

Zineb Sedira

Portfolio

2022



BIO

Zineb Sedira est née en 1963 à Paris(France). Elle vit à Londres(Royaume-Uni) et travaille entre Alger(Algérie), Paris et Londres. L'oeuvre de Zineb Sedira a permis d'enrichir le débat autour des concepts de modernisme et de modernité de façon singulière. Elle a aussi attiré l'attention sur la vitalité de l'expression artistique en Afrique du Nord. Zineb Sedira a dans un premier temps puisé son inspiration dans sa propre quête d'identité, celle d'une femme aux origines et à la géographie bien particulières. Glissant peu à peu de ces questions autobiographiques vers des préoccupations plus universelles, elle travaille aujourd'hui sur les questions de mobilité, de mémoire et de transmission. kamel mennour représente Zineb Sedira depuis 2002.

Son travail a été présenté au sein de nombreuses expositions personnelles, entre autres au Bildmuseet (Umeå, Suède, 2021), au SMoCA (Scottsdale Museum of Contemporary Art) (2021), au Jeu de Paume (Paris, France, 2019), à l'IVAM Institut Valencià d'Art Modern (Espagne, 2019), au Beirut Art Center (Liban, 2018), à la Sharjah Art Foundation Art Spaces (Émirats Arabes Unis, 2018), au Blaffer Art Museum (Houston, 2013), à la Charles H. Scott Gallery (Vancouver, 2013), au Prefix Institute of Contemporary Art (Toronto, 2010), au [mac] musée d'Art contemporain of Marseille (2010), au Palais de Tokyo (Paris, 2010), à la Kunsthalle Nikolaj (Copenhague, 2010), au Pori Art Museum (Finlande, 2009), au New Art Exchange (Nottingham, 2009), au Wapping Project (Londres, 2008) and à la Photographer's Gallery (Londres, 2006).

Ses œuvres seront exposées au De La Warr Pavilion (Bexhill on Sea, UK, 2022), au Dallas Contemporary (USA, 2022), ainsi qu'au Musée Calouste Gulbenkian (Lisbonne, 2023).

Ses œuvres ont été montrées au sein d'expositions collectives dans des institutions telles que la Tate Britain (Londres, 2002, 2012, 2013), le Centre Pompidou (Paris, 2004, 2009), le Mori Museum (Tokyo, 2005), le Baltic Centre for Contemporary Art (Gateshead, 2005), le Musée d'Art Moderne d'Alger (2007), le Brooklyn Museum (New York, 2007), le Mathaf – Arab Museum of Modern Art (Qatar, 2010), le Contemporary Art Center de Thessalonique (2011), la Friche de la Belle de Mai (Marseille, France 2013), le Gwangju

Museum of Art (South Korea), le Centre Pompidou-Metz (France, 2013), le MMK Museum für Mordern Kunst (Allemagne, 2014), la Contemporary Art Galle-ry (Toronto, Canada 2015), le Studio Museum in Harlem (New York, 2016), le MuCEM (Marseille, France, 2013 et 2016), MAC/VAL (Vitry-sur-Seine, France, 2017), la Tate Modern, (Londres, Royaume-Uni, 2017), le Birmingham Museum (Royaume-Uni, 2018), au Frac Centre-Val de Loire (Orléans, France, 2021-2022), à The Photographers' Gallery, (Londres, Royaume-Uni, 2021-2022), à la Somerset House (Londres, Royaume-Uni, 2021-2022) ; ainsi que dans des biennales et triennales comme la Biennale de Venise (2001 et 2011), la Triennale de la photographie et de la vidéo à l'Institute of Contemporary Photography de New York (2003), la Biennale d'art contemporain de Sharjah (2003 et 2007), la Triennale de Folkestone (2011), à la New Orleans' international art exhi-bition, États-Unis (2017) et la Biennale de Liverpool(2021).

Zineb Sedira est à l'origine d'aria (artist residency in Algiers), une résidence d'artistes à Alger qui soutient le développement de la scène artistique contemporaine en Algérie à travers des échanges inter-culturels et des collaborations.

En 2022, Zineb Sedira représentera la France à la 59e Biennale de Venise.

BIO

Born in 1963 in Paris (France), ZINEB SEDIRA lives in London (United Kingdom) and works between Algiers (Algeria), Paris and London. Over the fifteen years of her practice, Sedira has enriched the debate around the concepts of modernism, modernity and its manifestations in an inclusive way. She has also raised awareness of artistic expression and the contemporary experience in North Africa. She found inspiration initially in researching her identity as a woman with a singular personal geography. From these autobiographical concerns she gradually shifted her interest to more universal ideas of mobility, memory and transmission.

kamel mennour represents Zineb Sedira since 2002.

Zineb Sedira's work was shown in several solo exhibitions at the Bildmuseet (Umeå, Sweden, 2021), the SMOCA (Scottsdale Museum of Contemporary Art) (US, 2021), the Jeu de Paume (Paris, 2019), the IVAM Institut Valencià d'Art Modern (Spain, 2019), the Beirut Art Center (Lebanon, 2018), the Sharjah Art Foundation Art Spaces (UAE, 2018), the Art On the Underground (London, 2016), the Blaffer Art Museum (Houston, 2013), the Charles H. Scott Gallery (Vancouver, 2013), the Prefix Institute of Contemporary Art (Toronto, 2010), the [mac] musée d'Art contemporain of Marseille (2010), the Palais de Tokyo (Paris, 2010), the Kunsthalle Nikolaj (Copenhagen, 2010), the BildMuseets (Sweden, 2010), the Pori Art Museum (Finland, 2009), the New Art Exchange (Nottingham, 2009), the Wapping Project (London, 2008) and at the Photographer's Gallery (London, 2006).

Her work will soon be exhibited at the Calouste Gulbenkian Museum (Lisbon, 2022), at Dallas Contemporary (US, 2022) and at the De La Warr Pavilion (Bexhill on Sea, UK, 2022-2023).

Her work was also shown in many group shows in institutions such as Tate Britain (London, 2002, 2012, 2013), Centre Pompidou (Paris, 2004, 2009), Mori Museum (Tokyo, 2005), Baltic Centre for Contemporary Art (Gateshead, 2005), Musée d'Art Moderne of Alger (2007), Brooklyn Museum (New York, 2007), Mathaf - Arab Museum

of Modern Art (Qatar, 2010), the Contemporary Art Center (Thessaloniki, 2011), Tate Britain, London, UK, Marseille, Gwangju Museum of Art, South Korea, Centre Pompidou-Metz, France (2013), Friche de la Belle de Mai (2013), MMK Museum für Mordern Kunst, Germany (2014), FRAC Lorraine, Metz, France, Power Plant, Contemporary Art Gallery, Toronto, Canada (2015), Studio Museum in Harlem, New York, USA (2016), MuCEM (2013 and 2016), MAC/VAL, Vitry-sur-Seine, France (2017), Tate Modern, London, (2017), Birmingham Museums, Royaume-Uni, (2018) as well as in biennials and triennials, including the Venice Biennale (2001 and 2011), the Triennial for photography and video at the Institute of Contemporary Photography in New York (2003), the Sharjah Biennale (2003 and 2007), the Folkestone Triennial (2011), New Orleans' international art exhibition (2017) and the Liverpool Biennial (2021).

Sedira is the founder of aria (artist residency in algiers), a residency program to support the development of the contemporary art scene in Algeria through international cross-cultural exchanges and collaborations.

Zineb Sedira will represent France at the 59th Venice Biennale in 2022.

kamel
mennour^٤

OEUVRES / WORKS
EXPOSITIONS/EXHIBITIONS

'VOICE-OVER: ZINEB SEDIRA'

SCOTTSDALE MUSEUM OF CONTEMPORARY ART , 2021-2022

SMoCA brings to Scottsdale London-based artist Zineb Sedira, who will represent France in the 2022 Venice Biennale, with *"Voice-Over: Zineb Sedira"* on view May 8, 2021 – Jan. 30, 2022.

"Representing one's country at the Venice Biennale is a tremendous honor for any artist," said Jennifer McCabe, director and chief curator at SMoCA. "And as the first artist of African descent to represent France, the recognition is particularly significant."

In her solo-exhibition "Voice-Over," Sedira will premiere her work "Standing Here Wondering Which Way to Go" in the United States. This installation was first shown in 2019 at the Jeu de Paume in Paris as part of the exhibition "A Brief Moment." This new iteration of the installation is being created specifically for SMoCA. This work is inspired by the 1969 Pan-African Festival of Algiers — a key historical event that marked Algeria's important role in various liberation movements in Africa along with the global 1960s political, anti-imperialist, post-colonialist and utopian consciousness — as well as the eponymous William Klein documentary film of the same year.

The installation is composed of four "scenes" echoing cinema, theater and music festival stages. The work's central element, titled "Way of Life," is a life-sized diorama that recreates the artist's own living room in London. Other scenes in "Standing Here Wondering Which Way to Go" explore the sense of utopia and resistance that accompanied the Pan-African Festival in 1969 through various media, including "Mise-en-scène" a film filled with archival footage of Algerian militant films, and "For a Brief Moment the World was on Fire" and "We Have Come Back," each composed of photomontages of countercultural images.

"Zineb Sedira's work is as personal as it is political. Although her work is most often based in the investigation of her own identity and history in relationship to the African diaspora, she creates work with expansive themes around memory, migration and the archive. Sedira creates work with expansive themes around memory, migration and the archive. Posing important questions on the relation between history and aesthetics, trauma and form, Sedira has established herself as a significant voice in a global contemporary artworld conversation," said Natasha Boas, curator of "Voice-Over."

Zineb Sedira

- *Way of Life*, 2019

Diorama du salon de l'artiste avec vidéo 40.21 mins / Diorama of the artist living room with 40.21 mins video

- *For a Brief Moment the World was on Fire ... and We Have Come Back*, 2019

8 photomontage sur diasec, objets chinois, livres, DVD et vinyles / 8 photomontages on diasec, various objects, books, DVD and vinyl records

Exhibition View SMOCA, Scottsdale, 2021-2022

© Zineb Sedira / DACS, London

Photo Charles Darr

Courtesy the artist and kamel mennour, Paris





"CE QUI S'OUBLIE ET CE QUI RESTE"
MUSÉE NATIONAL DE L'HISTOIRE DE L'IMMIGRATION., 2021

INTRODUCTION

« Regarder et comprendre le monde d'un point de vue africain », tel est le défi lancé par N'Goné Fall, commissaire générale de la saison Africa2020 dans laquelle s'inscrit l'exposition *Ce qui s'oublie et ce qui reste*. Née de la collaboration entre le Musée d'Art Contemporain Africain Al Maaden (MACAAL) de Marrakech et le Musée national de l'histoire de l'immigration à Paris, l'exposition explore la notion de transmission à travers les œuvres de dix-huit artistes du continent africain et de ses diasporas.

À l'heure de l'information en continu, des réseaux sociaux et d'un certain individualisme, que signifie transmettre ? Qu'en est-il de cette passation ? De ce geste destiné à confier à une autre personne une mémoire mais aussi des savoirs et savoir-faire, des traditions, rituels ou encore des objets ?[...]

- ZINEB SEDIRA -

« Mon œuvre explore les paradoxes et les intersections de mon identité en tant qu'Algérienne et Française, et aussi en tant que résidente en Angleterre. »

L'histoire personnelle de Zineb Sedira et celle de sa famille, qui a quitté l'Algérie pour la France, marquent le point de départ de ses recherches plastiques. Dans le triptyque vidéo *Mother Tongue*, l'artiste examine les notions de préservation mais aussi de perte d'identité culturelle. À travers une chaîne matrilineaire, l'artiste sa mère et sa fille, dialoguent, deux par deux sur trois écrans, chacune dans sa langue maternelle ; le français pour Zineb, l'arabe pour la mère, l'anglais pour la petite-fille.

Par la mise en image du récit oral, l'artiste se rapproche de cette « tradition de raconter des histoires qui a permis de préserver, notamment entre les femmes, une identité culturelle d'une génération à l'autre ». Mais entre la petite-fille et la grand-mère qui ne comprennent pas leur langue respective, la communication semble rompue. Si le triple langage de l'artiste témoigne de la richesse de son identité multiple, l'œuvre dévoile également les différences culturelles et les ruptures engendrées par les expériences diasporiques.

Zineb Sedira

Mother Tongue, 2002.

3 videos installation. Collection Musée national de l'histoire de l'immigration.
Exhibition View Musée nationale de l'histoire de l'immigration, 2021

© Zineb Sedira / DACS, London

Photo Anne Volery

Courtesy the artist and kamel mennour, Paris





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mennour^٤

LIVERPOOL BIENNIAL 2021
11th Edition : The Stomach And The Port

Liverpool, UK, 2021

At Open Eye Gallery (until 6 June) Zineb Sedira's large-scale sculptures and photographic prints from her series Sugar Routes (2013), depicting sugar extracted from different parts of the world and housed in a modern warehouse in Marseille, are juxtaposed alongside Alberta Whittle's film, between a whisper and a cry (2019), a reflection on memory, labour and the afterlives of colonialism in our contemporary world. Both artists engage with histories of the transatlantic movement of enslaved people, showcasing how different forms of the past exist in the present.

Project Description

Zineb Sedira presents a set of prints and sculptures from her Sugar Routes (2013) series at Open Eye Gallery. Sedira's works recount the history of transoceanic human migration, the tri-angular trade routes of the eighteenth and nineteenth centuries and the continued trade of sugar across the Atlantic for mass consumption. Working in a contemporary context, Sedira's photographic prints depict sugar extracted from different parts of the world housed in a modern ware-house in the French port city of Marseille.

The mountainous piles of sugar present a landscape of extraction where multiple geographies convene and merge with one another; the warehouse be-coming an in-between space of encounter before the sugar is processed for consumption. Juxtaposed a sculpture of an anchor made from cane sugar found in the French silo, the works act as a metaphor for migration and diaspora. The series was originally commissioned by Marseille Provence 2013, European Capital of Culture and the Port of Marseille.

Zineb Sedira

Sugar Anchor, 2013.

Sugar Routes (series), 2013–2014.

Installation view at Open Eye Gallery, Liverpool Biennial 2021.

© Zineb Sedira / DACS, London

Photo Rob Battersby

Courtesy the artist and kamel mennour, Paris





ZINEB SEDIRA

Standing Here Wondering Which Way To Go

Bildmuseet, Sweden, 2021

Zineb Sedira's exhibition "*Standing Here Wondering Which Way to Go*" is about culture and resistance, about time, place and identity. Focusing on Algeria's capital Algiers which, during the 1960s, was a hub for freedom-fighting organisations, Sedira presents the Pan-African Festival 1969 as an example of how culture contributed to a unique spirit of solidarity and international involvement.

The exhibition features a replica of the artist's living room, a diorama adorned with furniture and interior details. Photomontages, album covers, books and films all evoke this time and movement. The installation is divided into four parts or "scenes". The first scene, the film *mise-en-scène*, projected on a wall in the exhibition, is composed of the remains of deteriorated found film footages. For a Brief Moment the World Was on Fire..., which comprises the second scene, is a series of photomontages about the political and cultural movements of the 1960s and 1970s. The third scene is entitled *Way of Life* and is a full-scale model of Sedira's living room. The last scene, *We Have Come Back*, is drawn from her vinyl record collection of radical political music from the 1960s.

