

A L I C E A N D E R S O N



INTRODUCTION

VIBRANT MATTER. Alice Anderson's performative practice is rooted in animist ontologies and explores our relationship with what communicates otherwise (rivers, plants, stones, landscapes, architectures, objects).

With Ailton Krenak, she builds bridges between indigenous knowledge and quantum physics, recognising matter as a vibrating field by entering into relation with it.

For more than twenty years, Anderson has been in poetic dialogue with non-human intelligences such as tools, machines, electronic circuits, architectural elements, spaces, or meteorites.

The artist creates a bond with these objects by applying liquid paint onto their surface to free them from their primary functionality.

The traces created on the canvas with these objects record these communications beyond the visible world during states of trance.

These imprints bear witness to another possible intelligence in the age of AI: the one that inhabits matter.

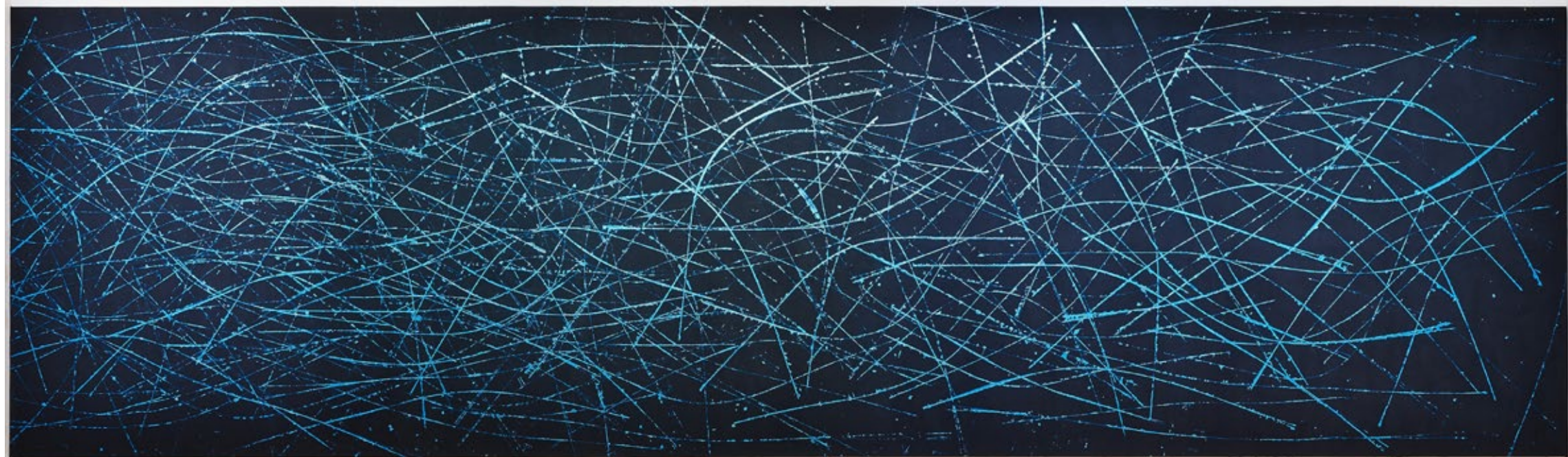
Anderson performing a TECHNOLOGICAL DANCE with a drone in her studio. London, 2023.



These objects, transformed during the performative paintings that are TECHNOLOGICAL DANCES, DIGITAL GODDESSES, DATA DANCES, HUMAN-NONHUMAN BODIES, CHANCE COMPOSITIONS, become the sculptures AWAKENED OBJECTS or SPIRITUAL MACHINES.

Anderson's thinking operates at the intersection of Ray Kurzweil's projections on the emergence of Artificial General Intelligence, anticipated around 2029; Glenn Albrecht's vision of the Symbiocene reconciling humans and the more-than-human world; the philosophical explorations of cybernetic animism articulated by K. Allado-McDowell; and physicist Karen Barad's quantum understanding of matter as intrinsically active, relational and performative.

AWAKENED OBJECTS N.3 - MUSIC CASSETTE, CIRCUITBOARD, 2025
Paint on original objects



EXHIBITIONS



TECHNOLOGICAL DANCES MUSEU OSCAR NIEMEYER THE EYE & ARAUCÁRIA SPACES CURITIBA, BRAZIL, 2026

CURATOR : MARC POTTIER

TECHNOLOGICAL DANCES brings together 85 works: paintings, sculptures and installations, some of monumental scale - all created during performances.

Anderson embraces the world in its technical complexity and reveals her “avant-garde” vision. When the subject of AI comes up, it comes as no surprise that she states: “When AI becomes general, all values will shift.

The capacity to be physically there, sincere attention to what surrounds us, to non-humans, the quality of listening, the gaze, shared silence - these will become rare. In a world saturated with intelligences, everything that engages the body in real time will carry immense sensory value. Everything made with a ‘non-optimised’, imperfect gesture will become sacred. For this reason, twenty years ago I developed gestures that memorise - through painting and sculpture - the passage into this new era.

AI can produce and reproduce, but it knows no existential stakes. It does not know death. What will matter is the why behind the act: Why reconnect with the Earth ? Why create? Why choose this rather than that? Why now? Value will reside in what is local, marginal, in singular stories, atypical trajectories, dissonant voices and embodied memories.

It is our entire relationship to the living and to what surrounds us that must be rethought. Rethinking the bond with what does not speak in language: with plants, animals, landscapes, architectures, objects - in short, this sensory relationship to the world. Humans will inevitably become fragile in the face of a superior intelligence. We will therefore need to learn to think by dancing, and not through algorithms.”

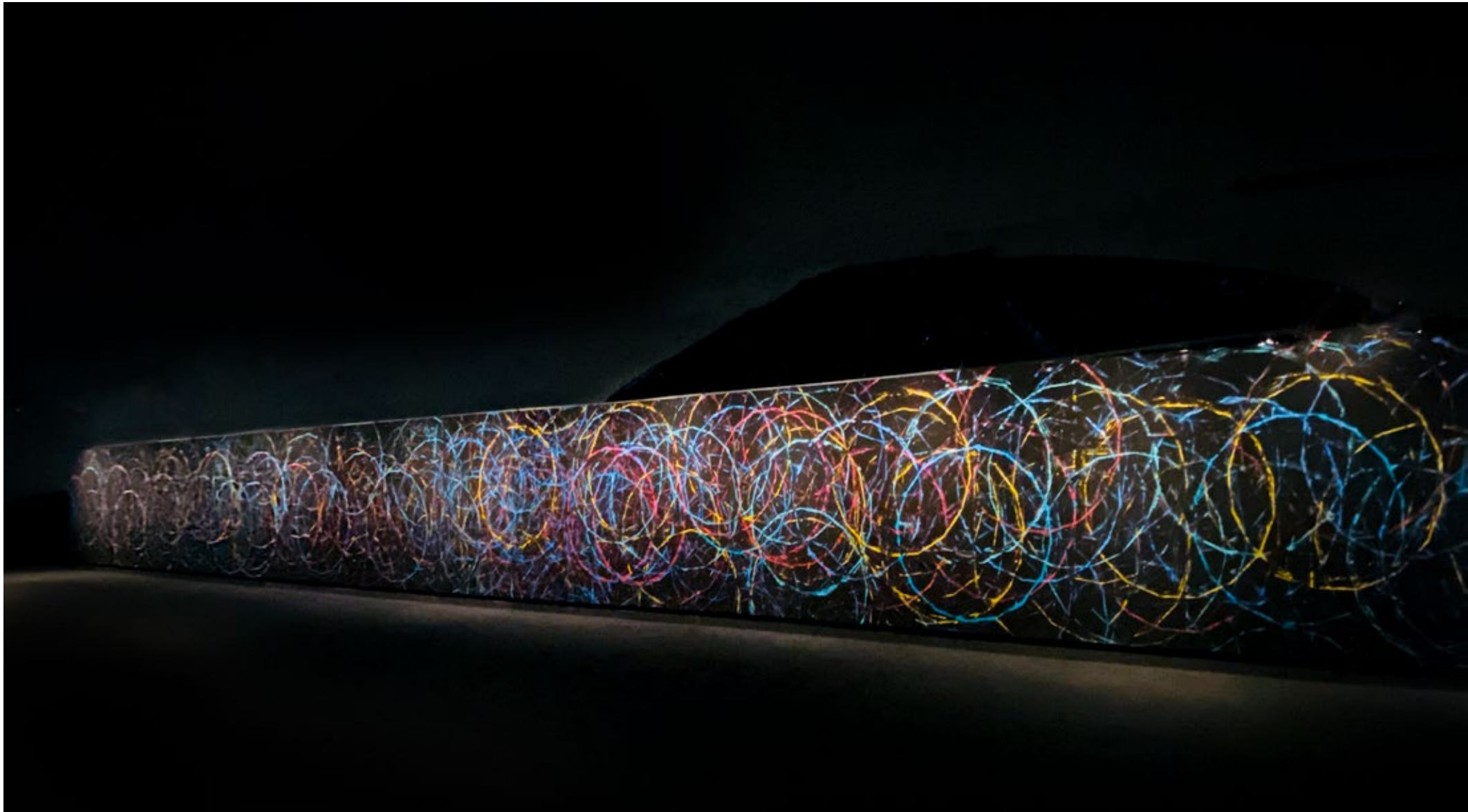
“Learning to think by dancing” could also have been the title of this exhibition at the MON. Marc Pottier.

Anderson performing TECHNOLOGICAL DANCES with an S-band ground station dish from a GPS in her studio in 2021.



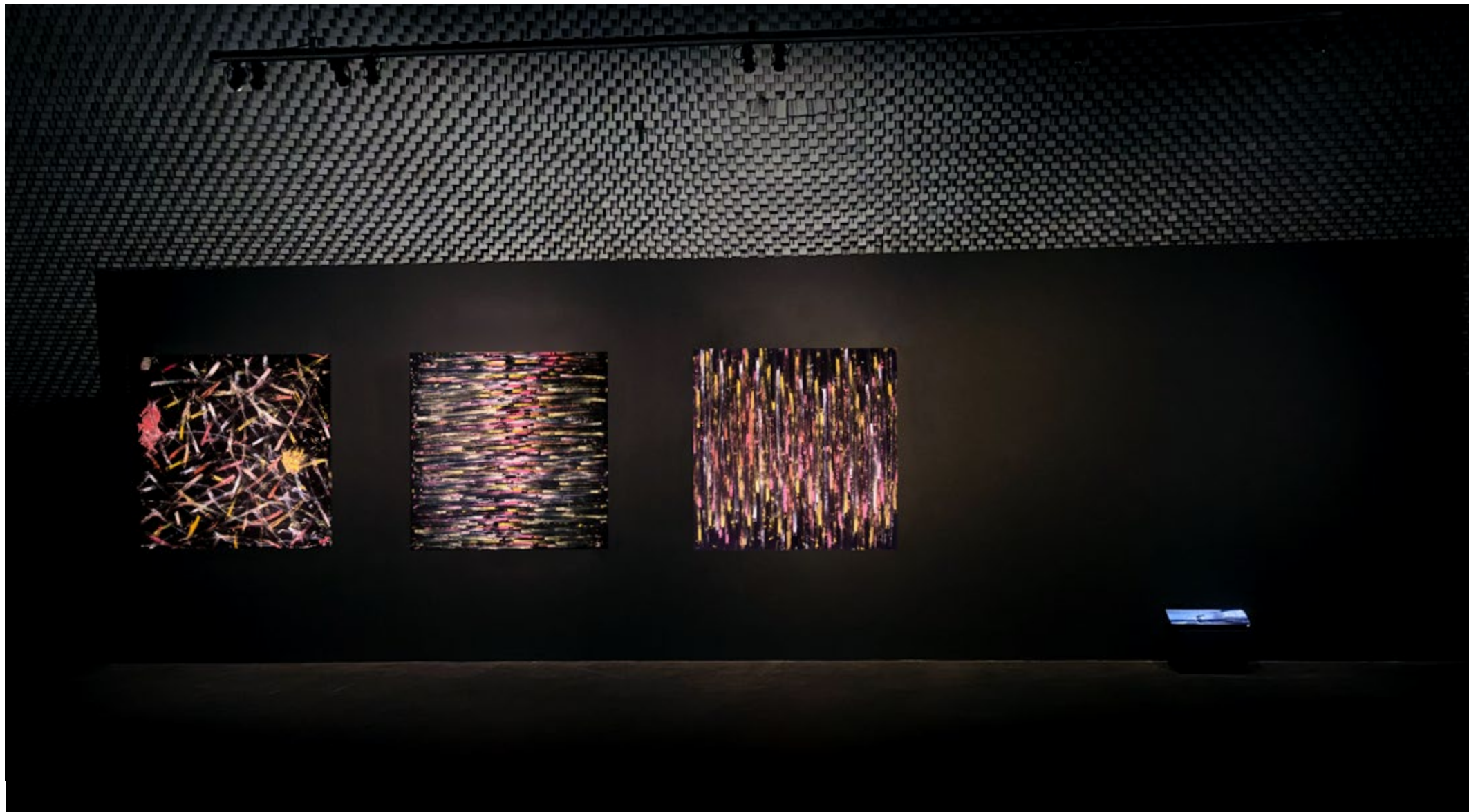
TECHNOLOGICAL DANCES

TECHNOLOGICAL DANCES, S-BAND GROUND STATION DISH I and II,
paint on canvas, drops of rain, 4000 x 320 cm, 2021.



