

Chris Dorland

b. 1978 Montreal, Canada

EDUCATION

2013 Art & Law Program Residency, Fordham Law School/ Sergio Munoz Sarmiento

2002 B.F.A Summa Cum Laude, Painting, Purchase College, SUNY

1999 Dawson College, concentration Fine Arts, Montreal, Canada

HONORS / AWARDS

2016 Canada Council

2009 The Pollock-Krasner Foundation Grant Award

2005 The Rema Hort Mann Foundation

2004 The Scope Emerging Artist Award

2004 Visual Arts Grant: Research/Creation, Canada Council for the Arts

2003 The Space Program, Marie Walsh Sharpe Art Foundation

2001 Dawson College Fine Arts Award, Dawson College

SOLO EXHIBITIONS

2021 TBD, Lyles & King (US) *forthcoming

2020 *Active User*, NICOLETTI Contemporary (UK) *forthcoming

2019 *Synthetic Skin*, Super Dakota (BE)

2018 *Sun Stalker*, Aetopoulos, Athens, (GR)

2018 *Civilian*, Lyles & King, New York (US)

2017 *Density Build*, Practise, Oak Park (US)

2017 Solo presentation / NADA, New York (US) (Super Dakota)

2016 *Happiness Machines* Super Dakota, Brussels (BE)

2015 *chinese ferrari, body juice, easy abs diet, ryan gosling silicone core, deskjet 3250*; Five Eleven, NY (US)

2015 *surface surface (hey mr. goat)* with Joe Pflieger, Randall Scott Projects, Baltimore (US)

2014 *Entertainment Hardware*, Museo Nacional De Bellas Artes, Santiago (Chile)

2014 *Image Render*, Galeria IMPAKTO, Lima (PE)

2013 *Fiesta Americana*, Tops, Memphis (US)

2012 *Permanent Vacation*, Winkleman Gallery, New York (US)

2008 Test Site, RENTAL, New York (US)

2007 *Simulations*, Rhona Hoffman Gallery, Chicago (US)

2006 Marc Selwyn Fine Art, Los Angeles (US)

2005 *The Crystal World*, Marc Selwyn Fine Art, Los Angeles (US)

2004 *Public Domain*, Wendy Cooper Gallery, Chicago (US)

SELECTED GROUP EXHIBITIONS

2020

IsAnybody Home, LOL. Super Dakota (BE)

[UN]REAL, Nicoletti Contemporary X Detour NY (US)

2019

Frieze NY Lyles & King (US)

Site 131, Plugged-In Paintings, Dallas (US)

The Pit presents, Chris Dorland / Chris Hood, Los Angeles (US)

2018

Front International: Cleveland Triennial for Contemporary Art, Cleveland (US)

Without Nature, Nicoletti Contemporary, London (UK)

100 Sculptures curated by Todd Von Ammon and Joseph Ian Henrickson, Anonymous, Mexico DF (MX)

Dead Eden, Lyles & King, NY (US)

Malevolent Eldritch Shrieking, Attercliffe™, Sheffield (UK)

2017

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Chris Dorland / !Mediengruppe Bitnik /NADA, Miami (US) (Super Dakota)
Im/Material: Painting in the Digital Age, Sophia Contemporary, London (UK)
Social Photography V, Carriage Trade, New York (US)
Homestead, Carl Louie, London (CA)
(DYS)-TROPISM, Super Dakota, Brussels (BE)

2016

Hybrid Objects, L'INCONNUE, Montreal (CA)
Code Art Fair, Copenhagen, (DE) (Super Dakota)
Art Brussels, Brussels (BE) (Super Dakota)

2015

Lithium, Galeria IMPAKTO / Gonzalez y Gonzalez, Lima (PE)
Promise Problem (with Israel Lund and Gerold Miller), curated by Anne Luther, OSMOS, New York (US)

2014

Scripted Spaces, Martos Gallery curated Cecelia Stucker, Los Angeles (US)

2013

Word on the Street: Image, Language, Signage, Columbia College, Chicago (US)
Göttenfunken, Oy to Joy, Ray Smith Studio, Brooklyn (US)
Lumino City, Galeria IMPAKTO, Lima (PE)
Send me the JPEG, Winkleman Gallery, NY (US)
Painted Perfect, Anonymous Gallery, Mexico DF (MEX)
Make X, Repop room, NY (US)

2012

Lucie Fontaine at ESTATE, Marianne Boesky Uptown, NY (US)
Corporations are People Too, Winkleman Gallery, New York (US)
Scriptures, Galeria Bonomo, Bari (IT)

2011

Make Skateboards, White Flag Projects, St- Louis (US)
To Tell the Truth, Monya Rowe Gallery , New York (US)
After Hours: Bowery Gates Shutter Project, New Museum/Art Production Fund,
204 Bowery, New York (US)
Make Skateboards, I-20 Gallery, New York (US)
American Dream, Valentina Bonomo Gallery curated by Margherita Artoni, Rome (IT)
Large Abstractions, The Suburban, Oak Park (US)

