

Cameron Jarvie

Portfolio of Practice:

selected works from the academic year 23/24
+ artist information



'run' (2024)

Treadmill (and appendages) with moving image text projection + durational performance.

Video Duration: 12hrs59m30s, Install dimensions: ~1.5 x 1.5 m x 1.8m

Treadmill is on, with text projection synchronised to perfectly match the speed of the belt (2.1km/h)

The text is the definition of the word 'run' in verb, noun, and adjective forms, as per the Oxford English Dictionary (2011 Edition). It contains 371 separate meanings. The video has no repeats in its 13 hour runtime.



'run' (2024)

[\(link to a 3m montage\)](#)

Install view from RCA SoAH 2024 Degree Show

In the current edition of the Oxford English Dictionary 'run' has the 2nd most meanings after 'set'. However in 2021 the authors revealed that in the next edition of the O.E.D. (2037), the definition for 'run' will expand to have 645 meanings, overtaking 'set'.



'run' (2024)

The work also has a durational performance element, I view the work as activating a performer, not the other way around.

Score: A runner runs on the treadmill whilst reading the text aloud as it scrolls across the phone. The treadmill is set to 10km/h, and the text is at 4x speed. The treadmill automatically shuts off after 50m at this speed. Performances last until either the performer or the treadmill stops. This occurs multiple times during the works showing.



'run' (2024)

Studio shoot to trial the piece with different bodies, voices and accents. Future iterations of the work look to include different performers and multiple set-ups, and for the durational performances to potentially be different lengths.

An accompanying essay going deeper into the work can be found here ([link](#))

run, - v. I. To (cause to) move. I.i. Senses relating to locomotion involving the use of the legs, and idiomatic uses arising from such constructions see Phrasal verbs PV.1 and Phrasal verbs PV.2. to run in place
implication of talkativeness or indiscreet speech. Cf. wag v. I.4b. Show quotations Cite I.i.1.c. Old English
intransitive. Coupled with cognate verb (in sense I.i.3a). Obsolete. In quot. c12752 perhaps alluding to the
to force (a person) to move quickly. Sometimes spec. in the context of a race; cf. sense I.i.4c.i. Show quotations
(reflexive). To thrust or hurl oneself against, into, etc., by running. Cf. sense I.iv.31b. Show quotations
CiteHistorical thesaurus pathologycolloquial and slang I.i.1.j. 1855- intransitive. Cricket. To run from one
To make haste to go about one's business, esp. to make preparation to leave; (also more generally) to leave,
by running. See also to run a mile at Phrases P.2n. Show quotations CiteHistorical thesaurus I.i.2.a.iii. 160
thesaurus hunting I.i.2.b. To do or perform by running. I.i.2.b.i. 1440- transitive. To execute, perform, or
CiteHistorical thesaurus I.i.2.b.iii. 1566- transitive. To complete (a race). Chiefly figurative, esp. with r
English- intransitive. To ride on horseback, typically at a quick pace; to gallop. In later use only more exp
To ride in a tournament, to tilt or joust; esp. to charge with a lance or spear at a mark or object. Now hist
thesaurus athletics I.i.4.a.ii. 1777- intransitive. With complement indicating the competitor's finishing po
sport I.i.4.c.i. 1715- transitive. To enter (a horse, etc.) in a race; to pit against another. Also figurati
quotations CiteHistorical thesaurus sport I.i.4.e. 1795- transitive. with various adverbs: to press (close, h
Also with adjective complement. I.i.5.a.i. Old English- Of a person. Show quotations CiteHistorical thesaur
range or feed at large; to graze (cattle, sheep, etc.); (chiefly Australian and New Zealand) to keep (livestoc
1866- transitive. To release (a ferret) to go after its prey. Frequently with through. Show quotations Cite
I.i.6.b. Old English- intransitive. To go or resort to a person or thing, esp. for help, support, or guidanc
flee, take to flight; to abscond; (chiefly Navy) to desert. Cf. to run away 1 at Phrasal verbs 1, to run away
Cf. run adj. I.3. Obsolete. Show quotations CiteHistorical thesaurus navy I.i.7.c. 1896-99 † transitive. U.S
CiteHistorical thesaurus I.i.8.b. c1275-1729 † intransitive. To move through or over a country with hostile
as part of a proverbial phrase: see Phrases P.4c. Show quotations CiteHistorical thesaurus hunting I.i.9.b
Frequently in passive. Cf. hard-run adj. Now rare. Show quotations CiteHistorical thesaurus I.i.10.a. 1548-
or drive (a person or thing) out of a place, association, etc., esp. by collective action (such as pursuit b
forward or set up as a candidate for election to a position, seat, etc. Show quotations CiteHistorical thesa
U.S. English I.i.12. 1825-68 † transitive. U.S. To make a sudden demand upon (a bank) for funds; to take par
at Phrasal verbs 3, to run upon -- 7 at Phrasal verbs 7. Now rare. Show quotations CiteHistorical thesaurus
team, etc.) to attack by running while carrying (the ball), as opposed to kicking or throwing it forward. I
rare. Show quotations CiteHistorical thesaurus law I.i.16.b. 1909- transitive. Chiefly Military and Navy sla
and slang I.ii. Senses relating to travel, transportation, or conveyance by other means. I.ii.18.a. Old Engl
through (a certain distance) in the course of its motion. Obsolete. Show quotations Cite I.ii.19.a. Old Engl
I.ii.19.b. c1275- intransitive. To sail or be driven on, upon, or on to the shore, rocks, etc.; to come agro
the line of (a coast, etc.). Show quotations Cite I.ii.19.d.ii. 1555- transitive. To traverse or cover (a
CiteHistorical thesaurus nautical I.ii.19.f. 1699- transitive. with adverbial complement. To sail close to (a
sense. Also: to sail (a vessel) without a convoy. Cf. running adj. I.i.5. Obsolete. Show quotations CiteHist
English- intransitive. Esp. of a vehicle: to move by means of wheels turning in contact with the ground. In
runners. Of a person: to travel by means of such a mode of transport. Show quotations CiteHistorical thesaur
round object: to roll along on a surface. Said also of dice when thrown. Quot. c1425 may belong at sense IV.i
Bowls. To cause (the jack) to be knocked away from the other balls, or in a specified direction. Show quotat
swim rapidly, esp. in a short rush (towards bait, after being hooked, etc.). Show quotations CiteHistorical

