

**freymond-
guth Ltd.**
fine ARTS

Jean-Claude Freymond-Guth
Limmatstrasse 270
8005 Zürich, Switzerland

T +41 (0)44 240 04 81
office@freymondguth.com
www.freymondguth.com

Wed - Fr 12 - 18hrs
Saturday 12 - 17hrs
Or by appointment

Any resemblance to real persons, living or dead, is purely coincidental.

DANI GAL

1 September - 13 October 2012

Opening 31 August 2012, 18hrs

We are very pleased to open our new gallery space at Löwenbräu in Zurich with a solo show by Dani Gal (*1975, Jerusalem, lives in Berlin).

Gal has received much attention and acclaim in the past years through his participation at the Venice Biennial and Istanbul Biennial in 2011 as well a.o. institutional shows at Frankfurter Kunstverein, New Museum NY, Zabłudowicz Collection London, Kunsthalle Vienna and Wattis Institute San Francisco this year. He is currently nominated for the Nationalgalerie Award for Young Art in Berlin.

By means of intensive research and examination of historical images, texts and sound documents of past and/or current political and cultural occurrences, Gal interrogates how personal and collective history and memorization is produced, selected and passed on through time and space.

For this exhibition Gal works with the excessive media coverage of one of the most iconic terror attacks which took place during the Munich Olympics in 1972 - September 5th marks the 40th anniversary of the attack. More than ten films, both fiction and documentary, have re-enacted this event. Using these films as a reference point, Gal creates the film installation *Any resemblance to real persons, living or dead, is purely coincidental.*, that consists of two video pieces and one object. All works examine the mechanism of re-enacting historical events using cinematic tools, emphasizing different perspectives on how confusion is created about the different roles and their evaluation in this event.

All the reference films show how various groups of protagonists- terrorists, the Israeli Olympic team and German policemen- change between various stereotypical costumes. Entering the Olympic village, the terrorists disguise themselves as sportsmen, and later change to eccentric costumes, like a safari suit or a cowboy outfit. The Israeli sportsmen - at first sleeping - are shown in underwear, that they later swap to tracksuits and other civilian clothing. German policemen, again, disguised as sportsmen, wear tracksuits but also army helmets and at one point pilot costumes.

The action of changing clothes and costumes during the event serves as a leitmotiv and establishes the characters and the roles of those who were involved in the event but also the characters in the re-enactments.

In Gal's synchronized video with two projections, eleven men - with the help of the film costume designer Rona Doron - constantly change their clothing according to the plot re-enacted in the several films. The constant changing of clothes corresponds to the constant changing of roles from being a victim to a perpetrator and vice versa so that the viewer's understanding of the event changes through subtle alterations in the looks of the characters.

The setting of the film is a re-creation of the original room the hostages were held in. Three large double-sided mirrors (spy mirrors) were included for the filming. The use of the mirrors creates the effect of a Big Brother show where people are put on display for 24 hours and at the same time they emphasize the effect of the multiplicity of characters.

A poster on magnetic board illustrates the confusion and ambivalence of the roles through listing the figures of the film on a suspect poster from the police.

The second video shows all the mentioned reference films and layer them on top of each other using transparencies. They are showing identical scenes of the event but represented differently in each film.

Layering them together points at the gap between an event itself, its representation through media in film and television, and between each representation. Non of the films tell the exact same story, there is a confusion in who is who and who did what during the event.

This effect happens not only because of different interpretations of the event or multiple versions but also due to obligations to media standards and production values.

The title of the exhibition refers to this gap. It is a legal disclaimer that wants to shake off liability while trying to represent the truth but at the same time not taking responsibility.

Production: Eyal Vexler
Camera: Itay Marom
Cosume Designer: Rona Doron

Dani Gal would like to express his gratitude to Adidas Israel.
The work was enabled by the generous support of the Ostrovsky Family Fund.

For further information and images please contact the gallery at
office@freymondguth.com or
+41 (0)44 240 0481

Selected exhibitions and projects

s = solo, p= performance, sc =screening

2013: Turku Art Museum, FIN (s), MOCA Detroit, USA

2012: Freymond-Guth Fine Arts, Zurich, CH (s), Kunsthalle Bremen, DE, New Museum, NY, USA, Wattis Institute for Contemporary Arts, San Francisco, USA, Kunsthau Baselland, CH, Zabudowicz Collection, London, UK, Frankfurter Kunstverein, DE, Breda Photo Festival, NL, Kunsthau Zürich, CH (sc), Institut für Raum Experimente, Berlin, DE (p), Hammer Museum, Los Angeles, USA (sc)

2011: Kunstverein Arnsberg, DE (s), One Thorsby Street & Bonington Gallery, Nottingham, UK, Third Herzliya Biennale, Tel Aviv, IL, 12. Istanbul Biennial, TR, 54. Biennale di Venezia, IT, Fruits, Flowers & Clouds, MAK, Vienna, AT (s)

2010: Art Basel 41 Statements with Freymond-Guth Fine Arts, CH, w139 Arts Centre, Amsterdam, NL (s), Galerie Kadel Wilborn, Karlsruhe, DE, Kunsthalle Wien, Vienna, AT, Lüttgenmeijer, Berlin, DE (s), DEPO, Istanbul, TR, Galeria Estrany-de la Mota, Barcelona, ES, Galleria Civica d' Arte Moderna e Contemporanea, Turin, IT, Kölnischer Kunstverein, Cologne, DE, migros museum für gegenwartskunst, Zurich, CH

2009: Freymond-Guth Fine Arts, Zurich, CH (s), Halle für Kunst, Lüneburg, DE, Project Room, Pecci Museum Prato, IT (s), Dorothea von Stetten art prize, Kunstmuseum Bonn, DE, Badischer Kunstverein, Karlsruhe, DE, Künstlerhaus Stuttgart, DE, Herzliya Museum of Contemporary Art, IL, Portikus, Frankfurt/Main, DE

2008: Smart Project Space, Amsterdam, NL, Deutsche Guggenheim, Berlin, DE, Samsa, Berlin, DE

2007: Freymond-Guth Fine Arts, Zurich, CH (s), Portikus, Frankfurt/Main, DE

2006 : Halle für Kunst, Lüneburg, DE, Lewis Glucksman Gallery, Cork, IRL, Kunsthau Baselland, CH, Kunsthalle Exnergasse, Vienna, AT