

# CV

Adam Chodzko lives and works in Whitstable, Kent  
Born in London, 1965  
University of Manchester, BA (Hons) History of Art, 1985–88  
Goldsmiths College, London, MA Fine Art, 1992–94

## Solo Exhibitions

**2011**

Neue Alte Brücke, Frankfurt.

**2010**

Siakos.Hanappe, Athens.

**2008**

*Proxigean Tide*, Tate St Ives

**2007**

Signal, Malmö, Sweden

*Then*, Dublin City Gallery The Hugh Lane and various sites across Dublin

MAMbo – Museo d'Arte Moderna di Bologna, Bologna

**2004**

Carlier Gebauer, Berlin

Els Hanappe Underground, Athens

**2003**

Herbert Read Gallery, KIAD, Canterbury

**2002**

Fabrica, Brighton

Arizona State University Art Museum, Tempe, Arizona

Plains Art Museum, Fargo, North Dakota

Cubitt, London

**2001**

Sandroni.Rey Gallery, Venice, California

Galleria Franco Noero, Turin

Els Hanappe Underground, Athens

**2000**

Accademia Britannica, Roma

**1999**

Galleria Franco Noero, Turin

Ikon Gallery, Birmingham

**1998**

Gallery II, Bradford

Northern Gallery of Contemporary Art, Sunderland

Viewpoint Gallery, Salford

**1996**

Lotta Hammer, London

## **Selected Group Exhibitions**

### **2013**

Two person exhibition; with Iain Baxter &, Raven Row, London  
*MAP Screen*, Curated by Karen Cunningham,  
*How is it towards the East?* pp.8, 26, 27. Calvert 22, London.  
*The Pickers*, Galeria Marlborough, Barcelona  
*Loop*, Barcelona.  
*Shortcuts and Digressions*, Norwich Castle Museum, Norfolk.  
*Because...* New commission as part of *Schwitters in Britain*, Tate Britain, London  
*Among Other Things*, Ruskin Gallery, Cambridge

### **2012**

*Esquivalence*, Mistaken Presence, Greyfriars, Lincoln.  
*The Beaney, House of Art and Knowledge*, Canterbury, Kent (until 2014)  
*Notes from Nowhere*, Foreground, Frome, Somerset  
*Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, Benaki Museum, Athens, touring to Albanian National Gallery of Arts, Tirana.  
*Getting it Wrong*, Weisses Haus, Vienna\*  
*In the Belly of the Whale Part III*, Montehermoso, Vitoria-Gasteiz, Spain

### **2011**

*Among Other Things*, Camberwell Space, London.  
*To Pay Respect To The Generosity Of The Three-Minute Punk-Rock Song*, Crate, Margate  
*The Profane Myth* – The Mining Institute, Newcastle upon Tyne  
*Again, A Time Machine – Make the Living Look Dead*, Bookworks, Spike Island, Bristol  
*Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, Hong Kong Heritage Museum and Suzhou Art Museum.\*  
*Loophole to Happiness*, Museum of Contemporary Art, Lodz, & Futura Centre for Contemporary Art, Prague & AMT Projects Bratislava

### **2010**

*Cinecity*, Brighton festival.  
*Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, Sichuan Provincial Museum, Chengdu; touring to Xi'an Art Museum; Hong Kong Heritage Museum and Suzhou Art Museum.\*  
*Apocalypse Now*, Krowsswork, Hot Springs Documentary Festival, Oakland, California.  
*Pier Paolo Pasolini; We are all in Danger*, Australian Cinémathèque at the Gallery of Modern Art in Brisbane.  
*Loophole to Happiness*, Trafo, Budapest, Museum of Contemporary Art, Lodz, & Futura Centre for Contemporary Art, Prague & AMT Projects Bratislava  
*Kraftwerk Religion*, Deutsches Hygiene-Museum, Dresden.\*  
*Here, There and Everwhere*, Towner Gallery, Eastbourne.  
*BLOOD TEARS FAITH DOUBT*, Courtauld Gallery, London.  
*Whitstable Biennale*, Whitstable, Kent.  
*Future Fictions*, Latitude Contemporary Art, Latitude Festival.  
*Journeys With No Return*, A-Foundation, London & Galerie Kurt-Kurt, Berlin.\*  
*The Gathering*, Longside Gallery, Yorkshire Sculpture Park.

