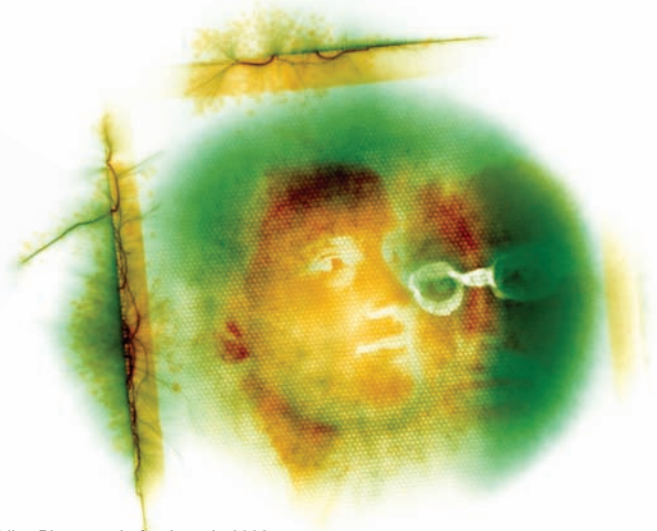


NATE LARSON — ON

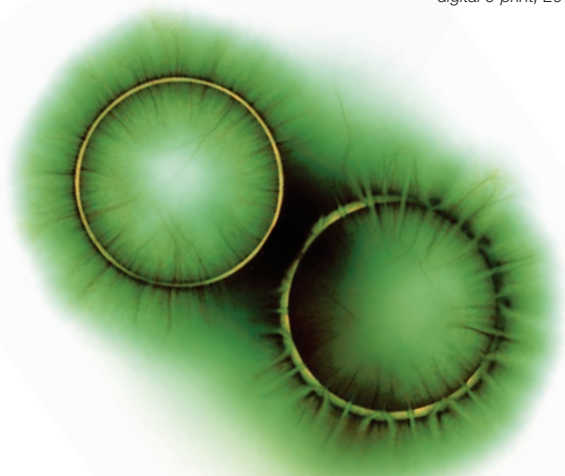
The Auras of Time



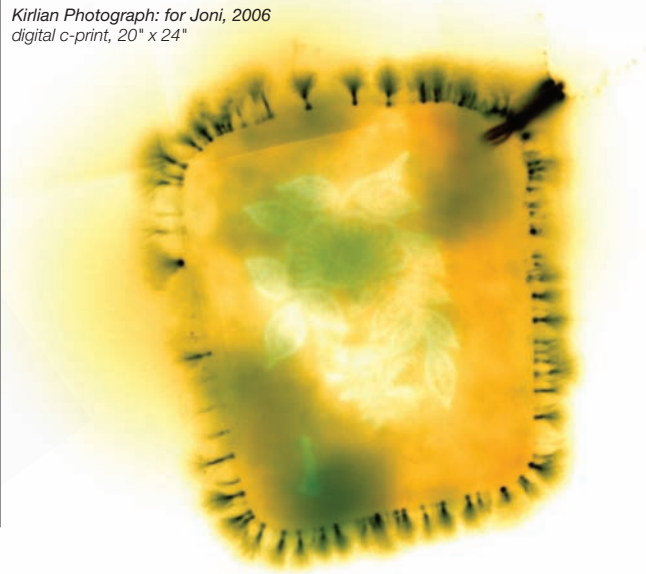
Kirlian Photograph: for JR, 2006
digital c-print, 20" x 24"



Kirlian Photograph: for Joseph, 2006
digital c-print, 20" x 24"



Kirlian Photograph: for Emilie, 2006
digital c-print, 20" x 24"



Kirlian Photograph: for Joni, 2006
digital c-print, 20" x 24"

words by **nicholas brown**

Photography has long been understood as a method of indexing that which exists in the world—recording as opposed to creating an image, the way a painter might. Of course, since the days of Muybridge and his horses we've seen endless forms of manipulation through digital and otherwise artificial means. But Chicago (soon to be Baltimore)-based photographer Nate Larson is less interested in manipulating that which is visible, but rather illuminating what is invisible. Through the Kirlian technique, a process developed by the Russian-born inventor Semyon Kirliia in the 1930s, Larson harnesses an object's electrical field rather than capturing light. The result is a literal rendering of the (rather loaded) notion of the 'aura', which the artist uses to imaginative ends. Soliciting colleagues to donate so-called Objects of Significance, he depicts these objects in the Kirlian technique, allowing the viewer to project their notion of the object's aura onto the visual impression made by its electromagnetic field.

Key to this project is the device itself: a beautiful, self-consciously rarefied object the artist built using electrician's instructions from the Internet. The photographs are collected into books housed inside the camera, which plays double duty as a sculpture.

Most recently, Larson has shifted from objects with significance to individuals, and to objects with wider cultural significance and loaded meaning: food. He presents these items—a range of healthy and not-so-healthy emblems of the American diet such as Twinkies, Wonder Bread, Spam, bananas and collared greens—in full scale so that their 'aura' is equal to that of the real object. Larson's interest in capturing the so-called 'life force' of an object takes on added resonance with materials we put in our bodies. □