

Camille Yvert

2023

### Contacts

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### Studio

London (UK) - Athens (Greece) based

## Selected past exhibitions

- 2023 [Porous Cities](#), South Parade at FERIA Marseille, France  
[Rear View](#), Biblioteka, curated by Eleni Papazoglou, London, UK
- 2022 [V8](#), Cylinder Gallery, curated by Dooyong Ro, Seoul, Korea  
[SupaVenezia](#), A plus A Gallery, Venice, Italy  
[Ancient Mew](#), Conditions Studio, London, UK  
[Unfabricated](#), D Contemporary, curated by Abigail Guest, London, UK  
[I knock on your skin](#), Set Woolwich, London, UK
- 2021 [Bronzage](#) (solo), Filet Space, London, UK  
[SupaStore Southside](#), South London Gallery, London, UK
- 2020 [Hotel Happiness](#), hotelhappiness.online, curated by Paul Chapellier & Miriam Naeh, UK  
[Friendly Ghost](#), Miriam Gallery, curated by Aaron Mulighan, New York  
[New Contemporaries #70](#), South London Gallery, London  
[The Wrong Biennale](#), Offsite Project Pavilion, curated by Ian Bruner, UK
- 2019 [How I naturally improved](#) (solo), The Gibberd Gallery, Essex  
[Housewarming](#), curated by Clémentine Proby & Melanie Scheiner, Maison Touchard, London  
[New Contemporaries #70](#), Leeds Art Gallery, Leeds  
[We breathe in the space between](#), curated by Rosa Abbott, MIR Space, London  
[You, me & everybody else](#), curated by Robert Orr & Jazbo Gross, One Room Gallery, London  
[Threshold](#), with Rebecca Harper & Jenifer Milner, A.P.T Gallery, London  
[Now you see it, now you don't](#), curated by Jazbo Gross, Wersehall, Berlin
- 2018 [StartPoint Prize](#), European Art Graduates, Representing UK, Desfour Palace, Prague  
[HTTPS://](#), Sluice HQ, Curated by IKO, London  
[Tell A Friend](#), Bredgade Kunsthandel, Copenhagen  
[Too Much Information](#), Seventeen Gallery, London  
[Perpetual Inventory III](#), Filet, London
- 2017 [Possibility Model](#), with Robert Orr, The Hockney Gallery, London  
[Creeside Open](#), curated by Jordan Baseman, A.P.T Gallery, London  
[June](#), curated by Stephanie Hartrop, Set Space, London  
[Seasons](#), curated by Chris Taylor, Maxilla Space, London
- 2016 [Surface Intimacy](#), Limbo, London  
[Perpetual Inventory](#), Ofra Gallery, Paris
- 2014 [Reverb](#), DIG, London  
[Digital City](#), The Bussey Building, London  
[Spaces](#), Berlin Fotografen, Urban Spree, Berlin  
[Das Moordof](#), Chromoos Festival, Berlin  
[Platonic Solid](#), Harts Lane Studio, London

## Awards, grants and residencies

- 2022 (residency) The British School at Rome, UK — Italy  
(grant) A-N Bursary, UK
- 2021 (grant) Arts Council England, UK  
(grant) Fluxus Art Project, UK — France
- 2020 Bloomberg New Contemporaries #70, UK  
(residency) STAIR 03, Harlow Art Trust, Essex, UK
- 2019 (award) StartPointPrize, European Art Graduates, Prague  
(shortlisted) Public sculpture, Societe Generale, UK  
(award) The A.P.T Postgraduate Studio Award, UK  
(award) The Gilbert Bayes Foundation, UK
- 2018 (grant) The Sir Richard Stapley Trust, UK  
(grant) The Continuation Fund, RCA, UK  
(grant) The Sidney Perry Foundation, UK  
(grant) The Eaton Fund, UK

## Education

- 2016–2018 Royal College of Art, MA Sculpture, London, UK  
2013–2015 (Enrolled) Goldsmiths, BA Fine Art, London, UK

## Selected Text/Press

- 2020 The Steidz magazine #6, Mathieu Jaquet  
Saatchi Gallery Magazine, Louise Clarke  
Public Monument and Sculpture Association
- 2016 The Steidz Magazine n°2, France  
ATFDD Magazine n°4, France
- 2015 Étapas magazine n°222, France  
Dust Magazine n°8, 2015, Germany

## Selected Publications

- 2020 Bronzage, Harlow Art Trust, UK  
2018 Perpetual Inventory Vol.III, UK  
2017 Possibility Model, Offline Press Ed., UK  
Perpetual Inventory Vol.II, UK  
2016 Surface Intimacy, Offline Press Ed., UK  
Perpetual Inventory Vol.I, UK

## About

Camille Yvert is a visual artist based in London and Athens. She holds an MFA in Sculpture from the Royal College of Art (London, 2018) and enrolled in the BAFA at Goldsmiths University (London, 2015-2016).

My work combines sculpture, publishing and video. In the intersection of these orientations, I am developing a series of work concerned with our innate ability to adapt under modernity's extreme dogmas of efficiency. I look at this phenomenon through the alienation of the body in a pervasively transient architecture.

I look for the moment or context in which objects of impermanence reveal themselves in stasis. This ungraspable, elusive moment when the politics that permeate an object are laid bare; when the materials around us are stripped of their protective sheen to show us the social relationships that arrange and compose them. This material interrogation is often combined with the use of slogans which ironically comment on the process of automation. The slogans work to imbue the objects with language, pushing them towards the imagined perfection that they could speak for themselves.