### **2009**

*Altogether Elsewhere*, Zoo, London\*  
*Dark Monarch*, Tate St Ives touring to Towner Gallery, Eastbourne\*  
*Journeys With No Return*, Akbank, Istanbul Biennale\*.  
*Artworks in Exchange for Visitors' Ideas*, curated by Cesare Pietroiusti, Wilkinson Gallery

*Plot 09: This World & Nearer Ones*, Governors Island, NY\*  
*For the Straight Way is Lost*, Athens Biennale\*  
*Vlassis Caniaris, In Contrapunto*, ITYS, Athens  
*Born Again Pagan*, ISIS, London  
*English Lounge*, Tang Contemporary Art, Beijing

## 2008

*Martian Museum of Terrestrial Art*, Barbican Art Gallery, London\*  
*Tales of Time and Space, Folkestone Sculpture Triennial*, Folkestone, Kent\*  
*Print the Legend*, Fruitmarket Gallery, Edinburgh\*  
*Fact or Friction*, Vox Populi, Philadelphia

## 2007

*Breaking Step*, Museum of Contemporary Art, Belgrade\*  
*Gallery Exchange*, Neue Alte Brücke, Frankfurt  
*Beyond the Country*, Glucksman Gallery, Cork

## 2006

*One Brief Moment*, apexart, New York\*  
*Responding to Rome*, Estorick Collection, London\*  
*Please close the gate*, Roche Court, Wiltshire  
*From There*, Bloomberg Space, London  
*Unfinished Business*, Museum of Contemporary Art, Belgrade  
*Fire*, Galleria Franco Noero, Turin  
*Belief and Doubt*, The Aspen Art Museum, Colorado\*

## 2005

*Showcase*, City Art Centre, Edinburgh\*  
*Documentary Creations*, Kunstmuseum Luzern, Switzerland\*  
*Dance of the Seven Veils*, Cooper Gallery, University of Dundee  
*Monuments for the USA*, CCA Wattis Institute for Contemporary Arts, San Francisco and White Columns, New York\*  
*Displacements: British Art 1900–2005*, Tate Britain  
*British Art Show 6*, Baltic, Newcastle, touring to Manchester, Nottingham and Bristol\*  
*General Ideas*, CCA Wattis Institute for Contemporary Arts, San Francisco  
*Video Spirit: Mysteries, Myths, Meditations & the Moving Image*, Cheekwood, Nashville  
*Seeing God*, Museum of Fine Arts of Thurgau, Kartause Ittingen, Warth, Switzerland\*  
*Le Voyage Interieur*, Espace EDF-Electra, Paris\*  
*Pasolini e noi*, Archivio di Stato in the Royal Palace, Turin and the Istituto Nazionale Per La Grafica, Rome\*  
*Moving Home: Six Artists, Six Rooms*, Towner Art Gallery, Eastbourne

## 2004

*Off the Beaten Track*, Longside Gallery, Yorkshire Sculpture Park  
*Tonight*, Studio Voltaire, London, Sandroni.Rey, LA  
*Perfectly Placed*, South London Gallery  
*Romantic Detachment*, PS1, NY, touring to Chapter Art Gallery, Cardiff\*

## 2003

*Electric Earth*, British Council curated, the State Russian Museum, St Petersburg, then touring Russia, and Lithuania through 2004\*  
*Micro/Macro: British Art 1996–2002*, British Council curated, Mucsarnok Kunsthalle, Budapest\*  
*Visionary Landscapes*, Cecil Sharpe House, London  
*Independence*, South London Gallery  
*In Good Form*, Longside Gallery, Yorkshire Sculpture Park  
*Bad Behaviour*, Longside Gallery, Yorkshire Sculpture Park, touring to other venues across the UK

## 2002

*Life is Beautiful*, Laing Art Gallery, Newcastle upon Tyne\*

*Tabu*, Kunsthhaus Baselland, Switzerland\*

*Location*, Uk, Gimpel Fils, London

*Fabrications*, Cube Gallery, Manchester\*

*On a Clear Day*, Sophienholm, Lyngby-Taarbæk, Denmark\*

*Networks*, Chapter Art Centre, Cardiff and touring to Fruitmarket Gallery, Edinburgh\* and other venues across the UK

## 2001

*I am a Camera*, Saatchi Gallery

*The seat with the clearest view*, Grey Matter Contemporary Art, Sydney

*Bright Paradise*, 1<sup>st</sup> Auckland Triennial, Auckland Art Gallery, New Zealand\*

*Night on Earth*, Städtische Ausstellungshalle Am Hawerkamp, Münster\*

*Liquor*, Trafo Galeria, Budapest\*

*Helle Nächt*, Bottmingen, Baselland

*Sacred and Profane*, Mappin Art Gallery, Sheffield\*

## 2000

*Dreammachines*, (curated by Susan Hiller), Dundee Centre for Contemporary Art, touring to Mappin Gallery, Sheffield;

