

PORTFOLIO

2022

Camille Yvert
(1988, B. Paris)

Contacts

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Studio

Bomb Factory Art Foundation
The Plaza, 535 King's Road, Chelsea,
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UPCOMING EXHIBITIONS

2022 V8, Cylinder Gallery, Seoul, Korea

SELECTED PAST EXHIBITIONS

2022 *Unfabricated*, D Contemporary, 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 and 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 (solo) *How I naturally improved*, The Gibberd Gallery, Essex
Housewarming, curated by Clémentine Proby and Melanie Scheiner, Maison Touchard, London
New Contemporaries #70, Leeds Art Gallery, Leeds
We [breathe] in the space between, curated by Rosa Abbott and Katerina Cuprova, 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, Werserhalle, Berlin

2018 *StartPoint Prize*, European Art Graduates, Representing UK, Desfour Palace, Prague
[HTTPS://](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
Creekside 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, 0fr. Gallery, Paris

2014 *Reverb*, DIG, London
Digital City, The Bussey Building, London
Spaces, Berlin Fotografen, Urban Spree, Berlin
Platonic Solid, Harts Lane Studio, London
Chromoos festival, Das Moosdorf, Berlin

AWARDS, GRANTS & RESIDENCIES

(grant) A-N Bursary - UK, 2022

(award) Arts Council England, UK, 2021
 (award) Fluxus Art Project, UK-France, 2020

Bloomberg New Contemporaries #70, London, 2019
 (residency) STAIR 03, Harlow Art Trust, Essex, UK, 2019

(award) Start Point Prize, European Art Graduates, Prague, 2018
 (shortlisted) commission, Societe Generale, London, 2018
 (award) The A.P.T Postgraduate Studio Award, 2018
 (award) The Gilbert Bayes Foundation, London, 2018

(grant) The Sir Richard Stapley Trust, London, 2017
 (grant) The Continuation Fund, RCA, London, 2017
 (grant) The Sidney Perry Foundation, London, 2017
 (grant) The Eaton Fund, London, 2017

EDUCATION

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

TEXT/PRESS

The Steidz magazine #6, Mathieu Jaquet, 2020
 Saatchi Gallery Magazine, Louise Clarke, 2020
 Public Monument and Sculpture Association, Tanya Brittain, 2020
 The Steidz Magazine n°2, France, 2016
 ATFDD Magazine n°4, France, 2016
 Étapes magazine n°222, France, 20165
 Dust Magazine n°8, 2015, Germany, 2015

SELECTED PUBLICATIONS

Bronzage, Harlow Art Trust, UK, 2019
 Perpetual Inventory I, II & III, UK, 2016-2018
 Possibility Model, Offline Press Ed., UK, 2017
 Surface Intimacy, Offline Press Ed., UK, 2016
 Étapes magazine n°222, France, 20165
 Dust Magazine n°8, 2015, Germany/UK, 2015

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| Camille Yvert | BIO | 2022 |
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Camille Yvert (b.1988, Paris) is a visual artist based in London. 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).

Her work oscillates between the distinct practices of sculpture and publishing and in the intersection of these orientations, she is developing a series of propositions-cum-questions concerned with our innate ability to adapt under extreme dogmas of efficiency in post-industrial societies. She looks at this phenomenon through the alienation of the body in a pervasively transient architecture. Obsessed with objects of impermanence, she looks for the moment or context in which they reveal themselves in stasis, as sculpture. 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 somehow speak for themselves.

BRONZAGE

(Solo) Filet Space, London
24th April 2021 - 1st of May 2021
Supported by Fluxus Art Project

"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."

Exerpt from « How I naturally improved » 10' two-channels video











HOW I NATURALLY IMPROVED

As part of STAIR – Sculpture town artist in residence
The Gibberd Gallery, Harlow, Essex

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 motorcyle 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

















HARMONIZED STANDARDS

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.

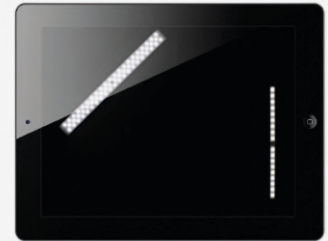
Porous and temporary materials like polystyrene and plasterboard are continuously re-set like a «ballet mécanique» to engage with ideas surrounding the use of mass construction, revealing the invisible backdrop that our lives plays within.

