

Craftsmen in the Factory of Images

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Twice a week, on Mondays and Thursdays, the classes at the PIKA elementary school in Petakh Tikva were divided in two during the sixth period: the girls walked up to the second floor for two hours of "crafts for girls," while the boys went down to the basement for "crafts for boys." We learned how to sew, embroider, bead and to knit; it never crossed our minds to object to this gendered division, and to march down the two flights of stairs leading to the basement. The sound of sawing and the smells of sawdust and sweat that wafted up the stairs filled us with endless curiosity about the masculine enigma. Once every few months, while we were hard at work deciphering the secret of the hidden stitch, the boys completed one of their (entirely impractical) "projects" and came back upstairs proudly carrying some carved camel or donkey that made us green with envy.

"BoysCraft," the title of this exhibition, alludes to the implications of this gendered division, which characterized the Zionist education system of the 1950s and 1960s. Back then "the girls" were taught skills that were gendered as female, and which were related to housekeeping (sewing, weaving, knitting, home economics and cooking). "The boys," meanwhile, were taught skills gendered as male – such as carving, using a screwdriver, cutting, sawing and building. The "crafts for girls" were designed to prepare the female pupils for life, and to supply them with the knowledge necessary to become good wives who could skillfully thread a needle and darn socks. The "crafts for boys," by contrast, were dedicated to the acquisition of "male" skills such as working with wood and metal, so that they could eventually become accomplished workers both at home and in the outside world.

What this exhibition focuses upon, however, is not the skills acquired in those decades-old craft classes, but rather the ability of male artists to excel at

handicrafts traditionally associated with women. The 41 artists participating in this exhibition create their works using techniques of embroidery, weaving, knitting, spinning yarn, beading, sewing, quilting, cutting and pasting. Until recently, such handicrafts were still associated with strictly feminine practices, with "folk art" and with functional art. "BoysCraft," by contrast, brings together works by contemporary male artists who share a preoccupation with labor-intensive work processes and with the sensual experience of excess, materiality and multiple details. This exhibition thus reflects some of the complex processes that have taken place in the artworld in the wake of the feminist revolution, and it presents a new generation of Israeli and international artists whose works are informed by feminist, gender and postcolonial theories. These artists all make unconventional use of various materials in order to transform traditional craft techniques into key artistic strategies. In this case, for a change, it is the men who engage in social criticism and raise gender-related questions from a male point of view.

The range of voices that are given expression in this exhibition create a rich tapestry, a patchwork that slowly come together to form a sensual and complex panoply of different cultures, styles and skills. The works of each of these artists are characterized by time-consuming, labor-intensive processes that involve repetitive and monotonous actions, based on age-old traditions of manual craft. Most of the works are centered upon a world of images based on "male" or "macho" stereotypes, yet their creation involves techniques that are culturally associated with "female" or "childlike" forms of expression. This disruption undermines stereotypical gender divisions and dismantles old fashioned dichotomies, charging them with new meanings.

So, for instance, qualities and behavioral patterns that are identified as quintessentially "masculine" – such as violence and the abuse of power, physical strength, competitiveness and the consumption of pornography – are related in a number of works to traditional weaving, beading or paper cutout techniques

(**Asaf Rahat, Guy Goldstein, Aashraf Fawakhry, Ben Ben Ron and Tom Gallant**); in addition, the exhibition includes quintessentially male symbols such as an American car and a Harley Davidson motorcycle, which are represented by means of laborious manual craft processes (**Ramazan Bayrakoğlu and Guy Zagursky**); several works include allusions to patriotic or military subjects whose meaning is subverted or ironically examined through the use of handicrafts such as sewing and quilting (**Lior Shvil, Haim Maor and Dave Cole**); a number of other works transform hegemonic male domains identified with the shaping of the cultural sphere – such as textual, scientific and architectural bodies of knowledge – through delicate handicrafts such as embroidery, carving and cutting (**Shaul Tzemach, Jonathan Gold, Jonathan Callan and Tomás Rivas**). These creative strategies – together with a wide range of expressive means and related themes that shall be explored below – stem from a cultural nostalgia for the predigital age; they are related to the sweeping social and gender-related changes that have taken place in recent decades, and especially over the past ten years.

