



Neil Beloufa

b. 1985, Paris, France
lives and works in Paris



Neil Beloufa's multi-layered practice 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 masterfully manages to deconstruct our contemporary systems of belief by moving between the real and the imaginative. Situating the artist between these polarities, Beloufa's practice is deeply reflective. Examining established structures of power, not least, those within the "creative economy," while dwelling on the authority that is afforded by artists in contemporary 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.

Neil is also the founder of Ebb.Global – a creative studio that blends technology and creativity, exploring new paths for transformation, shaping multidisciplinary projects, and empowering communities through cultural innovation.

Rejecting the label 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.

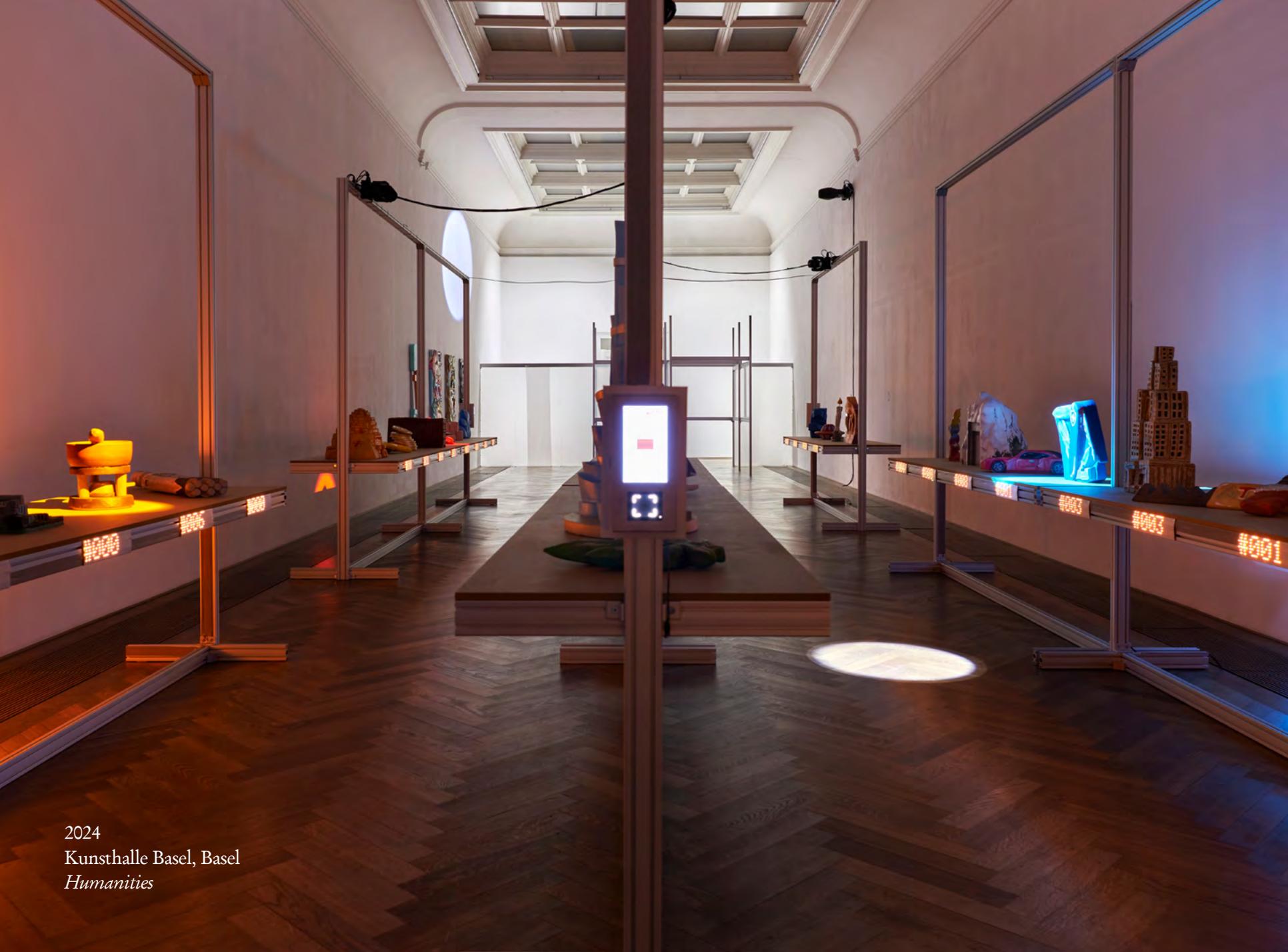
Neil Beloufa (b. 1985, Paris, France) lives and works in Montreuil.

The artist has had solo exhibitions at **Kunsthalle**, Basel (2024), **Renaissance Society**, Chicago (2024), **Kunstpalais**, Erlangen (2022); **Mendes Wood DM**, Brussels (2022); **Palais de Tokyo**, Paris (2018); **Schirn Kunsthalle Frankfurt**, Frankfurt (2018); **Pejman Foundation**, Tehran (2017); **MoMA PS1**, New York (2016); **ICA**, London (2014); and **Hammer Museum**, Los Angeles, (2013).

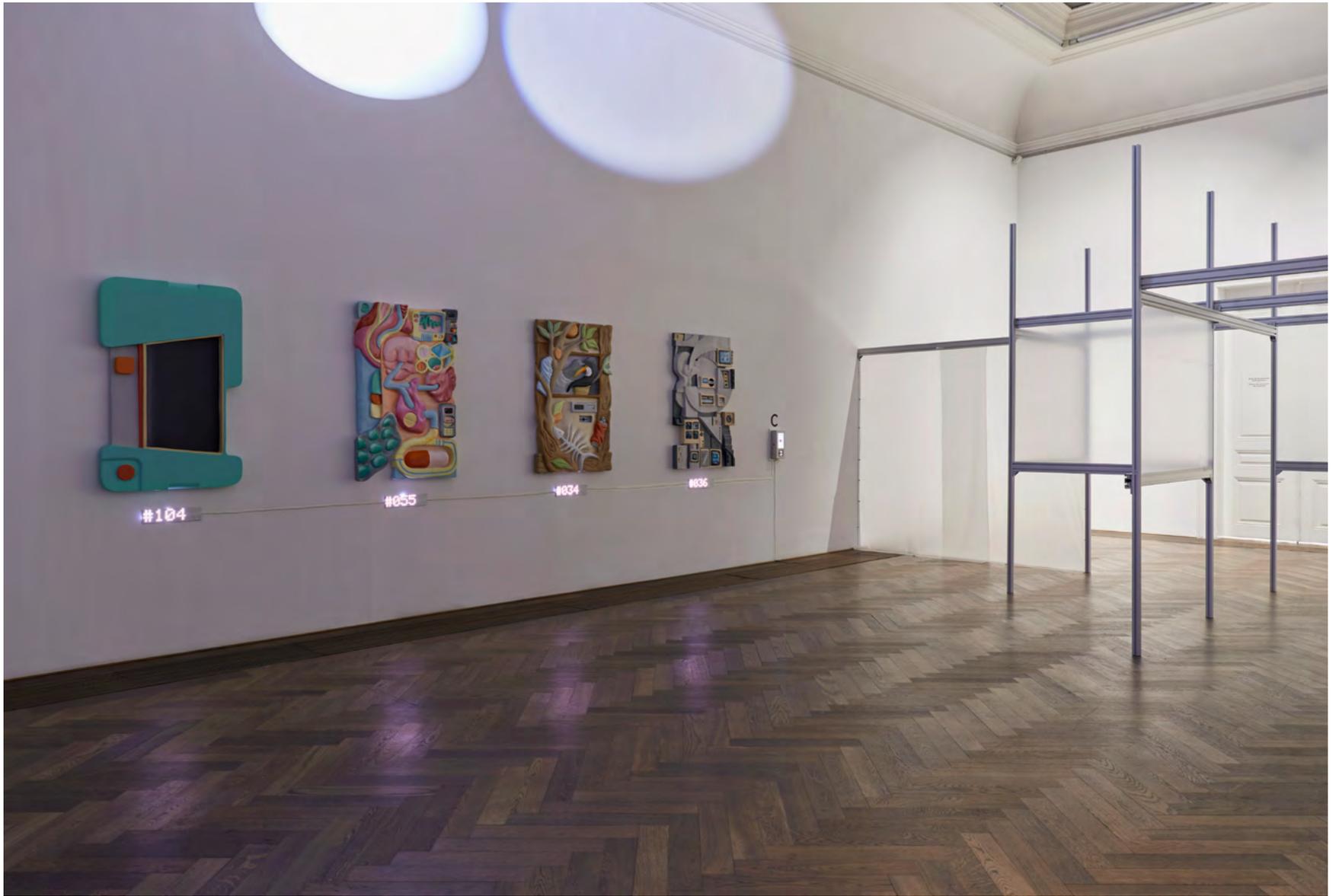
His works have also been presented in institutional group exhibitions at **Centre Pompidou-Metz**, Metz (2023); **Henie Onstad Triennale for Photography and New Media**, Høvikodden (2023); **Centre Pompidou**, Paris (2022); **Pirelli HangarBicocca**, Milan (2020); **58th Biennale di Venezia**, Venice (2019); **Tsinghua University Art Museum**, Beijing (2018); **Kunstmuseum Luzern**, Lucerne (2017); **Kunsthalle Düsseldorf**, Düsseldorf (2015); **12th Biennale de Lyon**, La Mulatière (2013); **Cleveland Museum of Art**, Cleveland (2013); **55th Biennale di Venezia**, Venice (2013); and **11th Baltic Triennale**, Vilnius (2012).



