

The Resistance of Images by Reinhard Braun

In her exhibition at the Medienturm, Karø Goldt presents an essentially cinematic or film related space; at the same time it can be interpreted as immersive installation. The film projections, the „stills“ from the film in various photographic techniques and formats and a filmsculpture generate a coherent space, by means of aesthetical and thematic cross relations: on the whole, it can be understood as reflection medium on possible contemporary image forms. The films - „*photofilms*“, a definition by Karø Goldt herself, in any case origin in photographic works. The digital photographs are revised, the analog films are developed in an experimental manner, scanned and also digitally processed. The singular images are finally assembled to films, twenty five images per second. For this reason, there are no film stills in the strict sense – as still extracted from filmic sequences, as a snapshot of a time-, space- or narration related structure; on the contrary the, in this sense, fictional, because not cinematic film, develops only from these singular images; these are in any case existent already initial to the film; before they shaped as film they were already a medium, (potentially) demanding for a proper representation mode and reading method. This very specific production mode is, in a sense, a radical translation from one medium to another: and this is not only with respect to the aesthetical surface, but above all regarding the organization of space and time. Karø Goldt painted before she focused on photographic works; in her understanding, painting, however, lacked objectivity to certain extent; but also the seemingly strictly recording and thus objective medium of photography did not offer her the possibility to reach such a state of abstraction and reduction, being finally continuously described and circled in her photofilms: an image production on the boundary of the visible, on the boundary of perceptibility and meaning generation.

The media based transformation which the „film-images“ undergo, however, does not result in the elimination of the remaining components of painting- and photograph related patterns or structural characteristics. The color field painting which the artist serves as a reference for her work, goes down to the organization of the filmic surface; the photographic remainders appear as shadow motives driven to the limits of extinction (the „F 16“, the „faclon“, the „mir mig men“, but also the landscapes or the flowers); the representational element of works itself under great efforts through colour layers and colour modulations into the foreground (although if only for a short time); that way the film images appear as a nearly tactile composition of layers, possessing a layering and concentration which seems to confirm the dictum of post modernity: behind each image only another image expects us and the perception of reality threatens to become (or already has become long ago) – through this media related sealing – an act of permanent decoding of image surfaces. However, this referentiating, this reference denseness of the image does not occur with respect to other images, but it can be perceived in Karø Goldt's work as image-within-the-image-within-the-image-reference: the picturesque image ideas, the photographic patterns – they are always already referred to within the image itself, and mingled into a hybrid and ambiguous, but not least opposing image form. The notion of ambiguity relates, at the same time, to the analog and digital „background“ of the images, a condition which lets them oscillate between reality and hypothesis and basically refers to the wavering, uncertain status of the contemporary image. The notion of resistance points at the fact of closing one's mind to direct analogies, references or contexts. These ambiguities and resistances seem to involve Karø Goldt's image worlds into a mainly aesthetical discourse: colour/form and their subtle modulations, the suggestive operating with chromatic colour values, the granular structuring of the sequences. However, more important remains the notion of the image itself – being continually debated, questioned, hypothetically staged or what ever definition one uses: of which nature are these images? What is the aim of these images? To what extent can they be classed with the notion of an

image searching to understand it not merely as visual creation, but as cultural text: meaning a representation form entangled in a cultural intertextuality? Starting from the notion that „artistic practice is not defined by a specific medium (...) but by the logical operations with a range of cultural notions, for which every medium (...) can be used“ (Rosalind Krauss), these operations just in the field of media based translation consist of various image forms. In this context, the picturesque image is deprived of its gesture related content; the photographic image is translated from a practice of seeing and perception, description and the adoption of reality into a practice of constructing perception spaces; the film becomes platform for the staging of these transformations, in order to add the factor of time, acoustics, but also a specific disposition of the presentation of the gained image world. With this de-constructivist procedure Karø Goldt has separated singular image assemblies and, in each case, arranged parts of them according to a new structure. This means that naturally also her images and films remain imprinted on the horizon of the intertextuality of the image – however, she positions these on boundaries and fringes of this horizon. This „marginal zone“, however, confirms the individuality of her - as continuous process understood – notion of image: seeming to find a conclusion, but of which she continuously presents stages of development – not resulting from a lack of preciseness, but on the contrary, since the artist, in a way, returns from each completed image form to the starting point, only to start on anew the process of image construction and image finding. This continuous reorganization and restructuring is a crucial part of the image universe presented by Karø Goldt at the Medienturm in Graz: a reflection space upon possible forms of contemporary images.

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