Superflex (Danish artist collective, founded 1993. Live and work in Copenhagen)
Bjørnstjerne Reuter Christiansen (born 1969)
Jakob Fenger (born 1969)
Rasmus Nielsen (born 1969)

Biography

Selected Solo Exhibitions
2012 Procam in Africa/Bent, Pressed, Compressed, and the Copied, Musée d’Art Moderne, St. Etienne, France
Bankrupt Banks, Peter Blum Gallery, New York, New York
Modern Times, Forever, 1301PE, Los Angeles, California
Palestinian Eurovision, Nils Staerk Gallery, Copenhagen, Denmark
Reptotypes, Triangulations, and Road Tests – Simon Starling and Superflex, TBA21
Augarten, Vienna, Austria
Flooded McDonald’s, The Cube, Taipei, Taiwan

2011 Modern Times, Forever, HIME Festival, Helsinki, Finland
Flooded McDonald’s, Museum Kunst der Westküste, Alkersum, Germany

2010 A Cooloola Tour of the Science Museum, Science Museum, London, United Kingdom
Flooded McDonald’s, Hohenmuseum and Sculpture Garden, Washington D.C.
In-between Minimalism/Free Sal Levett, Van Abbemuseum, Eindhoven, Holland
Superflex, Nils Staerk Gallery, Copenhagen, Denmark
Cemelima, Vrije Universiteit (Science Centre, Sandness, Norway
Flooded McDonald’s, Peter Blum Gallery, New York, New York
Flooded McDonald’s and Burning Car, Fundação Joaquim Nabuco, Recife, Brazil and Videast in the Gardens, Porto Alegre, Brazil
Flooded McDonald’s, Osiris Mostyn Gallery, Wales

2009 Porcelain Pirates, Zeeuws Museum, Middelburg, The Netherlands
Flooded McDonald’s, South London Gallery, London, United Kingdom

2008 Burning Car, De Waehlal, Middelburg, Netherlands
FREE BEER prints, Niels Borch Jensen Galerie und Verlag, Berlin, Germany

Selected Group Exhibitions
2012 Print/Out, Museum of Modern Art, New York, New York
Car Culture, Lentoa Kunstmuseum, Linz, Austria
Utopie Gesamtkunstwerk, Augarten Contemporary, Vienna, Austria
4 Films, Peter Blum Gallery, New York, New York
Royal Cape Art Festival 2010, Ireland
Copenhagen Arts Festival 2012, Copenhagen, Denmark
7th Liverpool Biennial, Liverpool, United Kingdom
Premier Acts/First Acts, Tamayo Museum, Mexico City, Mexico

2011 Singapore Biennial 2011, Singapore
Daydream Believer, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
Voluntary, Fordproject, New York, New York
Project Europe: imagining the impractical, Miman and his D. Wallisch Art Gallery, Columbia University, New York, New York
Car Fetish – I Drive Therefore I Am, Museum Tinguely, Basel, Switzerland

2010 21st Century: ART in the First Decade, Queensland Art Gallery, Queensland, Australia
Shanghai Biennial, Shanghai, China
Taipei Biennial, Taipei, Taiwan
Power Games, Ludwig Museum, Budapest, Hungary
Philatopgraphica, Philadelphia, Pennsylvania
Quebec Biennale, Quebec, Canada

2009 Frieze Films/Channel 4, Frieze Art Fair, London, United Kingdom
Convention, Museum of Contemporary Art, Miami
One Day Sculpture, Auckland, New Zealand

2008 Prospect 1, New Orleans, Louisiana
Taipei Biennial 2008, Taipei, Taiwan
Collect to Win, Berlin Biennale, Berlin, Germany

Collections
Arken Museum of Art, Denmark
National Museum of Art, Copenhagen, Denmark
Museum of Modern Art, New York, New York
Royal National Photo Collection, Copenhagen Denmark
Museu de Arte Contemporanea de Castilla Y Leon, Spain
Louisiana Museum of Modern Art, Hambokas, Denmark
Jumex Collection, Mexico
Malmö Kunstmuseum, Sweden
Frac du Nord-Pas de Calais, France
Museum Boijmans Van Beuningen, Rotterdam, Netherlands
G06, Gallery for Contemporary Art, Leipzig, Germany

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Superflex

Flooded McDonald’s

Single-channel 3: Time and Circumstance, features videos in which the artist undertakes some sort of task or challenge, often in a restricted time format. The third work in this series, Flooded McDonald’s, 2009, presents a provocative, tense vision of destruction. Over 21 minutes, the interior of a McDonald’s fills slowly with water, destroying the space, products, and iconography familiar to consumers around the world. Evocative of both big-budget disaster movies and the recent tragedy of Hurricane Sandy, Flooded McDonald’s invites critical questions about global consumerism, the fragility of contemporary structures, and the voyeuristic pleasure viewers often take in watching disaster unfold.

The McDonald’s corporation, a ubiquitous, almost planet-wide presence, has been a target of activists of all kinds—environmentalists, animal rights advocates, worker’s rights organizations, and various anti-American forces have all protested the company in ways both violent and not. Superflex do not align themselves specifically with any of these factions, but their overall approach to art has been to create works with a clear social conscious. Sustainable, clean fuel practices in rural agricultural areas have been of particular interest to the artist collective, so it is unsurprising that they would take on a corporation known for supporting environmentally problematic large-scale livestock organizations, even if their attack is only carried out on a model of the real thing.

However, the video is not simply an example of agitprop; it offers more than just the gleeful destruction of a high-profile, easy target for those who question corporate greed. Created by reconstructing the familiar space of a McDonald’s in a Bangkok swimming pool (everything is fake except the food), the film uses the language of popular movies—camera movement, close-up shots, and sound—to draw the viewer in and to illicit various emotional responses. Although everything in the film looks familiar, few of us have ever been in a real McDonald’s that was so empty of people, lending a surreal, or even apocalyptic quality to the proceedings. Regardless of our feelings toward corporate fast-food giants, watching this video, listening to the structure creak and crack under the weight of the water is unsettling at best, especially considering the many weather-related disasters widely reported in recent years.

There are also moments of unexpected formal beauty, as chairs float peacefully through debris and french fries make patterns across the water. Due to the massive work and cost of making a model restaurant only to destroy it with thousands of gallons of water, the artists and director did not have the option of repeating the event over and over, and surprising moments of comedy crop up in the chaos, as when Ronald McDonald appears to wave at the audience, or when a wet floor stanchion bobs ironically across the screen. Both activist statement and visual popcorn for the voyeur in us all, Flooded McDonald’s raises complex questions, and continues the tradition of video art as a vanguard of innovation.

—Laura Burkhalter, Associate Curator