Zineb Sedira
BIIOGRAPHICAL INFORMATION
London-based Franco-Algerian feminist photographer
Born in 1963 in Paris
Studied art at Central St. Martins, the Slade, and the Royal College of Art
Has one daughter who was featured in her *Mother Tongue* (2002) piece
CAREER OVERVIEW
Self Portrait or the Virgin Mary (2000).
Mother, Daughter, and I (2003).
Companion piece to Mother Tongue (2002).
The Lovers (2008).
Floating Coffins (2009).
aria Residency space in Algiers, Algeria (2011-present).
SELECTED WORKS AND COMMENTARIES
Lighthouse in the Sea of Time, 2011. Video installation

“I was thinking of Odyssey when I saw Zineb Sedira’s videos to be included in this exhibition, as most of them seem to reload a mythical dimension of travel, in the sense of a return to one’s own home—seen as a cultural center which forms and defines identity.”

“Similarly to Odysseus, who experiences the seduction of the non-return home during his Mediterranean wanderings, in Zineb Sedira works, the points of departure and arrival remain indeterminate, while the sea connects partially lost cultural centers of reference. The author herself draws intellectual pleasure from drifting in between these references.”

- Marta Jecu
Framing the View
Framing the View II
Framing the View III
Framing the View IV
Framing the View V
Framing the View VI
SEDIRA IN HER OWN WORDS:
“THE PERSONAL IS POLITICAL”
Mother Tongue, Mother and I (France), Daughter and I (England), Grandmother and Granddaughter (Algeria)
2002
3-channel video, 5 minutes each.
“I [use] oral history and a photographic archive to question amnesia and aphasia that often occur after a colonial period. I also ask myself: What role can the archive play in developing and sustaining a critical and culturally located art history that speaks not only to the past but to the present and the future? How does art negotiate the potential and the pitfalls of the archive as source material?”
Standing Here Wondering Which Way to Go, 2019
Standing Here Wondering Which Way to Go: Way of Life
VENICE BIENNALE 2022
Upcoming Exhibitions at Venice Biennale

- Les rêves n’ont pas de titre / Dreams have no titles
- April 23rd - November 27th
- Algerian cinema from the 1960s and 70s
- Linked to Italian and French film industries
Dreams Have No titles

- First Artist of Algerian descent to represent the country
- Her passion for cinema came from taking local trips to cinemas in the 1960’s as a child (Used to go see them with her father every Thursday)
  - This interest developed more when she was a student in London
- The 60th anniversary of Algeria getting their independence from France
The reasons for her idea of a cinematographic installation came from her time of doing research on an Algerian film for a recent exhibition in Paris in 2019.