

**VERY WILDNESS**

# Laura Lit, Dev Harlan: AFTER IMAGES

January 20—March 10, 2018

New York based Dev Harlan negotiates the conceptual spaces between digital ephemera and inert mineral. Here he projects tightly controlled, geometric pattern onto replicas of natural rocks..

At her recent Women and Their Work show, Laura Lit displayed an adept hand at realist figurative painting, relying heavily on visual reference. In this series, the only reference she uses is what is seen when eyes are closed, letting the subconscious influence shape and form.

Organized by Phillip Niemeyer

## Viewing Hours

Saturdays 3-6:30 pm

or schedule a visit, email

[hello@northern-southern.com](mailto:hello@northern-southern.com)

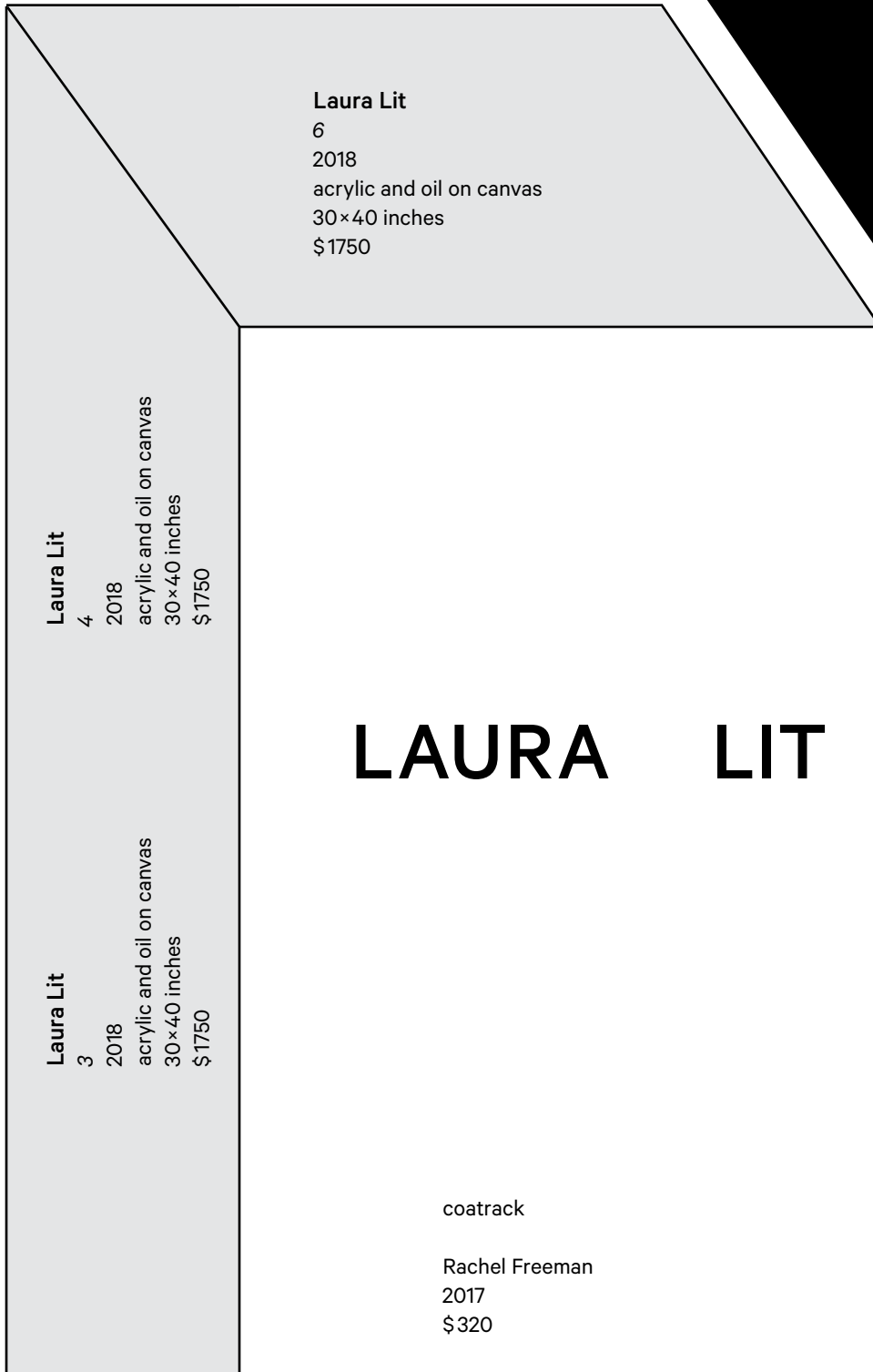
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Northern-Southern

