

Eitan Bartal



Works.

2023

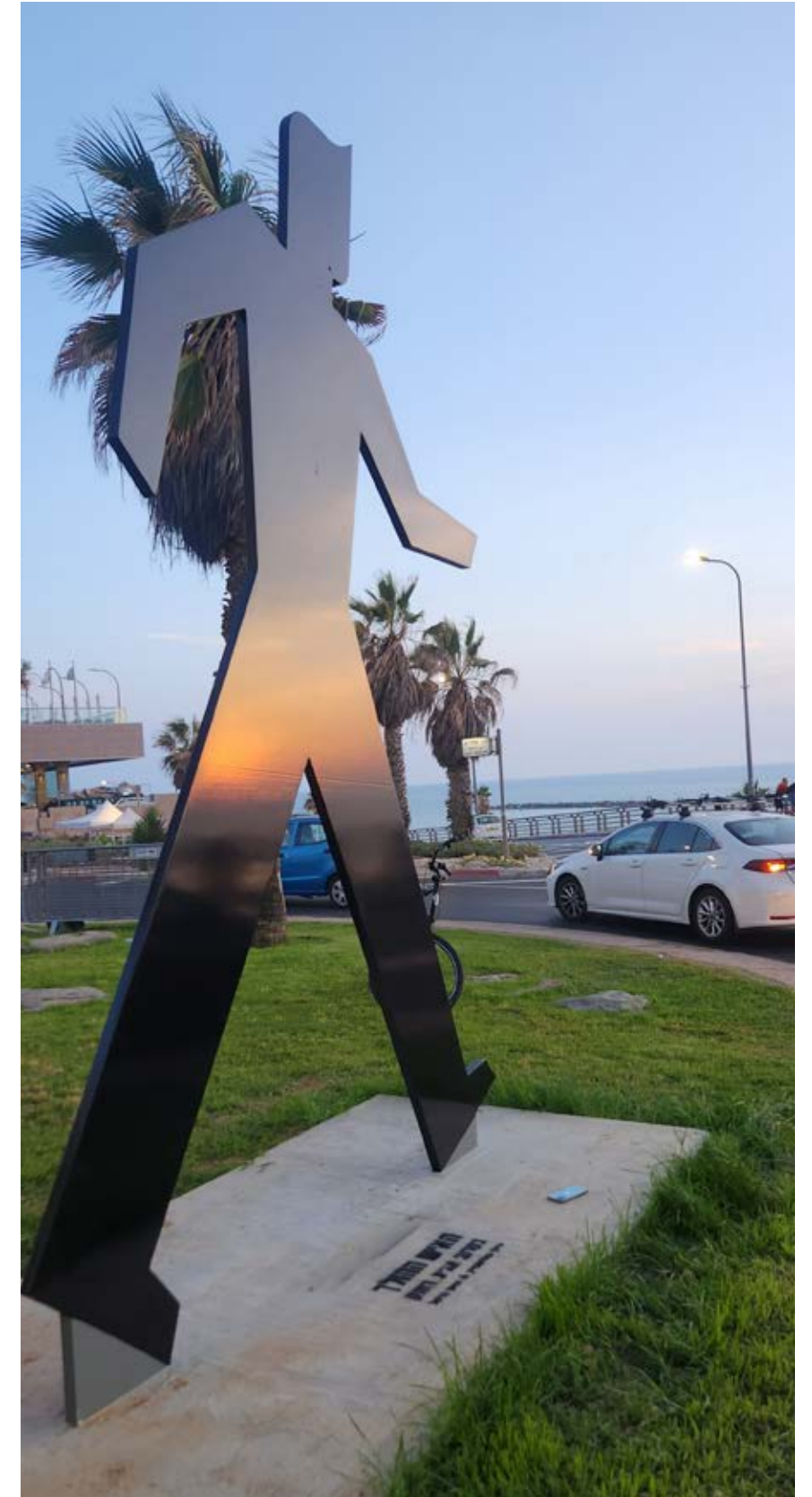
The Walking Man

Permanent Installation,
Shalag Square, HaYarkon St., Tel Aviv

The sculpture was selected as part of a competition by the Department of Culture of the Municipality of Tel Aviv to place a sculpture in the urban area and was chosen from among many submitted works.

The statue of *the walking man*, stands at about four meters high, was placed in Shalag Square, which many people in the city pass by and cars drive by, from the north and south. The statue was chosen in recognition of the activist actions of the *walking man* throughout the city of Tel Aviv, which increased public awareness of ecological, social and planning issues in the city, and brought issues that were considered negligible to the agenda. "The human movement around the statue emphasizes its being a paradoxical icon: it is a determined symbol of walking and moving forward, but it does not advance anywhere. Accompanied by the immortal sentence — 'Soon, I will go far'"

In collaboration with Ilan Goldstein.







