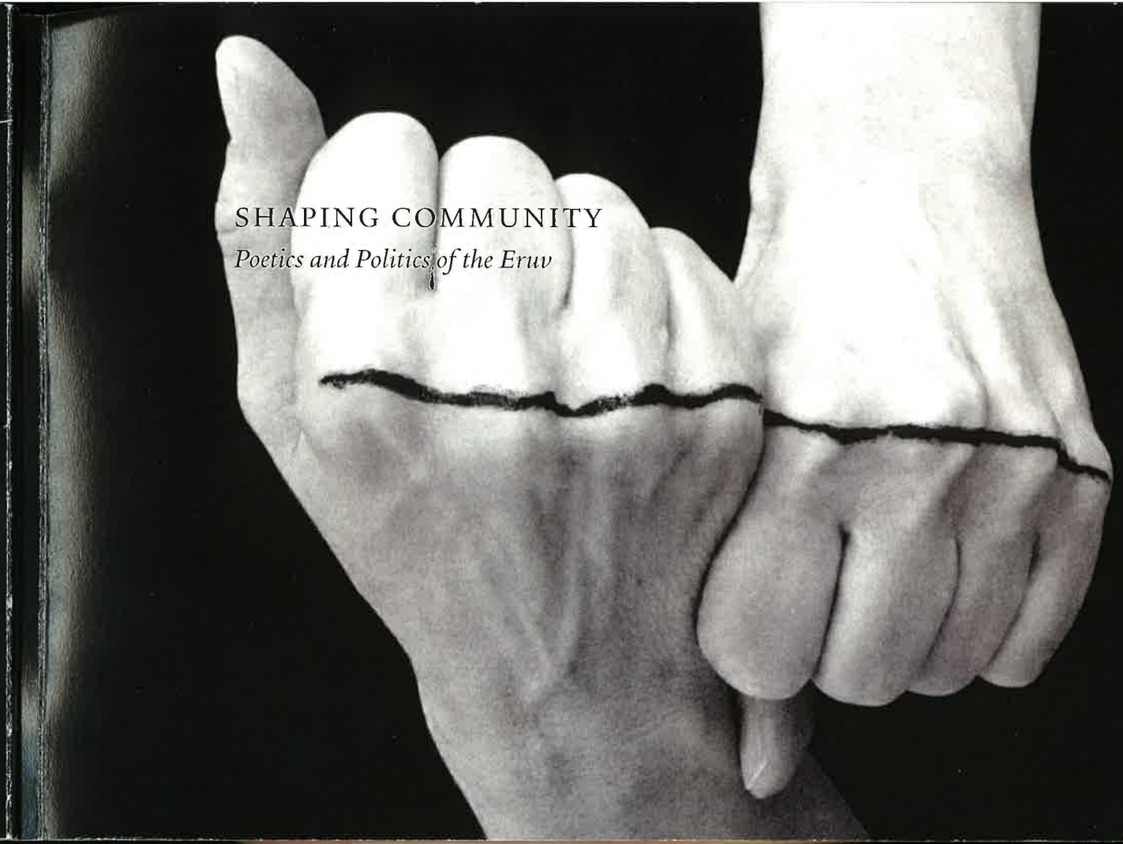
SHAPING COMMUNITY

Poetics and Politics of the Eruv



Israel: Gated Community
October 8 – November 16
Allan and Leah Rabinowitz Gallery
Joseph Slifka Center for Jewish Life at Yale
80 Wall Street | 203.432.1134
HOURS Monday – Friday: 10 AM-5 PM; Saturday – Sunday 12-4 PM

This Token Partnership: The Materiality of a Jewish Spatial Practice
October 10 – December 14
ISM Gallery of Sacred Arts
409 Prospect Street | 203.436.5955
HOURS Wednesday – Friday 12-6 PM; Saturday – Sunday 12-4 PM

Internal Borders
October 17 – November 30
32 Edgewood Gallery
Yale University School of Art | 203.432.2600
HOURS Monday, Wednesday – Sunday 1-6 PM; closed Tuesdays

SHAPING COMMUNITY

Poetics and Politics of the Eruv

Three exhibitions exploring a Jewish spatial practice

ISM Gallery of Sacred Arts, Yale Institute of Sacred Music
Allan and Leah Rabinowitz Gallery, Joseph Slifka Center for Jewish Life at Yale
32 Edgewood Gallery, Yale School of Art

OPENING RECEPTION
with tour of all three exhibitions
Thursday, October 18 | 4:30-6:30 PM

Guided tours available. Call 203.436.5955.

RELATED EVENTS

October 10
Biblical Borders and the Nation-State
A lecture by Rachel Havrelock, University of Illinois, Chicago
5 PM | Harkness Hall, Room 116
Sponsored by the Program in Judaic Studies

October 18
Sabbath (Nira Pereg, 2008) and *This Is Not a Film* (Jafar Panahi)
Film screening followed by panel discussion, introduced by Dudley Andrew
7 PM | Whitney Humanities Center Auditorium
Religion and Film Series. Films at the Whitney supported by the Barbakow Fund for Innovative Film Programs at Yale. Presented with Yale Institute of Sacred Music, the Initiative for the Study of Material and Visual Cultures of Religion, the Program in American Studies, the Film Studies Program, and the Department of Religious Studies

October 22
The Eruv Meets the First Amendment
A lecture by Robert G. Sugarman, Attorney and National Chair, Anti-Defamation League
12 noon | Yale Law School
Sponsored by the Jewish Law Students' Association

Rabbi's Tea with Robert G. Sugarman and Margaret Olin
4–5:30 PM | Joseph Slifka Center Library

October 27
Cabaret Eruv: Outside-In, Inside-Out, and the Long Journey Home
Performance by the New Budapest Orpheum Society
7 PM | Marquand Chapel
Sponsored by Yale Institute of Sacred Music

