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Exhibition Announcement

Zones of Contention: After the Green Line
February 8 – May 3, 2015

Artist Talk + Public Reception
Saturday, February 7, 6 pm (see below for more information)

The Weatherspoon Art Museum at The University of North Carolina at Greensboro is pleased to present Zones of Contention: After the Green Line (February 8 – May 3, 2015), an exhibition of artworks that examine historical and contemporary aspects of the decades-long conflict between Israel and Palestine. Through photography, video, collage and sculpture, the exhibition addresses some of the complexities of social, personal and cultural life in this region of the world. Artists participating in the exhibition include Francis Alÿs (Belgium/Mexico), Yael Bartana (Israel), Dor Guez (Jaffa), Wafa Hourani (Palestine), Nira Pereg (Israel), Michael Rakowitz (USA), and Sharif Waked (Palestine/Israel).

The exhibition is the second in a series of curatorial projects organized by Xandra Eden that demonstrate ways by which contemporary art and artists can create a platform to discuss circumstances around the globe and their impact upon local and regional communities. The first Zones project, which took place in 2012, focused on artists and community members who explored issues related to the U.S./Mexico border. After the Green Line is similarly inspired, and through its public programs, examines the significance of the issues addressed by the artists to the local community.

After the Green Line focuses on the effects and consequences of this long conflict upon everyday life. Artworks include Francis Alÿs’s SOMETIMES DOING SOMETHING
POETIC CAN BECOME POLITICAL AND SOMETIMES DOING SOMETHING POLITICAL CAN BECOME POETIC (2007), a video in which the artist carries a dripping can of green paint along the Green Line, the armistice boundary marked on a map in 1949 to end the Arab-Israeli War; Yael Bartana’s A Declaration (2006), which examines the changing symbolism of the olive tree within the current context; and Dor Guez’s (Sa)Mira (2009), which grapples with the discrimination felt by some Israeli citizens of Arab descent. Wafa Hourani’s Pan of Qalandia (2014) imagines a section of the largest checkpoint between Jerusalem and Ramallah, while Nira Pereg’s Sabbath (2008) documents the closing off of ultra-Orthodox neighborhoods in and around Jerusalem on the eve of Shabbat. Other works include Michael Rakowitz’s multi-media installation, The Breakup (2012), which conflates the break-up of the Beatles in London with the breakdown of Middle Eastern relations that led to the Six Days War in 1967; and Sharif Waked’s video, Bath Time (2012), which uses humor to point to the many absurd situations spawned by the ongoing conflict.

The exhibition is accompanied by a series of artist talks, film screenings, tours, a gallery guide, and a small library of information that will provide context for the artwork and the artists’ process. The project is produced in dialogue with the Zone Team, a group consisting of local artists, community leaders, museum board members, and university faculty and students, who have helped to develop effective ways to position the content of the exhibition and accompanying issues for Weatherspoon audiences.

Zones of Contention: After the Green Line is organized by Xandra Eden, Curator of Exhibitions, with the assistance of Terri Dowell-Dennis, Associate Curator of Education, Jordan Rossi, Graduate Student, UNCG History/Museum Studies Program, Carmen Neely, Graduate Student, UNCG Art Department, and members of the Zone Team who so generously donated their time and expertise. The project is made possible through the support of the National Endowment for the Arts, the North Carolina Arts Council, the Artis Grant Program, and the Rotary Club of Greensboro.

Image: Yael Bartana, A Declaration, 2006, video still, Courtesy of Annet Gelink Gallery, Amsterdam and Sommer Contemporary Art, Tel Aviv.

Related Education and Public Programming

The Weatherspoon offers education and public programs as a way of fostering dialogue within our diverse community. Exhibition tours are offered by docents and staff throughout the run of the exhibition. All programs are free and open to the public.

Artist Talk + Public Reception
Saturday, February 7, 6-8:30 pm
6 pm: Artist Talk: Michael Rakowitz
Michael Rakowitz discusses his projects in Israel, Palestine, and Iraq. Reservations required. Space is limited. A maximum of two seats may be reserved at: csgrogers@uncg.edu.
7-8:30 pm Public Reception
See the exhibition first and enjoy a selection of Middle Eastern food, drink, and music.

