



ADAM CHODZKO

At the beginning of the 90s, British artist Adam Chodzko looked set to be cast as one of the YBAs. Early on, the artist refused to be labeled and his withdrawal from an increasingly hyped and commercial London scene was complete when he moved away to the quiet coastal town of Whitstable in Kent. There, close to the sea and the English countryside, Chodzko found the right setting to follow his own intuitions and interests, influenced by the games and fantasies of his children, the traditions, rituals, and the folk stories of rural life, the mysticism of nature, and by the discussions and contemplations on the contemporary, the collapse of time and space into one.

In Adam Chodzko's poetic and fleeting world, peoples, places, and periods are all indistinguishably connected. A recent example of these interrelationships can be found in the series of posters entitled 'You'll see; this time it'll be different', designed for the ramp at the Benaki Museum Pireos Annexe in Athens. For his project, Chodzko staged a retrospective exhibition of imaginary exhibition posters from the near future, as if the museum was seen to have spread into surprising and awkward venues across Greece, ending up scattered and yet whole. He imagines the moment where the museum reflects on its recent activities and challenges us to reconsider and deconstruct stereotypes regarding both its audience and its exhibits. This process leads us to make assumptions about who a museum might be for and who defines the meaning and value of a nation's culture and thus takes responsibility for preserving and promoting it. In the artist's own words:

'The process began by imagining and projecting myself from the present into the future, some fifty years from now, staring at an old museum poster hanging on the back wall of a café and feeling excited about the possibilities contained within an exhibition I had missed. So I begin with an atmosphere, an emotional response to this possibility. [...] From there it was a question of pulling together the existing collection of the Benaki museum, becoming an innocent curator, an outsider, with no restrictions, operating with a wide constellation of potential exhibition spaces across Greece. I set a series of imaginary exhibitions in a kind of golden decade between 2066 and 2076. [...] I think part of my interest in embarking on the project was partly the current economic crisis in Greece gradually narrowing down the operations of the museum. And yet at the same time

witnessing amongst individuals an incredible pragmatism and resistance to these economic limitations.[...] I find it very useful to think of art developing an incredible significance in society whilst at the same time necessarily going into a state of collapse with the current community that makes it happen. So the "end of art" becomes the beginning of a total combining of art and life and the elevation of art into becoming a fundamental visionary daily event that all of us use. [...] And without difficult and awkward questions a culture soon stagnates and becomes very, very dull.

His earlier works all circled around the idea of communities, of bringing people (strangers) together because of an odd but shared characteristic such as owning the same coat. These seemingly arbitrary associations become more complex over time. In the 'Next Meeting' series of posters and photographs, they have become four-dimensional, reflecting an increasingly global and relative world. A slide image originally taken by an amateur tourist is combined with a random description of a location as picked from an outdated guidebook and printed out as a fly-poster, which in turn is posted in a public space, usually in the vicinity of the exhibition site, incorporating yet a third location. Three periods (the date of the slide, of the guidebook, and of the fly-posting) are interlocked with three locations, and with three individuals (the amateur tourist, the writer and observer of the guide, the viewer of the poster).

When walking through an installation of works by Adam Chodzko, the visitor can sense the delicate vibrations between them. It exhumes respect and love for humanity. Chodzko avoids being specific; through the use of loose fragments, phrases, unfamiliar sounds, broken narrative, ..., he would rather invite the viewer to participate, to imagine, to let go, to complete, ... the way he pulls together coincidences from literature, music, film, and the observation of daily life. In his many audio-video installations, the influence of films, of documentary filmmaking, cinema vérité, of visual anthropology are apparent and the artist points to Jean Rouch, the French filmmaker and anthropologist, to the Austrian film director Michael Haneke, and the Canadian stage director Atom Egoyan, as a few clues to his understanding of the world and his place therein, expressed in the two questions that lay at the core of his oeuvre: 'What does it mean to exist in the world with others?' 'How can we honour the reality of another?'

INVENTORY

Els Hanappe has organized three solo shows with Adam Chodzko in Athens, Greece, in 2001, 2004, and 2012.

You'll see; this time it'll be different. 2013.