THE WALKING MAN AWARD FOR URBAN ACTIVISM

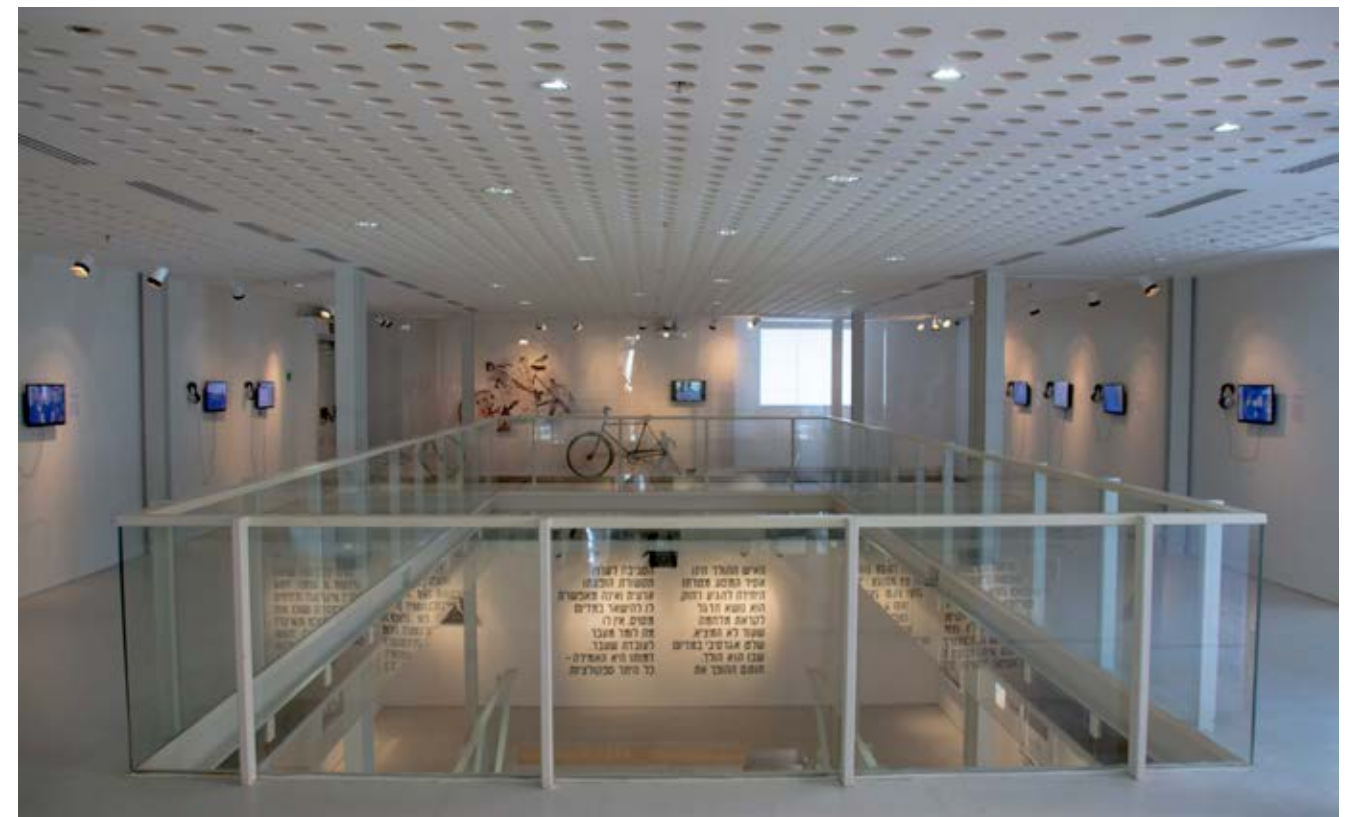
The “Walking Man” continues. Its resurgence started with a retrospective exhibition at “Beit Ha’Ir Museum” in Tel Aviv in 2016, that included establishing a new ceremony that would acknowledge and honor the city’s social and political activists that make positive changes for Tel-Aviv-Jaffa. The Walking Man Award is given to those who embark on their own journey- not waiting for others to join or approve; people who make the city a better place for all of its inhabitants — the heroes of the city.

In 2019, a second awards ceremony was given under the slogan — “with all our might” to recognize activists that represented the spirit of the Walking Man. It included a video exhibition that featured the actions of the eleven activists who received the award.