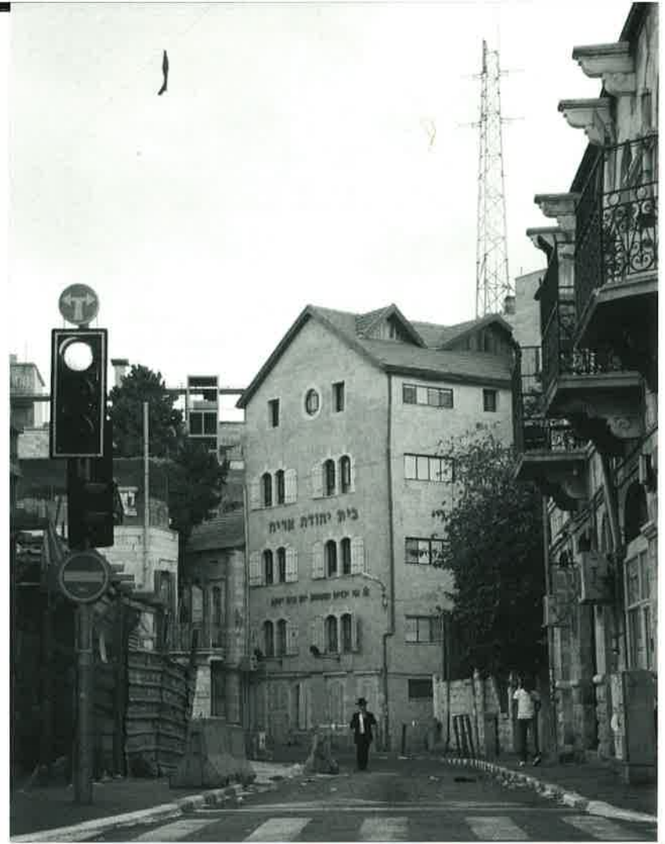
October 28
The Mystery and History of the Eruv
A Symposium
11 AM–3 PM | The Yeshiva University Museum, Center for Jewish History, New York
Free; reservations required. www.cjh.org/event/2078

November 8
Light of Diaspora
A lecture by Manuel Herz, architect and editor of *From Camp to City: Refugee Camps of the Western Sahara*
4:30 PM | Joseph Slifka Center for Jewish Life at Yale
Sponsored by the Program in Judaic Studies

INTRODUCTION

JUDAISM OPERATES IN TIME, not space, or so thought Franz Rosenzweig, who described the Jewish community as a community of generations rather than land, and Abraham Joshua Heschel, who called the Sabbath, Judaism's central holiday, an "architecture of time." A close look at Jewish spatial practices shows, however, that they are remarkably complex.

The present exhibition explores these practices through the concept of the *eruv*, or Sabbath border. In Hebrew "eruv" means "mixture" or "partnership," and in rabbinic parlance it refers to a deposit of bread or other food that was and is still used to represent a partnership formed to enhance the observance of the Sabbath. By extension, it designates the space within which the partnership operates. An eruv enhances the Sabbath by facilitating carrying. Jewish law does not normally allow the carrying of objects in public spaces or between private and public spaces on



the Sabbath, a prohibition based upon the biblical imperative to "do no work" on that day. This rule can make some simple activities complex. A visit to a synagogue, for example, could involve leaving one's door unlocked or wearing the key as a decoration. To push a stroller, or a wheelchair, is proscribed. Children may not carry their toys outside to play. If, however, the inhabitants of private dwellings constructed around a common shared courtyard form a partnership allowing them to regard themselves as living together in one home, then during the Sabbath, they may carry throughout the courtyard as if in their own home. Both the proscription and its amelioration are Talmudic.

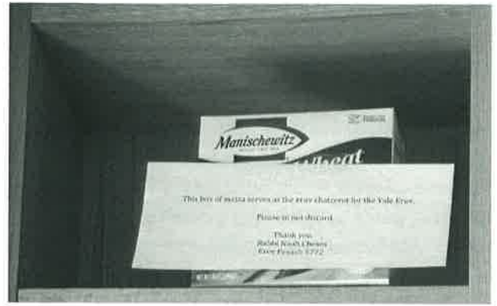
Like many Jewish practices, the eruv makes symbolic use of food: for twenty-four hours a week a deposit of bread conceptually turns one of the homes into a pantry and a courtyard of separate homes into a single courtyard home. The Mishnah Torah, compiled in the twelfth century by Moses Maimonides, stressed the educational value for

LEFT Margaret Olin. *Jerusalem*, 2010.

children of seeing the stash of bread in their courtyard. In some places a matzo (unleavened bread) is affixed to the wall of the synagogue to signify the eruv.

The discourse of the eruv, however, is currently concentrated on the spatial boundaries of the space. This development responds to the changing nature of Jewish living arrangements. Rules meant for courtyards were hard to apply to German medieval towns whose houses have yards in back and front doors that open onto narrow streets. It is even more difficult in modern times, when Jews tend to live in unwalled cities. A modern city or section thereof must be visibly transformed into a courtyard before it can serve as an eruv. At present, the word "eruv" usually signifies the boundaries that accomplish this. The bread itself often languishes unseen on a high shelf where it may be accidentally discarded.

The eruv is architecture's minimum. To turn a city neighborhood into a courtyard often involves little more than the reinterpretation of an existing structure as a "gate," or "doorway." Sometimes a simple addition can effect a redefinition: a board that extends between two balconies in adjoining courtyards and can be used as an entrance, or ladders that make adjoining areas mutually accessible to one another. A conception of the minimum construction needed to establish an eruv determines when boundaries are, so to speak, overstepped. Maimonides puzzled over how high a window need be before a ladder is necessary to



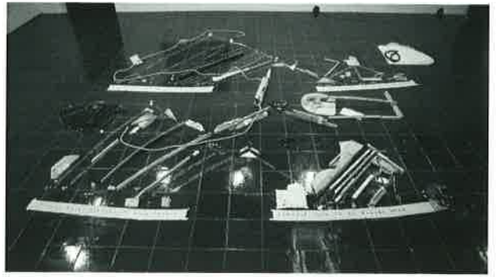
Margaret Olin. *Eruv Chatzerot, Slifka Center for Jewish Life at Yale*, 2012.

turn it into an entrance. In modern cities, the construction of an eruv requires an investigation of urban systems whose meticulousness rivals many an architectural project. In order to attain a complete and unbroken courtyard, natural boundaries such as a shoreline or a slight depression in the earth, and artificial boundaries such as fences, overpasses, and utility wires must all be redefined as interconnecting "gates." Planners must take into account plazas, patterns of traffic, and pedestrian movement, as well as the routes of major roads and much more.