'run', Print Run (2024)

Zoomed in image of photo scan.

Paper chosen has a book-like texture and off-white colouring (black ink on Munken Pure Rough Cream Paper (150 GSM))

Both this piece and the one it takes it's script from can expect to be re-iterated upon when the definition is updated in 2037.



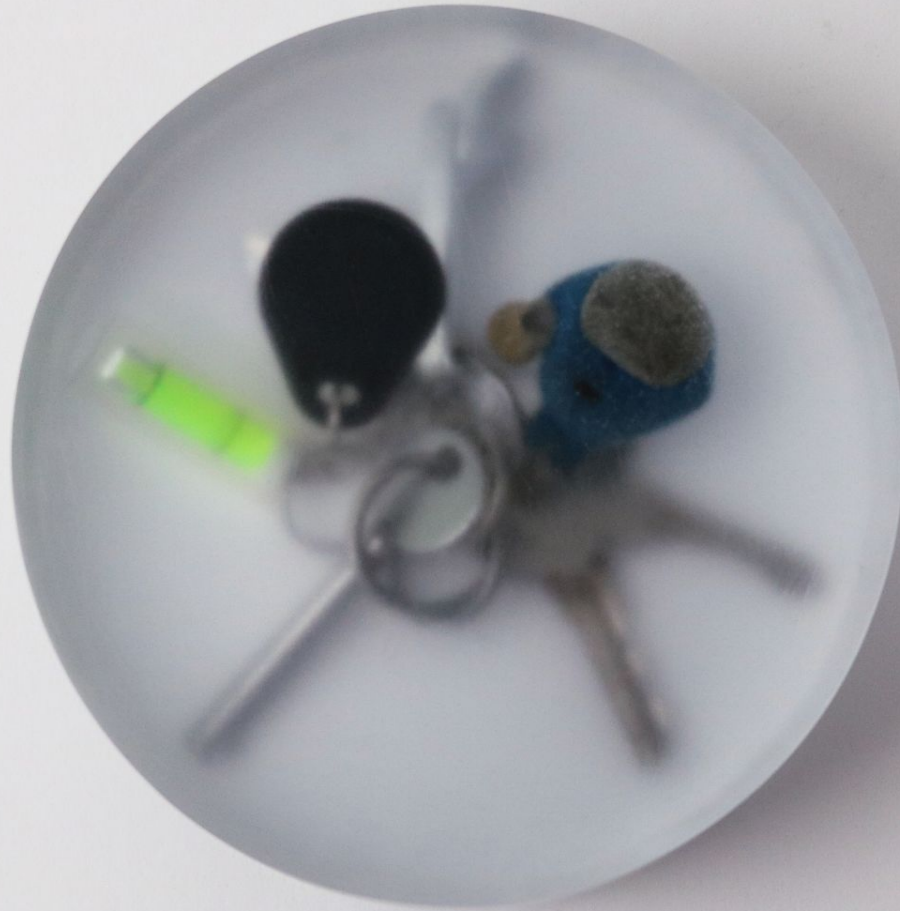
My Keys (2024)

Materials: artist's house keys, frosted resin

Frozen in place on 01/01/2024

Dimensions: 5cm x 25cm x 25cm

Displayed on mirrored plinth as part of 'Elephant in the Safe?' exhibition at Asylum Chapel



My Keys (2024)

Itinerary: 1x parents house front door key, 1x rental front door key, 1x rental flat door key, 1x studio entry fob, 1x bottle opener, 1x spirit level, 1x totoro keyring.

1st in a planned durational series.

Studio photograph.



