To Be Fully Present Where One Is Seen
(Að vera allur þar sem maður er séður.)

Sara Björnsdóttir is likely the Icelandic artist who comes closest to revealing the core of her art within herself and turning her own life into a meaningful work of art. I am not speaking of conventional artistic expression, the sort where one might tug at one's hair while speaking in Björk like voice, or indulge in depressive ramblings with the accompanying hand-flailing at the town bars. No, I am talking about that rare talent of grounding one's work in one's own existence, and in doing so, giving it genuine significance. Significance that emerges in works so personal and lucid that they resonate with everyone, whether one likes them or not.
One can browse Sara's works and, in an instant, recognize all the essential qualities of humanity in a comprehensible form. She breaks and builds, kicks and embraces, whispers and shouts… always in a way that makes it safe to view her as a representative of us all. And by continually exposing herself, it is as if she gives us permission to acknowledge ourselves, our beauty, our flaws, our strengths. Her works are at once so natural and yet so captivating as representatives of what we think, desire, hate, fear, and love, that in their presence it is no longer shameful to be human. Instead, it becomes simultaneously fascinating and understandable, just as in a classic fairy tale when humanity is portrayed in merciless symbols that seem to cleanse the reader's soul bit by bit with every reading. It is, among other things, for this reason that we can all be grateful for the fairytale that is Sara Björnsdóttir.

Þorvaldur Þorsteinsson artist, Reykjavík 2004.