



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.

Neïl 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.

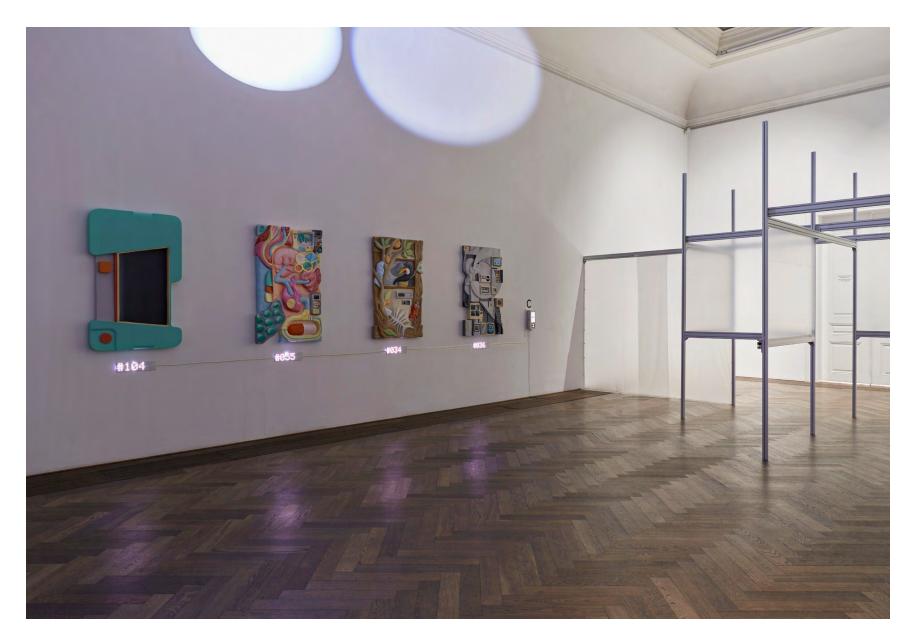
Neïl Beloufa (b. 1985, Paris, France) lives and works in Montreuil.

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).









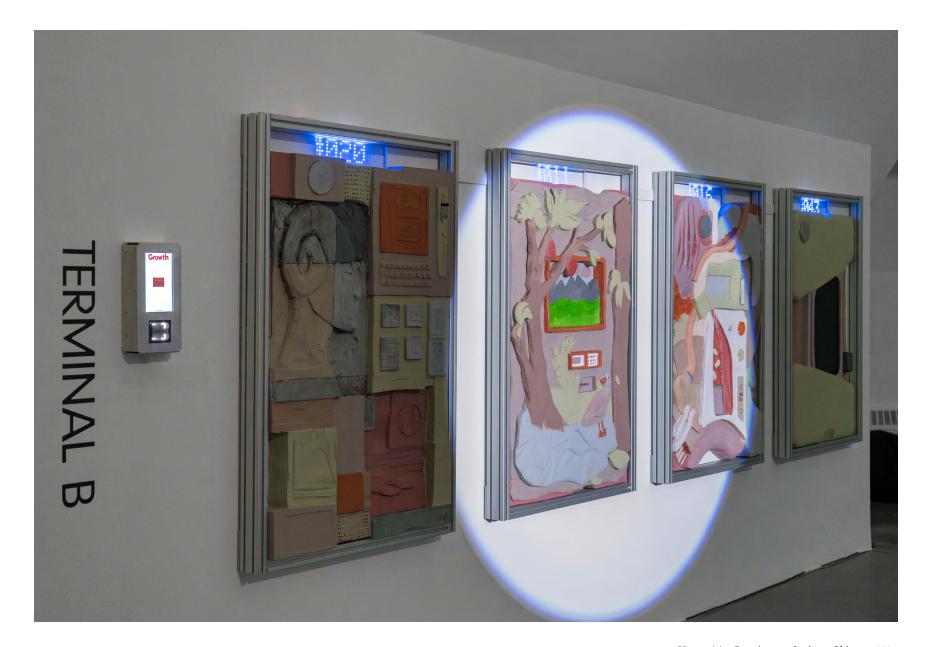
Humanities, Kunsthalle Basel, Basel, 2024

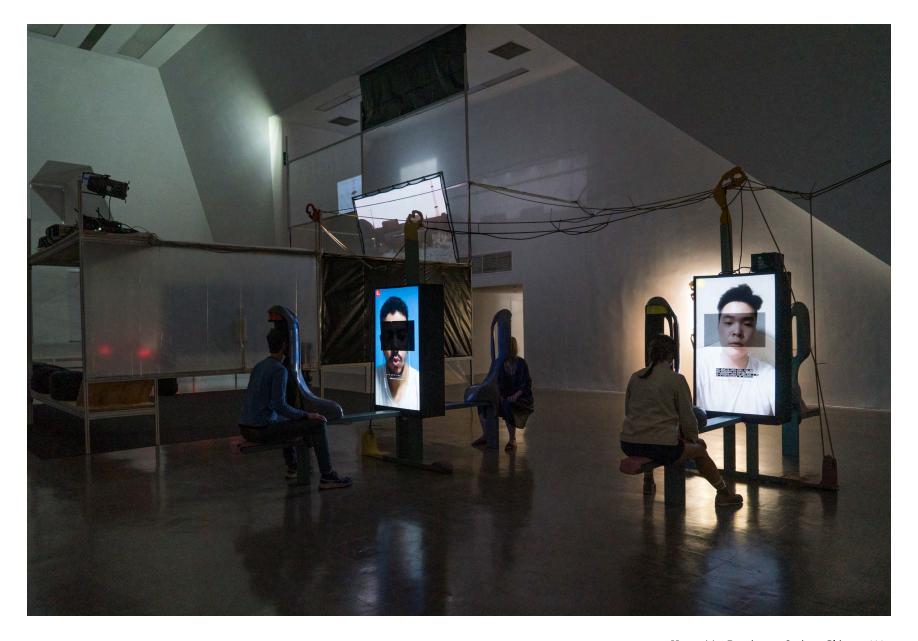




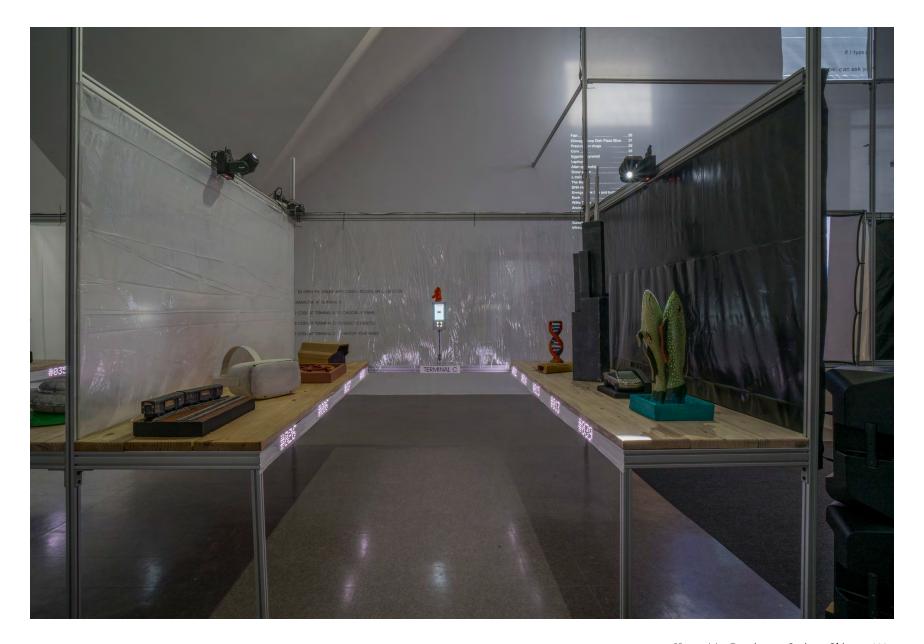
2024
Renaissance Society, Chicago *Humanities*







