

CURATORIAL PROJECTS

-Raw Material Company, Dakar

Assistant curator (April 2014-present)

Raw Material Company is a center for art, knowledge, and society established in Dakar in 2008. It is an art initiative unfolding within the realms of exhibition making, commissioning, knowledge sharing, and archiving of theory and criticism. It works to foster appreciation for and growth of African artistic and intellectual creativity. The underlying rationale of its program is the firm belief in visual arts as a potent tool capable of shifting views and igniting engagement in art practice as a viable path for social and political transformation.

-Deichtorhallen, Hamburg

***Streamlines* with Koyo Kouoh (December-February 2015)**

With Abdoulaye Konaté, Adelita Husni-Bey, Alfredo Jaar, Arin Rungjang, Bouchra Khalili, Christoph Schäfer, Kader Attia, Mark Boulos, Otobong Nkanga, Peter Buggenhoüt, CAMP (Shaina Anand and Ashok Sukuraman), Theo Eshetu, Thomas Rentmeister, Ulrike Ottinger, Wendelien van Oldenborgh and Joana Hadjithomas and Khalil Joreige.

The project *Streamlines* makes the oceans the metaphorical focal point for an international group exhibition, which will examine the cultural repercussion of the global stream of goods and trade between the South and the North.

-WIELS Centre for Contemporary Art, Brussels

***Body talk – Feminism, Sexuality and the Body in the Work of Six African Women Artists* with Koyo Kouoh (February-May 2015)**

With Zoulikha Bouabdellah, Maria Kure, Myriam Syowia Kyambi, Valérie Oka, Tracey Rose, and Billie Zangewa.

The project of this exhibition is to work on issues regarding feminism, sexuality and the body in the work of a generation of African women artists starting from the 1990s. The exhibition seeks to bring together artists originating from various areas of the African continent with the ambition of trying to define and articulate notions of feminism and sexuality in the work of women artists whose body (their own or that of others) serves as a tool, a representation or a field of investigation; a body used as a model, support, subject or object, sequentially or simultaneously.

-La Générale en Manufacture, Sèvres

Avant-Garden with Cartel de Kunst (October 2014)

With Éric Abrogoua, Florent Audoye, Nathalie Bles, Magali Daniaux & Cédric Pigot, Alys Demeure, Mako Ishizuka, Damir Radović, Allison Somers, Camille Tsvetoukhine and Piyush Wadhera.

Dispersed, planted, and germinated, the seed is the kernel of all possibilities, the beginning of what is to come. Over the course of a two-day festival, Cartel de Kunst occupies La Générale en Manufacture, a bold and multidisciplinary site of artistic creation, to unite music, performance, and the visual arts.

-Raw Material Company, Dakar

Who Said It Was Simple (January-March 2014)

Who Said It Was Simple was an open critical platform. The exhibition consisted of a selection of a hundred documents selected among 2500 articles published over the past 10 years. The exhibition also includes archives from various media, a study of visual and statistical representation of figures and textual data, a library, a screening program, debates, speeches, a performance and a seminar. In presenting this large research we wanted to discuss a crucial question: how can we defend human rights and to regain a structure that corresponds to the needs of the society (and not an imposed or imported one) when conceptions of personal liberties are determined by the colonial legacy as well as by new contemporary forms of Western conditioning?

-Raw Material Company, Dakar

Personal Liberties (January 2014-January 2015)

Personal Liberties is a program comprised of three exhibitions, seminars, talks, screenings and an upcoming publication looking at sexuality, homosexuality and homophobia in Africa.

-Palais de Tokyo, Paris

The Floating Admiral, with Cartel de Kunst (June-September 2013)

With Francis Alÿs, Isabelle Cornaro, Hans-Peter Feldmann, Nicolas Floc'h, Mario García Torres, Germain Hamel, Nathan Hylden, Zhanna Kadyrova, Kitty Kraus and Hugo Pernet.

An exhibition presented during the "Nouvelles Vagues" young curators season at the Palais de Tokyo.

The curatorial collective Cartel de Kunst borrows the principle of the exquisite corpse from a collective detective novel published in 1931, *The Floating Admiral*, to investigate the death of painting. Each curator takes up the investigation where it was left off by his or her predecessor to offer a depiction of contemporary painting.

-Mains d'Œuvres, Saint-Ouen

***Temps Étrangers* with Cartel de Kunst (September 2012)**

With Maria Andersson, Matteo Attruia, Elisabeth Ballet, Julien Berthier, John Cornu, Hugo Kriegel, Martin Le Chevallier, Julien Nédelec, Sylvain Rousseau, Benjamin Sabatier, Sylvain Saily and Diego Sarramon.

Is the artist a worker like any other?

Can one measure his or her working time?

What would be its right unit of measurement?

In the industrial vocabulary, “temps étrangers” refer to the time wasted caused by the imperfections in the working methods or by unforeseeable vagaries of all kinds.

