

Vera Lutter

"As the digital camera shutters click away with increasing frequency, the deluge of irrelevant images grows. This makes it even more important when someone decides to go against the digital trend and implement the basic principle of photography with a pinhole camera. Vera Lutter has chosen to use this technique to produce large format works only. Sometimes used even entire rooms, like the shell of the camera, obscuring them until only a glimmer of light is still small. A mirror image of the outside world, then appears on the opposite wall and is captured by Lutter on photo paper in the form of a single negative. This process generates negative world, where even the things you normally need to obtain its luminosity own lighting. Lately, Lutter has been increasing use of this technique in architectural photography, so that buildings appear to emit light and therefore have an ethereal, almost weightless quality. Stone and light steel to be - a working method Lutter, in a nutshell. Lutter work often refers to urban landscapes, and more recently in Venice (Venice portfolios, 2007). Maybe this city, whose water bound state gives an ethereal quality while threatening its very existence, is particularly suited to the concerns of Lutter. Morbidity mystique of Venice, its beauty and nature in danger of extinction, are revealed in his photographs, which dematerialize architecture, release of gravity while rematerialize as an impression of light. The fact that this process also accentuates the architectural structure represented, as in his pictures of industrial buildings, locate their work within Becher Düsseldorf School, but leaves this lagacy away with beautiful images of weightlessness. *"Holger Lund*

