



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

Zineb Sedira

**LES RÊVES N'ONT
PAS DE TITRE**

**DREAMS HAVE
NO TITLES**

23.04.22 — 27.11.22

PRESS KIT

April 2022

**SOUS LE COMMISSARIAT DE /
CURATED BY**

Yasmina Reggad,
Sam Bardaouil et / and Till Fellrath

**PAVILLON FRANÇAIS /
FRENCH PAVILION**

59ème Exposition Internationale d'Art
/ 59th International Art Exhibition

LA BIENNALE DI VENEZIA

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FOREWORD

Eva Nguyen Binh
president, Institut français



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The word that first springs to mind to open this foreword is “Finally!”, not forgetting the distinctive punctuation.

Finally! We will soon rediscover the excitement of the Venice Biennale of Art that had to be foregone in 2021 because of the pandemic.

Finally! We will again be able to marvel and criticise, be charmed and shocked by new works.

Finally! We will discover the French Pavilion imagined by the artist Zineb Sedira.

The pavilion that Zineb has conceived is a complex work that touches on universal themes. It is a work imbued with a particular humanism, one that is necessary considering the reality of the world around us.

Starting from cinematic co-productions of the 1960s, along with the intellectual and artistic alliances between France, Italy and Algeria, Zineb unravels the strands of her reflection, interweaving her own stories with those connected to her families, of blood, heart and spirit.

The stories she tells are her own, those of her parents, of France, of Algeria, the country of her parents, of decolonisation, posing questions about displacement, about discrimination and racism. But beyond all that, Zineb Sedira shows us solidarity, freedom, pride and hope. And humour, discreet and restrained, small touches of light.

This work speaks to us about the world, and each of us can recognise a part of our own experience.

Zineb Sedira investigates our time, its contradictions and struggles. Though Zineb is fascinated by the 1960s, she is a resolutely contemporary artist, presenting an image of an open France, working for a humanism founded on sharing, pluralism and diversity.

Finally! I am delighted that this pavilion marks the beginning of thinking about our practices and their environmental impact. Thus, this year, the Institut français will be measuring the French Pavilion’s carbon footprint, with the view of reducing it significantly over the next few years.



THE ARTIST

ZINEB SEDIRA

Three countries have influenced the career of Zineb Sedira: France, where she was born and grew up; Algeria, where her parents came from; and England, where she lives. Like her emblematic cinematic installation *Mother Tongue*, created in 2002, her personal and artistic journey embodies a complex mapping of Europe and Africa.

Born in Gennevilliers, north-west of Paris, Zineb Sedira spent her childhood developing her love of cinema and learning about cultural differences, their richness and difficulties. In 1986 she left to study in England, where she has lived ever since. Drawing on her own vast heritage, she evolved an autobiographical practice around questions of individual and collective memories and identity. In 2002 she was first invited to Algeria in a professional capacity, a turning point in her artistic practice.

From the beginning of her career, she has developed a polymorphic practice, borrowing in turn from autobiographical narrative, fiction and documentary.

For several years her work has been moving away from memory towards more universal questions, extending notions of colonisation to economic and human flows, and more broadly, to the circulation of ideas.

Her work has been the focus of numerous solo exhibitions, including at Bildmuseet (Umeå, Sweden, 2021), SMoCA (Scottsdale Museum of Contemporary Art, United States, 2021) and Jeu de Paume (Paris, France, 2019).

In the near future, her work will be shown at the De La Warr Pavilion (Bexhill-on-Sea, United Kingdom, 2022), Dallas Contemporary (United States, 2022) and the Museu Calouste Gulbenkian (Lisbon, Portugal, 2023).

In addition, her work has been part of many group exhibitions, for example at MuCEM (Marseille, France, 2013 and 2016), MAC/VAL (Vitry-sur-Seine, France, 2017), Tate Modern (London, United Kingdom, 2017), Birmingham Museum (United Kingdom, 2018), and FRAC Centre-Val de Loire (Orléans, France, 2021–2022), among others.

Zineb Sedira is one of the founders of aria (artist residency in algiers), which supports the development of the contemporary Algerian art scene through intercultural exchanges and collaborations.

CURATORS

Yasmina Reggad

Yasmina Reggad is an independent curator, writer and performance artist based in Brussels, Belgium. She holds an MA in Medieval History from the Sorbonne University. She currently is curator at aria (artist residency in algiers) and Artistic Director of the Bienal das Amazônias (Belém, Brazil).

Yasmina Reggad has conceived exhibitions, screenings, performances, educational programmes and talks at international institutions such as CENTQUATREPARIS (France); Delfina Foundation, Tate Modern and Institute of Contemporary Arts (UK); Art Dubai Projects (UAE); L'atelier de l'observatoire (Morocco) and DJART Biennial (Algeria) among others. Besides, she regularly contributes essays on contemporary art and performance art.

The performances of Yasmina Reggad have recently been staged La Cantine Syrienne de Montreuil, Les Rencontres à l'échelle / Mucem and Jeu de Paume (France); KANAL-Centre Pompidou and Kaaistudio's (Belgium), Tabakalera International Centre for Contemporary Culture (Spain) and Biennale Warszawa (Poland). She is a Fellow 2019-2020 of the Sundance Institute Theatre Program.

Yasmina Reggad also works as a dramaturge and has collaborated with choreographer Ioanna Angelopoulou, dancer-choreographer Trajal Harrell and performance artist Carlos Azeredo Mesquita.



Sam Bardaouil and Till Fellrath

Sam Bardaouil and Till Fellrath are Directors of Hamburger Bahnhof: Museum for Contemporary Art in Berlin, and Founders of the multidisciplinary, curatorial platform artReoriented, which they launched in New York and Munich in 2009. They are curators of the Lyon Biennale 2022, the French pavilion at the 59th International Art Exhibition – La Biennale di Venezia, and were affiliate curators at Gropius Bau in Berlin from 2017 until 2021.

As an independent voice, Bardaouil and Fellrath have collaborated with more than 70 institutions worldwide and curated exhibitions in leading international museums, including Center Pompidou in Paris, Villa Empain in Brussels, Kunstsammlung NRW in Dusseldorf, Tate Liverpool, ARTER in Istanbul, Gwangju and Busan Museum of Art in South Korea, Saradar Collection in Beirut, Mathaf: Arab Museum of Modern Art in Doha, SCAD Art Museum in Savannah, Moderna Museet in Stockholm and Reina Sofia in Madrid. In 2016 they were curatorial attachés for the Sydney Biennale. At the Venice Biennale they were curators of the National Pavilions of Lebanon in 2013 and of the United Arab Emirates in 2019. From 2016 to 2020 they led the Montblanc Cultural Foundation in Hamburg as chairmen.

Bardaouil and Fellrath founded artReoriented to rethink traditional models of cultural engagement. Their work focuses on inclusivity of artistic and institutional practices as well as a revisionist approach to art history. They are internationally recognized curators and award-winning authors whose practice is rooted both in contemporary global art and in the field of classical modernism. They have held teaching positions at various universities, including the Tisch School of the Arts at New York University, the Shanghai Academy of Fine Arts and the Academy of Fine Arts in Nuremberg. Their diverse cultural and academic backgrounds enrich their inherently collaborative model. Bardaouil, born in Lebanon, holds a Ph.D. in art history and a Master's degree in advanced theatre practice. Fellrath, born in Germany, holds two Master's degrees in economics and political science, and is currently professor for design-related sciences at the Academy of Fine Arts in Nuremberg.