More generally, I am interested in how the fear of being determined by external elements can lead us to integrate those elements into our bodies, starting a process of metamorphosis.



Tuck Hip Hold Polystyrene, jesmonite, fibreglass, Mercedes™ car paint, body filler — *View from « V8 » at Cylinder Gallery, Seoul, 2022*



Beeline Epidermis Italwax™ depilatory wax « pour Homme » — *View from « V8 » at Cylinder Gallery, Seoul, 2022*



Bronzage — Solo exhibition at Filet, London, 2021

"Sophrosyne, which allows all self-control, wisdom and moderation, encourages temperance, in other words, the perfect balance between passion and the rational mind. With the help of a balanced mind and well-dosed food supplements, the soft flesh seeks the miracle recipe to accompany the body in its infernal rhythms, seeking to make it pass from the status of human to superhuman. The idea of internal prosperity seems more and more incompatible with one's increasing productive capacity. The optimised body is not a new utopia, but rather the continuity of a genre that springs from a body appearing particularly slow in its environment."

Excerpt from « How I naturally improved », 10' two-channels video  
Supported by Fluxus Art Project

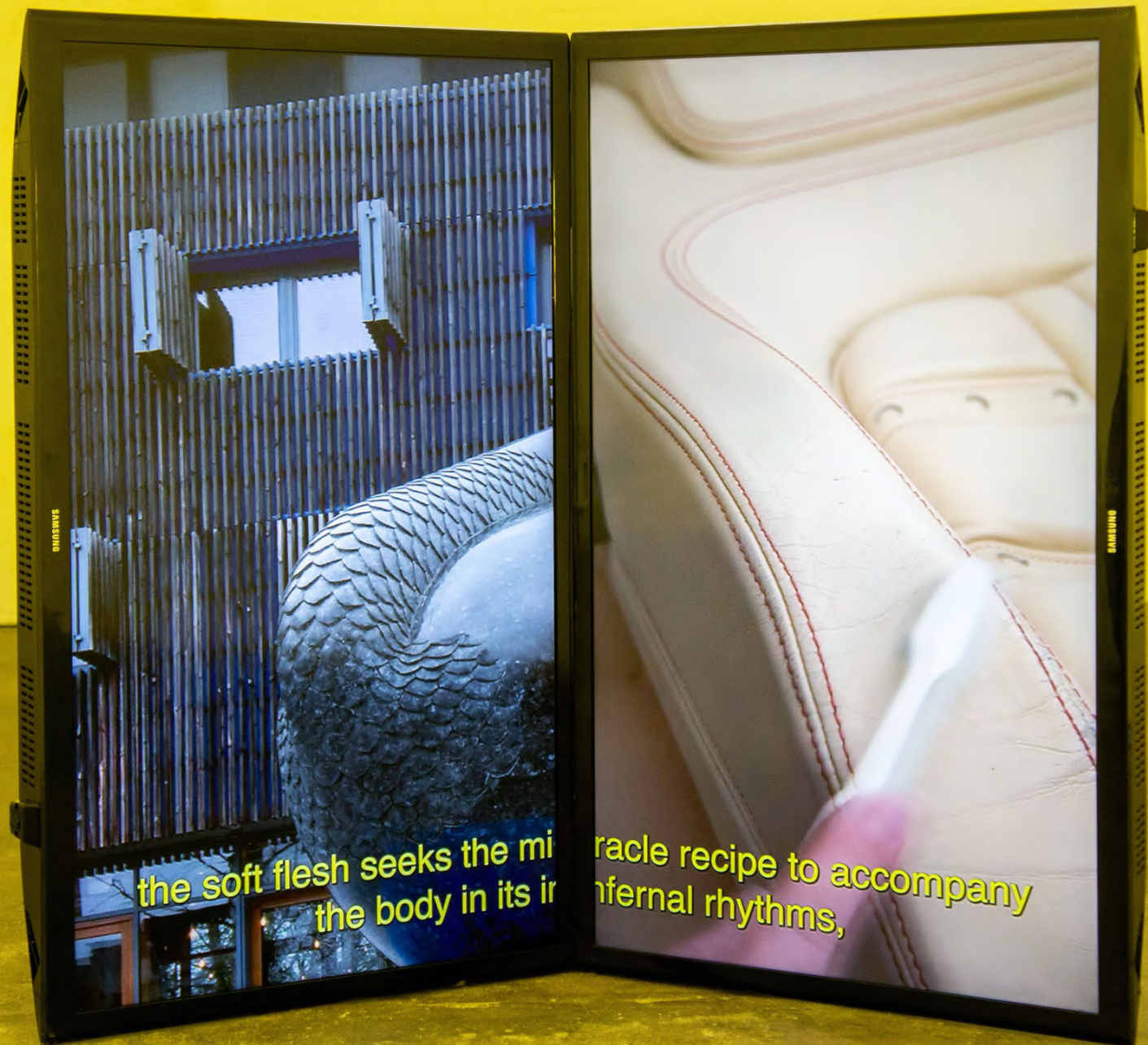


Crude Sun LED tube light, ProTan™ lotion, deep tanning oil SPF15, carotene oil, omega 3, temporary tattoos, citronella essential oil — *View from « Bronzage », Filet, London, 2021*



