

Camille Yvert
Based in London and Athens

Portfolio 2024
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Selected exhibitions

2025

Force of Habits, with Alberte Agerskov, Calcio, London

2024

Art-O-Ramma, with Terzo Fronte, Marseille

Domestic, curated by Igny Office, Saint Martin Bookshop, Bruxelles

Surface Tension, Des Bains, curated by Anastasia Chugunova, London

Shifting, One Minute Space, curated by Florent Frizet, Athens

2023

Porous Cities, South Parade, FERIA, Marseille

Rear View, Biblioteka, London

Flop Era, curated by Kawai Agency, Filet Space, London

2022

V8, Cylinder Gallery, Seoul, Korea

Ancient Mew, Conditions Studios, Croydon

SupaVenezia, A plus A Gallery, Venice, Italy

Unfabricated, D Contemporary, London

I knock on your skin, Set Woolwich, London

2021

Bronzage (solo), Filet Space, London

SupaStore Southside, South London Gallery, London

2020

How I naturally improved (solo), The Gibberd Gallery, Essex

New Contemporaries, South London Gallery, London

Hotel Happiness, hotelhappiness.online, London

Friendly Ghost, Miriam Gallery, New York

Publika Fenestro, Filet Space, London

2019

Housewarming, Maison Touchard, London

New Contemporaries, Leeds Art Gallery, Leeds

You, me & everybody else, One Room Gallery, London

We breathe in the space between, MIR Space, London

Threshold, with Rebecca Harper & Jenifer Milner, A.P.T Gallery, London

Now you see it, now you don't, Werserhalle, Berlin

2018

Start Point Prize, European Art Graduates, Desfour Palace, Prague

HTTPS://, Sluice HQ, Curated by IKO, London

Tell A Friend, Bredgade Kunsthandel, Copenhagen

Too Much Information, Seventeen Gallery, London

2017

Possibility Model, with Robert Orr, The Hockney Gallery, London

Creekside Open, selected by Jordan Baseman, A.P.T Gallery, London

June, with Stephanie Hartrop and Elinor Stanley, Set Space, London

Seasons, Maxilla Space, London

2016-2013

Surface Intimacy, Limbo, London

Perpetual Inventory, Ofr. Gallery, Paris

Reverb, DIG Space, London

Platonic Solid, Harts Lane Studio, London

American Student Loan & German Taxes, Staycation Design, Berlin

Broken Line, Weser164, Berlin

Platonic Solid, 2014

Awards, grants and residencies

Residencies

Studio residency, Calcio, London, 2024

New Contemporaries research residency,

The British School at Rome, Italy, 2022

STAIR residency, Harlow Art Trust, UK, 2019

Awards

Start Point Prize, European Art Graduates,
Prague, 2018

The Postgraduate Studio Award,

A.P.T Gallery, London, 2018

(Shortlisted), Sculpture Public Commission,
Société Générale, 2018

Grants

The A-N Bursary, UK, 2022

Arts Council England, UK, 2021

Fluxus Art Project, UK-France, 2020

The Sir Richard Stapley Trust, UK, 2018

The Gilbert Bayes Foundation, UK, 2018

The Sidney Perry Foundation, UK, 2017

The Eaton Fund, London, UK, 2017

Education

Royal College of Art

MA Sculpture, London, UK, 2016 — 2018

Goldsmiths University

BA Fine Art (*enrolled*), London, UK, 2013 — 2015

Texts and Press

Trebuchet Magazine, Issey Scott, 2024

The Steidz magazine #5, Mathieu Jaquet, 2022

Saatchi Gallery Magazine, Louise Clarke, 2021

Public Monument and Sculpture Association, 2020

The Steidz Magazine n°2, France, 2016

ATFDD Magazine n°4, France, 2016

Étapes magazine n°222, France, 2015

Dust Magazine n°8, 2015, Germany, 2015

Selected publications

Les choses qu'on dit (Things we say), 2024

Retractable Goddess, 2023

Bronzage, 2020

Perpetual Inventory Vol 1-3, 2014-2018

Possibility Model, 2017

Surface Intimacy, 2016

Mercury retrograde, well me too
Lilies, mercurochrome, plastic cups.

Variable dimensions,
View from *Art-O-Rama*, with Terzo Fronte

Marseille
2024



Mercury retrograde, well me too
Lilies, mercurochrome, plastic cups.

