



SABBATH

THE 2017 DOROTHY SAXE INVITATIONAL

SABBATH: THE 2017 DOROTHY SAXE INVITATIONAL

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THE CONTEMPORARY JEWISH MUSEUM, SAN FRANCISCO

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The Andy Warhol Foundation for the Visual Arts

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* Participated in a previous Invitational.

DIRECTOR'S FOREWORD

LORI STARR, EXECUTIVE DIRECTOR

Remember the Sabbath day, to keep it holy. Six days you shall labor, and do all your work, but the seventh day is a Sabbath to the LORD your God. On it you shall not do any work, you, or your son, or your daughter, your male servant, or your female servant, or your livestock, or the sojourner who is within your gates. For in six days the LORD made heaven and earth, the sea, and all that is in them, and rested on the seventh day. Therefore the LORD blessed the Sabbath day and made it holy.

— Exodus 20:8–11

We are pleased to present the 2017 Dorothy Saxe Invitational on the theme of the Sabbath. The Invitational was established by George and Dorothy Saxe as a way for contemporary artists, particularly those working in the genre of fine studio craft, to respond to a Jewish concept or object of Judaica with new work intended to be enjoyed by The Contemporary Jewish Museum's audiences and then to find a home in a collection of an individual, a family, or a community.

As an institution devoted to making the diversity of Jewish life relevant for a varied twenty-first century audience through innovative exhibitions and programs that educate, challenge, and inspire, The CJM is also committed to contemporary artists, active engagement in community, and collaboration. Our home is a former power station, envisioned anew in 2008 by architect Daniel Libeskind. In June 2018 we celebrate our ten-year anniversary in our jewel of a building. I can't think of a more appropriate subject at this joyous time to reinterpret for contemporary audiences than the Sabbath. In a world overwhelmed with technology and the need for seemingly constant interaction online, time itself—time to be alone with oneself, one's thoughts, or with loved ones—slowing down long enough to

catch our breaths and reflect—seems ever more elusive. Perhaps this exhibition will help us reclaim that which is most precious of all—time—as we also seek to make the Sabbath meaningful on a personal level, each in our own way.

The artists participating in the Invitational were each given excerpts of Rabbi Abraham Joshua Heschel's 1951 masterpiece, *The Sabbath*. Born in Poland in 1907 and trained in the mystical Jewish Orthodox tradition, he emigrated to the US in 1940, escaping The Holocaust that claimed the lives of most of his family. He taught for many years in New York at the Jewish Theological Seminary. Long past his death in 1972 he remains one of the most beloved scholars, authors, theologians, and civil rights activists of the twentieth century.

In his eloquent reflection on the meaning of the Seventh Day, Heschel introduced the concept of an "architecture of holiness" that appears not in space but in time. Judaism, he argued, is a religion of time: it finds meaning not in space and the material things that fill it, but in time and the eternity that imbues it, so that "the Sabbaths are our great cathedrals."¹ Heschel also refers to the Sabbath as a "palace in time."² His imaginative writing has

inspired the participating artists to lend their unique interpretations to the concept of The Sabbath.

We give tremendous thanks to Dorothy Saxe for her unflinching commitment to art, artists, and Jewish life. In these pages you will read an interview with Mrs. Saxe along with essays by Rani Jaeger and Randi Zuckerberg. We hope that this catalog will rest alongside your night table perhaps with other texts to which you return as you contemplate what it means to have the gift of "a day of rest."

We extend thanks to Renny Pritikin, Chief Curator; Anastasia James, former Associate Curator; Sarah Hobin and Natasha Matteson, Curatorial Assistants; Sophie Schwabacher, former Curatorial Associate; curatorial interns Emily Lawhead and Fernanda Partida Ochoa; Justin Limoges, Chief Preparator; Rita Sobreiro Souther, Exhibitions Manager; Crow Cianciola, Fabricator; Evan Moring, Assistant Preparator; Melanie Samay, Associate Director of Marketing and Communications; Isabelle Smeall, Creative Services Manager; Julie Davis, Digital Communications and Web Associate; and Laurie Lezin-Schmidt, Digital Content Producer. Thanks also to Mark Reisbaum, Chief Philanthropy Officer; Stacy Rackusin, Director of Development;

Rachel Breuer, Stewardship Events and Corporate Relations Manager; Fraidy Aber, Director of Education and Public Programs, with Janine Okmin, Associate Director of Education; Gravity Goldberg, Associate Director of Public Programs; Lindsey Stoll, Public Programs and Volunteer Coordinator; and Cecile Poretz, Access and Community Engagement Manager. Thank you to Kerry King, Chief Operating Officer and Kevin Grenon, Museum Store Director.