Crude Sun Details — View from « *Bronzage* », Filet, London, 2021





Beeline Epidermis Jesmonite, charcoal peel off mask, fibreglass, BMW™ engineering oil — View from « Bronzage », Filet, London, 2021



Gluteus Maximus Plaster, BMW™ car paint, spectracoat paint, Nuxe™ Huile Prodigieuse® — View from « *Bronzage* », Filet, London, 2021



How I naturally improved — Solo exhibition at The Gibberd Gallery, Harlow, 2020

As part of STAIR – Sculpture town artist in residence

*How I naturally improved* takes its starting point from the sculpture public collection located in the post-war development town: Harlow. Borrowing its narrative from the semantic of wellbeing and the motorcycle industry, the exhibition aims to investigate the aesthetics of bronze sculpture in relation to different forms of personal and social optimization. Included in this exhibition is an essay reflecting on this theme from the geographical positions of 6 bronze sculptures located in Harlow town.

READ — <http://bit.ly/amm2020>

Exhibition Review, Louise Clarke, Saatchi Gallery Magazine, 2020



How I naturally improved — View from the Gibberd Gallery, Harlow, 2020



Bronzage Jesmonite, Bronze-age™ gilding wax, Monoï®, Pro Tan™, temporary tattoo, wood, faux leather coated with tanning oil — *View from « How I naturally improved », The Gibberd Gallery, Harlow 2020*



Bonzage Details— View from the Gibberd Gallery, Harlow, 2020



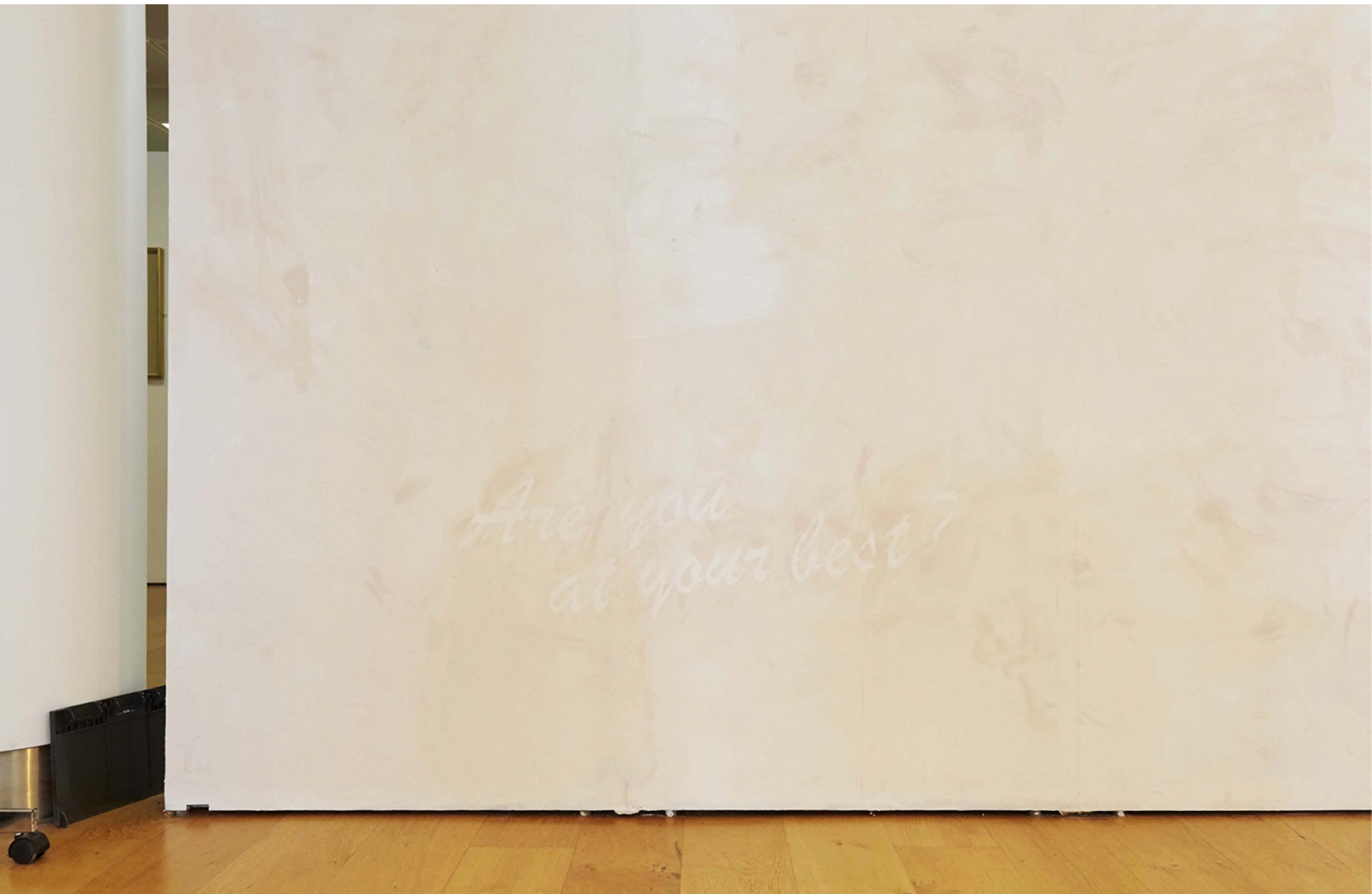
I believe in you so you can too Tortoise shell acetate, bronze chain  
— View from the Gibberd Gallery, Harlow, 2020