SELECTED
EXHIBITIONS



2024
Kunsthalle Basel, Basel
Humanities



Humanities, Kunsthalle Basel, Basel, 2024



Humanities, Kunsthalle Basel, Basel, 2024



Humanities, Kunsthalle Basel, Basel, 2024



Humanities, Kunsthalle Basel, Basel, 2024

2024
Renaissance Society, Chicago
Humanities

TERMINAL B



TERMINAL B





Humanities, Renaissance Society, Chicago, 2024



TO OPEN THE DOOR YOU NEED A KEY AND A CODE
INTERACT WITH THE BUBBLE
1 CODE AT TERMINAL B TO CHOOSE A NAME
2 CODE AT TERMINAL C TO RECALL A OBJECT
3 CODE AT TERMINAL E TO WATCH KIRA VIDEO

TERMINAL C

Fish ... 39
Chicago Deep Dish Pizza Slice ... 37
Pineapple ... 38
Cam ... 35
Eggplant ... 36
Lamb ... 37
Allen ... 38
Shrimp ... 39
Lemon ... 40
The Fish ... 41
Dish ... 42
George ... 43
Bark ... 44
Willa ... 45
Andrea ... 46
Sara ... 47
Vivian ... 48

If I type
I can ask yo

Humanities, Renaissance Society, Chicago, 2024



ShadowFort



In the Shadows, We Secure

Ruth

John	10
Michael	15
David	20
James	25
Robert	30
William	35
Richard	40
Thomas	45
Christopher	50
Matthew	55
Anthony	60
Donald	65
Steven	70
Mark	75
Andrew	80
Paul	85
John	90
Michael	95
David	100

Ruth once had a mission where her target was a high-profile tech mogul who rarely left his heavily guarded mansion. To get close, she posed as a tech support specialist. With a laptop in hand, she infiltrated his home under the guise of fixing a 'critical' software issue. As she worked, she managed to plant a sophisticated virus in his system, ensuring her access long after she left. The laptop was her shield and sword, blending her into the environment and allowing her to carry out the job with the precision she's known for. This particular mission highlighted her ability to turn everyday objects into tools of her trade, showcasing her unparalleled skills and adaptability.



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.





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



Remotely Speaking, Mendes Wood DM, Brussels, 2022



Remotely Speaking, Mendes Wood DM, Brussels, 2022



Remotely Speaking, Mendes Wood DM, Brussels, 2022



Remotely Speaking, Mendes Wood DM, Brussels, 2022



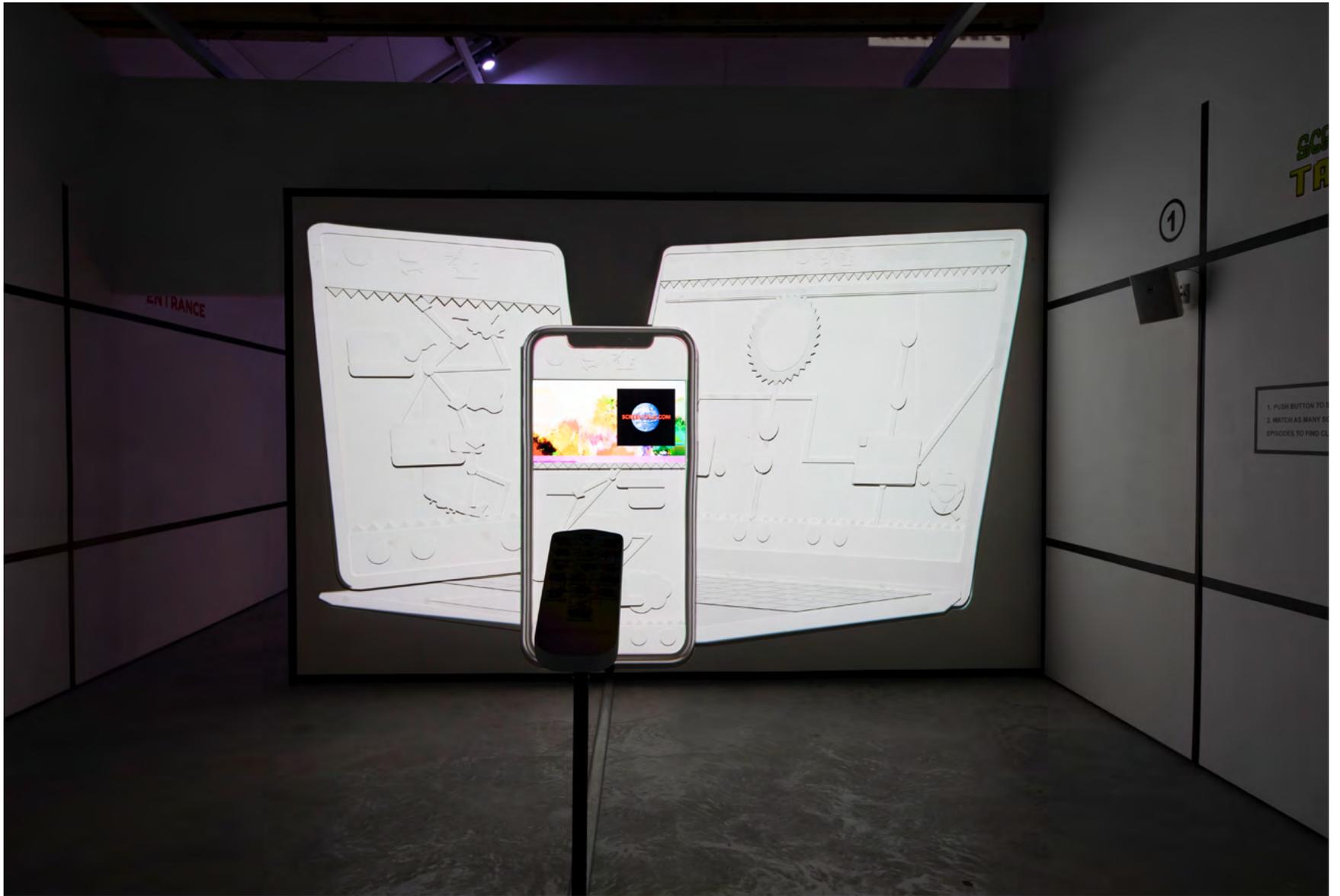
2022

C L E A R I N G, Brussels

Pandemic Pandemonium

“Here we are again, sending out well wishes to be reunited again from afar; across a continent, over an ocean, and sometimes just down the street. This recurring pattern of our lives has become regrettably predictable. Neil Beloufa, like all good artists, has the ability to tell stories that prepare us for what’s coming. These aren’t stories in the bougie or post-bougie sense; those that make the viewer think they are the character at the centre of the story. Neil’s stories are more like myth-making, where the political process and struggle of the community are embedded within, never a centralized point perception, ultimately providing narratives for us to understand in common and work through together.”

– Jesse McKee



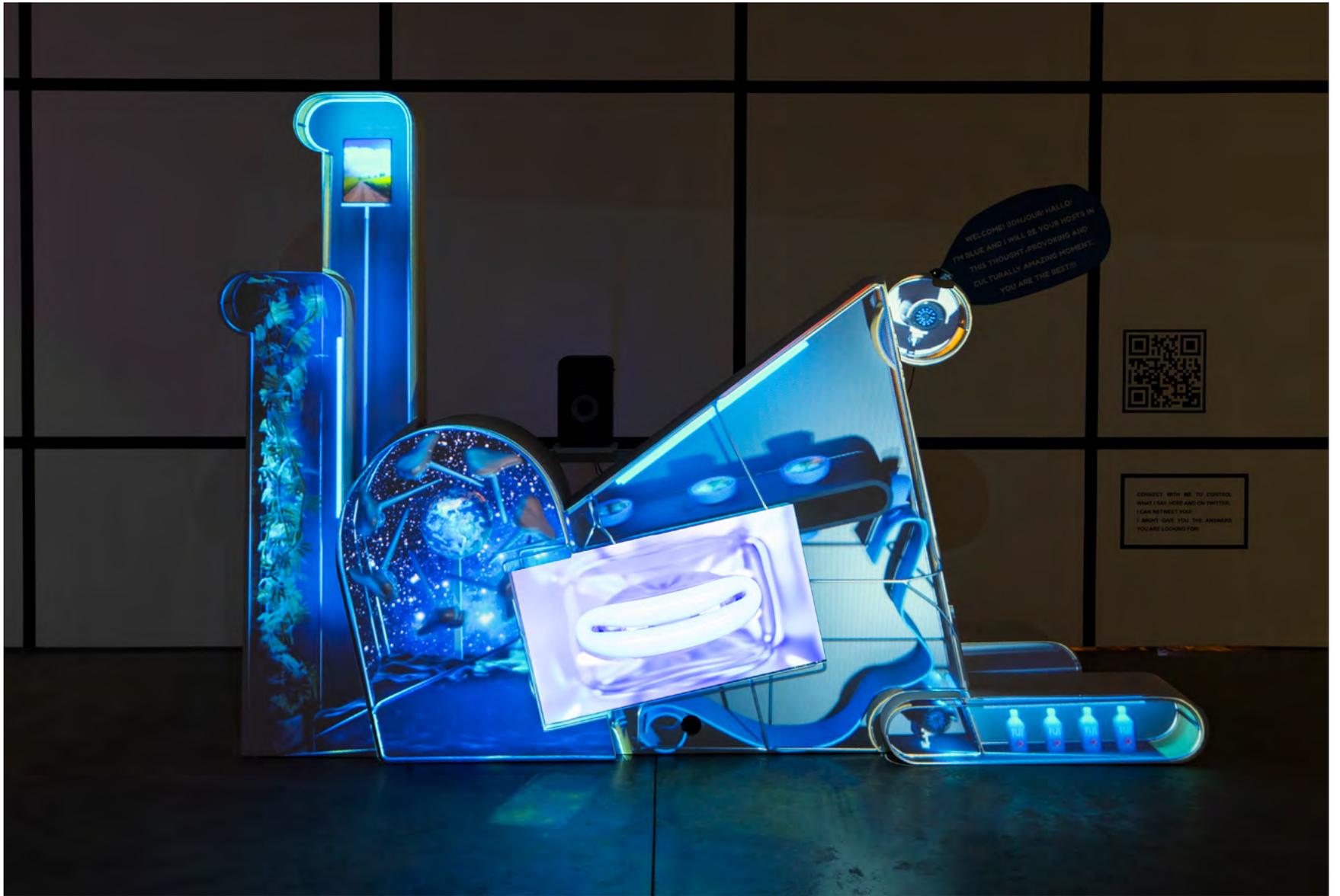
Pandemic Pandemonium, C L E A R I N G, Brussels, 2022



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



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



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



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



2022
Kunstpalaus Erlangen, Erlangen
La Morale de l'Histoire



La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022



La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022



La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022



La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022



2021

Pirelli HangarBicocca, Milan
Digital Mourning

Digital Mourning, curated by Roberta Tenconi, is the first major solo exhibition devoted to Neïl Beloufa in an Italian institution, and it stems from a reflection on the current times and on the concept of life in our digital world. Right from the title, the exhibition alludes to one of the most striking paradoxes of contemporary society, which is the existence in a technological world and its parallel disappearance. The association of the two words – “digital” and “mourning” – comes about in the encounter between an artificial world and the absence of life, in a dimension in which life itself is simulated by means of models specially created to understand its true essence.



