

Fine Art at Baxters in New Bern

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of a painting at the end of their efforts.

Fine Art at Baxters gallery offers a wide range of art by locally, regionally and nationally recognized artists. Located in the former Baxters Jewelry Store in historic downtown New Bern, the gallery features original paintings as well as works in the fine art media of glass, ceramics, pottery, sculpture, photography, and jewelry.

Fine Art at Baxters is proud to represent artists that consistently produce high quality work and the gallery owners take pride in the solid relationships that are established between themselves, their clients and their artists.

Our gallery provides an excellent atmosphere for both individuals and corporations to experience and purchase quality works of art in all styles, media and price ranges.

For further information check our NC Commercial Gallery listings, call the gallery at 252/634-9002 or visit



Work by Susan B. Hecht

(www.fineartatbaxters.com).

UNC-Greensboro, NC, Offers Exhibit Focused on Conflict Between Israel and Palestine

The University of North Carolina at Greensboro in Greensboro, NC, is presenting *Zones of Contention: After the Green Line*, on view at the Weatherspoon Art Museum, through May 3, 2015.

The exhibition of artworks examines 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 Alys (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 US/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 Alys'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



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

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 was 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.

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

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.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or e-mail to (weatherspoon@uncg.edu).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Mar. 24th for the April 2015 issue and Apr. 24 for the May 2015 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. And where do you send that info? E-mail to (info@carolinaarts.com).

Paul Olsen

Contemporary American Photography

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