



Eddie Clemens is based in Auckland, New Zealand and works at the interface of digital media, sculpture, and performance. Recent exhibitions include *Total Internal Reflection*, Gus Fisher Gallery, Auckland, 2012; *Obstinate Object*, City Gallery Wellington (group), 2012; *Ask The Dust*, Rotorua Museum, 2013; *Wes Craven Marina*, Gloria Knight, Auckland, 2014; *Collector's Edition Glitch (Viewing Bridge)*, Adam Art Gallery, Wellington 2014 and *Screen Used*, GLOVEBOX, Auckland 2015. www.eddieclemens.com

エディ・クレメンズは、オークランド市（ニュージーランド）を拠点に、デジタル・メディア、立体とパフォーマンスの狭間に活動している芸術家である。近年の展覧会は「Total Internal Reflection」(Gus Fisher Gallery、オークランド、2012年)、「Obstinate Object」(グループ展、City Gallery Wellington、2012年)、「Wes Craven Marina」(Gloria Knight、オークランド、2014年)、「Collector's Edition Glitch (Viewing Bridge)」(Adam Art Gallery、ウェリントン、2014年)、「Screen Used」(GLOVEBOX、オークランド、2015年)、等ある。

YOUKOB0 ART SPACE manages an Artist-In-Residence (AIR) program and a non-profit gallery for domestic and foreign artists. We commit to supporting other AIR programs, international exchanges and community activities through art, and the nurture of young creatives. As a 'studio' ('kobo' for 'you' (also means 'play' in Japanese), Youkobo aims to give opportunities for art and cultural experiences, by supporting artists' autonomous activities. An official member of Res Artist (Worldwide Network of Artist Residencies) and also Microresidence Network. www.youkobo.co.jp

遊工房アートスペースは、国内外のアーティストが滞在制作するアーティスト・イン・レジデンス (AIR) と、作品を展示・発表する非営利ギャラリーを軸に、AIRの支援・推進、アートを通じた国際交流やコミュニティ活動、人材育成にも取り組んでいます。「ユ- (あなた・遊)」の「工房」として、アーティストの自律的な活動の支援と、多くの方が芸術文化を身近に体験できる場を目指します。アーティストインレジデンス世界ネットワーク Res Artis 正会員 と共に「マイクロレジデンス」世界ネットワークの会員。

Auckland-based artist Eddie Clemens’ research is dizzyingly extensive and characteristically nonlinear. His video and sculptural installations map quizzical social connections that have evolved through serendipitous circumstance, mistranslation, naive appropriation or obsessive curiosity. Clemens’ most recent body of work investigates the international spread of American pop-culture and the infinite new meanings it has accumulated as it is fused with local histories, people and places. This has led him to become hyper aware of the many intersecting hybrid narratives that can emerge at any given place and time across the globe.

Exactly one week into his three-month residency at Youkobo Artspace, Clemens fortuitously discovered a large suspended pink elephant accompanied by an illuminated kiwi motif with the word ‘AUCKLAND’ above it. Clemens later learnt that this was a sign for the Auckland Jean’s Store [sic] a retail outlet owned by Hiroaki Tada. The store was originally named Tsuruya Boeki and established by Hiroaki’s father in 1951 to sell imported used jeans.

According to Hiroaki, used jeans had first arrived to the area in 1923 as aid relief from the US following the Great Kanto earthquake. As jeans and American pop-culture became part of Japan’s fashion, Hiroaki’s father decided to establish his own business importing used jeans from the US which he mended and then washed in a nearby well. Hiroaki later inherited the business and re-named it after being inspired by the New Zealand landscape when he visited the country in the 1970s on his honeymoon. The Store’s identity is an unusual mash-up of cultural signifiers including the kiwi bird, American jeans, a mysterious pink elephant and a claimed association with Auckland, the largest city in New Zealand.