Thank you to our donors: Dorothy R. Saxe, for her endowed sponsorship; Phyllis Cook and Wendy Kesser for major support; Robert and Judy Aptekar for their supporting sponsorship; and The Andy Warhol Foundation for the Visual Arts for lead sponsorship of The Museum's exhibition program.

Finally, we thank the artists who engaged with the topic and created these wonderful works to see, to reflect upon, and to share.

Lori Starr, Executive Director
August 2017

1. Abraham Joshua Heschel, *The Sabbath* (New York: Farrar, Straus and Giroux), 5.

2. *Ibid.*, 12.

EXHIBITION INTRODUCTION

SOPHIE SCHWABACHER

Every generation reinvents the rituals they inherit. This is perhaps why the Sabbath is so fascinating at this particular moment. In our current attention-deprived and incessantly busy world, reconsiderations of this theme are all the more valuable. For the 2017 Dorothy Saxe Invitational, The Contemporary Jewish Museum (The CJM) invited artists to comment on the tradition of the Sabbath. We chose artists from many disciplines and backgrounds to take a modern look at an ancient ritual. While traditionally the Dorothy Saxe Invitational has focused on a ritual object, this year was notable in that for only the second time The CJM broadened the constraint to examine a concept.

The Sabbath, at its core, serves a universal need. It demands that we create a separate moment, a unique breath, in which to rest and reflect. The Sabbath, in Judaism, Christianity, Islam, and other religions, is the observed day of rest, a tradition used by humans to cope with the unrelenting pressure of daily life, and focus inward, as well as possibly upward. It is a universally understood tool that has become the basis of the modern work-week. Though the Sabbath day refers to a

full twenty-four hours, from sundown to sunset, the lessons can be drawn out to other moments in life. This long breath allows a wider perspective than the daily treadmill that we scurry on usually allows. Indeed, we are all in need of a small moment of peace—a time outside of time.

For this exhibition, The CJM curatorial team, consisting of Renny Pritikin, Anastasia James, Pierre-François Galpin, and myself, worked with Dorothy Saxe to thoughtfully select the artists. We asked them to respond to the function, tradition, and relevance of the Sabbath. With a range of interests and styles, the group represents a multitude of perspectives on the Fourth Commandment. In this exhibition, the artists have been curated but the work itself was not directed. While many of the artists are based in craft, as has been the pride and focus of past Dorothy Saxe Invitationals, this selection includes artists of many mediums. Our only requirement was that the works of art produced be three-dimensional, as in previous years, and fit a size requirement of smaller than an eighteen-inch cube. We are pleased, yet again, to be able to create a thorough exhibition of fine studio craft and three-dimensional

works of art continuing in the legacy of the Dorothy Saxe Invitational.

With such a multi-dimensional theme, these works of art help make the many Jewish experiences relevant to a twenty-first century audience.

By re-imagining and re-examining deep-rooted traditions of the Jewish religion through these 57 artists, we provide our visitors and audience an opportunity for reflection and reconsideration.

Much thanks and gratitude is owed to all of the artists, the curatorial and preparatory staff, our Executive Director, Lori Starr, and especially Dorothy Saxe.

Sophie Schwabacher

Curatorial Associate from 2015–17

OUR LIVES, UNPLUGGED

RANDI ZUCKERBERG

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A family enjoys a quiet, intimate evening at home. Everyone sits together, but nobody is talking. Everyone is on their own gadget, engaging with “friends” half a world away through a screen, yet ignoring those in the very same room. I might be describing your home. Or mine. For we all live in a world where we are closer to friends, yet further from friendship.

These powerful little supercomputers we carry around in our palms are both our best friends and our worst enemies. As a working mom with two young boys, I can attest that I wouldn’t be able to do half of what I do without these devices. And yet, these same devices that dangle the promise of making us more connected to our loved ones, often do the exact opposite . . . put up a barrier between us and the people we love.

When I first began writing about unplugging, I thought I was onto something new, a trailblazer in a world obsessed with being always connected. But then I realized it was just a modern day rehashing of a thousands–years–old tradition—*Shabbat*. In a world where we are expected to be always reachable, how lucky are we to be part of a culture that celebrates taking time each

week to remove external distractions and just focus on the people and things that matter most!

The more I thought about it, the more my Jewish heritage and tech background complemented one another. On one hand, these tech devices allow us to be more informed than ever, to dig deeper into our history and engage in debate and discussion with people around the world—the Internet is truly the modern day Talmud! (One wonders if the early rabbis sat around debating what to do about “fake news.”) On the other hand, I don’t know how anyone can be expected to truly question anything deeply or achieve *tikkun olam* while buried in a screen, answering emails and text messages.

