

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

Leeds Beckett University (School of Arts), Practice-based PhD (2023-2026)



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

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

Trailer for Artist's Talk: (2m 30s): <https://vimeo.com/adamchodzko/trailerforatalk>



Adam Chodzko is a visual artist exploring the interactions and possibilities of our beliefs and behaviours. Investigating the space between how we think we *are* and what we *could* become his heterogeneous body of work ranges from video, performance, drawing and sculpture to socially-engaged processes and is situated both in the gallery and 'non-art' public sites beyond it. His art invents possibilities for collective imagination, wondering how, through our play with the visual, we might perceive more deeply in order to transform our connections with others?

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 everyday life. Working between documentary and fantasy, conceptualism and surrealism and public and private space Chodzko engages reflexively with the viewer with the intention that the work appears to 'make itself' through the act of looking. Often adopting processes of storytelling his practice warps his everyday personal experience and memories into science fictions, following a speculative path in the present towards its alternative realities, its *hyperstitions*.

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; *'getting the wrong end of the stick and using it as a compass needle!'* His artworks often involve 'outsourcing' perception to others so that they become 'seers' and 'image moderators' with the aim of accessing imaginative spaces beyond a field of knowledge's usual constituencies and experts, in order to catalyse new productive mistranslations of our everyday environments.

Chodzko's creative system weaves together, into a single body of work (imagined as a *living* body and a *garden*), contexts as diverse as communication, consciousness, attention, perception, disavowal, embodiment, belief, magick, ritual, ethnography, digital technology, ecology, climate change, migration, place, identity, history, community, etc. His artworks are often catalysed by envisaging a collapse of the category of Art, or the necessity for a *'ritualistic sacrificing of Art'*. Acknowledging art's precarity whilst questioning art's frequent insularity, Chodzko wonders whether art might require not only a new audience and new forms of artist, but also a new empowered status for the art object?

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. A trilogy of science fiction video and mixed media works, Hole, Around and Pyramid, have all explored a narrative where art (through a state of 'future ruin') becomes 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, and active and passive states. 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, beliefs, 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* in relation to 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 our brains' evolutionary hard wiring to bypass the psychological paralysis we experience over taking the necessary action in order to avert the climate emergency, while Sleepers (2016) explores our empathic projections in relation to the spectacle of 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 apparently inanimate, through migratory embodiments with objects, rooms, places, institutions, images (see also the permanent public sculptures a way from heaven and Holding the Earth this Way).

Recent works have continued explorations into the ecological relationships between place (particularly the idea of 'the garden'), perception, identity, mythology, ritual, language, the body and the unconscious (eg; A Hostile Environment (2019), Fluid Dynamics; The Quail is Rising (2020), O, you happy roots, branch and mediatrix [live] (2020), Thru hole I blind/O/Thru hole oui see (2020), The Return of the Fleet Spring Heads (2021)), The Valley Unfurls its Song (2021), and the The Green, the Flow, the Path of the Game (2021). More recently Chodzko has explored aspects of his past body of work through writing. Examining our capacities for attention, shame, awkwardness, care and perception, his book Ah, look, you can still just about see his little legs... is staged within his long relationship with Pieter Bruegel's sixteenth-century painting *Landscape with the Fall of Icarus*. Current major projects include a process to turn descriptions of a community's nocturnal dreams into visual animations. The Dreamshare Seer, the dreaming ecology of an island (initially the Isle of Sheppey, Kent, close to where Chodzko lives), is visually co-created between its inhabitants and AI, and guided by indigenous Malaysian dream knowledge.

...Or, for another way of approaching this artist's practice, perhaps try this 2.5 mins trailer for an artist's talk by Adam Chodzko?



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.

Recent/forthcoming projects include:

- ***Dream-seer; An island's sleeping visions. (Oct 2023 -)*** *The dreaming ecology of an island, visually co-created between its inhabitants and AI, and guided by indigenous Malaysian dream knowledge; creating an AI tool to translate the inhabitants' nocturnal dreams into visual animations. This project will also form the basis for my 3 year, funded, practice-led PhD at Leeds Beckett University (School of Arts). It is also funded through major project funding from Arts Council England, The British Council (Connections Through Culture; for research and exhibition, talks etc in Malaysia), and others.*
- Writing; (exploring my visual art practice in relation to attention, perception, shame etc and an analysis of a Pieter Bruegel painting): ***Ah, look, you can still just about see his little legs sticking out from it all!***, by Adam Chodzko, published by [Askeaton arts](#), Ireland, 2023. Designed by [Daly & Lyon](#).
- British School at Rome; solo exhibition; *"Renata, remember you are unconscious; you have no expression, no pain you don't yell, you are unconscious!"* November 2022
- [Tideway commission for permanent public artwork, Barn Elms, London](#) (completed 2023).
- Artist in Residence: LUXELAKES-A4 Art Museum, Chengdu, China
- [Ghost](#) project continuation in NW England with [Super Slow Way](#)