"*Standing Here Wondering Which Way to Go*" reflects a period of creative energy and resistance when freedom-movements were inspired by Algeria's independence process. A French colony since 1830, Algeria gained its independence through an intense war of liberation that lasted from 1954 to 1962.

A large portion of Zineb Sedira's work is autobiographical. It is based on her view of herself and her family's history in Algeria, France and Great Britain, not least from postcolonial perspectives. The transmission of memories between generations and the fragility of memories are recurring themes. She was born in France to Algerian parents the year after Algeria's liberation from French colonial rule. She grew up in a suburb of Paris in the 1960s and 1970s, in a context characterized by an African diaspora. This was the lens through which she viewed world events and current cultural expressions. Family friends visiting the home spoke of the struggle for freedom and international solidarity. The music and literature were radical and uncompromising. In her art, Zineb Sedira returns to how this unique *zeitgeist* shaped her as a person.

She examines the relationship between collective and subjective memories; how events and phenomena are experienced in different ways by different people and how source material can be interpreted differently depending on the context in which it is presented. The exhibition title, "*Standing Here Wondering Which Way to Go*", is borrowed from a gospel song by the American singer Marion Williams (1927–1994). It expresses a sense of uncertainty that is eminently relevant here and now, just as it was in the period embodied by this work of art.

Zineb Sedira

View of the exhibition “Standing Here Wondering Which Way To Go”, Bildmuseet Umeå, Sweden

Installation *Standing Here Wondering Which Way to Go* (in four scenes)

Commissioned by Jeu de Paume, Paris, France; IVAM, Valencia, Spain; Gulbenkian, Lisbon, Portugal; Bildmuseet, Umeå, Sweden

© Zineb Sedira / DACS, London

Photo Mikael Lundgren

Courtesy the artist and kamel mennour, Paris





first pan-african cultural festival

african
culture

The Revolution Will Be
Stopped Halfway
Oscar Niemeyer in Algeria

SWEDEN AND NATIONAL LIBERATION IN

SOUTHERN AFRICA

Volume I: Formation of a popular opinion 1950–1970
Tor Sellström

symposium d'alger
1er - 10er août 1969



ZINEB SEDIRA
A brief moment

Jeu de Paume, Paris
15 October 2019 – 19 January 2020

Zineb Sedira lives in London and work in Paris, London and Algiers. Her one-woman exhibition at the Jeu de Paume spans the period from 1998 to the present day and embraces such diverse media as video, film, installation and photography. The title reflects the consciousness of time that Sedira's works portray. Several installations in this exhibition are based on her specific interest in collecting, recording and transmitting histories. The evolution of the form, function and impact of images in societies worldwide are evidently part of Sedira's observation when dealing with archive material. Although Sedira's work has often been largely identified with postcolonial issues and in particular with her family history, closely linked to Algeria, "A brief moment" also highlights the manner in which she explores the exponential devastation of the environment through over-production, universal circulation of people and goods.

Assembling five multimedia installations and some photographic and film works, the show reveals different forms of change that occurred in the XXth century: the intense development of the automobile industry (The End of the Road, 2010) and the development of transportation of freight corresponding to global exploitation and transformation of primary and secondary resources by first world countries as a direct consequence of imperialism (Lighthouse in the Sea of Time, 2010 ; Brocken Lens, 2011 ; Transmettre en abyme, 2012), the history and the independence of colonised countries and in particular Algeria (Standing Here Wondering Which Way to Go, 2019 ; Laughter in Hell, 2018)... By her personal implication and her physical presence in the works, their documentary nature is directly linked to her engagement as an artist which she sees as her commitment to society and to democracy.

Curators: Zineb Sedira and Pia Viewing

Zineb Sedira

View of the exhibition “A brief moment”, Jeu de Paume, Paris, 2019

– Installation Standing Here Wondering Which Way to Go (in four scenes)

– scene 1: *mise-en-scène*, 2019

duration: 8.59 mins

Commissioned by Jeu de Paume, Paris, France; IVAM, Valencia, Spain; Gulbenkian, Lisbon, Portugal; Bildmuseet, Umeå, Sweden

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris





Zineb Sedira

View of the exhibition "A brief moment", Jeu de Paume, Paris, 2019
installation Standing Here Wondering Which Way to Go (in four scenes)
scene 2 & scene 4

For a Brief Moment the World Was on Fire... and We Have Come Back, 2019

Scene 2: photomontages with various 1960's objects and books, DVD and 1 film canister

Scene 4: collected vinyl records from the 60s militant music

Commissioned by Jeu de Paume, Paris, France; IVAM, Valencia, Spain; Gulbenkian, Lisbon, Portugal; Bildmuseet, Umeå, Sweden

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

View of the exhibition “A brief moment”, Jeu de Paume, Paris, 2019
installation Standing Here Wondering Which Way to Go (in four scenes)
scene 3

Way of Life, 2019

including the video Nadira: On the 1969 Pan-African Festival of Algiers, 2019

duration: 40.21 mins

Photographic diorama of the artist living room with added objects, books, painting, furniture, plants and video

Commissioned by Jeu de Paume, Paris, France; IVAM, Valencia, Spain; Gulbenkian, Lisbon, Portugal; Bildmuseet, Umeå, Sweden

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



ZINEB SEDIRA

IVAM, Valencia

24 October 2019 – 26 January 2020

Zineb Sedira (Paris, 1963) explores the landscape of Algeria in a very warm, personal way, linking personal experiences with historical or political aspects while at the same time concentrating especially on questions concerning the desire of many of the country's citizens to move away, to leave.

That is why her photographs, videos and installations are characterised by using the perspective of her own experience to preserve and transmit the memory of the past as a legacy for future generations.

A rather melancholy idea, interweaving the urgency of having to depart with the desire to remain, which often gives rise to a profound feeling of rootlessness, wherever one may be.

In this exhibition, therefore, Zineb Sedira will explore the notions of family, tradition, oral history, migration and the intergenerational transmission of knowledge in order to address the issue of cultural displacement and the personal and social consequences of migration.

Zineb Sedira

Guiding Light, 2014

Projection video (couleur, son) / Video projection (color, sound) 6 min

Format 16/9

View of the exhibition Zineb Sedira, IVAM, Valencia

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira
View of the exhibition Zineb Sedira, IVAM, Valencia
© Zineb Sedira
Courtesy the artist and kamel mennour, Paris



ZINEB SEDIRA

Laughter in Hell

kamel mennour

6 rue du Pont de Lodi, Paris

30 novembre 2018 – 12 janvier 2019

« L'humour est la politesse du désespoir ». Le fameux aphorisme du réalisateur Chris Marker pourrait servir d'épithète ironique à la « décennie noire » que connut l'Algérie, et que l'artiste franco- algérienne Zineb Sedira aborde —non sans humour— dans sa dernière œuvre.

Cet épisode tragique débute à la fin des années 1980 par des manifestations de rue dans tout le pays. Quelques années plus tard, une intervention militaire empêche la victoire électorale du Front islamique du salut (FIS) et aboutit à la destitution du président en exercice. Au cours des années 1990, l'Algérie s'enfonce alors dans une violente guerre interne, opposant des groupes armés islamistes à l'armée algérienne, et causant la mort d'environ 200 000 civils.

Zineb Sedira a choisi de regarder cette séquence de l'histoire algérienne contemporaine, peu connue à l'étranger et évoquée avec réticence en Algérie, par le prisme de l'humour et de la plaisanterie – considérés comme des éléments constitutifs de la résilience et de la résistance. Elle cherche à susciter des prises de conscience autant que des éclats de rire chez les visiteurs.

À la fin des années 1980, en effet, les vignettes humoristiques et les caricatures politiques prospèrent dans la presse où elles permettent de commenter les violences quotidiennes et la terreur. Les Algériens, connus pour leur humour noir, trouvent, à huis clos et malgré la guerre psychologique qu'ils subissent, un peu de réconfort en tournant en dérision l'innommable, et en diffusant oralement par le biais d'histoires drôles les nouvelles les plus épouvantables. Ces plaisanteries politiques, qui ont cours encore aujourd'hui et font toujours rire les gens, ont été rassemblées par Zineb Sedira et retranscrites dans son livre d'artiste *A Personal Collection of Jokes* (2018).

À la manière d'un musée miniature immortalisant l'ironie sardonique et mordante de la « décennie noire », l'installation *Laughter in Hell* (2014-2018) présente les archives accumulées par Zineb Sedira depuis plusieurs années. Les visiteurs découvrent ainsi dans des vitrines des publications rares consacrées aux caricatures d'infatigables dessinateurs bien connus tels que Slim, Ali Dilem, Gyps, HicouMaz. Ils sont confrontés à de grands formats de reproductions de caricatures politiques initialement publiées dans des journaux tels que *El Watan*, *El Khabar* ou *Liberté* ; ou encore à des planches originales et d'autres spécialement créées pour cette exposition par Gyps et Dahmani. Deux interviews vidéo récentes menées avec l'historienne Elisabeth Perego et le journaliste et écrivain Mustapha Benfodil complètent cette anthologie personnelle de l'humour noir.

« Qu'est-ce qui a un stylo à la main, deux dinars dans la poche et trois balles dans la tête ? », interroge un humoriste algérien. L'installation *The Forgotten [Condemned] Journalists of Algeria's Black Decade* (2018) donne la réponse à cette énigme, avec les listes encadrées de près de 100 journalistes et caricaturistes assassinés, portés disparus ou menacés entre 1993 et 1997 en Algérie. En regard, une machine à écrire pourrait encore élargir cet hommage à d'autres victimes du terrorisme, les employés de l'hebdomadaire *Charlie Hebdo*. Zineb Sedira dédie ce mémorial à ceux qui, selon le journaliste et survivant de « la décennie noire » Mustapha Benfodil, « [narguent] au passage ceux qui voulaient nous précipiter dans les limbes, nous couper l'appétit de vivre et nous priver de l'un des droits fondamentaux de l'être humain : la bonne humeur ».

ACTE II Scène 1

Échos d'une rencontre impromptue au paradis.

CABU: Peut-on encore rire de tout ?

PIERRE DESPROGES: [...] alors oui, on peut rire de tout, on doit rire de tout. De la guerre, de la misère et de la mort. Au reste, est-ce-qu'elle se gêne, elle, la mort, pour se rire de nous ?

Ils éclatèrent de rire.

Yasmina Reggad, Octobre 2018

ZINEB SEDIRA *Laughter in Hell*

kamel mennour

6 rue du Pont de Lodi, Paris

30 novembre 2018 – 12 janvier 2019

'Humour is the politeness of despair'. The well known aphorism authored by filmmaker Chris Marker could stand as the ironic epitaph of the 'Black Decades' in Algeria, a period that French-Algerian artist Zineb Sedira addresses – though not without humour – in her recent body of work.

The traumatic period that started in the late 1980s with countrywide street protests was followed a few years later by a military intervention that forestalled the electoral victory of the Islamist Salvation Front (FIS) and removed the sitting president. Throughout the 1990s, Algeria was then mired in a violent internal war between armed Islamist groups and the Algerian army that resulted in the death of about 200,000 civilians.

Whilst these events are little known internationally and unwillingly discussed within Algeria, Zineb Sedira audaciously recounts this dramatic chapter of contemporary Algerian history through the lens of humour, used as a constitutive element of both resilience and resistance. Viewers will learn about and understand the (unfamiliar) 'Black Decade' through the display of humour and hopefully, this will provoke laughter.

*At that time, humorous caricatures and political cartoons were thriving and being used to comment in the press on the daily cruelty and the terror. Meanwhile, à huis clos and despite the psychological war imposed on them, Algerians, notorious for their dark humour, found solace in turning the unspeakable into jokes and in orally disseminating appalling news by telling witty stories. These political jokes that today are still 'performed' and make people howl with laughter were collected by Zineb Sedira and transcribed in the artist book *A Personal Collection of Jokes* (2018).*

*Intentionally presented as a miniature museum immortalising the dark, gallows humour of the 'Black Decade', the installation *Laughter in Hell* (2014-2018) comprises the archive Zineb Sedira has researched and built over several years. Here we discover rare publications dedicated to caricatures by renowned and tireless cartoonists such as Slim, Ali Dilem, Gyps, Hic or Maz displayed in cabinets. There, viewers are confronted by to large poster reproductions of political cartoons initially published in newspapers such as *El Watan*, *El Khabar* or *Liberté*, as well as original and newly commissioned panel pages by Gyps and Dahmani. Two recent video interviews with historian Dr Elisabeth Perego and journalist and writer Mustapha Benfodil complete this personal anthology of black humour.*

'What has a pen in the hand, two dinars in the pocket, and three bullets in the head?' An Algerian jokester asked. The installation The Forgotten

[Condemned] Journalists of Algeria's Black Decade (2018) appears to give a correct answer to the riddle: framed lists of nearly 100 journalists and caricaturists that were assassinated, went missing or were threatened between 1993 and 1997 in Algeria are exhibited on the wall. Nearby, a typewriter seems to extend the homage to other victims of terrorism, the employees of the weekly newspaper Charlie Hebdo. Zineb Sedira offers this memorial to those who, according to journalist and survivor of the 'Black Decade' Mustapha Benfodil, '[taunted]' along the way those who wanted to thrust us in limbo, squash our appetite for life and deprive us of one of the fundamental human rights: good humor'.

ACT II Scene 1

Echoes from an impromptu meeting in heaven.

CABU: Can we still laugh at everything?

PIERRE DESPROGES: [...] yes, we can laugh at everything, we must laugh at everything. War, misery and death. Eventually, was death ever embarrassed to laugh at us?

They burst into laughter.

