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BM 22/10/1975 London - CY 10/02/1977 Sheffield

Education

Bevis Martin Sheffield Hallam University - BA Fine Art (Combined and Media Arts), 1999

Charlie Youle Royal College of Art - MA Fine Art (Printmaking), 2007
Sheffield Hallam University - BA Fine Art (Sculpture), 2000

Solo Exhibitions

- 2016 Thought Plants - Préface, Toulouse
- 2015 Natural Selection - Galerie 5, Université d'Angers
2500 pensées par second - FRAC Pays de la Loire, Carquefou
- 2014 Activities - Galerie Samy Abraham, Paris
Generations - Les Bains Douches, Alençon
The Shape of Things, La Maison des Arts, Saint Herblain
- 2013 Vingt-deux siècles d'inspiration - Parc Saint Leger - Hors les murs, Nevers
Pyramide alimentaire - Störk Galerie, Rouen
Insides - Domaine de la Garenne Lemot, Clisson
Obstacles - École Municipal des Beaux-Arts, Châteauroux
- 2012 Who am I? - Galerie Samy Abraham, Paris
- 2011 A Parade of Problems - Space, Londres
First Notions - Galerie Samy Abraham, Paris
Here & Now, Ecole Municipale d'Arts Plastiques, Cholet
- 2010 The Matrix - Tripode, Rezé
- 2009 Les Idées - Station VasteMonde avec Tripode, Saint Briec
A Secondary Education - Random Gallery, Paris

Selected Group Exhibitions

- 2016 Enfants, Centre d'art de Pontmain
Quoi que tu fasses, fait autre chose - Frac des Pays de la Loire, HAB Galerie, Nantes
-12000 >> 2016, Musée Sainte-Croix, Poitiers
- 2015 Recto/Verso - Fondation Louis Vuitton, Paris
Ceramics & Graphite - Chert Gallery, Berlin
Game Over - Galerie Ec'arts, ESPE de Bretagne, Rennes
Les motifs du savoir - Mains d'Œuvres, Paris
Deep Screen - Parc Saint Leger, Pougues-les-Eaux
Le Vent des Forêts, la Meuse
Ouverture pour inventaire (2), Frac Pays de la Loire

- 2014 L'écho / Ce qui sépare - Frac des Pays de la Loire, Carquefou
En attendant hier - Château de Montbazillac
L'art fait ventre - Musée de la Poste, Paris
- 2013 Plus jamais seul - Standards, Rennes
Traslaciones - CCAI / LABoral Centro de Arte, Gijón, Espagne
The 5th Dimension - Ricou Gallery, Bruxelles
Lauréats 2012 du prix des arts visuels de la Ville de Nantes - L'Atelier, Nantes
Drive - Zoo Galerie, Nantes, Curtat-Tunnel, Lausanne et Schwarzwaldallee, Basel
Espace des Blancs Manteaux - FIAC Hors les Murs
- 2012 Circumrévolution (Biennale de Belleville) - Pavillon Carré de Baudoin, Paris
Waterfalls Pavillion - Vivarium Studio, Paris
Drop Zone - projet de La Mobylette, Bordeaux
Glaze - Chez Valentin, Paris
Gisement et Extraction - 40mcube, Rennes
- 2011 Glaze - Bischoff/Weiss, Londres
Varchar - Galerie Samy Abraham, Paris
Notes & Projects - Hollybush Gardens, Londres
RN137 - L'atelier, Nantes & 40mcube, Rennes
Les innombrables grotesques - Galerie LMD, Paris
Egg Drawing Lessons - MLIS, Villeurbanne
- 2010 Ils chantent et ils jouent, les gens entrent - La Maison des Arts de Grand-Quevilly, Rouen
La BBC invente le murmure d'ambiance - LMD galerie, Paris
Toute chose oblique - La Maison Vide, Bouliac
55ème Salon d'art contemporain de Montrouge - Paris
Château du Pé, Estuaire Nantes <> Saint Nazaire
- 2009 Les cratères du futur - Zoo Galerie, Nantes
Dark Pearl - La Générale en Manufacture, Paris
Perspectives - Interstices, Praz-Delavallade, Paris
Afterwards - Mead Gallery, Warwick
- 2008 Sages et attentifs - Musée de la Roche sur Yon
Natural Education - Bastart, Bratislava
- 2007 Vacuum - CCC, Tours
Rêve Municipal - Estuaire 2007 Nantes <> Saint Nazaire, Hangar Alstom, Nantes

