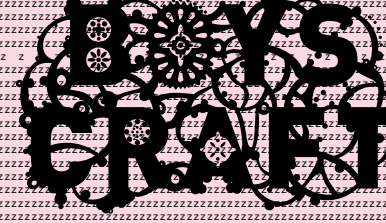
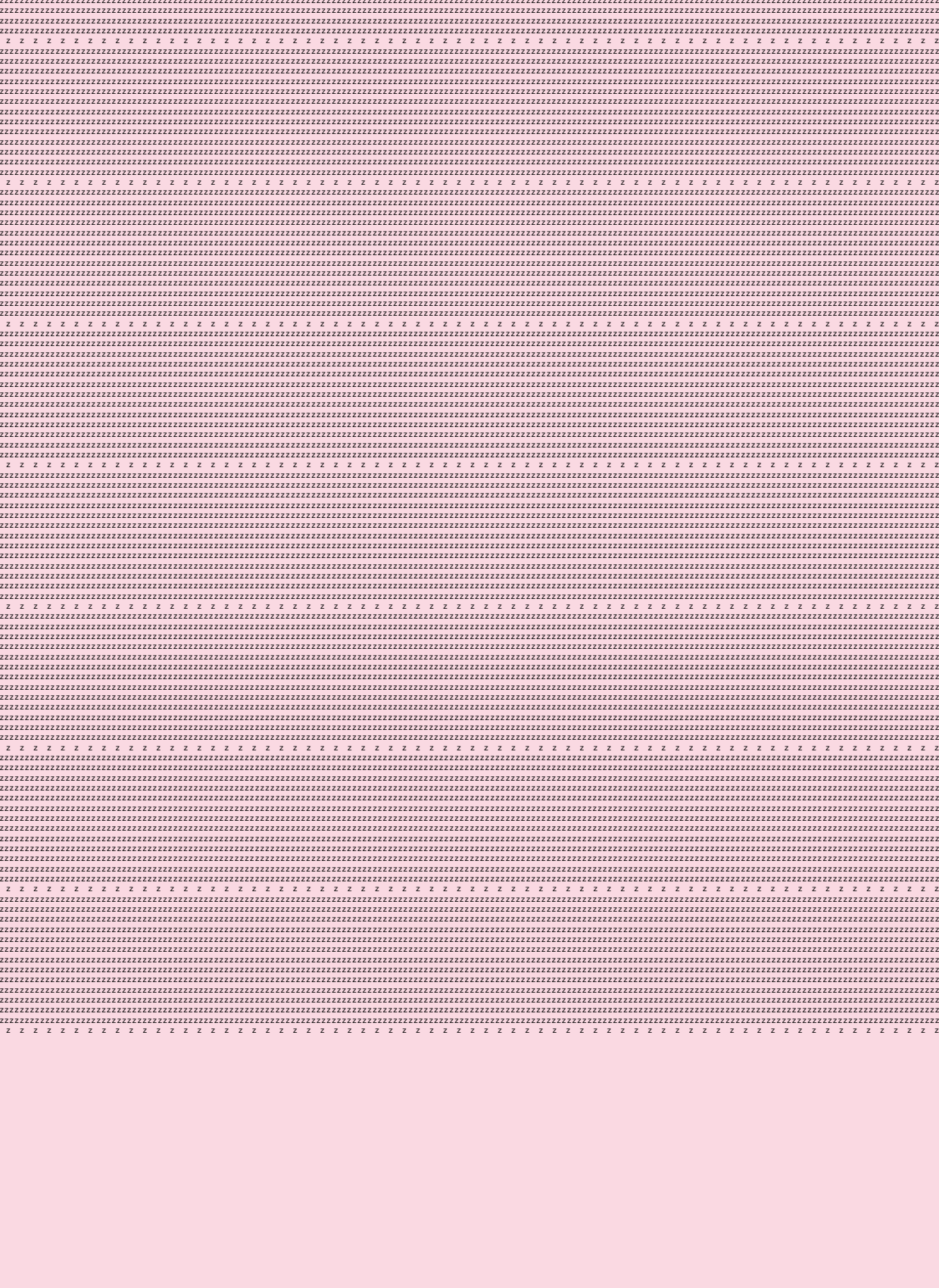