1900-B East 12th Street, Austin, TX 78702

[northern-southern.com](http://northern-southern.com)

# FRONT ROOM



Laura Lit  
6  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

Laura Lit  
4  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

Laura Lit  
3  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

# LAURA LIT

coatrack

Rachel Freeman  
2017  
\$320

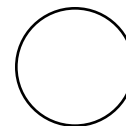
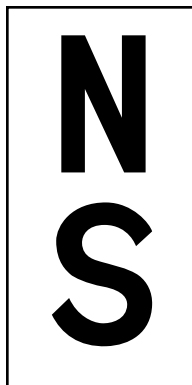
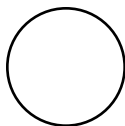
Laura Lit  
2  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

Laura Lit  
1  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

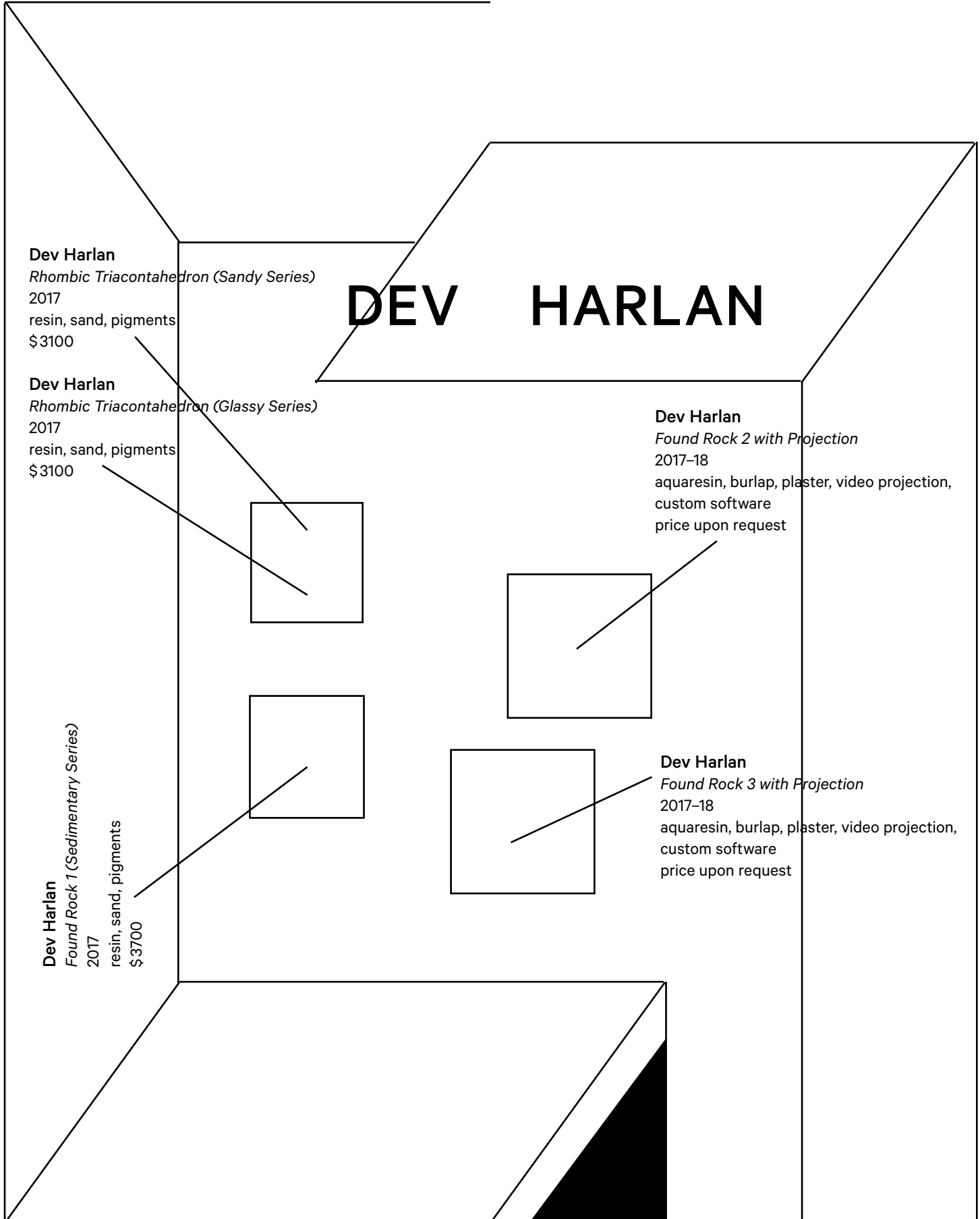
Laura Lit  
5  
2018  
acrylic and oil on canvas  
30×40 inches  
\$1750

