



***Sleepers*** (2016)  
HD video with stereo sound  
3 mins 10 secs

'*Sleepers*' is an artwork by artist Adam Chodzko that explores the theme of sleep. The work is composed from part of his collection of over 100 35mm slide photographs taken by amateur photographers from around the world between the 1950s and the late 1980s. The photographs depict people sleeping in various locations and situations, including on buses, aeroplanes, beds, boats, sofas, on blankets in the open air, during military conflict, and in public, homeless, on the streets.

Chodzko uses the collection of photographs to suggest a dream of a collective narcolepsy or a mass sleep triggered by exhaustion from increasingly perpetual labour and the apparent urgency to be present, alert, and competitive. He suggests that our current waking reality is a perception within a state of sleep, a form of paralysis or hypnosis where we are always distracted from the ability to recognize that if only we could wake up, we could see the world as it really is, in order that we could, finally, discover how to act within it.

The work raises questions of consent, voyeurism, trust, and guilt in the relationship between subject and author and the different audiences drawn together by Chodzko. His fascination with sleep stems partly from his experience of a series of sleep disorders throughout his childhood, from insomnia to frequent sleep paralysis, night terrors, false awakenings, and hallucinations.

'*Sleepers*' stages these questions in the relationship between the material flatness of the 35mm film and the sleeping person. The stillness and silence of a sleeping person and a still photograph create a vacuum for the viewer, provoking other forms of consciousness. The work connects our attempt to empathise with the sleeping subject to our parallel (and more elusive) attempt to empathise with the photographic documenter of this subject and then materialises these temporary occupations of another's body through the treatment of sound and image in post-production.





***The Valley Unfurls its Song* (2021)**

Single screen video with sound

10 mins 28 seconds

Adopting the structure and atmosphere of a dream Adam Chodzko's '*The Valley Unfurls its Song*' shows three women immersed within the trees, plants and earth in different sites within a carefully landscaped wooded valley in England. Each wears a different runner's number (696, 936 and 993). Although they appear connected through participation in some form of event that took place (or is currently taking place) in the valley, their relation to each other is mysterious. Do they know each other? Are they present in the same time frame? Are they perhaps the same person? Sometimes they call to each other across the sides of

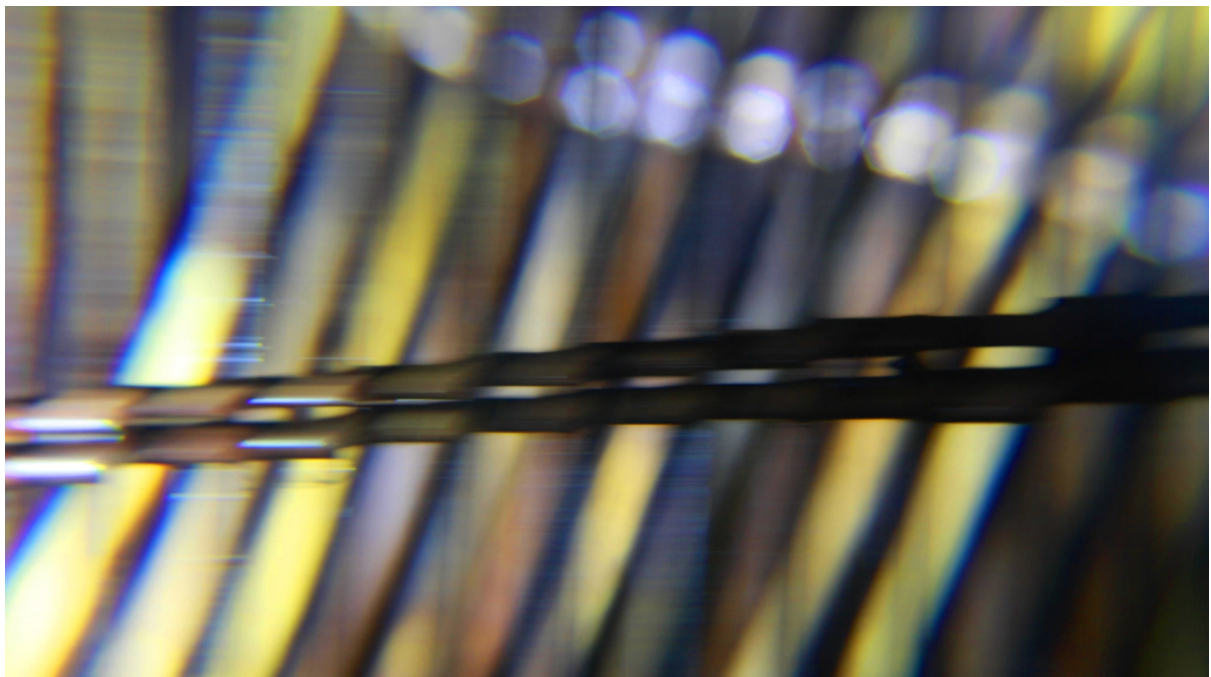
the valley's bowl producing echoes that bounce between them, filtered by distance and the vegetation. Are they stuck, lost, or trapped and hoping to find a way out of the valley? Or are they intentionally disappearing into this garden? Or banished from it? Each of the three seem to be feeling different levels of ease about existing in such a place. At intervals a strange floating movement speeds between the trees, through the foliage and low to the ground. Part human, part animal and part spirit, it offers a perception of the valley that seems to connect the three women. Are the three women (as one?) creating this flow or are their fluid consciousnesses generating its particular energy and vision?

