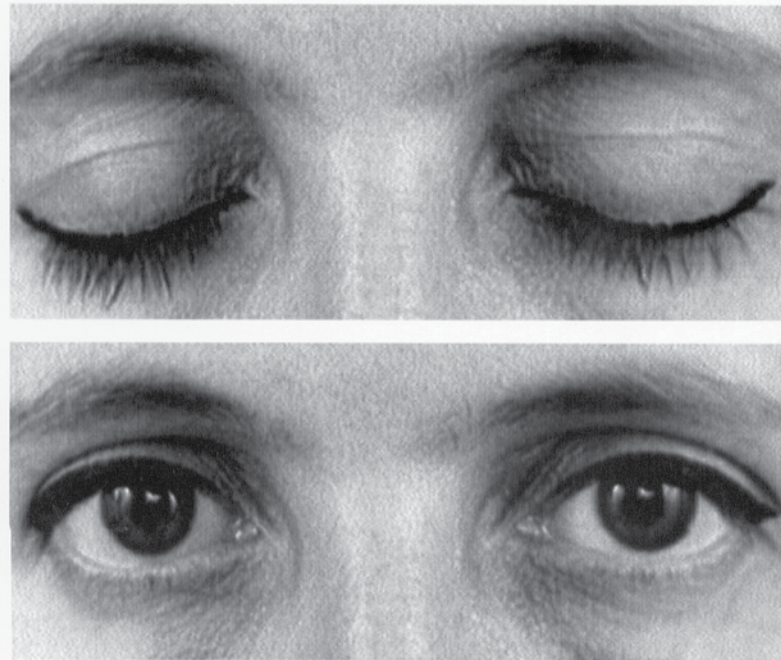


## Iz obiteljskog arhiva: generacijske povijesti u djelu Zineb Sedire



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## From the Family Archive: Generational Histories in the work of Zineb Sedira

U svom video i filmskom radu Zineb Sedira bavi se individualnim i kulturološkim sjećanjem. Rođena je 1963. godine u Parizu, u obitelji alžirskog podrijetla, a danas živi i radi u Londonu i Alžiru, krećući se između različitih kultura i zemalja. U ovom tekstu bavim se radovima koji su neposredno vezani uz Sedirin osobni obiteljski arhiv. Na temelju triju videoradova – *Silent Sight* (2000.), *Mother Tongue* (2002.) i *Mother, Father and I* (2003.) – namjeravam raspraviti pitanje generacijskih povijesti obilježenih kolonijalnim i postkolonijalnim geografijama.<sup>1</sup> U tim radovima Sedirini majka, otac i kći, uz samu umjetnicu, postaju dijelom pripovjednog lanca. Taj lanac, koji isprepliće aspekte pogleda, jezika, prijevoda i oscilacije između poznatog i nepoznatog, povezuje se sa svijetom izvan obiteljske sfere. U središtu moje rasprave nalazi se (ne)mogućnost prenošenja uspomena. Neodređena narav te (ne)mogućnosti prisutna je u većini naracija vezanih uz sjećanje, ako ne i u svima, no ono što me ovdje prvenstveno zanima jest način na koji se ta neodređenost može pojaviti, i još važnije, što ona može učiniti kada se obiteljski kontekst filtrira kroz umjetničku reprezentaciju i prenese u neobiteljsko okruženje. .... Sjećanje je fenomen koji se neprestano proizvodi, a lanac prepričavanja uspomena proces je prijevoda. U tom procesu „izvorna stvar“ ostaje negdje drugdje, no nešto se pritom ipak prenosi.<sup>2</sup> Što bi to moglo biti? Razmišljajući o tom pitanju, okrenula sam se djelu spisateljice Hélène Cixous, koja je rođena 1937. godine u židovskoj obitelji u Alžiru, a kada se 1955. preselila u Pariz, prigrlila je imaginarnu književnu

nacionalnost.<sup>3</sup> Cixous govori o „pejzažu onoga trans – u prijelazu“, a to je prostor nestabilnosti, nesigurnosti i neodlučnosti.<sup>4</sup> Taj neuhvatljivi pejzaž predstavlja podlogu za moje promišljanje. Drugo „oruđe za mišljenje“ je prostor koji Cixous opisuje kao „geografiju genealoškog pamćenja“. <sup>5</sup> Teren tog sjevernoafričkog i europskog pejzaža pamćenja odupire se opisivanju na jedinstvenom zemljovidu. To je dvostruki pejzaž, koji sadrži i poznato i nepoznato. To je topografija pripadnosti i nepripadnosti, ambivalentnosti i svega onoga između.