Those of us who work in technology think about the future. A lot. We write about it, we obsess about it, we drool in excitement about what will come, while simultaneously shouting about certain perils. Yet as Jews, we spend years and years in the past—studying our history, reading ancient texts, discussing scholars who lived thousands of years ago. As a child I moaned and groaned about getting up early to go to Sunday school, and it wasn’t until a few years ago that I realized how important it is to understand your past in order to

know where you're going. Techies, entrepreneurs, and business leaders alike could all learn an important thing or two by studying those who came before us. If we spent a little more time studying the past, we'd all be a lot smarter and more informed heading into the future.

Thousands and thousands of years ago, our ancestors wrote about the need to unplug. They understood the value of taking time to disconnect, focus, and recharge. And here we are, thousands of years later, those words as relevant as if they were written last week. Let's acknowledge the wisdom of the past in order to forge (driverless) into the future. Let's use the best of what technology has to offer, while understanding when to put it away. And most importantly, let's appreciate the beautiful gift handed down to us through millennia: the permission to unplug.

Randi Zuckerberg is an entrepreneur, investor, public speaker, and media personality, passionate about the intersection of technology and our modern lives. Since leaving Facebook in 2011 she has published three books: *Dot Complicated*, a New York Times bestseller; *DOT* a children's book and now an animated television show; and *Missy President*. She is the founder and CEO of *Zuckerberg Media*.

“GIVE ME YOUR TIRED” ON THE TOIL AND HOPE OF SHABBAT

RANI JAEGER

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A NASA manned flight finally lands on Mars. When the three astronauts disembark, they are met with dozens of green Martians. The Martians are horrified when one of the astronauts attempts to light a match. “It’s only an experiment, to check for oxygen. It’s okay. We’re from NASA,” explains the astronaut. Despite the Martians’ furious protests, he strikes the match—no fire. “So if there’s no oxygen for fire anyway, why were you so uptight about lighting the match?” he asks, and the Martians reply: “On the Sabbath?”

This joke reflects on Jewish self-consciousness and the discrepancy between Judaism’s promised greatness and its not-so-brilliant condition in the actual world. It also touches on some truths pertaining to the essence of the Sabbath—one of the cornerstones of Jewish culture. Perhaps the one element most symbolic of the totality, some would say.

Indeed, the Sabbath is the cornerstone. . . . The Sabbath comprises several national and social notions, and if the Ten Commandments are concision of the entire Torah, the Sabbath is perhaps concision of the entire Ten Commandments.¹

First on the agenda here, is the Sabbath as cosmic time. More than any other specific time in the Jewish calendar, Sabbath is traditionally considered a temporal designation inherent in the world from its very creation.

Thus the heavens and the earth were finished, and all the host of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.²

Sabbath, in this sense, is a sort of repeated past, a weekly encounter with the creation of the cosmos. This is why it also applies on Mars: because it is, in essence, not a commemoration of some specific historic event, but an expression of the very creation of the world, and as such it applies to the entire cosmos. This is what lends it its universal significance.

This is a very challenging concept, because unlike months (which reflect the lunar cycle) and seasons (which reflect the solar cycle), there is—

In astronomical terms – absolutely no difference between the Sabbath and, for example, Thursday.

Indeed, alongside the recognition of Sabbath as cosmic time, its presence in the world is not a simple astronomical fact, rife with significance (like the full moon), but hinges entirely on its observance by individuals and communities. What is presented as a primal, primordial element turns out to rely entirely on culture.

The notion of Sabbath thus reflects the tension between its description as cosmic time, well beyond anything historical or human, and this fact: that in order for Sabbath to exist in the world, it requires people.

This tension builds gradually in the Hebrew Bible, which—beginning with the book of Exodus—adds human responsibility to Sabbath's cosmic nature.

Wherefore the children of Israel shall keep the Sabbath, to observe the Sabbath throughout their generations, for a perpetual covenant.²

In other words, Sabbath is inherent in the world from its very creation, but its meaning and realization

hinged on humanity, and upon the way the Jewish people, in which Sabbath first enters a sign of the relationship between the people and their God.

At this point, Sabbath first enters a Jewish/human project, involved with the claim of human struggle and endeavor. This project requires several major challenges and layers of significance:

1. **Sabbath as commemoration of the creation of the world:** the task of commemorating the original Sabbath requires a complex translation of divine acts and divine rest into human lives. Sabbath's role as a **sign of the covenant** between God and his people renders this challenge all the more difficult: it requires people to act in the world, in the real here and now, in a way which will reflect—for all the huge differences—God himself and his act of creation.
2. **Sabbath as commemoration of the Exodus—**Sabbath is intended as a weekly actualization of the Jewish people's emancipation from slavery.
3. **Sabbath as social action:** this follows from the memory of slavery in Egypt, and reflects a determination not to remain locked in the past, demanding a realization of the lessons gleaned

from this memory, putting the lessons of the past into practice in the present and in the future.