In *Mercury retrograde, well me too*, lilies are soaked in Mercurochrome, a once-common topical antiseptic now banned in France since 1998 due to its mercury content. This substance not only posed a toxicity risk but also left a scarlet stain on the skin, obscuring scars from doctors' view.

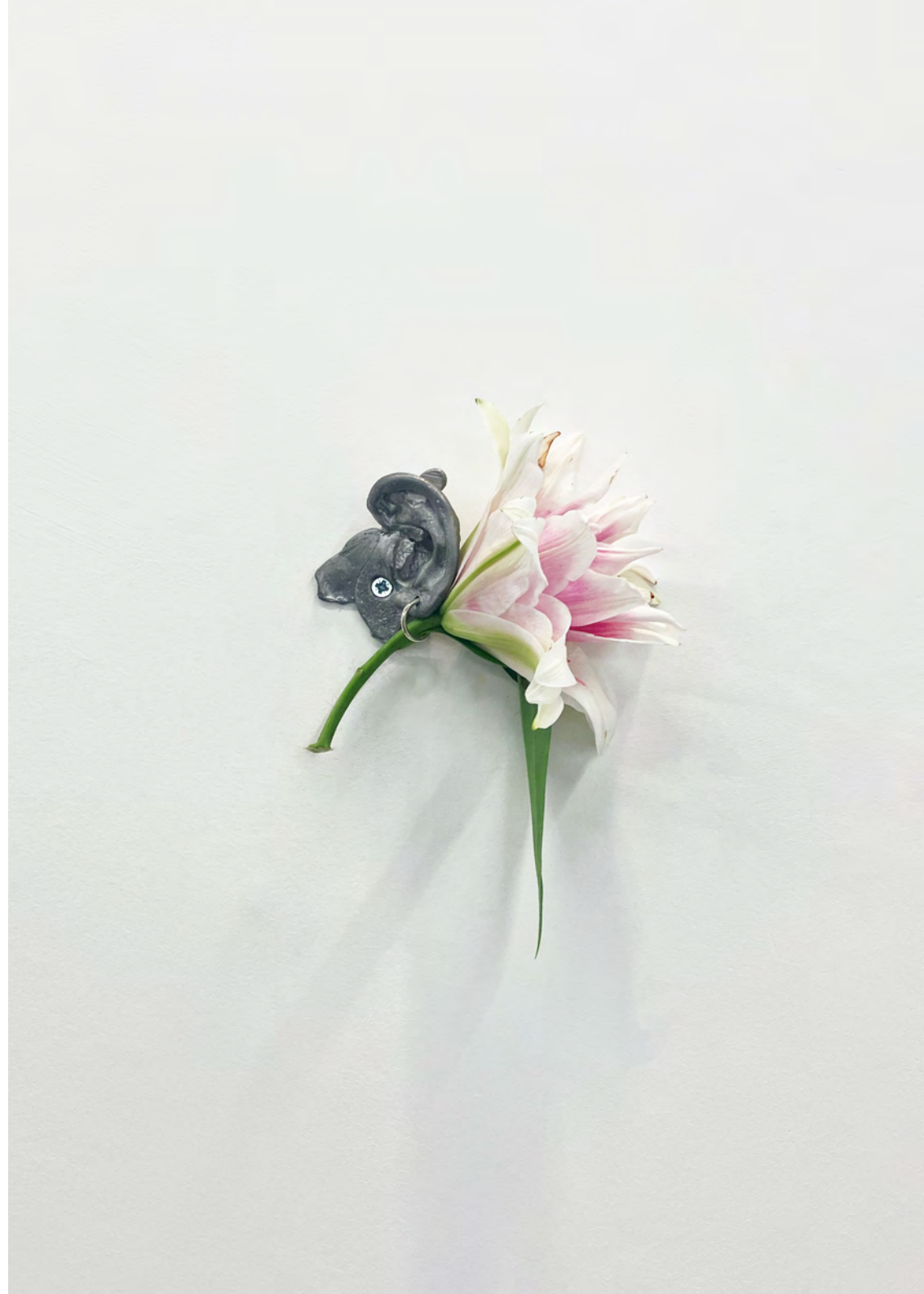
As the installation progresses, the lilies gradually reveal their veins as they absorb the Mercurochrome. Arranged in plastic cups stacked at varying heights, the piece juxtaposes the conflicting notions of healing and toxicity, inviting viewers to reflect on a collective setback. The vivid smell of lilies enhances the sense of a shared experience.

