

"The moon took its time. It was white and timid, and when a fish
jumped through it, the moon winced.
Then it collected itself and went on dancing, perfectly round."
Werner Koch, "Lake-Life I"

Twilight casts the last patches of day on a narrow strip of water at the lower picture margin. Traces of a landscape are seen only in the mirror of the water. The rest is color. A blue in which night mingles with dusk. It takes a while for the eyes to accustom themselves to this state and make inroads into the layers of the foggy, cloudy blue. Or are the blue billows in fact moving toward us?

Corinna Rosteck's new photographs reflect nature in its organic movements. The landscape in "halenfog" begins to pulsate in the color's airy yet dense rhythm; in the color space of "Camouflage" it swirls up – or is it going under? "Offramp" confronts the eye with icy air layers in a stratosphere-pale blue. The boundaries dissolve between sky and glass-clear water, on which float the remnants which winter has left of nature.

These photographs command a peculiar fascination. A porosity that leaves the eye in limbo, contrasting with the in fact smooth surface of the medium. Corinna Rosteck overcomes this smoothness, the non-tactile element inherent in photography, the lack of the physical point at which a painter has taken leave of his painting. The very selection of the detail and the establishment of concrete size ratios leads to a subjective approach. In *Camera Lucida* Roland Barthes writes that the actual organ of the photographer is not the eye, but "his finger: what is linked to the trigger of the lens." When Rosteck increases the contrast in one place or slightly intensifies the nuances of a color (whether in the laboratory or on the computer), the result is a kind of "final brushstroke" in which the handwriting of the photographer is made legible and tangible.

Thus Corinna Rosteck's works always move in the realm of photography about photography, and her manifold experimentation

focuses in large part on the relationship between photography and painting – one that has been turbulent ever since the invention of the medium. Rosteck translates this relationship into a metamorphic state in which questions as to the existence or influence of one or another author of the picture become obsolete. At first glance the photographs seem to thematize something abstract, departing from the original and proper character of the medium. The latest works do evoke recollections of the “Color Space Bodies” of painter Gotthard Graubner. On closer examination, however, the photographs are seen to depict perfectly real things: shore, water and forest come into view, radiant day or mysterious night; building facades are reflected in puddles, rain drops trigger waves in a body of water, weeping willows are set to dancing in a lake. The latest series centers on Halensee, a small lake in Berlin’s Grunewald. Corinna Rosteck approaches photography through the back door of tradition, as it were: focusing on the real, she does not show things’ effigies, but rather extracts their essence by setting them in motion.

Admitted, the real comes from a past reality, and here too Corinna Rosteck follows an inescapable photographic tradition. But even in the photographs on metal foils with which she has been experimenting since the late 1990s, she transcends this aspect by allowing the eye of the viewer to keep recreating the moment anew. Series such as "Residences", "(T)Raum" and "Whirl and Wake" do not open themselves to the visual exploration of the picture surface alone; they always require the active use of the entire body. The viewer must walk up to the pictures, step aside, move around them – the perception alters with each shifting point of view. In addition, the motif is not only determined by the light present at the (past) moment at which the shutter was released. The angle and natural progression of light during viewing becomes an equally elementary component of the works, making the waves begin to oscillate, the water drops splash, the clouds drift by on the glass facades.

The use of Ilfojet foils instead of photo paper gives the images a dynamic that transcends the frozen snapshot to expand the boundaries of photography. "The moment is without time. Time arises from the motion of the moment," Leonardo da Vinci noted in his "Codex Arundel". In this spirit, Corinna Rosteck's photographs appeal to the present power of the moment. With her inimitable sense of detail – which, as Leonardo realized, reveals something of the nature of the whole – she returns what has passed to the present in the moment of viewing.

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