The material that effects the transformation of secular public land into private property for religious purposes twenty-four hours a week, like the pumpkin that turned into Cinderella's coach, is humble. Certainly the eruv is no work of high art. It is closer to *bricolage*. While the professional engineer uses specialized tools for every project, the *bricoleur* attacks problems that arise with whatever he has at hand, supplementing what he finds on the street with parts acquired at the hardware store to create the semblance of a

post-and-lintel construction. The basic characteristic of a post (*lechi*) is that it must be directly under a lintel (*koreh elyon*). If an electric wire were to extend from the top of a pole, it could act as a koreh. More commonly, however, wires extend from the side of poles, or there are none and fishing line (monofilament) affixed above a pole serves as the koreh. It is also possible to attach to the pole directly below the wire a *lechi* composed of a rubber cable protector, indistinguishable from those used by the electric company. A rubber tip made for the bottom of a chair or a cane may be placed at the top end of the cable protector below the wire, acting as a capital to help identify a wire as part of the eruv. When monofilament is used, a piece of tape or cloth often labels it as a *koreh*. Only in the absence of utility poles must eruv builders erect independent *lechis* to hold the lines.

The eruv's small vocabulary serves primarily as camouflage, keeping the eruv from intruding into the urban setting. Even users of the eruv cannot be expected to see it, but need maps to avoid straying accidentally outside. "Stay on



ABOVE Suzanne Silver. *Kafka in Space (Parsing the Eruv)*, 2009.
LEFT Margaret Olin. *Yale Eruv*, 2010.

the south side of Henry," advises a helpful note about the New Haven eruv, "and circle south around *both* poles on the southwest corner of this intersection before heading north on the east side of Winchester." Yet every week the eruv must be checked, and any loose fishing line or broken *lechi* fixed. Hence comes the necessity to maintain a careful balance between camouflaging the eruv, yet keeping its components visible enough to check.

An eruv's balance between visibility and invisibility is a barometer of the relations within the community. The significance of contact with others is built into the rules and regulations that guide eruv practice. It is necessary to rent permission from the secular authorities to carry on Shabbat. Franz Kafka wrote in his journal that "the telephone and telegraph wires in Warsaw are, through bribes, supplemented so that they form a complete circle, which turns a city into an enclosed area in the sense of the Talmud, like a courtyard, so that even the most pious can move within this circle on Saturday carrying odds and ends like handkerchiefs." Currently, permission to carry costs the eruv in New Haven a dollar per year, paid to the chief of police; three centuries ago, the same privilege cost the Jews of Altona in Germany twelve marks, no inconsiderable sum.

A modern eruv must obtain the consent of utility companies, and often of non-Jewish neighbors who allow the eruv to use their property. In 2006, a Jewish group in Philadelphia held a ceremony for the completion of its eruv in the courtyard of a seminary in order to thank the priests for permitting the fixing of the last line to their fence. Such ceremonies suggest that because it shares its space with others, whether they know it or not, in Diasporic communities this almost invisible boundary can be a powerful symbol of tolerance and multiculturalism.

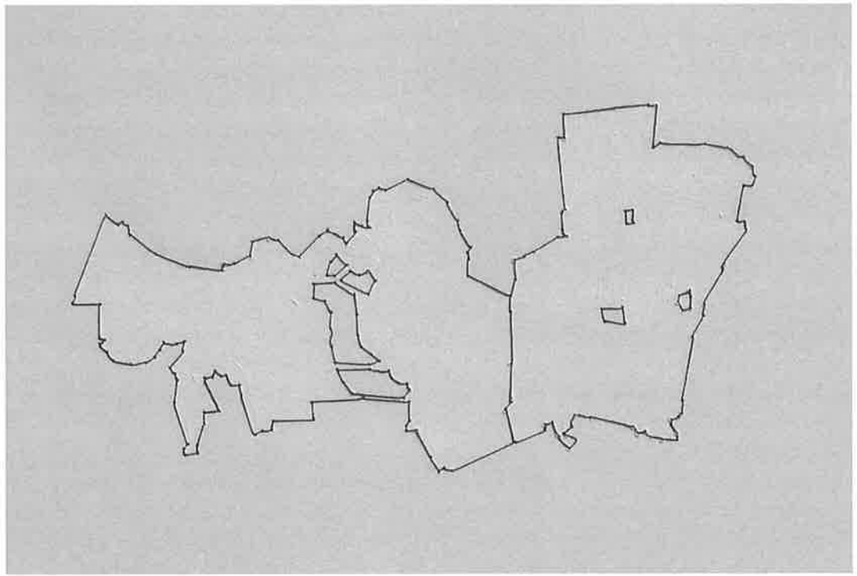
Yet the building of an eruv can touch off bitter controversies. Non-Jews may fear that Jews are getting special privileges and may find visible eruv structures unsightly. "What could Jews say, if Christians planted Christ images or their ilk in front of their houses?" wrote a citizen of Wandbek, Germany, in 1882. Some Satmar Hasidim object vociferously to eruvin, fearing they will lead to violations of the Sabbath. Reform Jews may fear that an eruv will attract orthodox Jews to their neighborhoods, alienating gentiles, who might not see the eruv, but will take note of the orthodox Jews who use it. Indeed, the interest in camouflaging the eruv suggests the potential divisiveness of this seemingly innocent construction.

In Israel eruvin are public. Eruv flags, tucked unobtrusively near the pole in a North American eruv, in Israel wave over the middle of streets all over the country. Nevertheless, vandalism of eruvin by secular Jews is not unknown, and a neighborhood can get tangled in competing, overlapping eruvin belonging to Orthodox Jews of differing ideologies and origins.

The eruv, then, is a work of architecture and urban planning whose program is the neighborhood, and whose materials are the appropriated accumulations of urban life. It is also a work of art, whose simple line surrounds and defines the complexity of urban space as it defines the multifaceted human community within.

– Margaret Olin

For further reading and an earlier, longer version of this essay see *Images: A Journal of Jewish Art and Visual Culture*, vol. 5 (2011), special issue: *Visualizing the Eruv*.



Ben Schachter. *New Haven/Yale Eruvin*. Acrylic and thread on paper, 2012.