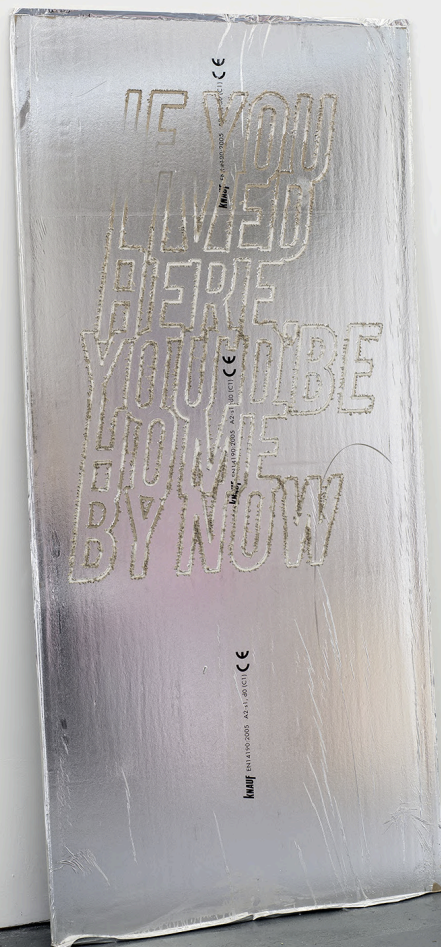




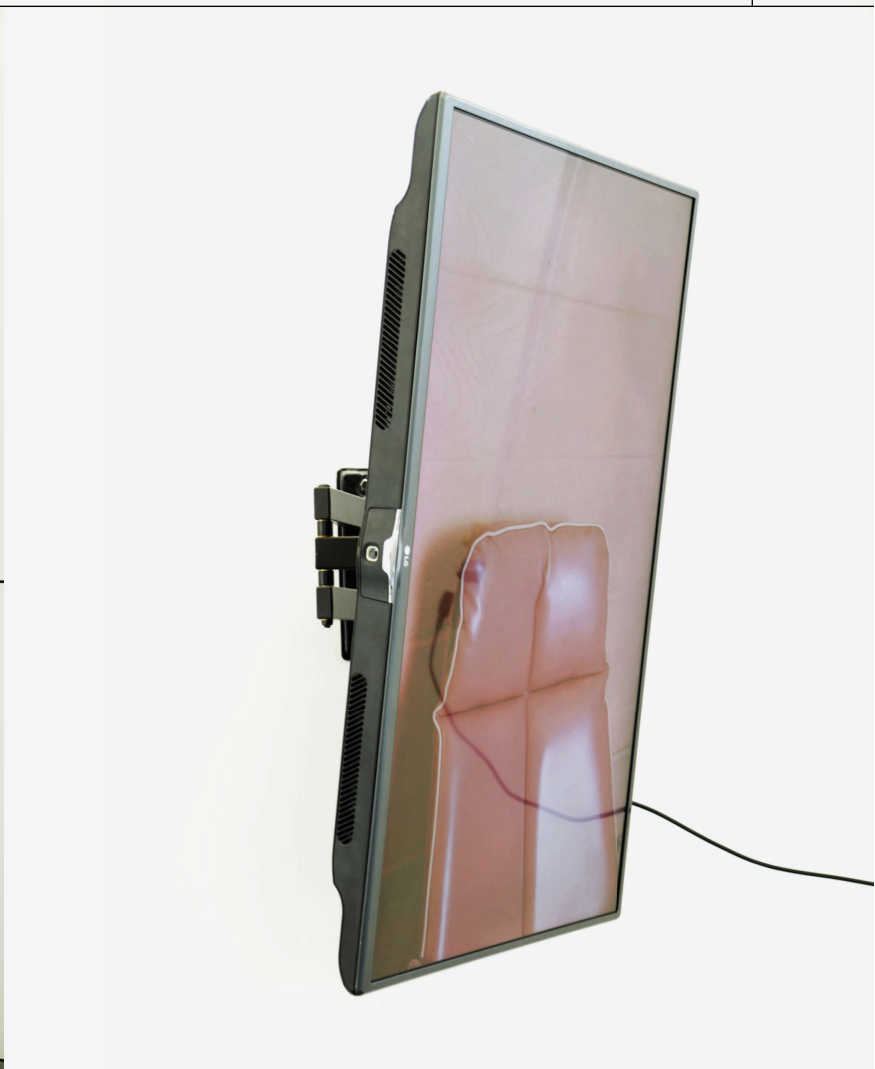












ORNAMENT AND PRIME

"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











I was expecting something
but it was not so ove

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POSSIBILITY MODEL

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
The Hockney Gallery, London, 2018



