

For immediate release:

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FAR IN

LAURA LIT

November 5–December 18, 2021

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Northern–Southern

Downtown Austin
E. 5th Street between Brazos and San Jacinto

northern-southern.com
[@northernsouthern](https://www.instagram.com/northernsouthern)

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WHAT Laura Lit's new animal-sized painted wall reliefs of wood, resin, and clay suggest sentience. Twelve will hang in Northern-Southern. Each is a deliberate dreaming, a spirit made solid, a tether to within.

Lit summons the full range of her experience, as painter and from her work in film makeup, special effects, and architectural restoration. She composes the forms by meditation, or before sleep. Only when it is honed does she commit the design to paper, usually in a single drawing. Lit works alone, without assistance or fabrication. She jigsaws wood skeletons, sculpts molds, fine brushes oils, pours dyed resins, until something on the wall lives.

FAR IN is on the forefront of what abstraction could become again, post Hilma af Klint: spiritual, deeply imagined, ur-real.

WHEN November 5–December 18, 2021

Visiting Hours:
Thursday, Friday, Saturday, and Sunday
2-6pm

WHERE Northern-Southern
Downtown Austin, off 5th Street, halfway between San Jacinto and Brazos.
Look for the ← **N** or the ← **S** sign.

mailing address: 401 Brazos #105, Austin 78701

IMAGES <http://dl.northern-southern.com/2021/farin-images.zip>

WEB northern-southern.com

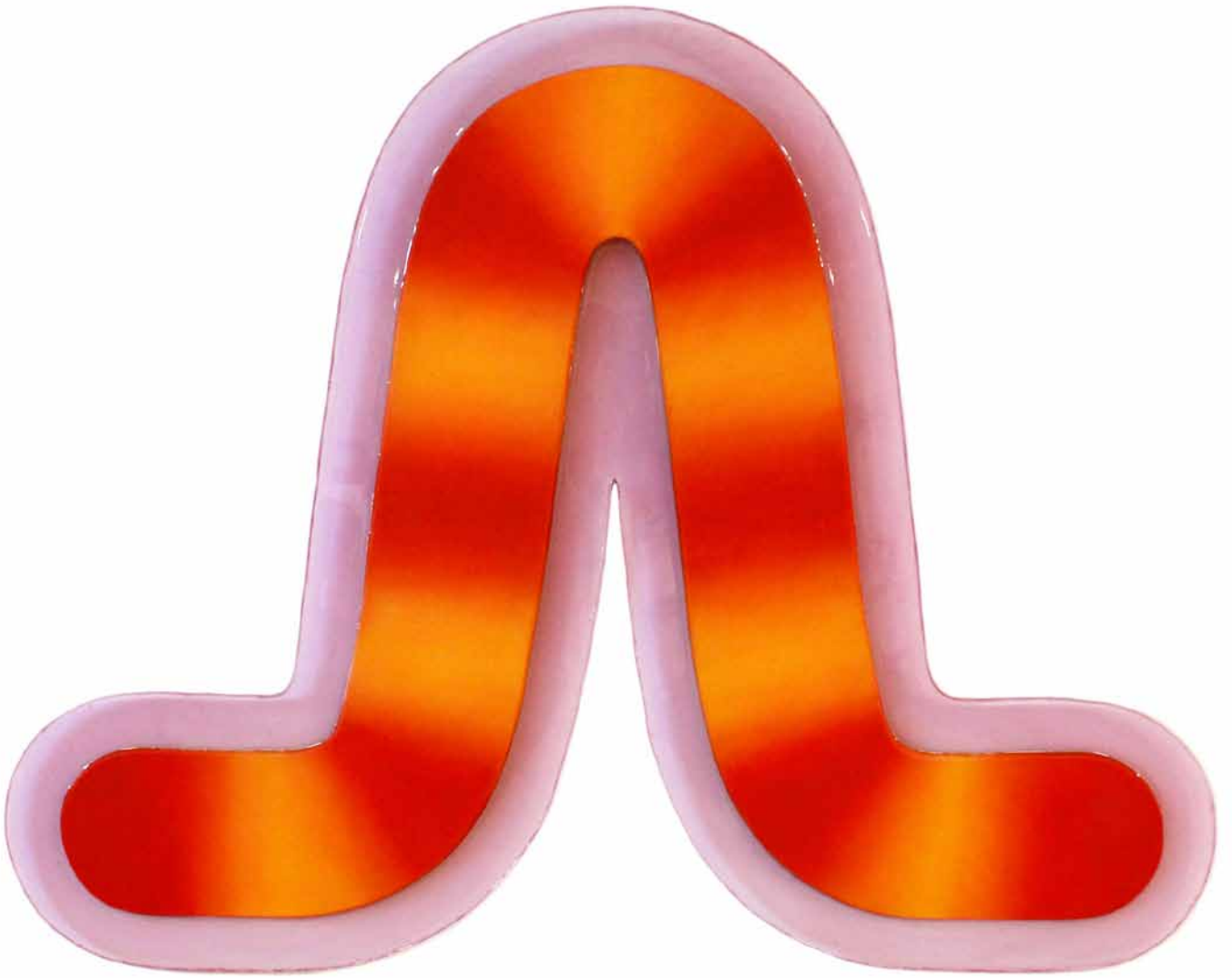
instagram [@northernsouthern](https://www.instagram.com/northernsouthern)

