

Dani Gal – On image as such

Jacques Ranciere in his influential book, *The Future of the Image*, unfolds the relationship between the production of real and image through trajectories he draws on the ontology of image and the apparatuses of its production. The notion of the image he investigates is not of its synthetic nature but an examination of certain idea of fate and certain idea of image that are tied up in the apocalyptic discourses of today's climate.¹ Through displaying the tautology of continuous conversion of representation of real and images, Ranciere discusses the media image screened through televisions as the image that has light in-built thus revealing itself through having its source in itself and hence its cause. When we look through the series, *the Coupons*, by Dani Gal we are also confronted with collages of images that are taken from newsprints that have been published in the 60's in the German magazine *Der Spiegel*. The series display images of tapes, cameras, and flashes with clippings from wars, suppressive events. The collision of the apparatuses of documentation with the conditions of destruction is intriguing in the sense that the camera or the recording device is also the source of destruction. That is to say, the act of recording an event is also destruction in the continuity of the experience of that event as well as a proof of what has taken place. At this point, what Gal does is bringing together technical properties of image making with aesthetic properties of images we see on print. Moreover, Gal produces associations with the sensual space that an individual or a group of people are in and the pragmatic aspect of its presence in front of our eyes. The *Coupons*, thus display interplay of the nature of image. Moreover, the series manoeuvre in time, through creating a condition of presence among different time zones that the images are depicted from. The series in black and white unconditionally refer to a past thus brings along feeling of nostalgia through familiarity. In other words, the images Gal has chosen to work with are from a domain of commonality and the absence of colour implodes a direct reference to things that belong to past. Gal is actually bringing the strong trust in technology of the 60's to surface through displaying the media coverage of the apparatuses and their potential of enabling everything to be documented easily. At this point, a crucial question would be the question that investigates the potential meaning of these series being produced today.

Gal has been working on the notion of archive for longer than half a decade. His works - installations, videos, performances- stem from a strong ground of accumulated information and knowledge. Gal forms archives and works with activating archives into dynamic sources of knowledge. Thus collections of similar things are no longer bulks of objects but end products of meaning with potential unfolding into other meanings through their singular presences and multitude. Additionally, Gal does not only work within the margins of archives but also expanding the territories of it through investigating the nature of collection. In his video piece, *Black Magic Marker*, he interviews with music producer Lee 'Scratch' Perry in his current residence at Einsiedeln, Switzerland about the objects he surrounds himself with in his everyday. The relational that is on screen, is not only a display of Perry's spiritual adherence to objects but also an encounter with his persona, which have embodied such a collection.

Dani Gal's works are not productions of an anthropologist of imagery but of an artist with a delicacy of encountering the image as such. So that, he investigates the future of image, stemming its grounds on its past in relation to its reception among its consumers.

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¹ Jacques Ranciere, *The Future of the Image*, trans. Gregory Elliott, Verso, 2007, p. 1