

# Zineb Sedira

30 October 2019

26 January 2020



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IVAM <sup>30</sup>  
1989 2019

# Zineb Sedira

**30 October 2019 to 26 January 2020**

IVAM wishes to express its gratitude to all those who have made this exhibition possible: to Sharjah Art Foundation, to Galerie Kamel Mennour, to The Third Line gallery, to Gilane Tawadros and, very particularly, to the artist for her efforts and generosity throughout the whole process to ensure the successful completion of the project.

**Curator:** Jose Miguel G. Cortés, IVAM's Director

**Coordinator:** Raquel Gutiérrez, Exhibitions Executive and IVAM's Exterior Action



## In collaboration with:



**Cover:**

*Framing the view IV, 2008*

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## 1 ZINEB SEDIRA FOREWORD

IVAM (Institut Valencià d'Art Modern) is pleased to present the first solo exhibition by Zineb Sedira in Spain. Showcasing some of the artist's seminal bodies of work, this wide-ranging exhibition explores key aspects of her practice such as exile, diaspora, social and personal memory, the presence of the sea and the role of women en la transmissió de historias/tradiciones y culturas.

Zineb Sedira is an artist who culturally and socially straddles the two shores of her parents' country of origin (Algeria) and the West (France and England), which gives her a profound insight into the sense of rootlessness felt by the millions of people in migratory flux who feel that they do not really belong to one culture or the other.

This exhibition would not have been possible without the generous support of many different individuals and institutions: Sharjah Art Foundation, Galerie Kamel Mennour from Paris, the authors of the catalogue and, very particularly, the artist herself for her tireless efforts and selfless generosity throughout the whole process to ensure the successful completion of the project.

And, finally, I do not wish to conclude without thanking institutions like Jeu de Paume from Paris and Museu Calouste Gulbenkian from Lisbon, whose collaboration was indispensable in presenting the work of Zineb Sedira.

Born to Algerian parents in a suburb of Paris in 1963, Zineb Sedira moved to Great Britain in 1986. Since then Sedira has created a profoundly symbolic body of work which contains references to personal experiences, places and moments that transcend certain preconceived ideas and go far beyond the realm of the purely private or individual, accruing tremendously meaningful significance in such highly turbulent times like the present.

Her artistic practice is underwritten by a number of aspects that speak to us of the sense of displacement, rootlessness and nostalgia felt by many people who are not fully grounded in any one specific country or culture, who belong both here and there, who identify with aspects of one place and the other, who live between one shore and the other. In her works, Sedira engages with an obsessive fascination for her country, Algeria; with the search for a geography that belongs neither to the past nor the future; and with a questioning of a particular identity (half French, half Algerian or even English) which probably does not exist outside the imagination nor the construction of a set of images in which, as she says, "dreams have no title".

For this reason, the sea, the representation of the Mediterranean Sea, is a core element in her imaginary, almost playing the role of a lead character in her work. Sedira uses the sea to ponder on the notion of boundaries, both territorial as well as psychological and emotional, and to explore atlases and maps that conceive space as something boundless that transcends isolation, imprisonment, division and occupation. The sea of Zineb Sedira, her seas, speak to us of departure and returns, of setting out, of escaping and a voyage of no return, of transit from one place to another, of displacements of people and geopolitical movements, of migration and exile. The sea, the Mediterranean Sea, understood as an elusive space.

Just as memory is elusive. Memory, which is essentially the set of recollections and experiences which shape our past and our future yet which are very often difficult to understand and grasp. History grows faint and eventually invisible, while experiences, times and events get mixed up and confused. One ought to pay particular attention to personal experiences in order to understand the collective memory. And, on the contrary, given that both narratives are intrinsically bound up together, the political and the social also help us to understand the individual and the subjective.