Yasmina Reggad, October 2018

Zineb Sedira

View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

AHAHAH, 2018

Copper plate

76 x 100 cm

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Quel est le point commun entre un terroriste et sa victime? 1990, 2018

Copper plate

80 x 61 cm

Un bus est arrêté à un barrage de terroristes. 1990, 2018

Copper plate

80 x 62 cm

Un gars demande à un imam s'il peut faire la prière du vendredi à la maison en regardant l'imam à la télé au lieu d'aller à la mosquée. 1990, 2018

Copper plate

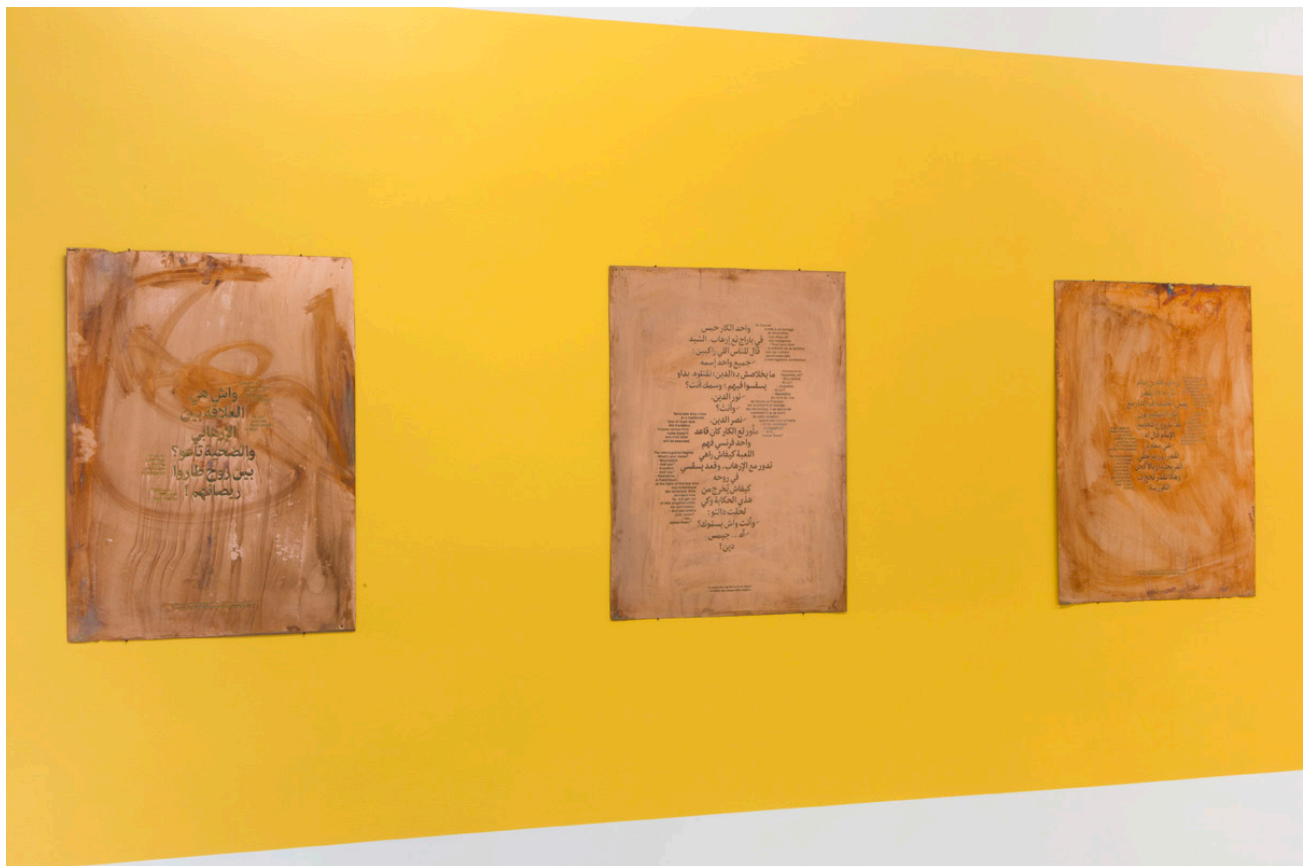
80 x 62 cm

View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi), Paris 6, 2018-2019

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira
Laughter in Hell, 2018
Detail

Installation

Variable dimensions

View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

The Forgotten [Condemned] Journalists of Algeria's Black Decade,
from Laughter in Hell, 2018

Photography, books; typewriter

Variable dimensions

View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

© Zineb Sedira / DACS, London

Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



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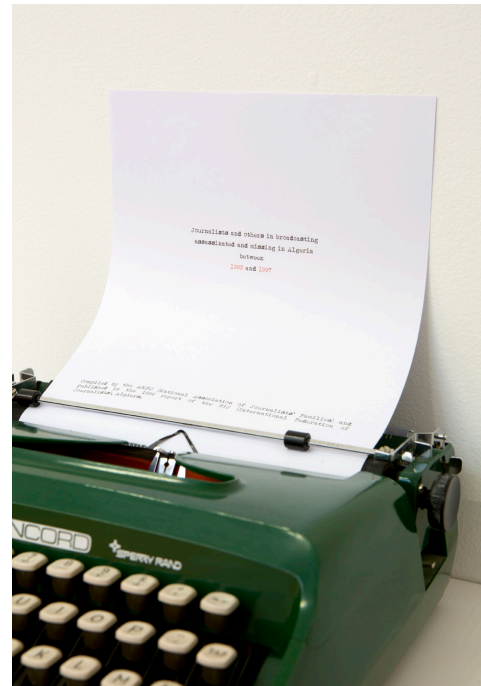
Variable dimensions

View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

© Zineb Sedira / DACS, London

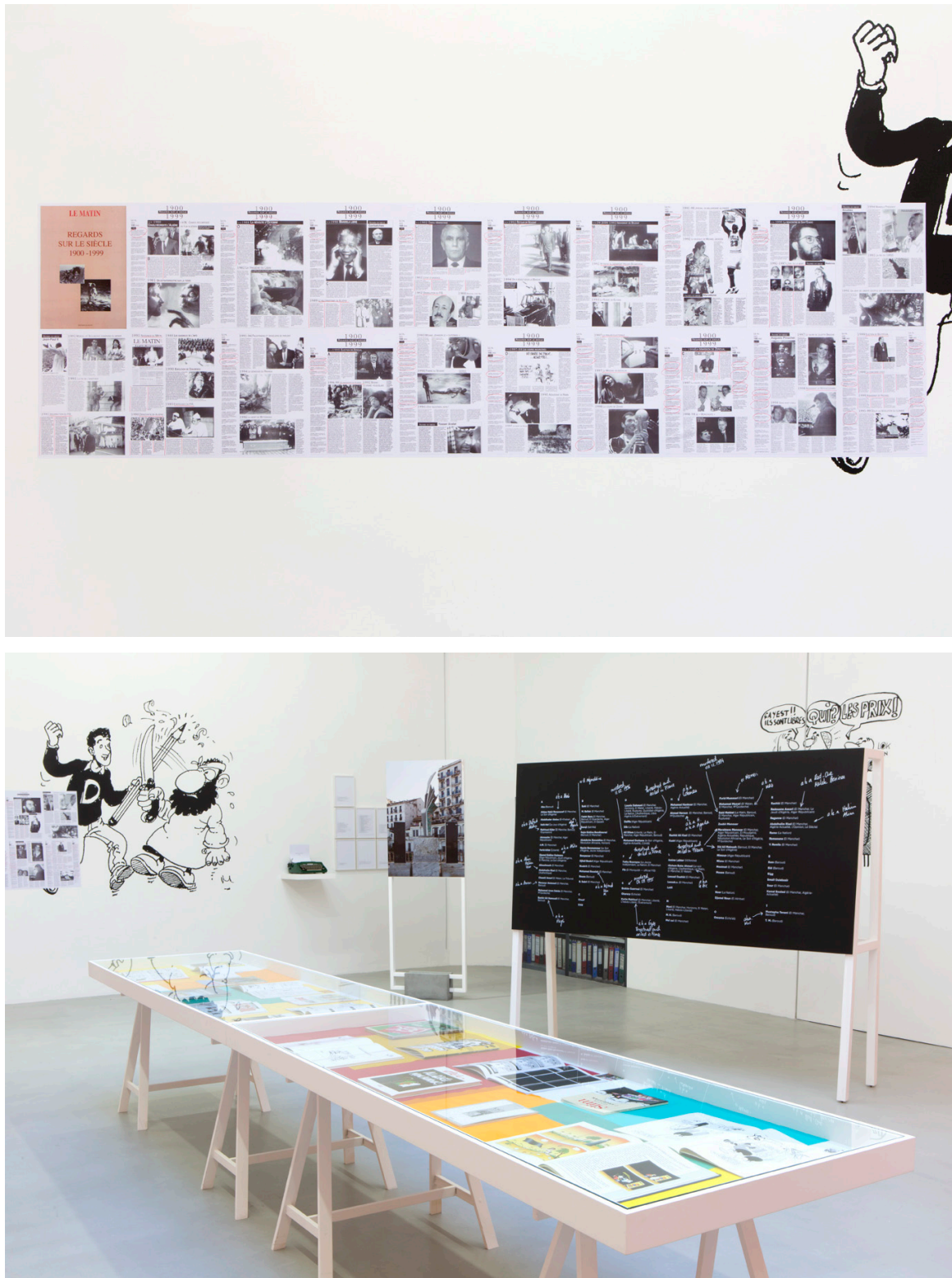
Photo archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira
Laughter in Hell, 2018
Detail
Installation
Variable dimensions
View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

© Zineb Sedira / DACS, London
Photo archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Zineb Sedira
Laughter in Hell, 2018
Detail
Installation
Variable dimensions
View of the exhibition "Laughter in Hell", kamel mennour (6 rue du Pont de Lodi),
Paris 6, 2018-2019

© Zineb Sedira / DACS, London
Photo archives kamel mennour
Courtesy the artist and kamel mennour, Paris



Of Words and Stones

Zineb Sedira

Historically, words and stones have been used for construction materials as well as improvised weapons. Stones have also been used as physical markers, whether traces of natural landscape formation, tools to demarcate borders or, as milestones, to signal the distance between places. *Of Words and Stones*, the artist's first solo show in Lebanon, is also the title of a new work and refers to the way some singular voices can trace paths through the blind alleys of history, at once building narrative and unravelling trauma and oblivion.

Language and oral transmission play an important role in Sedira's early works. The artist unpacks deeply personal issues, such as a family history inscribed within the violent story of French colonization of Algeria. In her primary video installations, by shooting interviews of herself and her parents, Sedira became one of the first visual artists to raise a voice against France's silence about the colonial situation. Hence Zineb Sedira's vision and practice activated processes of identity modalities, by opposition to identity mythologies. From acts of ventriloquism to intercessions through dialogue and exchange, her work triggers the circulation and constant reinvention of a subjective position.

Films, photographs, sculptures and documents, are displayed with reference to the artist's way of investigating her immediate surrounding as well as a larger phenomenon – for instance circulation of trade or information. A selection from Sedira's photographic series, and part of her work on Algerian caricaturists complete a portrait of the artist's twenty-year-long practice presented in the context of Beirut.

Curator : Marie Muracciole

Zineb Sedira
Of words and stones, 2018
Sculpture
Un rêve de pierres , 2016
Dptych
Exhibition view: Of words and stones, Beirut, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris



Zineb Sedira
Sugar routes 1 & 5, 2013
Sugar surfaces 1, 2 & 3, 2013
Exhibition view: Of words and stones, Beirut, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris



Zineb Sedira

The Forgotten [Condemned] Journalists of Algeria's Black Decade,
from Laughter in Hell, 2018

Photography, books; cartoon by Maz

Dimensions variable

Commissioned by Beirut Art Center

Exhibition view: Of words and stones, Beirut, 2018

© Zineb Sedira

Courtesy of kamel mennour, Paris



Zineb Sedira
Mother, Father and I, 2003
3 Video-projections,
20 min Chq. vidéo / each video
Exhibition view: Of words and stones, Beirut, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris



SHARJAH BIENNIAL FOREWORD

Zineb Sedira first showed in the 2003 Sharjah Biennial 6, then again in 2007 in Sharjah Biennial 8: Still Life. Now, eleven years later, it seems appropriate to highlight the re-occurring themes in Sedira's practice, spanning film, sculpture, performance, video and photography, for the major survey of the artist's work titled *Air Affairs and Maritime NonSense*, at Sharjah Art Foundation, from 16 March to 16 June 2018.

The exhibition and this book are an introduction to Sedira's newest constellation of work, *Air Affairs and Sunken Stories* (2018), commissioned by Sharjah Art Foundation, that engage with the mobilities pertinent to the Arabian Gulf, and the history of air and maritime travel. *Laughter in Hell* (2018), comprises the third commission, and examines the dark humour that emerged during Algeria's 'black decade' of internal war (1990–2000).

The commissions accompany an extensive body of work that explores notions of network, transmission and transfer through the oral traditions of intergenerational family knowledge, the manufacturing of raw resources for global trade and the industrial debris of the naval world, presenting thoughtful affinities to Sharjah and the surrounding region.

We are pleased to present this monograph edition, *Zineb Sedira: Air Affairs and Maritime NonSense*, which includes documentation of over two-decades of her work, as well as specially commissioned scholarly essays that narrate and interpret Sedira's practice. We

hope this exhibition and monograph will serve to chronicle Sedira's observations of the material and personal relations in the making of the modern world, as expressed in language, portrait, landscape, or archival material.

This publication is part of a series of monographs conceived by Sharjah Art Foundation as a contribution to the literature on modern and contemporary art through an exploration of the practices, processes and conceptual contributions of influential artists from around the world. Like the exhibition, this book is an emphatic journey through Sedira's twenty-year long career.

We wish to express special gratitude to Sedira for her enthusiastic involvement in the production of this book and exhibition. Our deepest thanks also go to the contributing authors, Glenn Lowry, Morad Montazami, and Marie Muracciole, editor, Sarah Zürcher, and the gallerists, institutions, and collectors whose loans have made the exhibition and its presentation in Sharjah possible.

Hoor Al Qasimi
Director

SHARJAH ART FOUNDATION INTRODUCTION

Zineb Sedira's current solo exhibition at Sharjah Art Foundation, Air Affairs and Maritime NonSense, and the present monograph, constitute primarily human stories

that expose what is 'unsaid' in history – that which is perpetuated by 'broken silences'. These anchor points transcribe a 'pluriverse' – a multi-universe – onto the very heartland of Sharjah Art Foundation, without losing sight, however, of its nuanced cultural diversity. Forging bridges between East, West, North and South, and

their different cultures in a globalised world, Sedira remains constantly fascinated by the notion of movement and the question of origin – issues that belong to her. She

thereby invites both the spectator and the reader not only to reconsider the theme of

geographical or cultural uprooting, but also to examine it historically, through varied

modes of narration that function as envelopes of memory, tied to social, economic and political dimensions.

Written by internationally renowned authors, the critical essays brought together for this publication serve as theoretical markers within the artistic landscape.

Working between Paris, Tehran and London, Morad Montazami¹ travels and plays with allegories that he allies to powerful metaphors, both oceanic and territorial. Demonstrating his social and political engagement, he presents an interpretative framework that is at once critical and historical. He examines not just Sedira's oeuvre, but also her statements, whilst including her most recent creations, those commissioned for Sedira's solo exhibition at Sharjah Art Foundation, contextualising

them alongside globalisation with great contemporary relevance and incisiveness. Through metaphorical amplification, he achieves a sublimation of the artist's work,

both in absentia and in praesentia, giving it a real, quasi-topographical presence, thus

mirroring the testing experience of the Mediterranean territories.

Curator and Sharjah Art Foundation president, HAQ presents...

Glenn Lowry gives an account, with subtlety, of Sedira's artistic development, in order not only to make sense of the different worlds brought together by the artist, but also to give an account of their common features.

1 The writers are listed in order of appearance in this publication

He provides us with an essay – divided into three sections: Her Story, French Colonialism and Mobility and ‘Global Trade’ – in which he articulates the different phases in the artist’s work.

Theoretician and curator Marie Muracciole, who is based in Beirut and Paris, presents a deepened examination of the artist’s moving images through space , and curator Marie Muracciole, who is based in Beirut and Paris, presents a deepened examination of the artist’s moving images through psychoanalytic, anthropological and historical lenses. Her analysis of these images

reveals the drives, emotions and perceptions of belief through the medium of video.

Images and language are decrypted in a style both commanding and profound. Her

reading of the works is moving and connects the reader ‘to life itself’, to the work and

to Sedira’s perceptions.