Gnomeboy (2024)

Materials: Retro handheld gaming console emulator, RomHack of 'Pokémon Emerald Version'

Dimensions: 9cm x 14.5cm x 5.5cm

A hacked version of Pokémon Emerald for the Game Boy Advance, modified to replace all wild Pokémon encounters with wild Gnome encounters. Original maps are reworked to create an environment representing the dimensions and features of the gallery space it's displayed in.



Gnomeboy (2024)

The artwork was fully playable throughout the exhibition, with viewers able 'in game' to walk around the space, battle and capture Gnomes, and see Gnomes that had been caught by others.



ASYLUM CHAPEL ♥

"A former place of worship turned hire space ♥



for exhibitions, weddings, and other events. ♥

Currently overrun with Gnomes™



Let the one who thinks they know the true essence of living ♥

the true essence of living look upon my smiling face ♥

for I am the Whisperer of Mischief and Protector of all Living Souls ♥



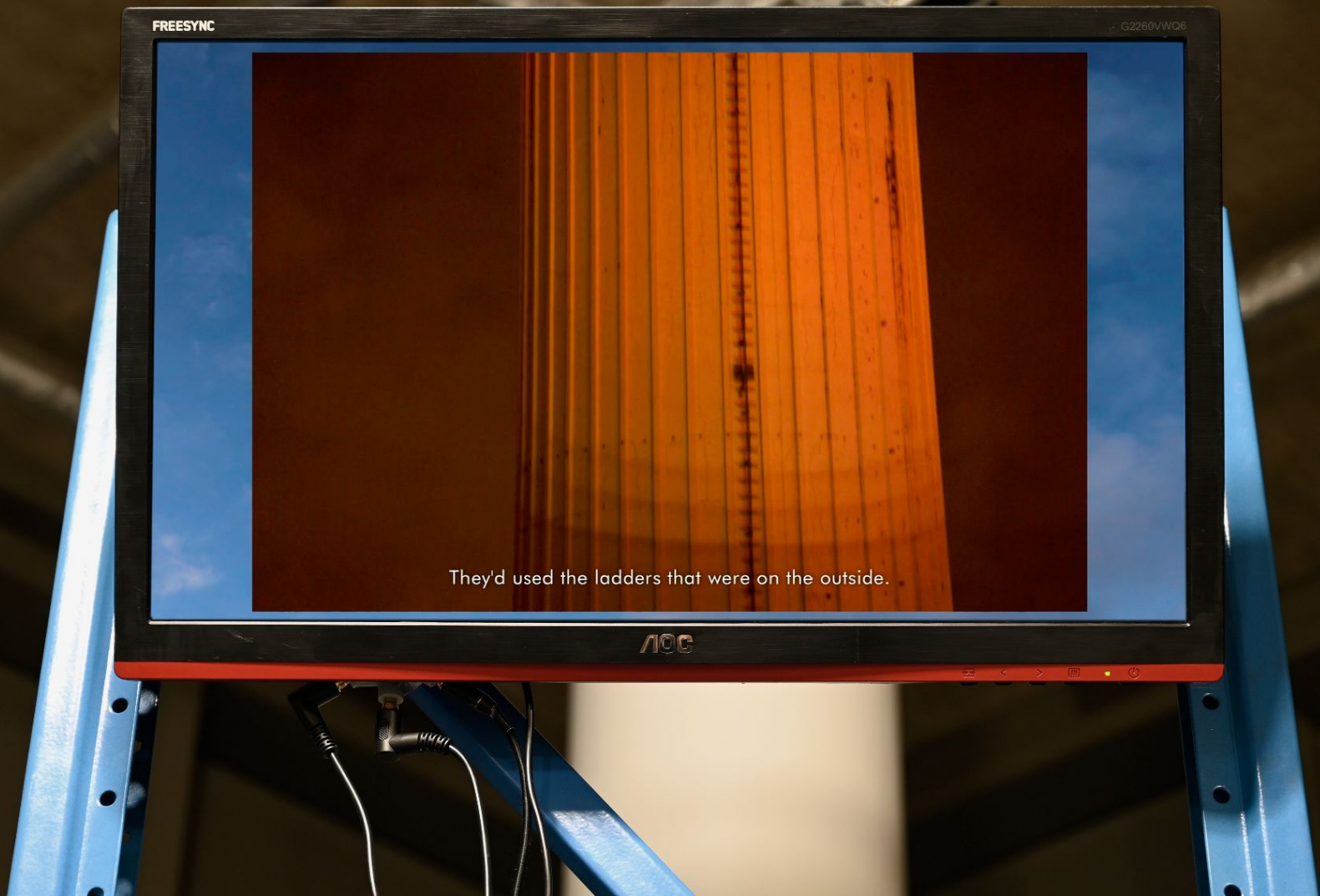
to whom each I give a prayer, a whistle and a wet, sloppy kiss ♥

before I make my silent escape into the pixelated dawn ♥

-The very best, like no one ever was.

Gnomeboy (2024)

Game environment also contained signposts with short text pieces blending moments of introspective reverence with cheeky and playful irreverence.