2010

The Exquisite Corpse Drawing Project, curated by David Salle, Gasser Grunert Gallery, New York (US)
1 Degree, Middlesex County College, New Jersey (US)
Portugal Arte 10, Lisbon (PT)
VOR GOTT IST ALLE KUNST SCHEISSE curated by David Ostrowski, Dusseldorf (GE)

2009

Pruess Press curated by Joel Mesler, Ritter Zamet, London (UK)
Skin Jobs, Marc Selwyn Fine Art, Los Angeles (US)
What Remains: Chris Dorland, McCallum/Tarry, Leslie Horowitz, Alex Lee, Scenic Rochester (US)
System: System, curated by Adam Henry, St Cecilia's Convent, Brooklyn (US)

2008

Future Tense; Reshaping the Landscape, Neuberger Museum, Purchase (US)
Summer Group Show, Rhona Hoffman, Chicago (US)
Pruess Press, Rental, New York (US)
Cube-New York is Dead, Gavin Brown's Passerby, New York (US)

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The Armory Show NY, Rhona Hoffman Gallery It Ain't Fair, O.H.W.O.W presents, Miami (US)

COLLECTIONS

Whitney Museum of American Art
The Bronx Museum of the Arts
Neuberger Museum of Art
The Juilliard School of Art
Dawson College
Soho House Group
Neuberger Berman
The Langham Chicago
Microsoft Art Collection

PUBLIC WORKS

2013 IBM PLAZA, Langham Hotel/ ART PRODUCTION FUND, Chicago (US)
2010 June Noble Larkin Lobby, Juilliard School of Music, New York (US)

CURATORIAL PROJECTS

2016-present Director-at-Large, Magenta Plains (US)
2012 DATA TRASH, I-20 Gallery, New York (US)
2009 Skin Jobs, Marc Selwyn Fine Art, Los Angeles (US)

PUBLICATIONS

Sun Stalker, printed by One Star Press, Paris (forthcoming)
Full Walkthrough 1 : 1 x 4, edition 250 printed by RRose Editions Paris
Density Build, edition of 100 published by PRACTISE, 32 pages full color printed by Soft City Printing, 2017
A Curious Publication (with Nathan Carter). Kate Warble gallery 2009
Basic Pleasure Models published by Tim Barber /TV Books, NYC 2009 Whitewall, Artist Diary, Fall 2008
Simulations, edition of 100 artist books published by Tim Barber/ TV Books, NYC 2007

SELECTED BIBLIOGRAPHY (2019-2017)

Media Exhausts Hardware, Eli Kerr, Super Dakota March, 2019
Full Walkthrough, A.E. Benenson, RRose Editions, Feb 2019
Tape Leak, Clay Hall, Issue 15, December, 2018
Artnews, Cleveland's First Front International Triennial Explores American Metropolises, Alex Greenberger, August 8th, 2018
ACM - Future of Computing Academy, [Contemporary Art from Software, Glitches, and Digital Technologies](#), Bushra Anjum, July 22nd, 2018
Art Critical, [The Wilfull Glitch: Chris Dorland and Technological Singularity](#), Roman Kalinovski, March 15th 2018
HaberArts, [Up Your Day!](#), John Haber, February 7th, 2018
Elephant, [February NYC's Art Crawl](#), Noah Dillon, Feb 5th, 2018
New York Times, [Chris Dorland at Lyles & King](#), Will Heinrich, Feb 2nd, 2018
Collector Daily, [Chris Dorland at Lyles & King](#), Loring Knoblauch, January 29th, 2018
Cool Hunting, [Chris Dorland at Lyles & King](#), David Graver Jan 2018
PAPER, [This Artist Work is Like Entering An Episode of Black Mirror](#), Julia Gray,, Jan 2018
Artnet, [35 Must See Gallery Shows](#), Sarah Cascone, January 5th, 2018
Watch This Space, Francesca Gavin published by Antenne Books, London
Office Magazine, [Artists and the Internet](#), Paige Silveria,
AQN, ["Is it Progress if it Uses a Fork"](#), March 2017
Artnews, ["Nada New York settles into fresh environs with ambitious booths and scattered sales"](#), Nate Freeman March 2017
Artnet, ["Activism is Alive and Well at Nada"](#), NY, Christian Viveros-Faune

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Art Lovers, "[Chris Dorland, Super Dakota](#)", Nancy Smith, March 2017

The Verge, "[Technology and Art meet at New York Art Week](#)", Tamara Warren, March 2017

[Business Insider UK](#), Forrest Almasi, 2017

Artnews, Fairs Fair, "[Highlights from Nada New York](#)", Anne Doran March 2017