
EYAL SEGAL

VIDEO WORKS INDEX

2019

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PROLOGUE \ Eyal Segal

The old rooted concepts cannot be rooted out by hand, but only by a great storm, but after that which needing rooting out has been rooted out there comes a time to sow, and sowing is not done by a storm.

Asher Zvi (Hirsch) Ginsberg - 'Ahad Ha'am'

Even today, displacement is an engine that moves the continents tectonic plates like earthquakes - stronger and weaker. Entire countries and peoples are migrating - millions of refugees seeking to preserve their right to live. At the same time, modern cities and populations are changing, absorbers, annex and torn apart under different extreme ideas and a forceful economy and economic gentrification. This was apparently the case since the days of creation and up to our global and modern world. To one touch such a subject, in whom the political dimension is so powerful and strong – and to make that touch to come above the political and the materialistic - must be a touch of emotion, a touch of bare fingers and open eyes. Each finger should touch a different points of view and perspectives, related to the dimension of time, human and historical.

In my works, I the materials are combining "air and spirit" - video installations that will contain the complexity of displacement, identity, place and territories - national and personal, internal and external. The connections between the works and the adaptation of the installation into the space and vice versa - when the composition of the various parts, will include and contain the whole and the missing, each work for itself and by binding ties and connections between them. The works are functions as a sculptures of time and place, and sets out to take the viewer to a journey in this places and into himself in introspective. Issues of identity, survival, displacement, home, place, politics - appears in different layers of my work together with the elements of nature, human nature, time and poetic.

Some of the links and connections between the works were made in my previous exhibitions and in writing, some of them will be new connections and will create new level of meanings and questions. This is continues search and discovery - and in fact - a continuation of my artistic work in every exhibition that I make - Started at the Negev Museum of Art (Curator: Dr. Dalia Manor, Summer 2013), which intensify and grew in my second solo exhibition in FUGA Center, Budapest (Curator: Lili Boros, Spring 2015). And the last one - 'GROUND LEVEL' in LOKO Gallery, Tokyo - exhibition that was also a part in the The Yebisu International Festival for Art & Alternative Visions 2018. Tokyo, Japan.

In this document you will find a short description and links to all the existing video works, and featured some new developing works that will be edit and complete during the upcoming year. The previous works will form the nucleus, while the new additions will reveal the continuation of my artistic vision.



Sand Timer, 2017-18, multi-channel video installation



'GROUND LEVEL', Invitation image, LOKO Gallery, Tokyo, Japan. *The Yebisu International Festival for Art & Alternative Visions 2018. Tokyo, Japan.



Sand, Storm & Lawrence Tree, 2013 HD-Video, 2'28"

Columba Riot, 2012

HD-video, 3'53"



Installation View: 'Falling into Place', The Negev Museum of Art, Beer Sheva, Israel.

Viewing Link (password: 5959):
<https://vimeo.com/61329550>Exhibition text: *Release: Return* | By Lili Boros
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

Screenings:

Exhibition text: *Falling into Place* | By Dr. Dalia Manor
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

- 2016 'The Age of mankind', Projectspace of Group Global 3000, Berlin. Germany. Curators: Tom Albrecht & Robert Günther
- 2015 'Release: Return', Solo Exhibition, FUGA budapest center of architecture, Budapest, Curator: Lili Boros
- 2013 'Falling into Place', The Negev Museum of Art, Beer Sheva. Solo Exhibition, Curator: Dr. Dalia Manor
- 2013 'BMW- Workshop' - Baltic Mediterranean Workshop, Marseille (Marseille-Provence 13 Capitale Européenne de la Culture*)
- 2012 'Muazzin', Kayma Gallery, Jaffa. curator: Marie Shek

Columba Riot, 2012

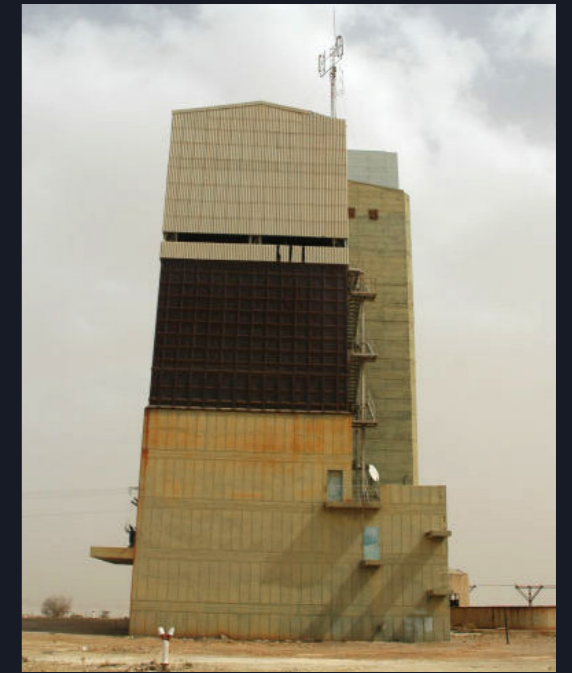
HD video, 3'53"