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U radu *Silent Sight* gledatelj izbliza promatra Sedirine oči. Tijekom jedanaest minuta, na jednom ekranu i kroz okvir bjeline, vidim oči. One gledaju, trepću, skreću pogled. Kapci se spuštaju. Oči i ja ne vidimo. A vidjeti znači znati?<sup>6</sup> To vječno pitanje pada mi na pamet dok umjetnica na engleskom, no s uočljivim francuskim akcentom, pripovijeda jednu svoju uspomenu iz djetinjstva.<sup>7</sup> Povremeno šapće, a njezine riječi cijelo vrijeme popraćene neprekinitim hladnim i nametljivim zvukom (koji proizvodi umjetnica Edith Marie Pasquier). Evo kratkog sažetka njezine priče, vizualizirane crno-bijelo: ona se nalazi u avionu s obitelji. Lete na odmor iz jedne zemlje (Francuske) u drugu (Alžir). Po dolasku, dok napuštaju avion, majka se pokriva „onime“ (velom?). Dijete je obuzeto strahom jer više ne prepoznaje svoju majku među svim drugim pokrivenim ženama. No tada se njihovi pogledi susreću. Tu je, tu je njezina majka. Priča se nastavlja, no zaustavit ću se ovdje, gdje se poznato

NEČUJNI POGLED, 2000.  
JEDNOKRANAVIDEO PROJEKCIJA, ORIGINALNI FORMAT FILMA 16 MM  
ZVUK NASTAO U SURAĐNJI S UMJETNICOM EDITHOM MARIE PASQUIER

SILENT SIGHT, 2000  
SINGLE SCREEN VIDEO PROJECTION, ORIGINAL FORMAT 16 MM FILM  
SOUND CREATED WITH ARTIST EDITH MARIE PASQUIER

Through her work with video and film Zineb Sedira approaches individual and cultural memory. Born in Paris in 1963 to Algerian parents, and now living and working in London as well as in Algiers, she moves between cultures and countries. In this article I address works connecting directly to Sedira's own family archive. By way of the three video pieces *Silent Sight* (2000), *Mother Tongue* (2002) and *Mother, Father and I* (2003) I discuss generational histories marked by colonial and postcolonial geographies.<sup>1</sup> Through these works Sedira's mother, father and daughter alongside the artist herself become part of a chain of telling. The chain, which intertwines aspects of sight, language, translation and the oscillation between the known and unknown, links to a world outside the family sphere. Central to my discussion is the (im)possibility of passing on memories. The irresolute nature of this (im)possibility is present in most – if not in all – memory narratives, but what interests me here is how this irresoluteness may appear, and more importantly what it may do, when a familial context is filtered through an artistic representation and put into a non-familial setting. .... Memory is a phenomenon under continuous production and the chain of telling memories is a process of translation. In this process “the original thing” remains elsewhere yet *something* is transferred.<sup>2</sup> What may this something be? When contemplating this I turn to the work of the writer Hélène Cixous who was born in Algeria to Jewish parents in 1937, and who, when moving to Paris in 1955, took on an imaginary literary nationality.<sup>3</sup> Cixous speaks of “the landscape of the trans-

of the passage” which is a space of instability, uncertainty and undecidability. <sup>4</sup> This elusive landscape forms a background to my thinking. Another “thinking tool” is the space that Cixous describes as the “geography of genealogical memory”.<sup>5</sup> The terrain of this North African and European memory landscape refrains from being described by a single map. It is a double landscape holding both the familiar and unfamiliar. It is a topography of belongings and non-belongings, ambivalences and in-betweens,

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In *Silent Sight* the viewer looks at the eyes of Sedira in close-up. During eleven minutes, on a single screen and through a frame of white, I see eyes. Looking, blinking, looking away. Eyelids closed. Eyes and I do not see. Seeing equals knowing?<sup>6</sup> The eternal question comes to mind while the artist in English, but with a distinct French accent, tells a childhood memory.<sup>7</sup> At times she whispers and all along a persistent cold and nagging sound (made with the artist Edith Marie Pasquier) accompanies her words. Here is a short summary of the story visualized in black and white: she is on an airplane with her family. They are going from one country (France) to another country (Algeria) on holiday. Upon arrival, when leaving the plane, the mother covers herself in “it” (a haïk?). The child is struck by fear of not recognizing her mother among all the other veiled women. But then, eye meets eye. There she is, there is the mother. The story continues but I end where the familiar for a brief moment turns unfamiliar and then, perhaps, familiar

nakratko pretvara u nepoznato, a zatim možda ponovo u poznato. Zaustavljam se u trenutku gubitka i ponovnog pronalazjenja. Majka je tu iako se njezin izgled promijenio. Ista je, no ipak nije ista. Prisna je, poznata i nepoznata. .... Predstavljajući svoju umjetničku praksu, Sedira se prisjeća kako je kao dijete alžirskih imigranata prolazila kroz svakodnevne migracije krećući se između svjetovne Francuske i tradicija svojih sjevernoafričkih roditelja. Taj specifični oblik migracije smještao ju je „između dviju često sukobljenih kultura i politika”. Ona o tim dvjema sferama govori kao o „različitim zemljovidima”.<sup>8</sup> Rad *Silent Sight* govori o sjećanju povezanom s putovanjem iz jedne zemlje u drugu. To je putovanje bilo godišnji odlazak na odmor, a ne svakodnevno kretanje između različitih kultura i politika u postkolonijalnoj Francuskoj. Unatoč tome, o tom se sjećanju govori kao o reminiscenciji bivanja negdje između. Jedno od takvih međubivanja počiva u sferi prepoznavanja neprepoznavanja, što je također domena poznavanja nepoznavanja. Prepoznaješ li svoju majku? Poznaješ li je?

