

Dialogue with the "existing"

Israela Hargil's Readymades are ordinary objects she found in her immediate vicinity. After their renewed care and work, these objects, which had previously been devoid of any aesthetic quality, became objects classified as art.

The "found objects" were used by Dada artists in Europe and the United States as manifestos:

They "declared" that the world was already full of "interesting" objects, and that the artist should not add to them. Instead, he can simply choose one of them and this ironic act of choice - is like a work itself. It is the mind that chooses and not the hand. The sculptural objects in this exhibition, therefore, become works with a clear affinity for the Dadaist ones. They mark the artist's initial reference to the reality around her, to seeing life as consisting of a simultaneous jumble of objects, noises, Colors and rhythms, which should be presented as they are. As the creators of the Dada current, so Israela Hargil sometimes uses in her works irrationality, coincidence and intuition to undo the laws that society has set, in order to rediscover the authentic reality and re-examine the social order on its sacred values.

The "objects that exist" as a whole, negate the spirit of seriousness, the pretension to arrive at truth or logical definitions. They become works of art by actually choosing artists in them, while allowing themselves to change their status, or the form of their use. Good taste or bad, as opposed to the artwork, they were basically industrial products made in many petitioners.

Israela Hargil differs from the stream of Dada artists in the fact that even in the scrap metal, and in the parts of the old machines that make up her works she finds beauty and "soul".

Through this exhibition, the artist unfolds the world of her uncensored instincts, and maintains a dialogue with her "found objects", which is expressed in the way they position and choose their names and thus their charged meaning is created.







