

## 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/trailerfortalk>



**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**

[REVEAL](#), Screen South, Folkestone  
*FREE TIME TIME FREE*, (Curated by Maiken Håvarstein), Iladalen Park, Oslo  
["Vessels", Estuary 2025](#), London, June  
[Thinking in Circles, Od Arts Festival](#), Great Hall at Coker Court, East Coker, Somerset  
['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](#), (with Benedict Drew, Plastic Fantastique and Arianne Churchman. 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](#), (with Małgorzata Mirga-Tas, Slavs and Tatars, Nomeda & Gediminas Urbonas etc. Curated by Jakub Gawkowski), 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](#), (with Ayo Akingabe, Maryam Mohajer, Melanie Smith etc) 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](#), (with Morgan Fisher, Judith Williamson, Norman McLaren etc. Curated by William Fowler), British Film Institute, London  
*artworks that ideas can buy*, (with Massimo Bartolini, Jimmie Durham, Valentina Furian, Margherita Morgantini, Caterina Morigi etc. Curated by Cesare Pietroiusti), 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, Anneli 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*, (with Lindsay Seers etc, curated by Kate Pickering and Charlotte Warne Thomas), ASC Gallery, London  
[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  
*Adapt Modify*, (showing *Deep Above*), Symposium, Wellcome Collection, London

## 2016

*Deep Above* in [UNFIX](#), Centre for Contemporary Arts (CCA), Glasgow.

[Both Sides Now 3](#) (curated by Jamie Wyld and Isaac Leung), 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*, (with John Akomfrah, Lavinia Greenlaw, Jem Finer etc. Commissioned by Metal), Essex

*Five Uneasy Pieces*, (with Stephan Dillemath, Constantinos Hadzinikolaou, Dora Economou etc, curated by Anja Kirschner), 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*, (with Lindsay Seers, Benedict Drew, Haroon Mirza etc. Curated by Ben Judd), Beaney House of Art and Knowledge, Canterbury

## 2015

*Postcard Views*, (curated by Carmen Billows, part of Experimenta film festival), [1shanti road, Bangalore](#), India

Film London The Jarman Award tour (with Alia Syed, Andrea Luka Zimmerman, Bedwyr Williams etc); (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*, (with Erin Shirreff and Klaus Vom Bruch. Curated by Eoin Donnelly and Sara Knowland), Tenpm gallery, Copenhagen

HY-BRASIL Film Programme, Sea Change, TULCA, Galway, Ireland

Video Art, curated by [Gayatri 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](#). (with Ryan Gander, Elizabeth Price, Jeremy Deller, etc), 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 (with Rachel Reupke, Mark Aerial Waller & Uriel Orlow. Curated by João Onofre), BFI, London and *Fuso*, Museu Nacional de História Natural e da Ciência, Lisbon

[Fieldworks. Animal Habitats in Contemporary Art](#), (with Petra Feriancová, Chris Marker, Petrit Halilaj etc, Curated by Chris Clark), 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](#), (with Susan Philipsz, Mike Nelson, Janice Kerbel etc), Hestercombe, Somerset.

[Private Utopia: Contemporary Art from the British Council Collection](#). (with Ryan Gander, Elizabeth Price, Jeremy Deller, etc) 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](#), (with John Akomfrah, Emily Wardill, Gillian Wearing etc. Curated by Stuart Comer) 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](#), (with Ravi Govender. Curated by [Karen Cunningham](#)).

[How is it towards the East?](#) (with Tessa Brown, Andrew Kötting etc) 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

[Esquivallence](#), Mistaken Presence, GreyFairs, Lincoln.

*The Beaney, House of Art and Knowledge*, Canterbury, Kent

*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*, (With Jess Flood-Paddock, Anthea Hamilton, Donna Huddleston, etc.

Curated by Rosie Cooper and Ariella Yedgar), Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz,

Spain

## 2011

*Among Other Things*, (with Kelly Large and Nicoline van Harskamp. Curated by Andrew Dodds), Camberwell Space, London.\*

[Outrageous Fortune: Artists Remake the Tarot](#), (with Cerith Wyn Evans, Susan Treister, Tris-Vonna Michell etc. Curated by Andrew Hunt), Focal Point Gallery (Hayward Touring), Southend and others.\*

*In the Belly of the Whale* (with Côme Ciment, Anthea Hamilton and Jacopo Miliani, etc. Curated by Ariella Yedgar and Rosie Cooper), Cartel Gallery, London, UK

[To Pay Respect To The Generosity Of The Three-Minute Punk-Rock Song](#), (with Carey Young, Sue Tompkins, John Latham, etc.. Curated by Toby Huddlestone), Crate, Margate

[The Profane Myth](#), (with Alisdair Gray, Steven Claydon and Damien Roach. Curated by Dawn Bothwell), The Mining Institute etc., Newcastle upon Tyne

[Again, A Time Machine - Make the Living Look Dead](#), (with Elizabeth Price, Dora García, Eva Weinmayr, etc) Bookworks, Spike Island, Bristol

*Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, [Hong Kong Heritage Museum](#) and Suzhou Art Museum, Jiangsu, China.\*

## 2010

*"The Pickers"* in [Cinecity](#), Brighton festival.

*Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, (with Sarah Lucas, Gilbert & George, Mark Wallinger etc), Sichuan Provincial Museum, Chengdu, Xi'an Art Museum, and touring.\*

*Apocalypse Now* (with Marine Hugonnier, Anja Kirschner and Jill Godmilow. Curated by Jasmine Moorhead), [Krowsswork](#), Hot Springs Documentary Festival, Oakland, California.

[Pier Paolo Pasolini; We are all in Danger](#), (with Ming Wing, Alfredo Jaar, Elisabetta Benassi, etc. Australian Cinémathèque at the Gallery of Modern Art in Brisbane.

[Loophole to Happiness](#), (with Ciprian Mureşan, Petra Feriancová etc. Curated by [Maja and Reuben Fowkes](#)), Trafo, Budapest, [Museum of Contemporary Art](#), Lodz, & Futura Centre for Contemporary Art, Prague & AMT Projects, Bratislava.