THE FRENCH PAVILION

DREAMS HAVE NO TITLES

The French Pavilion presents Zineb Sedira's multidisciplinary exhibition, an immersive installation consisting of film, sculpture, photography, sound and collage. In line with her practice to date, Sedira uses autobiographical narrative, fiction and documentary to shed light on past and present international solidarities related to historical liberation struggles. Her contribution serves as a cautionary tale about the failure of an emancipatory promise which, for many people, remains an unfulfilled, not to say an impossible dream.

In *Dreams Have No Titles*, the artist addresses a major turning point in the history of cultural, intellectual and avant-garde production of the 1960s, 1970s and beyond, in France, Italy and Algeria especially. She focuses on a repertoire of remarkable cinematographic co-productions and filmmaking, in particular activist ones, which had an impact on postcolonial movements.

During several visits to the archives of the Algerian Cinémathèque, she continued to mine the country's incredible film heritage, which hardly ever gets a mention in the history of the cinematographic avant-gardes. Post-independence cinema in France, Italy and Algeria adhered to the so-called "Third-World" values and aesthetics, which amounted to a true revolution on the big screen. Throughout her life, Zineb Sedira felt close to this militant and anti-colonial movement inspired by the Cuban model, showing a political courage that she considers to be an important manifestation of solidarity at that time, and which she hopes to reactivate today.

In the course of her tremendous research at various international cinema archives, Sedira came across the 1964 documentary *Les Mains libres* (otherwise known as *Tronc de figuier*) by the Italian director Ennio Lorenzini at the AAMOD (The Audiovisual Archive of the Democratic and Labour Movement). The first known film to be produced in the then newly independent Algeria, it had since disappeared from the screen and from



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memory.

Moreover, in *Dreams Have No Titles*, her film for the French Pavilion, she inserts *mise en abyme*-like re-enactments and "makings of" film scenes, in which she constructs real movie sets and keeps track of the days when these sequences were shot.

Zineb Sedira recalls: "I also relate the notion of remake to that of *mise en abyme*, which often crops up in my work. I myself am an artist-director making a film about films. My personal history is the starting point for a *mise en abyme* of the history of cinema by means of different strategies designed to create a fiction-reality". Sedira's theme of appropriation is questioned from the very opening scene of her film, referring to Orson Welles' *F for Fake* and the director's claim that "This film is about trickery". With this in mind, Zineb Sedira also foregrounds the story of her own life, that of her family and of her community, ranging from the critique of colonial legacies to the ongoing debate about displacement and integration, vulnerability and resilience, as well as our ability to dream. Sedira sees herself as a kind of accidental actor, a famous filmmaker, a fake faker in search of real truth, challenging questions of authorship and authenticity. Two questions keep cropping up: who is writing (his)story and for whom?

The artist uses music, film, literature, and other creative means to tackle the question of freedom, the struggle for liberation and other forms of resistance, and to fight against discrimination, colonisation and racism. By highlighting existing North-South solidarity networks, Sedira goes resolutely beyond the bipolar East-West division of the Cold War period or the Third World approach, drawing on her personal experiences with her family and her intellectual artistic community. Zineb Sedira's exhibition mirrors a "ball" to which she invites her spectators - to see her dance in order to resist, to mourn, perchance to dream. And her dreams have no titles.

Official website :
<http://dreamshavenotitles.com/>



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TEXTS HAVE NO TITLES

a few words about Zineb Sedira's career

by Sam Bardaouil and Till Fellrath

For over two decades, Zineb Sedira has been employing photography and film, in all of its expanded formal dimensions, to explore the surviving traces of a number of controversial histories that still haunt our present realities. We first came across Zineb's work in 2008. Where and when exactly doesn't really matter. What does is the artwork that we saw: *The Lovers: Death of a Journey* (2008), a haunting image of two floating boat carcasses resting, like two humans, against one another—a couple broken by the passage of time and the eroding force of a relentless sea. Zineb made this photographic work while on an expedition to the edges of the Mauritanian coast, a geographical area marked by the daily departures, but also the gruesome returns, of bodies of young Africans to Europe. In its embodiment of a painful history, the work compelled us to acknowledge the realities of an ongoing crisis.

The urgency and unflinching humanity with which Sedira embraced her subject made it clear that it was only a matter of time before our paths would cross again and that we began working together. This happened two years later with *End of the Road* (2010), which we originally commissioned for *Told – Untold – Retold*, the inaugural contemporary art exhibition of Mathaf, Arab Museum of Modern Art in Doha. Photographic images of old broken cars, framed within Zineb's signature light boxes of various sizes, were accompanied by a two-channel film, in which we witness the annihilation of the cars as they get swallowed up by an unstoppable grinding machine. By means of an underlying narration told in her own voice, Zineb draws attention to the detritus of globalization, bringing the personal and the universal together in a work that is as much political as it is visual.

Since then, our collaborations with Zineb have taken several forms, as we witnessed film take on a more prominent place in her multifaceted practice. Central to what she does is the overlapping of histories, objects and locations mined from extended periods of archival research and creative reflection. Moved by a desire to chart the present, she uncovers the persistent remains of historical struggles with the precision of an archeologist and the curiosity of a detective. Shaped as she is by her family experience of emigrating from Algeria to France, her growing up in Paris and eventually moving to England in 1986, Zineb has a critical grasp of the annals of history. She conflates the



© Thierry Bal et © Zineb Sedira



personal with the collective, action with immobility, and fiction with reality. Her work addresses a number of pressing issues, ranging from the critique of colonial legacies to the ongoing debate about integration, mobility and globalization. Zineb does not shy away from the tensions of a highly political present, yet her eye remains cast on a future with infinite possibilities.

In line with the major strands of her practice to date, Zineb has envisioned an immersive installation that transforms the entire space of the French national pavilion. Blending fact with fiction, she employs the strategies and tools of filmmaking, to create an environment where the fault lines that distinguish the past from the present are blurred. Drawing on significant films from the diverse repertoire of cinema from the 1960s, notably the militant strand where film production in Algeria played a central role, Zineb revisits various scenes to reformulate a multitude of narratives that have been long associated with the discourse surrounding de-colonization and its various strategies. In this staged universe, Zineb conceives the pavilion's architecture as an extension of the projected image. She confronts the often-uncontested reliability of the archival record with the open-ended possibilities of storytelling, to query how film is entwined with politics.

As societies across the globe face the repercussions of unforgiving political and historical struggles, often the remnants of contested legacies, Zineb approaches her project for the French pavilion as a tribute to the individuals and communities who opened up the possibilities of cinema to point out, and in many ways dismantle, the yoke of colonial tyranny. Her exhibition is an invitation to recognize these cinematic milestones, some of which she has rescued from obscurity, after they were believed to have been lost for decades. But it is equally so a cautionary tale about the failure of the emancipatory promise which, for many people remains an unrealized dream. It is somewhere in between the ever-shifting gains and losses between the two, achievement and defeat, that Zineb's imagined pavilion exists and resists...