Chodzko's work plays with notions of organic growth in relation to thoughts, memories, perceptions and both theoretical and geographical positions multiplying and entangling. Interbeing; things only exist in relation to other things. Echoing, mirroring, vibrating and bifurcating are all generative processes apparent in this work along with mis-hearings, misunderstandings and different levels of desire in terms of the potential dissolution of self into place, of the human into the more-than human.

Chodzko's video suggests that our view of a place cannot just be found from a prescribed vantage point along a trail. Instead it is influenced by multiple layers of our conscious and unconscious senses; our mood, memories, smells, touch, taste etc. We can't necessarily see the birds but we hear their songs around us. We can't see the valley's complex root systems networking everything from beneath the earth, but we can begin to sense and imagine it. This layering of encounters that make folds from the literal and linear understandings of space and time is suggested through sound and image relationships; for example, the close sounds recorded of the cows munching grass in the field next to the valley become the sound associated with the 'spirit' flight through the forest. The subtle sounds of breath whilst walking are here made as audible as the birdsong and appear to produce vision. What might *spoil the view*, a landscape constructed from a mythology of timeless genteel Englishness, the 'natural' way, a vantage point which erects a boundary indicating who made this space and who 'belongs' here? Maybe we only fully see '*the view*' when, later, we dream its landscape when asleep; a memory of the steady earth-bound progress of walking a path now transformed into a surreal, uncanny dream-state of floating, without gravity, through that place?

The three women in '*The Valley Unfurls its Song*' are performed by the Japanese actress You-Ri Yamanaka, highly skilled in movement and voice work as well as being trained in *Butoh*. *Butoh* is often created in relation to the 'earthbound', eschews conventional notions of beauty, is frequently performed in unusual remote spaces and uses transformation into other states of being, channelling place into the body in order to create a body's movement.





***jengkuan*** (2023)  
4K video with sound  
15 mins 50 secs

In '*jengkuan*', Chodzko, while still in the UK, imagined dreaming of an encounter with Malaysia as a premonition of his future encounter with its reality. Using scans from a collection of 35mm slides that Chodzko found near to his home in Kent, England, they show amateur photographic documentation of Kuala Lumpur (and elsewhere in Malaysia) between the 1960's and 1980's, taken by an unknown (but probably British) visitor to the country. They are someone else's perception, as memory, now suspended in celluloid as image, then, through seeing, transferred into the consciousness and unconscious mind of

the artist, and now through seeing, transferred into the consciousness and unconscious mind of the viewer. The 35mm slide images are quite literally a *projection* onto a place and people and each image produces a particular atmosphere and an emotional response. In *jengkuan*, mistranslating, misinterpreting, misplacing and confusing the actual temporal order and spatial relationships of what is seen creates speculative (mis)understandings which generate the particular weave of this archive as imaginative *dreamwork*.