The Return to Manual Crafts: A Longing for a Pre-industrial Past

Manual crafts and folk art are related in the Western worldview to a pre-industrialized, premodern world. The contemporary preoccupation with, and reevaluation of, these traditions are part of a global trend that reflects a longing for a simpler life that stands out in contrast to today's global, commercialized artworld – and which involves a great deal of nostalgia and ecological idealization. The search for a unique, "authentic" source that could serve as the basis for a community or family-based visual genealogy was one of the factors that has led to the resuscitation of craft traditions. This trend is also characterized by a deep yearning for a unique artistic signature – for artworks that bespeak a personal and direct form of individual expression and a significant investment on the part of the artist. Indeed, over the last decade handicrafts have assuredly entered the canonical field of contemporary art, and first-rate artists are using traditional crafts in order to create socially engaged works.

The works assembled in this exhibition respond to the longing for manually created works produced with the artist's own hands. Such works are perceived to be imbued with a sensual quality that is provided by the artist's unique touch, and which adds a tactile dimension to the clinical, alienated world represented in the images that surround us – many of which originate in the world of digital technologies. In an age in which almost every boundary has been transgressed, and in which the uniform and anonymous colors of the global village dominate every thing we see, it seems at times that art itself strives to conform to a uniform model shaped by market demands. These works, by contrast, point to a clear emphasis on uniqueness and individuality.

The historical parallel to this contemporary trend is the social agenda of the late 19th century Arts and Crafts Movement, which propagated anti-modern and conservative values and saw labor-intensive, manual crafts as a therapeutic catalyst for inner renewal. This English-born movement was led by John Ruskin and William Morris, who supported the revival of medieval arts and crafts – and of related techniques and skills that were seen as a miracle cure for the ills of mass production and of industrial capitalism. In this context, one must recall that prior to the industrial revolution, the range of crafts that later came to be associated with women's work were dominated by male guilds (such, for instance, as the first knitting guild founded in Paris in 1527).

These efforts, however, failed to endow manual crafts with significant prestige; to this day, hierarchical distinctions between crafts regarded as "folk art," "outsider art" or "women's art" and between "high," elitist art continue to shape the field of contemporary art. Above all, the perpetuation of these hierarchies has to do with the fact that manual crafts came to be seen as functional, decorative and old fashioned by the modernist movement, which zealously guarded against them. Their multiplicity of detail; their labor-intensive production process, which is associated with physical exertion and with materiality; their visually accessible quality; their seductive and pleasure-inducing aspects; and their lack of

intellectual sophistication – all these led manual crafts to be marginalized outside of the modernist cannon.

The Feminist Revolution: Subversion and Activism as Tools for Social Healing

The painstakingly slow process of composing works based on small details and "ignoble" materials, and thus transforming each artwork into a labor of love, embodies the exact opposite of the modernist (male) approach to artmaking as a process based on large, assertive gestures and on a combination of sublime emotion and analytical thinking.

Modern art, and especially conceptual art, disregarded the time-consuming dimension of artmaking – attributing the work's value to its conceptual makeup and devaluing the process of its execution. In recent years, it seems that this dimension of creative processes, which is related to a penchant for details, is once again in vogue; indeed, one is frequently tempted to evaluate the final product based on the amount of work that was invested in its creation. Yet as the feminist critic Naomi Shor has noted, details and embellishments were long viewed by society as an excessive, decadent and tiresome form of expression, as: "women's matters." Art similarly reflected the male view that a penchant for small details amounted to a subversion of ideal, sublime or classical forms. Details were seen as threatening to undermine the internal hierarchical order of the artwork, and to blur the relations between center and margins, between major and subordinate elements and between foreground and background.¹

Indeed, many of the skills required to manually produce richly detailed works were traditionally perceived as quintessentially female; they supposedly required – in addition to ample leisure time – developed motoric skills, a high level of concentration, meditative qualities, patience and a good eye. The products of these craft processes were looked down upon as decorative, mindless and

devoid of content. Embroidery, for instance, was considered lowlier than other handicrafts, because it was historically identified as a quintessential form of women's work. In her important 1984 article "The Subversive Stitch," Rosika Parker paralleled the construction of conceptions of femininity with the separation between "fine art" and "craft" that occurred with the advent of the Renaissance. During the 18th century, these constructions were reflected in the changes that took place in art education – with the transition from apprenticing in artist's workshops to the academic study of art, and the regendering of craft traditions.