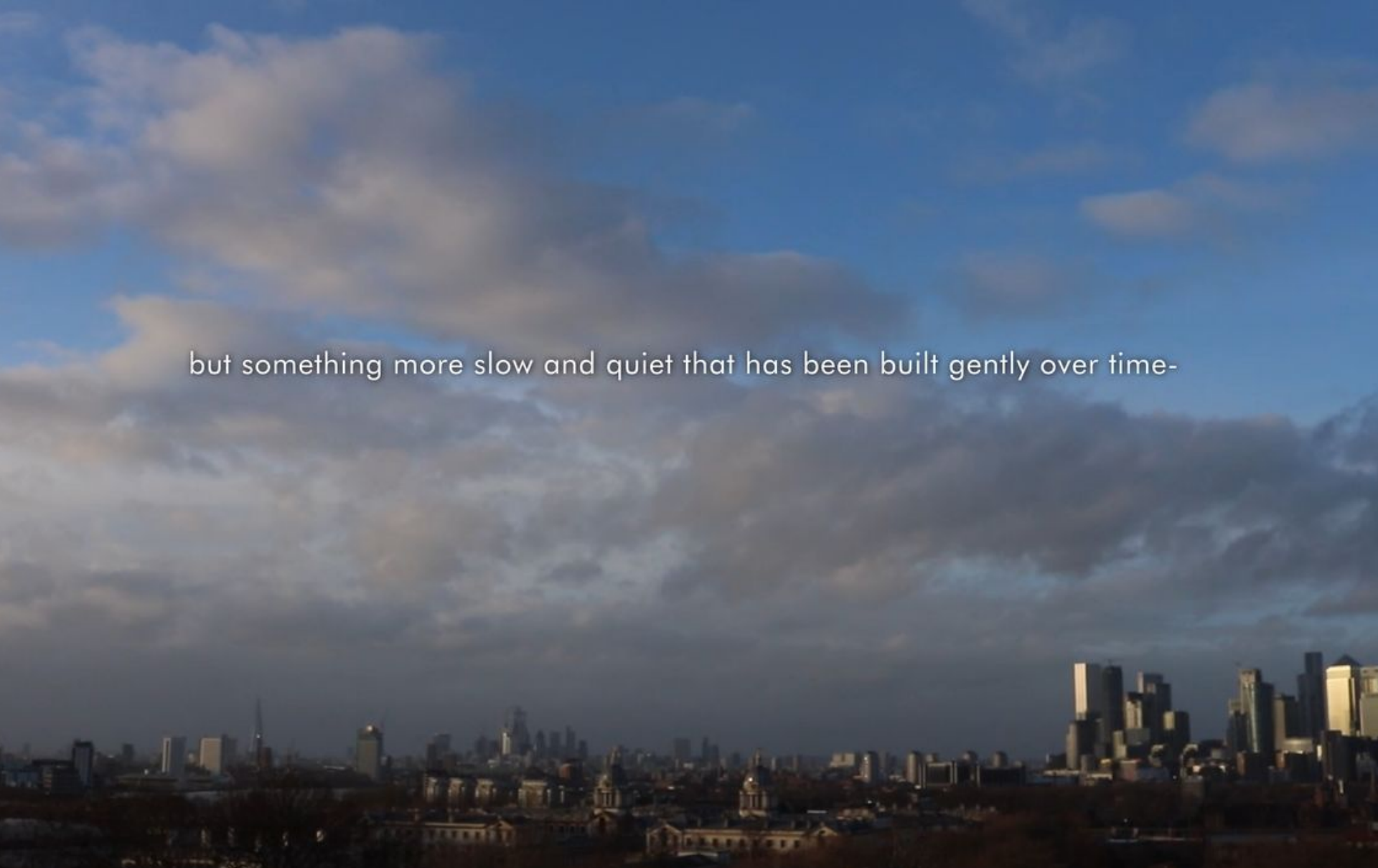


Icarus (2024)

14m05s moving image work, displayed on modified shelving upright

'Icarus' recounts two anecdotes from when I was 16- one where my friends and I broke into an abandoned mental hospital, and one where two friends of mine climbed the chimneys of Battersea Power Station untethered. This is structured around the idea of 'a memory staircase': a staircase built from the memories of every upwards step you've ever taken.

It offers reflections the things we do to gain different perspective, and what it is we're trying to get a perspective of.