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Zineb Sedira je 2000. godine izvela uspomenu iz djetinjstva, a tri godine poslije rad *Silent Sight* uključen je u skupnu izložbu *Veil: Veiling, Representation, and Contemporary Art*. Sedira je bila inicijator i jedna od kustosica te izložbe, i bavila se pitanjima koja su bila dio njezina osobnog istraživanja. Tako veo više nije bio „ono“ što je prestrašilo dijete, nego predmet istraživanja u rukama odrasle umjetnice. U svome tekstu za izložbeni katalog napisala je sljedeće:

“Budući da je autobiografski aspekt – osobito moja osobna matrilinarna povijest – u središtu mog rada i istraživanja, važno je prepoznati (dis)kontinuitete u mom osobnom iskustvu i razumjeti višestruka čitanja koja predstavljam kao umjetnica.”<sup>9</sup>

Autobiografska naracija nije fotokopija života. Cixous, koja se neprestano vraća na svoju obiteljsku povijest, tvrdi kako sve naracije, uključujući biografije i autobiografije, pričaju jednu priču umjesto druge.<sup>10</sup> Sedira možda ne pripovijeda na taj način, no njezina je priča višeslojna. U radu *Silent Sight* prikazuje se osobno sjećanje. Ono se prenosi u javni kontekst, pri čemu se ne govori samo o velu njezine majke, nego i o velu kao znaku kulturne različitosti. S prijenosom dolazi i prijevod. Sedira je toga svjesna pa piše:



MATERINJI JEZIK, 2002.  
TRODJELNA VIDEO INSTALACIJA, SVAKI VIDEO U TRAJANJU OD 5'  
MOTHER TONGUE, 2002  
VIDEO TRIPTYCH INSTALLATION, EACH VIDEO 5 MINUTES

again. I end at a moment of loss and rediscovery. The mother is there although her appearance has changed. She is the same and not the same. She is familial, familiar and unfamiliar. .... In a presentation of her artistic practice Sedira recalls how she as a daughter of Algerian immigrants went through daily migration when moving between secular France and the traditions of her North African Islamic mother and father. This particular form of migration placed her “in between two often conflicting cultures and politics”. She refers to the two spheres as “differing maps”.<sup>8</sup> *Silent Sight* addresses a memory made in connection with a voyage from one country to another. The journey is a yearly holiday trip, not a daily movement between divergent cultures and politics in postcolonial France. Nonetheless the memory as told is a reminiscence of in-betweens. One of these in-betweens resides within the realm of recognizing not recognizing, which is also the domain of knowing not knowing. Do you recognize your mother? Do you know her? .....

In 2000 Zineb Sedira performs a childhood memory and three years later *Silent Sight* is included in the group exhibition *Veil: Veiling,*

*Representation, and Contemporary Art*. The exhibition, initiated and co-curated by Sedira, addresses questions that have been part of her research. Thus the veil is no longer an “it” troubling a child but a research subject in the hands of an adult artist. In her text for the exhibition catalogue she writes:

As the autobiographical – particularly my matrilineal personal history – is a central aspect of my work and research, it is important to recognise the (dis)continuities of my own experience and to understand the multiple readings that I present as an artist.<sup>9</sup>

An autobiographical narrative is not a carbon copy of a life. Cixous, who repeatedly returns to her family history, states that all narratives, including biographies and autobiographies, tell one story in place of another.<sup>10</sup> Sedira is perhaps not narrating in this manner but the story she tells has many layers. In *Silent Sight* a personal memory is staged. It is transferred into a public context addressing not only the veil of the mother but also the veil as a sign of cultural difference. With the transfer comes translation. Sedira is aware of this and writes:

“Svjesna sam toga da nosim breme prijevoda kulturološke različitosti, i kao umjetnica koja se kreće između različitih kultura, a djeluje na Zapadu, priznajem da ne mogu učiniti mnogo kako bih prekinula tu sveprisutnu globalnu dominaciju. Ne osnažuju li čak interpretacije i pisanje o umjetnikovu djelu ograničavajuće pretpostavke koje nastojimo srušiti?”<sup>11</sup>

Cixous povezuje čin prijevoda s drugošću, a to stanje pak s ranom. Raspravljajući o „pitanju nošenja drugosti“, ona promišlja o tome što je određuje te kaže:

“Ne možete, dakako, nikada izbrisati ranu. Baš kao i u prevođenju, ne možete prevoditi identično i stoga gubite goleme količine mesa od kojega se sastoji neki tekst. I što onda činite? Vi to, dakako, ne prihvaćate, ali nastojite to nadomjestiti tako što se donekle udaljavate, ili ćete pak radije, u drugom jeziku, kalemiti ekvivalente, analogije, nove količine krvi i mesa.”<sup>12</sup>

Kalemiti znači presađivati i prenositi. Kalemljenje je osjetljiv zadatak kada se radi i o drugim stvarima, ne samo o pisanim tekstovima. Sedira mi nešto prenosi, no prilazim li ja tome uopće bliže interpretirajući njezin prijevod? Ili pak brišem razlike? Ja interpretiram, i dajući sažetak priče koja je ispričana u radu *Silent Sight* zaustavljam se na obiteljskom trenutku u kojem se poznato pretvara u nepoznato, a zatim možda ponovno prelazi u poznato.