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Zineb approaches her project for the French pavilion as a tribute to the individuals and communities who opened up the possibilities of cinema to point out, and in many ways dismantle, the yoke of colonial tyranny

SELECTED EXCERPTS FROM A CONVERSATION BETWEEN ZINEB SEDIRA AND YASMINA REGGAD :

Conserve, Show, Restage, Revivify

The full interview can be found in the latest issue of the French Pavilion magazine Venice. *Conserve, Show, Restage, Revivify* (April 2022)

Yasmina Reggad : We created aria (artist residency in Algiers) in 2011. This was the start of our collaborations and it proved to be fertile ground for discoveries and knowledge exchange. It fostered a unique rapport between us, culminating ten years later in the French Pavilion. Your work has been going back and forth between the United Kingdom, France and Algeria for two decades now. How does aria fit into this?

Zineb Sedira : I consider aria to be an extension of my artistic practice. This artist residency anchors my work more permanently in Algeria. It's also the HQ of my extended Algerian artistic family. I sometimes include the work of an artist supported by aria in some of my exhibitions, or we collaborate more directly on the development or the making of works. In fact, we will see some of these fellow artists in my project for the French Pavilion.

Yasmina Reggad : Is putting the city of Algiers on the map of international artistic centres of production an attempt to recreate the conditions of and offer a contemporary take on the Algiers of the 1970s, the 'Mecca of revolutionaries'? Indeed, your new work is situated in this context of intellectual and political ferment, a time when activists from all over the world met in Algeria to debate, extend the frontiers of the struggle, and invent new futures. With that in mind, your new work brings together your allies, the emotional and intellectual family that has been with you and supported you throughout your career, and which embodies its various stages, from research to the production and exhibition of the finished work.

Zineb Sedira : My apprenticeship in collaboration began with my family—my mother, my father and my daughter—and it materialized in my earliest video works. It was only in 2006 that I started shooting and travelling with a professional crew, sharing unforgettable moments of creative exchange and political discussion, especially in Algeria and Mauritania. My inner circle has remained the same for many years, and these are lasting friendships.

Sharing unique experiences, discoveries and ideas is needed to make up for the isolation of the studio and to move forward. These alliances and this second family are what drives my artistic development. It's therefore natural that my project

should echo this genealogy and that I should seize the opportunity of this Venetian adventure to surround myself yet again with former collaborators and contributors.

Yasmina Reggad : Your passion and longing for cinema only came to the fore during your solo exhibition *A Brief Moment* at the Jeu de Paume in Paris in 2019. For the French Pavilion you've chosen to look at a major turning point in world history through the lens of cultural, intellectual and avant-garde production, focusing on the seventh art and unexpected collaborations between France, Italy and Algeria, a repertoire on which you draw for your project. Where does your passion for cinema – militant cinema in particular, come from?

Zineb Sedira : When I talk about the cinema of this era, I'm talking about the films of my childhood in the 1960s, and about my father. It was with him that I often went to the cinema Les Variétés in Gennevilliers (no longer around). There we saw Egyptian films, but it was the Italian epics and Spaghetti Westerns that had the greatest impact on me. Gennevilliers is a crucial stage in the realisation of this project, and I recently filmed my parents in the Jean-Vigo cinema.

Later, when I first visited the archives of the Algerian Cinémathèque in 2017, I discovered the country's rich cinematic heritage, which is hardly acknowledged when it comes to the history of the medium's avant-gardes. The films that were made following independence abided by Third World values and aesthetics—a true revolution on the big screen. I felt close to this militant and anti-colonial approach, inspired by the Cuban model and testifying to the political courage of certain directors. In my new project, it was important for me to remind people that in France and particularly in Italy, directors (co-)produced films that supported and conveyed ideas developed in the Third World. As a result, I consider these co-productions to be among the most important manifestations of the solidarity advocated at the time, and that I'm trying to rekindle today.



THE PUBLICATIONS

three periodical publications published for the Venice Biennale : Algiers, Paris, Venice

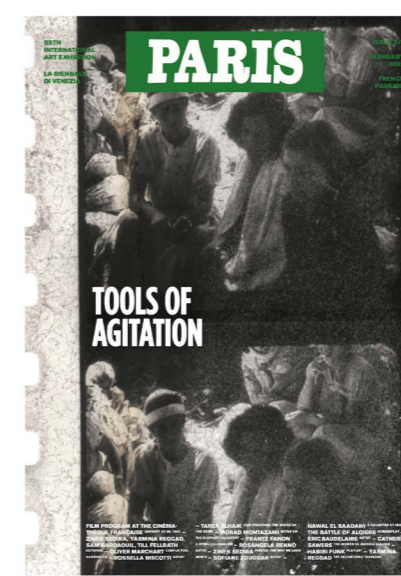
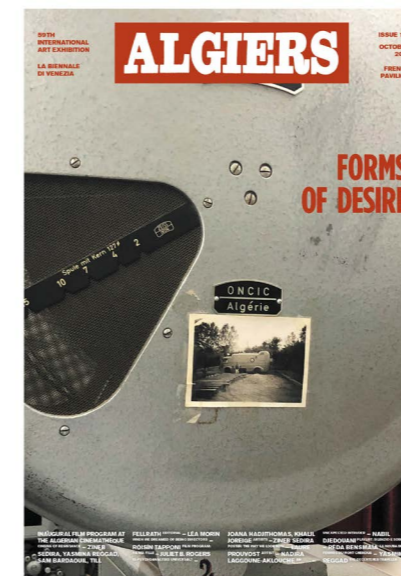
Three periodical publications published for the Venice Biennale : Algiers, Paris, Venice

Red, green, and blue, these three color-coded issues chart the artistic journey of Zineb Sedira, culminating in her presentation for the French Pavilion at the 59th International Art Exhibition, La Biennale di Venezia 2022. A cross between a newspaper and a magazine paying tribute to such innovative Maghrebi publications of the 1970s as *Les 2 écrans* or *Souffles*, this generically hybrid publication is conceived as an alternative to the catalogue in the traditional sense.

Each issue refers to a city—Algiers, Paris, and Venice—that has played an important part in Sedira’s life and artistic formation. Sub-titled «Forms of Desire,» «Tools of Agitation,» and “Conserve, Show, Restage, Revivify» respectively, the three issues effectively reproduce the structure of a screenplay in three acts: set-up, confrontation, and resolution. They function as a space of encounter that brings together members of Zineb Sedira’s extended artistic and intellectual family. In featuring a plurality of voices, the journal echoes the networks of solidarity forged by artists, filmmakers, and cultural partitioners in the 1960s and 1970s—a period of prolific co-production between Algeria, Italy, and France—in an effort to create an independent political standpoint beyond and outside of past colonial structures.

