

Vera Lutter's most prominent work utilizes a room-sized *camera obscura* with which she captures scenes of the everyday world. Transforming an architectural space into a camera obscura, she exposes directly onto conventional black and white photographic paper and -as a final result- retains a large negative image. Through this process, she works physically inside of the camera. Each of her photographic images are unique and irreplaceable.

Despite her long-standing practice, every attempt to create an image remains experimental. Lutter's exposure times -for one image- have varied from two hours to seven months. Wherever she works, she constructs a makeshift darkroom on site to develop the image immediately after an exposure. Notwithstanding her 30+ year experience, this process remains indispensable as the results of her exposures not only continue to surprise her but every outcome informs the decision about the next image.

Since Lutter's images are made directly onto conventional photographic paper and not reedited or reprinted, the photographs are of reversed tonality and inverted on the left-right axis. This opens a dialogue -within the work itself- between recognition and abstraction, one echoing the other. The length of her exposure time captures what remains in the frame over time rather than one decisive photographic moment.

Over three decades, Lutter's subjects have evolved from urban architecture, industrial landscapes and sites of transit to historical monuments, art spaces, and works of art themselves, in a sense turning the subject in on itself.

Lutter has also worked with several forms of digital media, including image projection installation, video, and sound recording. Her two projects, *One Day*, a twenty-four-hour sound and video installation, and *Albescent*, a long-term photographic observation of the moon, focus on light and its ability to create notions of time and movement within a tangible image.