TECHNOLOGICAL DANCES

TECHNOLOGICAL DANCES, S-BAND GROUND STATION DISH III
paint on canvas, 4000 x 320 cm, 2021.



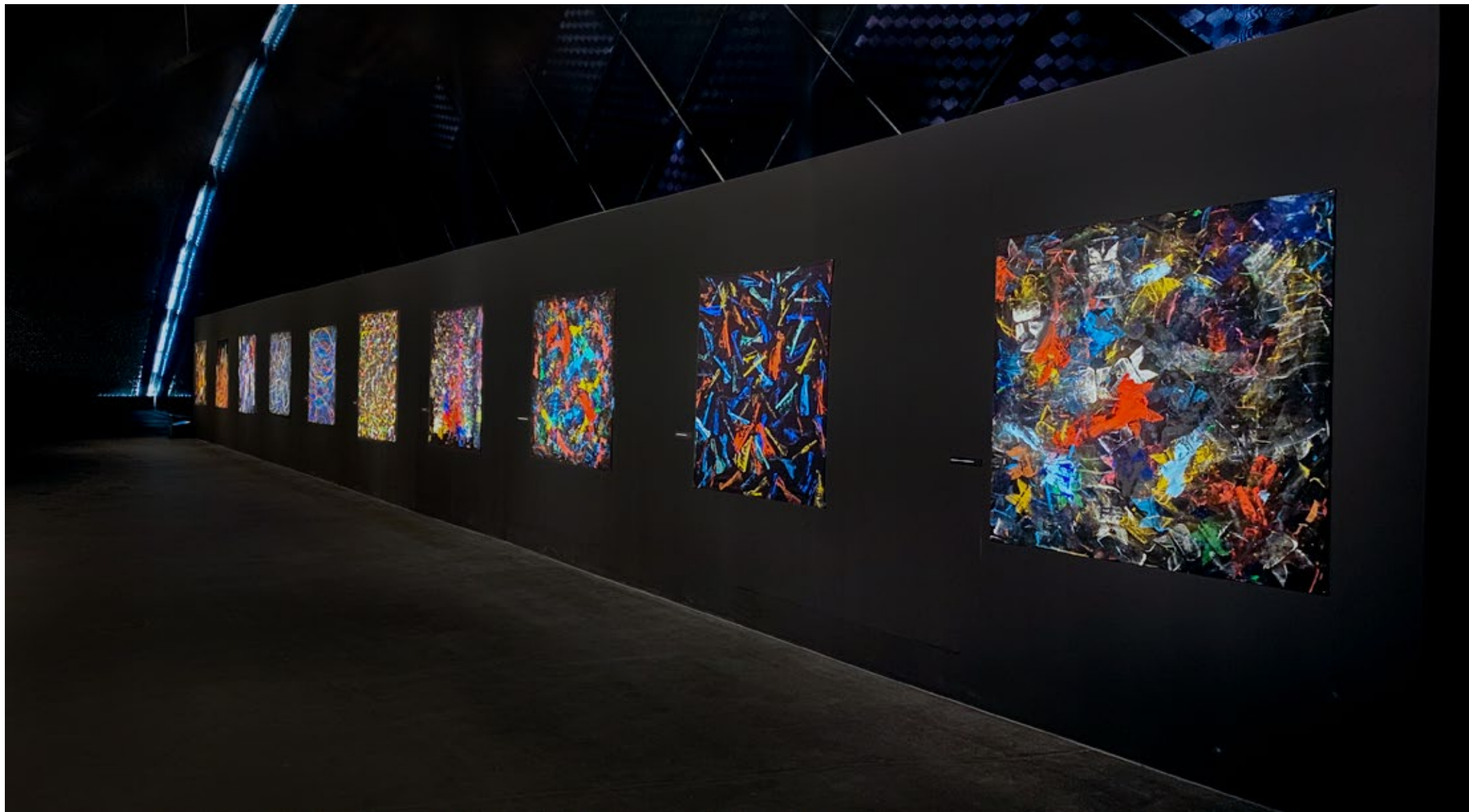
TECHNOLOGICAL DANCES

TECHNOLOGICAL DANCES - DV TAPE 8, 9, 11
paint on canvas, raindrops, 150 x 150 cm, 2023



TECHNOLOGICAL DANCES

TECHNOLOGICAL DANCES - GPS MULTIFUNCTION SOLAR ARRAY FOR CUBESAT,
paint on canvas, 4000 x 320 cm, 2021



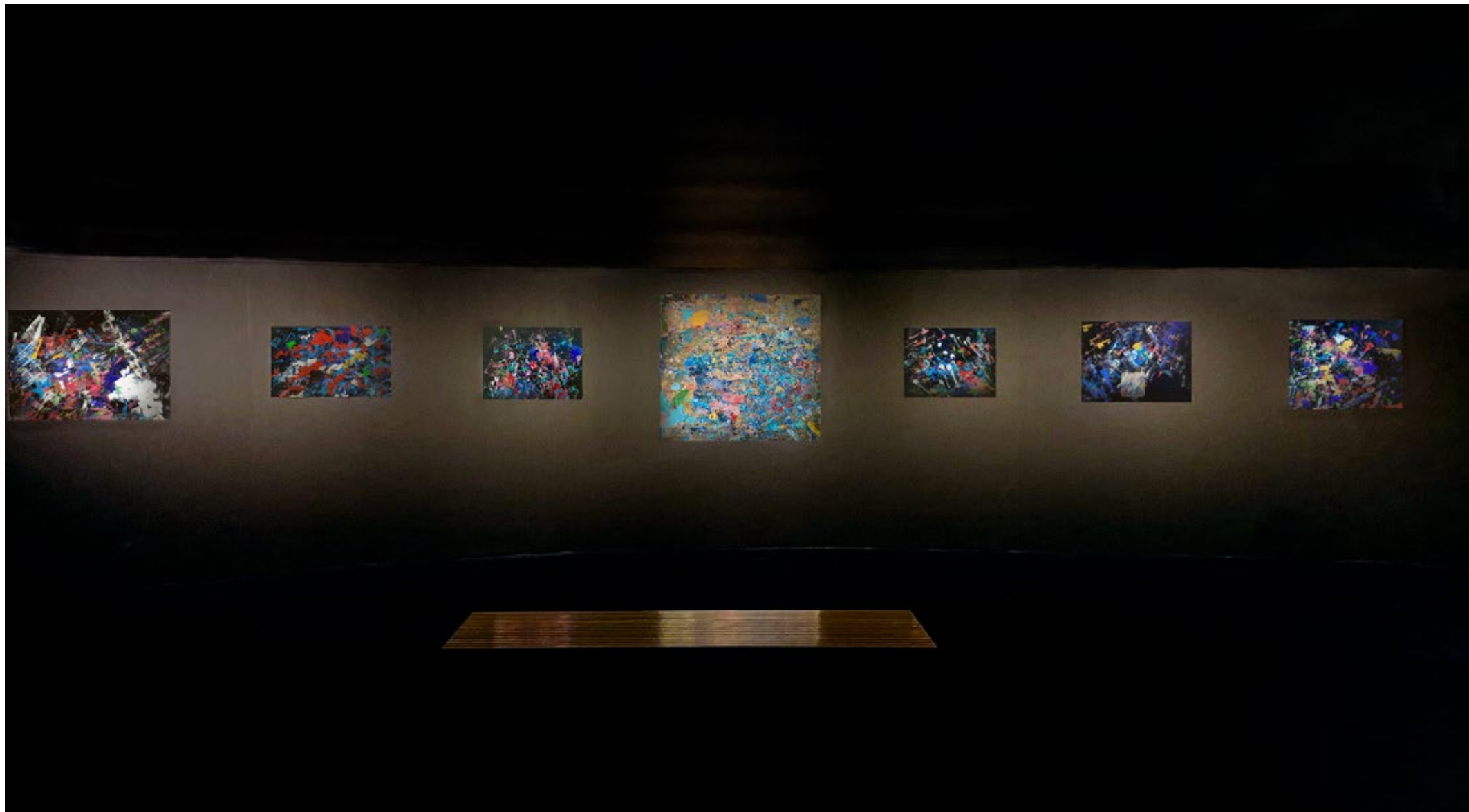
TECHNOLOGICAL DANCES

TECHNOLOGICAL DANCES installed in line
VR GOOGLE MASK, MACBOOK, 1U SATELLITE CUBE, HARD DRIVE, VR OCULUS MASK,
SATELLITE DISH, BOOMBOX, COMPUTER SCREEN, PHONE BASE, 2021- 2026



Installation of AWAKENED OBJECTS on table and studio cardboard:

AWAKENED OBJECTS N.1 — PRINTED CIRCUITS, 2025, paint on original objects; AWAKENED OBJECTS N.2 — PRINTED CIRCUITS, KEYBOARD, 2025, paint on original objects; AWAKENED OBJECTS N.3 AUDIO CASSETTE, PRINTED CIRCUIT, 2025, paint on original objects; AWAKENED OBJECTS N.4 — PSU PRINTED CIRCUIT, EXTERNAL BATTERY, 2025, paint on original objects; AWAKENED OBJECTS N.5 — MOTHERBOARD, HEAT SINK, 2025, paint on original objects; AWAKENED OBJECTS N.6 — METAL SET SQUARE, METAL HINGES, 2025, paint on original objects; AWAKENED OBJECTS N.7 — ELECTRIC MIXER, FIXED CHARGER, CAMERA, 2025, paint on original objects; AWAKENED OBJECTS N.8 — SPEAKER, 3 HARD DRIVES, FRENCH PLUG, 2025, paint on original objects; AWAKENED OBJECTS N.9 — ELECTRIC HAND MIXER, CONFERENCE PHONE, 2025, paint on original objects; AWAKENED OBJECTS N.10 — VR HEADSET, AIR PURIFIER HANDLE, 2026, paint on original objects; AWAKENED OBJECT N.11 — ELECTRICAL DISTRIBUTION BOX, 2025, paint on original objects; AWAKENED OBJECTS N.12 — TELEPHONE HANDSET, COMPUTER MOUSE, 2025, paint on original objects; AWAKENED OBJECTS N.13 — PRINTED CIRCUIT, APPLE TV BOX, 2025, paint on original objects; AWAKENED OBJECTS N.14 — TV STAND, BINOCULARS, 2025, paint on original objects; AWAKENED OBJECTS N.15 — INTERNAL MICROWAVE PARTS, 2025, paint on original objects; AWAKENED OBJECTS N.16 — PRINTED CIRCUIT, NAIL, 2025, paint on original objects; AWAKENED OBJECTS N.17 — PRINTED CIRCUIT, 2025, paint on original objects; AWAKENED OBJECTS N.18 — 9 IPHONES, PRINTED CIRCUIT, 2025, paint on original objects; AWAKENED OBJECTS N.19 — NINTENDO GAME BOY, HARD DRIVE, SOLAR CALCULATOR, 2025, paint on original objects; AWAKENED OBJECTS N.20 — COMPUTER SPEAKERS, HEAT SINK, HARD DRIVE, 2025, paint on original objects; AWAKENED OBJECTS N.21 — HEAT SINK, 2 PC PLUGS, PC SPEAKER, 2025, paint on original objects; AWAKENED OBJECTS N.22 — 4 APPLE LAPTOPS, 2025, paint on original objects.



TECHNOLOGICAL DANCES

CHANCE COMPOSITIONS 194, 2024, paint on canvas; CHANCE COMPOSITIONS 153, 2023, paint on canvas;
CHANCE COMPOSITIONS 146, 2022, paint on canvas; CHANCE COMPOSITIONS 62, 2021, paint on canvas;
CHANCE COMPOSITIONS 147, 2022, paint on canvas; CHANCE COMPOSITIONS 196, 2024, paint on canvas;
CHANCE COMPOSITIONS 167, 2024, paint on canvas.