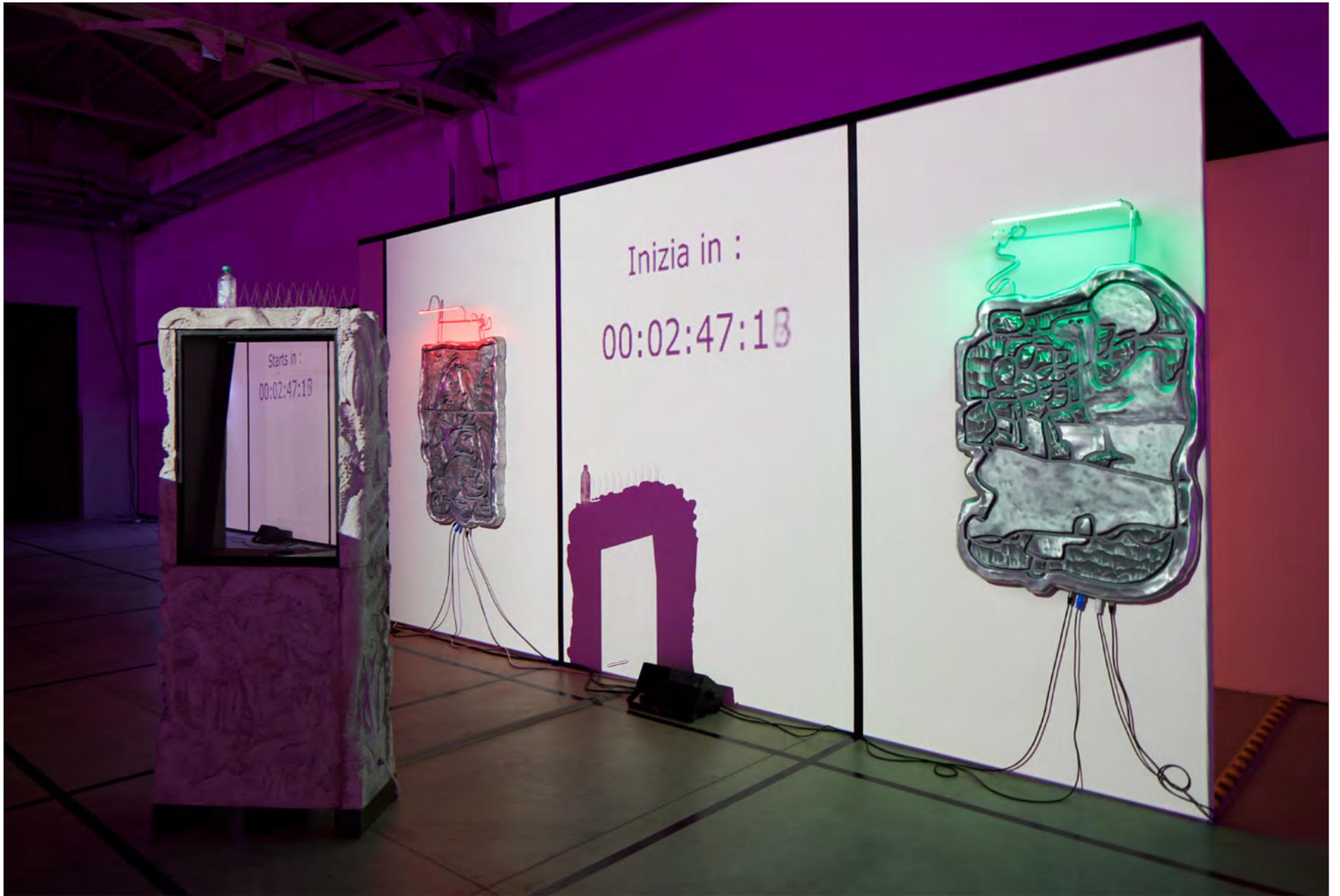
Digital Mourning, Pirelli HangarBicocca, Milan, 2021



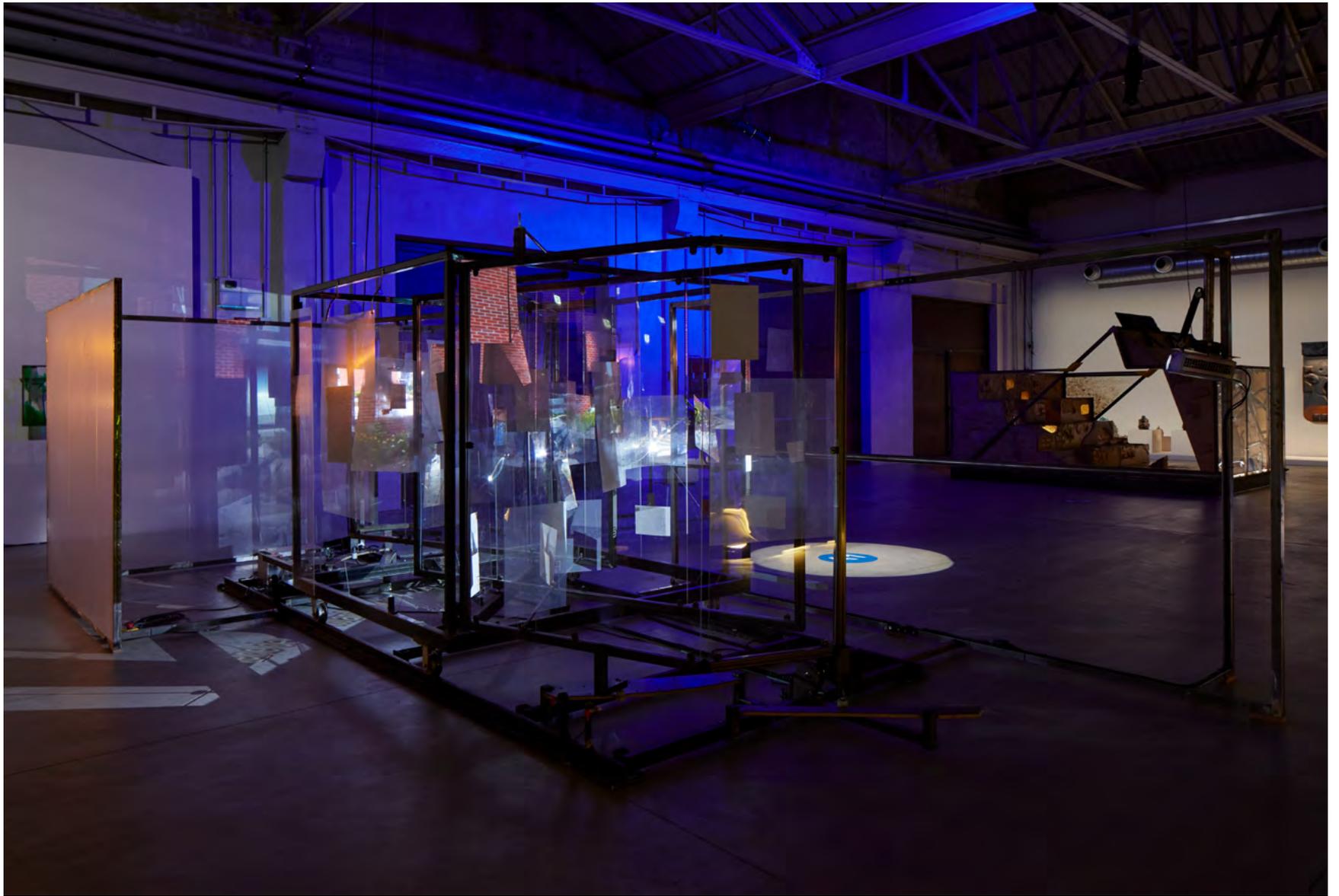
Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



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

Neil Beloufa included in the The 58th International Art Exhibition, titled *May You Live in Interesting Times*. The title is a phrase of English invention that has long been mistakenly cited as an ancient Chinese curse that invokes periods of uncertainty, crisis and turmoil; “interesting times,” exactly as the ones we live in today.



