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ART



CHRISTOPH GIRARDET: THE PRINTS

JANUARY 12TH TO FEBRUARY 23RD

CAMPAGNE PREMIÈRE, BERLIN

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German experimental filmmaker Christoph Girardet has been plumbing the depths of cinematic history since the late 1980s, rooting out ill-constructed illusions and conjuring images of taut enigma. His forthcoming show at Berlin's Campagne Première gallery, a go-to destination for heavyweight conceptual and experimental art, is the first survey of his prints. As with his moving image works, these pieces on paper are made from found movie stills and highlight the mechanisms and constructs used in film. "The Diver" is a stand-alone image of a man in mid-air falling to the ground already marked by the blood stains of his imminent crash. "Seven Strokes" is a series of stills taken from different movies, in which the same artificial lightening device was used. This isn't, however, just a clinical mythbusting exercise—Girardet creates mystery as much as he bursts bubbles, and he leaves a lot to the viewer's own imagination. "The Seascapes" is a series of 12 ink-jet prints of empty sea stills extracted from *Titanic*, pirate movies, and other sources; under each image he's added a series of geographic coordinates that correspond in some way to the location in the shot—either where it was filmed or the fictitious place it was meant to be in the movie. But nothing is explained and the numbers in conjunction with these nameless, unplaceable wavescapes are as intriguing and obtuse as the ever-present sequence of digits in J.J. Abrams's *Lost*. While Girardet might have movie-making all figured out, you get the feeling he's never lost his love for it. DALE BERNIN