

Eddie Clemens CV

Born 1977 in Rotorua, Aotearoa, New Zealand

Lives and works in Tāmaki Makaurau, Auckland, Aotearoa, New Zealand

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Education:

2004

MFA (Honours), Elam School of Fine Arts, University of Auckland, New Zealand

2000

BFA, Ilam School of Fine Arts, Canterbury University, Christchurch, New Zealand

Residencies:

2015

Youkobo Artspace, Tokyo, Japan. Asia New Zealand (Inaugural recipient)

2009

Frances Hodgkins Fellowship, University of Otago, Dunedin, New Zealand

2008

Olivia Spencer Bower Foundation, Christchurch Art Centre, New Zealand

Artist statement:

My practice takes place in the interstices between film, performance and sculpture. I combine fabrication, prototyping, video editing and photography to unlock unconventional, orthogonal avenues of investigation. My works form an ongoing discussion around the idea that the artefacts of physical culture are carriers for narratives, links in an expansive and cryptic informational matrix that is indistinguishable from the everyday. For 2012's *Total Internal Reflection* show, I prototyped and fabricated a fiber-optic broom that records the movements involved in its use and replays the patterns as a seemingly random sequence of coloured lights. The everyday object thus becomes an informational conduit, its bristles becoming pixels in a display and its user becoming a part of a cybernetic system. For the video work *Screen Used* (2015), I took as a starting point a screen-used prop hand from the 1991 film *Terminator 2*, and extrapolated from it an array of cultural linkages, making the inert, distorted hand itself into a totem representing the body's erosion and reconfiguration via technology. In *Auckland Jean's Shop* (2015), I investigated the connection between the titular shop, located in Nishi-ogikubo, Tokyo, (which was discovered by chance while on residency) and the New Zealand city it is named after. Through engaging with the local community in Japan, the idea of New Zealand became an aspirational emblem of the exotic, fused with the omnipresent American-globalist identity suggested by denim jeans. *Clone Cities* (2016) further explored these ideas: I travelled to the "sister cities" of my hometown Rotorua, meeting their mayors and local leaders, and entered a sculptural element of the work as a float in the Rotorua Santa Parade. In my work, place, nationhood and belonging are all negotiable parts of a diffuse, flexible narrative.

My recent work has been concerned with ideas of time and subjectivity, building on my interest in cinema and the narrative potential of physical objects. In *Cognitive Reorientation* (2022-25) a suspended, water-logged vehicle becomes the locus for an infinitely prolonged moment of suspense, a crime scene lacking any evidence other than the leaky, mutable object itself, permanently arrested in the moment of potential closure. In *Fibre-Optic Colonnade Car Wash* (2025), a series of fibre-optic rollers suspended from the ceiling display moving patterns of light

and colour, illuminating the urban environment while also alluding to the experience of a commercial car wash, where the passage of the brush heads over the windows can create the illusion that the car itself is moving. Walking through the *Colonnade*, pedestrians are themselves washed by the light, briefly separated and ensnared in a moment of informational and luminous uncertainty.

Selected exhibitions:

*Solo exhibitions

2025

**Fibre-optic Colonnade Car Wash*, Permanent public sculpture located at Shed 21, 28 Waterloo Quay, Wellington, Commissioned by Wellington Sculpture Trust.

2024-25

Cognitive Reorientation (Dodge Monaco, 1977), Inaugural Abu Dhabi (UAE) Public Sculpture Biennale, Curated by Reem Fadda and Galit Eilat.

Cognitive Reorientation (Mitsubishi Debonair V3000, 1986), Sculpture On The Gulf, Auckland, Curated by Robert Leonard and Brett Graham.

