

LARGE PRINT
Exhibition Wall Text and Labels

Jewish Folktales Retold: Artist as Maggid

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**CONTEMPORARY
JEWISH MUSEUM**

***Jewish Folktales Retold: Artist as
Maggid***

September 28, 2017–January 28, 2018

For *Jewish Folktales Retold: Artist as Maggid*, The Contemporary Jewish Museum invited contemporary artists, who are known for their work with narrative, to submit proposals for new works inspired by one or more Jewish folktales from Howard Schwartz's seminal anthology, *Leaves from the Garden of Eden: One Hundred Classic Jewish Tales* (2009). The sixteen artists, including two pairs of collaborators, had singular takes on the tales, twisting them, extracting unexpected aspects of the stories, confusing sequences, modifying the narratives, their meanings, even their characters. These stories are full of implicit

values about wealth and poverty, men and women, obedience and renegade behavior, fate and free will, individuals and community, superstition and piety, tradition and innovation, oppression and resistance, natural and supernatural, and much more. All these elements have inspired the artists to create new works in a variety of media challenging the more traditional forms of narration such as oral storytelling, manuscript, and illustration.

A folktale is by definition deeply embedded in a social context, a psychological disposition, an identity. It is also a product of the human mind, structured to mirror the way our minds are formed both by nature and nurture, seeking to identify cause and effect, friend or foe, good and evil, reward and punishment, loyal and traitorous.

Jewish folklore, rich and ancient, is the inspiration for this exhibition, originally conceived by Pierre-François Galpin. In introducing traditional folk stories from throughout the Jewish diaspora into the vocabulary of contemporary visual art, the exhibition aims to create a dialogue between these two languages from distinct times and places.

Schwartz anthologized both familiar and less familiar Jewish folktales, from Poland, Tunisia, Spain, and Yemen, and from the fifth to the twentieth centuries. His compilation reflects an attachment to intergenerational transmission of knowledge, wisdom, and tales. The figure of the *maggid* came to our attention while researching the way stories and folktales have been told and repurposed through the

ages. A *maggid* is a wandering storyteller, sometimes a preacher, who travels from village to village, sharing stories and tales from Jewish folklore and the Torah. In a secondary interpretation from Jewish mysticism, the term *maggid* indicates a celestial entity, an angel, who delivers mystical secrets. A storyteller as a *maggid*, and by extension an artist, became an analogy for this exhibition.

Before being storytellers, the artists also were readers, and therefore had to imagine a new and personal way to represent the tales with which they chose to work. The digital exhibition catalog (folktales.thecjm.org) goes deeper into the process, most notably in the filmed studio visits, allowing viewers to learn more about the artists's ideas, their role as storytellers,

and their intentions. The exhibition also features a selection of recorded versions of the stories by Jewish storytellers from the Bay Area, available in the catalog and at the listening stations inside the gallery. Through this process, the folktales had multiple retellings: they were first collected and rewritten by a folklorist, then retold by many storytellers, and were finally sources of inspiration for contemporary artists. They are made the artists' own in the form of works of art, which are then shared with an audience of listeners and viewers, both children and adults, who will in turn create their own versions of the stories.

Pierre-François Galpin and Renny Pritikin,
co-curators

ARTISTS

Michael Arcega

Dina Goldstein

Julia Goodman

Andy Diaz Hope and Laurel Roth Hope

Vera Iliatova

David Kasprzak

Mads Lynnerup

Elisabeth Higgins O'Connor

Mike Rothfeld

Tracey Snelling

Chris Sollars

M. Louise Stanley

Inez Storer

Young Suh and Katie Peterson

HAPTIC ENCOUNTERS

Haptic Encounters is a collaborative project with writer and professor Georgina Kleege that investigates how tactile and kinesthetic explorations of artwork can engage all visitors with the possibilities for appreciating art through a non-visual sense. With a practice that is informed by her interest in blindness and visual art, Kleege invites us to reimagine “qualities such as texture, temperature, weight, resilience, and density that may not be apparent to the eyes alone.”