Filmed in sapir industrial area, the arabah, Israel

Photography: Tsachi Hacmon, Eyal Segal

Editing: Ifat Tadmor

Soundtrack Design: Noa Korenberg

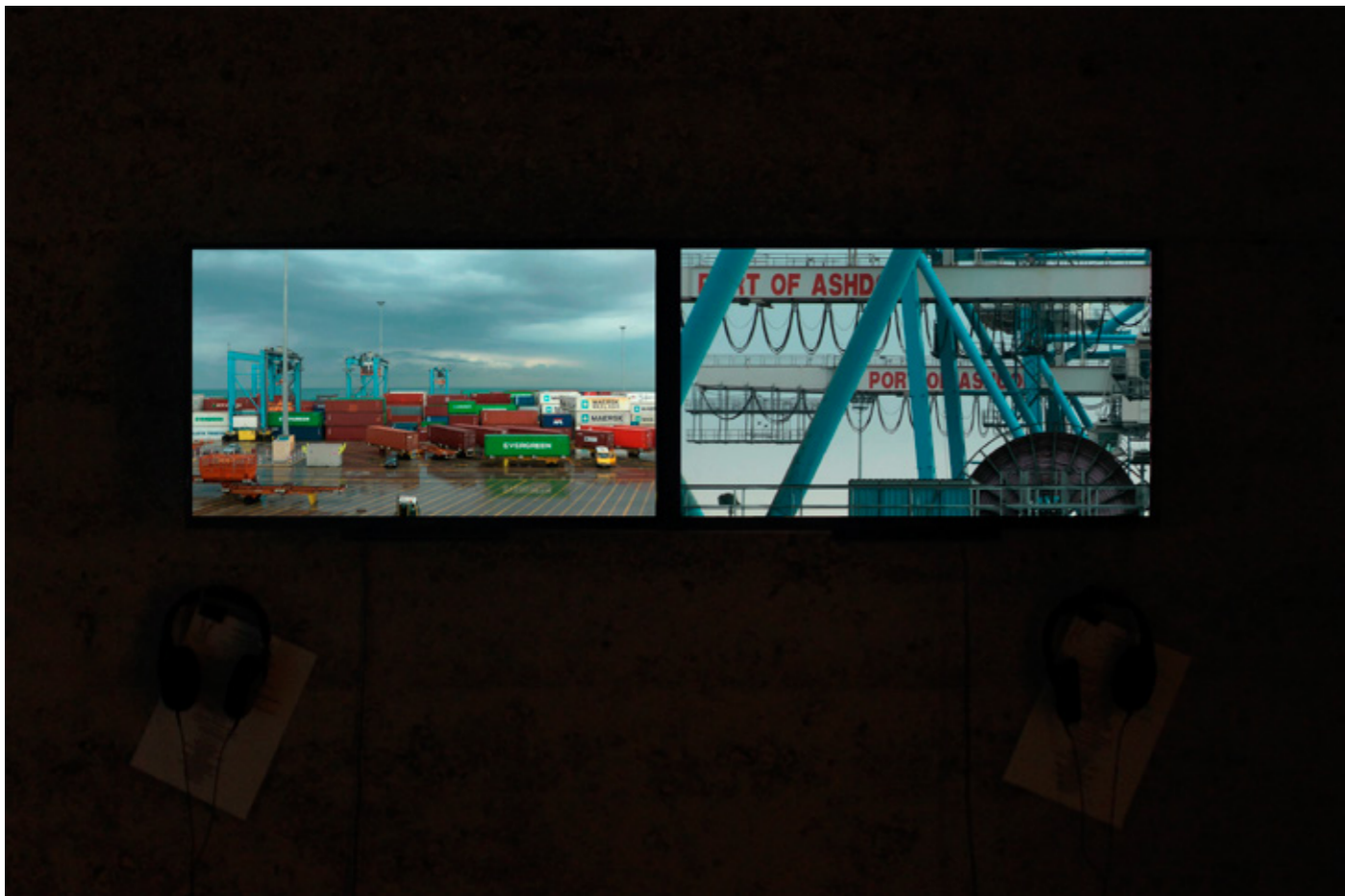


While using a poetic-aesthetic approach and roam visually through places far from the eye, Eyal Segal invades a deserted silo in the Arava dessert. In Columba Riot the camera penetrates into an abandoned concrete structure populated by pigeons. A mysterious, even intimidating, atmosphere develops: footsteps on layer of droppings, feathers scatter through the air, birds flutter in front of a barred window, and a blurred figure passes through all these. There is no plot, although old ones spring to the viewer's mind (like Hitchcock's movie 'The Birds'), creating a surreal combination of seduction and horror, the symbolic and the concrete. The setting is an agricultural-industrial enterprise - a feed-silo in an industrial zone in the Arava that was abandoned before it started operating. Nature took over the empty silo, and pigeons converted it into a present-day columbarium. Free and independent, the birds hover around the intruder who has infiltrated their living-space. [Dalia Manor]

*From the exhibition "falling into place" Negev Museum of Art, 2013

Time Container, 2013

Diptych, Two Channel HD-video, 7'41"



Installation View: 'Release: Return', Solo Exhibition, FUGA budapest center of architecture, Budapest, Hungary.

Viewing Link (password: 5959):
<https://vimeo.com/70610212>

Article: *Sublime Survival* | By Rona Cohen
 Download PDF (English) | Download PDF (Hebrew)

Screenings:

2015 'Release: Return', Solo Exhibition, FUGA budapest center of architecture, Budapest, Curator: Lili Boros
 2013 'Falling into Place', The Negev Museum of Art, Beer Sheva. Solo Exhibition, Curator: Dr. Dalia Manor

Time Container, 2013

Diptych, two channel HD video, 7'41"

Filmed in Ashdod Port, Israel

Photography: Eyal Segal

Editing: Miki Shalom

Soundtrack Design: Noa Korenberg

In the video & in the Photo: Josef A.Z. Segal



Time Container is a diptych – two parts presented as a single unit. This video is more narrative and documentary, though very painterly too. It was filmed during a visit to Ashdod port by the artist and his father, who had been a seaman as a young man. While one screen records the father's encounter with memories of the past and the contemporary world of ships, another screen displays tremendously powerful cranes moving slowly across the screen. The former sailor's wonderment at the sea's power and the huge vessels matches the photographer's admiration of the colourful cranes and geometrically arranged containers. Throughout the work there is a play of oppositions: between the monochromatic screen and the colour screen at the work's start and end; between a static abstract picture and teeming movement and a human story; between the open sea and the cargo quays. The port is a point along a route of global movement - it connects past and present, father and son. It is also - as the film says of European ports - the country's backyard. The visual beauty pervading the film shifts it away from contemporary contexts and links it to traditional paintings of harbours, and modernism's machine aesthetics.
 [Dalia Manor]

* From the exhibition "falling into place" Negev Museum of Art, 2013

Sand, Storm & Lawrence Tree, 2013

HD-video, 2'28"

Original Score by: Isaac Shushan



Installation View: '(Dis)Place', Ashdod Art Museum. Ashdod, Israel.