THIS TOKEN PARTNERSHIP

ISM Gallery of Sacred Arts

THE EXHIBITION AT THE INSTITUTE OF SACRED MUSIC focuses on the materiality and the language of the eruv: the play between the eruv's visibility and invisibility, its intricate semiotics and its status as symbolic architecture. Artists focus on the material eruv-fittings, the measurements of eruv territory, and the mixtures of food that symbolize the partnership.

Margaret Olin's photo-textual documentation, installed in the hallway gallery of the ISM, consists of photographs of and quotations about eruvin in New Haven and elsewhere. Close up pictures show eruv fittings, and more distant views show these fittings as they disappear into the urban environment and the ways in which communities interact, do not interact, and fail to notice the signs of the eruv.

As the photographs dramatize the intervention of religious boundaries in the mundane world, so Mel Alexenberg's painting *The Miami Beach Eruv* (1998) suggests the interweaving of the spiritual into the "gross material" world. The eruv is an appropriate vehicle for Alexenberg, whose series "Angels in Brooklyn," placing digitalized variations on Rembrandt's angels in the streets of Brooklyn, located the divine in locations known for their ugliness. Indeed, a cyberangel like those in his Brooklyn works appears in Miami as well, hovering by the eruv wire.

Ben Schachter's paintings of eruv maps are emulations of emulations. Just as the eruv emulates architecture through a summary drawing in space by means of fishing lines and wires, so he emulates that drawing through his own fiber art, delicate taut threads sewn into canvas that represent eruv lines stiffly wending their way through space from pole to pole, represented by stitches and adapting themselves to manmade or geographical oddities in the

cityscape. They speak to the eruv drawing's sensitivity to the urban landscape that it traverses and unifies, forming an urban collage.

Using architectural details of the ISM Gallery of Sacred Arts itself, Ellen Rothenberg's installation explores modes of thinking in space represented in prescriptions from Maimonides' *Mishnah Torah* and their consequences for the community shaped by the eruv, suggesting the intersection and confrontation of these strategies with those of conceptual art. The viewer negotiates abstract quotations from Maimonides in a textile along with depicted spatial divisions; visualizes the embodiment of measure, viscerally represented in photographic multiples; and views the courtyard of the Yale Divinity School through a series of written instructions that regulate the movements of the body in the space of contemporary New Haven. Many of these prescriptions necessitate a deep involvement with the very definitions of words that seem to need no definition, such as "wall" or "door." Others stipulate, in a rich vocabulary of measurement, the exact quantities of food, dimensions of eruv parts, and spatial measurements that determine the capacity of the eruv. The measurements inscribe the room from the hearth, considered the foundation of domestic space, to the container for bread, to the table where the meal that designates and seals the "token partnership" of the eruv is consumed.

Suzanne Silver's *Kafka in Space (Parsing the Eruv)* emerges from an interest in the eruv as a semiotic code, but it also brings out the dystopic notion of the eruv suggested in Kafka's aphorism on which the piece is based: "The true path leads across a rope that is not suspended on high, but close to the ground. It seems more intended to make people stumble than to be walked upon." When read with Kafka's comment on the Warsaw eruv quoted in the introduction, it suggests a society made up of unwieldy rules that are, for lack of a better word, Kafkaesque. A later spoof on the eruv by Michael Chabon escalates the sniffles of the reputed eruv user into an out-and-out cold, by imagining an entire office filled with odds and ends of string, wire and other eruv components and a full-time "wire maven" so that inhabitants could carry a "couple of Alka-Seltzers." Silver's eruv materials, parsed on the floor, suggest these legalistic thought processes, while a circular lit sign above that says, simply and directly, "Eruv," in English and Hebrew, is not kosher because it uses electricity.

New media artist Elliott Malkin's installation *Modern Orthodoxy* proposes a future eruv that dispenses with string. A laser beam focuses on a video camera that transmits an image to a video monitor. If the distinctive pattern is visible on the monitor, the eruv is up. The checker could use it to monitor the eruv without walking the route, a journey that can take hours. Since lasers demand the use of electricity, the rabbinical authorities would probably not approve his eruv, but it signals the use of modern technology now permeating eruv practices, where the most common way to determine whether an eruv will be "up" on Shabbat is to consult the eruv's website. The "Shabbat Fund" in Israel has proposed to use unmanned aerial vehicles (drones) to check the official eruvin in Israel.

Avner Bar-Hama. *Eruv Tahumin: Gush Katif.* Photograph, 2006.

ISRAEL: GATED COMMUNITY

Allan and Leah Rabinowitz Gallery, Joseph Slifka Center for Jewish Life at Yale

THE EXHIBITION AT THE ALLAN AND LEAH RABINOWITZ GALLERY focuses on contrasting uses of the eruv as a metaphor in Israel. Unabashed, public, the subtle yet unmistakable presence of the ubiquitous Israeli eruvin attracts artists with contrasting interests. While some focus on the beauty of the slender lines, others see how the agonistic character of public life in Israel/Palestine bleeds into the thin wire of the eruv, threatening those inside of or outside its boundaries.

For decades, Alan Cohen has explored "improbable boundaries," natural and negotiated. These include, among many others, the boundaries between different nations in the cemeteries of World War I in France, the remains of the Berlin Wall, and the equator. These contrasting boundaries share historical or natural significance along with subtle visible signs. The eruv is as improbable as any of them. It does not separate groups from one another so much as facilitate the actions of only one group. In Cohen's series of photographs of eruv lines in the Me'a She'arim neighborhood of Jerusalem, the eruv lines and their thin, curling flags give off a delicate, almost ethereal aura that seems to fulfill a spiritual mission. There is no trace of the dissention that surely must have pushed this neighborhood, like its near neighbor, the Bukharan Quarter, to institute its own eruv within the city-wide official eruv of Jerusalem.

The delicate eruv wire can become intimidating in Daniel Bauer's photographs, seeming to comment and compete visually with other boundary markers, military watch towers, construction, and newly planted trees. The eruv wire that in America moves invisibly through the city, in Palestine quietly dominates the changing landscape of the occupied territories, and surrounds settlements protectively. As it encircles the new, trim houses of an Israeli

Daniel Bauer, *Untitled, View of Bethlehem*. Photograph, 2012.

settlement, the fragile eruv line suggests something close to the effect of barbed wire.