facade

Kel Brown  
2017  
spray paint and acrylic  
NFS



# BACK ROOM



**DEV HARLAN**

**Dev Harlan**

*Rhombic Triacontahedron (Sandy Series)*

2017

resin, sand, pigments

\$3100

**Dev Harlan**

*Rhombic Triacontahedron (Glassy Series)*

2017

resin, sand, pigments

\$3100

**Dev Harlan**

*Found Rock 2 with Projection*

2017-18

aquaresin, burlap, plaster, video projection,

custom software

price upon request

**Dev Harlan**

*Found Rock 3 with Projection*

2017-18

aquaresin, burlap, plaster, video projection,

custom software

price upon request

**Dev Harlan**  
*Found Rock 1 (Sedimentary Series)*

2017

resin, sand, pigments

\$3700

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## Laura Lit

Questioned by Allie Mattson

**Your shapes are loosely based on what you see when you close your eyes for too long. Do the colors come to you in the same fashion?**

I say the images as a whole come to me when I close my eyes, part of that I think is due to after-image effect, and I think the rest is informed by my subconscious. In order to see these things, I have to shut off the thinking part of my brain. It's something I do when I'm trying to fall asleep, but I guess it's also technically meditation. I see it more as a creative experiment. The shapes and colors are ultimately inspired by the natural world - land, sea, sky, animals, etc. The emotional content is more inspired by the body and how it feels to be in one. I do try to just let the color schemes come to me naturally, but the development of them comes from my knowledge of color theory.

**What inspired the switch from realistic painting to the more abstract? Do you see yourself returning to your previous style?**

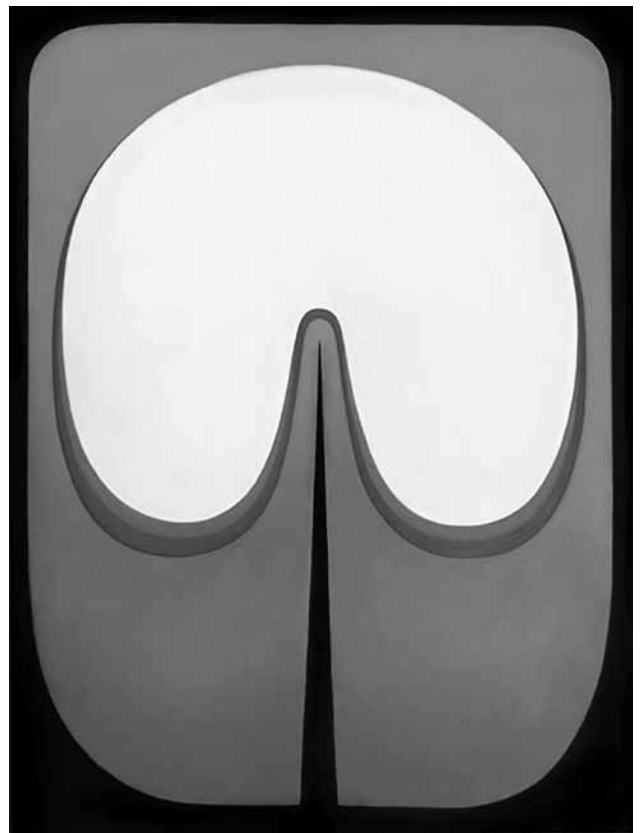
I had always filled my sketchbooks with stream of conscious drawings that had more to do with creating color fields and playing with shapes and composition. Although my typical work centers around life drawing and figurative painting, I thought it would be nice to take a break but continue developing my painting technique by turning my doodles and sketches into fully realized oil paintings. After concentrating for about a year on the portraits and figure paintings for my show at Women & Their Work last year frankly I needed the break.

