



### ***Cockfight***

36 x 48 inches

Oil on Canvas

Price available upon request

## **Sara Schellenberg**

Website: [saschell.wixsite.com/mysite](http://saschell.wixsite.com/mysite)

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### **Bio**

Sara Schellenberg is a painter from St. Louis, MO. Sara recently earned her BFA from the University of Arkansas with a concentration in painting. In St. Louis, Sara studied figure drawing at the St. Louis Artists Guild and participated in the annual Plein Air competition. In addition to her education at the University of Arkansas, she also participated in a seven-week intensive program at the Mt. Gretna School of Art in Pennsylvania, which focused on landscape painting and the figure. Alongside painting, Sara also studied english.

Sara has shown work in the Sugar Gallery in Fayetteville, AR, in an abstract painting show titled "The Hand is the Lawnmower," as well as her thesis show, "The Way it Makes Us" in March 2021. In Mt. Gretna, Sara won first prize for painting in the Juried Mt. Gretna Student show. She has also published writing and drawings in the journals Sink Hollow, Outrageous Fortune, the *Diamond Line* literary magazine and *30N Magazine*.

### **Artist Statement**

When I was ten, I received an heirloom quilt of my great-aunt's, painstakingly made of my mother's childhood clothing. Through my many years sleeping under it, it has slowly become a potent visual symbol of community, identity and womanhood - a cobbling together of hundreds of discrete parts, passed down and created within a context of a mostly female tradition. As a painter, it is a succinct visual and conceptual source for my work. Like a quilt, I consider my paintings a multi-layered, intersecting and occasionally jarring collection of images that portray the different aspects of my identity. I make paintings informed by my experiences with spirituality, adolescence and community. These paintings depict the formative tensions of girlhood, specifically among class, religion and hometown. I draw imagery from my memories of a staunch Catholic upbringing in a low-income household, and the vivid characters that occupy them. I use two main modes to illustrate those tensions. The first is through narrative figurative paintings, composed from memory, in which I depict specific moments of my childhood to represent social tensions and the stitching-together of multiple identities.