WHO **Laura Lit** (b. Dallas, Texas, 1979) educated first as a painter (BFA Rhode Island School of Design), then studied Special Effects Makeup for Film and Television at Vancouver Film School. In her twenties she worked in film and in art and architectural restoration, self-educating in a breadth of techniques from carpentry to the most subtle brush work. A material bravado and spiritual curiosity hallmarks her artwork. Lit is unafraid.

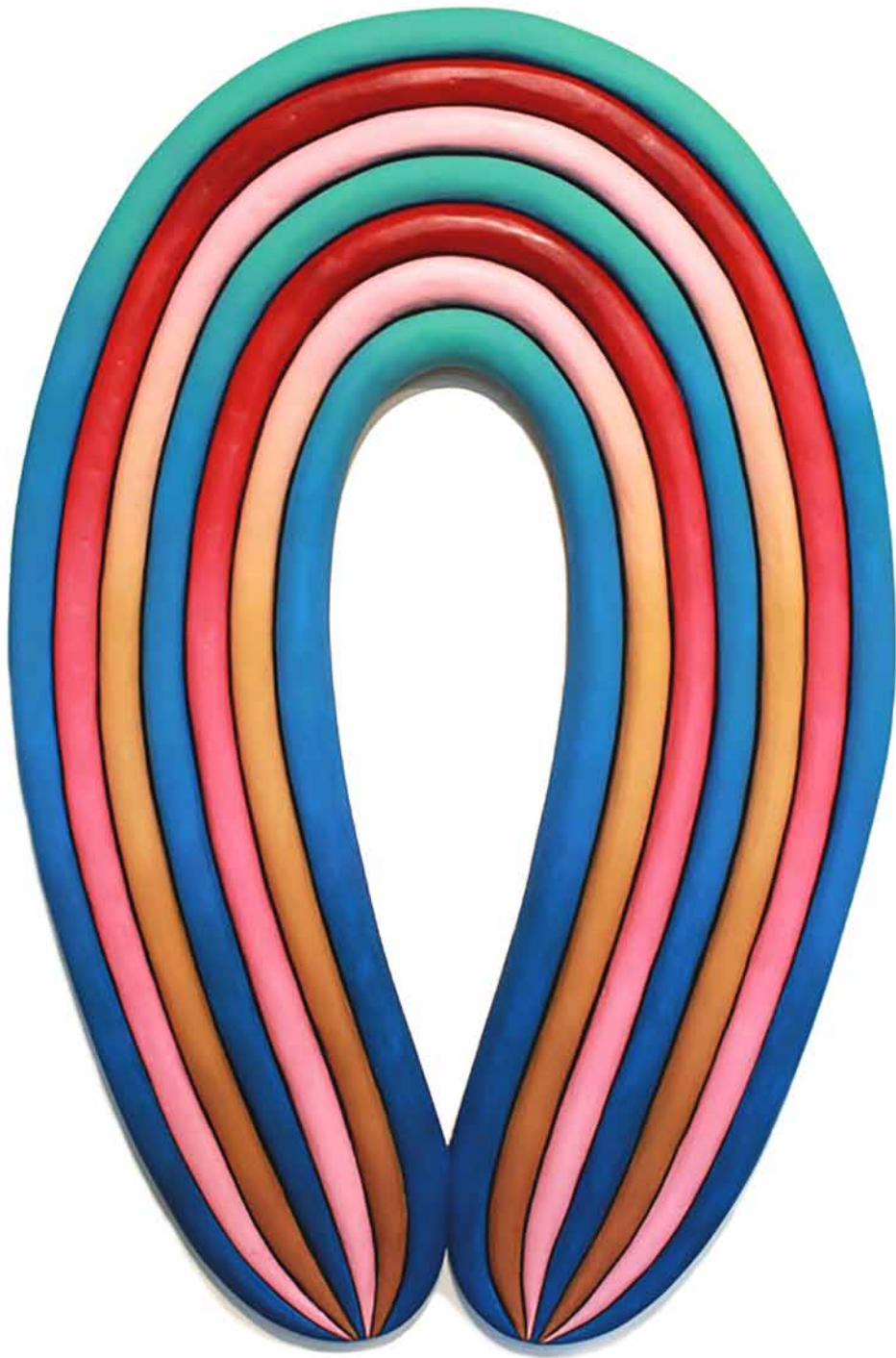
Her first Austin solo show was at Women and their Work in 2017: photorealistic oil portraits pierced with thread. For AFTER IMAGES at Northern-Southern 2018 Lit painted her first suite of abstractions: six gentle-edged ambiguous forms like life drawings of what we see with a tightly shut eyes. In N-S's 2019 portrait show LIKEsNESS, Lit began to work with sculpture: two meticulous miniature clay busts, painted to life down to the complexion. Each statuette suggested a version of Lit herself. In 2020, kept from her studio by the pandemic, Lit drew. Her serial drawing show FUZZY FORCES was named Top in Texas by *Glasstire*, Summer 2020.