Viewing Link (password: 5959):
<https://vimeo.com/61362190>Article: *Sublime Survival* | By Rona Cohen
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

Screenings:

- 2019 The Spirit of the Poet, Zentrum für verfolgte Künste | Center for Persecuted Arts, Solingen, Germany
- 2018 Beer Sheva Short Film Festival, Old city, Beer Sheva, Israel
- 2018 GROUND LEVEL, *Solo Exhibition, LOKO Gallery, Tokyo, Japan
*partnership program: The Yebisu International Festival for Art & Alternative Visions 2018
- 2017 Arad: From Vision to Delusion - Chapter 1, Arad Contemporary Art Center. Curator: Hadas Kedar
- 2016 (Dis)Place, Ashdod Art Museum. Ashdod, Israel. Curators: Yuval Beaton and Roni Cohen-Binyamini
- 2014 'NEXT STATION', The new Central Bus Station, Tel Aviv-Jaffa, / WWSF Storefront gallery, New York. Curator: Nisan Almog
- 2014 'VIDEOHOLICA 7', International video art festival, Varna, Bulgaria,
Curators: Iara Boubnova, Antonio Geusa, Leung Mee-ping, Jason Waiter
- 2014 'SlideLuck TLV III', Alfred Gallery, Tel Aviv-Jaffa, Curator: Molly Surmo
- 2014 'Earth', The Apter Barrer Art Center In Maalot. Curator: Noga Engler
- 2013 'Quarantine', Hansen Center of Design, Media and Technology, Jerusalem. Curator: Neta Gal-Azmon

Sand, Storm & Lawrence Tree, 2013

HD video, 2'28"

Filmed in Wadi Rum, Jordan

Photography: Eyal Segal

Editing: Miki Shalom

Original Soundtrack: Issac Shoshan

Thomas Edward Lawrence
(16 August 1888 – 19 May 1935)Georgia O'Keeffe, *The Lawrence Tree*, 1929
Oil on canvas, 80 x 101 cm

This video was shot in October 2012 in Wadi Rum, Jordan, an area populated by Bedouin tribes. Known as The Valley of the Moon by its local inhabitants, Wadi Rum likely derives its name from the Aramaic expression for 'high' or 'elevated'. In the West, Wadi Rum is probably best known due to its ties to British officer Thomas Edward Lawrence – better known as Lawrence of Arabia – who lived in the area during the Arab Revolt of 1916–1918. Lawrence's first book, Seven Pillars of Wisdom, is named after the mountains surrounding the Wadi. Alongside Lawrence of Arabia, the work's title also references a famous painting by Georgia O'Keeffe, The Lawrence Tree (1929), which depicts a nocturnal landscape with a tree in the New Mexico desert (O'Keefe's painting was named after British author D. H. Lawrence). The work is complemented by an original soundtrack composed by Isaac Shoshan, which gives it its inner voice.

Turgor, 2014

HD-video Performance, 3'09"



Installation View: 'Waterscapes: The Politics of Water' The Kumho Museum of Art, Seoul, South Korea.

Viewing Link (password: 5959):
<https://vimeo.com/108826842>

Article: *Sublime Survival* | By Rona Cohen
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

Screenings:

- 2018 'Changing Rooms' | PHOTO IS:RAEL - the International Photography Festival #6, Tel Aviv, Israel. Curator: Sigalit Landau
- 2018 GROUND LEVEL, *Solo Exhibition, LOKO Gallery, Tokyo, Japan.
 *partnership program: The Yebisu International Festival for Art & Alternative Visions 2018
- 2017 AVAF - Addis Video Art Festival, 2nd Edition International Video Art Festival, Addis Ababa, Ethiopia
- 2016 'VORORT 2 draußen', International Artist Symposium, Starzach-Börstingen, Germany
- 2016 FAÇADE Video Festival, Center for Contemporary Art – Plovdiv, The Ancient Bath, Bulgaria
- 2015 'Better Place', Cellule 516 - Zone d'Art Habitée, Marseille, France, Curator: Audrey Koulinsky
- 2015 'Screening Project: Dongshi Sangyoung', Open Box at Jujube Artists Studio in Seoul, South Korea. Curator: Jungeun Kim
- 2015 'Waterscapes: The Politics of Water', Pohang Museum of Steel Art, Pohang, South Korea. Curator: Hyewon Lee
- 2015 'Release: Return', Solo Exhibition, FUGA budapest center of architecture, Budapest, Curator: Lili Boros
- 2014 'Waterscapes: The Politics of Water', The Kumho Museum of Art, Seoul, South Korea. Curator: Hyewon Lee

* FAÇADE Video Festival, Center for Contemporary Art – Plovdiv, Bulgaria - Top 10 selected video works

Turgor, 2014

HD video performance, 3'09"

Filmed in Münster, Germany

Photography: Tassilo Sturm

Editing: Miki Shalom

Soundtrack Design: Noa Korenberg

Background Singing: Chaya Segal (of blessed memory)



