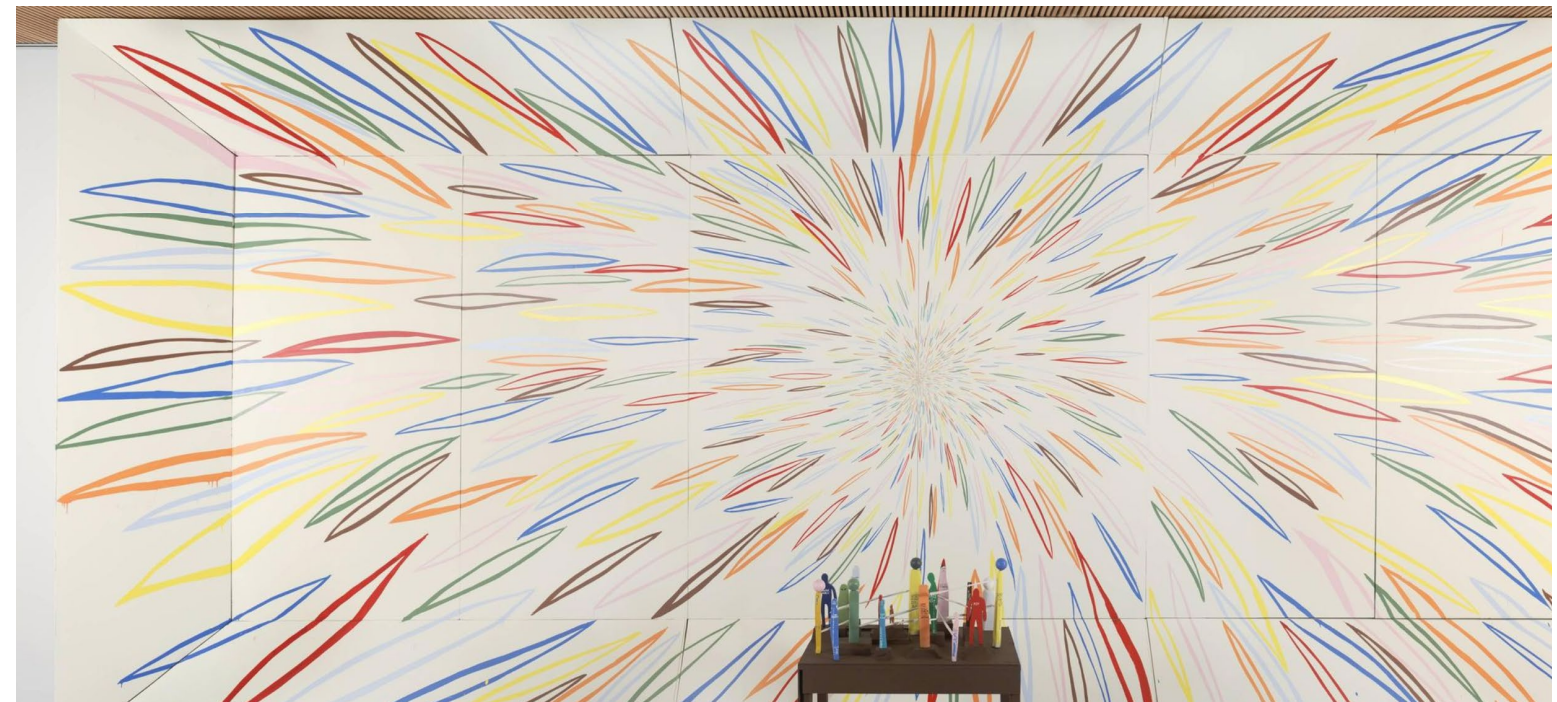