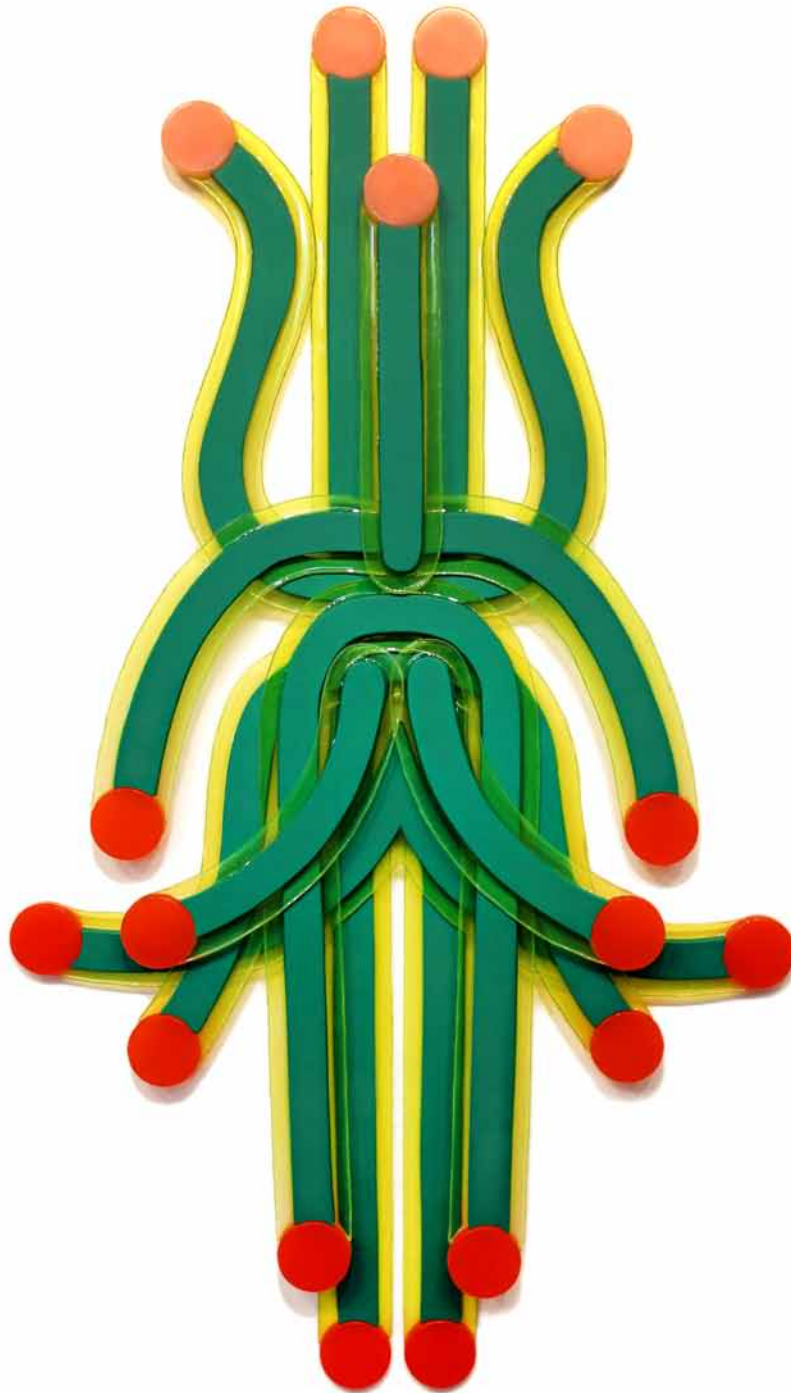
Laura Lit
Atomic, 2021
wood, foam, paperclay, resin, acrylic, oil
34" x 42" x 3"



Laura Lit
Blip, 2020
wood, resin, acrylic, oil
43" x 24" x 1.5"



Laura Lit
Aspic, 2021
wood, foam, paperclay, acrylic, oil
31" x 48" x 2"



Laura Lit
Lichen, 2021
wood, resin, acrylic, oil
28" x 50" x 2.5"

Laura Lit

Statements 2021

I have been making art for as long as I can remember. In the early part of my career I always saw myself as an artist who relied on reference material. I never felt comfortable drawing from memory, much less drawing in an abstract style. I labelled myself as a “Realist Painter” and painted mostly portraits and figures. I really believed that was that. Then in 2016 I did a couple of abstract paintings for a restaurant here in Austin. I loved not thinking too much about it, and just doing and making whatever was in my mind. I made pieces based on whatever kind of vibe I wanted to create within a specific space. Abstract paintings, drawings, and now sculpture have been my focus ever since.

During the pandemic, I learned how to draw these images from my subconscious by meditating. It became a way to cope with the awfulness and chaos of what was happening in the external world, to express difficult emotions, and process traumas. I could always go to my inner mind and be comforted by playing with shapes and colors, usually right before I fell asleep. I developed a new relationship with my subconscious. I started seeing it not as something beyond my control or something to be scared of, but as a drawing tool – a way to have reference material at any given time. I only needed to commit the time to access it and trust it. Translating those images to paper, canvas, and later to relief and three dimensional sculpture came naturally.

I have found that figure painting/drawing and abstract sculpture actually have many things in common – creating a skeleton, with proper proportions and just the right gestural feel, is the most important part in both practices. With my sculptures, the base is usually wood, and then foam and paperclay and then paint and resin – much like building up musculature and skin and details to a human form.

—Laura Lit