

EYEOUT the mobile art guide

Christoph Girardet at Campagne Première

12 January – 23 February 2013



Christoph Girardet, largely known for films and video installations, presents a selection of his non-time-based works with *The Prints* at Campagne Première. But even when stepping away from his usual medium, Girardet does not leave cinematic concerns behind; he is working to further plumb filmic meaning through its structures and mechanisms. Using primarily found footage from the fifties and sixties, the artist presents two series of small-format film stills to examine recurring motifs – whether the artificial lightning of *Seven Strokes* (2008) or the maritime horizons of his work in progress, *Seascapes*. The enigmatic *Talking to Delilah* (1998), an LED installation based on the 1949 film *Samson and Delilah*, offsets these familiar images, ultimately shifting the exhibition's dialogue from a more simple deconstruction of cinematic methods to a rather complex celebration of film's mysterious allure. [Melissa Frost]

From EYEOUT's column in MITTESCHÖN – February 2013

Photo credit: Christoph Girardet – The Prints (exhibition view). Courtesy Campagne Première Berlin, photo: Henning Moser