# Catalogue





- > Jonathan Shilo  
Born in Shavei Zion, Israel,  
1977; lives and works in  
Tel Aviv
- **Untitled**, 2004  
Quilting, fake leather  
360 x 195  
Courtesy of the artist
- **Untitled**, 2004-2005  
Wall installation: quilting and  
painting on canvas and MDF  
Variable dimensions  
Courtesy of the artist
- • • • •
- > Lior Shvil  
Born in Tel Aviv, 1971  
Lives and works in Tel Aviv
- **Rough Cut**, 2006-2007  
Single-channel video  
4:00 minutes, sound  
Courtesy of the artist
- **Untitled**, 2007  
Polyamide, 400 x 270  
Courtesy of the artist
- • • • •
- > Daniel Silver  
Born in London, 1972  
Lives and works in London
- **Untitled (Screaming Man)**, 2003  
Clay, Polyethylene, plaster,  
found wooden furniture, Kurd  
tapestry, 110 x 40 x 50  
Collection of Freda and  
Izak Uziyel, Tel Aviv
- **Untitled**, 2002-2005  
Wall installation:  
14 tapestries  
variable dimensions  
Courtesy the artist, Galleria  
Suzy Shammah, Milan and Givon  
Gallery, Tel Aviv
- > Goran Tomcic  
Born in Split, Croatia, 1964  
Lives and works in New York
- **Kairos (Lost You Somewhere)**,  
1999-2007  
Mobile installation: wire  
hanger, beaded flowers,  
silk, shells, buttons,  
found materials  
Variable dimensions  
Courtesy of the artist
- • • • •
- > Shaul Tzemach  
Born in Tel Aviv, 1971  
Lives and works in Tel Aviv
- **The Legend of Species and  
Phenomena**, 2004-2005  
Paper cut, 50 x 70  
Courtesy of the artist
- **Concretion**, 2005-2007  
Paper cut, 70 x 100  
Courtesy of the artist
- **Interference Exercise**, 2006  
Paper cut, 70 x 100  
Courtesy of the artist
- • • • •
- > Francesco Vezzoli  
Born in Brescia, Italy, 1971  
Lives and works in Milan
- **OK, the Praz is Right!**, 1997  
(from "An Embroidered Trilogy,"  
1997-1999) directed by John  
Maybury; with Iva Zanicchi  
Video projection  
5:10 minutes, sound  
Courtesy of the artist and  
Castello di Rivoli Museum of  
Contemporary Art, Rivoli-Turin,  
Italy
- **The Dream of Venus**, 1998  
(from "An Embroidered Trilogy,"  
1997-1999) directed by Lina  
Wertmüller; with Franca Valeri  
Video projection  
4:27 minutes, sound  
Courtesy of the artist and  
Castello di Rivoli Museum of  
Contemporary Art, Rivoli-Turin,  
Italy
- **The End (Teleteatro)**, 1999  
(from "An Embroidered Trilogy,"  
1997-1999) directed by Carlo Di  
Palma; with Valentina Cortese  
Video projection  
4:28 minutes, sound  
Courtesy of the artist and  
Castello di Rivoli Museum of  
Contemporary Art, Rivoli-Turin,  
Italy
- **Cyd Charisse is an Embroider**,  
2001  
2 B/W laser prints on canvas  
with metallic embroidery and  
golden frame, 59 x 49 each  
Courtesy of Doron Sebbag Art  
Collection, ORS Ltd., Tel Aviv
- • • • •
- > Gal Weinstein  
Born in Ramat Gan, Israel, 1970  
Lives and works in Tel Aviv
- **Huliot**, 2004  
Perforated PVC pipe  
Diameter: 15; height: 323  
Courtesy of the artist
- • • • •
- > Gil Yefman  
Born in Kiryat Tivon, Israel,  
1979; lives and works in  
Har Adar, Israel
- **Untitled**, 2007  
Knitting with wool and thread,  
fabric, lace, plastic  
Variable dimensions  
Courtesy of the artist
- • • • •
- > Guy Zagursky  
Born in Tel Aviv, 1972  
Lives and works in Tel Aviv
- **Fat Boy, the King is Dead**, 2007  
Wood carving  
100 x 240 x 70  
Courtesy of the artist and  
Sommer Contemporary Art,  
Tel Aviv

- > Haim Maor  
Born in Jaffa, 1951  
Lives and works in Meitar,  
Israel
- **Untitled**, 1977-1978  
Six works: embroidery and  
sewing on fabric, 24 x 30 each  
Courtesy of the artist
- **A Perfect War**, 1982  
Triptych: quilting on  
camouflage fabric, textile  
colors, Oriental rug, 148 x 427  
Courtesy of the artist
- **Ich Bin Ein Araber (I am an  
Arab)**, 1989  
Quilting, gold fringe  
208 x 152  
Courtesy of the artist
- **78446 (Blind Test)**, 1994  
Quilting on camouflage fabric,  
fringe, wooden rod, 130 x 200  
Courtesy of the artist
- **Zum Gesund Und Zum Leben**, 1995  
(from the series "Genie-ology")  
Computerized embroidery on  
tapestry, 32.5 x 64  
Courtesy of the artist
- **Zion/Sign**, 1995  
Embroidery and quilting on  
African weave, 151 x 123  
Courtesy of the artist
- .....
- > Ohad Meromi  
Born on Kibbutz Mizra, Israel,  
1967; lives and works in  
New York
- Weaving**, 2003  
Single-channel video  
2:40 minutes, sound  
Courtesy of the artist and  
Harris Lieberman Gallery,  
New York
- .....
- > Gean Moreno  
Born in New York, 1972  
Lives and works in Miami
- **Gardy Loo**, 2006-2007  
Fabric, safety pins, key  
chains, beaded Mardi Gras  
necklaces, Halloween trinkets,  
fake boa, basketball net, fake  
hair, rock band patches, hair  
clips, costume jewelry, plastic  
purse, small flag, rearview  
mirror dice, toy sword, car  
deodorizer, CD, stained-glass  
ornament, fishnet stockings,  
combs, Afro pick, lighters,  
bandanas, spray paint and paint  
213 x 152 x 76  
Courtesy of the artist and  
Fred Snitzer Gallery, Miami
- .....
- > Izhar Patkin  
Born in Haifa, 1955  
Lives and works in New York
- **Ve-ahavta**, 2001 (from the  
series "Host Culture")  
Oil and wax, aluminum screen,  
velvet, 183 x 122  
Collection of the Tel Aviv  
Museum of Art; gift of the  
Goren Family, New York
- **Shiviti**, 2001 (from the  
series "Host Culture")  
Oil and wax, aluminum screen,  
velvet, 183 x 122  
Collection of the Tel Aviv  
Museum of Art; gift of the  
Soros Family, New York
- .....
- > Assaf Rahat  
Born in Tel Aviv, 1970  
Lives and works in Tel Aviv
- **Untitled**, 2003  
Parcel twine, thread, glue  
173 x 156  
Courtesy of the artist and  
Chelouche Gallery, Tel Aviv
- .....
- **Untitled**, 2003  
Parcel twine, thread, glue  
128 x 161  
Courtesy of the artist and  
Chelouche Gallery, Tel Aviv
- **Untitled**, 2006  
Parcel twine, thread, glue,  
newspaper, 295 x 298  
Courtesy of the artist and  
Chelouche Gallery, Tel Aviv
- **Untitled**, 2006  
Parcel twine, thread, glue,  
newspaper, 220 x 125  
Courtesy of the artist and  
Chelouche Gallery, Tel Aviv
- .....
- > Tomás Rivas  
Born in Santiago, Chile, 1975  
Lives and works in Washington,  
D.C., and Santiago, Chile
- **Decay and Splendor, After  
Raphael**, 2007  
Cutting and carving on drywall,  
wallpaper, paint and fabric  
320 x 869  
Courtesy of the artist and  
Douz & Mille, Washington, D.C.
- .....
- > Roe Rosen  
Born in Rehovot, Israel, 1963  
Lives and works in Bnei Zion,  
Israel
- **The Architect: Order Against  
the Dangers of Nature**, 1996  
(from the series  
"Professionals")  
Oil on paper, 66 x 100  
Doron Sebbag Art Collection,  
ORS Ltd., Tel Aviv
- **Two Educational Carpets  
and a Stain**, 1998  
Oil on canvas, 120 x 200  
Courtesy of the artist and  
Rosenfeld Gallery, Tel Aviv