Georgina Kleege, professor in the English and Disability Studies departments at UC Berkeley has been a leading scholar on the intersections between blindness, visual art and has expanded the field of audio description through her practice.

Six audio recordings of these *Haptic Encounters* can be accessed in the gallery at select listening stations. Captioned videos of the Haptic Encounters can be found on the exhibition's digital catalog by visiting the "Resource" section <https://folktales.thecjm.org>

ACCESSIBILITY IN THE GALLERY

In order to provide greater accessibility for all of our visitors, all wall text and artist labels are provided in braille and large print booklets located at a dispenser at the entrance of the gallery.

Transcripts of all audio material from listening stations will also be available, in addition to a tactile gallery map developed in partnership with Lighthouse for the Blind and Visually Impaired.

For more information about Access programs or resources, contact Cecile Puretz, Access and Community Engagement Manager at The Contemporary Jewish Museum access@thecjm.org 415.655.7856, or visit https://thecjm.org/accessibility_information

ARTIST TEXT

Michael Arcega

b. 1973, Manila, Philippines; lives and works in San Francisco, CA

Michael Arcega works with a wide range of materials and creates sculptures and installations that are informed by historical narratives, sociopolitical dynamics, and power relations. His work *The Enchanted* is inspired by the folktale “The Enchanted

Island” in which Rabbi Wolf Kitzes, after having been lost at sea, finds himself alone in a mansion and discovers an incredibly long table. He is asked to choose between two objects on the table: a shofar and a horn of plenty. His choice will have consequences he does not anticipate. Arcega’s installation is encountered from different perspectives: from the main stairwell one can see under the table, and while one goes up the stairs, the whole sculpture is revealed. Like the tale’s protagonist, the viewer is presented with the two objects, rendered otherworldly by suggesting levitation, theatrical lighting and a variety of textures. The Enchanted is a sculptural embodiment of the tale’s crucial moment of decision-making, reflecting on the power and impact of choice.

Dina Goldstein

b. 1969, Tel Aviv, Israel; lives and works in Vancouver, Canada

Dina Goldstein creates large-scale photographic series in which she uses narratives and iconographies from popular culture, folklore, and religion, to expose the challenges our contemporary society faces. Her series *Snapshots from the Garden of Eden* features ten photographs inspired by ten characters and passages from Schwartz's Jewish folktales anthology, presented in a contemporary, and often satirical, context: a seductive Queen of Sheba bewitching a powerless innkeeper, a woman being possessed by a *dybbuk* while at the hospital, a drained King Solomon in a hotel room. These cinematic black-and-white photographs propel the viewer into a fantastical, very dark world of supernatural

stories that investigate themes of destiny, temptation, justice, wisdom, blind faith, and circumstance. Informed by symbolism and surrealism, Goldstein's work continues the tradition of narrative pictures, depicting specific passages of the tales while imagining audacious ways the mythical characters would look and behave today. In her own words, "the dark elements and obstacles leading up to the conclusion often reveal much about human nature and psychology, making the tales much more practical and realistic, a typically Jewish tradition."

Julia Goodman

b. 1979, Atlanta, GA; lives and works in Berkeley, CA

Julia Goodman has been creating handmade paper sculptures for more than

ten years, using various techniques of papermaking with plant-based materials such as beets and natural fabrics. In her work, she explores human connections, life cycles, and symmetry between the celestial and the terrestrial. Her work *200 Year Present* is a hanging paper installation that includes eighteen layers of handmade paper made from repurposed rags, old t-shirts, and bed sheets. The layers are cast from a wood carving with a complex diagram and are installed symmetrically with the largest pieces in the center.

Goodman was inspired by the final scene of “The Bird of Happiness,” which reveals a young king’s daily ritual of spending an hour inside of a shack, dressed in the rags in which he grew up, looking at his reflection in the mirror. This ritual allows him to look forward while simultaneously looking back

from where he came. Goodman invites the viewer to stand in the center of her sculpture and, like the king, have a similar moment of introspection and reflection on time, humility, and leadership. The title *200 Year Present* is borrowed from Elise M. Boulding, peace researcher and activist, who advocated for considering one hundred years into the past and into the future when making current political, environmental and economic decisions.