I am conscious about carrying the weight of translating cultural difference and, as a cross-cultural artist working in the West, I accept I can do little to disrupt this ever-present global dominance. Do the interpretations and writing about artists' work instead serve to reinforce the limiting assumptions we are trying to subvert?<sup>11</sup>

Cixous relates the act of translation with otherness and associates this condition to a wound. When discussing “ the question of carrying alterity” Cixous reflects on what determines her and says:

You cannot of course ever wipe out the wound. Exactly as in translation, you cannot translate identically, so you lose enormous amounts of the flesh of a piece of writing. And then what do you do? It is not that you accept that, but you try to compensate a little further away or before, in the other language, you'll graft equivalences, analogies, new quantities of flesh and blood.<sup>12</sup>

To graft is to transplant and transfer. Grafting is a delicate business also when translating other things than written texts. Sedira carries something across to me but am I at all coming close when interpreting her translation? Or am I erasing differences? I interpret and when giving a summary of the story told in *Silent Sight* I stop at a familial moment when the familiar turns unfamiliar and then, perhaps, familiar again. Is it an (un)conscious attempt to produce

Je li to (ne)svjestan pokušaj da se proizvede istost? (Tko nije već doživio takav trenutak?) Zbog čega ne pišem radije o boji vela njezine majke? Zbog čega se ne bavim složenošću alžirske bjeline, koja je također boja što uokviruje oči umjetnice? Je li to stoga što to izlazi iz domene moga iskustva, a sposobna sam samo interpretirati ono što zamišljam da prepoznajem?<sup>13</sup>

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Početak 90-ih godina Sedira se preselila u London kako bi studirala umjetnost, i još uvijek ondje živi sa svojom djecom. Tako se britanski (postkolonijalni) zemljovid pridodao dualnoj kartografiji. U jednom intervjuu umjetnica je izjavila:

“Moje zanimanje za slušanje i pripovijedanje priča pojačalo se s majčinstvom. Bilo mi je važno da moja djeca – koja su rođena u Engleskoj – poznaju svoje alžirsko i francusko nasljeđe. Počela sam na drugačiji način slušati svoje roditelje [...].”<sup>14</sup>

U radu *Silent Sight* “osobna matrilinarna povijest” umjetnice prisutna je, iako njezina majka ostaje nevidljiva i nijema. U drugim radovima možemo je i vidjeti i čuti. Međutim, u jednom trenutku prisiljena je na šutnju. Rad *Mother Tongue* je video u tri dijela, trodjelna priča o prijevodu i nedostatku (?) istoga.<sup>15</sup> Tri ekrana/ prizora i tri para slušalica; prizori su odvojeni, no ovise jedan o drugome. Tri puta četiri i pol minute. Prvi prizor: Zineb Sedira postavlja majci pitanja na francuskom. Zapitkuje o svojim školskim danima. Majka govori arapski, no sjećam se da je nekoliko puta i francusko “oui” (da) pronašlo put u njezine odgovore. Drugi

sameness? (Who has not experienced such a moment?) Why don't I instead write about the colour of the mother's veil? Why don't I engage with the complexity of the Algerian white which is also the colour framing the eyes of the artist? Is it because it redraws from my experiences and I am only able to interpret what I imagine to recognize?<sup>13</sup>

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In the beginning of the 1990's Sedira moved to London to study art and she still lives there with her children. The British (post colonial) map has thus been added to the dual cartography. In an interview the artist says:

My interest in listening and telling histories became stronger when I became a mother. For me, it was important for my children – as they were born in England – to know about their Algerian and French heritage. I began to listen to my parents differently [...].<sup>14</sup>

In *Silent Sight* the “matrilinarna personal history” of the artist is present although her mother remains invisible as well as mute. In other works she is both visible and audible. However, at one point she is forced into silence. *Mother Tongue* is a video work in three parts; it is a threefold story about translation and the lack (?) thereof.<sup>15</sup> Three screens/scenes and three pairs of headphones; the scenes are separated yet they depend on one another. Three times four and a half minutes. Scene one: Zineb Sedira asks her



prizor: Zineb Sedira govori o svojim školskim danima odgovarajući na pitanja svoje kćeri. Odgovori su na francuskom, a pitanja na engleskom. Treći prizor: unuka – koja govori engleski, ali ne zna arapski – želi doznati nešto o djetinjstvu svoje bake: jesi li imala prijatelje u školi? Jesi li se puno igrala? Šutnja. Unuka i baka traže nekoga izvan kadra, signaliziraju očima neka im kći-majka-umjetnica priskoči u pomoć. Pomoć ne stiže. Riječi „intimizirajuće“ i „intimidirajuće“ nisu bliske samo na stranicama rječnika. Umjetnica to dobro zna. ……… Sedira, redateljica videa, ne priskače u pomoć dok je kamera uključena, a budući da u radu *Mother Tongue* nema titlova, ni gledatelj/slušatelj ne dobiva nikakvu pomoć. Ako ne razumijete barem jedan od triju jezika, tema razgovora posve je izgubljena. Priča završava (ili započinje?) ondje gdje pitanja ostaju visjeti u zraku, neodgovorena. Bakina šutnja nije uzrokovana nevoljkošću da se pripovijeda, nego jezičnim preprekama. Potrebna joj je njezina kći kako bi prevodila. Unuci je pak potreban jezik njezine majke kako bi doznala da njezina baka nikada nije ni pohađala školu.<sup>16</sup> Sedira mora biti između njih. Koliko je važno znati sadržaj pitanja i odgovora u ovoj trostrukoj obiteljskoj priči koja je izašla u javnost? Čak i bez nužnog poznavanja jezika gledatelj će vjerojatno shvatiti da je lanac verbalne razmjene prekinut. Prekinuta komunikacija ovdje je ključna. Razumiješ li svoju baku? Poznajesh li je? ………