Residencies

- 2015 ESTHUA, Université d'Angers
- 2014 Maison des Arts, Saint Herblain
Les Bains Douches, Alençon
- 2013 Artistes-en-Residence, Clermont-Ferrand
LABoral, Gijón
- 2012 La Fabrique Dervallières-Zola, Nantes
- 2010/11 Maison du Quartier, Madeleine Champ de Mars, Nantes
- 2009 Station VasteMonde, Saint Briec
- 2008 École d'art municipale, La Roche sur Yon
- 2006 Cité Internationale des Arts, Paris
- 2003/4 Multipoint Groupe de Recherche (Post-Diplôme Internationale) - ERBAN, Nantes

Over the past nine years or so we have developed a collaborative practice in the conception and realisation of our work that we find liberating and interesting. It is an expression of our common interest in ambiguities in the idea of authorship and expression - having both worked with found objects and images that allow a degree of distance or role playing in the making of the work we naturally came to a point where it made sense to treat our ideas as possibilities to be shared or swapped. In making our respective work we found that we were posing ourselves a similar set of questions - can one express something by adopting second-hand means, how do images 'make sense', does one make things for someone else, what are the rules and does one follow rules in breaking them?

Increasingly we are focusing on a certain stupidity in the nature of our relation to images and objects. We want to work on finding ways to disturb the comfortable 'transmitted idea - object/image - received idea' formula, to play with the way that an image can stand in for an idea. This has led us to look at museum displays and other pedagogic compositions as well as shop windows and adverts that seem to offer a model of transparent direct communication - the image or object as an ambiguous remainder in a process of communication. We are trying to enhance the inadequacy that we see in all efforts to communicate, in order to make the encounter with the work more disturbing.

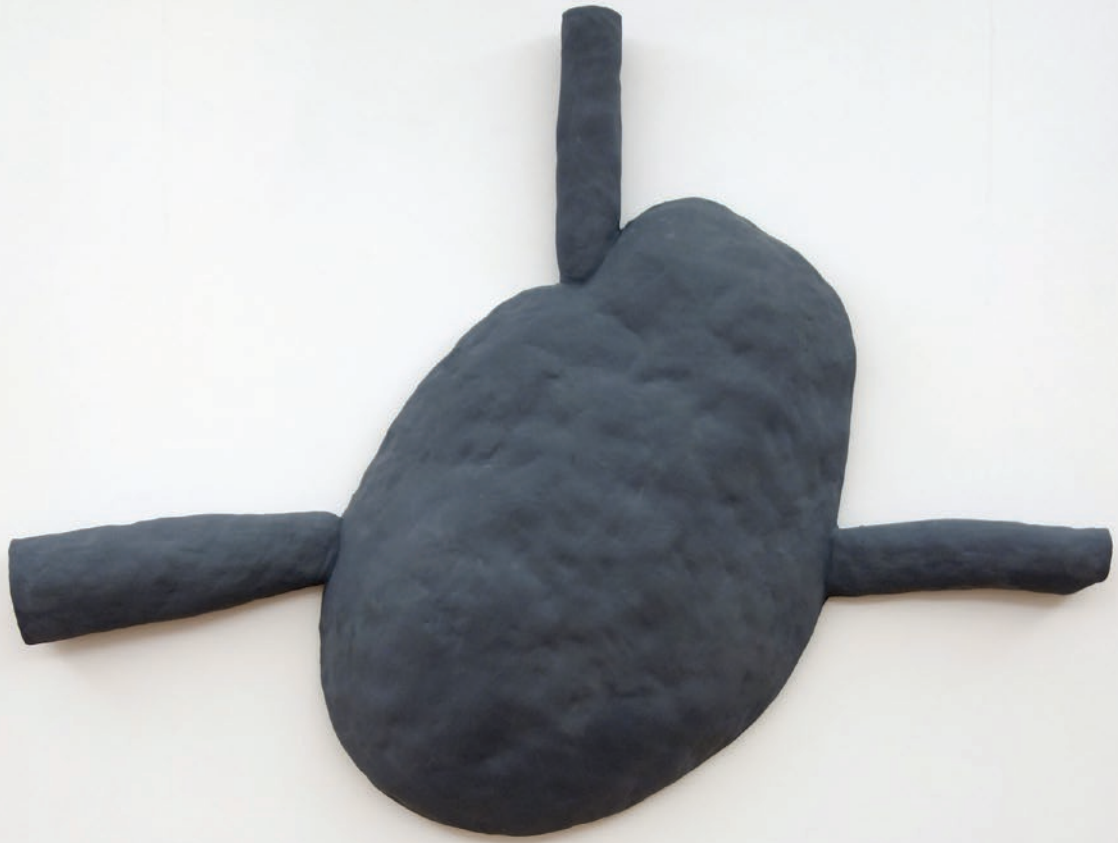
We are also interested in the range of possibilities in the making of something; the idea of 'style' and the relationship with materials. Embracing the badly made, the overworked stating the obvious, slightly incorrectly, through inadequate means in order to communicate abstract and difficult concepts - conjuring up the sublime using modelling clay and pasta. We follow an instinct to make the work when it makes us laugh, not because we want to make work that is simply funny or ironic, but because our we treat our laughter as a clue that something is disturbing.