TECHNOLOGICAL DANCES

CHANCE COMPOSITIONS - OUTFIT 21, 2023, CHANCE COMPOSITIONS - OUTFIT 5, 2020, CHANCE COMPOSITIONS - OUTFIT 6, 2020,
 CHANCE COMPOSITIONS - OUTFIT 7, 2020, CHANCE COMPOSITIONS - OUTFIT 13, 2021, CHANCE COMPOSITIONS - OUTFIT 17, 2021,
 CHANCE COMPOSITIONS - OUTFIT 5, 2020, CHANCE COMPOSITIONS - OUTFIT 6, 2020, CHANCE COMPOSITIONS - OUTFIT 11, 2021,
 CHANCE COMPOSITIONS - OUTFIT 18, 2022, CHANCE COMPOSITIONS - OUTFIT 15, 2022, CHANCE COMPOSITIONS - OUTFIT 17, 2022,
 CHANCE COMPOSITIONS - OUTFIT 20, 2023, CHANCE COMPOSITIONS - OUTFIT 22, 2025.



WHAT AI DOESN'T KNOW YET NUIT BLANCHE MUSÉE MACVAL IVRY, FRANCE, 2026

COMMISSAIRE : MARIE DE BRUGEROLLE

HEALING OBJECTS. The new Anecghostory by Marie de Brugerolle proposes a poetic reading of Alice Anderson's performance WHAT AI DOESN'T KNOW YET.

Paintings are born of the body and the object. One interiority meets another. There are cultures where one becomes what one touches. Where wearing the skin of an animal means entering its world, its intelligence, its way of feeling the earth.

@aliceandersonstudio we dance with our technological objects instead of using them. We share the same matter, the same origin, the same ground.

We dance with our objects as one would dance with a river, a forest, a stone, a space.

We carry a painting on our back to see through the object.

We accompany the object all the way into color to free it from its first function. To enter matter and return from it - this is what our societies have forgotten.

We dance from that place.

With Jeferson Silva, Cassiopée Astasie, Léa Kasprowicz, Rashidi Lewis, Eline Peres and Catriel Saslavsky.

Anderson performing « WHAT AI DOESN'T KNOW YET », 2026



WHAT AI DOESN'T KNOW YET

« WHAT AI DOESN'T KNOW YET », 2026
Performance with Jeferson Silva, Cassiopée Astasie, Léa Kasproicz, Rashidi Lewis, Eline Peres et Catriel Saslavsky.



WHAT AI DOESN'T KNOW YET

« WHAT AI DOESN'T KNOW YET », 2026
Performance with Jeferson Silva, Cassiopée Astasie, Léa Kasproicz, Rashidi Lewis, Eline Peres et Catriel Saslavsky.



WHAT AI DOESN'T KNOW YET

« WHAT AI DOESN'T KNOW YET », 2026
Performance with Jeferson Silva, Cassiopée Astasie, Léa Kasproicz, Rashidi Lewis, Eline Peres et Catriel Saslavsky.



DEMEURE CIMETIERE PARISIEN DE PANTIN AUBERVILLIERS, FRANCE, 2026

CURATORS : INES MASSONIE ET PATRICE CHAZOTTES

CLOUD. For this exhibition, Anderson danced 'with' SKY satellite boxes. Paintings and sculptures were born from performances during which she applied liquid paint directly onto these objects to free them from their original function. Transformed through "TECHNOLOGICAL DANCES", they became "AWAKENED OBJECTS".

Placed beneath British television sets, these SKY objects capture satellite signals from the sky and transform them into images and sounds. They remain on 'stand-by' and almost never switch off - an echo of Kurzweil, who promises immortality through technology.

A horticultural scenography designed by Matthieu Prat and Aude Anquetil marks the passing of the seasons and the flow of time throughout the works of Arnaud Adami, Alice Anderson, Ece Bal, Isabelle Boccon-Gibod, Bianca Bondi, Charbel-joseph H. Boutros, Garance Butler Oliva, Gaëlle Choisine, Didier Fiúza Faustino, Max Fouchy, Laurent Grasso, Morteza Khosravi, Tilhenn Klapper, Thibault Lucas, Saeideh Mirshekar, Valentine Prissette, Luca Resta, Julien Salaud, Eric Stephany, Maya-Inès Touam, Andy Warhol.

« AWAKENED OBJECTS N.41 - SKY SATELLITE BOXES », 2026
Sky satellites boxes, 49 x 16 x 08 cm



DEMEURE

TECHNOLOGICAL DANCES, SKY SATELLITE BOXES, 2026
paint on canvas, 500 x 320 cm



DEMEURE

« AWAKENED OBJECTS N.42 - SKY REMOTE CONTROL AND TV », 2026
sky tv, remote control, 74 x 92 x 08 cm



DEMEURE

« TECHNOLOGICAL DANCES - SKY REMOTE CONTROL AND TV », 2026
paint on canvas, 500 x 320 cm



CORPOS HUMANOS NÃO HUMANOS CENTRO MUNICIPAL DE ARTES HÉLIO OITICICA RIO DE JANEIRO, BRAZIL 2025

CURATOR : CÉSAR OITICICA FILHO

FRANCE-BRAZIL CULTURAL SEASON 2025. The Centro Hélio Oiticica invites Alice Anderson for her first solo exhibition in Brazil with a new series of paintings: HUMAN-NONHUMAN BODIES.

In this performative work, Anderson explores the evolution of the body in the light of artificial intelligence and poetically demonstrates that each gesture, guided by a mindset consciously reconnecting to materials, can transform the machine - just as the machine transforms the gesture.

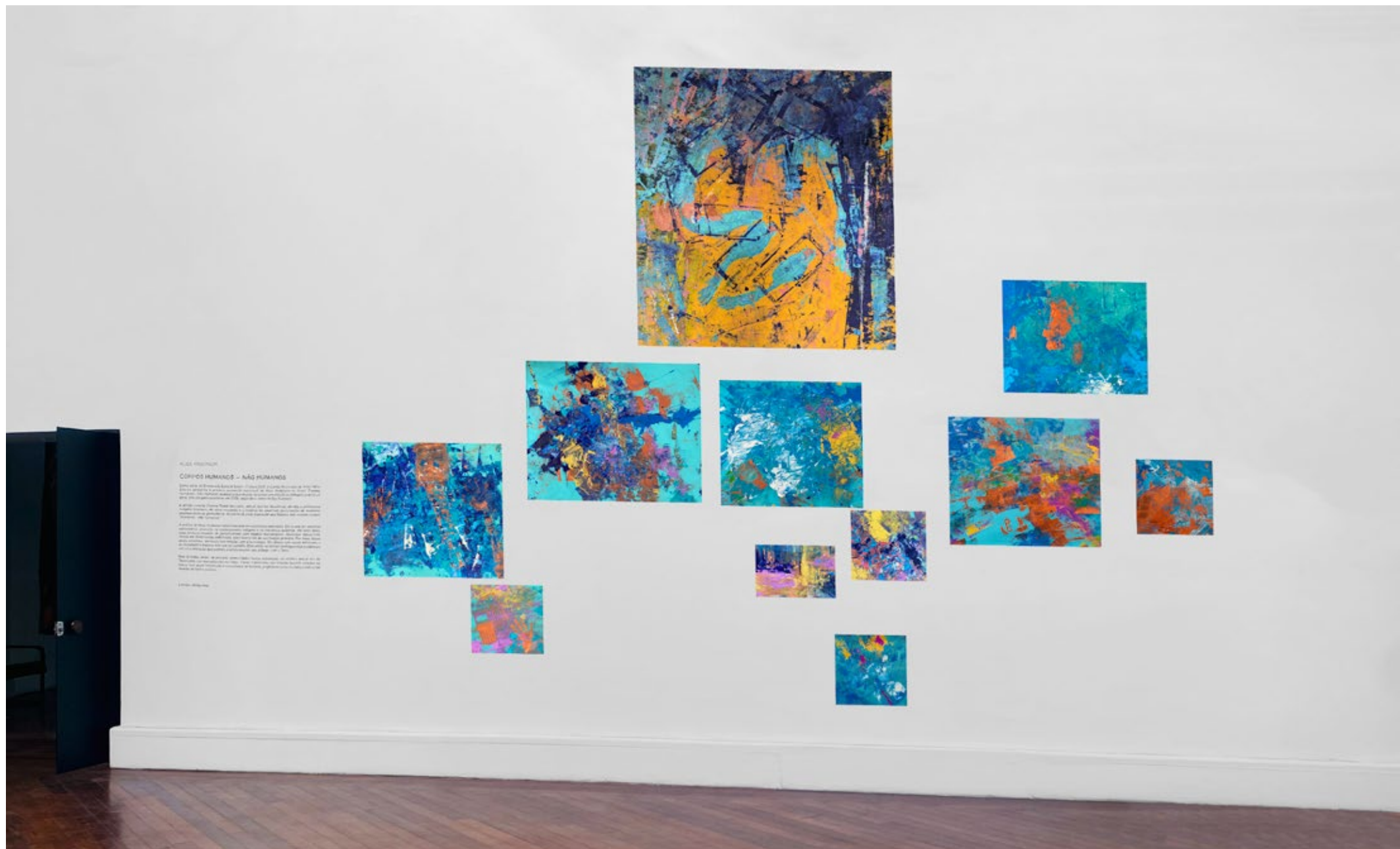
CORPOS HUMANOS NÃO HUMANOS is part of a cycle of temporary exhibitions featuring contemporary artists whose work resonates strongly with that of Hélio Oiticica.

Both inhabited by the world around them, by objects and by dance: Oiticica and Anderson share that rare and remarkable multidisciplinary of performers, painters and sculptors, blending the rhythms of drums and samba and inviting audiences to participate in a collective and transformative way. Two artists celebrating Brazilian culture and their attachment to the Earth.

Cristine Takuá, a Brazilian indigenous teacher from the Maxakali people, and the Instituto As Josefinas, an association of women from the urban periphery, will take part in the opening performance.

HUMAN-NONHUMAN BODIES N.55 , 2025

Carla Africana, Cristine Takuá, Pajé Rita Tupinambá performing incantations.



CORPOS HUMANOS NÃO HUMANOS

Installation from the painting series: HUMAN-NONHUMAN BODIES, CHANCE COMPOSITIONS and TECHNOLOGICAL DANCES



CORPOS HUMANOS NÃO HUMANOS

HUMAN-NONHUMAN BODIES n 45, 250 x 175 cm, 2025



THE LONG NOW SAATCHI GALLERY LONDON, UK 2025 - 2026

CURATOR : PHILIPPA ADAMS

1985–2025. Celebrating four decades of groundbreaking contemporary art, THE LONG NOW brings together works by iconic artists. The exhibition's title refers to a concept that embraces long-term thinking and challenges throwaway culture.

The exhibition opens with works exploring the process of mark-making, with Alice Anderson and her CHANCE COMPOSITIONS, 2024 as expressions of a fundamental gesture.

At its centre, Jenny Saville's PASSAGE, 2004 embodies her ambition to depict modern life and the body, while Allan Kaprow's immersive YARD invites movement and reflection on transformation.

Themes engaging with AI, the digital world, and their impact on climate change emerge in works by Olafur Eliasson, Chris Levine, Frankie Boyle and many others..

CHANCE COMPOSITIONS, 2024
paint on canvas, raindrops, 1200 x 320 cm



THE LONG NOW

CHANCE COMPOSITIONS 206, 2024
paint on canvas, raindrops, 1200 x 320 cm

THE IDEAL GENRE MACVAL MUSEUM IVRY, FRANCE 2025 - 2026

CURATORS : NICOLAS SURLAPIERRE AND YUAN-CHIH CHENG



UNDERSEA INTERNET CABLES. Anderson is presenting hundreds of internet cables, gathered and assembled in an act of memorization with an eco-friendly copper-coloured wire. The metaphor of this material refers to neuronal and technological connections. Copper plays a key role, both in our memory and in the transmission of signals carried by our digital devices. The work as a whole evokes the network of undersea cables deployed by Amazon, Google, Meta, and Microsoft.

UNDERSEA INTERNET CABLES, 2015

Original internet cables, paper, eco-friendly copper-coloured wire.



THE IDEAL GENRE

UNDERSEA INTERNET CABLES, 2015
Original internet cables, paper, eco-friendly copper-coloured wire.



TO OPEN EYES CENTRE POMPIDOU MÁLAGA, SPAIN 2025 - 2027

CURATOR : LUCILLE ROYAN

A POETIC RESPONSE TO THE WORLD OF DATA. Data is information extracted from the world and processed by machines. Anderson recreates this process in place of the machine. She creates her own data by measuring and replicating in wood the elements of the world or of a specific place, in order to 'physically' keep a trace of them.