Replete with artistic, cinematic, musical, archival, and political references, the three issues shed light on Zineb Sedira’s artistic practice, the processes that underpin her work, and the inspirations that have nourished it. They offer a glimpse behind the scenes of her exhibition at the French Pavilion.

www.neroeditions.com/product/forms-of-desire-issue1/



LES MAINS LIBRES, its rediscovery and restoration

by Léa Morin

research associate for Zineb Sedira's
project for the French Pavillion

The Algiers production company Casbah Film, created by Saadi Yacef, one of the leaders of the Algerian revolution, wanted to produce a documentary on Algerian independence. For Yacef, "Film is a weapon at the service of Revolution and democracy". To achieve his goals, he called on an Italian director, the anti-imperialist activist, Ennio Lorenzini.

Filming began late in 1964, with future filmmaker Mohamed Zinet as assistant director. Successively titled *Les Algériens*, *Tronc de figuier* and finally *Les Mains libres*, it premiered at the Cinéma Afrique in Algiers in April 1965, where it was hailed as the country's first feature-length colour film. The following month it was screened out of competition at the Cannes Film Festival. But after several screenings in Italy and in Algeria in 1966, the documentary, which invited the Algerian people to "recover after so many decades of oblivion and obscurantism", and asked questions of the nation that was being built, was never shown again.

While looking at the history of cultural and cinematographic co-productions in Algeria from the 1960s to the 1980s, artist Zineb Sedira became particularly interested in this film with the changing title, which has remained invisible and to which there are very few references. In a short space of time, *Les Mains libres* became the framework for her new project.

Zineb Sedira has engaged in an intense exploration of the intersecting film histories of Algeria, Italy and France, consulting documents and looking at images in the film libraries and archives of the three countries, conducting interviews, and visiting buildings, studios and laboratories – some abandoned – while focusing her attention on the gestures and architectures of preservation.

From these interests and research, a restoration project was born, carried out by the Cineteca di Bologna with the laboratory L'Immagine Ritrovata. The work was undertaken from a 35 mm copy of *Les Mains libres* found in the archives of AAMOD (Archivio Audiovisivo del Movimento Operaio e Democratico) in Rome, where Ennio Lorenzini deposited his film reels. Two reels were also found in the CAC (Centre Algérien de la Cinématographie), whose team have recently restored, digitised and screened a few minutes of the documentary.

“The films in Zineb Sedira's research collection (attempt to) upend the gaze's dominant relationship that is so present in cinematic history, and tell a multiplicity of stories of transnational human circulations: economic, political, technical and cultural.”

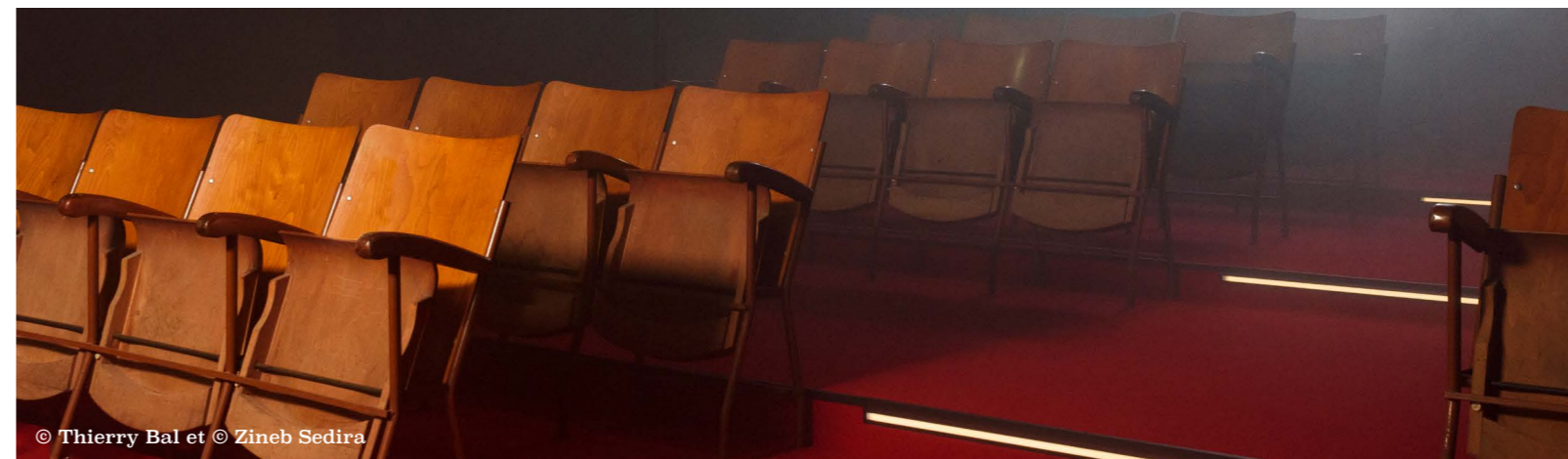
In the midst of cinematic histories that are often very nationalistic, and the contemporary reality of North-South co-productions in which the Western industry's dominant vision can be problematic for more precarious filmmaking, Zineb Sedira investigates the history of co-productions in which Algeria excelled. After supporting independent revolutionary filmmakers, Algeria co-financed and developed films with European countries including France and Italy, notably via the ONCIC (Office National pour le Commerce et l'Industrie Cinématographie).

While promoting activist films that recounted the Algerian revolution and anti-colonial struggles, or celebrated solidarity between people, such as *The Pan-African Festival of Algiers* (1969) by William Klein, the Algerian state also financed spaghetti westerns, including Enzo Peri's *The Pistol, the Karate and the Eye* (1966), produced by Casbah Film, documentaries and feature films on immigration such as Annie Tresgo's *Les passagers* (1971), political films – *Z* (1969) by Costa-Gavras for example – and even historical and dramatic productions, such as *Le Bal* by Ettore Scola (1983) and Jean-Louis Bertucelli's *Ramparts of Clay* (1970).

Thus the Algerian state took on the role of international producer. This position led to criticism, being seen as detrimental to the emergence of a young generation of Algerian filmmakers, and because it resulted in the country supporting films perceived as politically problematic, as was the case with Luchino Visconti's *The Stranger* (1967), which ignored the question of colonialism.

The films in Zineb Sedira's research collection (attempt to) upend the gaze's dominant relationship that is so present in cinematic history, and tell a multiplicity of stories of transnational human circulations: economic, political, technical and cultural.

From this body of work, the artist borrows extracts, approaches, aesthetics and techniques. At the same time, she repairs, reconstitutes, restores and returns a long-lost visibility to long-forgotten works, while weaving her own narrative into the filmic material from the refound archives.



CINEMA JEAN-VIGO IN GENNEVILLIERS (FRANCE)



The iconic Cinéma Jean-Vigo in Gennevilliers shaped Zineb Sedira's film culture during her childhood. It is one of the artist's sources of inspiration for the creation of her work in the French Pavilion.

The "Maison pour tous" opened on 20 December 1934, later becoming the Cinéma Jean-Vigo.

This new space welcomed cultural associations, youth clubs, scouts, amateur theatre groups, a music school (1936) and a dance school.

Activities were interrupted by the Second World War.

In 1947 the cinema became the "Cinéma des familles", and introduced the people of Gennevilliers to the great post-war filmmakers. The film developing company CTM (Cinéma Tirage Maurice), in the village district, welcomed a number of directors to the city.

In 1978 the cinema became the Cinéma Jean-Vigo and established its arthouse credentials. A second, smaller theatre, Robert-Desnos, was built in the Luth district, and it eventually became a contemporary music venue.