2022-23

**Cognitive Reorientation (Mitsubishi Debonair V3000, 1986)*, Scape, Christchurch

**Resolution Venture*, Te Wai Ngutu Kākā (formally ST Paul St Gallery)

2021

Auckland Art Fair, Visions Gallery formerly Bowerbank Ninow Gallery)

Group Show, Visions Gallery (formerly Bowerbank Ninow Gallery)

2020

**Kiosk: Directors' Commentary*, The Physics Room, Christchurch

Virtual Auckland Art fair, Visions Gallery (formerly Bowerbank Ninow Gallery)

2019

**First Edition, Third Hand*, Bowerbank Ninow, Auckland

2018

La Collection BIC, CENTQUATRE-PARIS, Paris, France, Curated by Hervé Mikaelo and Ingrid Pux

Total Control, Vivid LIVE, Sydney Opera House, Joan Sutherland Theatre

Luxury Vacuum, Total Control music video, screen debut on ABC network, Rage TV Australia.

2017

Screen Used, Sydney Contemporary Film, Curated by Serena Bentley,

**Resembling the hazards of life itself*, Bowerbank Ninow Gallery, Auckland

Collector's Edition Glitch (Viewing Bridge), School of Architecture, Victoria University of Wellington

Out of Site - Works from the Victoria University of Wellington Art Collections, Victoria University of Wellington

2016

**Clone Cities*, Santa parade float, Rotorua

**Clone Cities*, Te Tuhi Art Gallery, Auckland

**Delusional Architecture (Commemorative)*, Bowerbank Ninow Gallery, Auckland

2015

**AUCKLAND JEAN'S SHOP (sic)*, Youkobo Artspace, Tokyo, Japan

**Screen Used*, GLOVEBOX Gallery, Auckland

2014

**Collector's Edition Glitch (Viewing Bridge)*, Adam Art Gallery, Victoria University, Wellington

**Wes Craven Marina*, Gloria Knight Gallery, Auckland

A World Undone, Auckland Art Gallery, Curated by Stephen Cleland

Carpet Burn, Papakura Art Gallery, Auckland, Curated by Rebecca Boswell and Anya Henis

2013

**Ask the dust: 2003 - 2013 survey*, Rotorua Museum, Curated by Karl Chitham

2012

**Total internal reflection*, The Gus Fisher Gallery, University of Auckland

**Human in the loop*, Ilam Campus Gallery, University of Canterbury

Collected Fictions, Waikato Museum, Hamilton

More Animal Spirits, Serial Space, Sydney, Curated by Leon Tan, Amanda Newall and Simon Lawrence

Force Things, Curatorial Season (Sonya Lacey and Vera Mey), St Paul St Gallery 3, Auckland

The Obstinate Object, City Gallery Wellington, Curated by Aaron Lister

"Running on Pebbles" Snakepit, Auckland, Curated by Allan Smith

2011

DIONOIA: A Diorama of Paranoia, The Suter Gallery, Nelson, Curated by Anna-Marie White

De-building, Christchurch Art Gallery, Curated by Justin Paton

Animal spirits, Sugarcube gallery, Stockholm, Sweden

2010

**Delusional Architecture*, Sue Crockford Gallery, Auckland

Nice to meet you, Eddie and Simon, Blue Oyster Gallery, Dunedin

Ready to Roll City Gallery, Wellington, Curated by Heather Galbraith

**The God Particle*, Kiosk, The Physics Room, Christchurch

**Delusional Architecture*, Hocken Gallery, University of Otago, Dunedin

2009

Modern Physics, Te Tuhi Centre for Arts, Auckland, Curated by Stephen Cleland

Finalist in the James Wallace Arts Trust Award, Auckland

2008

**Captive*, Sue Crockford Gallery, Auckland

**Back to Front*, 64zero3 Gallery, Christchurch

2007

Marie Shannon / Eddie Clemens / Caroline Rothwell / Mladen Bizumic, Sue Crockford Gallery, Auckland

Pakeha Now! The Suter Gallery, Nelson, Curated by Anna-Marie White

Finalist in the James Wallace Arts Trust Award, Auckland

**Centre of Gravity and beyond*, The Physics Room, Christchurch

2006

**Silage Globes*, Spark 06 International Festival of Media, Ramp Gallery, Wintec, Hamilton

Peter Robinson / John Reynolds / Julian Dashper / Eddie Clemens / Gretchen Albrecht / Milan

