

The multi-layered practice of French-Algerian artist, Neïl Beloufa occupies the space between various dichotomies. Reality and fiction, cause and effect, presence and absence are the polarities between which the artist's work begins to take form. Developing his reflection on these by combining various media, including sculpture, video and painting into single installations, Beloufa masterly manages to deconstruct our contemporary systems of belief by moving between the real and the imaginative.

Situating himself between these polarities, Beloufa's practice is deeply reflective. Examining established structures of power, incidentally, those within the "creative economy", whilst dwelling on the authority that is afforded by artists in today's society, Beloufa eliminates his dominant role by awarding agency to actors or materials, informing one another and coexisting in installations as though they are actors and props on a set.

Rejecting the alias of sculptor, or any alignment to a particular set of practices or creative processes, Beloufa works primarily as an editor, constructing scenarios to facilitate intersections between different meanings that viewers might build independently.

Neil Beloufa (b. 1985, Paris, France) lives and works in Paris.

Some of the artist's solo exhibitions include: Palais de Tokyo, Paris (2018); Schirn Künsthalle Frankfurt (2018); The Pejman Foundation, Teheran (2017); MoMA PS1, New York (2016); ICA, London (2014); and Hammer Museum, Los Angeles (2013).

Additionally, her work was included in group shows such as: Centre Pompidou-Metz (2023); Henie Onstad, Høvikodden (2023); Centre Pompidou, Paris (2022); 58th La Biennale di Venezia (2019); Tsinghua University Art Museum, Beijing (2018); Kunstmuseum Luzern (2017); Kunsthalle Dusseldorf (2015); 12th La Biennale de Lyon (2013); Cleveland Museum of Art (2013); 55th La Biennale di Venezia (2013); 11th Baltic Triennale of International Art, Vilnius (2012).

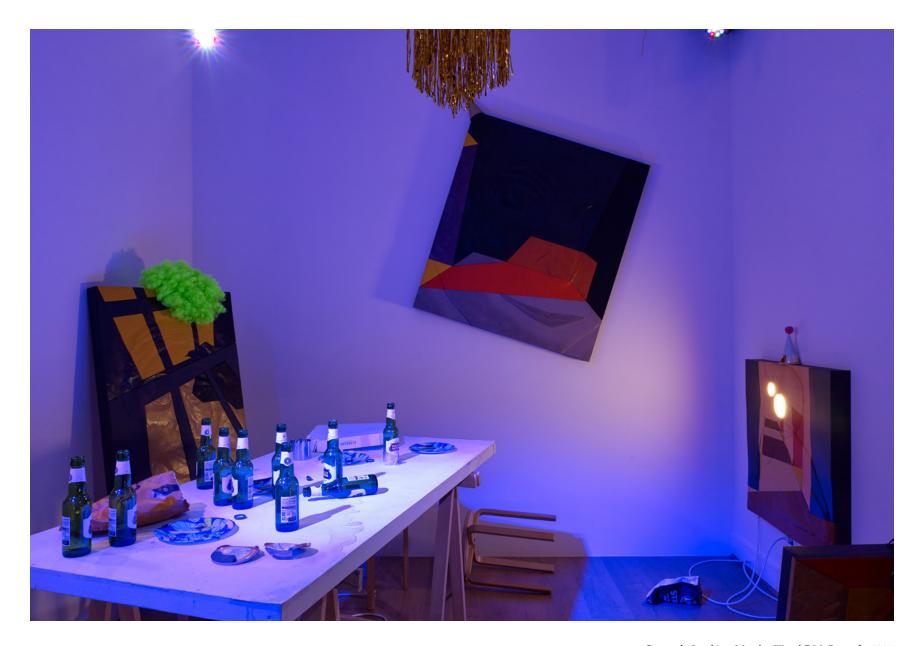




2022 Mendes Wood DM, Brussels *Remotely Speaking*

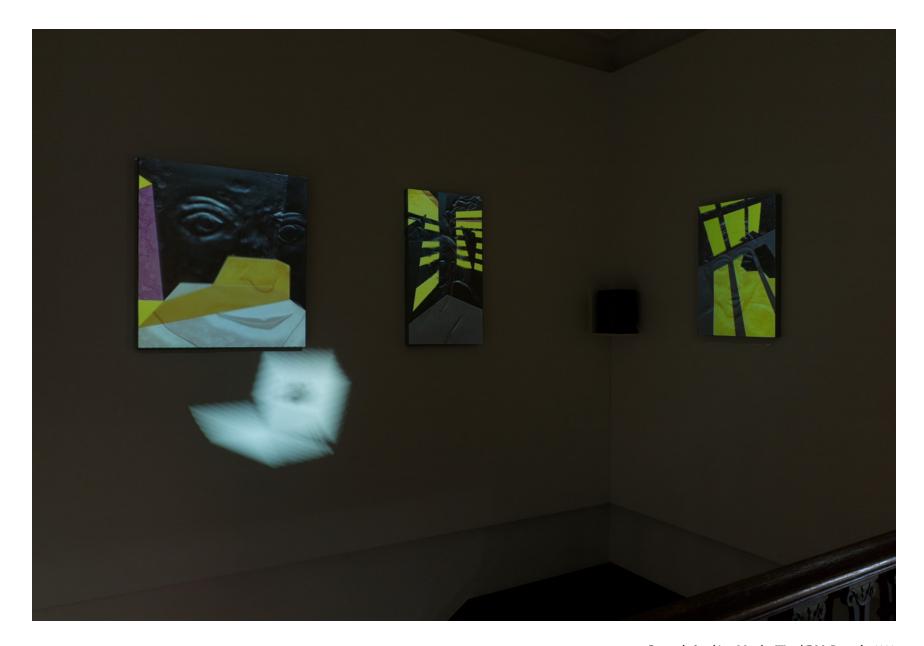
The Remotely Speaking series of works by Neïl Beloufa play on this age old tension made new again. It's been inflamed by the hibernation we've been doing over the pandemic. However, its roots, along with signs of the artworld struggling to legitimize the object again, began well before the pandemic. Pre-COVID, you could waltz around any art fair, say you liked something and a gallery attendant would show you an iPad with the entire catalogue of that artists work, flattening space and time, making it feel like all of the gallery's storage from home base, to freeports in Luxembourg and Singapore were accessible to you. Now that we, for the most part, had to cut back on the fair attendance, the online viewing room was sold as that new exclusive experience.

A series of reliefs, that recall (to this writer at least) the work of Gauguin, are carved out of MDF and finished with coloured leathers. This textured flatness, gives the characters and visages an air of being entrapped in gloss; like Han Solo frozen in carbonite. A formal touch that echoes further with augmented reality, allowing the figures to be re-animated. However, what they reveal may not be deep truths of fantastical stories, but rather the anxieties and trappings of an artwork relegated to a lifetime in storage, never satisfied with their position in the online viewing room. The artworks regard their artist as a revered parent, with adoration and respect. The essence of the artist's gesture, emotions and spirit live on in them, it's clear, but the layers of removal and abstraction from the real space of the exhibition and public has clearly soured their souls.