Humanities, Renaissance Society, Chicago, 2024



Humanities, Renaissance Society, Chicago, 2024





2022 Mendes Wood DM, Brussels Remotely Speaking

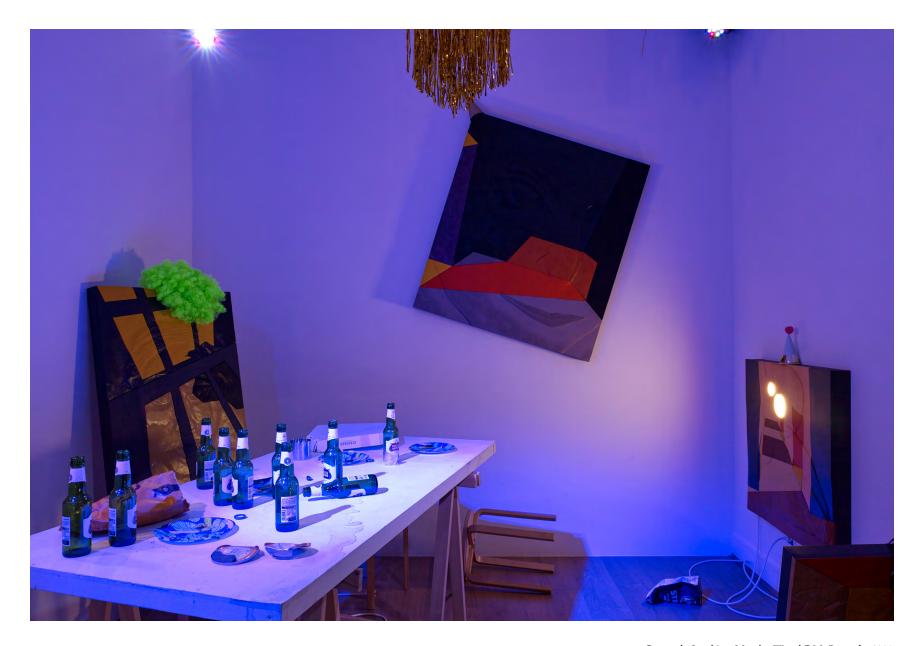
The *Remotely Speaking* series of works by Neïl Beloufa play on this age old tension made new again. It's been inflamed by the hibernation we've been doing over the pandemic. However, its roots, along with signs of the artworld struggling to legitimize the object again, began well before the pandemic. 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.

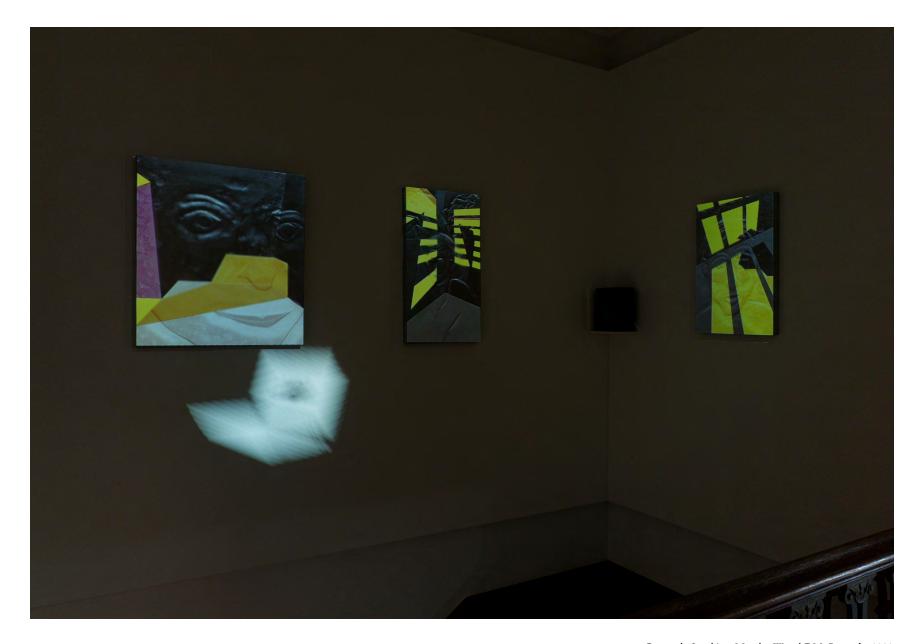


What's worse perhaps, is that as we learn to live in public once again, the artworks made during the loneliest days of this decade, may never see the light of day, forever being regarded as a storage of value, kept indefinitely in storage and traded frequently, hopping around darkened vaults... while 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,

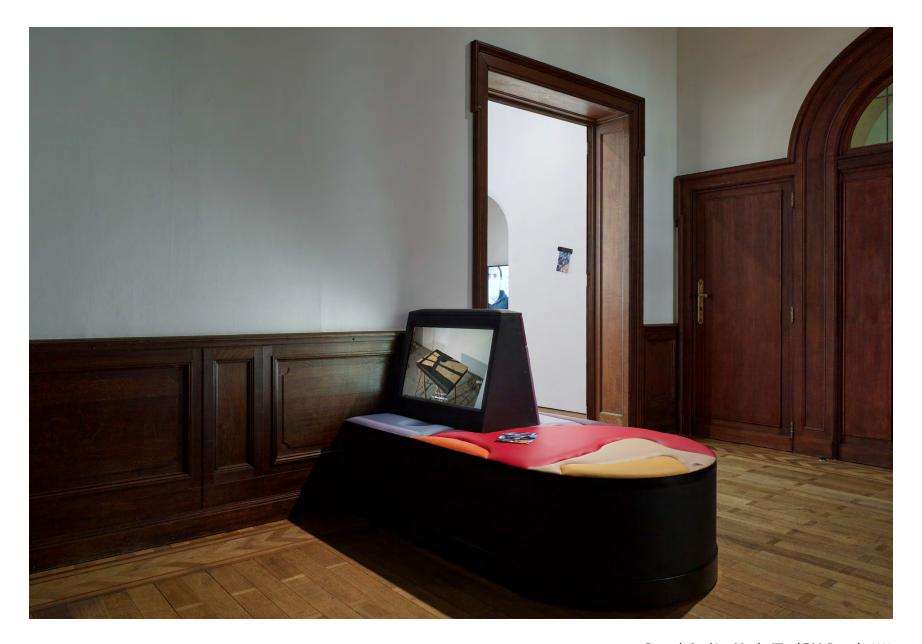
issued by the gallery. However, new rules apply. Embedded in the NFT is a smart contract, which forbids it to change ownership before a certain amount of years has passed. You could sell the work, but it's authentication remains locked in your wallet until the time stamp passes. This means you better 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.