Burning Building, 2013, wood, paint, cotton wool, papier mâché; 60 x 120 x 180cm
from **Obstacles**, EMBAC, Chateauroux



Thoughts (Victor), 2016, plaster and ink
below *Bad Brains*: 2016, plaster, metal, vinyl paint
opposite: *Bad Brain (Nolan)*, 2016, plaster, metal, vinyl paint
Enfants, Centre d'art contemporain de Pontmain





Thought Plants, 2016, polystyrene, plaster and gouache, 2m30 x 12m x 4cm
Préface, Toulouse

For this exhibition we made a series of coloured wall-reliefs based on found drawings made in a primary maths class. The drawings were an exercise intended to give an understanding of factors and prime numbers; the factors making the plants branch in odd ways. A certain strangeness came about because of the nature of the mathematical idea imposed upon them giving them their lop-sided growth, which is then constrained by the margins of the paper. We removed the numbers, as well as the edge of the paper, so the reason behind the strange forms, the secret of their evolution and growth, is not obvious.



Natural Selection, 2015
Galerie 5, Université d'Angers

During a three month residency at the University of Angers we organised a number of collective games with the students involving drawing, modelling and writing, with works from the FRAC des Pays de la Loire as their starting point. Through this process we produced a set of distorted doubles that were exhibited alongside the original FRAC works.

left: *Head*, 2015, wood, paint and rope, 68 x 68 x 8 cm below: *Seated Figure*, 2015, oil paint on board, 100cm x 100cm; next to Nick Evans' sculpture *Anti-Autonome (Princess)*, 2010

top right: *Composition with Creature and Towel*, 2015, mixed media, 210 x 180 x 20 cm (on the left); next to (right) Emmanuel Pereire's *Composition abstraite avec deux monstres de l'enfance 297*, 1950

bottom right: *Shadows*, 2015, oil paint on board, 50 x 70 x 3cm







2500 Pensées par second, 2015
FRAC Pays de la Loire, Carquefou

We asked children from the Chêne d'Aron primary school in Nantes to draw us pictures of their brains. We then interpreted seven of those drawings as ceramic wall reliefs. The sculptures were made of unglazed earthenware, pieced together out of several parts and the cracks plastered over. We wanted the sculptures to look like archaeological finds, unearthed and pieced back together, as if they were remnants from an ancient spiritualistic society. The walls were painted the colour of the wet clay we worked with. For us this piece was a way of solidifying and making permanent a fleeting and changing idea of something intangible.

above: *Le Cerveau (Gabriel)*, earthenware, steel, plaster, 140 x 140 x 8cm; top right: *Le Cerveau (Périne)* earthenware, steel, plaster, 200 x 164 x 12cm; bottom right: *Le Cerveau (Emma)*, earthenware, steel, plaster, 143 x 125 x 10 cm





above:

Circuit, 2015,
glazed stoneware and stainless steel, dimensions variable (largest piece 150 x 80cm)
Vent des Fôrets, Lahaymeix

