

## 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, wondering ‘how might we perceive better’?

Through questioning the act of seeing, Chodzko explores how, through art (with its potential to both be visionary and blinding; an ‘*image filter*’) we can reveal concealed realities, ‘hauntings’, lying dormant within the everyday. His practice operates between documentary and fantasy, conceptualism and surrealism and public and private space. Chodzko often engages reflexively and directly with the role of the viewer so that the work appears to be in the process of ‘making itself’ through looking. His practice turns everyday personal experience into ‘science fictions’ or ‘speculative fictions’ following a path in the present towards its alternative realities, its *hyperstitions*.

This creative system draws together into a single body of work contexts as diverse and heterogeneous as communication, consciousness, attention, perception, disavowal, embodiment, migration, ritual, ethnography, digital technology, ecology, climate change, place, identity, 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 (acknowledging art’s precarity whilst questioning its frequent insularity), 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 (with the group he formed; *Muster Station*) 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.



Since 1991 Chodzko has exhibited extensively in international solo and group exhibitions including: Tate Britain; Tate, St Ives; Raven Row, London; Museo d'Arte Moderna, Bologna (MAMBo); The Benaki Museum, Athens; Athens Biennale, Istanbul Biennale, Venice Biennale; Royal Academy, London; Deste Foundation, Athens; PS1, NY; Ikon Gallery, Birmingham, Kunstmuseum Luzern etc. Recent projects include commissions by Creative Time, New York, The Contemporary Art Society, Wellcome Trust, Frieze Art Fair, and Hayward Gallery.

Chodzko has been included in many British Council curated international exhibitions of British Art, from *General Release* (1995) at the Venice Biennale, to *Micro/Macro: British Art 1996-2002*, (2003), Mucsarnok Kunsthalle, Budapest, *Breaking Step* (2007), Museum of Contemporary Art in Belgrade and *Private Utopia* (2014), Japan.

In 2002 he received awards from the Hamlyn Foundation and the Foundation for Contemporary Art, New York, and in 2007 was awarded an AHRC Research Fellowship in the Film Department at the University of Kent, Canterbury. In 2015 Chodzko was shortlisted for the Jarman Awards. In 2016 he received a DACS Art360 Award.

Chodzko's work is in the collections of the Tate, The British Council, The British Film Institute, The Arts Council, APT, Auckland City Art Gallery, 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, Towner Gallery Eastbourne, Wellcome Collection and international private collections.

He has lectured and, or, tutored at numerous Higher and Further Education institutions internationally including, in the UK; Central Saint Martins, Chelsea College of Arts, Slade School of Fine Art, Goldsmiths University of London, University for the Creative Arts, Sheffield Hallam University, and Ruskin College, Oxford. In the US: Carnegie Mellon University, Rutgers University. In Canada: Banff Centre. Chodzko is part of *Double Agents*, a Research group based at Central Saint Martins College of Art. He was Senior Lecturer in Fine Art at the University of Kent from 2014-2018.



### **Current and forthcoming projects and exhibitions include:**

- (a) A commissioned work (*Too*) for the Wellcome Trust for their permanent exhibition "Being Human".
- (b) *Sleepers. Hole* in '24/7' at Somerset House until 23<sup>rd</sup> Feb.
- (c) *Fluid Dynamics* in Tintype's "Essex Road" programme until 9<sup>th</sup> Feb.
- (d) New work in "Botanical Mind", Camden Art Centre; April 17 - June 28
- (e) *Nightvision* [in 1990's exhibition] Ikon Gallery, Birmingham June – Sept.

- (f) '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, residencies, a use of a building, a new name for their organisation etc)
- (g) (completion of DACS ART360 award to archive my entire practice).
- (h) DYCP arts council award for research for major new artwork ( funding until until July 2020)
- (i) Research forum/exhibition at the Slade School of Art, "Terrain Vague", (Spring 2020)
- (j) Tideway commission for permanent public artwork, Barn Elms, London (my design/research is complete and the fabrication/installation process is to be completed 2021)
- (k) Book, to be published by Sean Lynch, Askeaton arts, 2020.

