Layr

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Cécile B. Evans
CV, last updated October 2026

*1983, Belgian - American
lives and works in Paris

Awards and Residencies

2022 Fondation Lafayette Anticipations, Paris/FR
2016 Schering Stiftung
Alfried Krupp von Bohlen und Halbach-Stiftung for Young Artist's Monograph
2015 Andaz Art Award, Andaz Foundation Amsterdam
2014 Grant for the Arts, Arts Council of England
Shortlisted for the Future Generation Art Prize, Pinchuk Art Centre, Kiev
Artist in Residence, PITCH/Unilever Think Tank, London
2013 Push Your Art Prize, Palais de Tokyo & Orange, Paris
Artist in Residence, Wysing Arts Centre, Cambridge
2012 Emdash Award (now Frieze Award), Emdash/Frieze Foundation, London
Artist in Residence, CCA Andratx, Majorca
Artist in Residence, NIDA, Lithuania

Solo Presentations, Screenings, Commissions and Performances

2025 Reality or Not, Pérez Art Museum Miami (PAMM), Miami (US)
FRONT ROW with Cécile B. Evans, M HKA, Antwerpen (BE)
2024 (behind the scenes) Reality or Not – Cécile B. Evans, School of Digital Arts (SODA) at Manchester Metropolitan University, Manchester (UK)
Reception, Miu Miu Fall/Winter 2024, Palais d'Iéna, Paris (FR)
Reality or Not, Screening, Planétarium #24, Centre Pompidou, Paris (FR)
2023 Reality or Not, VI Biennale FOTO/INDUSTRIA, MAMbo - Museo d'Arte Moderna di Bologna, Bologna (IT)
Reality of Not, Screening, Lafayette Anticipations, Paris (FR)
2022 Future Adaptations, Layr, Vienna (AT)
2021 A Screen Test for an Adaptation of Giselle, White Box, CWB, Paris (FR)
A Screen Test for an Adaptation of Giselle, High Line, New York (NY)
2020 Studies for a Series of Adaptations of Giselle, La Salle de Bains, Lyon (FR)
Notations for an Adaption of Giselle (wecome to whatever forever), Frieze LIVE, (online stream)
Notations for an Adaption of Giselle, MOVE! 2020, Centre Pompidou, Paris (FR)

2019 Amos‘ World, FRAC Lorraine, Metz (FR)
A Screen Test or an Adaptation of Giselle, supported by Balmain, Grand Palais, FIAC offcial program, Paris (FR)
Amos‘ World, Museum Abteiberg, Mönchengladbach (DE)
Amos‘ World: Episode Three, Museo Madre, Naples (IT)
Something Tactical is Coming Up, Chateau Shatto, Los Angeles (US)

2018 Amos‘ World, Tramway, Glasgow (UK)
Amos‘ World is Live, Performance, Art Night London (UK)
Amos‘ World, Episode 1, mumok, Vienna (AT)

2017 Castello di Rivoli, Torino (illy prize) (IT)
Art Basel Statements with Galerie Emanuel Layr, Basel (CH)
Sprung A Leak, Museum M, Leuven (BE)
Test Cards: Sprung a Leak, Galerie Emanuel Layr, Vienna (AT)
What the Heart Wants, Kunsthalle Aarhus (DK)
Working on/Test cards, tongewoelbe T25, Ingolstadt (DE)

2016 Sprung a Leak, Tate Liverpool (UK)
Timeline for a Copy without Origins, Kunstverein Bielefeld (DE)
Working on What the Heart Wants, Lira Gallery, Rome (IT)
What the Heart Wants, Kunsthalle Winterthur (CH)
What the Heart Wants, de Hallen, September (NL)
To Live and Work in Midcentury (w. Yuri Pattison), H.M.Klosterfelde Edition Berlin (DE)

2015 Frieze Frame, Barbara Seiler Gallery, Frieze Art Fair, New York (US)
Feeling For You, Museum of Contemporary Art Santa Barbara (US)