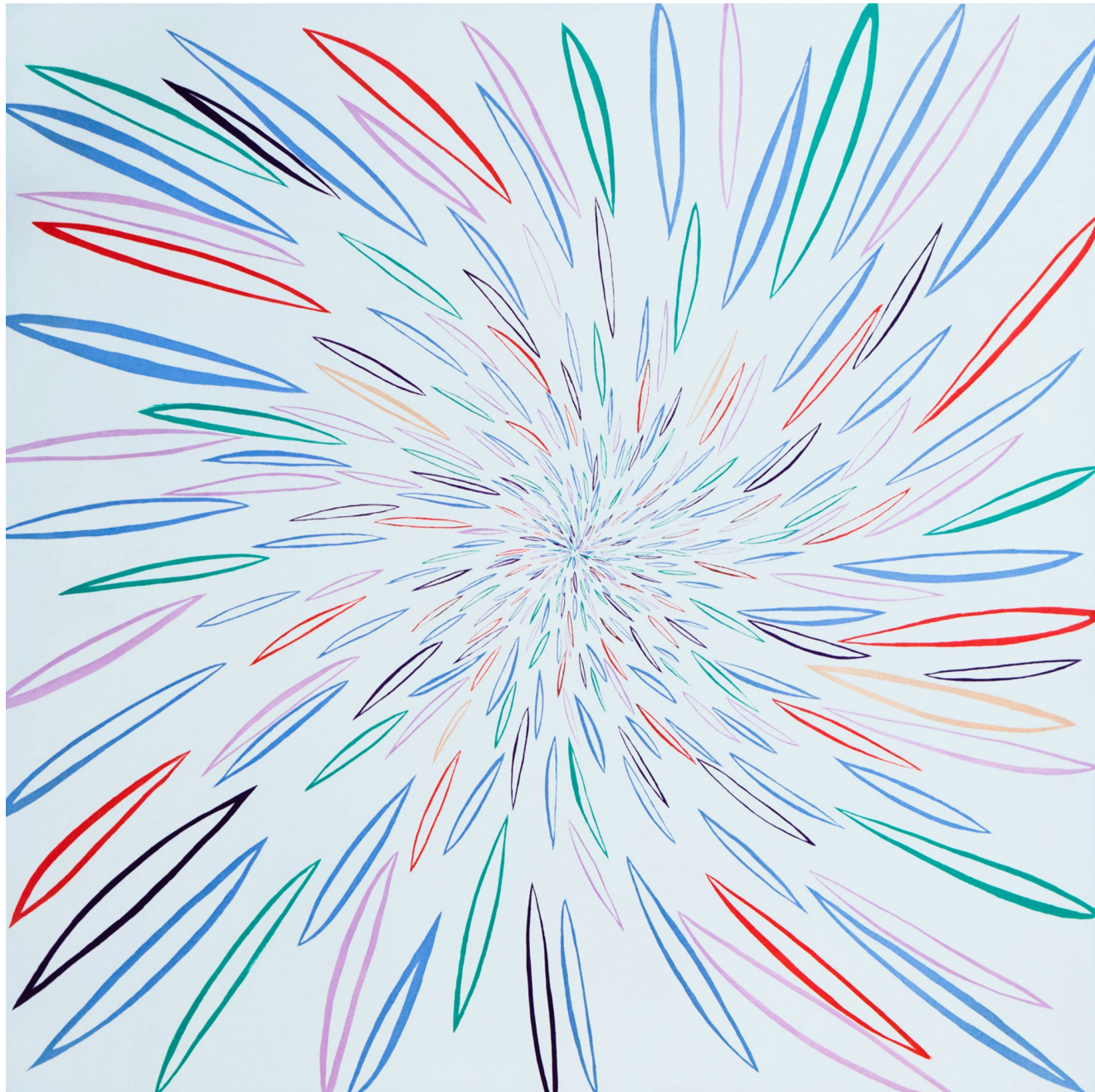


