

CV

Adam Chodzko



Adam Chodzko lives and works in Whitstable, Kent
Born in London, 1965



Education:

University of Manchester, BA (Hons) History of Art, 1985–88
Goldsmiths College, London, MA Fine Art, 1992–94



<http://www.adamchodzko.com/>

Selected video work : <https://vimeo.com/adamchodzko>



Adam Chodzko is an artist working across media, exploring our conscious and unconscious behaviour, social relations and collective imaginations through artworks that are propositions for alternative forms of ‘social media.’ Exhibiting work nationally and internationally since 1991, his work speculates how, through the visual, we might best connect with others.



Adam Chodzko’s art explores the interactions and possibilities of human behaviour by investigating the space of consciousness between how we are and what we might be. Working across media, from video installation to subtle interventions, with a practice that is situated both within the gallery and the wider public realm, his work investigates and invents possibilities for collective imagination, questioning ‘how might we perceive better?’ Through examining the act of seeing, Chodzko speculates on how, through art and its potential to both be visionary and blinding, we might best engage with the world, as he attempts to reveal concealed realities, ‘hauntings’, lying dormant within the everyday.

His practice operates between documentary and fantasy, conceptualism and surrealism and public and private space, often engaging reflexively and directly with the role of the viewer so that the work appears to be in the process of ‘making itself’ through being seen.

He often uses a form of “science fiction”, in order that art might, through valuing the overlooked, propose change, alternative realities; *hyperstitions*. These processes draw together contexts as diverse as communication, consciousness, attention, perception, disavowal, embodiment, migration, ritual, ethnography, digital technology, ecology, climate change, place, history, etc. His artworks are frequently catalysed by imagining a collapse of the category of Art, or the necessity for a ritualistic sacrificing of it, requiring not only a new audience and new forms of artist, but also a new empowered status for the art object.

Working directly with the networks of people and places that surround him Chodzko focuses on the relational politics of culture's edges, endings, losses, displacements, transitions and disappearances through looking awry; a provocative working with the 'wrong' place, or time, or question ('taking the wrong end of the stick' and using it as a compass needle); often 'outsourcing' seers beyond their usual constituencies in order to catalyse new mistranslations. The idea of the viewer being guided by the art object (more than the artist) as 'image filter' towards a new ambiguous and precarious vision has recurred throughout Chodzko's practice.

Ephemeral communities are frequently generated through these processes of 'making together'; assemblies of owners of a particular jacket and a reunion of the children 'murdered' in a Pasolini film; a god look-alike contest; lighting technicians asked to advise on the light in heaven; a London gallery's archive given to a group of Kurdish asylum seekers to edit and hide outside the capital; the multi-faceted *Design for a Carnival*, the evolution of a communal ritual event for the future including *Settlement*, the legal purchase of a square foot of land as a gift to a stranger, *Nightshift*, a late night parade of nocturnal animals to the Frieze Art Fair, London and *M-path*, the collection and distribution of perception-changing footwear for gallery visitors. More recently a trilogy science fiction video and mixed media works, *Hole*, *Around* and *Pyramid*, have all explored a narrative of art (through a state of 'future ruin')

becoming a vehicle for a community's collective mythology as a way to break 'bad patterns' or deviate from a 'bad path', whilst *Echo*, *The Pickers* and *Ghost* elaborate these themes through excavating processes of memory, empathy and the imaginary and redressing perceptions of trust, the active and passive. *Because*, 2013 (at Tate Britain) and *We are Ready for your Arrival*, 2013 (at Raven Row) and *A Room for Laarni*, *Image Moderator*, 2013 (at Marlborough Contemporary) further develop these ideas through manifestations of the unconscious relationships between individuals and groups; their excesses, dreams, connections and disappearances. The latter work explores the relationship and flow of images between a western European social-networking site (for teenagers) and an image moderator, based in the Philippines, whose job it is to monitor this flood of digital photographs, in order to flag up those whose contents might be deemed 'bad.' *Deep Above* (2015) and *Rising* (2013) continues to expose this process of *making sense of imagery* focusing this research into our collective and individual responses to the threat of climate change. These works speculate that, inadvertently, a repurposing of 'art thinking' might be the only way of short circuiting the psychological paralysis to act caused by our brains' particular path of evolution, while *Sleepers* (2016) explores our empathic projection towards the unconsciousness of others. *Channel*, *Rupture*, 2015 and