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



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

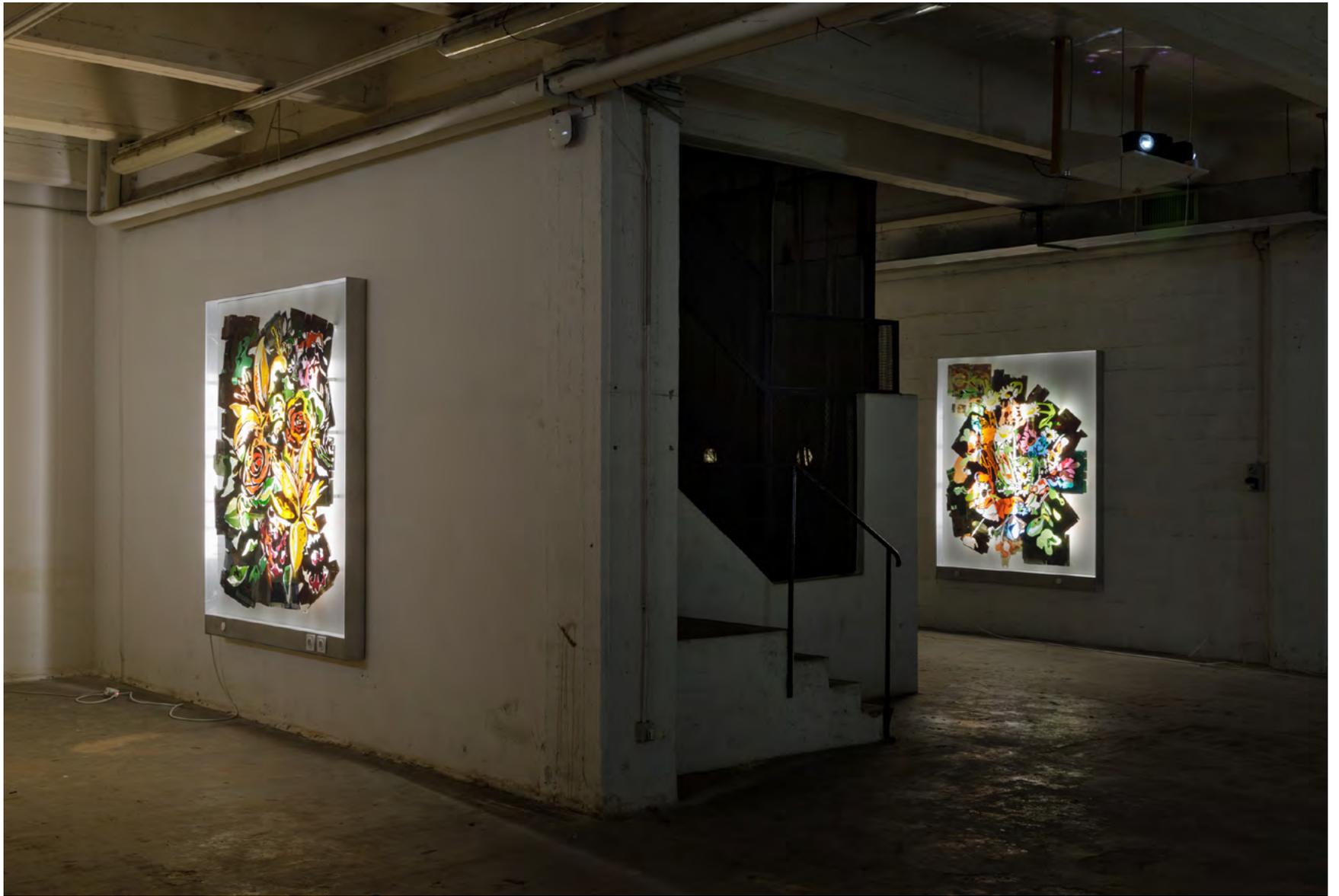


2019
ZERO..., Milan
La Morale della Storia

Beloufa demonstrates a *raison d'être* close to the Duchamp one (it doesn't matter that this appropriation is voluntary or not): he accepts to preserve a lateral position from the metaphysical concepts of beauty and unsightliness, of polite or unkind taste. Even if a retinal pleasure exists – entering the exhibition one is immediately attracted by the neo-pop colours and the “flipper/video games” aesthetic of the sculptures showed – it results in a sort of medium through which the artist turns out the generative process behind things. Neil Beloufa's production proves how the gathering/collision of a phagocytized post-capitalist society dominated by goods, wastes, images and contents – in which all is uncertain and simultaneous – could generate new aesthetic systems. Between intention and creation, the work of art becomes again an apparatus that unveils the social dynamics in which it was born.



La Morale della Storia, ZERO..., Milan, 2019



La Morale della Storia, ZERO..., Milan, 2019



La Morale della Storia, ZERO..., Milan, 2019



2018

Palais de Tokyo, Paris

The Enemy of my Enemy

The Enemy of my Enemy is a project by Neïl Beloufa, commissioned by Palais de Tokyo. It consists of a scenographic dispositive that represents a chaotic and fragmented vision of the ways in which history is written and in which power is legitimized in the contemporary era.

Drawing inspiration from official communication, memorials, museums of war, and political propaganda as well as contemporary events, advertising, and video games, the exhibition explores the interchangeability of strategies and discourses. In doing so, it plays upon the permanent ambiguity between good and evil, heroes and villains, postures and impostures.



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.



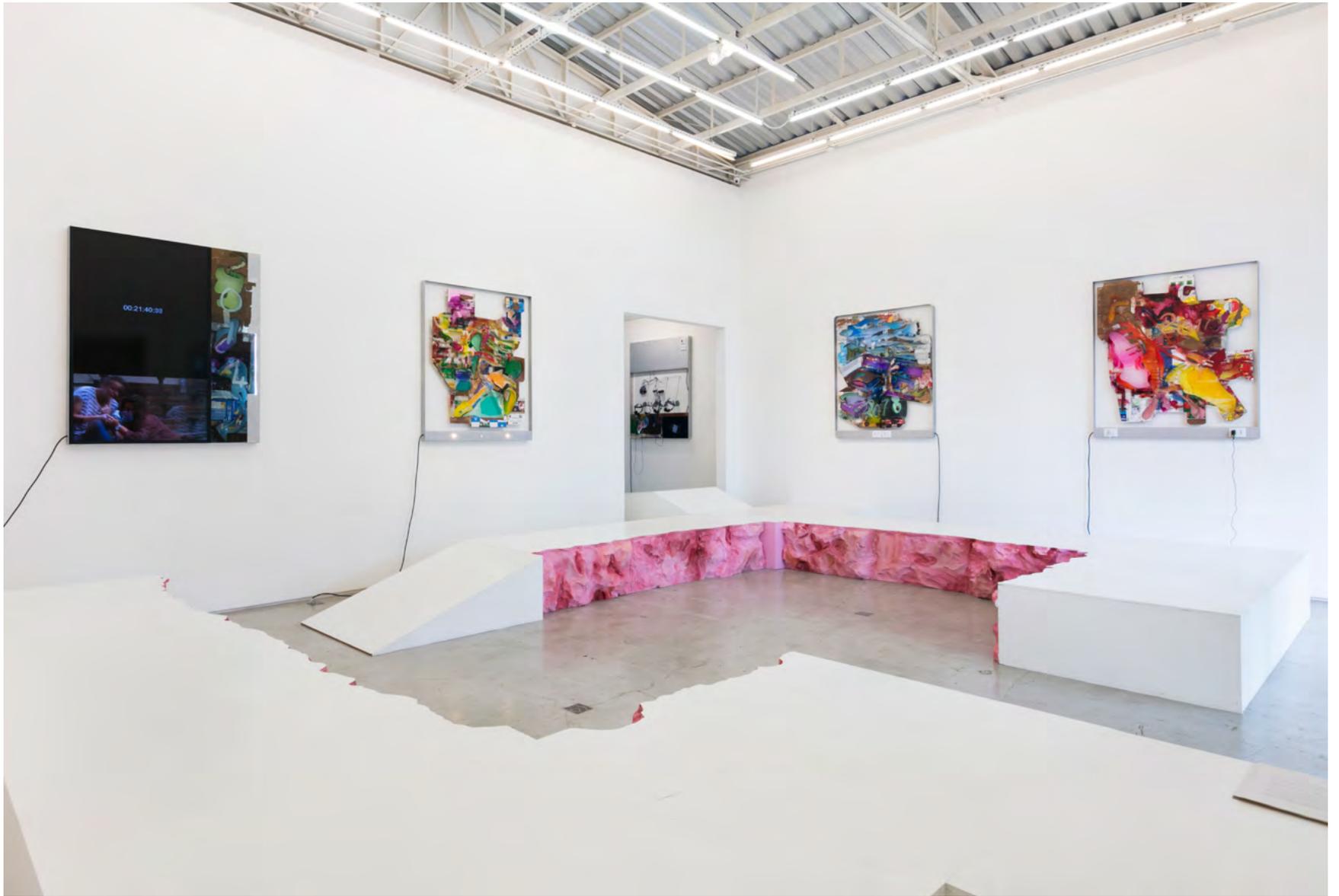
The Enemy of my Enemy, Palais de Tokyo, Paris, 2018



2017
Mendes Wood DM, São Paulo
20xx

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 con-temporary 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.