But the seventh day is the Sabbath of the LORD thy God: in it thou shalt not do any work, thou, nor thy son, nor thy daughter, nor thy manservant, nor thy maidservant, nor thine ox, nor thine ass, nor any of thy cattle, nor thy stranger that is within thy gates; that thy manservant and thy maidservant may rest as well as thou.⁴

Sabbath becomes one of Jewish tradition's most powerful transformative agents, because it requires people to change their ways from a behavior pattern dictated by the mentality of slavery and victimhood, to one which reflects the mentality of Liberation. Sabbath is a revolutionary tool for comprehensive social change—pertaining to all echelons of society, as well as animals. It reflects on the entire week; indeed, on the entire cycle of life.

The sum total of all this is designed to create what Abraham Joshua Heschel called “a palace in time.” The Sabbath is thus described as a vast edifice, a work of art constructed, layer upon layer, over many generations—like an old European cathedral. This work of art is unique in that it is intended to sculpt in

life's most crucial and slippery element—time. The purpose of the Sabbath is to return our gaze from the conquest of space and matter, so typical of Man in general and of Modern Man in particular, back to the inner value of people in particular and the world in general.

In the tempestuous ocean of time and toil there are islands of stillness where a man may enter a harbor and reclaim his dignity. The island is the seventh day, the Sabbath, a day of detachment from things, instruments and practical affairs as well as of attachment to the spirit.⁵

The wonder of this work of art is that all its material components are to be found in the world every day, yet it achieves its full-scale through our actions for 24 hours, before disintegrating again into its material components until next week. If we succeeded in “making the Sabbath,” what should emerge is a framework of different time quality, which introduces into this world something unique, sublime, powerful; something that in the language of religion is cloaked in the word “sacred.”

The sanctity afforded to the Sabbath by tradition, is a view of time and of those within time (and who isn't within time?) not as tools for the achievement

of goals whose provenance is outside themselves, but as a purpose in itself. The prohibition of work on the Sabbath is a prime example of the effort to translate this notion into behavior which every person is supposed to adopt: the great task facing Man on the Sabbath is to be, to exist. Not to manipulate the world, nor create in it, triumph over it, or take from it, but rather to try and be within it "as another man. . ." The rest from work on the Sabbath stands in ideological contrast to the notion of utilizing time in order to conquer space, encapsulated in Benjamin Franklin's classic aphorism, "time is money."

The Sabbath is a time whose value is itself.

This is all very well, but palaces, by their very nature, are reserved for the select few, whereas the Sabbath is an entirety which seeks, in fact, to mold all of society, in ever-growing circles from the "I" to the cosmic, to family, community, the stranger within our gates, and the animal, which is also part of human experience.

This is why one of Sabbath's great challenges is to translate these bigger-than-life ideas, described above, into actions that relate to each and every

person, actions that will give Sabbath a chance to become all that it could be. It is a big ideal, broken into small change. And then, as in any similar endeavor, care should be taken to collect all that small change back into the big ideal. For if that doesn't happen, Man will find himself once again a slave—this time, slave to the Sabbath.

The sages of the Mishnah and the Talmud reworked the Hebrew biblical laws of the Sabbath into a highly comprehensive system. They themselves acknowledged the disproportion between the Hebrew biblical commandments and the system they themselves developed. In a brilliant metaphor, they described their system's reliance on the Hebrew Bible verses as "mountains hanging by a hair."⁶ This is an indication of the severity of the challenge which an ever-changing reality poses to the practical realization of the idea of the Sabbath.

Maimonides, the doctor, philosopher, and *posek* (interpreter of Jewish law) who lived some 600 years after the sages, was also the great architect of the *halakha* (Jewish law). In his clear, concise way, he formulated the principles of the Sabbath around four words from Hebrew Bible verses pertaining to the Sabbath.

Four things have been said of the Sabbath: two from the Torah and two from the sages, and were interpreted by the prophets. From the Torah: **Remember** and **Observe**; and those interpreted by the prophets are honor and delight, for it is said: "and call the Sabbath a **delight**, the holy of the lord **honorable**."⁷

1. An **Observance** of the Sabbath invokes all the prohibitions— the negative commandments relating to the Sabbath, which follow from the imperative to desist from all work.
2. A **Remembrance** of the Sabbath has to do with symbolic acts (such as the *Kiddush*, the benediction on the wine) which signify the beginning and the end of the Sabbath. The underpinning for this principle is the memory—that is, the story of the Sabbath as we tell it to ourselves and to our children: from the creation of the world, through the Exodus, to present day.
3. The **honor** accorded to the Sabbath is the result of the various preparatory activities (washing, dressing, etc.) which are required in order to welcome the Sabbath with a sense of special spiritual uplift.