To construct, deconstruct, dismantle, assemble, archive; to select currents of time; to

produce a stratification of untidy and competing meanings: such actions transform

Sedira’s works into a celestial atlas constituted by the fragments and dreams of our

interconnected world. Through resemblance, ‘correspondence’ or opposition, the polyphony of media generates, in turn, a multiplication – or possibilities of multiplication – along with narrations that inscribe themselves precisely in this publication. In the words of French poet Stéphane Mallarmé, ‘nothing will have taken place other than the place, except perhaps a constellation’.¹

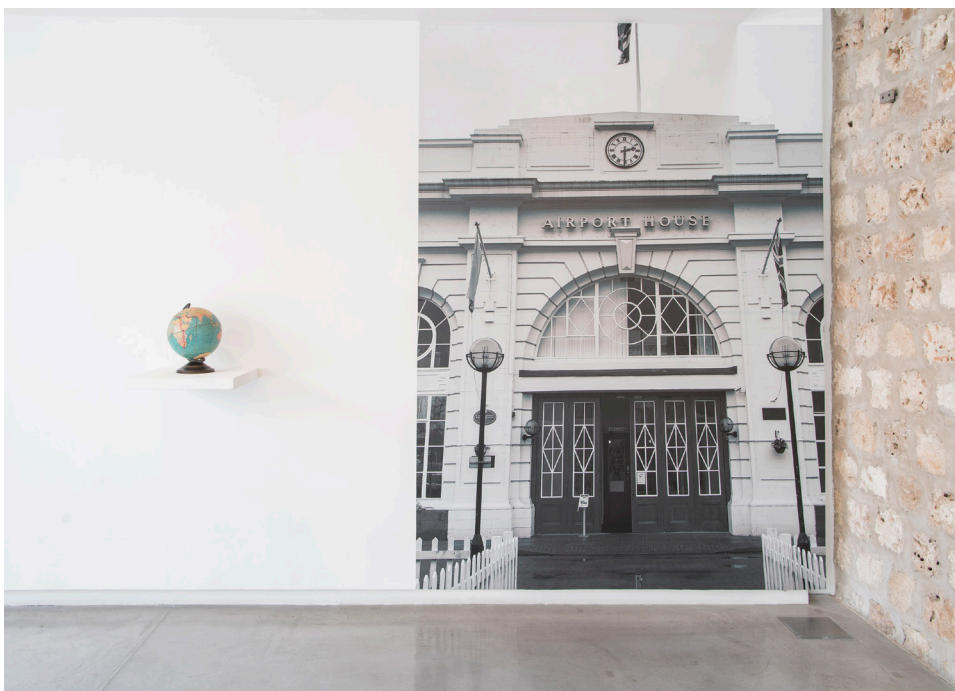
Sarah Zürcher

¹ Stéphane Mallarmé, *Collected Poems*, Oxford World’s Classics, transl. E.H. and A.M. Blackmore (Oxford : Oxford University Press, 2006), 178–81

Zineb Sedira
Laughter in Hell, 2018
Photography, books; cartoon by Maz
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris



Zineb Sedira
Air Affairs, 2018
Installation on wall
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris,
and The Third Line, Dubai



Zineb Sedira
Air Affairs, 2018
Installation of customised 1930s globe
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris,
and The Third Line, Dubai



Zineb Sedira
Air Affairs, 2018
Installation of various notes on 1930s world map
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris,
and The Third Line, Dubai



Zineb Sedira
Air Affairs, 2018
Installation and detail of vitrine
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris,
and The Third Line, Dubai



Zineb Sedira
Air Affairs, 2018
Installation and detail of vitrine
Dimensions variable
Commissioned by Sharjah Art Foundation
Installation view: SAF Art Spaces, Sharjah, 2018
© Zineb Sedira
Courtesy of kamel mennour, Paris,
and The Third Line, Dubai



L'ÉCRITURE DES LIGNES

La terre est le principal sujet de Zineb Sedira : la terre comme territoire, comme habitat, comme parcelle du monde. L'artiste y cherche une source d'inspiration pour comprendre la relation des hommes à leur milieu. Elle propose, avec cette exposition, de considérer la place de l'individu au sein du monde en interrogeant le sens de ses pratiques. Elle invite, ainsi, à repenser, en termes heideggériens, notre « être-au-monde ». Cette réflexion/proposition rencontre aussi la préoccupation grandissante des historiens, anthropologues, géographes et archéologues : comment traduire la relation que telle ou telle société, ou fragment de société, entretient avec le monde, avec la nature, avec son environnement, et par conséquent avec son temps, son passé, son histoire ? Et comment considérer les systèmes de représentations qui en émanent ? Peut-on penser des territoires qui ne soient pas des paysages, des paysages qui ne constituent pas des territoires ? Cette exposition explore cette dialectique, en interrogeant la manière dont une société peut matérialiser ses territoires. Pour ce faire, l'artiste s'appuie sur les rapports qu'entretiennent deux sociétés au monde qui les entoure : la Laponie et l'Algérie. En Laponie, sur les bords du fleuve Torne, l'artiste traduit en images la puissance blanche et sauvage de ces territoires hantés par les mythologies et les contes. En Algérie, dans l'intimité des terres familiales, elle évoque, sous la surface paisible des paysages photographiés, l'ambiguïté des jeux de représentations qui jonglent entre « intériorité » et « physicalité² ».

« Hic sunt leones », « Ici vivent les lions », écrivaient les Romains sur les terres inexplorées de leurs planisphères. Que devrait-on inscrire sur les cartes des territoires lointains et glacés de Laponie ? Les régions laponnes ont gardé un parfum de terra incognita. Davantage explorées que conquises, la rigueur du climat garantit dans une large mesure leur préservation. Elles constituent aujourd'hui l'un des derniers grands espaces sauvages d'Europe, lui-même, traversé par un long fleuve – Torne –. Ce fleuve, cette ligne intérieure, qui traverse la Laponie, séparant la Suède de la Finlande, est une ligne d'eau longue de 730 kilomètres, qui disparaît, en hiver, sous l'action du gel.

À l'écoute de ces immensités glacées et de ses mystères, Zineb Sedira cherche à découvrir les échos de ce monde, les beautés sourdes de ces paysages. Elle propose des rêveries pétrifiantes. Elle donne naissance à des images fugitives des eaux gelées, claires et brillantes, mais aussi, des profondeurs obscures où gisent fantasmes et projections imaginaires. Pour y parvenir, l'artiste s'appuie sur des points de vue à plusieurs échelles, du microscopique au macroscopique, prenant en compte toute la richesse de ces espaces cachés. Avec ses images, Zineb Sedira semble créer une correspondance avec le ciel ; certains détails sont comme des étoiles générant de nouvelles constellations. Il émane de cet arrière-plan un sentiment de totalité cosmique. Ainsi, ces formes – ces solitudes glacées – incitent-elles à repenser l'équilibre entre ciel et terre, eau et ciel, terre et eau, terre et individu. Par leur poétique, elles sont autant de découvertes du monde et de soi.

De cette expérience riche et variée, Zineb Sedira propose une relation qui serait en symbiose avec le monde ; une symbiose qui ne veut pas dire fusion ou disparition. Car il s'agit d'y trouver les ressources pour repenser notre rapport à la nature dans lequel nous ne serions ni séparés d'elle, ni unis à elle, mais en charge d'elle.

Avec ce travail, l'artiste s'interroge sur le tout de notre existence. Il ne s'agit pas pour Zineb Sedira de délimiter une frontière nette entre l'Homme et son environnement. Les deux sont inextricablement entrelacés. Elle souligne ainsi la diversité et la subjectivité des regards portés sur la représentation et l'expérience d'un territoire. Ignorante de l'infiniment grand et de l'infiniment petit, la perception du monde est décrite, chez Zineb Sedira, à l'échelle d'un groupe, d'un individu. Quels sont les enjeux, les contraintes et les limites de la représentation d'un territoire ou d'une propriété ? Comment esquisser la forme géographique d'une terre ? Face à ce questionnement, Zineb Sedira prend conscience de la fragilité de ses représentations, accompagnée de la crainte de perdre son père, témoin d'un patrimoine culturel et oral en voie de disparition. Elle cherche ainsi à traduire le rôle de cette mémoire, à la fois, individuelle et collective, dans le tracé d'un territoire en considérant l'exemple de son père en Algérie. Filmant son père arpenter ses terres, Zineb Sedira questionne, chemin faisant, les formes et représentations d'un territoire. Est-il légitime de vouloir définir les limites d'un territoire, ou cela revient-il à les sortir du seul domaine où elles s'épanouissent : l'intériorité de celui qui les énonce, en l'occurrence, ici, son père ? Et dans ce cas, comment, de façon respectueuse, cartographier la notion de territoire ?

Or, tout effort de spatialisation est, pour son père, à la fois mental et physique. C'est en marchant que son père trace, mentalement et physiquement, ses terres. L'expérience joue donc un rôle fondamental dans le tracé d'un territoire. Zineb Sedira joue de cette ligne de partage entre « intériorité » - appréhension mentale du monde - et « physicalité » - matérialisation physique d'un territoire. Or, la notion de territoire n'est-elle pas indissociable de l'expérience du corps² ? Corps et territoire - deux notions hétérogènes - semblent, ici, avec l'expérience de son père, consubstantiels à la représentation d'une terre. Il émane de cette attitude une perception du territoire qui est à la fois précis et vaporeux. Photographiée ou filmée, cette terre qui n'est ni sublime ni pittoresque est confrontée, dans l'espace d'exposition, à la typologie mise en œuvre par les géographes et urbanistes, qui fixe les limites et contours, d'un territoire, selon des formes géométriques précises. Ainsi, l'artiste déplace-t-elle les clivages entre sociétés, entre cultures, entre régions du monde, en cherchant, à comprendre la pensée de l'un et l'autre, de la comprendre sans l'adopter pour autant. D'une terre à l'autre, d'un monde à l'autre, elle cesse d'expliquer pour se mettre à l'écoute, en plaçant la terre dans une position de sujet, en assumant le risque de reconsidérer ses limites et ses formes, évoquant, par là-même, les dispositions d'un être à considérer son environnement.

Mouna Mekouar

L'ÉCRITURE DES LIGNES

Earth is Zineb Sedira's main subject: earth as territory, as habitat, as a part of the world. This is where she looks for inspiration to help her understand the relationship between humans and their environment. For this exhibition she has been considering the place of the individual in the midst of the world by interrogating the meaning of an individual's practices, inviting us to reconsider, in Heideggerian terms, our 'being-in-the-world'. This reflection/proposition echoes a growing interest among historians, anthropologists, geographers, and archaeologists in the means of translating the relationship that this or that society, or fragment of a society, has to the world, nature, its environment, and consequently to its time, past, and history. From this comes the question of how to consider the systems of representation that flow from this relationship. Is it possible to think of territories that are not landscapes, landscapes that do not constitute territories?

The current exhibition explores this dialectic by interrogating the way in which a society can materialise its territories. For this, Sedira looks at two societies and the relationships they have to their surrounding worlds: Lapland and Algeria. In Lapland, on the banks of the Tornio River, the artist has translated into images the wild, white power of these territories haunted by myths and fables. In Algeria, in the intimacy of family holdings, she evokes beneath the peaceful surface of the photographed landscapes the ambiguity inherent in the way representation revolves between 'interiority' and 'physicality'.

'Hic sunt leones'—'Here live lions'—wrote the Ancient Romans on the unexplored regions of their planispheres. What should one inscribe on the maps of the distant, icy territories of Lapland? The territories of Lapland have preserved an air of terra incognita. More explored than conquered, the harshness of the climate has to a large extent guaranteed their preservation. Today they constitute one of the last large stretches of wilderness in Europe, traversed by the long Tornio River. This river, this interior line cutting across Lapland and separating Sweden from Finland, is a line of water 730 kilometres long that disappears under ice in the winter.

As she listens to these mysteries and frozen immensities, Zineb Sedira is attempting to discover the echoes of this world, the mute beauties of these landscapes. She offers up petrifying dreams. She gives birth to fugitive images of frozen, clear, brilliant waters, but also dark depths where fantasies and imaginary projections lurk. To get there, she uses points of view situated at different levels, from the microscopic to the macroscopic, taking into account all the wealth of these hidden spaces. With these images Zineb Sedira appears to create a correspondence with the heavens. Certain details are like stars generating new constellations. A feeling of cosmic totality emanates from this deep background she has exposed, and as a result these forms—these frozen solitudes—encourage us to reconsider the balance between the heavens and the earth, water and sky, earth and water, earth and individual. By way of their poetics they become so many discoveries of the world and of the self.

From out of this rich and varied experience Zineb Sedira suggests a relationship that would be in symbiosis with the world, a symbiosis that involves neither fusion nor disappearance. Instead, it is a question of finding resources in the world for rethinking our relationship with nature, a relationship in which we would be neither separated nor united with it, but taking care of it.

With this work, Sedira is asking herself about the whole of our existence. For her it is not a question of demarcating a border between humans and their environment. The two are inextricably interwoven. Accordingly, she highlights the diversity and the subjectivity of the different gazes brought to bear on the representation and the experience of a territory. Blind to both the infinitely large and the infinitely small, the perception of the world she describes takes place on the group and individual level. What stakes, what constraints, what limits are involved in the representation of a territory or a property? How does one outline the geographical form of the land? Faced with such questions, Zineb Sedira becomes aware of the fragility of her representations, together with the fear of losing her father, witness to a cultural and oral heritage on the point of disappearing. With this instance of her father in Algeria in mind, she has looked at how to translate the role of such a memory, at once individual and collective, alive in the lineaments of a territory. Filming her father walking over his property, Zineb Sedira questions as she goes a territory's different forms of representation. Is it legitimate to want to define the limits of a territory, or does this amount to removing them from the only domain where they can become fulfilled: the interiority of the one who expresses them, in this case her father? And if this is the case, how, in a respectful way, to map the notion of territory?

Every effort of spatialisation is, for her father, at once mental and physical. Walking, her father traces out his land both mentally and physically. Experience plays a fundamental role in the tracing of a territory. Zineb Sedira plays with this divide between 'interiority'—the mental apprehension of the world—and 'physicality'—the physical materialisation of a territory. Is not the notion of territory inseparable from the experience of the body? The two heterogeneous notions of body and territory seem here, in the experience of her father, consubstantial with the representation of land. A perception of territory at once precise and hazy emanates from such a standpoint. In the space of the exhibition this neither picturesque nor sublime landscape, as it appears in both photographs and films, finds itself face to face with the typology deployed by geographers and urban planners, which fixes the limits and contours of a territory following precise geometric forms. In this way Sedira displaces the divisions between societies, between cultures, between regions of the world. Hers is an attempt to understand the thought proper to each of them, to understand it without adopting it. From one land to another, from one world to another, she stops explaining so that she can listen. She places the earth itself in a subject position, risking a reconsideration of its forms and limits, evoking, in this very risk, the different ways a being can consider her environment.