2014 Hyperlinks, Seventeen Gallery, London (UK)
Talk to PHIL, curated by Elise Lammer, Post Digital Cultures, Lausanne (CH)
AGNES, curated by Ben Vickers, Serpentine Galleries, London (UK)
How happy a Thing can be, solo exhibition and commission Radar/Loughborough University Arts (UK)
AGNES GOES LIVE, curated by Lucia Pietroiusti, Serpentine Cinema, London (UK)
The Brightness, BFI (Creative Summit), London (UK)
AGNES MEETS PATRONS, Kunstverein Munich, Munich (DE)

2013 The Brightness, Palais de Tokyo & Orange, Paris (FR)
BRIGHT, curated by Joe Balfour, Bold Tendencies 7, London (UK)

2012 This is Your Audio Guide, curated by Sarah McCrory, Frieze Projects/Emdash Award, London (UK)
Lecture, Palais de Tokyo, Paris (FR)
TRILOGY, Peckham Artist’s Moving Image, London (UK)

2011 Straight Up, Spencer Brownstone Gallery, New York (US)
Straight Up: A Screening in Times Square, Playland Gifts, New York (US)
Straight Up, MVS Sex Kino, Berlin* (DE)
Art by Telephone, (w/ Rebecca Lamarche Vadel), Delano Hotel, Miami (US)

Selected Group Exhibitions

2025 What the Heart Wants, Artocène Biennale, Saint-Gervais Mont-Blanc (FR)
Somerset House, London (UK)
18th Istanbul Biennale, Istanbul (TUR)
Merz Foundation, Turin (IT)
Sharjah Biennial, Sharjah (ARE)

2024 Tales & Tellers, Miu Miu, Art Basel Paris Public Program, Palais D’Iéna, Paris (FR)
Coming Soon, Lafayette Anticipations, Paris (FR)
Out of Sync, American Standard Co. for Art & Design, New York (US)

2023 Violins/Violence, Gathering, London (UK)
Cécile B. Evans and Troika, in a forest of red, green and blue, Max Goelitz, Munich (DE)
Watch And Chill 3.0: Streaming Suspense, MMCA Seoul, The National Museum of Modern and Contemporary Art, South Korea (KOR)
Proof of Personhood, SAM - Singapore Art Museum, Singapore (SGP)
Hypertension23, Fotograf Festival #13, National Gallery Prague, Prague (CZ)

2022 New Space Show, Layr, Vienna (AT)
Post Nature, Ulsan Art Museum, Ulsan (KR)
Beyond these fractured presents, HYBRID Biennale, Hellerau (DE)

2021 Leeum Museum, Seoul (KR)
The Modern Exorcist, Taipei Fine Arts Museum (TW)
The Dreamers, Belgrade Biennale, Belgrad (SRB)
BEHIND THE SCREEN, Klosterfelde Edition, Berlin (DE)
Liquid Life / Kistefos Museum, Jevnaker (NO)

2020 No Space, Just a Place, Daemlim Museum, Seoul (KO)
Artefact 2020: Alone together, STUK, Leuven (BE)
A Screen Test for an Adaption of Giselle, International Rotterdam Film Festival (NL) (Screening)

2019 Age of You, MOCA Toronto (CDN)
‚Forget Sorrow Gras‘: An Archaeology of Feminine Time, Times Museum, Guanghzou (CHN)
Amos‘ World, PTV: Performance TV, Chapter 7, Ujazdowski Castle Centre for Contemporary Art, Warsaw (PL) (Screening)
Present Futures Film Screening / Cécile B. Evans, Jon Rafman, Laurence Lek, CCA, Glasgow (UK)
Producing Futures - An Exhibition on Post-Cyber-Feminisms, Migros Museum, Zurich (CH)
Is This Tomorrow?, Whitechapel Gallery, London (UK)

