

REVIVAL

HISTORY

WHAT'S YOUR STORY?

WHAT'S YOUR NAME? EXPERIENCE

Jewish creativity and creation COMMUNITY

DILEMMAS MULTI-GENERATIONAL CONNECT

TIKKUN OLAM spirituality SHARED VALUES

HEBREW

ISRAEL



DOCUMENTARIES

VISUAL DIARY

COMMUNITY REFLECTIONS

TRANSFORM

LIFE-CHANGER

ACTIVISM VALUES

JEWISH

JEWISH VALUES PEOPLEHOOD

CULTURE

COLLECTIVE MEMORY

HERITAGE

A CALL TO ACTION!

LEARN



בית התפוצות
מוזיאון העם היהודי
BEIT HATFUTSOT
THE MUSEUM OF THE
JEWISH PEOPLE



Beit Hatfutsot – The Museum of the Jewish People

Beit Hatfutsot - The Museum of the Jewish People, is more than a museum. This global institution tells the unique and ongoing story of the Jewish people, enriching the heart and soul of Jewish life.

Beit Hatfutsot connects Jews from around the world to their roots and strengthens their personal and collective Jewish identity. The Museum of the Jewish People conveys to the world the fascinating narrative of the Jewish people and the essence of Jewish culture, faith, purpose and deeds, while presenting the contribution of world Jewry to humanity.

Beit Hatfutsot opened in 1978 thanks to the vision of Nahum Goldmann, who served as president of the World Jewish Congress from 1954 to 1977. In 2005, the Israeli Knesset passed the Beit Hatfutsot Law that defines Beit Hatfutsot as “the national center for Jewish communities in Israel and around the world”.

For almost four decades, Beit Hatfutsot has been collecting digital resources in various categories: photography, genealogy, films, Jewish music, history of communities, the meaning of Jewish family names, personalities and personal stories. These databases, of the leading collections in the Jewish world, are now available online, enriching individuals, professionals and communities.

The museum presents a multifaceted mosaic of the Jewish people, highlighting both what is common to all Jews as well as the unique aspects of each community. Beit Hatfutsot seeks to provide the younger generation with a

meaningful prism of understanding their Jewish identity to form their sense of belonging to the Jewish people. In doing so, it is the museum’s aim to deepen the bonds between Jews living around the world.



The Koret International School for Jewish Peoplehood

The Koret International School for Jewish Peoplehood at Beit Hatfutsot educates towards a sense of belonging and commitment to the Jewish People. It provides an interactive and personalized educational experience to its visitors and Jewish communities worldwide.

The Koret International School established in 2006 uses the themes of Beit Hatfutsot's core and temporary exhibitions, as well as its digital materials, to actively and pedagogically instill a sense of belonging and commitment to the Jewish people. The School reaches out to, impacts and supports educational and communal professionals, young adults, groups, families, and individuals. By enabling Israeli and international learning communities to integrate knowledge, experience and action in the development of Jewish peoplehood, The School creates a main platform that defines and advances Jewish peoplehood education.

The school's educational approach, educating towards a sense of belonging and commitment to the Jewish people is predicated on the belief that our common ties and experiences as Jews form an important basis for our shared identities. We aim to broaden the discussion concerning Jewish peoplehood and enhance the community dialog regarding a positive Jewish identity, enabling the entire Jewish global community to feel a part of the continuing story of the Jewish people.

