

SPLIT

Sides Of A Coin

18.04.24 - 11.05.24

Miriam Beichert

Camille Theodet

And, it's become a habit, automatic, picking up the feedback from other people's memories. My lobes thump with forgotten bass drums, a ghostly tinnitus amplified by the concrete mass, the ten thousand tonne overpass barring down like oh so much history, a lumbering justification for what's to come, the vindication of ground bones and sand. There's a bit of a breeze, and I lie waiting for the next one.

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Camille Theodet, painter [1995]
Based in Berlin, Germany.

Theodet is currently immersed in crafting various compositions that blend diverse genres and ideas. He meticulously fashions fragmented portrayals that coalesce into coherent narratives. With a pronounced interest in eroticism, he delves into the exploration of the human form, its desires, and the profound emotions it harbours. His creative process involves intertwining disparate images to construct visual allegories, deliberately maintaining ambiguity between subjects and genres. Animals play a prominent role in his oeuvre, serving as conduits for conveying intense impressions and primal emotions such as violence and passion. Theodet seeks to cultivate a primal ambiance, drawing upon the inherent sensuality in animal behaviour and its interplay with human tendencies. His artistic endeavours serve as a continual exploration of personal existential quandaries and preoccupations. Each composition is a deliberate endeavour to encapsulate the essence of an emotion, an action or a fleeting moment, imbued with subtle nuances.

Graduating in 2016 from the School Européenne Supérieure De L'image with a BFA, Theodet has since showcased his work in various prestigious venues including Retramp Gallery, Berlin; Sironi Schöneberg, Berlin; LITE-HAUS Gallery; Chromart project space, Berlin; Galleri Heike Arndt DK Kettinge; and Zemin Art Gallery, Berlin, among others.

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Camille Theodet



La viande sur le pivot de la joie

130 x 100cm
Acrylic on canvas
2024

Bright blue-green, cyanotype-eyes look up at me through water; black water broken with palms of light, wafers of glow that scuttle across the scaly slick. The surface breaks with a tickle, ripples that shift features into creatures, comforts slide into shadow. Spikey nylon bristles, Brillo pad skin-head-looking kid. His face lifts, golem like, marble like, statuesque, head rising through the water. Cheeks taught, tighty whitey, all epidermis and zygomatic bone. Neoprene sheen, masked in wet, the water slides down the inkwells in his face. Dribbles from the crown of his head, tributaries of night, Vantablack®, granite lines, every detail, every crease multiplying as it lifts — this boy's head spanning decades in, well, surely not even a minute. Slow motion reply. He looks at me with cyanotype eyes and I blur tout.

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Camille Theodet



Incendie de la chambre froide

100 x 80cm

Acrylic on canvas

2024

Back in the room, HPPD, trails, vibrato on the threads of my thoughts, sometimes they warp round the contours of what might, what could've. My head is still on the concrete, boots still on my feet. And there it is, that infernal rhythm, tripping, stumbling, some paradiddle relic, 808 debris. My clothes are wet and I can't remember why, the concrete burning cold through 80% cotton 20% polyester - black ice against my spine.

FLIP

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Camille Theodet



Fleur bleue

120 x 80cm

Acrylic on canvas

2024

Lift the lips in repose, baring the teeth to air the gums, suck breeze through the gaps. Some statement is walking past, dribbling kids behind, no tact. Fold the face away, becoming all canines and nash, a guttering sound reverberating, emitting from the gut, the belly. The tots wince and scream, the snarl becomes a grimace, spittle pooling into driplets, a fine foam of rabies, tongue coated in liquid. The waddling situation tries a kick, but from the throat comes a shout so loud that she nearly trips. They're off like the clappers, gargle, lick the lips, shake away the fleas.

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Camille Theodet



Charnel 2

70 x 50cm

Acrylic on canvas

2024

Maybe I tried to swim, the sound of water seems close, my mouth tastes of pond, my toes are soddon. Maybe I had to run, dine and dash, whiplash. That would explain the overpass, an outskirts hideout from some recent crime. Memories are starting to replace my own, catching other's stories like whiffs at the bazaar, a dogs head out the window, a world of trails, wisps of innuendo. Iron in my mouth, the taste of bitten cheeks, mine or someone else's. And a thumping, not inside, not out, but contiguous filtering through.