Zineb Sedira

In this regard, one can find a wide-ranging group of works in which Zineb Sedira reflects on how the collective experience is constructed, calling into question the sociocultural dynamics related with the colonial legacy of Algeria in order to better grasp the past and to prod us into rethinking and re-imagining ourselves. Yet this is a particularly fraught undertaking given that, if it is not easy to physically leave a North African country (due to the migratory policies of Western countries), it is even harder and much more complicated to leave behind its history, the events that conditioned its everyday existence in recent decades (especially during the civil war between 1991 and 2001 between the State and fanatical Islamists), as they stick to you wherever you go like a stubborn shadow.

Experience tells us that there is nobody better than women to transmit memory, nobody better than women to bear testimony to an era or a place, nobody better than women to make us understand the transcendence of the trivial and the everyday in the social construction of a country. This is Zineb Sedira's understanding and is why women play such a central role in her works. To her way of thinking, women (including her mother and her daughter) are the conveyors of traditions within the family, the main figures for an insight into everyday life, as well as the key agents for understanding the independence of her country and safeguarding its memory. The artist places women firmly at the centre, making them the protagonists of the narration and accordingly charging them with the task of preserving, protecting and transmitting the stories that make up the memories on which our knowledge is sustained. In opposition to the silence to which women have historically been subjected, Sedira gives them a voice so that they can guide us through the construction and reconstruction of Algeria, so that we can observe and analyse, through their words, the set of experiences that have helped to make this Maghreb country what it is today.

And so the representation of the sea, the defence of the memory and the presence of women in Sedira's work are some of the core elements in the often traumatic journey, in the physical, psychological and emotional voyage (between hope and despair) which is the diaspora that shapes the lives of millions of people in the Mediterranean Sea.



The exhibition now being presented at IVAM, the largest show by Sedira in Spain to date, aspires to offer a compendium of the core interests and concerns of this Franco-Algerian-British artist. Her fascination for the sea is patently reflected in a group of works like *Shattered Carcasses and Architecture of the Forsaken*, 2008-09, in which a set of light-boxes create an installation representing fragments of sunken boats in Nouadhibou on the coast of Mauritania, one of the main places in Africa from which migrants depart towards the Canary Islands, and from there to Europe. The wrecked boats are like morgues for corpses that cannot be seen yet which evoke the tragedy of failed journeys and the impossibility of leaving. Spectators are surrounded by a large number of screens which situate them at the epicentre of a wretched landscape that conjures up death.

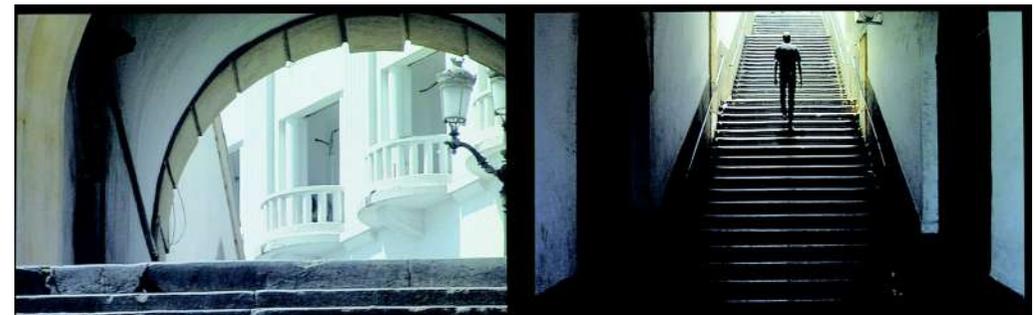


Likewise, *Maritime Nonsense and Other Aquatic Tales*, 2009, are three large photographs that reflect the desolation and emptiness of the open sea. It seems as if there is no possibility of ever reaching the vast horizon that, like an impassable frontier, rises up before them and sweeps away anyone who dares to try to reach it. With these works Sedira transports us to the middle of the sea so that we can understand her images as metaphors of the dangers looming over undocumented migrants in their displacement from one continent to another.



In the installation *Sunken Stories*, 2018, we find six scale models of destroyed boats, representations of sunken vessels in a sea of clear resin (resembling liquid or ice) which give the impression of being frozen in time and in space. Here, the boats, symbols of communication and the transport of commodities in countries facing the sea, refer to a present marked by a humanitarian crisis, to the sea as a place of loss, to the unfathomable depths that open up beneath our feet.

