

selected works as of July 2025



[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 video montage](#))

Install view from RCA SoAH 2024 Degree Show.

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 loop has no repeats in its 13 hour runtime.



[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

([link to a performance demo video](#))

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 deeping into the work can be found here ([link](#))

[illegible]

A-series giclee print on paper. Variable dimensions.
Full script for 'run', formatted to fit onto a single page of A-series paper.
Definition of 'run' in verb, noun, adjective forms, containing 371 different entries.
Photo scan.

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 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, k 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 (livesto 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- forward or set up as a candidate for election to a position, seat, etc. 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 (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.

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'. 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.



Seven for a Secret, 2022

Materials: Magpies, steel, wood.

The work is designed to appear true enough to leave an impression that alters the feeling held in future encounters with real magpies in the wild. It also ruminates on the interrelational position of animals in the human imagination and the role of sharing anecdote in the emergence of mutual consensuses



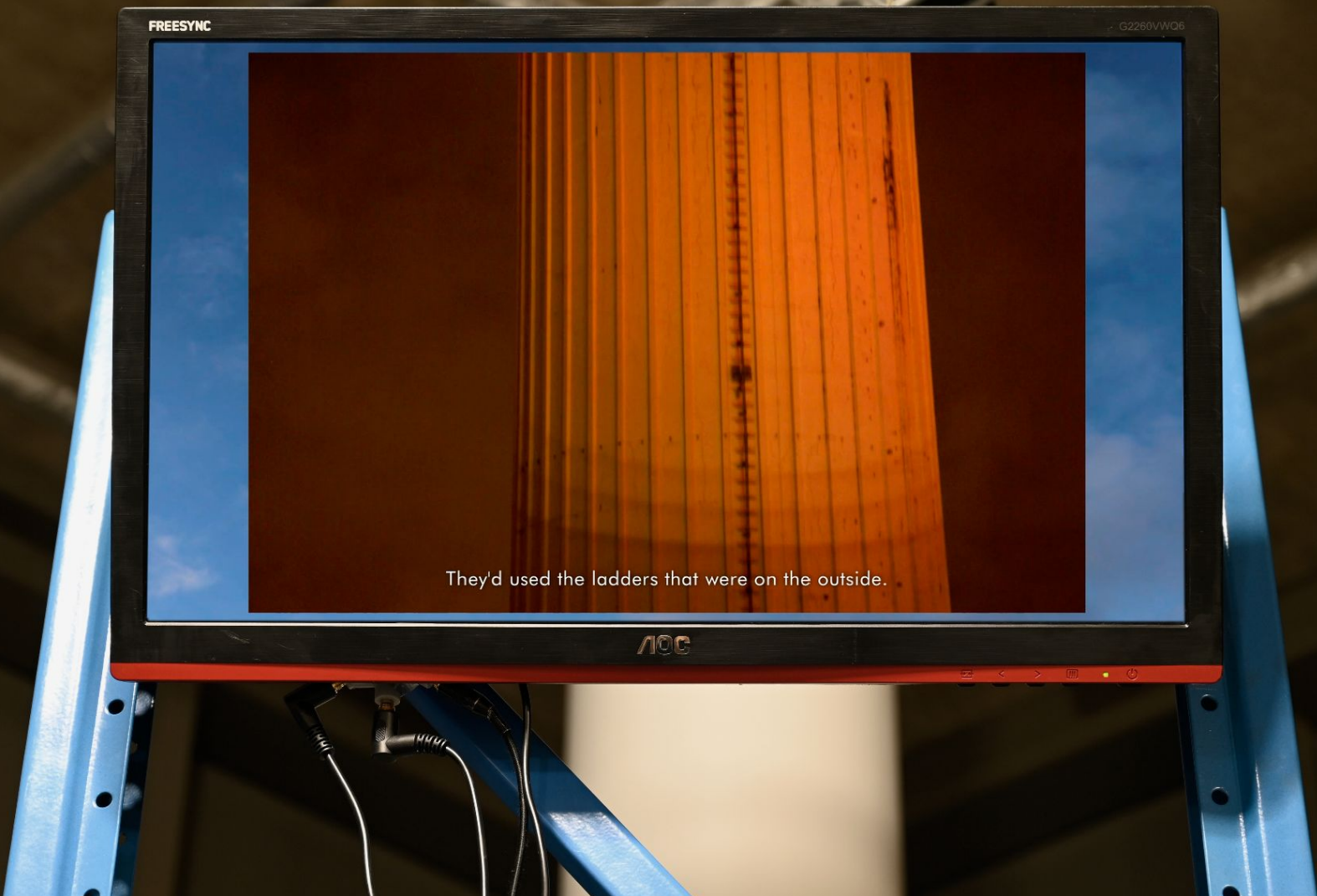
Seven for a Secret, 2022

The stacked form is similar to the animals from the Brothers Grimm tale 'The Town Musicians of Bremen.'