Through intertitles a narrator recounts their fragmented memory of last night's dream which seems to be set in a decaying house in the centre of Kuala Lumpur. The recurring imagery of woven rattan in cyclical motion and the sound of a spinning wheel connects the occurrence of the dream imagery with the structure of a basket, trap, loom and slide projector, paralleling these forms as understandings of consciousness. '*jengkuan*' means *scope* (Javanese) or *reach* (Malay). The '*jengkuan*' is the spool holding the weft thread. It is a *shuttle*, a vehicle which weaves a line creating patterns. Dreams are structured through *scope* (as 'extent' but also 'scan' or 'look deeply') and *reach* (between *differences* within memory, something dreaming activates). In relation to this exhibition, for Chodzko, the *jengkuan* is the act of perceiving, or remembering, within consciousness. The *jengkuan* inhabits the process of dreaming in its present moment of unfolding and creating.

Additional field recordings from:

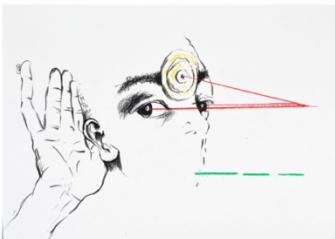
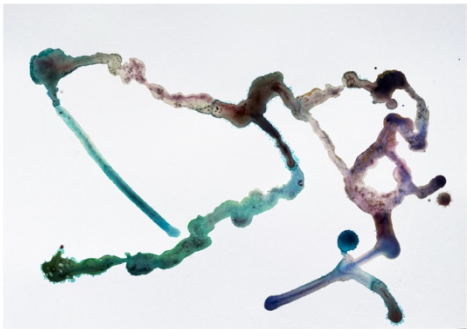
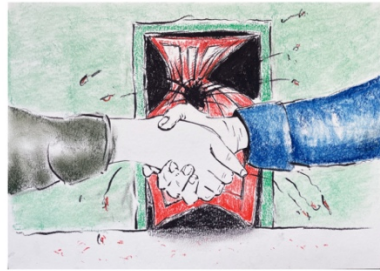
Ng Yi Kee (Im\_lkki) - Soundwalk Field Notes 1 & 2.

Excerpts of music from:

Shaman Song Of The Jah Hut from 'The Senoi Of Malacca - An Anthology of South-East Asian Music' (1963) Label: Bärenreiter-Musicaphon – BM 30 L 2561

Perila – This Story Doesn't Make Any Sense (2021). 7.37/2.11

*The artist thanks the anonymous people in the images and the unknown photographer who captured them.*