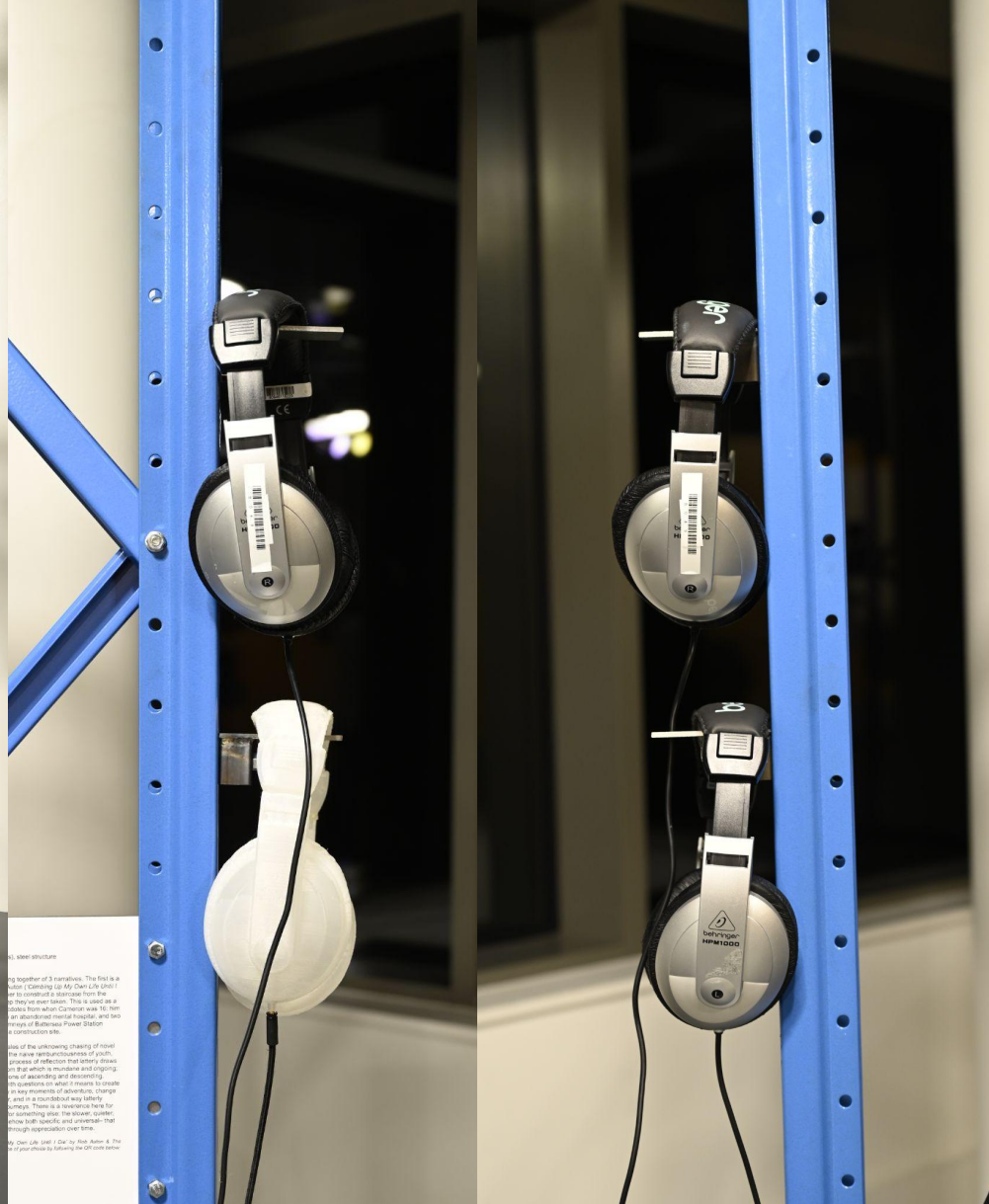
but something more slow and quiet that has been built gently over time-

Icarus (2024)

14m05s moving image work ([link to a 2m excerpt](#))

Video is monologue narration with original musical accompaniment. The action on screen is minimal- only occasionally using image, camerawork or text placement to draw attention, leaving the viewer space for their own ruminations.

The idea of the 'memory staircase' is from a spoken word piece by Rob Aughton, which is referenced in the script at several points, and forms the anchoring structure for the narrative. Full video available on request.



(a) steel structure

ing together of 3 scenarios. The first is a
 video ('Coming to My Own Mind')
 for to reveal a staircase from the
 to they've seen taken. This is used as a
 idea from what Carpenter was to film
 an abandoned mental hospital, and the
 image of Redwood Power Station
 a construction site.

idea of the unknown chasing of novel
 the view transparency of pain,
 process of reflection that later's view
 on the when it's through and going
 one of ascending and descending
 in questions, on what it means to create
 in the elements of dramatic, change
 , and it is a round-off way liberty
 supply. There is to make a new fur
 or something else, the slower, quarter
 show both specific and universal, near
 through appreciation over time.

by Dan Lee (2017) for Rob Allen & the
 of gratitude to following the different scene.

Icarus (2024)

Install Dimensions: 2m x 0.8m x 0.8m

Blue shelving unit is in reference to the Rob Aughtons 'memory staircase', as both a nod to scaffolding needed to scale to great heights, and as a nod to the art supply shelf Rob remembers climbing up to 'thousands and thousands of times'.

The work comes with 4 headphones, a nod to the 4 boys who break into the mental hospital.

One has been substituted for a mock set, printed in clear PLA, for reasons relating to the story.

View from 'Desire? Desire!' at Pending RCA.