4. Sabbath's **delight** is made up of the activities which cause one to experience physical and spiritual well-being on the Sabbath: fine food, social gathering, study, and more.

One of the great challenges to our generation, and to those of us who hold the Sabbath dear, is finding the correct balance for our time between these four elements of the Sabbath. Thus, for example, some feel that the multitude of observance clauses spoil their Sabbath's delight, as they are unable— on the Sabbath, of all days—to participate in their favorite activities.

On the other hand, some will say, without observance one person's Sabbath delight (the powerful, rich person) could easily become a source for another person's oppression. It is no coincidence that the first Sabbath observed by the Children of Israel, according to the Hebrew Bible, was also the occasion of the first desecration of the Sabbath (Exodus 16:27).

There is, then, no easy solution for finding the balance between the Sabbath's internal value systems, or for maintaining this balance on either the personal, public, or communal levels.

Fortunately for the Sabbath, its normative elements are important, but its attraction lies equally in its unique smells, tastes, and music, as well as in images formed over centuries. Sabbath is "the queen," "the wellspring of blessing," "similar to the world to come"—a time when one is required to bring forth, within the world as is, a spectacular fragment of the world as it should be.

All this combined to hand the Sabbath through scores of generations, down to us. Despite Sabbath's antiquity, it seems that our epoch—with all its environmental, social, and cultural problems—brings into sharp relief the need to rethink the Sabbath, and to think of it.

Will Sabbath arrive on Mars?

Possibly. But it is much more important as a challenge—and potential—in our hands, on our blue planet, here and now.

Rabbi Rani Jaeger *is a research fellow, faculty member, and head of the recently formed Ritual Department at the Shalom Hartman Institute. He was one of the founders of the Institute's Be'eri Program for Pluralistic Jewish-Israeli Identity*

Education. Jaeger is pursuing his doctorate at Bar-Ilan University on Jewish-Israeli culture as perceived by the poet Avraham Shlonsky. He was a participant in the first cohort of the program for Israeli Rabbis and received rabbinical ordination from the Shalom Hartman Institute and HaMidrasha at Oranim in September 2016. Jaeger is one of the founders of Beit Tefilah Israeli, a secular synagogue in the heart of Tel Aviv. He spent a year at Paideia, the European Institute of Jewish Studies in Stockholm, as scholar in residence.

1. H. N. Bialik, "on Ohel Shem and Oneg Sabbath" (speech that was given at the ceremony of putting the corner stone to Oneg Shabbat building in Tel-Aviv, 1928).

2. Genesis 1:1–3.

3. Exodus 31:16.

4. Deuteronomy 5:13.

5. Abraham Joshua Heschel, *The Sabbath* (New York: Farrar, Straus and Giroux), 29.

6. Mishnah, Chagigah 1:8.

7. Mishneh Torah, Zmanim 30:1.

A SHORT CONVERSATION BETWEEN COLLECTOR AND CURATOR

DOROTHY SAXE INTERVIEWED BY FORMER ASSOCIATE CURATOR ANASTASIA JAMES

ANASTASIA JAMES Could you tell me a little bit about your interest in contemporary fine craft and where that started?

DOROTHY SAXE It was a result of trying to find some kind of activity that George and I could do together. Contemporary craft was something that neither one of us knew anything about, but I've always liked things made by hand. Whenever we traveled, we would always go to the local market and buy handmade objects by local artisans. One day, a friend showed me a catalog of an exhibition of contemporary glass that the Corning Museum had mounted, and that was where our interest began. We started collecting glass, and after about a year and a half of collecting broadly, (we had kind of been bitten by the collecting bug), we ran out of glass artists that interested us, so we decided to start collecting ceramics, textiles, and so on. Our interests quickly broadened.

AJ What is it about craft that excites you?

DS The fact that somebody actually made something by hand—that there is direct contact between the artist and the object.

AJ You have always advocated for, as you said to a local paper, "craft's admission into the hallowed halls of mainstream art," and to me I feel that your collection reflects that. You do not treat craft like a secondary medium—you treat craft on the same level as paintings and sculpture.

DS Absolutely. To me glass, clay, metal, fiber, wood—they are just materials from which you make art. And I don't prioritize one medium over another.

AJ Do you recall your first serious acquisition?

DS Well, I remember that we bought our first three serious pieces within a week of each other. One is in a museum, one we gave to our children, and kept the third.

AJ You mentioned that one of those works of art ended up in a museum, which leads me to my next question—in past interviews you have stated that sharing your art has always been the ultimate goal. Can you speak to that sentiment?