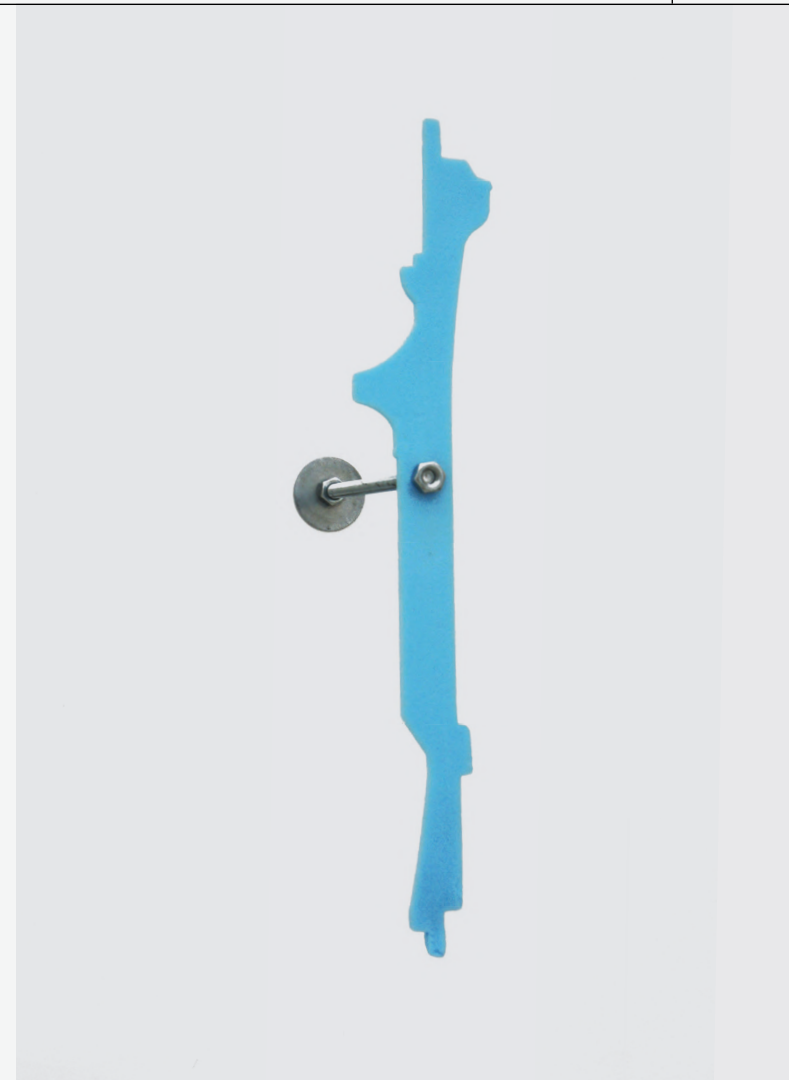


POSSIBILITY MODEL

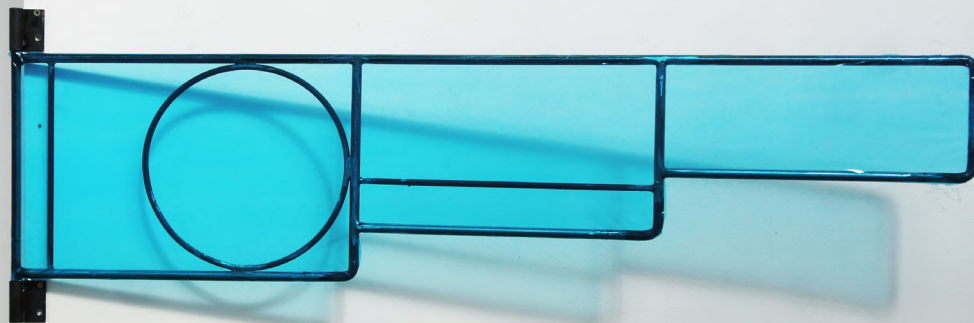
Robert Rauschenberg
Cynthia Turner

© 2017 Hockney Gallery, London, UK