Camden Art Centre, London; Glyn Vivian Art Gallery, Swansea\*

*Found Wanting*, The Contemporary, Atlanta, USA

*Somewhere Near Vada*, Project Art Centre, Dublin\*

*Artifice*, Deste Foundation, Athens\*

*Waiting*, Mjellby Konstgård, Sweden\*

*Black Box Recorder*, Museum Ludwig, Cologne, touring to Croatia, and the Czech Republic\*

*Tabley*, Tabley House, Cheshire

*Face On*, Site Gallery, Sheffield touring to Milton Keynes Gallery; Open Eye Gallery, Liverpool; Stills, Edinburgh\*

*Better Scenery* (with Peter Liversidge), Pand Paulus Gallery, Schiedam, Holland

*Places in Mind*, Ormeau Baths Gallery, (with Stan Douglas and Elizabeth Macgill), Belfast

## 1999

*Holding Court*, Entwistle, London

*Sleuth*, fphotogallery, Cardiff, touring to Oriel Mostyn, Llandudno, Wales; Barbican Centre, London

*The Poster Show*, Gavin Brown Enterprises, New York

## 1998

*A to Z*, Approach Gallery, London

*Real Life*, Gallery SALES, Rome

*Wrapped*, Vestjælands Kunstmuseum, Sorø, Denmark\*

## 1997

*It Always Jumps Back and Finds its Own Way*, Stichting de Appel, Amsterdam\*

*3 wege zum see*, Künstlerhaus Klagenfurt, Austria\*

*Sensation*, Royal Academy, London\* touring to Museum für Gegenwart, Berlin; Brooklyn Museum of Art, New York

*At one remove*, Henry Moore Institute, Leeds\*

## 1996

*Brilliant*, Contemporary Art Museum, Houston, Texas

*21 Days of Darkness*, Transmission Gallery, Glasgow

*Perfect*, Jan Mot and Oscar van den Boogaard, Brussels

*British Waves*, curated by Mario Condognato, Rome

## 1995

*Zombie Golf*, Bank, London

*General Release*, British Council selection for Venice Biennale, Scoula San Pasquale, Venice\*

*Brilliant*, Walker Arts Center, Minneapolis\*

## 1994

*High Fidelity*, Kohji Ogura Gallery, (with Simon Patterson), Nagoya (January 1994); tour to Röntgen Kunst Institut, Tokyo\*

*Remote Control*, Royal College of Art, London

**1993**

*Making People Disappear*, Cubitt Street Gallery, London  
*Okay Behaviour*, 303 Gallery, New York  
*Wonderful Life*, Lisson Gallery, London

**1992–93**

*Instructions Received*, Gio Marconi, Milan\*

**1991**

City Racing, London

\* exhibition publication

**Selected Projects****2013**

*Ghost*, Peninsula Arts, Plymouth University, Plymouth  
*Runners, Athens, 5<sup>th</sup> February*, Out of Focus, <http://www.outoffocus.biz/#>

**2012**

*Wide Open School*, Hayward Gallery, London  
*Road for the Future*, Powerstock Common, Dorset  
*Ghost*, The Tamar Project, Devon

**2011**

*Each was Allocated One Part...* Esopus 17, pp143–160  
*Something in the Water. A Search for the Turn of the Backwash*.  
The Banff Centre, Alberta, Canada

**2010**

*Although. Test Prints for the New Arrivals*, Cubitt print portfolio.  
*The wrong map. Or, how to pass yourself returning, ocean currents, and missing feet*, as part of *Map Marathon*,  
Serpentine Gallery.

**2009**

*Longshore Drift*, as part of Volatile Dispersal, Festival of Art Writing, Whitechapel Gallery.