Andy Diaz Hope

b. 1967, Mountain View, CA; lives and works in San Francisco, CA

Laurel Roth Hope

b. 1973, Concord, CA; lives and works in San Francisco, CA

Forests and trees populate a number of stories from Jewish folklore and particularly

caught the attention of the artists: forest as a haven, as a passage to go through on a character's journey, or as a character itself. In their collaborative practice, Andy Diaz Hope and Laurel Roth Hope combine their concepts and skill sets to create works that are informed by their relationship to architecture and nature. The tales "Tree of Life" and "The Souls of Trees" and the anthology *Tree of Souls* are the main inspiration for *The Woulds*, in which the souls of people use the trees as a resting place, connected to both the earth and the spiritual realm. Their installation gathers tree-like sculptures made of wood, mirror, and glass whose forms are in-between geometric and organic. In some other stories, birds are able to see souls, and the artists have imagined how the forest would appear to a bird who can see between

spaces, times, and spirits, flying from one branch to another.

Vera Iliatova

b. 1975, St. Petersburg, Russia; lives and works in Brooklyn, NY

Vera Iliatova paints narrative representations of young women in outdoor settings dense with rivers, trees, and flowers. Her figures are always backgrounded—even hidden—the scale of their human existence dwarfed by the ominous realities of the world in which they find themselves. Iliatova endured poverty and the privations of the final years of the Soviet Union; for a year, at fifteen years old, she even lived parentless while waiting to join her mother in America. She responded particularly to two folktales: “Drawing the Wind,” and “Milk and Honey.” In the former,

a young artist enables his father and friends to escape an inquisition by drawing a sailing ship that magically transports them over the sea. For her, hardship and trauma can truly be ameliorated by the power of art. In the latter story, a young shepherd in Poland is separated from his family by thousands of miles after entering a magic cave. Again, this story reiterates Iliatova's personal experiences: folktales enhance our understanding of our own histories by exposing patterns among the chaos.

David Kasprzak

b. 1983, Knoxville, TN; lives and works in San Francisco, CA

David Kasprzak selected "The Golden Mountain" as the folktale source for his work *The Diminishing, But Never Final, Sounds of the Dying*. In that story, a

princess comes into possession of a golden seashell. If she puts her ear up to the seashell, she can hear anyone in the world speaking. Kasprzak offers viewers a contemporary version of the story, with his shell emanating a recording ostensibly made in recent years of a mysterious sound heard coming from the sky all over the world at a given time. Kasprzak's work often creates scenarios that explore personal and historical narratives and negotiates the space between the material world and the spiritual world—a space where neither fact nor fiction exist. Thus, the widely repeated modern legend of a sound heard simultaneously worldwide suggests that the magic doings of a seashell are not far removed from today's credulous beliefs.

Mads Lynnerup

b. 1976, Copenhagen, Denmark; lives and works in Oakland, CA

Mads Lynnerup makes video and installations that are designed to make us laugh. He likes to tilt the world just a little bit off kilter, enabling the viewer to see aspects of reality otherwise taken for granted, like the predictable comings and goings of people in a Copenhagen square on a daily basis in his videotape *Routines*. He selected specific passages and moments from some of the tales where ‘the magic happens’, or when something changes the course of the story, in “Elijah’s Violin” and “The Princess in the Tower.” The latter tale deals with the attempt of a father to prevent his daughter from marrying an unworthy suitor by isolating her. Of course, his efforts are thwarted by an unpredictable twist of fate, just as a pedestrian walking down the

same street as always may one day find himself the subject of an artist's video.

Elisabeth Higgins O'Connor

b. 1963, Arcadia, CA; lives and works in Sacramento, CA

In "The Golem," a supernatural being of great power is created to protect Jews from their persecutors. This creature, made of mud and stone, lives at the boundary between life and death, god and man.

