Chris Dorland
Born Montreal, Canada
Lives / Works New York, NY

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

2024 Pollock-Krasner Foundation Award
2020 Visual Arts Grant: Research/Creation, Canada Council for the Arts
2016 Travel Grant, Canada Council for the Arts
2009 The Pollock-Krasner Foundation 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

2026 Chrome Shelter, Museum gegenstandsfreier Kunst, Otterndorf (GE)
2026 Exhaust Field, Cinema Tick Tack, Antwerp (BE)
2026 Latent Stack, Lyles & King, New York (US)
2025 Clone Repo (server ruin), Nicoletti, London (UK)
2023 *shellcode*, Lyles & King, New York (US)
2021 *Protocol,* Super Dakota, Brussels (BE)
2021 *Species*, Nicolas Robert, Montreal (CA)
2021 New Day, Lyles & King, New York (US)
2020 *FLR-13*, Nicoletti Digital,
2020 *Active User*, Nicoletti Contemporary, London (UK)
2019 *Basic Pleasure Model*, MD Bar, Cologne, (DE)
2019 *Synthetic Skin*, Super Dakota, Brussels (BE)
2018 *Sun Stalker*, Aetopoulos, Athens, (GR)
2018 *Civilian*, Lyles & King, New York (US)
2017 *Density Build*, Practise, Oak Park (US)
2017 Solo presentation – Super Dakota / NADA, New York (US)
2016 *Happiness Machines* Super Dakota, Brussels (BE)
2015 *chinese ferrari, body juice, easy abs diet, ryan gosling silicone core, deskjet 3250; first 500 get a free hoodie*, 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

2026
World Builders, ArtsWestchester, White Plains (US)
Guild & Greyshkull, The Cooper Union School of Art (US)
Unseen Users, Super Dakota, Brussels (BE)

2025
Signals Intelligence, eyes never sleep, NY (US)
Tiny Vices, The Hole, NY (US)

2024
Surveillance, The Bunker, Palm Beach (US)
Floating Through the Metaverse, Paggi House, Austin (US)
Cumulonebulous, eyes never sleep, NY (US)
New Space, Nicoletti, London (UK)

2023
Synthetic Bodies, Lyles & King, NY (US)

2022
Hell March, eyes never sleep, NY (US)
Bright Moments, Kraftwerk Berlin, Berlin (GE)
Web3 Aesthetics: In The Future Post-Hype of the NFTs, Annka Kultys Gallery (UK)
Liquid Life, Super Dakota, Brussels (BE)
The Tale Their Terror Tells, Lyles & King, NY (US)

2021
2092, Mutek JP curated by Benoit Palop (online)
Art was Only a Substitute for the Internet, Wrong Biennial (online)
Friends and Family, Magenta Plains, NY (US)
Abstract Art in The Age of New Media, Museum of Contemporary Digital Art MoCDA (online)
Moving Slowly Through, Sky Fine Foods x Daata, (online)

2020
06, PM/AM, London (UK)
6 Degrees, Liebaert Project, Kortrijk (BE)
Is Anybody Home, LOL. Super Dakota (BE)
[UN]REAL, Nicoletti Contemporary X Detour NY (US)

2019
Frieze, NY Lyles & King, NY (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, Anomymous, Mexico DF (MX)
Dead Eden, Lyles & King, NY (US)
Malevolent Eldritch Shrieking, Attercliffe™, Sheffield (UK)

2017
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)
The Armory Show NY, Rhona Hoffman Gallery It Ain't Fair, O.H.W.O.W presents, Miami (US)

2007
Last Night at the Chelsea, curated by Joe Sheftel The Chelsea Hotel, New York (US)
Art Basel Miami Beach (Rhona Hoffman Gallery) Miami (US)
Distinctive Messengers, curated by Simon Watson, Los Angeles (US)
Some Kind of Portrait, Marc Selwyn Fine Art, Los Angeles (US)

2006
Turn the Beat Around, Sikkema Jenkins, New York (US)
25 Bold Moves, House of Campari curated by Scenic, NY (US)
Tiny Vices, curated by Tim Barber, Spencer Brownstone Gallery, New York (US)

2005
The Promised Land, Wendy Cooper Gallery, Chicago(US)
What is Your Conceptual Continuity? Rare, New York (US)

2004 Queens International, Queens Museum of Art, Queens (US)

COLLECTIONS

Museum gegenstandsfreier Kunst (DE)
The Bunker (US)
The Leder Art Collection (US)
Whitney Museum of American Art (US)
The Bronx Museum of the Arts (US)
Dennos Art Museum Center (US)
Neuberger Museum of Art (US)
The Juilliard School of Art (US)
Jordan Schnitzer Museum of Art (US)
Dawson College (US)
Soho House Group (UK/US)
Sigg Art Foundation (SZ)
Neuberger Berman (US)
The Langham Chicago (US)