Avner Bar-Hama's sympathy lies with those on the settlers' side of the eruv, its boundaries representing the fragility of the Jewish state. His photograph from Gaza, *Eruv Tahumin: Gush Katif*, shows, through the eruv, the grief for an abandoned settlement. In the triptych *Mutual-Responsibility of the Country* (2006), the words of Deuteronomy, 11:12, are emblazoned on the map of Israel surrounded by eruv poles: "It is a land the Lord your God cares for; the eyes of the Lord your God are continually on it from the beginning of the year to its end." But these words are in the process of being effaced, crumbling along with the dream of Greater Israel. The eruv poles, he writes, function not as a (transparent) border but "as a wall that isolates the people of Israel from the rest of the nations." Rather than enabling Jews to live among others, in Israel the eruv forces them to dwell apart. Although it appears to be an open border, in reality the gate is closed.

INTERNAL BORDERS

32 Edgewood Gallery, Yale School of Art

THE INSTALLATIONS AT THE 32 EDGEWOOD GALLERY move beyond the metaphor of the eruv to explore the consequences of the notion of borders for interpersonal relations. In the gallery, a broken border of eruv markers suggests the breaking up of the space of the eruv. It surrounds the space on three sides and continues down the adjoining corridor as if to leave the room. Two installations, adjoining in the space like courtyard eruvin, each represent borders, at the same time trespassing them in unique ways.

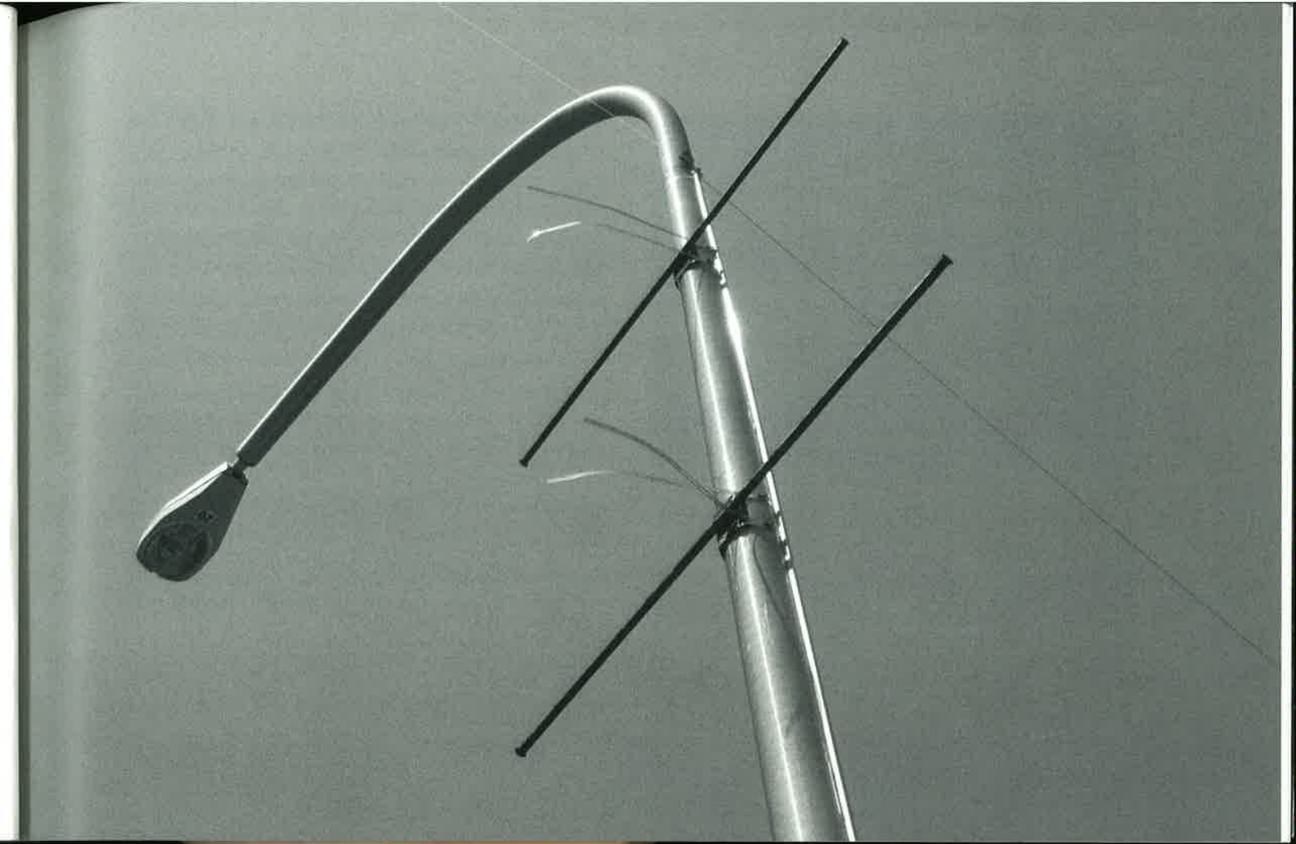
In preparation for *The Eruv of Jerusalem*, Sophie Calle asked Arab and Jewish inhabitants of Jerusalem to show her public places that they regarded as private. In the installation, photographs of eruv poles in Jerusalem surround a map marked with their stories and photographs of their places. Other than their location within the eruv, the stories have nothing ostensibly to do with it. Yet all concern outer borders that become inner limitations. A young girl does not leave her private space to enter the street where, as she can see from her window, a stranger sits on a bench hoping that she will come to talk to him. Someone looks longingly over a border, but to cross it would mean literally stepping into a minefield. To move from "our" space into "their" space allows a young man to engage in activities forbidden in his own society. To peruse these stories about people and pictures of deserted public spaces is to become aware that the lives of Calle's interviewees are saturated by the awareness of impassable borders, signaled by the nearly invisible, ostensibly open, yet fully internalized, eruv border.

