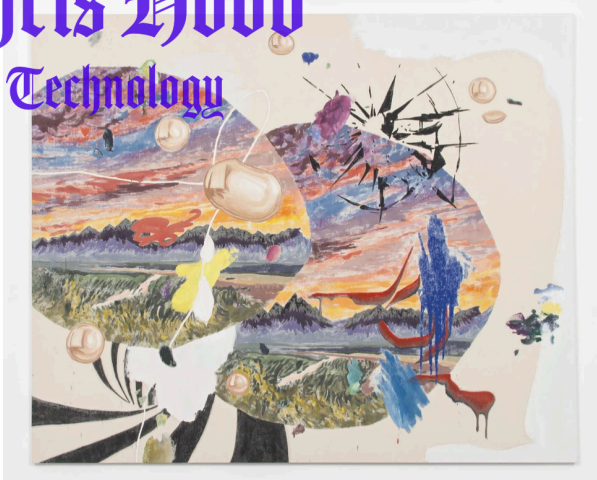


MASTHEAD

Op-Ed: Our favorite artists respond to a theme in the form of a visual essay.

Chris Hood ponders an uncertain future.

Chris Hood On: Technology



Technology is the promise of magic. Given enough time and human ingenuity, it fulfills the hopeful desire to replicate fire, crack open alchemy, or replace the gods. The once unfathomable becomes obsolete as it is surpassed by a greater promise. We inch forward though the direction is not linear. The path to the future is littered with wrong turns and refuse – millions of dusty VHS tapes and billions of now-useless iPods are just lying around. If technology is the promise of magic, then old technology is the reminder of failure. It holds our clunkier thinking. This produces a sensation of the present as being not-yet-fulfilled, existing somewhere between the obsolete and the unrealized. Our attempts to pry open tomorrow are so delicately bound in our time that the utopian promise of technology often feels like an eternally glimmering carrot just beyond reach. A quality of unfinished-ness entraps us. We wrestle with an impossible desire to know the future as a key to understanding the present, as we find ourselves arriving in continuously new futures that can only be understood in hindsight. We are stuck.

My painting, *Ten Thousand Years*, takes this sensation as its subject matter. Temporality gets unglued in an indeterminate space made real. Images from personal photographs, drawings, and mass media collide with improvisational strokes and painterly composition in a liminal physical space. What is in front, behind, revealed, or covered-over is interweaved and left in question. The painting appears to be coalescing and degrading simultaneously. This dynamic isn't illusionistic but rather a material reification. The work is made through many stained layers on the reverse of the canvas- soaking through and colliding to confounding placements. I aim to put the viewer in an emotional relationship to this sensation, one of unsure familiarity and distance, beauty and degradation. This feels closer to the truth for me.

Chris Hood, Ten Thousand Years, 2019



Chris Hood

On: Technology

Though representational in nature, Chris Hood's paintings reflect an understanding of abstraction in which personal and social imagery collide in the 21st-century. Hood holds an MFA from the San Francisco Art Institute and has had solo exhibitions at Praz Delavallade, Lyles & King, MIER Gallery and Galerie Bernard Ceysson. Hood's work has been featured in Art in America, Elephant, Mousse, The Art Newspaper, Galerie Magazine, Autre, Time Out New York, and New American Paintings.



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