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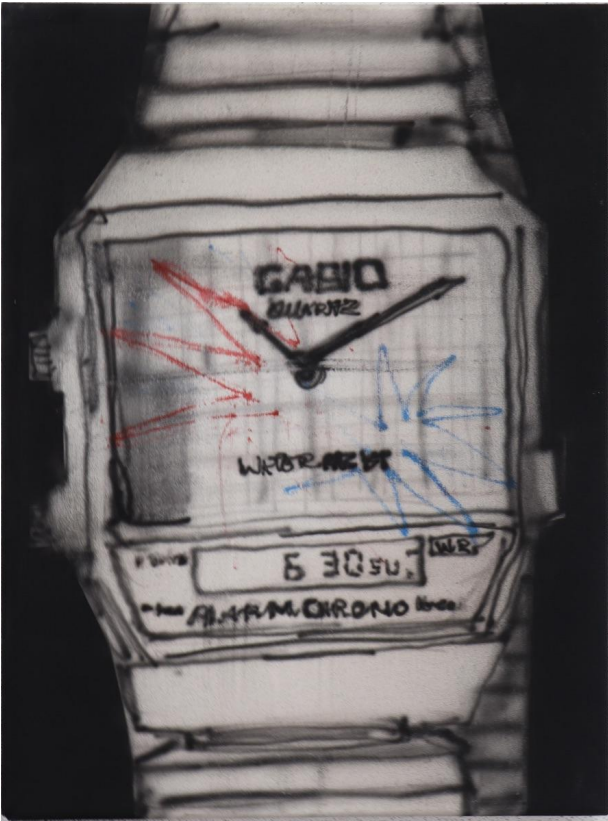
Miriam Beichert, painter [1999] Based
Mosbach, Germany.

Coming up in the gallery program and will be showcasing some of her newest works. Beichert's work delves into contemporary lifestyles and mirrors the immediate environment, interweaving material, graphic and telematic motifs. Portraits of mobile phones, clothing, watches as well as ordinary belongings emerge and dissolve like faded memories, traced through blurred airbrush lines and neutral chromatic gradations. Beichert lays particular emphasis on the aesthetics of consumption and pop culture in the Internet age, investigating how these currents influence our daily routines and interactions.

Graduated in 2022 with a BFA from Macromedia University Freiburg, from this, their work has been exhibited in numerous art spaces, including Fischmüllers Kunstschauenster, Freiburg; Mom Art Space, Hamburg; Migrant Bird Space, Berlin; Soul2Soul/ RU, Geneva and most recently, at NBB Gallery in Berlin, with the solo show "Connecting People".