Turgor is a video documentation of the deceptively simple action of the artist submerging his head into a cube-shaped water tank on the promenade in front of the Zwinger building, in 'the city of water,' Münster. Filmed as a single continuous shot, the video juxtaposes various almost contrary elements: the backdrop of a building once used as a torture cell and execution site during the Nazi years; a song sung by his grandmother and the melodic chirping of birds; and the artist's inverted entrance into the water and the indefinite pause in his breathing, while people ride by behind him on their bicycles, seemingly unaware or indifferent to the act of exertion taking place within eyeshot. With this act of self-submersion, the artist's gesture, while precise and deliberate, also leaves him vulnerable and exposed. By referencing the history of water torture, this work reads both like a physical re-enactment of this type of physical and psychological trauma, and as a metaphor for human struggle, fear and memory. The concept of turgor pressure – taken from biological terminology where it signifies the distension of plant tissue due to adequate fluid content – here alludes to the condition of being full of life and is a manifestation of the quality of absence characteristic of Holocaust representations, as well as the filling of space.

Moon, Mars, Jupiter Trilogy, 2015

HD-video video installation



Viewing Link (Moon Walkers):
<https://vimeo.com/124743754>

Viewing Link (Installation View):
<https://vimeo.com/125341248>

Viewing Link (Jupiter Marching):
<https://vimeo.com/124743751>

Article: *Aesthetics, in a Nutshell* | By Menahem Goldenberg
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

Viewing Link (Mars Runners):
<https://vimeo.com/124742921>

*Password to all videos: 5959

Screenings:

- 2018 Beer Sheva Short Film Festival, Old city, Beer Sheva, Israel
- 2015 'Release: Return', Solo Exhibition, FUGA budapest center of architecture, Budapest, Curator: Lili Boros

Moon, Mars, Jupiter Trilogy, 2015

HD video Installation

Filmed in Tokyo & Kyoto, Japan

Photography: Eyal Segal

Editing: Eyal Segal / Yotam Shaw

Soundtrack Design: Noa Korenberg

Moon Walkers, 2015

HD video, 5'07", no sound, loop

Filmed in Ginza, Tokyo

Mars Runners, 2015

HD video, 2'20"

Filmed in Asuksa, Tokyo

Jupiter Marching, 2015

HD video, 3'33"

Filmed in Higashiyama ,Kyoto



The new trilogy is based in Japan and is presented from the point of the observer. There is a huge difference in the culture, the way of thinking, and even the movement, making it feel almost as a different planet to me and lead to the titles of the work. I became especially interested in scenes from everyday life in Japan, such as, work, school, authority, all of which have a prominent role in Japan's social structure through promoting permanence, accuracy, and rigidity. Movement is a key element in this trilogy, along with gravity – or rather 'social gravity' – and structure that contains the loop. While the performance appears impressive, accurate and calculated, almost mechanical, the actions are simple, repetitive and 'empty' for the outsider. The Structured movements share similar actions (walking vs. marching), yet have a lot of visual contrast: day and night; smooth round movements and hard army motions; high in the air with no 'gravity' contrasted in front of a heavy-booted army marching down below; One is outside the window, cleaning the view of his own reflection, while the other sweeps the sand. What may look like a meaningless and maybe even funny action to the observer, to the participant it contains history, culture, tradition and this social structure DNA. The runner is the intermediate in this trilogy and the most human of the three. Here we have the innocence of children, free spirit within the midst of structure. The course of the runners and their action create a real and not just a metaphorical circle – the exchange is physical, hand-to-hand, just like human nature that passes history and tradition from one generation to the next, and by doing so repeats this loop.

La Rivoluzione, 2015

HD-video, 5'07"

Song 'La Rivoluzione' by: Gianni Pettenati (Italy, 1967)



Installation View: 'Citizens' Petach Tikva Museum of Art, Israel

Viewing Link (password: 5959):
<https://vimeo.com/111187376>Article: *Aesthetics, in a Nutshell* | By Menahem Goldenberg
[Download PDF \(English\)](#) | [Download PDF \(Hebrew\)](#)

Screenings:

'Citizens' Exhibition Text: *La Rivoluzione* | By Neta Gal Azmon | [Download PDF \(English\)](#)

2018 Beer Sheva Short Film Festival, Old city, Beer Sheva, Israel

2017 'Citizens', Petach Tikva Museum of Art, Israel, Curator: Neta Gal-Azmon

2016 All in One, PensoGiovane Organization, Chiari, Italy. Curators: Linda Alborghetti, Marco Bellini & Leonardo Maccagnola

'La Rivoluzione', 2015

HD video, 5'07"

Filmed in Circo Massimo, Rome

Photography: Eyal Segal

Editing: Yotam Shaw

Original Song: Gianni Pettenati - La Rivoluzione (1967)