In 1987 Cinéma Jean-Vigo's single cinema was transformed into two modern theatres, one with 208 seats, the other with 82. Bertrand Tavernier sponsored this renovation.

The cinema became digital in 2012 but kept a 35 mm projector to show non-digitised historical films.

Today the municipal cinema, managed and programmed by Jean-Serge Pennetier, is classified as an Arthouse cinema, with certifications for Repertoire and Heritage, Young Audiences, and Research and Discovery. It is a member of the Europa Cinema network.

ECHOES OF THE FRENCH PAVILION

The project presented by the artist Zineb Sedira in the French Pavilion for the 59th International Art Exhibition – La Biennale di Venezia extends beyond the work's presentation on site from 23 April to 27 November 2022. Echoes of the project begin before, continue during the Biennale, and resonate well afterwards.

The resonances echo the pavilion's artistic project and give visibility to the artist and the curators.

Contemporary art fairs

For the first time, strategic resonances will be implemented via contemporary art fairs, during which the artist and/or the curators will take the stage. These events will also be an opportunity to engage in dialogue with other artists representing different countries at La Biennale di Venezia.

FRIEZE London 2021:

as part of FRIEZE ART FAIR in London, Zineb Sedira engaged in a conversation with the British Afro-Caribbean artist Sonia Boyce, a long-time friend. Organised by the Institut français in London on 15 October 2021, the discussion, moderated by the curator Gilane Tawadros, enabled them to discuss their artistic approach, mixing different generations, histories and geographies, as well as the consequences of the *Black Lives Matter* movement.

[more information](#)



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FIAC Paris 2021:

during FIAC, Zineb Sedira was interviewed by the curators Sam Bardaouil and Till Fellrath for the official Conversation Room programme on Saturday 23 October, discussing their working process and their collaboration as artists and curators for the pavilion. ([more information](#))

Also at FIAC Paris 2021, the artist presented, with curator Yasmina Reggad, the Pavilion's journal number 1, *Algiers*. This first issue is followed by two others (*Paris* and *Venice*) which have been announced for the professional days in Venice.

ART BASEL 2022:

As part of the Art Basel fair's off-site art programme, in partnership with Basel art venues, there will be an exhibition at Kunsthaus Baselland conceived as a dialogue between Zineb Sedira and the artist Latifa Echakhch, who is representing the Swiss pavilion at the Venice Biennale. Kunsthaus director Ines Goldbach is curating the exhibition.

Latifa Echakhch – Zineb Sedira : For a Brief Moment [...] Several Times

Venue: Kunsthaus Baselland

Curator: Ines Goldbach, Director, Kunsthaus Baselland

Dates: 3 June - 17 July 2022

Opening: 2 June, 6.30 pm, in presence of the artists

With the support of the Institut français and the French Embassy in Switzerland and Liechtenstein.

A conversation between the two artists is planned as part of Art Basel:

Zineb Sedira and Latifa Echakhch will be in conversation with Zoé Whitley, Director of Chisenhale Gallery, London, about their pioneering practices, shared interests and friendship. Representing France and Switzerland respectively at the Venice Biennale in 2022, they will discuss their respective exhibitions and their first joint project for Kunsthaus Baselland.

Art Basel Conversations, Basel

«Premiere Artists: Zineb Sedira and Latifa Echakhch»

Wednesday 15 June, 3-4 pm

Free admission, open to the public

**During the opening days
of the Biennale Arte 2022**

**Round table discussion with artists Sonia Boyce, Zineb Sedira, Alberta Whittle,
Stan Douglas et Yuki Kihara**

Moderation: Sepake Angiama, Artistic Director, iniva - Institute of International
Visual Arts, London

Organizer: iniva

Venue: Centro Culturale Don Orione Artigianelli

Date: 11.30 am on Friday 22 April 2022

<https://iniva.org/about/institute-of-international-visual-arts/>

DATE 17 / 01 / 2022		NUIT		JOUR	
PRODUCTION					
FILM "DREAMS HAVE NO TITLES"					
Mise en Scène Zineb SEDIRA			Directeur Photo		
PLAN . 4			PRISE 3/4		
RVZ					



Venise 2022 - Rayane Mcirdi

“Venise 2022” is not only a significant event on the international cultural scene, but is also the name of a project of artistic and historical reflection that was launched in Gennevilliers in March 2021. The project is being undertaken by Chaker, Chayma, Djaafar, Doria, M. Douss, Horya, Imane, Léa, Inès, Madjid, Messaoud, Miloud, Rayane, Syrine, Zaineb, and the city’s department of culture and youth.

At its heart are encounters and a will to explore part of a shared history of those involved in this work of memory. On the one hand are the Chibanis, a word borrowed from Maghrebi Arabic (شيباني: the one with white hair) to designate the workers who arrived in France in the 1950s from certain of its colonial dominions. Now retired, they still often live in workers’ hostels (there are five in Gennevilliers). On the other hand are young people, aged between 16 and 21, born or studying in Gennevilliers, many of North African descent, encountered at the Lycée Galilée, as part of the city’s youth programmes, or during the commemoration day for 17 October 1961. Alongside them are the artist Rayane Mcirdi – mentored by Zineb Sedira – Madjid Assoul, head of the youth service, and Horya Makhoulf, cultural mediation officer.

During this long-term investigation, directed on a voluntary basis, the Chibanis and the young people meet, question and listen to each other, tracing unofficial and missing accounts of the historical and official discourses recounting the Algerian War and French colonisation. In the workers’ hostel at 115 Avenue des Grésillons, in the Espace Mandela, dedicated to the youth of Gennevilliers, in the École Municipale des Beaux-Arts/Galerie Édouard-Manet, as well as in the Cinéma Jean-Vigo, they have collected words and memories, made up of anecdotes and archives, watched examples of counter-narratives and films, suggested by Zineb Sedira (including Mohamed Lakhdar-Hamina’s *Chroniques des années de braise*, winner of the 1975 Palme d’or in Cannes but since forgotten).

A film will be created from all this living material, and from the exchanges that nourished it, directed by Rayane Mcirdi and co-written with his young collaborators. It will be a testament to an intergenerational experiment of discovery of the other, of sharing knowledge and histories, both personal and collective.

By Madjid Assoul, Horya Makhoulf, Rayane Mcirdi



From left to right: Kahlalou Messaoud, Madjid Assoul, Miloud Mesbah and Rayane Mcirdi. Project “Venise 2022”, 2021-2022.
Picture: Rayane Mcirdi

After the Biennale Arte 2022 via “La Collection” of the Institut français

For the Institut français’s “La Collection”, the curator and researcher Léa Morin has created a programme of films titled “Le cinéma, une arme” (Cinema as a weapon), organised in three parts: cinema of struggles, cinema of movements and cinema of geographies.

The programme will be available to France’s international cultural network and will be screened in Berlin (summer 2022), London (september 2022), et Phnom Penh (november 2022). Other screenings are currently being confirmed.

Echoing the work of Zineb Sedira, the programme continues her exploration of historical narratives and questioning of the themes of collective memory and the transmission of this heritage.