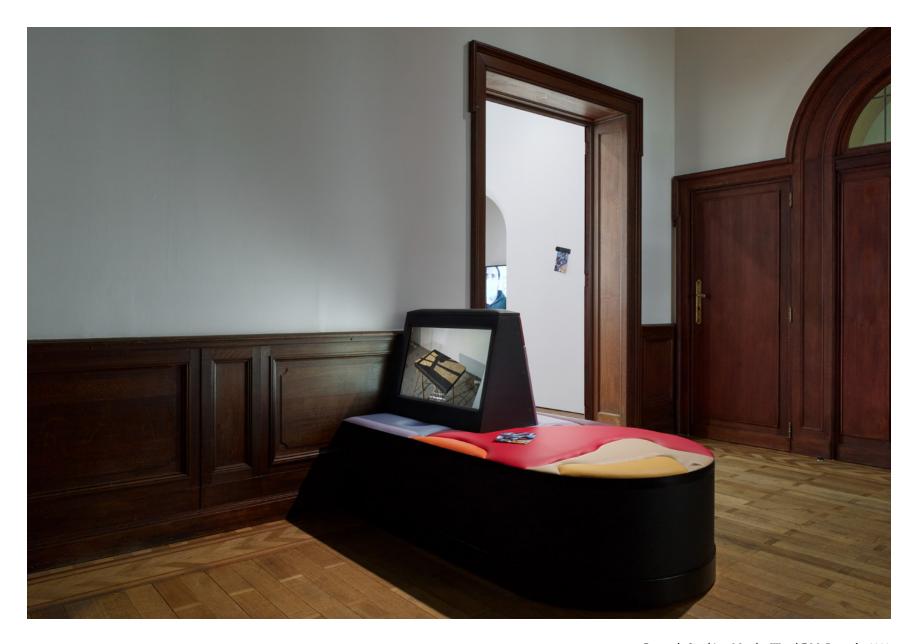


Remotely Speaking, Mendes Wood DM, Brussels, 2022





Remotely Speaking, Mendes Wood DM, Brussels, 2022

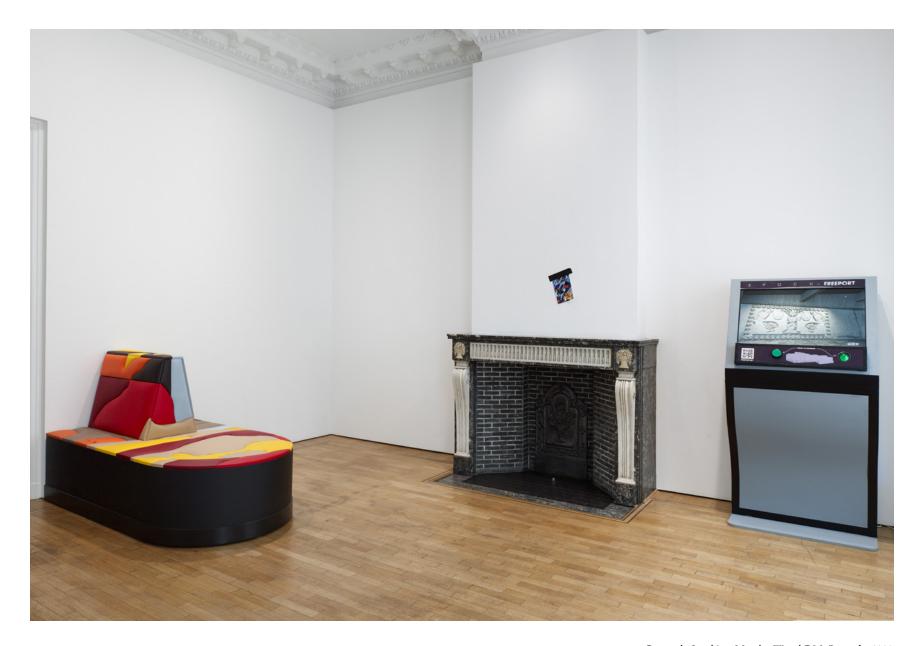


Remotely Speaking, Mendes Wood DM, Brussels, 2022

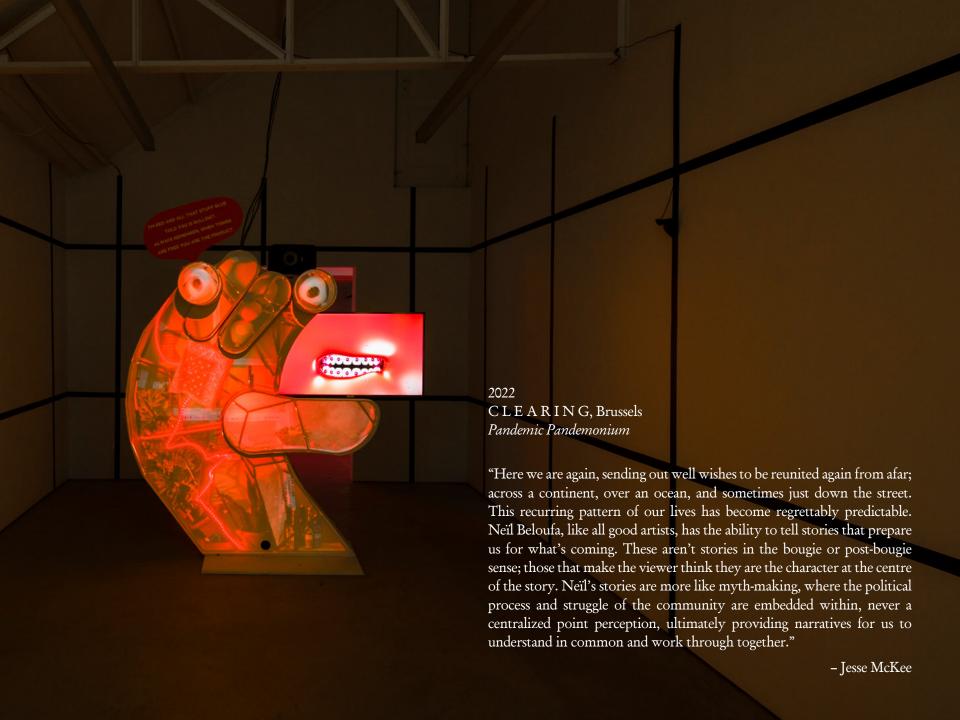


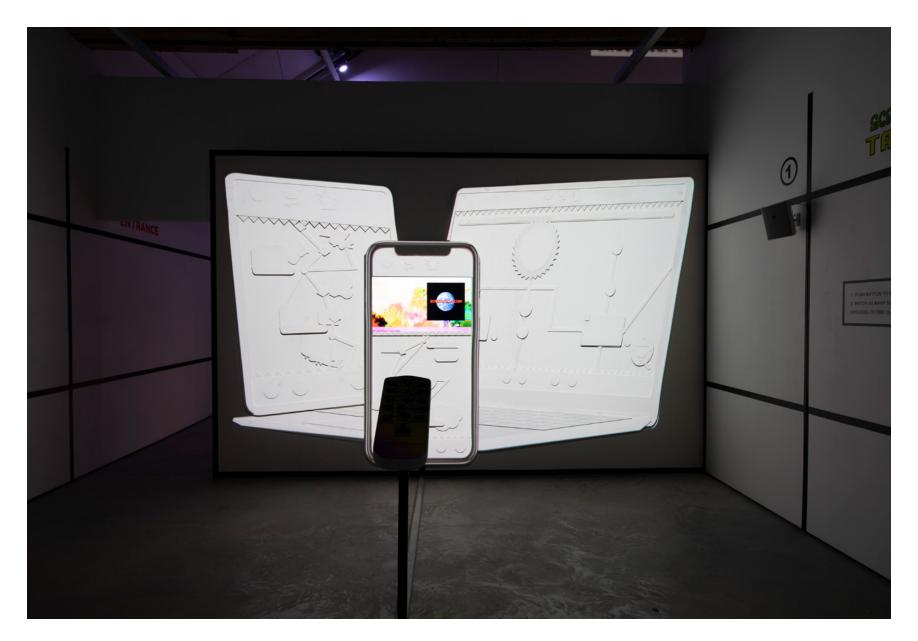
What's worse perhaps, is that as we learn to live in public once again, the artworks made during the loneliest days of this decade, may never see the light of day, forever being regarded as a storage of value, kept indefinitely in storage and traded frequently, hopping around darkened vaults... while newer works in the series are being exhibited in a post-vaccination world. Jealous of their younger and more prominent siblings, these older artworks ruminate and bicker away their days. However, their revenge is yet to come. They've thought of how to harness the power of the NFT themselves.

If you'd like to take this work to your own storage locker, an NFT will accompany it in your crypto wallet. It's going to act like its authentication, issued by the gallery. However, new rules apply. Embedded in the NFT is a smart contract, which forbids it to change ownership before a certain amount of years has passed. You could sell the work, but it's authentication remains locked in your wallet until the time stamp passes. This means you better learn to love and live with this. You can't just hide it, show its likeness and trade it like a basketball card. HODL is crypto slang for Hold On for Dear Life. Protect the artwork, protect your investment and protect the cultural community you're involved with. This is the new ethos we're learning to live by. Stand behind artists and their community; we're all the better for it.