- > Gil & Moti  
Gil Nader born in Rishon Lezion, Israel, 1968; Moti Porat born in Ganey Yehuda, Israel, 1971; live and work in Rotterdam, Holland
- **The Look of Love**, 2003–2007  
Embroidered garments (in collaboration with Rachel Nader), variable dimensions  
Courtesy of the artists, De Praktijk, Amsterdam, Galerie Eric Dupont, Paris, and Layr: Wuestenhagen Contemporary Art, Vienna
- • • • •
- > Jonathan Gold  
Born on Kibbutz Afek, 1972  
Lives and works in Tel Aviv
- **Untitled**, 2005  
Embroidery on canvas  
144 x 188  
Courtesy of Yaffa Braverman, Israel
- • • • •
- > Stephan Goldrajch  
Born in Ramat Gan, Israel, 1985; lives and works in Brussels and Tel Aviv
- 20h52, 21h46, 22h38, 22h43, 23h11**, 2007  
Five color prints  
Edition 1/3, 70 X 70 each  
Courtesy of the artist and Nogatsch Fine Art Gallery, Strasbourg
- • • • •
- > Guy Goldstein  
Born in Haifa, 1974  
Lives and works in Tel Aviv
- **Untitled (House)**, 2004  
Print, embroidery and patchwork on fabric, 40 x 64  
Courtesy of the artist
- **Guy Goldstein**, 2004  
Embroidery on fabric, 90 x 64  
Courtesy of the artist
- **Untitled (Bicycle)**, 2005  
Embroidery on fabric, 83 x 96  
Courtesy of the artist
- **Untitled (Shirt)**, 2006  
Embroidery on cotton shirt  
40 x 29 (folded)  
Courtesy of the artist
- **Men's 10 Meter / 100 Meter Thread**, 2007  
Embroidery on plastic sheet  
45 x 1000  
Courtesy of the artist
- • • • •
- > Oliver Herring  
Born in Heidelberg, Germany, 1964; lives and works in New York
- **Untitled (Flowers for Ethyl Eichelberger)**, 1993  
Knit Mylar, variable dimensions  
Courtesy of the artist and Max Protetch Gallery, New York
- • • • •
- > Nicholas Hlobo  
Born in Cape Town, 1975  
Lives and works in Johannesburg, South Africa
- **Unogayindoda (One Who Almost Looks Like a Woman)**, 2005–2006  
Installation: dress, handbag and boots  
Organza, rubber and ribbon  
260 x 600 x 330  
Courtesy of Alexander Rhomberg Collection, Austria, and Michael Stevenson Gallery, Cape Town
- > Erez Israeli  
Born in Be'er Sheva, Israel, 1974; lives and works in Tel Aviv
- **For the Lady of the Flowers**, 2004  
Interwoven glass beads  
60 x 60 x 12  
Haifa Museum of Art Collection
- **Fields of Flowers**, 2005  
Glass beads threaded on plastic netting, 35 x 360 x 260  
The Israel Museum, Jerusalem  
Purchase, ARTVISION Acquisitions Committee, Israel
- • • • •
- > Servet Kocyiğit  
Born in Kaman, Turkey, 1971  
Lives and works in Amsterdam and Istanbul
- **Sometimes**, 2005  
Crochet tapestry, polyester thread, textile hardener  
11.5 x 673  
Doron Sebbag Art Collection, ORS Ltd., Tel Aviv
- • • • •
- > Kristian Kožul  
Born in Munich, 1975  
Lives and works in New York
- **Wheelchair I**, 2003  
(from the series "Discoware")  
Wheelchair, chrome beads, mirrors, rhinestones, feathers, rotating platform  
120 x 100 x 80  
Courtesy of Filip Trade Collection, Croatia
- **Crutch**, 2003  
(from the series "Discoware")  
Crutch, chrome beads, mirrors, rhinestones  
120 x 20 x 20  
Courtesy of Filip Trade Collection, Croatia

