin culture, its language of ornament. We see in the language of art (in its many forms) a platform suitable for establishing a contact area and discussing common issues for artists from both communities (the Bedouin and the Jewish). We believe that the power of a cultural and intercultural spirit can produce profound climaxes which result in liberation and inspiration for connection between people and communities.



During our tour of the museum, we will discover objects that represent the Bedouin-traditional way of life. We will become acquainted with a disappearing culture and learn about its roots and customs in the past. We will learn and get to know the changes that are taking place in the lifestyle of the Bedouin community today with the transition from nomadic to a settled life. The visit includes accommodation in a traditional Bedouin tent where the guide will demonstrate the process of making coffee and will tell us about the customs of hospitality which are an integral part of the tradition of Bedouin life in the Negev.

- Visiting the museum is possible individually as well.
- Groups are advised to arrange for a guided tour in advance.

Abraham's Tent

The Bedouin tent space represents a hospitality value that is common among the sons of Ibrahim – the biblical Abraham who had invited three 'strangers' into his tent. Abraham's Tent, located next to the museum, has recently been rebuilt to a new standard and serves as an integral part of the museum's familiarity tour with the Bedouin culture. The tent's set up is inspired by a traditional tent made of woven goat hair. It is spacious and divided into two parts as per Bedouin tradition: the "forum" / "diwan" is the public part where the guests sit and it is used for hospitality and guidance on the meaning of Bedouin hospitality. The second part, the "Mahram", belongs to a family living in a tent, and it is also used by us, the hosts, for activities that accompany the tours.



Colonel Yosef (Joe) Alon Z"l

Colonel Yosef (Joe) Alon was born in 1929. His parents, Tekla and Siegfried (Friedl) Placzek, had made aliya from Germany and Czechoslovakia to Palestine as pioneers, and both he, and his brother, David, were born on Kibbutz Ein Harod. However, due to their disappointment in the kibbutz socialist ethos, which they felt was not Communist enough, the parents decided to return to Europe. When World War II broke out, Joe, who was 10 at the time, and his 14-year-old brother David, were sent to England on a Kindertransport organized by Sir Nicholas Winton. There, he was fostered by Jenny and George Davidson, who were childless Christians. At the end of the war, he returned to Czechoslovakia in search of his parents, only to discover that his parents had been imprisoned in the Theresienstadt Ghetto and murdered in Auschwitz.

Joe then decided to study goldsmithing. However, by chance, he met Hugo Meisel (later Marom) and accompanied him to Haganah air tests in Czechoslovakia. In July 1948, he began a pilot course, which he completed in November. In 1949, he returned to Israel and joined the newly founded Israel Air Force, participating in an advanced pilot course at the Sirkin Base. In 1953, he became a Meteor jet fighter pilot. He met and married Dvora (nee

Karat), a nurse from Be'er Sheva; together, they had three daughters, Dalia, Yael, and Rachel. The Alon family moved around in Israel wherever Joe's assignments sent them, including the Ramat David and Hatzor bases. In August 1960, he was appointed a squadron commander. His last operational role was to command the IDF's first Mirage squadron. In 1965, after a year in England on Staff College, Joe was assigned to Air Force headquarters and he formulated the Flight Safety Branch. The pinnacle of Colonel Joe Alon's military service was between 1966 and 1970 when he was one of the founders and first commander of Hatzirim Air Force Base in the Negev, where he established warm ties with the Bedouin tribesmen and their leaders.

In 1970, Joe was appointed Air Attaché at the Israel Embassy in Washington. Over the next three years, in his role as a diplomat and a military man, he lectured to Jewish youth about his personal history, the importance of the State of Israel as a home, and Zionism.

On July 1, 1973, about a month before the end of his term in the United States, Joe was shot dead in front of his home in Chevy Chase, Maryland. The motive for the murder and the identities of its perpetrators remain unclear to this day.

The love for all humankind is a value that must be strived for

Museum of Bedouin Culture located in a regional study center named after an Israel Air Force pilot — proves this value.



Adva Karni, **Master's Degree**, 2020-2021

Clan/Commune

Curator: Liat Yehuda

The Clan/Commune exhibition presents separate bodies of work from two artists – Adva Karni and Mussa Alatawneh. Each of the artists focuses their perspective on a different social-sociological group, an extended family of sorts to which they are connected, whether through blood or through choice. Mussa Alatawneh's study (which started when he was studying architecture at *Betzalel*) focuses on a Bedouin clan consisting of his family members as they prepare for a wedding celebration in the town of Khoura. Adva Karni documents, through photographs and then through realistic artwork, a collective group of which she is a member, while they are being hosted in a Bedouin tent in the south of the country. By interweaving out the two series of works, each of which represents a different extended family, the similarities between the two are brought into sharper relief.

Both series are a study of similar family situations and those playing a part in the two situations. Despite the similarity, each extended family emerges from its primeval space in time to apply all that is traditional and tribal, albeit in a slightly different way, in tune with the present.

Changing Exhibition

בשכיל
ART
האמנות
LANE

