

Flaneur, Gerðarsafn Kópavogur Art Museum, Reykjavík 2016

There is something completely distinctive and characteristic about Sara's work that you don't often find in Icelandic art. She has a very sharp voice, often turning its attention back onto art itself. Particularly memorable is the work *This is Modern Art* from 2005, where we see the artist dressed in a patterned dress reminiscent of Mondrian's works. She looks down into a feminine side bag and bursts out laughing. But it is precisely this humour in Sara's work, simple, sharp, and captivating. Sara often engages with ideas that intersect with private life and the everyday, revealing both herself and her surroundings. These are qualities often associated with the British art scene, and Sara was living in London in the late 1990s. A new generation of artists had emerged, approaching art with a very open attitude, including the use of multiple media, exposure of the personal, and engagement with various controversial subjects.

Kristín Dagmar Jóhannesdóttir, Director of Gerðarsafn Art Museum, 2014-2019)