[Kraftwerk Religion: Über Gott und die Menschen](#). (Curated by Petra Lutz and Klaus Vogel), Deutsches Hygiene-Museum, Dresden.\*

*Here, There and Everywhere*, Towner Gallery, Eastbourne.

[BLOOD TEARS FAITH DOUBT](#), (with Dieric Bouts, Grayson Perry, Caravaggio, etc) Courtauld Gallery, London.

[Whitstable Biennale](#), (with Emma Hart, Katie Paterson, Mikhail Karakis etc.) Whitstable, Kent.

*Future Fictions*, Latitude Contemporary Art (curated by [Ben Borthwick](#)), [Latitude Festival](#), Suffolk.

[Journeys With No Return](#), (with Zineb Sedira, Denizhan Ozer etc.) A-Foundation, London & Galerie Kurt-Kurt, Berlin.\*

[The Gathering](#), (with Rebecca Warren, Gilbert & George, Peter Doig etc. Curated by Robert Dingle) Longside Gallery, Yorkshire Sculpture Park.

## 2009

*Altogether Elsewhere*, (with Clunie Reid, Jim Lambie, Mike Nelson etc. Curated by Rob Tufnell) Zoo art fair, London

[Dark Monarch](#), (with Barbara Hepworth, Eva Rothschild, Derek Jarman etc. Curated by Martin Clark, Michael Bracewell, and Alun Rowlands), Tate St Ives touring to Towner Gallery, Eastbourne\*

[Journeys With No Return](#), (with Mike Nelson, Olaf Nicolai, Zineb Sedira etc. Curated by Levent Çalkoğlu and Alice Sharp), Akbank, Istanbul Biennale\*.

[Artworks in Exchange for Visitors' Ideas](#), (with Joan Jonas, Dara Birnbaum, Lara Favaretto etc. Curated by Cesare Pietroiusti), Wilkinson Gallery, London

[For the Straight Way is Lost](#), (with Carolee Schneemann, Michael Stevenson, etc. Curated by Diana Baldon) for [Heaven](#), the Athens Biennale\*

[Plot 09: This World & Nearer Ones](#), (with Teresa Margolles, Lawrence Weiner, Jill Magid etc. Curated by Mark Beasley, Creative Time), Governors Island, NY\*

[Vlassis Caniaris, In Contrapunto](#), (with Jimmie Durham, Annette Messenger, John Bock etc. Curated by Els Hanappe) ITYS (Institute for Contemporary Art and Thought), Athens

[Born Again Pagan](#), (with Sarah Lucas, etc. Curated by John Marchant), ISIS, London

[English Lounge](#), (with Martin Creed, Langlands & Bell etc), Tang Contemporary Art, Beijing

## 2008

[Martian Museum of Terrestrial Art](#), (with David Hammons, Louise Lawler Isa Genzken etc. Curated by Lydia Yee and Francesco Manacorda), Barbican Art Gallery, London\*

[Tales of Time and Space](#), (with Tacita Dean, Christian Boltanski, Pae White, etc. Curated by Andrea Schlieker) Folkestone Sculpture Triennial, Folkestone, Kent\*

[Print the Legend](#), (with Isaac Julien, Cornelia Parker, Gillian Wearing etc. Curated by Patricia Bickers), Fruitmarket Gallery, Edinburgh\*

[Fact or Friction](#), (with Scott Hug etc. Curated by Ruba Katrib and Geir Heraldseth) Vox Populi, Philadelphia, PA

## 2007

[Breaking Step](#), (with Cathy Wilkes, Phil Collins, Mike Nelson, etc. Curated by: Branislav Dimitrijevic, Caroline Douglas, Sinisa Mitrovic, Jelena Vesic. Organised by the British Council and the Museum of Contemporary Art, Belgrade). Museum of Contemporary Art, Belgrade\*

[Gallery Exchange](#), Neue Alte Brücke, Frankfurt

[Beyond the Country](#), (Rachel Reupke, Cyprien Gaillard, David Claerbout etc, curated by René Zechlin and Matt Packer), Glucksman Gallery, Cork

## 2006

[One Brief Moment, apexart](#), (with Maria Eichorn, [Elizabeth Price](#), curated by Mark Soo), New York\*

[Responding to Rome](#), (with Richard Billingham, Jaki Irvine, Mark Wallinger etc), Estorick Collection, London\*

[Please close the gate](#), Roche Court, (with Phyllida Barlow, Barbara Hepworth, Franz West, etc. Curated by [Penelope Curtis](#)), Wiltshire

[From There](#), (with Wilhelm Mundt, Lee Mackinnon, Laurent Grasso etc), Bloomberg Space, London

[Unfinished Business](#), Museum of Contemporary Art, Belgrade

[Al Cubo / Al Fuoco](#) (with Henrik Oleson, Lara Favaretto, Mike Nelson etc), Galleria Franco Noero, Turin

[Belief and Doubt](#), (with Julie Mehretu, Paul Chan, Sarah Charlesworth etc. Curated by Heidi Zuckerman Jacobson), The Aspen Art Museum, Colorado\*

## 2005

[Showcase](#), City Art Centre, Edinburgh\*

[Documentary Creations](#), (with Manon de Boer, Tacita Dean, Melik Ohanian etc. Curated by Susanne Neubauer) Kunstmuseum Luzern, Switzerland\*

[Dance of the Seven Veils](#), (with Lalo Chetwynd, Pablo Bronstein, Olivia Plender, curated by Jenny Brownrigg), Cooper Gallery, University of Dundee

[Monuments for the USA](#), (with Allora & Calzadilla, Frances Stark, Ilya & Emilia Kabakov etc. Curated by Ralph Rugoff), CCA Wattis Institute for Contemporary Arts, San Francisco and White Columns, New York\*

[Displacements: British Art 1900–2005](#), Tate Britain

[British Art Show 6](#), (with Goshka Macuga, Mark Leckey, Lucy Skaer etc. Curated by Andrea Schlieker and Alex Farquharson), Baltic, Newcastle, touring to Manchester, Nottingham and Bristol\*