Beit Ha'lr Museum, 2016





Beit Ha'lr Museum, 2019



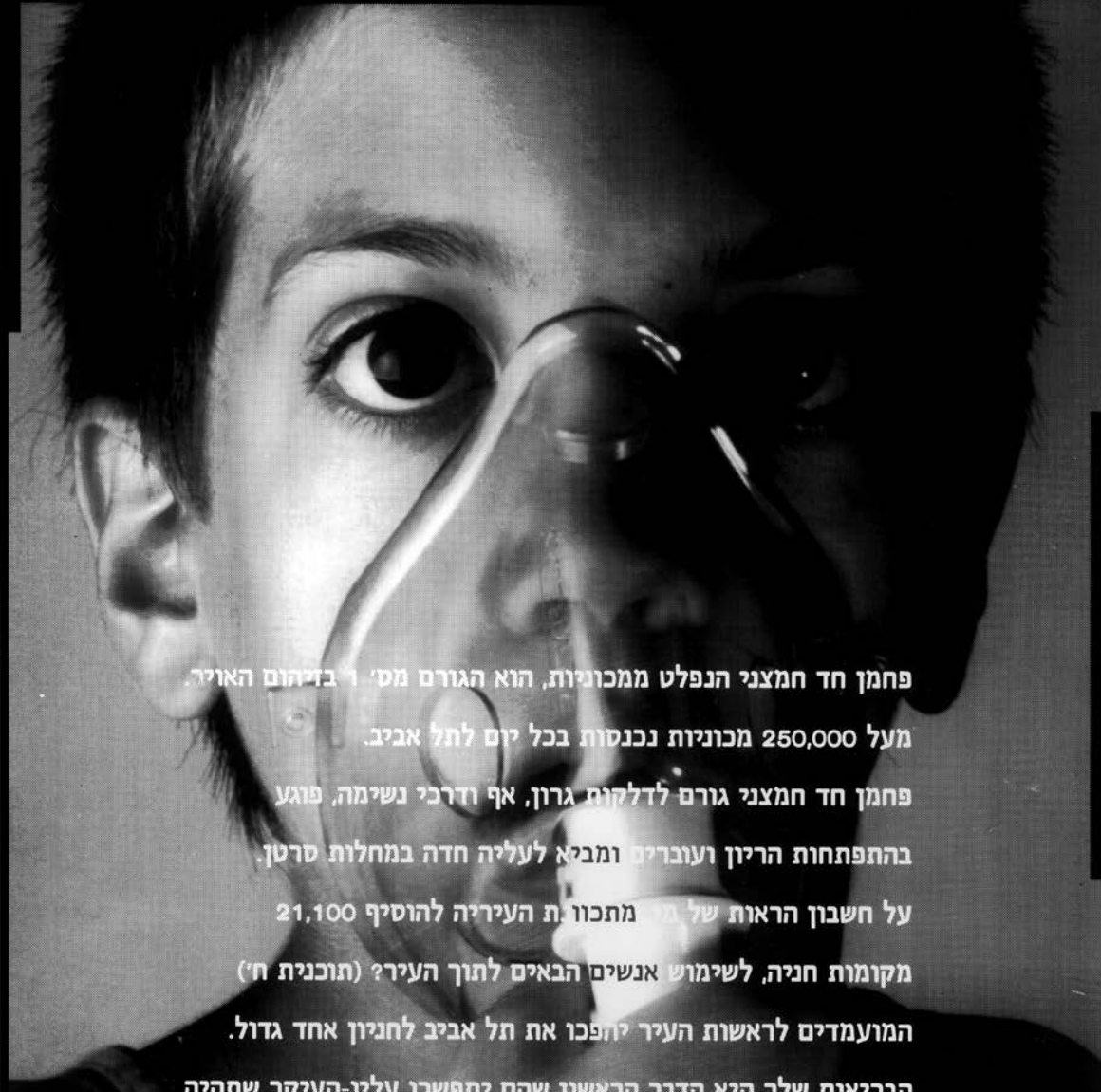
2016

The Walking Man Retrospective Book

This book summarizes the whole work of the "The Walking Man" project and is a comprehensive and rare document that captures the spirit of the period. "The Walking Man" is a pioneering project born in the early 1990s on the streets of Tel Aviv.



העיקר שיש חניה



פחמן חד חמצני הנפלט ממכוניות, הוא הגורם מסי' ו' בדיהום האוויר מעל 250,000 מכוניות נכנסות בכל יום לתל אביב. פחמן חד חמצני גורם לדלקות גרון, אף ודרכי נשימה, פוגע בהתפתחות הריאה ועוברים ומביא לעליה חדה במחלות סרטן. על חשבון הראות של מי מתכוונת העירייה להוסיף 21,100 מקומות חניה, לשימוש אנשים הבאים לתוך העיר? (תוכנית ח') המועמדים לראשות העיר יחפכו את תל אביב לחניון אחד גדול. הבריאות שלך היא הדבר הראשון שהם יתפשרו עליו-העיקר שתהיה חניה, לא בשבילך, בשביל מי שבא מחוץ לעיר.

אם אתה רוצה לנשום, הצבע בגליים, הצטרף לרשימת האיש ההולך.

האיש ההולך לראשות העיר טלפון 545 5104676 קוד

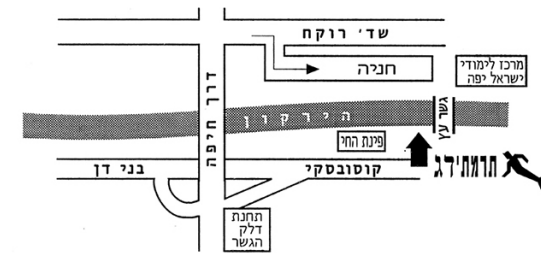
ו ל מ ו ע צ ה

תרמתי דג

במקום זה שנהרג



בשבת הקרובה 10 ביולי משעה 16:00 מקיים האיש ההולך מבצע החזרת דגים לירקון. שם הארוע 'תרמתי דג'. לצורך המבצע יובאו 2,000 דגים, וכל אחד יוכל להשיב דג לנחל הירקון במקום זה שהורעל לפני מספר שבועות. כל תורם יקבל תעודה שתעיד על תרומתו (הדגים ינתנו חינם).



האיש ההולך לראשות העיר

ו ל מ ו ע צ ה



הדגים באדיבות קיבוץ גן שמואל





DesignART WORKS

As a creator, Bartal sees art and design as a critical tool that calls for change and undermines existing ways of being and living in society. The performative act is a scene of struggle that takes place outside of traditional exhibition spaces and tries to touch real life in public places. His work addresses questions of identity and ethno-national-ecological consciousness, and deals with myths that shape mass culture. In the early 1990s, he created the urban activist project “The Walking Man”, which was appropriately exhibited outdoors as its intention was to challenge the ways in which public spaces were used. It was an activist and multidisciplinary urban art project that gained wide exposure in the media.

His professional experience in strategic design, political campaigns and branding served him to create subversive messages that were reflected in the artistic projects. His interest in the impact of technology on design led him to explore and incorporate advanced technologies in his work, while making those same technologies look ridiculous.

In May 2017, he presented his solo exhibition “Neobartalism” at Beit Hansen — Design Center Media and Technology in Jerusalem. The exhibition included a series of new and unique works that critically and ironically confronted contemporary digital technologies and real-world propaganda and violence. As someone who works in a charged and provocative environment, for him, the performative act is a fascinating arena for examination of a loaded art object or image that reflects aspects from within its environment and draws them out to arouse a reaction from the viewer.

