45 rue Washingtonstraat 1050 Brussels
hours : tue-sat 11:00 - 18:00
t. +32 (0)264 917 72 | contact@superdakota.com
www.superdakota.com

CHRIS DORLAND
"Happiness Machines"

15/01/2016 - 27/02/2016

Leviathan (/lɨˈvaɪ.əθən/; Hebrew: לִוְיָתָן, Modern Livyatan, Tiberian Liwyāṯān ; "twisted, coiled")
1. sea monster referenced in the Tanakh, or the Old Testament. The word has become synonymous with any large sea monster or creature.
2. The Matter, Forme and Power of a Common Wealth Ecclesiasticall and Civil—commonly referred to as Leviathan - Thomas Hobbes (1588-1679)

"In the heart of the machine, deep into a sea of light." -

Super Dakota is thrilled to present **Chris Dorland**'s first European solo exhibition *Happiness Machines*, an ensemble of paintings and a video from his new *Scanners* series.

Happiness Machines, a 360° immersive installation, engages and address' the largely invisible mechanisms and ideological scaffolding that underpin western capitalist logic and it's psychic power over our lives. The *Scanners* paintings incorporate a method of inkjet printing and fabric sewing to create paintings that are at once digital and highly physical continuing the artist's on-going investigation of consumer space and the contradictions of the 21st century life.

Moving away from oil paint and brushes, the *Scanners* works engage in a deeper dialog with reproductive technologies and machinery moving the artist further away from the humanist conception of painting. Using the printer, scanner and camera phone as tools to respond and interact with speed and directness to the never ending production of mediated images, signs and codes, Dorland collaborates with the machines in his studio to distort and reproduce consumer images which are subsequently printed onto specially prepared canvases and sewn together into large scale works.

The language and syntax of consumer images is explored and manipulated as is the complex history, and meaning of painting itself. Post-war painting and it's new found status as a commodity can be seen making it's way into the artist's vocabulary as these new works compress and reference the history of the medium. Renaissance, Arte Povera, minimalism, pop art, abstraction and conceptual painting are all content to be consumed by Dorland's new works as are the distorted and hallucinatory images and reproductions that feed the hall of mirrors that constitutes our collective dreams.

1. Chris Dorland
Untitled (leviathan), 2015
ultrachrome ink, gesso, linen, canvas, uv gel, aluminum stretcher bars
223,5 x 254

2. Chris Dorland
Untitled (foxconn, tranny sauce), 2016
ultrachrome ink, linen, gesso, uv gel, stretcher bars
45,7 x 35,5 cm

3. Chris Dorland
Untitled (scanners), 2016
ultrachrome ink, linen, gesso, uv gel, stretcher bars
45,7 x 35,5 cm

4. Chris Dorland
Untitled (personal best), 2016
ultrachrome ink, linen, gesso, uv gel, stretcher bars
45,7 x 35,5 cm

5. Chris Dorland
Happiness Machines ,2016
single channel video - digital file
1min 6sec

6. Chris Dorland
Untitled (triumph of personal style) 2016
ultrachrome ink, linen, gesso, uv gel, stretcher bars
45,7 x 35,5 cm

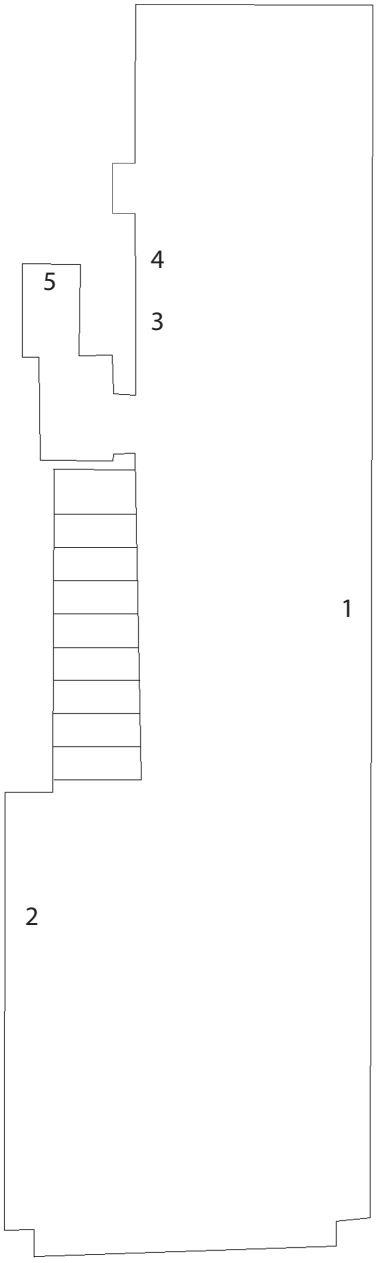
7. Chris Dorland
Untitled (soft power), 2015
ultrachrome ink, gesso, linen, canvas, uv gel, aluminum stretcher bars
200 x 200 cm