**2008**

*Memory Theatre*, Tate etc (Double page magazine project) Issue no.13, pages 26 & 27

**2007**

Poster project, Mercer Union, Toronto

**2005**

*M-path*, British Art Show 6, Baltic, Newcastle; Cornerhouse, Manchester; Nottingham; Arnolfini, Bristol

**2004**

*Night Shift*, Frieze Art Fair, London, publication and event

**2003**

*Looper*, billboard project for centre of Turin, Italy, as part of the city's '*manifesTO*' series accompanying 'Artissima', Turin art fair

## 2001

*Zu spät, Material*, no. 3, Summer, pp.7–9  
*Cell Pace, Lo-Fi*, website  
*Slipstream*, Film & Video Umbrella website [www.slipstream.uk.net/](http://www.slipstream.uk.net/)  
*Art for All*, (edited by Mark Wallinger and Mary Warnock), *Peer*, pp.64, 94  
*Nothing*, edited by Graham Gussin, August Publications, pp.98–99  
*Saturday*, edited by Polly Staple, issue 1, pp.16–18

## 1999

*Moonstruck, Tate*, no.18, Summer, pp.34–36  
*A Place for The End*, Birmingham, off-site project for Ikon Gallery, Birmingham\*  
*Better Scenery*, (Camden, London and Arizona desert, USA) off-site project for Camden Art Centre, London

## 1997

*Le Petit Prince Recall*, with Pierre Huyghe, Mobile TV, Dijon

## 1996

*Involva* in Jake and Dinos Fine Arts Inc., *Dazed and Confused*, no.16, pp.78, 84  
Interview with Georgina Starr, *Tate*, issue no.6, Spring 1996, pp.35–38 and '3+3' p.45  
Cover of *frieze*, November  
*Red Herring*, Artist's Project, *Dazed and Confused*, no.27, pp.60–65

## 1995

*Involva, Experience*, vol. 25, no.3

## 1994

*Slow Down Skin Shed*, in 'British Art Special', *The Face*, no.68, May, pp.56–72

## 1993

*Untelelevision*, project for frieze, Summer, no.3, p.21

## **Bibliography**

### Selected Books and Catalogues

## 2013

*Schwitters in Britain*, Tate, ed. Emma Chambers and Karin Orchard pp136–141  
*How is it towards the East?* pp.8, 26, 27., Calvert 22

## 2012

'Why are you Here?'. Two project pages, *Kome til deg i Tidende*, no.2  
'A Water Softening Plant', *Atlas of Kent*, N. Mollett, pps80–84, 87. Kent County Council.  
'de Schuykill', *Monaco*, no. 5  
'Props', *F.R David*, pp.67–83, Spring 2012, de Appel  
'We are all very sorry', *On Apology*, CCA Wattis, San Francisco, pp.10–11.  
*Loophole to Happiness*, pp52–29, Translocal.

## 2010

Jane Rendell, *Site-Writing*, pp230,232,233. IB Taurus.  
*Kraftwerk Religion*, Deutsche Hygiene-Museum, pp193–200, Wallstein.  
Grant Poake, *Contemporary British Art, An Introduction*, pp206–8 .Routledge

## 2009

*Breaking Ground: 2001–2009*, pp 68,69, 126,127.  
*Grizedale Arts – Adding Complexity to Confusion*. Adam Sutherland & Jonathan Griffin.

Out of Place by Adam Chodzko, for *Situation (Documents of Contemporary Art series)* edited by Claire Doherty, pp. 15, 55, 65–66 co-published between Whitechapel and MIT Press  
*Art and Text*, editors D. Beech, C. Harrison, W. Hill, pps. 262,263,268,269, Black Dog Publishing

## 2008

*Calenture*, Gagarin no. 17, pp.96–101, GAGA vzw  
*Folkestone Triennial, Tales of Time and Space*, p.36–39, Cultureshock Media Ltd.  
*Proxigean Tide*, essays by Martin Herbert, Lisa Le Feuvre, Andrew Wilson, Tate Publishing  
*'Hey Hey Glossolalia (BEFORE/AFTER)'*, cover & p.6, editor Mark Beasley, Creative Time Books, New York City/Article Press, Birmingham  
*Then*, essays by Jaki Irvine, Andrew Wilson, Caoimhín Mac Giolla Léith, edited by Rosa Ainley, Breaking Ground, Dublin

## 2007

*Adam Chodzko*, texts by Lisa Le Feuvre, Alex Farquharson, Mark Godfrey, Andrea Villani, Skira, Italy  
*Breaking Step – Uraskoraku*, Museum of Contemporary Art Belgrade, British Council, pp.32–41  
*Aernout Mik*, files notes, Camden Art Centre

## 2006

*Frieze Projects*, Polly Staple, Jorg Heiser, Frieze, pp.13, 20, 22, 68–69,

## 2005

*1+1+1, double agents*, Jitka Hanzlova, Central Saint Martins College of Art and Design (exhibition and publication)

## 2004

'Imagine this doughnut . . .' artist's project in *Wonderful: Visions of the Near Future*, pp.33–44, 99–101  
*Artracks*, Mathew Arnatt, pp.12–17, 35  
*Frieze Art Fair Yearbook*, pp.1–2  
Resonance FM broadcast  
*Annual*, Kent Institute of Art and Design, pp.19–34

## 2003

Blog on [www.thecentreofattention.org/](http://www.thecentreofattention.org/)  
*Whitstable Interiors* fanzine

## 2002

*Plans and Spells: Adam Chodzko*, Film & Video Umbrella, texts by Chris Darke, Jeremy Millar, Polly Staple, Will Bradley  
*Romanov*, Adam Chodzko, Bookworks  
*Speaking and Listening*, Sheffield Hallam University and Site Gallery, pp.184–193.