– Mouna Mekouar

Zineb Sedira

Vue de l'exposition / View of the exhibition « L'Écriture des lignes », kamel mennour (47, rue Saint-André des Arts), Paris, 2016

Commissariat / Curated by Mouna Mekouar

© Zineb Sedira

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

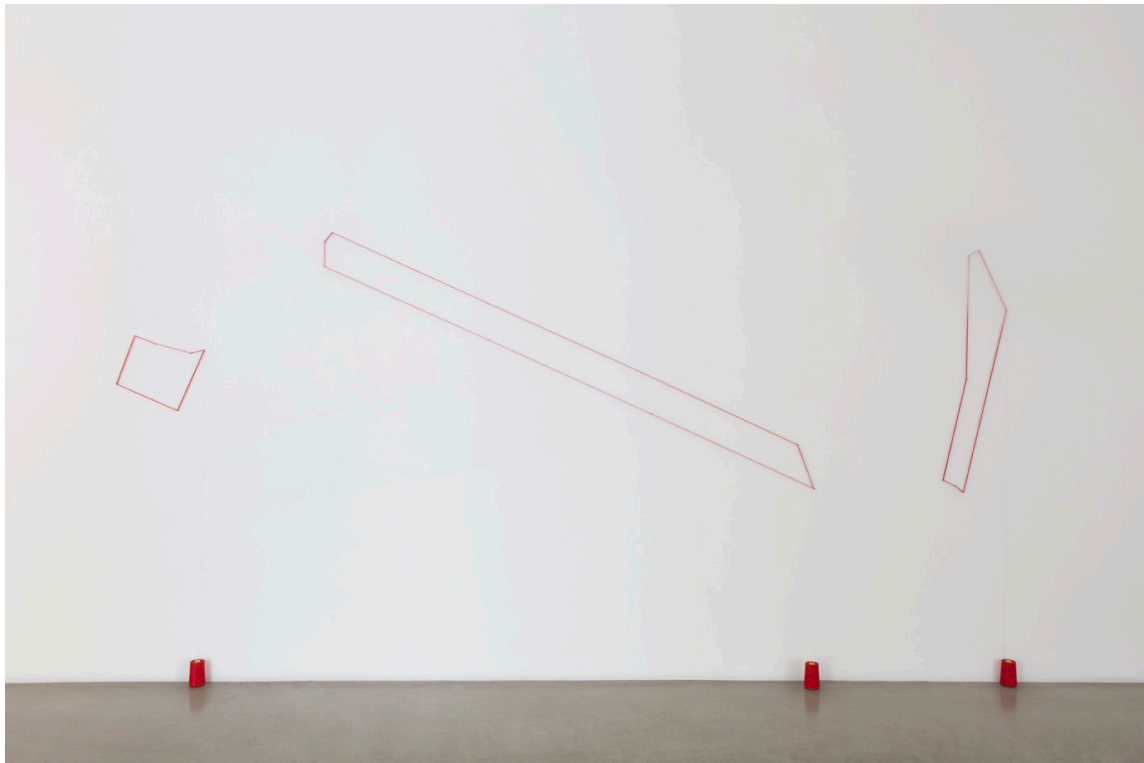
Vue de l'exposition / View of the exhibition « L'Écriture des lignes », kamel mennour (47, rue Saint-André des Arts), Paris, 2016

Commissariat / Curated by Mouna Mekouar

© Zineb Sedira

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

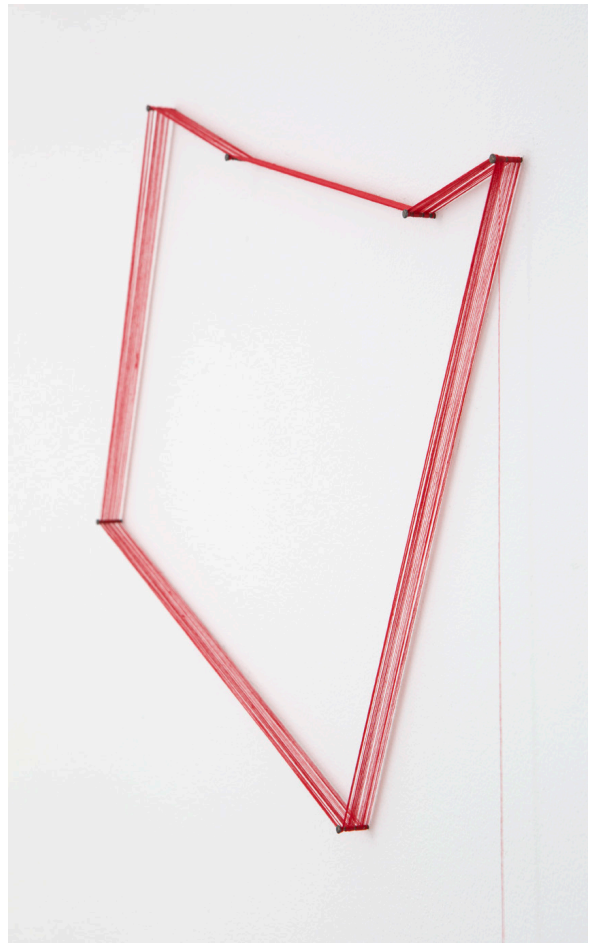
Vue de l'exposition / View of the exhibition « L'Écriture des lignes », kamel mennour (47, rue Saint-André des Arts), Paris, 2016

Commissariat / Curated by Mouna Mekouar

© Zineb Sedira

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



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Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



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Commissariat / Curated by Mouna Mekouar

© Zineb Sedira

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Les terres de mon père, 2016

Installation view

Two screens video installation with sound

Part 1: projection 6 minutes

Part 2: monitor 8 minutes

16:9 format

Commissioned by the MuCEM, Marseilles, France for the exhibition Made in Algeria: généalogie d'un territoire. Photographies couleur sous Diassec, caissons lumineux et papier peint mural / C-prints under diasecs, light boxes and wall paper

Vue de l'installation / Installation view, Made in Algeria 2016, MUCEM, Marseille, France

Photo Zineb Sedira

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Les terres de mon père, 2016

Stills from the video

Commissioned by the MuCEM, Marseilles, France for the exhibition Made in Algeria: généalogie d'un territoire. Photographies couleur sous Diassec, caissons lumineux et papier peint mural / C-prints under diasecs, light boxes and wall paper

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Escales

Lors de son travail sur Mohammed (et Safia) Kouaci, photographe injustement méconnu de la guerre d'Algérie, Zineb Sedira s'est déclarée « gardienne d'images » (2010) ; c'est-à-dire elle-même ou les témoins et les conteurs rencontrés sur sa route odysséenne. Une gardienne d'images mais aussi une monteuse de subjectivités, dont le parcours s'inscrit entre Algérie, France, et Angleterre – entre retour introspectif et distance autocritique.

Les œuvres telles que *Mother Tongue* (2002), *Mother, Father and I* (2003) ou *Retelling Histories: My Mother Told me* (2003) ont joué un rôle d'éclaireur pour une prise de conscience collective sur l'héritage de la guerre d'Algérie et ses rémanences dans le présent. Mais elles ont de même éclairé la réception française des « cultural studies », ses enjeux politiques et esthétiques : redonner la parole, refaire le lien, revisiter l'histoire deviennent les fondements actifs d'un art de l'enquête et d'une poétique du déplacement, où Zineb Sedira puise à la source.

Du port d'Alger, à Marseille en passant par les côtes de Mauritanie, les voyages en mer de Zineb Sedira ont généré des œuvres clés telles que *Saphir* (2006), *MiddleSea* (2008) ou *Floating Coffins* (2009). Elles nous donnent à côtoyer ces ombres errantes qui se cherchent un passé ou un avenir, d'une rive à l'autre, d'une embarcation à une autre ; et toujours la Méditerranée comme horizon politique procédant par errance, fugue et escales. La mer, source de toutes les interconnexions, y compris avec une constellation d'artistes internationaux tels que Allan Sekula, Tacita Dean, Otolith collective. Ce fut également pour l'artiste l'occasion de porter l'art de la multi-projection ou du « cinéma d'installation » à une amplitude et une justesse rarement atteintes. Zineb Sedira est une artiste du dispositif, qui jusqu'à aujourd'hui n'a jamais cédé du terrain à l'exploitation des clichés ou à l'esthétisation de l'intime, dans sa manière d'exposer – et de s'exposer – à l'Autre. Le corps à corps du témoin et de l'archive est à la mesure de celui qui anime le spectateur et l'œuvre.

Une première boucle semble prendre forme, lorsque entre 2011 et 2012, en vertu de deux travaux récents, *The Life of a Lighthouse Keeper* (*Lighthouse in the Sea of Time*) et *Transmettre en abyme*, les ombres errantes croisent les vagues revenantes et les archives de l'histoire coloniale rencontrent les archives de la mer. Zineb Sedira appartient en réalité à une tradition hybride : celle des arpenteurs de l'image photographique, des collectionneurs de traces autobiographiques, des écrivains-voyageurs à la préhistoire de l'écriture documentaire, une écriture libérée de toute fonction terrestre par le retour inexorable à la mer – territoire des possibles comme des crises économiques et humanitaires.

Les nombreuses collections publiques et expositions diverses, où ses œuvres sont présentées, d'Europe aux États-Unis, et de la Méditerranée au Golfe persique, perpétuent chaque jour les escales de l'artiste.

Sa poétique du temps suspendu et des images-fantômes se donne écho dans les promesses de toute une génération d'artistes pour qui elle a d'ores et déjà ouvert la voie. La gardienne d'images qui revendique les valeurs artistiques du témoignage et de la transmission – qu'elle affirme d'autant plus en créant la résidence d'artistes algéroise aria en 2012 – ne nous a pas seulement ouvert la porte d'un monde aux frontières fluides, elle a également éveillé notre capacité d'habiter les frontières, de les relire, de leur survivre.

Morad Montazami

Stopovers

During Zineb Sedira's work on Mohammed (and Safia) Kouaci, an unjustly little known photographer of the Algerian war, she declared herself a "guardian of images" (2010); that is to say, herself or the witnesses and storytellers encountered along the odyssey-like road she has travelled. A guardian of images but also an editor of subjectivities, who has journeyed between Algeria, France and England between introspective return and self-critical distance.

Works such as Mother Tongue (2002), Mother, Father and I (2003) or Retelling Histories: My Mother Told me (2003) have played a pathfinding role in the collective awareness and understanding of the heritage of the Algerian war and its endurance in the present. But likewise, they have enlightened the French acceptance of "cultural studies" with its political and aesthetic challenges: giving back the chance to speak, recreating the link and revisiting history become the active founding principles of an art of inquiry and the poetic of displacement, where Zineb Sedira draws from the source.

From the ports of Algiers to Marseilles via the Mauritanian coast, Zineb Sedira's sea journeys have produced key works such as Saphir (2006), MiddleSea (2008) or Floating Coffins (2009). They allow us to rub shoulders with wandering shadows looking for a past or a future, from one shoreline to another, from one craft to another; and always the Mediterranean like a political horizon somewhere between vagabondage, escapade and stopover. The sea is the source of every interconnection, including a constellation of international artists such as Allan Sekula, Tacita Dean and Otolith collective. For the artist, this was also the occasion for giving the art of multi-projection or the "cinema of installation" the kind of amplitude and exactitude that is rarely attained. Zineb Sedira is an artist of apparatus who, to this day, has never given ground to the exploitation of stereotypes or to the aestheticizing of the intimate in her manner of exposing—and exposing herself—to the Other. The hand-to-hand between the witness and the archive measures up to the one animating the spectator and the work.

A first loop seems to take shape when, between 2011 and 2012 on the strength of two recent works, The Life of a Lighthouse Keeper (Lighthouse in the Sea of Time) and Transmettre en abyme, the wandering shadows cross the returning waves and the archives of colonial history encounter the archives of the sea. In reality, Zineb Sedira belongs to a hybrid tradition of the Surveyors of the photographic image, those collectors of autobiographical traces, writers-travellers to the prehistory of documentary writing; writing freed of any earthly function by the inexorable return of the sea — that territory of the foreseeable as well as economic and humanitarian crises.

The numerous public collections and various exhibitions where her works are shown from Europe to the United States, from the Mediterranean to the Persian Gulf, perpetuate the artist's stopovers day after day. Her poetic rendition of suspended time and ghost-images are echoed in the promises of an entire generation of artists for whom she has already opened the way. The Guardian of images who asserts the artistic values of testimony and transmission—that she has asserted even more so by creating the Algiers aria artists' residence in 2012—has not only opened the door to a world with fluid frontiers but has also awakened our capacity to occupy them, to revisit those frontiers and to survive them.

Morad Montazami

Zineb Sedira

Down by the River, 2015

Photographies couleur sous Diassec, caissons lumineux et papier peint mural / C-prints under diasecs, light boxes and wall paper

Dimensions variables / Variable dimensions

Vue de l'installation / Installation view, Prix Marcel Duchamp 2015, Fiac - Grand Palais, Paris

© Zineb Sedira

Photo. Archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Down by the River, 2015

Photographie couleur sous Diassec, caissons lumineux et papier peint mural / C-print
under diasecs, light box and wall paper

© Zineb Sedira

Photo. Archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Down by the River, 2015

Photographies couleur sous Diassec, caissons lumineux et papier peint mural / C-prints under diasecs, light boxes and wall paper

Dimensions variables / Variable dimensions

Vue de l'installation / Installation view, Prix Marcel Duchamp 2015, Fiac - Grand Palais, Paris

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Down by the River, 2015

Photographie couleur sous Diassec, caissons lumineux et papier peint mural / C-print
under diasecs, light box and wall paper

© Zineb Sedira

Photo. Archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Down by the River, 2015

Photographie couleur sous Diassec, caissons lumineux et papier peint mural / C-print
under diasecs, light box and wall paper

© Zineb Sedira

Photo. Archives kamel mennour

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Guiding Light, 2014

Still

Projection video (couleur, son) / Video projection (color, sound) 6 min

6 min

Format 16/9

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Haunted House 2006-2014, 2014

Photographie couleur / Color print

131 x 95 cm

série de 5 photos

© Zineb Sedira

© A. S. (pour les photographies d'archives) / © A. S. (for the archival images)

Courtesy the artist and kamel mennour, Paris





Exterior view of the ruins of the Villa of the Papyri in Herculaneum

Exterior view of the ruins of the Villa of the Papyri in Herculaneum

The Villa of the Papyri is a large, multi-story villa located in Herculaneum, Italy. It is one of the best-preserved villas from the Roman period. The villa is built on a hill overlooking the sea. It features a prominent tower with a semi-circular archway. The villa is surrounded by a large garden with many trees. The villa is believed to have been built by a wealthy Roman family. It was destroyed by the eruption of Mount Vesuvius in 79 AD.



Interior view of the ruins of the Villa of the Papyri in Herculaneum

Interior view of the ruins of the Villa of the Papyri in Herculaneum

The interior of the Villa of the Papyri shows the remains of the villa's structure. The floor is made of wood and is in a state of collapse. The walls are made of stone and are also in a state of collapse. The columns are made of stone and are also in a state of collapse. The interior of the villa is filled with debris and rubble. The villa is believed to have been a luxurious residence for a wealthy Roman family. It was destroyed by the eruption of Mount Vesuvius in 79 AD.

Zineb Sedira

Sugar Surfaces V, 2013

C-Type numérique / Digital C-Type

144 x 180 cm

Commande de Marseille Provence 2013, Capitale européenne de la culture et du Port de Marseille / Commissioned by Marseille Provence 2013, European Capital of Culture and the Port of Marseille

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Sugar Silo I, 2014

Diptyque / Diptych

C-Type

160 x 200 cm chaque / each

Commande de Marseille Provence 2013, Capitale européenne de la culture et du Port de Marseille / Commissioned by Marseille Provence 2013, European Capital of Culture and the Port of Marseille

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Sugar Silo II, 2014

Diptyque / Diptych

C-Type

160 x 200 cm chaque / each

Commande de Marseille Provence 2013, Capitale européenne de la culture et du Port de Marseille / Commissioned by Marseille Provence 2013, European Capital of Culture and the Port of Marseille

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Transmettre en abyme, 2012 – Still

Installation video. 3 écrans (noir et blanc, couleur, son) / Video installation. 3 screens (black and white, color, sound)

Partie I : écran simple ; 18 min ; format 16/9 / Part I: single screen; 18 min; 16:9 format

Partie II : double écran ; 15 min ; format 16/9 / Part II: double screen; 15 min; 16:9 format

Commande de Marseille Provence 2013, Capitale européenne de la culture et du Port de Marseille
/ Commissioned by Marseille Provence 2013, European Capital of Culture and the Port of Marseille

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Registre du phare, 2011

C-prints

54.5 x 37 cm chq.