Remotely Speaking, Mendes Wood DM, Brussels, 2022

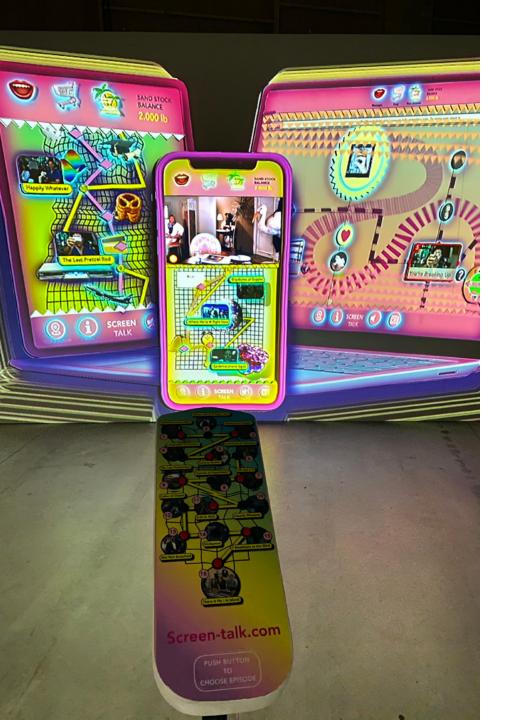




Pandemic Pandemonium, C L E A R I N G, Brussels, 2022

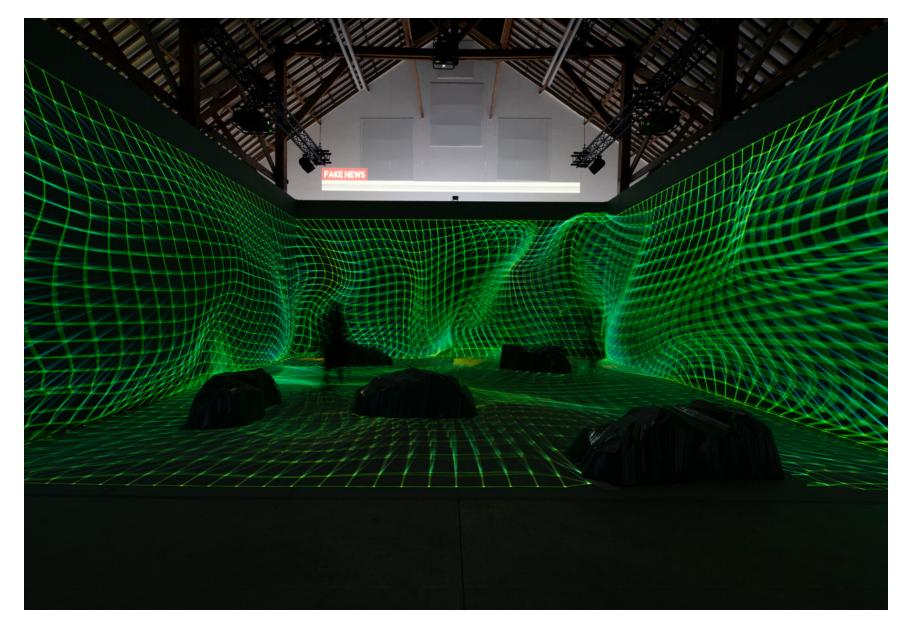


Pandemic Pandemonium, C L E A R I N G, Brussels, 2022



"We've all heard how gaming will take over the future, but give it a try before scoffing about it. Over a million views/ players so far for a weird art film tells us that we must be onto something. So throughout the pandemic, we experimented with the project on different websites, and in a year-long exhibition in Milan too. At the same time, the next layer of the internet accelerated. We're talking Web3, the internet of value, blockchain, decentralization, NFTs and DAOs, and all those new words that caught fire on Twitter, Reddit, and Discord. Our language was forever shifted, and a lingua franca between gamers, basketball fans, teenagers, art world snobs, hackers, and nerds was born. The team producing these online and real life experiences evolved and formalized into a new production company, ebb.global that's describing itself as a Distributed Organization (DO) that develops Web3 projects with artists, galleries, museums, and brands; integrating digital and physical cultural experiences. With members from the North American West Coast to Paris and beyond, we're trying to answer to the challenge that new technology has maybe a little over a decade before it gets acculturated and solidified into an infrastructure."

- Jesse McKee



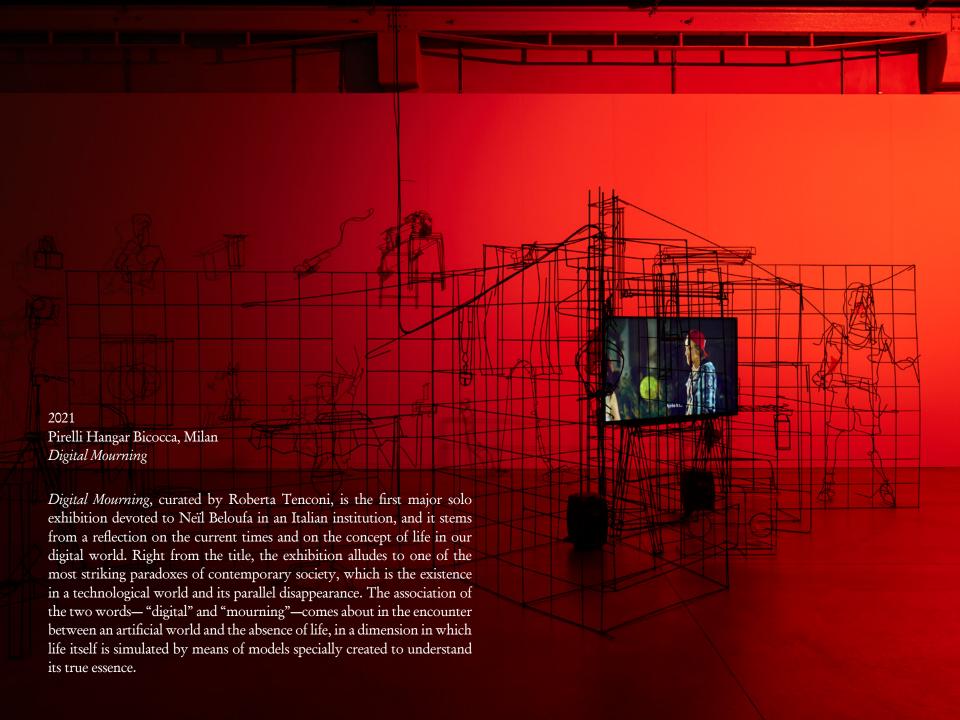
Pandemic Pandemonium, C L E A R I N G, Brussels, 2022



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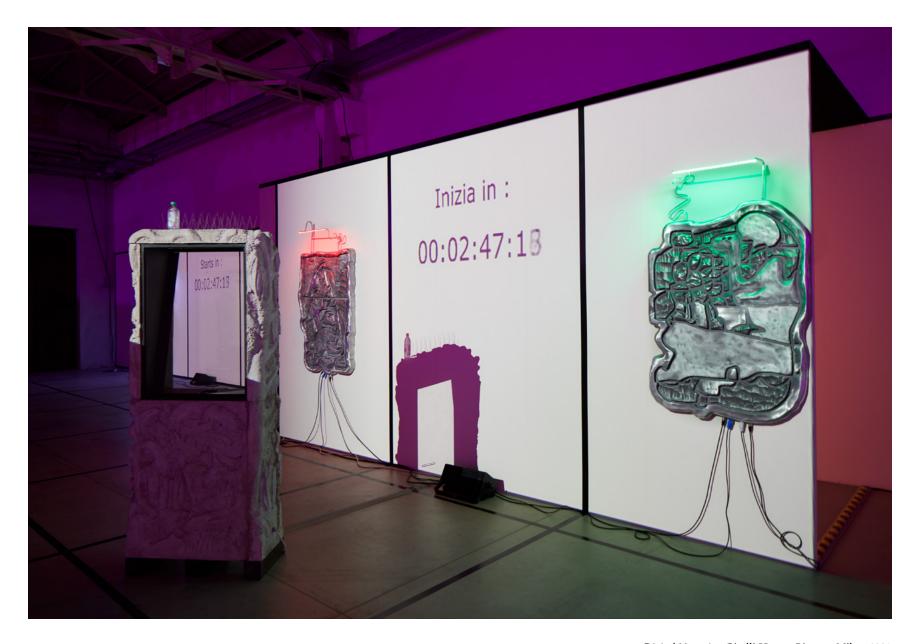
Digital Mourning, Pirelli Hangar Bicocca, Milan, 2021



