

NICOLETTI

CHRIS DORLAND

CLONE REPO (SERVER RUIN)

25.04.25 - 24.05.25



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Clone Repo (server ruin) is the second solo exhibition by New York-based artist Chris Dorland at NICOLETTI.

Featuring an installation composed of a 1”20 min video loop and two paintings, *Clone Repo (server ruin)* envisions a collapsed network of digital ruins—a landscape of decayed servers, lost transmissions, and corrupted archives.

The exhibition centres on a large LED screen playing a video made of repurposed screen grabs from Tik Tok and Instagram, accompanied by a score by Montreal-based composer Leon Louder. Abstracted to near erasure, the sequence could be a file salvaged from one of these broken servers, still playing but barely intact.

This sort of ruin of information is paired with paintings built up through thick layers of polymer and inks, reading like stills from a drone scanning the wreckage: glitched, fractured, unreadable.

Cloning a repository means creating a local, full copy of a remote server, including all its files, folders and history. Throughout the exhibition, Dorland explores the failure of systems designed to reveal, preserve, or replicate reality, conjuring instead the fragility of technological memory, the failures of mediation, and the inevitable erosion of systems that promise permanence.

In his paintings, while the horizontal striations of the compositions evoke the scanning processes of surveillance apparatuses, drone feeds and mapping technologies, their glitches and distortions expose their inherent flaws. Acting as imperfect clones, where layers of scraping and reworking mirror the overwriting of memory, Dorland’s paintings reimagine the archive as something fragile and fleeting rather than constant. Likewise, the scattered flow of glitching footage in his video underscores the fleeting nature of digital memory and the inevitable loss embedded in duplication.

Themes of environmental collapse are also present: metallic pigments and distressed surfaces relay the tension between natural landscapes and the synthetic materials that document, replicate, and degrade them. The erosion of ecosystems parallels the breakdown of technological and industrial systems, exposing their inability to fully comprehend or control the worlds they construct. Exposing the fragility of systems designed to sustain and clarify the world, *Clone Repo (server ruin)* reveals how their failure to grasp the complexity of reality contributes to its disintegration.

Chris Dorland (b. Montreal) is a New York based artist working at the edge of painting and technology. In 2024, Dorland received a Pollock-Krasner Foundation Award.

His upcoming projects include *Signals Intelligence*, group exhibition at eyes never sleep, New York (2025); and his first institutional solo exhibition in Europe, which will open at Museum gegenstandsfreier Kunst (MgK), Otterndorf, DE (June 2026).

A monographic publication, Chris Dorland: *Future Ruins*, by Robert Hobbs, will be published by Hirmer Publishers in Spring 2026.

