

The New York Times

ART & DESIGN | ART REVIEW



An installation view of "Civilian," Chris Dorland's exhibition at Lyles & King, featuring "Untitled (Coil Whine)" at right. Charles Benton/Lyles & King, New York and Super Dakota, Brussels

JAN. 31, 2018

Chris Dorland

Through Feb. 11. Lyles & King, 106 Forsyth Street, Manhattan; 646-5478, lylesandking.com.

What fascinates me about [Chris Dorland's new work](#) is how old-fashioned it feels. Using a wide array of scanners, digital after-effects and broken televisions, [Mr. Dorland](#) layers footage and imagery, both found and staged, into complex compositions printed on Alumacore or played in short loops on flat-screens leaning against the wall.

Despite their distinctively cyberpunk aesthetic of visual static and fragmentation in a palette dominated by blacks, pinks and techno greens, the images are powered by the same careful counterbalancing of color and form you would see in any good abstract painting of the past 50 years.

In the nine-second video loop "Untitled (Touchscreen)," a still image of a smiling young couple is split into overlapping blue and red versions that flicker from place to place, alternating with moments of black; the handsome print "Untitled (Coil Whine)" puts a large, black and white image of fingers beside wavering green lines of video distortion and under a block of marbled orange and a fragment of sans-serif text reading "UP YOUR DAY."

What's really of the moment about the work isn't its content as such, but its meta-abstraction — the treatment of figurative imagery and nonfigurative gestures as equal actors in an overall visual project defined by its mood rather than its meaning.

WILL HEINRICH