[General Ideas](#), (with Felix Gonzalez Torres, Gabriel Orozco, Rirkrit Tiravanija etc. Curated by Matthew Higgs), CCA Wattis Institute for Contemporary Arts, San Francisco

[Video Spirit: Mysteries, Myths, Meditations & the Moving Image](#), Cheekwood, (with Kimsooja, Mary Lucier, Nicolas Provost etc), Nashville

[Seeing God](#), (with Pawel Althamer, Adel Abdessemed, Louise Bourgeois etc ), Museum of Fine Arts of Thurgau, Kartause Ittingen, Warth, Switzerland\*

[Le Voyage Interieur](#), Espace EDF-Electra, (with Eva Rothschild, Mark Leckey, Marc Camille Chaimowicz, etc. Curated by Alex Farquharson and Alexis Vaillant), Paris\*

[Pasolini e noi](#), (Tracey Moffatt, Fabio Mauri, Grazia Toderi etc. Curated by Laura Cherubini) Archivio di Stato in the Royal Palace, Turin and (2005/6) the Istituto Nazionale Per La Grafica, Rome\*

[Moving Home: Six Artists, Six Rooms](#), Towner Art Gallery, Eastbourne

## 2004

[Off the Beaten Track](#), (with Antony Gormley, Mark Hosking, Tania Kovats etc), Longside Gallery, Yorkshire Sculpture Park

[Tonight](#), (with Kathrin Böhm, Gerard Byrne, Janice Kerbel, etc. Curated by Paul O'Neill), Studio Voltaire, London,

[Inaugural Show](#), (with Hernan Bas, Walead Beshty, Anthony Goicolea etc) Sandroni.Rey, LA

[Perfectly Placed](#), (with Goshka Macuga, Janette Parris etc. Curated by [Donna Lynas](#)), South London Gallery

[Romantic Detachment](#), (with Olivia Plender, Emily Wardill, William Pope. L, etc. Curated by Grizedale Arts), PS1, NY, touring to Chapter Art Gallery, Cardiff\*

## 2003

[Electric Earth](#) (with Carey Young, Mark Leckey, Hilary Lloyd etc, curated by the British Council), The State Russian Museum, St Petersburg, before travelling to Moscow and touring Russia for 3 months. European and South American tours followed through 2004\*

[Micro/Macro: British Art 1996–2002](#), (with Gillian Wearing, Douglas Gordon, Grayson Perry etc., curated by Caroline Douglas, British Council), Mucsarnok Kunsthalle, Budapest\*

[Visionary Landscapes](#), (with Alan Clarke, Andrew Kötting, Jem Finer etc), Cecil Sharp House, London

[Independence](#), (with Isaac Julien, Cathy Wilkes, Barbara Kruger etc), South London Gallery

[In Good Form](#), (with Rachel Whiteread, Liam Gillick, Shirazeh Houshiary, etc), Longside Gallery, Yorkshire Sculpture Park

[Bad Behaviour](#), (with Fiona Banner, Grayson Perry, Cornelia Parker etc) Longside Gallery, Yorkshire Sculpture Park, touring to other venues across the UK

## 2002

[Life is Beautiful](#), Laing Art Gallery, (with Rosemarie Trockel, Chris Ofili, Cornelia Parker, Felix Gonzalez-Torres etc) Newcastle upon Tyne\*

[Tabu, Kunsthhaus Baselland](#), (with Sophie Calle, Renée Kool, Javier Téllez, Janice McNab, etc. Curated by [Katrien Reist](#) and [Sabine Schaschl](#) Switzerland\*

[Location: UK](#), (with Ingrid Pollard, BANK, Shezad Darwood etc), Gimpel Fils, London

[Fabrications](#), (with [Lubaina Himid](#), Nathan Coley etc. Curated by Natalie Rudd), Cube Gallery, Manchester\*

[On a Clear Day](#), (with Tacita Dean, Hege Lønne, etc. Curated by Marianne Grønnow), Sophienholm, Lyngby-Taarbæk, Denmark\*

[Art for Networks](#), (with Stephen Willats, Rachel Baker, Jeremy Deller etc), Chapter Art Centre, Cardiff and touring to Fruitmarket Gallery, Edinburgh\* and other venues across the UK

## 2001

[I am a Camera](#), (with Nan Golden, Rineke Dijkstra, Cindy Sherman etc), Saatchi Gallery\*

[The seat with the clearest view](#), (with Eva Rothschild, Volker Eichelmann, Victoria Morton etc. Curated by [Polly Staple](#)), Grey Matter Contemporary Art, Sydney

[Bright Paradise](#), (with Roni Horn, Stan Douglas, etc. Curated by Allan Smith), 1<sup>st</sup> Auckland Triennial, Auckland Art Gallery, New Zealand\*

[Night on Earth](#), (with [Alicia Framis](#), [Matthew McCaslin](#), and [Willie Doherty](#), etc. Curated by Ralf Christofori), Städtische Ausstellungshalle Am Hawerkamp, Münster\*

[Liquor](#), (with Lois Weinberger, Lucy Gunning, Graham Gussin etc), Trafto Galeria, Budapest\*

[Helle Nacht](#), (with Monica Bonvicini, Janine Antoni, Barbara Visser etc), Bottmingen, Baselland  
*Sacred and Profane*, Mappin Art Gallery, (with Annette Messenger, Andres Serrano, etc) Sheffield\*  
*Video in the City*, (with Lis Rhodes, Runa Islam etc. Curated by Sophie Ernst), Hedah Video Festival, Maastricht, Netherlands