The work is titled in reference to the UK folk poem/nursery rhyme, which goes:

"One for Sorrow, Two for joy, Three for a girl, Four for a boy

Five for silver, Six for gold, Seven for a secret, never to be told..."




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.



(s), steel structure

ing together of 3 variables. The final is a
 fiction (Climbing Up My Own Life Line)
 to be a metaphor for the journey from the
 to they've ever taken. This is used as a
 taken from when Carver was 16, then
 an abandoned mental hospital, and last
 images of Redwood Power Station
 in construction site.

idea of the unknown chasing of novel
 the view (ir)reproducibility of pain,
 process of reflection that latter's drives
 on that when is to produce and ongoing
 some of ascending and descending
 to questions on what it means to create
 in way elements of themselves (change
), and is a roundabout way to liberty
 summer. There is to answer here for
 for something else: the slower, quieter
 when both slowly and understand that
 through observation over time.

My Own Life Line (s) by Rob Aughton & The
 it is a metaphor for the journey from the
 to they've ever taken.

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.



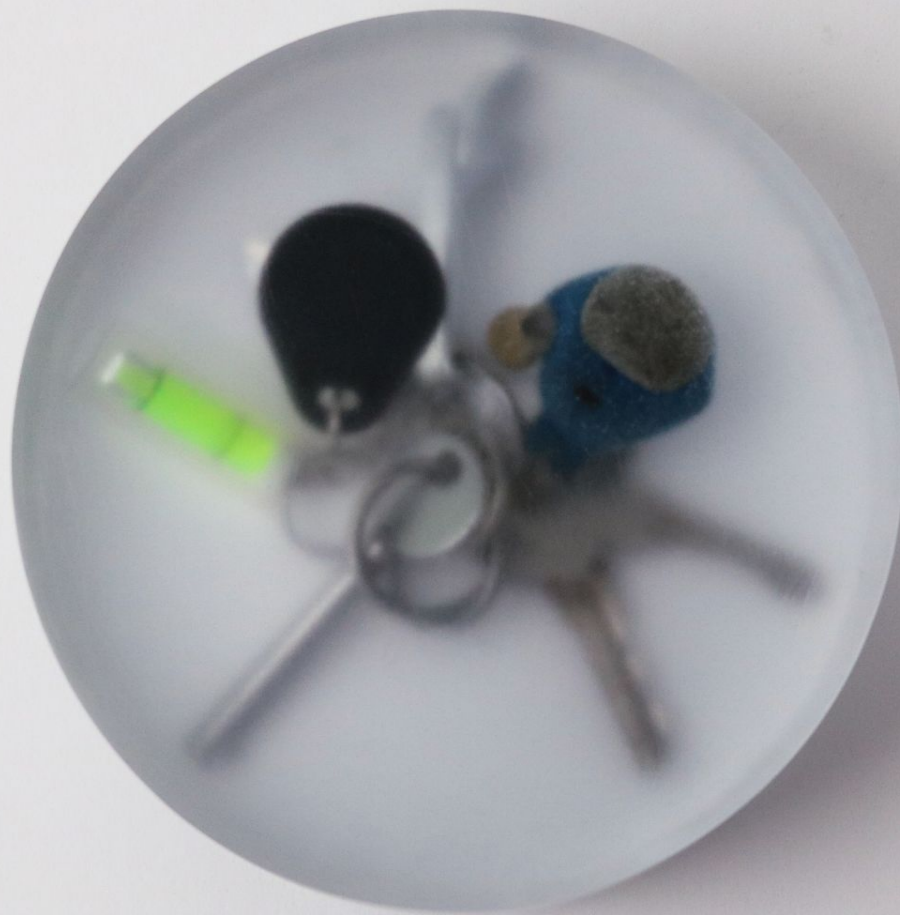
[KEYS] : My Keys - 2024

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



[KEYS] 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.