-Treize, Paris

***Plus c'est gros, plus ça passe* with Olga Rozenblum (June 2012)**

With Cécile Bicler, Yin-Ju Chen, Simon Nicaise, Eléonore Saintagnan and Nico Joana Weber.

The Holocaust.

What remains of its representation? And of the desire to represent it?

In this exhibition, what remains is a commission to the artists: to produce contemporary ideas and images in relation to the traumatic history, with a right to move away from it and to rethink some of the established aesthetics, a right to stand back from their feelings, a right to free themselves from these feelings through the anecdotal, violence, humor. Because fortunately, remembrance exists through little things.

-Palais de Tokyo, Paris

***BYOB – Carte blanche à Eléonore Saintagnan dans la Visionneuse Red Shoes* with Red Shoes (March 2012)**

With Eléonore Saintagnan.

Project presented during the “(Entre)ouverture” at Palais de Tokyo.

BYOB, Bring Your Own Beamer, is a series of ephemeral exhibitions, dreamt up by the artist Rafaël Rozendaal. Since 2010 *BYOB* has been spreading across the world, from Caracas to Tokyo by way of Amsterdam or Seoul. Always at the instigation of a different curator, the idea is simple: inviting lots of artists, each equipped with his or her video projector, to move into a place, and so create an exhibition for one night.

-Cartel de Kunst

Co-founder (since December 2011)

Cartel de Kunst, founded in Paris in 2011, is a collective of exhibition curators. The concept of collective curating is a founding principle of the group: bringing together the different skill-sets and approaches of the members as a means of producing exhibitions founded on multiple and relative interpretations. Members of the Cartel de Kunst are: Kuralai Abdukhalikova, Eva Barois De Caével, Viviana Birolli, Adélaïde Blanc, Manon Gingold, Eric Jarrot, Salma Lahlou, Ana Mendoza Aldana, Alexandra Perloff-Giles, Gloria Sensi and Jaufre Simonot.

RESIDENCIES

-Curatorial residency – **Raw Material Company (Dakar) — October 2013 to March 2014:** coordination of the *Personal Liberties* program, curating of the exhibition *Who Said It Was Simple*, editing of the upcoming publication *Personal Liberties*.

GRANTS AND AWARDS

-Recipient of the **Gerrit Lansing Independent Vision Award 2014 (November 2014)**, selected by Nancy Spector, Guggenheim's deputy director and chief curator.

JURY MEMBER

-**Celeste Prize 2015**, member of the international jury of 12 art curators and critics.

-**Salon de Montrouge 2015**, member of the "Collège critique".

WORKSHOPS, LECTURES AND TALKS

-Colloque "Relectures postcoloniales", Villa Médicis, Rome (9-10 April 2015).

10 April: "N'êtes-vous donc pas jolie ? Dévoilez-vous !" : Images et usages contemporains du voile chez les femmes artistes du Maghreb et de la diaspora ("Aren't you pretty? Unveil yourself!": contemporary images and uses of the veil in the work of women artists from Maghreb and the diaspora) by Eva Barois De Caemel.

Speaker.

Colloque organized by the Académie de France à Rome-Villa Médicis, the Centre F.G. Pariset of the Université de Bordeaux-Montaigne, the École française de Rome, the École du Louvre, Paris, the Institut National d'Histoire de l'Art (Axe Mondialisation), Paris, the Institut de Recherches sur le Maghreb Contemporain, Tunis, the Laboratoire d'Archéologie et d'Architecture Maghrébines of the Université de la Manouba-Tunis and the Louvre Museum, Paris.

-**Symposium with Frieda Ekotto, Elvira Dyangani Ose, Koyo Kouoh and Eva Barois De Caemel, WIELS, Brussels (25 April 2015).**

Speaker.

-**Lecture: "Corps qui répètent, corps qui parlent" ("Bodies who repeat, bodies who speak"), WIELS, Brussels (4 March 2015).**

Speaker.

What significance does the mobilization of the body in the artistic practices of African women have today? Eva De Barois Caemel, assistant curator of the exhibition *Body Talk*, aims to analyze the relationship between the treatment of the African female body by the artists of *Body Talk* (and more broadly by a great many artists from Africa and the Diaspora) - at once presented as political intervention and emancipatory gesture - and the imperialist tensions at play in their aesthetic strategies.

-Talk: *My Own Comedy - Talk with Simon Njami and Eva Barois De Caevel*, Berlin (28 June 2014).

Speaker.

In the context of TURN Meeting 1.

“History is and has always been an ideological construct. As Walter Benjamin stated it, the winner always writes it. Which means that what we call history today can only be a source of conflicts that we can disagree with, depending of which side of the Mirror we are standing.”

Simon Njami

-Meeting: *TURN Meeting 1 – On Perspectives, Facts and Fictions*, Berlin (26-28 June 2014).

Participant.