Un beau soleil interieur (*Sulpture to balance your emotions*) Jesmonite, fibreglass, ashwagandha, vitamin C+E, argan oil, turmeric, coffee scrub, grapefruit mist, faux leather with body oil.  
Unlock your full potential Dried terracotta clay reconstituted with Vitamin C water, fake nails, faux leather, wood— *View from the Gibberd Gallery, Harlow, 2020*



Are you at your best? Wall coated with SPF 15 sun cream lotion — *View from the Gibberd Gallery, Harlow, 2020*



Bronzage Accompanying publication of « How I naturally improved » at the Gibberd Gallery



## Harmonized Standards

(right) Permanent Transit Polystyrene, metal, filler, wheels  
— *View from the Royal College of Art Degree Show, 2018*

The "Harmonized standards" serie is concerned with consent to changing conditions. Using precarious structures, fragmented systems of desire are re-negotiated to observe the alienation of the body within transient architecture. Displaced models and inconsistent monuments, draws on the presence and absence of things within the functional world.

Porous and temporary materials like polystyrene and plasterboard are continuously re-set like a «ballet mécanique» to engage with ideas surrounding the use of mass construction, revealing the invisible backdrop that our lives plays within.



Permanent Transit Polystyrene, metal, wheels, car body filler — *View from New Contemporaries #70, Leeds Art Gallery, 2019*





If you lived here, you'd be home by now Engraved foil backed plasterboard — View from the Royal College of Art Degree Show, 2018

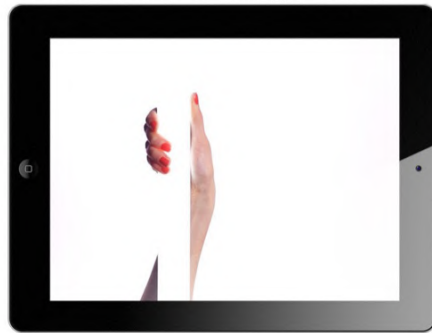
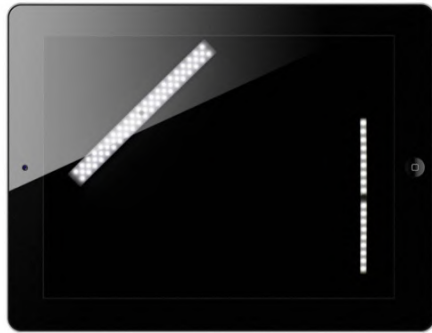




I want to make something huge Polystyrene, safety glasses, temporary tattoos — Commissioned by IKO — View from [HTTPS://](https://): at Sluice HQ,, London, 2018



Expedient Fonctionnel Polystyrene, digital print on clear vinyl, video loop (1'10") on Ipad, LED motion sensor light, metal, wheels — *View from the RCA Degree Show, 2018*



Ornaments and prime — View from « Housewarming », Maison Touchard, London, 2019

"Informed by strategies used by inhabitants to adapt their prefabricated homes to their daily needs, Camille Yvert's Ornament and prime (2019) resembles a store bought storage solution, though has been specifically designed to fit into the alcove where it stands. Upholstered in flashy faux snakeskin and embellished with ornate handles, the sculpture's maximalist aesthetic points to the assertions of individual tastes that defiantly clash with the impersonal, almost carceral, prescriptions of serial housing."

Melanie Scheiner and Clementine Proby

In the occasion of « Housewarming » at Maison Touchard, London, 2019



Ornament and Prime Jermonite, acrylic nails, pewter gilding wax, LED light, leather coated with body oil, wood, foam — View from « Housewarming », Maison Touchard, London, 2019