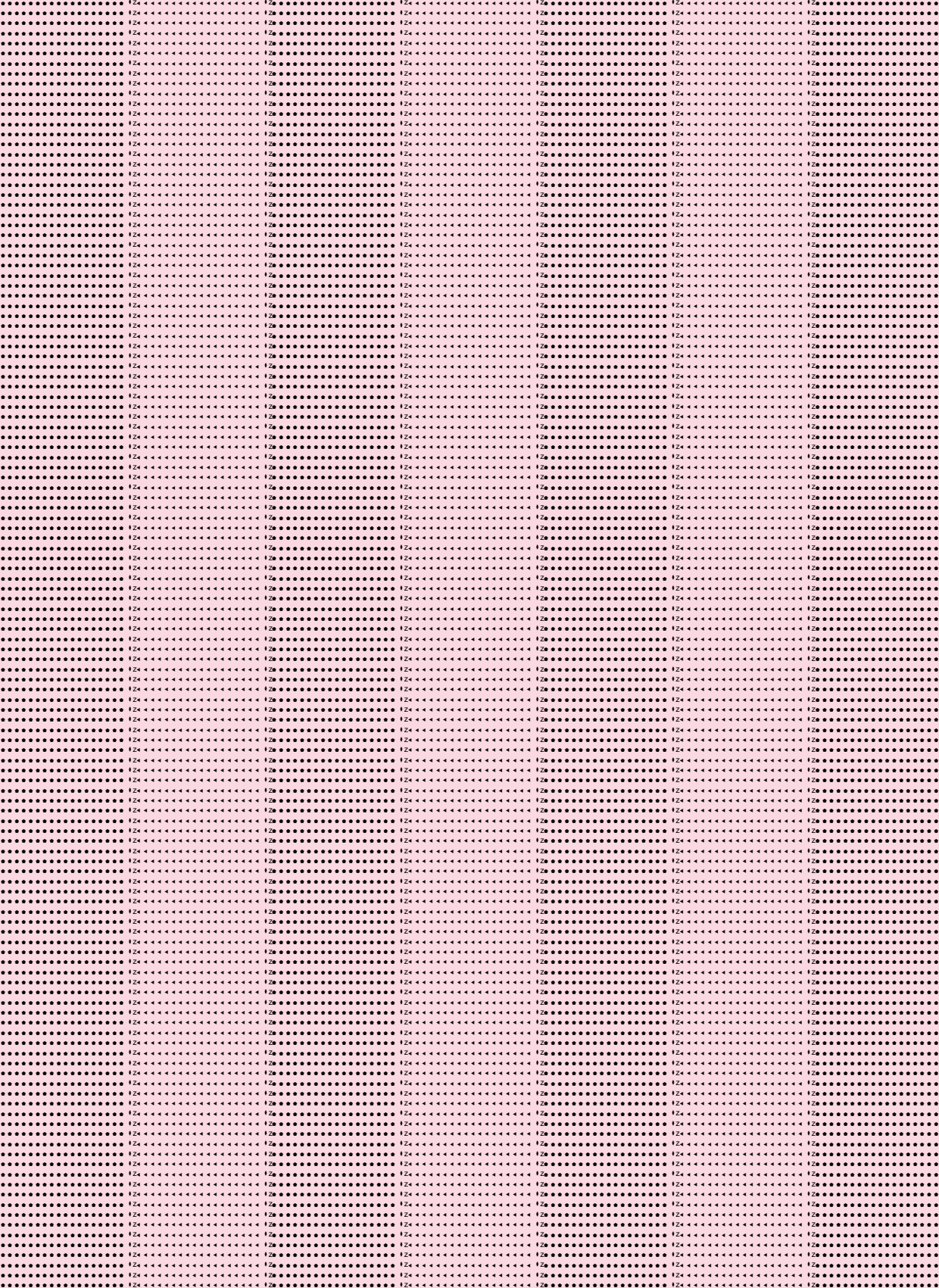
- > Jonathan Callan  
Born in Manchester, England,  
1961; lives and works in London
  
- **Cut Mountain No. 2**, 1998  
Cut photograph, 49 x 64  
Courtesy of Loushy & Peter,  
Art & Projects, Tel Aviv
  
- **Lacuna**, 2001  
Paper engraving, 28 x 51  
Courtesy of Loushy & Peter,  
Art & Projects, Tel Aviv
  
- **Word Play**, 2002  
Paper and silicon, 30 x 51 x 6  
Courtesy of the Mey Eden  
Collection and Loushy & Peter,  
Art & Projects, Tel Aviv
  
- .....
- > Nick Cave  
Born in Missouri, 1959  
Lives and works in Chicago
  
- **Soundsuit**, 2006  
Found fabric, beads, sequins,  
mirrors and thread  
254 x 63 x 36  
Courtesy of the artist and Jack  
Shainman Gallery, New York
  
- .....
- > Dave Cole  
Born in New Hampshire, 1975  
Lives and works in Rhode Island
  
- **The Knitting Machine**  
**MASS MoCA**, 2005  
Video of installation at  
MASS MoCA, North Adams,  
Massachusetts (directed by  
Jack Criddle and produced by  
Larry Smallwood and MASS MoCA)  
Installation: acrylic felt,  
two John Deere excavators,  
telephone poles  
Courtesy of the artist and Judi  
Rotenberg Gallery, Boston  
Crew: Dante Birch, Karen  
Neves, Dave Sharp, Howie  
Snieder, Clark Sopper, Joel  
Taplin Facilities; fabrication  
and technical support provided  
by The Steel Yard, Providence,  
RI ([www.thesteelyard.org](http://www.thesteelyard.org))
  
- > Tim Curtis  
Born in San Diego, California,  
1947; lives and works in  
Miami, Florida
  
- **Untitled 2**, 2005  
(from the "Labor Series")  
365 men's ties, wood  
Variable dimensions  
Courtesy of the artist
  
- .....
- > Leon David  
Born in Petach Tikva, Israel,  
1977; lives and works in  
Tel Aviv
  
- **Wedding Dress**, 2005 (from  
the series "Hollow Beings")  
3D digital animation  
Screen projection, sound  
Courtesy of the artist
  
- **Centilus Maximus**, 2005 (from  
the series "Hollow Beings")  
3D digital animation  
Screen projection, sound  
Courtesy of the artist
  
- .....
- > Lionel Estève  
Born in Lyon, France, 1967  
Lives and works in Brussels
  
- **Pieces of Night Sky**, 2007  
Floor installation: plastic  
string on pebbles  
Variable dimensions  
Courtesy of the artist and  
Galerie Emmanuel Perrotin,  
Paris/Miami
  
- .....
- > Ashraf Fawakhry  
Born in Kfar Mazra'a, Israel,  
1974; lives and works in Haifa
  
- **Ikhtilal (Unsteadiness)**, 2002  
Embroidery threads, nails and  
acrylic on plywood, 100 x 200  
Courtesy of the artist
  
- > Haimi Fenichel  
Born in Givatayim, Israel,  
1972; lives in Kiryat Ono,  
works in Ganey Tikva, Israel
  
- **Homebox**, 2004-2005  
Carving, Ytong block  
30 x 30 x 30  
Courtesy of the artist
  
- **Passive Agressive**, 2007  
Carving, Ytong block  
30 x 5 x 5  
Courtesy of the artist
  
- .....
- > Tom Gallant  
Born in Surry, England, 1975  
Lives and works in Brussels  
and London
  
- **The Collector II:**  
**Chrysanthemum**, 2005  
Paper cut, glass and wood  
50 x 120 x 3  
Courtesy of Philippe and Bina  
von Stauffenberg, London
  
- **The Collector II:**  
**Acanthus**, 2005  
Paper cut, glass and wood  
84 x 116 x 3  
Courtesy of the artist and  
Museum 52, London
  
