

CHRIS HOOD
SPLIT PICTURES

Opening:

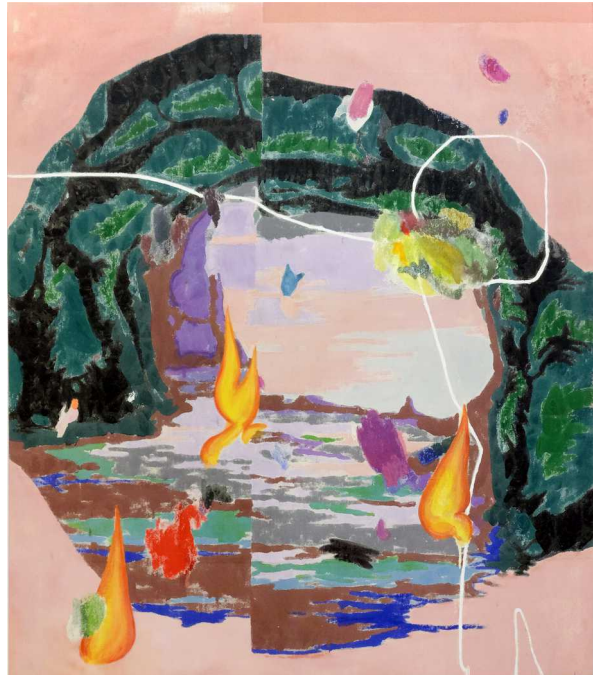
Friday, 22 November, 6–9pm

Duration:

22 November 2019 – 18 January 2020

Location:

68projects, Fasanenstraße 68, 10719 Berlin



Chris Hood, Split Cave (Pink), 2019
alkyd on canvas, 140 x 120 cm

68projects by GALERIE **KORNFELD**

presents in cooperation with [Villa Aurora & Thomas Mann House e.V.](#)

RESIDENT ARTIST CHRIS HOOD

68projects and Galerie Kornfeld are pleased to present the first ever solo exhibition in Berlin of American artist Chris Hood. The Los Angeles-based artist has been living and working in Berlin since October 2019, and will present a selection of his work at the conclusion of his 2019 Villa Aurora & Thomas Mann House e. V. Berlin fellowship and 68projects residency.

His newest series *Split Pictures* continue with the artists ongoing interests in cultural entropy and reconfiguration. Combining traditional techniques with the languages of digital territories, his work often features images culled from counterculture, art history, and mass media rendered abstract by translation. His pictures consist of a kind of mediated reality in which mixing and blending clichés and visual cues bring together a new hypnotic sense of reality and space. The series features a group of “settings” which at once depict physical spaces and on another level an observation of theoretical space, occupied by one's sense of personhood and perceptions. The works consider the viewer experiencing said spaces on two levels; a farther fuller space occupied by mountainous landscapes, the cosmos and the idea of mind-scape as space alongside a more familiar personalised one-on-one interpretation of space which looks into the finer details of cracks, splats and cuts within the surface and self.

There are particular dichotomies set up in creation and ending as well as lightness and heaviness as we witness imagery of bubbles and puffs of flame shift and stretch and collide with landscapes

of mountains, flying bricks, floral motifs and leaking wounds. These icons blip, dissolve, float, and fracture, serving as pegs for interpretation. The paintings are cast in a liminal surface space with a unique reverse stain technique that rests his compositions in ambiguous and perceptual tension. We experience the echo's of his motifs as information is fading on one end and only starting to appear on another. Layers of paint provide blends that interpolate between real and virtual worlds in various proportions as they collide to create the final pictorial image often only understood through the impressions of past spaces hidden behind references of cracks, caves and windows. Figures transfixed in a gaze or appearing to be under hypnosis look out from a dissipating cosmic collision. As his larger paintings depict these worlds in full, the smaller works exist on another field as we begin to interact with his motifs as simplified and configured characters and faces. His works on paper serve as a kind of advanced study of ideas in which the artist was able to move more freely and generate ideas and compositions using watercolour, ink, and resin, making for a material fluidity that is closer to his large scale compositions. The works consist of collage and manipulated digital imagery coming together much as visual interference phenomena does of an augmented reality. Focused on themes of identity, memory and loss, Hood explores within his works the wider role of images and contemporary painting reflected through a unique understanding of abstraction in which personal and social imagery collide in the 21st century.

Chris holds a BFA from Georgia State University and MFA from the San Francisco Art Institute. After his studies he spent many years working from New York before moving his studio permanently to Los Angeles. Chris Hood has had solo exhibitions at Praz Delavallade (Los Angeles), Lyles & King (New York), MIER Gallery (Los Angeles) and Galerie Bernard Ceysson (Paris). Group exhibitions include The Zuckerman Museum of Art, Venus Over Los Angeles (Los Angeles), CANADA (New York), Saatchi Gallery (London), and Jack Hanley (New York) among others. Hood's work has been featured in Art in America, Elephant, Mousse, The Art Newspaper, Time Out, and New American Paintings.

Since 1995, Villa Aurora in Los Angeles offers residency fellowships to writers, filmmakers, visual artists, and composers. Its fellows and the Friends of the Villa Aurora & Thomas Mann House have made it an important gathering place for people in and outside of Los Angeles for conversations and cultural life. Once a year an American visual artist is invited to Berlin.

Please contact Shahane Hakobyan, hakobyan@galeriekornfeld.com if you would like to interview the artist or receive further press material and images.

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