For our addition to the permanent outdoor sculpture park of the Vent de Forets in the Meuse we produced a work based on the tiny components that make up an electronic circuit. The resistors, capacitors, and transistors are scaled up to form a giant circuit wired into the floor of the forest channeling and modulating an imaginary energy.

right:

Generations, 2014
Les Bains Douches, Alençon

For this exhibition at the Bains Douches, Alençon we wanted to focus on two sets of drawings that were produced through collective drawing games during our residency at the Maison des Arts, Saint Herblain. We translated every drawing from these two series of evolving images into a suite of oil paintings and a suite of ceramic sculptures. Both these series show the mutations that the shapes were subjected to, like frames of an animation, each one changing slightly.

Generations (shells), series of seven paintings, oil on board, 120 x 120cm
The Shape of Things, series of six sculptures, earthenware and flashe paint, 45 x 440 x 179 cm





above: *Shells*, acrylic on board, 140 x 90cm; *Village Force*, earthenware and gouache, each 60 x 25 x 25cm; below: *Shells*, oil on board 100cm x 75cm; *Village Force*, earthenware and gouache, each 60 x 25 x 25cm,
 opposite page: above: *Shells*, 100 x 75cm, acrylic on board; below: *Village Force*, earthenware and gouache, 60 x 25 x 25cm



The Shape of Things, 2014
La Maison des Arts, Saint Herblain

For this set of works, we wanted to explore a way of introducing mutations into an image in order to produce a form of evolution, as a way of generating strangeness and absurdity. During our residency at the Maison des Arts in Saint Herblain we visited all the different art classes to play a game of visual Broken Telephone (or 'Chinese Whispers'). In this game a drawing is memorised by the first player who hides the drawing and then re-draws it from memory. The new drawing is then passed on to the second player who then memorises it and re-draws it, and so on. The paintings in this exhibition are interpretations of the last drawings in three different rounds of the game, all of which started with the same drawing - a 19th century engraving of an arrangement of shells. The sculptures are interpretations in volume of drawings that all came from the same first image - an engraving of an enigmatic african totem found in the book *Across Africa* by Verney Lovett Cameron, from 1877.





Obstacles, 2013,
EMBAC, Chateauroux

We took images from a small black and white book of maths board games for primary school children and interpreted them as large sculptures and paintings.

above:

left: *Paths*, house paint on mdf, 178 x 230cm

middle: *Burning Building*, wood, paint, cotton wool, papier mâché; 60 x 120 x 180cm