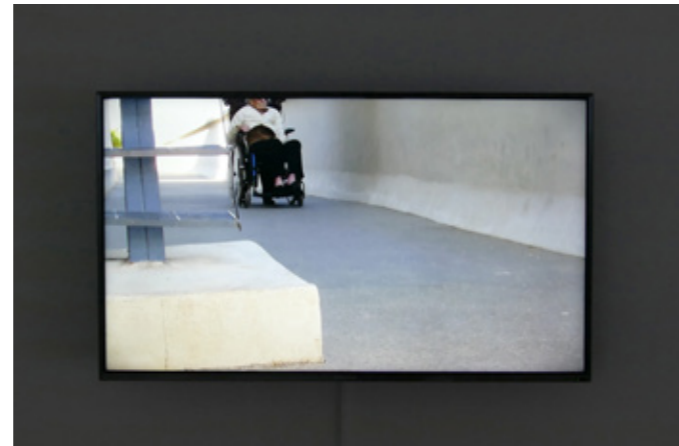
Soundtrack Design: Noa Korenberg



The video 'La Rivoluzione' is composed of footage taken at a projection event of the Italy-Spain Euro final. The immediate context hinted by the piece is the political context. Evident already in its title, it is also reiterated in the flags, in the singing of the national anthem, and in the torrent of ecstatic people, united by the Italian national context, who wash over the piece. Specifically, the video associates the aesthetics used in entertainment with the political that manifests itself in culture – an age old bond connecting the stadium in Rome to the amphitheatre of the Roman Empire, and the football match to the gladiator battles. Indeed, Rome provides the video 'La Rivoluzione' with a fitting context and a rich (albeit ultimately degenerate) tradition for the relation between entertainment and politics: from the days of Pax Romana, through Christianity and the Catholic Church, to mid-twentieth century Fascism. And so, in La Rivoluzione, people of all religions, races, and genders come together under national cultural representations, driven by hope and faith. [Menahem Goldenberg]

Dreams of Le Corbusier, 2015

HD-video, 2'26"



Viewing Link (password: 5959):

<https://vimeo.com/142472124>

Screenings:

- 2018 **GROUND LEVEL**, *Solo Exhibition, LOKO Gallery, Tokyo, Japan.
*partnership program: The Yebisu International Festival for Art & Alternative Visions 2018
- 2018 **Between Walls**, Binyamin Gallery, Tel Aviv-Jaffa, Israel. Curator: Gal Attia
- 2016 **FAÇADE VIDEO FESTIVAL**, Center for Contemporary Art – Plovdiv, The Ancient Bath, Bulgaria.

'Dreams of Le Corbusier', 2015

HD video, 5'07"

Filmed in The Unité d'habitation, Marseille

Photography & Editing: Eyal Segal

Sound Recording: Mediterranean Ocean

Unité d'habitation, Marseille



The video filmed on the roof of the 'Unité d'habitation', in Marseille. Modernist residential housing design principle developed by Le Corbusier with the collaboration of painter-architect Nadir Afonso. It was built between 1947 and 1952. It proved enormously influential and is often cited as the initial inspiration of the Brutalist architectural style and philosophy. The building took Le Corbusier's most famous quote – that a house is “a machine for living in” – and applied it to an entire community. The result was a self-contained concrete vessel Inspired and structured like an ocean liner. The slow and reparative action is turning into surreal small loop. Sound of waves from the Mediterranean accompanied the movement of the women's. This loop located the scene and the viewers on the small line between reality and dreams, pain and the absurd - between Utopianism to the Existential situation.

Montag, 2017

HD-video, 5'41"

Original Score by: Isaac Shushan



Installation View: 'Citizens' Petach Tikva Museum of Art, Israel

Viewing Link (password: 5959):
<https://vimeo.com/90175529>'Citizens' Exhibition text: Montag | By Neta Gal Azmon
[Download PDF \(English\)](#)

Screenings:

- 2018 Videolands, MOMus, Experimental Center for the Arts, Thessaloniki, Greece.
- 2018 Nightlight TLV Festival, Tel Aviv-jaffa, Israel
- 2018 Balkan Can Kino - 1st BCK Film Symposium, Athens ,Greece
- 2018 Video Art Miden Festival, Kalamata, Greece
- 2018 Beer Sheva Short Film Festival, Old city, Beer Sheva, Israel
- 2017 'Citizens', Petach Tikva Museum of Art, Israel

Montag, 2017

HD video, 5'41"

Filmed in Jaffa, Israel

Photography & Editing: Eyal Segal

Original Score: Isaac Shushan



In the summer of 2014 missiles fell on Tel Aviv. In those stormy days — during which neighbors, Jews and Arabs, crowded together in stairwells — someone set fire to a dumpster on the street in an act of protest. The chaos, the anxiety, the growing distress formed fertile ground for a spontaneous protest, which remained anonymous and thus refined, a protest for protest's sake only. Inside the building — co-existence in the shadow of war; in the street — fire blazing, a small drama. In a neighborhood rife with contrasts, in the center of a city “with a past” of biblical and national, cultural and political myths, currently undergoing accelerated gentrification and gradually losing its fine balance in favor of “market forces” — a cry was heard, which was not formulated as a demand or a complaint, but remained raw and impulsive. In the light of the flames — a predestinated, age-old sign of civil uprising — the public sphere was experienced as a wrestling arena. The work is named after the protagonist of Ray Bradbury's book Fahrenheit 451 (the temperature at which paper burns, and, by extension — books are consumed by fire): a dystopian science-fiction novel unfolding a bleak vision of a futuristic social order under a totalitarian regime. [Neta Gal-Azmon]

Sand Timer, 2018

HD-video Performance, 60'00"



Viewing Link - Full Video (password: 5959):
<https://vimeo.com/260583318>

Viewing Link - Preview (3 min): <https://vimeo.com/260849311>

Screenings:

2018 GROUND LEVEL, *Solo Exhibition, LOKO Gallery, Tokyo, Japan.

*partnership program: The Yebisu International Festival for Art & Alternative Visions 2018

Sand Timer, 2018

HD-video Performance, 60'00"