The organizing paradigm of Jewish peoplehood encompasses the array of emotional and cognitive belonging of Jewish individuals and groups to the collective called the Jewish people,

articulated in actions and deeds. Our educational programs, including this Museum to Go kit, are based on six principal fields of research and thought - six pillars of Jewish Peoplehood - which connect us as a people:

- Collective memory
- Jewish practices and spirituality
- Jewish values
- Hebrew and other Jewish languages
- Israel as a multidimensional concept (*eretz-land, moledet-homeland, medina-state*)
- Jewish creativity and culture



Museum To Go

Museum to Go is an educational kit that incorporates images from the Beit Hatfutsot collection and encourages discussion and engagement using the six pillars of Jewish peoplehood. Replicas of Beit Hatfutsot's best collections are re-formatted into an interactive educational mobile museum kit, to be discussed and appreciated by the community. This resourceful and hands-on project comprises two collections: Images from the Sonnenfeld Collection— showcasing rare photographs of historical events spanning decades of Jewish history and people throughout the 20th century and United Colors of Judaica – featuring popular Israeli and international artist Eliahou Eric Bokobza. The kit and its approach can be adapted in various ways in classroom and community, providing guidelines to deepen discussions on Jewish identity and to address concepts, such as history, practice, values and creativity.

We regard *Museum to Go* as a mobile museum that broadens the access to Beit Hatfutsot resources. The purpose of this educational kit is to inspire and stimulate a Jewish dialog that encourages its participants to strengthen their own sense and understanding of belonging and reinforce their Jewish identity. The educational thinking behind it seeks to create an ongoing dynamic between the individual and the collective he/she belongs to. The pedagogical objective of this tool is to ensure that each one of us feels part of the story of the Jewish people. The kit, therefore, aims to provide building blocks for the wider process of personal self-definition:

To uncover and define a personal gateway to one's Jewish identity via the pictures and the activities that the kit offers.

After carefully choosing images and visual experiences that the collections foster, the kit furnishes educators and community leaders with a unique and current means for developing Jewish identity and a sense of belonging to the Jewish people. The kit focuses on the significance of belonging to the Jewish people: What does "belonging" mean? How is this consciousness formed? How can it be generated, and what is the connection between "belonging" and the future of the Jewish people? This sense of belonging is examined in several circles - the individual, the family, the community, and the nation - worldwide.

The activities seek to examine where one's personal identity and the collective whole are compatible or conflicting; to clarify the meaning behind one's own personal story in relation to the Jewish people as a whole; to reflect on the nature and extent of one's commitment to the community, society and the Jewish people.

Museum to Go is intended for many different audiences and occasions. The kit contains two distinct but overlapping tracks that are appropriate for a wide variety of participants- ranging from school-age children to youth, from families to communities, and from young leaders to professional educators.

It can be used in discussions or educational activities focusing on the Jewish calendar, life cycle events, leadership development and, of course, Jewish identity.



The Leni and Hebert Sonnenfeld Collection

The Leni and Hebert Sonnenfeld Collection



In 2005, Beit Hatfutsot acquired the astounding photo archive of Leni and Hebert Sonnenfeld, pioneering photojournalists considered among the world's most important Jewish photojournalists of the 20th century. The collection was donated to Beit Hatfutsot in recognition of the importance of this collection so that it would be preserved in an institution dedicated to the documentation of Jewish life. The collection consists of over 200,000 negatives, slides, transparencies and prints. Herbert and Leni Sonnenfeld left photographs that are a living testimony to pivotal events in the history of the Jewish people since the 1930's and throughout the 20th century, both tragic and happy. Leni Sonnenfeld continued to take photographs right up to her death at the age of 96.

Leni Sonnenfeld's photographs have been published in leading newspapers and magazines, including The New York Times, Life Magazine, Esquire, The Daily News, The Jewish Week and Hadassah Magazine, as well as in many other publications and exhibitions around the world. Her photographs were purchased by

several museums, among them the Museum of New York, the Jewish Museum Berlin, the US Holocaust Memorial Museum in Washington D.C., the Museum of Jewish Heritage in New York, and the Wiesenthal Center in Los Angeles.

Herbert and Leni Sonnenfeld started taking photographs in Germany in the 1930's close to the rise of the Nazi regime, after which they were dismissed from their jobs. The first photographs that were published were those taken by Herbert during his visit in Palestine and at a training camp for young Jewish pioneers in Germany. His photographs of Jewish children waving from a train en route to Palestine and of Jewish youth dancing the hora on board a ship sailing to Haifa, have become icons.