right: *Snakes*, house paint on board, 54 x 260cm & 87 x 260cm

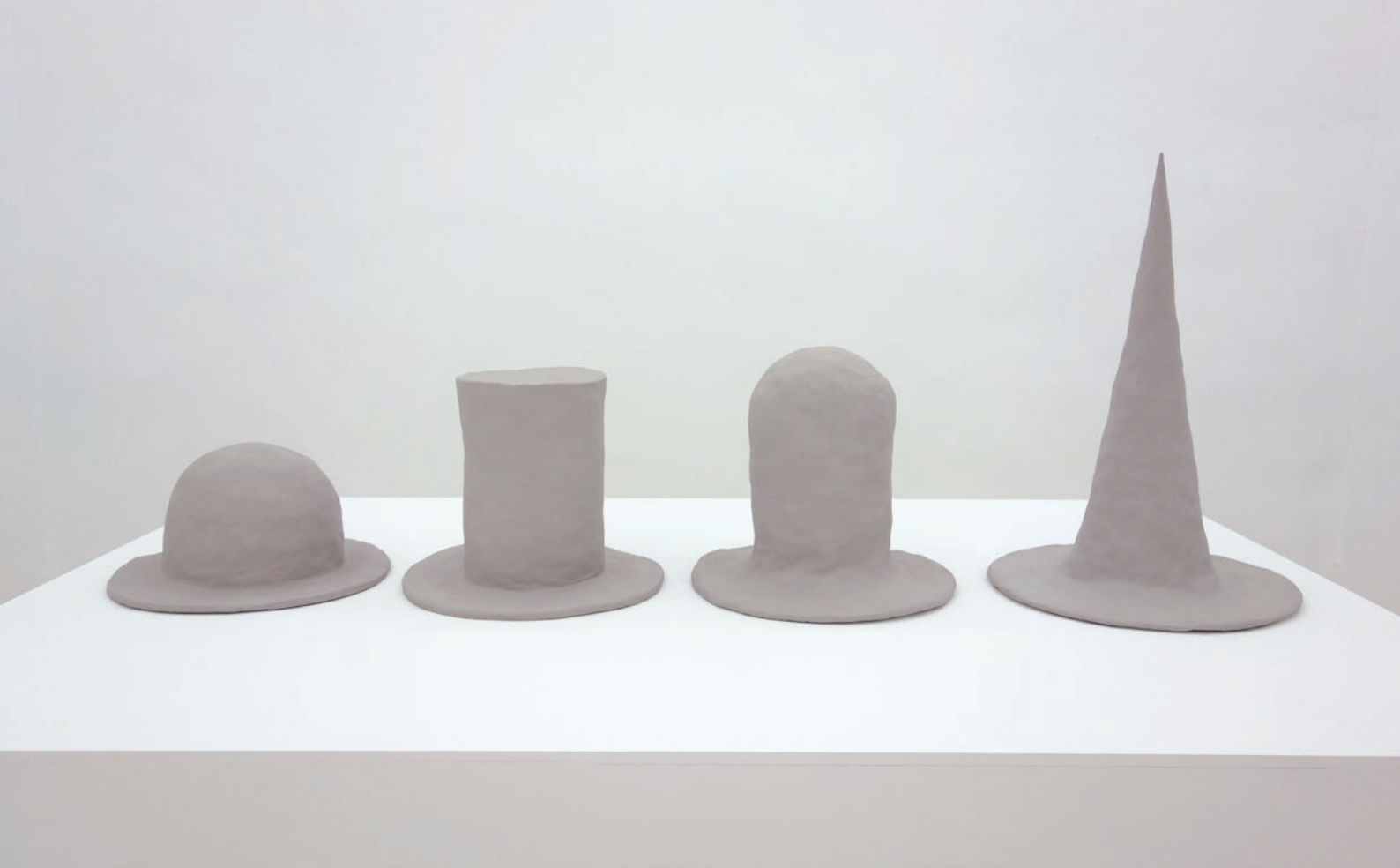
left: *Ducks*, house paint on mdf, 142 x 230cm

opposite page:

Activity, 2014

Galerie Samy Abraham, Paris

A collection of imaginary pedagogic materials. Hats that suggest a logic puzzle or an exercise in elementary geometry, a mirror with a face already in it, a small pair of metallic shoes.

