

Cameron Jarvie

Portfolio of Practice

selected works as of April 2026 + artist info



[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.

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[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](#))



[RUN], 2025

Twin setup iteration.

Study for a future setup with a field/array of treadmill setups across a space.

Dimensions & Durations variable.

As seen at Candid Arts Trust, with prior exhibition images coming from RCA SoAH Degree Shows and Battenberg II at Way Out East

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, 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.

In the current edition of the Oxford English Dictionary 'run' has the 2nd most meanings after 'set'. However in 2011 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.



[ICARUS], 2025

56m10s audio narrative piece, jug of iced water, 3 drinking glasses, open window with safety latch removed, found photography, found images, found text.

As seen in 'a Drop in the Ocean' by Spare Room Gallery. The exhibition presents a single piece, [ICARUS], imagined here as a multi component installation. A durational narrative experience for groups of 4, bookings arranged by google form. The gallery was in a 22nd floor apartment bedroom, location undisclosed. Phones were not allowed in the space.



[ICARUS], 2025

"The whole room could be considered a single piece in itself, but there are three core elements within it- an open window, a jug of iced drinking water, and a 58 minute audio monologue to bridge them.

The audience are implicated in the work as participants- invited to drink the water, feel the wind, and embody the story."

(words by Albert Ross)



[ICARUS], 2025

"The nature of the gallery space, the Spare Room in which the show takes place, mirrors that of the St Clement's Mental Asylum space detailed in [ICARUS]'s narrative. Both are transient spaces, temporarily unoccupied, existing phantasmically between their past and future functions, and both become the settings for an engagement in which a small group bound first by a curiosity and then an experience come into contact, perhaps unknowingly at first, with heady and existential lines of questioning."

(words by Albert Ross)



[ICARUS], 2025 (disposable auto-documentation)

For the final two viewing slots, a disposable camera was hidden in the bedside drawer. With the camera being hidden and the documentation organic, the images, intent, & fading light, all synchronise to match the original image and inputs. This in turn echoed viewer accounts of the headspace the narrative description within [ICARUS] instilled and how close those came to what I claim to have felt in that original space a decade ago. Full exhibition repository can be found [here](#)
(Images by Jorge Jobim)



(a) steel structure

ing together of 3 scenarios. The first is a video ('Coming to My Own Life') set to music that is abstract from the way they've been taken. This is used as a video from when Cameron was 16, from an abandoned mental hospital, and the image of Redwood Power Station in construction site.

idea of the unknown chasing of novel the new impermanence of pain, process of reflection that later's crisis on the when it's through and going some of ascending and descending. In questions, on what it means to create in the moments of darkness, change , and it is a round-off way liberty . There is a sense of hope for something else, the slower, quieter, more subtle and unspoken, near through appreciation over time.

by Dan Lee (1987) / Star by Rob Allen & The of possibility by following the different scenes.

{Icarus}, 2024 (early version)

14m06s Video, Install Dimensions: 2m x 0.8m x 0.8m

Blue shelving unit is in reference to the Rob Aughton's '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.



'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.

View from 'Elephant in the Safe?' exhibition at Asylum Chapel



'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..."

Studio photograph.