In Zineb Sedira's works we can almost always find a reference to mobility, to the journey, to that apparently impossible voyage which we can also observe in the video *Saphir*, 2006, where the crossing in boat that takes us from Algeria to France marks a distance, a space between two countries that is not so much (or at least not only) a visible or even tangible frontier, but a cultural, social and historical chasm that separates two continents and two worlds which, still today, are drastically removed and linked from one another.



Something similar can be glimpsed in the series of photographs *Sugar Surface I and V*, 2013, and *Sugar Silo I and II* from 2014. In one of them we can see a huge mound of sugar in storage, ready to be consumed, while in the other three the product has vanished and we only see the empty spaces with the traces and prints of what once was there.

The four images refer to the sugar trade in the world, to its constant mobility and storage, mentally drawing a map that takes us from the countries where it is produced (basically Africa and Latin America) to those where it is consumed (mainly the Western world), and in passing serving as a metaphor for the slave routes that crossed the various seas. In this way, the parallel between the journey of sugar and that of slaves evokes a similar movement and takes us back to a colonial past.



*Sugar Surface I* 2013



*Sugar Silo II* 2014

A time that still lingers in the present in Zineb Sedira's works, for instance, in the set of three images in the series *Haunted House*, 2006, where one building or, better said, an abandoned architectural structure (used during the French occupation for torture and interrogation) still stand as silent witnesses of the years of colonial domination. A time that never completely vanishes from the collective imaginary of a country like Algeria, which suffered terrible repression in its fight for independence.



*Haunted Houses*, 2006

In the same way, in another series called *Framing the View*, also from 2006, we find the remains of the former houses of French settlers which were built on the ruins of autochthonous buildings, and which remain as mute witnesses to an era that ended but which never completely disappeared. The debate on colonization and decolonization continues into the present in a country where reminders of France, the invading power, are still mixed and confused with Algerian native architecture, creating a cultural hybrid that cuts across all forms of artistic expression and, as we see in one of the photographs, opens up a window on the Mediterranean Sea, now turned into a metaphor of what unites and separates the two countries.



*Framing the view*, 2006

Algeria is a country with a painful history, having suffered the longest occupation in French colonialism, from 1830 to 1962, one hundred and thirty-two years of domination by a metropolis which wished to turn Algeria into yet another overseas department of France and which made no bones about imposing this ambition either by trying to Europeanise its cities and its culture or by falling back on bloody repression if needs be.

Thirty years after achieving independence, the country fell prey to a terrible civil war that lasted ten years (1991-2001) and which devastated it socially and culturally. In these historical circumstances, preserving the memory and knowledge of what happened in one time and in another, and recording the suffering, fears and experiences of the Algerian people is a vital enterprise. This is what drove Zineb Sedira to undertake the compilation of personal memories and social history as the fundamental goal of her work.



In the exhibition at the IVAM there are two evident examples: the first, the video *Mother, Father and I*, 2003, in which a triple screen shows us first-hand accounts of the humiliation, abuse and repression suffered under the yoke of the French, possibly one of the bloodiest in the West's colonial history.



The second, the installation *Laughter in Hell*, 2018, in which the artist searches through the archives of Algerian institutions for caricatures published in the press during the decade of the nineties, a whole range of cartoons and comic strips laced with black humour which served as a form of political critique to exorcise the horror of Algeria's so-called *black decade* as a result of Islamist terrorism.

In consequence, in the exhibition at the IVAM and through a walkthrough of various works by Zineb Sedira, we can discover a number of stories (on migration, the diaspora, colonialism and decolonialism, memory and religious fanaticism) that speak to us of political existence and the social construction of Algeria, and also of the personal experiences that shape the lives of the people directly involved in it.



With a consciousness profoundly engaged with her time but also armed with a solid poetic vision full of evocations and knowing nods (see, for instance, the video which opens the exhibition at the IVAM, *Guiding Light* from 2014) and devoid of any form of prejudice, over these last few decades Zineb Sedira has created a body of work that allows us to better understand the world in which we live.