ENERGY 1, 2018
Color sugarlift aquatint and chine collé. Paper size: 40" x 40", Edition of 25



The Sunlight of the Spirit Is the Warmth of Love, 2004
Acrylic and oil on wood. 144" x 325" x 60"
Commissioned installation for SFMOMA.



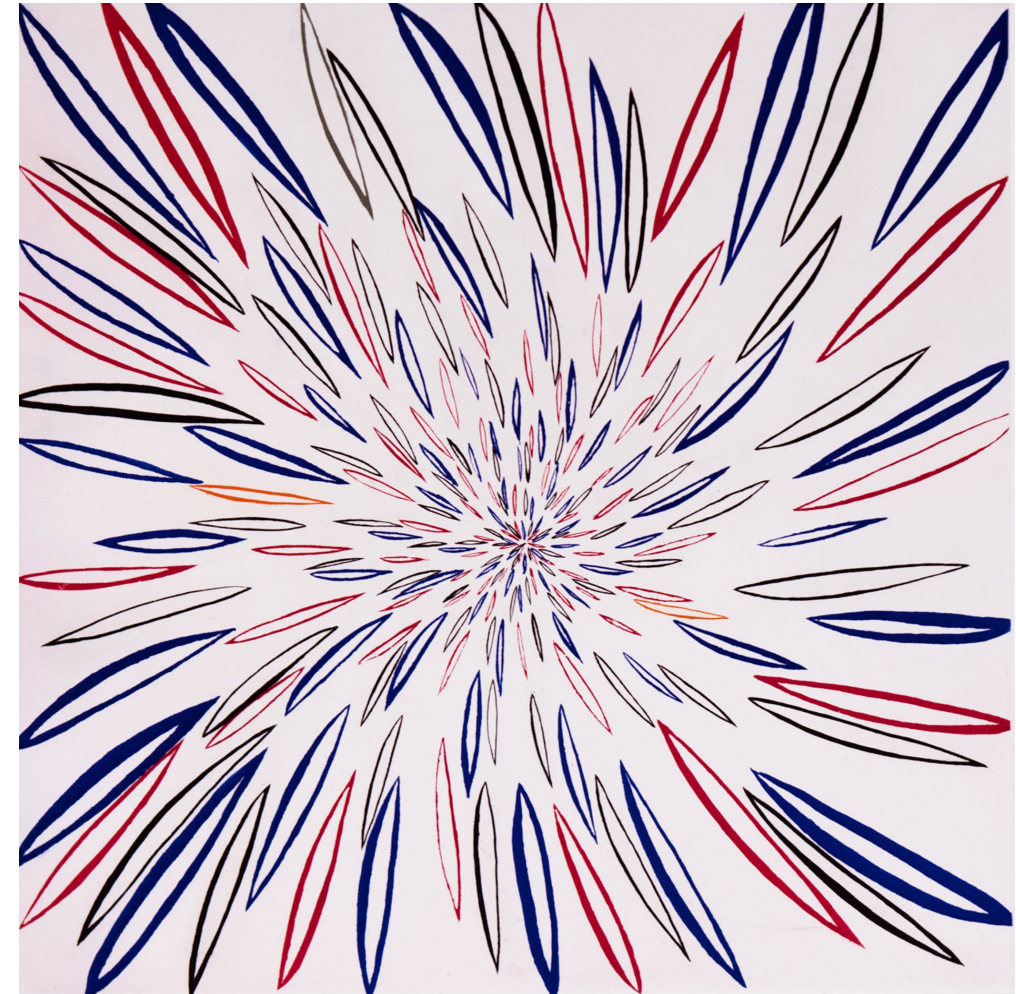
ENERGY 2, 2018
Color sugarlift aquatint and aquatint. Paper size: 40" x 40". Edition of 25



For over twenty years, Chris Johanson has made paintings and installations that reveal the multifaceted nature of the human condition while cutting through pretense. His existential observations leave you in a state of liberated euphoria—or blown out by brutal honesty.

If you follow his work, you understand that energy is a primary theme of his, whether it's positive energy, negative energy, or even sustainable energy. Many believe that there is a psychic (metaphysical) energy that cannot be measured with conventional methods. In religion, it's called "spirit"; in science, it's called "potential energy" (or "kinetic energy"); in the streets, it's called "vibe." Johanson has developed an oeuvre that has managed to provide insight into this realm of consciousness.

Johanson has been making his energy paintings, which he used to call energy explosion paintings, since the start of his career in the 1990s, and it is a visual motif he has visited off and on since then. The first



ENERGY 3, 2018
Color sugarlift aquatint and aquatint. Paper size: 20" x 20". Edition of 25

two pieces were drawings shown at 4 Walls Gallery in San Francisco and Alleged Gallery in New York City in 1998. The third piece, and first painting, was acquired by curator, writer, and critic Natasha Boas and included in a show she curated many years later for the San Francisco Art Institute. The fourth painting was included in a group show curated by Thomas Campbell at the Luggage Store Gallery in San Francisco. In 2000, Alex Baker, then associate curator at the Institute of Contemporary Art in Philadelphia, asked Johanson to be in the show East Meets West, and Johanson created a large group of energy paintings to activate the space. Soon after, he exhibited a painting at the Jack Hanley Gallery in San Francisco, followed by his piece for the Whitney Biennial in 2002 and a commission for the San Francisco Museum of Modern Art in 2004.

A consistent thread for Johanson, the energy paintings join his cityscapes, balloon heads, planet paintings, and sarcastic abstract art pieces. He calls them a joy to paint and describes them as full of positive intentions and infinite possibilities.

To make these new etchings, Johanson painted with his familiar sugarlift technique on copper plates to create layers of vibrant color and movement. The resulting images share the characteristics of great Op Art works and create a sense of energy—perhaps energy itself.

– Rhea Fontaine