By exploring the relationship between cinema and reality, art and politics, as well as history and memory, the films in the programme question the role of cinema and of art as means of action in the face of social and political injustice.

Three programmes are planned, with screenings of recent and historical films, videos and documentaries :

Programme 1

Mise en scène by Zineb Sedira, 2017, France

Le Glas by René Vautier, 1969, France

Spell Reel by Filipa Cesar, 2017, Guinea, France, Portugal, Germany

Programme 2

Ali au pays des Merveilles by Djouhra Abouda and Alain Bonnamy, France, 1976

Rock Against Police by Nabil Djedouani, France, 2020

Programme 3

Moonscape by Mona Benyamin, 2020, Palestine

Juste un Mouvement by Vincent Meessen, 2021, Belgium, France



FRENCH PRESENCE

At the Venice Biennale

59th International Art Exhibition The Milk of Dreams

Curator: Cecilia Alemani
23 April – 27 November 2022

The French presence at the International Art Exhibition, *The Milk of Dreams* curated by Cecilia Alemani is significant, with 29 contemporary and historical artists representing the French scene, which amounts to around one sixth of the artists in the exhibition.

Six contemporary artists who are part of the French scene have been invited by the Biennale to present their work. Their inclusion is supported by the Institut français through its annual call for projects “Relance Export”:

Ali Cherri (born in 1976 in Beirut, Lebanon. Lives and works in Paris, France)
Marguerite Humeau (born in 1986 in Cholet, France. Lives and works in London, UK)
Saodat Ismailova (born in 1981 à Tashkent, Uzbekistan. Lives and works in Tashkent, Uzbekistan and in Paris, France)
Simone Fattal (born in 1942 in Damascus, Syria. Lives in Paris and Erquy, France)
Kapwani Kiwanga (born in 1978 in Hamilton, Canada. Lives in Paris, France)
Vera Molnár (born in 1924 in Budapest, Hungary. Based in Paris, France)

The International Art Exhibition of the Biennale Arte 2022, titled *The Milk of Dreams*, invites us to reflect on our relationship to the world, especially through the thematic lens of the body and its metamorphoses, technology and language.

Artists belonging to the French scene in national pavilions

Nicolas Bourriaud, curator
Collective exhibition «Planet B. Climate Change & The New Sublime» with Bianca Bondi, Anna Bella Geiger, Peter Buggenhout, Ylva Snófrid, Charles Avery and Haegue Yang.
Palazzo Bollani, Castello, 3647

Latifa Echakhch, winner of the Prix Marcel Duchamp, 2013
Artist showing at the Swiss Pavilion
Curators: Alexandre Babel and Francesco Stocchi
<https://prohelvetia.ch/fr/press-release/latifa-echakhch->

Ariane Michel
« Il Concerto dell'acqua »
l'Officina dell'acqua in Venice, located in Campo San Fantin, 1894
Concert rehearsals (free access): 20 and 21 April at 9pm, Officina dell'acqua.
Concert : 22 April at 9pm, Palazzo Pesaro Papafava (Calle de la Racheta, 3764)
<https://www.lab-bel.com/event/le-concert-deau/>

Anne-Cécile Suruga in the exhibition Posthuman Metamorphic
San Marino Pavilion
Curator: Vincenzo Rotondo.
Committee member: Ami Barak

Curators belonging to the French scene in the national pavilions

Anne Davidian and Elena Sorokina, curators of the Armenian Pavilion
Artist: Andrius Arutiunian
<https://andriusarutiunian.com/gharib/>

Christophe Gallois, Curator at the Mudam Luxembourg
– Musée d'Art Moderne Grand-Duc Jean
curator of the Luxembourg Pavilion
Artist: Tina Gillen
<https://luxembourgspavilion.lu>

Hilde Teerlinck, director of the Han Nefkens Foundation in Barcelona, is the curator of the Belgian Pavilion, presenting Francis Alÿs.
<https://www.belgianpavilion.be/fr>

Artists belonging to the French scene in Venice in parallel exhibitions

Pauline Curnier-Jardin
Something Out of It
LIAF (Lofoten International Art Festival), Norway
Curators: Francesco Urbano Ragazzi
Casa di Reclusione Femminile della Giudecca
<https://biennialfoundation.org/2022/03/liaf2022>

preview-exhibition-in-venice/

Anselm Kiefer
Questi scritti, quando verranno bruciati, daranno finalmente un po' di luce (Andrea Emo)
Palais des Doges – Sala dello Scrutinio
Curators: Gabriella Belli and Janne Sirén
<https://palazzoducale.visitmuve.it/en/mostreen/mostre-in-corso-en/anselm-kiefer-at-dogespalace/2022/02/22305/anselm-kiefer-exhibition/>

Vera Molnár: Icône 2020
Atelier Muranese, New Murano Gallery, Calle Alvise Vivarini 6, 30141 Murano
<https://culture.hu/it/roma>
www.ateliermuranese.com

Claire Tabouret
Claire Tabouret: I am spacious, singing flesh
Palazzo Cavanis, Dorsoduro 920
Curator: Kathryn Weir
<https://www.fabarte.org>

The list of projects is yet to be finalised

Historical artists of the French scene:

The Milk of Dreams takes its title from a book by the English-born Mexican painter and novelist Leonora Carrington (1917–2011), in which the Surrealist artist describes a magical world where life is constantly rethought through the prism of the imaginary.

The exhibition *The Milk of Dreams* presents Carrington's otherworldly creatures, besides other transformed beings, as companions on an imaginary journey through the metamorphoses of bodies, in an attempt to define what it is to be human.

This exhibition rests on numerous conversations with artists over the last few years. The questions that kept cropping up in these discussions seem to capture this particular moment in history, when the survival of the species is threatened, but it also raises other concerns that the sciences, arts, and the myths of our time are grappling with. How to redefine the human? What constitutes life and what differentiates plants and animals, the human and the nonhuman? What are our responsibilities towards the planet, as well as other people and forms of life? And what would life be like without us?

These are some of the key issues addressed in this edition of the Biennale, which is structured around three main thematic axes: the representation of bodies and their metamorphoses; the relationship between individuals and technologies; what links the bodies and the Earth.

Questioning the modern, Western vision of the human being as the centre of the universe, the measure of all things, many contemporary artists imagine a post-human condition.

The worlds they create, on the contrary, forge new alliances between different species, populated by permeable, hybrid, multiple beings, like the fantastic creatures Carrington invented. Due to the pressure of technologies, the frontiers between bodies and objects have shifted radically, resulting in profound mutations that lead to new forms of subjectivity and new anatomies.

Featuring 213 artists from 58 countries, the International Art Exhibition will be spread across the Central Pavilion in the Giardini and the Arsenale.