The Sonnenfelds wanted to immigrate to Palestine, which was under a British Mandate at the time, but were denied the needed certificates. Since they were also registered at the American consulate in Berlin, they were granted immigration visas to the United States and arrived in New York in 1939. Herbert became an official photographer for Yeshiva University, and Leni started working for newspapers and magazines. She traveled with her camera to Morocco, Spain, Yemen, Iran, Ireland and Israel, where she documented Jewish life. Works by Herbert and Leni Sonnenfeld are regarded as a pictorial treasure of 20th century Jewish history.

The Sonnenfeld collection includes, among others, photographs of the 1936 Winter Maccabi

Games held in Czechoslovakia, Jewish refugees from Germany in New York in 1939, the 1942 Biltmore Conference that convened in an attempt to rescue European Jewry, with Chaim Weizmann, David Ben-Gurion, Stephen Wise, Abba Hillel Silver and others in attendance (the only photographic documentation of the event), pre-State Israel in the years 1933-1948, the establishment of the State of Israel in 1948, and later documentation of various aspects of the life in the new country.

In her last years, Leni contemplated immigrating to Israel with her photo archive, but her failing health prevented her from fulfilling that dream. She passed away in New York and was buried in Israel. Her autobiography "Eyes of Memory", which includes a selection of her photographs, was published by Yale University Press in November 2004.

Beit Hatfutsot is very grateful to the executors of Leni Sonnenfeld's estate for choosing the museum as the permanent home of the Sonnenfeld Photo Archive. The importance of the collection and its value as a resource for future research, study and documentation, as well as exhibitions and publications, is undisputed. In 2008, Beit Hatfutsot organized an exhibition called "Never Looked Better: Contemporary Artists Respond to the Sonnenfeld Collection."

The collection is incorporated in the various activities run by Beit Hatfutsot, including educational programs, exhibitions, publications

and audio-visual productions. This visual material is available to the public in the study rooms at the museum, and is displayed on the Beit Hatfutsot website as part of our new Online Databases.



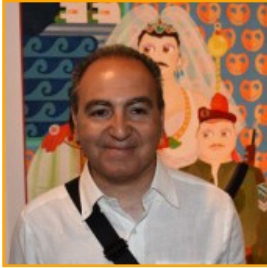
Students of the Women College of Yeshiva University, lighting Hanukkah lamps, New York, USA, 1950s
Photo: Herbert Sonnenfeld
Beit Hatfutsot, The Oster Visual Documentation Center, Sonnenfeld Collection



Hatikvas baseball team, New York, USA, 1950
Photo: Herbert Sonnenfeld (1906-1972)
Beit Hatfutsot, The Oster Visual Documentation Center, Sonnenfeld Collection

Eliahou Eric Bokobza, *United Colors of Judaica*

Eliahou Eric Bokobza, *United Colors of Judaica*



United Colors of Judaica, a solo exhibition by Eliahou Eric Bokobza, is an inspiring discourse about the ethnic, religious and cultural aspects of Jewish identity.

The exhibition has two main sections: Holidays - a series of drawings depicting Jewish festivals; and Lifecycle – a series of drawings depicting milestone events in the life of a Jewish male. United Colors of Judaica echoes a will and a hope to recognize multi-faceted Judaism as a complete and uncontested identity. Eliahou Eric Bokobza was born in Paris to Jewish Tunisian parents, and speaks of three names as encompassing three parts of his family history and personal identity. His family immigrated to Israel in 1969. Bokobza held his first solo exhibition in 2000, and has since then held several more, including “Bezalel – Version B” at the Artists House in Jerusalem (2006), marking Bezalel’s 100th anniversary, “Jaffa” at the Gutman Museum in Tel Aviv (2010), and “Nationality: Jewish” at the Ein Harod Museum of Art (2012). In 2014, Bokobza exhibited at the Jewish Museum in Amsterdam. He has participated in group exhibitions in

museums throughout Israel and, in 2005, his “The New Hebrews: A Century of Art in Israel” was displayed in Berlin. His works are found in the collections of the Israel Museum, Ein Harod Museum, the Knesset and in private collections.