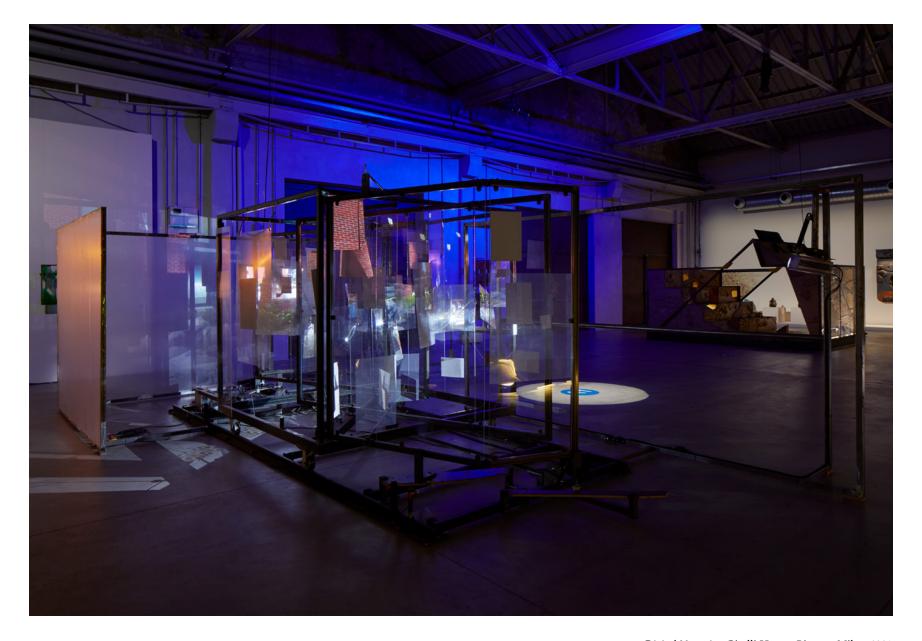
Digital Mourning, Pirelli Hangar Bicocca, Milan, 2021



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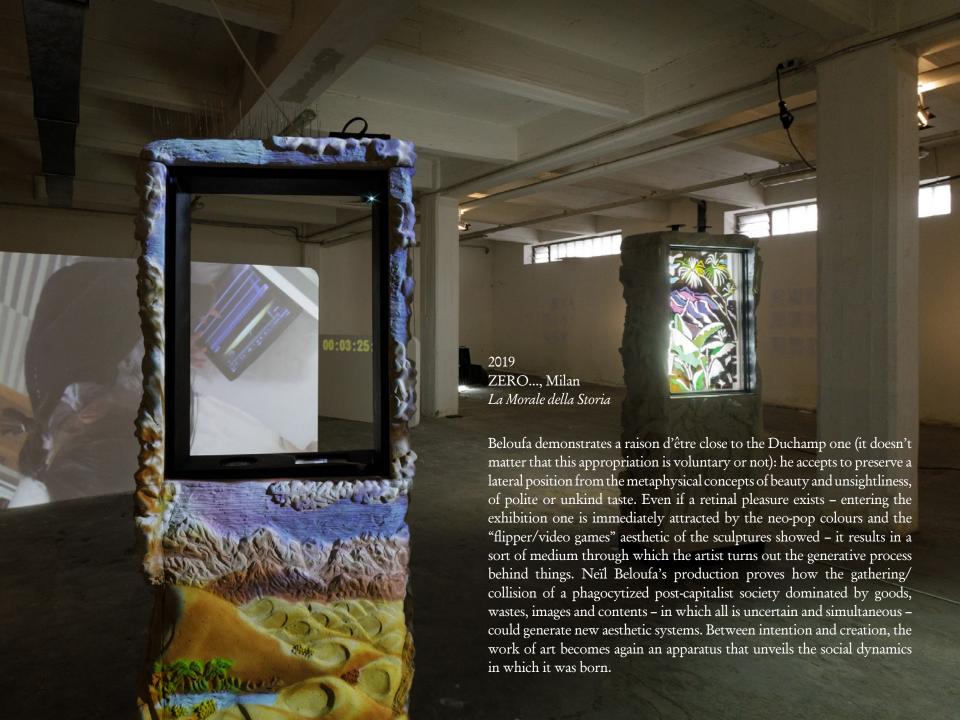


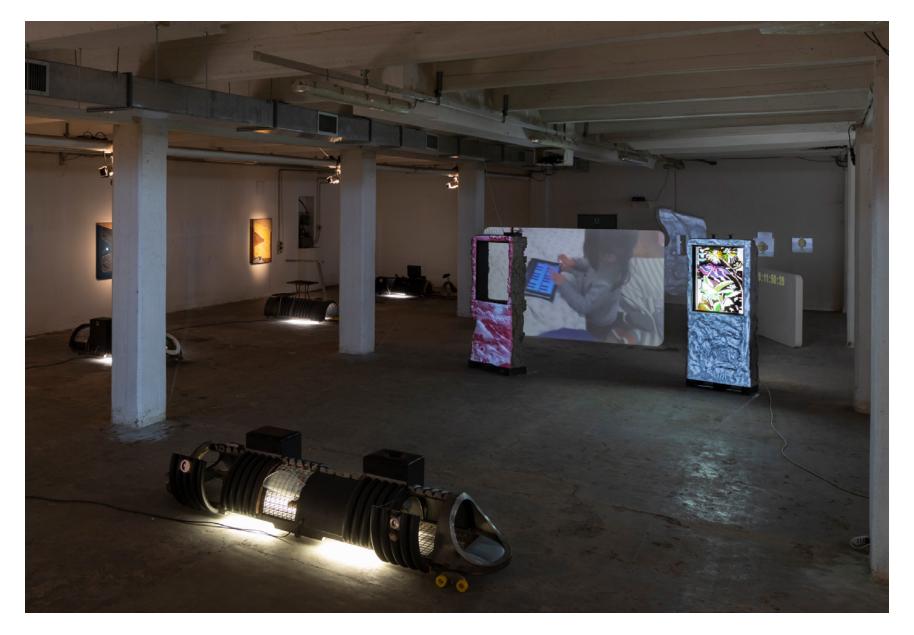


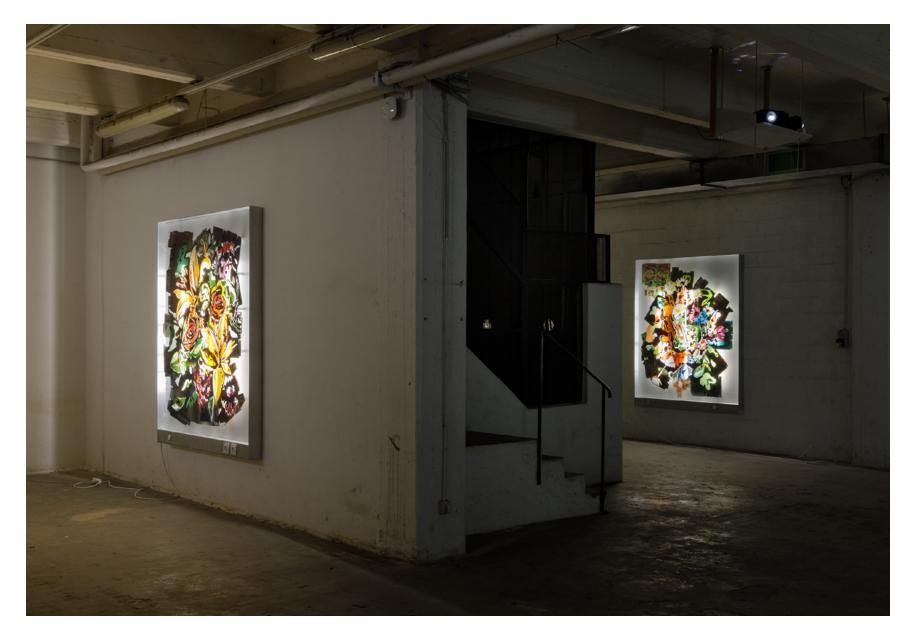
May You Live in Interesting Times, 58th La Biennale di Venezia, Venice, 2019



