

**Sarah Stolar**  
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**Response to the word Phallacy:**

*“The market doesn’t lie. Even though the painting classes in art academies are more than 90% made up by women, it’s a fact that very few of them succeed. It’s nothing to do with education, or chances, or male gallery owners. It’s to do with something else and it’s not my job to answer why it’s so. It doesn’t just apply to painting, either, but also music. What does it matter so much? If women are ambitious enough to succeed, they can do so, thank you very much. But up until now, they have failed to prove that they want to. Normally, women sell themselves well, but not as painters.”* - An example of a phallacy by contemporary painter Georg Baselitz

**Bio:**

Sarah Stolar (b. 1974, Chicago, IL; she/her) is an interdisciplinary artist who lives in Santa Fe, New Mexico. Working from a vast technical perspective, the breadth of her work includes painting, drawing, multi-media installation, film, video, and performance art. Rooted in a 25-year investigation of the female psychological narrative, common threads in her work include coming of age, loss of innocence, sexuality, beauty, power, death, spirituality, and identity. Sarah is the daughter of artist and educator Merlene Schain and a direct descendant of 19th-century German painter Adolph von Menzel and Rookwood Pottery master potter John von Menzel of the American Arts and Crafts Movement. She grew up in her mother’s art studio and award-winning art school Schain Studios in Cincinnati, received a BFA in Painting from the Art Academy of Cincinnati, and an MFA in New Genres from the San Francisco Art Institute. Sarah's visual art, performance, and collaborative work have exhibited across the United States and internationally with solo exhibitions at the New Mexico Museum of Art, Harwood Museum of Art, and BGMoCA in Montevideo, Uruguay as well as awards and honors from international film festivals, et al. She has been featured in multiple media outlets including Yale University Radio Archive, Fifty Feminist States, The Nation Magazine, Hyperallergic, and CNN Style. A committed educator for over fifteen years, Sarah Stolar serves on several boards and academic committees, and is currently the Chair of the Department of Fine Arts and Digital Media at the University of New Mexico - Taos.

Over the last decade, I have returned to large-scale figurative oil painting in direct response to the current socio political climate. In a time of 'alternative facts,' the images are clear, illustrative representations of women and their authoritative voice. Informed by my own personal narratives and the life stories of the subjects, these works communicate empowerment, sexuality, and introspection. I work directly with my subjects to develop the images for the work, which may take the form of a straightforward portrait of the artist or a metaphorical character. This collaborative dialog allows the women I paint to give input on poses and clothing to communicate their authentic identity. The tradition of oil

painting is also an important part of my process. The paintings are as much about the history and act of painting as they are about the content. Women have been the subjects of paintings since its inception, but have only been permitted to pursue a formal art education since the mid-1800's. There is a vast disconnect between how women are historically represented in art and their participation in the making of it. The women I paint are artists, writers, sex workers, and activists who deserve to be represented in positions of control and solidified in the canon of painting.