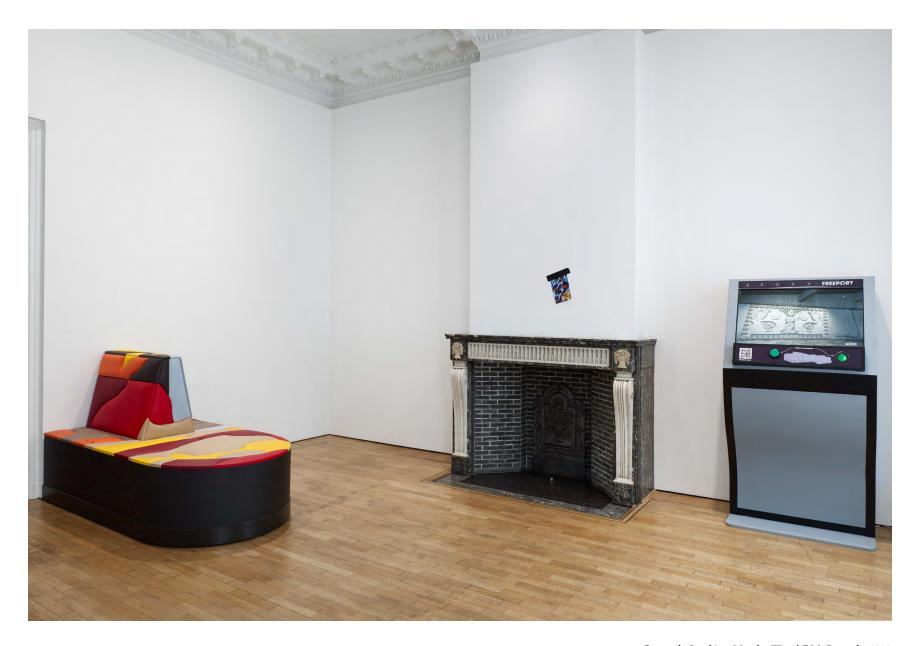




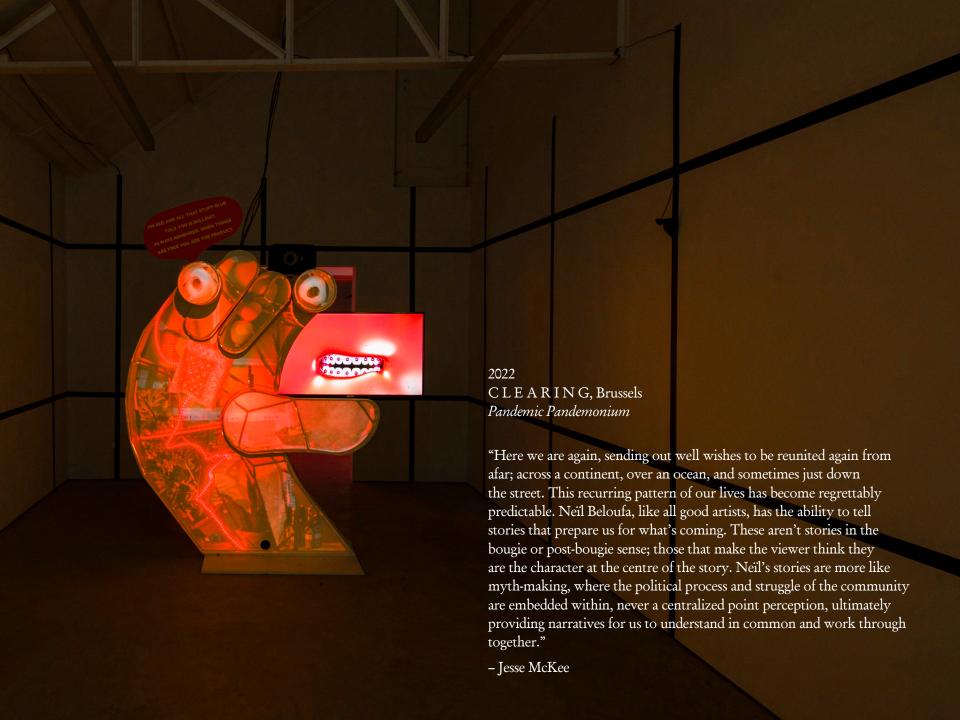
Remotely Speaking, Mendes Wood DM, Brussels, 2022