May You Live in Interesting Times, 58th La Biennale di Venezia, Venice, 2019





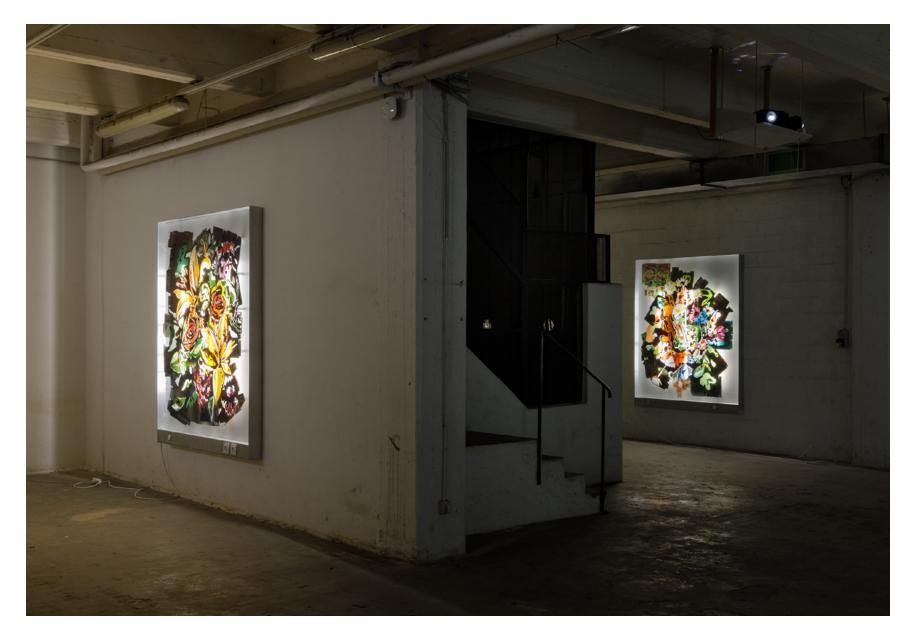




"When Neïl Beloufa's poetic reaches a pictorial dimension, it doesn't lose its structural reality but, on the contrary, it gets mythologize. In this way, the support unveils a mixed and commodity-related genesis (from Schwitters' Merzbau to aluminium sheet effect of John Chamberlain's cars crushing) pitch in a semiotic panorama that fluctuates between "Learning from Las Vegas" (Robert Venturi, Scott Brown and Steven Izenour 1972) and the fluorescent atmospheres of David Lynch's movies (Lost Highways, 1997).

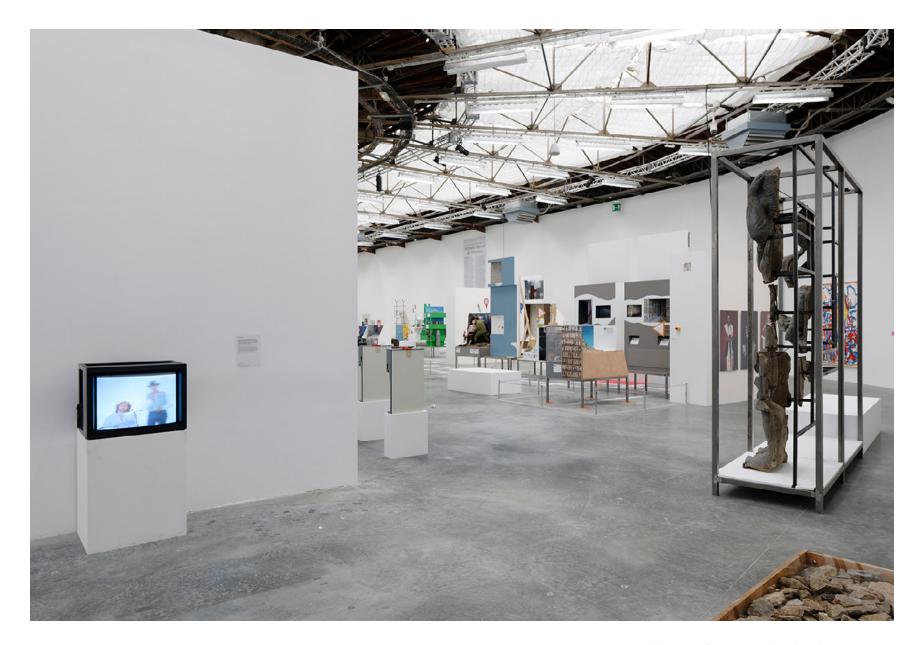
The lightsome totems situated inside the exhibition space (completely darkened) are, first of all, structures with a hybrid essence, even if they demonstrate a pictorial and ornamental character. In the same way, the two-dimensional collages realized juxtaposing coloured surfaces and signs exist in virtue of a backlight device. La Morale della Storia, as Neïl Beloufa suggests, allows the appearance of mass processes. That moral could inscribe itself in the plot of the fairy tale: the apparent delicacy with which Beloufa introduces us to the exhibition – with an ethical fable of a camel, a Fennec and a flock of ants "humanised" – finds reflection in the interrogative coefficient of his works."

- Valentina Bartalesi









The Enemy of my Enemy, Palais de Tokyo, Paris, 2018



The scenographic dispositive, specially created by the artist for this exhibition, integrates works of art, documents, images, artefacts, reproductions and objects that are constantly moved around by robotic elements according to an algorithmic programme. The dispositive thus allows for a constant reappraisal of possible associations, perspectives and meanings.



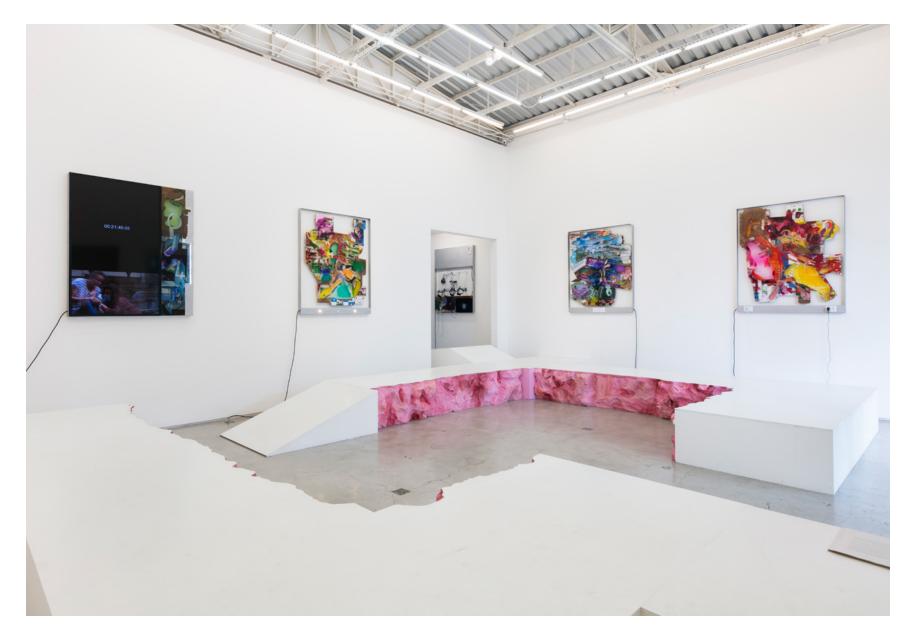
The Enemy of my Enemy, Palais de Tokyo, Paris, 2018

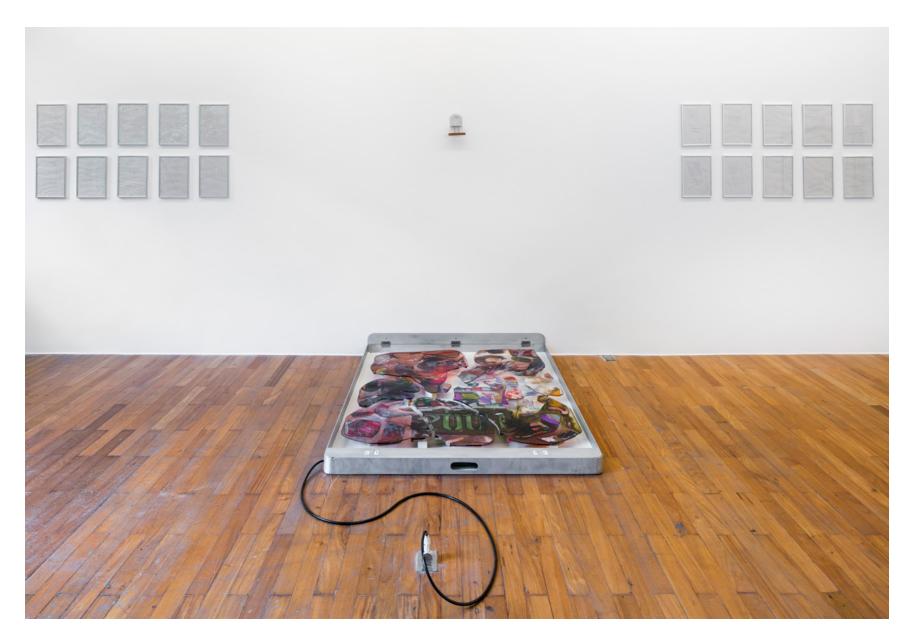


Revolving around the multiple paradoxes inherent to our consumer culture, the artist presents a series of new works that appropriate commercial images in order to look at contemporary systems of representation. He shows a painfully ironic vision, committed to the future of our social structures, in which aesthetics and language are at the service of a reality that is molded and explored according to the interest of big industries.