mother questions in French. She asks about her childhood school days. The mother speaks Arabic but I remember a few French “oui” (yes) finding their way into her answers. Scene two: Zineb Sedira is talking about her days in school when answering questions from her daughter. Answers are in French, questions in English. Scene three: The granddaughter – who speaks English and does not know Arabic – wants to find out about the childhood of her grandmother: Did you have friends at school? Did you enjoy yourself a lot? Silence. The granddaughter and grandmother seek someone outside the frame, with their eyes they signal to the daughter-mother-artist for help. No help is given. It is not only on the page of the dictionary that intimate and intimidate are found next to each other. The artist knows this. ……… Sedira, the stage director, does not come to the rescue while the camera is running, and as *Mother Tongue* has no subtitles no help is later given to the viewer/listener. If one does not understand at least one of the three languages the topic of conversation is completely lost. The story ends (or begins?) where questions hang unanswered. The silence of the grandmother is not caused by an unwillingness to tell but by linguistic obstacles. She needs her daughter to translate. And the granddaughter needs the tongue of her mother to find out that the grandmother never went to school.<sup>16</sup> Sedira has to be between them. How important is it to know the content of the questions and answers in this triple familial story gone public? Even without the necessary knowledge of language one is likely to grasp that the line of verbal exchange

Sedira piše kako je u svome istraživanju otkrila da se “među umjetnicima, spisateljima i akademcima islamskog podrijetla odvija složeniji i višeslojniji diskurs o nošenju vela [...]”.<sup>17</sup> Ona nipošto ne sugerira automatske veze između podrijetla i znanja, no naglašava iskustveno znanje. Cixous piše kako je u Alžiru naučila čitati, pisati, vrištati i povraćati, i da ne možete niti zamisliti što je značilo biti alžirska djevojka ako niste to bili, ako niste sami kroz to prošli.<sup>18</sup> Cixous također kaže kako su ona i njezin brat neprestano govorili „sječaš li se“ kad su bili djeca.<sup>19</sup> No postoje sjećanja koja oni ne dijele. Kada su 1962. godine svi francuski građani prognani iz Alžira, bratu je dano „dvadeset četiri sata da napusti poznatu zemlju“. Kasnije je rekao sestri: “Ti nisi poznavala Alžir [...]”.<sup>20</sup> ……… Što si doživjela? Što znaš? U trima videoprojekcijama/instalacijama *Mother, Father and I* Sedira sluša svoje roditelje, koji po prvi put pripovijedaju o svojim iskustvima iz alžirskog rata za neovisnost (1954.–1962.) i svome životu u Francuskoj. Na dvama velikim ekranima postavljenim jedan do drugoga roditelji istodobno pričaju o kolonijalnom tlačenju, ratu, migraciji, prognanstvu i rasizmu. Upozoravaju svoju kćer kako bi i ona jednoga dana mogla biti izbačena iz svoje rodne zemlje. Dok to govore, sjede za obiteljskim kuhinjskim stolom. Goli zid iza njih bijele je boje.<sup>21</sup> Na suprotnom ekranu u zatamnjenoj sobi instalacije sjedi u tišini njihova kći-umjetnica. Ozbiljna lica promatra roditelje s udaljenosti. Među njima postoji jaz, ali i „susret licem u lice“.<sup>22</sup> Taj se susret premješta izvan obitelji. ……… Pišući o velu, Sedira se bavi

has been broken. The broken interchange is a key point. Do you understand your grandmother? Do you know her?

………

Sedira writes that she through her research found that: “a more complex and layered discourse around the veil was taking place amongst artists, writers and academics of Muslim origin [...]”.<sup>17</sup> She hardly suggests automatic links between origin and knowledge, but she does emphasize experiential knowledge. Cixous writes that she learned to read, write, scream and vomit in Algeria and that one cannot imagine what an Algerian French girl was if one has not been one, if one has not gone through it oneself.<sup>18</sup> Cixous also tells how she and her brother as children had a stream of “doyouremember” going between them.<sup>19</sup> But there are memories they do not share. In 1962, when all French citizens where expelled from Algeria, the brother was given “twenty-four hours to leave the known country”. He later says to his sister: “You didn’t know Algeria [...]”.<sup>20</sup> ……… What have you experienced? What do you know? In the three screen video installation *Mother, Father and I* Sedira listens to her parents who for the first time tell about their experiences from the Algerian war of independence (1954-1962) and their lives in France. On two large screens placed beside each other the parents simultaneously speak about colonial oppression, warfare, migration, displacement and racism. They warn their daughter that she may one day be kicked out of the country of her birth. While telling they sit by the familial kitchen table. The naked