## 2000

[Dream Machines](#), (with Marina Abramović, Lygia Clark, Dan Graham etc. 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, (with Annika von Hasswolff, Laura Aguillar, Geneviève Cadieux, etc. Curated by Helena Reckitt). Atlanta, USA  
[Somewhere Near Vada](#), (with Tacita Dean, Bas Jan Ader, Fischli & Weiss etc. Curated by Jaki Irvine), Project Art Centre, Dublin\*  
[Artifice](#), (with Tacita Dean, Simon Starling, Jane & Louise Wilson, etc. Curated by Ann Gallagher), Deste Foundation, Athens\*  
*Waiting*, Mjellby Konstgård, (with Charlotte von Poehl, Tatsuo Miyajima, Pierre Huyghe, etc), Sweden\*  
[Black Box Recorder](#), (with Christina Mackie, Douglas Gordon, Graham Fagen etc. Curated by Colin Ledwith & Simon Morrissey for the British Council), Museum Ludwig, Cologne, touring to Lithuania, Croatia, and the Czech Republic\*  
*Tabley*, Tabley House, (with Nathan Coley, Kit Wise etc, curated by Michael Stanley), Cheshire  
*FaceOn*, (with Mierle Laderman Ukeles, Jennifer Bornstein, Alfredo Jaar etc. Curated by [Mark Durden](#) and [Craig Richardson](#)): Site Gallery, Sheffield touring to Milton Keynes Gallery; Open Eye Gallery, Liverpool; Stills, Edinburgh\*  
*Better Scenery* (with Peter Liversidge), P and Paulus Gallery, Schiedam, Holland  
*Places in Mind*, (with Stan Douglas and Elizabeth Macgill), Ormeau Baths Gallery, Belfast

## 1999

*Holding Court*, Entwistle, (with Sylvie Fleury, Urs Fischer, Tom Friedman, etc), London  
*Sleuth*, (with Julia Scher, Zoe Leonard, Cheryl Dunye etc. Curated by Caryn Faure Walker), ffotogallery, Cardiff, touring to Oriel Mostyn, Llandudno, Wales; Barbican Centre, London  
*The Poster Show*, [Gavin Brown Enterprises](#), New York

## 1998

[A to Z](#), (with Tacita Dean, Lily Van der , Liam Gillick, etc. Curated by Mathew Higgs), Approach Gallery, London  
*Real Life*, (with Tracey Emin, Hannah Starkey, David Shrigley etc) Gallery SALES, Rome  
[Willst du klug durchs Leben wander....](#), (with Georgina Starr and Aernout Mik), Galerie der Stadt Schwaz, Austria  
*Wrapped*, Vestjælands Kunstmuseum, Sorø, (with Pierre Huyghe, Kirstine Roepstorff, Elmgreen & Dragset, etc) Denmark\*

\* exhibition publication

## Selected Projects

### 2025

Shortlisted (with [Rana Begum](#) and [Linder](#)) for [Emma Cons Gardens Artwork commission](#), Bridget Sawyers Art Consultants

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

## 1997

*It Always Jumps Back and Finds its Own Way*, (with Dominique Gonzalez-Foerster, Dan Asher, Eran Schaerf, etc) Stichting de Appel, Amsterdam  
*3 wege zum see*, (with Dorit Margreiter, Martin Honert, and Laurence Weiner etc), Künstlerhaus Klagenfurt, Austria\*  
[Sensation](#), (with Rachel Whiteread, Chris Ofili, and Yinka Shonibare etc), Royal Academy, London\* touring to Museum für Gegenwart, Berlin; Brooklyn Museum of Art, New York  
*At one remove*, (with Tacita Dean, Pierre Huyghe, Pierre Bismuth etc. Curated by Penelope Curtis), Henry Moore Institute, Leeds\*  
 « Para-site » (Curator: Kurt Vanbellegem) exhibition, Galeries de la Toison d'or, Brussels, Belgium,  
*L.E.M.* (with [David Robbins](#), Miltos Manetas etc) Galleria Raucchi/Santamaria, Naples

## 1996

["Brilliant!" New Art from London](#), (with Chris Ofili, Tracey Emin, Rachel Whiteread, etc. Curated by Richard Flood), Contemporary Art Museum, Houston, Texas\*  
*21 Days of Darkness*, (with Glenn Brown, Simon Periton, etc. Curated by Toby Webster), Transmission Gallery, Glasgow  
[Perfect](#), (with Ian Wilson), Jan Mot and Oscar van den Boogaard, Brussels  
*British Waves – New British Art in Rome*, (with Steve McQueen, Gillian Wearing etc. Curated by [Mario Codognato](#)), various venues, Rome\*

## 1995

[Zombie Golf](#), (with Peter Doig, John Stezaker, Martin Creed etc. Curated by BANK), Curtain Road, London  
[General Release](#), (with Cerith Wyn Evans, Fiona Banner, Douglas Gordon etc. Curated by Ann Gallagher etc), British Council selection for Venice Biennale, Scoula San Pasquale, Venice  
["Brilliant!" New Art from London](#), (with Chris Ofili, Tracey Emin, Rachel Whiteread, etc. Curated by Richard Flood). Walker Arts Center, Minneapolis\*

## 1994

*High Fidelity*, Kohji Ogura Gallery, (with Simon Patterson), Nagoya (January 1994); tour to Röntgen Kunst Institut (with Douglas Gordon etc), Tokyo\*  
*Remote Control*, (Curated by the [Curating Contemporary Art MA](#)), Royal College of Art, London

## 1993

[Making People Disappear](#), (with Matthew Higgs, Siobhan Hapaska, Maggie Roberts etc), Cubitt Street Gallery, London  
[Okay Behaviour](#), (with Elizabeth Peyton, Doug Aitken, Gillian Wearing etc), 303 Gallery, New York  
[Wonderful Life](#), (with Douglas Gordon, Christine Borland, Martin Creed etc), Lisson Gallery, London

## 1992–93

*Instructions Received*, (with Gillian Wearing, Gary Hume, Angela Bullock etc. Curated by Liam Gillick) Gio Marconi, Milan \*

## 1991

City Racing, London

**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*.

**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 & *Ghost* video archive for [Groundwork](#), (with Janet Cardiff, Francis Alÿs, Tacita Dean etc. Curated by Teresa Gleadowe) 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 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, 5<sup>th</sup> February*, Out of Focus, <http://www.outoffocus.biz/#>

**2012**

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

**2011**

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

**2010**

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

**2009**

[Longshore Drift, as part of Volatile Dispersal, Festival of Art Writing](#),  
 Whitechapel Gallery,