Solo Exhibitions

2024

Ghost, Haworth Art Gallery, Accrington, Lancashire

2023

When we looked it began to change. Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2022

Renata, remember you are unconscious; you have no expression, no pain, you don't yell, you are unconscious! British School at Rome, Italy

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**2025**

["Vessels", Estuary 2025](#), London, June

[Thinking in Circles, Od Arts Festival](#), Somerset, May

['HONK IF YOU'RE JESUS' at Paul Stolper Gallery](#) (with Fiona Banner, Adam Chodzko, Jeremy Deller, Douglas Gordon, Simon Patterson and Bob & Roberta Smith).

2024

[Pasolini en clair-obscur](#), Nouveau Musée National de Monaco (NMNM), curated by Guillaume de Sardes

2023

[A Screaming Comes Across the Sky, Pastor Projects](#), El Nopal Press, LA, USA

2022

[The Horror Show](#), Somerset House, London

Friendly Fire (Fierro Pariente) Contemporary Art Before and After the Crisis. City Museum, [Pastor Projects](#), IMAC, Tecate, Mexico

Where There's Space to Grow, Arts Council Collection, Sunderland Museum & Winter Gardens

2021

[Swedenborg Film Festival](#), curated by Nora Foster and Dave Griffiths, Swedenborg House, London

[Ultra Magnetic](#), curated by Benedict Drew, Well Projects, Margate
[Sunken Ecology](#), Margate NOW, Kent
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! ...](#), curated by Klara Kemp-Welch, STUDIO Teatrgaleria, 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, Annely 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!*](#) curated by Axel Lapp, (with Sonia Boyce, Leah Gordon etc) 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, 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 Milianni, 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, 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, Kunsthau 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 Nöcht, 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

* exhibition publication

Selected Projects

2025

[So...what is your island dreaming now?](#) (part of [The Dreamshare Seer](#)), IslandWorks, The Dockyard Church, Sheerness, Isle of Sheppey, Kent.

2024

[Ghost](#), Leeds Liverpool Canal, Clayton-le-Moors, East Lancashire, [The Super Slow Way](#)
[The Mysterious Return of the Fleet Spring Heads](#), Cement Fields, Northfleet
[The Dreamshare Seer](#), Isle of Sheppey, Kent

2023

[A way from Heaven, Tideway, Public Art sculpture](#) commission (begun 2017 -), Barn Elms, London

2022

Holding the Earth this Way. Permanent sculpture, installed in the courtyard of *The Amelia Scott* building (council run public museum, library etc), Tunbridge Wells, Kent. Commissioned by *The Amelia*.

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

2021

Growing from Moss, The Passing Game, 7th iSTART Children Art Festival, LUXELAKES-A4 Art Museum, Chengdu, China

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 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 2023), 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

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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
 Godfrey Wordsdale, 'Reality Bites', *Artists' Newsletter*, February, pp.14–16

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Catherine Ansporn, 'brilliant', *Public News*, Houston, 6 March, pp.8, 10
 Vito Apuleo, 'Da Londra arriva a Roma un'arte post-umana', *Il Messaggero*, 10 June
 Patricia Bickers, 'The Young Devils', *Art Press*, no.214, p.34
 David Bonetti, 'Brilliant', *San Francisco Examiner*, 7 April
 Hans-Jürgen Buderer, 'Between Shock and Banality', *Dimensions*, Kunsthalle Mannheim, p.82
 David Burrows, *Art Monthly*, July/August, no.198, pp.28–29

Susan Corrigan, 'Twisted Mister', *I-D*, no.148, January, p.10
 Shailla Dewan, 'England's Edge', *Houston Press*, 21–27 March, p.35
 Kevin Jackson, 'Brit Pop Art', *Arena*, April, pp.60–66
 Patricia C. Johnson, 'British exhibit shows attitude', *Houston Chronicle*, 15 February, Section D, pp.1, 6
 Sarah Kent, 'Adam Chodzko', *Time Out*, 12–19 June, p.44
 Katrijn Klinger, *Der Spiegel*, no.24, pp.212–213
 Andrew Lambirth, 'Adam Chodzko', *What's On*, 12 June, p.19
 James Roberts, 'Adult Fun', *Frieze*, issue 31, pp.62–67
 Kate Spicer, 'Nearly God', *The Face*, no.93, June

