

Katia Kameli

Portfolio

Statement

My visual arts practice includes photography, video, sound and installation. Based on a research-oriented approach in the social sciences, my work engages with the notions of geography, history, class and gender. In particular, my practice explores the “in-between” or third spaces where tradition and modernity meet and hybrid identities are built with a geographical focus on the Arab world.

My work is also closely linked to my personal experience of dual identities as French-Algerian. Since my childhood I have had to

constantly switch between these two identities and navigate contrasting cultural spaces, so the notion of integration - that is, the subscription to local cultural norms - is central to my work. Integration can be also understood in this context as the interaction of individuals to their architectural environment.

I envision my artistic practice as that of a translator who has the capacity to transform and enrich original stories by adding new meanings while also building bridges across cultures.

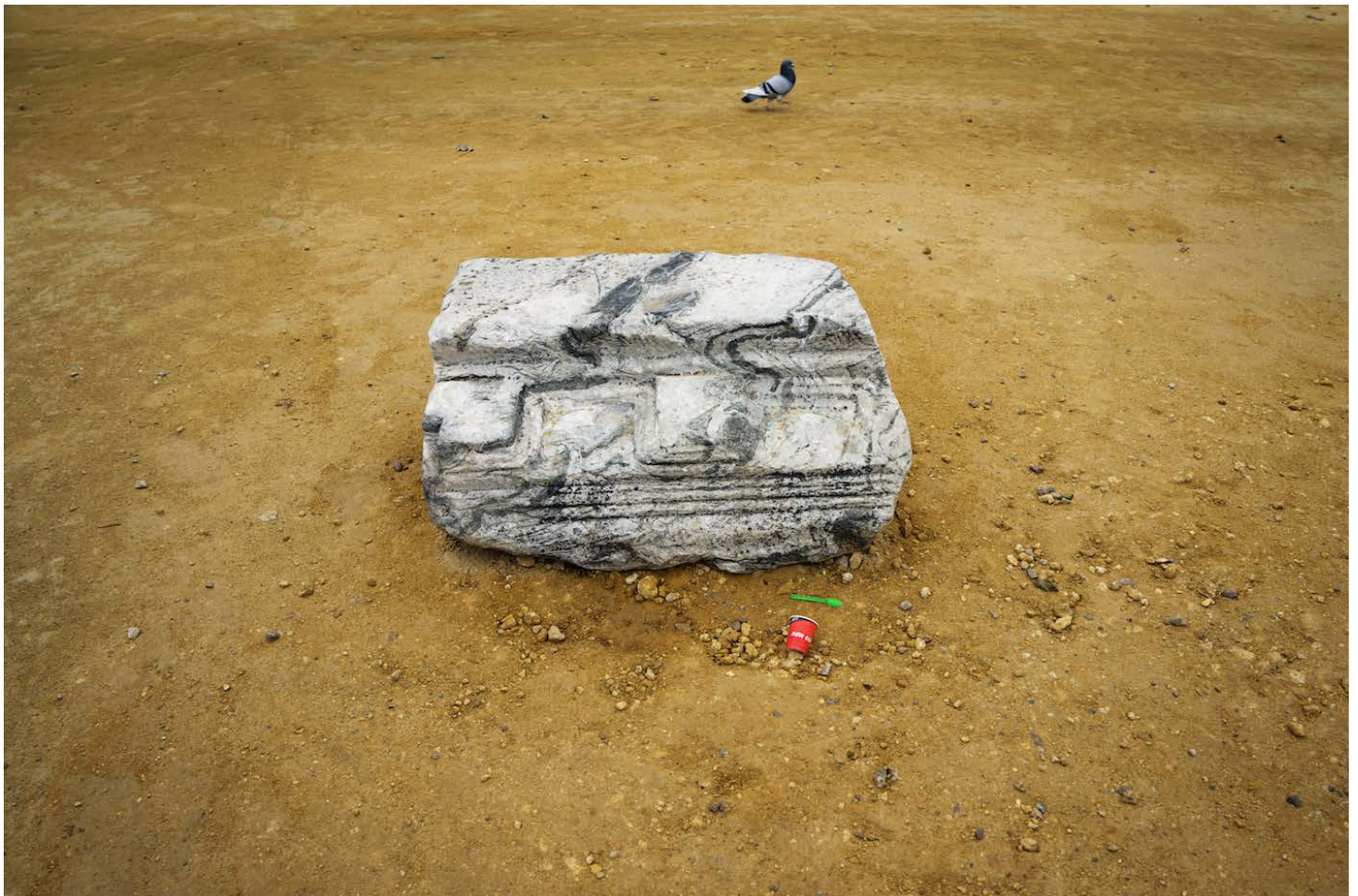
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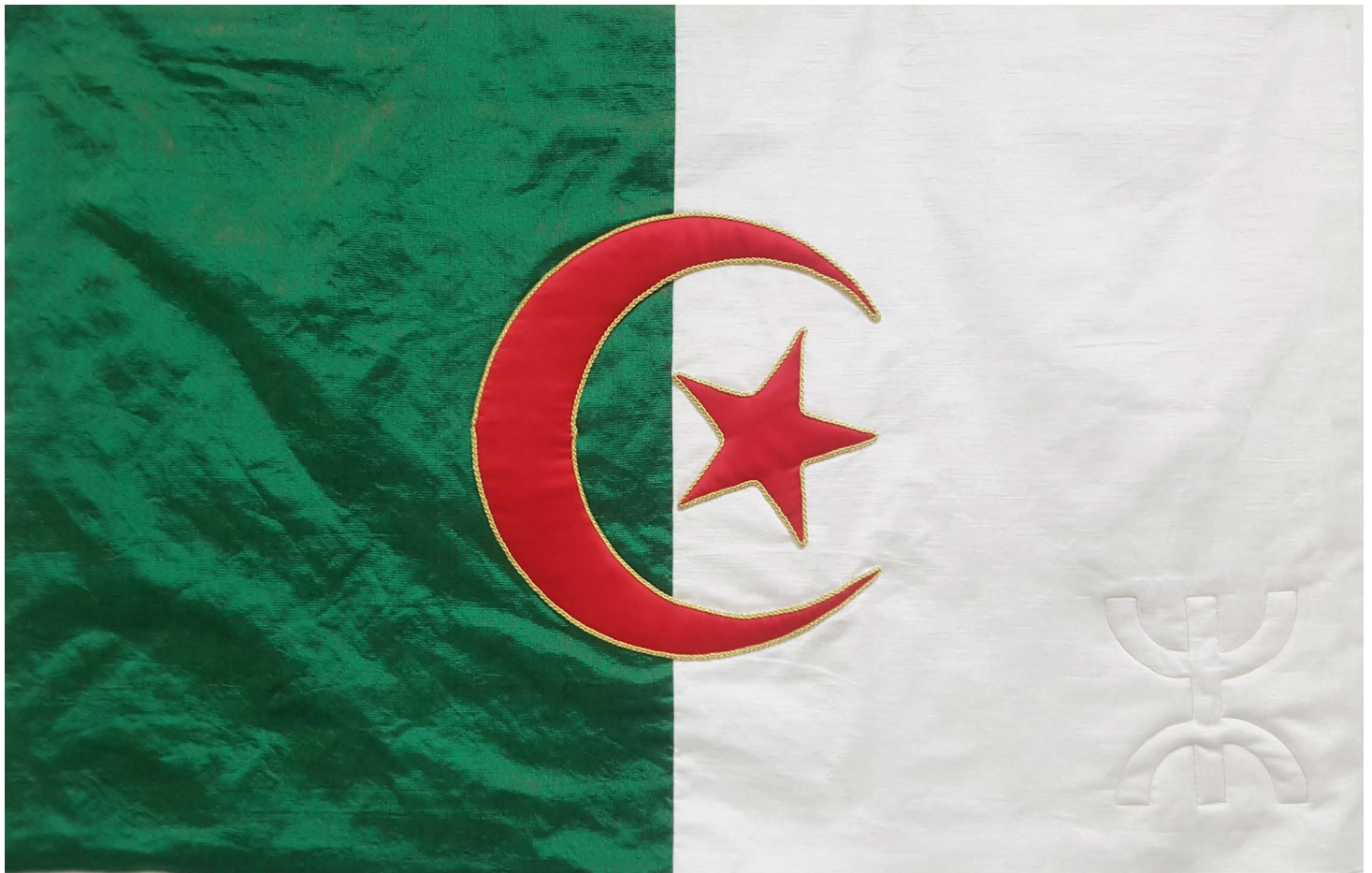
She Rekindled the Vividness of the Past, Exhibition view at Kunsthalle Münster Allemagne, 2019, Photo Volker Renner.



Remains, 2019, Inkjet print photography, mounted on aluminium, 120 x 80 cm. 1/5 ex + 1 AE, courtesy of the artist. 2019.



A sewing affair, 2019, textile, 110 x 70 cm, single piece, courtesy of the artist.



From negative to positive, 2019, light box, courtesy the artist, 90x 60 cm, 1/5 ex + 1AE, Photo Volker Renner.



Exhibition view, *À l'ombre de l'étoile et du croissant*, 2018, CRP/Centre régional de la photographie, Hauts-de-France.



Exhibition view, *À l'ombre de l'étoile et du croissant*, 2018, ORP/Centre régional de la photographie Hauts-de-France.



Exhibition view, *À l'ombre de l'étoile et du croissant*, 2018, CRP/Centre régional de la photographie Hauts-de-France.



Exhibition view, *À l'ombre de l'étoile et du croissant*, 2018, CRP/Centre régional de la photographie Hauts-de-France.



Photography installation, inkjet print on Etching Rag 310 gr 120x80 cm, mounted on aluminium, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Photography installation, inkjet print on Etching Rag 310 gr 120x80 cm, mounted on aluminium, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Detail, postcard reproductions of the sculpture « Le Grand Pavois», 1928, by Paul Landowski, superimposed on a photograph of the new monument, 1978, by M'hamed Issiakhem.



Soyez les bienvenus

Series of 8 inkjet prints on Canson Etching Rag 310 gr, 100x70 cm, 2018.

15



Le coup de l'éventail, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Le club des pins, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



La danse du ventre, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Souvenir d'Alger, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.

Soyez les bienvenus

Series of 8 inkjet prints on Canson Etching Rag 310 gr, 100x70 cm, 2018.

17



Zeralda, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



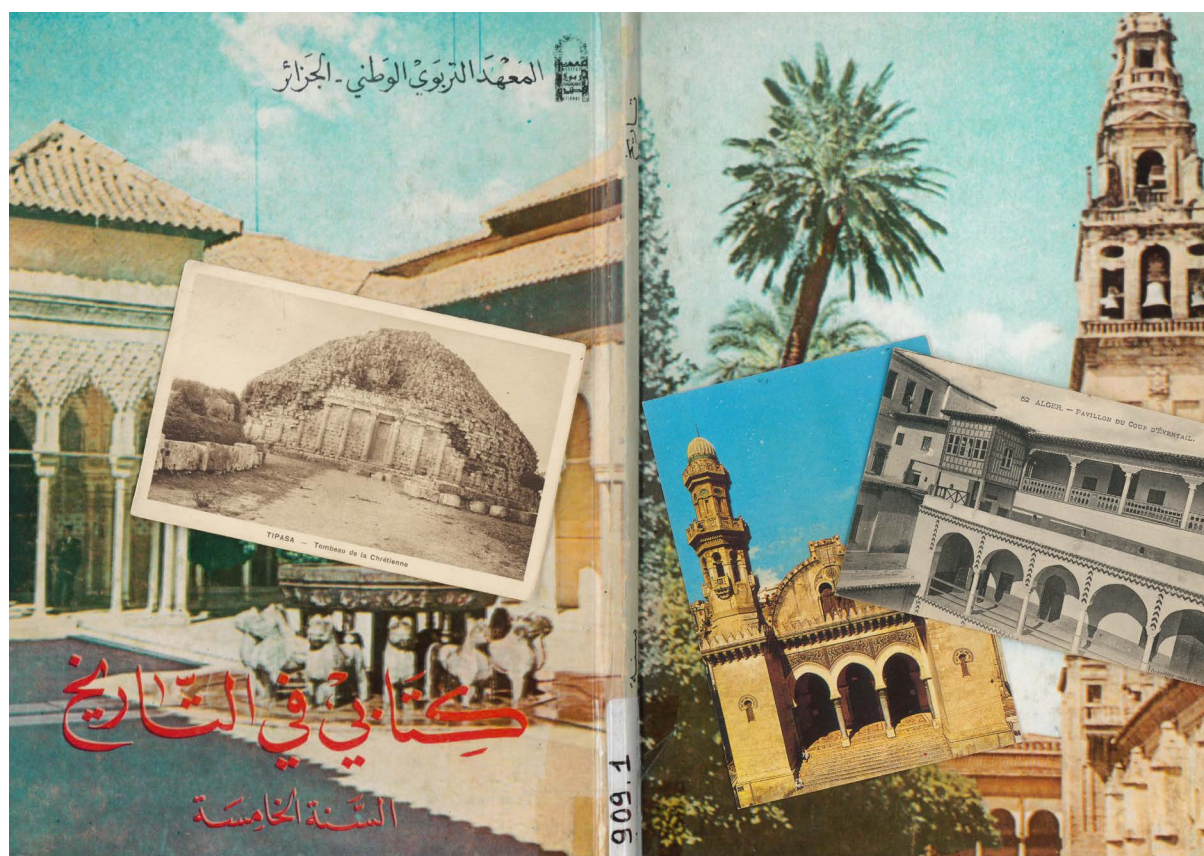
Amitiés d'Algérie, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



La cité du bonheur, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



La Mecque des révolutionnaires, 100x70 cm, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Mon manuel d'histoire processus A, 1min30, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Mon manuel d'histoire processus B, 1min30, 2018. 1/5 ex + 1 A.P. courtesy of the artist.