20 collages, ink jet prints on paper with marks by hand, 118.9 x 84.1 cm each. Unique prints, editions of 1 + 1 AP. Available as a complete series or as individual prints.

1. Pleasure, Bread and Power.
2. Repetition, the Lonely Man.
3. Songs of the Enemy.
4. Technology and Systems of Gentleness.
5. The City is Private.
6. The Joy of Turbulence.
7. The Next Time of Innocence.
8. The Village is Sorry. Smoke and Wonder.
9. Unpopularity.
10. We Forgot the Language for You.
11. Sexuality and Rain.
12. Weaving Dissent.
13. Becoming and Ending.
14. Confusion. The Buddhist templates.
15. Gender, Laughter and Flooding.
16. Grace and Horror.
17. Greedy Elders and the Rituals of Fashion.
18. Jealous Animals.
19. Leisure, Race and Demons.
20. Nanotechnology and Love.

April-May 2000 Arc Ark, 2010.

Douglas Fir, Redwood, Western Red Cedar, Ash, Mahogany, Black Walnut, Oak, resin and fibreglass. 117 Sony DAT tapes containing BBC interviews with Members of Parliament outside the Commons and Westminster Hall from 14th April 2000 – 9th May 2000. 88 cm long x 25 cm wide x 21.5 cm high

Next Meeting. 2010.

1. En route to Murree, Pakistan 1978, by unknown tourist.
Going to Russia? A popular guide for Tourists, 1958.
Fly-posted in Toronto, 2007.
Photograph, 40 cm x 60 cm, edition of 5 + 3AP's.
2. Tashkent, Pioneer Camp, 1967, by unknown tourist.
Insight Guide. Argentina, 1991.
Billboard poster on coastal path between St Ives and Zennor, Cornwall, UK, 2008.
Photograph, 40 cm x 60 cm, edition of 5 + 3AP's.
3. Beside the TV transmitter on the highest part of Szechenyi Hill... , Haiti, 1971, by unknown tourist.
Budapest Guide Book, 1976.
Fly-posted on Esperidon Square (the old Anna d'Or Cinema), Glyfada, Athens, 2012.
Lithographic posters, 58.8 cm x 79.8 cm, edition of 200.

Bone Mask-Filter Tour. 2008.

1. Bone Mask-Filter: foyer, colour photograph, 35 cm x 23.2 cm, edition 5 + 3AP's.
2. Bone Mask-Filter: forest, colour photograph, 35 cm x 23.2 cm, edition 5 + 3AP's.
3. Bone Mask-Filter: red/white car, colour photograph, 35 cm x 23.2 cm, edition 5 + 3AP's.

Slide Projections

Turning Point (A performance for drivers on a bridge). 2007.

35mm slide projection, 80 slides, 5 minutes, edition of 3 + 1AP.

White Magic. 2005.

35mm slide projection, 80 slides, 5 minutes, edition of 3 + 1AP.

Plan for a Parade with Two Masks, 2004.

Blean, Kent, U.K. and Sepolia, Athens, Greece
81 slide carousel projection, 6 minutes.

Test Tone for Landscape, 2005.

1 of a series of 5 unique Walnut veneered record sleeves, 34 cm x 34 cm x 4 cm each, and 1 of a series of 5 clear vinyl 12" records and ink.

Mask-Filter. 2004.

1. Camera lens adapter, plastic bi-plane kit, mohair, dinosaur stickers, raffia.
2. Camera lens adapter, chopsticks, ribbon, fishing line, beads, paint.

The Music from Float 17, as It Stops Briefly under the Fly-Over, as It Makes Its Way in to the City. 2003.

Dub plate, MDF, and ink.

Ants Choose Position for Sequins – 2 Seconds Interval, 2003.

Photographic diptych, 101.6 cm x 152.4 cm.

Audio-Video Installations:

The Pickers, 2009, 17 minutes 52 seconds.

Design for a Carnival, 2003, 6 minutes.

Plan for a Spell, 2001, infinite duration.

Limbo Land, 2001, 10 minutes 40 seconds.

*For information on these and other works,
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