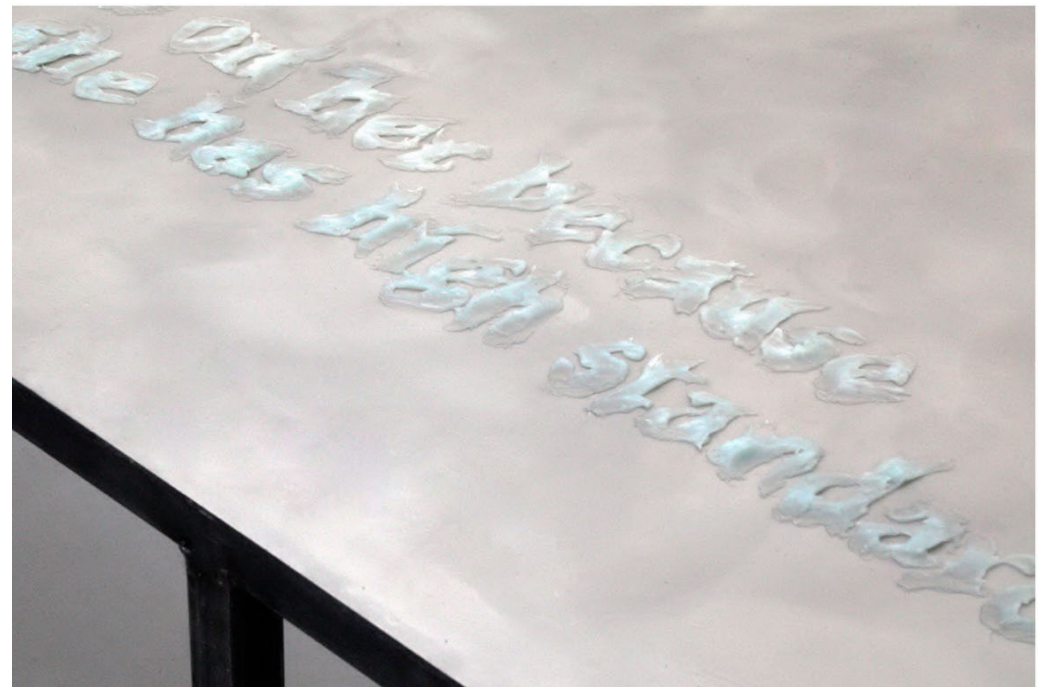


Eye contact, ultraviolet PETG, safety glasses, temporary tatoos — View from « You, me and everybody else », One Room Gallery, London, 2019





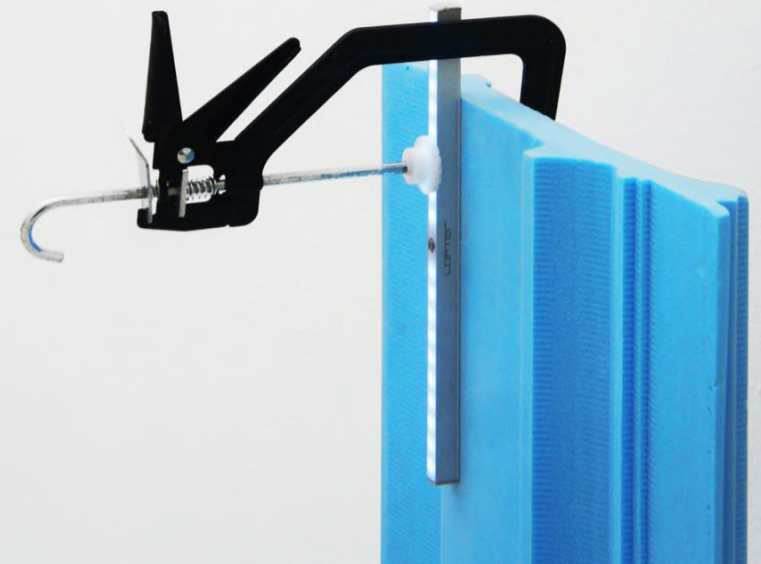
Nothing sits on her, because she has high standards Jesmonite, vaseline, food colorant, wax, metal — View from « Threshold », A.P.T Gallery, London, 2019



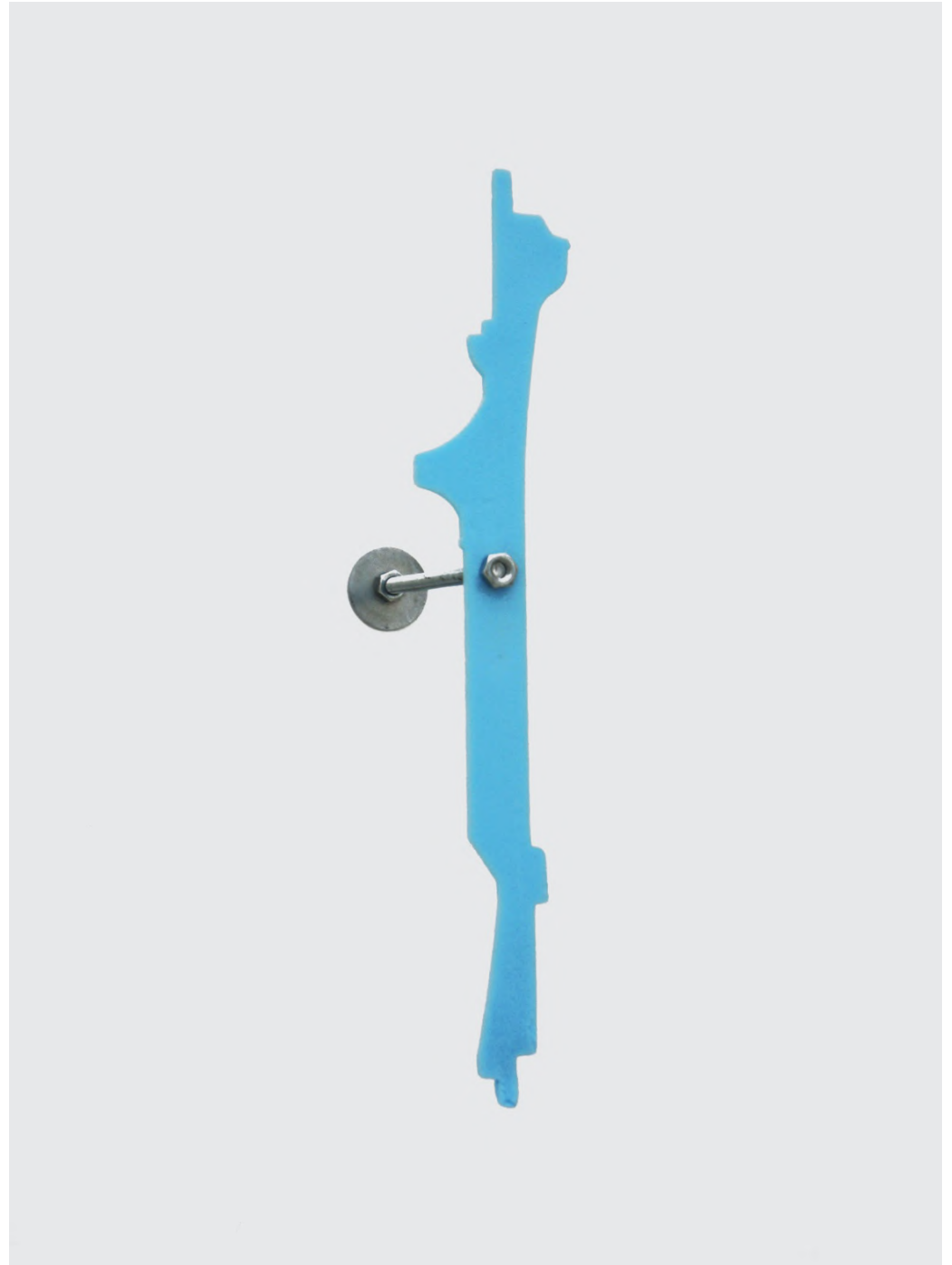
Possibility Model — View from « *Possibility Model* », The Hockney Gallery, London, 2017