A substantial change in this conception occurred with the first feminist wave of the late 1960s and early 1970s, when radical women artists attempted to restore the culture of traditional female crafts as part of their effort to define what is often referred to as female "essentialism." Artists such as Harmony Hammond, Faith Wilding, Judy Chicago, Miriam Shapiro and others turned to manual crafts as a political act that challenged the modernist hierarchy.² This feminist contribution was essential to the launching of a wide-ranging postmodernist strategy, which enabled handicrafts to be used in a manner no longer considered to be inferior. Beginning in the 1980s, the use of craft techniques became an increasingly legitimate part of the artistic canon. Women artists such as Rosemarie Trockel, and later Ann Hamilton, gave new meaning to the term "labor intensive." During the 1990s, male artists such as Mike Kelly, Lucas Samaras and Jim Hodges adopted similar strategies, and began using craft techniques in order to destabilize the modernist canon.

This trend may also be related to the development of queer theories – which followed in the wake of the feminist discourse that undermined preexisting gender categories and offered alternative, flexible and liberating ways of thinking about gender. The emergence of queer theories in the late 1980s and early 1990s is also related to the AIDS crisis, which played a significant role in postmodern developments. This crisis led to a substantial change in social attitudes towards homosexuality, which paradoxically enhanced the visibility of

this form of otherness. The culture of drag and camp, and its relation to queer and alternative practices, gradually filtered into art. The transmutation of kitsch into high art, and the charging of mass imagery with subversive and critical meanings that allowed it to penetrate into an elitist discourse, both characterize the art of recent years. In the context of "BoysCraft," this homosexual discourse is given expression in the installation of embroidered laundry by **Gil & Moti**, which relates homoeroticism to multicultural political contexts; in **Gil Yefman's** bizarre knit dolls, whose touching character manages to ridicule our ideas of normalcy; in the photographs by **Uri Gershuni**, who compassionately and devotedly knit a woolen cape for the photographed figure; in the work of **Stephan Goldrajch**, who created meticulously knit masks of grotesque creatures; and in the wild camp movies by **Francesco Vezzoli**, in which he embroiders nonchalantly beside a well known Italian diva.

"BoysCraft" thus reflects the fact that more and more male artists today are adopting traditional handicrafts and using them in a new, refreshing and thought-provoking manner. Indeed, it is difficult to imagine someone today relating to this preoccupation as marginal to the artistic discourse. The very existence of an exhibition based on "gender-related discrimination," moreover, could only take place from the point of view of a postfeminist "achievement" or "victory." Several of the works included in the exhibition (such as those by **Roe Rosen, Daniel Silver, Izhar Patkin, Jonathan Shilo, Servet Koçyiğit** and **Eric Bokobza**) involve (or represent in painting) a range of understated "feminine" practices such as weaving, sewing and quilting. These craft practices undermine familiar hierarchies between "high" and "low," and undo hegemonic relationships in the field of artmaking.

The prominent influence of feminist strategies may also be detected in the widespread use of handicrafts in community-related contexts, where they appear as an expression of loss and healing. During the 1980s, the AIDS crisis shaped a social and cultural sphere in which a growing number of artists experienced

profound solitude and pain. Collective knitting, quilting or embroidery projects came to constitute rituals of mourning and expressions of grief, as well as tools for commemoration, for protest and for raising public awareness. In this context, the engagement with labor-intensive handicrafts was related to their process-oriented, time-consuming and meditative qualities, which were seen as therapeutic. Indeed, in recent decades a growing number of social and community-related projects have centered upon craft works created in a chain process that cuts across national, religious and geographical boundaries, and which emblemizes the ideals of human solidarity and social awareness. In the aftermath of the events of September 11, this trend became even more widespread. It continued to evolve in the context of a growing need for community-based action and for various kinds of support groups, and of a desire to reconnect to the past. **Dave Cole's** *Knitting Machine* performance – whose documentation is included in this exhibition – was created for the first anniversary of the attack on the Twin Towers, and touches directly upon these events. In other works included in the exhibition, the labor-intensive actions of knitting and beading are given expression in the context of loss and healing connected to the AIDS epidemic (**Oliver Herring**); in relation to nursing, paralysis, violence and pain (**Kristian Kožul**); and in relation to Israeli symbols of mourning (**Erez Israeli**). This preoccupation with emotions and with a collective human vulnerability – as well as with some themes that are clearly identified with a masculine reality – is based, to a large degree, on changing perceptions of masculinity influenced by the feminist revolution.