She dances with these elements, giving rise to the painting series DATA DANCES. Then, using an ecological copper-coloured thread, she weaves this data, creating the DATA ARCHITECTURES. Lifts, glass roofs, doors, lighting rails, floorboards, walls, columns, etc. are 'memorised' through movement rather than through external storage. A poetic alternative to "big data". Knowledge carried by the body, and not by the cloud.

FLOORBOARDS DATA, presented at the Centre Pompidou Málaga, is a 14-metre-long sculpture. The sculptural process is a metaphor for the way in which information is captured, recorded and collected. A practice that questions the very nature of data, their accuracy and their veracity.

TO OPEN EYES focuses on the way artists invite us to change our gaze and thereby transform our relationship to society and to the world. The meaning of Art is to "learn to see and to feel life," as Josef Albers, a German-born artist and teacher living in the United States - declared in 1940. For him, as for most of the artists presented, Art is inseparable from life, and it encourages us "to open eyes."

FLOORBOARDS DATA, 2015

Collective memorisation with Alice Anderson, Jon Caruana, Genie Herbert, Ino Riga, Laurin von der Osten-Sacken, Alexander Ramsden, Andre Verissimo, Sebastian Hau-Walker, Kimball Bumstead, Katia Beltram. London, 2015.



TO OPEN EYES

FLOORBOARDS DATA, 2015
Floorboards replicated in wood and assembled into ellipses, eco-friendly copper-coloured wire 214 x 214 cm each.



TO OPEN EYES

FLOORBOARDS DATA, 2015
Floorboards replicated in wood and assembled into ellipses, eco-friendly copper-coloured wire, 214 x 214 cm each.



THE PULSE OF LIFE 10TH DAEGU BIENNALE DAEGU ARTS CENTER DAEGU, KOREA 2025

CURATOR : EMMANUELLE DE L'ECOTAIS

THE SYMBIOCENE. The Symbiocene is at the heart of the exhibition. A concept proposed by Glenn Albrecht - to which Anderson has been referring in recent years as an era in which relations between all living beings are founded on symbiosis, cohabitation and reciprocity.

How would you describe what makes something alive ? "Indigenous knowledge systems and quantum mechanics invite us to rethink the living. Karen Barad's agential realism shows that 'nonliving' matter is animated by the energy and movement of its atoms, allowing it to act and to participate in the living. This vision aligns with the animist ontologies that guide my practice.

My paintings are born from dances with technological objects onto which I apply paint to free them from their function. During these trances, technology and consciousness merge. This opens a path for me to dialogue with the Earth. It is my way of participating in the Symbiocene." AA

COLLECTIVE TECHNOLOGICAL DANCES, 2024

Drummers: Lais Castro and Carla Africana, Image credit: Mariana Monteiro



COLLECTIVE TECHNOLOGICAL DANCES, 2024.

with: Amle Albanez, Alice Anderson, Aline Barone, Lais Castro, Michelle Lima, Andreza Mafra, Aira Luana do Nascimento, Carol Nkwana, Denise Ribeiro Lima, Alexia Sant'Anna, Natalia de Souza Flores, Josyanne de Souza Monteiro, Adrianna Torres.

And our nonhuman participants: Keyboard, Water Bottle, Wireless Mouse, Surprise Box, Magnetic Card, Africa Map, Maracas, Notebook, Book, Electronic Game, Amphora, Smartphone, Remote Control, Stone, Canvas, Audio tape, Gouache, Raindrops, Trees, Sand, Soil. Brazil, 2024. Image credit: Mariana Monteiro

THE PULSE OF LIFE



OBSTINÉ.E.S COUPOLE, POUCH AUBERVILLIERS, FRANCE 2025

CURATOR: YVANNOÉ KRUGER

8-HOUR UNINTERRUPTED TECHNOLOGICAL DANCE. A 10-meter long canvas laid on the ground like a dance floor, hosting two specific nonhuman beings: a flint stone from Stonehenge and an Nvidia processor, materialising the encounter between ancestral tools and those of Artificial Intelligence.

Under the Dome unfolds an exhibition without walls, without refuge, without respite. A space of 2,000 square meters, a raw floor, total transparency. This is where the gestures of around twenty artists take place—or rather take shape—in an extreme experience: one of repetition, endurance, and commitment pushed to the edge. Nothing here relies on demonstration or narration. What is set in motion are bodies. Bodies that rub, stack, trace, engrave, walk, lift, move, write, and start again. For eight hours straight. Without pause. Without respite. Without pretense.

Each gesture is repeated, again and again, until it shifts. Time stretches. The space transforms. The visitor's gaze shifts. What is given is not an image, but persistence. Not a result, but a tension. In this open architecture, without partitions or hierarchy, actions coexist. They dialogue, intersect, brush against each other, sometimes ignore one another. Nothing is spectacular, yet everything is charged. The density comes from insistence, slowness, the thickness of lived time.

What one perceives is an art that does not settle for form: it seeks experience. A passage. The gesture becomes a state. The artwork becomes duration. The artists become tool, measure, architecture, and exhaustion. One might see rituals here. Or protocols. Or silent acts of resistance. Stubborn attempts to shift reality, to twist habits, to wear matter down to its breaking point. Nothing here seeks to please. Everything seeks to endure. To stand. To hold on.

Anderson performing a TECHNOLOGICAL DANCE with a flint stone from Stonehenge and an Nvidia processor. Aubervilliers, 2025.



OBSTINÉ.E.S

TECHNOLOGICAL DANCES - NVIDIA PROCESSOR, FLINT STONE FROM STONEHENGE, 2025
Anderson performing on a 1100 x 320 cm canvas set as a dance floor during 8 hours.



WOMEN AND FREUD : PATIENTS, PIONEERS, ARTISTS FREUD MUSEUM LONDON, UK 2024-2025

CURATOR : LISA APPIGNANESI



DATA DANCES. Anderson presents two new large outdoor paintings a 13-metre DATA DANCE and her 13-metre CHANCE COMPOSITION, commissioned for the garden of the Freud Museum.

"I listen to architectures. I measure those that speak to me and recreate them in wood to generate their own data before dancing with them. A poetic translation of data." AA

With Louise Bourgeois, Helen Chadwick, Tracey Emin, Christina Kimeze, Rachel Kneebone, Sarah Lucas, Cornelia Parker, Paula Rego.



Alice Anderson performing a DATA DANCE with the data of the door and windows from Anna and Sigmund Freud's house in her studio. London, 2024.



WOMEN AND FREUD:
PATIENTS, PIONEERS, ARTISTS

DATA DANCES, 2024
paint on canvas, 1300 x 320 cm
Dances with the data windows and data glass-door from Anna and Sigmund Freud's house in London.

FUTURO ANCESTRAL



TATE SUMMER EVENTS DIGITAL GODDESSES ASCOT, UK 2024

Curator : Reine Ullman Okuliar



DIGITAL GODDESSES. Member of the Executive Committee of Tate Patrons, art historian and curator, Reine Okuliar examines the way Alice Anderson performs to create paintings and sculptures.

In the company of her Brazilian plant Nicky, Anderson shares with the public her explorations into the quantum fields.

With Catherine Wood, Director of Programmes at Tate Modern, Caroline Hussey-Bain, Head of International Council and Patrons, and Philip Hylander, Chair of Tate Patrons.

Reine Ullman Okuliar in conversation with Alice Anderson. Ascot, 2024.



TATE SUMMER EVENTS

DIGITAL GODDESSES, 2024
Outdoor painting installation
paint on canvas, various tech objects and circuit boards, various dimensions.



SOLIDARITY WITH NON-HUMANS CONVERSATIONS WITH AILTON KRENAK, RIO, BRAZIL, 2023

ORGANISER : SELVAGEM

ALICE ANDERSON is a French artist who has been dialoguing and creating with non-human beings for over 20 years. Her connection with Selvagem grew from a journey shaped by a deep attentiveness to animals, plants, and the matter that makes up our everyday objects. Today, she is in conversation with Ailton Krenak around a question that unites them: that of matter as a living entity, at the crossroads of indigenous knowledge and quantum physics. An intuition that the 'FLECHAS' extend in their own way, moving from the invisible world of the microcosm toward affective and ancestral worlds.

THE KRENAK GESTURE, 2023

Born from the meeting between Alice Anderson and Ailton Krenak in Brazil as a gesture of Earth commitment.



Collective TECHNOLOGICAL DANCES & ANCESTRAL TECHNOLOGIES, 2024

Anderson dances and paints with objects together with twelve women from the Afro-Brazilian association As Josefinas. Participants: Amle Albanex, Alice Anderson, Aline Barone, Lais Castro, Michelle Lima, Andreza Mafra, Aira Luana do Nascimento, Carol Nkwana, Denise Ribeiro Lima, Alexia Sant'Anna, Natalia de Souza Flores, Josyanne de Souza Monteiro, Adrianna Torres.

Images: Mariana Monteiro. Brazil 2024..

SOLIDARITY WITH THE NONHUMANS

FAIRE, NAGER ET S'ENVOLER LA GAYA SCIENZA NICE, FRANCE 2023-2024

CURATOR : MATHILDE ROMAN

TRANCE. 'This exhibition brings Marcelle Cahn's work into dialogue with the contemporary art scene in a spirit of sisterhood. La Gaya Scienza is inhabited by bodies, memories and performative gestures, in an atmosphere sometimes tinged with shamanism, like those Alice Anderson creates with her sculptures and paintings. The rhythm of her creative process is spellbinding. Her trance-like body brings imprints onto the space. She paints on canvases with discarded technological objects that she then crystallises with threads. The intensity of her gestures and her relationships with things and the world produce an atmosphere charged with echoes and listening.' - Mathilde Roman

With Alice Anderson, Carlotta Bailly-Borg, Hélène Bertin, Laëtitia Bourget, Aline Cado, Marcelle Cahn, Philippe Charles, Sirine Fattouh, Laure Prouvost, Emmanuel Régent, Victorien Soufflet, Lamia Talai.

space: SPIRITUAL MACHINES - TOTEM 23, 2023
recycled boomboxes and stereo-blasters, eco-friendly copper coloured wire, 257 x 29 x 17 cm

floor: CHANCE COMPOSITIONS N. 160, 2023
paint on isothermal surface, 136 x 69 cm

wall: TECHNOLOGICAL DANCES RECYCLED BOOMBOXES N.6, 2023
paint on stretched canvas, rain drops, 150 x 146 cm

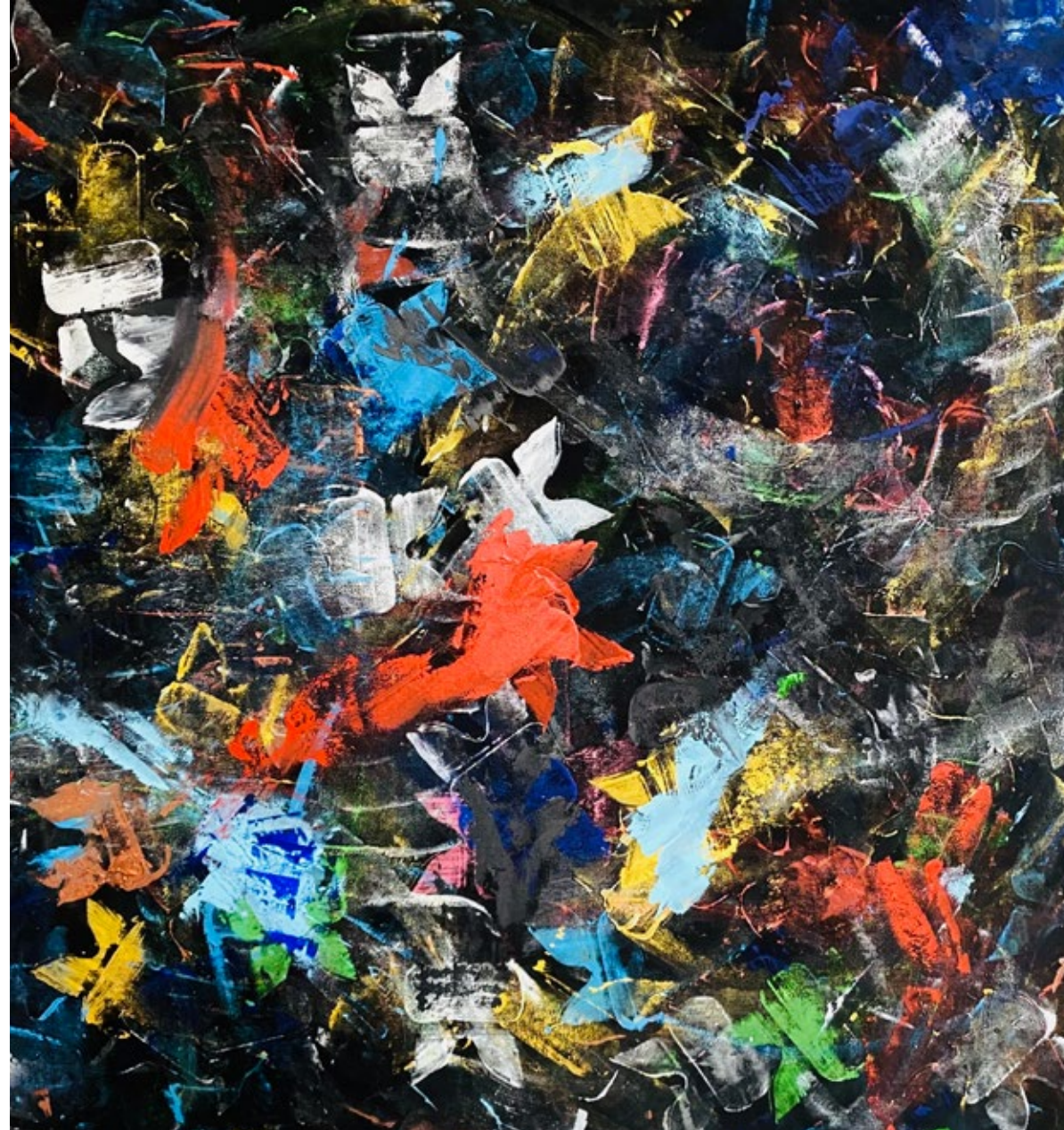


Sound: TECHNOLOGICAL DANCES SOUND DOCUMENT, 2023, breathing of the artist in hyperventilation during a trance

Floor: CHANCE COMPOSITIONS N. 159, 2023, paint on isothermal surface, 136 × 69 cm

Wall: TECHNOLOGICAL DANCES BOOMBOXES N.7, 2023, paint on stretched canvas, rain drops, 150 × 146 cm.