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Miriam Beichert



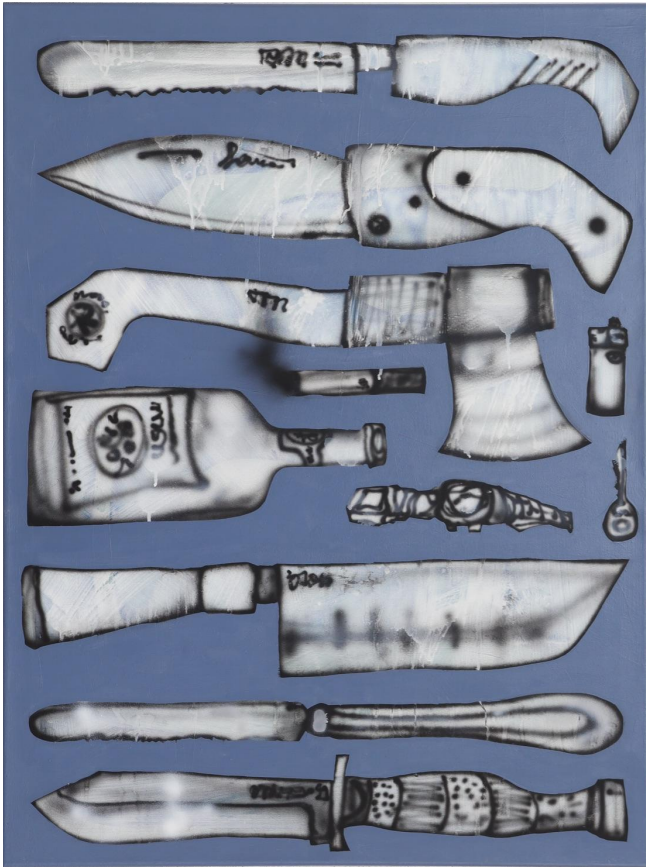
Quartz
40 x 30cm
Acrylic on
canvas 2023

Sertraline, tetracycline, tramadol, cocodamol, diazepam, parmesan, marzipan, it's a cocktail. A mock betrayal of body chemistry, intrinsic tissues are for compound deposits, a canvas for painting by E-numbers and chemical binders, PFCs and metabolised metals. Eyes gestating, the visible world a tasteless meal to grind and bear with a digestif of psychotropic distance.

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Miriam Beichert



Tools 2

80 x 60cm

Acrylic on canvas

2024

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Miriam Beichert



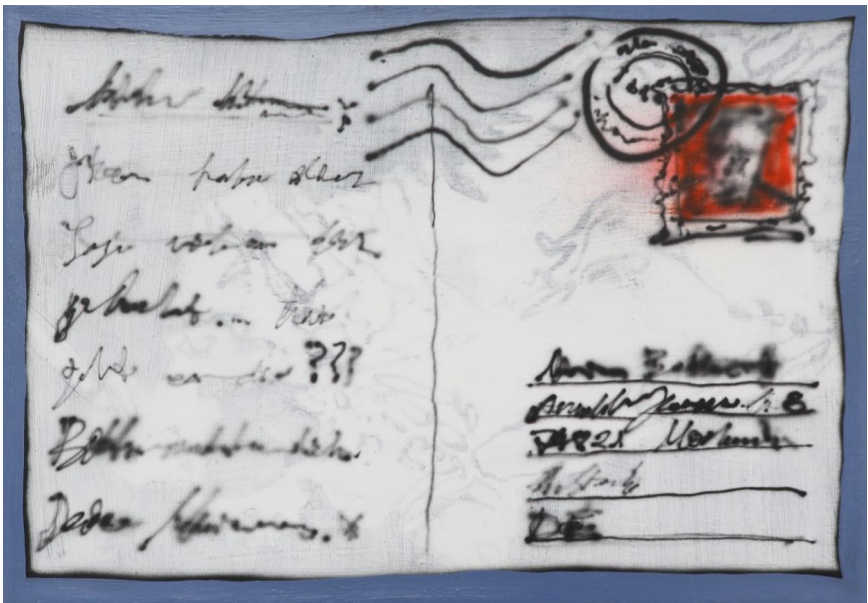
Big Bic
55 x 35cm
Acrylic on canvas
2024

Split screens, hyper real montages of dream imagery that speak to a hidden center, a third image combined within. Camille Theodets paintings are as oblique as they are precise. Capturing perfunctory, performative, pornographic stills, they become enshrined into allegorical acts, revealing the thin veil between human emotion and mammalian fear and desire. Not a degradation, nor an elevation, the paintings act as ripe, fertile wellsprings for the mythic imagination, both dark and enlightened.