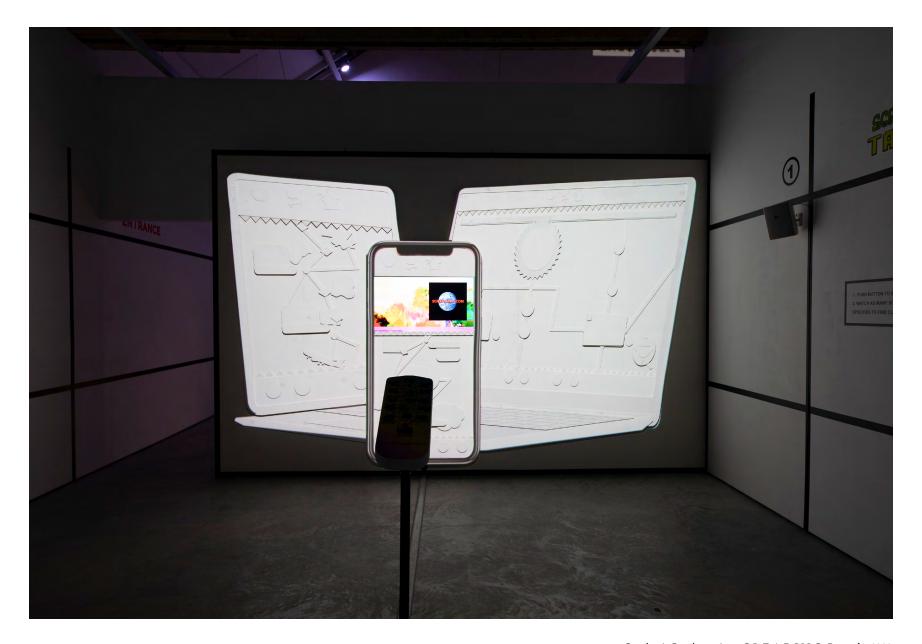


Remotely Speaking, Mendes Wood DM, Brussels, 2022



Remotely Speaking, Mendes Wood DM, Brussels, 2022

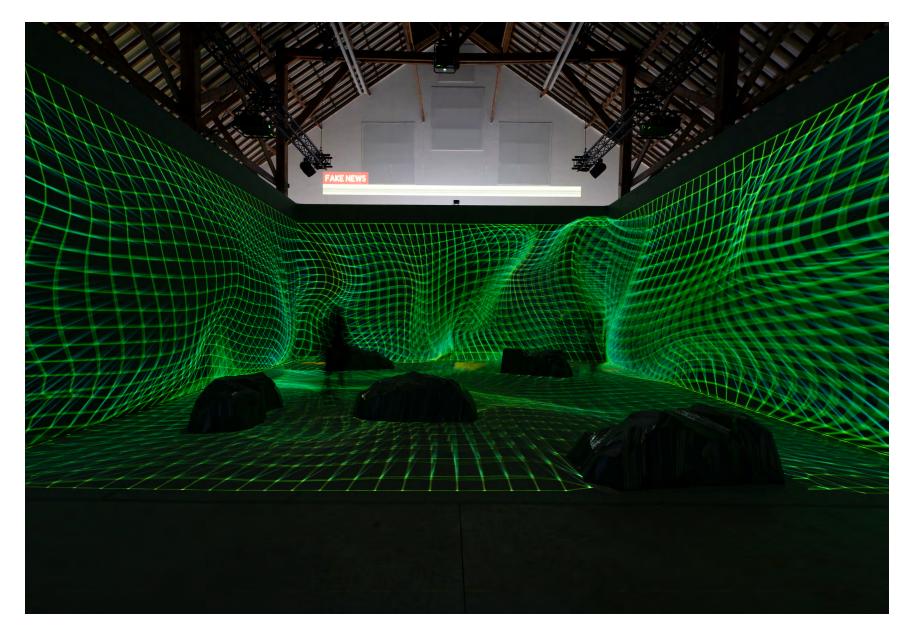




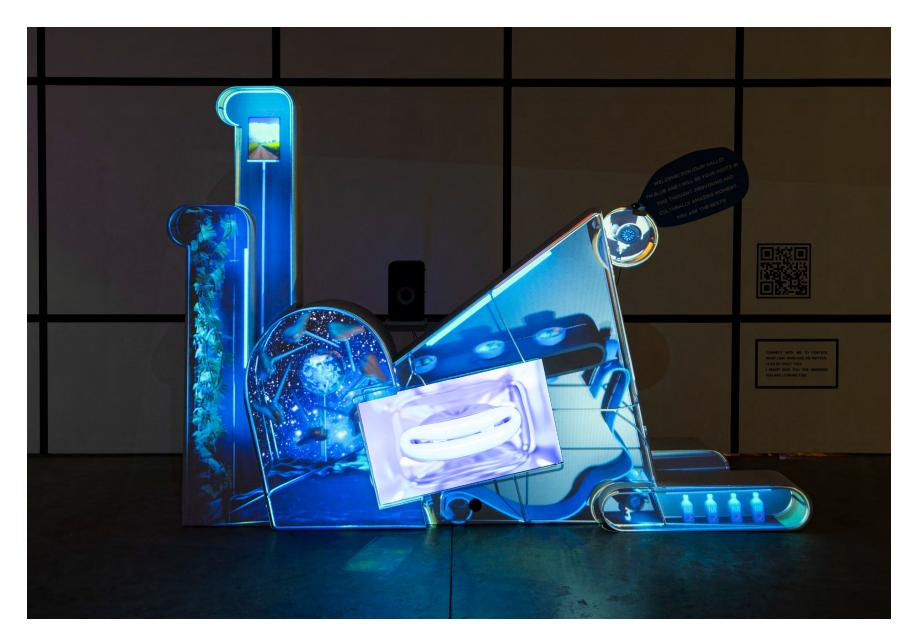
Pandemic Pandemonium, C L E A R I N G, Brussels, 2022



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



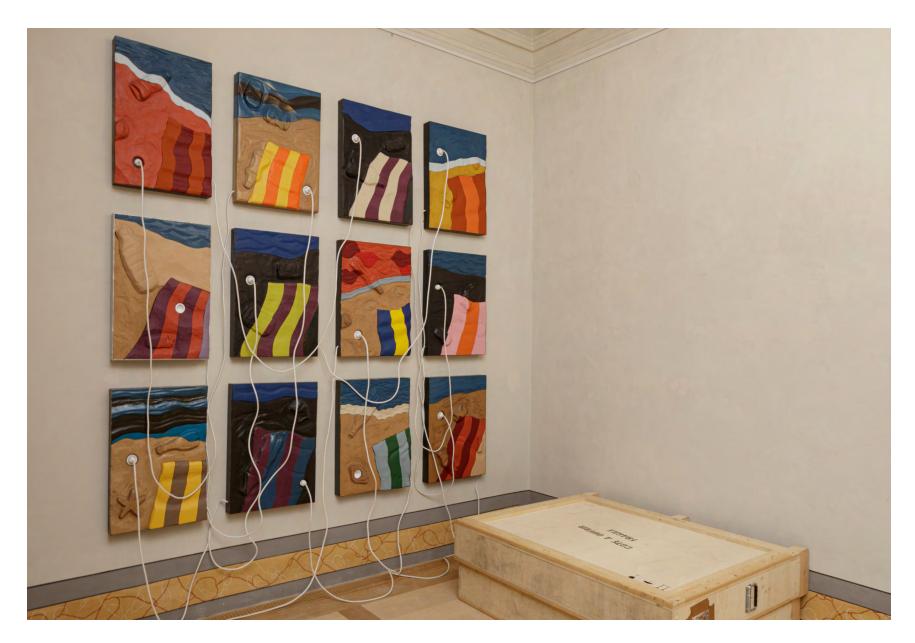




La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022

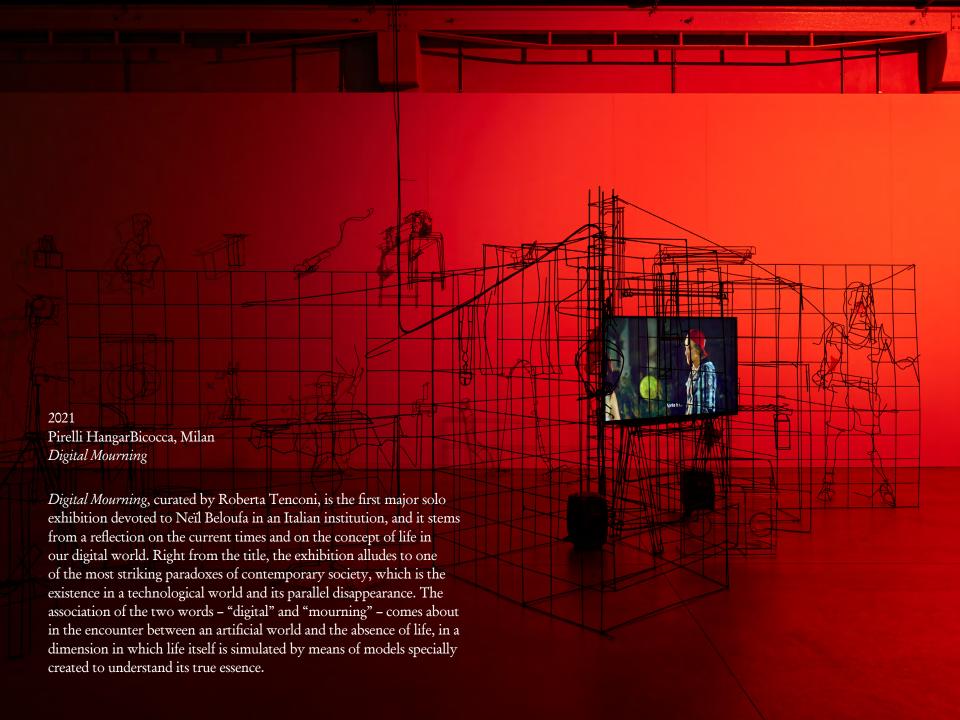


La Morale de l'Histoire, Kunstpalais Erlangen, Erlangen, 2022





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





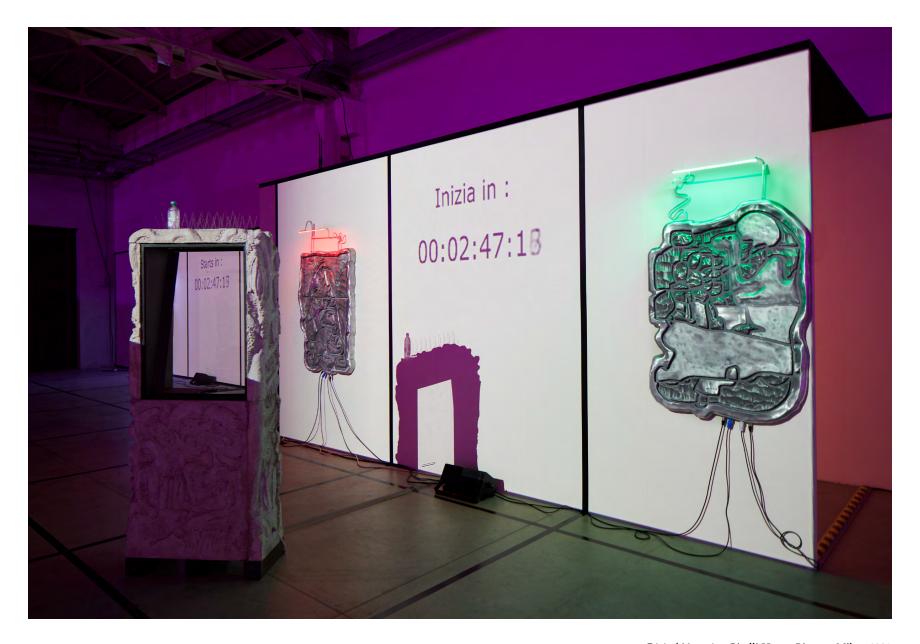
Digital Mourning, Pirelli HangarBicocca, Milan, 2021