**Gradients in painting take a lot of skill and practice. What was that learning experience like for you?**

I probably figured out how to paint gradients when I was very young, about 8 or 9. It starts with learning how to do it with pencil (another sketchbook practice) - creating a seamless field of tone that goes from black to white with pencil. It's pretty easy to do it with paint then, once your eye / hand is trained on making things super smooth. Oil paint is the ideal medium for this, because of its translucency and blend-ability. Spending so much time painting flesh really helps perfect my technique, with so many different colors and tones in flesh, and having to create volume with light and shadow, figuring out how to create smooth, subtle transitions is essential.

**How long do these paintings take you?**

Each painting in this series took anywhere from 3 or 4 days to about a week. I start with a small full-color sketch, then once things are drawn and measured out on the canvas the actual painting part doesn't take very long. The time consuming part is getting the shapes perfectly symmetrical. I then paint everything in acrylic, then oil on top of that.



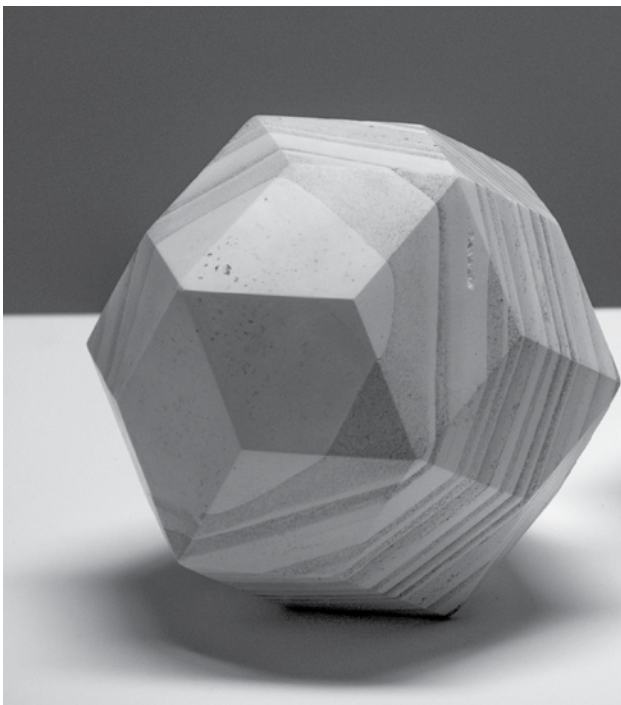
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## Dev Harlan

Questioned by Allie Mattson

### Aside from the physical presence of rocks and plants in your work, how much does natural geography play into your work?

I suppose the geography is a recent theme. Having worked for awhile with polyhedrons I became interested in the lattice of minerals and crystals, which lead to looking at rocks in general. For the most part I've simply been photographing geography as a source of inspiration, which naturally lead to doing 3D photogrammetry of rocks or natural formations. I have been exploring ideas for a print series based on renderings of these 3D scans. In the video work I am also often taking inspiration from the striations and layering seen in sedimentary rock. I reinterpret this as poly-chromatic bands of light in shifting hues.



### What goes into the creation of the video overlay for a specific piece?

Typically the form comes first, then I look at what the form suggests. Whether the work is a sculpture I've fabricated from plan or is based on casting of an organic object it all has to come into 3D land. From there I can visualize how an object works in a space, and how pattern and light can be applied to it. For an exhibition the projection is done with a piece of custom software which brings together the 3D model of the sculpture with any animation created for it. More recently I have been building animation generatively with bits of code which becomes a performative software, creating the video indefinitely according to some rules.

### How do you create the relationship between form and technological overlay?

There are a few strategies I take with video, first that it always is bounded by, often driven by the form. If patterns are used they follow the planes or facets of a geometric shape, striving for a seamless sort of skin that is contiguous across surfaces. Another strategy is to suggest that the surfaces or objects are luminescent, in other words creating the video projection to feel as if the object itself is the source of light. I typically arrive at some combination of these approaches.

### What begins your process in creating a piece?

Drawings and sketches usually, and often a lot of inspirational references or photographs I've taken. For larger sculptures I'll make small models in paper, foam or plaster. Other works come directly from plaster cast experiments. Inevitably this leads to some 3D visualization, and especially for geometric works, I'll iterate many version of the same form to arrive and something I like.



**DEV HARLAN**

**LAURA LIT**

**JAN-MAR 2018**

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