DS Well, George was rather audacious. When we decided to start acquiring glass, unlike a lot of

people who will buy one or two pieces, he started out immediately saying, "We are going to become collectors and we are going to build the best collection possible." He set his standards very high. The second goal was always to share our collection with others. We always felt that we were very, very fortunate to live with all of these objects, and furthermore, that we were just temporary custodians of them. Over the years, we have welcomed hundreds of groups from all over the country. It never felt fair to us to just squirrel things away. We thought that the work and the artists deserved to be exposed. The goal was always to donate our works to a museum.

AJ What was the impetus for the Dorothy Saxe Invitational?

DS George and I were founders of The Contemporary Jewish Museum. When The Museum was on Steuart Street they decided to host an invitational built around the Seder. A friend of mine asked me to be on the committee that was planning it, probably because I already had entrée to artists, to makers of various kinds, and so I knew people we could contact. That got me hooked and I have been very involved

ever since. In the early years, I would hand-write personal letters to each of the artists; I used my connections well. I had already established friendships with many of the object makers. Some years ago, Cissie [Swig] and Connie [Wolf] came to visit George and me, and they suggested to George the idea of endowing the Invitational, and he said yes. He endowed it in my name because he knew how important it was to me.

AJ Many of the past Invitationals have invited artists to interpret a Jewish ritual object. This iteration differs in that we have invited artists to respond to the idea of the Sabbath. Could you tell me about your interest in this theme?

DS A Sabbath is still a Jewish tradition and it has all kinds of connotations. There are all kinds of rituals connected with the Sabbath. I think this approach allows the artists more leeway, latitude, to create something that relates, that extends the significance of the term. I think it is terrific. I mean, anything that is something new, I'm all for.

AJ You have said that one of the goals of the Invitational is to broaden non-Jewish knowledge of Judaism. How do you think that this Invitational,

with its theme, will do that? Or, how does the Invitational do that at large?

DS Well, first, it informs the artists, many of whom are not Jewish, and many of whom haven't been practicing Jews, through educational materials that The Museum sends them on the theme of the Invitational. It has been fun to get statements from them that they learned things they might not have known. So, it starts with the artist, and then The Museum provides didactics to educate the audience. I think it is a wonderful opportunity to be a learning experience for many people. I have friends from all around the country who visited the Invitational and then brought the same idea back to their communities. It excites me that this is something that has been tried elsewhere, but I think our exhibition is truly unique. It is also important to me that the artists receive half of the sale price. So, not only does this exhibition support The Museum, it also supports working artists.

AJ I agree, I think it has really challenged some of the artists we have invited to think more deeply in broader terms about their practice. Is it important to you that the works in the Invitational be functional?

DS No. In fact, very few of them are, which is fine!

AJ We have a very large group of participants this year, I think we are at 57 right now.

DS Wow! That's great. It is going to be a fantastic exhibition!

SABBATH: THE 2017 DOROTHY SAXE INVITATIONAL

TEXTS BY SARAH HOBIN, ANASTASIA JAMES, EMILY LAWHEAD, NATASHA MATTESON, AND RENNY PRITIKIN

TERRY BERLIER

b. 1972 (Cincinnati, Ohio)
Lives in Menlo Park, California
BFA Miami University, 1994
MFA University of California,
Davis, 2003

Challah Basswood

Terry Berlier is known for making kinetic sculpture and installations, which are often playful and display a very inventive American tinkerer aesthetic. For the Invitational she has made a carved and stained wooden stand-in for a *challah*, the traditional bread served on the Jewish Sabbath. Berlier subtly invokes such idioms as having your cake (bread) and wanting (but not being able) to eat it too. As we wax nostalgic, she suggests that we not take a wooden *challah* for the real thing. RP



OBJECT CHECKLIST

Dimensions are given as height x width x depth.

Lauren Bartone

Sabbath, 2017
Wood, acrylic paint, linen,
and found objects
12 x 12 x 18 in.
Courtesy of the artist

Terry Berlier

Challah, 2017
Basswood
3 x 7 ½ x 18 in.
Courtesy of the artist

Laura Boles Faw

An Attempt, 2017
Linen mannequin head,
brass scale, brass sheet,
leather, thread, watch
parts, oil paint, sand,
and wood
17 ½ x 7 x 6 in.
Courtesy of the artist

Diedrick Brackens

Safekeeping, 2017
Baseball holders, yarn,
weaver's dust, medium
density fiberboard,
and paint
14 x 15 x 5 in.
Courtesy of the artist

Randy Colosky

Waterloo Sunset, 2017
Cryo-kinetic sculpture with
refrigeration components
23 x 16 ¾ x 12 ½ in.
Courtesy of the artist

Nathan Cordero

Stay Awhile Series,
*Modern Day Gold Miner's
Meal (1970) and Sunday
Drinks at the Park
(1960–2017)*, 2017
Found metal
TV tray: 11 x 15 in.
Pull tabs: 15 x 11 in.
Courtesy of the artist