## 2001

*Bright Paradise*, 1<sup>st</sup> Auckland Triennial, Auckland Art Gallery, New Zealand, texts by Allan Smith, etc  
*Out of the Bubble*, edited by John Carson and Susannah Silver, pp.32–36  
*Night on Earth*, Städtische Ausstellungshalle Am Hawerkamp, Münster  
*I am a Camera*, Saatchi, Booth Clibborn

## 2000

*Dream Machines*, National Touring Exhibitions, text by Susan Hiller  
*Face On*, Black Dog Publishing, text by Craig Richardson etc  
*The Saatchi Gift to the Arts Council Collection*, South Bank Centre  
*'Somewhere Near Vada'*, Project Art Centre, Dublin, texts by Jaki Irvine and Shirley MacWilliam

## 1999

*Adam Chodzko*, August Publications, texts by Jennifer Higgie and Michael Bracewell

## 1998

*Wrapped*, Vestjælands Kunstmuseum, Sorø, Denmark

## 1997

*It Always Jumps Back and Finds its Own Way*, Stichting de Appel, Amsterdam, texts by K. Schippers and Cosima Rainer  
*3 Wege zum See*, Künstlerhaus Klagenfurt, Austria  
*Sensation*, Royal Academy  
*at one remove*, Henry Moore Institute, Leeds, text by Penelope Curtis

## 1996

*British Waves*, British Festival, Rome, text by Mario Condognato

## 1995

*General Release*, British Council, Venice Biennale, texts by Gregor Muir and James Roberts

## 1993

*High Fidelity*, Kohji Ogura Gallery, Nagoya, Japan, text by James Roberts (exhibition catalogue)  
*Instructions Received*, Gio' Marconi, Milan (exhibition catalogue)

## 1992

*Innocence and Experience*, Stichting Air, Amsterdam, text by Andrew Wilson

## Selected Articles and Reviews

### 2013

Coline Milliard, "Schwitters in Cumbria", *Modern Painters*, January, p22  
Maja And Reuben Fowkes, "Identity Crisis," *Art Monthly*, 365, p11

### 2012

Pamela Peter-Agbia, 'Adam Chodzko On Tour', *Nom de Strip*, no 2, p16-17.

### 2011

Iris Aspinall Priest, 'The Profane Myth', *a-n*, November  
David Trigg, 'A Fire in the Master's House is Set', *Art Review*, September  
Morgan Quaintance, 'In the Belly of the Whale', *Art Monthly*, no. 348, p32

### 2010

Sean Ashton, 'Embedded Art and the Perils of Patronage' *MAP*, 24, pp. 86, 87,89  
Stella Sevastopoulou, 'Theatre of the absurd, for art's sake,' *The Athens News*, 15-21 October 2010, no 13412, (Arts) p.30  
Despina Zefkili, *Athinorama* #541, 23-29 September 2010, pp. 88-89  
Waldemar Januszczak, 'Pearls Among Oysters', *The Sunday Times*, June 27<sup>th</sup>, p.8  
Klara Kemp-Welch, 'Journeys with No Return', *Art Monthly*, no. 355, p.25

### 2009

Veronica Kavass, 'On spells, ants, islands and shoes' *Stretcher*, www.stretcher.org  
Roberta Smith, 'Island as Inspiration and Canvas', *New York Times*, pC27, June 26th  
Mike Stanley, Lizzie Carey Thomas, 'Best of 2008', *Frieze*, Jan, p.98, 108

### 2008

Pae White, 'Best of 2008', *Artforum*, December, p108  
Pryle Behrman, *Folkestone Triennial*, *Art Monthly*, September, no. 319, p.25  
Marianna Liosi, *Drome magazine*, no. 14, p.110-115  
Sam Thorne, 'Adam Chodzko', *Frieze*, September, pp.186-187  
Jonathan Griffin, 'Folkestone Triennial', *Frieze*, September, p191  
Brian Dillon, 'Time and Tide', *Art Review*, no. 24, July, pp.108-110  
David Barrett, 'Bad Timing', *Art Monthly*, no. 318, July, cover, pp1-6