Elisabeth Higgins O'Connor makes large-scale creatures out of detritus, like discarded furniture parts, domestic textiles, wire, and paper. As they are created on-site, they are at once objects and also a record of her improvisational, almost performative decision-making. They are redolent of nightmare beings who emerge from our closets and under our beds after

the lights go out; like the Golem of Jewish folktales, they are a product of humans striving toward the divine power of creation. They oscillate from benevolent to threatening and are always a stiff breeze away from non-existence.

Mike Rothfeld

b. 1981, Katonah, NY; lives and works in Oakland and San Francisco, CA

Mike Rothfeld builds lo-fi, almost-clumsy sculptures that recall set pieces and props for science fiction films and television shows from the second half of the twentieth century, referring to an era of visual effects that required viewers to suspend their disbelief to be able to imagine an alternative reality. While reading the Jewish folktales anthology, Rothfeld was inspired by the many travels the tales' characters

experience. In particular, some of them are transported through time and space via mystical passageways and caves, in stories such as “Milk and Honey” and “The City of Luz.” His sculpture *“It is tomorrow we bury here today,”* is a polystyrene and mixed-media short cave-portal that viewers can pass through, being in essence transported nowhere, from one place to the same one, regardless of their willingness to believe in the portal’s magical powers. In his writings, Rothfeld has identified the portal as the ultimate representation of capitalistic time efficiency, in which the solution is compression of time and space, and questions the portal’s ongoing effectiveness as a point of resistance. Rothfeld’s installation is not only an iridescent depiction of the tales’ portal, but also a

reminder of the necessity to envision other futures for ourselves.

Tracey Snelling

b. 1970, Oakland, CA; lives and works in Oakland, CA and Berlin, Germany

Working with both miniature and life-sized sculptural works, Tracey Snelling creates non-linear narrative works influenced by films, camp aesthetics, and pop culture that also form social commentaries. For this work, she was influenced by the tale “Lilith’s Cave,” in which a teenage girl is possessed by demoness Lilith’s daughter and is rejected by her father because of her promiscuous sexual behavior. Very shaken by the archaic vision and message about women’s social roles in the tale, Snelling created this work as a reclamation of female strength, defiance, and sexuality.

Lilith's Cave gathers a miniature representation of the teenager's bedroom, playing with archetypal and diminutive "girl" attributes, whose mirror is the portal to Lilith's cave next door. The mirror plays excerpts of films where women are strong, fierce, sensual characters, as Snelling's way of paying homage to the many Lilith heroines in popular media. In this work, she also repurposes the idea of a folktale as a moral lesson, and storytelling as an educational tool, by showing a different, modern take on the original story.

Chris Sollars

b. 1976, Indianapolis, IN; lives and works in San Francisco, CA

Chris Sollars is an artist known for using everyday city streets as the set for his performative actions, from kicking soccer

balls to swimming through public pools and fountains to camouflaging himself as a pile of garbage bags piled on the curb. In his selected story, “Milk and Honey,” a shepherd follows one of his goats into an adventure that carries him far from home. Consistent with his ongoing practice, Sollars introduces a goat to San Francisco streets to see where it will lead us.

M. Louise Stanley

b. 1942, Charleston, WV; lives and works in Emeryville, CA

M. Louise Stanley makes highly skilled and often hilarious paintings that inhabit art history but whose purpose is to savage the ironies, if not stupidities, of our contemporary social environment, with an eye to offering a female point of view. She is a great wit capable of brutal honesty;

honest wit is usually laced with sadness. The stories she chose reflect that duality, such as “The Finger,” in which a cadaverous spurned bride seeks to seduce an unwary suitor with her absurd finger sticking up out of her shallow grave. As Stanley has written, “the buried bride, resigned to her fate, stoically carries on with quiet optimism. Is this a metaphor for the historic situation of women, or that of the artist, marginalized and invisible?” In her painting *Casting Call for Cautionary Tales*, Stanley’s insight that the recurring characters in folktales—a princess, a prince, a wrecked ship, a giant bird, et al—might be depicted auditioning for parts in the stories is a clever synthesis, an incisive understanding of assigned cultural roles, and an opportunity to offer a tour de force of narrative visual storytelling.