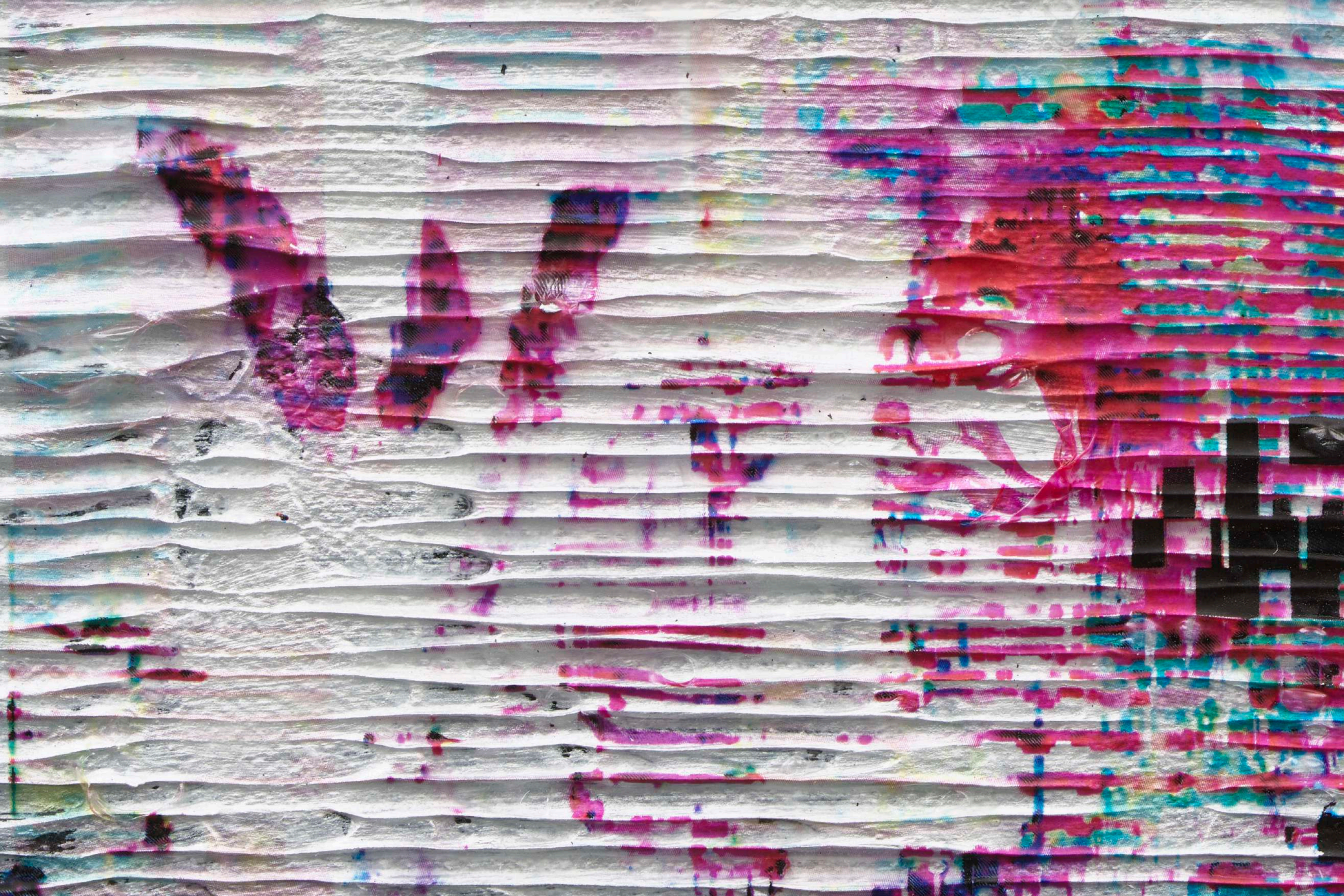




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