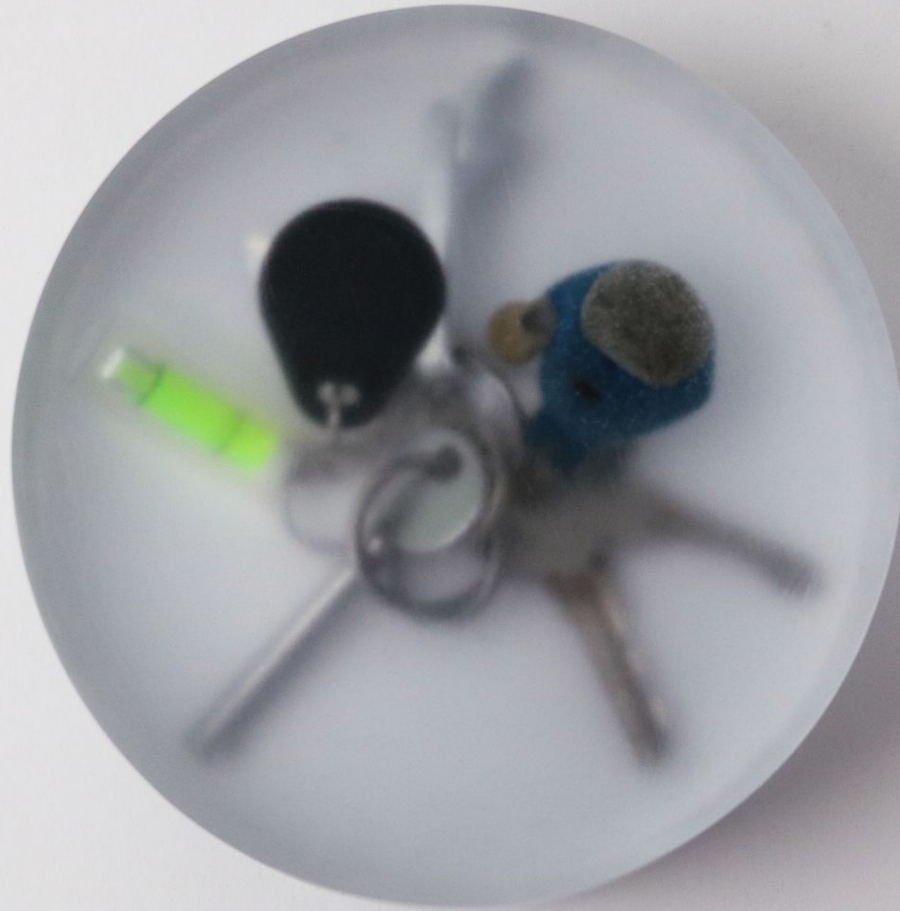
[KEYS] : My Keys - 2024

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

Inventory: 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

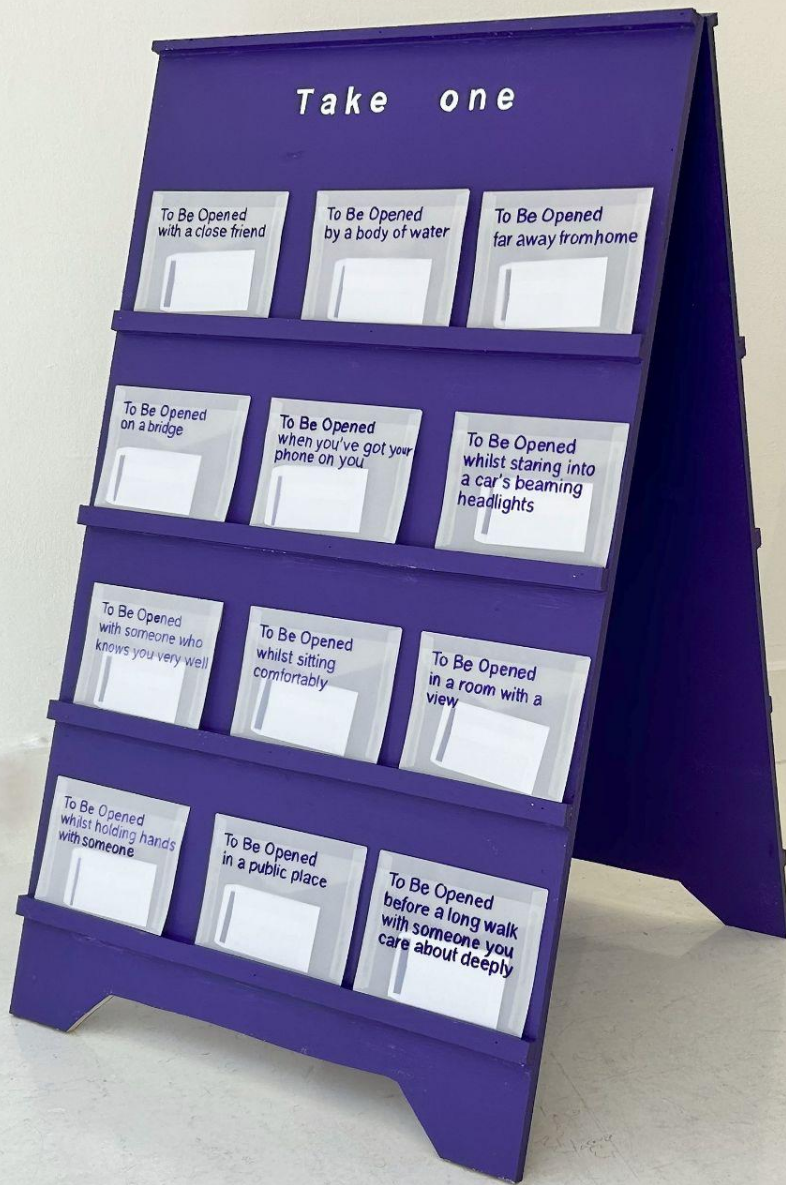
Spoken word performance/text ([link](#))
List poem using 'the way' as a repeating motif, with a narrative arc of losing and finding. Photo from CAP Live at the Gorvy Lecture Theatre.