Variable dimensions,
View from *Art-O-Rama*, with Terzo Fronte, Marseille, 2024



442 whispers

Tin, lead, pewter, silver jump ring, lilly.



Variable dimensions,

Left: View from DesBains, London, 2024

Right: View from *Art-O-Rama*, with Terzo Fronte, Marseille, 2024

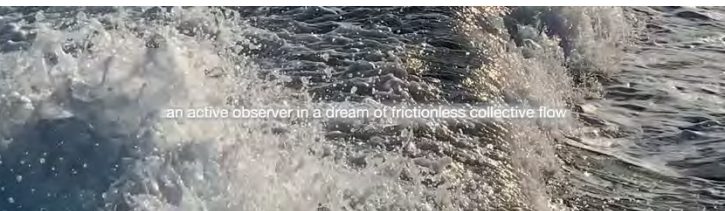
I don't know what it does,
but it does it magnificiently

Video Loop, 3840x1080px
Duration: 8'30"
2023-2024

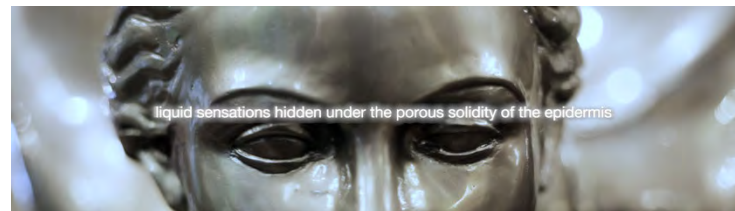
[Read \(French/English\)](#)
<https://tinyurl.com/3bkx9r36>



seemingly able to open impenetrable passages



an active observer in a dream of frictionless collective flow



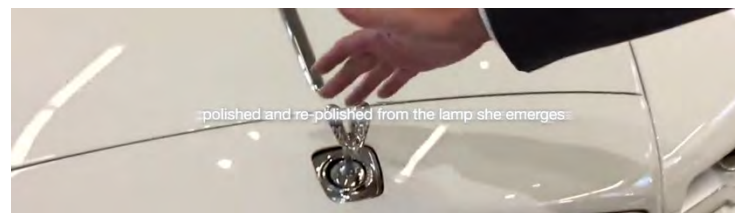
liquid sensations hidden under the porous solidity of the epidermis



singular diluted in a complex fluid of circulation



a desire for chrome reflected in a multitude of images associated with seduction



polished and re-polished from the lamp she emerges



alloy of origin magnetic object of uncertainty

Spinning around the Rolls Royce figurehead: *the spirit of ecstasy*, the video uses the liquid property of metal to delve into the analogy of the car industry and the female body.

Sound rendered in a Ferrari Puro Sangue using *auralization* in collaboration with Jacopo Nogi.

Sanguine
(Mercurochrome Lipstick)

View from DesBains,
8x2x2cm, London, 2024

8x2x2cm
2024



Mercurochrome, lily and leather fragrance, castor oil,
soy lecithin, cetearyl alcohol, fractionated coconut oil,
beeswax, refined candelilla wax, cericite mica, vitamin
E oil, brass, tin