8. Chris Dorland
Untitled (today's man), 2016
ultrachrome ink, digital ground, gesso, canvas, uv gel, stretcher bars
101,6 x 76,2 cm

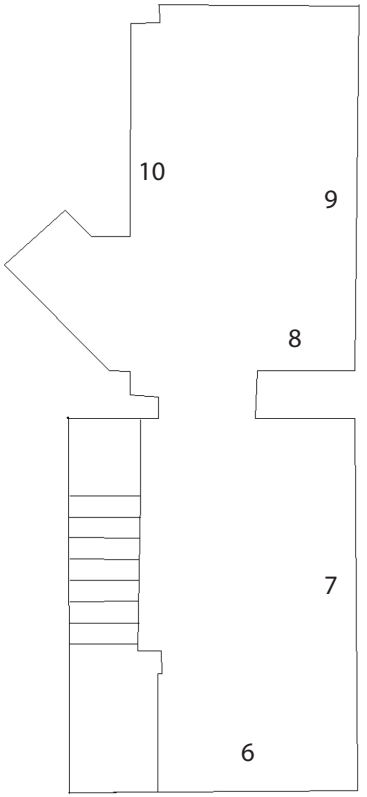
9. Chris Dorland
Untitled (heliotrope), 2016
ultrachrome ink, gesso, canvas, uv gel, aluminum stretcher bars
175 x 120 cm

10. Chris Dorland
Untitled (debt economy, ratchet strap), 2016
ultrachrome ink, digital ground, gesso, linen, canvas, uv gel, aluminum stretcher bars
150 x 200 cm

MAIN ROOM



COURTYARD ROOM







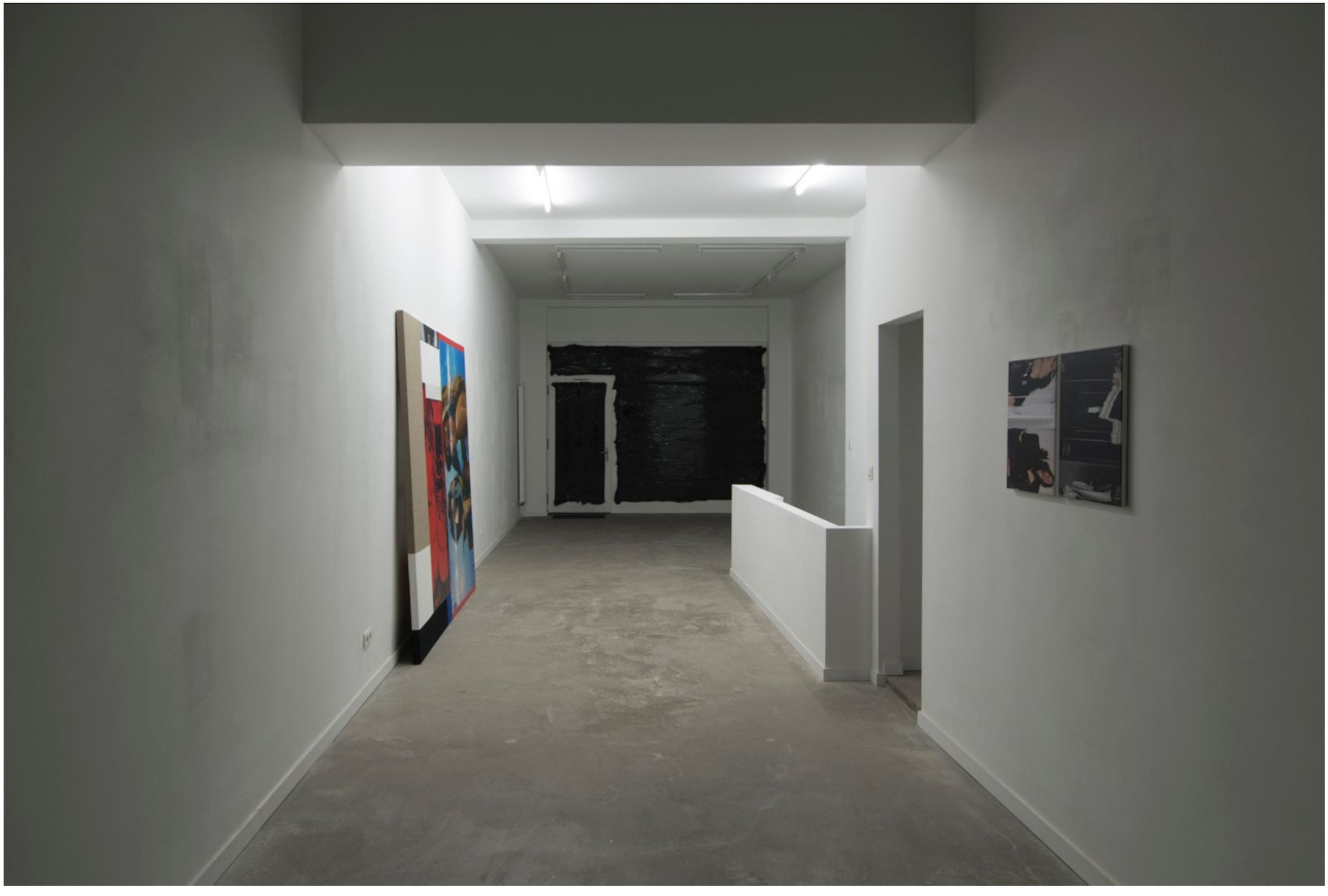
Untitled (Leviathan)
exhibition view
Super Dakota, Brussels (2016)