Soyez les bienvenus

Series of 4 videos, 1min30s, 2018.

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Mon manuel d'histoire processus C, 1min30, 2018. 1/5 ex + 1 A.P. courtesy of the artist.



Mon manuel d'histoire processus D, 1min30, 2018. 1/5 ex + 1 A.P. courtesy of the artist.

The Algerian Novel

Chap.1

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Stills from *The Algerian Novel, Chap.1*, 2016, 15min35s, 3/5 ex. +1AE, courtesy of the artist.
.Link: <https://vimeo.com/208812051>; Password: kiosque



The Algerian Novel is a video conceived as an immersion into Algeria's history, and collective memory. It takes place in Larbi Ben M'Hidi street, in Algiers, where Farouk Azzoug and his son own a nomad kiosk where they sell old postcards and reproductions of archival photographs.

Different images constitute this collection, going from the late 18th century to the 1980's. These include original postcards of genre scene or architecture, art deco commercials for the railways, and also photographic reproductions of important political figures from or coming to Algeria. This eclectic collection brings us into a colonial and postcolonial iconography. It appears to be classified randomly but it allows many associations, as a kind of Algerian *Atlas Mnemosyne*. Over the images

of the kiosk and different locations in the city, we can hear the voices of inhabitants of Algiers, historians, writers, students, who explain their connections to these images and to the history of their country.

The Algerian Novel (Chap. 1) was commissioned by Mucem (Marseille).

The Algerian Novel

Chap. 2

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Stills from *The Algerian Novel (Chap.2)*, 2017, 34min, HD. 1/5 ex. +1AE, courtesy of the artist.
Link: <https://vimeo.com/246419942>; Password: MJM



French philosopher Marie José Mondzain is reinterpreting *Algerian Novel - Chapter 1*. This second chapter is built on the idea of a mise en abyme. The film's nested structure is a way to keep images and their symbolic load at a distance. It opens a new space of negotiation wherein new associations can be shaped. They function as a starting point for the writing of a history in movement and produce narratives which then become touchstones for a new kind of historicization.

In the second part of the second chapter, Marie-José Mondzain is at her desk. She is facing another screen, a tablet. The camera is playing on field of vision and reverse angle. Mondzain is analysing another visual material: that of the rushes recorded during the shooting of *Algerian Novel - Chapter 1*.

These rushes could have been left invisible, or rather *unseen* - the same way some of Algeria's historical figures are not represented in

the pictures of the kiosk. In her book, *L'image peut-elle tuer ?* ("Can images kill?"), Marie-José Mondzain defines the unseen as "what is waiting for meaning in the community debate". The *unseen* would then be a sort of unexploited archive, waiting for the gaze to expand. Here, the tablet computer on which Mondzain is seeing the images is literally making their existence tangible. By showing these rushes to the philosopher's eye, I am questioning the making of the archive and the necessity of a constant rereading as a way to reactivate the meanings of History.

The Algerian Novel

Chap.1 & 2

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Exhibition view, *Global players*, Biennale für Aktuelle Fotografie, 2017, Mannheim, Germany.



Image Still of *The Algerian novel*, Chapter 3, 45mn, 2019, HD. 1/5 ex + 1 AE, courtesy the artist.



In this third chapter, Marie-José Mondzain takes a further step to enter the image. Consistent with her critical approach, the Algerian-born philosopher strives to identify the meaning in her first failed attempts to access the iconographies of a national and family novel. The Hirak protests appear as a counterpoint to the investigations conducted throughout the film, and seem to provide the gateway to the exploration of hidden memories. Through a discussion on Louiza Ammi's photographic work, this chapter is an opportunity to rectify the iconographic absence of the Black Decade, which is mentioned in the first two parts. The analysis of sequences from the Assia Djebar's movie *La Noubia des femmes du mont Chenoua*, by Ahmed Bedjaoui, producer and film critic, feeds into this

historical reinvestment. This film, which is symbolic of the beginnings of post-decolonization Algerian cinema, reappropriates the writing of history through the prism of women of different generations, whose words embody a memory that is too often overshadowed.

The narrative structure becomes more complex in this last part, where archival images, contemporary analysis and a visible presence of current events are intertwined. Thus, actors of the past, present and future are crossing paths, in an Algeria whose changes can be guessed, embodied in particular by the slammer Ibtissem Hattali, who closes the chapter by proclaiming: «Today, the day has come when women will snatch their freedom».

The Algerian Novel Lightboxes

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Exhibition view, *What language do you speak stranger?*, 2016, Mosaic Rooms, London.



The Algerian Novel Lightboxes

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Dirty Dozen, 2016, lightbox, 90x60 cm, 1/5 ex. +1AE, courtesy of the artist.



The Algerian Novel Lightboxes

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The Prettiest Star, 2016, lightbox, 90x60 cm, 1/5 ex. +1AE, courtesy of the artist.



The Algerian Novel

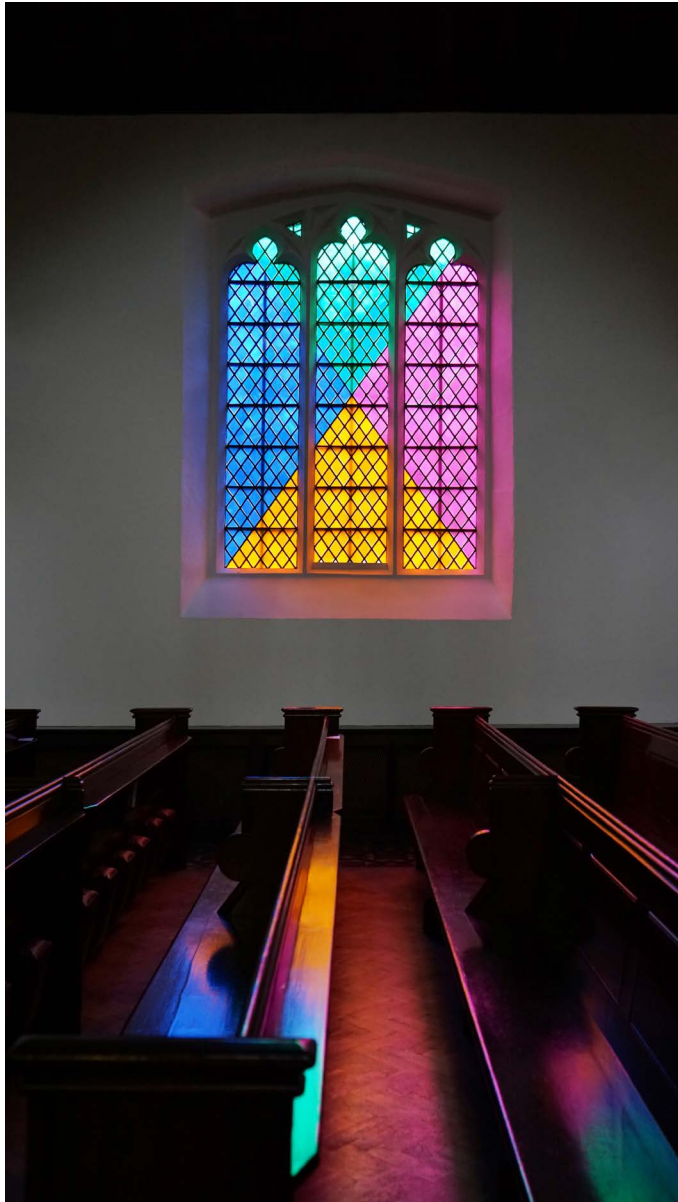
Lightboxes

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L'œil se noie, 2016, lightbox, 90x60 cm, 2/5 ex. +1AE, courtesy of the artist.



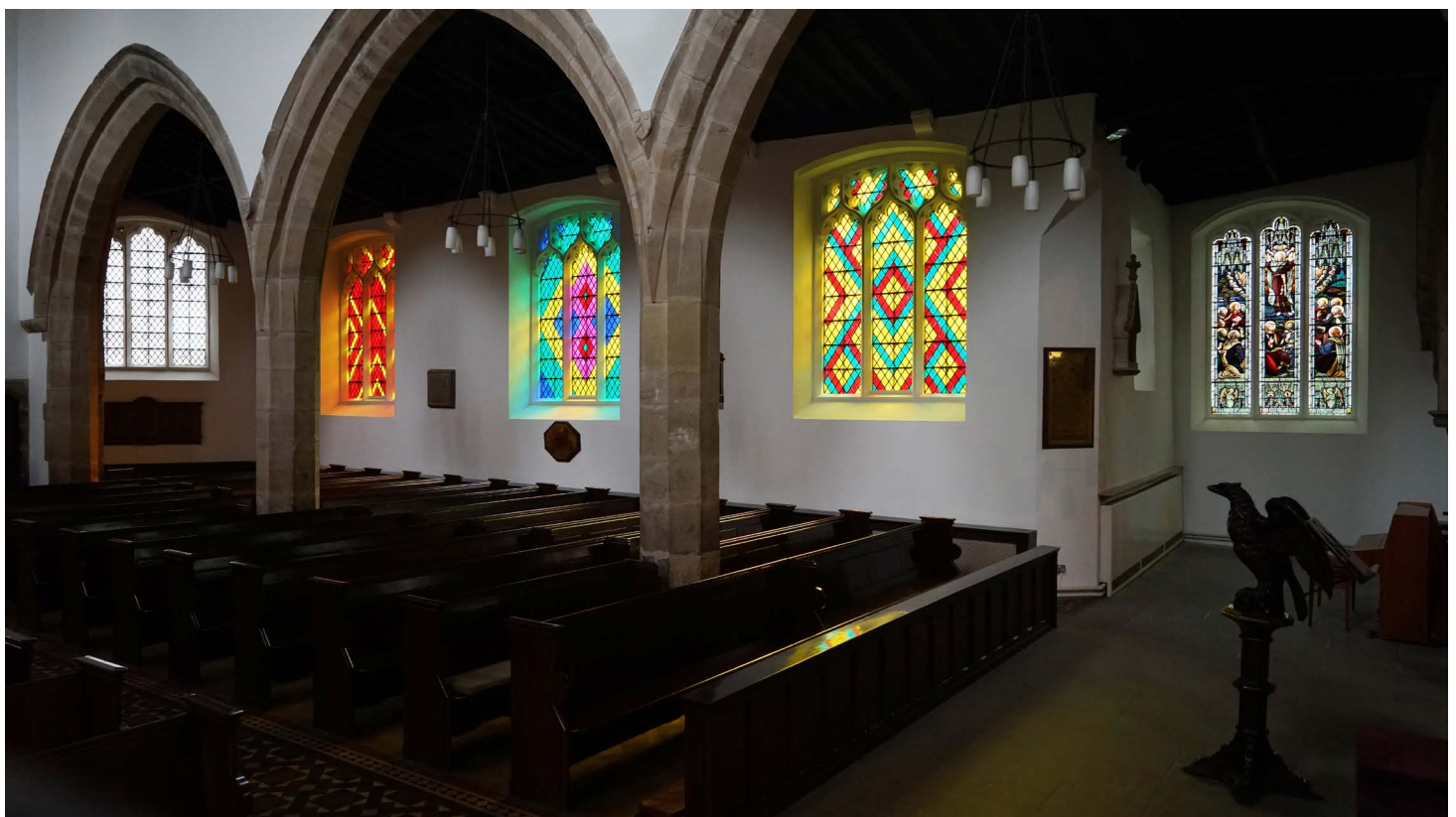
Installation view, *Ritournelle*, 2017, in St John the Baptist church, Newcastle.