**2008**

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

**2007**

Poster project, Mercer Union, Toronto

**2005**

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

**2004**

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

**2003**

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

**2001**

*Zu spät, Material*, no. 3, Summer, pp.7-9  
*Cell Pace, Lo-Fi*, website  
*Slipstream*, Film & Video Umbrella website [www.slipstream.uk.net/](http://www.slipstream.uk.net/)  
*Art for All*. (edited by Mark Wallinger and Mary Warnock), Peer, pp.64, 94

*Nothing*, edited by Graham Gussin, August Publications, pp.98-99  
*Saturday*, edited by Polly Staple, issue 1, pp.16-18

**1999**

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

**1997**

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

**1996**

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

**1995**

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

**1994**

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

**1993**

*Wrestling (with cross-section through 'Spring')*, project for *frieze*,  
 Summer, no.3, p.21

## **Bibliography**

### **Selected texts, books and catalogues**

#### **2026**

*The Dreamshare Seer: are green foxes roaming the dream commons?* by Adam Chodzko, pp. 19-23, + front/back covers, DreamTime Magazine, Winter 2026, International Association for the Study of Dreams  
Adam Chodzko, pp. 288-290 in *Pier Paolo Pasolini for Art History and Practice*. Ed. Ara H. Merjian, University of Manchester Press.

#### **2023**

*Ah, look, you can still just about see his little legs sticking out from it all!* by Adam Chodzko. Book, published by [Askeaton Contemporary Arts](#), Ireland

#### **2022**

'Laggers, gun-jumpers, loose cannons...' by Adam Chodzko, in *Art and the Rural Imagination*, pp87-95, 99-101, 105, 136, and cover image. Published by More than Ponies and Arts University of Bournemouth

#### **2021**

*A Very Special Place: Ikon in the 1990's*, Jonathan Watkins, pps.44 & 61, Ikon, Birmingham  
*thru hole I blind/O/thru hole oui see*, 'Traversing Terrains (a tonic)', pp19-21, More Than Ponies

#### **2020**

[Lockdown Lives](#), CAST newsletter

#### **2019**

*24/7: Dreams of sleep in a non-stop world*, Edited by Sarah Cook, pp50-51, Somerset House Trust, London  
Project page for *SIC Intertrashional Issue #5 ROOT*. (Bea McMahan and Milena Bonilla).

#### **2018**

'The Arboreal Health Centre' by Adam Chodzko. *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](#), by Adam Chodzko, 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?', by Adam Chodzko. Two project pages, *Kome til deg i Tidende*, no.2, hosted by the Sogn og Fjordane Kunstmuseum, Norway

'A Water Softening Plant' by Adam Chodzko, *Atlas of Kent*, N. Mollett, pps80-84, 87. Kent County Council.

'de Schuykill' by Adam Chodzko, *Monaco*, no. 5

'Props', *F.R David*, pp.67-83, Spring 2012, de Appel

'We are all very sorry' by Adam Chodzko, [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

*Outrageous Fortune: Artists Remake the Tarot*, Slim Volume (ed; Andrew Hunt)

## 2010

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

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

Grant Poake, *Contemporary British Art, An Introduction*, pp206-8, Routledge

## 2009

*Breaking Ground: 2001-2009*, pp 68,69, 126,127.

*Grizedale Arts – Adding Complexity to Confusion*. Adam Sutherland & Jonathan Griffin,

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

## 2008

*Calenture* by Adam Chodzko, *Gagarin* no. 17, pp.96-101, GAGA vzw

*Folkestone Triennial, Tales of Time and Space*, p.36-39, Cultureshock Media Ltd.

*Shabby Chic*, *Martin Herbert on the Folkestone Triennial*. Diary. Artforum. June 18, 2008

*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

*Arttracks*, Mathew Arnatt, pp.12–17, 35

*Frieze Art Fair Yearbook*, pp.1–2

Resonance FM broadcast

*Annual*, Kent Institute of Art and Design, pp.19–34

**2003**

Blog on [www.thecentreofattention.org/](http://www.thecentreofattention.org/)

*Whitstable Interiors* fanzine

**2002**

*Plans and Spells: Adam Chodzko*, Film & Video Umbrella, texts by Chris Darke, Jeremy Millar, Polly Staple, Will Bradley

*Romanov*, Adam Chodzko, Bookworks

*Speaking and Listening*, Sheffield Hallam University and Site Gallery, pp.184–193.

**2001**

*Bright Paradise*, 1<sup>st</sup> Auckland Triennial, Auckland Art Gallery, New Zealand, texts by Allan Smith, etc

*Out of the Bubble*, edited by John Carson and Susannah Silver, pp.32–36

[\*Night on Earth\*](#), Städtische Ausstellungshalle Am Hawerkamp, Münster

*I am a Camera*, Saatchi, Booth Clibborn

**2000**

*Dream Machines*, National Touring Exhibitions, text by Susan Hiller

*Face On*, Black Dog Publishing, text by Craig Richardson etc

*The Saatchi Gift to the Arts Council Collection*, South Bank Centre

'*Somewhere Near Vada*', Project Art Centre, Dublin, texts by Jaki Irvine and Shirley MacWilliam

**1999**

*Adam Chodzko*, August Publications, texts by Jennifer Higgle 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, Reviews, Citations etc

**2026**

Gian Maria Annovi, *Salò after Salò: Expanded readings of Pasolini's last film* pp. 412-415 in *Pier Paolo Pasolini for Art History and Practice*. Ed. Ara H. Merjian, University of Manchester Press.