Of the 29 artists belonging to the French scene who are featured in the exhibition, the 23 historical artists with strong connections to France and its cultural heritage are women:

Josephine Baker
1906, Saint Louis, USA – 1975, Paris, France

Claude Cahun
1894, Nantes, France – 1954, Saint Helier, Jersey, UK

Valentine de Saint-Point
1875, Lyon, France – 1953, Cairo, Egypt

Lise Deharme
1898, Paris, France – 1980, Neuilly-sur-Seine, France

Sonia Delaunay
1885, Odessa, Russian Empire (now Ukraine) – 1979, Paris, France

Alexandra Exter
1882, Białystok, Russian Empire (now Poland) – 1949, Fontenay-aux-Roses, France

Leonor Fini
1907, Buenos Aires, Argentina – 1996, Paris, France

Elsa von Freytag-Loringhoven
1874, Swinemünde (Swinoujście), German Empire (now Poland) – 1927, Paris, France

Ilse Garnier
1927, Kaiserslautern, Germany – 2020, Saisseval, France

Jane Graverol
1905, Ixelles, Belgium – 1984, Fontainebleau, France

Florence Henri
1893, New York City, USA – 1982, Compiègne, France

Joyce Mansour
1928, Bowden, UK – 1986, Paris, France

Nadja
1902, Saint-André-lez-Lille, France – 1941, Bailleul, France

Amy Nimr
1898, Cairo, Egypt – 1974, Paris, France

Valentine Penrose
1898, Mont-de-Marsan, France – 1978, Chiddingly, UK

Gisèle Prassinis
1920, Constantinople (now Istanbul), Ottoman Empire (now Turkey) – 2015, Paris, France

Rachilde
1860, Cros, France – 1953, Paris, France

Alice Rahon
1904, Chenecey-Buillon, France – 1987, Mexico City, Mexico

Niki de Saint Phalle
1930, Neuilly-sur-Seine, France – 2002, La Jolla, USA

Bridget Tichenor
1917, Paris, France – 1990, Mexico City, Mexico

Toyen
1902, Prague Austro-Hungarian Empire (now Czech Republic) – 1980, Paris, France

Marie Vassilieff
1884, Smolensk, Russia – 1957, Nogent-sur-Marne, France

Unica Zürn
1916, Berlin, Germany – 1970, Paris, France

THE INSTITUT FRANÇAIS

operator of the French Pavilion

The Institut français is the public establishment in charge of France's international cultural activities. Under the dual authority of the Ministry of Europe and Foreign Affairs and the Ministry of Culture, it contributes to France's diplomatic influence. Its projects and programmes are founded on its unique capacity for dissemination through the vast network of the cultural services of France's embassies, the Instituts français and Alliances Françaises found on five continents.

For the first time, the pavilion's carbon footprint will be measured, in order to achieve a minimum reduction of 25% of its impact (both in operational and production terms) by the end of 2026.



www.institutfrancais.com

ARTER
executive producer

ARTER is the executive producer of the French Pavilion.

ARTER has guided the creation and realisation of iconic Venice Biennale projects, including *Take Care of Yourself* by Sophie Calle in 2007, *Studio Venezia* by Xavier Veilhan in 2017, and Laure Prouvost's *Deep See Blue Surrounding You* in 2019. As part of the 59th International Art Exhibition – La Biennale di Venezia, ARTER will support Zineb Sedira in realising her work and her exhibition.

ARTER has placed the reduction of the cultural sector's environmental impact at the centre of its approach. With its Prestadd label and ISO20121 and ISO14001 certifications, the agency is striving to put its commitments into practice, no matter the size and artistic ambition of the projects entrusted to it. Within the French Pavilion this will be reflected in the eco design of Zineb Sedira's work, but also in the provision of the building and its maintenance, as well as the implementation, along with the Institut français, of low-carbon transportation routes.

ARTER

www.arter.net

PARTNERS OF THE FRENCH PAVILION

With the support of

City of Gennevilliers

As a child in the 1970s, each week Zineb Sedira visited Gennevilliers' municipal school of fine arts for her pottery class. In 2010 Zineb Sedira returned for her exhibition *Invitation au voyage* at Galerie Édouard Manet. This was the beginning of a lasting and productive dialogue between the artist and the city of her early years. Following the exhibition, the City of Gennevilliers acquired her work *Haunted House* for its municipal contemporary art collection. In 2014 the city commissioned the artist for a public work paying tribute to the victims of the massacre of Algerians in Paris on 17 October 1961. This work, *Les bancs de la mémoire*, is based on testimonials from people in Gennevilliers who lived through these events. For her new creation for the 59th International Art Exhibition – La Biennale di Venezia, Zineb Sedira is calling on her childhood memories, on her many visits to the Cinéma Jean-Vigo. For the City of Gennevilliers, supporting this project and evolving a wonderful partnership is the opportunity to develop outreach activities that bring together young people from Gennevilliers and former residents of migrant workers' hostels around the collection of memories and the strengthening of intergenerational links.



Art Explora Foundation

The Art Explora Foundation, established by Frédéric Jousset in 2019, shares arts and culture with everyone, locally, nationally and internationally by inspiring new encounters between arts and audiences. The foundation works in partnership with artists, cultural organisations and communities, exploring all art forms, to create unforgettable cultural experiences.

Art Explora's imaginative, contemporary approach encourages new forms of public participation and engagement, pushing boundaries with digital technology and mobile programming.



For the film's production

Fondation des Artistes

The Fondation des Artistes, a recognised public utility, takes an unparalleled approach – philanthropic, cultural and social – to supporting visual artists throughout their careers. It supports young artists after their graduation from art school; provides production assistance (of which Zineb Sedira is a recipient for her creation for the French Pavilion at the Biennale Arte 2022); ensures the dissemination of creation through MABA, its art centre in Nogent-sur-Marne; contributes to the international recognition of artists; supplies studios and residencies, and accommodates artists in their old age, in a dedicated retirement home,

the Maison nationale des artistes.

In its experimental and anticipatory approach, the Fondation, as unique in its nature as it is in its missions, is a powerful tool, alongside the state, in supporting artistic creation, doing everything possible to enable artists to express themselves and to create.



Arts Council England

Arts Council England champions, develops and invests in artistic and cultural experiences to enrich people's lives. It supports a range of activities across the arts, museums and libraries – from theatre to digital art – reading to dance, music to literature, and crafts to collections.



DICRéAM (CNC)

DICRéAM (Multimedia and Digital Art Creation Support System) has been devised as a kind of laboratory to promote dialogue between different contemporary creative fields (visual arts, performing arts, literature, video games and so on) through supporting projects that experimentally investigate the question of writing and the potentialities of digital media. As the object of an institutional partnership between the Centre National du Cinéma, the Centre National du Livre and the Ministry of Culture, the DICRéAM encourages the development of new artistic practices, which may be collaborative, participatory, and above all, cross-disciplinary, and free of any kind of academicism.



In partnership with

Cineteca di Bologna

Founded in the 1960, and a full member of the Fédération Internationale des Archives du Film since 1989, Fondazione Cineteca di Bologna is an internationally recognized film archive with a multi-faceted mission, including film preservation and dissemination, programming, training, research and publishing. Over the last 20 years Cineteca's archival festival Il Cinema Ritrovato has grown to be the place for cinephilia at large, while its laboratory L'Immagine Ritrovata is considered one of the world's leading centers for film restoration, working closely with institutions such as Martin Scorsese's The Film Foundation, Pathé, Gaumont, Roy Export, Sony, Institut Lumière – just to name a few – and completing over 800 restorations of masterpieces by Chaplin, Pasolini, Fellini, De Sica, Rossellini, Renoir... Through its partnership with Film Foundation's World Cinema Project and the African Film Heritage Project, Cineteca has contributed to restoring and rediscovering rich, diverse and often neglected, film heritage.