Inez Storer

b. 1933, Santa Monica, CA; lives and works in Inverness, CA

Inez Storer is known for her distinctive painting approach that combines text, and original and found imagery, on misty color fields, to arrive at an all-over, floating synthesis of ideas, folktales, and memories. She has made a suite of paintings that pull sources from several of the folktales. Thus, images found in the paintings refer to events and passages in several of the stories: mythical quests, combat with evil, enchanted creatures, and more. Her series of works speak to the amazement and fascination we have for stories and myths.

Young Suh

b. 1970, Seoul, Korea; lives and works in Albany, CA

Katie Peterson

b. 1974, Menlo Park, CA; lives and works in Albany, CA

Young Suh's luminous photographs demonstrate an unconventional treatment of space, and reveal multiple connections, and at times missing links, between the cultural and the natural. The photographic project *Scenes from a Forest*, realized in collaboration with poet Katie Peterson, is inspired by the tale "The Souls of Trees" in which Reb Nachman advises a couple who can't have children to plant twice as many trees as they cut down, because these trees are the souls of people. With this series of portraits of families in forested landscapes, Suh and Peterson provide an environmentalist reading of the tale, where

trees equate to human lives. This connection between human and tree is inherent in playing on the idea of family trees, as well as in using forests as a symbol of a hope for a kind of immortality. They also re-frame the idea of “extended family,” suggesting a place in which people and trees share the same space within a photograph, employing the trees’ vertical lines (a traditional representation of lineage), but also with horizontal rows, rethinking the family portrait beyond hierarchy. Finally, they suggest that the traditional concept of family as a group of only biologically-related human beings might need reconsideration.

CHECKLIST

Michael Arcega

The Enchanted, 2017

Wood, silicone, vellum, lights, and other mixed media

48 x 36 x 192 in.

The artist is represented by Johansson Projects, Oakland, CA.

Dina Goldstein

Hair in Milk, 2017

Pigment print on paper

36 x 65 in. (image size)

Dina Goldstein

Lilith as Queen Sheba, 2017

Pigment print on paper

32 x 42 ⁵/₈ in. (image size)

Dina Goldstein

Elijah, 2017

Pigment print on paper
32 x 42 $\frac{3}{4}$ in. (image size)

Dina Goldstein

Golem, 2017

Pigment print on paper
32 x 40 $\frac{3}{8}$ in. (image size)

Dina Goldstein

King Solomon, 2017

Pigment print on paper
32 x 42 $\frac{5}{8}$ in. (image size)

Dina Goldstein

Princess in the Tower, 2017

Pigment print on paper
32 x 42 $\frac{5}{8}$ in. (image size)

Dina Goldstein

Ibbur, 2017

Pigment print on paper
32 x 43 ½ in. (image size)

Dina Goldstein

Dybbuk, 2017

Pigment print on paper
32 x 41 ⅜ in. (image size)

Dina Goldstein

Ashmodai, Mirrors, 2017

Pigment print on paper
40 x 53 ¼ in. (image size)

Dina Goldstein

Ashmodai, Garden, 2017

Pigment print on paper
40 x 53 ¼ in. (image size)

Dina Goldstein

The Tree of Life and the Tree of Knowledge,

2017

Pigment print on paper
34 x 55 in. (image size)

Julia Goodman

200 Year Present, 2017

Discarded and pulped bed sheets and t-shirts

78 x 168 x 44 in.

Project Assistants: Michelle Black, Amy Leners, and Mara Poliak

Andy Diaz Hope & Laurel Roth Hope

The Woulds, 2017

Wood, ceramics, glass, mirror, video, motors, and paint

168 x 168 x 144 in.

Andy Diaz Hope is represented by Catherine Clark Gallery, San Francisco, CA.

Possible Lives video contributors: Jud Bergeron; Jon Bernson; Brett Bowman; Joshua Churchill + Elena Gurule; Yuka Ezoë; Jon Fisher; Andy Diaz Hope; Laurel Roth Hope; Nathan Hope; Phillip Hua; Ron Kurti; Laurie Lezin-Schmidt; Will McCullom; Kevin Earl Taylor; Jean Yaste
Bird songs courtesy of The Macaulay Library at the Cornell Lab of Ornithology.