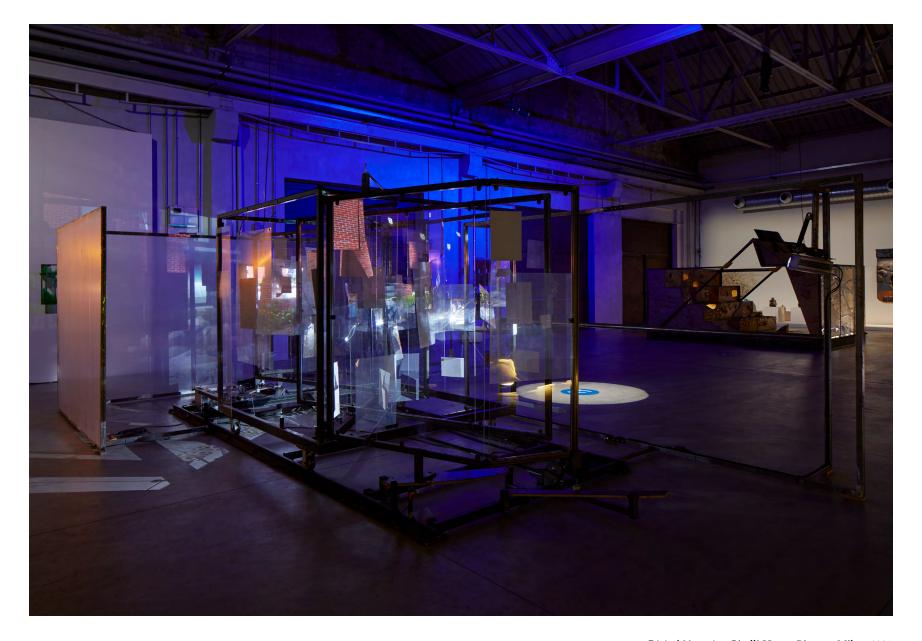
Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



Digital Mourning, Pirelli HangarBicocca, Milan, 2021



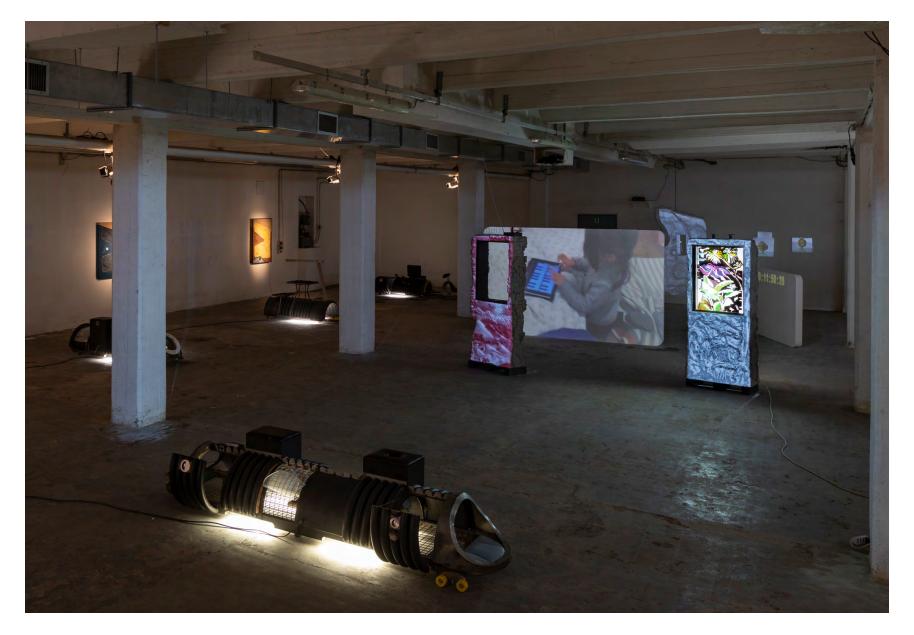


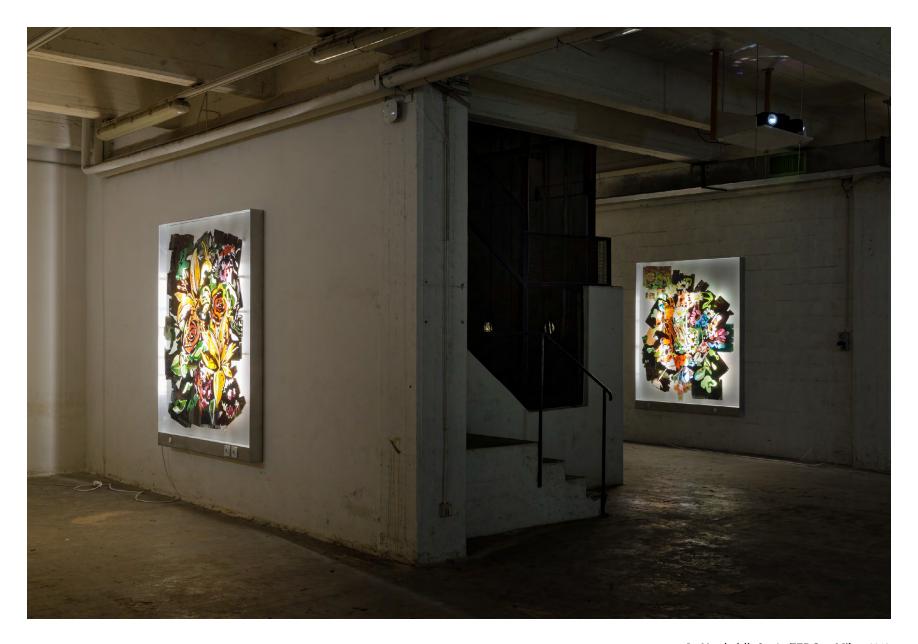
May You Live in Interesting Times, 58th Biennale di Venezia, Venice, 2019