In 2012, the German Federal Cultural Foundation established the *TURN – Fund for Artistic Cooperation between Germany and African Countries* to encourage a shift in perspective of German institutions toward contemporary artistic productions and cultural debates in African countries and to engage in new forms of artistic collaboration.

The *TURN Meeting #1*, a working conference with participants from all *TURN* projects and various artistic disciplines, is designed to stimulate the professional exchange and to reflect on themes and questions of the projects as well as on modes and fictions that operate within trans-cultural cooperation.

-Seminar: *Reporting on Difference. Different Report? Media Difference, and Marginality*, Dakar (7-8 March 2014).

Coordinator.

At Raw Material Company, in the context of the *Personal Liberties* program.

Reporting on Difference. Different Report? is a two-day seminar that addresses the generally discriminating radical tone with regards to sexual difference in African news media. The seminar brought together social workers, scientists, historians, religious leaders, lawyers, editors-in-chief, and journalists to discuss the current situation through various working sessions.

-Speech: *SORTIR DE LA NATION ? — Une lecture de “Gender, race and the reinvention of difference” de Shireen Hassim*, Dakar (6 March 2014).

Speaker.

At the “Bringing Jozi to Dakar” event in the context of AFRIKADAA 6 — BE NATIONAL launch party.

“Building the nation is not negating the endogenous conflicts that go through it while advocating for a Western-centric internalized Good. On the contrary, building the nation requires to be aware of (and in the case of the artist, to display) the forces at stake and to consider lucidly their potential productivity when they confront each other.”

-Screenings and debates: *Who Said It Was Simple sessions*, Dakar (February-March 2014).

Coordinator, speaker.

At Raw Material Company, Dakar, in the context of the *Personal Liberties* program.

A program of 4 screenings followed with debates about sexual minorities in Africa and African diaspora:

Audre Lorde — The Berlin Years 1984-1992 (by Dagmar Schultz, 2012)

Woubi Chéri (by Laurent Bocahut and Philip Brooks, 1998)

Ouganda, au nom de Dieu (by Dominique Mesmin, 2012)

Touki Bouki (by Djibril Diop Mambéty, 1973).

-Workshop: Atelier Art au Cinéma — Artistes invités : Neïl Beloufa et Clément Cogitore, Tangiers (12-16 December 2012).

Coordinator.

At La Cinémathèque de Tanger, Tangiers.

How to make a movie with almost nothing?

Artists Neïl Beloufa and Clément Cogitore met visual art, video and architecture students from Tangiers and Tetouan. During the course of one week, after showing their most modest techniques to make films, they guided the students in the making of a movie with no budget (cell phone filmmaking, YouTube film footage...). The workshop ended with a screening of some of the artists' films and students' films at the Cinémathèque de Tanger.

ARTICLES, TEXTS AND ESSAYS

-Catalogue *Streamlines*:

-*Upcoming* (December 2015)

-Catalogue *Personal Liberties*:

-*Upcoming* (August 2015)

-Catalogue *60e Salon de Montrouge*:

-Raphaël Barontini, Willem Boel, Jerome Cavaliere, Kenny Dunkan, Caroline Trucco (May 2015)

-Catalogue *Body Talk*:

-*Corps qui répètent, corps qui parlent* (April 2015)

-Catalogue *Cao Su pleure — Thu Van Tran*:

-*Document de barbarie ? Le statut des archives dans le travail de Thu Van Tran* (April 2015)

-AFRIKADAA.com:

-*Survolé, les pages de toutes nos colonies (...)*, with Julien Creuzet (n° 9, March 2015)

-Africultures.com:

-*Interview by Frieda Ekotto: Seeing Beyond Words* (January 2015)

-Complex.com:

-*Interview by Leigh Silver: Eva Barois De Caével speaks about how to be successful as a young curator* (December 2014)

-ContemporaryAnd.com:

-*Interview by Dagara Dakin: Eva Barois De Caével on her curatorial practice* (December 2014)

-AFRIKADAA.com:

-*Pour qui se dévoilent les indigènes de l'art contemporain ?* (n° 7, April 2014)

-Contemporary And:

-*Possibilities of a queer identity that is properly African* (special print edition for Dak'art 2014, may 2014)

-ContemporaryAnd.com:

-*Interview by Aicha Diallo: A good way to start off the cycle...* (March 2014)

-Catalogue *The Floating Admiral*:

-*Chapitre III : Des mots et des pièces à conviction* (June 2013)

-Catalogue *Temps Étrangers*:

-Faust, l'île ou le cabinet

-Du loisir de l'artiste : une partie de pêche avec Diego Sarramon

-De l'autonomie financière aux systèmes complémentaires -Titre provisoire - Version 2 (with Hugo Kriegel)

(September 2012)

-Booklet Cinémathèque de Tanger and Cinémathèque de Tanger.com:

-Beginners: Diego Sarramon (August 2012)