## 2. INTERVIEW BY ZINEB SEDIRA WITH IVAM'S DIRECTOR, JOSE MIGUEL G. CORTÉS

**JMC: Despite your Algerian roots, you had to wait until the end of the civil war to visit the country of your parents again after 15 years of absence and as an artist. In what way has this journey back to your “origins”, the idea of belonging somewhere, played a significant role in your work?**

**ZS:** This “return” journey is invariably more complex and layered. My relationship with Algeria, its religion, traditions, music, and language was already firmly anchored in a close Algerian working-class community in the suburbs of Paris. As a child and a teenager, I did visit Algeria during the summer holidays, but my parents were immigrants with nine children so they could not afford to send us more frequently. As a matter of fact, I did not visit the country between 1988 and 2005, mainly because of the Black Decade. Although my parents were from a small town, it was still not safe to travel during this troubled period. It was tough to be cut off from the family and also to be so removed from the political events, which were largely ignored by the media in the UK. In France, however, it did receive wider coverage in the press and on TV. Remember that in the late 1980s and the 1990s, you didn't have the same instant access to information as you do today: the Internet or satellite TV were still ideas for the future.

In revisiting Algiers in 2005 as an artist, I was directly confronted with its post-colonial reality, and no longer had to rely solely on academic literature and studies. It was all about real everyday encounters with the local people, the city and the politics. This allowed me to physically and emotionally experience Algeria's past history through my own diasporic experience. It was only then that I understood phenomena like aphasia and amnesia when it comes to the memory of the Algerian war of independence – especially in the French context.

This return eventually enabled me to meet local artists who were opening up to new possibilities and aspirations. In that same year of 2005 I was jointly invited by the Institut Français and a local gallery, the Galerie Esma, to exhibit my work. I was finally able to create work about Algeria in Algeria and I was able to discuss history and politics on-site, rather than within the diaspora. Prior to that, I already had an initial encounter with the Algerian arts scene in 2003, but from Paris, during the events for the year-long cultural programme, L'année de l'Algérie en France, where I was also invited to show my work. It was really around those times that I was able to reach a whole network of artists living in Algeria, to trigger future conversations and collaborations.

**JMC: Maybe we could begin this interview by asking how your look at the world was shaped by the relationship between the West and the Maghreb, with your understanding of the colonial legacy at the core?**

**ZS:** Growing up in France, post 1962, I was in one way the “offspring” of the Algerian War, its independence and mass immigration. Born one year after France “lost” Algeria, I grew up in the *cités*, in the suburbs of Paris, which was really an enforced ghetto for immigrants from the Maghreb and Africa. In these high-rise social housing blocks, Algerian people were the majority ethnicity, within a larger Maghreb community. Morocco and Tunisia had also suffered under colonial French rule and its stern immigration laws, although not for as long. In any case, the communities shared a lot in common due to proximity in traditions, religion, language and colonial history.

On the other hand, in the UK, and indeed in other parts of the world, the Maghreb is fairly invisible, basically due to the lack of historical or colonial connections. Of course, in more recent times, tourism has attracted masses to the region but it is still largely invisible in terms of history and culture. In the art world, this is further intensified by the fact that the Maghreb is still not seen as part of Africa: it's too white to be African and too dark to be European and often tends to be bundled together with the Middle East. Therefore about the relationship between Western and Maghreb countries, all I can say is that, even though it was tough for my parents to live in such a racially prejudiced society as France, it was even harder for my generation, who were both French and Algerian and yet experienced the same dismissive racism.

**JMC: One of the most significant aspects of your work is its ambition to preserve the collective as much as personal memory of Algeria, to be transmitted to people from different generations and countries. One thinks of your video *Mother, Father and I* (2003), in which your mother and father tell explicit (and violent) details about the Algerian war of independence. For you, does this idea of interconnectedness allow for a political experience of history and for the sharing the past, in order to build a better future?**

**ZS:** From the outset, I understood that in my practice political work had to be personal and vice-versa. For a while, the use of “I” was in fact my signature in early works. Personal stories were a tool for shaping a poignant critique of the politics of memory, for pointing at how history can produce invisibility of the subjects and for raising questions of who is allowed to speak, etc.