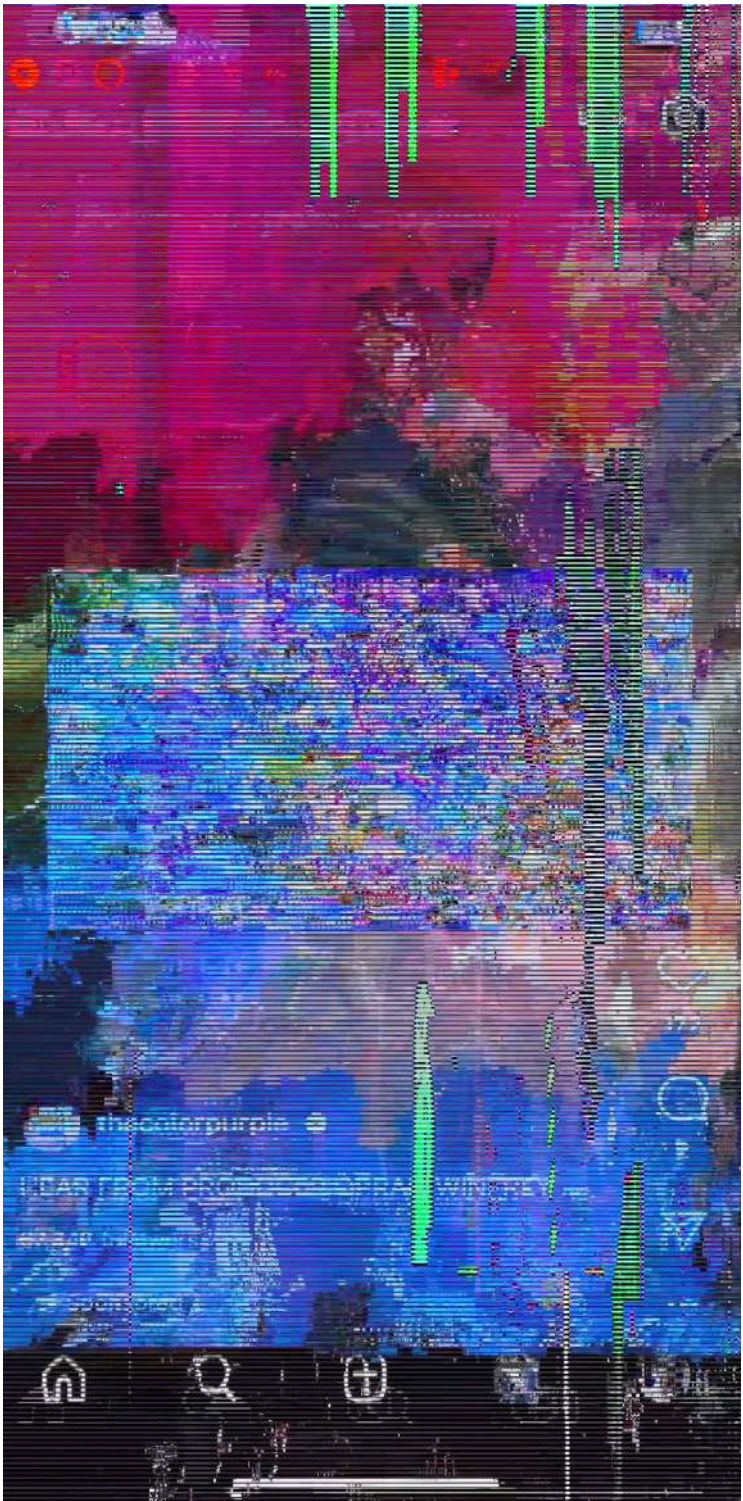