The main working themes are characterized by their power to confirm the artist’s own identity in terms of cultural consciousness — ethnic, national and ecological (Hebrew, Jewish, Israeli, Western, Urban, etc.) with the synthetic myths and truths of contemporary Western culture that are expressed superficially in the mass media. His personal discovery of how mass consciousness is formed and the use of principles of visual rhetoric led him to act as a Trojan horse in the system: experiencing, investigating and studying the nature of commercial activity in the professional arena, and then acting upon it.

The works provide the viewers with a double gaze: they simultaneously look at the world surrounding them (responding and even trying to change it), while observing themselves (making sure they keep a sufficient amount of irony and self-awareness). Most of Bartal’s works encourage an interaction with the viewer — a disposition that exists from his very first series of action works, called “The Walking Man”. They disrupt the space and create a sort of gestalt, attempting to place the viewer in an unpredictable place, where he is least ready, in the midst of an unexpected situation.

2022

Stable Collection of Unstable Moments

Solo Exhibition, Ladislav Sutnar Gallery, Pilsen, Czech Republic

Stable Collection of Unstable Moments is a solo exhibition by Eitan Bartal. The exhibition's title *Stable Collection of Unstable Moments* denotes an essential dissonance present in Bartal's works. They depict unstable moments of collapsing entities, portraying a failure of a moment where the whole reality can crumple in no time. Indeed, time is an essential element in Bartal's works, and his relation to time is multifaceted. In addition to the strong impact of discrete moments, some works are based on cyclical movement, detaching them from a specific time and place. They present meditative movement, which huddles into itself and within itself sustains different mechanisms of disruption: textual disruption, spatial disruption and cultural disruption.

Although full of playfulness, this exhibitionenfolds suspended violence, which is camouflaged by deceiving aestheticization. The sense of violence is also manifested by the presence of cultural coercion and various forms of ordering. The unexpected combination between a violent reality, ironic and humorous, places the works between the contemptuous and shameful, the heroic and full of pathos while slipping towards the pathetic, banal and unrealistic.

Accepting the possibility of liberating freedom leads him to an ironic look at the pompous efforts invested in the various mechanisms that characterize the media and technology-based society we live in, to produce meanings which he sees as empty of content.