About the Exhibit:

In the United Colors of Judaica exhibition, Eliahou Eric Bokobza, a Paris- born artist of Tunisian descent, displayed works that deal with past and present, old and new, anachronistic and contemporary, and East and West. According to Bokobza, the works in the exhibition are connected with the Jewish present and examine Jewish identity in the multicultural context.

The artist’s name itself embodies a variety of identities – the name Eliahou (Elijah) signifies the Jewish elements of his identity, the name Eric represents the French element and dimension of his identity, whereas his last name – Bokobza – testifies to his family’s Tunisian origins. The name of the exhibition ‘United Colors of Judaica’ highlights the tension between the single (identity) and the multiple in a different manner: the expression ‘United Colors’ offers dimensions that create unity, whereas the variety appears in the context of multiple identities.

The interplay between the different names - that of the artist and that of the exhibition – poses a number of key questions for reflection or discussion: Do we have different identities or are they different layers and dimensions of a single identity? And what are they? What is that single identity? How do we define ourselves?

For Further Reading:

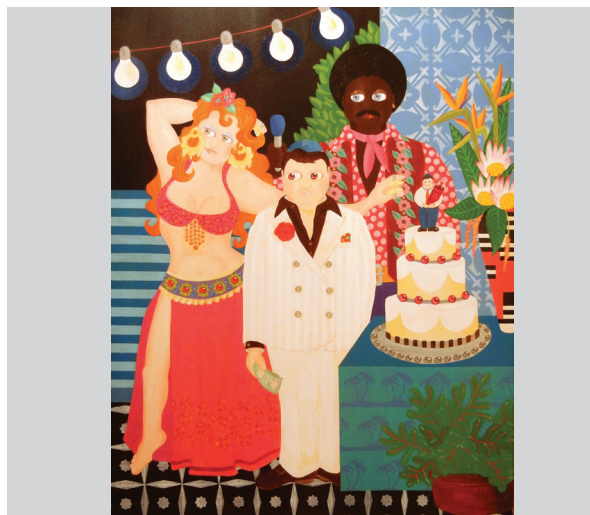
The entire exhibition is designed like a mosaic of autobiographical memories, a mosaic of identities, and a mosaic of iconic symbols, both Jewish and universal. Obviously, those themes are associated and interface with Beit Hatfutsot's educational worldview, which can also be seen in the museum's logo (a Star of David mosaic). The mosaic motif powerfully illustrates the values of multiplicity and diversity (identities, ideas, etc.), both in terms of the complex and multicolored nature of human society as a whole, the people, as well as the personal identity of each and every one of us.

The image of the artist – the image of Eliahou/ Elijah – appears in each of the works and offers a visual expression of Beit Hatfutsot's educational motto – “You are Part of the Story.” The image has a varying position and place in each work, offering us a taste of the artist's personal, individual perspective within the general, collective setting. The different head coverings, which alternate between a *kippa*, *fool's hat* and *shtreimel*, also represent the individual's different view of the overall setting and the scene in which he is taking part – “a part of the story.” Furthermore, the works that deal with events in the life of a Jewish man all depict – usually in pairs – a contemporary and personal perspective as well as a perspective on the Biblical or mythical story that underlies the event. Those motifs help visitors find their own personal expression in the Jewish lifecycle and enable them to choose among a wide range of identities.