The Possibility Model takes its starting point from a moment of miscommunication. Using methods of negotiation borrowed from the language of instruction, self help strategies and institutional frameworks, both artists pull together culturally recognisable objects, images and motifs to suggest at the rendering of alternate narratives. The complexities of desire and disaffection merge, setting out new rhythms that look to the linguistic structures within pre-set and hermetic systems of organisation, to expose the inconsistencies within controlled environments.

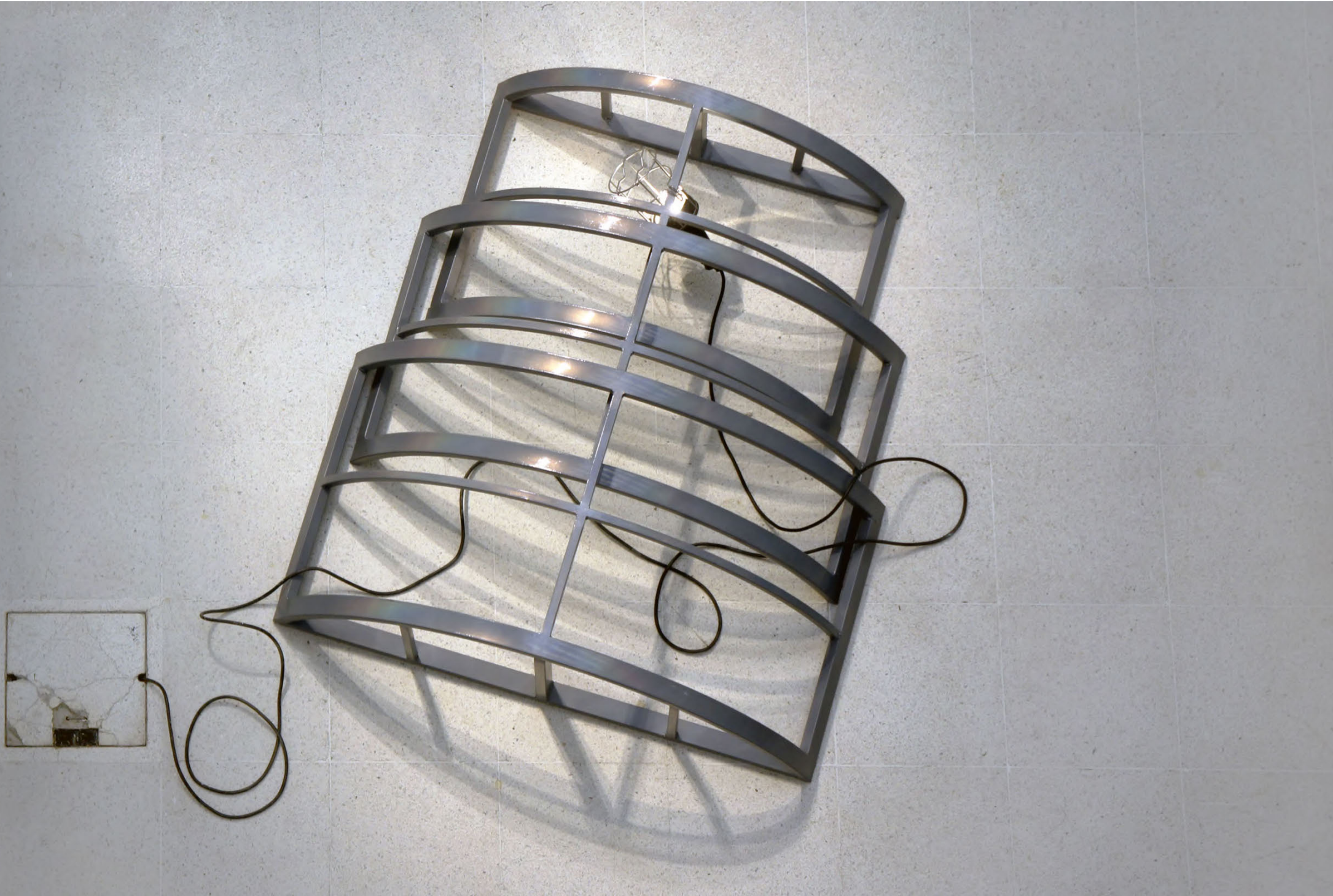
Two-persons exhibition with Robert Orr  
Text by Ella Lewis William  
The Hockney Gallery, London, 2018