pitanjem kako predstaviti nepredstavljivo.<sup>23</sup> To se pitanje također može (iako iz drugih razloga) postaviti u vezi s instalacijom *Mother, Father and I*, u kojoj Sedira šutke sluša o traumatičnim sjećanjima. Rana zvana traumom ne može se predstaviti, ali sjećanja su tu. Sedira ih ne može istovjetno prevesti, no kalem i pažljivo. Dok radi instalaciju, umjetnica nije nijema svjedokinja. Ona postavlja pitanja. Poslije – kada se trosatna snimka skraćuje na dvadesetominutne usmene pripovijesti – pitanja se izrezuju.<sup>24</sup> Glasovi koji ostaju pripadaju samo roditeljima. Percipiraju se u triptihu prijevoda. ……… Pri ulasku u instalaciju tri ekrana ne mogu se vidjeti istodobno. Dok promatra roditelje, kći nestaje iza leđa promatrača. Dok promatramo kćer, ne možemo vidjeti roditelje. Pa iako su ekrani s roditeljima postavljeni jedan do drugoga, oko ih ne može smjestiti u isti kadar. Pomanjkanje pregleda ovdje je ključan element. Glasovi majke i oca izgovaraju povezane priče, no valja ih pratiti jednu po jednu. Priče se izgovaraju na arapskom, no otac ponekad prijeđe na francuski, jezik koji njegova supruga do neke mjere razumije, ali ga nikada nije naučila govoriti. U radu *Mother Tongue* Sedira namjerno ne prevodi izgovorene riječi, ali ovom je radu dodala engleske titlove. No ona ne čini samo to, nego također stavlja transkripciju usmenih pripovijesti na klupu u instalaciji. Majčina pripovijest nosi podnaslove kao što su “Silovanje” i “Trajna sramota”. Očeva priča nosi podnaslove kao što su “Nisam želio umrijeti” i “Napuštam Alžir”.<sup>25</sup> Sedirina kći ih može pročitati, kao što to mogu i ja.

wall behind them is white.<sup>21</sup> On an opposite screen in the dark room of the installation sits the daughter-artist in silence. From a distance she sternly looks at her parents. There is a gap but also a “face-to-face encounter”.<sup>22</sup> The encounter moves beyond the family. ……… When writing about the veil Sedira approaches the question of how to represent the unrepresentable.<sup>23</sup> The question can also (but for other reasons) be asked in relation to *Mother, Father and I*. In the installation Sedira silently listens to traumatic memories. The wound called trauma cannot be represented, yet memories are there. Sedira does not translate them identically but grafts carefully. When making the installation the artist is not a silent witness. She asks questions. Later – when the three-hour footage is edited down to two twenty minutes long oral histories – the questions are removed.<sup>24</sup> The voices that remain are those of the parents. They are perceived through a triptych of translation. ……… When entering the installation the three screens cannot be seen at the same time. When looking at the parents, the daughter disappears behind the viewers back. When watching the daughter, the parents cannot be seen. And although the parents are next to each other the eye fails to place them within a single frame. The lack of overview is a key point. The voices of the mother and father tell attached stories but they must to be followed one by one. The stories are told in Arabic but sometimes the father slips into French; the language his wife understands to a certain degree but never learned to speak. In *Mother Tongue* Sedira makes a point of not translating the spoken

<sup>[1]</sup> Isječci iz svih navedenih radova mogu se vidjeti na mrežnoj stranici http://www.zinebsedira.com (posjećeno 1. lipnja 2014.).

<sup>[2]</sup> O neprevodivosti i “nečemu” vidi, na primjer: Mieke Bal,”Translating Translation”, u: Journal of Visual Culture, 6/1 (2007.), 109–124. O prevođenju u Sedirinu radu vidi, na primjer: Marie Pasquier, “Zineb Sedira: The Oblique Gaze”, u: Contemporary Arab Women’s Art: Dialogues of the Present, (ur.) Fran Lloyd, Women’s Art Library, London, 1999., 215–217, osobito 215.

<sup>[3]</sup> Hélène Cixous i Mireille Calle-Gruber, Hélène Cixous: Rootprints: Memory and Life Writing (Photos de Racine, 1994.), prev. Eric Prenowitz, Routledge, London i New York, 1997., 204.

<sup>[4]</sup> Isto, 52. Već sam pisala o Sedirinoj umjetnosti u svezi s tim specifičnim pejzažom u članku ”Zineb Sedira’s ‘Saphir’ and Hélène Cixous’ landscape of the trans- of the passage”, u: Evental Aesthetics, 1/2 (2012.), 9–16.

<sup>[5]</sup> Cixous i Calle-Gruber, Hélène Cixous (kao u bilj. 3.), 182. Pisala sam o tom pejzažu u članku ”Inherited Histories: Approaching Zineb Sedira’s Mother, Father and I Through Hélène Cixous’ Geography of Genealogical Memory”, u: Connecting Art and Heritage, (ur.) Le Van Suu i dr., Vietnam University of Fine Arts/The Gioi Publishers, Hanoi, 2014., 150–155.

<sup>[6]</sup> Cixous je među onima koji se bave pitanjem pojnova “I” i “eye” te nesigurnostima u pogledu znanja i spoznaje. Vidi, na primjer: “Savoir”, u: Hélène Cixous i Jacques Derrida, Veil (Voiles, 1998.), prev. Geoffrey Bennington, Stanford University Press, Stanford, CA, 2001., 1–16.

<sup>[7]</sup> Druge rasprave o tom radu mogu se naći, na primjer, kod Josepha McGonaglea, “An Interstitial Intimacy: Renegotiating the Public and the Private in the work of Zineb Sedira”, u: French Cultural Studies, 18/2 (2007.), 219–235.