I never saw myself as a political activist, but what I do is evidently political in rethinking history or re-presenting social and political events. I would argue that it is necessary to begin with the subjective experience in order to grasp the collective and historical memory – across class, religion and ethnicity. It is in this process that my works tend to universality, I believe. After all, we do not operate singly, but intersect with others. By displaying different autobiographical narratives, it is possible to reimagine complex connections between intimate history and larger power structures.

My use of “I” in *Mother, Father and I*, as in other works, is indicative of this critical approach to the writing of history, especially in the context of the Algerian revolution and post-colonial regime. It constitutes an act of resistance to official memory (be it French or Algerian) and helps to reconfigure the role of oral history in shaping a collective experience and an open future.

**JMC: In many of your works women are the subjects actually conveying the memory or the story, especially oral memory. They are primary witnesses to the failures and aspirations of society, almost embodying a link between past and future. Does their role in your work mainly consist in maintaining the cultural identity, traditions and stories of a people?**

**ZS:** It is correct that most of the protagonists in my works are women, including my mother and daughter. The presence of women in these works is important, as I believe they are the bearer of traditions within the family context and beyond (via a maternal transmission). This is true of my family. My grandmother and my mother told us stories: language, traditions and rituals were passed on to the children. At the time, their everyday life was around home and children. Their relationship was direct, physical, emotional and somehow authentic or genuine, while fathers, brothers and grandfathers were outside home working, socialising or at war.

In *Image Keeper* (2010) the woman witness and the photographic archive have been doubly repressed. Safia Kouaci, the wife of the photographer Mohamed Kouaci, fought alongside her husband during the war, yet in an independent Algeria her role as a freedom fighter is ignored and so too is the fact that she is the sole keeper of an outstanding photographic archive of pre- and post-war Algeria.

The work can be read as a feminist one, because the archive presented to us by Safia is of profound historical importance for Algeria and Algerian women. Yet, it also shows the state’s failure to recognise women’s influence in the Independence achievement. The archive becomes culturally futile and useless because of the state’s incapacity to authorise and preserve it.

**“He detectado en los últimos años un interés nuevo entre los artistas locales por investigar el periodo de la Década Negra, sobre todo en aquellos que por entonces eran niños o adolescentes”**

In the video work *Transmettre en abyme* (2012), the port of Marseille is looked at as a cultural, economic and geopolitical Mediterranean transitory space. It is also the place where merchandise, as well as generations of colonial and post-colonial migrants have embarked from and disembarked at. Having said that, *Transmettre en abyme* could be seen as a feminist homage too, but a different kind of one. Here the female protagonist, Hélène Detaille, is the “keeper” of the Marcel Baudelaire photographic archive. Baudelaire was a photographer from Marseille whose favourite hobby was taking images of boats coming in and out of the port of Marseille, from 1935 to 1985. In this work, Hélène is interviewed, speaking about the life and the work of the photographer without ever meeting him and with little information on him. However, she holds a rich archive of visual documents spanning fifty years. Whilst Helene has a great knowledge and understanding of the medium of photography, at times she cannot understand Baudelaire more in depth. Like a researcher, wandering through the images, Helene attempts to open up and understand the archives, in order to get a better understanding of Baudelaire as a person and of his work.

An incomplete subject can never be the same as a complete subject. Methodologically, this work seeks to understand, reconstruct and recover gender relations and their impact on forms and experiences in society. Historically, women have been silenced from art history, politics and history. In many countries, unfortunately, this is still the case. By giving them a voice, I am readjusting the balance and placing them at the centre, repositioning them within cultural and social histories.