- .....
- > Uri Gershuni  
Born in Ra'anana, Israel, 1970  
Lives and works in Tel Aviv
  
- **Altar**, 2007  
Two color prints, 120 x 95 each  
Courtesy of the artist
  
- **Rejuvenation**, 2007  
Color print, 120 x 95  
Courtesy of the artist

# List of Works

Measurements are given in centimeters, height x width x depth

- > Ron Aloni  
Born in Ramt Gan, Israel, 1950  
Lives and works in Tel Aviv
- **Black Pillow**, 2006  
Galvanized net, silicon,  
asphalt lacquer, feathers  
250 x 253  
Courtesy of the artist
- **Hidden Space**, 2006  
Galvanized net  
200 x 200  
Courtesy of the artist
- **Pillow of the Bride**, 2007  
Galvanized net, silicon  
182 x 182  
Courtesy of the artist
- .....
- > El Anatsui  
Born in Ghana, 1944  
Lives and works in Nigeria
- **Another Man's Cloth**, 2006  
Found aluminum, copper wire  
366 x 495  
Courtesy of the Rubell Family  
Collection, Miami, and Jack  
Shainmam Gallery, New York
- > avaf – assume vivid astro focus
- **Butch Queen 4**, 2005  
Wallpaper installation  
402 x 1422  
Courtesy of the artist, Peres  
Projects, LA/Berlin, and  
John Connelly Presents,  
New York
- .....
- > Ramazan Bayrakoğlu  
Born in Balikesir, Turkey, 1966  
Lives and works in Izmir,  
Turkey
- **Car**, 2005  
Satin cloth, 135 x 315  
Courtesy of the artist and  
Dirimart Gallery, Istanbul
- .....
- > Eliahou Eric Bokobza  
Born in Paris, 1963  
Lives and works in Tel Aviv
- **Rachel's Tomb Rug**, 2006  
Linoleum print, acrylic and  
embroidery thread on paper  
80 x 80  
Courtesy of the artist and  
Nelly Aman Gallery, Tel Aviv
- **Rachel's Tomb Rug**, 2006  
Linoleum print, Japanese ink,  
acrylic and embroidery thread  
on paper, 80 x 80  
Courtesy of the artist and  
Nelly Aman Gallery, Tel Aviv
- **Rag Carpet 2**, 2007  
Oil on recycled paper, 50 x 75  
Courtesy of the artist
- **Rag Carpet 3**, 2007  
Oil on recycled paper, 50 x 75  
Courtesy of the artist
- **Rag Carpet 4**, 2007  
Oil on recycled paper, 50 x 75  
Courtesy of the artist
- **Dream Catcher**, 2007  
Oil on recycled paper, 50 x 75  
Courtesy of the artist
- .....
- > Ben Ben Ron  
Born in Haifa, 1971  
Lives and works in Tel Aviv,  
India and England
- **Ofek 1**, 2004  
Paper cuttings and glue  
235 x 575  
Courtesy of the artist
- **Rag Carpet 1**, 2007  
Oil on recycled paper, 50 x 76  
Courtesy of the artist





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, for instance, filmed her work in the city’s wallpaper museum, which was established in 1923 and was obviously never frequented by contemporary art connoisseurs. She also created a sound work that called attention to the ultimate decorative and labor-intensive craft tradition — wallpaper manufacturing. The templates used to produce the wallpaper; the multitude of colors; the 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 canon. 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.

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.<sup>9</sup>

9 <

The exhibition "The Height of the Popular," which was shown at the Tel Aviv Museum of Art in 2001 (curator: Ellen Ginton), was concerned with similar themes. One may also mention the 2001 solo exhibition of Elaine Reichel at the Tel Aviv Museum of Art, which included embroidery works with feminist and anti-racist messages (curator: Edna Moshenson). 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: Suzanne 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.<sup>10</sup> "OverCraft" was concerned with labor intensive processes in a feminist context. "BoysCraft," by contrast, 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 "sabara" 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 into the conflicted psyche of the new male with the gradual eclipse of the machoist age.

10 <

.....

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.

## **The Relations Between “High” and “Low”:**

### **The Collapse of Hierarchical Categories**

Over the past two decades, numerous exhibitions have been concerned with the blurring of distinctions between “high” (elitist) and “low” (popular) art, and have revealed the complex relations that exist between these different categories. The most important of these exhibitions was the 1992 “High & Low: Modern Art and Popular Culture,” which was exhibited at MoMA in New York, and which summed up the dialogue between these two categories.<sup>6</sup> 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.<sup>7</sup> 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.<sup>8</sup>

> 6

> 7

> 8

The most recent exhibition that touched upon related issues was “Radical Lace, Subversive Knitting,” which opened at the Museum of Arts & 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 content. This exhibition essentially celebrated the collapse of categorical boundaries between various arts and between art and design, which has taken place in

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

7 > Maurice Tuchman and 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.

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 particular handicraft processes, or which create digital simulations 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 excessive, 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 excitement 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.

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 artisan-vendors; Nick Cave enhances a ritual costume in order to create a magical effect, which 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 the exhibition 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,

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 creates a tension-filled fusion between imagination and reality.”<sup>4</sup>

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 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.<sup>5</sup>

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 to the historical, ritual dimensions these materials have had in an African context, as well as to their modern, commercial aspects; Ohad Meromi uses weaving in order to reexamine the “authentic” Zionist-Israeli identity forged in the context of the “Maskit” arts and



4 > Meir Agassi, "Hotel Utopia-Dystopia," *Studio* 89, January 1998, p. 6 (Hebrew).

5 > The two key exhibitions that have examined the notion of otherness were "Primitivism in 20<sup>th</sup> 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.

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 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.<sup>3</sup>

> 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 “Hotel Utopia-Dystopia,” published in a special issue of **Studio** edited by writer and artist 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

3 > This definition is based on **The American Heritage College Dictionary**, third edition, New York, Houghton Mifflin, 1993. 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.