Curator: Jan Van Woensel
Photography: Martina Havlová





2021

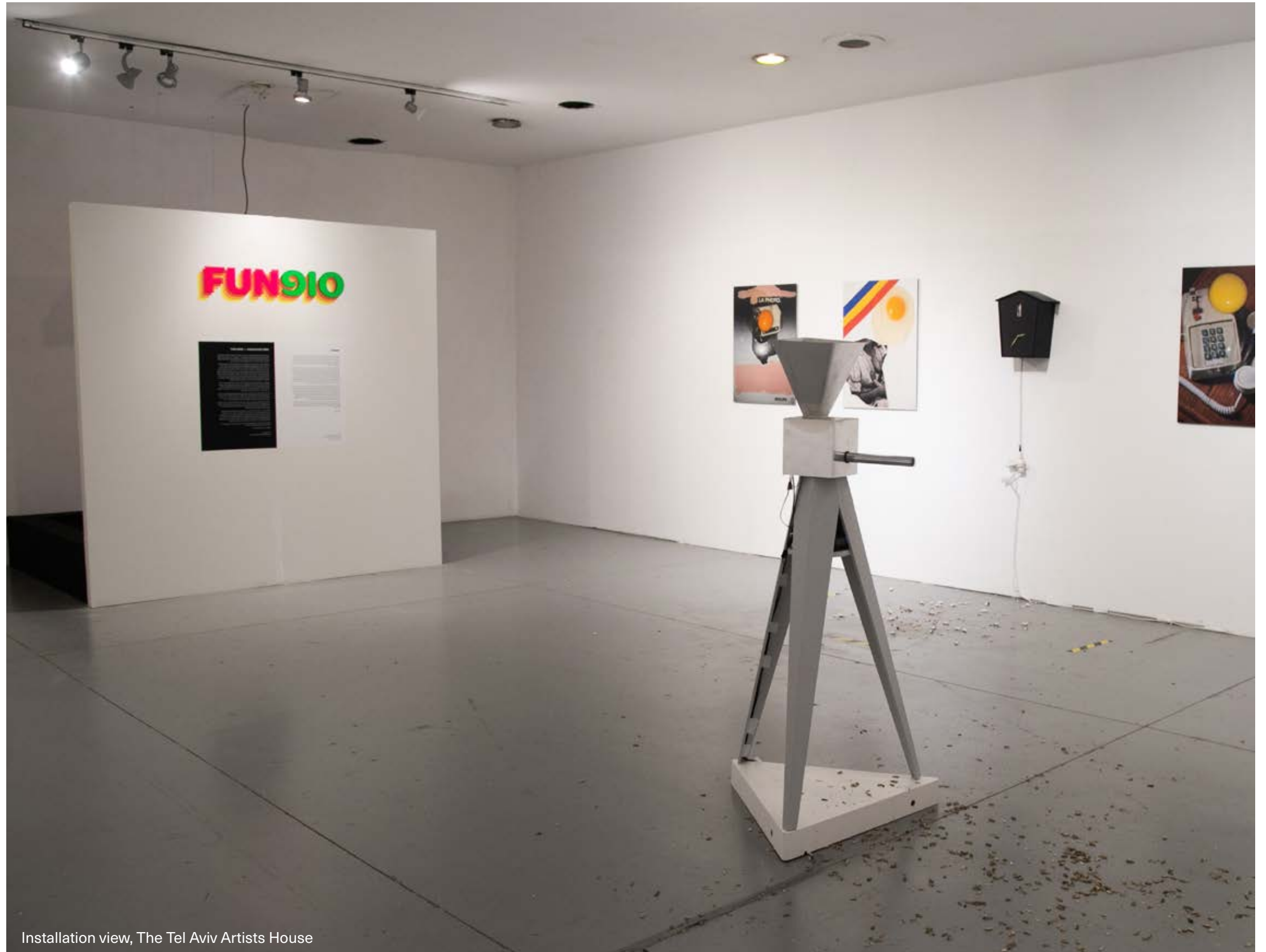
SofFun

Dual Exhibition, The Tel Aviv Artists' House

SofFun ("sof" = end in Hebrew) The name of the project is the blend of two words that sum up well the connection that characterizes their work: the end as a mirror that faces being — a reflection of the impossibility of the realization of desire since its realization is its murder, or in French: "the little death" (la petite mort). Hebrew speakers use the expression "it was an end" to mean "it was incredible." The dissonance of the slang captures the ideal way to 'pass the time' in a mass culture galloping unstopably towards the end.

The exhibition is a kind of "amusement park" of different endings. The exhibition is a journey from the beginning of the exhibition to its end and consists of a number of interactive installations and images. At the end of the exhibition space the visitor is invited to jump into a tomb made of black plastic balls. The works shows the influence of the 'screen': cinema, television and the computer games.

*The exhibition is in collaboration with the artist Jennifer Abessira, who presents her collage photographs in the exhibition.



Installation view, The Tel Aviv Artists House

LIFE
IS
A
HORIZONTAL
FALL



Life is a horizontal fall, 2021
Phosphorous wallpaper, ultraviolet projector



A ball pit grave (detail), 2021
Plywood frame, Plastic balls, Plexiglas, neon lamp



Suicides Cuckoo clock, 2021
Wood frame and plywood, electronic control mechanism, ceramics



Amdu machine for ass, 2021
Resuscitator bag, Electronic control mechanism, Plexiglas, plastic pipes, Silicone molding, wooden frame



A ball pit grave, 2021
Plywood frame, Plastic balls, Plexiglas, neon lamp



Execution by the sunflower seeds spitter, 2021

2019

The Ceramic Plane

Video installation, Terra cotta casting, fireworks.
Installation accompanied by video documentation of the action.

The inspiration for the work was a true story Bartal read, in which a reserve soldier who was an electronics enthusiast, improvised an add-on to the Hawk missile system. After several attempts, he was the first in the world to succeed in shooting down a MiG 25, a formidable spy plane. This was a brazen act creatively improvised by an Israeli reserve soldier.

The work is made of terracotta, a ceramic material that has existed since the dawn of mankind and has been used to create tools from the ancient times to the present day. This ancient material ironically contrasts with the complex ceramic materials that are used in the aeronautical industry to push the boundaries of technology.

The plane is made using fireworks mounted in the back to look like jet engines. In the performance, the plane flies confidently into the wall and crashes violently into pieces. Fragments of the aircraft, some of which get stuck in the wall and most of which scatter in space, are part of the final installation. Slow motion video documents the event that created the installation.

The work ironically portrays the history of human's attempts to use tools to shape the environment around us and to stretch the boundaries of material and technology beyond our human material being.



2018

Sunflower Seeds Shooter

Computerized vision and surveillance technology, electronic control mechanism, Plywood, Aluminum

Sunflower Seeds Shooter is a machine of crude tin that shoots sunflower seeds. It is driven by a device that uses computerized vision and surveillance technology, and homes in on the spectators at random and focuses its muzzle at them.

Spitting out husks is an expression of the defiant Israeli street culture, the marginal culture which refuses to adopt conventions that are considered polite and leaves its traces on space in a sort of conquest of territory.



2017

Fundamentalist Gunpowder Printer

Robotic printing arm, gunpowder, terrazzo tiles, data collection and design system

The long arm of the Fundamentalist Gunpowder Printer was specially developed to print texts in Arabic and in Hebrew — words and sentences that contain central ideas of the monotheistic faith in Islam, and similar ideas from Jewish sacred texts. The words are collected from blogs of extremists operating in the Middle East, which are scanned in real time through the internet by means of a special algorithm written for that purpose. These are loaded words such as “Allah akhbar,” “The Lord is one,” “jihad,” “Judgment Day,” “exhortation,” “salvation,” and “immigration,” which appear in these sources.

Propaganda mechanisms from both sides of the political scene use these words in the national-religious context, and often load them with explosive messages, and thus drive their recipients to action. Violent messages are given aesthetic characteristics, through the choice of typography of ornamental character. The Arabic and Hebrew texts are intertwined, and produce kaleidoscopic forms resembling arabesques.

This is not ordinary printing powder, but rather gunpowder, which brings out the metaphoric “explosiveness” of the printed words and gives them material expression. In this work, Bartal plays with the meanings of the messages of the various propaganda systems and moves between the cultural space in whose framework they operate and the political unconscious that exists in parallel to them.





2017

Alfa Balloon

PVC Balloon, Robot, Motion tracking system

The Alfa Balloon is a giant balloon, two meters in diameter, attached to a system of monitors and sensors. It follows visitors in the space by means of a concealed robot, while disrupting their movement and blocking their field of vision. The movement of the ball is accompanied by a warning sound which grows in volume the closer it comes to the visitor and intensifies the feeling of discomfort. The work deals with tactics of control, surveillance and supervision through technology. It draws its inspiration from the television series "The Prisoner," which was broadcast in the 1960's, and among other things is remembered today because of the disturbing image of a man running along the seashore chased by a giant white ball. Such a threat is ridiculous in light of the fact that the giant ball is full of air, creating an ironic gap between the image created by the inflated object and its content.



