As Yarn Bombing Los Angeles we are very much interested in the push and pull that exists between domestic crafts and street art, “low art” and “high art”. Much of our work blurs the boundaries between craft and fine arts within a public art context. The goal of this particular project is to deconstruct the perception of craft and folk art versus contemporary art practices by playing with architectural identity.

Craft and folk art has had an enormous influence on the modernist painters that defined mid-century American art and thus contributed to New York dethroning Paris as the artistic capital of the world. Similar to Picasso and his contemporaries drawing inspiration from African masks, many mid-century American avant garde artists collected folk art. Moreover many patrons of the new American modernist art such as Mrs. Rockefeller also collected folk art.  Although craft is often dismissed as second tier to "high art" forms such as painting and sculpture, numerous manifestations of craft have been integral to experimental artistic practices in the past decades. Many trail blazing artists such as Claus Oldenburg, Yayoi Kusama and Mike Kelley as well as most feminist artists of the 60’s and 70’s have appropriated aspects of craft in their genre defining practices.

In this light, a parallel can be drawn between the hierarchical perception of crafts vs. high art and the perception of the smaller CAFAM building vs. other larger museum buildings across the street. In an effort to deconstruct this misperception, YBLA would like to design a project to exaggerate the existing visual qualities of the CAFAM building through manipulation of scale and color. The building already looks dwarfed by the grandeur of adjacent steel and glass buildings, some of which take over entire city blocks. We want to amplify this discrepancy in scale by covering the building with oversized granny squares and make it look even smaller and also homier. The architectural qualities of CAFAM already make it look like a cozy cottage that belongs in an idyllic countryside or fantasyland versus the midst of a bustling urban center. We want to add a heightened sense of playfulness and frivolousness with the bright colors of the granny squares.

During the Granny Squared CAFAM installation, our goal is to make the museum look like an oversized dollhouse stuck in the city. The purpose of the granny square installation is to create a spectacle in an effort to encourage audiences to take a closer look at the building, how it comes across, what it encompasses and what it represents.