{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.



[LETTERS], 2024-ongoing

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.

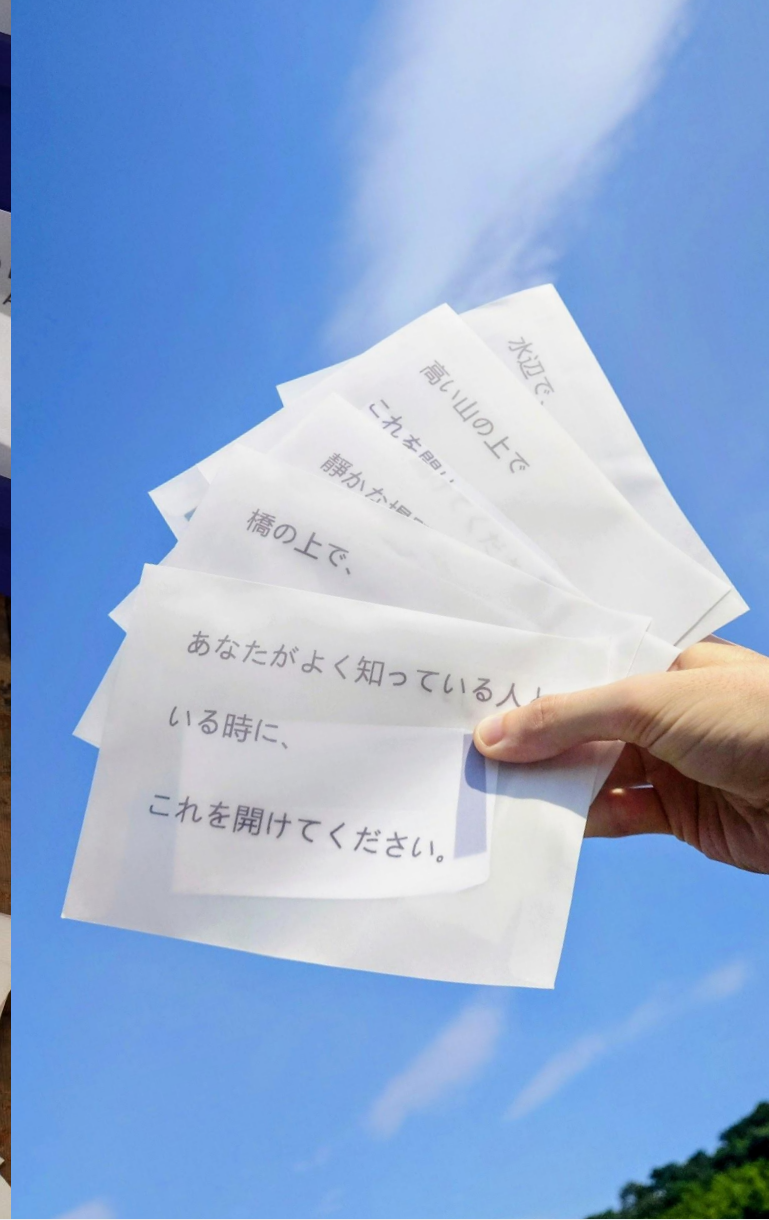