Sofía Córdova

*Efficiency, Efficiency They
Say*, 2017
Resin, acrylic, glass,
crab claw, phone charm,
sea shell, wood, copper
spoon, electrical socket,
coral, and slide
5 x 16 x 16 in.
Courtesy of the artist

Torreya Cummings

*Idle Hands, or, The Lost
Glove Is Happy*, 2017
Leather and fabric work
gloves, mason's and
upholstery thread, cement,
and wood
18 x 11 x 10 in.
Courtesy of the artist

Chris Daubert

Forever and a Day, 2017
Acrylic, LED lights, glass
beads, paint, wood, and
nylon monofilament
18 x 18 x 18 in.
Courtesy of the artist

Al Farrow

Sabbath Candelabra,
2017
Guns, bullets, and steel
13 x 9 x 9 in.
Courtesy of Catharine
Clark Gallery,
San Francisco

**Nicole Phungrasamee
Fein**

Sabbath Basket, 2017
Paper
5 x 11 in. diameter
Courtesy of the artist
and Hosfelt Gallery,
San Francisco

Bella Feldman

Untitled, 2017
Kiln cast glass and copper
6 ¼ x 10 ¼ x 4 in.
Courtesy of the artist

Chris Fraser

Artifacts, 2017
Concrete
5 ½ x 8 ½ x 6 ½ in.
Courtesy of the artist and
Gallery Wendi Norris,
San Francisco

Erik Geschke

Surrogate, 2016
Aqua Resin, fiberglass,
Styrofoam, epoxy,
and acrylic
4 ½ x 10 x 9 in.
Courtesy of the artist

Rebekah Goldstein

Kavim Shlaimim (Completed Lines), 2017
Foam, paper, papier-mâché, acrylic paint, and oil paint
15 ¾ x 9 x 8 in.
Courtesy of the artist and CULT/Aimee Friberg, San Francisco

Nicki Green

Sabbath Crock, 2017
Glazed stoneware
11 ½ x 9 x 9 in.
Courtesy of the artist and [2nd floor projects], San Francisco

Beth Grossman

On the Seventh Day, 2006
Vintage electric pole insulators and glass paint
14 x 3 in. diameter each
Courtesy of the artist

Valerie Hegarty

Shmita, 2017
Glazed ceramics
8 x 8 x 7 in.
Courtesy of the artist and Burning in Water Gallery, New York City

Stephen Hendee

SKYL_v.03 (shell), 2017
Acrylic
13 ½ x 22 x 17 in.
Courtesy of the artist

Elisabeth Higgins O'Connor

golem in repose, 2017
Clay, glaze, and twine
13 x 15 x 18 in.
Courtesy of the artist

Jennifer Holt

Breathe, 2017
Porcelain
13 ½ x 11 x 3 ½ in.
Courtesy of the artist

Sergei Isupov

Life's Work, 2011
Porcelain, slip, and glaze
16 ¾ x 14 ¾ x 7 ½ in.
Courtesy of Ferrin Contemporary, North Adams, MA

Sheila Klein

Rest, 2017
Unbleached domestic Argentine cotton, chorisera, vintage velvet, and copper
2 x 18 x 18 in.
Courtesy of Artist Corps of Engineers, Bow, WA

Mirka Knaster

Beyt, 2017
Fabric, thread, wood, and audio
13 x 16 x 16 in.
Courtesy of the artist

Lisa Kokin

Shpilkes, 2016
Industrial felt, broken sewing machine needles, thread, and wood
36 x 26 x 3 in.
Courtesy of the artist and Seager Gray Gallery, Mill Valley, CA

Cary Leibowitz

TGIF, 2017
Ceramic
9 ¼ x 11 x 8 in.
Courtesy of INVISIBLE-EXPORTS, New York City

Beth Lipman

Distill #7, 2015
Cast iron with chrome and rust patina
7 x 11 x 4 ½ in.
Courtesy of JMKAC and Kohler Co., Sheboygan, WI

Cybele Lyle

Materials at Rest, 2017
Wood and paint
1 ¼ x 9 ¼ x 16 in.
Courtesy of Et al. Gallery, San Francisco

Tom Marioni

Emergency Earthquake Drinking Water, 2017
Paper, glass, and water
10 x 8 x 5 ¼ in.
Courtesy of the artist

Cathy McClure

Same Time, 2017
Sterling silver, copper, paper, wood, wax, Jim Croce vinyl record, record player, and strobe light
12 ½ x 15 ½ x 11 in.
Courtesy of the artist

Em Meine

A path, turning, through a woven web, 2017

Ceramic

10 x 14 x 14 in.