<sup>[8]</sup> Zineb Sedira, ”Zineb Sedira”, u: Contemporary Arab Women’s Art (kao u bilj. 2.), 213.

<sup>[9]</sup> Zineb Sedira, ”Mapping the Illusive”, u: Veil: Veiling, Representation, and Contemporary Art, (ur.) David A. Bailey i Gilane Tawadros, MIT Press, Cambridge, MA, 2003., 56–71, osobito 58.

<sup>[10]</sup> Cixous and Calle-Gruber, Hélène Cixous (kao u bilj. 3.), 178.

<sup>[11]</sup> Isto, 64.

<sup>[12]</sup> Hélène Cixous i Adrian Heathfield, Writing Not Yet Thought, Performance Matters, London, 2011. Navod je iz knjižice s transkripcijom DVD-a, str. 3. Rasprava o drugosti i prijevodu prisutna je, između ostalih, kod Jill Bennett, Empathic Vision: Affect, Trauma and Contemporary Art, Stanford University Press, Stanford, CA, 2005., 103–123.

<sup>[13]</sup> O složenosti te boje vidi: Assia Djebar, Algerian White (Le blanc de l’Algérie, 1995.), prev. David Kelly i Marjolijn de Jager, Seven Story Press, New York, 2000. Tu Djebar na str. 226 piše: “Mogu

words, in this work she adds English subtitles. But she does not only do that, she also places transcriptions of the oral histories on a bench in the installation. The story of the mother contains subheadings such as “Rape” and “Enduring Shame”. The story of the father has subheadings such as “I Didn’t Want to Die” and “Leaving Algiers”.<sup>25</sup> Sedira’s daughter can read them and so can I.

<sup>[1]</sup> For excerpts from all mentioned works see http://www.zinebsedira.com (last entered 140601).

<sup>[2]</sup> Regarding untranslatability and “something” see e.g. Mieke Bal,”Translating Translation”, in Journal of Visual Culture 6:1 (2007), 109–124. For translation in relation to Sedira’s work see e.g. Marie Pasquier, “Zineb Sedira: The Oblique Gaze”, in: Fran Lloyd (ed.), Contemporary Arab Women’s Art: Dialogues of the Present, Women’s Art Library, London1999,215–217, p. 215.

<sup>[3]</sup> Hélène Cixous and Mireille Calle-Gruber, Hélène Cixous: Rootprints: Memory and Life Writing (Photos de Racine, 1994), trans. Eric Prenowitz, Routledge, London and New York, 1997, p. 204.

<sup>[4]</sup> Ibid., p. 52. I have previously discussed Sedira’s art in relation to this particular landscape in ”Zineb Sedira’s ‘Saphir’ and Hélène Cixous’ landscape of the trans- of the passage”, in Evental Aesthetics, 1:2 (2012), 9–16

<sup>[5]</sup> Cixous and Calle-Gruber, 1997, p. 182. I have written about this landscape in ”Inherited Histories: Approaching Zineb Sedira’s Mother, Father and I Through Hélène Cixous’ Geography of Genealogical Memory”, in: Connecting Art and Heritage, Le Van Suu, et al. (eds.), Vietnam University of Fine Arts/The Gioi Publishers, Hanoi, 2014, 150–155.

<sup>[6]</sup> Cixous is one of many approaching the “I”, “eye” and the uncertainties in regard to knowledge. See e.g. “Savoir”, in: Hélène Cixous and Jacques Derrida, Veil (Voiles, 1998), trans. Geoffrey Bennington, Stanford University Press, Stanford, California, 2001, 1–16.

<sup>[7]</sup> For another discussions of this work se e.g. Joseph McGonagle, “An Interstitial Intimacy: Renegotiating the Public and the Private in the work of Zineb Sedira”, in: French Cultural Studies, 18:2 (2007), 219–235.

<sup>[8]</sup> Zineb Sedira, ”Zineb Sedira”, in Lloyd, 1999, p. 213.



izraziti svoje gadenje kao spisateljica i alžirska žena samo referirajući se na tu boju, ili bolje rečeno: ne-boju. 'Bijelo na našu dušu djeluje poput apsolutne tišine,' rekao je Kandinsky. Tim podsjetnikom na apstraktnu sliku započinjem ovdje diskurs koji je na neki način skrenuo."

<sup>14</sup> Hans Ulrich Obrist, "Zineb Sedira in Conversation", u: Zineb Sedira, *Beneath the Surface*, Kamel Mennour, Pariz, 2011., 16–25, osobito 18.

<sup>15</sup> Rasprava o umjetničkim reprezentacijama odnosa majke i kćeri može se naći kod Joanne Morra, "Daughter's Tongue: The Intimate Distance of Translation", u: *Journal of Visual Culture*, 6/1 (2007.), 91–108.

<sup>16</sup> Tijekom seminara na Sveučilištu Umeå u Švedskoj, 9. veljače 2011., Sedira je spomenula da njezini roditelji nisu išli u školu.

<sup>17</sup> Sedira, u: *Veil: Veiling, Representation, and Contemporary Art* (kao u bilj. 9.), 63.

<sup>18</sup> Hélène Cixous i Catherine Clément, *The Newly Born Woman (La jeune née, 1975.)*, prev. Betsy Wing, s uvodom Sandre M. Gilbert, Tauris Publishers, London: I.B, 1996., 70.