FAIRE, NAGER ET S'ENVOLER



AFTER THE PERFORMANCE TENSIONART, PENGE, UK, 2023

CURATOR : PAUL CAREY-KENT



The prints on the canvas reveal an extremely simplified form, a spectral trace, a flat entity. The dimensions of the object are scaled down by the speed of the action, reminiscent of the absence-presence of fossils or cave-paintings.

TECHNOLOGICAL DANCES, GOOGLE SMARTPHONE, VR HEADSET, 2023
paint on canvas, rain drops. 151 x 151 cm

BIOPHILIA KÖNIG GALERIE BERLIN, GERMANY 2022-2023



LIVING THINGS. As an animist and adherent of the biophilia hypothesis, Anderson seeks connections with nature and other forms of life. She constantly feels the connection with surrounding objects.

In her practice, she engages with technological objects. While they have a material relationship with the earth because they are made of rocks, stones, minerals, compressed relics of animals and plants, technological machines have set a new distance between humans and nonhumans. They have also changed our body behaviors. For the past fifteen years, Anderson has been dancing with technological objects—laptops, liveboxes, drones, phones, printers, speakers, batteries—as tech reappropriation rituals, paying tribute to the animistic energy that links humans and nonhumans.

wall: TECHNOLOGICAL DANCES, DJI DRONE LED LIGHT N.2, 2021
paint on canvas, drops of rain, 600 x 330 cm

floor: DRONE IN A SPIRITUAL BOWL, 2021
32 x 32 x 12 cm.





BIOPHILIA

TECHNOLOGICAL DANCES, DJI DRONE LED LIGHT N.7, 8, 5, 2021
paint on canvas, drops of rain, 150 x 130 cm approx. each.



facing wall: TECHNOLOGICAL DANCES, DJI DRONE NO COMMA LED LIGHT N.7, 2021

right wall: DIGITAL GODDESS 52 CIRCUIT BOARDS, KEYBOARDS, 2022
paint on canvas, rain drops, 146 x 129 cm

SPIRITUAL MACHINES 55, 2022
wireless high-def video hexacopter, eco-friendly copper-coloured wire, 45 x 41 cm.



The paintings DIGITAL GODDESSES generate new divinities in the digital era. Anderson uses the weight of her entire body to bond with the painted object. By creating imprint in full awareness she entirely reconnects with the object's matter.

Anderson performing a DIGITAL GODDESSES in her studio. London, 2022.

BIOPHILIA

DIGITAL GODDESSES CIRCUIT BOARDS 48, 2022. point on canvas, rain drops, 146 x 129 cm



SPIRITUAL URGENCY STEDELIJK MUSEUM SCHIEDAM, NETHERLANDS 2023

CURATOR : ELIZA BORDEAUX

SPIRITUAL MACHINES. As Anderson dialogues with the painted object by circling around it with thread, she weaves and memorises the relationship with it. The ecological copper-coloured thread symbolises the copper of neuronal and technological connections.

These machines, elevated to SPIRITUAL MACHINES, take their name in reference to THE AGE OF SPIRITUAL MACHINES published in 1999 by artificial intelligence pioneer Ray Kurzweil.

SPIRITUAL MACHINES TOTEM 15, 2020

Recycled air purifier machine, CD player, speakers, printer, scanner, stereo minidisk, eco-friendly copper-coloured wire, 295 x 55 cm.



SPIRITUAL URGENCY

GODDESSES 01, 2020
paint on felt, 800 x 300 cm



DANCE FIRST THINK LATER LE COMMUN - MAMCO GENEVA, SWITZERLAND 2022

CURATOR: OLIVIER KAESER

RITUAL OF THE SHAPES. Anderson ritualises an object or the reproduction of an architectural element by first connecting with the element through dance, then by coordinating the act of breathing and painting. The pace accelerates until her voice sets the end of the ritual.

At the heart of DANCE FIRST THINK LATER project is dance, i.e. the gestures and movement of the human body, their meanings and interpretations in different cultures are at the heart of DANCE FIRST THINK LATER. The exhibition considers them through various prisms: cultural, sensual, political, social, ritual, technological and gender related.

Anderson performing a TRANSITIONAL CEREMONY: the final dance between CALDER'S DOOR DATA and Anderson in order for both to become autonomous after the installation. Geneva, 2022.



DANCE FIRST THINK LATER

CALDER'S DOOR DATA, 2019
Wooden reproduction and crystallization of the 24 elements from Alexander Calder's studio door in Saché.
Wood, eco-friendly copper-coloured wire, various dimensions.



DANCE FIRST THINK LATER

THE RITUAL OF THE SHAPES, CALDER'S DOOR DATA, 2019
Ritualisation through painting of the 24 elements reproducing Calder's studio door in Saché
paint on canvas, 1000 x 300 cm.



WORLDS OF NETWORKS CENTRE POMPIDOU PARIS, FRANCE 2022

CURATORS : MARIE-ANGE BRAYER AND OLIVIER ZEITOUN

INTERNET. Collective exhibition, WORLD OF NETWORKS brings together sixty artists, who question the place of the network in our societies innervated by social networks and the dematerialization of the network itself. More than ever, in the internet age, the network is at the heart of technological change and societal issues: surveillance, atomization of the individual, actor network, network of living things.

INTERNET CABLES - COLLECTIVE SCULPTURE, 2013

Hundreds of internet cables gathered together and collectively memorised in eco-friendly copper-coloured wire that symbolizes neuronal and technological connections, variable dimensions.



FEMALE POWER FIGURES MUSEE D'ART MODERNE DE FONTEVRAUD, FRANCE 2021

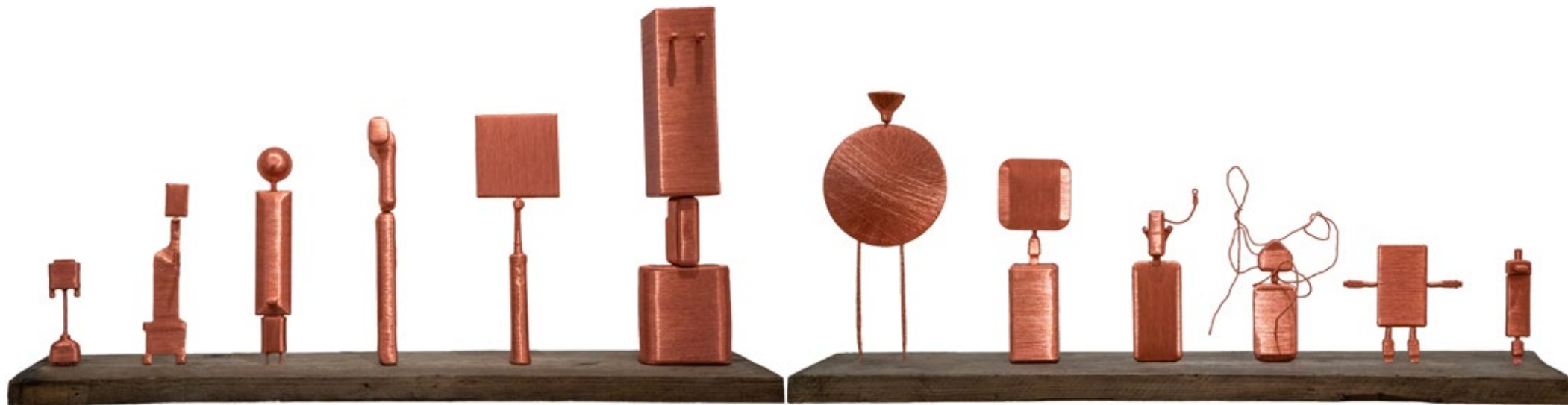
CURATOR : DOMINIQUE GAGNEUX



DIALOGUE WITH OBJECTS. 'Each object has a certain power that goes well beyond its simple primary function. As far as I am concerned, I have always bound to nonhuman entities. As such, objects have the power to interact amongst themselves as well as with us, using a universal language that I intrinsically find in dance. Dancing is a reconnection to the Nature that we have in us.' AA interviewed by Dominique Gagneux

SPIRITUAL MACHINES - TOTEM 36, 2021
computer tablets, speaker tablets, ram, remote control,
eco-friendly copper-coloured wire, 42 × 57 × 4 cm

Cephalomorphic funerary mask, Chancay culture (Central Peru) 900-1200,
wood with traces of polychromy. Fontevraud, 2021.



SPIRITUAL MACHINES, STATUETTE 5, 2014
objects: Computer screen plug.
eco-friendly copper-coloured wire, 15 x 5 x 2 cm

SPIRITUAL MACHINES, STATUETTE 32, 2020
objects: Analogical mini tape, internal computer element,
eco-friendly copper-coloured wire, 25 x 6 x 3 cm,

SPIRITUAL MACHINES, STATUETTE 33, 2020
objects: iPod charger, USB key, Hi-Fi remote, travel plug adaptor,
eco-friendly copper-coloured wire, 20 x 5 x 5 cm

SPIRITUAL MACHINES, STATUETTE 34, 2020
objects: Video camera, TV remote,
eco-friendly copper-coloured wire, 34 x 4 x 8 cm

SPIRITUAL MACHINES, STATUETTE 26, 2020
objects: CD Case, electric tooth brush,
eco-friendly copper-coloured wire, 35 x 12 x 4 cm

SPIRITUAL MACHINES, STATUETTE 35, 2021
objects: Bluetooth speaker, apple charger plug, radio,
eco-friendly copper-coloured wire, 49 x 13 x 9 cm

SPIRITUAL MACHINES, STATUETTE 07, 2014
objects: ritual plate, led bulb, tablet pens,
eco-friendly copper-coloured wire, 38 x 17 x 5 cm

SPIRITUAL MACHINES, STATUETTE 31, 2019
objects: wifi receiver, alarm clock,
eco-friendly copper-coloured wire, 28 x 10 x 4 cm

SPIRITUAL MACHINES, STATUETTE 30, 2020
objects: iPhone 6, internal component of a computer,
eco-friendly copper-coloured wire, 22 x 7 x 4 cm

Spiritual Machines, Statuette 29, 2020
objects: phone charger, blackberry, electrical cables,
eco-friendly copper-coloured wire, 27 x 15 x 11 cm

Spiritual Machines, Statuette 28, 2020
objects: calculator, four USB plugs,
eco-friendly copper-coloured wire, 17 x 16 x 3 cm

Spiritual Machines, Statuette 27, 2020
objects: computer charger, digital remote control, USB plug,
eco-friendly copper-coloured wire, 16 x 3 x 5 cm



FEMALE POWER FIGURES

Collective TRANSITIONAL CEREMONY of BODY ITINERARIES, Fontevraud, 2021.



