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FAR IN

LAURA LIT

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**Laura Lit**

**FAR IN**

**November 5–December 18, 2021**

twelve animal-sized painted wall reliefs of  
wood, plaster, resin, and clay

deliberate dreamings  
spirits made solid  
tethers to within

**N**

**Northern–Southern**

**5th St. b/w Brazos & San Jacinto**

**Austin**

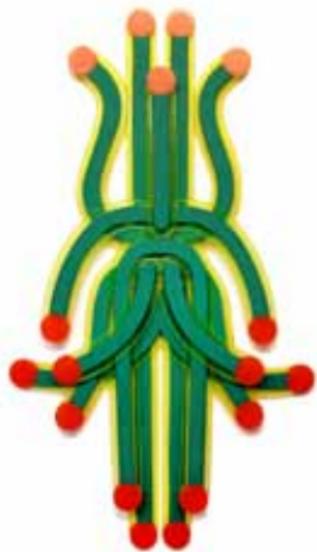
**northern–southern.com**

**@northernsouthern**

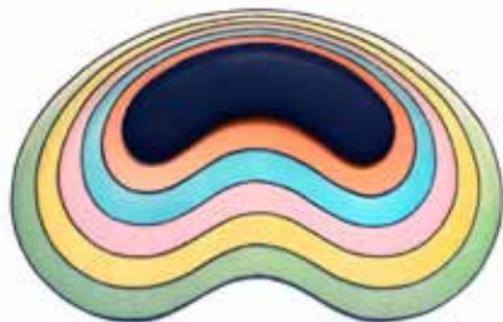
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Laura Lit (b. Dallas, Texas, 1979) educated first as a painter (BFA Rhode Island School of Design), then studied Special Effects Makeup for Film and Television at Vancouver Film School. In her twenties she worked in film and in art and architectural 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.

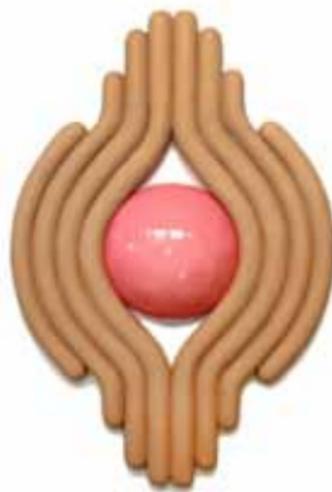
Lit's first Austin solo show was at Women and their Work in 2017: photorealistic oil portraits pierced with thread. For AFTER IMAGES at Northern-Southern 2018 Lit painted her first suite of abstractions: six gentle-edged ambiguous forms like life drawings of what we see with a tightly shut eyes. In N-S's 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.



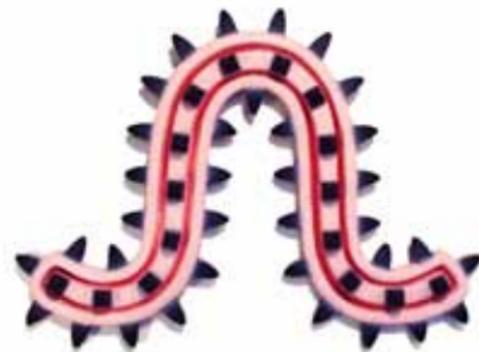
Lichen, 2021  
wood, resin, acrylic, oil  
28" x 50" x 2.5"



Motherload, 2021  
wood, resin, foam, paperclay, acrylic  
64" x 34" x 3"



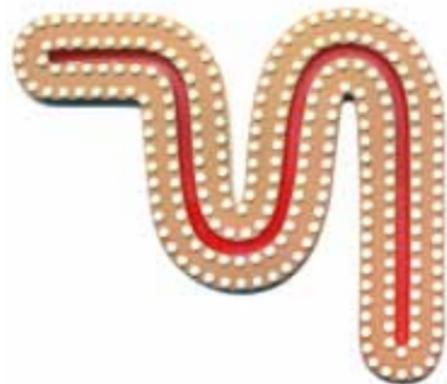
Pearl, 2021  
wood, foam, paperclay, acrylic, oil  
48" x 32" x 5"



Kink, 2021  
wood, foam, paperclay, plaster,  
acrylic, oil, resin, 42" x 30" x 4"



Lost Signal, 2021  
wood, foam, paperclay, acrylic  
42" x 37" x 3"



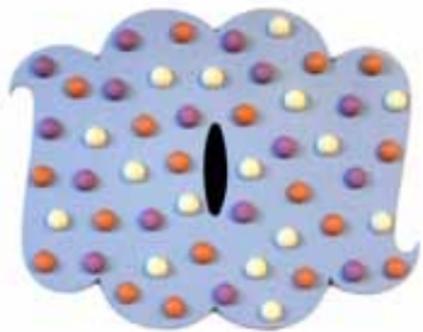
Leatherette, 2021  
wood, plaster, acrylic, oil, resin  
42" x 35" x 2"



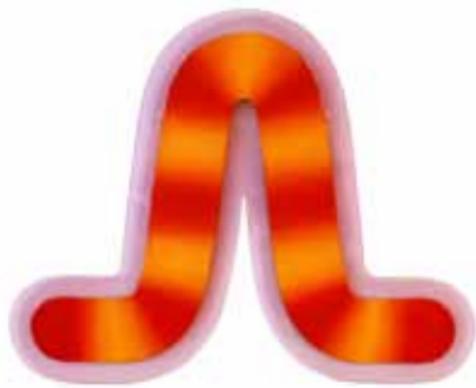
Aspic, 2021  
wood, foam, paperclay, acrylic, oil  
31" x 48" x 2"



Transfusion, 2020  
wood, paperclay, acrylic, oil  
37" x 29" x 2"



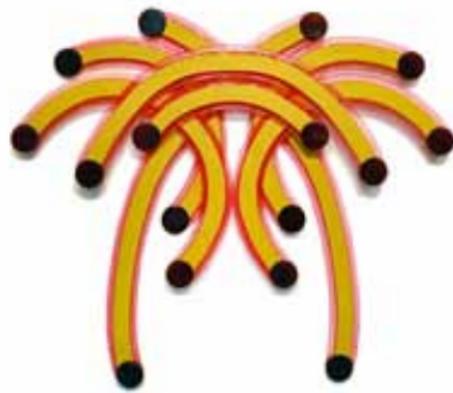
Fissure, 2021  
wood, resin, plaster, acrylic, oil  
36" x 28" x 2"



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



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



Golden Boy, 2021  
wood, resin, acrylic, oil  
42" x 36" x 2"

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**

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