Filmed in Jaffa (2015), Israel

Photography: Gal Hamo, Bar From

Editing: Gal Hamo, Eyal Segal

Sound Design: Noa Korenberg

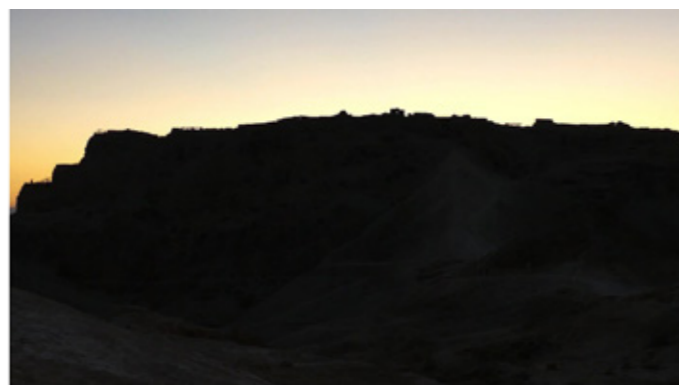
Additional Editing: Adam Lewensohn



Sand Timer Filmed in Jaffa, Tel Aviv - a place with long history as appearing in Bible and contains different kind of communities with different cultures and social hierarchy. Today it is in rapid economical gentrification to become a new prime real estate area. This performance that was shoot in the construction site of condominium from noon till the sun came down. Throwing around 700 bricks down into a massive hole in the ground and then build a kind of "home" hearing the Muezzin (indicating the time of prayer) from the neighboring mosque. The duration of the video is exact 60 minutes. Unlike most other methods of measuring time, the sand timer (hourglass) concretely represents the present as being between the past and the future, and it is a symbol of the time itself. Sand timer changes its format from an object to an action and to realism. The time as a concept is relative. It could be longer and shorter depends on which point of view you have. This work shows us different points of view of what the artist describes as 'social gravity', and emphasizes the human pursuit for "home".

One Thousand & Seven, 2018

Two Channel HD-Video, 14'27"



Viewing Link (password: 5959):

<https://vimeo.com/259064476>

Screenings:

2018 MR.MOV2, Video Art Festival, Brescia, Italy

2018 GROUND LEVEL, *Solo Exhibition, LOKO Gallery, Tokyo, Japan.

*partnership program: The Yebisu International Festival for Art & Alternative Visions 2018

One Thousand & Seven, 2018

Two Channel HD-Video, 14'27"

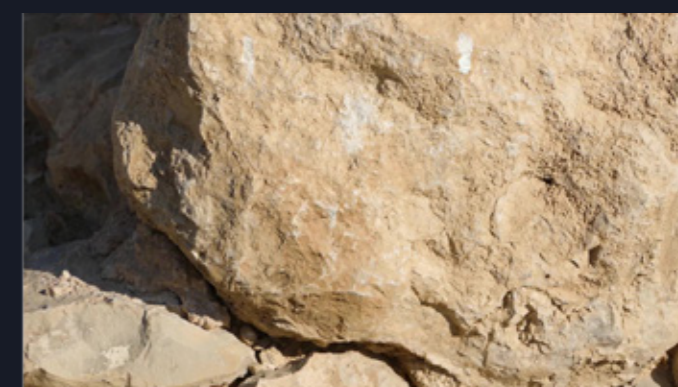
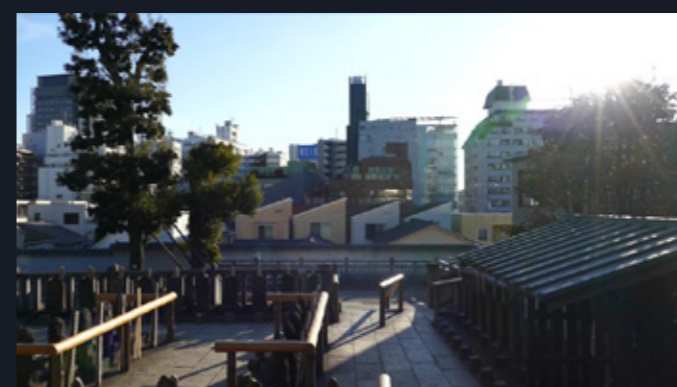
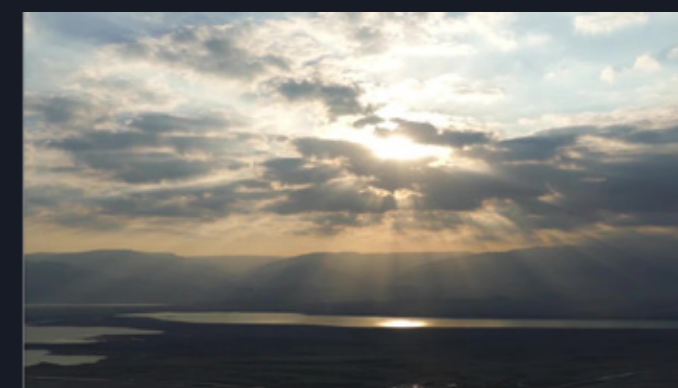
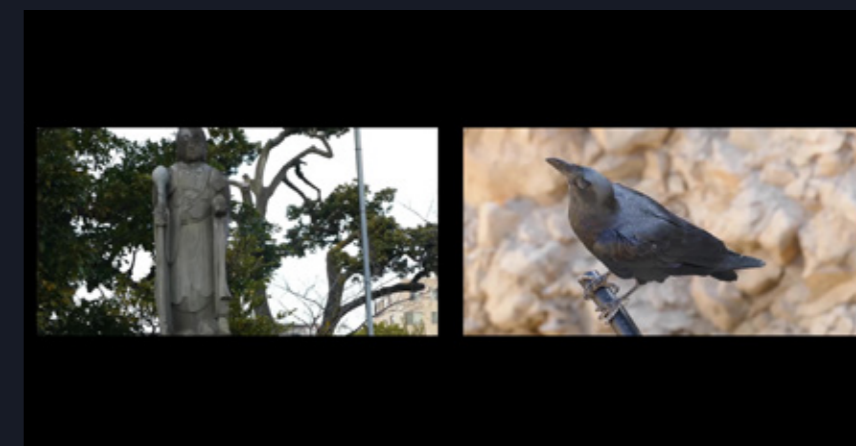
(Filmed in Masada, Israel & in
Sengakuji Temple, Tokyo, Japan, 2018)

Photography, Editing

& Sound Design: Eyal Segal

Sound: Sengakuji Temple

Additional Sounds: Isaac Shushan



Filmed in two separate locations, in Israel and Japan, and have been done as a last piece for the Exhibition; GROUND LEVEL. The artist choose to deal with two locations that are both contain motifs stories of history involving life and death in the two cultures, Judea and Japan. Focusing on the place as a trace that continues to exist even after many years have gone by, Segal shows the shapes of 1007 characters in lost time and us ourselves who exist in the same historical line as them. The diptych could be meeting point between east and west and raises questions of human nature, morality, life and death, shame and dignity.