The Way

O' world, show me the way

The way voices sound when your head is underwater

The way the kettle clicks when the water's finished boiling

The way it feels to scratch that mosquito bite

The way the spicy soup leaves the lips tingling

The way a squirrel loops and threads their way across the grass

The way a service workers feet feel after a full day spent standing

The way a windsock hangs on a non-descript day in some small and quiet airfield

The way a man runs for a train

The way a girl looks up at a plane

The way a doctor sighs deeply

The way a stadium erupts

The way fish explore a tank

The ways one could try to rob a bank

The way a soldier clutches a gun

The way a baby clutches a thumb

The way an astronaut slowly spins

The way the world slowly turns

The way the light from the streetlamps refracts through the steamed up windows of an overcrowded bus on a cold winter's night

The way a brick absorbs the sun

The way the sounds of the sprinklers harmonises with the sound of the insects in a wide playing field on a hot summer's day

The way rain smells

The Way (2024)

spoken word performance/text ([link to text pdf](#))

List poem using 'the way' as a repeating motif, with a narrative arc of losing and finding.

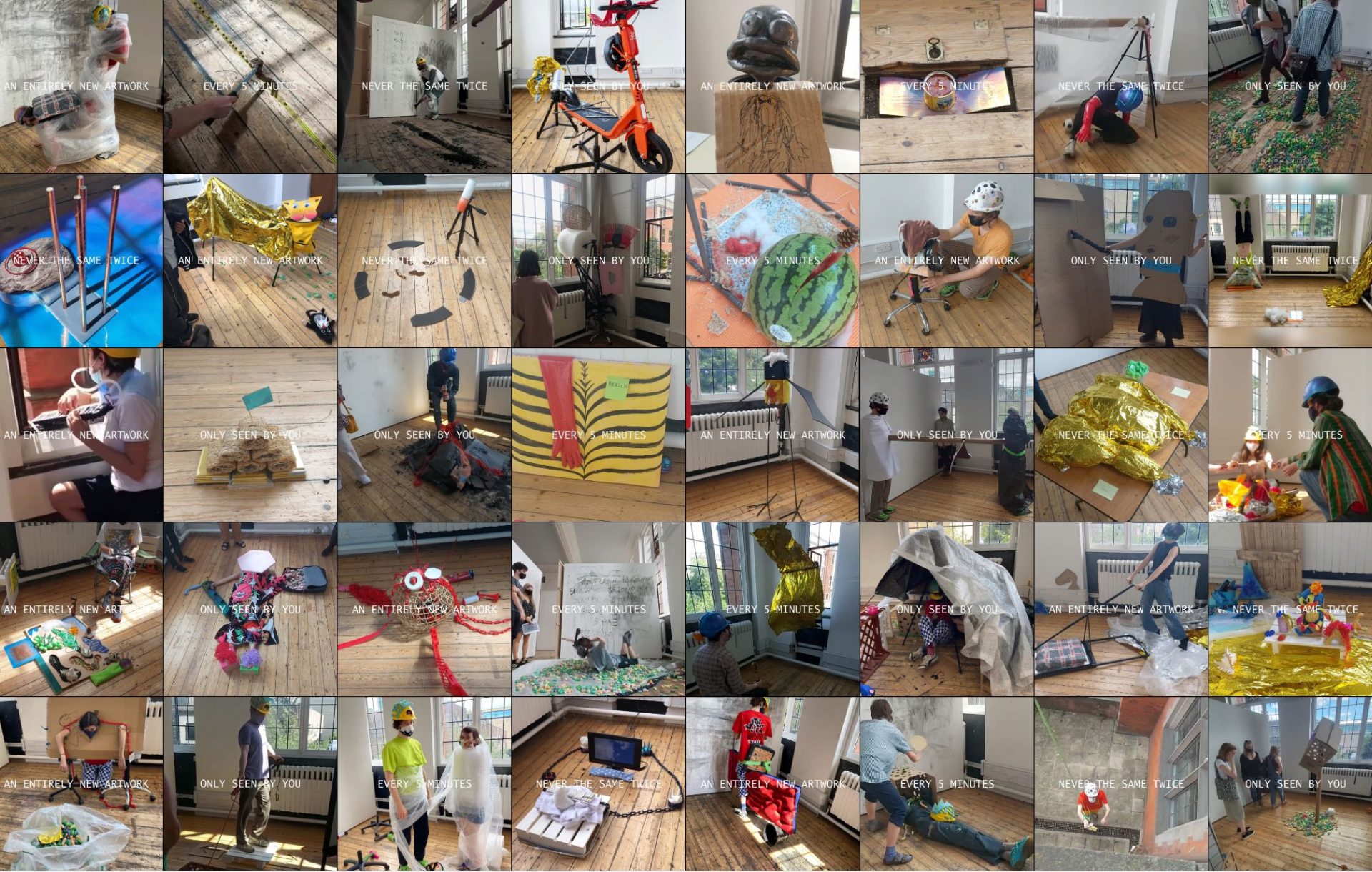
Photo from CAP Live at the Gorvy Lecture Theatre.



