

Blurry photos are retouched by the sun.
Slowly the stinger bends back, cooling the wounds.
The shadows of the self take the weight from the world.
Durs Grünbein "In utero 2"

Twilight casts the final flecks of the day; a red light tones forth veiled clouds. In the reflection of the water, along the fringes of the misty shroud – traces of landscape. A lucid texture becomes one with the firmament. The rest is color. The eye needs time to penetrate the strata of *Vapor*, *Colors* or *Inthesky*.

The photography of Corinna Rosteck is an unusual vortex all of its own. A permeability that transports the eye into a limbo and cultivates a contrast to the intrinsically smooth surface of the medium or, in the hill-like *Blackwater*, that enhances the haptic quality. The water in all its aggregate states is a central theme in the work of the 1968-born artist. Regardless whether a puddle, the ocean or the sand of the desert, the corporeal materiality that Corinna Rosteck extracts from the elements forever infers the mysterious.

In *Camera Lucida*, Roland Barthes writes that the actual organ of photography is not the eye, but rather "[the] finger: what is linked to the trigger of the lens". (Barthes, *Camera Lucida*, Hill & Wang, 2010, p. 15.) When Corinna Rosteck increases the contrast or slightly intensifies the shades of color of a photograph (regardless of whether in the darkroom or on the computer), the result is a form of "final brushstroke" in which the physically comprehensible, distinct personal signature becomes recognizable.

The pictures are also characterized by a photography about photography and, last but not least, the (since the birth of the medium) virulent relationship between photography and painting. Following her studies as a painter, Corinna Rosteck studied photography. She received her Master's in photography in 1994 and then went on to study and teach digital printing techniques. Focal and ancillary attentions in her work that rhizomatically branch to a new form of "light painting". The ripple of waves, the cast shadows of the desert sand, or the folds of fabric in *Inthesky* emerge as reflections on nature and its polarity to the human being.

Corinna Rosteck has experimented with special metal foils since the end of the 1990s, her visual dynamics thus expanding the boundaries of photography from that of rigid portrayal to a "photography of movement". At the crossing point of photographic veracity and illusionistic painting, Corinna surmounts photographic pathos: the "it was" yields to a focus on the real which, instead of the representational, extracts the essence of things.

These photographs reveal themselves not through the visual scanning of the surface, but instead demand the employment of the entire body. The viewer must approach the pictures, move to the side, wander around them, kneel before them – the apperception changes with each movement; the image reinvents itself with each blink of the eye. By means of the aspect of movement, Corinna Rosteck reclaims the past into the present. The motive is likewise not determined alone by the moment the release is triggered, but by the incidence of the actual light and its course as well.

Dance, as a genuine art of movement, has engaged Corinna Rosteck again and again – in 2001, for example, in *Whirl & Wake*, or in the current series *Liquidance*. But in the series *Yearning* – dealing with the last production of the late choreography Pina Bausch, who died in 2009 – she once again breaks new ground: compressed dancing bodies and body fragments as a sculptural statement.

In 1969, when speaking of their photographs of industrial monuments, Bernd and Hilla Becher coined the term "anonymous sculpture" and, around twenty years later at the Venice Biennale, received the prize for sculpture. Based on a documentary, conceptual and archival position, they took the tradition of photography of step further. Coolly, objectively and rigorously. Corinna Rosteck, by contrast, arrives at a sculptural sensuousness that relates to the sculpture of the Classical Modern. Now and then, the forms recall the "torsi" and/or "human forms" of Hans Arp as well as the aphorism of Constantin Brancusi: "It's not birds that I sculpt, it's the essence of flight".

In this sense, the focus of Corinna Rosteck transforms the body, the dance, into an act of the physical. But what for a *Yearning* is it that is referred to in the title? Perhaps this: in *Arien*, a Pina Bausch production from the 70s, a dancer narrates the following: "Some man went to the circus director and asked whether he needed a bird imitator. 'No,' answered the director. So the man flew away through the window."

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