Design for a Fold, 2015 both continue Chodzko's speculations about the affects of flows of empathy across time and space and between the local and the remote. Many of Chodzko's works evolve through this sense of projecting outwards from the self into the perception of not only other people, but also the inanimate through migratory embodiments with objects, rooms, places, institutions, images. Recent pedagogical performative works *The School of Beginnings* and *The House of Beautifully Earned Trust* (both 2018) have been developed from folding the imagined 'end of art' into its current reality of being under actual threat from myopic economic and ideological imperatives. Creating a group, *Muster Station*, from current and recent students from the University of Kent's Fine Art department (as a response to the University's decision to close their school) Chodzko plays with the idea that in order to exercise a challenge to a neoliberal suppression of imagination a collective engagement with apposite fantasies might be our means of creative survival. *The School of Beginnings* (at Tate Exchange): imagines art having 'ended,' resulting in museums' objects being used solely for data storage. *The House of Beautifully Earned Trust* (at Whitstable Biennale) proposed that in order to truly understand the scepticism about art's purpose we need to transform into a host home and its family, living beyond art's existence.



Current and forthcoming projects include: (a) a commissioned work for the Wellcome Trust for their permanent exhibition (opening September 2019), (b) artist in residence for the Whitstable Biennale's projects in North Kent (ongoing role to work with communities in North Kent in order to design, for Whitstable Biennale, a programme of events, a use of a building, a new name for their organisation etc), (c) the development of a new large scale artwork that draws together the new 'mining' of geothermal energy in Cornwall, the WalkieTalkie building in London accidentally reflecting sunlight so intensely that it melted a car, and an artificial moon made of parabolic mirrors in space, in Chengdu, China.

Solo Exhibitions

2015

Design for a Fold, Sidney Cooper Gallery, Canterbury.
Channel, Rupture, Fujiya Gallery, Beppu, Japan (Beppu Triennial)
Great Expectations, Guildhall Museum, Rochester

2013

Benaki Museum, Athens
 Marlborough Contemporary

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

2019

[Experimenta Mixtape #3](#), British Film Institute, London
artworks that ideas can buy, by Cesare Pietroiusti, (with Massimo Bartolini, Jimmie Durham, Valentina Furian, Margherita Morgantini, Caterina Morigi etc), Artefiera, Bologna
Too Cute! Sweet is about to get Sinister, curated by Rachel Maclean with the Arts Council Collection, Birmingham Museum and Art Gallery
Paul Stolper + ICA Editions, Paul Stolper, London

2018

[Ghost, Helston Town Band Room, \(through Groundwork\)](#), Helston, Cornwall
[David and Yuko Juda Foundation Award](#), 1-Day Exhibition for Award Ceremony, nominated by Richard Grayson
 7 September 2018, Annelly Juda Fine Art, London
[The Ash Archive](#), Studio 3 Gallery, University of Kent, 2018
Sleepers, 2017, *The Film London Jarman Award: A Journey Through the First Decade*, Whitechapel Gallery
[Muster Station : The House of Beautifully Earned Trust](#), Whitstable Biennale
Knots, (2013) in [Refuge](#), Whitechapel Art Gallery
[Muster Station: The School of Beginnings](#), Tate Exchange

2017

[Slow Violence](#) (artists' responses to aspects of climate change), Art and Design Gallery, University of Hertfordshire
Gossip Cluster in Future Refrains, ASC Gallery
[All the People](#) (with Ben Rivers, Luke Fowler, Sarah Miles). Screenings in Axbridge, Street and Wiveliscombe, as part of Somerset Art Week
Offshore: artists explore the sea, Ferens Art Gallery, Hull.
a flight from reason, curated by Yuri Pattison from the LUX Collection, PLASTIK Festival of Artists Moving Image, Irish Film Institute

2016

Deep Above in [UNFIX](#), Centre for Contemporary Arts (CCA), Glasgow.
Both Sides Now 3, touring to: TEMPORARY OSMOSIS, Audiovisual Media Festival, Taiwan and Korea,
 Taiwan International Video Art Exhibition, Taipei, and screenings in China, Hong Kong and the UK
Estuary 2016, (Commissioned by Metal), Essex
Five Uneasy Pieces, UMPRUM gallery (Academy of Arts, Architecture and Design), Prague
Uncommon Chemistry, Observer BLD, Hastings
Deep Above, Templeman Library, *Projections Festival*, University of Kent, Canterbury
Stories in the Dark: Contemporary responses to the Magic Lantern, curated by Ben Judd, Beaney House of Art and Knowledge, Canterbury

2015

Postcard Views, at 1shanti road, Bangalore, India. <http://www.1shanthiroad.com/about/> as part of Experimenta film festival
 Jarman Award tour; (FACT, Liverpool, The MAC, Belfast, CIRCA Projects at Tyneside Cinema, CCA, Glasgow Chapter, Cardiff, Watershed, Bristol, HOME, Manchester, Nottingham