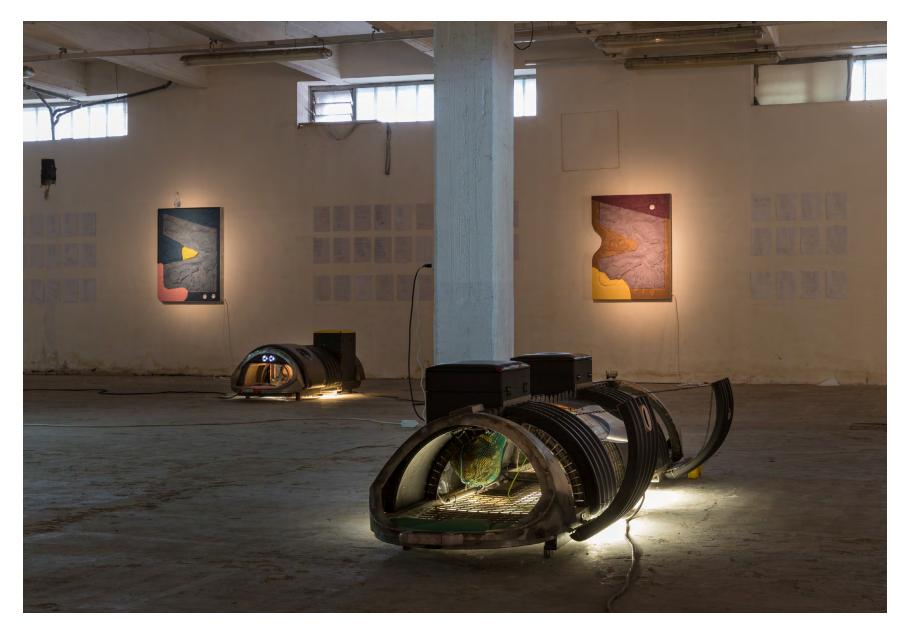


May You Live in Interesting Times, 58th Biennale di Venezia, Venice, 2019







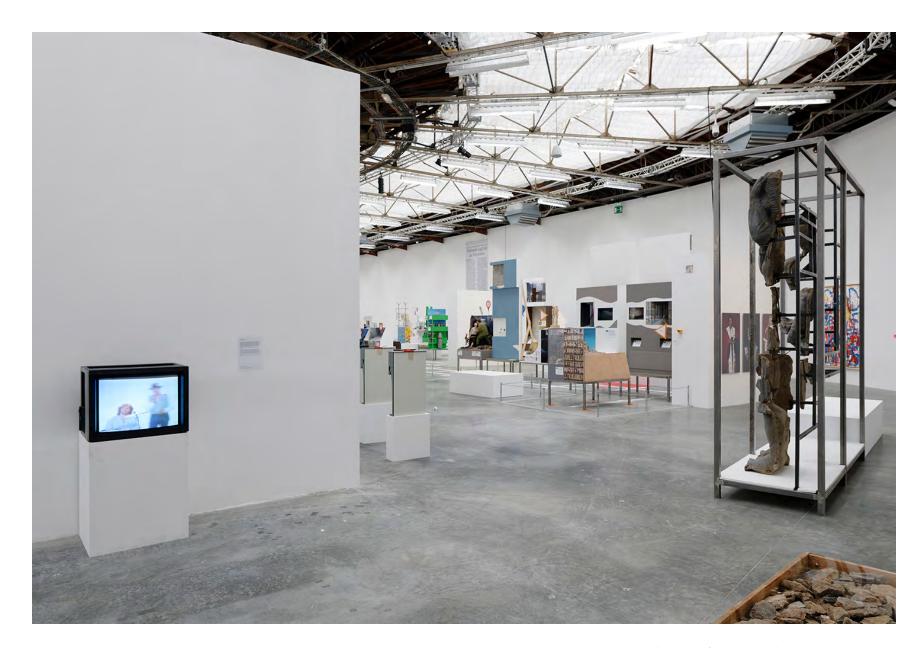




The Enemy of my Enemy is a project by Neïl Beloufa, commissioned by Palais de Tokyo. It consists of a scenographic dispositive that represents a chaotic and fragmented vision of the ways in which history is written and in which power is legitimized in the contemporary era.

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

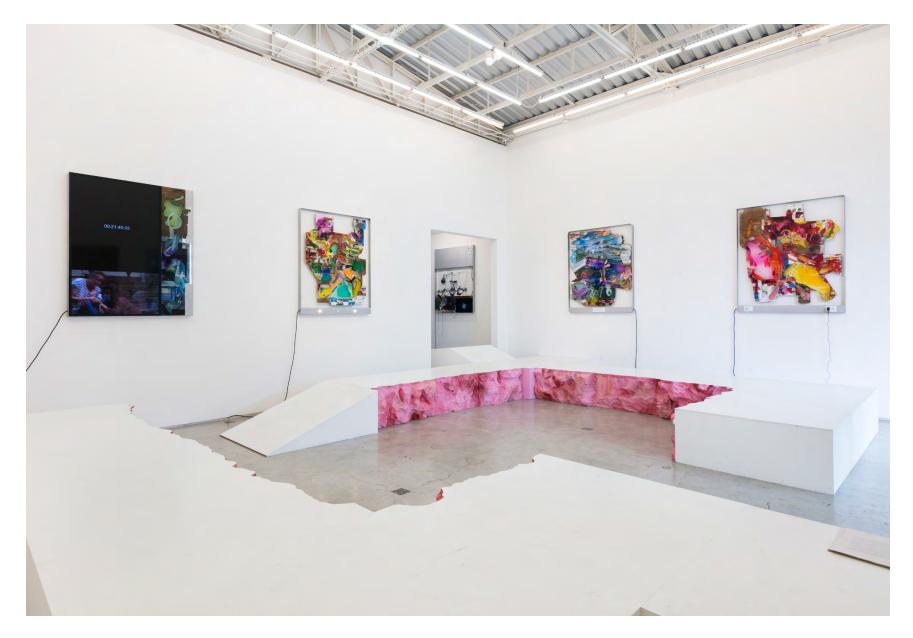


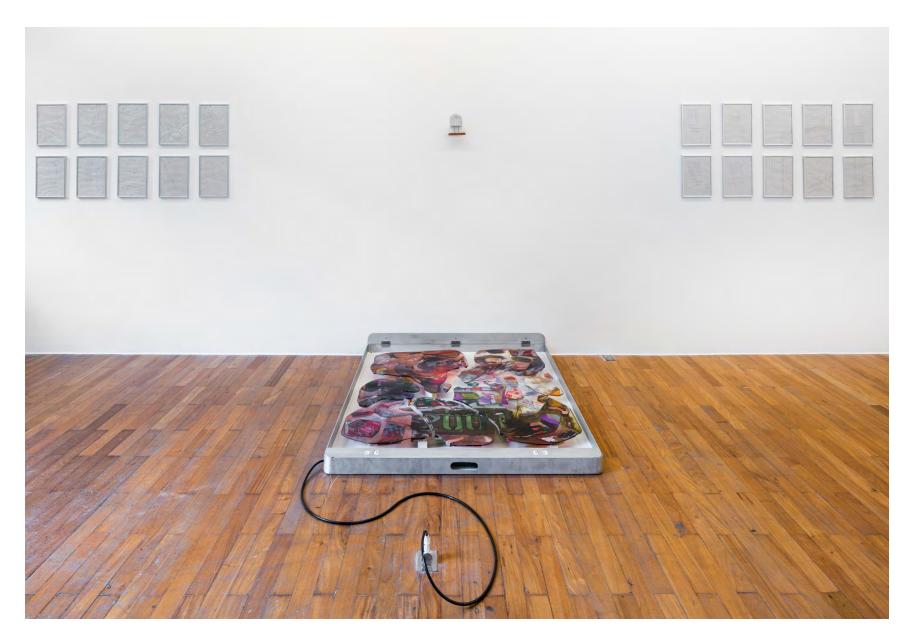
The Enemy of my Enemy, Palais de Tokyo, Paris, 2018



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 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