2018 Fictional Matters, Screening, CCA Glasgow (UK)
Low Form, MAXXI, Rome (IT)
Frieze London, duo with Anna-Sophie Berger, w. Galerie Emanuel Layr (UK)
9th Seoul Photo Festival, Seoul Museum of Art (KR)
Zeitspuren, Kunsthaus Pasquart, Biel (CH)
The Public Body .03, Artspace, Sydney (AU)
monokino, Screening, Mu.ZEE, Ostend (BE)
I AM, Screening, Garage Museum, Moscow (RU)
SOPHIE, H.E.R., London (UK)
Film prgram, Art Basel Hong Kong, Screening (HK)
Common Front Effectively, Nam June Paik Art Centre, Seoul (KR)
Cellular World: Cyborg-Human-Avatar-Horror, Gallery of Modern Art, Glasgow International 2018 (UK)
Hello World – For the Post-Human Age, Art Tower Mito, Ibaraki (JP)
Adverbs of Time, Centro Centro Madrid (ES)
How Happy a Thing can be, Art Basel Hong Kong Film (HKG)
Blind Faith, Haus der Kunst, Munich (DE)
Unthought Environments, Renaissance Society, Chicago (US)

2017 Lived In, Galleri Opdahl, Stavanger (NO)
Still Human, Rubell Family Collection, Miami (US)
Like a Moth to a Flame, OGR Torino & Fondazione Sandretto Re Rebaudengo, Turin (IT)
7th Moscow International Biennale of Contemporary Art (RU)
The Commodifcation of Love, Kamel Mennour, Paris (FR)
The Way Things Do, Fundació Joan Miró, Barcelona (ES)
4th Ural Industrial Biennial, Ekaterinburg (RU)
Being There, Louisiana Museum of Modern Art, Copenhagen (DK)
Screening of How Happy a Thing Can Be, Whitney Museum, New York (US)
After Us, K11 Art Foundation in collaboration with the New Museum NY, K11 Art Museum, Shanghai (CHN)
Antenna Space, Shanghai (CHN)
Vienna Biennale, MAK Vienna (AT)

2016 9th Berlin Biennale, Berlin (DE)
20th Sydney Biennale (AUS)
Moscow Biennial of Young Art at Moscow Modern Art Museum (RU)
The Promise of Total Automation, Kunsthalle Wien (AT)
Stranger,Museum of Contemporary Art Cleveland (US)
Politics of Portraiture, Jessica Silverman Gallery, San Francisco (US)
Wild Style, Peres Projects, Berlin (DE)

2015 CO-WORKERS, Musze d'Art Moderne, Paris (FR)
Software, Hard Problem, Cubitt, London (UK)
Projections, 53rd New York Film Festival (US)
lppvrvt, curated by Tom Morton, Marfa Ballroom, Texas (US)
Then They Form Us, Museum of Contemporary Art Santa Barbara, California (US)
Peeling Wall, curated by Dora Budor, Fahrenheit, Los Angeles (US)
Breaking Joints, curated by Steven Cairns, ICA London (UK)
Whose Subject Am I?, curated by Roy Huschenbath, Kunstverein Dusseldorf (DE)
Hybridize or Disappear, curated by Jowo Laia, National Museum of Contemporary Art, Lisbon (PT)
Inhuman, curated by Susanne Pfeffer, Fridericianum, Kassel (DE)
Indifferences, curated by Fanny Gonella, Kunstlerhaus Bremen & Gesellschaft fur Aktuelle Kunst (DE)
Only the Lonely, curated by Elina Suoyrjo, La Galerie, Paris (FR)
Global Art Forum, curated by Shumon Basar, Kuwait and Dubai (KW & AE)
Group Therapy: Mental Distress in a Digital Age, FACT, Liverpool (UK)
Love After Materialism, curated by John Hampton, Trinity Square Video, Toronto (CA)