Vue de l'exposition "Beneath The Sea", kamel mennour, Paris, 2011

© Zineb Sedira Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Registre du phare, 2011

Janvier 1961 – Février 1961, 2011

Installation. 6 impressions numériques sur papier Hahnemühle FineArt, encadrées /

Installation. 6 digital prints on Hahnemühle FineArt media paper, framed

37 x 54,5 cm chaque

Vue de l'exposition / View of the exhibition « Beneath the Surface », kamel mennour, Paris, 2011

© Zineb Sedira -

© Photo. Fabrice Seixas - Courtesy the artist and kamel mennour, Paris



Janvier 1961											
DATES		HEURES		OBSERVATIONS DE L'ÉTAT		OBSERVATIONS DE L'ÉTAT		OBSERVATIONS DE L'ÉTAT		OBSERVATIONS DE L'ÉTAT	
1. 2	16. 15	6. 10	7. 100	Mehleb.	en code le 1 ^{er} janvier 61	118. 11	6. 50	Chougui	en code le 1 ^{er} février 61	4. 10	4. 20
2. 3	"	"	7. 100	Kaci	"	118. 11	6. 50	Duccland	"	"	"
3. 4	"	"	7. 100	Mehleb.	can. phare. 232. 500	118. 11	6. 50	Chougui	can. phare. 198. 100	"	"
4. 5	"	"	7. 100	Chougui	can. lumière. 138. 500	118. 11	6. 50	Duccland	can. lumière. 168. 500	"	"
5. 6	16. 50	"	7. 100	Mehleb.	can. trigonom. 158. 500	118. 11	6. 50	Duccland	can. trigonom. 158. 500	"	"
6. 7	"	"	7. 100	Mehleb.	can. cuisine. 158. 500	118. 11	6. 50	Duccland	can. cuisine. 158. 500	"	"
7. 8	"	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"
8. 9	"	"	7. 100	Mehleb.	can. totale.	118. 11	6. 50	Duccland	"	"	"
9. 10	"	"	7. 100	Duccland	314. 800	118. 11	6. 50	Duccland	cong. totale.	"	"
10. 11	16. 55	"	7. 100	Mehleb.	can. lampe. 118. 500	118. 11	6. 50	Duccland	"	"	"
11. 12	"	"	7. 100	Duccland	le 14. 250. 68. 500	118. 11	6. 50	Duccland	"	"	"
12. 13	"	"	7. 100	Mehleb.	"	118. 11	6. 50	Duccland	"	"	"
13. 14	"	"	7. 100	Duccland	100. cance.	118. 11	6. 50	Duccland	"	"	"
14. 15	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
15. 16	"	"	7. 100	Duccland	Phare en très bon	118. 11	6. 50	Duccland	"	"	"
16. 17	16. 00	"	7. 100	Bouffant	état de marche	118. 11	6. 50	Duccland	"	"	"
17. 18	"	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"
18. 19	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
19. 20	"	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"
20. 21	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
21. 22	16. 05	"	7. 100	Kaci	le gardien. chif	118. 11	6. 50	Duccland	"	"	"
22. 23	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
23. 24	"	"	7. 100	Kaci	"	118. 11	6. 50	Duccland	"	"	"
24. 25	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
25. 26	"	"	7. 100	Chougui	"	118. 11	6. 50	Duccland	"	"	"
26. 27	"	"	7. 100	Bouffant	"	118. 11	6. 50	Duccland	"	"	"
27. 28	16. 10	"	7. 100	Chougui	"	118. 11	6. 50	Duccland	"	"	"
28. 29	"	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"
29. 30	"	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"
30. 31	"	"	7. 100	Chougui	"	118. 11	6. 50	Duccland	"	"	"
31. 1	16. 15	"	7. 100	Duccland	"	118. 11	6. 50	Duccland	"	"	"



Krimo (Karim Ourtemach)
Lighthouse keeper since 2005



I will never move out from the Cap Sigli's lighthouse.

Zineb Sedira

Lighthouse in the Sea of Time - Partie III : La Montée..., 2011

Film super 16 mm ; format 16/9 ; 12 min 32 s

Vue de l'exposition "Beneath The Sea", kamel mennour, Paris, 2011

Commande de la Triennale de Folkestone

© Zineb Sedira Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Lighthouse in the Sea of Time - Partie III: A Museum of Traces, 2011
Stills

Film super 16 mm ; format 16/9 ; 12 min 32 s

Commande de la Triennale de Folkestone

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Lighthouse in the Sea of Time, 2011

Partie I, Partie II, Partie III : Installation vidéo de 6 écrans

Films HD et super 16 mm Format 16/9

Bande-son réalisée par Mikhail Karikis

Commande de la Triennale de Folkestone

Vues de l'exposition « A Million Miles from Home », Triennale de Folkestone, Royaume-Uni, 2011

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Lighthouse in the Sea of Time - Partie I, 2011

Installation de quatre écrans

Film super 16 mm ; format 16/9 ; 16 min 53 s

Vue de l'exposition "Beneath The Sea", kamel mennour, Paris, 2011

Commande de la Triennale de Folkestone

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb Sedira
Cap Sigli 1905, 2011
C-print/Caisson Lumineux
120 x 80 cm
© Zineb Sedira
Courtesy the artist and kamel mennour, Paris



Zineb Sedira

Broken lens I, 2011

C-print

120 x 80 cm

Vue de l'exposition "Beneath The Sea", kamel mennour, Paris, 2011

© Zineb Sedira Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris



Zineb SEDIRA

Dead End, 2010

Installation :100 caissons lumineux and cables electric / Installation with 100 light boxes and electric cables

Dimensions variables / Various sizes (A0, A1, A2 & A3)

Vue de l'exposition «Told Untold Retold», Mathaf, Arab Museum of Modern Art, Doha, Qatar / View of the exhibition «Told Untold Retold», Mathaf, Arab Museum of Modern Art, Doha, Qatar

© Zineb Sedira Photo. William Martin

Courtesy the artist and Kamel Mennour, Paris



Zineb Sedira

Shattered carcasses, 2008

Installation

10 light boxes and electric cables / 10 caissons lumineux et câbles électriques

120x85 cm each / chq

Exhibition view / vue de l'exposition "Shipwreck : the Death of a Journey", kamel mennour, Paris

© Zineb Sedira Photo. Marc Damage

Couttesy the artist and kamel mennour, Paris



Zineb Sedira

Shattered carcasses, 2008

Installation

10 light boxes and electric cables / 10 caissons lumineux et câbles électriques

120x85 cm each / chq

Exhibition view / vue de l'exposition "Shipwreck : the Death of a Journey", kamel mennour, Paris

© Zineb Sedira Photo. Marc Damage

Coutesy the artist and kamel mennour, Paris



Zineb SEDIRA

Floating coffins, 2009

Installation

14 écrans LCD, 10 min chq. / 14 LCD screens, 10min each.

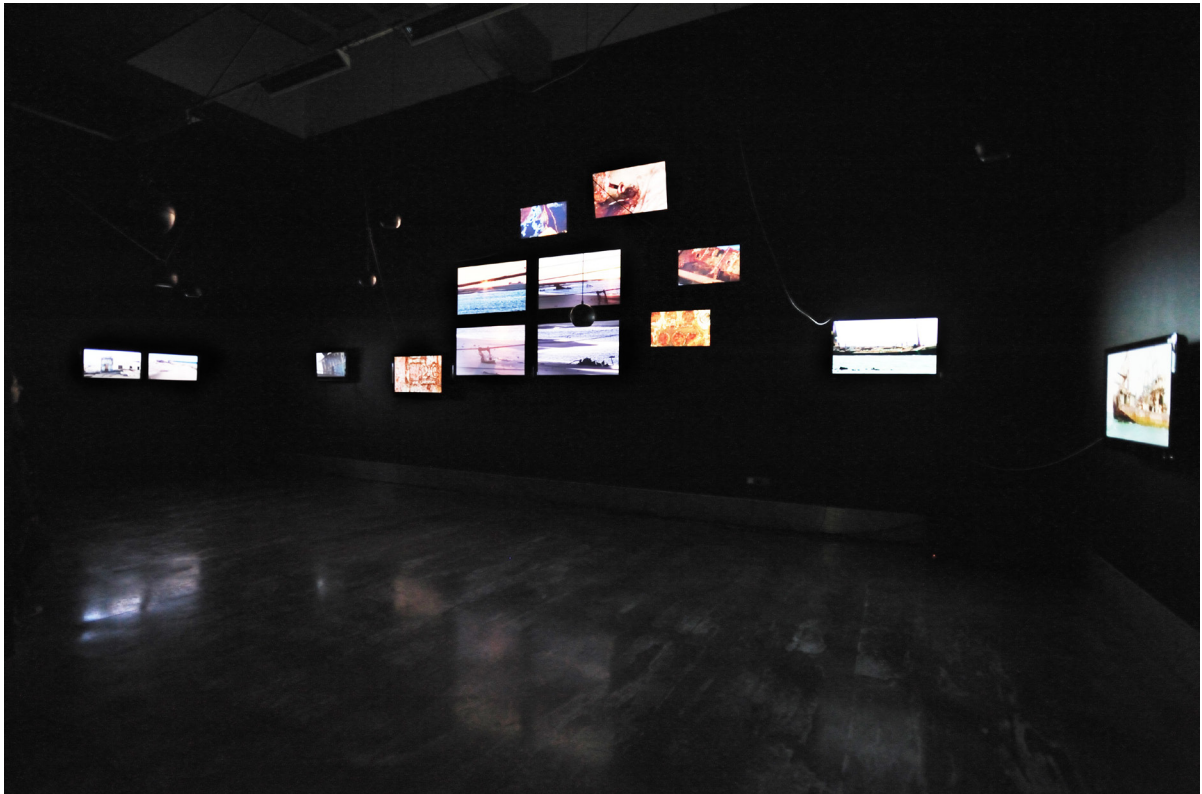
Vues de l'installation, New Art Exchange, Nottingham, UK /

Views of the installation, New Art Exchange, Nottingham, UK

Production : the New Art Exchange.

© Zineb Sedira

Courtesy the artist and kamel mennour, Paris



Zineb SEDIRA

The decline of a journey, 2009

Installation : 14 cadres numériques / 14 digital frames

Dimensions variables / Variables dimensions

Vue de l'exposition "10 printemps en automne", kamel mennour, Paris /

View of the exhibition "10 printemps en automne", kamel mennour, Paris

© Zineb Sedira

Courtesy the artist and Kamel Mennour, Paris



Zineb Sedira

Maritime Nonsense and Other Aquatic Tales, 2009

Triptych

C-prints mounted on aluminium

100 x 120 cm each

Produced and commissioned by Iniva – Institute of International Visual Arts, Rivington Place, London

View of the installation, Iniva – Institute of International Visual Arts, Rivington Place, London, 2009

© Zineb Sedira Photo. George Torode

Courtesy the artist and kamel mennour, Paris



Zineb SEDIRA
Middle Sea, 2008
Vidéo
16'9, 16 min
Copyright Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA

Vues de l'exposition "Shipwreck : The Death of a Journey", Kamel Mennour, Paris /
Views of the exhibition "Shipwreck : The Death of a Journey", Kamel Mennour, Paris
2008

Copyright Zineb Sedira Photo. Marc Damage
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA

Vues de l'exposition "Shipwreck : The Death of a Journey", Kamel Mennour, Paris /
Views of the exhibition "Shipwreck : The Death of a Journey", Kamel Mennour, Paris
2008

Copyright Zineb Sedira Photo. Marc Damage
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA

Gardiennes d'images, 2010

Triple projections vidéos sonores / Three screens video projections with sound

Part I: Double projection, 19 min, 16:9

Part II: Vidéo projection / Single projection, 30 min, 16:9

Vue de l'exposition «Gardiennes d'images», Palais de Tokyo, Paris

View of the exhibition «Gardiennes d'images», Palais de Tokyo, Paris

Production SAM Art Projects

© Zineb Sedira Photo. André Morin

Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
The lovers, 2008
C-print
120 x 100 cm
Copyright Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
The Death of a Journey IV, 2008
C-print
120 x 100 cm
Copyright Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Reusable space I, 2008
C-print
120 x 100 cm
Copyright Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Reusable space II, 2008
C-print
120 x 100 cm
Copyright Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
And the road goes on..., 2005
Video (8 min.)
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA

Saphir, 2006

Installation avec double vidéo-projection / Video installation with 2 projections

16' 9 - 18 min

© Zineb Sedira

Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Haunted House, 2006
C-prints
80 x 100 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Haunted House, 2006
C-prints
80 x 100 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Framing the View, 2006
C-print
70 x 60 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Framing the View, 2006
C-print
70 x 60 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Framing the View, 2006
C-print
70 x 60 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Escaping the Land, 2006
Triptyque / Triptych
C-print
102 x 33 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



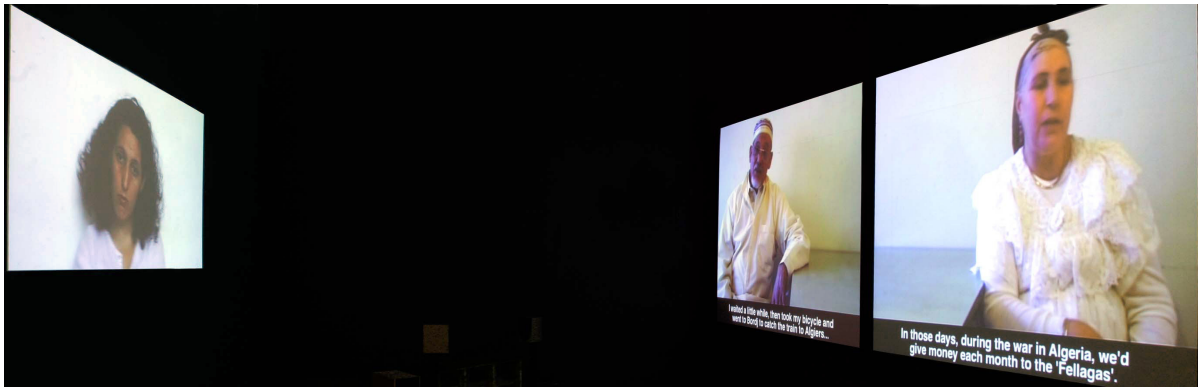
Zineb SEDIRA
Transitional Landscape, 2006
Diptyque / Diptych
C-print
154 x 50 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Mother, Daughter and I, 2003
Triptyque / Triptuch
C-prints contrecollés sur aluminium/ C-prints mounted on aluminium
120 x 120 cm & 90x 26 cm
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Mother, Father and I, 2003
3 Video-projections,
20 min Chq. vidéo / each video
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA

Mother Tongue, 2002

3 vidéos montrées sur écrans plasma / 3 video shown on plasma screens

5 min chq. vidéo / each video

© Zineb Sedira

Courtesy the artist and Kamel Mennour, Paris



Zineb SEDIRA
Don't do to her what you did to me, 1998/2001
Vidéo (9 min.)
© Zineb Sedira
Courtesy the artist and Kamel Mennour, Paris



kamel
mennour^٤

BIOGRAPHIE / BIOGRAPHY

ZINEB SEDIRA

Born in Paris in 1963. Lives in London and works between Algiers, Paris and London.