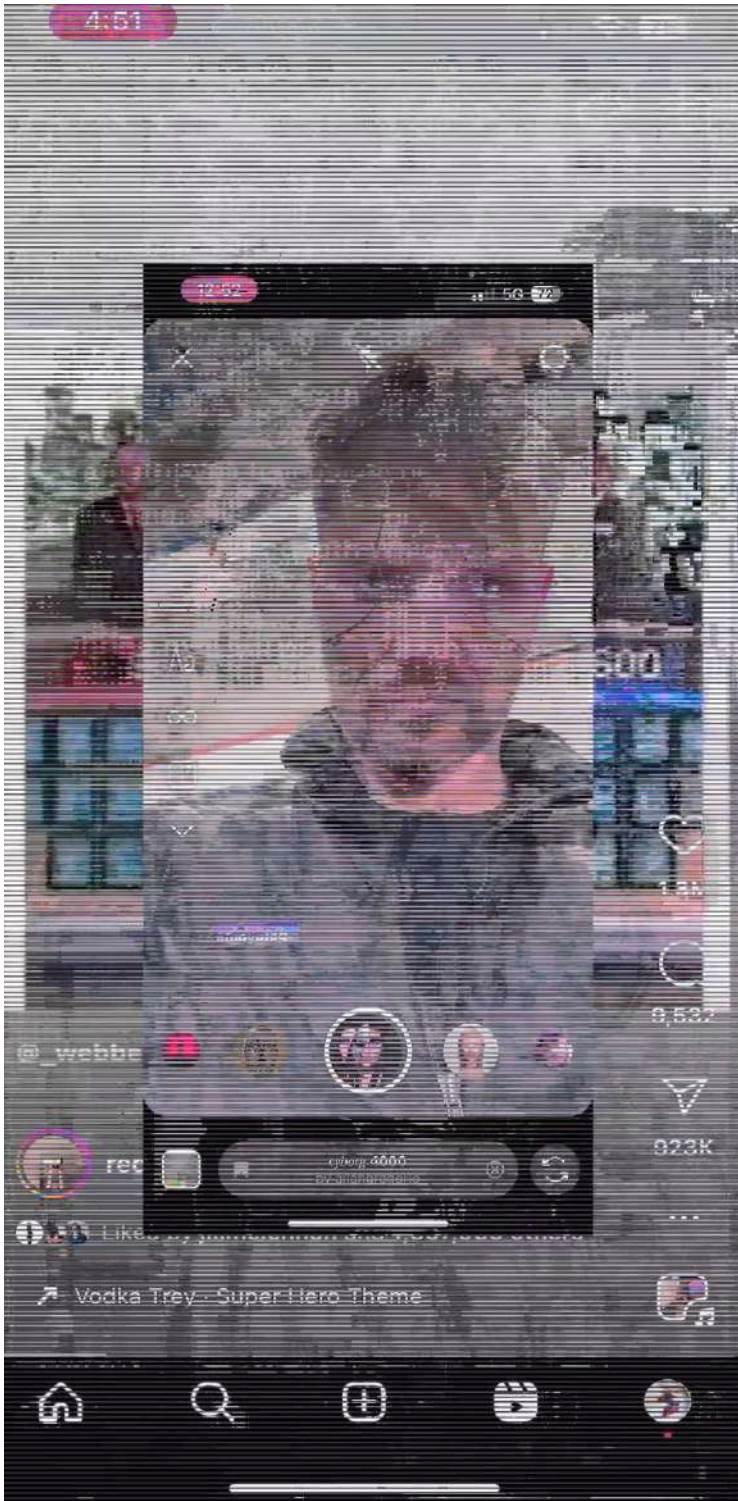
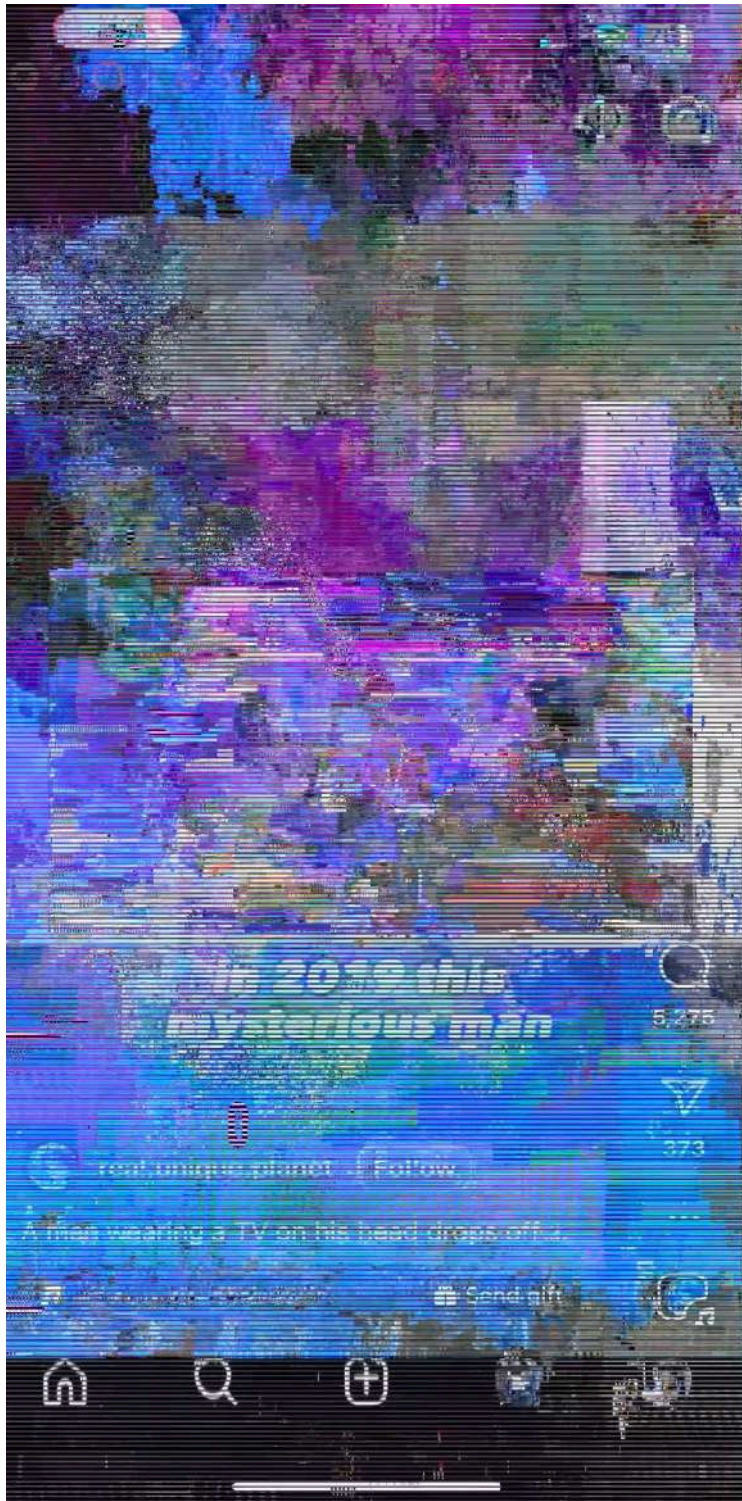