<sup>19</sup> Hélène Cixous, *Reveries of the Wild Woman: Primal Scenes (Les reveries de la femme sauvages:*

*Scènes primitives, 2000.)*, prev. Beverley Bie Brahic (Evanston, IL: Northwestern University Press, 2006.), 49.

<sup>20</sup> Isto, 9.

<sup>21</sup> Elvan Zabunyan piše o bjelini alžirskih zidova u radovima *Mother, Father and I* i *Mother Tongue*, usp. "Bringing Time to the Present: Some Considerations on the Recent Work of Zineb Sedira", u: Zineb Sedira, *Saphir*, Photographer's Gallery, London; Kamel Mennour i Paris Musées, Pariz, 2006., 64–82, osobito 69.

<sup>22</sup> Jill Bennett povezuje čin svjedočenja sa susretom licem u lice. Bennet, Bennett, *Empathic Vision* (kao u bilj. 12.), 105.

<sup>23</sup> Sedira, u: *Veil: Veiling, Representation, and Contemporary Art* (kao u bilj. 9.), 58.

<sup>24</sup> O dužini izvorne snimke vidi: McGonagle, "An Interstitial Intimacy" (kao u bilj. 7.), 233, bilj. 11.

<sup>25</sup> Navodi su iz transkripcija koje su bile dostupne prilikom prikazivanja rada u Bildmuseet, Umeå (Švedska) u jesen 2010. Rad je također prikazan s francuskim titlovima.



MAJKA, OTAC I JA (MÈRE, PÈRE ET MOI), 2003. TRODJEJNI VIDEO, SVAKI U TRAJANJU OD 20'

MOTHER, FATHER AND I (MÈRE, PÈRE ET MOI), 2003. VIDEO TRIPTYCH. EACH VIDEO 20 MINUTES.

<sup>9</sup> Zineb Sedira, "Mapping the Illusive", in David A. Bailey and Gilane Tawadros (eds.), *Veil: Veiling, Representation, and Contemporary Art*, The MIT Press, Cambridge, Mass., 2003, 56–71, p. 58.

<sup>10</sup> Cixous and Calle-Gruber, 1997, p. 178.

<sup>11</sup> Ibid., p. 64.

<sup>12</sup> Hélène Cixous & Adrian Heathfield, *Writing Not Yet Thought*, Performance Matters, London 2011. Quoted from booklet with transcription from DVD, p 3. For a discussion on otherness and translation see e.g. Jill Bennett, *Empathic Vision: Affect, Trauma and Contemporary Art*, Stanford University Press, Stanford, Cal., 2005, pp.103–123.

<sup>13</sup> Regarding the complexity of this colour, see Assia Djebar, *Algerian White (Le blanc de l'Algérie, 1995)*, trans. David Kelly and Marjolijn de Jager, Seven Story Press, New York, 2000. Djebar writes (p. 226): "I can only express my disquiet as a writer and as an Algerian woman through a reference to that color, or rather that non-color. 'White acts on our soul like absolute silence,' Kandinsky said. Through the reminder of an abstract painting, I have here begun a discourse that has in some way swerved."

<sup>14</sup> Hans Ulrich Obrist, "Zineb Sedira in Conversation", in: Zineb Sedira, *Beneath the Surface*, Kamel

Mennour, Paris 2011, 16–25, p. 18.

<sup>15</sup> For a discussion of artistic representations of mother–daughter relations see Joanne Morra, "Daughter's Tongue: The Intimate Distance of Translation", in: *Journal of Visual Culture*, 6:1 (2007), 91–108.

<sup>16</sup> During a seminar at Umeå University, Sweden February 9<sup>th</sup> 201, Sedira mentioned that her parents did not go to school.

<sup>17</sup> Sedira, in: Bailey and Tawadros, 2003, p. 63.

<sup>18</sup> Hélène Cixous and Catherine Clément, *The Newly Born Woman (La jeune née, 1975)*, trans. Betsy Wing, intr. Sandra M. Gilbert, I.B: Tauris Publishers, London 1996, p. 70.

<sup>19</sup> Hélène Cixous, *Reveries of the Wild Woman: Primal Scenes (Les reveries de la femme sauvages: Scènes primitives, 2000)*, trans. Beverley Bie Brahic, Northwestern University Press, Evanston, Illinois, 2006, p. 49.

<sup>20</sup> Ibid., p. 9.

<sup>21</sup> Elvan Zabunyan writes about the Algerian White of the walls in *Mother, Father and I* and *Mother Tongue*. See "Bringing Time to the Present: Some Considerations on the Recent Work of Zineb

Sedira", in: Zineb Sedira, *Saphir*, Photographer's Gallery, London and Kamel Mennour and Paris Musées, Paris, 2006, 64–82, p. 69.

<sup>22</sup> Jill Bennett connects the act of giving witness to the face-to-face encounter. Bennet, 2005, p. 105

<sup>23</sup> Sedira, in: Bailey and Tawadros, 2003, p. 58.

<sup>24</sup> Regarding length of original footage see McGonagle, 2007, note 11, p. 233.

<sup>25</sup> Quoted from transcriptions available when the work was shown at Bildmuseet, Umeå, Sweden, autumn of 2010. The work is also shown with French subtitles.