The Way (2024)

[\(link to 2m excerpt\)](#)

First performed as part of 'Play Ground 1st Edition', in which each participating artist was randomly assigned a piece of playground apparatus, and given a week to create an artwork to be performed on said piece. Having been assigned a large, multifaceted structure, I considered inviting the audience to sit on it and daydream together as a starting point.



A Show Like No Other - Supercut (2024)

1m01s moving image work ([link](#))

1 minute supercut of 'A Show Like No Other's debut run at the Ex-Libris Gallery Newcastle, where it ran 3 hours a day for 12 days.

Over 300 works were produced in that time.

Fittingly, the Supercut is the same length as the pieces in the show would be visible for.

Score: a "Team" had 4 minutes to make a work which would be shown for just 1 minute. This process would loop and works could not be repeated.



To Be Opened... (2024-)

Durational project in which envelopes are received by audience.

Each envelope states on the outside the situation in which it is 'to be opened', and each contains some kind of material - a prompt, or instruction, or other musing - in relation to the intended situation of the encounter.

Display method and which letters are available is varied each time the work is released, depending on the location of the work.

To Be Opened
with someone who
knows you very well

Tell them a story
that shaped you.

To Be Opened... (with someone who knows you very well) (2024-)

Each letter is an invitation for contemplation and seeks to frame moments of significance which are regularly absorbed by the continuum of everyday life. The results are not documented, only the dispersals.

So far the work has been dispersed among friends and peers. A first gallery show is slated for August, and dispersals in public space are planned for the autumn and beyond.

a Statement that tells:

The idea is central. The idea is what's shared, by the works and by those who encounter the works.

The execution follows the idea. Each project is an experiment. Themes recur, but the idea behind each work is different, and therefore the execution of each work is completely different. The work is often iterative, as new ideas emerge from different showing contexts, or different facets of the idea are brought out.

A way to categorise the results is that of Monologue, Thing, or System, although the terms are slippery and many works exist across or between them-

- the Monologues employ devices such as list or narrative to deliver natural, ruminatory and intimate reflections, attempting to understand what it means to be and to relate.

- the Things carry deceptively gimmicky qualities designed to enter the mind quickly and stay there indefinitely, in a bid to recur later, to differently inform and differently define the viewers experience of the world.

- the Systems employ the process of the practice as a whole within their own bounds, with smaller 'works' being created under a wider set of conditions that form the package for The Work.

Certain themes the artist points to across his works are moments, systems, information, relation, choice(s) and significance.

The research is an attitude. It is a relentless, wide-ranging, receptive process and encompasses every subject, thing or relationship the artist finds interesting, finds surprising, cares about, and cares for. The pieces often rely on the viewer to be curious and inquisitive- much like the artist was when creating them.

The hope is that what he delivers can work with the audience to make space and time for contemplation, to make connections, relationships and understandings between things, and to make difference in what is often an overwhelmingly indifferent world.

a Statement that shows:

Cameron Jarvie has tried many times to nail down a short statement on his practice.

Every time he has been asked, he reimagines his statement from a different angle. The individual statements never fully encapsulate what he's trying to do, and never will, but each one forms a layer which together build back into a richer picture of his practice.

His work seeks to prompt and extend this process with the world around us- maybe that's the point.



an artist Bio :

Cameron Jarvie (b. 1998, Hong Kong) is a British artist based in London with an interdisciplinary practice.

His work looks to unpick and/or direct the processes through which we draw meaning.

He is currently studying an MA in Contemporary Art Practice at the Royal College of Art, and holds a BA in Fine Art from Newcastle University with 1st Class honours, along with The Final Year Student Prize for Achievement in Final Year, and The John Bell Simpson Prize for Most Outstanding Dissertation.

He also has completed residencies with Space 118 (India) and VARC Hexham (UK), an Erasmus+ exchange programme with ASP Warszawa (Poland), and the Collective Studio programme with The Newbridge Project, Shieldfield (UK).

an artist CV:

([link](#))

an employment CV:

([link](#))

'I'm interested in...'

([link](#))

Website: cameronjarvie.com

Instagram: @cameron.jarvie

Email: jarvieart@gmail.com

This academic year, his work has been exhibited in 'Elephant in the Safe?' at Asylum Chapel Peckham (2024), 'Playground' at Pedlars Park Vauxhall (2024), 'The Royal College of Art SoAH Degree Shows 2024' at RCA Battersea (2024), across 'CAP Festival: Towards Levitation' at Tate Modern, Montez Press Radio, Ivy House Peckham, Hangar Space Battersea, and Genesis Cinema Mile End, London (2024), in 'Rites & Ritual' at Safehouse 2, London (2024), 'Everything Must Go' at The Cookhouse UAL, London (2024), 'Desire? Desire!' at Pending RCA, London (2024) 'No Man's Land' at the Dyson Gallery, London, (2023), 'Fireside' in the SET Woolwich Garden, (2023),

Additionally he has recently operated as a lead coordinator on a 101 artist audiovisual exposition and a 40 artist radio broadcast, and as a lead programmer on a 14 artist group exhibition and on a 26 artist variety event, He also facilitates workshops, hosts a radio show, and annually sets up a large scale treasure hunt.