Mrkusich / Gordon Walters / John Nixon / Richard Maloy / Billy Apple / DJ Simpson, Sue Crockford Gallery, Auckland

British Racing Green, 64zero3 Gallery, Christchurch

2005

John Dory Report Front336 cover Artwork (Me and Terminator), issue five

**The phenomenon of tissue boxes placed on the rear shelves of automobiles*, Special Gallery, Auckland

Finalist in the James Wallace Arts Trust Award, Auckland
Finalist in the Trust Waikato National Contemporary Art Award

2004

**Orchestrating the Perverse*, Artspace (pop-in room), Auckland
**The Big C's*, WINDOW General Library Foyer, University of Auckland
Ampersand 10th H.S.P. Anniversary Show High Street Project, Christchurch.
Cuckoo Borough poster show West Space, Melbourne, Australia
Curated *Talk to the Dumbness* Rm 103, Auckland.
Urban Legends, Bartleynees Gallery, Wellington
Showstoppers, Jonathan Smart Gallery, Christchurch

2003

FOXYMORON magazine, Artist page, December issue
High St Project and Dr Bob Wood presents: *Reaching Out, Calling New Age Power* Mori Gallery, Sydney, Australia.
High St Project and Dr Bob Wood presents: *Reaching Out, Calling New Age Power* Enjoy Gallery, Wellington
PAVEMENT magazine. Artist page June/July issue
**Alas poor Bic!, I knew him well*, George Fraser Gallery, Auckland

2002

**Ghostings*, High St Project, Christchurch
**Perfect*, Blackcube Gallery (Artist-run project space), Christchurch

2001

Lie Low, High St Project, Christchurch.
**Moat*, Enjoy Project, Wellington

2000

Cuckoo Series (with Dan Arps) Arch Hill Gallery, Auckland.
**Moat*, Physics Room a Contemporary Art Space, Christchurch, Curated by Emma Bugden
172,43'E Looking Back Looking Forward, Timeball Station, Lyttelton
Gardenz a fundraiser (auction) for the new city gallery in Christchurch
S.W.A.B presents Rumble in the Bronx, ObliqueTrust project 141 Glouster St, Wizards video game arcade, Christchurch
**Return to sender*, Lift Space, High Street Project, Christchurch

1999

Better Than The Real Thing? Blue Oyster Gallery, Dunedin
Canvass, Site Specific project in abandoned canvas factory, Christchurch
Pas De Trois, High Street Project, Christchurch.
PAIN401, A4 swap S.O.F.A. gallery, Christchurch and George Fraser Gallery

Collections:

Société BIC, Paris
Auckland Art Gallery
Christchurch Art Gallery
Guy and Myriam Ullens

Selected Bibliography:

Hurrell, John, Interactive Eddie Clemens at AUT, 2023

<https://eyecontactmagazine.com/2022/12/interactive-eddie-clemens-at-aut>

As seen on TV: classic car takes flight in the name of your favourite cop show, Christchurch reporter15:32, Nov 04 2022

<https://www.stuff.co.nz/entertainment/arts/130373100/as-seen-on-tv-classic-car-takes-flight-in-the-name-of-your-favourite-cop-show>

Law, Tina, Christchurch artwork attracts visitors, slime, and gulls, 19:23, Jan 12 2023

<https://www.stuff.co.nz/the-press/news/130958515/christchurch-artwork-attracts-visitors-slime-and-gulls>

Paul Wood, Andrew, Artbeat, Sun 4 Dec 2022

<https://artbeat.org.nz/eddie%20clemens%2C%20cognitive%20reorientation>

Hope, James, A response to Kiosk: Directors' Commentary, 2020,

http://physicsroom.org.nz/media/uploads/2021_03/Response_to_Kiosk_Directors_Commentary_by_James_Hope.pdf

Clark, Andrew, First Edition, Third Hand, 2019, Exhibition essay:

<http://visions.art/artists/32-eddie-clemens/works/30-eddie-clemens-first-edition-third-hand-2019/>

Clark, Andrew, Resembling the Hazards of Life Itself, 2017, Exhibition essay:

<http://visions.art/exhibitions/70/works/artworks-384-eddie-clemens-octagonal-fibre-optic-broom-configuration-2017/>

Dunn, Megan, Unboxed and Unstoppable, Art News, Winter issue, 2016

Douglas, Jessica, Pantograph Punch, A Little Bit Different: Considering Eddie Clemens' 'Clone Cities', 2016

<http://pantograph-punch.com/post/clone-cities>

Philips, Bruce, Auckland Jean's Shop, Catalogue essay, Youkobo Art Space, Tokyo, 2015

Munn, Luke, Screen Used, Exhibition essay, GLOVEBOX, Auckland, 2015

<http://eddieclemens.com/screen-used.html>

Mabey, Claire, Clemens at the Adam, Eyecontact, 2014

<http://eyecontactsite.com/2014/09/clemens-at-the-adam>

Jameson, Emma, Layers of Self-Reflexivity, Eyecontact, 2014

<http://eyecontactsite.com/2014/09/layers-of-self-reflexivity>

Boswell, Rebecca, Wes Craven Marina, Exhibition essay, Gloria Knight, Auckland, 2014

<http://eddieclemens.com/wes-craven-marina.html>

Clifford, Andrew, Total Internal Reflection, catalogue essay (PDF version), Gus Fisher Gallery, University of Auckland, 2012

<http://eddieclemens.com/assets/eddie-clemens%2c-total-internal-reflection-catalogue2.pdf>

Tan, Leon, Human in the Loop, Catalogue essay (PDF version), SOFA, Ilam School of Fine art, Canterbury University, 2012

<http://eddieclemens.com/assets/eddie-clemens%2c-human-in-the-loop-catalogue.pdf>

Lister, Aaron, Obstinate Object, Exhibition essay, City Gallery Wellington, 2012

[http://eddieclemens.com/delusional-architecture-\(nine-temporary-fences\)---second-generation-fibre-optic-broom.html](http://eddieclemens.com/delusional-architecture-(nine-temporary-fences)---second-generation-fibre-optic-broom.html)

Hurrell, John, Contemporary Physicals, Modern Physics, 2009

<http://eyecontactsite.com/2009/10/contemporary-physicals-2>

Hurrell, John, Clemens Pulses at Crockford's, 2010

<http://eyecontactsite.com/2010/08/clemens-pulses-at-crockfords>

Winn, Hamish, Captive, Exhibition essay, 2008 <http://eddieclemens.com/captive.html>

Winn, Hamish, Showstoppers catalogue

<http://eddieclemens.com/henkel%2c-schwarzkopf-and-sellotape.html>

Hurrell, John Delusional Architecture, Sue Crockford Gallery, 2010

<http://eyecontactsite.com/2010/08/clemens-pulses-at-crockfords>

Hurrell, John, review of Captive, Sue Crockford Gallery, 2008

<http://eyecontactartforum.blogspot.co.nz/2008/10/sticky-light.html>

Tan, Leon, Orchestrating the perverse, Exhibition essay, 2016

<http://eddieclemens.com/assets/orchestrating-the-perverse-essay%2c-eddie-clemens%2c-artspace.pdf>

<http://eddieclemens.com/orchestrating-the-perverse.html>

Wood, Andrew Paul, Distinct Lack of Gravitas, Artbash, 2007
<http://artbash.co.nz/forums/reviews/distinct-lack-of-gravitas>
Mossman, Danae, Centre of Gravity and Beyond, Exhibition essay, The Physics Room, Christchurch, 2007
<http://eddieclemens.com/centre-of-gravity-and-beyond.html>
Were, Virginia, Repetition and Multiplicity, Art News, 2006
Irish, Gina, &: Ampersand, Art New Zealand, 113, Summer 2004-05
<http://www.art-newzealand.com/Issue113/exhibitionsch.htm>