Contemporary, Turner Contemporary, Margate, Towner, Eastbourne, CIRCA Projects at Tyneside Cinema, Plymouth Art Centre, Whitechapel Gallery)
Stay Illusion, Tenpm gallery, Copenhagen, (curated by Eoin Donnelly and Sara Knowland)
 HY-BRASIL Film Programme, Sea Change, TULCA, Galway, Ireland
 Video Art, curated by Gayatry Sinha, Dr Bhau Daji Lad Museum, Mumbai
To Pay Respect To The Generosity Of The Three-Minute Punk-Rock Song Pt. 2: Re-Edit, BEEF, Bristol
Sculpture in the City, Leadenhall Market, London.
Knots in Rencontres Internationales, Haus der Kulturen der Welt, Berlin.
Private Utopia: Contemporary Art from the British Council Collection. Dunedin Public Art Gallery, New Zealand

2014

Rising, National Maritime Museum
Alles Maskerade! MEWO Kunsthalle, Memmingen, Germany
Les Rencontres Internationales, Paris
Time Travel and the Interzone City, Sci-Fi: Days of Fear and Wonder. BFI, London.
 Programme curated by João Onofre, *Fuso*, Museu Nacional de História Natural e da Ciência, Lisbon
Fieldworks. Animal Habitats in Contemporary Art, Lewis Glucksman Gallery, Cork, Ireland
Bergé Collection, Real Círculo Artístico de Barcelona, Loop Festival, Barcelona
Somewhat Abstract, Nottingham Contemporary
Performance as Sculpture, Uovo festival, Milan
Leaping the Fence, Hestercombe, Somerset.
Private Utopia: Contemporary Art from the British Council Collection. Tokyo Station Gallery touring to Itami City Museum of Art, Kochi Museum of Art, and Okayama Museum of Art

2013

Assembly: A Survey of Recent Artists' Film and Video in Britain 2008–2013, Tate Britain.
Ghost, Art in Romney Marsh, Kent.
More than I Dare to Think About, Marlborough Contemporary, London
 Two person exhibition; with Iain Baxter&, Raven Row, London
MAP Screen, Curated by Karen Cunningham,
How is it towards the East? 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

Esquivalience, 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, Krowswork, 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, London

Plot 09: This World & Nearer Ones, Governors Island, NY*

For the Straight Way is Lost, curated by Diana Baldon for [Heaven](#), the 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, 1st 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, ffotogallery, 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

2018

Lead Artist in Residence, 2018-2019 The Ebbsfleet Project, (commissioned by Whitstable Biennale).

Ghost (2010-), process/performative/participatory work and generation of *Ghost* video archive, [Groundwork](#), Cornwall, various locations from April – October.

[Ash walk #3](#): Performance, East Blean Woods, Canterbury, August 25th, Whitstable Biennale and the Ash Project.

2017

Deep Above screening, [Symposium: Adapt/Modify](#), Wellcome Collection, London.

Rising (performance), and *Deep Above* screening, *Sounding the Sea* Symposium, Middleton Hall, University of Hull

A Way from Heaven, [Tideway](#), Public Art sculpture commission (to be completed 2021), Barn Elms, London.

2016

Sleepers, Random Acts commission for Channel 4.

Deep Above, (via Invisible Dust, as part of Manchester Science Festival), Texture, Manchester

2015

Deep Above, (via Invisible Dust), Watershed Cinema, Bristol

Deep Above (performance talk), Imaginarium, Shambala Festival, Northamptonshire.

Rising, National Maritime Museum.

Limbo Associates Members Show, selection and curation, Margate.

2014

Spare Room, Thinking City, Liverpool Biennale, Liverpool.
Art Moves, Olympic Park, London
Scene on a Navigable River, Field Broadcast, Dedham Vale, Suffolk.

2013

Rising, Tyneside Cinema performance and Basic.FM radio broadcast, Great North Run Culture, Newcastle.
Ghost, Peninsula Arts, Plymouth University, Plymouth
Runners, Athens, 5th 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/
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 texts, books and catalogues

2018

'The Arboreal Health Centre' *Woods to Where Else?*, UCA and Stour Valley Creative Partnership

THE ANNOTATED READER, edited by Ryan Gander and Jonathan P. Watts, p 123-124, Gipping Press

2017

[Clay Gut Landscaping](#), an online text commissioned by Groundwork, CAST, Cornwall

[How Important is Art as a Form of Protest?](#) pp: cover,90,96, *Frieze*, no.186, April

2014

Mapping it Out, Ed. Hans Ulrich Obrist. pp22-23, Thames and Hudson.

'It was just there; Less like an object and more like the weather', Dialogue with Hannah Rickards, in *Hannah Rickards. To enable me to fix my attention...*, pp28-59, MOMA, Oxford.