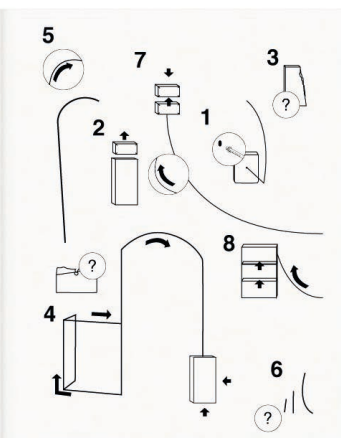
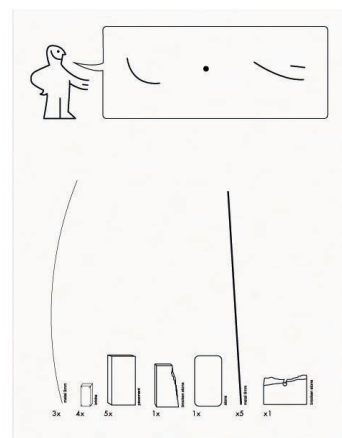
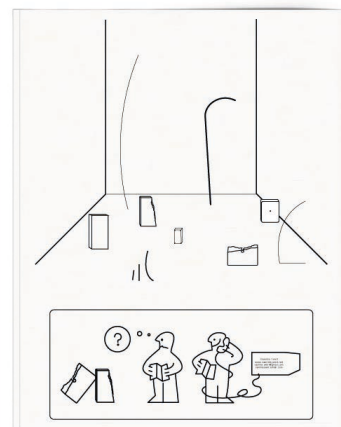
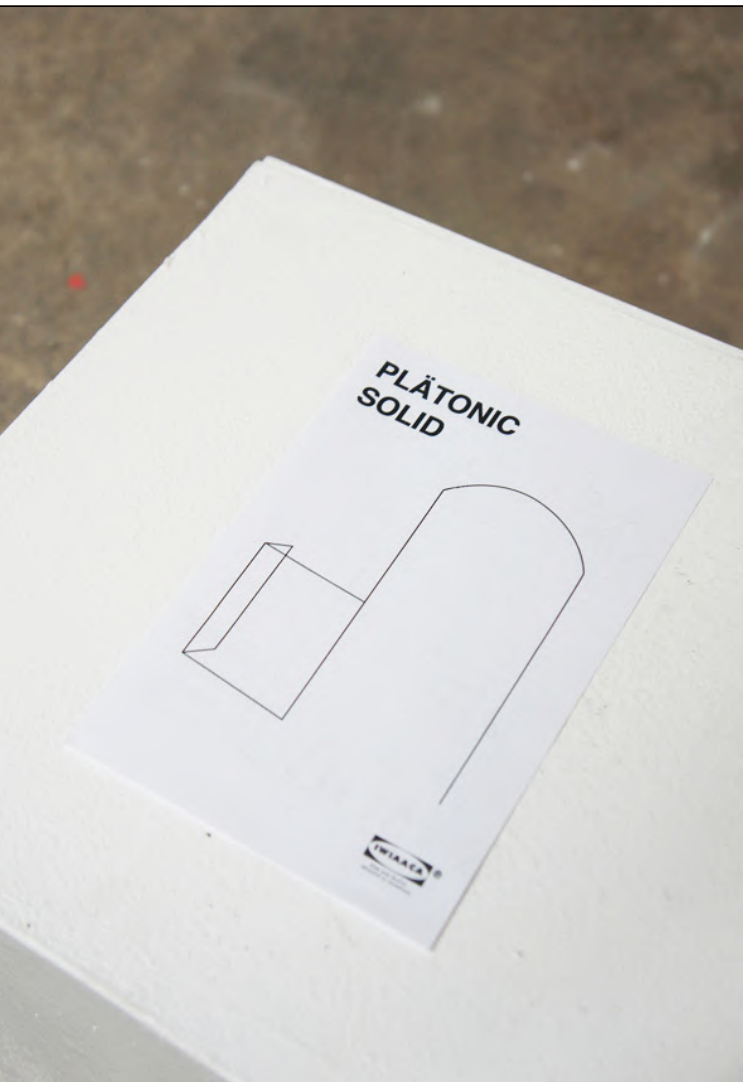