FEMALE POWER FIGURES

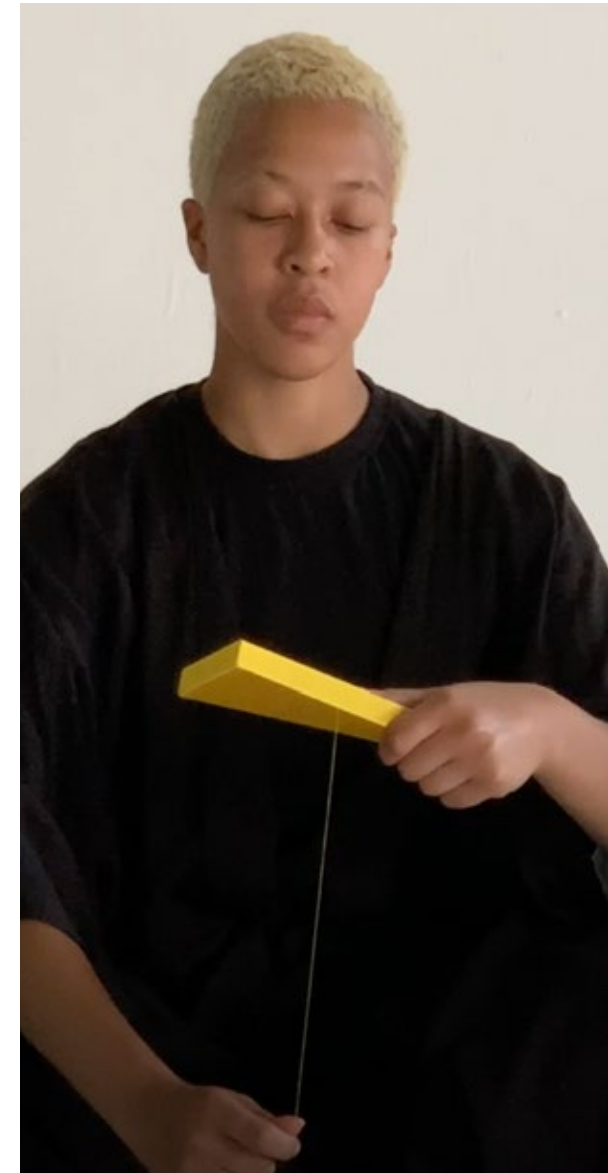
BODY ITINERARIES, 2018-2021, sculptural installation, various dimensions.

HYPERLINKS
KÖNIG GALERIE
LONDON, UK
2021



RANDOM CHROMATICS. The PIXELS sculptures are the result of RANDOM CHROMATICS performances in which colours and shapes randomly meet through dance. This creative process references Alan Turing's ORACLE MACHINE, an abstract machine solving decision problems.

RANDOM CHROMATICS PERFORMANCES - PIXELS SCULPTURES, 2021
Wood, thread, various dimensions, (detail).



HYPERLINKS

RANDOM CHROMATICS PERFORMANCES, 2020
memorisation process with Harry Alexander, Alice Anderson,
Jon Caruana, Yen Ching, Valérie Ebuwa, Saju Hari, Zinzi Marsh,
Moses Ward. London 2020.

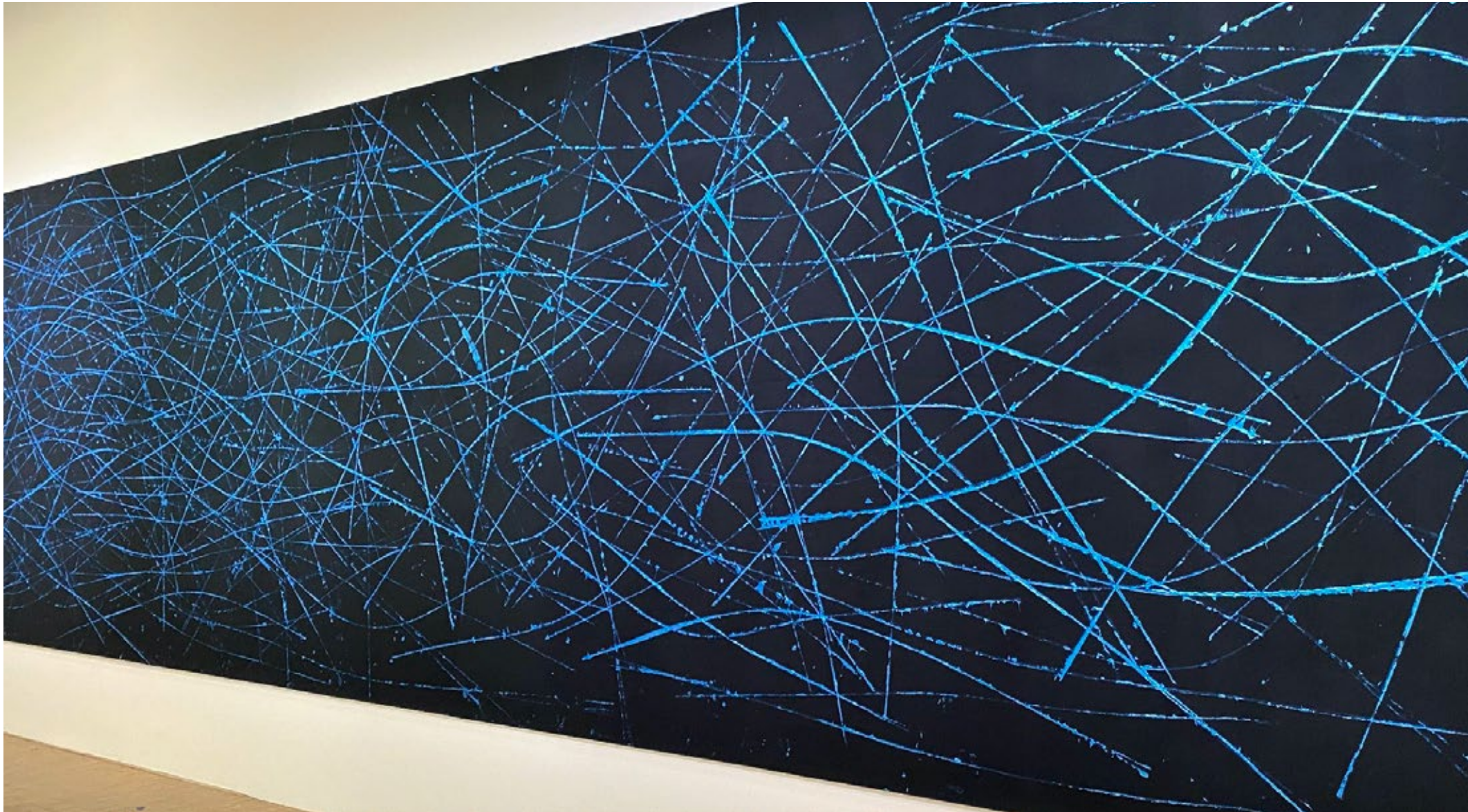


Wall: RANDOM CHROMATICS PERFORMANCES - PIXELS SCULPTURES, 2021
Thread, wood, variable dimensions

Floor: DATA DANCES - LA PUERTA AL CIELO, 2020
paint on canvas, 1000 x 300 cm.



RANDOM CHROMATICS PERFORMANCES
PIXELS SCULPTURES, 2021
Wood, thread, various dimensions.



PRIX MARCEL DUCHAMP
CENTRE POMPIDOU
PARIS, FRANCE, 2020

CURATOR : SOPHIE DUPLAIX

DATA DANCES - LA PUERTA AL CIELO, 2020
paint on canvas, 1000 x 300 cm.



The works presented at the Centre Pompidou were created by dance-performances: some dazzling: the paintings; others meditative: the sculptures. As Anderson performs, she reaches higher states of consciousness almost forgotten in our digital age.

PRIX MARCEL DUCHAMP

Anderson performing with data fragments of La Puerta Al Cielo in Nabusimake, Colombia. to create DATA DANCES, London, 2020.



PRIX MARCEL DUCHAMP

RANDOM CHROMATICS PERFORMANCES, 2020
with Harry Alexander, Alice Anderson, Jon Caruana, Yen Ching, Valérie Ebuwa,
Saju Hari, Zinzi Marsh, Moses Ward, gathering colour panels and scrap
wood in a dance where shapes and colours randomly meet. London, 2020.



PRIX MARCEL DUCHAMP

RANDOM CHROMATICS PERFORMANCES - PIXELS SCULPTURES, 2020
wall installation of 40 sculptures, variable dimensions.



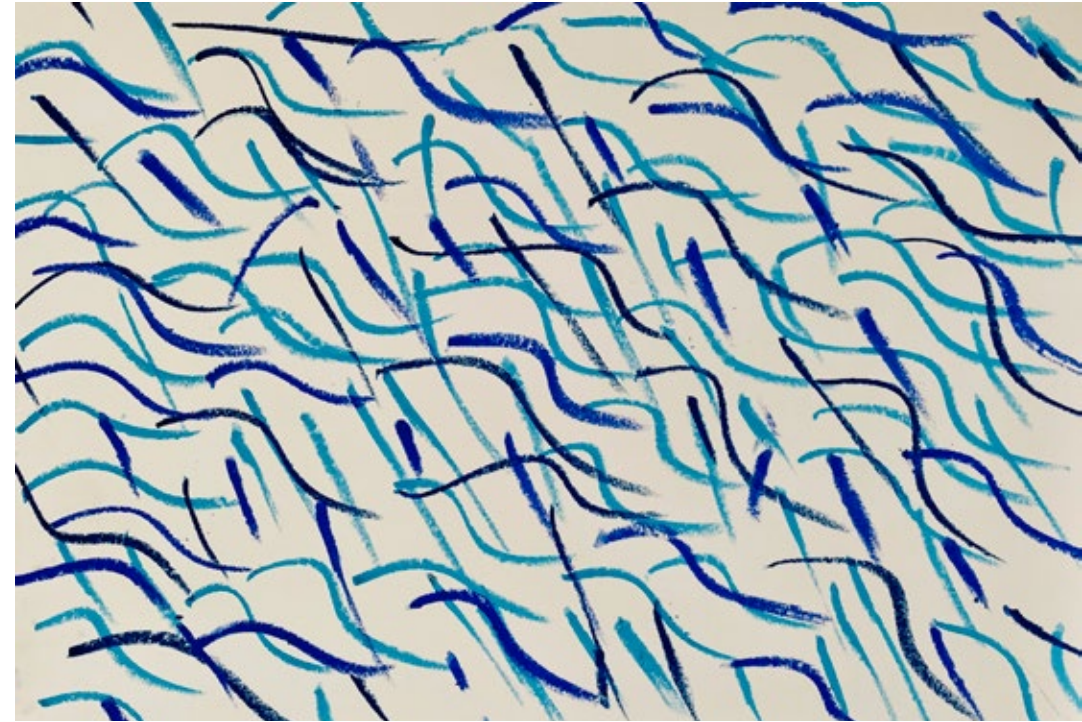
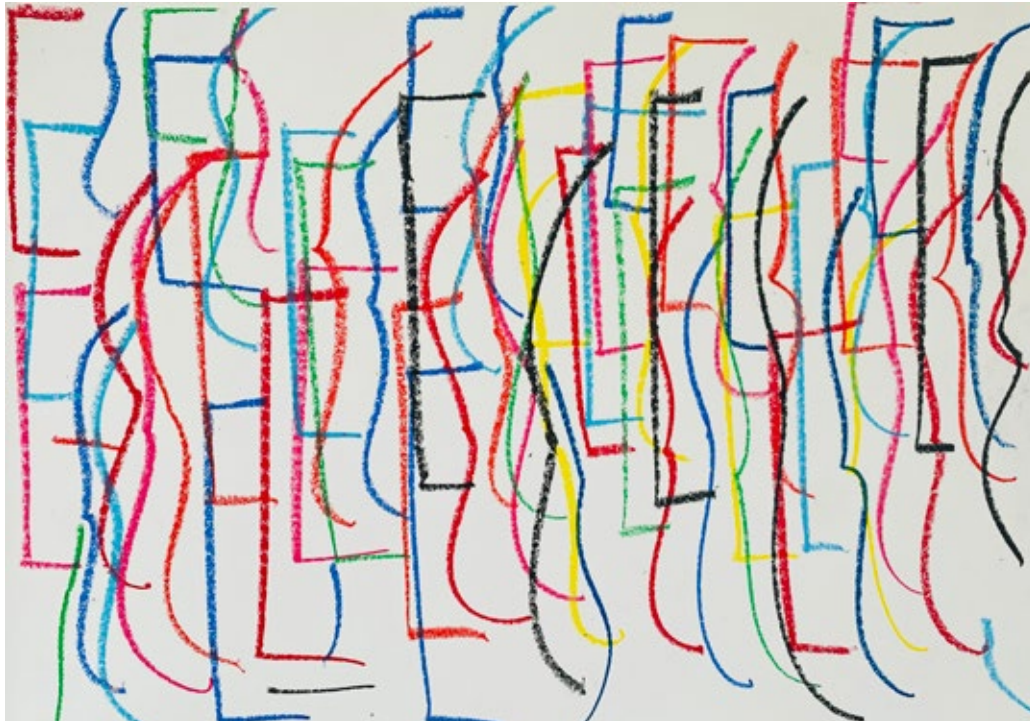
THE PERFORMANCE SHOW ATELIER VAN LIESHOUT ROTTERDAM, NETHERLANDS 2020

CURATOR : ZIPPORA ELDERS

LOST GESTURES. LOST GESTURE Drawings are made from the repetition of various symbols from computer keyboards such as #, :, •, //, @, (), &, =, +, ^, %, [], |, \, { }, -, > <, ` , ~, *, \$, ±, etc.

