

MENNOUR

Contemporary Art, Gateshead, UK (2005) ; le Musée d'Art Moderne d'Alger (2007) ; le Brooklyn Museum, New York (2007) ; le Mathaf - Arab Museum of Modern Art, Qatar (2010) ; le Contemporary Art Center, Thessalonique, Grèce (2011) ; le Gwangju Museum of Art, Corée du Sud ; le Centre Pompidou-Metz, France (2013) ; la Friche de la Belle de Mai, Marseille, France (2013) ; le MMK (Museum für Mordern Kunst), Allemagne (2014) ; le FRAC Lorraine, Metz, France ; la Power Plant Contemporary Art Gallery, Toronto, Canada (2015) ; le Studio Museum in Harlem, New York (2016) ; le Mucem, Marseille, France (2013 et 2016) ; le MAC VAL, Vitry-sur-Seine, France (2017) ; la Tate Modern, Londres (2017) ; les Birmingham Museums, UK (2018) ; ainsi que dans des biennales et triennales, y compris la Biennale de Venise (2001 et 2011), la Triennale de photographie et vidéo à l'Institute of Contemporary Photography de New York (2003), la Biennale de Sharjah (2003 et 2007), la Triennale de Folkestone (2011), à la New Orleans' international art exhibition, (2017) et la Biennale de Liverpool (2021).

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Born in 1963 in Paris, Zineb Sedira lives in London and works between Algiers, Paris and London.

Mennour represents Zineb Sedira since 2002.

Over the past 25 years, Zineb Sedira has developed a sensitive practice addressing migration, storytelling, and the bias of official histories. Born in France to an Algerian family, she relocated to London in mid-1980s. Her story and that of her family quickly became a fertile ground for artistic experiments. In Sedira's early photographs and videos, the artist staged her mother, daughter, and herself grappling with the reality of a multi-hyphenated identity (*Mother Tongue*, 2002) and dealing with the legacy of a conflict characterized by secrecy and trauma (*Retelling Histories* and *Mother, Father, and I*, both 2003).

Since then, Sedira's work has reached out beyond the confines of her singular experience and embraced the idea of transit in all its forms. She turned her lens to locations and objects – buildings, shipwrecks, scrapyards – pregnant with loaded journeys. She also dug deep into archives of all kinds, complexifying readily accepted historical narratives. Meanwhile, formally, the practice has evolved to also encompass sculpture, installation, and performance.

Producing art is an act of resistance for the artist Sedira: against forgetting, against hegemonies, and any status quos. This is particularly visible in *Dreams Have No Titles* (2022), the ground-breaking film, set design installations, and performance piece that received a special mention from the jury at the 2022 Venice Biennale, where the artist represented France.

Zineb Sedira's work was shown in several solo exhibitions including the Hamburger Bahnhof, Berlin (2023); WhiteChapel Gallery, UK (2023-2024); the De La Warr Pavilion, Bexhill on Sea, UK (2022-2023); Bildmuseet, Umeå, Sweden (2021); the SMoCA (Scottsdale Museum of Contemporary Art), USA (2021); the Jeu de Paume,

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Paris (2019); the IVAM Institut Valencià d'Art Modern, Spain (2019); the Beirut Art Center, Lebanon (2018); the Sharjah Art Foundation Art Spaces, United Arab Emirates (2018); the Art On the Underground, London (2016); the Blaffer Art Museum, Houston, USA (2013); the Charles H. Scott Gallery, Vancouver, Canada (2013); the Prefix Institute of Contemporary Art, Toronto, Canada (2010); the [mac] musée d'art contemporain of Marseille, France (2010); the Palais de Tokyo, Paris (2010); the Kunsthalle Nikolaj, Copenhagen (2010); the Bildmuseets, Sweden (2010); the Pori Art Museum, Finland (2009); the New Art Exchange, Nottingham, UK (2009); and at the Photographer's Gallery, London (2006). Her work will soon be presented at the Calouste Gulbenkian Museum, Lisbon, and at Dallas Contemporary, USA.

Her work was also shown in many group shows in institutions such as Tate Britain, London (2002, 2012, 2013); Centre Pompidou, Paris (2004, 2009); Mori Museum, Tokyo (2005); Baltic Centre for Contemporary Art, Gateshead, UK (2005); Musée d'Art Moderne of Alger (2007); Brooklyn Museum, New York (2007); Mathaf - Arab Museum of Modern Art, Qatar (2010); the Contemporary Art Center, Thessaloniki, Greece (2011); Gwangju Museum of Art, South Korea; Centre Pompidou-Metz, France (2013); Friche de la Belle de Mai, Marseille, France (2013); MMK (Museum für Mordern Kunst), Germany (2014); FRAC Lorraine, Metz, France; Power Plant Contemporary Art Gallery, Toronto, Canada (2015); Studio Museum in Harlem, New York (2016); Mucem, Marseille, France (2013 and 2016); MAC VAL, Vitry-sur-Seine, France (2017); Tate Modern, London (2017); Birmingham Museums, UK (2018); as well as in biennials and triennials, including the Venice Biennale (2001 and 2011), the Triennial for photography and video at the Institute of Contemporary Photography in New York (2003), the Sharjah Biennale (2003 and 2007), the Folkestone Triennial (2011), New Orleans' international art exhibition (2017) and the Liverpool Biennial (2021).