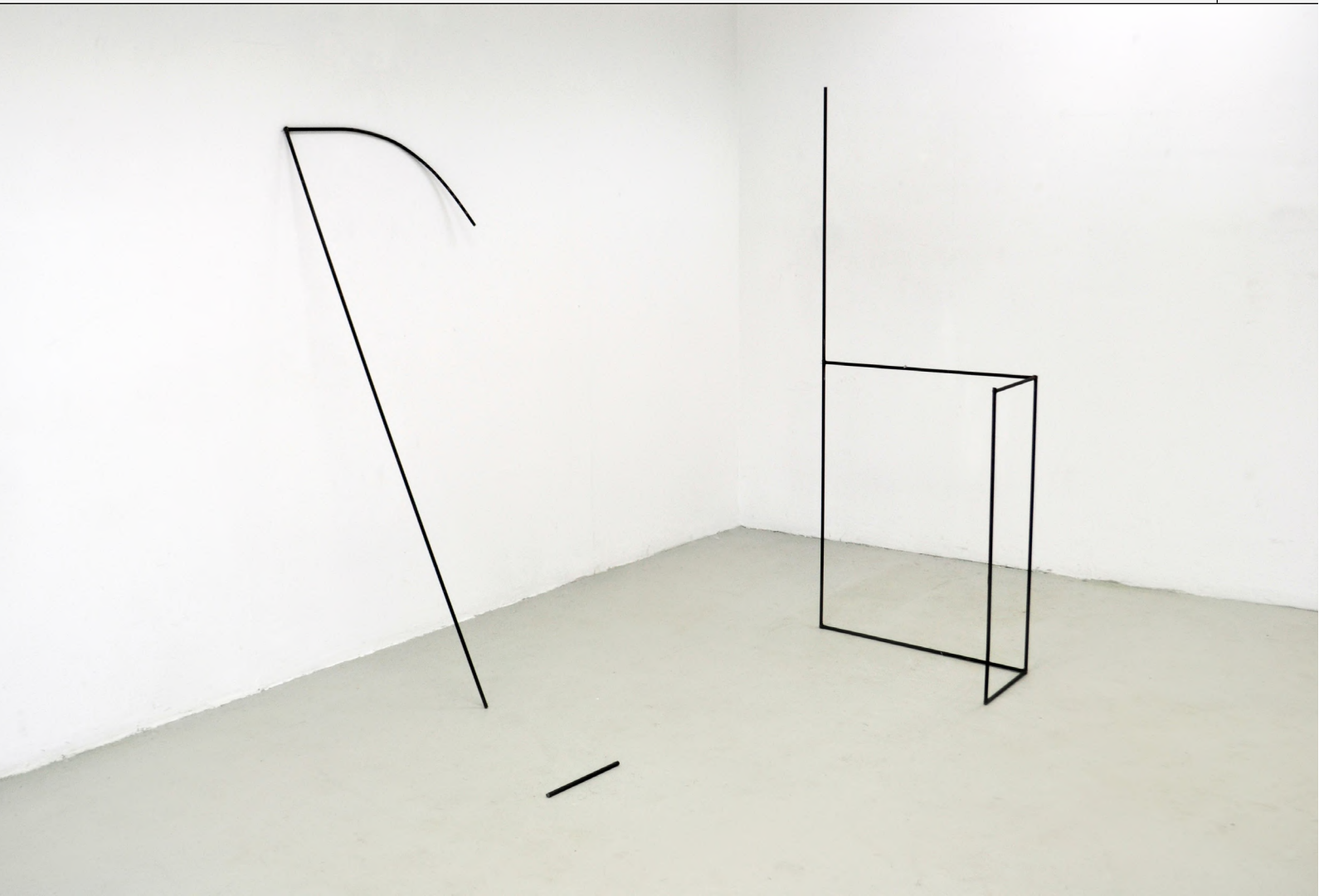
EARLY WORKS

















OFFLINE PRESS

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.

Perpetual Inventory — Editor's note