2014

Electric Totem

Ceramic casting

The Electric Totem is reminiscent of a storefront display. The installation mimics the common modes of display in major electrical appliance stores which present their mass-produced products at clearance prices. It incorporates daily appliances, in which Bartal juxtaposed the temporary with the timeless, to create cheap disposable objects made of ceramics.

The obsessive use of cheaply manufactured appliances represent the ease with which modern culture dispenses of poorly manufactured products. The piece demonstrates how modern commercial culture propagates compulsive product consumption. The use of traditional workmanship incorporating quality ceramic techniques, confronts and ridicules the objects produced by mass industrialization and value-free design.





2013

JUDE

Heart rate sensor, Inflatable PVC

The work creates a jarring conflict between the word Jude, with its charged historic meaning, and the light, shallow execution that is unable to contain its burden. The confusing pop inversion (as a re-make of pop artist Robert Indiana's LOVE) subverts the original and deplorable meaning of the "yellow badge" which was constructed from distorted shards of Hebrew letters to create the word JUDE. The Nazi regime used it to forcibly label the Jews of occupied Europe during and before World War II.

The observer is caught between the initial frivolity flowing from the work, and darker, more complex feelings. He is forced to take part in the work: He is asked to hold a special bar, measuring his heart rate — the installation inflates only if the pulse of the observer's heart proves that he has been moved by the work. Can the creation construct a new experience: Can you LOVE JUDE?



1996-1999

Bat-Sheva Dance Comapny, Art Director and Creative Director.

Bartal branded the commercial image and marketing of the group. He created a visual language that expressed the group's spirit and unique energy. The artistic concept represented the unusual combination of modalities (multi-disciplinary styles from other fields) that Bat-Sheva used in their performances. The actual work included the design of a unique logo-type suited for their posters, street slogans, programs, ads, and programs. He also wrote and directed their TV commercials.



קצרה / לפי-בדור, פילמוס מיריבון

בתשעה Batsheva Dance Company

z/na by Ohad Naharin
ז/נא מאת אוהד נהרין

פרטיסים בקופת המשכן 03-6927777 ובמשרדי הלהקה 03-5171471

המשכן לאמנויות הבמה 24-27 במאי 1995
Tel Aviv Performing Art Center 24-27 MAY 1995

Artistic Director: Ohad Naharin
מנהל אמנותי: אוהד נהרין

באדיבות עיריית תל-אביב-יפו
VISA כו כו VISA
מפעלות דסקונג » תרבות ואמנות

BRANDING AND CORPORATE IDENTITY

Bartal took part in the development of the branding field in Israel and the transformation from Corporate Identity to a broader concept that combines strategic and creative insights from the fields of marketing and economics to create real value for the brand beyond the aesthetic focus.

In 2000, after being the artistic director of the 1999 Ehud Barak elections, he co-founded with two partners the design company "YYY". YYY was the first design company in Israel that engaged in strategic branding. The partners came from the fields of economics, research, and advertising. Bartal was the creative and artistic director and responsible for the studio's output. After doing several projects together, he went on to work as a freelance designer specializing in branding processes.



2000

DELEK Patrol, Development of New Logo and Typography.

In the year 2000, Delek Petrol made a big move, and decided to rebrand all its service stations and products. The branding process of the service stations was led by an international branding company specializing in service and station design & YYY. Bartal was called upon to take part in the development of the logo and the typography in the project. He developed the Delek logo which appears today in all the service stations, company products and images. In addition, a new letter derived from the logo now serves as part of the visual image of the company.

2003

HAREL Insurance, Building New Corporate Identity for the Merger of Insurance Companies.

Bartal worked for the Investment Group Harel, in collaboration with Bauman-Ber-Rivnai Advertising Company, to brand the newly formed insurance company Harel, which was created by a merger of three existing companies, Sahar, Tzion and Shiloah. In the first stage, research was done to assess the feasibility and profitability of the unification from the point of view of the power of the brand. Based on the research conclusions, Bartal consolidated, together with his team, the brand's new strategic concept.

In the second stage, Bartal developed the basis for the new visual language of the HAREL insurance brand, which created the new image of the company. Subsequent to the development of the brand's new image, which included the new logo, typographic layout, coloring, image language, tone, language in various print products, we broadened the system to accommodate advertising products, such as billboards, television advertisements and their internet site. The process was summarized in a succinct brand book.



TV CHANNELS BRANDING

While studying, Bartal became interested motion graphics. Throughout the years, he specialized in design media specifically for television channels and later for the digital world and the internet. As development of visual culture on television began to emerge in the early 1990s in Israel, Bartal was one of the first to do branding design for these new channels. The branding included (station identification representation?) Idents and other screen products which are needed to set up the new channels. Over the years, he became an expert in motion design and screen branding.



