Eddie Clemens CV

Born 1977 in Rotorua, Aotearoa, New Zealand
Lives and works in Tāmaki Makaurau, Auckland, Aotearoa, New Zealand

Website: www.eddieclemens.com
Instagram: @eddieclemens
Email: eddieclemens@gmail.com
Mobile: +64 21 1062915

Education

2004
MFA (Honours) in Sculpture, Elam School of Fine Arts, University of Auckland, New Zealand
2000
BFA in Painting, Ilam School of Fine Arts, University of Canterbury, Christchurch, New Zealand

Residencies and fellowships

2015
Youkobo Art Space, Tokyo, Japan. Inaugural recipient, Asia New Zealand Foundation residency.
2009
Frances Hodgkins Fellowship, University of Otago, Dunedin, New Zealand
2008
Olivia Spencer Bower artist residency, Christchurch Arts Centre, New Zealand

Selected public commissions

2025
Fibre-Optic Colonnade Car Wash, permanent public sculpture, Shed 21, 28 Waterloo Quay, Wellington. Commissioned by Wellington Sculpture Trust.

2024–25
Cognitive Reorientation (Dodge Monaco, 1977), inaugural Public Art Abu Dhabi Biennial, Abu Dhabi, UAE. Curated by Reem Fadda and Galit Eilat.

2024
Cognitive Reorientation (Mitsubishi Debonair V3000, 1986), Sculpture on the Gulf, Matiatia Bay, Waiheke Island. Curatorial advisors Robert Leonard and Brett Graham.

2022–23
Cognitive Reorientation (Mitsubishi Debonair V3000, 1986), SCAPE Public Art Season 2022, Christchurch.
Selected by Nathan Pōhio for UAP's annual list, published by Artsy as *The Best Public Art of 2023, according to Curators*.

2007
The Pinball Lanterns, Auckland City Public Library Light Commission, Auckland.

Selected talks

2025
Cognitive Reorientation, artist talk, "Culture for Humanity and Beyond", Culture Summit Abu Dhabi, UAE.

Collections

Société BIC, Paris
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki
Christchurch Art Gallery Te Puna o Waiwhetū
Guy & Myriam Ullens Foundation

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 indistinguishable from the everyday.

For the 2012 exhibition *Total Internal Reflection*, I fabricated a fibre-optic broom that records the movements involved in its use and replays them as an abstracted digital animation in coloured light. The rhythm and direction of the sweeper's gestures remain legible in the bristles. The broom thus becomes both a performative object and an informational conduit, its bristles becoming pixels in a display and its user part of a cybernetic system. For the video work *Screen Used* (2015), I took as my starting point a screen-used prop hand from the 1991 film *Terminator 2* and extrapolated from it an array of cultural linkages. The inert, distorted hand itself became a totem for the body's erosion and reconfiguration through technology.

In *Auckland Jean's Shop* (2015), I investigated the connection between a shop I discovered by chance while on residency in Nishi-ogikubo, Tokyo, and the New Zealand city it is named after. Through my encounters with the local community, an idea of New Zealand emerged as an aspirational emblem of the exotic, fused with the American-globalist identity suggested by denim jeans. I pursued these ideas further in *Clone Cities* (2016), travelling to the sister cities of my hometown, Rotorua, meeting their mayors and local leaders, and entering 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.

In *Cognitive Reorientation* (2022–25), a suspended, waterlogged vehicle becomes the locus of an infinitely prolonged moment of suspense. The leaky, mutable object itself is the only evidence at a crime scene permanently arrested at the point where closure might occur.

In the permanent public sculpture *Fibre-Optic Colonnade Car Wash* (2025), seven synchronised fibre-optic rollers suspended from the ceiling display moving patterns of light and colour. The work evokes 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 washed in light, colour and movement, as if stepping into the moving image itself.

Together, these works extend my interest in the narrative potential of physical objects and in the ways everyday materials become charged by cinema, technology and moments of perceptual slippage.