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





Neïl Beloufa

Market Volatility, 2025

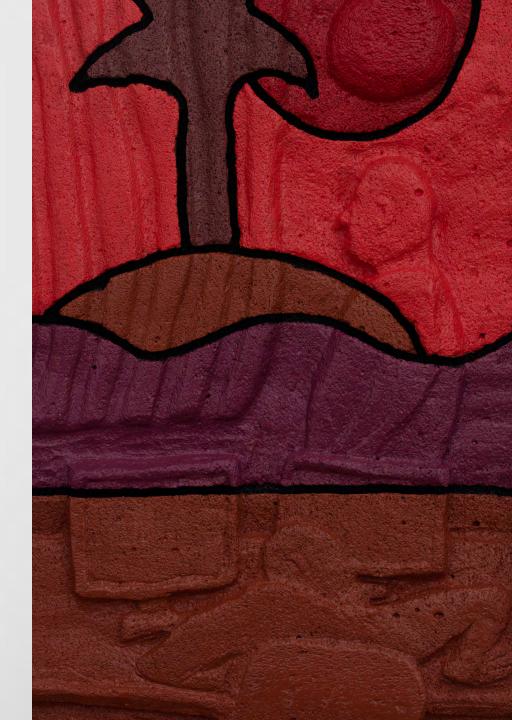
acrylic on cellular concrete

50 x 30 x 7 cm

19 3/4 x 11 3/4 x 2 3/4 in

MW.NLB.236







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





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





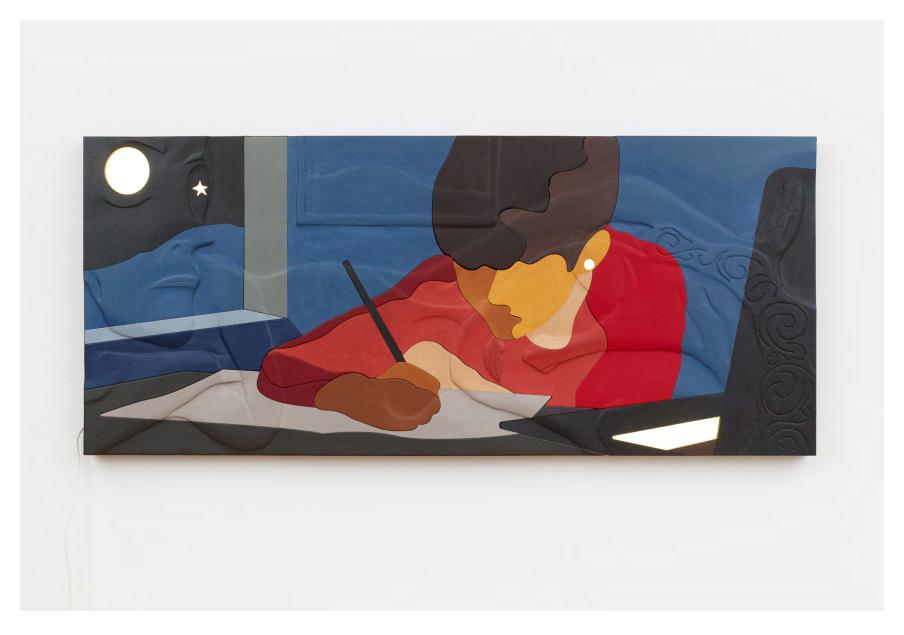
Flowers EACML02368, 2023
epoxy resin, cardboard, pigments, led light, wood, plexiglass
100 x 130 x 8 cm
39 3/8 x 51 1/8 x 3 1/8 in
MW.NLB.207



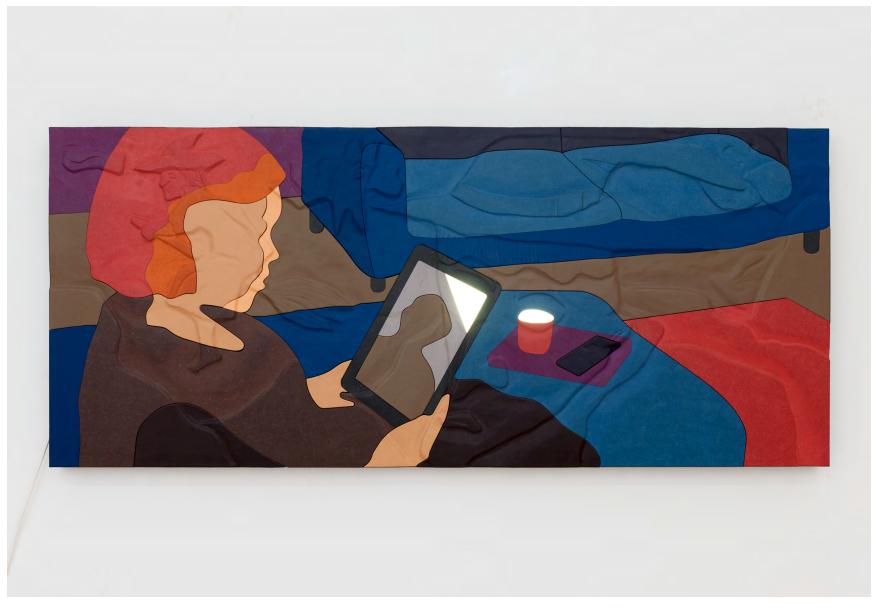


Mini Flowers B, 2023
epoxy resin, cardboard, pigments, led light, MDF,
plexiglass, privacy filter, rubber band
35 x 40 x 8 cm
13 3/4 x 15 3/4 x 3 1/8 in
MW.NLB.206





Neïl 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



Neïl 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

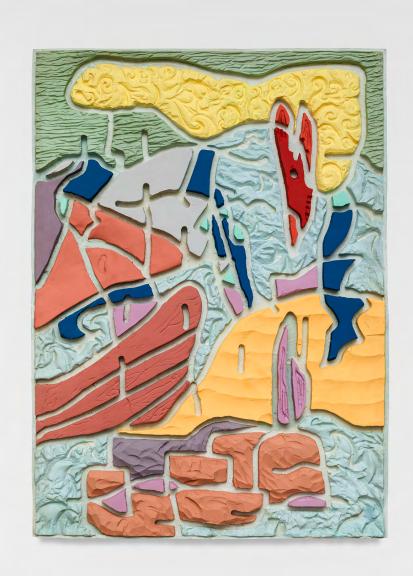






Neïl Beloufa, Giant Flowers B, 2021, epoxy resin, MDF, steel, 250 x 150 x 10 cm | 98 3/8 x 59 1/8 x 4 in, MW.NLB.175





Chapitre 6, 2021 acrylic resin 137 x 99 x 7 cm 54 x 39 x 2 3/4 in MW.NLB.165





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





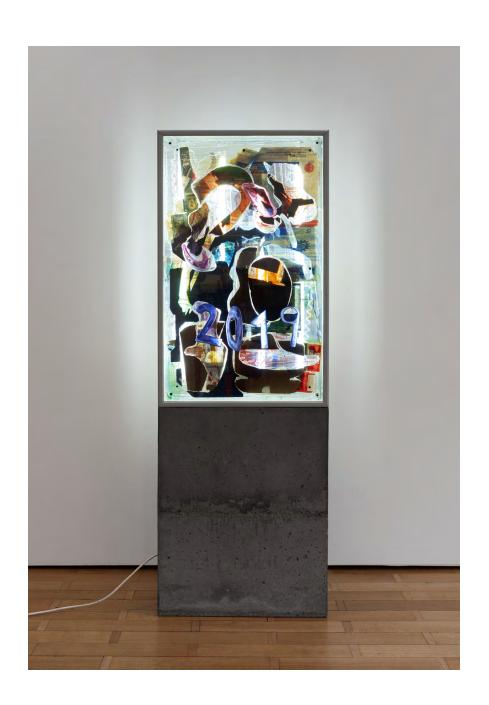
Pink and Yellow towel, 2019 MDF, steel, synthetic leather, electric plug, electric outlet 77 x 51 x 12 cm 30 1/4 x 20 1/8 x 4 3/4 in MW.NLB.137