It is appropriate to end by exiting the eruv altogether and considering the consequences of internalized borders in other contexts in the wider world. Shirin Neshat's

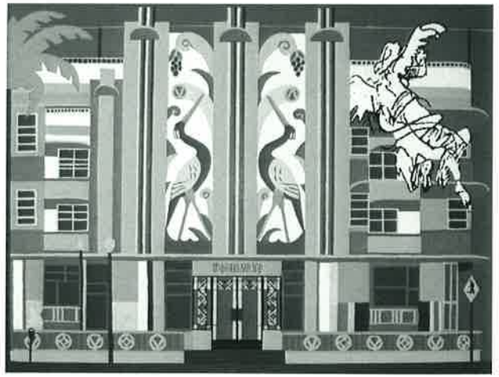
double-projection video installation *Turbulent* shows the harshness of the divide between men and women in contemporary Iran. While on one screen a male singer sings a lovely ballad to a crowded hall where male listeners fill every seat, on the opposite screen a woman faces an empty auditorium. As he finishes his love song and takes his bow, however, the singer is distracted by unearthly sounds, a ecstatic wordless music coming from the woman on the other screen. He stands, spellbound and silenced by her raw emotion, while the viewer is transfixed between the two.

Turbulent may seem to be merely a political critique of Iranian culture, where women are forbidden to sing to audiences, but its immense power, which leaves the viewer at an impasse between the two worlds of men and women, implies universal internalized borders that leave all of us, individually, communally, in our nation states and our neighborhoods, looking across impassable, yet tantalizing borders.

These three exhibitions, by focusing on the metaphoric content of a border temptingly permeable yet full of contradictory meanings, invite the viewer to reflect on the borders that define and confine the lives of us all.



RIGHT Margaret Olin. *New Haven Eruv,* 2010.



MEL ALEXENBERG is an artist, educator, writer, and blogger working at the interface between art, science, technology, and culture. His artworks, in the collections of more than forty museums, including the Metropolitan Museum of Art and the Israel Museum, explore interrelationships between the postdigital age and Jewish consciousness, space-time systems and electronic technologies, participatory art and community values, responsive art in cyberspace and real space, blogart and wikiart. He is head of Emuna College School of the Arts in Jerusalem, former professor at Columbia University, and research fellow at MIT. He is author of *The Future of Art in the Postdigital Age: From Hellenistic to Hebraic Consciousness* (Intellect Books/University of Chicago Press, 2011) and in Hebrew, *Dialogic Art in a Digital World: Judaism and Contemporary Art.*

The Miami Beach Eruv. Digital print on canvas, 1998.

AVNER BAR HAMA is a Morocco-born Israeli artist and curator. He works in several media, including sculpture, painting, and graphic arts. His public sculptures can be seen in Tel Aviv, Jerusalem, and Miami, and many other places, and he has exhibited in the United States and Europe. A solo exhibition, *HiStory*, commemorating the Kristallnacht, is currently planned in Paris. His book, *Mountain-Field-Home*, edited by Hava Pinchas Cohen, is forthcoming in Reuven Mass Publishing.

Mutual-Responsibility of the Country, no. 1. Digitally altered drawing and photograph, 2006.

Mutual-Responsibility of the Country, no. 2. Digitally altered drawing and photograph, 2006.

Mutual-Responsibility of the Country, no. 3. Digitally altered drawing and photograph, 2006. *(right)*

Eruv Tahumin: Gush Katif. Photograph, 2005.

DANIEL BAUER is assistant professor in the department of photography at the School of the Art Institute of Chicago. He has collaborated with architects, historians, and curators on projects ranging from *The Israeli Project: Building and Architecture in Israel from 1948-1973* at the Tel Aviv Museum; to *Territories: Islands, Camps and Other States of Utopia* at the Kunst Werke in Berlin and *BORDERLINEDISORDER* at the 8th Venice Biennale of Architecture. His solo exhibition, *The Combination of Limits*, at the Andrea Meislin Gallery in New York, examined invisible lines in Tel Aviv, Jerusalem, and Modiin. He participated in *Home Delivery: Fabricating the Modern Dwelling* at the Museum of Modern Art, with work on the German Copper Houses of Zefat.

Sans Personne à Qui Parler I. Photograph, 2008. *(left)*

Sans Personne à Qui Parler II. Photograph, 2008.

Personne à Qui Parler III. Photograph, 2008.

Untitled, Saplings on Edge of Modiin. Photograph, 2008.

Untitled,* from *The Combination of Limits. Photograph, 2007.

Untitled, Gilo. Photograph, 2012.

Untitled, Neve Yaakov. Photograph, 2012.

Untitled, View of Bethlehem. Photograph, 2012.

Untitled, Valley between French Hill and Issawiya. Photograph, 2012.

Untitled, Access Road to Issawiya between Mount Scopus and French Hill. Photograph, 2012.

SOPHIE CALLE (b. 1953) has made work since the late 1970s that investigates provocative and often controversial methods for confronting her emotional and psychological life. She is well-known for her sleuth-like explorations of human relationships, which led her to follow a stranger in the streets of Venice and document his every move, or to find work as a hotel chambermaid in order to photograph the belongings of the hotel's guests. Calle's work has been shown in international venues including the Palais de Tokyo (Paris), Institute of Contemporary Art (Boston), the Centre Georges Pompidou (Paris), the Musée d'Art Moderne de la Ville de Paris, the Museum Boymans van Beuningen (Rotterdam), the Tel Aviv Museum of Art, and the Hara Museum of Contemporary Art (Tokyo).

The Eruv of Jerusalem. Photographs, table, map, text, 1996.

On loan from the Musée d'art et d'histoire du Judaïsme de Paris.

ALAN COHEN began photographing while engaged in a doctoral program in thermodynamics at Northwestern University. His most recent work addresses shared issues reflective of cold war history, cultural meanings, and personal belief. He documents the physical remnants of history—the earth of the past—to record memory, not as an act of witness. Cohen is a member of the visiting faculty at Columbia College Chicago's department of photography. He has published two monographs, *On European Ground* (Chicago), and *Earth with Meaning* (Raleigh, North Carolina).

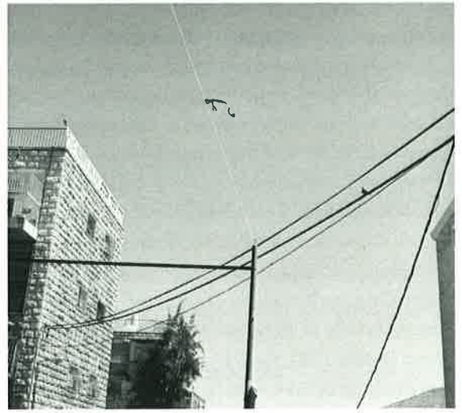
Ha-Rav Shmu'el Salant. Photograph, 2009.