The repetition of the digital signs generate visual and audible rhythms on the table that the dancers respond to. Anderson draws at an increasing speed until an error occurs and her gesture is 'lost'.

Anderson drawing digital computer signs at high speed until an error occurs and that the gesture is lost. With Alice Anderson, Giacomo Della Marina, Gijs Hanegraaf, Olympia Kotopoulos, Courtney May Robertson, Ino Riga and Patrick Schmatzer respond to the rhythms. Rotterdam, 2020.



left: [[SIGNS FROM COMPUTER KEYBOARD, 2022. Pastels on recycled paper, 59 × 42 cm

right: ~` SIGNS FROM COMPUTER KEYBOARD, 2022. Pastels on recycled paper, 59 × 42 cm

THE PERFORMANCE SHOW



PERFORMANCES PAINTINGS, SCULPTURES ATELIER CALDER SACHÉ, FRANCE 2019

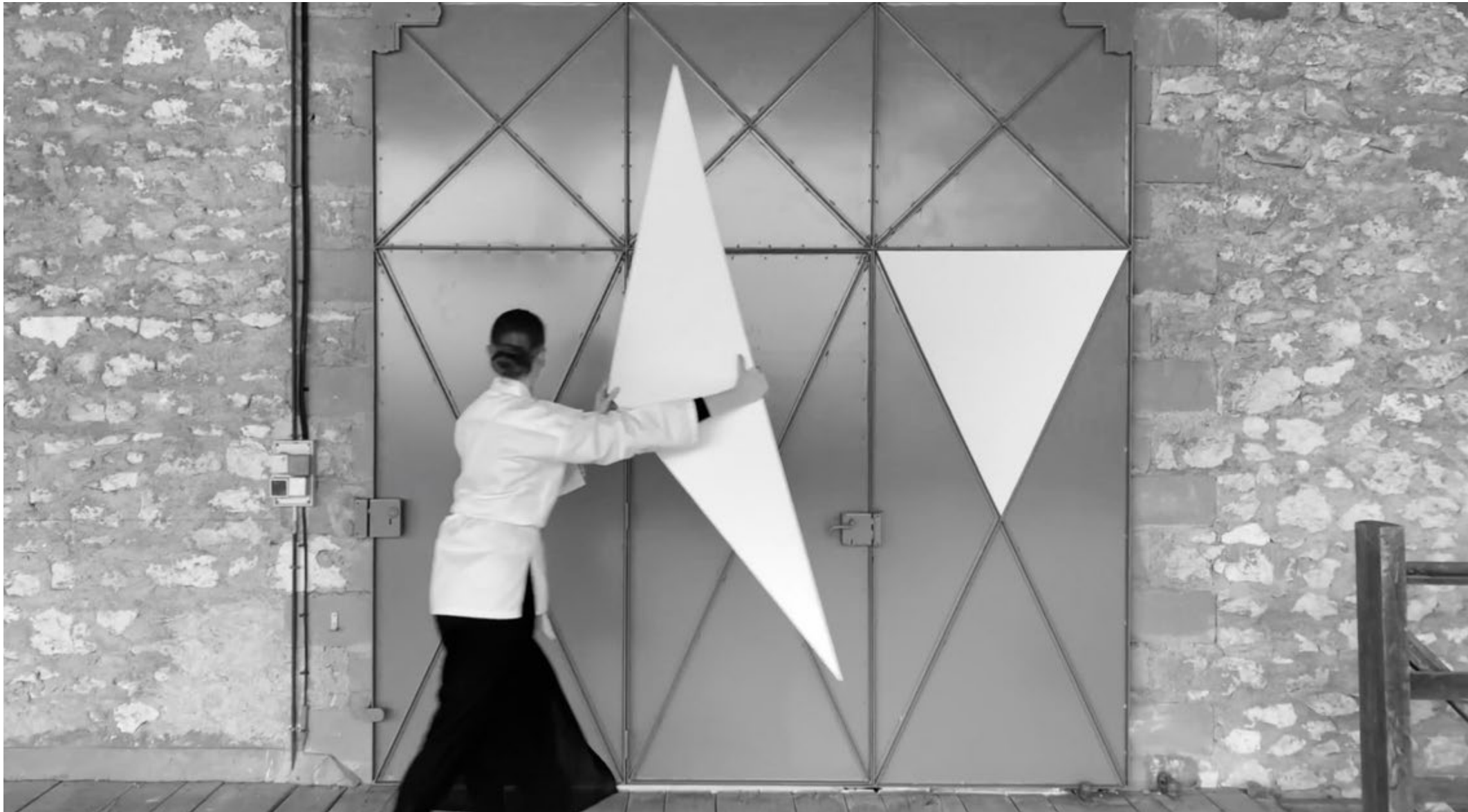
UNDER THE DIRECTION OF ALFRED PACQUEMENT

FIRST DATA DANCES. Anderson was selected to join the Atelier Calder residency in December 2019. On site for three months, she created large-format paintings and sculptures in response to the architecture of the building.

It was at the Atelier Calder that the DATA DANCES series was initiated for the first time, following her recreation in wood of the geometric elements of the studio's door.

After coating them with paint, the following morning the geometric shapes were not yet dry enough to begin the crystallisation process with thread. Anderson recalls: "To dry them, I unrolled a long sheet of paper on the floor and began moving each shape one by one. It was as if the shapes were dancing on the paper, printing their dance directly onto it. I realised it was a DATA DANCE."

Anderson performing a DANCED ARCHITECTURE with Calder's metallic door. Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

Anderson creating a DATA ARCHITECTURE by reproducing the elements of Calder's studio door in Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

Anderson performing a RITUAL OF THE SHAPES,
coordinating the act of breathing and the one of painting. Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

THE RITUAL OF THE SHAPES, CALDER'S DOOR, 2019
paint on paper, 1100 x 272 cm. Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

Anderson performing her first DATA DANCE,
with the reproduced elements of Calder's Door. Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

DATA DANCE, CALDER'S DOOR, 2019
paint on paper, 1100 x 272 cm.



PERFORMANCES, PAINTINGS, SCULPTURES

PEINTESCUPTURE, 2019
Ephemeral sculpture, paint on paper, variable dimensions. Saché, 2019.



PERFORMANCES, PAINTINGS, SCULPTURES

Anderson moves the cave-sculpture through the performance.
The 2D painting becomes a 3D sculpture. Saché, 2019..



BODY ITINERARIES LA PATINOIRE ROYALE BRUSSELS, BELGIUM 2018

BODY INTELLIGENCE. Discovering the capabilities of the BOSTON DYNAMICS robots in 2017, Anderson responded by experimenting with slow and repetitive robotic movements around square surfaces. This is a physical and mental exercise of resistance, where each motif corresponds to a change in the body's direction, in order to release bodily tensions. The surfaces retain the entire body's sacred imprint.

Anderson creating a BODY ITINERARY. London, 2017.



BODY ITINERARIES

BODY ITINERARIES, 2018
sculptural installation, various dimensions.



CONNEXIONS DEN FRIE ART CENTER COPENHAGEN, DENMARK 2018

CURATOR : NANNA BALSLEV STRØJER

ACTIVATION. Anderson began working with wire in 2010 after dismantling an alarm clock and discovering a copper bobbin embedded in its machinery. That year, she developed her own weaving technique using copper coloured wire, an eco-friendly material that symbolizes copper, representing the neuronal and technological connections of the internet's early days.

Anderson puts forward the concept of memorisation (rather than wrapping or enveloping) to describe the gesture of encircling an object with wire. As she becomes familiar with the object, she memorises the relationship with it.

365 ELECTRIC CABLES, 2011

Copper foiled, eco-friendly copper coloured wire, variable dimensions.



COLUMNS DATA PALAIS DES ITALIENS, PARIS, FRANCE 2017

CURATOR : MARIE-LAURE BERNADAC

DANCED ARCHITECTURE, 2017
Alice Anderson, Fabrice Legender and Yumi Rigout dancing 'with' the columns. Paris, 2017.



COLUMNS DATA

COLUMNS DATA, 2017
Columns replicated in wood and collectively memorised with eco-friendly copper-coloured wire
by Alice Anderson, Laurent Bariteau, Yves Comelieau, Corinne Gros-Desormieux,
Marcela Iriarte, Fabrice Legender, Sophie Tonneau, 700 x 91 x 91 cm each.



THOUGHTS, IN VIVO CENTRE POMPIDOU PARIS, FRANCE 2017

CURATORS : SOPHIE DUPLAIX AND CRISTINA AGOSTINELLI

CLEAR THE MIND. THOUGHTS is a solo or collective exercise Anderson created in 2011. It consists of unraveling bobbins of wire to clear the mind. Anderson does it before any memorisation process. She unravels the bobbin as she clears her mind. The sound of the bobbins in the jars creates music, as well as marking the pace of and reinforcing the connection between humans and nonhumans.

THOUGHTS, 2017
with Alice Anderson, Laurin von der Osten-Sacken, Yumi Rigout, Corinne GrosDesormeaux, Laurent Bariteau. Paris, 2017.

SUMMER EXHIBITION ROYAL ACADEMY OF ARTS LONDON, UK 2016

CURATOR : RICHARD WILSON



ELEVATOR DATA, 2015

Elevator, replicated in wood and memorised with eco-friendly, copper coloured wire, 215 × 166 × 89 cm.



TIME CAPSULES MALBUISSONART, FRANCE, 2016

CURATOR : BRIGITTE RENAUD

Ino Riga and Alice Anderson performing a TRANSITIONAL CEREMONY. This ritual is the final dance between the sculptures, Riga and Alice Anderson in order for all to become autonomous. Malbuisson, 2016.

TIME CAPSULES, 2016

Recycled steel sheets, original objects encapsulated: bistro table, bistro chair, bistro, chevalet, neon box parasol, hard disk, ethernet cables, pair of trainers, broom, tv, vhs, coffee cup, ashtray, variable dimensions.



CHAMPAGNE LIFE
SAATCHI GALLERY, LONDON, UK, 2016

CURATOR : PHILLY ADAMS

181 KILOMETRE WALK, 2014
Biosphere symbol memorised after a circular walk of 181 km
with eco-friendly copper coloured wire, diameter 200 cm. London, 2014.



DATA SPACE, ESPACE CULTUREL LOUIS VUITTON PARIS, FRANCE 2015

CURATOR: MARIE-ANGE MOULONGUET

BIG DATA. For her personal exhibition at the Espace Culturel Louis Vuitton Paris, DATA SPACE, Anderson memorised the architectural elements of 4 rooms of the building to create: LIFT DATA, SKYLIGHT DATA, LIGHTING TRACKS DATA, SKIRTING BOARD DATA and FLOORBOARDS DATA. Once reconfigured, they each offer a new version of themselves, a metaphor for data itself.

SKIRTING BOARD DATA, 2015

Skirting boards replicated in metal and memorised with eco-friendly copper-coloured wire,
220 x 177 cm.



DATA SPACE

LIGHTING TRACKS DATA, 2015
Original lighting tracks reproduced in wood and memorised
with an eco-friendly copper coloured wire, 800 × 5 × 5 cm.



DATA SPACE

SKYLIGHT DATA, 2015
Original skylights reproduced in wood and memorised
with an eco-friendly copper coloured, wire various dimensions.

MEMORY MOVEMENT MEMORY OBJECTS WELLCOME COLLECTION LONDON, UK 2014

CURATOR: KATE FORDE



MEMORISATION. Over 100 works displayed through 6 rooms where each piece interrogates how we memorise, record, and link to objects in our digital age. Over 4 months, 40.000 visitors were invited to join in memorising an entire 1967 Ford Mustang in coppered-coloured wire, and other small objects selected by the Hackney Community College.