Example: The Bar Mitzvah

In this ‘personal’ painting which describes Eliahou's Bar Mitzvah, one can see a celebration whose original themes have been removed (for instance, the tradition of being called up to the Torah is depicted only in the cake decoration). What is the significance of marking the rite of passage from childhood to adulthood in modern Western society? What is the connection, if one even exists, with Jewish tradition? How do the different worlds join together? How can they be linked?

On the other hand, the mythical painting incorporates Biblical figures – King David, Samson, Daniel in the Lion's Den. Is that the male portrayal of our society and culture? Is that the male image we cultivate and build?



Bar Mitzvah, 2014
From the Lifecycle Series
Oil and acrylic on canvas, 110 x 140 cm

Track 1

Let's Curate!

This track is designed for educators, families or for activities at community centers.

What to prepare?

You're about to guide the participants through an activity consisting of several stages. Each stage can be elaborated on or modified based on the nature of the group.

The discussion leader should display the photos in the kit (preferably before the group assembles) either by hanging them on the walls or spreading them around the room. The pictures should be arranged in an effective way to create a distinctly different atmosphere. The participants will need some paper and a pen.

Stage 1:

Read the following poem by Abba Kovner

*"This is the story of a people
Which was scattered all over the world
And yet remained a single family;
A nation which time and time again was
doomed to destruction
And yet, out of the ruins, rose to new life;
A story thousands of years old,
And yet forever new."*

(Abba Kovner)

Questions for Discussion

*"This is the story of a people
Which was scattered all over the world"*

Where did your own family come from? Did your family immigrate to this country? Do you know what was the reason?

"Yet remained a single family"

What are the threads and the connections that have bound us, the Jewish People, together, although we come from different parts of the world and practice different traditions and customs? Which historical disasters faced by the Jewish people are you familiar with and that Kovner may have been referring to? Do they have any meaning to you? How is the poet's own biography connected with this excerpt from his poem? What other historical events bring us together?

Stage 2:

Ask the participants to get up and look at the displayed pictures. They're about to become curators themselves and will be asked to choose five of the pictures and form their own "exhibit". If the group is large, the participants can simply jot down the numbers of the pictures that they have chosen.

Ask the participants to arrange the pictures they selected according to some order of their own choosing.

Now ask each of them to answer the following

questions:

- Why, among all the pictures on display, did you choose these specific ones?
- Is there an idea or motif which links all the pictures you chose?
- Do the five pictures have something in common?

Give your exhibit a name.

Stage 3:

It's now time for each participant to play the role of a guide at his or her exhibit. In addition to answering the questions above, the participants should also explain:

How does this particular picture speak to you? What is surprising about it? How do these pictures fit in with your Jewish story?

As a facilitator, please remember that all responses are acceptable. Based on the comments the participants make, the underlying relationships between them and with their different Jewish identities will become more evident. The exhibit seeks to create an opportunity for each participant to identify with and commit to the Jewish people. Depending on the nature of the group and the discussion that evolves, as discussion leader it is your role to highlight the tie-in between the participants' remarks and the six pillars of Jewish peoplehood.

- Collective memory
- Jewish practices and spirituality

- Jewish values
- Hebrew and other Jewish languages
- Israel as a multidimensional concept (*eretz-land, moledet-homeland, medina-state*)
- Jewish creativity and culture

Stage 4: Summary

The following questions may be useful when summarizing the discussion:

What did you learn from your own exhibit?

What do you want others to learn from your exhibit?

What are the similarities and differences between the various exhibits the participants curated?

How do these exhibits reflect the participants' parts (as individuals and as a group) in the Jewish story? How do they show that we're all part of the story?



Stage 5: Wrap-Up

Watch the short video "YOU ARE PART OF THE TORY" (https://www.youtube.com/tch?v=O8_8z2quiBs)

When wrapping up the discussion, we suggest that the discussion leader review what transpired in the course of the session by putting things in perspective.

