

Over the fifteen years of her practice, Sedira has enriched the debate around the concepts of modernism, modernity and its manifestations in an inclusive way. She has also raised awareness of artistic expression and the contemporary experience in North Africa. She found inspiration initially in researching her identity as a woman with a singular personal geography. From these autobiographical concerns she gradually shifted her interest to more universal ideas of mobility, memory and transmission.

Full of her fascination for the relationship between mother and daughter, her vidéo *Mother Tongue* (2002), depicts three generations of women and raises the issue of transmission in a globalized world.

Sedira has also addressed environmental and geographical issues, negotiating between both past and future. Using portraits, landscapes, language and archival research, she has developed a polyphonic vocabulary, spanning fiction, documentary and more poetic and lyrical approaches. Sedira has worked in installation, photography, film, video and she has recently returned to object-making.

Preserving and transmitting memories of the past in order to leave a legacy for the future has often been at the core of Sedira's work.