

apexart

For the third year, **apexart's** Franchise will present exhibitions somewhere else. Through an open call, two exhibitions were selected by a jury, and **apexart** will provide financing, advice, and an accompanying brochure to the two winners. The first exhibition, *Washed Out*, was presented in Sweden in February, and the second winner, *We Have Woven the Motherlands with Nets of Iron*, will be presented in Jordan in May. Learn more at <http://www.apexart.org/franchise.htm>.

We Have Woven the Motherlands with Nets of Iron curated by Eric Gottesman and Toleen Touq

Opening reception: Friday, May 6: 6-8pm
Featuring a performance by Ayham Agha

On view:
at the Giza train station
near the Amman
International Airport
Amman, Jordan

May 4 - June 6, 2011

With work by:
Ayham Agha Mehmet Fahraci
Francis Alÿs Samir Harb/Nicola Perugini
Asli Çavusoglu Anees Maani



Photo: Jeremy Miller

A line drawn by man across a landscape allows populations to move but also to dream, to pray, to transcend. It is a means of control, at least until new technologies make new movements possible. Then the line is obsolete, but difficult to erase. The Hejaz Railway, drawn by the sultan of the Ottoman empire, crossed the desert and aimed to connect existing lines to Mecca. It was built as a *waqf*, a pan-Islamic project that would make the *Hajj* easier for generations of Muslims. It crossed other lines yet to be drawn by European empires and Cold War proxies. Is the Hejaz Railway a historic model for how to build a line that moves forward, through the landscape, through time, without regard to the lines that divide people in the region? A celebration of the gesture of building and crossing lines? Or is it, in its state of decay, evidence that lines always break down, are meaningless, disintegrate, lie in ruins? The exhibition *We Have Woven The Motherlands With Nets of Iron* will explore these questions about what remains of these lines in a post-colonial age. The show will occur on this line itself, after it was built, then broken, then revised and revived, at a time with the lines (borders) that this line (the Hejaz Railway) crossed are being redefined.

Curator bios:

Eric Gottesman is an artist whose work has been presented around the world. He is the recipient of an Artadia Award, a Fulbright Fellowship, and in 2012 he will be an artist in residence at Amherst College.

Toleen Touq is an independent cultural operator based in Amman, Jordan. Since 2009 she has directed and curated the yearly Hakaya storytelling festival and in 2010 was outreach and education manager at the first Karama human rights film festival. She was the recipient of the British Council's Cultural Leadership International award.

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