2000–2001

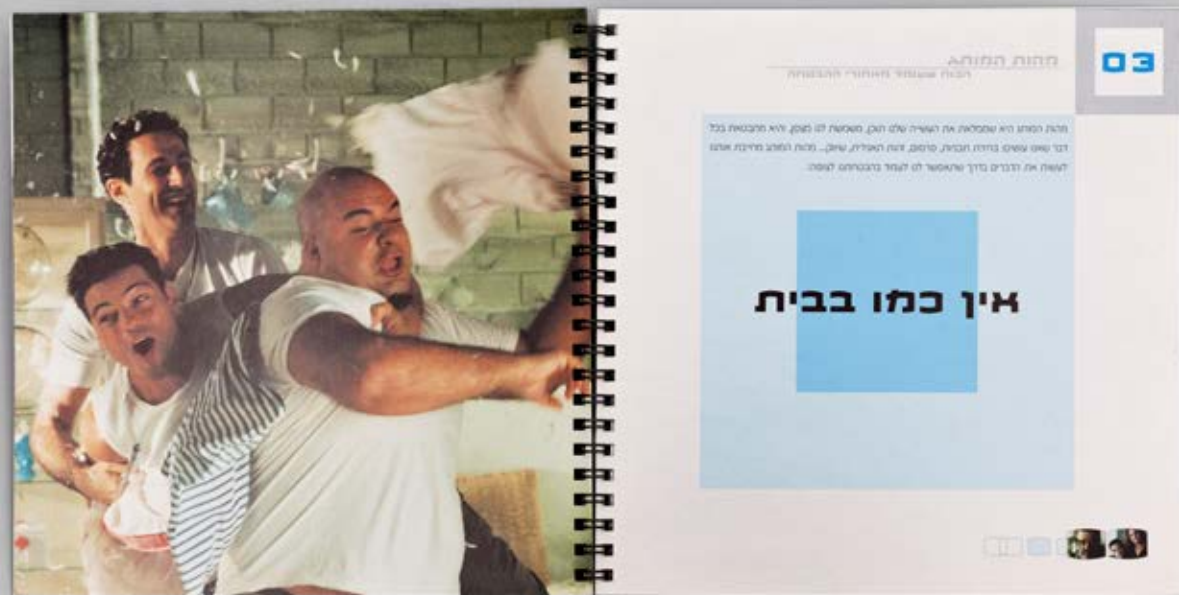
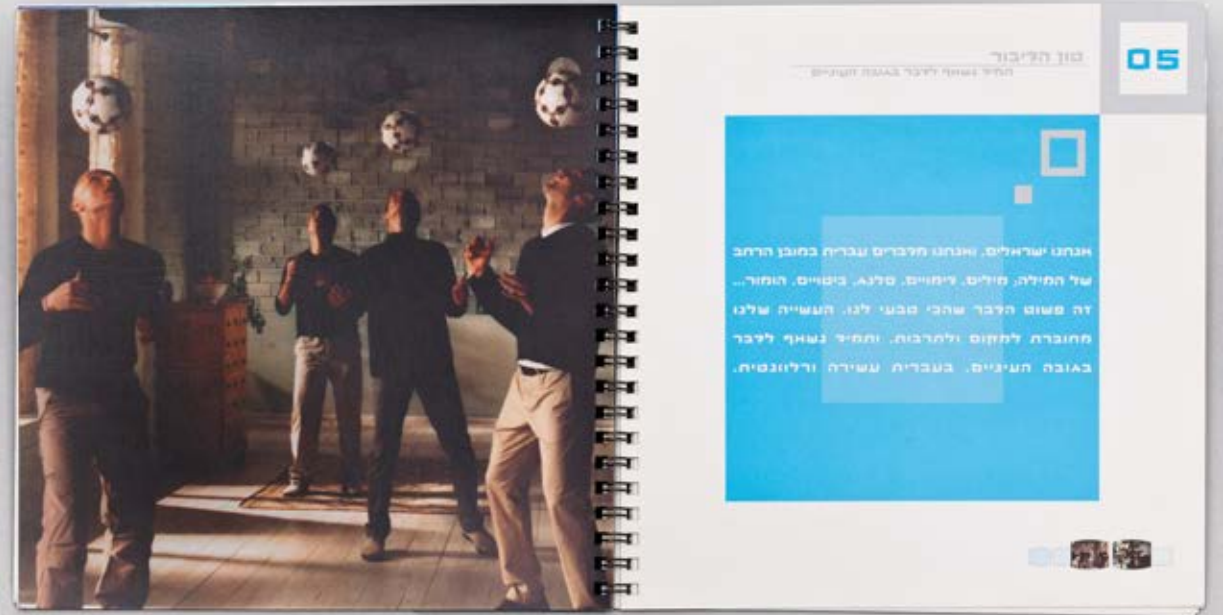
RESHET — TV Channel 2

Bartal built the new corporate identity and development of the screen package for the communication company RESHET.

With the new millennium, Reshet Communication Company, one of the main broadcasting companies in Israel, decided to renew its image due to a decrease in its brand-power and a feeling that the company was losing its leadership. YYY, the new strategic branding company co-founded by Bartal, lead the process of rebranding the network.

The process included meetings with the company's top executives from the content and marketing departments in order to consolidate strategies and gain insight. From this point, Bartal built the visual language on which the company's new image was formed. He designed a book that included all of the brand language elements such as the new logo, color, photographic and graphic images, and a typography in which he developed a new Hebrew font.

Afterwards, he implemented the visual language for television, in a wide range of screen products needed to unify a commercial television channel in its various unique contents: clips, design for promos, broadcasting timetables, logo animations, screen text applications, etc.