Microsoft Art Collection (US)

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)

VIDEO SCREENINGS

2013 IS THAT ALL THERE IS? An apocalyptic screening by Francesca Gavin, Import Projects, Berlin
2011 RESTORATION HARDWARE, FOKUS, Nikolaj Kunsthal Contemporary Art Center, Copenhagen, Denmark
2011 RESTORATION HARDWARE, The Standard Projections/Art Production Fund, Los Angeles Ca

PUBLICATIONS / ARTIST BOOKS

Chris Dorland: Future Ruins, Full color, Hirmer Verlag, 2025
Sun Scraper, Beatrice Press, Full color, perfect bound, 2021
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
Simulations, edition of 100 artist books published by Tim Barber/ TV Books, NYC 2007

SELECTED BIBLIOGRAPHY

Additive Magazine, Chris Dorland – Painting and Technology, Jonas Sanden, August 9, 2026
Whitehot Magazine, Future Ruins / Diamond Seas on Robert Hobbs's Chris Dorland Monograph Future Ruins and the Sonic Youth / John Oswald's Diamond Seas vinyl LP, Joseph Nechvatal, July 18th, 2026
Intech Open, Haunted Screens and Algorithmic Ruins: Semiotic Ecologies in Chris Dorland's Post-Digital Art, Robert Hobbs, June 8th, 2026
Hirmer Verlag, Chris Dorland : Future Ruins, Robert Hobbs, January, 2026
Tussle Magazine, Latent Stack at Lyles & King, Adam Simon, April 20th, 2026
Refresh Magazine, The Protopian Latent Stack, Philippe Riss-Schmitt, April 13th, 2026
Selling Out, A No Sci-Fi Rule, Natasha Stagg, April 13th, 2026
Family Style, Field Day, Osman Can Yerebakan, Spring 2026
Refresh Magazine, Feudal Livestock, Editorial team, February 19th, 2026
Right Click Save, A-Z of Digital Art 2026, Editorial team, January 1st, 2026
The Art Newspaper, Art's New Hybrid Economy, Alex Estorick, July 4th, 2025
Right Click Save, On Paintings Digital Ruins, Annie Pereira, June 9th, 2025
Fakewhale Log, Fakewhale in Dialogue with Chris Dorland, June 3rd 2025
Palette Talk, Enter the Abstract Glitch Paintings of Chris Dorland, April 24th, 2025
Formation Art, Interview with Chris Dorland, May 11th, 2025

Palette Talk, Enter the Abstract Glitch Paintings of Chris Dorland, April 24th, 2025
Eyebeam, Software as Underpainting, Brian Droitcour, September, 26, 2024
Curator Guide, What Progress: Chris Dorland, Curator Guide, Saul Appelbaum, April 24th, 2024
Hidden Gems, Chris Dorland on The Transformation Of Reality, Willa Köerner, Nov 17th, 2023
Cultured, Moving Into Your College Dorm? 5 Art Advisors Curate a Collection for Those Empty White Walls, Sophie Lee, August 24, 2023
The Art Newspaper, Is Liste art fair's under-40s rule starting to feel its age? Kabir Jhala, 14 June 2023
Artsy, At Liste Art Fair Basel 2023, Emerging Artists Fuse the Personal and the Political, Arun Kaka, June 13th, 2023
Brooklyn Rail, A Language Cairn: Artists on Their Practise Charlotte Kent, May 2023
Two Coats of Paint, Historian for the Future, Sharon Butler, Feb 25th, 2023
Talk Magazine, Issue 4, 2022
Databending, Painting and the Post-Digital, Agora September, 2021
Foundation, Turning Glitches into Art, Lindsay Howard (interview), April, 2021
Frieze magazine, Painting the End of the World, Natasha Stagg, April 2021 issue 218
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,
AQNB, "Is it Progress if it Uses a Fork"
Artnews, "Nada New York settles into fresh environs with ambitious booths and scattered sales", Nate Freeman
Artnet, "Activism is Alive and Well at Nada", NY, Christian Viveros-Faune
Art Lovers, "Chris Dorland, Super Dakota", Nancy Smith
The Verge, "Technology and Art meet at New York Art Week", Tamara Warren
Business Insider UK, Forrest Almasi,
Artnews, Fairs Fair, "Hightlights from Nada New York", Anne Doran
POSTmatter, "Rainbow Screens", Louise Benson, April 12th, 2015
Whitewall, "Chris Dorland Defines Paintings in the 21st Century" , Charlotte Kinberger, March 30th, 2015
Artnews.com, "The Big Con: Walter Robinson and Chris Dorland Discuss The Art Market", Dan Duray, April 10th, 2015
FRISCHE, "Culture, Technology, Celebrity, Capitalism, Progress" Aliyah Schamsher Issue 05 2014
Word on The Street (Catalogue), "Display and the Multi Vocal Rhetoric of Places and Things", Ward Tietz 2013
Dazed and Confused, "Off- Modernists", Francesca Gavin, November 2012
Paddle8.com, "Chris Dorland at Winkleman Gallery", Rebecca Roberts, October 5th 2012
The Wilde Magazine, "Chris Dorland's Frightening Utopias", Serena Qiu, September 2012
The Last Magazine.com, "Gallery Round Up", Kevin Greenberg, September 2012
Papermag, "Tips for Today", Alex Bedder, September 6th 2012, Papermag.com ARTINFO.com, "40 Most Anticipated New York Fall Shows", Kyle Chayka, September 4th 2012 Artinfo.com