City of Paris

As part of its residency programmes at the Cité internationale des Arts and the Couvent des Récollets, Paris welcomes artists from all over the world, from all disciplines: performing arts, visual arts, writing, cinema, etc. In 2021/2022 the project *Résonance du Pavillon français de la Biennale de Venise*, designed with the Institut français, led to Zineb Sedira's invitation to the Couvent des Récollets. The Department of Cultural Affairs, along with a number of Parisian cultural initiatives, has supported the artist, and the resulting synergy will ensure the success of interesting projects, including a public conference and film screenings.

Cinémathèque française

The Cinémathèque française, an association under the law of 1901, has been safeguarding, promoting and transmitting the world's cinematic heritage since its creation by Henri Langlois in 1936.

Since that time it has become one of the most celebrated archives in the world, thanks to the strength of its collection of films and material related to cinema. With the power of its experience, and with spaces and resources adapted to all audiences, the Cinémathèque française presents screenings and temporary exhibitions, welcomes students and researchers, and develops educational and cultural activities.

The Cinémathèque often works with the Institut français, for cultural seasons and promoting cinema around the world, and is an enthusiastic contributor to Zineb Sedira's project and the French Pavilion, providing expert support and access to its various documentary resources.



production centres in the 1960s and 1970s by diving into the archives of the Algerian Cinematography Center in Algiers, the Cinémathèque française in Paris, and the Cineteca di Bologna. Conducted between and with three countries, the project offers a compelling perspective by highlighting the need for collaborations between individuals and countries.

What *Les rêves n'ont pas de titre* [*Dreams Have No Titles*] undertakes is significant in the ongoing contemporary debate around the question of borders and identity. Acting as a memory passer, Zineb Sedira makes archives speak to the viewer from a standpoint which participates to a meaningful transmission of individual and collective stories to future generations.

kamel mennour has presented five exhibitions of Sedira's work at the gallery, supported many of her institutional projects around the world, and contributed to the publication of monographs and catalogs of the artist. In 2022, kamel mennour is committed to supporting the realization of *Dreams Have No Title*.

The Third Line, Dubai

Founded in 2005, The Third Line is a Dubai-based gallery that represents contemporary Middle Eastern artists locally, regionally, and internationally. A pioneering platform for established talent and emerging voices from the region and its diaspora, The Third Line has built a dynamic program that explores the diversity of practice in the region. The Third Line is proud to represent Zineb Sedira, who is the artist representing France at the 59th International Art Exhibition – La Biennale di Venezia and will endeavor to support her in achieving her aspirational project.

kamel mennour

الخط الثالث
the third line

Galleries

kamel mennour, Paris

Since 1999, Kamel Mennour has presented the work of more than forty internationally renowned contemporary artists in his various spaces in Paris. He supports many of their projects outside the gallery in France and abroad, and collaborates with major international institutions to this end.

Kamel Mennour has worked with Zineb Sedira since 2002. Zineb Sedira was one of the first contemporary artists to join the gallery. Over the years, a strong human connection was built, based on a shared vision and history, a rich and fruitful artistic dialogue, and a number of shared memories, among which the preparation of the artist's exhibitions, but also trips such as the one Kamel Mennour undertook in 2005 to Algeria during the elaboration of the photographic series *Transitional Landscape*, in which the artist captured her gallerist's gaze lost in the Mediterranean waves.

Twenty years after their first encounter, Kamel Mennour is extremely honored to be at Zineb Sedira's side for this major step that is the creation of the French Pavilion during the 59th International Art Exhibition – La Biennale di Venezia.

A multidisciplinary artist, Sedira has remarkably succeeded in highlighting the dialogue between French history and Algerian memory and has shed an intimate light on universal historical issues. The plurality of identities and nationalities that is at the heart of Zineb Sedira's biography and practice is embodied more than ever in her exceptional project for the French Pavilion at the Biennale Arte 2022 entitled *Les rêves n'ont pas de titre* [*Dreams Have No Titles*]. The Pavilion will explore the links that unite three militant cinema

Partenaires médias

TROISCOULEURS

TROISCOULEURS is a free monthly cultural magazine with a focus on cinema, published by mk2. It features and promotes the most exciting cultural news, and explores the latest trends in its in-depth articles and profiles. Available throughout the mk2 cinema network and in more than 250 cultural venues, its aim is to make all art forms accessible to as many people as possible, and to foster creative and innovative filmmaking through original, educational and socially engaged content.

TROISCOULEURS is pleased to be associated with the Institut français and the work of artist Zineb Sedira at the French Pavilion at La Biennale di Venezia.

MK2 CURIOSITY

The streaming platform Curiosity, launched in March 2020, offers viewers a selection of four or five works each Thursday, available free of charge for seven days.

As part of the Biennale Arte 2022 and in collaboration with the Institut français, Zineb Sedira's work will be presented on the platform.

TROISCOULEURS mk2 CURIOSITY

CREDITS

Les rêves n'ont pas de titre / Dreams Have No Titles
Zineb Sedira

Co-curators

Yasmina Reggad
Sam Bardaouil et Till Fellrath

General commissioner

Institut français

Selection committee :

Charlotte Laubard, art historian and curator, professor and head of the visual arts department, Haute École d'Art et de Design de Genève - HEAD
Naomi Beckwith, deputy director and chief curator, Solomon R. Guggenheim Museum, New York.
Hélène Guenin, directrice, Musée d'Art Moderne et d'Art Contemporain (MAMAC), Nice
Rebecca Lamarche-Vadel, deputy director, Lafayette Anticipations, Paris.
Morad Montazami, art historian, publisher and curator.
Yves Robert, former executive director, Biennale de Lyon.

The selection committee was supported by representatives
of the Institut français and its supervising ministries

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ARTER

Publication and visual identity
NERO Editions

Press and public relations
Agnès Renoult Communication

Partners

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Cinémathèque française
INA
CNC
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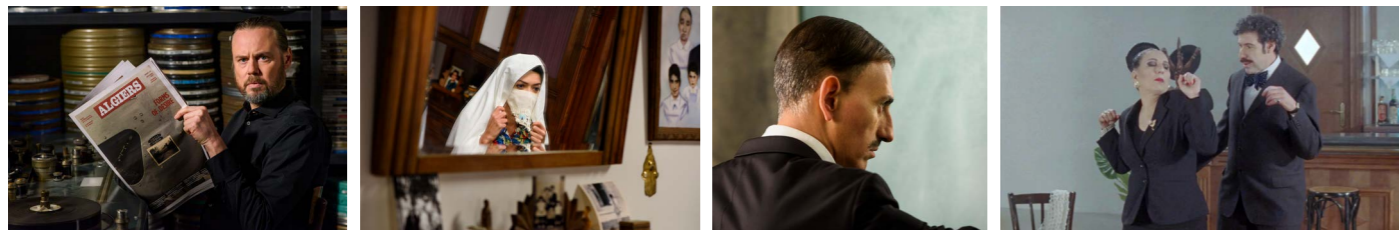
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PRESS IMAGE

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