

Zazou Roddam
Sunset Strip
2-JAN-26 - 31-JAN-26

Further Down the Line

Waiting room, Aigburth Railway Station, Mersey Road Off Aigburth Road, Liverpool, L17 6AG, UK
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Further Down the Line is pleased to announce its fifth presentation, a solo exhibition by London-based artist Zazou Roddam. The exhibition marks the beginning of the 2026 exhibition programme, which will include the opening of new outposts across Europe and in the United States.

Roddam mines the interplay between humanity and public and private space through works which both expand and obscure systems of value and significance. Her methodology - often involving an astute excavation of found objects and film - divorces elements from their native contexts to ruminate on the boundaries of existing taxonomies. Door handles, aluminium fans and analogue photography are redeployed with poised detachment, embodying a measured scrutiny of their materiality and their relation to the unfolding present. In effect, seemingly minor histories are reframed to unsettle the legitimacy of knowledge and memory, so often inflected by today's information age and its modes of dissemination - processes they duly engage yet subvert with quiet defiance.

Central to this investigation, *Sunset Strip* (2025) incorporates a large metal mount with a rectangular void, evoking the form of a letterbox. In confining the viewer's gaze, the work draws attention to a set of postcards stowed underneath, approximating a narrowed perspective that casts the act of observation as a form of surveillance. Each of the postcards contain collaged imagery that depict identical observations of London Bridge at sunset. Repeated, they convey the mediation of contemporary cities, conventionally distilled into endlessly reproduced clichés - wherein the complexity and nuance of place are flattened by marketable stereotypes.

While the work alludes to the proliferation and overabundance of imagery in the digital present, its use of postcards recalls a time when global perception and communication was, in part, shaped by their dominance. Embedded within such dissonance is a yearning to rediscover place - a reunification in which distortion, magnification, and abstraction aggregate a romanticised perspective yet frame cautionary reflection on our past, present and future.

About the artist:

Zazou Roddam (b. 2000, London) lives and works in London. Recent exhibitions include: GMT, Hot Wheels Athens, Athens (2025), Great Works, Galerie Oskar Weiss, Zürich (2025), Does Anyone Still Wear a Hat?, Hans Goodrich, Chicago (2024), pretend it's a city, Chess Club, Berlin (2024), Pop Inflection, Brunette Coleman, London (2023), 126 Eldridge Street, New York (2023).

Further on Further Down the Line:

Further Down the Line is a contemporary visual arts space and exhibition programme in Liverpool, UK, founded by Curator and writer Adam Carr. Taking place in Aigburth Railway Station, Further Down the Line's exhibitions are presented in a display case housed in the station's waiting room, which features Merseyrail's yellow signature colour. It is open to the public 7 days a week during exhibitions. The programme's inaugural exhibition was by Tony Cokes.

A non-for-profit space, Further Down the Line is for artistic, curatorial, and educational innovation. It aims to contribute to critical discourses of contemporary visual art and encourages intercultural and

cross-generational dialogues by generating space for presentation, reflection, discussion, and exchange.

Further Down the Line identifies with a lineage of unorthodox exhibition practices that have sought to place contemporary art in closer contact with a public, including at Skulptur Projekte Münster, Münster, founded by Kasper König (1977-); Places with a Past: New Site-specific Art in Charleston, the Spoleto Festival, South Carolina, curated by Mary Jane Jacob (1991); and The Wrong Gallery, New York, by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick (2002-2005), among many others.

A graphic identity, running over the website, signage, and related activity, uses the Rail Alphabet, a typeface designed by Margaret Calvert and Jock Kinneir in the 1960s for signage on the British Rail.

