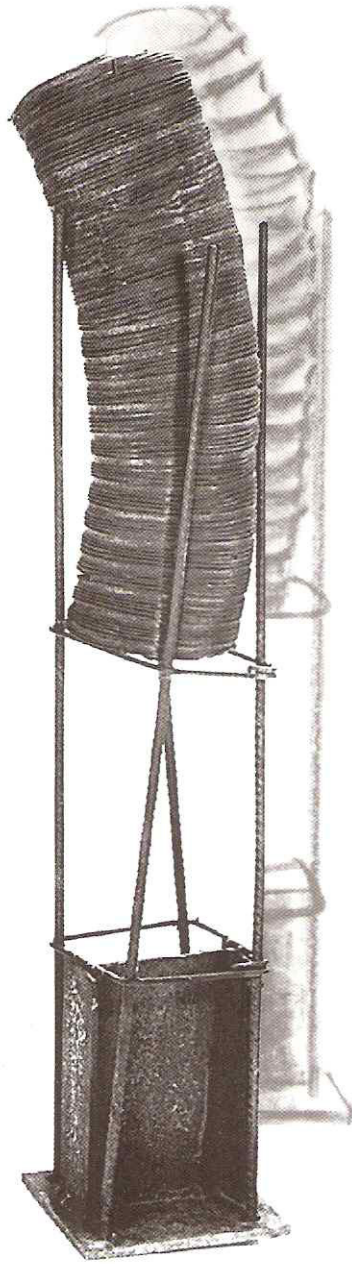


# READYMADES



ISRAELA HARGIL

## **“EMBALMED LIQUIDS”**

In 1987, the Artists House, Tel Aviv, presented an exhibition called “Embalmed Liquids”. This is Israela Hargil’s fifth exhibition of READYMADES. While in the past, materials were gathered from the village area surrounding her studio, this time they were taken from an urban-industrial area. The spectator immediately senses their inherent double meaning; on one hand, the functional role of the object in the past and, on the other hand, an object on exhibition with an artistic value added by the artist. The wide variety of objects brings a taste of the past:

We will see instruments deal with vision and hearing.

Beside these are others that measure heart rate and respiratory volume.

Several items indicate body liquids and brain activity.

A profusion of clocks measure time, weight and pressure.

The objects are made from iron, wood, rubber and glass and filled with transparent liquids.

What then, you ask, is the subject that unites these singular objects in one exhibition?

The human being and his life as they find expression in the objects he has made for himself – is the artist’s answer. She chose them, set them out, and treated them, thereby bringing them the conceptual value intrinsic to art.

## **DIALOG WITH THE "READYMADE"**

**Orna Fihman - Curator**

**Beit Yad Labanim, Ra'anana**

Israela Hargil's Readymades are ordinary objects found in her immediate environment. After re-processing, these objects, which in the past had no aesthetic quality, became objects classified as art. Like artists from the Dada trend, so Israela Hargil sometimes uses the irrational, the random and intuition in order to negate the rules made by society, culture and traditional art, to seek, once again, authentic reality and re-examine social order through its sacred values.

The "found objects" generally negate any spirit of seriousness, or the pretence of reaching truth or logical definition. They become works of art in that the artists choose them, permitting themselves to change their status, or the form of their use. With the Dada painters, the choice of "found objects" was not dictated by their aesthetic pleasure. Their choice was based on a response of visual calm, and the complete absence of good or bad taste, as their "found objects" had no unique quality. In contrast to art work, they were actually industrial products made in quantity. Like the principles of judgment according to which they were chosen – their aesthetic value was utterly erased. Israela Hargil differs from Dada artists in that she also finds beauty and "soul" in the iron scrap and old machine parts that make up her work.

By means of this exhibition, Hargil unfurls her personal world of uncensored instincts to hold a dialog with her "found objects", which finds expression in their positioning, the choice of their names, the externalizing of the process by which they were chosen and created, and in their charged meaning.

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## **ISRAELA HARGIL**

There is no uniform pattern to the process of working on objects found while searching them out in all places and at all times. Sometimes the object intends to be a sculpture and generates the meanings behind it, and sometimes the process is the opposite: the idea comes first, seeking expression in the three-dimensional objects.

The working process is hard, consisting of soldering, polishing and filing the iron. In contrast, work with polyester necessitates great patience. This technique requires the building of a positive clay mold and a negative plaster mold. Liquid polyester is poured into the mold until it hardens and connects to the desired object made from iron or brass. In some works presented in the windows of the exhibition entrance hall and on the ground floor, aging and rusting work was deliberately carried out in order to adapt them to the spirit of nostalgia they convey. These are tools that benefited from the ravages of time. They remind us of the old, good Israel.