

Sara Bachour's body of works resembles an expanding galaxy, sprouting out in different directions and encompassing variety of forms, still having originated from one – indeterminate? – source. Against the common tendency to categorise artworks within a given *oeuvre* according to thematic links or biographical information, finding the red thread connecting Sara's works is not easily done. The attempt at tracing their development back, to where ideas begin, reminds a morning struggle to reconstruct the causal link of a half-forgotten dream.

One of the first recognisable things about Sara's art is its heterogeneity; it seems that, to her, anything has a potential of becoming a working material – an old piece of Biedermeier porcelain, a plastic toy or a political speech. Exploration of her works is therefore comparable with entering a cabinet of curiosities, brimming with puzzling items. Sara gives voice to – or 'emancipates' – everyday objects and allows herself to be captivated by their stories. Those are in fact much more than mere jolly fables or other rigmaroles – they represent the fragmented narratives of life, constantly posing new questions. Which dormant threat is disguised as a tranquil old lion, where is the centre of gravity and why can poetry be tracherous?

One way of approaching Sara's works may be to discuss the process and not the result itself. She seems to think rather non-verbally, communicating directly through images and emotions. Instead of withholding, she embraces all kinds of external impulses and allows herself to be led by the chain of associations. Interestingly, the final 'product' remains undetermined often till the very last moment, what by no means degrades its importance. Even more, this state of equivocality can be protracted, so that an already completed work can keep revealing new meanings and motivations. This ongoing 'figuring out' of meaning, being a task not only of a viewer but also of the artist herself, sustains the processual character of the finished work. The association chain behind it is shared with and continuously extended by viewers, forming not fixed stories but possible scripts.

Her works are re-weaving threads from the fabric of everyday life, what may evoke certain, justifiable associations with pop-art. However Sara's subject of interest is broader than the glossary of pop-culture, as she draws inspiration from what has traditionally been considered 'high culture', history and – equally important – personal experience. Inconspicuous objects and situations frequently become protagonists of Sara's works and it is her 'capability of abstraction' that makes her catch sight of the elements often overlooked in a daily hustle.