[WORDS], To Dream is to high-five across generations, 2023

Spoken word performance/text with an accompanying thermochromic chiminea. A story of a day with friends in Edinburgh takes a surreal and existential turn.
Photo from Fireside I at SET Woolwich



[WORDS], The Way, 2024

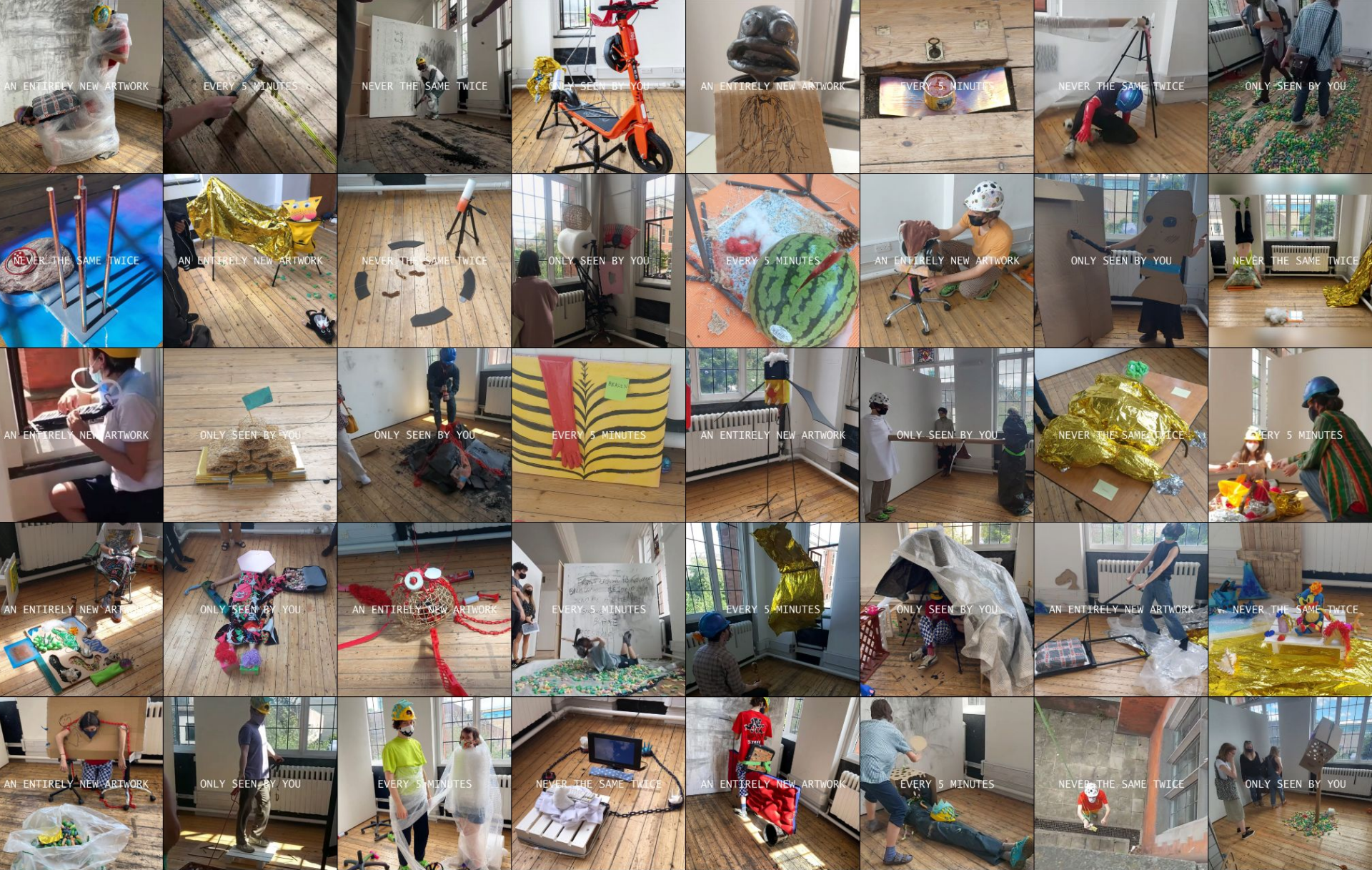
Spoken word performance/text ([link](#))
List poem using 'the way' as a repeating motif, with a narrative arc of losing and finding.
Photo from CAP Live at the Gorvy Lecture Theatre.



