

# B — S — R

BRITISH SCHOOL  
AT ROME

PRESS RELEASE

28 OCTOBER 2022

18 – 20:30

## Adam Chodzko

“Renata, remember you are unconscious;  
you have no expression, no pain, you  
don’t yell, you are unconscious!”

[\*A line of acting guidance that Pier Paolo Pasolini called out to one of the actors, Renata Moar, while directing the film *Salò, or the 120 Days of Sodom* (1975)]

*Please, everyone, let’s be conscious that we are unconscious! It is obviously now far too late to express our familiar human reactions. We’ve clearly moved beyond that point and reached the end of this particular journey. Perhaps from this location we can now sense the limits of what the human is capable of; our capacities to destroy and create?*

*Our time is up! Let’s stop whatever it is we are doing and gather together our belongings -and ourselves - and get ready to grow into the next level. We’ll discover what we become next at exactly this moment, and this place; It’s right here and now that we have a brief vantage point from which to achieve a good look at reality.*

*Now, let’s step outside to clear our heads!*

This solo exhibition by artist Adam Chodzko (UK), of early, recent and new mixed media work, is devised as a walk in multiple directions guided by the spirit of Pier Paolo Pasolini, raising questions about our relationships to endings, limits, attention, empathy and hauntings. *What grows from an ending?*

In *Reunion; Salò* (1998)\* Chodzko resurrects the teenagers seen murdered in Pier Paolo Pasolini's final film *Salò, or the 120 Days of Sodom* (1975) using video, photography and posters. His video *Knots* (2013) reworks the hilariously sung opening credits to Pasolini's *Uccellacci e uccellini* (1966) as a method of imagining artist Kurt Schwitters' (1887-1948) empathic attention in his own final months of life, trying to make his last work.

A series of drawings, *outside, to clear my head* (2020 – 2022) imagines and embodies two walks Pasolini took in his home neighbourhoods of Versuta (1948) and Rebibbia (1954). Perceived from below and above the ground, Chodzko uses the aerial (or subterranean) surreal poetics of geocoding.

Further works involve nettle seeds, *A Sting from Two Houses* (2022), whose germination has been suspended in order to share with us a projected image of a family dynamic. Another involves pruning the vegetation in the courtyard garden of the British School at Rome to filter our perception of a location in Tanzania. Chodzko will also be presenting a performative lecture on the opening night.\*\*

*Now, is everything and everyone ok?*

*(The end times, Eschatology, the science of last things, it is time to move on).*

**Yes, but look at that beautiful cloud!**

**Yes, but look at that beautiful gesture!**

**Yes, but look at that beautiful hill!**

**Yes, but look at that beautiful ant!**

**Yes, but look at that beautiful shirt they're wearing!**

\*Adam Chodzko made *Reunion; Salò* whilst artist in residence at the BSR in Rome in 1998.

\*\*Performative Lecture: *Falling bodies, nettle soup, in the space of a glance.*  
Friday 28<sup>th</sup> October at 7:15pm. BSR Lecture Theatre. Duration: 1 hour.

Trailer: <https://vimeo.com/adamchodzko/trailerforatalk>

*A small request: If you can, please bring with you a small pebble. And a quick, simple,*

*rough sketch of a spider's web on a Post-it Note. (And maybe the scent of autumn?).  
And, as you enter the building please mentally visualise the feeling of 'home'.*

-----

Adam Chodzko is an artist based in Whitstable, Kent, UK. His practice explores the interactions and possibilities of human behaviour. Working across media, from video installation to subtle interventions, with a practice that moves between the gallery and wider social engagement, his work invents possibilities for collective imagination, wondering how we might perceive better in order to create deeper connections with others; *what might we then transform into?* Often using a form of science fiction, frequently rooted in the specifics of place and community, working between documentary and fantasy, conceptualism and surrealism and public and private space Adam's work engages reflexively with the viewer. His research draws from, and speculatively weaves together, the fields of communication, consciousness, attention, perception, disavowal, embodiment, migration, magic, ritual, ethnography, digital technology, ecology, climate change, place, identity, history, etc. Adam Chodzko has exhibited extensively in international solo and group exhibitions since 1991 including: Tate Britain; Tate St. Ives; Raven Row, London; Museo d'Arte Moderna, Bologna; The Benaki Museum, Athens; Istanbul and Venice Biennales, etc. In the last two years his work has been exhibited at Camden Art Centre, Somerset House and Wellcome Trust, London; Ikon Gallery, Birmingham; Trafostacja Sztuki, Szczecin, Poland; Towner Gallery Eastbourne; and the Estuary Festival, London. Commissions include Creative Time, NY; Frieze, and the Wellcome Trust. Awards include: the Paul Hamlyn Foundation, Foundation for Contemporary Art - New York, AHRC Research Fellowship, DACS Art360. A new book, written by Chodzko, exploring aspects of his practice in relation to ideas of attention, vantage points and blindness, (all framed within Bruegel's painting *Landscape with Fall of Icarus*, c.1560 ), will be published by Askeaton Arts, Ireland, in early 2023.

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

*The exhibition will be open from Monday to Friday from 3 to 7 pm (closed on holidays including Tuesday 1 November), until November 25, 2022. If you wish to visit the show on weekends, please contact the following address: [finearts@bsrome.it](mailto:finearts@bsrome.it).*