‘This repetitive primitive gesture of preservation feels like the work of an outsider artist with no links with the conventional art world. Like the Facteur Cheval who built a palace in his back garden or Simon Rodia who built the Watts Towers in his yard out of wire and scrap, she seems to be pursuing a personal need, a compulsive drive. There is a cult-like quality to it all, the fetishistic mystery of modern totems.

Too much art that gets feted today is rationalistic, making an obvious political point or chewing dully over the legacy of conceptualism. Anderson though is a shaman, a tech age Beuys apprentice. She subjects ordinary stuff to a sea change, creating something rich and strange. Her art is not rational. It is incantatory and mystical. It is a weird—and wired—work of redemption.’

Jonathan Jones, A Weird Wired World, The Guardian

SKELETON, 2012

Life size skeleton, eco-friendly copper-coloured wire.



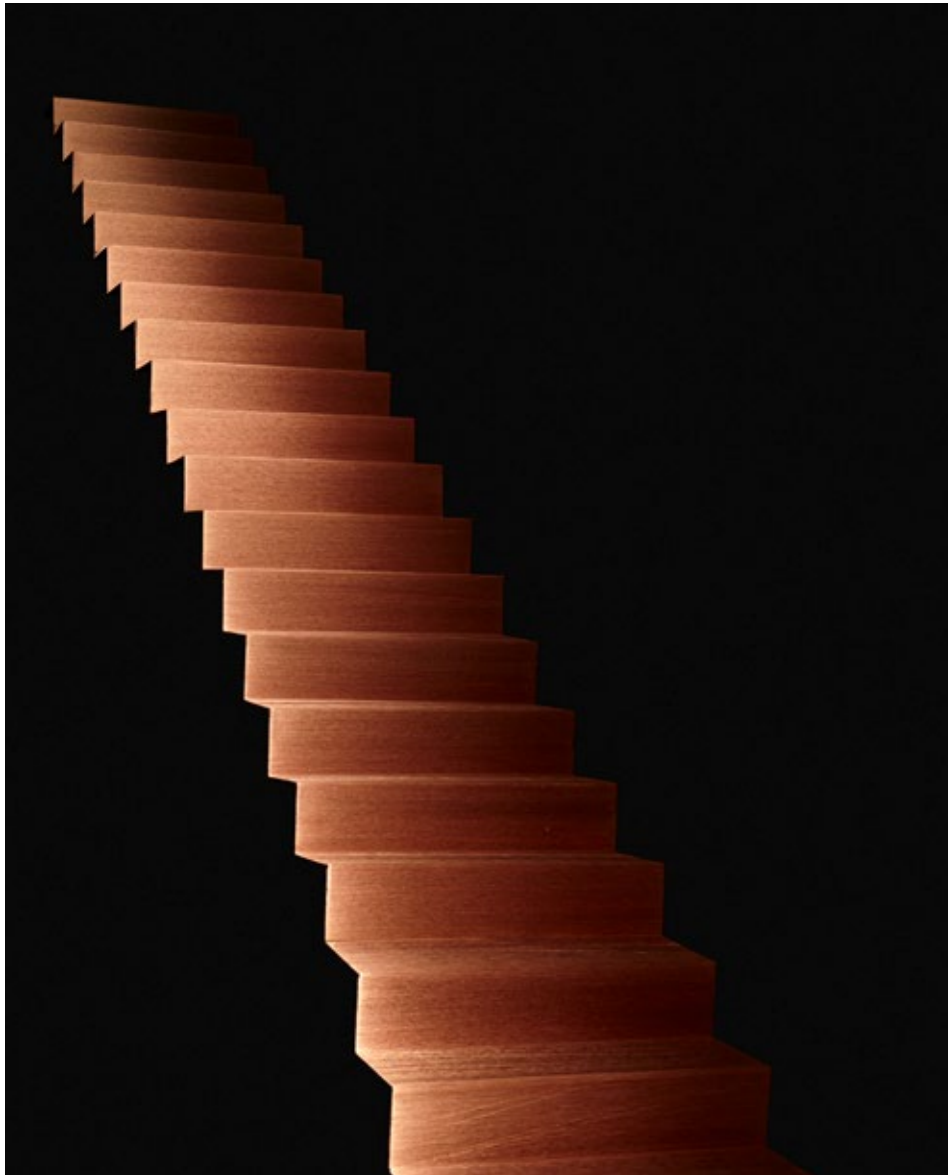
MEMORY MOVEMENT MEMORY OBJECTS

DAY 01 / FORD MUSTANG 1968, 2014. Daily participative public performances of memorisation during 4 months.

DAY 05 / FORD MUSTANG 1968, 2014. Daily participative public performances of memorisation during 4 months.

DAY 41 / FORD MUSTANG 1968, 2014. Daily participative public performances of memorisation during 4 months.

DAY 111 / FORD MUSTANG 1968, 2014. Daily participative public performances of memorisation during 4 months.



MEMORY MOVEMENT MEMORY OBJECTS

STAIRS DATA, 2013
stairs replicated in wood and collectively memorised with eco-friendly copper-coloured wire,
400 x 80 x 650 cm

LADDERS, 2014
5 ladders memorised with eco-friendly copper-coloured wire, 300 x 30 cm

MEMORISING WHITECHAPEL GALLERY LONDON, UK 2012

CURATOR: IWONA BLAZWICK



Anderson memorising together with 25 performers all the photos albums brought in by the public. London, 2012.



RITUALS, FREUD MUSEUM LONDON, UK, 2011

CURATOR : JOANNA S. WALKER

RITUALS at the Freud Museum in London is Anderson's first personal exhibition where she represents on a large scale the original gesture of turning around an object with wire. The Freud Museum show marks a rupture with her early works.

HOUSEBOUND, 2011
Fibre, Wool variable dimensions.

ALICE ANDERSON

Born in France 1972

Lives and works between England and France.

EDUCATION

1998-2001 École Nationale Supérieure des Beaux-Arts de Paris

2002-2005 Goldsmiths College London

WWW.ALICE-ANDERSON.ORG

 [ALICEANDERSONSTUDIO](https://www.instagram.com/ALICEANDERSONSTUDIO)

PERSONAL EXHIBITIONS

WHAT AI DOESN'T KNOW YET, MacVal Museum, Vitry-sur-Seine, France, 2026

TECHNOLOGICAL DANCES, Oscar Niemeyer Museum, Curitiba, Brazil, 2026

COSMIC CONNECTIONS, The Contemporary Wall, Antichità Alberto Di Castro, Rome, Italy, 2026

CORPOS HUMANOS NÃO HUMANOS Hélio Oiticica Art Center, Rio, Cultural Season France-Brazil, 2025

DIGITAL GODDESSES, Tate Modern Summer Events, Ascot, 2024

COLLECTIVE TECHNOLOGICAL DANCES IN THE FOREST, As Josefinas Instituto, Rio, Brazil, 2024

DIGITAL GODDESSES, Tate Modern Summer Events, London, 2024

SOLIDARITY WITH NONHUMANS, SAM Prize Winner, December 2023

HUMAN-NONHUMAN INTERACTIONS, Almine Rech, London, UK, 2022

BIOPHILIA, König Berlin, Germany, 2022

FEMALE POWER FIGURES, Musée d'Art Moderne de Fontevraud, France, 2021

GPS - GLOBAL POSITIONING SYSTEM, Patinoire Royale, Brussels, Belgium, 2021

HYPERLINKS, König Galerie, London, England, 2021

PEINTURESCULPTURES, Fluxus Art Projects, London, England, 2020

PERFORMANCES, PEINTURES, SCULPTURES, Atelier Calder, Saché, France, 2019

SACRED GESTURES IN DATA WORDS, La Patinoire Royale, Brussels, Belgium, 2019

BODY DISRUPTIONS, Waddington Custot, London, England, 2019

LOST GESTURES, Drawing Room, London, England, 2019

HEATWAVES SUN TRACKING, Bozar, Brussels, Belgium, 2019

CONNEXIONS, Den Frie Contemporary Art Centre, Copenhagen, Denmark, 2018

ITINÉRAIRES D'UN CORPS, La Patinoire Royale, Brussels, Belgium, 2018

SPIRITUAL MACHINES, Galerie Valérie Bach, Brussels, Belgium, 2018

BETWEEN SURFACES, Unit 9 Project, London, England, 2017

THOUGHTS, In Vivo, Centre Pompidou, Paris, France, 2017

TIME CAPSULES, Glass Tank, Oxford, England, 2016

POST DIGITAL, Union, London, England, 2016

DATA SPACE, Espace Culturel Louis Vuitton, Paris, France, 2015

MEMORY MOVEMENT MEMORY OBJECTS, Wellcome Collection, London, England, 2015

PERFORMING LIFE, Centre Culturel Villa Bernasconi, Lancy, Switzerland, 2013

COLLECTIVE ALBUMS, Whitechapel Art Gallery, London, England, 2012

COLLECTIVE EXHIBITIONS

TO OPEN EYES, Centre Pompidou Málaga, Spain, 2025-27

MIROIRS, Fonds Bustamante, Arles, France, 2026

DEMEURE, Cimetière Parisien de Pantin, Aubervilliers, France, 2026

LE GENRE IDEAL, MacVal Museum, Vitry-sur-Seine, France, 2025-26

THE PULSE OF LIFE, Daegu Arts Center, Daegu biennial, Korea, 2025

THE LONG NOW, Saatchi Gallery, London, UK, 2025

OBSTINÉ.E.S, Espace Coupole, Poush, Aubervilliers, 2025

WOMEN, PATIENTS, PIONEERS, ARTISTS, Freud Museum, London, UK, 2024-25

ANTIGONE REVISITED, Marcelle Joseph Projects, London, UK, 2024

FAIRE, NAGER ET S'ENVOLER DISAIT MARCELLE CAHN, La Gaya Scienza, Nice, France, 2023-24

SPIRITUAL URGENCY, Stedelijk Museum, Schiedam, Netherlands, 2023

PLACES AND EVENTS, König Galerie, Berlin, Germany, 2023

AFTER THE PERFORMANCE, TensionArt, Penge, England, 2023

THE INFINITE CONVERSATION, Beijing Biennial, Beijing, China, 2023

WE'RE BETTER OFF, Suzhou Jinji Lake Biennial, Suzhou, China, 2023

DANCE FIRST THINK LATER, Le Commun-Bâtiment d'Art Contemporain, Geneva, Switzerland, 2022

PERFORM-HER, Domus, Galatina, Italy, 2022

RÉSEAUX-MONDES, Centre Pompidou, Paris, France, 2022

INASPETTATAMENTE, Cloud Seven, Brussels, Belgium, 2022

ONE DECADE OF FEMALE SCULPTORS, kleines Haus Der Kunst (KHK), Vienna, Austria, 2021

DEUS EX MACHINA, Musées de Soissons, France, 2021

ON ART AND LATITUDE, Oberdiessbach, Bern, Switzerland, 2021

AU FIL DE L'ART, Parcours St Germain, Paris, France, 2021

LES NOMMÉS DU PRIX MARCEL DUCHAMP, Centre Pompidou, Paris, France, 2020

UNBREAKABLE, Fondazione Berengo, Murano, Italy, 2020

THE PERFORMANCE SHOW, Atelier Van Lieshout, Rotterdam, Netherlands, 2020

SCULPTURES CONTEMPORAINES, Espace Monté Cristo, Paris, France, 2019

TWENTY FIVE ELEMENTS, Espace Communes, Paris, France, 2019

A PERFORMANCE AFFAIR, The Panopticon, Vanderborcht Building, Brussels, Belgium, 2018

TISSAGES, Fondation Villa Datris, L'Isle-sur la-Sorgue, France, 2018

INTERNATIONAL PERFORMING ARTS, Maidstone Museum, Maidstone, England, 2017

DRAWING BIENNIAL, Drawing Room, London, England, 2017

SUMMER EXHIBITION, Royal Academy of Arts, London, England, 2017

FORCE OF NATURE, The Art Pavillion, London, England, 2017

BEYOND, Fondation One, London, England, 2017

CHAMPAGNE LIFE, Saatchi Gallery, London, England, 2016

TRACES, Minsheng Art Museum, Beijing, China, 2016

UN REGARD SUR LA COLLECTION, Musée Lam, Lille, France, 2015

OUT OF OUR HEADS, Shoreditch Hall, London, England, 2014

CABLES, Espace des Encouragements, Parcours St Germain, Paris, France, 2014

WHITE LIGHT WHITE HEAT, 55th Venice Biennale, Palazzo Franchetti, Italy, 2013

MARRAKECH BIENNALE, 3rd Edition, Morocco, 2012

I BELIEVE, Collection Lambert – Musée d'Art Contemporain, Avignon, France, 2011

THE RETURN, Museum of Modern and Contemporary Art, Algeria, 2011