Laboriousness + Obsession = "Authenticity"

The most striking characteristic of handicrafts is related to the term "laboriousness," which is often associated, in this context, with the term "obsession." The demanding work process, focus on details and compulsive repetition involved in some of the works included in the exhibition may indeed be termed "obsessive." "Obsession" is defined in the dictionary as a "compulsive preoccupation with a fixed idea or an unwanted feeling or emotion, often

accompanied by symptoms of anxiety"; in clinical, psychiatric terms, it is described as a form of neurosis whose main characteristic is clinging to a disturbing thought, impulse or image that persists and imposes itself on one's consciousness. The compulsive actions are meant to diminish the anxiety caused by the obsession, and express a desperate effort to achieve a semblance of control over an uncontrollable world.³

This clinical definition relates obsessive expressions in the field of folk art to the work of outsider artists – untrained artists who are unaware of the contemporary art discourse. Many of them create during states of psychosis, which activate their creative imagination in an extraordinary manner. In "The Dystopia-Utopia Dictionary" published in a special issue of *Studio* edited by Meir Agassi, the world of outsider artists was defined as "a world experienced and perceived as if through an autistic sheet of glass – a convoluted, crowded, labyrinthine world whose intensity immediately causes the viewer a sense of discomfort, a sudden loss of equilibrium. Formal and narrative labyrinths lure the eye into a complex trap, a deluge of images that floods the paper and create a tension-filled fusion between imagination and reality."⁴

Historically, Western culture treated various expressions of otherness – ranging from the work of outsider artists to that of non-western artists – with a colonialist, exoticizing approach rife with contradictions: enthusiastic consumption to the point of overwhelming acceptance went hand in hand with a dismissive attitude, and with a lack of understanding concerning of the cultural context of these works. At the basis of this sweeping interest in outsider and non-Western art was the value of "authenticity," which postmodernism has denied to the point of making it nearly extinct.⁵

The preoccupation with "otherness," and the postcolonial approaches that have developed in the course of recent decades, finally led to an assimilation of this subject into the iconography of contemporary art. Third-world art has become

increasingly appealing to a satiated Western world, and the contemporary art market has been flooded with African, Asian and Latin-American artists. A number of the artists participating in the exhibition treat this exoticized perception of authenticity with a great degree of irony: **El Anatsui**, for instance, does so by means of a rich tapestry of corks and labels collected from alcohol bottles. His work relates both to the historical, ritual dimensions these materials have had in an African context, and to their modern, commercial dimension; **Ohad Meromi** uses weaving in order to reexamine the "authentic" Zionist-Israeli identity forged in the context of the "Maskit" arts and crafts project, which fused authentic Yemenite crafts with modern chic; **Tim Curtis'** work is a homage to the inventive imagination and talent for improvisation that characterize the works of third-world craft vendors; **Nick Cave** enhances a ritual costume in order to create a magical effect that relates it to conflicts concerning identity, gender and race; and **Nicholas Hlobo's** installation and sculptures combine queer themes with postcolonial cultural criticism, and with a focus on social rituals and norms related to his South-African roots. In all of these works, the use of "authentic" materials and obsessive, labor-intensive processes sheds light on the problematic and on the disruptions that characterize contemporary cultures and identities.

Excess and the Pleasures of Ornament

The manual, labor-intensive investment evident in a large number of the works included in this exhibition naturally results in a wide-ranging emphasis on the work's material qualities and texture. Most of the artists make use of cheap, recycled and unglamorous materials – which are sometimes surprisingly simple – in order to create the illusion of rich, glamorous and luxurious surfaces and thus to redefine their meaning. Iron threads, concrete blocks, plastic sewage tubes, fabrics, tire rubber, various sewing notions, wallpaper, galvanized netting, aluminum plates, stones, thread, fabric, paper cutouts, plastic sheeting, nylon, wood, glass beads and mirrors all serve as the basis or support for time-consuming, repetitive actions that enhance the work's tactile qualities. The commitment to a long and exhausting work process, and the ability to surprisingly

transform materials in unfamiliar ways, characterize the work of many of the participating artists.

The sculptural works in "BoysCraft" fit the definition of "soft sculpture," and undermine the traditional definition of sculpture as a solid, heavy mass. Their presence in space bespeaks a fragile, tentative and ephemeral existence. These qualities are given expression, for instance, in the works of **Goran Tomcic**, **Gal Weinstein**, **Ron Aloni**, **Haimi Fenichel** and **Lionel Estève**, in which a rigid material mass (such as barbed wire, stone, etc.) is destabilized or metaphorically undermined so that it comes to radiate fragility and softness. Alongside these works, the exhibition also includes new media works that document the practice of a particular handicraft processes, or which create a digital simulation that is charged with symbolic meaning: digital "lace" as a metaphor for cyberspace (**Leon David**); the knitting of the American flag as a symbol of patriotic allegiance (**Dave Cole**); or embroidery as a metaphor for obsession (**Francesco Vezzoli**).