[For more information about Masada and Sengakuji - Press here](#)

Under the Fog, 2019

4K SHD-Video, no sound, 3'16" Loop.



Viewing Link (password: 5959):
<https://vimeo.com/305748328>

Under the Fog, 2019

4K SHD-Video, no sound, 3'16" Loop.

(Filmed in Börstingen, Germany, 2016)



Filmed in the woods of Börstingen, a continuous one shot of the foggy mist hovering on the woods after the massive rain. The image changes gradually from the foggy cold gray sky to a sunny and bright status, during three minutes of silent nature. The video runs in a loop, while only at the loop point, the difference is becoming a very tangible. This Could be a metaphor for the fragile human nature, and the perception of changes, subtle and unnoticeable, that eventually can be a rapid changes between darkness and light; political, social, human, mental - all can be hidden "Under the Fog".

Eyal Segal

Born in Arad, Israel (1982), lives and works in Tel Aviv-Jaffa

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Selected Exhibitions / Projects:

2019	One man show, Schechter Gallery, Tel Aviv, Israel. Curator: Shira Friedman
2019	Abs.: kunstort ELEVEN artspace, Reutlingen Art Museum, Reutlingen, Germany. Curators: Monika Golla, Frank Fierke.
2019	The house of Dwelling, Carmel Forest Spa Resort, Israel. Curator: Sharon Toval
2019	The Spirit of the Poet, Zentrum für verfolgte Künste Center for Persecuted Arts, Solingen, Germany. Curator: Jürgen Kaumkötter
2019	Quiberon Gyotaku week 2019, Hotel De Ville de Quiberon, Masion du phare de Port Haliguen, France
2019	Videolands, MOMus, Experimental Center for the Arts, Thessaloniki, Greece. Curators: by Gioula Papadopoulou, Margarita Stavradi
2019	MR.MOV2, Video Art Festival, Brescia, Italy
2018	Nightlight TLV Festival, Tel Aviv-Jaffa, Israel, Curator: Ravit Harari
2018	Changing Rooms PHOTO IS:RAEL - the International Photography Festival#6, Tel Aviv, Israel. Curator: Sigalit Landau
2018	Balkan Can Kino - 1st BCK Film Symposium, Athens, Curators: by Gioula Papadopoulou, Margarita Stavradi
2018	Nekudat Zchut, "Art exhibition and sale for the benefit of youth at risk, MUSA, the Eretz Israel Museum, Tel Aviv. Curators: Shulamit Nuss, Vera Pilpul
2018	Luna, Schechter Gallery, Tel Aviv, Israel. Curator: Shira Friedman
2018	Video Art Miden Festival, Kalamata, Greece. Curators: Gioula Papadopoulou, Margarita Stavradi
2018	Beer Sheva Short Film Festival, Old city Beer Sheva, Israel
2018	707070 - Israeli Art in Santa Barbara, SBCAST (Center for Art, Science & Technology), Santa Barbara, USA. Curator: Sagi Refael
2018	'GROUND LEVEL', Solo Exhibition , Loko Gallery Yebisu International Festival for Art & Alternative Visions, Tokyo, Japan.
2018	'Between Walls', Binyamin Gallery, Tel Aviv-Jaffa. Curator: Gal Attia
2017	'AVAF' - Addis Video Art Festival, 2nd Edition International Video Art Festival, Addis Ababa, Ethiopia
2017	'Citizens', Petach Tikva Museum of Art, Petach Tikva, Israel. Curator: Neta Gal-Azmon
2017	'Arad: From Vision to Delusion - Chapter 1', Arad Contemporary Art Center. Curator: Hadas Kedar
2016	'ZOROPA', A project of FRIENDLY FIRE in coproduction with LOFFT - DAS THEATER, Leipzig, Germany
2016	'All in One', PensoGiovane Organization, Chiari, Italy. Curators: Linda Alborghetti, Marco Bellini & Leonardo Maccagnola
2016	'VORORT 2 draußen', International Artist Symposium, Starzach-Börstingen, Germany
2016	'The Age of Mankind', Projectspace of Group Global 3000, Berlin. Germany. Curators: Tom Albrecht & Robert Günther
2016	'FAÇADE VIDEO FESTIVAL', Center for Contemporary Art – Plovdiv, The Ancient Bath, Bulgaria
2016	'(Dis)Place', Ashdod Art Museum. Ashdod, Israel. Curators: Yuval Beaton and Roni Cohen-Binyamini
2015	'Better Place', cellule 516, Sigalit Landau with the participation of Yotam From & Eyal Segal. Marseille, France. Curator: Audrey Koulinsky
2015	'Screening Project: Dongshi Sangyoung', Jujube Artists Studio, Seoul, South Korea, Curator: Jeongeun Kim
2015	'Release: Return', Solo Exhibition , FUGA budapest center of architecture, Budapest, Curator: Lili Boros
2015	'Waterscapes: The Politics of Water', Pohang Museum of Steel Art, Pohang, South Korea. Curator: Hyewon Lee
2014	'Waterscapes: The Politics of Water', The Kumho Museum of Art, Seoul, South Korea. Curator: Hyewon Lee
2014	'SNAC-expo Israel 2014 – 2015', Zemak, San Francisco, OFJCC, Palo Alto, California, Jewish Learning Works: San Francisco, California
2014	'NEXT STATION', TLV Central bus station, Tel Aviv-jaffa / WWSF Storefront gallery New York. Curator: Nisan Almog
2014	'VIDEOHOLICA 7', Varna, Bulgaria. Curators: Iara Boubnova, Antonio Geusa, Leung Mee-ping, Jason Waite
2014	'SLIDELUCK TLV III', Alfred Gallery, Tel Aviv-Jaffa, Curator: Molly Surno
2014	'Poemsters', The Arad Community Center. Solo Exhibition, Curator: Oren Amit
2014	'Soil', The Apter Barrer Arts Center at Maalot. Curator: Noga Migdal
2013	'Quarantine', Hansen Center, Jerusalem. Curator: Neta Gal-Azmon
2013	'Falling into Place', Solo Exhibition , The Negev Museum of Art, Beer Sheva. Curator: Dr. Dalia Manor
2013	'BMW- Workshop' - Baltic Mediterranean Workshop, Marseille. (Marseille-Provence 2013 • Capitale Européenne de la Culture)*
2012	'MuazzIn', Kayma Gallery, Tel Aviv-Jaffa. curator: Marie Shek
2012	'And We Were Tortured', The Artists' house, Tel Aviv-Jaffa. curator: Ishai Menuchin
2010	'Salt & Gold', *24 Hours Installation, Artists: Mosh Kashi, Sigalit Landau. installation by: Eyal Segal
2010	'Shenkar - Final Exhibition', Books: Salt & Gold, Sometime in the near future: Florentin
2009	'Romus & Romulus', Love Art TLV (paintings 2007-09) curator: Sigalit Landau
2006	'Desert', Arad Museum of Art, Curator: Yonit Stern, Udi Rosenwein