Vera Iliatova

Drift, 2017

Oil on canvas

50 x 60 in.

The artist is represented by Monya Rowe Gallery, Saint Augustine, FL, and Tibor de Nagy Gallery, New York City, NY.

Vera Iliatova

The Land of Plenty, 2017

Oil on canvas

60 x 78 in.

The artist is represented by Monya Rowe Gallery, Saint Augustine, FL, and Tibor de Nagy Gallery, New York City, NY.

Vera Iliatova

Helen says, 2017

Oil on canvas

60 x 78 in.

The artist is represented by Monya Rowe Gallery, Saint Augustine, FL, and Tibor de Nagy Gallery, New York City, NY.

David Kasprzak

The Diminishing, But Never Final, Sounds of the Dying, 2017

Syrinx aruanus shell, steel, media player, sonic transducer, looped sound

56 x 10 x 10 in.

Mads Lynnerup

Elijah's Golden Finger Mountain Violin,
2017

Video installation

7 min. 17 sec.

Actors: Thor Anderson; Clare A. Bland;
Lexidius Calip; Connor Erickson; Curtis R.
Henderson; Ouree Lee; Juan Matos; Olivia
Nevins-Carbins; Kolby Rowland

The artist would like to give a special
thanks to the video crew: Thor Anderson,
Sound and Lighting; Dane Christensen,
Director of Photography; Kevin Longa,
Assistant Photography; Steve Wight,
Technical Consultant. He would also like to
thank Michael Svendsen, Stijn Schiffeleers,
Steve Wight, Cally Martin, Christopher

Paddock, Alex Peterson, and the San Francisco Art Institute.

Elisabeth Higgins O'Connor

blame/thirst, 2017

Lumber, styrofoam, paint, bedsheets, domestic textiles, paper, cardboard, quilting pins

96 x 72 x 84 in.

Elisabeth Higgins O'Connor

lullaby/lament, 2017

Lumber, styrofoam, paint, bedsheets, lace curtains, lace tablecloths, domestic textiles, paper, cardboard, quilting pins, string, twine

144 x 84 x 102 in.

Mike Rothfeld

"It is tomorrow we bury here today.", 2017

EPS and polyurethane foams, and other

related materials
108 x 144 x 132 in.

Tracey Snelling

Lilith's Night Out, 2017

Lightbox with backlit print
30 x 60 x 3 in.

Tracey Snelling

She-Evil, 2013

Neon and transformers
10 x 36 x 1 in.

Tracey Snelling

Lilith's Cave, 2017

Wood, paint, lights, cold cathode tubes,
fabric, LCD screens, media players,
speakers, and transformer
17 x 39 x 19 in.

Chris Sollars

Goatscapes, 2017

Video

11 min. 53 sec.

The artist would like to thank City Grazing, San Francisco, for their collaboration in this project.

M. Louise Stanley

Casting Call for Cautionary Tales, 2017

Acrylic on canvas

72 x 96 in.

M. Louise Stanley

She Waits . . . , 2017

Acrylic on canvas

46 x 36 in.

M. Louise Stanley

Summons, 2017

Acrylic on canvas
36 x 46 in.

Inez Storer

Vacation, 2017

Mixed media on panel
16 x 12 in.

The artist is represented by Gail Severn
Gallery, Ketchum, ID.

Inez Storer

Divan, 2015

Mixed media on canvas board
39 x 30 in.

The artist is represented by Gail Severn
Gallery, Ketchum, ID.

Inez Storer

Chinese Landscape, 2016

Mixed media on panel

48 x 31 in.

The artist is represented by Gail Severn Gallery, Ketchum, ID.

Inez Storer

The Ocean of Tears, 2016

Mixed media on panel

24 x 36 in.

The artist is represented by Gail Severn Gallery, Ketchum, ID.