Ritournelle is a site-specific visual and sound installation created at St John the Baptist church in the city of Newcastle, England for Platforma Festival 2017. Six of the stain-glass windows of this medieval church have been covered with translucent diamond-shaped coloured vinyl in a series of various patterns. Each combination of colours and geometrical shapes is created in a diaper pattern which refers to traditional crafts from the countries contributing of the highest numbers of migrants in Newcastle: Phulkari textile from Punjabi region, Congolese Kuba clothes, Chinese fabrics, Syrian carpets, textiles from Rashaida people in Eritrea and mosaic forms from Iraqi and Iranian mosques. In one of the chapters of *Thousand Plateaus*, '1837: Of the refrain', philosophers Gilles Deleuze and Félix Guattari refer to the ritournelle in

terms of spatial territories. Patterns are part of our cultural fabric and encapsulate national identity and other specificities. *Ritournelle* is about homeland and celebrates through an immersive experience of light and sound a global vision across cultures. The visual installation is accompanied by a sound piece recorded on site with a local choir. On the day of the opening, a live performance took place at the church.

Installation view in situ *Ritournelle*, 2017, in Saint John the Baptist church, Newcastle.



Stills from *Ya Rayi*, 18mn 50, 2017, HD. 1/5 ex. +1AE, courtesy de l'artiste. *Ya Rayi*, 2017.
 Link : <https://vimeo.com/377074585> Password : raï



Ya Rayi is a reflection on the evolution of raï, a popular Algerian music genre that embodies the need for expressing the difficult living conditions and taboos in Algeria. In Arabic, *raï* means "opinion". Through its music and textual *créolité* (creolity), raï mirrors Algerian culture. It is an underground genre which has changed and mixed codes from different existing repertoires to bypass social restrictions and make what is muted heard.

The protagonist is a young man with a Walkman listening to raï tapes. He is wandering through Oran and Paris, stopping by places which played a crucial part in the development of raï such as Disco Maghreb shop in Oran or Barbès neighbourhood in Paris in the 1990s.

Today, raï music is a genre little known by younger generations drawn to pop culture and rap music. The faint faces of raï stars Cheb Hasni and

Cheikha Rimiti, which appear throughout the video on old buildings, evoke another temporality. However, raï tapes are still an object of desire, sold and collected in very few shops known by regular visitors. Raï music still crystallises a hope of renewal as well as a sentimental nostalgia. It functions as a substitute for the lack of exchanges between men and women, older and younger generations within a social space restrained by moralization. Questioning raï from yesterday and today is opening a reflection on what is culturally and sociably at stake in Algeria but also in contemporary Muslim society.

Exhibition view, *Ya Rayi*, CAC Passerelle (Biennale de Rennes), 2018.



Exhibition view, *Ya Rayi*, CAC Passerelle (Biennale de Rennes), 2018.



Cadre 3, Hasni : serie of 14 cassettes produced in Algeria, 46,3 x 20,1 cm, 2016. 1/1 ex.

Cadre 4, Divers Barbès : serie of 18 cassetes produced in Algeria, 62,9 x 21,8 cm, 2016. 1/1 ex.



Cadre 2, Khaled : serie of 7 cassettes produced in Algeria, 46,2 x 10,1 cm, 2016. 1/1 ex.

Cadre 1, Divers Wahran : serie 16 cassettes produced in Algeria, 53,2 x 20,1 cm, 2016. 1/1 ex.

Exhibition view, *Entry Prohibited to Foreigners*, 2015, HavreMagasinet Länskonsthall, Boden, Sweden.



Stream of stories is a journey through the oriental origins of La Fontaine's Fables. Further away than Aesop's ancient Greece, this stream brings us to India, where the Panchatantra was written three centuries before Christ. Originally conceived as animal allegories for the education of princes, they will be translated later on by a Persian doctor under a new title, *Kalilah wa Dimnah*. The voice of the translator/narrator is emphasized in this Persian version. The text will then be translated in Arabic by Ibn Al-Muqaffa in 750 A.D., and will thus reach a wide audience in the occidental world. The way these stories travel reveals another network of influence in parallel to the occidental history, showing that universality is not the exclusive monopoly of a single region of the world. La Fontaine himself greatly valued the Indian fables, which he admittedly drew inspiration from.

Translation is a key notion in *Stream of stories*, and only through this mean is it possible to embark on this journey. Each adaptation adds a new language and mostly, a new cultural frame. Narration differs from one version to another, and reflects social and cultural situations specific to the countries running in the stream. This project allows us to explore these gaps, to understand the transitive process in action

between each different version. It does so through a close reading of the fables, and through meeting translators and historians specialized in this field (like Omar Berrada, Christine Van Ruymbekke and Christiane Sinnig-Hasse). And it follows that path backwards, proving that time is not linear, as well as space is not uniform.

The first part of *Stream of stories* takes the shape of a research in progress, as an introduction to the final project that will be presented as a video installation. It shows investigation material collected through the last year, revolving around intertextuality, translation and iconography. Three main themes to understand the matters at stake in these displacements. Showed for the first time in Sweden, *Stream of stories* (chap.1) gathers images, texts, animal masks, and interviews with translators and fable specialists.

Stream of Stories

Chap.1

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Exhibition view, *Entry Prohibited to Foreigners*, 2015, Havremagasinet, Boden, Sweden.



Exhibition view, *What Language Do You Speak, Stranger?*, 2016, The Mosaic Rooms, London.



The second chapter of *Stream of stories* is exploring the research material that was shown at Boden's Havremagasinet. Based on a new fable, *The Animals Sick with the Plague*, this project gathers new collages and silkscreen prints in a dialogue with the masks, books, videos and cartography previously exhibited.

The two collages combine iconographies from three different illustrated versions and connects different protagonists and places. These bonds are already existing through the common structure of the fables, and are reinforced by a gilding work that is reminiscent of the original illustrations. This technique is also used on the silkscreen prints, where fragments of texts are highlighted to reveal the intertex-

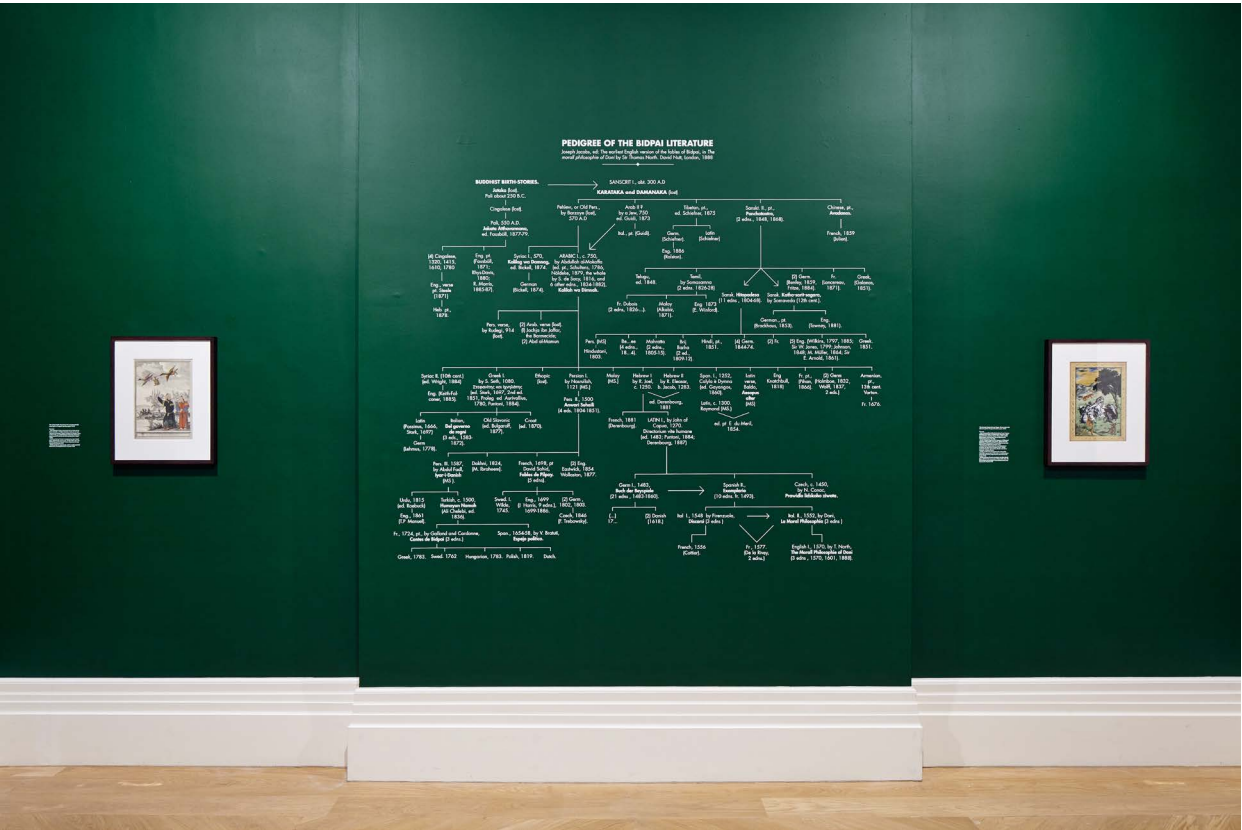
tuality of these fables, and allow for a comparative analysis on large formats that evoke pages from a book.

Stream of Stories (Chap. 2) is displayed in the context of the first solo exhibition of Katia Kameli in London, *What Language Do You Speak, Stranger?* à The Mosaic Rooms.

Exhibition view, *What Language Do You Speak, Stranger?*, 2016, The Mosaic Rooms, London.



2 iconographies, 2/5, courtesy K atia Kameli.



Stream of Stories

Chap. 2

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Exhibition view, *What Language Do You Speak, Stranger?*, 2016, The Mosaic Rooms, London.

4 masks (made by Cléo Duplan). Courtesy Katia Kameli, ADAGP.



Set of 3 videos in English, 3 ex + 1 A.P.