***outside, to clear my head* (2023)**

7 diptychs

Pigments on paper

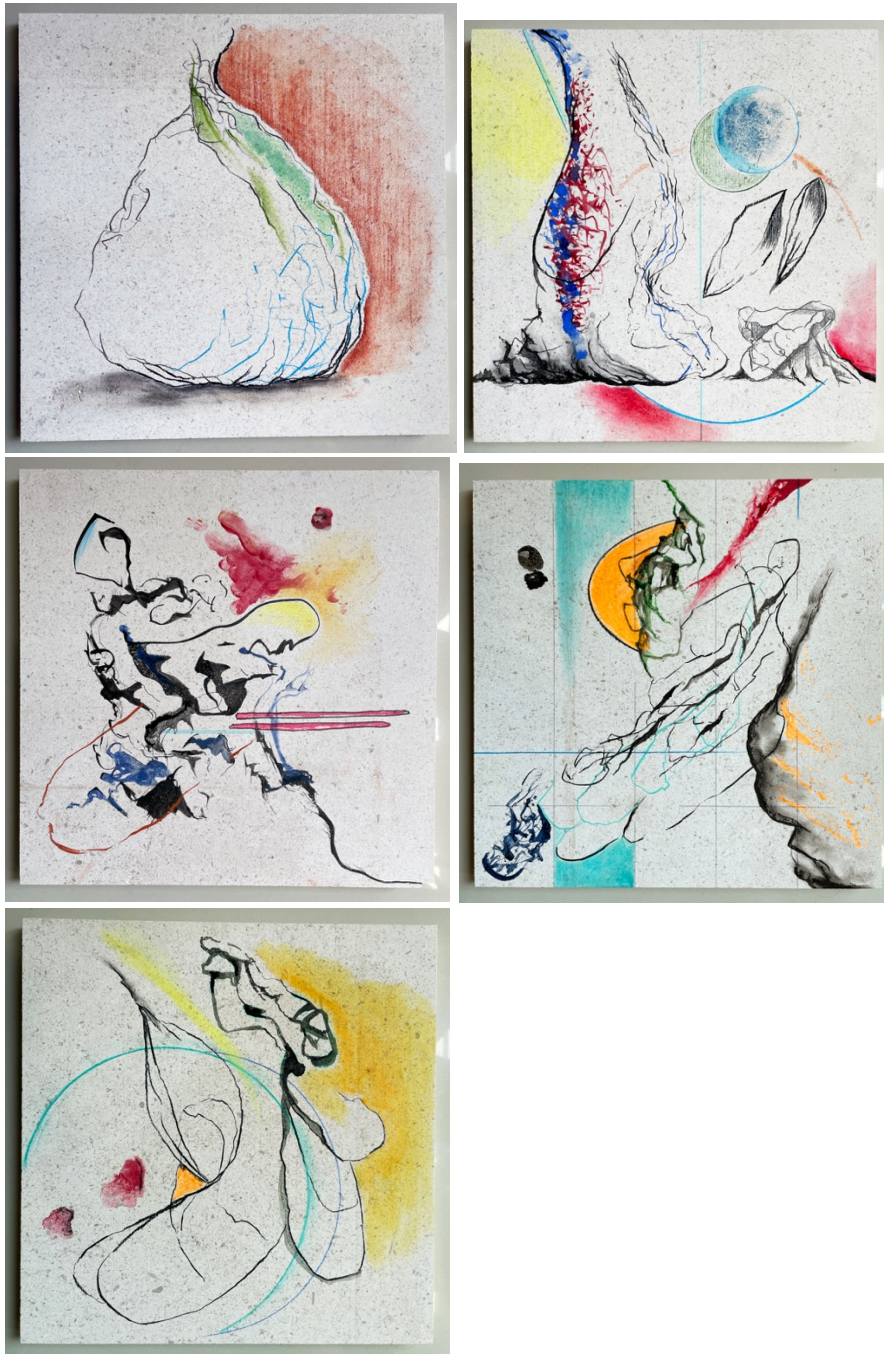
Each diptych: 42cm x 29.7cm, 29.7cm x 21cm

'*outside, to clear my head*' is an ongoing series of drawings by artist Adam Chodzko that explores the idea of empathically connecting with a site through imagination. The drawings are based on the visualising of a short "walk" or dream across a small area of land, somewhere the artist has never visited before. Chodzko accomplishes this by doing the "walk" remotely in his mind, using Google Earth and the geocoding system *what3words*. The drawings are paired as contrasting dyptichs; with one part forming an abstracted, aerial, or internal organic – or gut - perception of these specific sites within the landscape, and the other a surreal, figurative, absurd, montage of the *what3words* random word combinations. The creation of each of the seven dyptichs is sketched over the duration of an hour, paralleling Chodzko's imaginary slow passage along this new path.