### **Current and forthcoming academic roles (and other) include:**

- (a) Visiting lecturer at RCA, Goldsmiths, etc. (b) External examiner; Slade (BA) (ends 2019) (c) External examiner, NCAD, Dublin (MFA) (until 2021) (c) Practice based PhD supervisor, University of Kent (d) Open School East : leading moving image workshops for one term (Autumn 2019) for Young Associates (14-16 year olds from Pupil Referral Unit). (d) Faculty British School at Rome, British Academy.

## **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**

*You'll See; This Time it'll be Different*, Benaki Museum, Athens  
*We are Ready for your Arrival*, Raven Row, London  
*Room for Laarni, Image Moderator*, 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

**1997**

*Recall; Strange Child*, Hoxton Gallery, curated by [MUF architecture](#)

**1996**

Lotta Hammer, London

**1992**

Bipasha Ghosh, London

## **Selected Group Exhibitions**

**2021**

*All Alone*, Croft Castle, [Meadow Arts](#), Herefordshire

[A Very Special Place: Ikon in the 1990s](#), Ikon Gallery, Birmingham

[The Return of the Fleet Spring Heads](#), Estuary 2021, London

## 2020

[Towner International, Towner, Eastbourne](#)

[Die Sonne does not shine like Słońce](#), Trafostacja Sztuki, Szczecin, Poland

[The Botanical Mind, Camden Art Centre](#), London\*

*I've never seen the sky like this before*, Southwest Contemporary, Adelaide, Australia.

[Essex Road VI, TINTYPE, London](#)

## 2019

[The Romanians are Coming!...](#), Klara Kemp-Welch, STUDIO Teatr Galeria, Warsaw

[24/7: A Wake-Up Call for our Non-Stop World, Somerset House, London](#)

[Dog Show](#), Southwark Park Galleries, London

[Being Human, \(permanent exhibition\)](#), commissioned work for the collection, Wellcome Collection, London

[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, Anely 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**

*Esquivallience*, Mistaken Presence, GreyFairs, 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.

*Outrageous Fortune: Artists Remake the Tarot*, Focal Point Gallery (Hayward Touring), Southend and others.

*In the Belly of the Whale* (curated by Ariella Yedgar and Rosie Cooper), works by Adam Chodzko, Côme Ciment, Anthea Hamilton and Jacopo Miliani, Cartel Gallery, London, UK

*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, 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*, 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*, 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\*  
 « *Para-site* » exhibition, Galeries de la Toison d'or, Brussels, Belgium, Curator: Kurt Vanbelleghem

**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, curated by Liam Gillick\*

**1991**

City Racing, London

\* exhibition publication

**Selected Projects****2020**

[\*What is shaping how you think about the planet's future?\*](#), (performative video lecture), Forecast, Invisible Dust  
[‘Tele Vistas’, artist commission, More Than Ponies, New Forest, Hampshire](#)  
 Artist in Residence, 2020 A4 International Artists' Residency Program, Chengdu, China  
*Fluid Dynamics; The Quail is Rising* (2020) <https://www.soanywaymagazine.org/issue-six>  
*O, you happy roots, branch and mediatrix* (2020) <https://www.botanicalmind.online/>

**2019**

*Ah look, you can (still) just about see his little legs...* Publication Scaffold (curated by Sean Lynch, Michele Horrigan and Jo Melvin), Temple Bar Gallery, Dublin.

*A Hostile Environment*, artwork and talk for the Platforma 5 festival, Counterpoint Arts, Turner Contemporary.

~~Eden~~. *We all used to live together...*, 'hmn', edition 17, a quarterly sound-based test centre organised by Anne Tallentire and Chris Fite-Wassilak.

**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 25<sup>th</sup>, 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, 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/)  
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#### 1994

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 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 Vittesse, '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:**

British School at Rome: Bridget Riley Award & Creative Wales. 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; Open School East: Margate, 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/conferences etc**

*Botanical Mind*, Patrons Talk, Camden Art Centre (July 2020)

[Art and the Rural Imagination, More than Ponies \(July 2020\)](#)

[A Hostile Environment, talk for the Platforma 5 festival, Counterpoint Arts, Turner Contemporary. \(November 2019\)](#)

[Embodiment and performance , Aller Park Studios, Dartington, Devon.](#) (October 2019)

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

Open School East (March 2019)

Falmouth University, (Feb '19)

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

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

