

About the Confettical Landscape series / Orit Adar Bechar.

The new series of works by Yigal Pardo is comprised of scenery photos with a confetti cloud strewn in the air in the forefront of the picture. The confetti has nothing to do with the scenery behind it, on the contrary, one can sense Pardo was looking with intent for a situation in which the "play" and "scenery" were not connected and he is particularly interested in the chain of dissonance created by these encounters.

The "play" is an "act" for a single actor in which he shoots confetti from a "cannon" (cardboard tube with a spring, called a "cannon" by the distributors) and the capture of the confetti in a series of fast photos.

The derived dissonance is the result of the uselessness of the act – throwing confetti without narrative connection with the scenery. Confetti is usually strewn in events that reach their peak – the end of a ceremony, wedding etc. and therefore confetti is related to a peak act. When the confetti is related to a narrative sequence, the simplicity and silliness of the act may be borne without a sense of embarrassment. When the gesture occurs within the correct context it manages to create and effect of happiness, energy and beauty.

Pardo brings together two levels of time, eternal (scenery) and temporary (action). He encounters heaviness and eternity with the lightness and emptiness of litter. The scenery as a location full of history compared to the rootless confetti that lacks depth. The peace and stability of the scenery with the quick movement of the confetti cloud. The uncompromising beauty of the scenery with the kitschiness of the confetti. The confetti sketchy configuration with the realistic view.

As if in a private ceremony, Yigal Pardo exits the town, goes to distant areas, typical views, not completely identified, only those that remind us of something (poem, song, famous battlefield? – Something at the edge of consciousness). The rich scenery of the Land of Israel.

Pardo goes from the city to the rural areas to carry out an act. Despite the legitimacy of "doing everything" clearly the urge to make the effort (drive, prepare, search for locations) raise the question what is pushing Pardo?

The gesture of throwing confetti generates a "peak" without an event. The peak is disconnected from context, story, sequence of events, turning into an empty gesture, out of place, like someone who continues singing after the entire audience has stopped and only his voice may be heard, like someone yelling "bravo" at the wrong moment. So actually, Pardo's confetti is a type of yell that is out of place, generating embarrassment, a distorted smile.

In other words, Pardo creates a ceremony of self-mockery, no purpose. He creates the emptiness of the act facing the view over and over again, travels distances to undergo the humble, private ceremony with its foretold result.

Pardo creates an event of happiness and beauty without any reason and that's exactly what exposes the emptiness of the gesture. The close-up photo does not add any information because there is no more information to give. The confetti, a collection of bits of paper, present itself closely – a collection of empty pieces of paper. There is not materialism, no other details, but there is movement and energy that Pardo directs in a language of sketches, as well as computer processing.

I asked Pardo to show me the original photos before they underwent Photoshop. I looked at the before and after photos to try and understand what Pardo was looking for. The original photos expose the act of confetti throwing in its misery – a cloud of bits of paper, drawn to earth, hinting at someone who shot it into the air and is out of the frame. A cloud that looks like a stain or dirt on the background of the impressive scenery behind it.

When comparing the photos, one can see Pardo trying to achieve two equal esthetic systems. The scenery as an area of beauty that does not require justification. "Big" view – remote horizon, open space, dryness, some abstraction (unlike scenery that contains lots of details). On the other hand, Pardo creates confetti choreographies that were taken from the original photos but after reprocessing the particles are able to "rearrange" themselves, and mainly enables Pardo to create new orders that look "real" at a glance. We were taught to view unbelievable mathematical regulation in nature while Pardo creates a mathematical pseudo-organization of the confetti dancing in the air. (Interestingly enough, the meaning of confetti in Italian is "candied lies" and throwing it in the air, similar to the candy thrown in Jewish Bar Mitzvah ceremonies, was probably intended to symbolize fertility, growth and renewal.)

The confetti cloud processed on the computer "appears" in the air without the source that launched it. An event without a source, without reason and without gravity that turns into an act of beauty that at long last manages to compete with the obvious beauty of the scenery.

The beauty presented by Pardo is deciphered as an esthetic, calculated, artificial system, and therefore abstract. Pardo revives its power through the design act. And thus in a hypnotic movement Pardo drives to the scenery, fools around in it to his heart's delight and goes back to the computer to take revenge. The person who has the last word (for now) is Yigal Pardo, the artist.