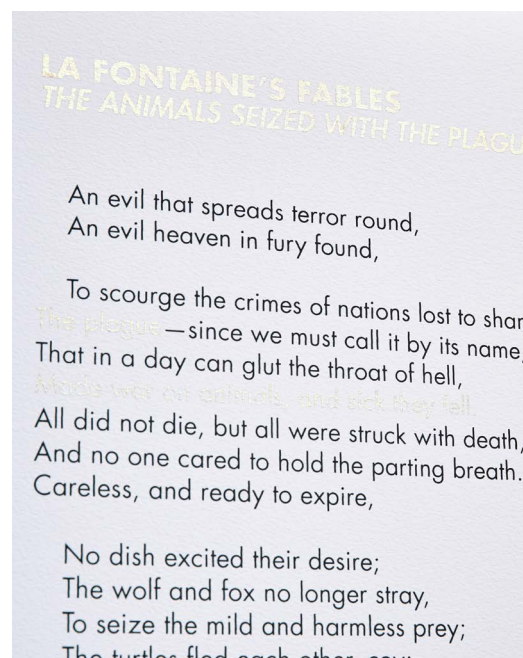
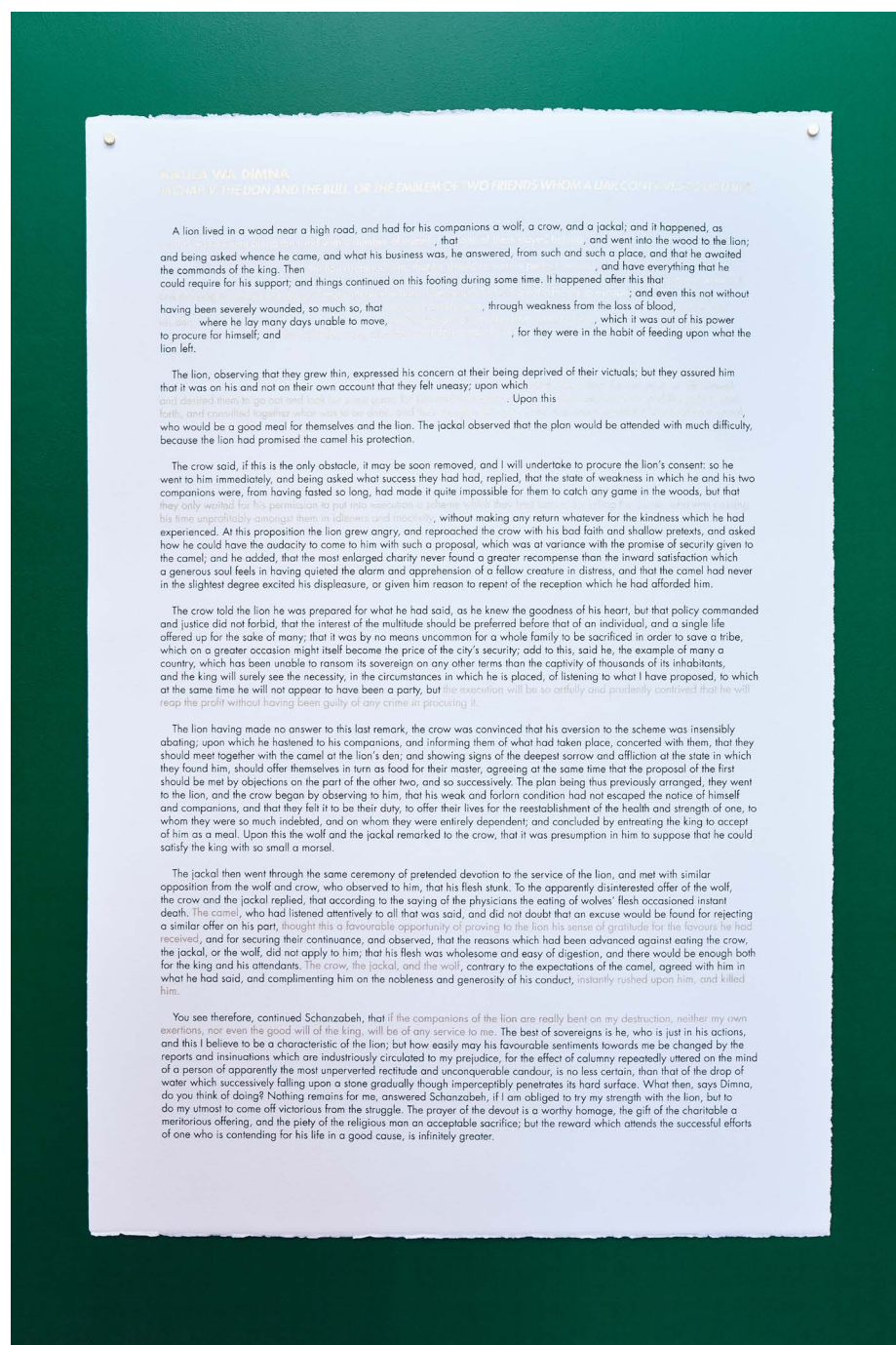
Stream of Stories

Chap. 2

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Exhibition view, *What Language Do You Speak, Stranger?*, 2016, The Mosaic Rooms, London.

Set of 4 serigraphies in English with gilding 22 carats gold leaf on RIVES paper, 2017, 80 x 120 cm. 3 ex + 2 A.P.

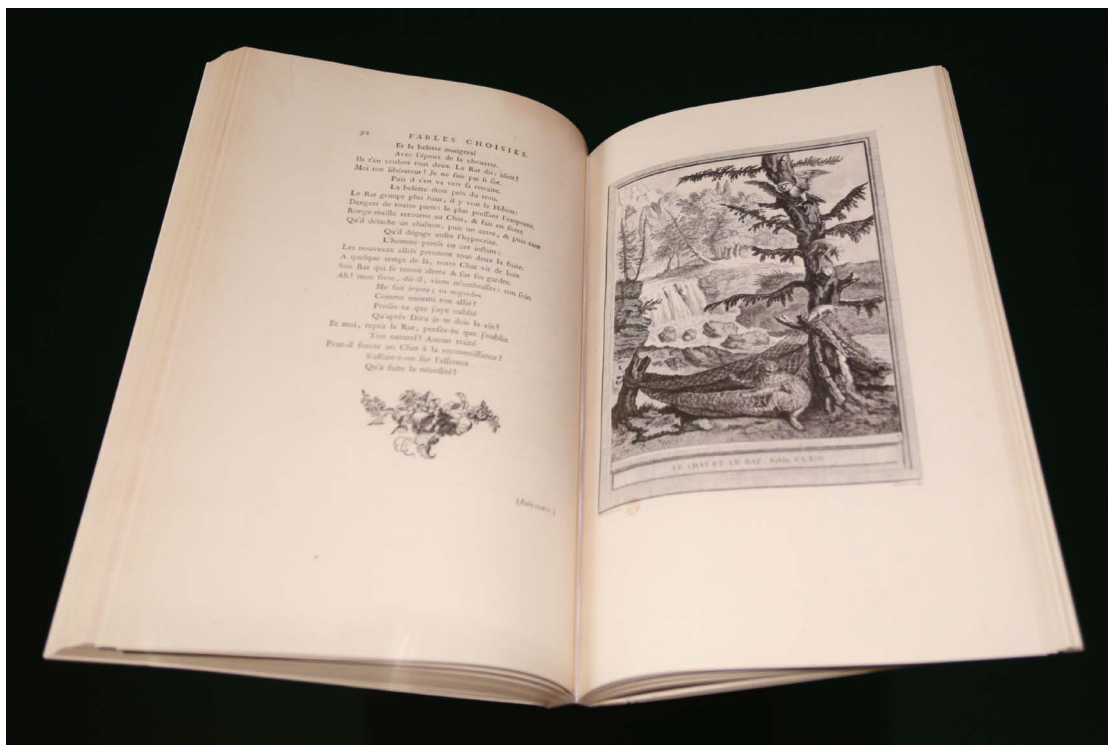


Stream of Stories

Chap. 2

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Exhibition view, *What Language Do You Speak, Stranger?*, 2016, The Mosaic Rooms, London.



Stream of Stories

Chap.3

41

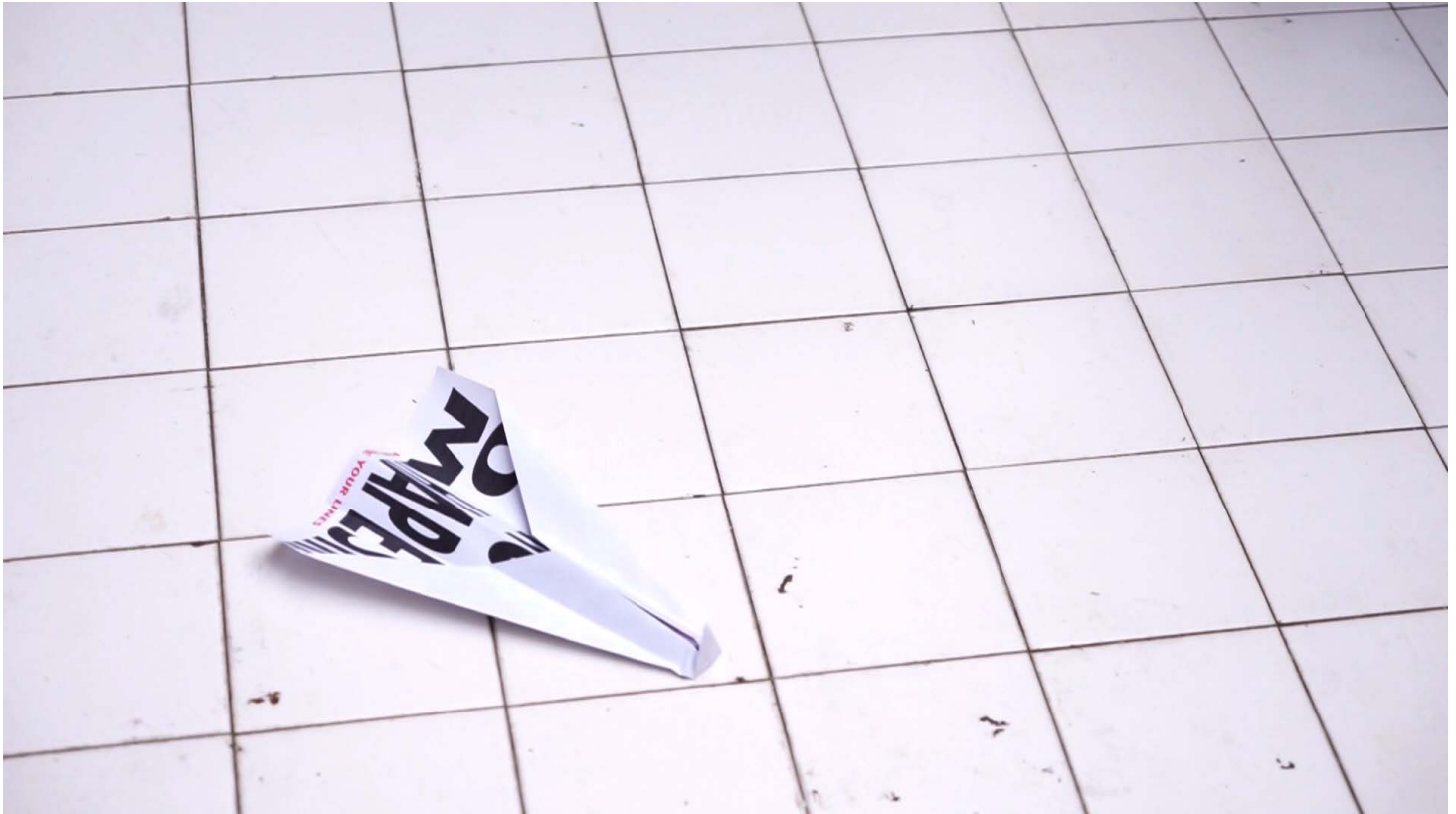
View of performance, *Stream of Stories -Chap.3*, 2017, Govanhill Bath, Glasgow.



For the exhibition *Forms of Action* at CCA Glasgow, a third chapter of *Stream of Stories* has been written collaboratively with Glasgow School of Art's students and Govanhill community members. This socially engaged project questions cultural exchanges as well as concepts of translation and interpretation. Art students have created costumes and contribute to the performance's scenography of the fable, *Animals*

seized by plague by Jean de La Fontaine. The performance also dwells on the heritage of previous texts of the fables, the Indian *Panchatantra* and the Arabic *Kalila wa Dimna*.

View of performance, *Stream of Stories à Govanhill Bath*, 2017, Glasgow.



Exhibition view, *Stream of Stories - Chap. 4*, 2017, FRAC Île-de-France (La Vitrine), Paris.



Stream of Stories – Chapter 4 is a two-part project developed for Frac Île-de-France in Paris. Following the research initiated in the previous chapters on the oriental sources of the famous French text *Les Fables* by Jean de la Fontaine, this new project consisted in a workshop and a window display in La Vitrine, Frac's satellite exhibition space. The workshop was conducted with people from Frac's neighbourhood and questioned notions of translation and interpretation through the crea-

tion of a film. The window display was conceived as an extension of the workshop, presenting the viewer with a kind of empty film or theatre setting where props and recurring visual elements such as animal paper masks and pompoms or background prints seem to be waiting to be activated.

Stream of Stories

Chap. 5

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Exhibition view, *Stream of Stories, Chap. 5*, Phakt, Biennale of Rennes 2018.