Untitled (fragment), 2025
Metallic polymer, pigment, gesso, and UV coated paper on canvas
20.3 x 25.4 cm | 8 x 10 in

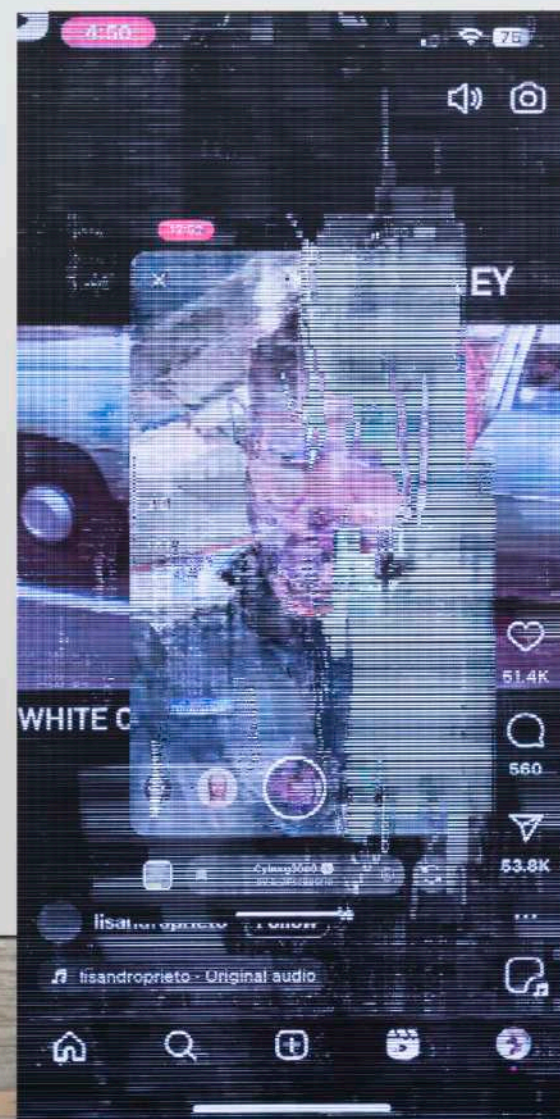