Kruppsfant, 2019 bronze 24 x 30 x 28 cm 9 1/2 x 11 3/4 x 11 1/8 in MW.NLB.153





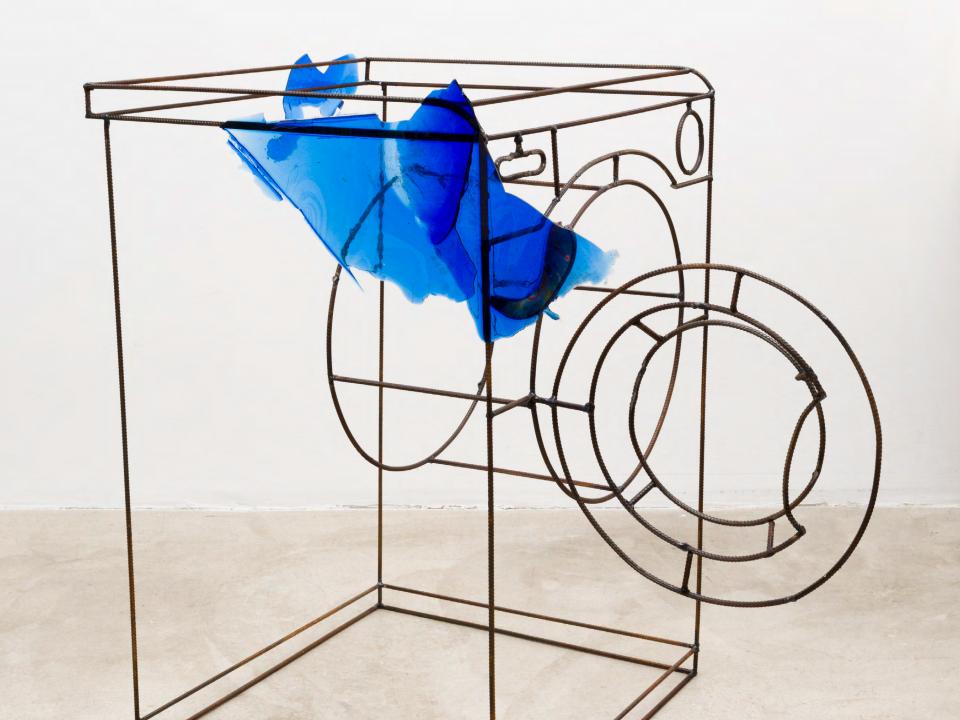
2016 – 2019, 2018 concrete, epoxy resin, cardboard, neon 180 x 19 x 64 cm 70 7/8 x 7 1/2 x 25 1/4 in MW.NLB.201







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





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





2014 #2, 2017

aluminum, epoxy resin, recycled paper, iron, tv and headphones, electrical outlets, earphone amplifier $160 \times 130 \times 10$ cm $63 \times 51 \times 1/8 \times 4$ in MW.NLB.I.124





2014 #1, 2017

recycled cardboard, resin epoxy, electrical outlets, aluminum, MDF, and television 160 x 130 x 10 cm

 $63 \times 51 \ 1/8 \times 4 \ in$

MW.NLB.B.123





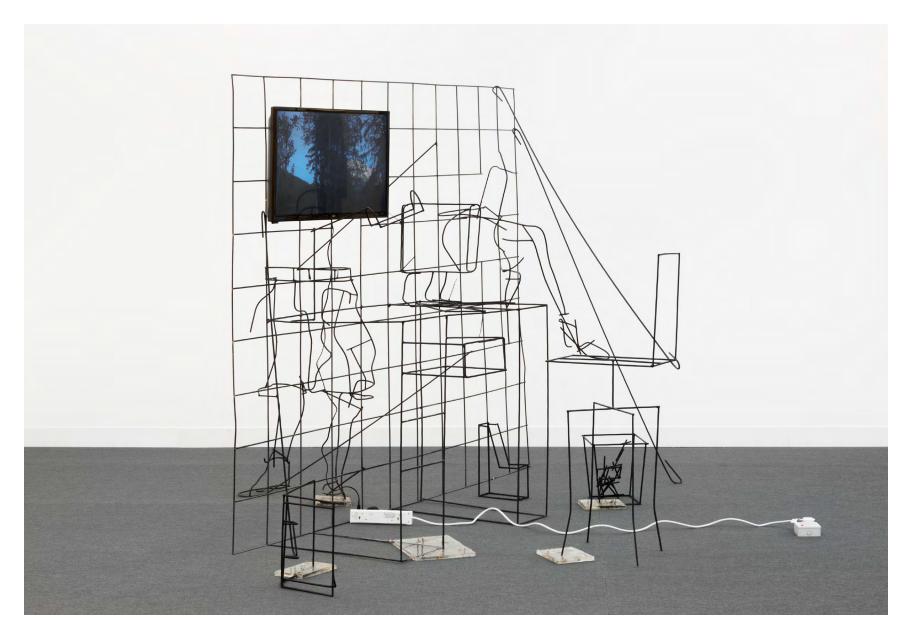
2012, 2017
recycled cardboard, resin epoxy,
electrical outlets, aluminum, and MDF
160 x 130 x 8 cm
63 x 51 1/8 x 3 1/8 in
MW.NLB.B.100



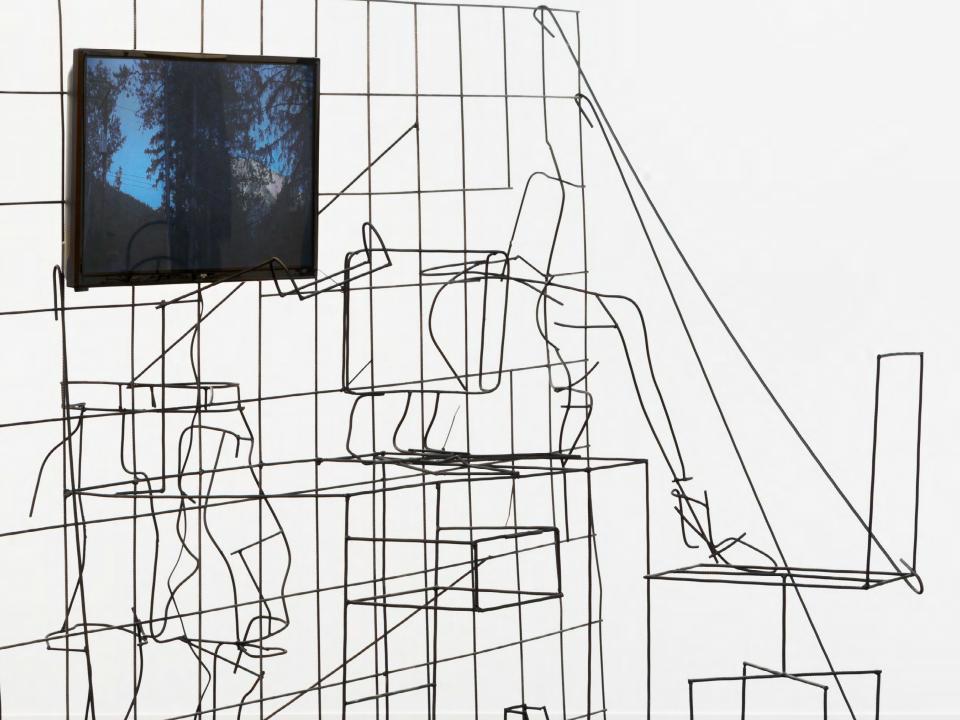


Neïl Beloufa, Tuny, 2017, iron, wood, plastic, imitation leather, electrical equipment, 63 x 180 x 70 cm | 24 3/4 x 70 7/8 x 27 1/2 in, MW.NLB.197





Neïl 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





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





Three small lighters, from the Vintage series, 2014 MDF and metal $60 \times 80 \times 8$ cm $23 5/8 \times 31 1/2 \times 3 1/8$ in MW.NLB.B.006







Neïl 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.

- Neïl 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, 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 HangarBicocca, Milan, Italy

2019

Neïl 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

Neïl Beloufa, The Pejman Foundation, Tehran, Iran

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

2016

Neïl 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, Lehmbruck 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, 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 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 Middendorff 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

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

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 & récréations, Gare Saint Saveur, Lille, France

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

Lodgers, Haus Modräth, 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

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

Exhibition of the fourMarcel Duchamp Prize nominated artists, Carré d'Art Contemporain de

Nîmes, Nîmes, France

2014

Future Generation Art Prize, Victor Pinchuk Fundation, 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

Fulfiment 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, Algers, 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 - Kunsthal 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 Kurzfimtage, 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

Neïl 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
MAR'T Museum
Museum of Modern Art (MoMA)
Pinault Collection
Rubell Museum
Sammlung Goetz

Walker Art Center