Stream of Stories

Chap. 5

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Still from *Stream of Stories Chap. 5*, HD video, 34min, 2018. 1/5 ex + 1 A.P., courtesy of the artist.
Link: <https://vimeo.com/292731840>; Password: Kalila

In this new chapter, Clara Chabalier interprets the role of Borzouhey, a doctor and the first translator of the Sanskrit Panchatantra to Pahlavi. He asks the Persian king Chosroes Anushirwān to include his name and an introduction in the *Kalila wa Dimna* in which he describes his search for truth and his skepticism of established religions. In this film, he also exchanges with specialists including Daniel Doujet, the translator of the Breton version of La Fontaine's Fables.



Stream of Stories

chap. 6

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Stream of Stories, chap. 6, exhibition view at Rabat Biennale, Morocco, 2019.



Stream of Stories

chap. 6

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Still from *Stream of Stories chap. 6*, Video HD, 19min, 2019. 1/5 ex + 1 AE, courtesy the artist.
Link : <https://vimeo.com/365032902> Password : 3655

Continuing the research raised in the previous sections, this sixth part continues to trace the origins and evolutions of the *Kalila wa Dimna*. This chapter, produced for the Rabat Biennale, includes a video featuring Clara Chabalier, who plays a storyteller, as a modern Scheherazade. The display (video screening, installation of manuscripts facsimiles and animal busts) explores the history of the 3655 manuscript, kept at the Royal Library of Rabat, and one of its copies, the 3475 manuscript, through a comparative study. This copy, conserved at the Bibliothèque Nationale de France, attests to the porosities between cultures and more generally to the translator's place in the dissemination of stories.



Exhibition view, *La Parenthèse, Les Parfums de l'Intranquillité*, 2016, Hôtel des Arts, Toulon.



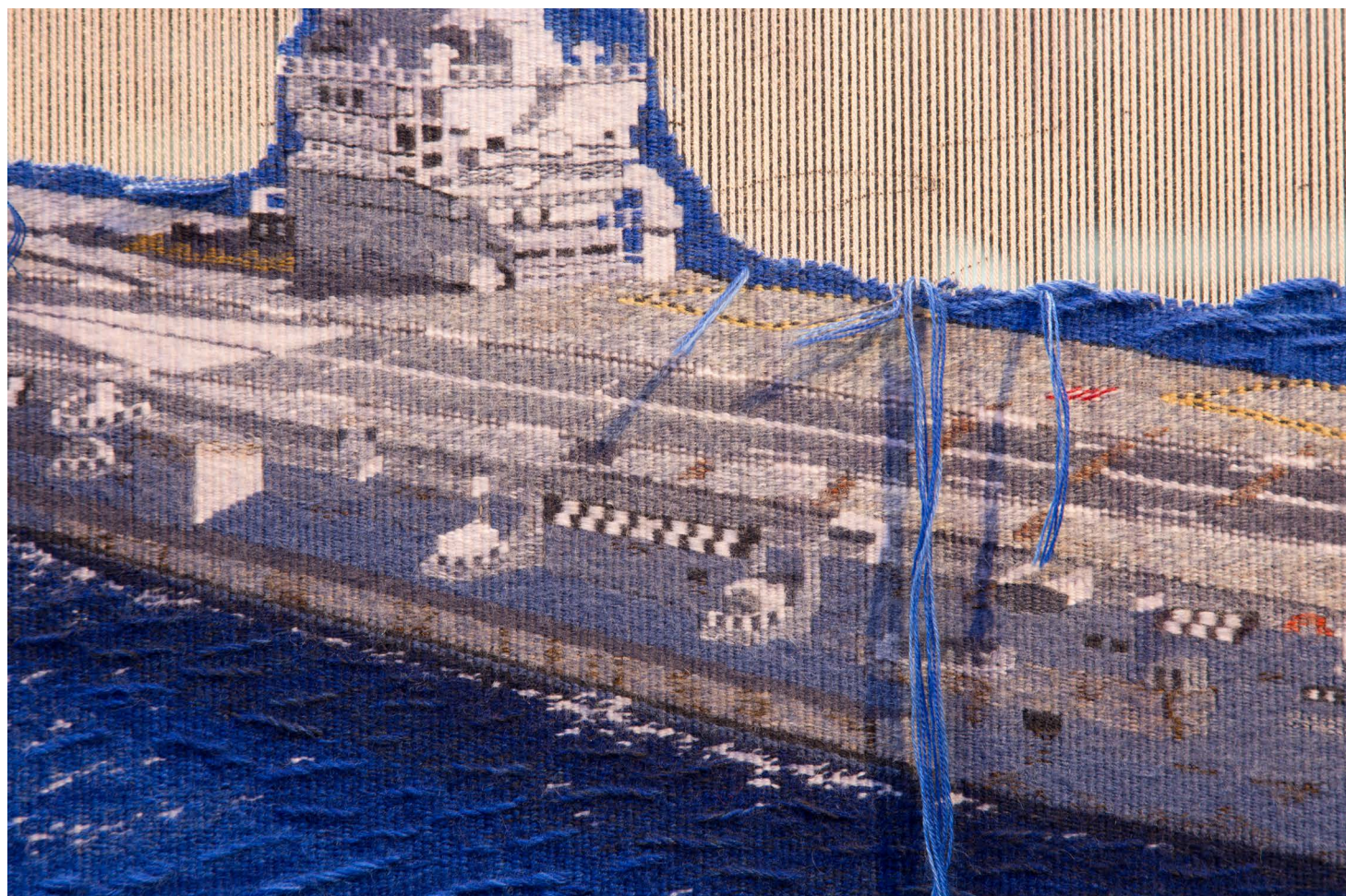
La Parenthèse, 2016, courtesy Katia Kameli.

The French aircraft carrier Charles-de-Gaulle left Toulon's harbor on November 18th to set sails to the eastern Mediterranean Sea. On board, 2000 men are embarking for a new odyssey. What is happening in this suspended time for those who wait at home, hoping for news, for a sign? They are facing uncertainty, desire, fear, impatience, wrath, boredom... This state of expectation will become central in this new project.

In the Odyssey, Penelope embodies this wait, the most incongruous but also the most beautiful. Penelope's shroud is a work that will never be achieved.

La Parenthèse is composed by a sound piece and a weaving loom, on which an unfinished tapestry is holding, showing the Charles-de-Gaulle at large. This piece is made in collaboration with the weaver Colette Magdziak and can be activated by her. A sound piece is broadcasted in the space with a compilation of messages that wives and children left to the sailors.

Detail of *La Parenthèse*, 2016, in the exhibition *Hors Piste*, Centre Pompidou, Paris.



Still from *Puits aux chaînes*, 2015, 5min, vidéo HD, 1/5 ex., courtesy Katia Kameli.

Exhibition view, Tara, *un voyage en méditerranée*, Galerie du Jour-Agnès b., Paris, 2015.

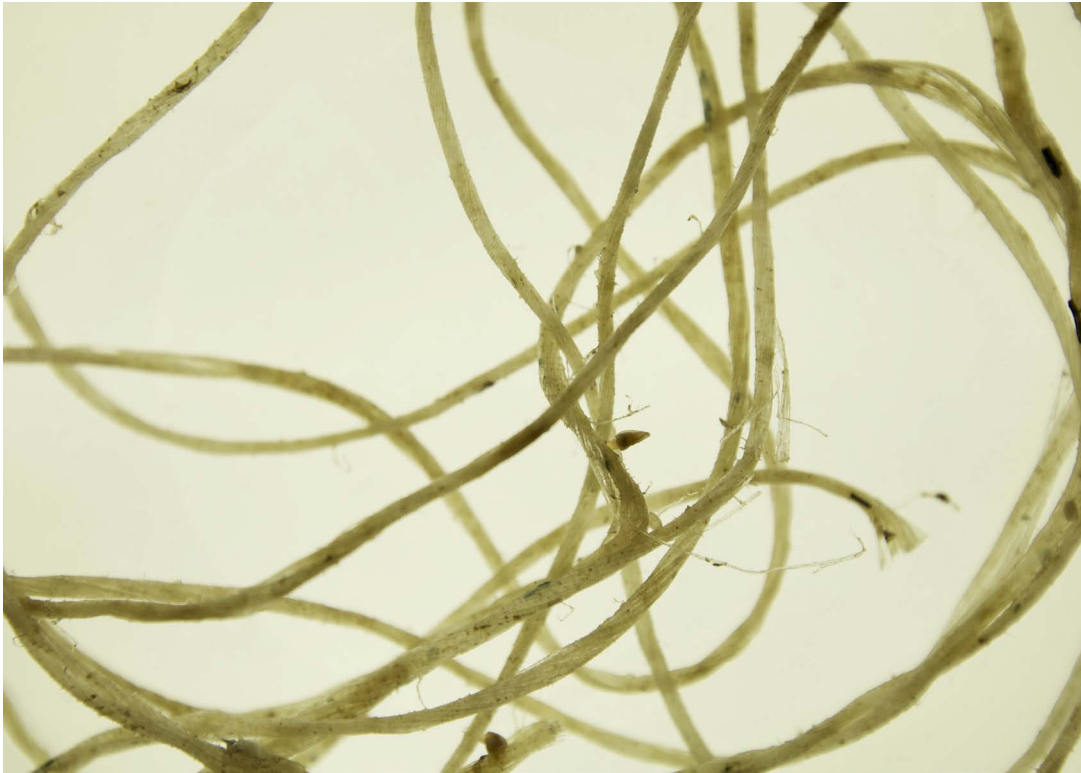


From June to November 2014, Tara (Agnes b's scientific boat) welcomed 11 artists, each embarking for 2 to 3 weeks. 1 expedition and 2 goals: for the scientists, study the presence and impact of plastic waste in the Mediterranean sea ; for the artists, to report on that experience. On this occasion, Katia Kameli is showing a new video, *Puits aux*

chaînes, that takes us into the innards of the schooner, and a series of three photographs installed on *The Informer*, a wallpaper designed especially for that exhibition.

Exhibition view, Tara, *Un voyage en méditerranée*,
Galerie du Jour Agnès b., Paris, 2015.

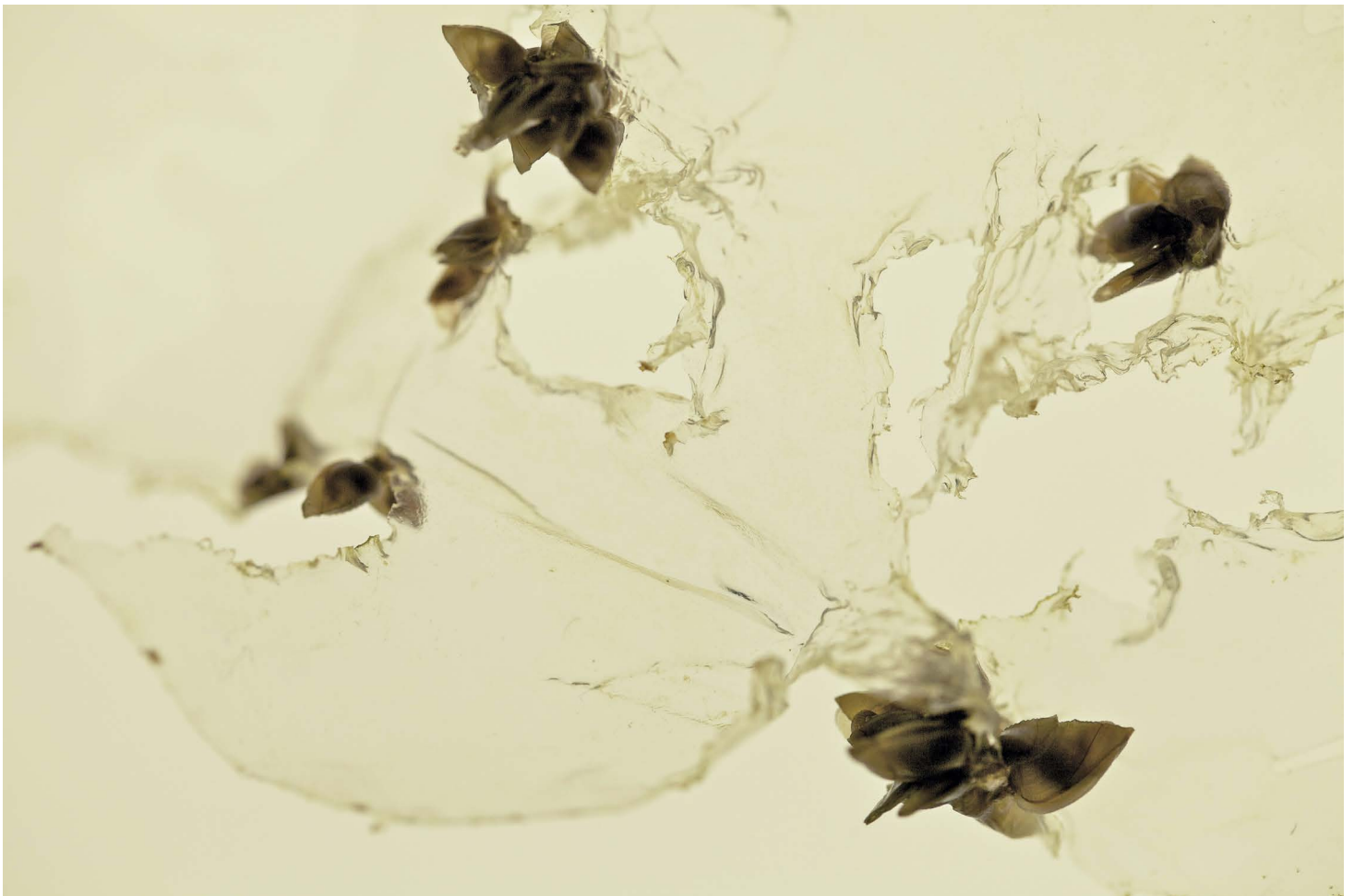
Let's dance, 2015, fine art print, 50x75 cm,
1/3 ex. + 1 A.P.