For this particular exhibition at Wei-Ling Contemporary, Chodzko's "walk" takes place near the village of Pos Simpor\*, near Gua Musang, Kelantan. He heads off a path and into the jungle in the direction of the Sungai Perias river, moving across seven consecutive 3m<sup>2</sup> patches of land, each with its own combination of three random words allocated to it in order to geo-locate it. The *what3words* system inevitably catalyses surreal imagery in the mind, yet Chodzko wonders if it could offer a strange logical meaning to understanding that particular site? There are also some coincidental motifs of watching, fascinating,

The drawings in this series are guided by mixed feelings about being alone and lost and the absurdity of being present and grounded somewhere totally unique and specific in the world but with a mind constantly haunted by "elsewhere." They also evolved from the flow within the experience of *place*, leaking between memory, association, past and present, body interior with external landscape, and the aerial with the subterranean. Chodzko sees the drawings as a tension or play between different qualities of constraint, limitation, and freedom and different positions of consciousness from which to perceive "being in place."

\*This location was recommended through discussion with Wendy Sia from Geremis. By chance it also coincides with an area of anthropological fieldwork research conducted by Sue Jennings (UK) in the 1970's as written about in a book Chodzko was using for his own research: "*Theatre, Ritual and Transformation: The Senoi Temiars*" by Sue Jennings. Published by Routledge (1995).



***Falling. Into the city. Structures of Night.* (2023)**

5 x ink and crayon sketches on Indian sandstone

Each approximately 50cm x 50cm x 2.5cm

These five sketches were created by Chodzko as a type of diagrammatic 'diary' of his daily experience in KL during the five days leading up to the exhibition's opening. They represent his abstraction of the city and its inhabitants, while also blending with the structure of his dreams during this time. Constructed with stone, they serve as a means of grounding, anchoring, and earthing the sensation of 'being in place,' yet are also marked by traces of an effort to capture conscious and unconscious encounters that 'float' above this ground. The drawings function as a form of falling between the zones of material and immaterial realities, as well as surrealism.



***Meetings of people with stammers to describe a fire*** (1999 – ongoing)

Pen and spray paint on acid-free paper  
42cm x 59.4cm

Referencing the hallucinatory yet 'normalised strangeness' of a dream *Meetings of people with stammers to describe a fire* is a hand-drawn poster advertising an event that will take place in the future. The posters announce a contradiction; the particularity of the participants for the meeting ("people with stammers to describe a fire") and yet also state that "everyone" is "welcome". Taken together these two groups must coincide; everyone must be stammering! There's clearly no 'point' to such a meeting, but the work indicates that stammering could be the perfect poetic description of a movement of flames, which is, perhaps, a *beautiful* idea. The work also presents itself as a mass-produced poster, and there are a number of versions since 1999, but in each individual version the flames develop their own unique form from the present moment in which Chodzko draws them. The repetitive activity of drawing each poster could be seen as a kind of *stammering*, and so Chodzko himself becomes included as a stammerer in the 'meeting' that initially appeared so restricted. And indeed, the work also emerges from Chodzko's own experience of stammering as a child.

The work evolves from the power struggle within the relations between groups of people, but the balance can be shifting, playful and provocative rather than one-sided and inert. The flames grow from a meditative process of weaving a structure of flows that not only describes but *is* the internal movement inherent in, and between, all his artworks; of fluidity, of meaning folding, unfolding and becoming. The flames flicker through the viewer's act of seeing them.