In these works, the female protagonists preserve and protect but also transmit memories. At times I combine the aura of these “protectors” (or “image keepers”) with the role of the visual archives themselves (photography or visual documents) that have often been forgotten or repressed. Women, like archives, have been subdued, ignored and made anonymous in similar ways.

**JMC: Fluid just like one of the most recurrent elements in your work and like your fascination with the sea. There are numerous videos, installations or pictures in which, in one way or another, the sea becomes the main subject or “actor” of the narrative. It seems like a permanent and inexorable return to the sea, a poetic reference to a desire for travel, to run away and discover different shores and horizons. Is the sea both a place of dreams and a place of sorrow?**

**ZS:** As I mentioned earlier, my work took a new direction in 2005 due to my return to Algeria after a long absence because of the civil war. This return influenced me to introduce new lines of enquiry, interests and inspirations, and provoked a new body of work using the seascape of Algeria as a symbol for trans-historical mobility and colonial legacy. This was also a period when I was able to work with a professional film crew and actors, giving the films a new cinematic quality, as opposed to the earlier works that were visually more experimental and “documentary”. The work at the time focused on a geopolitical topic: that of the Mediterranean Sea, between France and Algeria, and alludes to separation and dislocation or departure and journeying. In some of the works, the setting remains unnamed and unspecific and contains references, which can be read in various ways.

The subject of the sea also stands for my experience and love for it, as I have always been attracted by oceans and rivers. From an early age when visiting museums and galleries, I was fascinated by paintings depicting the sea, as well as ports and boats. Of course, living in the British Isles has allowed me to return again and again to various sea fronts and to encounter diverse seascapes.



Sunken Stories, 2018



Sugar Silo, 2013



Sunken Stories, 2018

In the photographic series *Sugar Routes* (2013), *Sugar Surfaces* (2013) and *Sugar Silo* (2014), the sea is not directly portrayed but rather suggested via photographs depicting a silo at the port of Marseille where cane sugar from around the world is stored, before being processed in the Saint Louis factory. One cannot speak about sugar cane without speaking about slavery and, by extension, contemporary slavery.

This reminds me that I saw Turner's painting *The Slave Ship* (1840) about twenty years ago and it still continues to haunt me and, in fact, it led me to create the video *Guiding Light* (2014) and influenced other earlier works. And lastly, over the past four years, I have made art objects or sculptures such as *Sugar Silo II* (2013), *Seafaring* (2014) and *Sunken Stories* (2018). I felt a need to extend my artistic practice and research beyond image-making and to include these sculptural shapes, being drawn in particular to the materiality and texture of the object.

In *Sunken Stories*, I focused on models of the Dhow, the traditional wooden boat used to navigate between the UAE, India and East Africa. In the work, I alter and distort these models into sunken shipwrecks contained within clear resin, a reminder of liquid and ice. The objects become a study of frozen time and space, voicing unrecoverable narratives about the sea. The sea becomes a site of treacherous passage, an obstacle to movement; and paradoxically a space of infinite mobility and migration, not only for people, but also for goods and eventually for ideas and ideologies.

**JMC: Your parent's country suffered violence for years caused by its occupation by foreign powers. French colonialism from 1830 to 1962 had an extremely high cost in terms of human lives. There was also the civil war between radical Islamists and the Algerian government from 1991 to 2000. How have these traumas transformed the Algerian cultural field?**

**ZS:** I am not sure I have the authority to speak for the Algerian cultural scene and actors about the impacts of the Black Decade on their lives and creativity. I experienced this period from a distant and safe place. However, I have noticed over the past few years a renewed interest on the part of local artists to explore these terrible times of the 1990s, especially artists who were children or teenagers at the time. In terms of literature and cinema, there were creations from the beginning and even some during that decade. Nevertheless after on-going conversations with Algerian artists and creators, it is also true to say that it hindered and even interrupted the cultural production of the country. For example, it marked a definite cleavage from the more diverse and creative cinema productions of the 1960s, 1970s and 1980s. Having said that, one positive element that came through the Black Decade was a reasonable freedom of speech in the independent and private press. This can be seen in the intense production of political caricatures to criticise the state as well as Islamist armed groups – as I tried to show in my recent installation *Laughter in Hell* (2018). However, this came at a very high price, as over a hundred journalists and even more intellectuals and artists (singers, writers, actors, etc.) were targeted and murdered by Islamist groups.