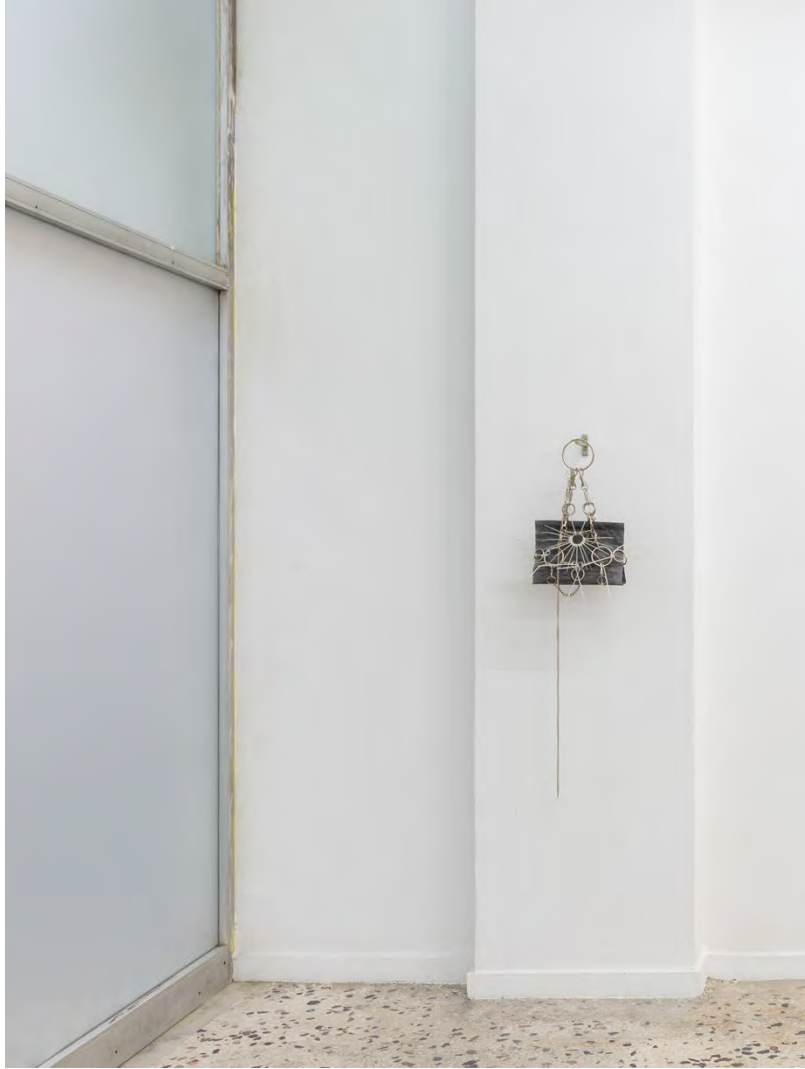
Les choses qu'on dit
(Things we say)

Read (French/English)
<https://tinyurl.com/4p3mv34r>



Edition of 10 copies numbered, 2024
24 pages publication
Printed with Mercurochrome
Naked bind with Mercurochrome dyed threads

Force of Habits
(Handbag)



Lead, metal loops, cables tie, chains
View from One Minute Space, Athens, 2024

Retractable Goddess / Déesse Rétractable
4'50" audio reading + accompanying publication



Retractable Goddess
12 pages publication
French/English



View from "Porous Cities", South Parade at FERIA, Marseille, 2023

Beeline Epidermis

Italwax™ depilatory wax « pour Homme »



View from V8 at Cylinder Gallery, Seoul, 2022



Bronzage
Filet Space, London, 2021



Right **How I naturally improved**
10' two-channels video — <https://tinyurl.com/22ar4uf9>

Bronzage
Filet Space, London, 2021



Crude Sun
LED tube light, ProTan™ lotion, deep tanning oil
SPF15, carotene oil, omega 3, temporary tattoos,
citronella essential oil

Gluteus Maximus
Plaster, BMW Car spray paint, spectracoat, gloss

How I naturally improved

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

Right: **Un beau soleil interieur** (Sulpture to balance your emotions) Jesmonite, fibreglass, ashwagandha, vitamin C+E, argan oil, turmeric, coffee scrub, grapefruit mist, wood, foam, faux leather coatedwith body oil.





How I naturally improved
The Gibberd Gallery, Harlow, 2020



Bronzage

Jesmonite, Bronze-age™ gilding wax, Monoi®, Pro Tan™, temporary tattoo, wood, faux leather coated with tanning oil

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 Jesmonite, acrylic nails, pewter gilding wax, LED light, leather coated with body oil, wood, foam



I want to make something huge

Polystyrene, safety glasses, temporary tattoos — View from [HTTPS://](https://); Curated by IKO, at Sluice HQ,, London, 2018



Right **Permanent Transit**
Polystyrene, Metal, filler, wheels

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.