SOLO SHOWS

2022 (upcoming & ongoing)

“Zineb Sedira”, French Pavilion at the 59th Venice Biennale, Italy

“Zineb Sedira”, De La Warr Pavilion, Bexhill on Sea, UK

“Zineb Sedira”, Dallas Contemporary, USA

“Zineb Sedira”, Standing Here Wondering Which Way to Go”, Calouste Gulbenkian Museum, Lisbon, Portugal

2021

“Voice Over : Zineb Sedira”, SMOCA (Scottsdale Museum of Contemporary Art), USA

“Zineb Sedira: Standing Here Wondering Which Way to Go”, Bilmuseet, Umeå, Sweden

2019

“ Outside the Lines”, Galerie ART & ESSAI, Rennes, France

“Zineb Sedira”, @ NOW 5, National Galleries of Scotland, Edinburgh

“ Je suis né étranger / I am a Native Foreigner » , for Le Réservoir – Espace découverte du Canal du Midi, (organised by Les Abattoirs), France

“Zineb Sedira – A Brief Moment”, Jeu de Paume, Paris

“Zineb Sedira”, IVAM, The Institut Valencià d'Art Modern, Spain

2018

“ Of Words and Stone”, Beirut Art Center, Beyrouth, Lebanon

“ Air Affairs and Maritime NonSense”, Sharjah Art Foundation Art Spaces, Al Shuwaiheen, UAE.

“ Laughter in Hell”, kamel mennour, Paris, France

2017

“La Maison de ma mère”, Le liberté, Toulon, France.

“ Line of Flight”, Kulte Gallery & Editions, Rabat, Morocco.

2016

“L'écriture des lignes”, kamel mennour, Paris, France.

“Collecting Lines”, Art On the Underground (commission), London, UK

“ Now you see me – now you see me”, VCUQ Gallery, Virginia Commonwealth University, Doha Qatar.

2015

“Zineb Sedira : Present Tense”, Taymour Ghrane Gallery, New York City, USA.

“Sand of Times”, The Third Line, Dubai, United Arab Emirates.

2014

“Disenchanted Matters”, Plutschow & Felchlin, Zurich, Switzerland.

“Maritime Chronicles”, Galleria Riccardo Crespi, Milan, Italy.

2013

“Sweet Journeys”, Galerie La jetée, J1 Grand Port Maritime, Marseille, France.

“Lighthouse in the Sea of Time”, Blaffer Art Museum, University of Houston, Houston, USA.

“Récits maritimes: Entre terre et mer”, Selma Feriani Gallery, Tunis, Tunisia.

“The Voyage, or Three Years at Sea Part V: Zineb Sedira”, Charles H. Scott Gallery, Vancouver, Canada.

2011

“Beneath the surface”, kamel mennour, Paris, France.

2010

“Gardiennes d’images”, Palais de Tokyo, Paris, France.

“Les rêves n’ont pas de titres”, Musée d’Art Contemporain, MAC, Marseille, France.

“Under the Sky and Over the Sea”, BildMuseets, Umeå University, Umeå, Sweden.

“Under the Sky and Over the Sea”, Kunsthallen Nikolaj, Copenhagen, Denmark.

“MiddleSea”, Prefix Institute of Contemporary Art, Toronto, Canada.

“Zineb Sedira”, Musée National Pablo Picasso, La Guerre et la Paix, Vallauris, France.

“Invitation au Voyage”, Galerie Edouard-Manet, Gennevilliers, France.

2009

“Under the Sky and Over the Sea”, Pori Museum, Finland.

“Zineb Sedira: Seafaring”, John Hansard Gallery, University of Southampton, United Kingdom.

“MiddleSea as part of Forex”, at Michael Stevenson Gallery, Cape Town, South Africa.

“Zineb Sedira: Currents of Time”, Rivington Place, London, United Kingdom.

“Zineb Sedira: Floating Coffins”, New Art Exchange, Nottingham, United Kingdom.

2008

“Shipwreck: the death of a journey”, kamel mennour, Paris, France.

“MiddleSea, Wapping Project”, London, United Kingdom.

“Zineb Sedira”, Centre Culturel Français, Algiers, Algeria.

2007

“Videos by Zineb Sedira”, Centre d'Art Contemporain du Parvis, Pau, France.

“Saphir”, Temple Bar Gallery, Dublin, Ireland.

2006

“Saphir”, Photographers Gallery, London, United Kingdom (Catalogue).

“Transitional Landscape”, kamel mennour, Paris, France.

“Zineb Sedira”, Galerie Esma, Algiers, Centre Culturel Français, Oran and Constantine, Algeria.

2005

“Zineb Sedira”, OneTwenty Gallery, Gent, Belgium and at Fri-Art, Fribourg, Switzerland.

2004

“Zineb Sedira: Telling stories with differences”, Cornerhouse, Manchester, United Kingdom (Catalogue/DVD) Touring exhibition.

2003

“Zineb Sedira”, Galleria Sogospatty, Rome, Italy (Catalogue).

“Regard Croisé”, Arles, France.

2002

Biennial of Photography in Florence and Prato, Monograph, Dryphoto arte contemporanea, Prato, Italy (Catalogue).

Rencontres de la Photographie d’Arles 2002, 33e Édition, Arles, France (Catalogue).

GROUP SHOWS

2022 (ongoing & upcoming)

“L’Art d’apprendre. Une école des créateurs”, Centre Pompidou-Metz, Metz, France

“Zineb Sedira, Voice-Over”, SMOCA, Scottsdale, USA

“We Are History”, Terrace Rooms, Somerset House, London, UK

2021

“Alger, archipel des libertés ”, Centre-Val de Loire, Orléans, France

Deutsche Börse Photography Foundation Prize 2021, Eschborn, Frankfurt

Deutsche Börse Photography Foundation Prize 2021, The Photographers’ Gallery, London, UK

“Latifa Echakch, Zineb Sedira, Miroir du ciel”, Espace de l’Art Concret, Mouans-Sartoux, France

“Ce qui s’oublie et ce qui reste”, Africa2020, Musée national de l’histoire de l’immigration, Paris, France

2020

“Voyage Voyages ”, MUCEM, Marseille, France

“Politics in Art ”, MOCAP, Krakow, Poland

“Global(e) Resistance ”, Pompidou Centre, Permanent collections, Paris, France

“The Stomach and the Port”, Liverpool Biennial 2020, Open Eye Gallery, Liverpool

“Drapé ”, Musée des Beaux-Arts, Lyon, France

2019

“Like Sugar”, Tang Museum, Skidmore College

“Is This Tomorrow? ”, Whitechapel Gallery, London

“Climbing Through the Tide ”, B7L9 art artspace, Kamel Lazaar Foundation
“Sixty Years ” , Tate Britain, London
“Toi qui chemines il n’y a pas de chemin: Parcours autour d’artistes du Prix Marcel Duchamp ”, Red Brick Art Museum, Beijing and Minsheng Art Museum, Shanghai
“Ways of Seeing: Intersection between transits and migrations in the contemporary experience” , part of BIENALSUR at the National Museum of Decorative Art of Buenos Aires
“Migrating Worlds: The Art of the Moving Image in Britain « , Yale Center for British Art, New Haven, USA

2018

“Baya : Women of Algiers ”, Grey Art Gallery, New York University, USA
“Jaou 2018 ”, Kamel Lazaar Fondation, Tunis, Tunisia
MiddleSea, Documentary Film Festival, Palermo, Italy
Sahara: What is Written will Remain. The name of the art space, Gallerie delle Prigioni, Treviso, Italy
“Walls Have Ears: 400 Years of Change”, Aston Hall, Birmingham Museums, UK
“Persona Grata, Hostilité /Hospitalité”, Musée de l’histoire de l’immigration — MAC VAL

2017

“The Lotus in Spite of the Swamp”, Prospect.4, New Orleans' international art exhibition, USA
“Après”, a project by Eric Baudelaire, Galerie 3, Centre Pompidou, Paris
“On Moving Image/Sobre la imagen en movimiento”, as part of Bienalsur, CEC (Center of Contemporary Expressions) Rosario City, Argentina (catalogue)
Sticky Business – the temptation of sugar in Art, Stedelijk Museum Schiedam, Holland
“Being Rebellious. Women's”, Narratives in the Arab World, IVAM (Valencia Institute of Modern Art), Spain (catalogue)
“The Unfinished Conversation: Encoding/Decoding”, Stamps Gallery, University of Michigan, USA
“Between two rounds of fire, the exile of the sea: Arab Modern and Contemporary Works from the Barjeel Art Foundation”, American University Museum, Katzen Arts Center, Washington DC
“La Terre la plus contraire”, Fondation Fernet-Branca, Bâle, Switzerland.
“L’Orient aux deux visages”, Fondation Pierre Arnaud, Lens, Switzerland.
“Destinerrance”, Arteum, Châteauneuf-le-rouge, France.
“Voices, collection display at the Drum Gallery”, Tate modern, United Kingdom.
“Tous, des sang-mêlés”, MAC/VAL, Vitry-sur-Seine, France.
“Offshore : artists explore the sea”, Ferens Art Gallery and Hull Maritime Museum, Hull, United Kingdom.

2016

“Après Babel, traduire”, MuCEM, Marseille, France.
“VideoStudio : Meeting Points”, the Studio Museum in Harlem, New York, USA.

“Essentiel paysage”, Al Maaden Art Gallery, Centre d’art contemporain Africain, Marrakech, Morocco.

“Uncertain Sates”, Akademie der Künste, Berlin, Germany.

“Crosswords”, HANGR Centro de Investigação Artística, Lisboa, Portugal.

“The Unfinished Conversation: Encoding/Decoded”, Museu Coleção Berardo, Lisboa, Portugal.

“Barjeel Art Foundation Collection: Imperfect Chronology – Mapping the Contemporary II”, Whitechapel Gallery, London, United Kingdom.

“L’iris de Lucy, artistes africaines contemporaines”, Musée départemental d’art contemporain, Rochechouart, France.

“But a storm is blowing from paradise: Contemporary Art from the Middle East and North Africa”, Solomon R. Guggenheim, New York, USA.

“Horizons”, Plutschow Gallery, Zürich, Switzerland.

“We Refugees – On the Right to Have Rights”, Badischer Kunstverein, Karlsruhe, Germany.

“The Unfinished Conversation: Encoding/Decoded”, Museu Coleção Berardo, Lisboa, Portugal.

Panorama de la production vidéographique des artistes contemporains de l’Algérie et de sa diaspora 2001 – 2015, Dazibao, Montréal, Canada.

“Made in Algeria, généalogie d’un territoire”, Mucem, Marseille, France.

“Between Myth and Horror. The Mediterranean as Conflict”, Institut Valencià d’Art Modern, Valencia, Spain.

2015

“Mother of the Year, Between Empowerment and Crisis. Images of Motherhood from 1900 to Today”, LENTOS Kunstmuseum Linz, Austria.

“The Translator’s Voice”, MARCO, Museo de Arte Contemporánea de Vigo, Spain / SKFM, Sogn og Fjordane Kunstmuseum, Norway / FRAC Lorraine, Metz, France.

“Mare Medi Terraneum”, Es Baluard Museu d’Art Modern i Contemporani de Palma, Spain.

Prix Marcel Duchamp, Carré d’Art – Musée d’art contemporain de Nîmes, France / Fiac, Paris, France.

“Good Walls make Good Neighbours”, St James Cavalier Centre for Creativity, Viva (Valletta International Visual Arts Festival), Malta.

“Migrantes en el arte contemporáneo” (Migrants in Contemporary Art), CAC–Centro de Arte Contemporáneo, Buenos Aires, Argentina.

“Nel Mezzo del Mezzo”, Museo Riso/Albergo dei Poveri, Palermo, Sicily.

2014

“L’Oeil Photographique”, Frac Auvergne, France (Catalogue).

“Before the Horizon”, Fundació Joan Miró, Barcelona, Spain (Catalogue).

“The Politics Of Food”, Delfina Foundation, London, United Kingdom.

“Ship to Shore: Art and the Lure of the Sea”, SeaCity Museum, Southampton, United Kingdom.

“The Divine Comedy”, Smithsonian National Museum of African Art, Washington, USA /

The Museu Colecção Berardo, Lisbon, Portugal (Catalogue).

“Here Africa”, Château de Penthes, Geneva, Switzerland.

“Songs of Loss and Songs of Love: Lee Nan-Young and Oum Kulthoum”, Gwangju Museum of Art, South Korea (Catalogue).

2013

“Le Pont”, Musée d’Art Contemporain [MAC], Marseille, France.

“Les Galeries de la Méditerranée”, permanent exhibition, MuCem (Musée des civilisations de l’Europe et de la Méditerranée), Marseille, France.

“Aqua Vitalis: Positions de l’art contemporain”, Artothèque, Caen, France.

“Terms & Conditions”, Singapore Art Museum, Republic of Singapore.

“Becoming Independent”, Royal Hibernian Academy, Dublin, Ireland.

“Ici, ailleurs”, La Friche Belle de Mai, Marseille-Provence 2013: European Capital of Culture, France.

“Homelands”, Lalit Kala Akademi: New Delhi; Harrington St Art Centre: Kolkata; Dr. Bhau Daji Lad Museum: Mumbai; National Gallery of Modern Art: Bangalore, India.

“Une brève histoire de lignes”, Centre Pompidou-Metz, France.

“Family Matters: The Family in British Art”, Tate Britain, London, United Kingdom.

“Imagined Places”, Tropenmuseum, Amsterdam, Holland.

2012

“Migrations”, Tate Britain, London, United Kingdom.

“The Mediterranean Approach”, Musée d’Art Contemporain, MAC, Marseille, France.

“Once Upon a Time the Screen”, Arts Santa Monica, Barcelona, Spain.

“State of Transit”, Open Space Open Systems, Vienna, Austria.

“Shkoun ahna ? ”, Museum of Carthage, Tunis, Tunisia.

“Usages et convivialité”, Maison des Arts de Malakoff, France.

“Liquid Archive”, Monash University Museum of Art, MUMA, Australia.

“Destination Sud”, MuBE, Sao Paulo, Brazil.

“The Mediterranean Approach”, SESC Pinheiros, Sao Paulo, Brazil.

2011

“Family Matters: The Family in British Art”, Norwich Castle Museum & Art Gallery, Norwich, United Kingdom.

“Drift, An Exploration of Urban and Suburban Landscapes Exhibition”, Sharjah Art Foundation, United Arab Emirates.

“A Million Miles from Home”, Folkestone Triennial, Folkestone, United Kingdom.

“Disquieting Muses”, Contemporary Art Center of Thessaloniki, State Museum of Contemporary Art, Thessaloniki, Greece.

“The Mediterranean Approach”, Palazzo Zenobio, 54th Venice Biennale, Italy.