Here's an example:

We started the workshop by exploring our individual roots and the bonds which link us together despite our differences. As a group, we defined ourselves in the framework of family and Jewish peoplehood. We were able to relate to our personal identities and our connections with the Jewish people. As the discussion developed. We saw that each one of us has his/her own unique and personal story, and yet there are elements which link us to the bigger story of the Jewish people.

The short video visually articulated the ongoing remarkable story of the Jewish people, as well as the links which bind us as individuals to our collective story.



Activities for continuing discussion and learning

1. Expanding the Exhibit

Choose a figure from one of the pictures and create an "identity card" for that person. What is that person's story? Where did he/she come from? Where is he/she going? What will happen to him/her in the future? Make up 3 questions you would like to ask that person. How do you think he/she would answer? Would you like to add a sixth picture to the exhibit you curated? The added photo can be from a family album, a photo you yourself took, or another picture from the exhibit *Museum To Go*. Explain your choice.

2. Curate the group's own exhibit

Choose a theme for a group exhibit, and ask the participants to take a family photo or bring a photo from their family album. Ask the participants to write a 50-word caption describing the picture. Give the exhibit a name, install it and invite family and community members to the show. Give the participants the option of presenting their own story.

3. Continuing learning

Let participants choose a concept or an event depicted in the exhibit that they want to elaborate on (a historical event, a life cycle event such as a Bar/Bat Mitzva, a holiday). Ask them to prepare a short presentation about the concept or event they chose, share a detail or fact they learned and explain how this new bit of knowledge is related to their part of the story.



Track 2

Museum Walk –A Gateway to Jewish Peoplehood

This fun and meaningful workshop offers an introduction to the idea of Jewish Peoplehood in both a theoretical and experiential way. What are the unifying elements connecting us as a people? How does my unique story connect to our greater story? What are the core assets of the Jewish people?

This engaging unit offers the participants an opportunity to delve into different components of their personal identity while connecting them their fellow participants – thus demonstrating Jewish Peoplehood. It can stand alone or can be used as an opening session for Museum to Go. You're about to guide the participants through an activity consisting of several stages to demonstrate how Jewish individuals can connect with one another on many levels and in many unexpected ways. Not every person will do so in the same way. Everyone has a special story which can connect with that of someone else to unite and bond as a community, without being uniform or identical. Everyone brings his/her chapter to the unique and ongoing story of the Jewish people.

Stage 1:

A poem to spur discussion -

The following is one stanza from a poem entitled "The Jews" by Yehuda Amichai.

*"...Some time ago, I met a beautiful woman
Whose grandfather performed my
circumcision*

*Long before she was born. I told her,
You don't know me and I don't know you
But we are the Jewish people,
Your dead grandfather and I the
circumcised and you
the beautiful granddaughter
With golden hair: We are the Jewish
people."*

(Yehuda Amichai)

Questions for discussion

How does Amichai's poem reflect the diversity, longevity, and complexity of Jewish peoplehood? In what different ways can individual Jews connect? What do they have in common? Are they part of the same story? What makes the Jewish people one community? Which elements help Jews preserve their commonality? What does all this have to do with my being a Jew?

Stage 2:

Our Jewish Connections

What to prepare?

Lay out a long piece of paper, displayed in the middle of the room on a long table. Participants should gather around the table and be given pastel-colored crayons or markers.

Ask each of them to draw four adjacent circles on the paper about the size of their palm. The participants will then be asked the following four questions, the answers to which should be written in the four circles.

1. Write your name (first or last name,

preferably in English or Hebrew) and next to it one word that explains it (e.g. the meaning of your name, why you given that name.).

2. In another circle, write a significant personal memory that's associated with the Jewish world, calendar or history.

3. In the third circle, complete the following sentence. "For me, Israel is _____".

4. In the last circle, write down a value that is important to you (community, family, personal love, success, wealth, etc.)

Take a moment to walk around the table to see what other people wrote.