**2025**

[Nuclear haystacks and the patron saint of tyre repairs](#), (review of Od Arts festival), Hettie Judah, Guardian, 27th May

'Ah, look, you can still just about see his little legs sticking out from it all!', review, [Cherry Smyth](#), [Art Monthly](#), no.484, March, p.34

**2024**

[Lilli Geissendorfer: interview for Paul Hamlyn Awards, Nov.](#)

George Francis Lee, ['It's art for people', Big Issue](#), 19 September

[Dream Theory on Sheppey](#), Martin Herbert

Interview with Dominic King, BBC Radio Kent, 2 September, 10.30am

Cara Simmonds, 'Artist's AI project captures dreams', The Sheerness Times Guardian, 4 September

['Kent artist uses AI to find out if local residents share the same dreams \(try it here\)'](#), 'cene magazine, 29 August

Stefan Krämer, *Period Rooms. Von Zeitreisen und imaginierten Begegnungen im Museum*, published by Transcript

*Not a photographic collection* (works from the Yerassimos Yannopoulos collection), pp. 49, 53, 291

**2023**

Hettie Judah, *Nick Goss catalogue*, p.13, Ingleby Gallery

Theevya Ragu, [British artist's latest 'dream' exhibition inspired by Malaysia](#), Free Malaysia Today, 20<sup>th</sup> May.

Chin Jian Wei, [Adam Chodzko explores ever-changing dreams in latest exhibition](#),

BASKL (Bandar Aktiviti Seni, Kuala Lumpur), 25<sup>th</sup> May

Ong Chin Huat, [British Artist Adam Chodzko on How Dreams and Art Shape Our World](#), Luxurious Magazine, 13th July

[FVU Watch, Plan for a Spell \(2001\)](#) Film and Video Umbrella

Jennifer Higgle, *The Other Side: A Journey into Women, Art and the Spirit World*, p.263, Weidenfeld & Nicolson

**2022**

David Cotner, [A History of Violence. \(1973\). Nine-Banded Books](#). [[Secretor](#) image used as front cover]

Polina Kosmadaki, *The past is present. Curating multi-temporality: the contemporary and the classical*, [CLARA](#), Vol. 8, Special issue no. 2, p.14.

Jennifer Higgle, [Donna Huddleston's Witch Dance](#), *The Essay: Artists and the Spirit World*, BBC Radio 3.

Andrew Sneddon, *The pleasure of not knowing and the importance of serendipity*

*in contemporary art practice* in Wendy Ross; *The Art of Serendipity*, Springer International Publishing AG, pp239-267

**2021**

Paul Carey-Kent, *Estuary*, Art Monthly 449, September 2021, p.29

Ellen Mara de Wachter, *Sunken Ecologies*, Art Monthly 451, November 2021, p.27

Madeleine Collie, *Ash: Stories of Living and Dying in Tree Story*, Edited by Charlotte Day and Melissa Ratliff, Monash University Publishing, pp50-51

[A wild seen: some modalities of perception in Adam Chodzko's recent outings](#), [Ellen Mara de Wachter](#).

**2020**

*Against the Avant-Garde: Pier Paolo Pasolini, Contemporary Art, and Neocapitalism*, Ara H. Merjian, University of Chicago Press, p.203

<https://camdenartcentre.org/in-conversation-michael-marder-and-martin-clark/>

*The Botanical Mind*, Ed. Martin Clark and Gina Buenfeld, Camden Art Centre, London, pp.40-41

Figgy Guyver, *Artists: The New Paranormal Investigators*, *ArtReview*, 27<sup>th</sup> October,

[Charlotte Higgins, Forget Titian, here's a talking dog! Is this digital art's big moment?](#), Guardian, 12<sup>th</sup> May.

Klara Kemp-Welch, 'The Romanians are Coming'. *Labour Migration and the Politics of the Observational Documentary*, Third Text, Volume 34, 2020 - Issue 2, Routledge

Caitlin DeSilvey, in *Hydroplutonic Kernow*, Urbanomic, pp27-28

## 2019

*Being Human*, Wellcome Trust: <https://www.theguardian.com/culture/gallery/2019/sep/05/astronauts-breast-milk-chewed-gum-being-human-in-pictures>

## 2018

Hettie Judah, [Groundwork, Cornwall – where a trip in a kayak becomes a work of art](#), The i (newspaper), June 1<sup>st</sup>

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

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

Francisco Sousa Lobo, *Forty Thieves*, (graphic novel about artists and inspiration)

Kaspar Thormod, *Rome reconfigured: Contemporary visions of the Eternal City, 1989-2014*, Brill.

Änne Söll, *Evidenz durch Fiktion? Die Narrative und Verlebendigungen des period rooms in Evidenzen des Expositorischen: Wie in Ausstellungen Wissen, Erkenntnis und ästhetische Bedeutung erzeugt wird* (German)

2018. Editors: Klaus Krüger, Andreas Schalhorn and Elke Anna Werner, Transcript.

## 2017

Penelope Curtis, *Sculpture Vertical, Horizontal, Closed, Open*. Yale University Press

Sara Baume. *A Line Made by Walking*. Heinemann, p.230

## 2016

*Artrage. The Story of the BritArt Revolution*. Elizabeth Fullerton. pp.99, 111-117, 150, 177, 261, Thames & Hudson

Maria Walsh, "Adam Chodzko: Deep Above", *Art Monthly*, 393, Feb 16, p.31

*inspire*, Canterbury Christ Church University Magazine. Spring, pp20, 24-25

## 2015

Jessica Brinton, *Amuse*, (I-D-Vice) <https://amuse-i-d.vice.com/adam-chodzko-wants-you-to-wake-up/>

Mark Sheerin, *Hyperallergic*, <https://hyperallergic.com/193209/from-18th-century-tool-chest-to-21st-century-public-art-project/>

James Gormley, *This is Tomorrow*, <http://thisistomorrow.info/articles/adam-chodzko-great-expectations>

Skye Sherwin, *the Guardian*, <http://www.theguardian.com/artanddesign/2015/feb/21/this-weeks-new-exhibitions>

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## 2014

Rui G. Cepeda, "Where Do We Go Now!", VASA, <http://vasa-project.com/gallery/chodzko/>

Christopher Marinos, *Aica Hellas*, [http://www.aica-hellas.org/el/topic67/adam-chodzko/f7\\_5\\_2\\_1](http://www.aica-hellas.org/el/topic67/adam-chodzko/f7_5_2_1)