Studies:

2006-10 Shenkar College of Engineering and Design / visual communication - B.des

Artist Books:

2016	'Release: Return', Online Catalog - with the support of the Israel Lottery Council For Culture & Art
2010	'Salt & Gold' (Aristt Edition: 22 copies)
2009	'Sometime in the near future: Florentin' (Aristt Edition: 8 copies. First Edition: 1000 copies)

Awards and scholarships:

2016	FAÇADE Video Festival, Center for Contemporary Art – Plovdiv, Bulgaria - Top 10 selected video works
2015	Israel National Lottery Council for the Arts' Grant for an Online catalogue - Release: Return
2009	The Yitzhak Rabin Center - The Shenkar Project Winning Poster for the 14th memorial day

Lectures and Residencies:

2019	Lecturer at 'The Garage Pre-Academic Art School' NGO Public Service with a vision of enabling people facing mental health issues
2018	Loko Gallery Israeli Artist Residence Program with the support of the Embassy of Israel in Japan.
2017	3 Elements, 3 Generations' The Negev Museum of Art, Beer Sheva, Israel.
2016	'The Human Turgor' '3 Elements, 3 Generations' / "VORORT 2 draußen", International Artist Symposium, Starzach-Börstingen, Germany
2014	'The Human Turgor' / The Kumho Museum of Art, Seoul, South Korea
2013	'From Political Nature to Conceptual Feelings' / Baltic Mediterranean Workshop, Marseille, France
2013	'Between buildings, Behind the Words and Above Spaces' / Midbar Winery, Arad, Israel

Eyal Segal | Short Bio

Eyal Segal (b.1982) is an Israeli born artist with German and Indian (Cochin) roots. His work interprets remembrance, tradition of the past and the possibility of self-understanding. The physical space is a central motif in his work and serves as a starting point for the self-interpretation. Past and present are connected in a concrete 'locus'; this idea is continually interwoven in a powerful aesthetic viewpoint, matched with the perception of space through multi-channel videos. Presenting multiple video works in combination, he incorporates positional relationships in the exhibition space and creates the possibility of new interpretations. The key word for Segal' s work is 'place' . Here, memory, history, human activities and the traces of particular places are epically drawn on the screen. Furthermore, his video projects are composed and positioned such that they mutually influence each other, creating a sublimated site-specific installation in which the exhibition space itself forms an element of the work. His solid video images are as if three-dimensional objects, the body of the artist himself fill the space by placing heavy bronze sculptures - video as a sculpture of time and place.

During his studies at Shenkar College of Engineering and Design in Tel Aviv (2006-2010),

he began working as assistant and studio director for the world-recognized artist Sigalit Landau, for a period of five years. In 2013, Segal exhibited his first Solo exhibition in the Negev museum of art (Beer Sheva, Israel), and since then, he participated in numerous exhibitions in museums, art spaces and international art festivals all over the world; Kumho Museum of Art, Seoul, Pohang Museum of Steel Art in Pohang, South Korea. Cellule516, Marseilles, France. Ashdod Museum of art, Petah Tikva Museum of art, Arad Contemporary Art Center, Israel. Videoholica video festival, Varna, Facade video festival, Plovdiv, Bulgaria. Project space of Group Global 3000, Berlin, and many more. His second solo exhibition 'Release: Return' held in FUGA center, Budapest, 2015, and in 2018- 'GROUND LEVEL'- in LOKO gallery in Tokyo. This solo exhibition also took a part in the 10th Yebisu International Festival for Art & Alternative Visions 2018. Tokyo, Japan.

EYAL SEGAL

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