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
 November, pp.B1/B6
 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 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

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 Barrett, 'Zombie Golf', *frieze*, issue 24, Sept/October, p.74
 Daniela Bezzi, 'Biennale', *L'Espresso*, no.23, 9 June, p.126
British Council Visual Arts News, Summer, no.38, p.6
 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

Roberta Smith, 'A Show of Moderns Seeking to Shock', *New York Times*, 25

Awards/Residencies/Fellowships etc

2025

[BODY and PLACE 2025](#), residency, Gloucestershire, via CoLAB

2023

Fully funded Practice-Led PhD, School of Arts, Leeds Beckett University, (2023-2026)

[Arts Council National Lottery Project Grant](#) for a project evolving from a community's collective dream descriptions, translating them via Artificial Intelligence into animations.

[British Council Connections Through Culture Grant](#) to create a project in Malaysia focused on collective dreaming

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 (residency)

Other funding awards/grants include:

The Elephant Trust, Arts Council England Grants for Artists x 3, Arts Council England *Developing Your Own Creative Practice*, British Council *Connections Through Culture, South East Asia* etc

Other residencies include:

Grizedale Arts (2000/2001); Beppu Triennale (2015), Japan; Cement Fields, Kent (2019), Delfina Studios, Bermondsey, London (1998 -2003)

Collections

Arts Council Collection, Auckland City Art Gallery, Benaki Museum; Athens, British Council Collection, British Film Institute, Colección Bergé; Madrid, 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 Art Judging/Jury 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's at Goldsmiths College and at Northumbria University. He was the External Examiner for: BA Fine Art at Slade, UCL (2016-2019), and the External Examiner for the MA by Research in Media Art and Design at Canterbury Christchurch University (2018). He was External Examiner for the MFA Fine Art, National College of Art & Design (NCAD), Dublin (2019-2022) and External Examiner MA/MFA Art in the Contemporary World, National College of Art & Design (NCAD), Dublin (2021).

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/workshops etc

"Ghost Talk", [Haworth Art Gallery](#), Accrington, East Lancashire (Oct 2024)

"Strange Looks, Ghost Codes,..." [Inside/Out Lecture, Leeds Beckett University](#), (April 2024)

Performative Artists Talk: Wei-Ling Contemporary, Kuala Lumpur, Malaysia (May, 2023)

Performative Artists Talk: MA Fine Art Online symposium, 'Distance ... Learning' (25th May) Falmouth School of Art, Cornwall

"...Little legs..." Book Launch: discussion with Michele Horrigan (Askeaton Contemporary Art) at Camden Art Centre, London.

Performative Artists Talk: whole School of Fine Art (and public); Nottingham Trent University, Arts University Bournemouth, Liverpool John Moore's University, University of Lincoln, and Leeds Arts University (November 2022- March 2023)

Conference presentation: RENEW biodiversity parliament: University of Exeter (October 2022)

Performative Artists Talk: British School at Rome (October 2022)

Lecture/workshops: MA Arts and Place: Dartington Arts School, Devon (May-August 2022)

Performative Artists Talk: whole School of Fine Art + public; Anglia Ruskin University (January 2022)

Performative Artists Talk: whole School of Fine Art + public; University of Leeds (January 2022)

Performative Artists Talk: whole School of Fine Art + public; University of Worcester and Meadow Arts (September 2021)

workshop programme, Open School East, Young Associates, Margate (September 2021)

workshop programme, Unit 5, Fine Art year 2, Central Saint Martins, (June 2021)

workshop programme, MA Fine Art, Slade School of Art, UCL, London (March 2021)

Performative Artists Talk: Fine Art BA and MA, Slade School of Art, UCL, London (March 2021)

Artists Talk/ Symposium XD Climate Emergency Event – BAFA XD1, MA Art | Science and MRes Moving Image, UAL, London, with Ruth Maclennan (February 2021)

Performative Artists Talk: [Bunker Talk](#), Manchester School of Art (January 2021)

Performative Artists Talk: Fine Art BA and MA, UCA, Canterbury (January 2021)

[What is shaping how you think about the planet's future?](#), (performative video lecture), Forecast, Invisible Dust (2021)

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

[Art and the Rural Imagination, More than Ponies \(July 2020\)](#) (presentation as part of conference) University of the Arts Bournemouth.)

[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)

Artists Talk and seminar; Royal College Art (*Making Art Public*) (March 2019)

Artists Talk; Open School East (March 2019)

Artists Talk; Falmouth University, (Feb '19)

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

Artists Talk; MAXXI, Rome and Museum Macro, Rome (Nov '18)