(a bibliography/reference-list)

A fair selection, in no particular order, of reference materials which informed my practice this academic year. Specifically the ones which are most directly, prominently, and tangibly linked to what I'm making right now.

Texts

Dispersion (2002), Seth Price
The Burnout Society (2010),
Byung-Chul Han
Hyperculture (2022), Byung-Chul Han
The Scent of Time (2014),
Byung-Chul Han
The Piper at the Gates of Dawn
(from The Wind in the Willows)
(1908), Kenneth Grahame
What I Talk About When I Talk About
Running (2007), Haruki Murakami
Pale Fire (1962), Vladimir Nabokov
Bullshit Jobs (2018), David Graeber
Composers as Gardeners
(Architecture vs Gardening), Brian
Eno
The Library of Babel (1941), Jorge
Luis Borges
Metropole (1970), Ferenc Karinsky
Capitalism and Schizophrenia
(2002), Jonah Peretti
Tribe: on Homecoming and Belonging
(2016), Sebastian Junger
The Usefulness of Useless Knowledge
(1939), Abraham Flexner
How Does Our Language Shape the Way
We Think? (2009), Lera Boroditsky
The Fidget Business (2021), Will
Dunn
The Art of Looking Sideways (2001),
Alan Fletcher
The Dawn of Everything (2021),
David Graeber, David Wengrow
What Makes Life Worth Living?: On
Pharmacology (2010), Bernard
Stiegler
Shooting an Elephant (1936), George
Orwell
Bullet in the Brain (1995), Tobias
Wolff
Snow (1999), David Bermann

Art

Dropout Piece (1970), Lee Lozano
Catholic Birdhouse (1978), Mike
Kelly
Comedian (2019), Maurizio Cattelan
Red Scooter (2009), Ashley
Bickerton
Because (2019), Sophie Calle
Truisms (1978-87), Jenny Holzer
Light Line (1989), Jenny Holzer
Airpressure.info (2022), Lawrence
Abu Hamdan
Stepping into machine (2022), Nina
Davies
Precursing (2023), Nina Davies
The Trip (2010), Marcus Coates
The Secret of Life and Death (some
men... others do not) (1977), Allen
Ruppersberg
Verb List (1967), Richard Serra
Kinetic silicon series, (2017-)
Harrison Pearce
Spliced self help books series
(2023), Graham Wiebe
Children's Games (1999-), Francis
Alys

*Fellow CAP Student works**

Tom Fairlamb 'Achievement Society'
(bees on phones), seen at Dyson
Gallery (2023)
Neil Chikono (performer vs mic
stand), seen at CAPberet (2023)
Ning An 'Turtle Shell'
(projections on polaroids), seen
at 3 is the Magic Number (2024)
Ding Ling, Yifan Zhang, Yi Wang,
and others (audience asked to lie
on the floor), seen at CAP Dada
Ball (2024)

*some titles are missing

Films

Pom Poko (1994), Isao Takahata
My Dinner With Andre (1981),
Louis Malle
Stalker (1979), Andrei Tarkovsky
Slacker (1990), Richard
Linklater
Sans Soleil (1983), Chris Marker
Stand By Me (1986), Rob Reiner
Grizzly Man (2004), Werner
Herzog
Being John Malkovich (1999),
Spike Jonze, Charlie Kaufman

Music

Climbing up my own life until I
die, Rob Aughton & The Hackney
Colliery Band
Tenderness, Parquet Courts
Master of My Craft, Parquet
Courts
Museum, Richard Dawson
Fulfilment Centre, Richard
Dawson
Jogging, Richard Dawson
F20/FAITH, FITNESSS
The Body You Deserve, HTRK
I Want Wind to Blow, The
Microphones
Rain Dogs, Tom Waits
Perfect Day, Lou Reed
Not One Not Two, Liila
Runeii, Talk Talk
Born to Run, Bruce Springsteen
Runner, Steve Reich
Street Hassle, Lou Reed
Duk Koo Kim, Sun Kil Moon
Planted a Thought, Arthur
Russell
Come On Let's Go, Broadcast
Heaven or Las Vegas, Cocteau
Twins

Games/Code

Conway's Game of Life
(1970), John Conway
The Stanley Parable (2013),
Davey Wright
The Library of Babel
(2015), Jonathan Basile
Moon: Remix RPG Adventure
(1998), Love-de-Lic
The Legend of Zelda: Tears
of the Kingdom (2023), Eiji
Aonuma
The 'Monster Hunter' series
of games (2004-present)

Misc.

Ithkuil ('ConLang' i.e.
invented language)
Indra's Net (extended
metaphor)
Emergence (theory around
layers of organic process)
Emergent Gameplay (notion
of games in which rules are
set out often simply as
relationships or system
properties)
Selective Determination
Hypothesis (theory around
agency, skillset,
community)
Sapir-Whorf Hypothesis
(theory of linguistic
relativity)
Procedural Generation
(algorithmic computing
technique)
Final Hot Desert (gallery
initially working with site
specific installs in the
Utah Salt Flats)