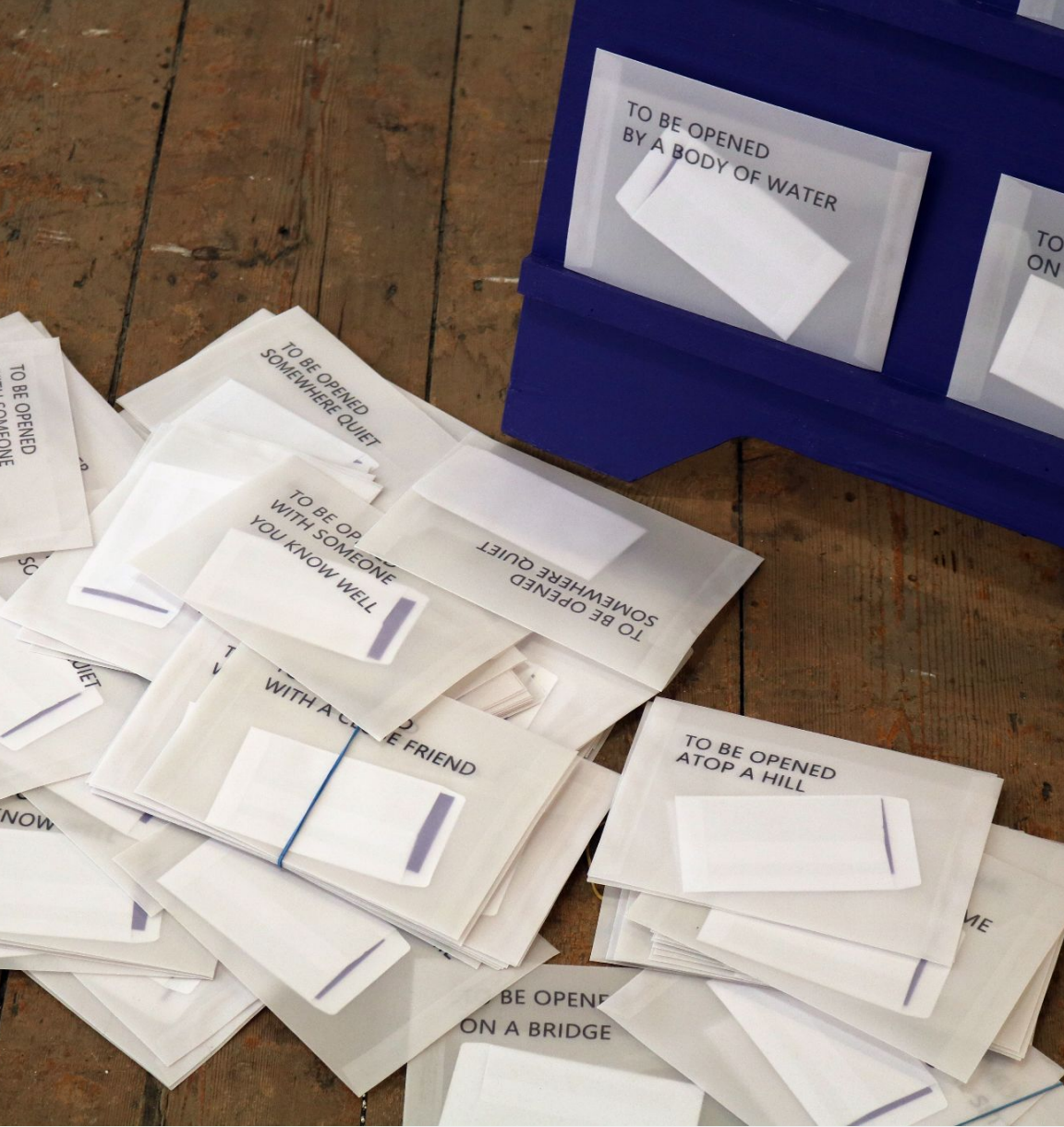
Display method and which letters are available can be varied each time the work is released, depending on the location of the work.