Addicted, 2015, Fine Art print on Hahnemühle, laminated on dibond, 50x75 cm, 1/3 ex. +1 A.P.



Beauty and the Beast, 2015, Fine Art print on Hahnemühle, laminated on dibond, 50x75 cm, 1/3 ex. +1 A.P..



Still from *Futur*, 2014, Vidéo HD, 25min, 2014, 2/5 ex. Collection CNAP, courtesy of the artist.

Commissioned by Marseille-Provence 2013.



The first scene of the film *Futur* takes us in a moving plan on board of a Renault Ottaviani engine, starting our journey through Marseille and its surroundings at La Gardanne coal-fired plant. Between moving plans and static shots, we discover and meet through Katia's lens some teenagers skating by the riverbanks in Martigue ; a few goats in a green grass field, houses under construction by the coal-fired plant ; a group of teenagers in the Bar Olive - playing basketball, roller blading and skating; the poetic Saint Peter cemetery ; a fantastic view on the Frioul islands ; the prophet beach and the Roucas blanc beach ; and we assist to a training soccer game at the Couderc stadium. The selection of the sites is the result of a collaborative work, the starting point of the film. Indeed, Katia Kameli has done a series of interviews with fifteen employees from Futur Telecom Company. She asked each of them to describe what he or she was seeing on the road when they were coming to work, in the city center of Marseille. The descriptions included architectural shapes, colors, actions, and a certain atmosphere that Katia had to discover by herself. Then, she selected the most inspiring sites for her project to build her own narratives. Far from giving an idyllic postcard description of this city settled by the seaside, Katia Kameli reveals the in-between, the grey zones, where surface and content interact, where the social, economical and political of a certain context can be analyzed. Here she points out the absurd cohabitation between the inhabitants and the technological needs, creating a fee-

ling of strangeness. To reinforce the in-between situation, she follows a group of teenagers in their daily activities, in their appropriation of this undefined territory while building their own identity : the constructive wandering. This specific approach of understanding a city recalls the Situationist International manifesto, an avant-garde movement largely instigated by the French theorist and filmmaker Guy Debord who co-founded the group in 1957, and for which the «situation» was the existential framework in which individuals have an active role to play in the understanding of a territory. The individuals, in this case teenagers, and the way Katia is filming them, can be compared to the movies "*Ken Park*" released in 2002 by Larry Clark and Ed Lachman and "*Paranoid Park*" released in 2007 by Gus Van Sant, in the research of identities linked to a territory and the skate world.

Fabienne Bideaud, Independent curator and art historian

Still from *Futur*, 2014, Vidéo HD, 25min, 2014, 2/5 ex. Collection CNAP, courtesy de l'artiste.

Link: <http://vimeo.com/93065801>
Password: Debord



Hole, 2014, Fine Art print, laminated on dibond, 60x40 cm, 1/3 ex. +1 EA, courtesy of the artist.



Neorealism, 2014, Fine Art print on dibond, 60x40 cm, 1/3 ex. +1 EA, courtesy of the artist.



Sandwich, 2014, Fine Art print, laminated on dibond, 60x40 cm, 2/3 ex. +1 EA, courtesy of the artist.



Horror, 2014, Fine Art print, laminated on dibond, 60x40 cm, 2/3 ex. +1 EA, courtesy of the artist, Collection CNAP.



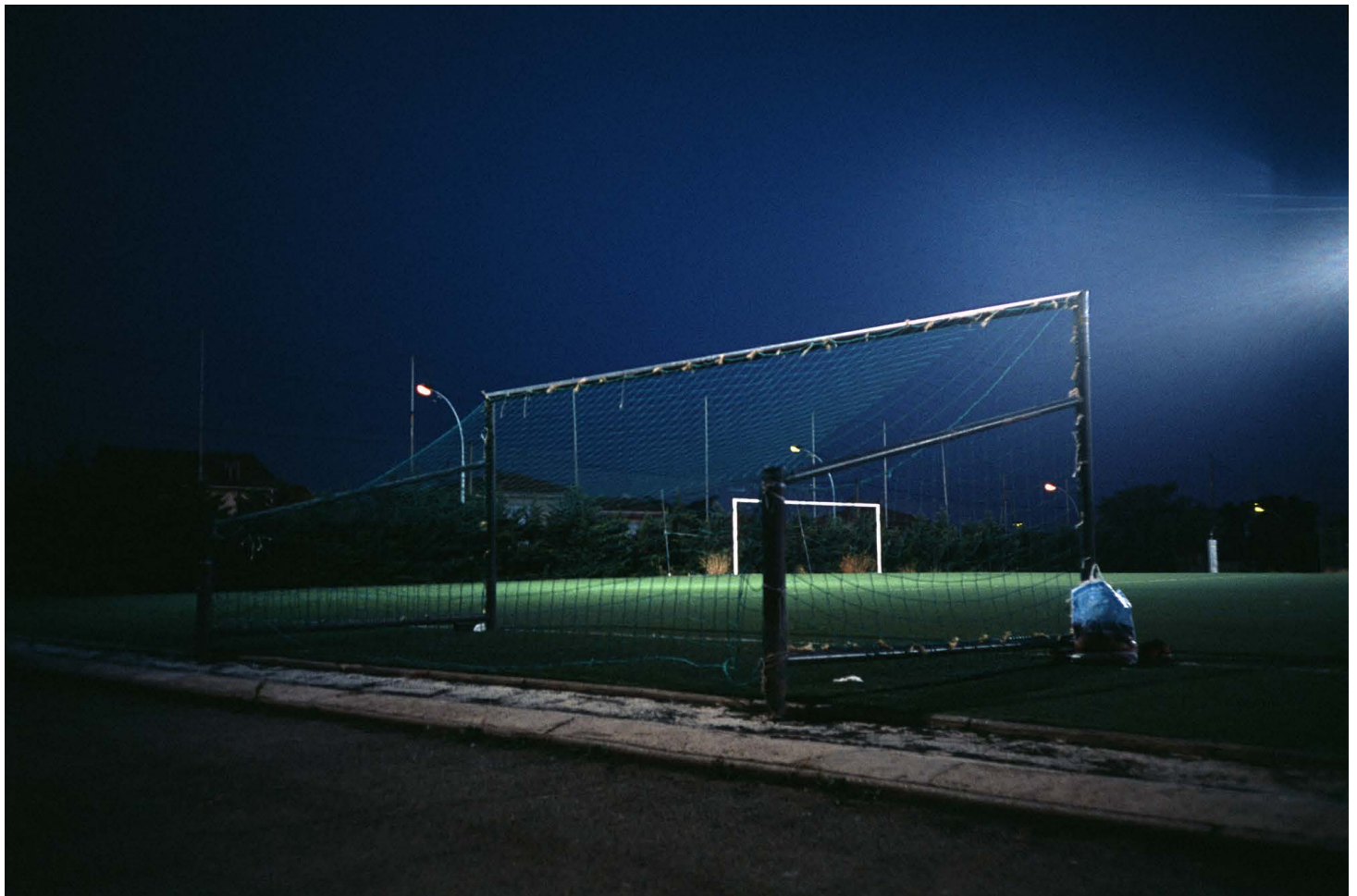
Concrete, 2014, Fine Art print, laminated on dibond, 60x40 cm, 2/3 ex. +1 EA, courtesy of the artist.



Palm, 2014, Fine Art print, laminated on dibond, 60x40 cm, 2/3 ex. +1 EA, courtesy of the artist.



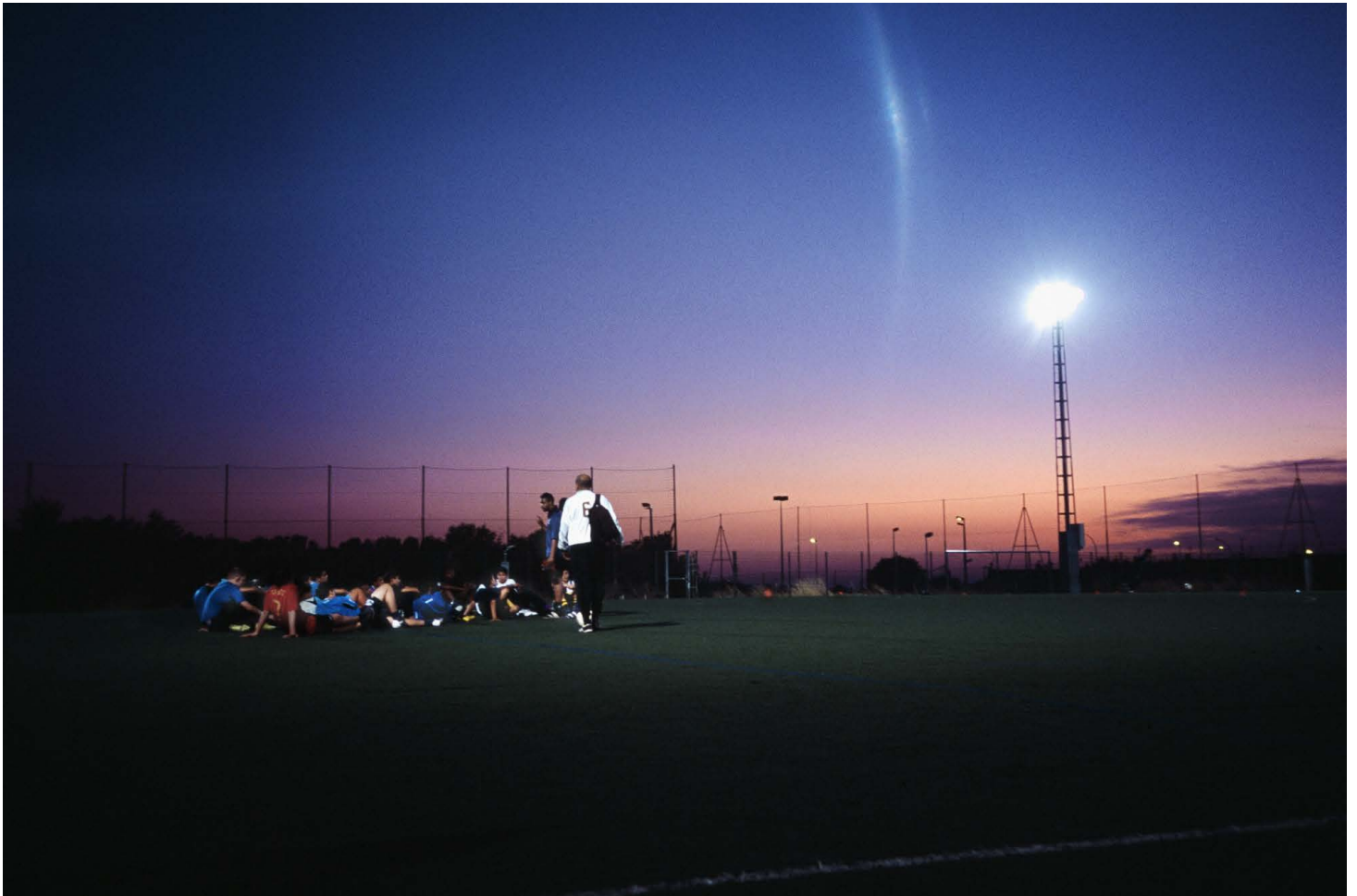
Goal, 2014, Fine Art print, laminated on dibond, 60x40 cm, 1/3 ex. +1 EA, courtesy of the artist.