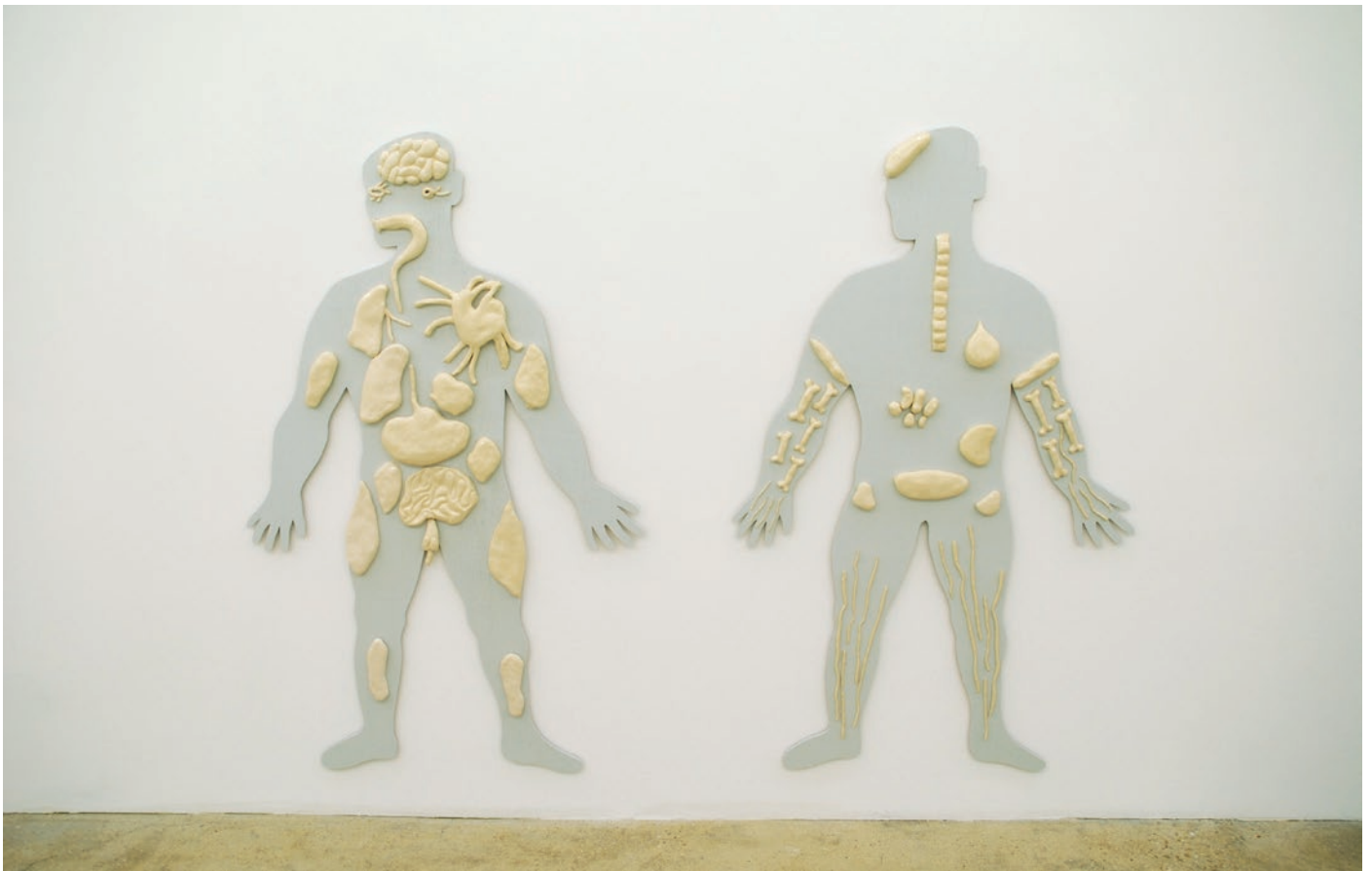


top: *Hats*, 2014, earthenware, paint, 61 x 175 cm
bottom left: *Face Mirror*, 2014, glass, silver, 42 x 42 cm
bottom right: *Our Neighbour's Shoes*, glazed earthenware, 9 x 29 x 15 cm

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top: *Insides*, glazed earthenware, 165 x 102 x 5 cm each; bottom left: *Pasta Necklace*, earthenware, slip, 215 x 45 x 10 cm; bottom right: *Implantation*, earthenware and gouache, 34 x 22cm
Who Am I?, Galerie Samy Abraham, Paris, 2012



top left: *Planet Man*, earthenware, slip and gouache, 58 x 40 x 30 cm; top right: *Smoking Lungs*, glazed earthenware, fabric, board, 71 x 60 x 18 cm; bottom: *Earth Head*, earthenware and slip, 45 x 45 x 43 cm
Who Am I?, Galerie Samy Abraham, Paris, 2012,



Number Organs, 2012, glazed earthenware, 40 x 290 cm
FIAC, Paris



opposite page:

Vingt-deux siècles d'inspiration, 2013
glazed earthenware, cloth, wood, dimensions
variable.

Parc Saint Leger hors-les-murs at the Palais
Ducale de Nevers

A collection of 'Eureka' moments from the
history of science and invention. Each scene
represents a real yet also mythical point in
time in which a great leap of insight is achieved; Archimedes in his bath suddenly understanding how bodies displace water, Einstein passing a clocktower in a tram suddenly seeing the workings of time and space, Newton beneath an apple tree conceiving the law of gravitation, and so on.



top left: *Dirty Hand*, 2011, paint and graphite on plaster, 60 x 45cm; bottom : *Smoking*, 2011, earthenware, paint, wood, 80 x 80cm



La Grande Question

Le Chateau du Pé, Saint Jean du Boiseau, 2011

A hotel room decorated with plaster reliefs, their images taken from secondary school biology textbooks describing different stages of reproduction of humans, animals, plants, fungi, bacteria. The educational images are transformed into white on white baroque decoration.