One of the striking aspects of this use of traditional handicrafts is the decorative quality of the works, whose ornamental complexity affords an experience of pure pleasure. The excess that characterizes some of the works exhibited in "BoysCraft" does indeed imbue them with a pleasurable sensual quality, and re-evokes concepts related to beauty that were excluded from the modernist discourse. At the same time, these works provoke thoughts about the relations between ornament, eroticism and fetishism – and between decorativeness, disintegration and sickness. Research shows that the visual examination of a richly colored and textured ornament provokes a pleasurable stimulus in the brain; the beauty embedded in a crowded weave of different colors causes the viewer sensual joy that cannot be verbally described. Such is the case with the wallpaper works of **avaf**, which resemble psychedelic and kaleidoscopic collages; with the breathtaking assemblages by **El Anatsui** and **Kristian Kožul**; with **Nick Cave's** work, which combines a range of exotic materials into a densely decorated ritual costume; and with **Gean Moreno's** work, which creates

an effect of excess based on the visual cacophony of flea markets and on a street aesthetic.

The Relation between "High" and "Low" and the Collapse of Hierarchical Categories

Over the past two decades, numerous exhibitions have been concerned with the blurring of distinctions between "high" and "low" art and between fine and popular art, and have revealed the complex relationships that exist between these different categories. The most important of these exhibitions was the 1992 "High and Low: Modern Art and Popular Culture," which was exhibited at MoMA in New York, and which summed up the dialogue between these two categories.⁶

Another exhibition that took place two years later, and which focused on the influence of outsider art on modern art, was "Parallel Visions: Modernist Artists and Outsider Art," which was exhibited at the Los Angeles County Museum in 1992.⁷ The exhibition closest in spirit to "BoysCraft," however, was "A Labor of Love," which was exhibited at the New Museum of Contemporary Art in New York in 1996. This exhibition, which focused on the adoption of labor-intensive crafts and folk art traditions by contemporary artists, examined the complex reciprocal relations between these different categories.⁸

The most recent exhibition that touched upon related issues was "Radical Lace, Subversive Knitting," which opened at the Museum of Art and Design in New York in February 2007. Focusing on the domains of craft and design, this exhibition drew attention to the pervasive use of handicrafts, and further blurred the validity of norms distinguishing art from craft. Curator David McFadden attempted to show that fiber-based handicrafts such as lace and knitting could be charged with radical themes. This exhibition essentially celebrated the collapse of categorical boundaries between various arts and between art and design, which has taken place in recent years. In this context, traditional handicraft techniques were engaged for the purpose of social criticism, and the intimate

craft of lace making, which was once a private, domestic activity, was translated into monumental architectural installations.⁹

The exhibition "The Height of the Popular," which was shown at the Tel Aviv Museum of Art in 2001, was concerned with similar themes. One may also mention the 2001 solo exhibition of Elaine Reichek at the Tel Aviv Museum of Art, which included embroidery works with feminist and anti-racist messages (curator: Edna Mosenson). Yinka Shonibare's 2002 solo exhibition at the Israel Museum also preceded "BoysCraft" in terms of its concern with the use of textile to examine themes related to postcolonialism, identity and otherness (curator: Susan Landau). Notwithstanding these affinities, however, "BoysCraft" is a direct and complementary sequel to the 2003 exhibition "OverCraft: Obsession, Decoration and Biting Beauty," which was shown at the Art Gallery of the University of Haifa and at the Tel Aviv Artists House.¹⁰ "OverCraft" was concerned with labor intensive processes in a feminist context. "BoysCraft," however, focuses on the resonances of the sweeping change that has recently taken place in Western and in Israeli perceptions of masculinity. No longer a gruff, macho "sabrah" whose life experience revolves around his military service, the Israeli man has been transformed into a self-aware metrosexual who is not afraid to express emotions or to groom his body. This exhibition may thus also reflect the gains of the feminist revolution, and the ways in which they have been integrated in the conflicted psyche of the new male with the gradual eclipse of the machoist age.