Ba' Al Ha-Tanya near Me'a She'arim Street. Photograph, 2009. *(right)*

Ba' Al Ha-Tanya near Me'a She'arim Street. Photograph, 2009.

Ha-Rav Shmu'el Salant near Abrahim Mi-Slonim. Photograph, 2009.

Ha Me'agel near Me'a She'arim Street. Photograph, 2009.

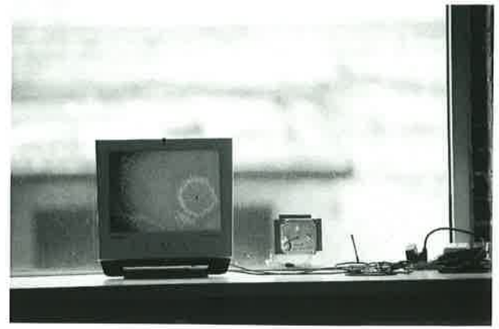


Intersection of Kahan at Shmu'el Salant. Photograph, 2009.

Ha-Rav Shmu'el Salant at Dvora Ha-Nevi'a. Photograph, 2009.

ELLIOTT MALKIN is an artist and information architect whose work explores the intersection of memory, information, and physical space. Many of his projects concern the use of new media as a proxy for memory. In addition to *Modern Orthodox* and *eRuv*, a virtual reconstruction of an eruv that once existed in lower Manhattan, his projects include the short film *Family Movie*, a reconstruction of scenes from his family's collection of home movies from the 1970's, *Cemetery 2.0*, a device that connects gravestones to the genealogical database of the Mormon Church, and *Graffiti for Butterflies*, a project designed to facilitate interspecies communication between humans and monarch butterflies in urban areas. Malkin's work has been featured at Eyebeam, the International Documentary Festival, and the Contemporary Artists' Center.

Modern Orthodox. Video monitor, low power laser, wifi antenna, surveillance camera, 2006.



SHIRIN NESHAT was born in Qazvin, Iran and moved to the United States in 1974. She has had solo exhibitions at the Museo de Arte Moderno, Mexico City; Contemporary Arts Museum, Houston; Walker Art Center, Minneapolis; Castello di Rivoli, Turin (Italy); Wexner Center for the Arts, Columbus; the Art Institute of Chicago; the Serpentine Gallery, London; Museo de Arte Contemporaneo, León (Spain); and the Hamburger Bahnhof, Berlin. Neshat has also been included in major group shows internationally, including Prospect.1, the 2008 New Orleans Biennial, Documenta XI, the 2000 Whitney Biennial, and the 1999 Venice Biennale. Neshat has been awarded various prizes, including the Lillian Gish Prize (2006), the Hiroshima Freedom Prize (2005), and the First International Award at the 48th Venice Biennale (1999). Her first feature length film, *Women without Men*, received the Silver Lion Award at the 66th Venice International Film Festival in 2009. Neshat currently lives and works in New York City.

Turbulent. Double-Projection video, 1998. *Courtesy of the artist and Gladstone Gallery, New York and Brussels.*

MARGARET OLIN is senior research scholar in the Yale Divinity School, Yale University. Her publications include *Touching Photographs* (Chicago 2012); *The Nation without Art: Examining Modern Discourses in Jewish Art* (Lincoln 2001); and *Monuments and Memory, Made and Unmade*, co-edited with Robert S. Nelson (Chicago 2003). With Steven Fine and Vivian Mann, she co-edits the journal *Images: A Journal of Jewish Art and Visual Culture*. She studied photography as a graduate student at the Institute of Design at the Illinois Institute of Technology, and continues to use photography as a research tool.

Urban Bricolage. Photographs and texts, 2010–2012.

No Carry Zone. Photographs on linen, 2011-2012.

Margaret Olin. *New York Hilton*. Photograph, 2010.

ELLEN ROTHENBERG's work is concerned with the politics of everyday life and the formation of communities through collaborative practices. Her installations have been presented in the US and Europe at the Museum of Contemporary Art, Chicago; the National Museum of Contemporary Art, Bucharest; Royal Festival Hall, London; Neues Museum Weserburg, Bremen; the Institute of Contemporary Art and Museum of Fine Arts, Boston; the Portland Museum of Art, and the Contemporary Jewish Museum, San Francisco – among others. Recent exhibitions include the 2012 *Dublin Biennial* and *Experimental Geography*, curated by Nato Thompson and Independent Curators International, New York. An upcoming cultural exchange project will premiere at the Brukenthal National Museum in Romania. Rothenberg teaches at the School of the Art Institute of Chicago. She lives and works in Chicago.

24-hour mobile home/corresponding contingencies. Offset posters, vinyl signage, printed textile, mobile unit, backpacks, clothing, dishes, twine, and hardware, 2012.

LEFT Ellen Rothenberg. *Measure 2*. Photograph, 2012.

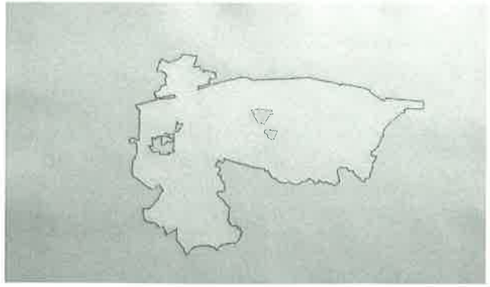
BEN SCHACHTER is associate professor of fine arts at Saint Vincent College. His work has been exhibited at the Jewish Museum in New York, CoCA Seattle, the Westmoreland Museum of American Art, the Mattress Factory, and elsewhere. His art writing has appeared in *Tablet, Zeek, Images: A Journal of Jewish Art and Visual Culture, Religion and the Arts,* and *Consciousness, Literature and the Arts*. Schachter's art is conceptually based, but rather than invent his own rules, he uses Jewish Law as a starting point. The variations found within these seemingly rigid limits have led to a range of works exploring the eruv, the dietary rules of Kashrut, and other phenomena. He lives in Pittsburgh with his wife and three daughters.

Venice Eruv. Acrylic and thread on paper, 2007. *(page 28)*

Philadelphia I. Acrylic and thread on paper, 2010.

Johannesburg Eruvin. Acrylic and thread on paper, 2012.