'Rising', *Cobra Res 1.3*, Theodore Price and Samuel Stevens, (DVD and book), Pamphleteer Films, 2014

Adam Chodzko, Room for Laarni Image Moderator, Jennifer Higgie, Andrew Renton and Adam Chodzko, Marlborough Contemporary

Private Utopia. Contemporary Art from the British Council Collection, Japan pp50-53

2013

[Artists' Artists, Frieze Masters, pp.94-95](#)

[Life in Film, Frieze, no.158, October, pp62-63](#)

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.

2011

[20/20, Critics Guides, Frieze, September](#)

[Survey: Music, Critics' Guides, September](#)

Brian Dillon, *Ruins*, Documents of Contemporary Art, pp17, 163-8, Whitechapel Gallery

2010

Jane Rendell, *Site-Writing*, pp230, 232,233. IB Taurus.

Kraftwerk Religion, Deutsche Hygiene-Museum, pp193-200, Wallstein.

Grant Pooke, *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/

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, 1st 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

2018

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Rachel Spence, [World-class contemporary art comes to Cornwall](#), Financial Times, July 6th

Jonathan Jones, [Whitstable Biennale review – art with a fish-and-chips flavour](#), The Guardian, 4th June

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2017

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2016

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2015

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2014

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2013

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2011

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2010

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2009

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2008

- Pae White, 'Best of 2008', *Artforum*, December, p108
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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

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2004

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2003

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2002

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2001

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 Guido Curto, 'Art & Facts,' *Flash Art*, April–May
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 Michael Wilson, 'Sleuth', *Art Monthly*, no.234, March, p.34
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1999

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 John E. McGrath, 'Sleuth', *Portfolio*, p.64
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 Penelope Curtis, 'At One Remove', *Henry Moore Institute Foundation Review*, no.5, Autumn,
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 Michael Gibbs, 'It Always Jumps Back and Finds Its Way', *Art Monthly*, p.34
 Mark Goodall, 'Space Invaders', *The Big Issue in the North*, At One Remove, no.184,
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 Charlotte Mullins, 'Reality, but not as we know it', *Tate*, no.13, Winter
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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
 Hans-Jurgen Buderer, 'Between Shock and Banality', *Dimensions*, Kunsthalle Mannheim, p.82
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 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
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 Diane Eddisford, '>alt.zombie.golf.the.earth', *Mute*, issue 2, Summer, p.2
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 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
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 Calvin Tomkin, 'London Calling', *The New Yorker*, December, p.116
 Neville Wakefield, 'Quite Brilliant', *Tate*, No.7, Winter, pp.33, 39

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

2018

Shortlist for the [David and Yuko Juda Foundation Award](#)

2016

Art360 Award from DACS Foundation

2015

Shortlist for Jarman Award

2011

Liberty Kent Public Art Award

2010

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

2007-2010

AHRC Practice Led Research Fellowship, University of Kent

2002

Paul Hamlyn Award

Foundation for Contemporary Arts award, 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, Wellcome Trust and international private collections

Selected Judging Panels:

ARTiculation: Regional Final, 2018, Jarman Award 2016, *Of the Sea* (Chatham Historic Dockyard) 2016, Platform Art Award 2014, Contemporary Art Society Annual Award for Museums 2011,

Faculty etc

Faculty of Fine Art, British School at Rome, British Academy.

Artist Patron: Auto Italia

Academic:

2014-2018: Senior Lecturer in Fine Art (as a .8) at the University of Kent's School of Music and Fine Art, based at Chatham's Historic Dockyard. He was the module convenor for MA Fine Art and BA Fine Art Stage 2 modules and was supervising PhD's.

He has been the External Examiner for a practice based PhD at Goldsmiths College and is currently External Examiner for

a practice based PhD at Northumbria University. He is currently the External Examiner for: BA Fine Art at Slade (2016-2019), UCL and the MFA Fine Art, National College of Art & Design, Dublin (2019-2021) and was the External Examiner MA by Research in Media Art and Design at Canterbury Christchurch University.

Since 1996 Chodzko has been a visiting lecturer on BA and MA Fine Art courses, at numerous HE and FE institutions internationally including, in the UK; Central Saint Martins, Chelsea College of Arts, Slade School of Fine Art, Goldsmiths University of London, University of Kent, University for the Creative Arts, Sheffield Hallam University, Liverpool John Moores University and Ruskin College, Oxford. In the US: Carnegie Mellon University, Rutgers University. In Canada: Banff Centre.

Recent artists talks.

Stage 2 , Architecture BA, UCA, Canterbury (Oct '18)

MAXXI, Rome and Museum Macro, Rome (Nov '18)

Falmouth University, (Feb '19)

Royal College Art (*Making Art Public*) (March 2019)

Open School East (March 2019)