2014 Evans, Kiessling, Loytved, Pattison, Pischel, Rucker; Helga Maria, Klosterfelde Editions, Berlin (DE)
Future Generation Art Prize, Pinchuk Art Centre, Kiev (UA)
Magic of Things, curated by David Gryn, Art Basel Miami Beach Film, Miami (US)
(!?), curated by Alexander Benenson, Impakt Festival, Utrecht (NL)
Cartography of the Mind‘s I, Barbara Seiler Gallery, Zurich (CH)
Friday Late, curated by David Hoyland, Victoria and Albert Museum, London (UK)
Phantom Limbs, Pilar Corrias Gallery, London (UK)
Peeling Wall, introduced by Dora Budor and Chrissie Iles, Grand Century, New York (US)
Ends Again, Supplement Gallery, London (DE)
La Voix Humaine, curated by Saim Demircan, Kunstverein Munich, (DE)
TTTT, curated by Sarah Williams, Jerwood Foundation, London (UK)
Annals of the 29th Century, curated by Gareth Bell Jones, Wysing Arts Centre, Cambridge (UK)
Locomotion Artist’s Moving Image, selected by O. Koleif , N. Miller, and A. Gritz, London (UK)
Dream On, Goethe Institut, London L before K, selected by Anna Gritz, Hamburg Film Festival, Hamburg (DE)
Movable Types, curated by Victoria Camblin, Art Papers/Ponce Gallery, Atlanta (US)

2013 Bold Tendencies 7, curated by Joe Balfour, Bold Tendencies (Peckham) (UK)
Open Heart Surgery, Moving Museum, London (UK)
Palazzo Peckham, curated by Ollie Hogan, Venice (IT)

2012 How To Eclipse the Light, curated by Karen Archey, Wilkinson Gallery, London (UK)
Desire, Bergen Kunstmuseum, Bergen E-Vapor 8, 319 Scholes curated by Francesca Gavin, New York (US)

2011 De Joode & Kamutzki Auction I & II, Hackescher Hof, Berlin (DE)
Skeleton in the Closet II, curated by Rebecca Lamarche Vadel, ReMap3, Athens (GR)
Skeleton in the Closet. curated by Rebecca Lamarche Vadel, Heidelberger Kunstverein, Heidelberg (DE)

2010 PIANO PIANO, Galerie Im Regierungsviertel, Berlin (DE)
Berlin Kreuzberg Biennial, Various Locations, Berlin (DE)
Le Souci de Soi, Don‘t Projects, Paris (FR)

Selected Talks and Conferences

2024 Technology: Expanding, or erasing, the art world?, Art Basel, Basel (CH)
Tales & Tellers Conversations, Miu Miu, Art Basel Paris Public Program, Palais D’Iéna, Paris (FR)

2021 Projects are prophecies, prophecies are projects, Podcast (online)

2018 Hello World Talk Series, Art Tower Mito, Ibaraki (JP)

2016 Hybridise or Disappear, Art Basel Hong Kong, Hong Kong (CN)
Guest Lecturer Royal College of Art, London (UK)
Studium Generale, Rietveld Academy, Amsterdam Artist’s Film Club, ICA, London (UK)
Lecture, Artspace, Sydney (AU)

2015 Impakt Festival, Utrecht Until Recently I Had A Voice, organized by the artist with A. Faramwy, Royal Academy of Arts, London (UK)
Guest Lecturer, Royal Academy of Arts, London (UK)
Sailing Under False Colours?, PACT Zollverein, Essen (DE)
Guest Lecturer and Tutor, Slade School of Fine Arts, London (UK)

2014 Post Digital Cultures Symposium, invited by Elise Lammer, Lausanne (CH)
Structures & Textures: The Status of the Object, invited by Melanie Buehler, Lunch Bytes/GI, Helsinki (FI)
Emotion and Design Symposium, Loughborough University, Loughborough
Torque, invited by Nathan Jones, FACT, Liverpool (UK)

2013 The Artist as Technologist,Art Basel Miami Beach Conversations, Miami (US)
Performative Technology, ICA Salon, London (UK)
Guest Lecturer, Norwich University, Norwich (UK)
Rhizome Seven on Seven Conference, Barbican Centre, London (UK)