Demagogically ecological solutions — which supposedly satisfy contemporary global needs without compromising future generations — are often used by multinational companies that claim their commitment to sustainability through advertisements, even when their responsibility for an excessively polluted world is evident. Such public policies of the irresponsible means of production and the creation of a soft discourse in order to mitigate the damage constitute one of the issues which are tackled in the artist's research for this exhibition.









Air hoses are installed inside animal sculptures made out of shopping bags and product labels, reiterating the reflection about the reality that is projected as the creation of a desire or the false need for something. A dystopian environment is created in the exhibition space and the artist acts in complicity with the spectator, activating stereotypes that pertain to everyday life. Working with antagonisms between originality and standardization, between the body and its virtual avatars, violence and marketing, domination and emancipation, Beloufa sets forth a vision of the present through a post-apocalyptic lens. In the following room, a wall with several holes covers a light installation, projecting various colors onto the back of the room. Once again, the excess of images and information turns the exhibition space into an environment.







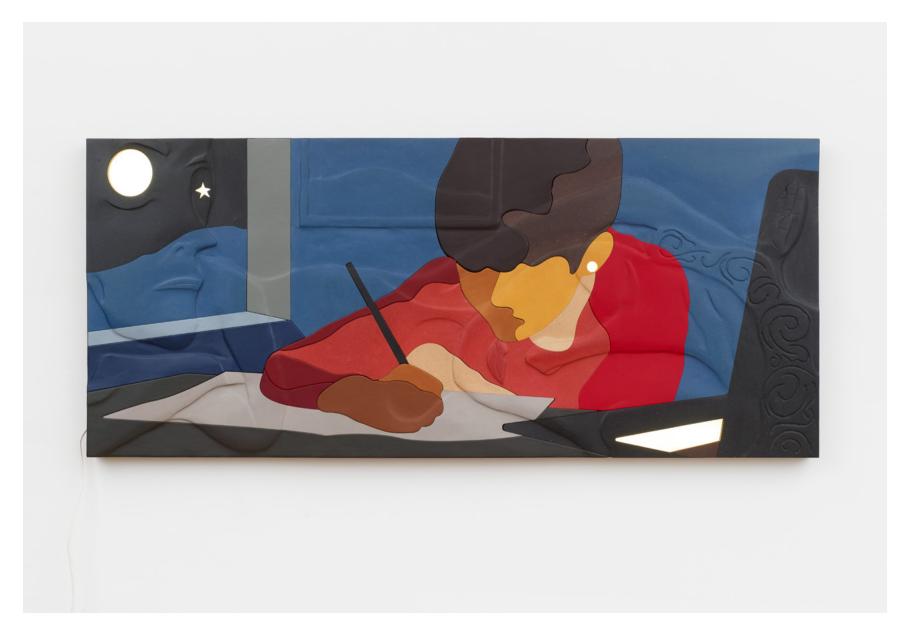
Flowers EACML02368 2023 epoxy resin, cardboard, pigments, led light, wood, plexiglass $100 \times 130 \times 8$ cm





Mini Flowers B 2023 epoxy resin, cardboard, pigments, led light, MDF, plexiglasss, privacy filter, rubber band $35 \times 40 \times 8$ cm



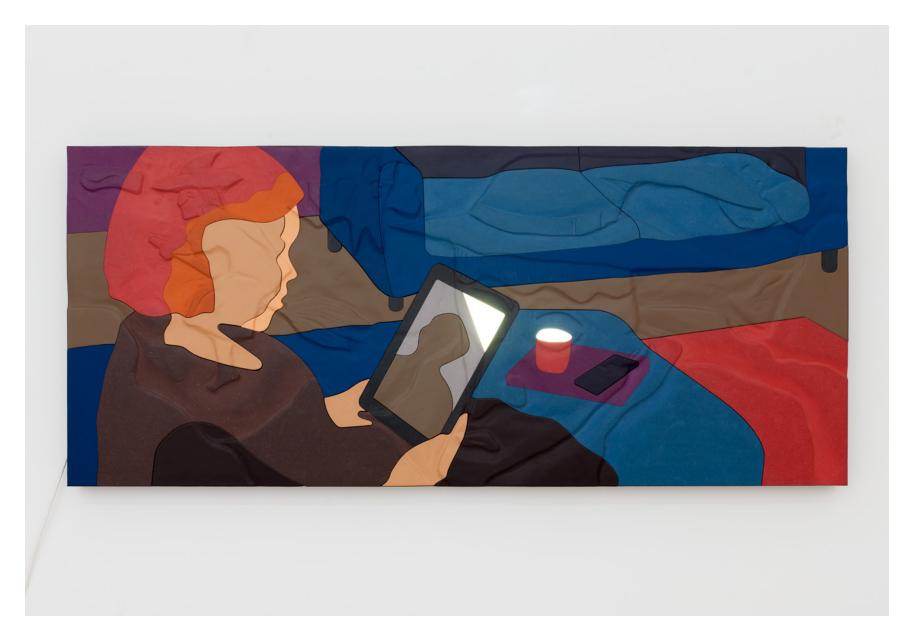


Jalousing people that don't care about their surroundings, 2022, MDF, leather, synthetic leather, LEDs, $230 \times 100 \times 9$ cm



2016-20192018 concrete, epoxy resin, cardboard, neon $180 \times 19 \times 64$ cm





Talking about ecological transition in the transportation sector, 2022, MDF, leather, synthetic leather, legs, electric cord and plug, $100 \times 230 \times 9$ cm

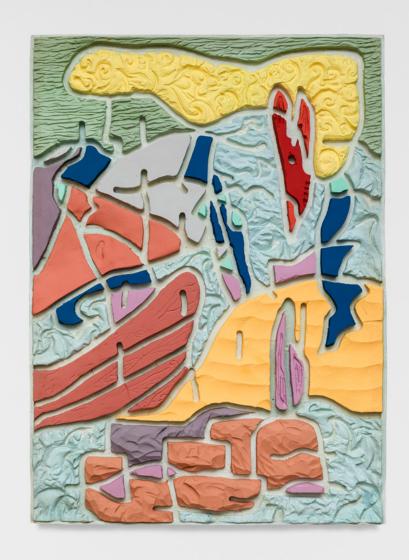






Giant Flowers B, 2021, epoxy resin, MDF, steel, 250 \times 150 \times 10 cm





Chapter 6
2021
acrylic resin
137 × 99 × 7 cm





Kruppsfant 2019 bronze $24 \times 30 \times 28 \text{ cm}$ unique in an edition of 5 plus 2 AP







Chapitre 2
2020
aluminium $133 \times 94 \times 7 \text{ cm}$ Edition 2 of 5 plus 2AP





Máquina de lavar 2017 iron, epoxy resin, pigment 89 × 100 × 62 cm





Vaso
2017
iron, epoxy resin, pigment $44 \times 25 \times 25$ cm





2014 #2 2017 aluminum, epoxy resin, recycled paper, iron, tv and headphones, electrical outlets, earphone amplifier $160 \times 130 \times 10$ cm





2014 #1 2017 recicled cardboard, resin epoxy, electrical outlets, aluminum, MDF and television $160 \times 130 \times 10$ cm





2012 2017 recicled cardboard, resin epoxy, electrical outlets, aluminum and MDF $160 \times 130 \times 8$ cm