The kiwi is a flightless bird native to two of the three main islands that make up Aotearoa New Zealand. According to Māori myth, the kiwi won favour of Tāne (god of the forest) by willingly sacrificing its avian freedom amongst the treetops to live a nocturnal life on the forest floor. The kiwi’s new earthbound life had many physical drawbacks but as a reward Tāne promised to make him the most famous of all the birds. Still to this day, the endearing quality of the kiwi is celebrated throughout New Zealand. The kiwi is widely recognised as a symbol for the country and a slang name for its people. Its charming figure also appears on the nation’s currency, on countless business logos and tourist advertising. Since the 1960s the word kiwi has become synonymous with the small furry kiwifruit also known as ‘yang tao’ or ‘Chinese gooseberry’. The particular kiwi design featured in Hiroaki’s store is copied from a ubiquitous children’s wooden puzzle sold to tourists.

As for the pink elephant, this was the result of a community mascot project. They created it following a papier-mâché technique using *washi* paper ovetop of an elaborate bamboo framework. The colour was chosen by simply mixing some red and white paint that was at hand. Every year the elephant is lowered onto a kit-set trailer and rolled around the streets by local children.

Clemens pays homage to this project by replicating the pink elephant as a bamboo sculpture in collaboration with local artisans Kyokusho Tanaka and his son Shigeki. Clemens had instantly associated the hanging pink elephant with the character Dumbo of the famous Walt Disney film and it’s hallucinogenic Pink Elephants on Parade sequence. The film tells the story of a young elephant who gains the ability to fly despite natural limitations. Dumbo the elephant also has a small mouse companion who rides on his head as he soars through the air. In Clemens’ work the flightless kiwi replaces the mouse. Here the kiwi has been granted a wish to glide in the air once again but as a passenger onboard the earth’s most unlikely flying animal.

Clemens’ installation was also inspired by many other local stories that he learnt or cultural links he has made during his residency including: Hanako the oldest elephant in Japan who resides in a nearby zoo, Tokyo’s doormat cleaning services, *hanko* (rubber stamps), the popular phenomenon of unboxing, and the tradition of Japanese bamboo craftsmanship. These and many other associations are woven throughout the video and objects included in the exhibition.

Clemens’ cryptic jumble of associations may appear to make spurious connections. However, in many ways he reflects a very human way of creating shared understanding and belonging. For despite the certainty that culture gives us, it is never static or rational but continually evolving through every chance connection that we make with each other. This

is the nature of culture, it is a messy, ever-evolving, and often chaotic web of connections that we all contribute to. It is through these connections that we find meaning, belonging, and a sense of community. Clemens’ work is a beautiful exploration of these connections, and a reminder that we are all part of the same web.

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オークランドを拠点にしているエディ・クレメンスのリサーチは、目眩がするほど広大で、個性的な非線形形であるのが彼らしい。クレメンスのビデオ・立体インスタレーションは、偶然の状況や読み違い、ナイーブで適切な処理、或は執拗な好奇心を通して進化してきた奇妙な繋がりを図示する。最新の作品シリーズでは、アメリカのポップカルチャーの国際的普及、そしてそれが地元の歴史・人々・場所と融合しながら蓄積していく無限の意味を探求している。彼がリサーチをしていく内に、世界に渡ってあらゆる場所や時に出現し得る、多く交差しているハイブリッドの物語を鋭く意識するようになっていく。

遊工房での3ヶ月の滞在が始まり、ちょうど1週間が経った時、吊るされている大きなピンク色の象、そしてその隣にキウイのモチーフと「オークランド」の字が照らされている看板を突然発見した。その看板の「オークランド」は、多田裕昭さんが所有しているジーンズ・ショップであるということが、その後分かった。1951年に、「つるや貿易」として、多田さんの祖父が開いた店舗で、輸入中古ジーンズを販売していた。

