

Art and Text II

Christian de Lutz**Ekphrasis**

Opening: Friday, 28.08.2007, 8pm

The exhibition runs: 29.09.-28.10.2007, fridays 6-9pm, saturdays to sundays 2-6pm

Christian de Lutz (*1965) has worked as a photographer and visual artist since moving to Europe in 1994, after having worked in painting and video in New York during the late 1980s and early 1990s. During these years de Lutz has built up a considerable photo archive, which he has used as the basis to create his current images. The original analogue photographs have been processed through digital imaging software; some information has been taken away, while new information has been added. In the last seven years the artist has increasingly worked at the periphery of image and text. By means of a digital montage of photography and source code or algorithmic texts his pictures have generated a palimpsest-like layering of pictorial and literary signs.

The works of the **Source Code** series are based on a digital collage of text and image. The appropriated texts have been HTML or Java script, or in recent works excerpts from the source code of computer viruses. Recent works often bear resemblance to visual poetry through their correlation of image and text in which we often find subtle metaphors and indirect puns.

The term **ekphrasis** comes from the Greek word for 'description'. Ekphrasis can also mean the verbal representation of visual representation; thus a double intermediation of the real, as a depiction of the depicted. It is in this very sense of ekphrasis that Christian de Lutz operates on the manifold character of references within his Source code Images, in which the collaged text often refers ironically to the images. Already the manipulation of the original photograph into what resembles a painting marks the moment of depiction of the depicted.

The work **untitled (damagestuff)**, 1998/2006, shows a person, standing before the façade of a house, looking through a camera at the viewer. On the picture are solitary words, letters, numbers in small and capital white letters. At first sight this loose graphically structured web of shortened word combinations seems to float over the image. Read from left to right, above to below, these pieces resemble a set of instructions. De Lutz has used source code from the Michelangelo virus, a worm which works its way through whole hard disks. The word "damagestuff" functions as a 'tag', an encrypted signature of the hacker who wrote the virus.

Weather 3, 2004/2005, from the **Weather Project** series shows the view of the sky from a Berlin roof, which has been changed by means of a strong blue filter and the addition of text. The text corresponds to algorithms which were designed for use by programmers of weather forecasting software. De Lutz develops a special moment of Ekphrasis here: the text of a meteorological computer program meets a picture of clouds. The verbal representation (the meteorological algorithms) of a visual representation (the cloud formations) can be understood as the *depiction of the depicted*. The algorithms of the meteorological program also refer in turn to the algorithms which the artist has used to transform the photograph of a cloudscape into what appears, at first glance, to be a painting.

Regine Rapp



untitled (Damagestuff), 1998/2006, archival inkjet print on canvas, 90 x 135 cm



Weather 3, 2004/05, archival inkjet print on canvas, 100 x 145 cm

Selected Solo Exhibitions 2007 *The Digitalised Image* ONYVA, Maastricht | *Cordoba* GAD (Galerie Art Digital), Berlin | *Anatomy of Restlessness* fabrik, Neustrelitz **2005** *Flora of the Drina Valley* Atelje Paetau, Berlin | **2004** *Source Code Images* Prima Center, Berlin **2003** *Europa. Beyond Photography* Südost Zentrum, Berlin **2002** *The Balkans in Turmoil* Ramapo College, New Jersey **Selected Group Exhibitions 2007** *Kunst!* Neues Kunstquartier, Berlin | *Provisorium Progr/* Galerie Rigassi, Bern **2006** *Easy Transport* Museum of Contemporary Art, Skopje **2004** Takt Galerie, Berlin