### 3. PARALLEL ACTIVITIES



**Conversation between Zineb Sedira and Sandra Maunac**

October 30 at 7:00 p.m.  
Carmen Alborch Auditorium  
Free entry until complete seats

**Tour of the exhibition of Zineb Sedira by Jose Miguel G. Cortés, director of IVAM**

October 31 at 7:00 p.m. in gallery 7  
Free activity Priority for Honorary Members, Friends and Friends of IVAM. Registration is required 15 minutes before the start of the visit at the counter located in the entrance hall. Limited places (the order of registration will be followed).

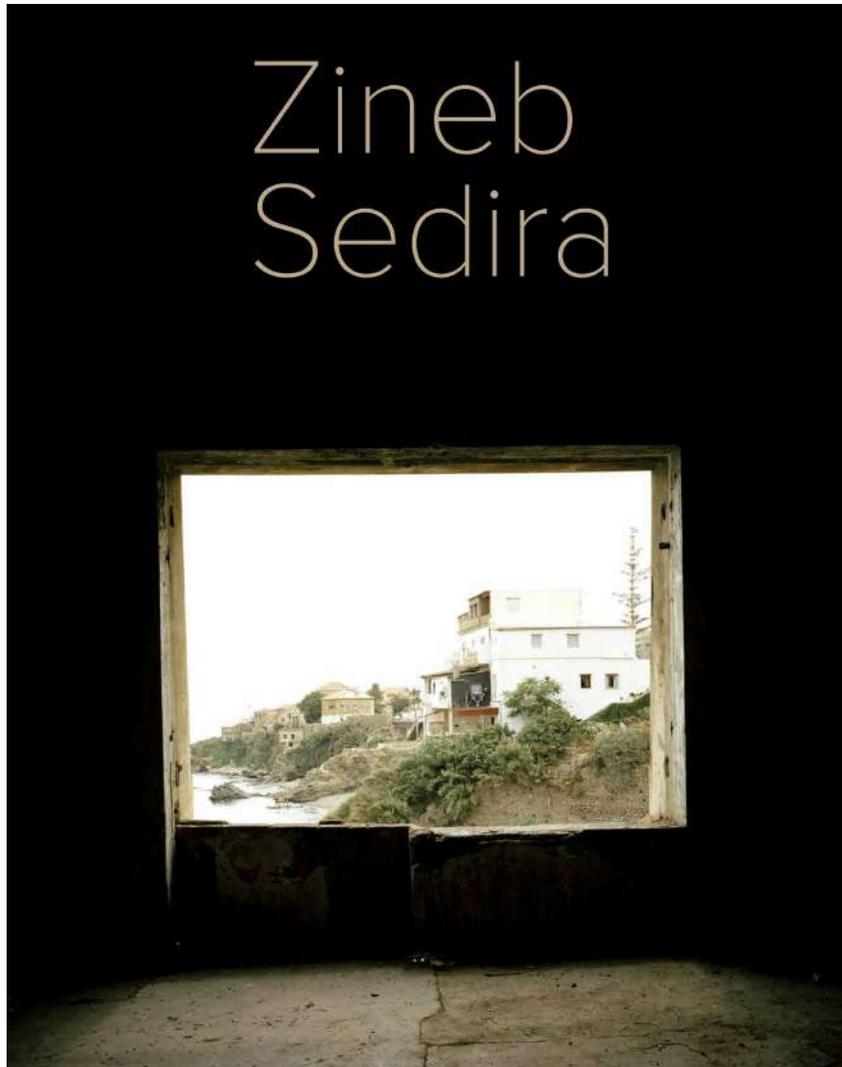
**Commented tours to the exhibition:**

November: Sunday 3 and Saturday 7.  
December: Saturday 9  
Check schedules at [www.ivam.es](http://www.ivam.es)

**Family workshops:** Saturdays and Sundays, see details at [www.ivam.es](http://www.ivam.es)

**School visits:** aimed at children of schools in the Valencian Community, include a visit to the exhibition and a workshop linked to it.