20xx, Mendes Wood DM, São Paulo, 2017



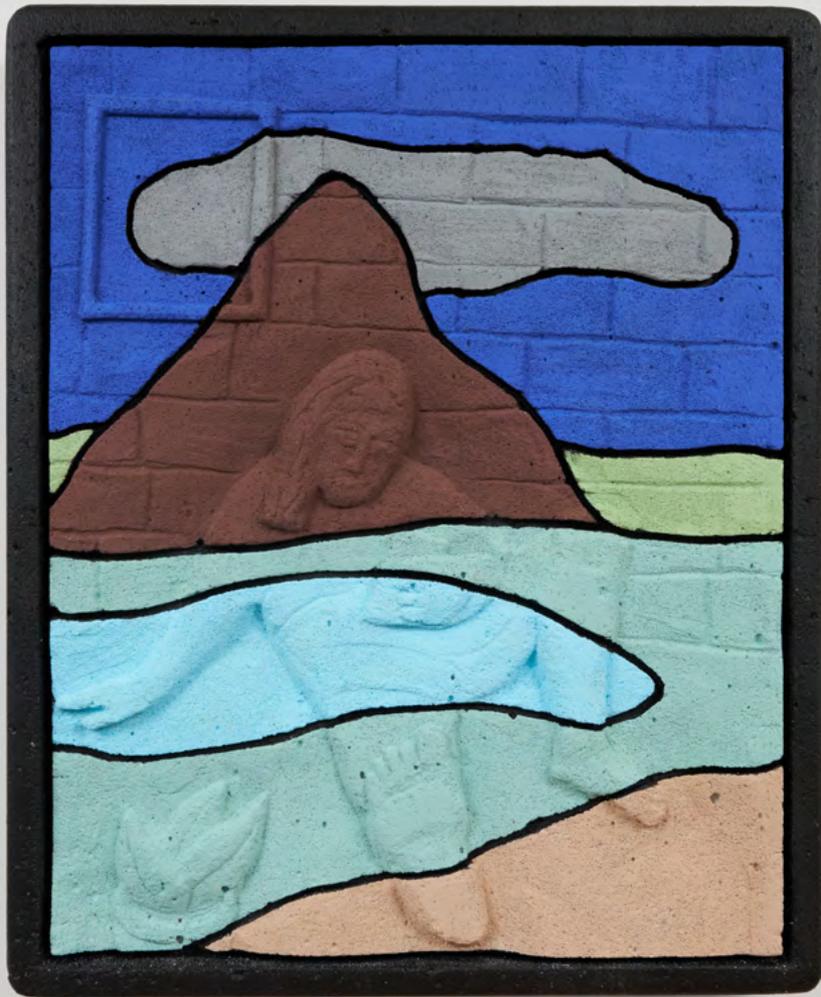
20xx, Mendes Wood DM, São Paulo, 2017







SELECTED
WORKS



Neil Beloufa

News at 4 am, 2025

acrylic on cellular concrete

61.5 x 50 x 7 cm

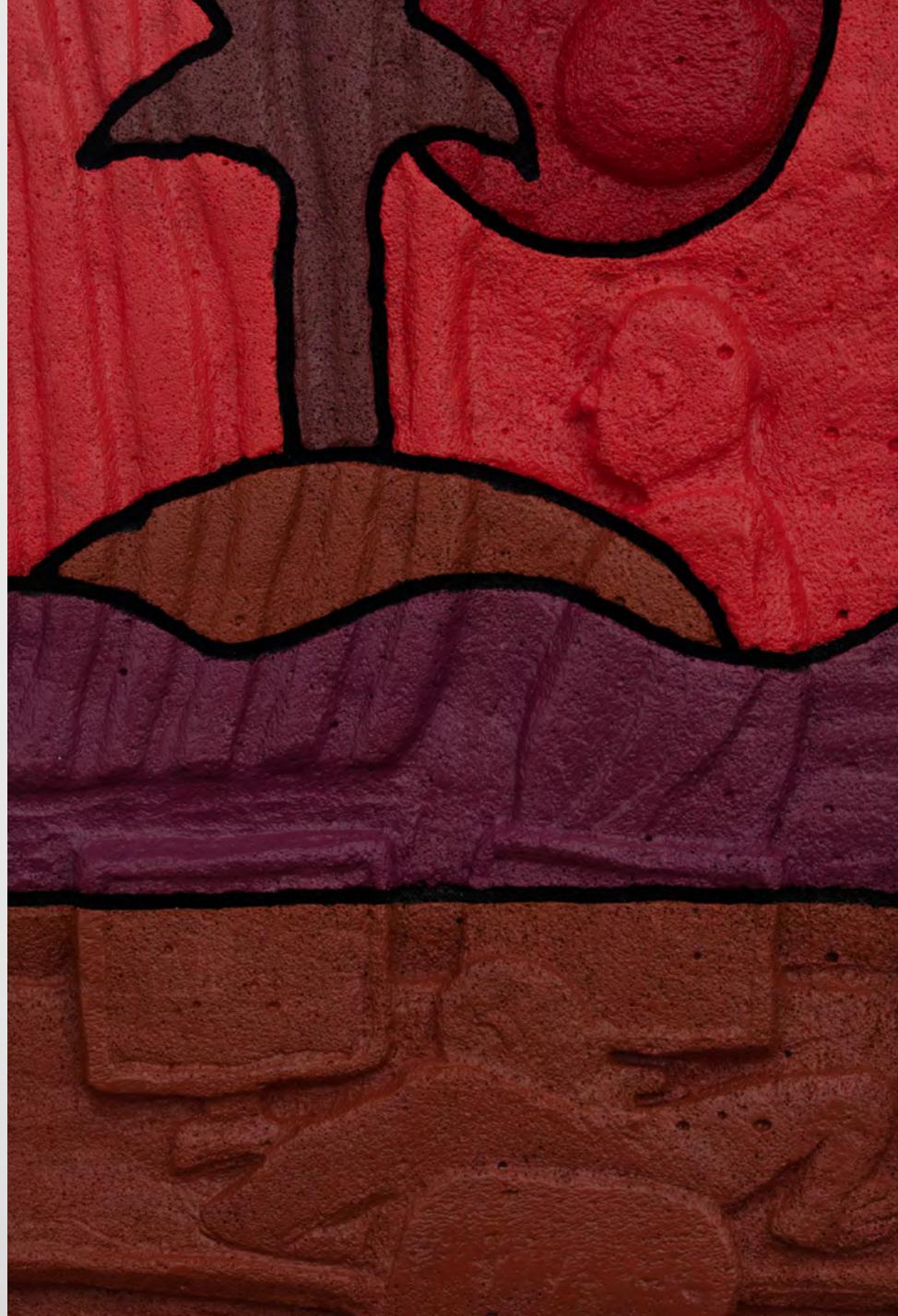
24 1/4 x 19 3/4 x 2 3/4 in

MW.NLB.235





Neil Beloufa
Market Volatility, 2025
acrylic on cellular concrete
50 x 30 x 7 cm
19 3/4 x 11 3/4 x 2 3/4 in
MW.NLB.236