Boston Eruv. Acrylic and thread on paper, 2012. *(above)*



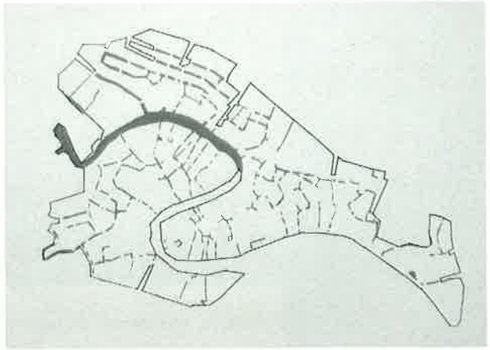
Boston, Inside 128 Eruvin. Acrylic and thread on paper, 2012.

East Brunswick (Winter) Eruv. Acrylic and thread on paper, 2012.

New Brunswick. Acrylic and thread on paper, 2012.

Sydney Eruv. Acrylic and thread on paper, 2012.

New Haven/Yale Eruvin. Acrylic and thread on paper, 2012.



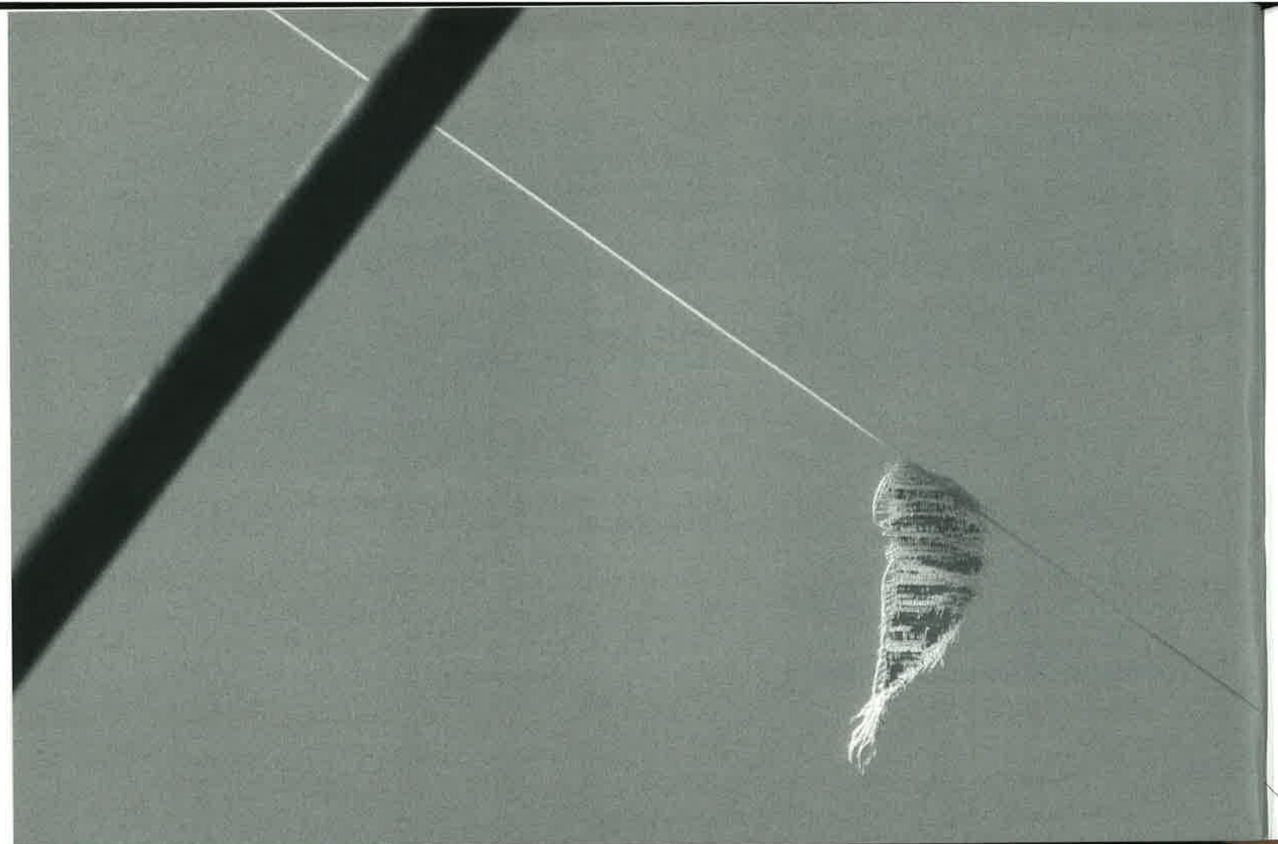
Tel Aviv Eruv. Acrylic and thread on paper, 2012.

Washington, D.C. Eruvin. Acrylic and thread on paper, 2012.

Greater London Eruvin. Acrylic and thread on paper, 2012.

SUZANNE SILVER lives and works in Columbus, Ohio where she is associate professor in the Painting and Drawing Program of the Department of Art at the Ohio State University. Silver studied at the École des Beaux Arts in Paris, and received an AB from Smith College and an MFA at the Ohio State University. She has exhibited her work nationally and internationally, including the Axel Raben Gallery in New York, Nexus Contemporary Art Center in Atlanta, Contemporary Jewish Museum in San Francisco, Michlelet David Yellin in Jerusalem, the Castle of Otranto in Otranto, Italy, and the Bureau for Open Culture.

Kafka in Space (Parsing the Eruv). Wood, rubber, wallboard, plaster, metal, rope, canvas, metal leaf, chalk, tape, vinyl, neon, 2009.



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LEFT Margaret Olin. *New Haven Eruv.* Photograph, 2010.

Shaping Community: Poetics and Politics of the Eruv

EXHIBITION CURATOR Margaret Olin

EXHIBITION DESIGNER Eduardo Vivanco

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Ellen Rothenberg, *Measure 1*. Photograph, 2012. *(cover, title page)*

Margaret Olin. *Eruvin: New York, New Haven, Jerusalem*, 2010 – 2012. *(pages 1, 7, 10–11)*

Eruv map at right from the New Haven Eruv, Inc., www.nheruv.org

Sophie Calle. *The Eruv of Jerusalem*, on loan from the Musée d'art et d'histoire du Judaïsme de Paris. Image © 2012 Artists Rights Society (ARS), New York/ADAGP, Paris.