

Excerpts from writings about "Hole" 2007. Adam Chodzko

David Barrett, 'Bad Timing', Art Monthly, no. 318, July, 2008. Excerpt from interview

AC: This narrative is haunted by the notion that the gallery has the capacity to consume or absorb its visitors.

DB: *Similar to your work, Hole, 2007, for MAMbo in Bologna.*

AC: Yes. Again, I imagined someone disappearing inside the gallery to become embedded within its fabric, and somehow fulfilling the museum's unconscious aspirations. I was exploring the idea of museums performing powerful supernatural roles as part of the mediation of artworks. With a lot of my recent work my ideas stem from imagining an extreme or urgent form of people's expectations...

... **DB:** *So you have taken something that already existed in the town and then transformed it with a new narrative. In the Bologna video, 'Hole', you took footage of huge diggers working in the gallery when the museum was being built, but then treated it as if these were demolition crews looking for a missing visitor years after the museum's completion.*

AC: Yes, I like repositioning or reversing the time at which documents are supposedly generated and then mis-reading them in a new location. More bad timing! In this way images of *making* appear to be those of *destruction* and vice versa. (For example, In *Yet*, (2005) when the narrators think all the plants are dying 'in early summer', they've actually just misread the timing of the scene. It is in fact winter. Everything is as it should be, but in the meantime, through this misunderstanding of "when something (bad) happens" there is a panic, a lurch into crisis management and hyperbole. *Hole*, *Around* and *Pyramid* form a trilogy and all three share this hyperbole through the impossible arrangements of time, the misplacement of documents, and the misreading of the ruins that evolve from this.



Lisa Le Feuvre, Adam Chodzko, Skira, Italy, 2007. Excerpt from essay.

Hole...discussed the museum's future popularity before it had opened. Chodzko's is an artistic practice that suggests distinctions between actual fact and factual fact in a paradoxical network that never assumes a public: the works rather *produce* publics by initiating engagement and dialogue with uncertainties. Importantly, Chodzko is not demanding participation, he is suggesting that, and only if desired, one can act on his invitation. By simply encountering one of his interventions, be it in a gallery or elsewhere, is to be a part of the work.



Mark Godfrey, Adam Chodzko, Skira, Italy, 2007. Excerpt from interview.

MG: *Can projects like yours – which are characterised by imagination and fiction – also engage the current political determinants of an institution's activities, or is a recourse to history necessary for this?*

AC: I think our understanding of history and the accuracy of interpretation of its documents

are as open to an individual's fantasy as are our five year plans. Perhaps *M-path*, (the other work for MAMBo) demonstrates this, where an archive from a community becomes performative, distorting one's normal passage through a space. For 'Hole' I was considering and challenging some of the actual aspirations of the MAMBo directors as well as some of the intentions a museum has to perform in order to be as free as possible. But I was also speculating on the directors' nocturnal dreams as well as the dreams that might emanate from an empty 'sleeping' building. A building as body and consciousness. In a similar way the nocturnal tour of a wolf, snake etc during *Nightshift* at the Frieze Art Fair was an attempt to embody the anxious collective dreams of its daytime audience... 'Hole' is completely grounded in MAMBo's architecture and documents but seems to be allocating the wrong time to their interpretation. Despite its specificity it could be about *any* museum or institution's aims, misunderstandings and discoveries. Indeed, what happens in 'Hole' is also very simply the trajectory of many friendships!



Martin Clark, *Proxigean Tide*, Tate Publishing, 2008. Excerpt from interview.

MC: ...the museum space is reimagined as a place where something bad might happen – a dangerous space with an unseen, darker aspect. In 'Hole' there is this fiction of a visitor going into the newly opened Museum of Modern Art in Bologna, and then being lost, mysteriously disappearing into the fabric of the building never to be seen again. ... there is this idea that these places, these buildings, are charged with a much greater kind of power than we might expect, or perhaps a very different kind of power.

AC: Museums already have a pretty active and powerful function, often expressed through their architecture and reinforced through their activity – the collection as this repository of knowledge, artefacts, scholarship, wisdom. In these works another kind of knowledge and another kind of power is suggested.

MC: ... the transgressive action of the woman broadcasting her thoughts and feelings to the LED board – erected on the institutions exterior, thereby bypassing its normal, interior interactions – isn't enacted but rather presented as a fiction within a film. And it's a film that's made for, and presented in, quite a traditional black box gallery setting.

AC: I have always been interested in thinking about the gallery space and what it could accommodate or house or achieve? What could be performed there and what might happen beyond it? So, in early works like *Transmitters*, where I was putting these texts into *Loot*, the London free ads newspaper, it was about bypassing an art audience in the first instance. The works only became available to that audience second-hand, when they subsequently found their way into the gallery, after they had already been available in this initial, much more general way. But in the case of *Hole*, the film presents the story of a woman who is outside of the space and the institution of the museum. Who transforms the building into a reflection of her own, internalised, emotional self by projecting these texts to the public on the exterior of the building. Again, there are these complex overlappings of internal and external, public and private. And the work uses the museum, in a way, only insofar as it orientates itself outside of it. I think that in terms of *Hole*, and also *Around* – another video work I was making at the same time which also existed as a kind of fictionalised documentary, this time premised on a strange, 'invigorated' boundary around a Dublin housing estate – they are both set up in order for the art object to become a kind of

catalyst for a rumour. So, by creating the tangible, but fictional, trace of the work – the holes in the walls of the gallery façade for instance in the case of *Hole* – and then presenting the films as these pseudo-documentaries, the idea is that it might trigger off a series of uncertainties, doubts, and subsequently a rumour or rumours. The contradictions and the strange logic involved are meant to send the rumour out of control. So, I think that this is where the dissemination is happening in these works, beyond the gallery in more broadly general, social spaces.