Rebels, 2014, Fine Art print, laminated on dibond, 60x40 cm, 1/3 ex. +1 EA, courtesy of the artist.



Training, 2014, Fine Art print, laminated on dibond, 60x40 cm, 1/3 ex. +1 EA, courtesy of the artist.



The Storyteller, 2012, HD, 12min, subtitle french and eng,
1/5 ex. +1AE, courtesy of the artist.

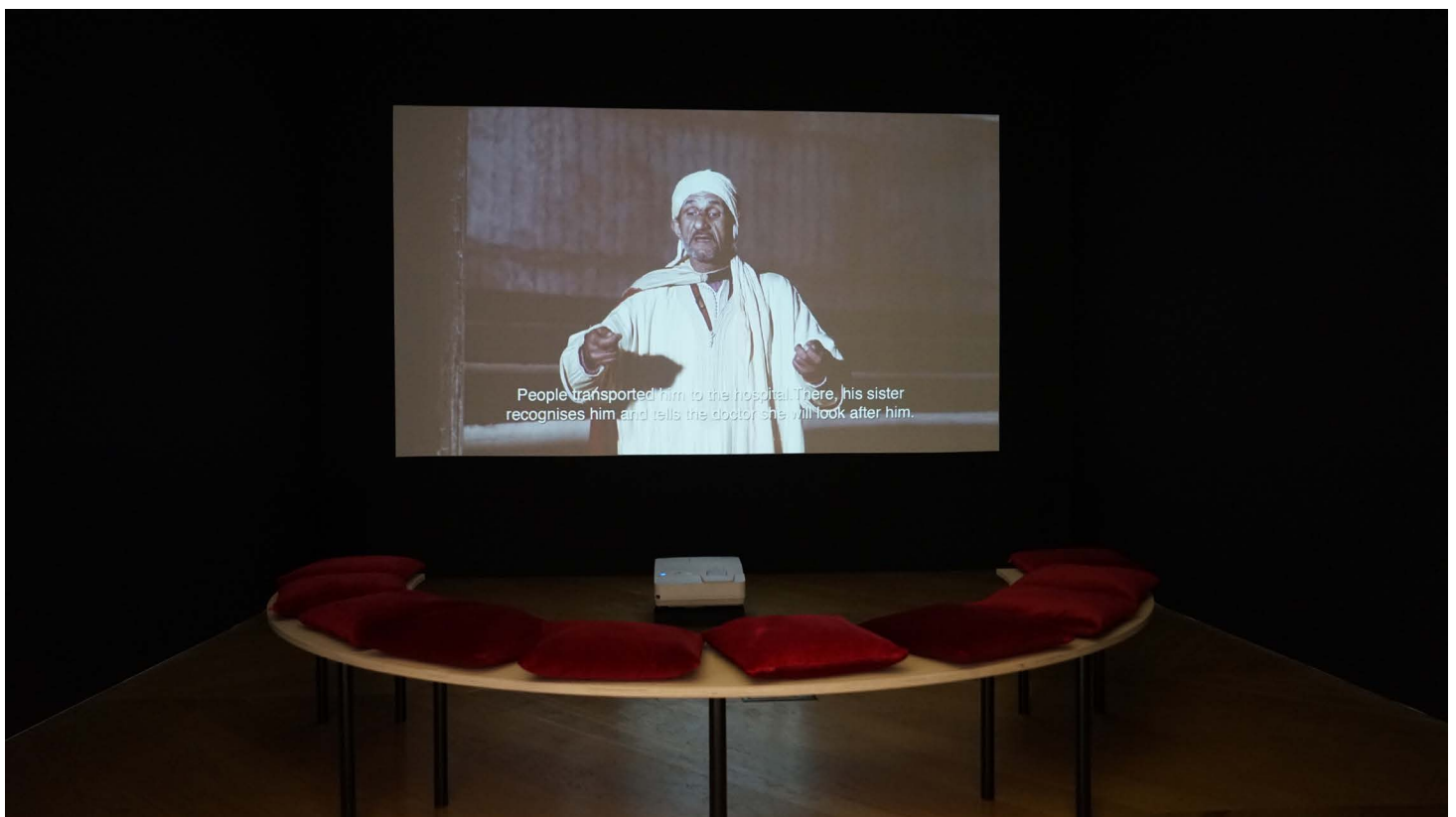
Link: <https://vimeo.com/51484157>
Password: Dosti



The storyteller, introduces the figure of a traditional storyteller who works in Marrakech's large public square, Djemaa al-Fna. This square is famous for its al-halqa, the storyteller's circle. The narrative being spun here has nothing to do with anecdotes drawn from popular literature or ancient tales passed down through generations of oral tradition. It's

the plot of Satyen Bose's 1964 film "*Dosti*" recounted by Abderrahim Al Azalia, whose niche is narrating Bollywood. The work is filmed in the concrete shell of the unfinished opera house in Marrakech.

Exhibition view, *What Language Do You Speak, Stranger?* The Mosaic Rooms, London, 2016
The Storyteller, 2012, HD, 12min, subtitle french and english, 1/5 ex. +1AE, courtesy of the artist.



So Much Depends Upon, 2013, Fine Art print, 60x40 cm, 1/3 ex. +1AE,
courtesy of the artist and Taymour Grahne Gallery NY.



Mine, 2013, Fine Art print, 60x40 cm, 1/3 ex. +1AE, courtesy of the artist and Taymour Grahne Gallery NY.



Tout va bien, 2014, Fine Art print, 60x40 cm. 1/3 ex.+1AE, courtesy of the artist.



Out of Africa, 2014, Fine Art print, 60x40 cm, 1/3 ex. +1AE, courtesy of the artist.



Filling Station, 2014, Fine Art print, 60x40 cm, 1/3 ex. +1AE, courtesy of the artist.



Bush Mecanic, 2013, Fine Art print, 60x40 cm, 3/3 ex. +1AE, private collections, courtesy of the artist.



Bush Fire, 2013, Fine Art print, 60x40 cm, 1/3 ex. +1AE, courtesy of the artist.



Fans Can't Be Wrong, 2016, Fine Art print, 40x60 cm,
1/3 ex., courtesy of the artist. Image publiée dans la revue *O2*, numéro 40.



American Rider, 2016, Fine Art print, 40x60 cm, 1/3 ex., 2016, courtesy of the artist.



Slippery When Wet, 2016, tirage Fine Art, 40x60 cm, 1/3 ex., courtesy of the artist.



Kiosk, 2014, tirage Fine Art, 60x40 cm, 2/3 ex+1AE, private collection, courtesy of the artist.



Flip Flop, 2014, tirage Fine Art, 60x40 cm, 2/3 ex. +1AE, courtesy of the artist.



Vernacular Architecture and Shade of Meaning

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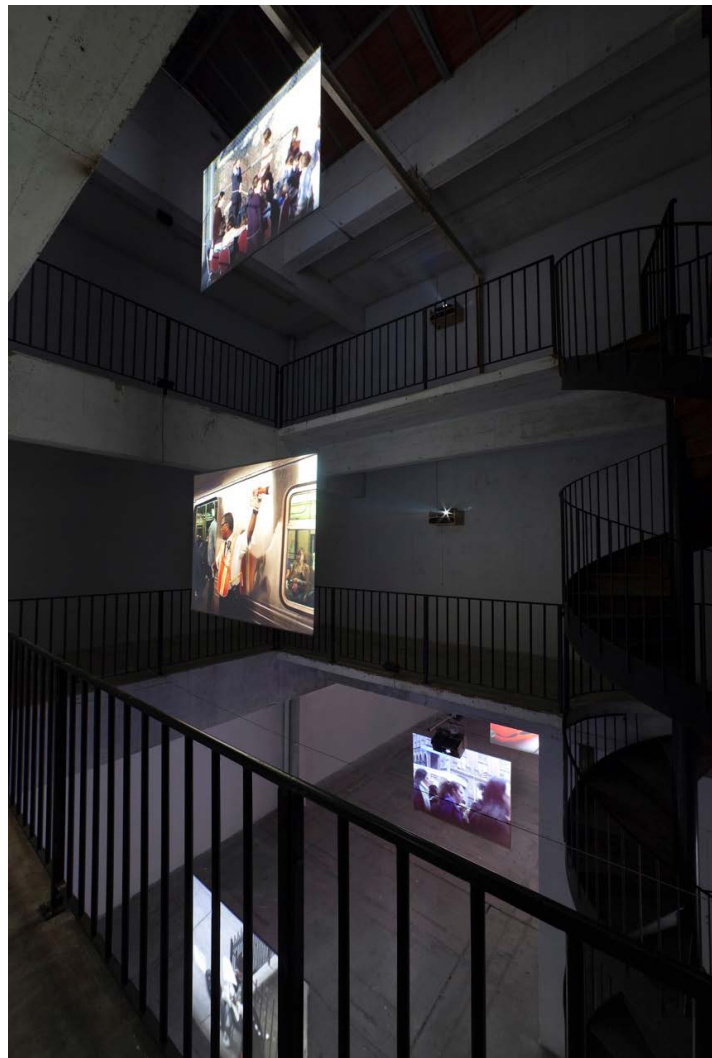
Vernacular Architecture and Shade of Meaning, 2012, Fine Art print, 90x66 cm, 1/3 ex. +1AE, courtesy of the artist.



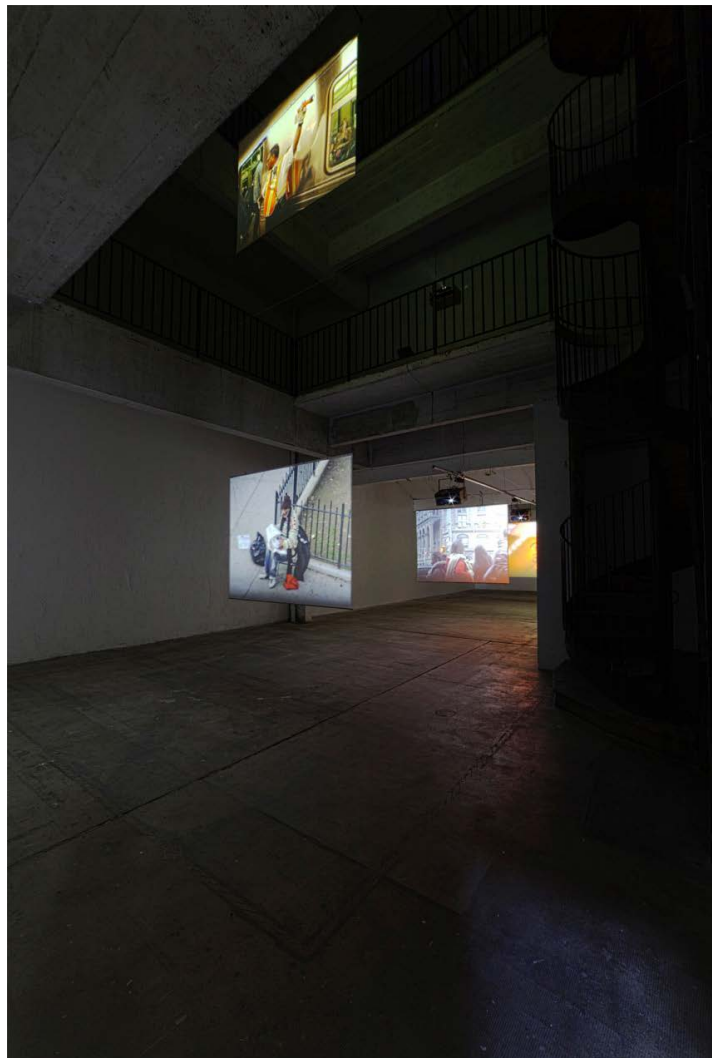
The Third Space, 2012, Fine Art print, 90x66 cm, 1/3 ex. +1AE courtesy of the artist.