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Miriam Beichert



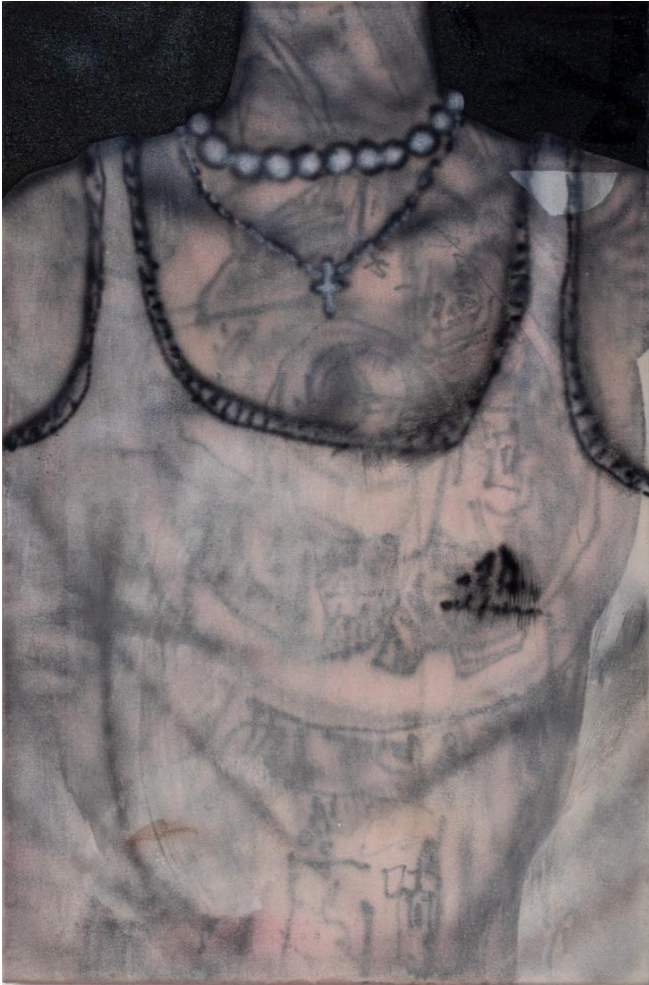
Post Card
25 x 35.5cm
Acrylic on
canvas
2024

Miriam Beichert's dislocated belongings hang bold yet out of focus, viewed through world-worn eyes, eyes that have viewed pixelated repetitions ad infinitum, possessions glowing in their own shifting outline. Cookie cutter certainty and a pop sensibility characterise these depictions of objecthood, but the images are like ghosts, a VCR paused for too long, frosting the glass with outmoded mobiles and corner shop goods. A cut and paste analogue haunt in a post-digital age.

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Miriam Beichert



Thin Skin

60 x 40cm

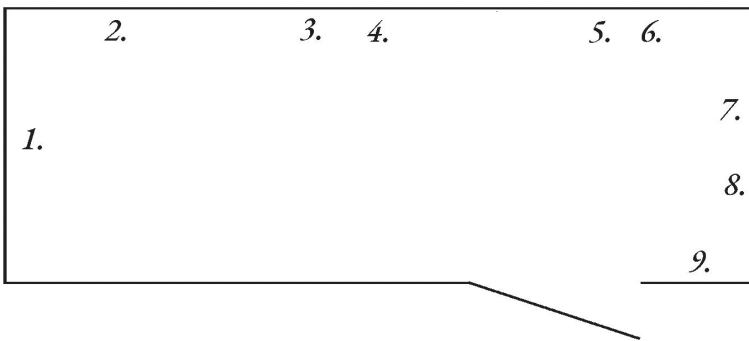
Acrylic on canvas

2024

It's time to sit up, the whole world's throb, from bone to gristle, the world's one great stone tape, the groove of history, one continuous rhythm, each kick the same kick, each crash the same, memories dance, I'm an object, a human, an animal.

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Exhibition Layout / Floor Plan



1. La viande sur le pivot de la joie, 130 x 100cm, Acrylic on canvas, 2024, Camille Theodet
2. Incendie de la chambre froide, 100 x 80cm, Acrylic on canvas, 2024, Camille Theodet
3. Fleur bleue, 120 x 80cm, Acrylic on canvas, 2024, Camille Theodet
4. Quartz, 40 x 30cm, Acrylic on canvas, 2023, Miriam Beichert
5. Thin Skin, 60 x 40cm, Acrylic on canvas, 2024, Miriam Beichert
6. Charnel 2, 70 x 50cm, Acrylic on canvas, 2024, Camille Theodet
7. Tools 2, 80 x 60cm, Acrylic on canvas, 2024, Miriam Beichert
8. Post Card, 25 x 35.5cm, Acrylic on canvas, 2024, Miriam Beichert
9. Big Bic, 55 x 35cm, Acrylic on canvas, 2024, Miriam Beichert

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The exhibition will be open from Thursday to Saturday between

11:00 - 18:00.

The venue is located at 62 Roman Rd, Bethnal Green, E2 0PG,
London.

For sales enquiries & appointments contact
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All Artworks are VAT free, we also offer no-interest payment plans.

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