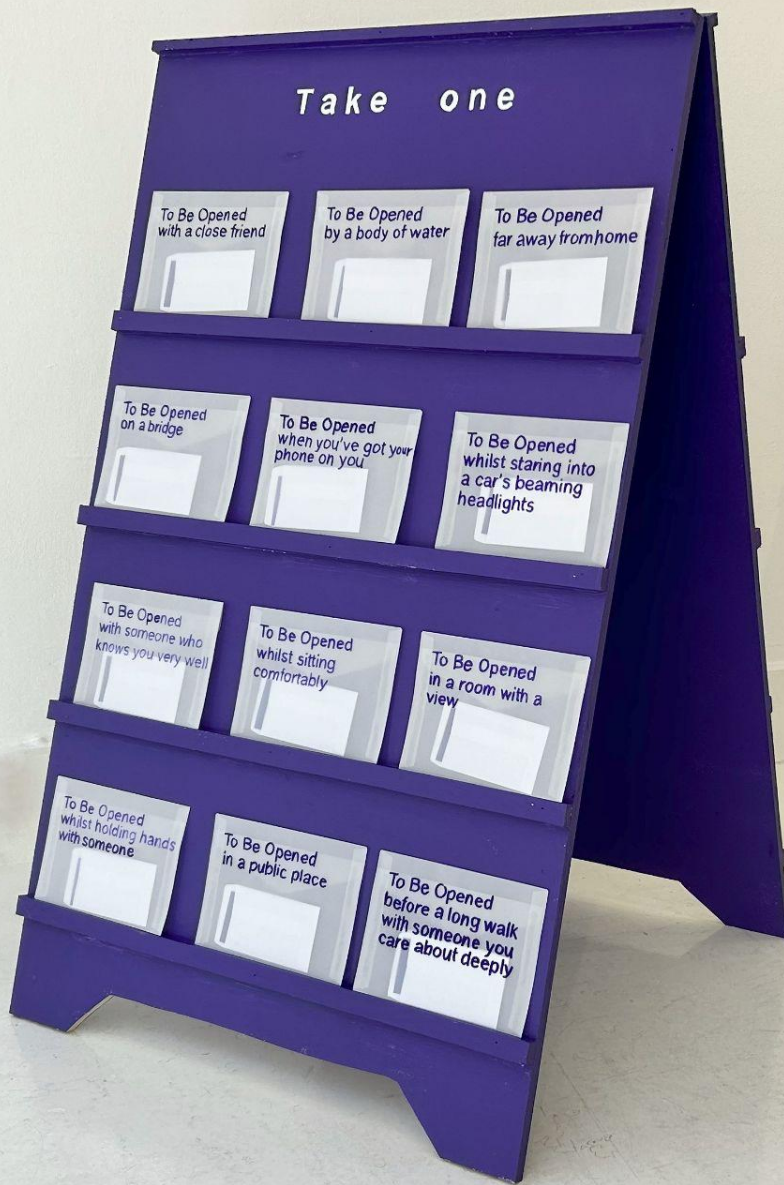
[WORDS], *The Way* (2024)

([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.

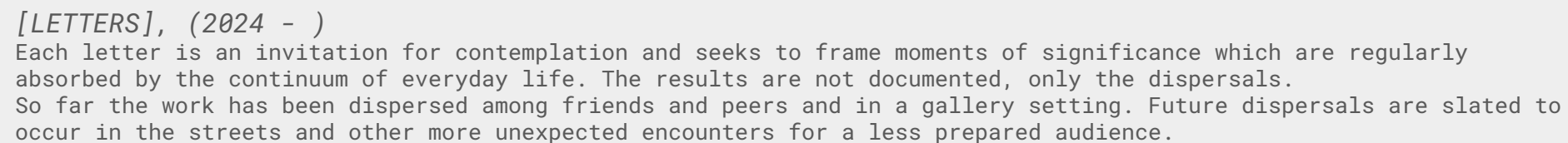


[LETTERS], (2024 -)

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.