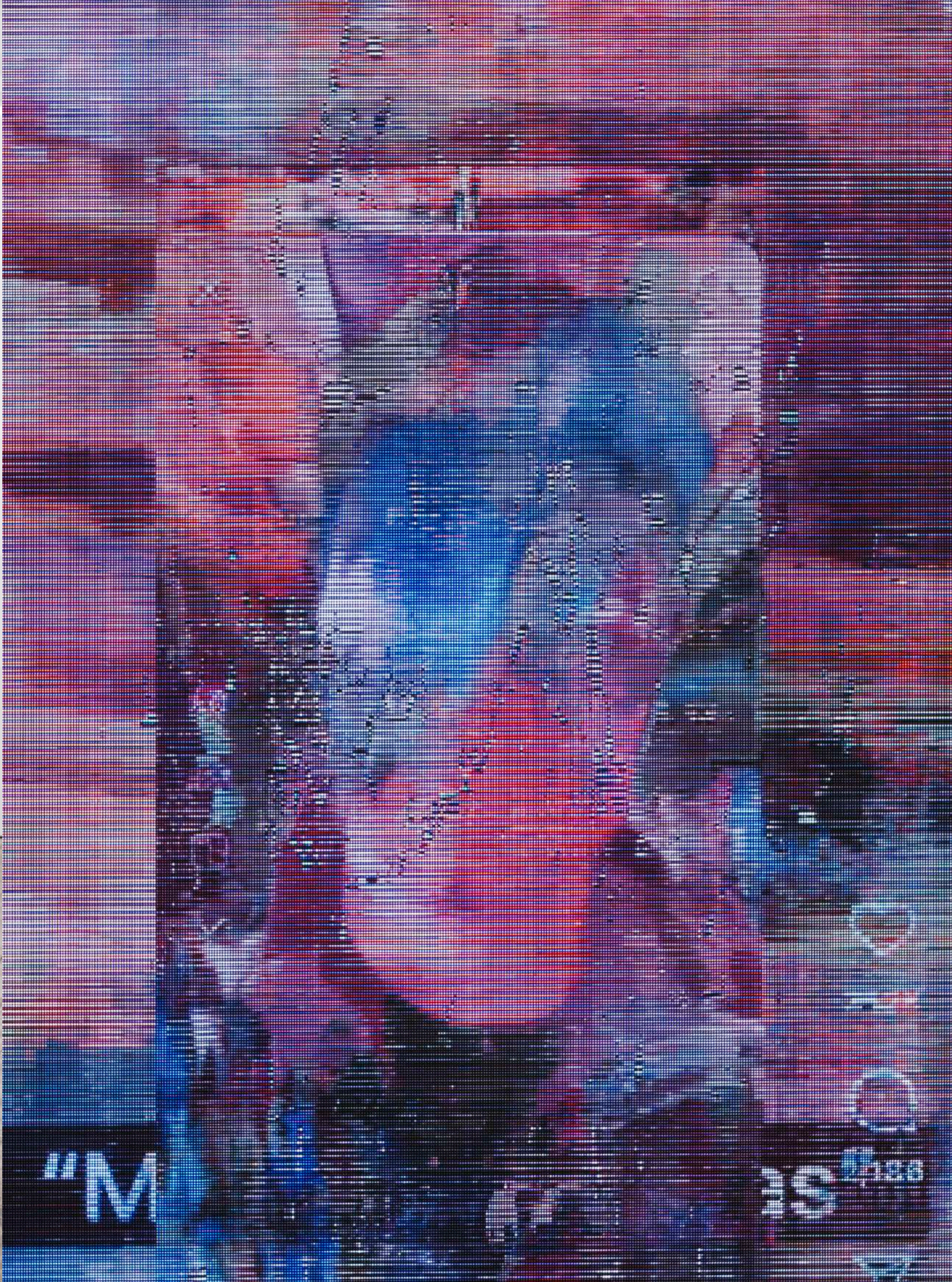


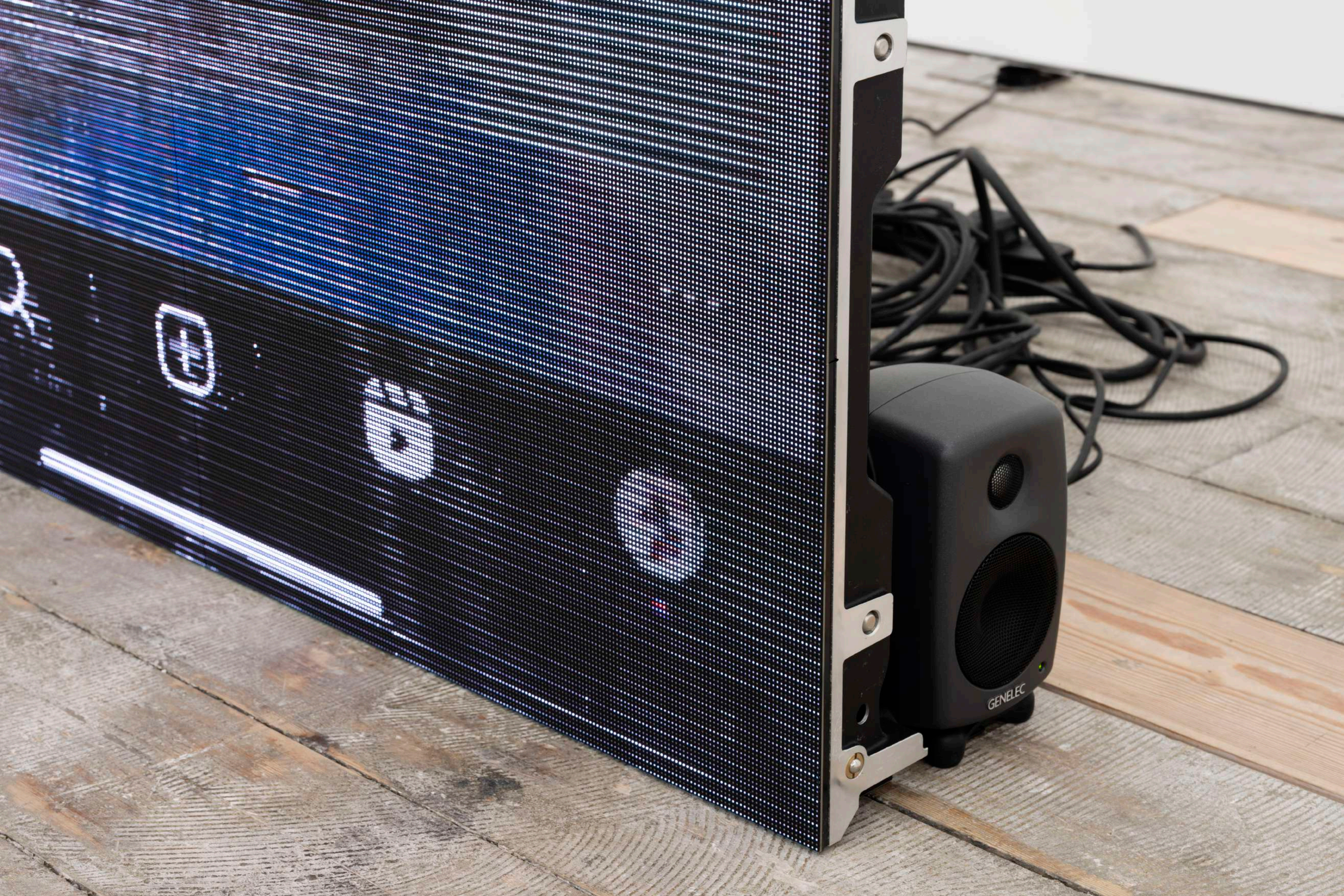




Untitled (server ruin), 2025
Single channel video
1 min 20 sec
Edition of 3 + 1 AP