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 Eliahou Eric Bokobza) involve (or represent in painting) a range of understated “feminine” practices such as weaving, sewing, knitting 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 installation — whose documentation is included in this exhibition — was created for the first anniversary commemorating the attack on the Twin Towers, and touches directly upon these events. In other works, 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,

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

the artwork, and to blur the relations between center and margins, between major and subordinate elements and between foreground and background.<sup>1</sup>

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," Rozsika 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 18<sup>th</sup> 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 Schapiro and others turned to manual crafts as a political act that challenged the modernist hierarchy.<sup>2</sup> This feminist contribution was essential to the launching of a wide-ranging postmodernist strategy, which enabled handicrafts to be

2 <

1 > 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.

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 resolutely old fashioned by the modernist movement, which zealously guarded against them. Their multiplicity of mesmerizing 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, which transforms 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 Schor 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 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 leading 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 sphere 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 everything 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 19<sup>th</sup> 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).

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 cutting techniques (Assaf Rahat, Guy Goldstein, Ashraf 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 the 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.

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 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 creates a rich tapestry, a patchwork that slowly comes 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

## Craftsmen in the Factory of Images

Tami Katz-Freiman

Twice a week, on Mondays and Thursdays, the classes at the PIKA elementary school in Petach 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 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



This catalogue is dedicated to Marcia Tucker,  
a dear friend and exceptional woman,  
who was a constant source of  
support and inspiration.