“New Cartographies”, Cornerhouse, Manchester, United Kingdom.

“A Sense of Perspective”, Tate Liverpool, United Kingdom.

“Haunting: Furtive and uncanny presence in media, art and pop”, Kunstverein Medienturm, Graz, Austria.

2010

“Told; Untold; Retold”, Arab Museum of Modern Art, Doha, Qatar.

Les Rencontres de Picha 2010, Lubumbashi Biennale, Congo.

“Living Across, Spaces of Migration”, Academy of Fine Arts, Vienna, Austria.

“Entre-temps”, LoftProject Etagi, Saint-Petersburg, Russia.

“An Useful Dream, African Photography 1960–2010”, Palais des Beaux-Arts, Brussels, Belgium.

“Voice Between Lines”, La Panera Art Center, Lleida, Spain.

“Journey with no return, A Foundation”, Rochelle School, London, United Kingdom.

“Wild is the Wind”, Savannah College of Art and Design SCAD, Savannah, USA.

2009

“Frontières”, Les Rencontres de la Photographie, Bamako, Mali.

Festival d’Art Contemporain, Algiers, Algeria.

“Journeys with no return”, Akbank Cultural Centre, Istanbul, Turkey.

“Femininity/Masculinity”, Espai Visor, Valencia, Spain.

“Rebelle. Art and Feminism”, Museum voor Moderne Kunst Arnhem, Holland (Catalogue).

“Elles@centrepmpidou”, Pompidou Centre, Paris, France (Catalogue).

“Entre -Temps”, MIS (Museum of the Image and Sound), Sao Paulo, Brazil.

“Maritime Chronicles: flow and junctions”, Ausstellungsraum Klingenthal, Kaserne, Basel, Switzerland.

2008

“Sphères”, Le Moulin, Boissy-le-Châtel (Seine-et-Marne), France.

“Surreale 2008”, Galleria Mimmo Scognamiglio Gallery, Milan, Italy.

“Éclats de frontières – Nouvelles acquisitions”, FRAC (Fond Régional d’Art Contemporain, Marseille), France.

“U-turn”, 1st Quadrennial for Contemporary Art, Copenhagen, Denmark (Sept/Oct) (Catalogue).

“REVOLUTIONS”, The University Art Gallery, University of California, San Diego, USA.

“Body Space Exhibition”, Tullie House Museum & Art Gallery, Carlisle, United Kingdom.

“L’Art au Féminin”, The Museum of Modern and Contemporary Art, Algiers, Algeria (Catalogue).

2007

“House Trip”, Berlin Art Fair, Germany.

“Port Cities, on Mobility and Exchange”, Arnolfini, Bristol, United Kingdom.

Art Contemporain Arabe, Musée d’Art Moderne et Contemporain d’Alger, Algiers, Algeria (Catalogue).

“Her(his)story”, Museum of Cycladic Art, Athens, Greece.

“Heterotopias: Society Must Be Defendend”, Thessaloniki Biennale, Greece.

“Still Life: Art, Ecology and the Politics of Change”, Sharjah Biennial 8, United Arab Emirates (Catalogue).

“Afterlife”, Michael Stevenson Gallery, Cape Town, South Africa (Catalogue).

“Global Feminism”, Brooklyn Museum, New York City, USA (Catalogue).
“I Am Making Art. 4 Studies on the Artist’s Body: Identity and Transformation”, Centre d’Art Contemporain Geneva, Switzerland.
“Beyond Dust”, the Archeological Museum, Naples, Italy (Catalogue).
“Entre Fronteras/Between Borders”, Museum of Contemporary Art, Vigo, Spain (Catalogue).

2006

“La Video: Un Art, Une Histoire 1965-2005”, showcasing video work from the Centre Georges Pompidou’s collection. Touring internationally (Catalogue).
“Mankind”, Leuven, Belgium (Catalogue).
“Exorcising Exoticism”, 2006 Contemporary Art Exhibition, Taipei, Taiwan (Catalogue).
“Why Pictures Now: Photography/Film/Video”, Mumok, Vienna, Austria (Catalogue).
“The Waiting Place”, Whitstable Biennale 2006, United Kingdom.
“Around the world in 80 days”, ICA, Institute of Contemporary Art and South London Gallery, United Kingdom (Catalogue).
“Une vision du Monde, la collection de Jean-Conrad et Isabelle Lemaître”, La Maison Rouge, Paris, France (Catalogue).

2005

“The Art of White : painting, photography, installation”, The Lowry, Salford Quays, United Kingdom (Catalogue).
British Art Show 06, opening at Baltic, Gateshead, touring to Manchester, Castle Museum, across several venues in Nottingham and Bristol, United Kingdom.
“Meeting Point”, Stenersen, Museum, Oslo, Norway (Catalogue).
“Identità & Nomadismo”, Palazzo delle Papesse, Centro Arte Contemporanea, Siena, Italy (Catalogue).
“Some Stories”, Kunsthalle Wien, Vienna, Austria. Touring to Minoriten Kultur Graz: May/ July 10 and Magazin 4/ Kunstverein Bregenz.

2004

“Africa Remix”, Museum Kunst Palast, Düsseldorf, Hayward Gallery, London. Touring exhibition (Publication).
“Historias; ‘History in the Making’: Photo Espana 2004 Madrid, Spain (Catalogue).
“Britannia Works”, Athens, Greece (April) (Catalogue).
“Stranger than Fiction”, Arts Council Collection. Touring nationally to Leeds City Art Gallery (April), Carlisle, Aberystwyth, Lincoln, Nottingham... (Catalogue).
“‘Ficcions’ Documentals”, Fundació la Caixa, Barcelona, Spain (Catalogue).
“Tales of the City”, British Council Exhibition, London Focus in 2004 Arte Fiera, Bologna, Italy (Catalogue).

2003

“Looking Both Ways”, Museum for African Art, New York City, USA (Catalogue).
“Voyages d’artistes”, Algérie 03, Espace Electra, Paris, France (Oct.) (Catalogue).
“Gestes”, Festival du Printemps de Septembre, édition 2003, Toulouse, France (Catalogue).

“Aletheia, The Real of Concealment”, Göteborgs Konstmuseum, Sweden (Catalogue).
“Fiction of Authenticity: Contemporary Africa Abroad”, Contemporary Art Museum St. Louis, Missouri, USA (Catalogue).
“Stranger”, First Triennial of Photography and Video, Institute of Contemporary Photography, New York, USA (Catalogue).
“Ouverture Algériennes, créations vivantes”, La Criée centre d’art contemporain, Rennes, France (Catalogue).
“Le XXème siècle dans l’Art Algérien”, Château Borrelli, Marseille, France (Publication).
“Veil”, Walsall Museums and Art Gallery, Bluecoat Gallery, Liverpool and MOMA, Oxford, United Kingdom (Publication).

2002

“Self-Evident: Making the Self the subject of Art from 1970 to the present Day”, Tate Britain, London, United Kingdom.
“History/Now”, Stockholm Fotofestival 2002, Liljevalchs Konsthall. Touring in Sweden. (Catalogue).
“In/tangible Cartographies: New Arab Video”, Pacific Cinématique, Vancouver, Canada.
“Fold”, City Gallery, Leicester, United Kingdom (Catalogue).

2001

“Patterns”, Spacex Gallery and Exeter Cathedral, Exeter, United Kingdom.
“Mémoires intimes d’un nouveau millénaire”, IV Rencontres de la Photographie africaine, Bamako 2001, Mali. (Catalogue).
“History of our present”, Argos Festival 2001, Cinema Nova, Brussels, Belgium. (Catalogue).
“Authentic/ex-centric: Africa In and Out Africa”, 49th Venice Biennale, Italy (Catalogue/book).
“ev+a”, Limerick City Gallery of Art, Limerick Annual Biennial, Republic of Ireland. (Catalogue).

2000

“More than meets the eye”, Victoria and Albert Museum, London, United Kingdom, (Catalogue).
“Ekbatana? ”, Nikolaj Contemporary Art Center, Copenhagen, Denmark (Catalogue).
“Insertion: Self and Other”, Apex Art C.P, New York City, USA.
“Artists’ Wallpapers: A Contemporary View”, Victoria and Albert Museum, London, United Kingdom.

1999

“From Where – to Here”, Art from London, Konsthallen Göteborg Museum, Sweden, (Catalogue).
“Dialogue of the Present”, Women’s Art Library, United Kingdom touring exhibition, (publication).
“The Order of Things”, Bluecoat Gallery, Liverpool, United Kingdom.

“Where are you from? ”, BM Contemporary Art Centre, Istanbul, Turkey.

1998

“Is Art Beneath You? ”, Serpentine Gallery, London, United Kingdom (Catalogue).

“Showgirls, Billboard Project”, Women's Art Factory, Sheffield, United Kingdom.

“Return of the Showgirls”, Women's Art Factory, The Workstation, Sheffield, United Kingdom.

1997

“Point of Entry”, Cable Street Gallery, London, United Kingdom.

“Out of the Blue”, Gallery of Modern Art, Glasgow Museums, Scotland, United Kingdom. (Catalogue).

PUBLIC

2012

Place du 17 octobre 1961, Ville de Gennevilliers, France.

COLLECTIONS

The Solomon R. Guggenheim Foundation, New York City, USA.

Art in Embassies – U.S. Department of State, Washington, USA.

Arts Council of England, London, United Kingdom.

Centre national des arts plastiques, ministère de la Culture et de la Communication, Paris, France.

Centre Pompidou, Musée national d'art moderne, Paris, France.

Collection d'Isabelle et Jean-Conrad Lemaître, Monaco.

Deutsche Bank Collection, Frankfurt, Germany.

Ernst and Young, Paris, France.

Fonds municipal d'art contemporain de la Ville de Paris, France.

FRAC Alsace, Sélestat, France.

FRAC Provence-Alpes-Côte d'Azur, Marseille, France.

Gallery of Modern Art, Glasgow Museums, Glasgow, United Kingdom.

Kamel Lazaar Foundation, Tunis, Tunisia.

Mathaf – Arab Museum of Modern Art, Doha, Qatar.

Musée d'Art moderne de la Ville de Paris, France.

Musée national de l'histoire et des cultures de l'immigration / Cité nationale de l'histoire, Paris, France.

Neuflize Vie, Paris, France.

SACEM, Paris, France.

SAM Art Projects, Paris, France.

Sharjah Art Museum Collection, Sharjah, United Arab Emirates.

Tate collection, London, United Kingdom.

The Institute of Arab and Islamic Studies, Exeter University, Exeter, United Kingdom.

The mumok - museum moderner kunst stiftung ludwig wien Collection, Vienna, Austria.
Victoria and Albert Museum, Contemporary Wall Paper Collections, London, United Kingdom.
Whitworth Art Gallery, Contemporary Wall Paper Collections, Manchester, United Kingdom.
Wolverhampton arts and museums, Wolverhampton, United Kingdom.

PRIZE & AWARDS

2015

Nominated for the Prix Marcel Duchamp.

2011

Dazibao Prize, Month Photo in Montreal, Canada.

2010 Prix SAM, Paris.

Prix Jarman, Film London, Channel 4, Whitechapel Gallery, Nominated.

2004 Decibel Award, Arts Council, London, United-Kingdom.

2001

Prix AfAA, Laureat 2001: IV Rencontres de la photographie africaine, Bamako 2001, Mali.

2000

Westminster Arts Council, Film and Video Bursaries, London, United Kingdom.

1999

Artsadmin Artists Bursary, London & Artists film and video national fund, The Arts Council of England.

SELECTED BIBLIOGRAPHY

2018

Zineb Sedira, published by Sharjah Art Foundation in Sharjah , AEU for the exhibition Air Affairs and Maritime NonSense, curated by Hoor Al Qasimi.

2015

A Personal Collection of Jokes by Zineb Sedira, Artist book self-published and financed by AFAC

Zineb Sedira: Present tense, published by Taymour Grahne Gallery, NY, US for the exhibition Present Tense curated by Sam Bardaouil and Till Fellrath.

2011

Beneath the Surface produced by kamel mennour, Paris for the solo exhibition at the Gallery in September 2011. With texts by Coline Milliard (free-lance curator/writer),

Steven Bode (director of Film and Video Umbrella, London) and Erik Verhagen (freelance writer/academic). Also an interview with Hans Ulrich Obrist (co-director of the Serpentine Gallery, London).

2010

Zineb Sedira, published by Sam Art Projects, Paris, France for the project Gardiennes d'image

2009

Zineb Sedira: Under the Sky and Over the Sea, published by Pori Museum, Finland for the solo exhibition curated by Pia Hovi-Assad

2008

Rachel Garfield: "Zineb Sedira for the New Media" Encyclopedia website of Beaubourg Art Center, Paris.

Cherry Smith: "The Work of Zineb Sedira for Lux Online". n°4, June, July, August.

2007

Nadira Laggoune: "Shifting Perceptions" for Canvas Magazine.

2006

Richard Dyers, Christine Van Asshe, and Elvan Zabunyan, "Bringing time to the present: some considerations on the recent work of Zineb Sedira" for the solo exhibition catalogue: Zineb Sedira: Saphir.

2005

Sarah Zürcher, "Syncretic Landscapes and Outlooks", in exhibition catalogue Meeting Point, Stenersen, Museum, Oslo, Norway.

2004

Tina Sotiriadi, Simon Njami and Gabriel Coxhead, "Zineb Sedira, Telling Stories with Differences" for the exhibition Zineb Sedira, Telling Stories with Differences curated by Kathy Rae Huffman

2003

Fatma Zohra Zamoun, in Ouverture Algériennes, créations vivantes. Published by La Crie centre d'art contemporain, Rennes, France.

Teresa Macri, 'Elle' in 'Zineb Sedira', solo catalogue, Galeria Sogospatti, Rome, Italy.

Edith Marie Pasquier, 'Letters of Transit' in Looking Both Ways, Museum for African Art.

Tina Sotiriadi, Gabriel Coxhead, Simon Njami in 'Zineb Sedira, a story told with differences', Conerhouse catalogue/DVD.

2002

Simon Njami, Blink, (100 photographers, 10 curators, 10 writers), Phaidon Press, London,

United Kingdom.

2000

Fran Lloyd, Arab women artists: issues of representation and gender in contemporary British visual culture.

2001

Rachel Garfield, Zineb Sedira,
Gilane Tawadros, The Visible and the Invisible: The Work of Zineb Sedira, Authentic/ex-centric: Africa In and Out Africa, 59th Venice Biennale, Italy.

2000

Salah M. Hassan, Moi et l'Autre, l'Art dans le monde, exhibition catalogue, Paris, France.

1999

Edith Marie Pasquier, Oblique Gaze, Dialogue of the Present, exhibition catalogue/publication.

1998

Edith Marie Pasquier, essay for exhibition catalogue, Is Art beneath You?, Serpentine Gallery, London, United Kingdom.

1997

Edith Marie Pasquier, Out of the Blue catalogue, Gallery of Modern Art, Glasgow, United Kingdom.

Portfolio

Zineb Sedira

47 rue Saint-André-des-Arts, Paris 6

5 rue du Pont de Lodi, Paris 6

6 rue du Pont de Lodi, Paris 6

28 avenue Matignon, Paris 8

alix@kamelmennour.com

galerie@kamelmennour.com

+331 56 24 03 63