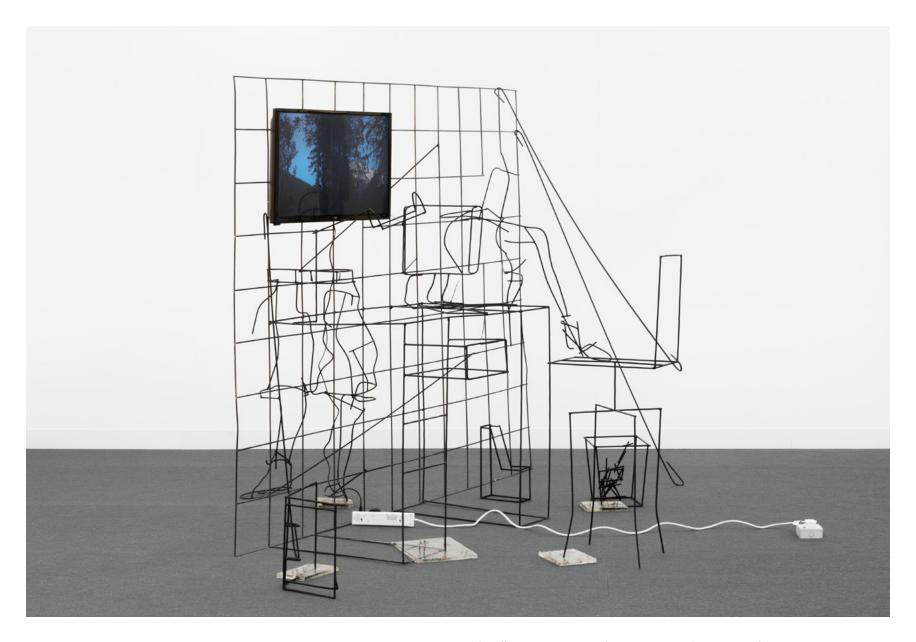
Tuny, 2017, iron, won, plastic, imitation leather, electrical equipment, 63 \times 180 \times 70 cm



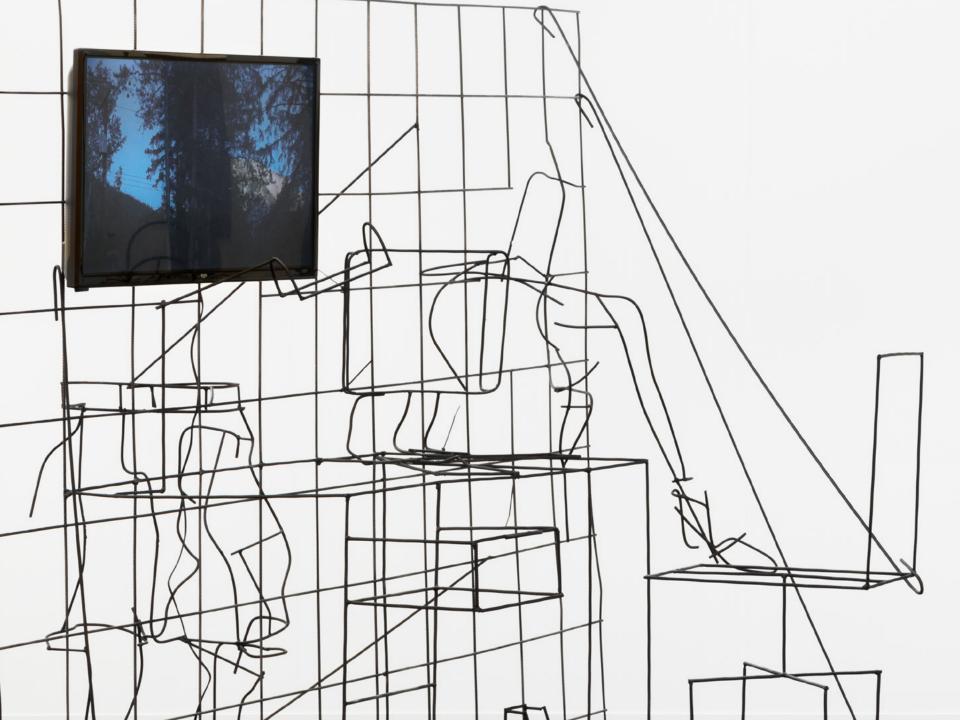


Maya in SP, the effect; the cause and the fall, 2014, mixed media, $100 \times 97 \times 40 \text{ cm}$





The Office, 2015, concrete and iron structure and tv monitor of 81 cm, $265 \times 165 \times 182$ cm





Chutes
2015
steel, epoxy resin, pigment
75 × 45 cm





Three small lighters, série Vintage 2014 MDF and metal $60 \times 80 \times 8$ cm





Education

2010

Le Fresnoy - Studio National d'Art contemporain, France

2009

Jury honors, Ensba, Beaux-Arts de Paris (National superior school of Fine Arts), France Jury honors, Ensad, Arts Décoratifs de Paris (National superior school of Art and Design),

France

2008

CalArts, California institute of the Arts, Valencia, USA

2007

Cooper Union, New York, USA

DNAP, Ensba

Solo Exhibitions

2022

La Morale de l'Histoire, Kunstpalais, Erlangen, Germany Remotely Speaking, Mendes Wood DM, Brussels, Belgium Pandemic Pandemonium, C L E A R I N G, Brussels, Belgium

2021

Digital Mourning, Pirelli Hangar Bicocca, Milan, Italy

2020

Neïl Beloufa, Pirelli Hangar Bicocca SHED, Milan, Italy The Moral of the Story, Mendes Wood DM, Brussels, Belgium

2019

Neil Beloufa, Kamel Mennour, London, United Kingdom La Morale de L'histoire, Kamel Mennour, Paris, France

La Morale della Storia, ZERO..., Milan, Italy

2018

L'ennemi de mon ennemi, Palais de Tokyo, Paris, France

Global Agreement, Schirn Künsthalle Frankfurt, Frankfurt, Germany

HYBRIDS, Lustwarande, Tilburg, The Netherlands

2017

20xx, Mendes Wood DM, São Paulo, Brazil

Développement durable, Musée régional d'art contemporain, Sérignan, France

Neil Beloufa, The Pejman Foundation, Tehran, Iran

2016

Neïl Beloufa: Soft(a)ware, K11 Art Foundation, Shanghai, China Democracy, François Ghebaly Gallery, Los Angeles, USA Projects 102: Neïl Beloufa, MoMA, New York, USA 2015

Hopes for the best, Pavillon, Berlin, Germany

Counting on People, Stroom Den Haag, The Netherlands

Neoliberal, Balice Hertling, Paris, France

Hopes for the Best, Schinkel Pavillon, Berlin, Germany

Counting On People, La Casa Encendida Madrid, Spain

We are safe now, ZERO..., Milan, Italy

Being Rational, Wilhelm Lehmbruck Museum, Duisburgo, Germany

2014

Counting On People, ICA, London, United Kingdom

Counting On People, Walter Phillips Gallery / Banff Art Center, Banff, Canada

Superlatives and resolutions, Mendes Wood, São Paulo, Brazil

En torrent et second Jour, Fondation d'Entreprise Ricard, Paris, France

2013

Production Value, Hammer Museum, Los Angeles, USA

Speaking about the best, François Ghebaly Gallery, Los Angeles, USA

2012

Documents Are Flat 4., Kunstraum Innsbruck, Innsbruck, Austria

Les Inoubliables Prises d'Autonomie, Gael Charbau, Palais de Tokyo, Paris, France

Functions of Light, Balice Hertling, New York, USA

2011

Topics Values, Kunsthaus Glarus, Glarus, Switzerland

An Archived Causality, Looped, Saprophyt, Vienna, Austria

Les Manques Contenus, Balice Hertling, Paris, France

As Far As We Know, The Western Front, Vancouver, Canada

Kempinski in Stoaways, New Museum, Nova York, USA

Liste 16, Balice Hertling, Basel, Switzerlands

Changes Of Administrations, ZERO..., Milan, Italy

2010

Si dans le futur les machines à remonter le temps existaient, on se le serait dit,

Biennale de Belleville, Paris, France

2009

Future in present tense, Kai Middendorff galerie, Frankfurt, Germany

Tectonic plate or the jurisdictions of shapes, François Ghebaly Gallery, Los Angeles, USA

L'importance des sujets, Galerie LHK, Paris, France

2008

Six feet under - Kempinski, Whitebox, New York, USA

Group Exhibitions

2023

Worldbuilding, jeux video et art à l'ère digitale, Centre Pompidou-Metz, Metz, France Topologies of the Real: Techne Shenzhen, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China

New Visions. The Henie Onstad Triennale for Photography and New Media, Henie Onstad, Høvikodden, Norway

2022

Réseau monde, Centre Pompidou, Paris, France

2021

Grand Ménage, C L E A R I N G, Paris, France

2020

Screen Talk, New Museum of Contemporary Art, New York, USA (Digital Exhibition) Group show: Neïl Beloufa, Latifa Echakhch, Liam Everett, Christodoulos Panayiotou,