Neil Beloufa

Atm and themes: nature 1, 2024

carved foam, resin, acrylic paint, and wood

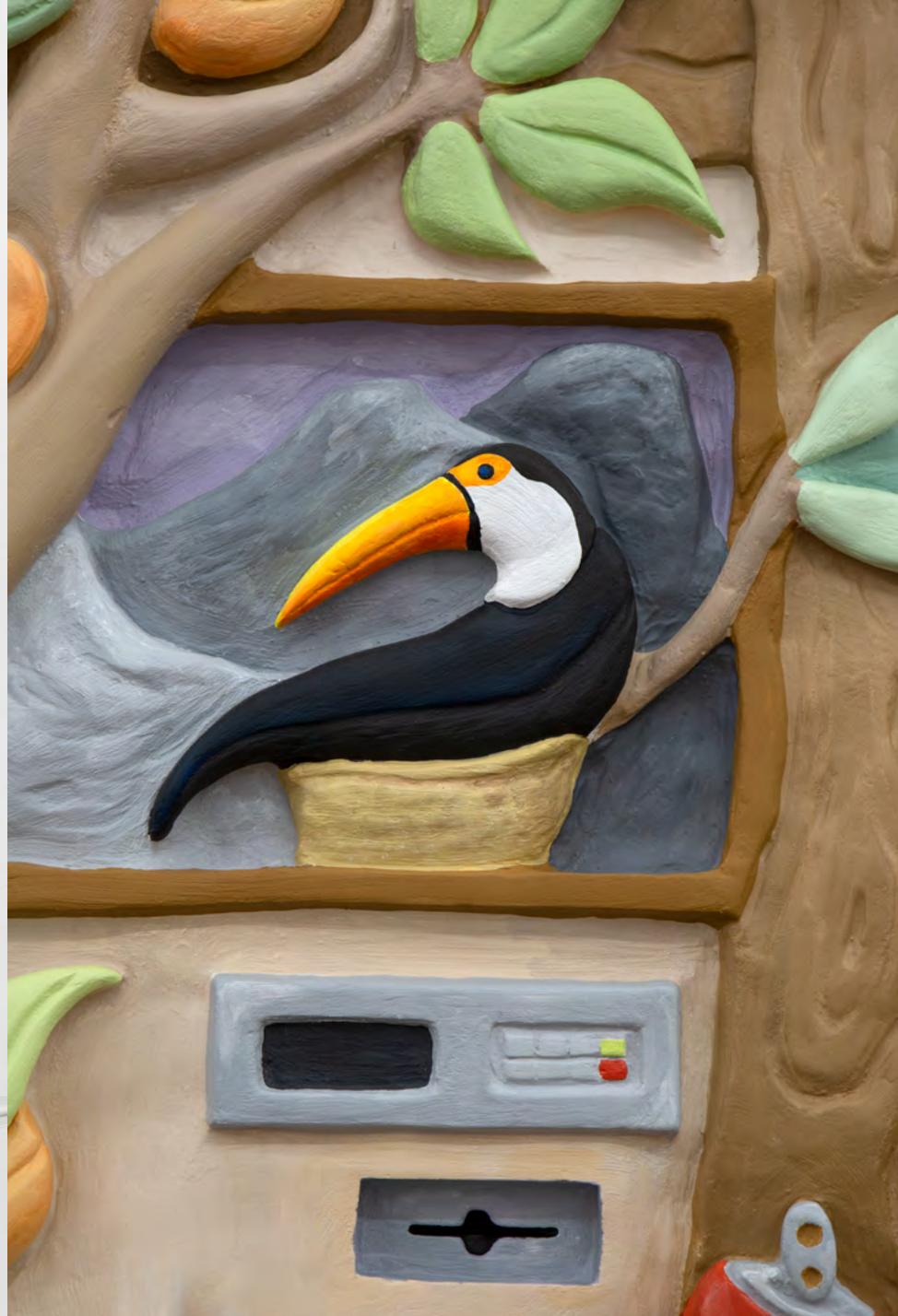
124 x 77 x 8 cm

48 7/8 x 30 1/4 x 3 1/8 in

MW.NLB.232



1155





Neil Beloufa

Double standard: savannah landscape, 2024

MDF, rubio varnish

90 x 56 x 4 cm

35 3/8 x 22 x 1 5/8 in

MW.NLB.228





Neil Beloufa

Flowers EACML02368, 2023

epoxy resin, cardboard, pigments, led light, wood, plexiglass

100 x 130 x 8 cm

39 3/8 x 51 1/8 x 3 1/8 in

MW.NLB.207





Neil Beloufa

Mini Flowers B, 2023

epoxy resin, cardboard, pigments, led light, MDF,

plexiglass, privacy filter, rubber band

35 x 40 x 8 cm

13 3/4 x 15 3/4 x 3 1/8 in

MW.NLB.206





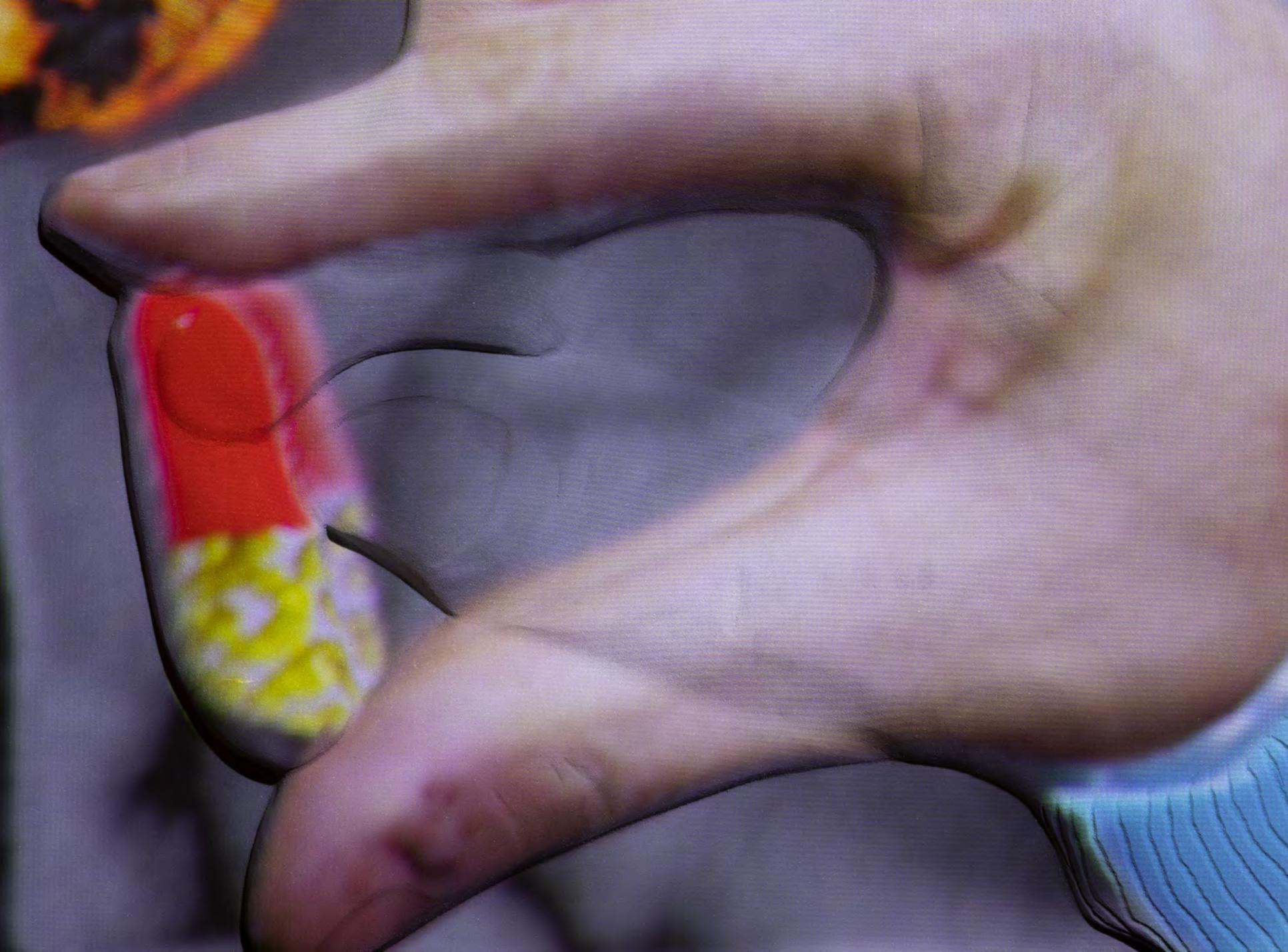
Neil Beloufa, *Jalousing people that don't care about their surroundings*, 2022, MDF, leather, synthetic leather, LEDs, 230 x 100 x 9 cm | 39 3/8 x 90 1/2 x 3 1/2 in, MW.NLB.203



Neil Beloufa, *Talking about ecological transition in the transportation sector*, 2022, MDF, leather, synthetic leather, legs, electric cord, and plug, 100 x 230 x 9 cm | 39 3/8 x 90 1/2 x 3 1/2 in, MW.NLB.199



Neil Beloufa, *To be titled*, 2022, polyurethane resin, animated projection to be customized, 104 x 114 cm | 41 x 44 7/8 in, MW.NLB.193





Neil Beloufa, *Giant Flowers B*, 2021, epoxy resin, MDF, steel, 250 x 150 x 10 cm | 98 3/8 x 59 1/8 x 4 in, MW.NLB.175