Now, try to find links between your answers and theirs; it doesn't matter which question the answers refer to. Draw lines that connect your circles to those of other participants without erasing any part of the other circles. It's vital that the participants give a name/ heading to each connection that suggests its essence. They should try to find at least 2 or 3 connections between their circles and others around the table.

Ask: What do we see here? What is the story of this group, which is made up of individuals who came from different places?

Invite each participant to share the name or heading they gave to one of their connecting lines. Don't take turns going around the table, but rather allow them to join the discussion when they feel like doing so. After someone speaks, he/she can invite the person at the other end of the connecting line to add his/her comments.

I. Write the headings of the connecting lines on the board.

II. Ask the participants to look at the words on the board and come up with "categories of connections" that can describe the ways individual Jews are linked to one another.

III. Introduce BH's six categories of connections (= peoplehood pillars). Explain them in simple terms and point out that some of them already exist in the headings they chose:

- Collective memory
- Jewish practices and spirituality
- Jewish values
- Hebrew and other Jewish languages
- Israel as a multidimensional concept (eretz-land, moledet-homeland, medina-state)
- Jewish creativity and culture

Conclusion

Peoplehood means belonging to a conceptualized extended family that shares multiple deep pillars, and not merely a single core. Not everyone relates to those pillars in the same way: some can identify with one or two, some can identify with more of them, and some consider particular pillars crucial that others view differently. The importance of the peoplehood connection is therefore to highlight commonalities in our Jewish world, which at times can underline our differences.

Questions to summarize this stage before going on the next one

What makes us a people?

What is/are the story/stories of the Jewish

people? How am I part of the story? How do I make the story my own?
The short workshop we just completed is called “The Jewish Peoplehood Connection.”

Stage 3:

The group leader should hang the pictures from the kit around the room so the participants can see them. Make sure there’s enough space for the participants to move around when examining the pictures. Paper and pens should be handed out or be available.

At an appropriate moment, the discussion leader should ask the participants to stop in front of a picture of their choice or, alternatively, in front of the picture they happened to be standing next to when asked to stop.

Ask the participants to answer the following in writing:

- What’s the first thought that came to mind when you saw the picture?
- What was your immediate reaction?
- Which pillars of Jewish Peoplehood appear in the picture?
- Write a question that the picture triggered.
- Write a personal memory or experience that the picture evoked in you.

Stage 4: Summary

Based on the participants’ responses, the group leader should point out which values and experiences everyone has in common. What

can we learn about the Jewish world from these pictures? What connection exists between the six pillars of Jewish peoplehood and the responses provided by the participants?



Activities for continuing discussion and learning

Jewish peoplehood entails informed identification with and commitment to the Jewish people. The activities below offer additional ideas for how to approach and address this concept.

Take a Selfie – Join the Scene

Choose a work of art or a picture that you find meaningful or touching, and take a selfie with it. Then explain to the group why and in what way you see yourself as part of that creative work.

Create your own identity collage

In an arts and craft workshop, using drawings, collages, comic strips, a short film, etc., the participants will be asked to form their own personal illustration of Jewish identity. The goal is for each participant to express his/her own connection with the Jewish people. The six pillars of Jewish peoplehood can be used to guide them to a complete and meaningful “statement” of “I am part of the story.”

As a group, they will create a micro collective of their own. pillars of Jewish peoplehood and the responses provided by the participants?

Track 3

You Are Part of the Story- Museum Midrash

What to prepare?

The group leader should hang the pictures from the kit around the room so the participants can see them as soon as they come in. Make sure there's enough space for the participants to move around when examining the pictures. Paper and pens should be handed out or be available.

In the course of the workshop, participants will be exposed to a variety of works of art and will experience them as a catalyst for personal introspection while taking part in a creative "beit midrash." They will be asked to talk about meaningful personal values, stories, experiences, and thoughts and how they relate to the displayed artwork. As they make their way through the exhibit, they should be able to formulate a broad perspective on their own Jewish identity and their connections with the larger Jewish story. The use of the visual means further enhances the identity-forming experience.