Tom Lubbock 'Folkestone Triennial' *Independent*, 14<sup>th</sup> June  
Jane Withers, Preview, *ArtForum*, May, p.176  
Martin Behr, 'Du sollst dir kein Bildnis machen', *Salzburger Nachrichten*, Austria, 22 March  
Niamh Ann Kelly, 'Art in the Life World,' *Art Monthly*, no.315, April, pp.30, 31  
Jason Oakley, 'Is that what it is going to be?' *The Visual Artists' News Sheet*, January/February

## 2007

Matthew Miller, *Fabrica. The first 10 years*, pp.23–27

## 2006

Jane Rendell, 'Art and Architecture: A Place Between,' I B Tauris & Co Ltd, pp.30, 32–33  
Neal Snowdon, 'Art and sole laid bare', *Manchester Evening News*, 1 February, pp.22–23

## 2005

David Barrett, 'From Here,' *Art Monthly*  
Patricia Bickers, *Showcase: Contemporary Art for the UK*, Contemporary Art Society, pp.20, 34  
Mark Crinson, 'Explaining Urbanism to Wild Animals', *Mute*, Winter/Spring, pp.62–66  
Mark Crinson, 'Mnemotechny of the industrial city,' *Urban Memory*, Routledge, pp.202–208  
Helen Lockett, *British Art Show 6*, Hayward Gallery Touring, pp.204–207  
Jeremy Millar and Tacita Dean, *Place*, Thames and Hudson, pp.64, 65–67  
Susanne Neubauer, *Documentary Creations*, exhibition catalogue, Museum of Art Lucerne, pp.19–21, 30–37, 108

## 2004

Mark Beasley, *Frieze*, no. 82, April, pp.84–85  
Gabriel Coxhead, 'Who let the wolf out?' *Times T2*, 13 October  
Brian Dillon 'No Right of Light or Air,' *Annual*, Kent Institute of Art and Design, pp.19–34  
Maria Fusco, 'Whitstable Interiors,' *Art Monthly*, No. 280, October, p.35  
Rachel Greene, *Internet Art*, Thames and Hudson, pp.206–207  
Despina Zevkili, *Athenirama*, Athens, p.91

## 2003

Michael Bird, *Modern Painters*, Spring 2003, p.116  
Martin Coomer, *Time Out*, 8–15 January, p.51  
*Foundation for Contemporary Performance Arts 2002*, NY, pp.16–18  
Dan Glaister, *The Guardian*, 23 May 23, p.27  
Pablo Lafuente, *ArtReview*, July/August, p.49  
Jeremy Millar, 'A New Start,' *Visualise the Future* publication  
Dan Smith, *Art Monthly*, no.263, February, pp.29–30

## 2002

Dave Beech, 'Location:UK', *Art Monthly*, no.259, September, p.28  
Neal Brown, 'Romanov,' *Modern Painters*, Winter, p.165  
Martin Clark, *Untitled*, no.28, Summer, p.59  
*Downtowner*, Arizona, November, p.2  
Laura Gascoigne, 'Fear and Laughter,' *What's on in London*, 4–11 December, p.23  
Mark Godfrey, *Douglas Heubler*, Camden Arts Centre, p.14  
Phil Green, Memory Lanes, *The Architect's Journal*, October, p.53  
Sally O'Reilly, 'The Games Artists Play', *[a-n]*, November, pp.24–25  
Mick Robertson, *Flux*, no.32, Aug/Sept, pp.26, 27  
Helen Sumpter, *Evening Standard*, Hot Tickets, 26 April  
Deborah Sussman Susser, 'Final Cut', *New Times [Az. USA]*, 21–27 November, p.63  
John Villani, *The Arizona Republic*, 17–24 November, p.28  
Rachel Withers, 'Critics Picks', [www.artforum.com/picks/place=London - picks3923](http://www.artforum.com/picks/place=London - picks3923)

## 2001

Steven Bury, *Artists' Multiples 1935–2000*, p.159  
Jonathon Jones, '21st Century Arts,' *The Guardian*, 21 September, p.5

Jonathon Jones, 'Drawn, quartered, hung,' *The Guardian*, 1 November, p.12  
Emily King, *Restart: New Systems of Graphic Design*, Thames & Hudson, pp.95–97  
Michael Wilson, 'These Days', *Untitled*, no.25, Summer, p.7–9