Possibility Model Blue modeling foam, metal, LED light, clamps — View from « Possibility Model », The Hockney Gallery, London, 2017



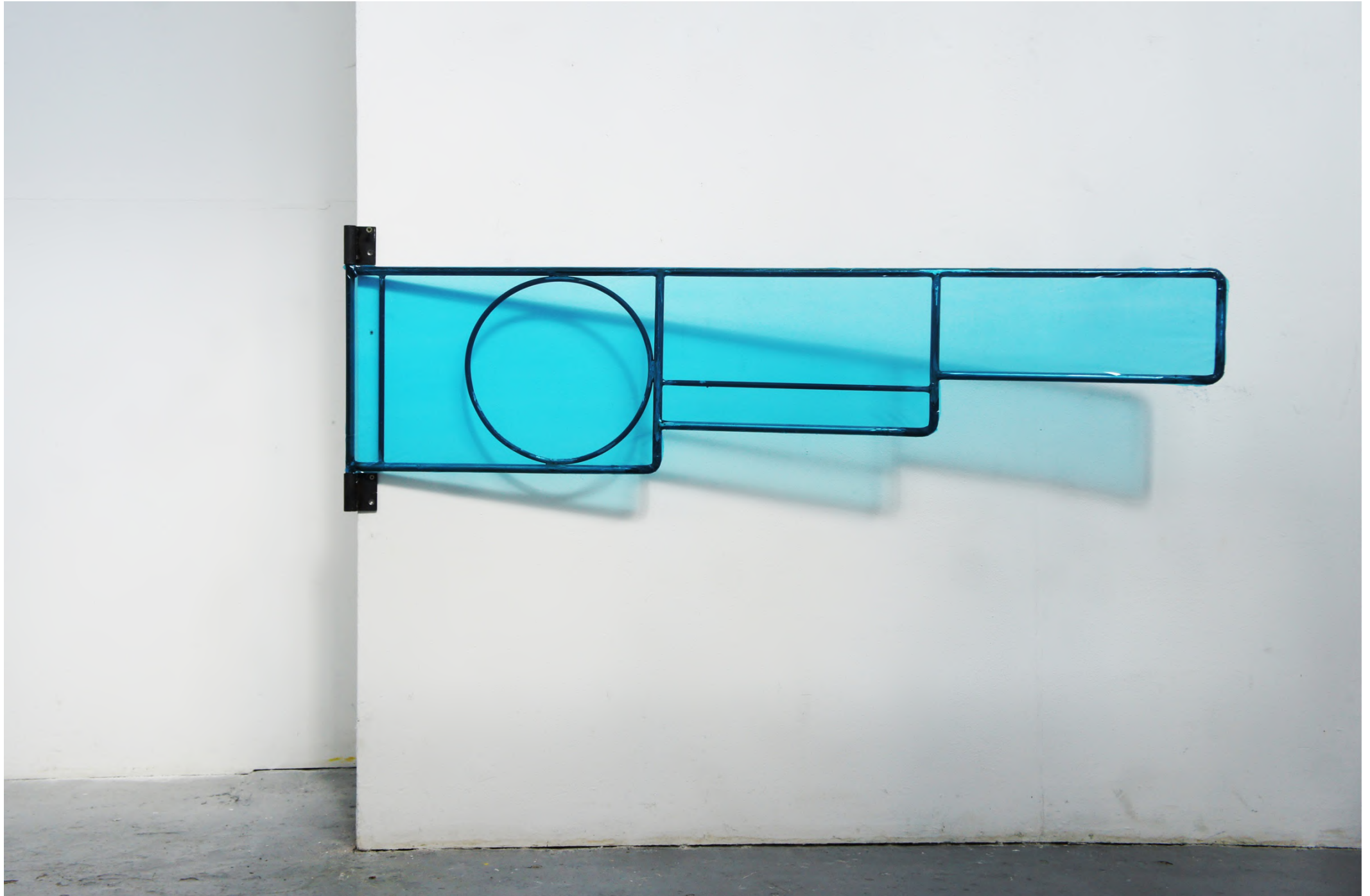
Terrain Fertile Metal, Spectracote® paint, working light — View from « Possibility Model », The Hockney Gallery, London, 2017



One was enough Polyesterene coving, plaster, white HIPS, metal, clamps — View from « Possibility Model », The Hockney Gallery, London, 2017



Eye Contact Metal, glass protective film — *View from « Possibility Model », The Hockney Gallery, London, 2017*



Possibility Model Accompanying publication of « Possibility Model » at the Hockney Gallery  
Contributors — *Ella Lewis William, Robert Orr, Camille Yvert*