[LETTERS], (2024 -)

A new handheld print gun has made it possible to massively increase production of these letters. Dispersals are ongoing - so far spanning over 300 letters in 3 languages across 4 countries - with an archive presently being compiled.



an artist Bio:

Cameron Jarvie (b.1998) is a Hong Kong born, London raised artist with an interdisciplinary practice across object & installation, written & spoken-word, durational performance and interactive encounter. His approach, neither medium nor subject specific, blurs boundaries between the mythic, encyclopaedic and diaristic. His work seeks to unpick and/or direct the processes through which we draw meaning.

He holds an MA in Contemporary Art Practice from the Royal College of Art and a BA in Fine Art from Newcastle University with 1st Class Hons, where he received 'The Final Year Student Prize for Achievement' for his epic two-week-long piece 'A Show Like No Other' and received 'The John Bell Simpson Prize for Most Outstanding Dissertation' for his work 'Formats, Fictions, Frameworks: Why the Least Important Thing About Art is the Art.'

He has also completed residencies with Elsewhere别处 (China/Japan), Space 118 (India) and VARC Hexham (UK), an Erasmus+ exchange program with ASP Warszawa (Poland), and the Collective Studio program with The Newbridge Project, Shieldfield (UK). He has exhibited in a variety of spaces and contexts, including at Asylum Chapel, Ex-Libris Gallery, and Tate Modern.

an artist CV:

([link](#))

an employment CV:

([link](#))

'I'm interested in...'

([link](#))

Website: cameronjarvie.com

Instagram: @cameron.jarvie

Email: jarvieart@gmail.com

In 2024 alone, his work has been exhibited across 'CAP Festival: Towards Levitation' at Tate Modern, Montez Press Radio, Ivy House Peckham, Hangar Space Battersea, and Genesis Cinema Mile End, London (2024), and in 'The Royal College of Art SoAH Degree Shows 2024' at RCA Battersea (2024), 'Battenberg II' at Way Out East, Beckton (2024), Hazy Horizons at Noho Showrooms, Soho (2024), 'Elephant in the Safe?' at Asylum Chapel, Peckham (2024), 'Playground' at Pedlars Park, Vauxhall (2024), 'Rites & Ritual' at Safehouse 2, Peckham (2024), 'Everything Must Go' at The Cookhouse UAL, Chelsea (2024), 'Desire? Desire!' at Pending RCA, Battersea (2024)

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, curates and hosts a quarterly storytelling, performance and live-entertainment evening, and annually sets up a large scale treasure hunt.

a Statement that tells:

My name is Cameron Jarvie, I'm an interdisciplinary artist with a practice across objects, monologues, durational performance and interactive systems of encounter. My work looks to unpick and/or direct the processes through which we draw meaning.

An interest in myths and encyclopaedias held since childhood feels consistently relevant in my work.

Lately my direction has been informed equally by experiences of burnout.

I also feel that as a child of the internet and growing up in mega-cities, my relationship with urban environments and online space form an undercurrent to my attitude.

My approach, neither medium nor subject specific,
blurs boundaries between the mythic, encyclopaedic and diaristic;
Because memory is the medium I look to work with,
and live-encounter or anecdote tend to be significant factors in creating deeper mental impressions,
I often find my work categorised amongst performance or conceptual art practices.

I think much like Francis Alys or Virgil Abloh, I keep my studio in my head,
and consider my practice more of an attitude or way of relating to the world.

'My' process touches everything, and the artworks I produce are a residue that has been chosen and carefully arranged. I have an exhibition practice, but much of it also happens in the streets, in parks, in living rooms, and so on- untitled, unannounced, unmade, but no less real.

The pieces I do produce are produced -more than for their present selves- to exist in their secondary forms:
not as the objects, but as their memory.

As information or imagination- as seeds or producers or activators
for new realisations and relationships to emerge.

My belief is this-

The best works, mine or otherwise, carry clarity, brilliance, and endurance.
Through memory, analogy, rumour, or directly mediated encounter,
they become co-authored by their audiences.

My aim might be simply to get to the heart of things-
That is my process, one of learning and understanding.

I sometimes think of it as like going on a walk,
from somewhere familiar, to somewhere less familiar, and back again.
And so I would like through my work I extend this process with my audience.
That I might take a viewer on a walk,
from simple, through complex, to essential-
and leaving behind a map
Such that they might on their own terms repeat
this same journey in different ways.

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.