[LETTERS], 2024-ongoing

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.

An archive of these dispersals is exhibited as part of the work (pictured here mounted to the wall). You can find an online copy [here](#)



[LETTERS], 2024-ongoing

Dispersals themselves are varied, from friends and gallery settings, to chance interactions in the streets. A new handheld print gun has made it possible to massively increase production of these letters. Dispersals are ongoing - so far spanning over 700 letters in 3 languages - with a more rigorous online resource, including a dev diary and patch notes, in production. Photos from Noho Showrooms (2024), Art'otel (2025), Candid Arts Trust (2025), and the streets of Southwest Tokyo



an artist CV:
([link](#))

Website: cameronjarvie.com

Instagram: @cameron.jarvie

Email: jarvieart@gmail.com

an artist Bio:

Cameron Jarvie (b.1998) is a Hong Kong born, London raised interdisciplinary artist with a practice across objects, text, durational actions, live environments, and interactive encounters. 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.

His work has been recently 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), 'Strolling Theatre I & II' in Hakuba Ski Jump Stadium, Nagano, and Koenji Plaza, Tokyo, Japan (2025) and in 'Overlays' at Art'otel Hoxton (2025), 'As If I Were A Chair' at Candid Arts Trust (2025), 'a Drop in the Ocean' at Spare Room Gallery (2025), '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 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 independently, curates and hosts studio walkthroughs and gallery strolls for Nimi Collective, and engages in long-term unannounced performance actions in streets, parks, and living rooms.

an artist Statement:

Hello, I'm Cameron Jarvie,

I'm an interdisciplinary artist with a practice across objects, text, durational actions, live environments, and interactive encounters. My work looks to unpick and/or direct the processes through which we draw meaning.

My approach, neither medium nor subject specific, blurs boundaries between the mythic, encyclopaedic and diaristic; Often I'm using found materials- I like to work with things in the world that already have a pre-existing mental real estate. 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.

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 latest endeavours are largely concerned with the human individual's position in the landscape of automation, atomisation, and acceleration of the Zettabyte era. This body of technological kinetic work, fitting with my history of durational experiential practice, offers spaces of contemplation, drama, and narrative reworking of coremost facets of our understanding of human experience - action, emotion, body, time, meaning.

I liken my current artistic approach to Judo- looking, through the most simple, elegant and effective manoeuvres, to counteract the overwhelming forces of mass information and the political and cultural moment in which I live, flipping them on their head to create gestures of beauty that carry essential qualities. These gestures to the essential are, I hope, imbued with potential to resonate across spaces and reverberate through time.

Like Francis Alys or Felix Gonzalez-Torres I keep my studio in my head, and consider my practice mostly an attitude or way of relating to the world. I produce my works (as their present selves equally) to exist in their secondary forms: Not as the objects, but as their memory. As information or imagination, seeds or activators for new realisations and relationships to emerge.

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.

I would like through my work to 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.