



The Alabaster stone I work with is a powerful substance. The Negev Alabaster, when polished, reveals yellowish veins, while the gray Galile stone erupts in a black basalt sinew. Despite the richness and shine in a polished stone, I am fascinated by rough textures which remind me of the stone's origins. However, the shape of the sculpture in space is most important to me.

I feel the wood, I have worked with recently, is a very sensuous material. My need to harness the erotic formations which erupt from the wood, has resulted in smooth and straight surfaces.

In other sculptures, where wood confronts stone, I felt the need to reinforce the wood by giving it a similar clean geometrical cut. The stone, which is strong enough to confront the wood, can allow itself a soft line and almost natural texture.

ISRAELA HARGIL PRIMARY FORMS IN ALABASTER

During the last three years I worked in alabaster combined with wood and iron. My previous sculptures were made of Ytong-models for environmental sculpture. Most of my works were conceived while observing rocks in nature, primary forms in Sinai, furrowed stony textures in the Galilee, smooth wadi pebbles. The later, which expose the natural veins, are expressions of spatial forms. I give much importance in my work to the elaboration of form, the void space surrounding it, the confrontation of stone and wood, light and dark, rough and smooth.

Among these opposites, formal and conceptual, I try to create harmony.

THE YEHOSHUA GARDENS ART PAVILION

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