



PARAMOUNT

CENTER FOR THE ARTS



Avigail Manneberg

**Re(Presentation)
of the Self**

Art Exhibition

Mar 1 - Apr 30, 2022

Location

Gallery Saint Germain



About The Artist

Avigail Mannberg

Avigail Manneberg is currently a Minneapolis-based artist. She works in varied media, such as painting, drawing, video, and performance. Her work is in direct response to personal and global life events for example the chaos experienced by those fleeing conflict. “At a time of continual flux, my art grapples with national and cultural identity through the case study of my own history in relation to my home country of Israel.”

Avigail received her Bachelor’s in Design from the Bezalel Academy of Art and Design in Jerusalem in 2006 and her MFA from the University of Minnesota in 2012. Since then, she has been teaching studio arts at the University of Minnesota and at the Minneapolis College of Art and Design. She lived in Berlin in 2009, 2015, and 2017 supported by DAAD, (German Academic Exchange Service) fellowships, where she studied at the University of the Arts (UdK).

Avigail is a member of the Rosalux Art Gallery Collective and has exhibited her work at galleries, universities, and museums in the USA and internationally, including in Finland, Berlin, Cyprus, Beijing, and Israel. Avigail is the recipient of 2018 Minnesota State Arts Board Artist Initiative Visual Arts grant the University of Minnesota’s 2018 Human Rights Initiative Grant for the project, A Contested Home: Memory, Commemoration, and Rights around Forced Migration of Palestinians in the Galilee.

Exhibition

At a time of continual flux and endless choice, my art grapples with national and cultural identity through the case study of my own history in relation to my home country of Israel.

On Exhibit Avigail Manneberg

Visual Artist

March - April
2022





Silent Conversation, Reflection

Acrylic on Canvas and Paper

These paintings are a personal reflection from a year-long social and political art project supported by a Human Rights Initiative grant from the University of Minnesota. The project was about a contested home, memory, commemoration, and rights, all related to the forced migration of Palestinians in the Galilee, where I was born. I am creating a visual dialogue between myself and my hometown community, which includes my parents. I use words and sentences from my father's recently published memoir in these works. I confront the fear of alienation through questions about home, connection to place, and empathy.



Olives

Acrylic on Canvas

My social and cultural identity also changed when I became a mother to American-based children and I felt a need to represent another place for them as their potential home.

How do I reconcile my own sense of home with an imagined home for them? Could ideology and political shifts change one's meaning for what they call home? Could one "undo" a home? I ask whether it is necessary for me to reconcile social conflicts in order to call a place home while considering the repercussions for my children?



Everything Happened but the Performance

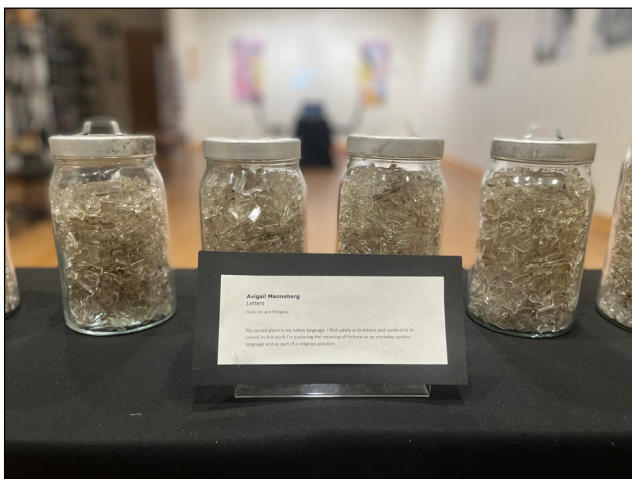
Video (viewable in-person at the gallery only)

I chose to leave Israel over a decade ago, a departure that is perceived as a betrayal and even treason in parts of the Jewish-Israeli psyche. During my last year's many visits I sought to make present the past of Mi'ar, the lost Palestinian village and unattainable home of its descendants, who long for it to this day. I've observed how my family and friends reacted to my outsider-insider perspective and kept asking myself whether I belong? I invited members from both communities to a conversation in silence with me.

This act of conversing through a gaze gave a physical space for taboos to surface and float. The situation

I created was set within the intimacy of familiar communities. The atmosphere was very emotionally charged as I was confronting my parents, childhood friends and the entire community with political and social taboos. I position myself as a mirror to the community and at the same time I was examining my own reflection in the eyes of the community.

This project called Jewish Israelis from Ya'ad to confront with the local Palestinian narrative and encourages the diasporic Palestinians from Mei'ar to share their family stories about the collapse of their home and culture. We ask what it takes to start the process of recognition, reconciliation, and redress. We build on prior foundations of partnership established 15 years earlier through a joint communication project. Enabling a group of artists to counter historical amnesia can allow the possibility of creating a new and non-violent future together. This project was transformative for me as an individual as well as an artist and to the community as a whole.



Letters

Glass Jars and Plexiglass

My sacred place is my native language. I find safety in its letters and comfort in its sound. In this work I'm exploring the meaning of Hebrew as an everyday spoken language and as part of a religious practice.



This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund.



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