## 2000

Massimo Carboni, 'Adam Chodzko' *Art Forum*, 38, no.8, April, p.14  
Mariuccia Casadio, 'Personal Ads', *Vogue Italia*, no.597, May, p.242  
Mario Codognato, 'Cosa resta di "Sal ò"', *Il Sole 24 Ore*, 30 January  
Richard Cork, 'Remember kids, just say no', *The Times*, 4 October  
Michael Corris, 'FaceOn', *Art Monthly*, no.240, October, pp.30–31  
Jerry Cullum, 'Boredom and Disgust as Art', *The Atlanta Journal*, 7 April  
Guido Curto, 'Art & Facts', *Flash Art*, April–May  
Martin Herbert, 'Sleuth', *Time Out*, no.1539, 16–23 February, p.54  
'How to get back to your routes', *Ham & High*, 14 January  
Daniel Jewesbury, 'Places in Mind', *Art Monthly*, no.242, November, p.46  
Jonathon Jones, 'Arizona, NW3', *Guardian 62*, 15 January, p.25  
Jonathon Jones, 'Adam Chodzko', *frieze*, May, no.52, p.95  
Gideon C. Kennedy, 'Filling Want', *Atlanta Press*, 24–30 March, p.15  
Liliana Madeo, 'La dentista reduce di "Sal ò"', *La Stampa*, 18 January  
Graham Parker, 'Tabley', *Art Monthly*, no.240, October, p.42  
Lisa Parola, 'L'artista che s'infila nella cronaca', *La Stampa*, 2 March  
Michael Wilson, 'Sleuth', *Art Monthly*, no.234, March, p.34  
*ZOO*, Purple House, January, pp.168–169

## 1999

David Barrett, 'Adam Chodzko', *Art Monthly*, no.229, September, pp.29–31  
Interview with David Barrett, *Art Club*, Habitat, pp.16–22  
Laura Cherbini, 'I video crudeli di ...', *Il Giornale*, Italy, 24 May  
Robert Clark, Review, *The Guardian*, 29 June, p.13  
'Commerce to Art', *Hotshoe International*, July/August  
Charles Darwent, 'Who do they think they are?' *Independent on Sunday*, 4 July  
Dawn Fulcher, 'Sleuth', *Contemporary Visual Art*, issue 25, pp.78–79  
'Holding Court', *What's On*, London, 27 January, pp.20–21  
Paolo Levi, 'La Mostra', *la Repubblica*, 9 May  
John E. McGrath, 'Sleuth', *Portfolio*, p.64  
Heidi Macleod, 'chodzko's children', *I-D Magazine*, August  
Adam Chodzko in discussion with Robin Rimbaud', *Everything*, no.24, pp.16–20  
'Reunion: Salo', *Blocnotes*, no.17, Autumn, pp.133–137  
John Russell Taylor, 'The Big Show: Sleuth', *The Times: Metro*, 20–26 November, p.42  
Interview with John Slyce, 'Looking in the Wrong Place', *Dazed & Confused*, August, no.57, pp.100–106  
John Slyce, 'Adam Chodzko' *Flash Art International*, 32; no.208, October, pp.120–121  
*Tema-Celeste*, 'Adam Chodzko', May–June  
*Terzoocchio*, no. 91, June  
Elisabetta Tolosano, 'Adam Chodzko', *Flash Art*, October/November, no.133  
David Vincent, 'Selective Subjects', Gallery, *Express and Star*, 17 July  
Rachel Withers, Preview, *Artforum*, May, p.77  
*Young British Art–The Saatchi Collection*, Booth–Clibborn, pp.17, 40, 105

## 1998

Louisa Buck, *Moving Targets*, Tate, pp.150, 156, 170, 175  
*Christie's Contemporary*, London, 8/9 October, p.172  
*Dazed and Confused*, no.49, December, pp.148, 149  
Helen Duff, 'A reunion of one', *City Life*, no.361, 5–27 August, p.5  
Tony Godfrey, *Burlington Magazine*, 'At One Remove', January, p.54  
*I-D Magazine*, no.180, October, p.165  
Jonathan Jones, 'Faces of Evil', *The Guardian*, August, pp.12, 18