Courtesy of the artist

Jim Melchert

29 Vertices for Dancing, 2016

Broken and glazed porcelain tile

23 ½ x 23 ½ x 1 in.

Courtesy of the artist and Anglim Gilbert Gallery, San Francisco

Michael Elijah Meyer

Epoch Times, 2017

Glass and concrete

4 x 8 x 8 in.

Courtesy of the artist

Geri Montano

Hozho-con-Hamsa on Indian Time, 2017

Candles, fabric, doll parts, and watch parts

3 ½ x 24 x 17 in.

Courtesy of the artist

Richard Notkin

Shabbat Shalom Kiddush Cup, 2017

Stoneware and glaze

5 ¾ x 2 ¾ x 2 ¾ in.

Courtesy of the artist

Kambui Olujimi

Pidgin, 2013

Fabric and metal

Dimensions variable

Courtesy of the artist

Zemer Peled

Perachim Le Shabbat / פרחים לשבת, 2017

Porcelain

16 ½ x 14 x 11 in.

Courtesy of the artist

Joshua Pieper

Video Cactus, 2017

Wood and electronics

17 ¾ x 9 x 8 in.

Courtesy of the artist

Susan Plum

Cube-Seed of Light, 2016

Flame-worked borosilicate glass and spray enamel

9 ½ x 6 ½ x 8 in.

Courtesy of the artist

Lucy Puls

Untitled (toggle switch with faceplate), 2010

Cast leaded glass and steel powder

4 ¼ x 2 ¼ x 2 ¼ in.

Courtesy of the artist

Sofie Ramos

YOU CAN'T SIT WITH US. (#3), 2017

Latex paint, fabric, balloon, sand, ribbon, paper,

rubber band, chair, and wood

51 x 17 x 18 ½ in.

Courtesy of the artist

Leah Rosenberg

To Remember and To Keep, 2017

Acrylic, wood,

and beeswax

8 ¼ x 8 ¼ x 8 ¼ in.

Courtesy of the artist

Zachary Royer Scholz

4.5917.517 - PF-R, 2017

Polyurethane foam and redwood

17 x 8 ½ x 4 in.

Courtesy of the artist

Jeff Schwarz

Stack s/n 2017_3_23, 2017

Clay and flocking

13 ½ x 16 ½ in. diameter

Courtesy of the artist

Kay Sekimachi

Meandering, 2017

Danish cord and white acrylic paint.

Ply-split braiding

6 ½ x 14 x 14 in.

Courtesy of the artist

Richard Shaw

Sunday Still Life Jar, 2017

Slip cast porcelain with overglaze decals

6 ½ x 10 ½ x 9 in.

Courtesy of the artist

Joshua Peder Stulen

For the 49ers Faithful, 2017

Cotton thread, ribbon,

sequined thread, and memorabilia pins

¾ x 8 ¼ x 7 ½ in.

Courtesy of the artist

in collaboration with

Trish Hilburn

April Surgent

I held my breath and held myself, 2017
Engraved glass
7 x 12 in. diameter
Courtesy of the artist

Chris Taggart

6/7 Removed, 2017
Basalt
11 ½ x 10 x 10 in.
Courtesy of the artist

Lisa Jonas Taylor

Untitled, 2017
Latex paint, carpet, and contact paper on wood
14 ¾ x 15 ⅝ x 8 ½ in.
Courtesy of the artist

Lava Thomas

Indigo Sabbath, 2017
Altered tambourines, acrylic disks, grosgrain ribbon, lambskin, and leather
17 x 17 x 7 in.
Courtesy of the artist and Rena Bransten Gallery, San Francisco

Monica Van den Dool

Trouble, 2017
Ceramic and wire
17 x 11 ¾ x 7 in.
Courtesy of the artist

Jason Walker

Falling Into a Fish Ball, 2017
Porcelain, china paint, and stainless steel
14 x 16 ½ x 4 in.
Courtesy of the artist

Patti Warashina

Disengaged Mind, 2017
Low-fire clay, underglaze, and glaze
18 x 13 x 13 in.
Courtesy of the artist

Kurt Weiser

Solitude, 2017
Porcelain and china paint
9 x 10 ½ x 4 ½ in.
Courtesy of Ferrin Contemporary, North Adams, MA

Allan Wexler

Sabbath Cell Phone Silencer, 2017
Wood, luggage hardware, fiberglass insulation, foam rubber, corrugated cardboard, and cell phone
17 ½ x 30 x 15 ¼ in.
Courtesy of the artist and Ronald Feldman Gallery, New York City

Wanxin Zhang

Food Box, 2017
Ceramic with glaze and decal
16 x 18 x 15 in.
Courtesy of Catharine Clark Gallery, San Francisco

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