"The world of traditional Torah study is distinguished by an open dialog which, to a certain extent, is even pluralistic due to the brainstorming and continuous learning that take place. People study in "hevrutot" (groups) that are characterized by chit-chat, vitality and back and forth communication, especially in the interactive sharing of knowledge of mutual benefit. Compare this to the world of art, where the "art" of conversation exists within

a "white cube" – a museum. The institution is designed like a secular temple with hierarchal authority. The experience of viewing art in a quiet, insular compound that creates alienation and distance between the viewer and the display – underscores the contrast between the experience of the art patron and the artist as opposed to the nature of traditional Torah study. The surge of Jewish expression, which has developed over the past few decades and is groundbreaking in medium, form and subject, creates a dialog and interaction between the disciplines of religion and culture in the arts, and the exhibition space becomes a kind of seminary." - David Sperber, art historian and frequent commentator on Israeli art.

The method employed in this track is based on applying analytical (midrashic) tools for viewing the pictures.

The workshop facilitator asks the participants to browse around the exhibit at their own pace, instructing them to examine the displays and utilize tools that are normally reserved for studying written texts: analysis and searching for meanings which affect our own lives.

This track is geared towards advanced groups, educators and Jewish professionals.

Educational Objective

In the course of the workshop, participants will be exposed to a variety of works of art and will experience them as a catalyst for personal introspection while taking part in a

creative “beit midrash.” They will be asked to talk about meaningful personal values, stories, experiences, and thoughts and how they relate to the displayed artwork. As they make their way through the exhibit, they should be able to formulate a broad perspective on their own Jewish identity and their connections with the larger Jewish story. The use of the visual means further enhances the identity-forming experience.

Stage 1:

Ask each member of the group to choose one work of art that reflects or represents elements of their role as Jewish professionals. Share a story / anecdote / challenge from your own professional experience that relates with the work of art you chose.

Discuss the similarities between your stories- the commonalities and the unique aspects. What conclusions did you reach?

In what way can this work of art inspire you in your creative educational endeavors?

What leading Jewish value is relevant to your educational work? Does this particular picture illustrate, reinforce or call that value into question? What other values would you want to incorporate into your educational work?

Stage 2:

After the participants browse around the exhibit and choose a work of art which is of special

significance to them, they should gather together and one of them should be asked to share and explain his/her choice.

Lead the group around the various works of art that were chosen and gauge their willingness to share. Those who want to share should explain to the entire group how the particular picture they chose reflects a value they identify with. That way all or most of the exhibit will be covered. Be sure to ask if others also chose the same work of art, and, of course, why.

Based on the participants’ responses, the group leader should point out which values, memories and experiences everyone has in common. What can we learn about the Jewish world from these pictures? What connection exists between the six pillars of Jewish peoplehood and the responses provided by the participants? Tie in the personal responses to the museum motif “You Are Part of the Story”.



Activities for continuing

Ask the participants to choose a picture that reminds them of a picture from their family photo album, or reflects their own family story. Why did they choose that picture? Why is the story behind it?

In the discussion, highlight the themes that connect us as a community and people.

Collective memory is one of the core assets that make us a people. We all have a personal story

that connects to the greater story of the Jewish people. Use the participants' reflections to emphasize the unifying aspects in our story. On a later date, group participants can bring a photo from their family album, that relates to the picture of their choice. Create a group exhibit with the chosen and personal photos.

that connects to the greater story of the Jewish people. Use the participants' reflections to emphasize the unifying aspects in our story. On a later date, group participants can bring a photo from their family album, that relates to the picture of their choice. Create a group exhibit with the chosen and personal photos.



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at Beit Hatfutsot

English Editing: **Marilyn Fefer**

Printing: **Copy- Center**

Beit Hatfutsot, the Museum of the Jewish People
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