Selected exhibitions

*Solo exhibitions

2026
A Drawing for a Group Show, Whangārei Art Museum

2022
**Resolution Venture*, Te Wai Ngutu Kākā (formerly St Paul St Gallery), Auckland
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 Mikaeloff 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*, commissioned by Te Tuhi, Auckland
Clone Cities, Rotorua Santa Parade float, Rotorua
**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
Pākehā 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
Me and Terminator, front cover artwork, *The John Dory Report*, issue 5
**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 Gloucester 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

Selected books and catalogues

Bruce E. Phillips and Marie Shannon, eds. *They covered the house in stories: 50 years of exhibiting contemporary art*. Te Tuhi, 2026.

Olivia Meehan. *Slow Looking: The Art of Nature*. Thames & Hudson, 2025.

Bruce E. Phillips. *Auckland Jean's Shop*. Catalogue essay, Youkobo Art Space, Tokyo, 2015.

Andrew Clifford. *Total Internal Reflection*. Catalogue essay, Gus Fisher Gallery, University of Auckland, 2012.

Leon Tan. *Human in the Loop*. Catalogue essay, Ilam School of Fine Arts, University of Canterbury, 2012.

Captain Squirrel (Hamish Winn). *Showstoppers*. Exhibition catalogue, Jonathan Smart Gallery, Christchurch, 2004.

Selected press and criticism

Isabella Smith. "Fibre-Optic Colonnade Carwash". *Regional News*, no. 268, 19 May 2026, p. 6.

André Chumko. "A car wash of light for Wellington commuters". *The Post*, 23 December 2025.

Nathan Pōhio. "Eddie Clemens, Cognitive Reorientation". *The Best Public Art of 2023, according to Curators*, Artsy, 11 December 2023.

Tina Law. "Christchurch artwork attracts visitors, slime, and gulls". *The Press*, 12 January 2023.

John Hurrell. "Interactive Eddie Clemens at AUT". *EyeContact*, 12 December 2022.

Andrew Paul Wood. "Eddie Clemens, Cognitive Reorientation". *Artbeat*, no. 45, December 2022/January 2023.

Christchurch reporter. "As seen on TV: classic car takes flight in the name of your favourite cop show". *Stuff*, 4 November 2022.

James Hope. "A response to Kiosk: Directors' Commentary". The Physics Room, 2020.

Andrew Clark. "First Edition, Third Hand". Exhibition essay, Bowerbank Ninow, 2019.

Andrew Clark. "Resembling the Hazards of Life Itself". Exhibition essay, Bowerbank Ninow, 2017.

Megan Dunn. "Unboxed and Unstoppable". *Art News*, Winter 2016.

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

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

Claire Mabey. "Clemens at the Adam". *EyeContact*, 18 September 2014.

Emma Jameson. "Layers of Self-Reflexivity". *EyeContact*, 17 September 2014.

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

Aaron Lister. "The Obstinate Object". Exhibition essay, City Gallery Wellington, 2012.

John Hurrell. "Clemens Pulses at Crockford's". *EyeContact*, 2010.

John Hurrell. "Contemporary Physicals". *EyeContact*, 2009.

Harold Greives (Hamish Winn). "Captive". Exhibition essay, Sue Crockford Gallery, Auckland, 2008.

John Hurrell. "Sticky Light". *EyeContact*, review of Captive, Sue Crockford Gallery, Auckland, 2008.

Andrew Paul Wood. "Distinct Lack of Gravitas". *Artbash*, 2007.

Danae Mossman. "Centre of Gravity and Beyond". Exhibition essay, The Physics Room, Christchurch, 2007.

Virginia Were. "Repetition and Multiplicity". *Art News*, 2006.

Gina Irish. "&: Ampersand". *Art New Zealand*, no. 113, Summer 2004–05.

Leon Tan. "Orchestrating the Perverse". Exhibition essay, Artspace, Auckland, October 2004.