exhibition view
Super Dakota, Brussels (2016)



exhibition views
Super Dakota (2016)





exhibition view
Super Dakota, Brussels (2016)



Happiness Machines - Video
exhibition view
Super Dakota, Brussels (2016)



Untitled (soft power), 2015



Untitled (debt economy, ratchet strap) (2016)



exhibition views
Super Dakota, Brussels (2016)

CHRIS DORLAND

Born in 1978.
Lives and works in New York

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

SOLO AND TWO PERSONS SHOWS

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, New York (US)
Surface surface (hey mr. goat) with Joe Pflieger, Randall Scott Projects, Baltimore (US)

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

COLLECTIVE EXHIBITIONS (selected)

2016
Art Brussels, Super Dakota, Brussels (BE)
Curated by Christian Viveros Faune, Galeria Layendecker, Tenerife (SP)

2015
Lithium, Galeria IMPAKTO / Gonzalez y Gonzalez, Lima Peru
Promise Problem, curated by Anne Luther, OSMOS, New York(US)

2014
Scripted Spaces curated by Cecelia Stucker, Martos, Los Angeles (US)

2013
Painted Perfect, Anonymous Gallery, Mexico (ME)
Inaugural show, IMPAKTO, Lima (PE)

2012
Lucie Fontaine at ESTATE, Marianne Boesky Uptown, New York (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 Projec*t, New Museum/Art Production Fund, New York (US)
Make Skateboards, I-20 Gallery, New York (US)
American Dream, Valentina Bonomo Gallery curated by Margherita Artoni, Rome (IT)
Large Abstractions, curated by Philip Vanderhyden The Suburban, Oak Park (US)

2010
Exquisite Corpse Drawing Project, curated by David Salle, Gasser Grunert Gallery, New York (US)
1 Degree, Middlesex County College, New Jersey (US)
Gradation, Portugal Arte 10, curated by Garth Weiser, 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)
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, New York (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, Rhona Hoffman Gallery, New York (US)
I*t 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 {art fair}, Rhona Hoffman Gallery (US)

2007
Distinctive Messengers, curated bySimon 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, New York (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)

VIDEO SCREENINGS

2013
Is That All There Is? An apocalyptic screening by Francesca Gavin, Import Projects, Berlin (GE)

2011
Restoration Hardware, Fokus, Nikolaj Kunsthal Contemporary Art Center,Copenhagen (DE)
Restoration Hardware, The Standard Projections/Art Production Fund, Los Angeles (US)

CURATORIAL PROJECTS

2014
System/Service/Processor, Frische Magazine, Issue 05

2012
Data Trash, I-20 Gallery, New York (US)

2009
Skin Jobs, Marc Selwyn Fine Art, Los Angeles (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)

COLLECTIONS

Whitney Museum of American Art
The Bronx Museum of Art
Microsoft
Dawson College
Neuberger Berman
The Juilliard School of Art
The Langham, Chicago IL
Soho House Group

PUBLICATIONS

2015
OSMOS Magazine, Sample Size, Summer

2011
Dear Dave, The Swimsuit Issue, March

2009
Curious Publication (with Nathan Carter). Kate Warble gallery
Basic Pleasure Models published by Tim Barber /TV Books, NYC

2008
Whitewall, Artist Diary, Fall
V magazine, Work in Progress, Summer

2007
Sequences, edition of 100 artist books published by Tim Barber/ TV Books, NYC

45 rue Washingtonstraat
1050 Brussels
hours : tues-sat 11:00 - 18:00
t. +32 (0)264 917 72 | contact@superdakota.com
www.superdakota.com