Harmonized Standards

Perforated metal, foam, acrylic, Draper® Expert protective glasses, polystyrene
View from the Royal College of Art Degree Show, 2018



Right: **If you lived here, you'd be home by now**
Engraved foiled back plasterboard, 2017



Harmonized Standards

Polystyrene, PETG, safety glasses, engraved foil backed plasterboard, metal
View from the Royal College of Art Degree Show, 2018



Right: She has high standards

Digital Photography on LG 42' Screen, Full motion TV wall mount

Possibility Model

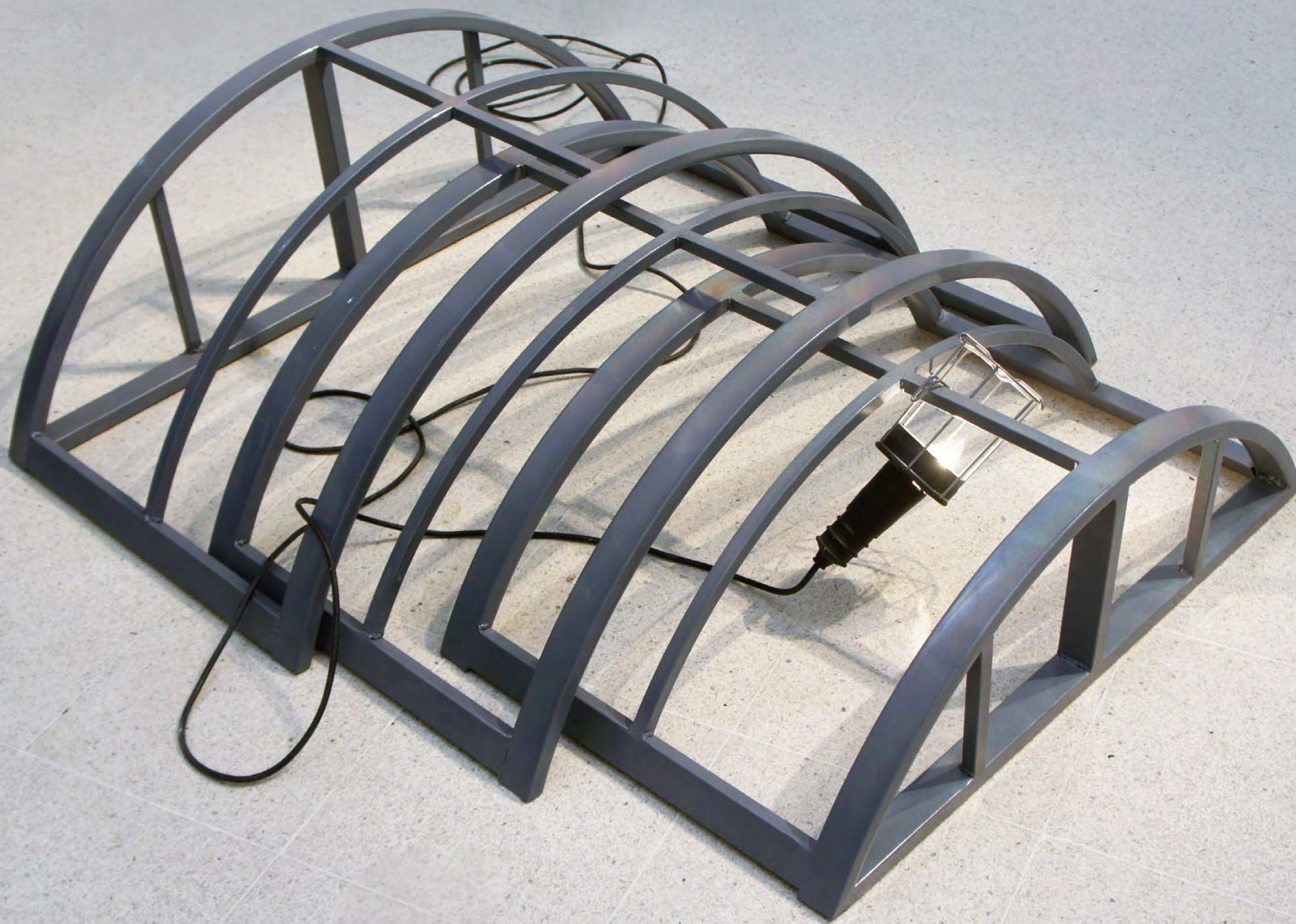
Two-persons exhibition with Robert Orr
The Hockney Gallery, London, 2018

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.



Accompanying publication with text by Ella Lewis William





Terrain Fertile
Metal, Spectracote® paint, working light

Possibility Model

Blue modeling foam, metal, LED light, clamps



View from The Hockney Gallery, London, 2017



Offline Press

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

At the beginning it is a shift, a move from the 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 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.



Right: **Perpetual Inventory Volume III**
Launch at Filet Space, London, 2018