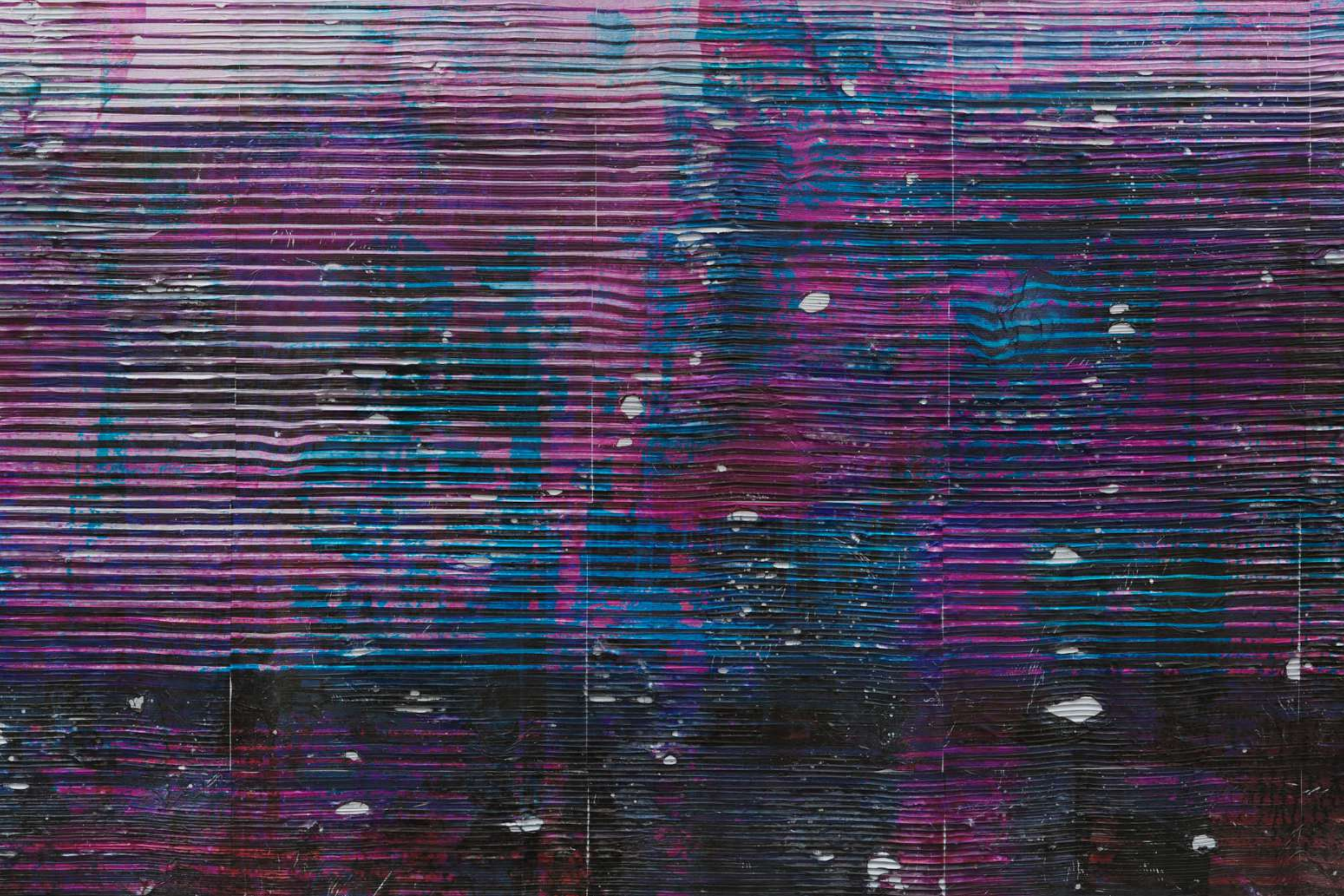




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Untitled (erosion model), 2025
Metallic polymer, pigment, gesso, and UV coating on linen, aluminum stretcher bars
91.4 x 116.8 cm | 36 x 46 in







Portrait of Chris Dorland
Photography from Curator Guide

Chris Dorland is a Canadian/American artist working at the intersection between painting and new media. His studio practice is based on the establishment of a dialogue between analog and digital techniques, through which the artist analyzes the ramifications of human modes of perception and existence within contemporary societies of control. With a particular emphasis on examining the ways in which surveillance technologies perceive, record and reproduce reality, Dorland uses a variety of screens, drones and other optical devices to compose images that explore the increasingly tenuous boundaries between physical and digital environments, actual and virtual realities. The distorted and glitching imagery of his paintings, digital collages and films addresses the unresolved tension between technological utopia and post-capitalistic chaos, evoking a dystopian vision of the human-built world through the sublimated violence of abstraction, consumerism and technology.

Chris Dorland (b. 1978, Canada) lives and works in New York, USA. Selected solo exhibitions include Art Brussels with Super Dakota, BE (2024); *Shellcode*, Lyles & King, New York, US (2023); *Protocol*, Super Dakota, Brussels, BE (2021); *New Day*, Lyles & King, New York, US (2021); *Active User & FLR-13*, NiCOLETTi, London, UK (2020); *Synthetic Skin*, Super Dakota, Brussels, BE (2019); *Sun Stalker*, Aetopoulos, Athens, GR (2018); *Civilian*, Lyles & King, New York, US (2019); *Density Build*, Practise, Chicago, US (2017); *Happiness Machines*, Super Dakota, Brussels, BE (2016); and *Entertainment Hardware*, Museo Nacional De Bellas Artes, Santiago, CL (2014).