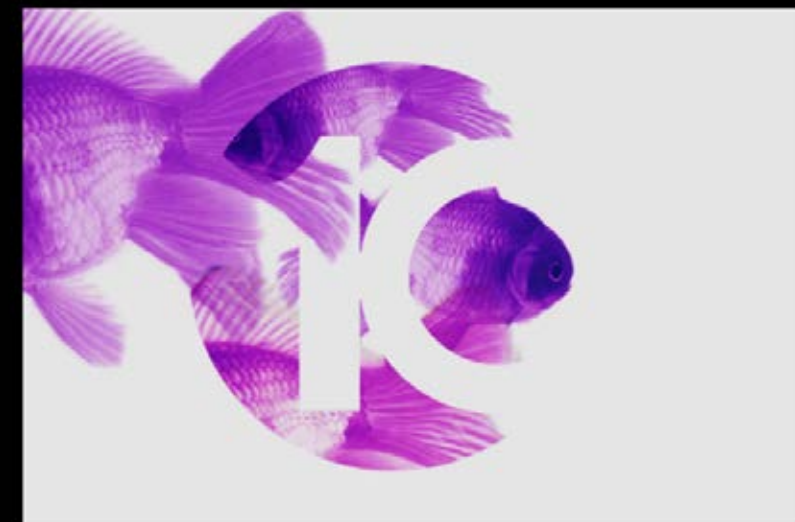


2002

TV Channel 10, Creative Management and Image Identity Building for a new Commercial Channel

Bartal led the branding process and built the visual infrastructure for the new commercial Channel 10.

Towards the imminent and highly covered broadcast of the new channel, the work process was accompanied by a 'marathon' against time, of creative meetings with the various channel's departments: marketing, contents, advertising and promotion. His function was to build and characterize the new communication brand in the strategic and creative aspects. Subsequent to the consolidation of insights, he was required to create the various visual screen products in a relatively short period of time (logo animations, broadcast timetables, clips, promos and image and advertising movies) that were needed to launch and operate the commercial channel. In addition, as the leader of the branding process and its creative manager, Bartal was a partner, together with the advertising company, in the creation of the advertising campaign that followed the rise of the channel ('The Whole Country Is 10').







2004–2005

TV Channel 2 TELAD, Creative Management and Corporate Identity Building

Bartal was the creative manager and expert advisor for television issues circa one year before the crucial tender for the Channel 2 broadcasting license. He rebranded the company and its programs and prepared it for the tender.

His work included upgrading and changing the image and appearance on the screen and in advertising. This was one of the best years for Tel-Ad. This work was carried out in cooperation with the advertising company Bauman-Ber-Rivnai. In addition, he provided a definition of the distinctiveness of the unique value-contents of Tel-Ad in opposition to its competitors to Channel 2, as an icon of uncompromising quality and high level entertainment.

To summarize his work with Tel-Ad, he published a brand book that included the company's values and product content, and the visual implements concerning screen products, programs, promos, broadcasting timetables etc.





2007–2008

HOT — Cable TV, Leading the Rebranding Process of all the Company's TV Channels

Bartal conducted and managed a new branding process for HOT, the Cable Communication Company, including revamping of the branding of all television channels belonging to the company and wrote the brand book.

The screen branding of HOT, the leading cable communication company in Israel, was the largest communication channel branding project in the country. The project involved the consolidation of the branding strategy and development of a unique visual language which differentiated between the twelve leading HOT channels, a communication language branding in which HOT, as a company, expressed itself through the self-advertising in its channels.

In view of his expertise and extensive experience in branding and identity development for communication channels in Israel, Bartal was appointed to conduct and manage the project. The channels that underwent branding in this process were: the VOD channels, HOT 3, HOT, Israeli Entertainment, Channel 8, Extra HOT and the seven movie channels — HOT Drama, HOT Action, HOT Fun, HOT Prime, HOT Kids, HOT Gold and HOT Movies.

After writing the branding and content briefs for each of the ten channels branded in this process, he developed the visual and general brand language that unifies and distinguishes the HOT channels and constitutes the basis for the whole company. Bartal started by developing the visual language and the screen products characteristic of each channel separately, including: the logo, logo animation, information architecture and grid for the content of the channel and created the image and channel promos which promote the content and identity of the channel ("channel packaging").

Bartal compiled the significant amount of material accumulated in the strategic creative process into a comprehensive book (300 pages) which constitutes the brand book of the HOT Communications Company and its main channels. The book clarifies the strategic creative decision-making process and through implementation of the decisions, presents the range of all company products and its channels. It took Bartal two years to conduct such a complex and multi-faceted project.



צבים יכולים לעוף מחר
22:30
HOT prime

שבת ישראלית

ממלכת גן עדן
מחר
22:30
HOT Action

כולם נלחמים

מה מומלץ לסלב הנערץ

חדר הלבשה עם אסי עזר
כל ערב א-יה
21:30
חדר הלבשה ישראל HOT
bidur.msn.co.il

גם אתם

סרט לילה בקרוב
shimone.co.il



1999

Ehud Barak's Electoral Campaign, 'Israel Wants Change', Chief Art Director

"One Israel" was formed by Labor leader Ehud Barak in the run-up to the 1999 elections with the aim of making Labor appear more centrist and to reduce its secularist and elitist reputation amongst Mizrahi voters. Modelled on Tony Blair's transformation of the British Labour Party into New Labour. Bartal was part of the strategic thinking team (American-Israeli) of the Barak campaign.

As a result of the experience he had acquired in the electoral campaign of 1996 when the Likud won, he joined the strategic team (managed by the American advisors and Tal Silberstein as campaign manager) that conducted Ehud Barak's electoral campaign in 1998 and 2000. His team was responsible for the branding and identity creation for the electoral campaign.

He rebranded the Labor Party (which had joined other parties) under the name One Israel, and built Ehud Barak's image in opposition to his brand competitor Binyamin Netanyahu. The campaign "Israel Wants Change" captured the whole country and managed to get people who had not previously identified themselves with the Labor Party to move to Barak's camp.