Neil Beloufa

Chapitre 6, 2021

acrylic resin

137 x 99 x 7 cm

54 x 39 x 2 3/4 in

MW.NLB.165





Neil Beloufa

Chapitre 2, 2020

aluminum

133 x 94 x 7 cm

52 3/8 x 37 1/8 x 2 3/4 in

edition 2 of 5 plus 2 artist's proofs

MW.NLB.141





Neil Beloufa

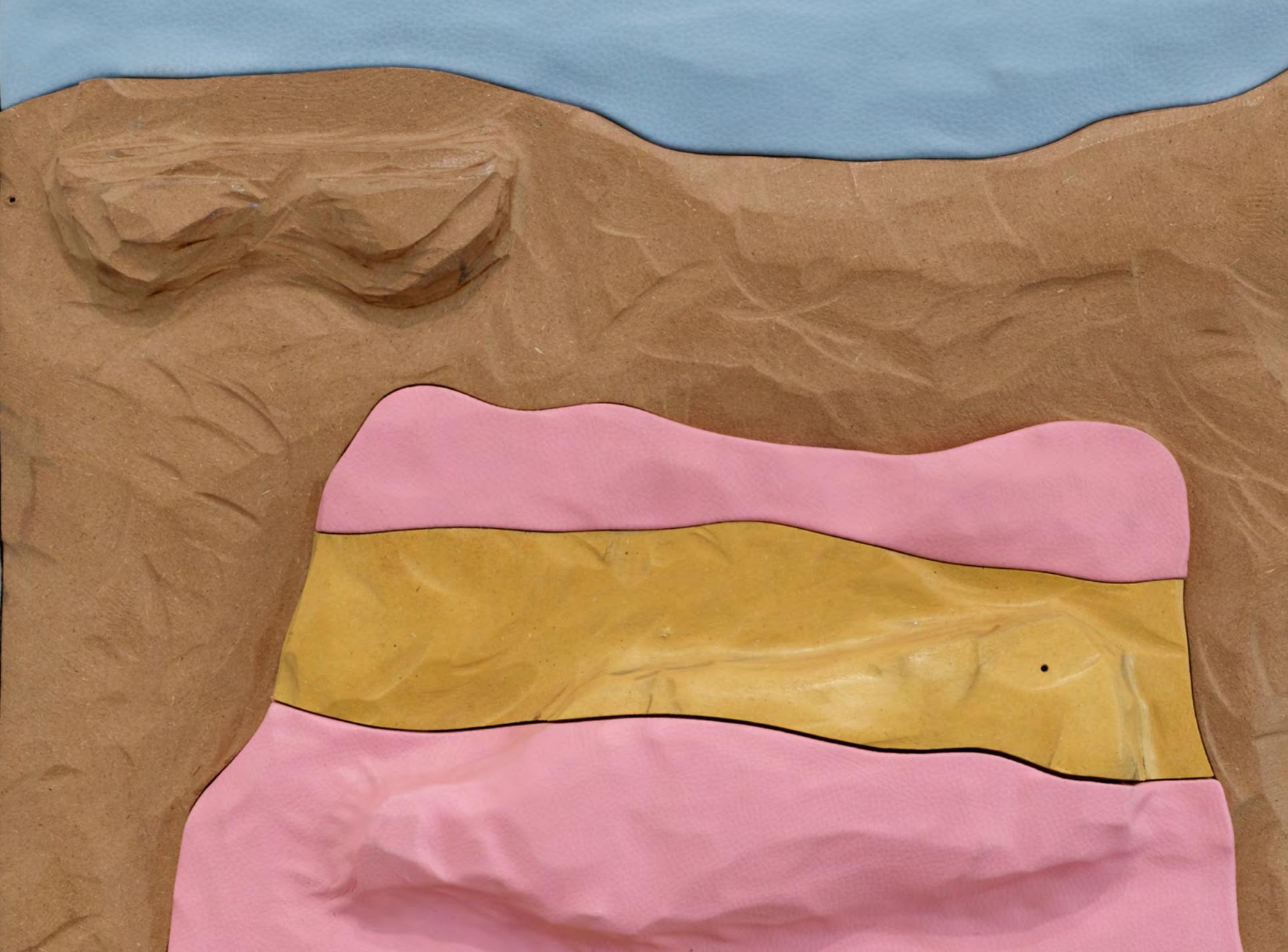
Pink and Yellow towel, 2019

MDF, steel, synthetic leather, electric plug, electric outlet

77 x 51 x 12 cm

30 1/4 x 20 1/8 x 4 3/4 in

MW.NLB.137





Neil Beloufa

Kruppsfant, 2019

bronze

24 x 30 x 28 cm

9 1/2 x 11 3/4 x 11 1/8 in

MW.NLB.153





Neil Beloufa

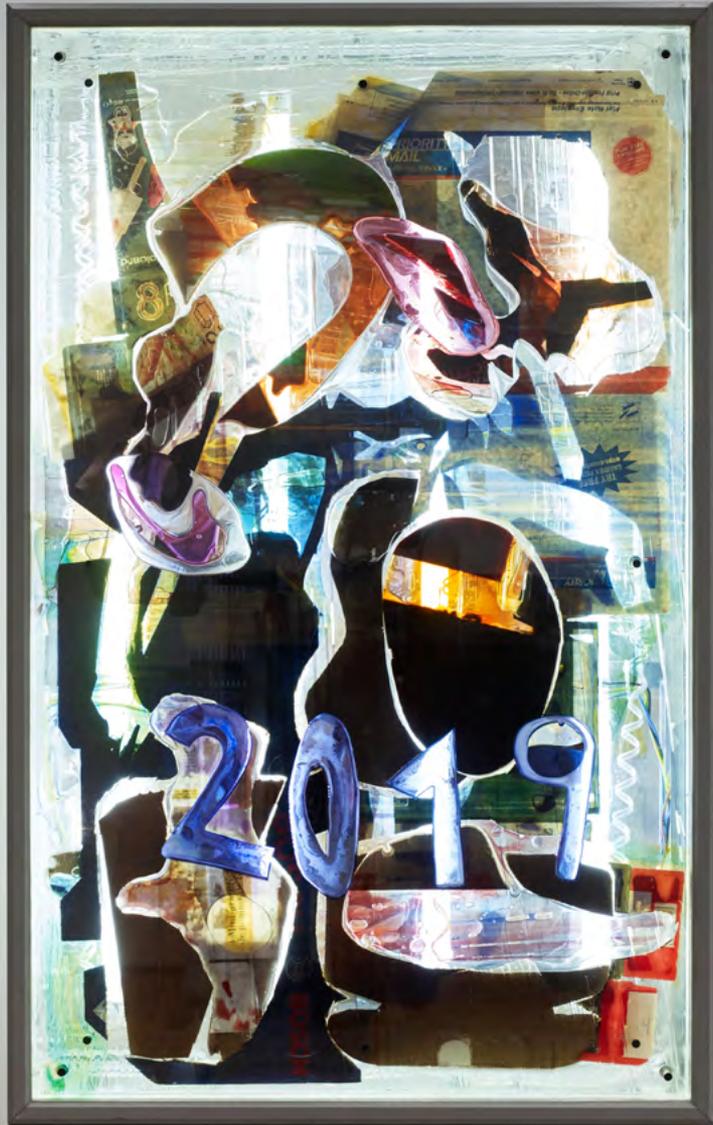
2016 - 2019, 2018

concrete, epoxy resin, cardboard, neon

180 x 19 x 64 cm

70 7/8 x 7 1/2 x 25 1/4 in

MW.NLB.201





Neil Beloufa

Máquina de lavar, 2017

iron, epoxy resin, pigment

89 x 100 x 62 cm

35 1/8 x 39 3/8 x 24 3/8 in

MW.NLB.S.117





Neil Beloufa

Vaso, 2017

iron, epoxy resin, pigment

44 x 25 x 25 cm

17 3/8 x 9 7/8 x 9 7/8 in

MW.NLB.S.115





Neil Beloufa

2014 #2, 2017

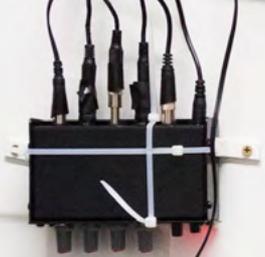
aluminum, epoxy resin, recycled paper, iron,

tv and headphones, electrical outlets, earphone amplifier

160 x 130 x 10 cm

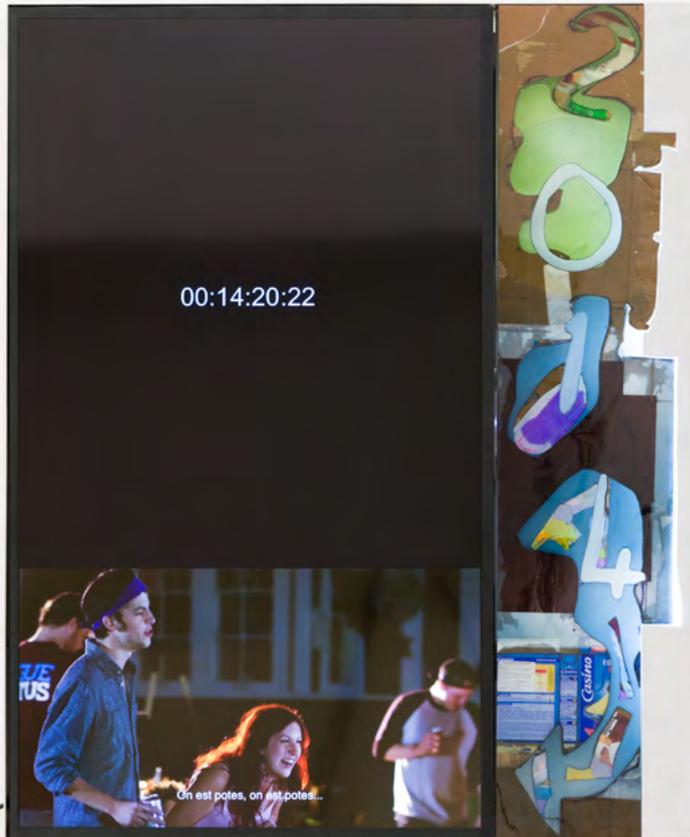
63 x 51 1/8 x 4 in

MW.NLB.I.124



AOL

18



Neil Beloufa

2014 #1, 2017

recycled cardboard, resin epoxy, electrical outlets,
aluminum, MDF, and television

160 x 130 x 10 cm

63 x 51 1/8 x 4 in

MW.NLB.B.123



Neil Beloufa

2012, 2017

recycled cardboard, resin epoxy,
electrical outlets, aluminum, and MDF

160 x 130 x 8 cm

63 x 51 1/8 x 3 1/8 in

MW.NLB.B.100



Zašto je Bar
Od 1877. e

get coffee!

4
colheres de
café para de sopa
ou 2 colheres de sopa
para 1 xícara de
café

20
Café Tradicão

NÃO CONTÉM GLÚTEN

EXPLORAR O TAMBÉM!

20

20

20

Barilla

ua

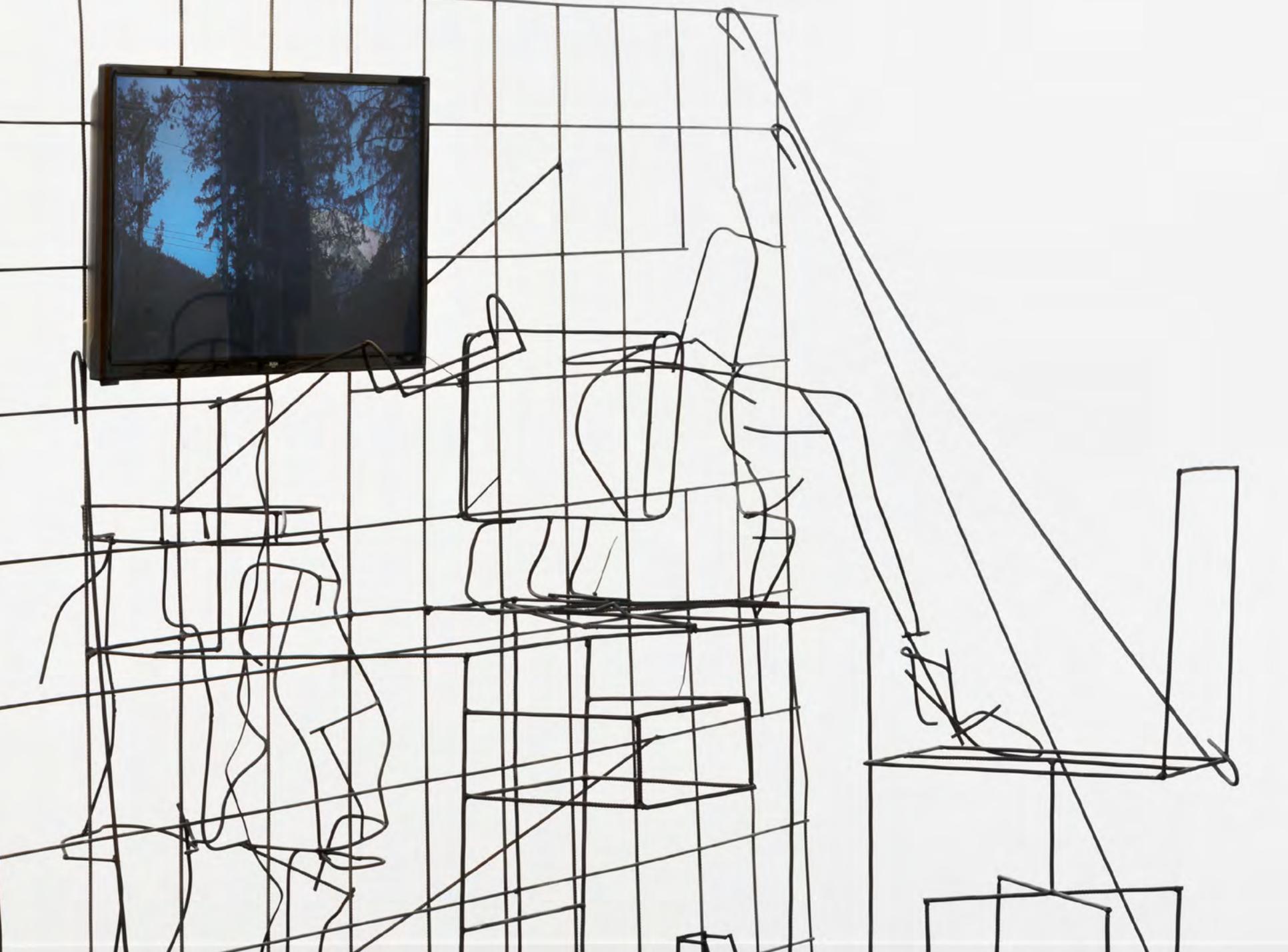


Neil Beloufa, *Tuny*, 2017, iron, wood, plastic, imitation leather, electrical equipment, 63 x 180 x 70 cm | 24 3/4 x 70 7/8 x 27 1/2 in, MW.NLB.197





Neil Beloufa, *The Office*, 2015, concrete and iron structure and tv monitor of 81 cm, 265 x 165 x 182 cm | 104 3/8 x 65 x 71 5/8 in, MW.NLB.S.076





Neil Beloufa
Chutes, 2015
steel, epoxy resin, pigment
75 x 45 cm
29 1/2 x 17 3/4 in
MW.NLB.S.060