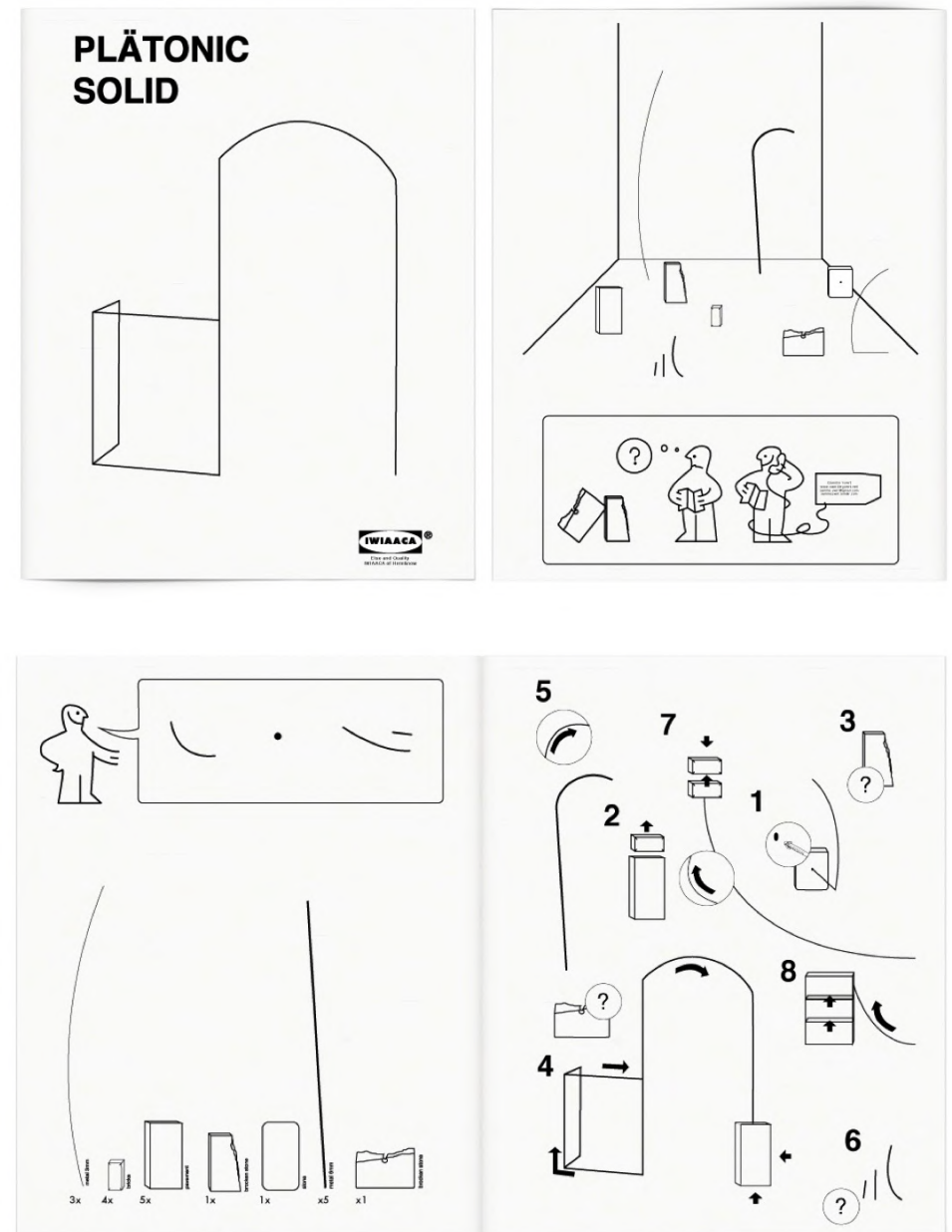


Surface Intimacy White cement, pigments, wood, metal, bubblewrap paper — *View from « Surface Intimacy », Limbo Space, London, 2016*



Platonic Solid Wood, metal, stone, plaster, acrylic paint — View from « *Platonic Solid* », Harts Lane Space, London, 2015





Platonic Solid Steel — View from « Platonic Solid », Harts Lane Space, London, 2015



Reverb Co-curated with Emily Woolley.

Contributing artists — *Astrid Anderson, Louise Madsen, Emily Woolley, Camille Yvert*

— *View from DIG Space, London, 2015*





Offline Press Perpetual Inventory Vol.3 launch — *View from Filet Space, London, 2018*

Since 2014, Offline Press is an independent publishing house focusing on producing books in the field of contemporary art and creative writing.

About Perpetual Inventory

Perpetual Inventory is a “third zone” for sculptors to present their practice. Acting as a work of proximity, a two dimensional space outside of the gallery, the zine is exploring process in sculpture practice. The magazine archives the evolution of its contributors in documenting their research, sketches, studio records, text references, and personal writings. Edited as a group's references, the zine aims to imagine an idea of sculpture outside of the white cube.

At the beginning it is a shift, a move from the traditional norms of mass media. Belonging to a subcultural scene, an intimate, closer gesture, an attitude emanating from amateurs. Non-industrials, non-professionals, producing and distributing themselves. A creative function, a new sobriety, a new flexibility, a new intensity. Who are they ? Adopting values and identities but not resurrecting pristine behaviours. Engaged in the opposite: manufacturing themselves. Expressing what is missing, given shared creation for their own culture. The third zone, scripts of progressive, creative politics with meaning. How to count as an individual, or simply how to create something that is yours ? Atomised populations broken down into a discreet and instrumental targeted market. Touching, perhaps smelling, browsing, leafing through, looking back, reading a world, two, three words, getting closer\_getting the zine.

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