Harp & Altar, The Galleries, Michael Newton, Issue 9 Winter 2012
Whitehot Magazine, “Corporations are People Too”, Dan Tanowski, January 2012
Habert Arts.com, We, the People, Too, John Haber, January 2012
Habert Arts.com, We, the People, Too, John Haber, January 2012
Agence Presse France, After Romney, “Corporations are People Too” Jennifer Weiss, Jan 2012 Saatchi Magazine Online, Doug McClemont’s Top Ten NY Shows, Doug McClemont, Jan 2012 Artslant, Critics Pick: Taking Corps Out of Corporation, Noah Dillon, Jan 7th 2012 Artslant.com Artnet,Magazine, The New York List 1/09/12, Emily Nathan, Artnet.com
Time Out NYC, Critic’s Picks, January 4th 2012
Wallpaper.com, Rome Rising: the city’s new breed of creatives August 2011 Wallpaper.com Flash Art Online, American Dream, Patricia Ferri, June 2011
http://www.flashartonline.it/interno.php?pagina=onweb_det&id_art=693&det=ok&titolo=AMERICAN-DREAM-%E2%80%93-Valentina-Bonomo,-Roma
Dear Dave, The Swimsuit Issue, March 2011
IL Punto Magazine, The American Dream Tra Acquarelli e Collages, Marina Donzella, April 14th 2011
InsideArt, Rome Italy, March 2011
D La Repubblica Donna, Un Sogno a 5 Voci, Sunday Magazine La Republica, Italy, March 26th 2011
La Republica, Sogno a Stele e Strisce Tra Acquarelli e Collage, Italy, March 26th, 2011
Art Talk Chicago, Monday Morning Quarterback, Stephanie Burke, January 22nd,2011
Artnet Magazine, The Don, Charlie Finch, January 17th 2011
NewYorkTimes.com, Arts Beats Blog, Roberta Smith, Sept 25th 2009 DemocratandChronicle.com, Eastman Young Professionals, August 10th 2009
Details, How the Artworld Became the Last Party in Town Simon Dumenco, October, 2008
The New York Times, Pruess Press at Rental, Roberta Smith, Friday, June27th, 2008
Whitewall, Artist Diary, Fall 2008
V magazine, Work in Progress, Summer 2008
NewCity Chicago, Tip of the Week, David Mark Wise, May 2008
Whitewall, , New Artist, Simon Watson, April 2008
BorderCrossings, Surface Tensions, Susan Emerling, August 2007
Artinfo.com, LA Art, a Fair with a Focus, William Hanley, March 27, 2008
ArtSlant.com, What Does a Portrait Do?,Nicholas Grider, 07-10-2007
NY Arts, City of the Future (interview), Leah Oates, June/July 2007
Modern Art Obsession.com, (interview), Michael Hoeh, December, 2006
New Yorker, Critics Picks, March 18tth 2006
Modern Art Notes (www.artsjournal.com/man), December 15, 2005
Art Papers, Painting Utopia, Sylvie Fortin, Nov/Dec 2005
Ten by Ten, Terence Hannum, Nov/Dec2004
James Wagner.com, Queens International 2004, James Wagner, November 10th
Queens Museum of Art, Queens International 2004 (exhibition catalogue), Miriam Brumer.
Chicago Reader, Critics Choice, Fred Camper, July 16th, 2004