多田さんによると、1923年に起きた関東大震災の後、米国が救援品として持参した中古ジーンズが初めて日本に入ったものだという。ジーンズやアメリカのポップカルチャーが日本で流行になった頃に、多田さんの祖父は、自身の中古ジーンズの販売店の開業を決め、アメリカから中古ジーンズを輸入し、近くの井戸で洗い修理し続けていたそうだ。やがて多田さんが店を受け継ぎ、1970年代に新婚旅行で、ニュージーランドを訪問した時に見た景色に感銘を受け店の名を改めた。キウイ鳥、アメリカのジーンズ、奇妙なピンク色の象、そしてニュージーランド最大の都市「オークランド」と各々が独特なものであり、お店の特徴は不思議な文化的な意味するものの寄せ集めである。

キウイとは、ニュージーランドの北島「アオテアロア」を構成する三つの主要な島の二つに住んでいる土着の飛べない鳥のことである。マオリの神話によると、キウイが森の梢に飛べる自由を快く犠牲にし、林床での夜の生活を選ぶことによって、タネ (Tane) という森の神様を喜ばせた。キウイの新しい土地での生活では、多くの物理的欠点があったが、報酬としてタネ神は、すべての鳥の中で最も有名にすると約束した。そして今に至るまで、キウイの可愛いらしい性格がニュージーランド全国で祝われているのである。公の国のシンボルとして認識され、ニュージーランドの人々を意味する俗語としても使われている。

キウイの魅力的な姿は、国の通貨、多くの会社のロゴや観光広告等に見られる。1960年代以降、「チャイニーズグースベリー」の名称でも知られている小型の毛が生えたキウイフルーツとの同義となってきた。多田さんの店舗で使われているキウイのデザインは、現在も観光客に販売されている子供用木製パズルから写し取ったものである。

ピンク色の象は、地域が始めたイベントのマスコットのために作られたものである。精巧な竹のフレームを和紙で覆う張り子の技術を用いて模られている。色は単に手元にあった赤と白色のペンキを混合して塗られたそうだ。毎年、象は車付きの台に降ろし、地元の子供たちによって街の周辺に引きまわされている。

クレメンスは、地元の職人である田中旭祥と彼の息子との共同制作により、この地域のイベントへのオマージュとして、ピンク色の象を竹の立体物に再現した。クレメンスは、吊るされているピンク色の象を発見した時、有名なウォルト・ディズニー映画のキャラクターのダンボ、そして同映画に登場する幻覚のようなピンク象によるパレードを連想した。その映画は、自然の限界にも関わらず飛行する能力を獲得する若い象の物語である。ダンボ象は、空中を舞い上がるとき、小さなマウスの仲間と一緒に頭に乗せている。クレメンスの作品では、飛べないキウイがマウスと置き換えられた。つまり、キウイの一つの望みが叶い、再び空気で滑空出来ることになる。世界で最もありそうもない飛べる動物の乗客となる。

クレメンスのインスタレーションにも、彼が学んだ多くの現地の物語や、滞在中に作った文化的繋がりによって刺激を受けたものが含まれている。その中で、近隣の動物園に住んでいる日本で最も高齢の象「花子」、お店の玄関マットのクリーニングサービス、ハンコ、アンボクシング（開封-ネット上で流行っている“開けてみた”の意）、そして竹職人の伝統的な仕事等がある。これらの他にも多くの繋がりが、展示に含まれており、ビデオや立体物全てに織り込まれている。

クレメンスの秘密の連想のごっちゃ混ぜは、一見すると上辺だけの繋がりを持たせるように見える。しかし、違う意味では、共通の理解や帰属感を作り出す彼の手法は、とても人間的であると思う。なぜなら、文化は私たちに何かを与えるものとして確信があるにもかかわらず、決して固定的で合理的なものにはならない。私達の間の偶然な繋がりを通し絶えずに進化し続けているものであるからだ。

Front and back images:

Central Arcade, Nishiogikubo
西荻南口仲通街

Inside image: Doormat, Auckland Jean’s Shop, Nishiogi minami, 3Chome-10-10, Suginami, Tokyo, Japan
ドアマット、Auckland Jean’s Shop
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