

2022

France/Italy
Algeria

art film

DREAMS HAVE NO TITLES

director Zineb Sedira

FRICHE
LA BELLE
DE MAI

21-05-26
→ 27-09-26



CURATORS

Yasmina Reggad,
Sam Bardaouil et
Till Fellrath

PRODUCED BY

Institut français

EXECUTIVE PRODUCER

ARTER

Renaud Sabari &
Tiphaine Marquet

CAST / COMRADES

Ross Adams
Fayçal Baghriche
Damien Bailly
Thierry Bal
Sam Bardaouil
Amel Bouksani
Adèle Bouvier

Sonia Boyce
Laura Bruce
Margot Cassila
Nikola Chesnais
Delphine Ciampi-Ellis
Savitri

Emma Dalesman
Nabil Djedouani
Hervé Duflot
Latifa Echakhch
Valentina Fanigliuolo
Till Fellrath

Cléo Ferin Mercury
Adrian Flower
Roberta Galesso
Vanessa Greenstreet
Olivier Hadouchi
Ghislaine Jamois
Katia Kameli
Kapwani Kiwanga
Anne-Marie Lemaitre

Mourad Mazouz
Rayane Mcirdi
Simon Njami
Caroline Léna Olsson
Baldo Ortas
Céleste Ougier
Edith Marie Pasquier
Yasmina Reggad
Ali Sedira-Syed
Gilane Tawadros
Hyeji Yang

TECHNICAL TEAM

Ross Adams
Arianna Avezzi
Damien Bailly
Thierry Bal
Camille Boulay
Adèle Bouvier
Sabrina Corda

Mattia Dal Bianco
Emma Dalesman
Jonathan Eato
Cléo Ferin Mercury
Roberta Galesso
Christopher J Orr
Céleste Ougier
Félix Rehm
Ali Sedira-Syed
Selene Stradiotto
Philippe Zimmermann

POST-PRODUCTION

Damien Bailly
Carla Biays
Mathieu Farnarier
Frédéric Geffroy
David Pickering
Philippe Vagner

THE HISTORY

At the root of Zineb Sedira's film installation lies the desire to work with musical and literary works, and more specifically with films of a militant sensibility from the 1960s and 1970s.

This period of political and cultural effervescence was marked at once by the emergence of the first Algerian, Italian and French co-productions, and by the second wave of decolonization, mainly on the African continent.

The artist's work presents a mix of autobiography, fiction and documentary. In *Dreams Have No Titles*, the interweaving of these three registers highlights international solidarity movements —often the result of liberation struggles— against the backdrop of the hope for change instilled by Algeria's independence, gained in 1962.

THE STORY

In her film, Zineb Sedira draws on a rich cinematic repository. Embedded in her film are reconstructions of film scenes. She combines reenactments of movie scenes that she acts out, moments from her life, and behind-the-scenes footage from the film's production.

Zineb Sedira uses various strategies that allow her to weave her own fiction-

reality, in a *mise en abyme* of the history of cinema, starting from the opening sequence of her film, where she tackles the question of authenticity by referencing Orson Welles's 1973 film *F for Fake*, from which she recreates the set up in her exhibition's space. What role does History play, who writes it and for whom?

The artist draws inspiration from many emblematic works of the seventh art, such as Ettore Scola's *The Ball* (1983), a Franco-Algerian-Italian film, Luchino Visconti's *The Stranger* (1967), a Franco-Algerian-Italian film, Gillo Pontecorvo's *The Battle of Algiers* (1966), an Algerian Italian co-production, or Italian director Ennio Lorenzini's 1964/65 *Les Mains libres* (also known as *Tronc de figuier*), a landmark —if forgotten— documentary in the history of Algerian and world cinema whose reels Zineb Sedira uncovered during her research in the Italian film archives.

The voice-over, moreover, recounts the story of her life, that of her family and her community, a story that contributes to current debates on migration and solidarity, while questioning vulnerability and resilience, intimacy and collective memory.

Mirroring a "Bal", Zineb Sedira's exhibition invites viewers to dance —to dance so as to resist, to be reborn, and to dream... And her dreams have no titles.

Event organized during
The Mediterranean Season 2026



Thanks to Cineteca di Bologna, Cinémathèque française, INA and CNC. Zineb Sedira is represented by Mennour, Paris ; Selma Feriani Gallery, Tunis ; Goodman Gallery, London.