Exhibition view, *7 Acts of Love in 7 Days of Boredom*,
Transpalette, Bourges, 2012, courtesy of the artist
Video installation 6 vidéos + 1 sound piece Noriko Tujiko



Co-production
Vidéochroniques / Transpalette/DICREAM, CNC.



Seven acts of love in seven days of boredom draws a narrow connection between the urban environment and the act of writing. The installation enacts the idea of urban text as developed by Michel De Certeau in *Walking in the city*. Simultaneously projected on screens spread across the exhibition space, the six videos invite the visitor to drift within the exhibition venue. The interpretation of the seventh text, a sound piece by Nuriko Tujiko, is released in the whole space intermingling with the soundtrack of the six videos. The viewer's sense of self becomes fragmented and hints at the idea of radican subject, defined by Nicolas Bourriaud. Because of its meaning, both dynamic and dialogic, the adjective radican qualifies this contemporary subject, pinched between the necessity of a link to his/her environment and the

strengths of uprooting, between globalisation and singularity, between identity and learning of the other. It defines the subject as an object of negotiations. By having at its core a series of translation acts (ranging from the writers to the artist, the composer and viewers) interweaving with each other, *Seven acts of love in seven days of boredom* puts at work the Deleuzian notion of mediation. Here, conflict becomes a productive force.

Text by Bérenice Saliou, Independent curator.

Exhibition view, *7 Acts of Love in 7 Days of Boredom*, 2012, exhibition *Duty Free*, Vidéochroniques, Marseille.



Untitled, 2011, vidéo Hd, 2min 30, 1/5 ex., courtesy of the artist.

Link : <https://vimeo.com/29360300>



Untitled is filmed in Algiers during the Arab Spring and refers to the situation of women in the Arab World, questioning the idea of revolution.

Here is a silent protest, where the placards bear no slogans.

Sand Castle, 2010, Fine Art print 40x60cm, 2/3 ex. + 1EA, courtesy of the artist.



A Droste Effect, 2010, Fine Art print, 40x60 cm, 2/3 ex. +1EA, private collection, courtesy of the artist.



Friday, 2010, Fine Art print, 40x60cm, 2/3 ex.+1AE, private collection NYC, courtesy of the artist.



Neo Western, 2012, lightbox, plexiglas and duratrans 50x75cm, courtesy of the artist.



Dissolution, 2010, vidéo, 3min 50 loop, 1/5 ex., courtesy of the artist.

View of the exhibition 3X2, Pavillon de Normandie, Caen.

Link: <https://vimeo.com/28200003>



Katia Kameli's large-scale video and sound installation *Dissolution*, 2010, forms a locus of many of the critical issues in the show ,New Cartographies at Cornerhouse.

A short, looped video sequence intends to place the viewer in the position of an Algerian, perhaps a child, gazing across the Bay of Algiers where the occident, as Katia describes, 'blurs like a fiction'. In the background haze lie stationary tankers out of focus. In the foreground the tops of two industrial chimneys exhaust heat and smoke into the middle-ground of this seascape, where a colourful tanker traverses the screen as it makes its turn into port. Just as the tip of the ship touches the chimney vapour, a small tug enters the screen from the left-hand side. The miniature guide escorts the flaming colossus as it liquefies

through industrial heat. Katia describes this event as a 'transition' as the tanker enters the orient. The dissolution of the ship is echoed by a wall of sound that engulfs the viewer in the installation. The sound is the audio equivalent of the visual evidence of heat emanating from the chimneys: a discordant and meditative hum. *Dissolution* uses the moving image to demonstrate where radical opposites momentarily fuse. Stephen Lee, 'New Cartographies, Algeria-France-UK', exhibition review, originally published in Art Monthly.

Stills from *Dislocation*, 2009, 4 mn loop, DV, 1/5 ex., courtesy of the artist.
Link: <https://vimeo.com/28197584>



Dislocation is a circular traveling on a rooftop, between bare brick and satellite dishes. Not one, but two images almost identical, the shift from one to the other creates a slight gap of time and space. Also, not one but two sound loop emphasize this lag.

Let me Know, 2008, Fine Art print, 52x74 cm, 1/3 ex., courtesy of the artist.



Bledi, 2008, Fine Art print laminated on dibond, 52x74 cm, 2/3 ex., 2008, private collection, courtesy of the artist.



Stills from the animation *Bledi a Possible Storyboard*, 2004, 30 drawings, 1/5 ex., courtesy of the artist.



This animation anticipates the metaphorical superimposition of realities in the film *Bledi a possible scenario* by literally overlaying tracings of contrasting images collected from the Algerian press and from personal archive. The endless flow of images illustrates the shifting realities – personal and collective, private and public, urban and rural

- of which Algeria is formed, as well as an alternate privileging of discourses: social, romantic, religious, political (nationalist, pro-Arabist, Berberist, anti-FIS).

Images from the film *Bledi a Possible Scenario*, 2006, 20min, 2/5 ex. +1A.P., Collection Centre Pompidou, courtesy of the artist.



Bledi a possible scenario communicates the complexity and irreducibility of Algeria through its perpetual oscillation between incongruous visual and musical styles, as well as between languages and registers. The journey is filmed alternately in Super 8 and digital video, colour and on occasion black and white. Bledi switches between processed images and documentary-type images, moving or fixed images, and between 'real time' and high-speed sequences. The sense of irresolution and flux produced by the alternation between visual modes is compounded by the use of sound. The video is structured by three contemporary songs, which contrast sharply with one another in terms of language, style and lyrics : 'Strange things' by Echopark, a French electro-pop band, 'Chkoune li moute' ('Who dies, who kills?') an Algerian rap song by the highly political Double Kanon, and a song by female Algerian Raï singer Cheba Karima. There are also parts where women sing traditional Algerian songs. (Songs in Arabic are translated into French and given in subtitles.) These sources of subjective infor-

mation are multiplied by the views of people the artist interviews on her journey, or reports we hear on a car radio. Throughout the video, image, sound and language (spoken, sung or written – on street signs or in the subtitles) are combined, and re-combined, to reveal 'Algeria' as a site of competing discourses, a culture in the constant process of 'becoming' (Stuart Hall 1990). We are presented with fragments of individual yet intersecting micro- narratives – alternative, partial, local perspectives, which together counter the persistently reductive, totalising images of Algeria in certain Western media.

Siobhan Siltan

View of the DVD compilation *Bledi in Progress* 2006-2007.

BLADI UN SCÉNARIO POSSIBLE

Katia Kameli 20' / 2005

BALLOON

Abdelkader Enssad 7' / 2006

KHOD ET'ROLI WA CHOFF

Amina Zoubir 14' / 2006

BABEL

Khaled Benaissa 10' / 2006

LES BAIES D'ALGER

Hassen Ferhani 13' / 2006

MAKING OFF

Katia Kameli 18' / 2007

En partenariat avec
Air France
Ambassade de France en Algérie
Centre Culturel Français d'Alger
Fondation Pistoletto

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Contact : katia.kameli@gmail.com



BLADI IN PROGRESS

Un projet de Katia Kameli avec Myriam Ayçaguer et Stéphane Broc

En arabe, bled désigne le «pays» et le suffixe i, le possessif.

Bledi in Progress est ainsi le titre d'une série de projets imaginés par l'artiste vidéaste Katia Kameli. Peu d'images nous viennent d'Algérie et le plus souvent celles-ci ont tendance à stigmatiser la situation politique et sociale.

Lors du tournage de *Bledi un scénario possible*, Katia Kameli se rend à l'université de Ben Aknoun et aux Beaux-arts d'Alger et elle constate le manque évident de matériel audiovisuel. Les étudiants lui confient leur mécontentement quant aux images traitant de leur pays et diffusées à l'étranger ainsi que leur isolement face au contexte social et politique. C'est de ces rencontres et discussions qu'émerge l'idée du workshop, *Tournage/Montage à Alger*, destiné à leur attention. Pour eux, c'est une possibilité de nous éclairer sur leur quotidien autrement. Pour nous, c'est l'occasion de comprendre un peu mieux l'Algérie.

Bledi in Progress is the title of a series of video projects produced by video artist Katia Kameli in 2006.

Few pictures come from Algeria and they usually stigmatize the political and social situation. The idea of this project appeared in 2004 during the filming of my movie *Bledi a possible scenario*. Visiting the University of Ben Aknoun and the Fine Arts school of Algiers, I saw the obvious lack of audiovisual equipment. Students told me about their dissatisfaction with the images of their country broadcasted abroad and their isolation from the social and political context. It is from these meetings and discussions that the idea of workshop entitled Bledi in Progress emerged.

For young Algerian filmmakers, it is a chance to realize their first film and enlighten us differently on their daily lives. For spectators, this is an opportunity to understand the complex layers of this country. This workshop literally gives the camera to young Algerians so that they may produce further subjective perspectives on their country. While

distinctive aesthetically, these works converge in their exploration of the multiple partial, individual, micro- narratives that contribute to the perpetual formation of 'Algeria'. Diverging from any attempt to define the country, they privilege the fragment over the whole and the particular over the general, as well as superimposing diverse layers of reality. From the 11 march until the 9 april 2006, with the help of a small team (Myriam Ayçaguer and Stéphane Broc we produced five short films: *Balloon* from Abdelkader Ensaad, *Babel* from Khaled Benaissa, *The bay of Algiers* from Hassen Ferhani, *Take the bus and look* from Amina Zoubir, *The tomb of memory* from Guyslane Cherffedine

Stills from *Aïcha*, 2003, 7min 20s, format 4/3, Super 8, 1/5 ex. +1AE, courtesy of the artist.



Genre scene depicting a woman at work, a oriental version of Vermeer's «Milkmaid», working her daily task of dirty laundry. This scene is shifted by the voices of the popular Rai stars, Khaled and Faudel, it's a live version with the voices and applause of the fans of a concert of the famous 1, 2, 3 Soleils in Paris in 1998. Rai is a music style that originated in Algeria in the 1930s. It appealed to young people who sought to modernize the traditional Islamic values and attitudes. Regional, secular, and religious drum patterns, melodies, and instruments were blended with Western electric instrumentation. The song is in French and indicates a transcultural space, connecting French and Algerian cultures. It signals further cultural and temporal complexities if we consider its allusion, via the name 'Aïcha', to the last wife of the Prophet Mohammed,

as well as its production by Khaled in collaboration with the Jewish singer Goldman. A 'transcultural space' is indicated also by the implicit association of the women in the film and the lyrics Khaled attributes to Aïcha: responding to the man in the song who tries to win her over with pearls, she sings that she would rather have respect, love and equal rights, than be rich but imprisoned. Siobhan Shilton in Transcultural encounters

Images from *Nouba*, 2000, format 4/3, 5min 30s boucle, Super 8, 1/5 ex. +1 A.P., courtesy of the artist.
Link: <https://vimeo.com/32223337>



Nouba plays on the aesthetics of video clips and evokes a remote and exotic reality, further displaced by an unterritorialized music. The word *Nouba* is borrowed from Maghrebi Arabic *nuba*, which in classical Arabic is *sais nawba* meaning «in turns» or «to succeed each other». This word has integrated the French language through Algeria's colonial army describing the Algerian infantrymen's music before shifting again

to become a synonym of partying. This title is also a homage to Assi Djebbar's film *La Nouba du Mont-Chenoua* (1977), the first Algerian feature film made by a female director which key protagonist is an emancipated Algerian woman.

The Grass is Always Greener on the Other Side

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Stills from *The Grass is Always Greener on the Other Side*, 1999, 4min, format 4/3, Super8, 1/5 ex. +1 A.P.
Link: <https://vimeo.com/32257032>



A super 8 movie shot in Algeria in 1999. An improvised fable, in a seeming Edenic scenery close to an impressionist painting, Sid Ali and Walid have radically different reactions facing a similar situation, they are resuming the social divide in Algeria.