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**2013**

- Francesco Dama, "Adam Chodzko: Room for Laarni, Image Moderator", *Drome Magazine*.
- Beatrice Schulz, "Adam Chodzko: Room for Laarni, Image Moderator", *This is Tomorrow*, <http://www.thisistomorrow.info/viewArticle.aspx?artId=2172&Title=Adam%20Chodzko:%20Room%20for%20Laarni,%20Image%20Moderator>
- Eddy Frankel, *Time Out*, <https://www.timeout.com/london/art/adam-chodzko-room-for-laarni-image-moderator>
- Pari Spinou, "Benaki Museum in the Time Machine", *Efimerida ton Syntakton*, 19<sup>th</sup> November, p33
- Zeykili Despina, "What will the Benaki be showing in 2076?", *Athinorama*, 14<sup>th</sup> November, pp92-93
- Dan Fox, "Then and Now", *Frieze*, 159, November, pp103, 106.
- Martin Herbert, "IAIN BAXTER& and Adam Chodzko", *Art Monthly*, 369, September, p22
- Coline Milliard, "Schwitters in Cumbria", *Modern Painters*, January, p22
- Maja And Reuben Fowkes, "Identity Crisis," *Art Monthly*, 365, p11

**2012**

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

**2011**

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

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

**2008**

- Susan Hillier: *The Provisional Texture of Reality: Selected Texts and Talks, 1977-2007*, by Susan Hillier, and Alexandra Kokoli (Editor), pp. 188-189, JRP|Editions
- Pae White, 'Best of 2008', *Artforum*, December, p108
- Pryle Behrman, *Folkestone Triennial*, *Art Monthly*, September, no. 319, p.25
- Marianna Liosi, *Drome magazine*, no. 14, p.110-115
- Sam Thorne, 'Adam Chodzko', *Frieze*, September, pp.186-187
- [Ed Atkins, Postcard from St. Ives — Adam Chodzko 'Proxiqean Tide', artvehicle, 23](#)
- Jonathan Griffin, 'Folkestone Triennial', *Frieze*, September, p191
- [Michael Glover, 'Seaside hide-and-peek', New Statesman, 3<sup>rd</sup> July](#)
- Brian Dillon, 'Time and Tide', *Art Review*, no. 24, July, pp.108-110
- David Barrett, 'Bad Timing', *Art Monthly*, no. 318, July, cover, pp1-6
- Tom Lubbock 'Folkestone Triennial' *Independent*, 14<sup>th</sup> June
- Jane Withers, Preview, *ArtForum*, May, p.176
- Martin Behr, 'Du sollst dir kein Bildnis machen', *Salzburger Nachrichten*, Austria, 22 March
- Niamh Ann Kelly, 'Art in the Life World,' *Art Monthly*, no.315, April, pp.30, 31
- Rosamund West, 'Print the Legend: The Myth of the West.' *The Skinny*, Issue 31, April
- Jason Oakley, 'Is that what it is going to be?' *The Visual Artists' News Sheet*, January/February
- Cameron Cartiere and Shelly Willis, 'The Practice of Public Art,' Routledge Research in Cultural and Media Studies, p.40.

**2007**

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

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- 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
- [Stewart Oksenhorn 'Finding God through Belief & Doubt', Aspen Times, 1<sup>st</sup> August](#)

**2005**

- David Barrett, 'From Here,' *Art Monthly*
- Patricia Bickers, *Showcase; Contemporary Art for the UK*, Contemporary Art Society, pp.20, 34
- Mark Crinson, 'Explaining Urbanism to Wild Animals', *Mute*, Winter/Spring, pp.62-66
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- Klara Kemp-Welch, 'Journeys with No Return', *Art Monthly*, no. 355, p.25

**2009**

- Veronica Kavass, 'On spells, ants, islands and shoes' *Stretcher*, [www.stretcher.org](http://www.stretcher.org)
- Roberta Smith, 'Island as Inspiration and Canvas', *New York Times*, pC27, June 26<sup>th</sup>
- Mike Stanley, Lizzie Carey Thomas, 'Best of 2008', *Frieze*, Jan, p.98, 108

- Helen Lockett, *British Art Show 6*, Hayward Gallery Touring, pp.204-207
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- Mark Beasley, *Frieze*, no. 82, April, pp.84-85
- Gabriel Coxhead, 'Who let the wolf out?' *Times T2*, 13 October
- Brian Dillon 'No Right of Light or Air,' *Annual*, Kent Institute of Art and Design, pp.19-34
- Maria Fusco, 'Whitstable Interiors,' *Art Monthly*, No. 280, October, p.35
- Rachel Greene, *Internet Art*, Thames and Hudson, pp.206-207
- Despina Zevkili, *Athinorama*, Athens, p.91