## 1997

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Penelope Curtis, 'At One Remove', *Henry Moore Institute Foundation Review*, no.5, Autumn, p.10  
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Teresa Macri, 'In cerco di "Salo"', *il manifesto*, 8 November  
Charlotte Moore, *Elle*, October, pp.118–122  
Charlotte Mullins, 'Reality, but not as we know it', *Tate*, no.13, Winter  
*Contemporary Visual Arts*, At One Remove, no.16, October  
Johnny Shand Kydd, *Spitfire*, pp.97, 148  
Helen Sumpter, 'Are You Strange?' *Big Issue*, 13 October, p.32  
Paul Usherwood, *Art Monthly*, no.211, October, p.32  
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## 1996

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Patricia Bickers, 'The Young Devils', *Art Press*, no.214, p.34  
David Bonetti, 'Brilliant', *San Francisco Examiner*, 7 April  
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James Roberts, 'Adult Fun', *Frieze*, issue 31, pp.62–67  
Kate Spicer, 'Nearly God', *The Face*, no.93, June  
Andrew Wilson, 'Spatialised Time, Unchecked Duration', *Art and Design*, Art and Film, p.85

## 1995

- Dave Barrett, 'Contained', *Art Monthly*, no.186, May, p.31  
David Barratt, 'Zombie Golf', *frieze*, issue 24, Sept/October, p.74  
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Diane Eddisford, '>alt.zombie.golf.the.earth', *Mute*, issue 2, Summer, p.2  
William Furlong, 'Venice Biennale 1995', *Audio Arts*, vol. 15, nos.1&2  
Tony Godfrey, 'Venice Biennale Report', *Untitled*, Summer, p.4  
Simon Grant, 'Playing God', *Art Monthly*, issue no.189, September, pp.28, 29  
Sarah Greenberg, 'Hard to Love, Impossible to Forget', *Art News*, vol. 94, no.7, NY, September, pp.130–132  
Roberta Smith, 'A Show of Moderns Seeking to Shock', *New York Times*, 25 November, pp.B1/B6  
Calvin Tomkin, 'London Calling', *The New Yorker*, December, p.116  
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## 1994

- Julia Cassim, 'Chodzko, Patterson Weak on Public Participation', *The Japan Times*, Sunday, 13 February  
Ekow Eshun, 'British Art Special', *The Face*, no.68, May, pp.56–72  
Carl Freedman, 'Acting Out/Remote Control', *frieze*, May, issue 16  
Kaori Makabe, 'London Strikes Back', *Bijutsu Techo*, Tokyo, vol. 46, no.688, pp.53–55  
James Roberts, 'Out in the Real World', *Bijutsu Techo*, Japan, vol. 46, no.688, pp.36–39

Angela Vitesse, 'Domestic Violence', *frieze*, October

### **1993**

Richard Dorment, 'Hypnotised by a Handful of Stars', *The Daily Telegraph*, London, 11 August

'Galleries: Okay Behaviour', *The New Yorker*, July

Simon Grant, 'Making People Disappear', *What's On*, London, 21 April

Simon Grant, 'Wonderful Life', *What's On*, London, 25 August

Ruiko Harada, 'From London', *Bijutsu Techo*, vol. 45, no.678, pp.148–149

Rob Legge, 'The Faces of God', *The Independent on Sunday*, London, 19 September, pp.40–41

K. Levin, 'Okay Behaviour', *The Village Voice*, 13 July

Tom Lubbock, 'Stupid like a Conceptualist', *The Independent*, London, 10 August

David Alan Mellor, 'Wonderful Life', *Untitled*, Winter, no.3

James Odling-Smee, 'Life', *Art Monthly*, London, October, pp.26–27

Richard Shone, 'God's Bods and Odd Bods', *The Observer*, London, 8 August

John Windsor, 'Art to Hang on the TV Screen', *The Independent*, London, 25 September

### **1992**

Andrew Wilson, '15/1', *Art Monthly*, London, September

## **Awards**

### **2011**

Liberty Kent Public Art Award

### **2010**

Visual Art Residency, Cove Park, Argyll and Bute, Scotland.

### **2007–2010**

AHRC Creative Research Fellowship, University of Kent

### **2002**

Paul Hamlyn Award

Foundation for Contemporary Arts, NY, USA

### **1998**

British School in Rome, Scholarship

## **Collections**

APT, Arts Council Collection, Auckland City Art Gallery, Benaki Museum, Athens, British Council Collection, British Film Institute, Contemporary Art Society Collection, The Creative Foundation, Frac Languedoc-Rousillon, GAM - Galleria d'Arte Moderna, Turin, Grizedale Arts, MAMBo - Museo d'Arte Moderna di Bologna, Plains Arts Museum, North Dakota, USA, Saatchi Collection, South London Gallery, Tate Gallery, Towner Gallery Eastbourne, and international private collections