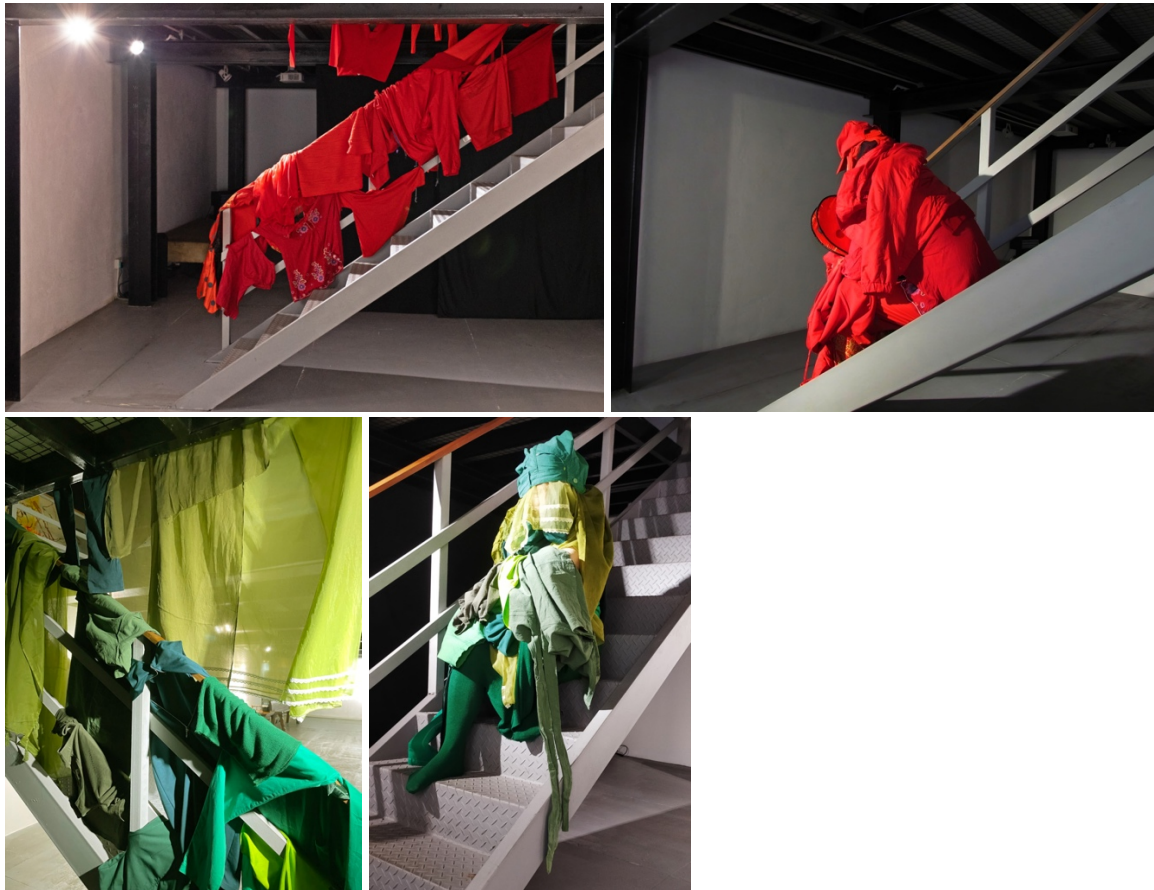


**Sing the Song of the Trepizate (2020)**

Ink and crayon on paper

387mm x 564mm

*'Sing the Song of the Trepizate'* uses the act of drawing to inhabit an atmosphere, or a mood generated from a glimpse of something from within a hypnagogic state. The drawing 'speaks', telling us its name and what we might do together!



### ***White Magic* (2023)**

Performance/ritual/sculpture  
(Clothing)

Halfway through the exhibition the clothes will change from **red** to green.

Made over the duration of the exhibition at Wei-Ling Contemporary *White Magic* creates a ritual, using dream logic, a carnival procession of colour dissemination through a pragmatic and economic system of gift exchange, displacement and transformation.

The event of this artwork is partly set beyond what can be seen as material evidence in the gallery, or documented on a website and is set in the *future* with the gradual subsequent dispersal of the green clothes in one area of KL and the orange clothes in another area of KL, with the new owners unaware of the clothing's previous fleeting participation as 'artwork'. The event of '*White Magic*' is also set in the past with the collective rejection of the clothing by its original owners. Chodzko imagines *White Magic* as a form of growth, like the spread of a coloured dye dropped in water.

Beyond ideas of exchange, gifting and transformation Chodzko is also interested in the idea of a 'collective costume', an inadvertent carnival, masquerade and ritual. The work was conceived as a proposition for an exchange that could become commonplace as a way of honouring a state of being situated in two places, within two communities. Within the documentation images are two brief glimpses of somebody wearing all the green clothes simultaneously then all **the red clothes**; a sneaked moment of assembly and consumption before the diffusion.