

Eddie Clemens

Collector's Edition Glitch (Viewing Bridge) 2014

video installation

courtesy of the artist

Eddie Clemens' website features a photograph of the artist as a boy of around twelve, smiling and giving the thumbs up beside an impassive Arnold Schwarzenegger in full character as the Terminator, a futuristic cyborg in human guise come to protect another young boy, John Connor, humanity's only hope in the impending war with the Machines. This charming but implausible montage speaks volumes about the artist's interests and modus operandi. Here, Clemens' cut-and-paste aesthetic meets the internet-generation's immersion in visual culture. *Collector's Edition Glitch (Viewing Bridge)* is a larger manifestation of the same processes and impulses, with the Adam Art Gallery itself as the setting for an encounter between digital technology, art practice, and the movies.

For his video installation *Collector's Edition Glitch (Viewing Bridge)* Clemens has constructed an exact replica of the mezzanine bridge overlooking the long Chartwell Galleries. This is both a literal base for his projection—like the bannister from the Papakura Art Gallery, where this work was first presented—and a prop in his homemade iMovie. This particular architectural detail and the vertiginous spaces it spans spark connections to the James Cameron movies he grew up with: the bridge of the Titanic where Kate Winslet and Leonardo DiCaprio embrace; the inky depths of *The Abyss*, the metal flooring that morphs into the foot of the liquid-metal T-1000 in *Terminator 2*, and so on. Film and architecture become fluidly interchangeable, and in the new space they create, Clemens inserts his own antic human presence. We see his feet and hands clumsily trying to reconstruct specific shots, to replicate some of the pre-CGI special effects the filmmaker deployed. Clemens relishes these 'glitches', the moments when technology falters. It is as if these are where techno-fiction tumbles into the real and where humanity may yet retain its edge.

The construction of the viewing bridge has been made possible with the generous support of Athfield Architects. It is made by the artist and Gilbert Sheet Metal Engineering (Kelston) from the architects' original drawings, using 100 x 45mm tapered flange beam (cut in half), mild metal, Metro 105 woven mesh, one-bar pattern tread plate, equal angles, and adjustable swivel feet. It is

fastened with counter-sunk socket and slot bolts, and finished with spray-arc zinc, electroplated zinc, and hot-dip galvanizing.

Eddie Clemens (born 1977, Rotorua) has a BFA in Painting from the School of Art, University of Canterbury (2000) and an MFA in Sculpture from Elam School of Fine Arts, The University of Auckland. In 2008 he held the Olivia Spencer-Bower Artist in Residence at the Christchurch Art Centre and in 2009 he was awarded the Frances Hodgkins Fellowship at the University of Otago. His works have been included in group and solo exhibitions throughout New Zealand, including *Carpet Burn* (Papakura Art Gallery, 2014), *Ask the Dust: 2003-2013* (Rotorua Museum, 2013), *The Obstinate Object* (City Gallery Wellington, 2012), and *De-building* (Christchurch Art Gallery, 2011). Clemens lives and works in Auckland.

Collector's Edition Glitch (Viewing Bridge) is the third of three one-work installations in *RELOAD*, a moving-image series for the Kirk Gallery. Clemens' work follows Shannon Te Ao's *Follow the Party of the Whale* (27 May–29 June) and *Is a Museum a Battlefield?* by Hito Steyerl (4 July–10 August).

MEDIA ADVISORY



Te Adam
Pātaka Art
Toi Gallery

11 August 2014

Eddie Clemens's reimagines the void in moving-image series at Adam Art Gallery



Eddie Clemens, still from *Collector's Edition Glitch*, 2014, digital video © Eddie Clemens

Eddie Clemens has been obsessing for a long time about the architecture of the Adam Art Gallery. His new installation, *Collector's Edition Glitch (Viewing Bridge)*, finally allows him to play out his fascinations in the third installation of the *RELOAD / Kirk Gallery Series 2014*.

Riffing on the bridge that allows visitors to view the long Chartwell Galleries from the Level 2 Mezzanine, Clemens reimagines the vertiginous spaces of the Ian Athfield-designed building as settings from a medley of James Cameron movies, all sourced from the internet. Scenes from *Titanic* and *The Abyss* mix with outtakes from *Terminator 2* in Clemens' self-consciously low-tech iMovie remix.

In this installation, Clemens blurs distinctions between 2 and 3-D reality to remind us of how images, objects, and spaces are becoming interchangeable under the sway of our intensifying visual culture.

“Clemens is interested in the ‘glitch’, an error or malfunction in the system. Playfully pinpointing technology’s achilles heel is a way for the artist to reconnect with the human labour behind CGI special effects and thus puncture the escapism of Hollywood’s illusions”, says Christina Barton, Director of the Adam Art Gallery, and curator of the *RELOAD* series.

Eddie Clemens is an Auckland-based artist who works at the interface of digital media, sculpture, and performance. His works were last seen in Wellington in 2012 as part of the City Gallery’s survey of sculpture, *The Obstinate Object*. An exhibition at Gloria Knight in Auckland, *Wes Craven Marina*, has just closed (on 9 August).

The video installation will be launched at 5.30pm on Friday 15 August with a discussion between the artist and Rebecca Boswell, a curator from Christchurch.

This is the final of three one-work installations brought together as *RELOAD | Kirk Gallery Series 2014*. It was preceded by Shannon Te Ao’s two-channel video projection *Follow the Party of the Whale*, and Hito Steyerl’s *Is a Museum a Battlefield?*, a video-lecture produced for the 13th Istanbul Biennial.

What: Eddie Clemens, *Collector’s Edition Glitch (Viewing Bridge)*
RELOAD | Kirk Gallery Series 2014

Where: Adam Art Gallery, Victoria University of Wellington
Gate 3, Kelburn Parade

When: Launch and discussion: 5.30pm Friday 15 August
All welcome, no RSVP required
Exhibition: 15 August – 21 September
Tuesday–Sunday, 11am–5pm (closed on Monday)
Free entry

For further information and images relating to this project, please contact Ann Gale on ann.gale@vuw.ac.nz or phone (04) 463 6835

Further information can be found at www.adamartgallery.org.nz