POV: George Scheer
Thursday, February 19, 5:30pm
George Scheer, Director, Elsewhere, leads a “Point of View” gallery talk.
Film: *Encounter Point*
**Thursday, March 5, 6:30 pm**
*Encounter Point* (2006) tells the story of an Israeli settler, a convicted Palestinian fighter, a bereaved Israeli mother, and a wounded Palestinian ex-prisoner who sacrifice their safety, public standing, communities and homes to work for nonviolence and peace. 85 mins.
Discussion following the film with Cathryne Schmitz, Professor and Department Chair, Department of Peace and Conflict Studies, UNCG and Chuck Egerton, Instructor and Department Head, Photographic Technology, Randolph Community College.

Noon @ the ‘Spoon Public Tour
**Tuesday, March 10, 12 pm**
A 20-minute tour of the exhibition led by Jordan Rossi, Graduate Student, History/Museum Studies Program, UNCG

POV: Diya Abdo
**Thursday, March 19, 5:30 pm**
Diya Abdo, Associate Professor of English, Guilford College, leads a “Point of View” gallery talk.

Film: *City of Borders*
**Thursday March 26, 6:30 pm**
*City of Borders* (2009) intimately portrays the lives of the Israeli owner of Jerusalem’s only gay bar, Shushan, and four Israeli and Palestinian patrons as they navigate a minefield of politics, religion, and discrimination. 66 mins.
Discussion following the film with Derek Krueger, Joe Rosenthal Excellence Professor, Dept. of Religious Studies and Women’s and Gender Studies, UNCG, and Asa Eger, Assistant Professor, Department of History, UNCG. Co-sponsored by the Department of Religious Studies.

POV: Todd Drake
**Thursday, April 23, 5:30 pm**
Todd Drake, Human Rights Photographer and NCA&T Art Instructor, leads a “Point of View” gallery talk.

For additional information on related programs, visit [http://weatherspoon.uncg.edu](http://weatherspoon.uncg.edu).

About the Weatherspoon Art Museum

Mission
The Weatherspoon Art Museum at the University of North Carolina at Greensboro acquires, preserves, exhibits, and interprets modern and contemporary art for the benefit of its multiple audiences, including university, community, regional, and beyond. Through these activities, the museum recognizes its paramount role of public service, and enriches the lives of diverse individuals by fostering an informed appreciation and understanding of the visual arts and their relationship to the world in which we live.

History
The Weatherspoon Art Museum at The University of North Carolina at Greensboro was founded by Gregory Ivy in 1941 and is the earliest of any art facilities within the UNC system. The museum was established as a resource for the campus, community, and region and its early leadership developed an emphasis—maintained to this day—on presenting and acquiring modern and contemporary works of art. A 1950 bequest from the renowned collection of Claribel and Etta Cone, which included prints and bronzes by Henri Matisse and other works on paper by American and European modernists, helped
to establish the Weatherspoon’s permanent collection. Other prescient acquisitions during Ivy's tenure included a 1951 suspended mobile by Alexander Calder, *Woman* by Willem de Kooning, a pivotal work in the artist's career that was purchased in 1954, and the first drawings by Eva Hesse and Robert Smithson to enter a museum collection. In 1989, the museum moved into its present location in The Anne and Benjamin Cone building designed by the architectural firm Mitchell Giurgula. The museum has six galleries and a sculpture courtyard with over 17,000 square feet of exhibition space. The American Association of Museums accredited the Weatherspoon in 1995 and renewed its accreditation in 2005.

**Collections + Exhibitions**

The permanent collection of the Weatherspoon Art Museum is considered to be one of the foremost of its kind in the Southeast. It represents all major art movements from the beginning of the 20th century to the present. Of the nearly 6,000 works in the collection are pieces by such prominent figures as Sol LeWitt, Robert Mangold, Cindy Sherman, Al Held, Alex Katz, Louise Nevelson, Ursula von Rydingsvard, Mark di Suvero, Deborah Butterfield, and Robert Rauschenberg. The museum regularly lends to major exhibitions nationally and internationally.

The Weatherspoon also is known for its adventurous and innovative exhibition program. Through a dynamic annual calendar of fifteen to eighteen exhibitions and a multi-disciplinary educational program for audiences of all ages, the museum provides an opportunity for audiences to consider artistic, cultural, and social issues of our time and enriches the life of our university, community, and region.

**Weatherspoon Art Museum**
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