Kamel Mennour, Paris, France

take me to, galerie max goelitz, Munich, Germany Paranoia TV, Steirischer Herbst, Graz, Austria

2019

100 artistes dans la ville, MO.CO, Montpellier, France

 $\it May\ you\ live\ in\ interesting\ times,\ 58^{th}\ International\ Art\ Exhibition$ - La Biennale di Venezia,

Venice, Italy

Our Selfie, MO Museum, Vilnius, Lithuania
Bad Peach, François Ghebaly, Los Angeles, USA

2018

Hybrids, Lustwarande, Tilburg, The Netherlands Markus Ambach Projekt, Düsseldorf, Germany

En fuyant il cherche une arme, Maison Populaire de Montreuil, France

Bridging the Gap: A Selection of Nominees of the Marcel Duchamp Prize, Tsinghua University

Art Museum, Beijing, China

Matters of Time, University of California Irvine Claire Trevor School of the Arts Gallery,

Irvine, USA

2017

Yellow Creature, Kunstmuseum Luzern, Lucerne, Switzerland

Mechanisms, CCA Wattis, San Francisco, USA

The Everywhere Studio, Institute for Contemporary Art Miami, Miami, USA

Jeux, rituels & récréations, Gare Saint Saveur, Lille, France

Au loin les signaux, al lou'lou, Chantier Naval Borg, Marseilles, France

Lodgers, Haus Modrath, Kerpen, Germany Afro-tech, HKMV, Dortmund, Germany

2016

Beloufa/Polke, Hic Svnt Dracones, New York, USA

Hausbesuch, Ludwig Museum, Cologne, Germany

Artes Mundi Prize, Cardiff, United Kingdom

Nam June Paik Award, Museum Folkwang, Essen, Germany

100% La Villette, Paris, France

Emotional Supply Chains, Zabludowicz Collection, London, United Kingdom

2015

The World in 2015, Ullens Center of Contemporary Art (UCCA), Beijing, China

Ten Rooms, Three Loggias and a Hall, Sprengel Museum, Hannover, Germany

AVATAR AND ATAVISM, Kunsthalle Düsseldorf, Düsseldorf, Germany

Transparencies, Bielefelder Kunstverein, Bielefeld, Germany

Transparencies, Kunstverein Nürnberg, Nürnberg, Germany

The Heart is a Lonely Hunter, YARAT Art Center, Baku, Azerbaijan

Cultivating Culture, ICASTICA, Arezzo, Italy

Neil Beloufa, Julien Creuzet: Scroll infini, La Galerie, Noisy-le-Sec, France

10 Rooms, 3 Loggias and a Hall, Sprengel Museum, Hannover, Germany

Exhibition of the 4 Marcel Duchamp Prize nominated artists, Carré d'Art Contemporain

de Nimes, Nîmes, France

2014

Future Generation Art Prize, Victor Pinchuk Fundation, Kiev, Ukraine

Future Fictions from the Present, Z33 House for Contemporary Art in Hasselt,

Brussels, Belgium

La référence d'objet n'est pas définie à une instance d'objet, École municipale des Beaux-Arts

Galerie Édouard Manet de Gennevilliers, France

La loutre et la poutre, Moly Sabata Fondation Albert Gleizes Sablons, France

Le commerce de la parole, Musée départemental d'Art Contemporain de Rochechouart,

France

The Great Acceleration, Taipei Biennial 2014, Taiwan

Square(s), François Ghebaly, Los Angeles, USA

Fulfiment Centre, N/V PROJECTS, London, United Kingdom

Compositions, Metropolitan Art Society (MAS), Beirut, Lebanon

Shanghai Biennale 2014 - Shanghai Biennale, Shanghai, China

Here and Elsewhere, New Museum, New York, USA

Warm Math, Film Center, Nova York, USA

The Disappearance of the fireflies, Collection Lambert, Avignon, France

Order can not help you now, ARGOS, Brussels, Belgium

Perspectives on Imaginary Futures, House of Electronic Arts, Basel, Switzerland

UHF42-, Apexart, New York, USA

Giving contours to shadow, Neuer Berliner Kunstverein and SAVVY Contemporary, Berlin, Germany

To See What is Coming, Largo das Artes, Rio de Janerio, Brazil

The stuff that dreams are made of too, C L E A R I N G, New York, USA

2 solo shows and 1 screening, Fri Art, Centre d'Art Contemporain, Freiburg, Switzerland

Memory Palaces, Carlier Gebauer, Berlin, Germany

Geographies Of Contamination, The David Roberts Arts Foundation, London,

United Kingdom

Derrière, après les chutes, C L E A R I N G, Brussels, Belgium

2013

Oracular Vernacular, MaMo, Marseille, France

Solar, High Line Art, New York, USA

Dissident Futures, Yerba Buena Center of the Arts, San Francisco, USA

Residence Secondaire, MaMo, Marseilles, France

Entre-temps, Brusquements... et ensuite, 12th La Biennale de Lyon, Lyon, France

The Unicorn, The Power station / Cleveland Art Museum, USA

Image Employment, MoMA PS1, New York, USA

55th La Biennale di Venezia, The Encyclopedic Palace, Venice, Italy

Triennale der Kleinplastik, Fellbach, Germany

Screens, Murray Guy, New York, USA

Mécaniques Des Fluides, Galerie Cécile Fakhoury, Abidjan, Ivory Coast

Unruhe der Form. Entwürfe des politischen Subjekts, Wiener Secession, Austria

Better home, Sculpture Center, New York, USA

The French Haunted House, SongEun Artspace, Seoul, South Korea

No One Leaves Here, Royal College Of Art, London, United Kingdom

Fruits De La Passion, Centre Pompidou, Paris, France

Love is colder than capital, Kunsthaus Bregenz, Bregenz, Austria

Beloufa, Bourouissa, Binet, ZERO ..., Milan, Italy

2012

En Plein Air, Henry Art Gallery, Seattle, USA

11th Baltic Triennale of International Art, CAC, Vilnius, Lithuania

Deep Space, François Ghebaly Gallery, Los Angeles, USA

Remainder, Hillary Crisp Gallery, London, United Kingdom

Superpower: Africa in Science Fiction, Arnolfini Contemporary Art center, Bristol, United

Kingdom Intense Proximity, La Triennale de Paris, Palais de Tokyo, Paris, France

Los Pasos Perdidos, Galerie Andreas Huber, Vienna, Austria

2011

Le Retour, Musée d'Art Moderne d'Alger, Algeria

2001, 2011, Soudain Déjà, Beaux-Arts de Paris, Paris, France

Spacecraft Icarus 13, BAK-Basis Voor Actuele Kunst, Ultrecht, The Netherlands

Untitled (Evidence), David Roberts Foundation, London, United Kingdom

Museum of Display, Extra City - Kunsthal Antwerp, Antwerp, Belgium

The Normal Condition For Any Communication, Gallery TPW, Toronto, Canada

Rituels, Fondation d'entreprise Ricard, Paris, France

Impression, Soleil, 6B, Paris, France

Idéal #13, Espace Croisé, Roubaix, France

Eattopia, Hong-Gah Museum, Taipei, Taiwan

Group Show, Balice Hertling, New York, USA

Yet to be titled, Gaudel de Stampa, Paris, France

Sympathetic Magic: Video Myths and Rituals, Armory Center for the Arts, Pasadena, USA

2010

Manifesta 8, Murcia, Spain

Police the Police, Biennale of young Artists, Bucharest, Romania

Panorama, Salon 1.618/ Palais de Tokyo, Paris, France

2009

Videonale 12, Kunstmuseum Bonn, Bonn, Germany

In search of the unknown, The Netherlands Media Art Institute, Amsterdam,

The Netherlands

2008

The Gatekeepers, Momenta Art, Brooklyn, USA

Re-reading the future, Prague International Triennial of Contemporary Art, Czech Republic

Nothing at the end of the lane, The Soap factory, Minneapolis, USA

Holy Holes: Absolute Stalls, Dumbo Art Centre, Brooklyn, USA

2007

12th Biennial of moving images, Centre pour l'image contemporaine, Geneva, Switzerland

10 Jours / 10 Artistes / 10 vidéos, Palais de Tokyo, Paris, France

Collections

Centre Pompidou

David Roberts Arts Fondation

Fondation d'entreprise Francès

Julia Stoschek

K11 Art Foundation

MART Museum

MoMA

Pinault Collection

Sammlung Goetz

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