Neil Beloufa

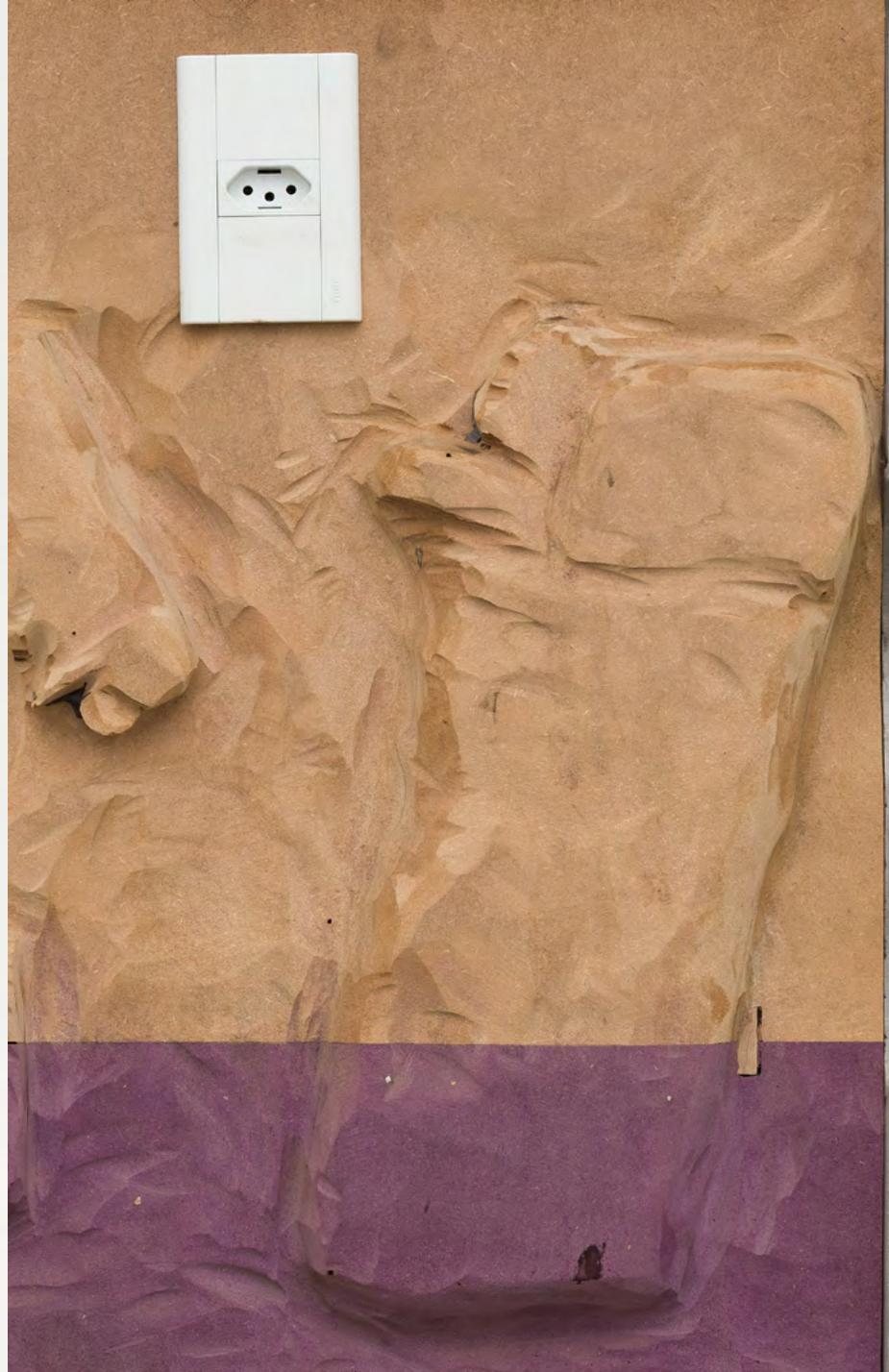
Three small lighters, from the Vintage series, 2014

MDF and metal

60 x 80 x 8 cm

23 5/8 x 31 1/2 x 3 1/8 in

MW.NLB.B.006





Neil Beloufa, *Maya in SP, the effect; the cause and the fall*, 2014, mixed media, 100 x 97 x 40 cm | 39 3/8 x 38 1/4 x 15 3/4 in, MW.NLB.I.011





Art and politics are two separate entities. The only way to be political in art is to consider the way it's conceived, disseminated, and received by the public. Otherwise, it's an art object. I'm interested in a world that keeps adding ideas instead of opposing them.

- Neil Beloufa

Education

2010

Le Fresnoy – Studio National d'Art contemporain, France

2009

Jury honors, Ensba, Beaux-Arts de Paris, France

Jury honors, Ensad, Arts Décoratifs de Paris, France

2008

CalArts, California Institute of the Arts, Valencia, USA

2007

Cooper Union, New York, USA

DNAP, Ensba, Paris, France

Solo Exhibitions

2025

RE: Remotely Speaking, Kamel Mennour, Paris, France

2024

Ebb.Global, La Ruée vers l'or, Lafayette Anticipations, Paris, France

Ebb.Global, La Ruée vers l'or, Atelier Médicis, Clichy-sous-Bois, France

Ebb.Global, Me Time, LUMA Arles, Arles, France

Humanities, Kunsthalle Basel, Basel, Switzerland

Humanities, Renaissance Society, Chicago, USA

2022

La Morale de l'Histoire, Kunsthpalais, 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 HangarBicocca, Milan, Italy

2019

Neil Beloufa, Kamel Mennour, London, UK

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 Kunsthalle 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

Neil Beloufa: Content Wise, Balice Hertling, Paris, France

2016

Neil Beloufa: Soft(a)ware, K11 Art Foundation, Shanghai, China

Democracy, François Ghebaly, Los Angeles, USA

Projects 102: Neil Beloufa, MoMA, New York, USA

2015

Hopes for the best, Schinkel Pavillon, Berlin, Germany

Counting on People, Stroom Den Haag, The Hague, the Netherlands

Neoliberal, Balice Hertling, Paris, France

Counting On People, La Casa Encendida Madrid, Spain

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

Being Rational, Lehmbbruck Museum, Duisburg, Germany

2014

Counting On People, ICA, London, UK

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

Superlatives and resolutions, Mendes Wood DM, São Paulo, Brazil

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

2013

Production Value, Hammer Museum, Los Angeles, USA

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

2012

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

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

Functions of Light, Balice Hertling, New York, USA

2011

Topics Values, Kunsthhaus 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 Stowaways, New Museum, New York, USA

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 Middelndorff Galerie, Frankfurt, Germany

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

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

2008

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

Group Exhibitions

2026

Tout est politique !, Fondation Francès, Senlis, France

2024

Coming Soon, Lafayette Anticipations, Paris, France

Kempinsky, (projection), L'IMA, Paris, France

Rayon Jouets, Hangar Y, Meudon, France

Ebb.Global, Le Nouveau Printemps, Toulouse, France

2023

Hope, MUSEION, Bolzano, Italy

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: Neil Beloufa, Latifa Echakhch, Liam Everett, Christodoulos Panayiotou,

Mennour, Paris, France

take me to, max goelitz, Munich, Germany

Paranoia TV, Steirischer Herbst, Graz, Austria

2019

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

Our Selfie, MO Museum, Vilnius, Lithuania

Bad Peach, François Ghebaly, Los Angeles, USA

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

2018

Souffle, Fondation Francès, Senlis, France

Hybrids, Lustwarande, Tilburg, the Netherlands

Markus Ambach Projekt, Dusseldorf, 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 & créations, Gare Saint Saviour, Lille, France

Au loin les signaux, al lou'lou, Chantier Naval Borg, Marseille, 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, UK

100% La Villette, Paris, France

Emotional Supply Chains, Zabludowicz Collection, London, UK

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, Dusseldorf, Germany

Transparencies, Bielefelder Kunstverein, Bielefeld, Germany

Transparencies, Kunstverein Nürnberg, Nurnberg, 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

Exhibition of the four Marcel Duchamp Prize nominated artists, Carré d'Art Contemporain de
Nîmes, Nîmes, France

2014

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

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

Hasselt, 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, Taipei, Taiwan

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

Fulfilment Centre, N/V_PROJECTS, London, UK
Compositions, Metropolitan Art Society (MAS), Beirut, Lebanon
10th Shanghai Biennale 2014, Shanghai, China
Here and Elsewhere, New Museum, New York, USA
Warm Math, Film Center, New York, USA
The Disappearance of the fireflies, Collection Lambert, Avignon, France
Order cannot 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 Janeiro, 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, David Roberts Art Foundation, London, UK
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, Marseille, France
Entre-temps, Brusquements... et ensuite, 12th Biennale de Lyon, Lyon, France
The Unicorn, The Power Station / Cleveland Art Museum, USA
Image Employment, MoMA PS1, New York, USA
The Encyclopedic Palace, 55th Biennale di Venezia, 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, Vienna, Austria
Better homes, Sculpture Center, New York, USA
The French Haunted House, SongEun Artspace, Seoul, South Korea
No One Leaves Here, Royal College of Art, London, UK
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, CAC, Vilnius, Lithuania

Deep Space, François Ghebaly, Los Angeles, USA
Remainder, Hillary Crisp Gallery, London, UK
Superpower: Africa in Science Fiction, Arnolfini Contemporary Art Centre, Bristol, UK
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, Algiers, Algeria
2001, 2011, Soudain Déjà, Beaux Arts, Paris, France
Spacecraft Icarus 13, BAK-Basis Voor Actuele Kunst, Utrecht, the Netherlands
Untitled (Evidence), David Roberts Art Foundation, London, UK
Museum of Display, Extra City – Kunsthall Antwerp, Antwerp, Belgium
The Normal Condition of Any Communication, Gallery TPW, Toronto, Canada
Rituels, Fondation d'entreprise Pernod 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, Netherlands Media Art Institute, Amsterdam, the Netherlands
2007
12th Biennial of moving images, Centre pour l'image contemporaine, Geneva, Switzerland
10 Jours / 10 Artistes / 10 vidéos, Palais de Tokyo, Paris, France

Awards

Nam June Paik Award (nominated), 2016

Artes Mundi Prize (nominated), 2016

Meurice Prize for Contemporary Art, 2013

Audi Talent Awards, 2011

Grand Prize City of Oberhausen Kurzfilmtage, 2011

Grand Prix, IndieLisboa, 2009

Lawrence Kasdan Award, Ann Arbor Film Festival, 2009

Prix Videoforme de la Ville de Clermont-Ferrand, 2009

Grand Prix, 24th Hamburg Short Film Festival, 2008

ARTE prize for a European Short Film, 54th Oberhausen Film Festival, 2008

Publications

Neil Beloufa: People Love War Data & Travels, Myriam Ben Salah and Benjamin Thorel, eds.,
texts by Anahi Alviso-Marino, Negar Azimi, Guillaume Désanges, Yilmaz Dziewior, Ruba
Katrib, Jesse McKee, and Marilou Thiébault, After 8 Books, 2021

Collections

Centre Pompidou

David Roberts Art Foundation

Fondation d'entreprise Francès

Julia Stoschek Foundation

K11 Art Foundation

MART Museum

Museum of Modern Art (MoMA)

Pinault Collection

Rubell Museum

Sammlung Goetz

Walker Art Center



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