**2003**

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

**2002**

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

**2001**

- Steven Bury, *Artists' Multiples 1935-2000*, p.159

- Jonathon Jones, '21st Century Arts,' *The Guardian*, 21 September, p.5  
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 Emily King, *Restart: New Systems of Graphic Design*, Thames & Hudson, pp.95–97  
 Michael Wilson, 'These Days', *Untitled*, no.25, Summer, p.7–9
- 2000**  
 Massimo Carboni, 'Adam Chodzko' *Art Forum*, 38, no.8, April, p.14  
 Mariuccia Casadio, 'Personal Ads', *Vogue Italia*, no.597, May, p.242  
 Jonathon Jones, 'Adam Chodzko', *frieze*, May, no.52, p.95  
 Gideon C. Kennedy, 'Filling Want', *Atlanta Press*, 24–30 March, p.15  
 Liliana Madeo, 'La dentista reduce di "Salò"', *La Stampa*, 18 January  
 Graham Parker, 'Tabley', *Art Monthly*, no.240, October, p.42  
 Lisa Parola, 'L'artista che s'infila nella cronaca', *La Stampa*, 2 March  
 Michael Wilson, 'Sleuth', *Art Monthly*, no.234, March, p.34  
 ZOO, Purple House, January, pp.168–169
- 1999**  
 David Barrett, 'Adam Chodzko', *Art Monthly*, no.229, September, pp.29–31  
 Interview with David Barrett, *Art Club*, Habitat, pp.16–22  
 Laura Cherbini, 'I video crudeli di ...' *Il Giornale*, Italy, 24 May  
 Robert Clark, Review, *The Guardian*, 29 June, p.13  
 'Commerce to Art', *Hotshoe International*, July/August  
 Charles Darwent, 'Who do they think they are?' *Independent on Sunday*, 4 July  
 Dawn Fulcher, 'Sleuth', *Contemporary Visual Art*, issue 25, pp.78–79  
 'Holding Court', *What's On*, London, 27 January, pp.20–21  
 Paolo Levi, 'La Mostra', *la Repubblica*, 9 May  
 John E. McGrath, 'Sleuth', *Portfolio*, p.64  
 Heidi Macleod, 'chodzko's children', *I-D Magazine*, August  
 Adam Chodzko in discussion with Robin Rimbaud', *Everything*, no.24, pp.16–20  
 'Reunion: Salò', *Blocnotes*, no.17, Autumn, pp.133–137  
 John Russell Taylor, 'The Big Show: Sleuth', *The Times: Metro*, 20–26 November, p.42  
 Interview with John Slyce, 'Looking in the Wrong Place,' *Dazed & Confused*, August, no.57, pp.100–106  
 John Slyce, 'Adam Chodzko' *Flash Art International*, 32; no.208, October, pp.120–121  
 Tema-Celeste, 'Adam Chodzko', May–June  
*Terzoocchio*, no. 91, June  
 Elisabetta Tolosano, 'Adam Chodzko,' *Flash Art*, October/November, no.133  
 David Vincent, 'Selective Subjects', Gallery, *Express and Star*, 17 July  
 Rachel Withers, Preview, *Artforum*, May, p.77  
*Young British Art-The Saatchi Collection*, Booth-Clibborn, pp.17, 40, 105
- 1998**  
 Louisa Buck, *Moving Targets*, Tate, pp.150, 156, 170, 175  
*Christie's Contemporary*, London, 8/9 October, p.172  
*Dazed and Confused*, no.49, December, pp.148, 149  
 Helen Duff, 'A reunion of one', *City Life*, no.361, 5–27 August, p.5  
 Tony Godfrey, *Burlington Magazine*, 'At One Remove,' January, p.54  
*I-D Magazine*, no.180, October, p.165  
 Jonathan Jones, 'Faces of Evil', *The Guardian*, August, pp.12, 18
- 1997**  
 Hilary Alexander, 'Keeping our Cool', *The Daily Telegraph*, 3 January, p.13  
 Mathew Collings, 'Blimey', 21, pp.124, 126, 132–133  
 Susan Corrigan, *I-D*, December  
 Penelope Curtis, 'At One Remove', *Henry Moore Institute Foundation Review*, no.5, Autumn, p.10  
 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 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
- Mario Codognato, 'Cosa resta di "Salò"', *Il Sole 24 Ore*, 30 January  
 Richard Cork, 'Remember kids, just say no', *The Times*, 4 October  
 Michael Corris, 'FaceOn', *Art Monthly*, no.240, October, pp.30–31  
 Jerry Cullum, 'Boredom and Disgust as Art', *The Atlanta Journal*, 7 April  
 Guido Curto, 'Art & Facts', *Flash Art*, April–May  
 Martin Herbert, 'Sleuth', *Time Out*, no.1539, 16–23 February, p.54  
 'How to get back to your routes', *Ham & High*, 14 January  
 Daniel Jewesbury, 'Places in Mind', *Art Monthly*, no.242, November, p.46  
 Jonathon Jones, 'Arizona, NW3', *Guardian G2*, 15 January, p.25  
 Antonia Donajgrodzka, 'The naked truth', *Yorkshire Post*, Yorkshire Live, At One Remove, 3 October  
 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, November, pp.10–16  
 Martin Herbert, *Time Out* 'Sensation' supplement, September, p.14  
 Karen Joyner, 'A highly individual view of the world', *Yorkshire Evening Post*, At One Remove, 25 September  
 Tom Lubbock, 'Who are they pointing at?' *Independent*, Eye, 18 September, p.3  
 Teresa Macri, 'In cerco di "Salò"', *il manifesto*, 8 November  
 Charlotte Moore, *Elle*, October, pp.118–122  
 Charlotte Mullins, 'Reality, but not as we know it', *Tate*, no.13, Winter  
*Contemporary Visual Arts*, At One Remove, no.16, October  
 Johnny Shand Kydd, *Spitfire*, pp.97, 148  
 Helen Sumpter, 'Are You Strange?' *Big Issue*, 13 October, p.32  
 Paul Usherwood, *Art Monthly*, no.211, October, p.32  
 Godfrey Wordsdale, 'Reality Bites', *Artists' Newsletter*, February, pp.14–16
- 1996**  
 Catherine Anson, '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  
 Shaila 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  
 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**

Participating artist in the pilot of [Pollinator.coop](#)  
[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 (with Alia Syed, Andrea Luka Zimmerman, Bedwyr Williams etc)

### **2011**

Liberty Kent Public Art Award (with AK Dolven)

### **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 artists' practice-based PhD's at Goldsmiths College (2016), Northumbria University (2018) and Slade, UCL (2025). 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**

RCA, London, performance lecture to MFA students (May 2026)

RCA, London, with MA Sculpture students: talk and group crits (April 2026)

[The Cornwall Workshop](#) led by Ane Hjort Guttu; running a workshop, talks etc (March 2026)

[Performative artists talk \(with Ben Judd\): University of East Anglia's, History of Art Department. World Art Research Seminar.](#) (Oct. 2025)

In conversation with filmmakers Nichola Bruce and Rebecca Marshall, *REVEAL*, Screen South, Folkestone (Sept. 2025)

Artists Talk, International Association for the Study of Dreams – IASD (June 2025)

*Springheads*, workshop with RCA Arts and Humanities students, in Northfleet (Feb. 2025)

"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)

Artists Talk; *The Palimpsest* symposium (with Sarah Dillon, Claire Preston, Owen Hatherley etc. Curated by [Adam Pugh](#) "Invisible Fabrick") (2014)