## 4. CATALOG



On the occasion of the exhibition the **IVAM will publish a catalog** that will have an **introductory text by the director of the IVAM and curator of the exhibition, Jose Miguel G. Cortés, an interview between the director and the artist, Zineb Sedira and a text from the art critic Gilane Tawadros.**

The catalog will include the biography and bibliography of the artist, as well as a complete number of images and explanations of the artist's works and their meaning.

It is possible to **purchase** the catalog at the **ticket offices of the museum or through the "Store" section of [www.ivam.es](http://www.ivam.es)**

## 5. BIOGRAPHY

Born in Paris in 1963. She lives in London and works between Algeria, Paris and London.

### Individual exhibitions

#### 2021

Zineb Sedira, Bildmuseet de l'Université d'Umeå, Suède

Zineb Sedira: Where Does the Desert End?, SMOCA (Scottsdale Museum of Contemporary Art), United States

#### 2020

Zineb Sedira, Calouste Gulbenkian Museum, Lisbon

Zineb Sedira, De La Warr Pavilion, Bexhill on Sea, United Kingdom

#### 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, (organized by Les Abattoirs), France

Zineb Sedira, Jeu de Paume, Paris

Zineb Sedira, IVAM Institut Valencià d'Art Modern, Spain

#### 2018

Of Words and Stone, Beirut Art Center, Beirut, 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.

## Individual exhibitions

### 2013

"Sweet Journeys", Galerie Lajetée, J1Grand Port Maritime, Marseille, France.

"Light house in the Sea of Time, Blaffer Art Museum, University of Houston, Houston, USA. "Récits

maritimes:Entreterreetmer", 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", Bild Museets, Umeå University, Umeå, Sweden. "Under the Sky and Over the Sea", Kunsthallen Nikolaj, Copenhagen, Denmark. "Middle Sea", 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. 116

"Zineb Sedira: Seafaring", John Hansard Gallery, University of Southampton, United Kingdom. "Middle Sea 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", Temble 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", One Twenty Gallery, Gent, Belgium and at Fri-Art, Fribourg, Switzerland.

### 2004

"Zineb Sedira: Telling stories with differences", Corner house, 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, Dry photo arte contemporanea, Prato, Italy (Catalogue).

## **Prizes and awards**

### **2019**

The David and Yuko Juda Art Foundation Prize.

### **2015**

Nominated for the Prix Marcel Duchamp.

### **2011**

Dazibao Prize, Month Photoin Montreal, Canada.

### **2010**

Prix SAM, Paris.

PrixJarman, Film London, Channel4, Whitechapel Gallery, Nominated.

### **2004**

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

### **2001**

Prix AfAA, Laureat2001: IV Rencontres de la photographie africaine, Bamako 2001, Mali.

### **2000**

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

### **1999**

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

Zineb Sedira

## CONTACT

### Communication and Social Networks

comunicacion@ivam.es

Tel: 0034963176600

**Pictures:** at "Downloads" section of [www.ivam.es](http://www.ivam.es)

**Press releases and press dossiers:** at the "News" section of [ivam.es](http://www.ivam.es)

## TICKETS

All the information and modalities of tickets in the "Visit" section of [ivam.es](http://www.ivam.es)

Ticket purchase: at the ticket office or on the museum website by clicking on the following link:

<http://entradas.ivam.es/principal.aspx>

## TIMETABLE

-Tuesday to Thursday from 10:00 a.m. to 7:00 p.m.

Friday: from 10:00 a.m. to 9:00 p.m.

Saturdays and Sundays: from 10:00 a.m. to 7:00 p.m.

### IVAM's social networks:

**Facebook, Twitter, Instagram**

**@gva\_ivam**

**[www.ivam.es](http://www.ivam.es)**



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