Inez Storer

Artifact, 2016

Mixed media on panel

32 x 48 in.

The artist is represented by Gail Severn Gallery, Ketchum, ID.

Inez Storer

Excerpt, 2016

Mixed media assemblage

17 x 14 x 4 in.

The artist is represented by Gail Severn
Gallery, Ketchum, ID.

Inez Storer

Reading the Torah, 2016

Mixed media on panel

24 x 36 in.

The artist is represented by Gail Severn
Gallery, Ketchum, ID.

Inez Storer

Hue, 2017

Mixed media on panel

48 x 60 in.

The artist is represented by Gail Severn
Gallery, Ketchum, ID.

Inez Storer

Our World, 2016

Mixed media on canvas board

60 x 48 in.

The artist is represented by Gail Severn Gallery, Ketchum, ID.

Inez Storer

Conference, 2016

Mixed media on panel

32 x 48 in.

The artist is represented by Gail Severn Gallery, Ketchum, ID.

Young Suh & Katie Peterson

Scenes from a Forest, 2017

Video

21 min. 42 sec.

Young Suh & Katie Peterson

The day after Christmas. Mike lives in Cincinnati, Molly lives in Los Angeles, Katie lives in Albany, M'lis lives up the hill and Chris lives in the poolhouse. The girls go to Berkeley and they're not around as much anymore. Ron's Sheila died in 2008 & Nancy's Skip in 1995., 2017

Pigment print on paper
18 x 14 in.

Young Suh & Katie Peterson

Mateo was born just after Tanya's dad died. Tanya's a poet; she met Jeremy, Mateo's dad, at a rock show. Her mom is Italian and she wasn't sure she was supposed to be in the picture. Tanya has a sister and Mateo has a cousin., 2017

Pigment print on paper
42 x 32 in.

Young Suh & Katie Peterson

A park near their house. You think eucalyptus trees are native to California because there's so many of them but they're not. Carlos' sister isn't in the picture. She's visiting a friend. The other side of the hill, away from the view of the bay. Different trees. They don't all have the same father. Big families on every side., 2017

Diptych; pigment prints on paper
15 ¾ x 12 in., 42 x 32 in.

Young Suh & Katie Peterson

They served us three different kinds of ceviche at their house in Richmond. Daniela was due at the end of June, and she warned her family that there was poison oak everywhere. Her brother thinks like an engineer., 2017

Pigment print on paper
42 x 32 in.

Young Suh & Katie Peterson

Chiyuma was born in Sweden. Her family's property is close enough to the coast that it keeps cool. They hauled a house onto the property for Chi's sister Sarah. Her stepfather is courtly. When her mom talks about the trees, she plunges into reverie. Everyone in the family is good at making things with their hands and one of the men makes music., 2017

Pigment print on paper
42 x 32 in.

Young Suh & Katie Peterson

Eli's first day as "they," or one of them. His sister lives far away, in the Pacific Northwest. Lucy and Richard wanted the

*picture of themselves in front of the cut tree.
The name of their street is Tory Fort Lane.,
2017*

Triptych; pigment prints on paper
15 ¾ x 12 in. each

Young Suh & Katie Peterson

*They just came back from Jamaica. It was
Father's Day. They spoke of Max in the
present tense, their brother and son who
passed away. When they brought Peija
home they didn't change her name. Peg
lives in the city, pretty close to home. She
loves talking about her sister., 2017*

Pigment print on paper
42 x 32 in.

Young Suh & Katie Peterson

*Towan and Tae's parents were about to go
back to Korea for the first time in years.*

Aska is Polish and Artlyn is an architect. The boys ran around with sticks in their hands like swords. Aska talked about fairy tales. She said maybe it was good to hear about something scary, that maybe it gave you some skills for living, that the stories shouldn't be sanitized. Sometimes you have to pay to get into the grove but this day, it was free., 2017

Dptych; pigment prints on paper
26 ¼ x 20 in. each

Young Suh & Katie Peterson

Time to go home., 2017

Pigment print on paper
10 ½ x 8 in.

CREDIT LINE

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