

Text by Dov Or-Ner

In all her works, Israela Hargil seeks to justify anew a particular mental problem with which she is preoccupied – while presenting the spectator with a variety of creative alternatives in multiple forms. At present, these are replicated forms borrowed from industry. That is, the replacement of renewed images that are not replicated by duplicated images, the duplication of which creates something new. Israela thereby joins a line of artists working according to the same principle – from Andy Warholl to contemporary artists who use duplication through the internet, whereby the image does not constitute the artwork but the process itself.

The materials: iron, tin, wood and carton, are at once anonymous and concrete raw materials. Israela uses these materials to present mental perspectives based on the activation of the potential hidden in the materials to which she has given form.

The organization and allocation of space activated by language are partly connected to minimalist sculpture; this is similar to the symmetric alignment of the net belonging to the signs of “minimal art” artists, and constitutes a didactic statement about the existence of “objective” forms. Ultimately, all the elements are organized in a net according to basic principles of the concept of space and its allocation, as they shift from corner to center, and from center to corner within the inner space.