Documenta XII in Kassel (2007) raised questions concerning the essence of "modernity," and attempted to demonstrate that the avant-garde does not necessarily constitute the opposite of tradition. Bringing together creative ideas from different historical periods, the curators combined centuries-old manual crafts (kilims, carpets and embroidery) with contemporary art. Without judging this unusual curatorial act, it is possible to state that one of the outstanding

experiences at Documenta was the overwhelming presence – and reevaluation of – manual crafts and skills. One of the artists, Danica Dakic, filmed her work in the city's wallpaper museum of Kassel, which was established in 1923 and was obviously never frequented by contemporary art connoisseurs. She created a sound work that called attention to the ultimate decorative and labor-intensive craft tradition – the creation of wallpaper. The templates used to produce the wallpaper; the multitude of colors; precise and repetitive production process; the covering of large surface expanses; and the obsessive and decorative quality of this endeavor perfectly melded with the sounds and texts emanating from the loudspeakers, creating a unique and surprising experience.

The exhibition "BoysCraft" thus reflects the manner in which handicrafts have been integrated into the language of the artistic cannon. Once associated with folk, functional and "outsider" art, and with women's leisure activities and hobbies, such labor-intensive work processes have been transformed into fully accepted and highly valued contemporary art practices. Strategies that in previous decades were identified with women artists attempting to liberate themselves of the male hegemony have been integrated into contemporary artmaking as a legitimate form of self expression – a celebration of manual production in a world that has wildly over-computerized itself.

¹ Marcia Tucker, *A Labor of Love*, exh. catalogue, The New Museum of Contemporary Art, New York, 1996, p. 37; Naomi Schor, *Reading in Detail: Aesthetics and the Feminine*, Routledge, New York and London, 1989, pp. 4, 15.

² For a comprehensive discussion of the issue of essentialism and of the use of handicrafts in this context, see also: Rozsika Parker and Griselda Pollock, "Crafty Women and the Hierarchy of the Arts," in *Old Mistress: Women, Art and Ideology*, Routledge & Kegan Paul, London, 1981.

³ The first essay in which Freud examined obsessive disorders was written in 1907. See Sigmund Freud, "Obsessive Actions and Religious Practices," *The Standard Edition of the Collected Works of Sigmund Freud*, ed. by James Strachey et al, The Hogart Press and the

Institute of Psychoanalysis, London, 1953–74, vol. 9, pp.25–35. This definition is based on *The American Heritage College Dictionary*, third edition, New York, Houghton Mifflin, 1993. For a clinical definition, see also Harold I. Kaplan & Benjamin J. Sadock, *Synopsis of Psychiatry: Behavioral Sciences, Clinical Psychiatry*, Williams & Wilkins, Baltimore, 1998, chapter 18.5: Anxiety Disorders, pp. 326–327. On the connection between obsession and outsider art see my article "The God of Small Details," in *OverCraft: Obsession, Decoration and Biting Beauty*, exh. catalogue, The Art Gallery of the University of Haifa, 2003.

⁴ Meir Agassi, "The Dystopia-Utopia Dictionary," *Studio* 89, January 1998, p. 6 [Hebrew].

⁵ The two key exhibitions that have recently examined the notion of otherness were "Primitivism in 20th Century Art," MoMA, New York, 1984 (curators: William Rubin and Kirk Varnedoe), which examined this subject from a modernist point of view; and "Les Magiciens de la Terre" at the Centre Pompidou, Paris, 1989 (curator: Jean-Hubert Martin), which examined this subject from a postmodern perspective.

⁶ Varnedoe, K., & Gopnik, A., *High & Low: Modern Art and Popular Culture*, exh. catalogue, Museum of Modern Art, New York, 1990.

⁷ Maurice Tuchman, Carol S. Eliel, *Parallel Visions: Modern Artists and Outsider Art*, exh. catalogue, Los Angeles County Museum of Art, 1992.

⁸ Marcia Tucker, *A Labor of Love*, exh. catalogue, The New Museum of Contemporary Art, New York, 1996.

⁹ David McFadden, *Radical Lace, Subversive Knitting*, exh. catalogue, Museum of Arts & Design, New York, 2007.

¹⁰ In addition to its dialogue with "OverCraft," "BoysCraft" also relates to a number of previous exhibitions I curated in Israel – including "Antipathos" (The Israel Museum, 1993) and "Metasex" (Ein Harod Museum of Art, 1994) – and which similarly examined the non-canonical margins of local art.