Selected group exhibitions include Liste Art Fair Basel, art fair with Super Dakota, Basel, CH (2023); *Synthetic Bodies*, Lyles & King, New York, US (2023); *The Tale Their Terror Tells*, Lyles & King, New York, US (2022); *Hell March*, eyes never sleep, New York, US (2022); *06, PM/AM*, London, UK (2020), *Is Anybody Home, LOL*, Super Dakota, BE (2020), NADA Miami, art fair with Super Dakota, Miami, US (2019); Frieze NY, art fair with Lyles & King, US (2019); *Front International*, Cleveland Triennial for Contemporary Art, Cleveland, US (2018); *without Nature*, NiCOLETTi, London, UK (2018); *Dead Eden*, Lyles & King, NY, US (2018); *Hybrid Objects*, L'INCONNUE, Montreal, CA (2016); *Painted Perfect*, Anonymous Gallery, Mexico DF, MX (2013); *Lucie Fontaine at ESTATE*, Marianne Boesky, New York, US (2012); *After Hours: Bowery Gates Shutter Project*, New Museum/Art Production Fund, New York, US (2011); *The Exquisite Corpse Drawing Project*, curated by David Salle, Gasser Grunert Gallery, New York, US (2010); *VOR GOTT IST ALLE KUNST SCHEISSE*, curated by David Ostrowski, Dusseldorf, DE (2010).

Dorland's work is in the permanent collections of the Whitney Museum of American Art, New York, US; Bronx Museum of Art, New York, USA; Neuberger Museum of Art, New York, USA; Microsoft Art Collection, USA; Dennon Museum Center, Traverse City, USA; Soho House Collection, UK; and Sigg Art Foundation, FR, among others.

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