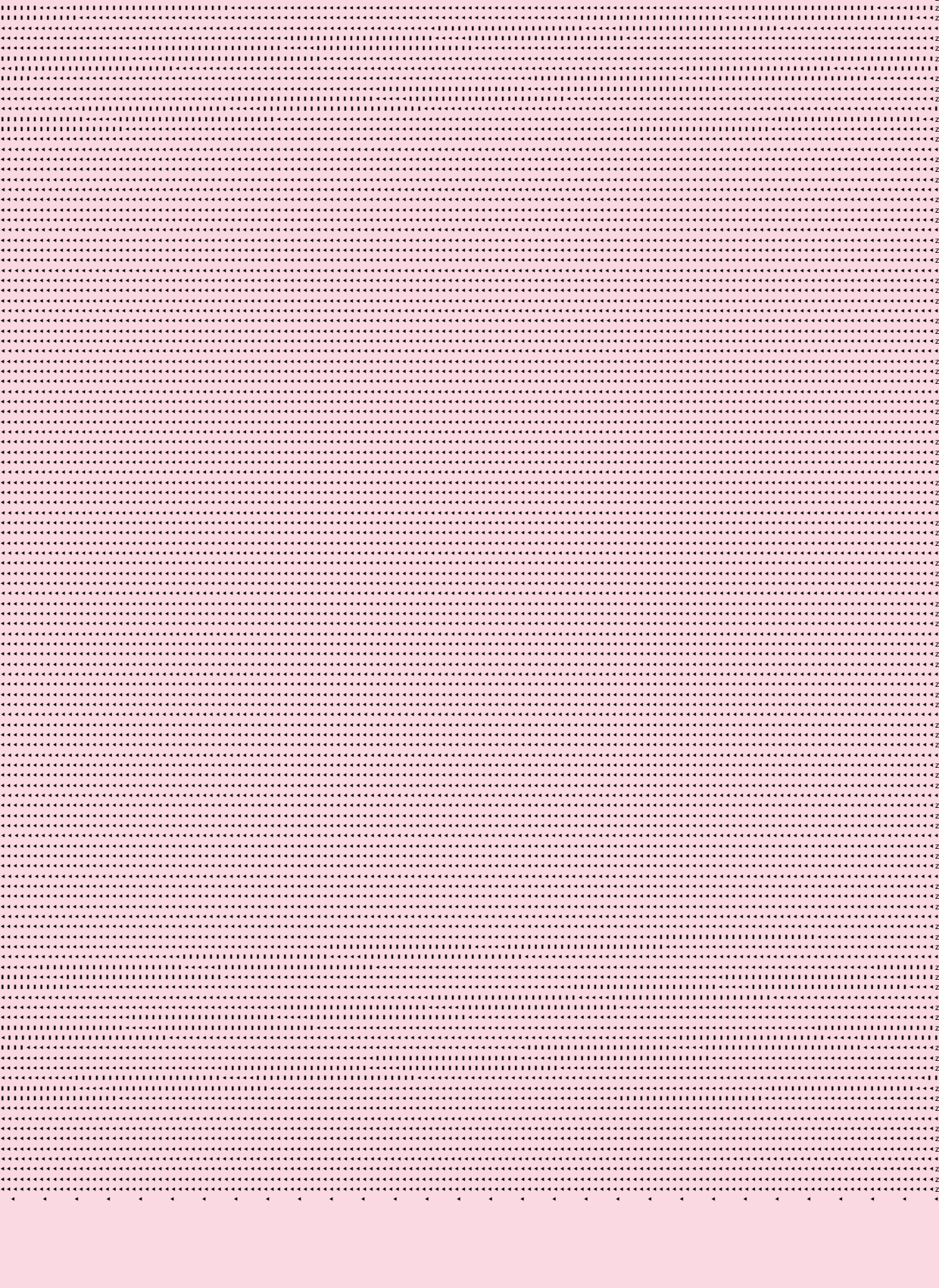
## Acknowledgements

Many dedicated people contributed to this exhibition and to the catalogue that accompanies it. First and foremost, our thanks go to the participating artists, collectors and galleries for their willingness to lend their works: many thanks to Don and Mera Rubell and to Juan Valadez, who enabled us to exhibit El Anatsui's work; thanks to Vanja Zanko of Filip Trade D.O.O., Croatia, whose generosity enabled us to exhibit the works of Kristian Kožul; thanks to Alexander Rhomberg, Austria, and to Joost Bosland, Michael Stevenson Gallery, Cape Town, whose generosity enabled us to exhibit Nicholas Hlobo's work; thanks to Philippe and Bina Von Stauffenburg and to Melissa Emery of Museum 52, London, for the loan of Tom Gallant's works; thanks to Rody Douzoglou of Douz & Mille, Washington, D.C., for the enthusiasm and the assistance that made possible the realization of Tomás Rivas's work; thanks to Jack Shainman and Brooke Mellen for coordinating the loan of works by El Anatsui and Nick Cave; thanks to Sarah Walzer of Peres Projects for facilitating the loan of avaf's work; thanks to Julien Nogatsch, Strasbourg, for coordinating the exhibition of Stephan Goldrajch's works; thanks to Azrâ Genim of the Dirimart Gallery, Istanbul, for facilitating the loan of Ramazan Bayrakoğlu's work; thanks to Max Protech Gallery, New York, for coordinating the loan of Oliver Herring's work; thanks to Freda and Izak Uziyel for the loan of Daniel Silver's sculpture; to Kristen Dodge of the Judi Rotenberg Gallery, Boston, for her involvement in the loan of Dave Cole's work; thanks to Doron Sebbag and Dana Golan-Miller; to Yaffa Braverman; to Sommer Contemporary Art, Tel Aviv; to Rosenfeld Gallery, Tel Aviv; to the Israel Museum, Jerusalem; and to the Tel Aviv Museum of Art. Many thanks to Alain Monteil from the French Embassy in Israel for his engagement with this project, and for the kind support that made possible the realization of Lionel Estève's work.

We are grateful to all those colleagues who contributed to the realization of this complex project: to Yaron David for his meticulous editing of this catalogue, and to Talya Halkin for her translation. Many thanks to Noa Shwartz and Koby Barchad for designing and producing this comprehensive catalogue. We would like to extend our thanks to all members of the museum staff who participated in organizing this exhibition. Special thanks to Carmit, Noga, Shirley, Chamutal and Sivan – the volunteer staff who contributed to researching and producing the exhibition. Finally, thanks to the Friends of the Haifa Museums Association, whose support made possible the production of this catalogue.

**Nissim Tal**  
Director General  
Haifa Museums

**Tami Katz-Freiman**  
Chief Curator  
Haifa Museum of Art



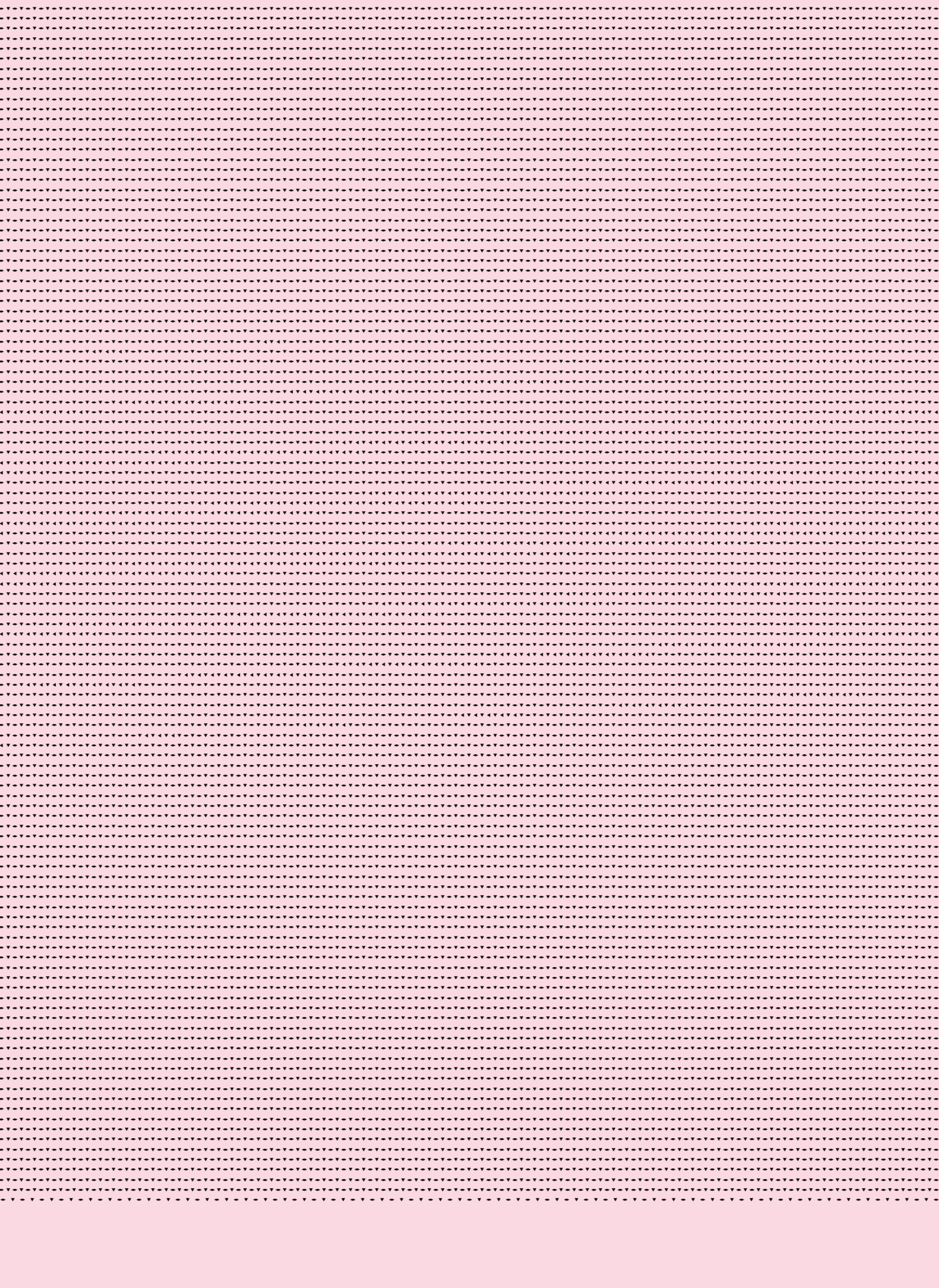
## Foreword

The exhibition "BoysCraft" examines a wide-ranging artistic trend indicative of a fundamental cultural shift – the engagement of male artists with various handicraft traditions identified with "women's work." "BoysCraft" is the third in a trilogy of exhibitions curated by Tami Katz-Freiman, Chief Curator of the Haifa Museum of Art, which is centered upon key aspects of contemporary local and international art. "Mixed Emotions" was concerned with the emotional narratives at the heart of contemporary artmaking; "FATAMORGANA" focused on the sense of sight – on the optical and cognitive experience of perceiving contemporary artworks; "BoysCraft" is concerned with laborious manual processes, with the range of artistic contexts in which they appear and with their multilayered meanings.

This exhibition, which includes works by 41 Israeli and international artists, aims to shed light on the engagement with manual crafts as a cultural and sociopolitical practice. These numerous forms of artmaking examine the meaning of labor-intensive work processes through the prism of postfeminist and queer theories, of postcolonial critiques and of social activism. The decorative, ornamental and sometimes obsessive aspects of such forms of artmaking allow for a discussion of the changing values attached to the concepts of masculinity and beauty, and to the relations between art and craft.

"BoysCraft" makes evident how work processes identified with traditional artmaking, which were excluded from the field of canonical art in previous decades, now occupy the center of the contemporary art field. A significant number of prominent artists choose to undermine the conventional boundaries between these different fields; in doing so, they reflect a new cultural nostalgia for the predigital age and for the notion of authenticity. This exhibition thus partakes of the Haifa Museum of Art's ongoing mission – to underscore the connection of contemporary art to contemporary life, and to fundamental questions that concern the public at large.

**Nissim Tal**  
Director General  
Haifa Museums



# Contents

Nissim Tal   <b>Foreword</b>	<b>184</b>
<b>Acknowledgements</b>	<b>182</b>
Tami Katz-Freiman   <b>Craftsmen in the Factory of Images</b>	<b>180</b>
<b>List of Works</b>	<b>164</b>
<b>Catalogue</b>	<b>158</b>

Ron Aloni (72-73) | El Anatsui (80-82) | avaf – assume vivid astro focus (29-32)  
Ramazan Bayrakoğlu (39-41) | Ben Ben Ron (89-92) | Eliahou Eric Bokobza (129-131)  
Jonathan Callan (107-108) | Nick Cave (93-95) | Dave Cole (83-85) | Tim Curtis (36-38)  
Leon David (74-76) | Lionel Estève (69-71) | Ashraf Fawakhry (86-88) | Haimi Fenichel  
(104-106) | Tom Gallant (45-48) | Uri Gershuni (53-55) | Gil & Moti (122-124)  
Jonathan Gold (102-103) | Stephan Goldrajch (154-156) | Guy Goldstein (109-112)  
Oliver Herring (77-79) | Nicholas Hlobo (56-58) | Erez Israeli (151-153) | Servet Koçyiğit  
(132-134) | Kristian Kožul (42-44) | Haim Maor (125-128) | Ohad Meromi (63-65)  
Gean Moreno (33-35) | Izhar Patkin (96-98) | Assaf Rahat (66-68) | Tomás Rivas (113-115)  
Roe Rosen (147-150) | Jonathan Shilo (144-146) | Lior Shvil (138-140) | Daniel Silver  
(99-101) | Goran Tomcic (135-137) | Shaul Tzemach (49-52) | Francesco Vezzoli (59-62)  
Gal Weinstein (116-118) | Gil Yefman (141-143) | Guy Zagursky (119-121)

Pagination follows the Hebrew order, from right to left.

## Haifa Museums, Haifa Museum of Art

Director General, Haifa Museums: Nissim Tal  
Chief Curator, Haifa Museum of Art: Tami Katz-Freiman

### BoysCraft

November 3, 2007 — February 23, 2008

### Exhibition

Curator: Tami Katz-Freiman

Associate Curator: Tal Yahas

Assistant Curators, research and production:  
Hila Eyal, Lee Weinberg, Carmit Blumensohn

Research Assistants: Noga Bernstein, Shirley Zarfaty,  
Chamutal Meerovitch, Sivan Sadrines

Registration: Ron Hillel, Svetlana Reingold

Graphic design: Noam Fridman

Production manager: Emanuel Alon

Marketing and PR: Eli Berga, Orit Shacham-Wallach

Restoration: Ilya Gomelsky

Video installation and lighting: Dov Shpinner

Framing: Vladislav Braylovsky, Shimon Meltzer

Production and construction: Yakov Raisfeld,  
Tzion Shani, Andrei Sever, Efim Khazine,  
Peter Gordienko, Michael Levental

### Catalogue

Design and production: Noa Shwartz | Koby Barchad

Text: Tami Katz-Freiman

Translation and English editing: Talya Halkin

Hebrew editing: Yaron David

Photographs: courtesy of the artists and lenders  
Studio Warhaftig Venezian Ltd. (49-52, 89-92, 99-101,  
107-108, 125-128, 132-134) | Ran Arde (129-131, 147)  
Ilit Azolai (104, 106) | Roni Cnaani (139)  
William Cordova (33-35) | Galerie Eric Dupont (123-124)  
Moti Fishbain (66-68) | Phillippe de Gobert (69-71)  
Avraham Hai (148-150) | Andy Keate (45-48)  
Morris Keyongo (36-38) | Ronen Kook (119-121)  
MASS MoCA (84) | Yigal Pardo (72-73)  
Rob Shelley (113-115) | Larry Smallwood (83, 85)  
Meidad Suchowolski (105) | Jussi Tiainen (42-44)

Printing and plates: Kal Press Ltd.

ISBN: 978-965-7067-82-6

© All rights reserved, Haifa Museum of Art, 2007

### Board of Directors, Haifa Museums

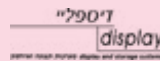
Chair: Jacob Shacham

Prof. Haya Bar-Itzhak  
Willi Aptowitz, David Brown, Aviva Dankner,  
Zvi Dehary, Neta Dobrin-Alon, Giora Fisher,  
Ahuva Friedman, Ziva Kolodney, Yacob Nezi,  
Inbal Rivlin, Ilan Sadot, Yariv Sagi

**This catalogue has been made possible through the generous support of the Friends of the Haifa Museums Association.**

**Lionel Estève's installation was made possible through the generous support of the French Embassy in Israel.**

**The display of Nick Cave's work was made possible by Display and Storage Systems Tel Aviv.**



# BOYS GIRLS