

SAM ERENBERG

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EDUCATION

- 1976 M.F.A., University of California, Santa Barbara
1974 B.A. Fine Arts, California State University, Northridge
1965-67 Chouinard Art Institute, California Institute of the Arts, Los Angeles, CA

SELECTED FELLOWSHIPS AND GRANTS

- 2010 COLA Grant, City of Los Angeles
2006 Artist Residency, Awagami Paper Factory, Tokushima, Japan
2003 Durfee Foundation ARC Grant, Santa Monica, CA
2001 Fellowship, Virginia Center for the Arts, Sweet Briar, Virginia
1998 Individual Fellowship, California Arts Council
1981 Special Project Grant, National Endowment for the Arts, Washington, D.C.
Special Project Grant, California Arts Council

SELECTED SOLO EXHIBITIONS

- 2014 *Sam Erenberg: Ana*, College of the Canyons, Santa Claita, CA
2008 *SAM ERENBERG: Small Works and Short Films*, @Space Contemporary Art, Santa Ana, CA
2007 *New Painting*, Craig Krull Gallery, Santa Monica, CA
2004 *The Ash Paintings*, Craig Krull Gallery, Santa Monica, CA
2003 *Oceans*, Craig Krull Gallery, Santa Monica, CA
2001 *The Complete Works of Roland Barthes*. Six Degrees: Art in the Libraries, Reference Reading Room, Beverly Hills Public Library, Beverly Hills, CA
2000 Nora Eccles Harrison Museum, Utah State University, Logan, UT
American Outpost, The Living Room, Santa Monica, CA
1999 *The Complete Works of Roland Barthes*, Sandroni Rey Gallery, Venice, CA
1996 *SKY-WORLD*, The Millennium Project, Little Cataraqui Reserve, Kingston Ontario, Canada
1994 *Fragments and Notations*, Platt Gallery, University of Judaism, Los Angeles, CA.
domestic setting, Los Angeles, CA
1990 *Sam Erenberg*, Roy Boyd Gallery, Chicago, IL
1989 *Sam Erenberg*, Galerie Toni Gerber, Bern, Switzerland
PLANETS/pocketpaintings, Santa Barbara Museum of Art, Santa Barbara, CA
1986 *Drawings*, Stella Polaris Gallery, Los Angeles, CA
1985 *tabernacle*, Skirball Cultural Center Museum, Los Angeles, CA
Sam Erenberg, Stella Polaris Gallery, Los Angeles, CA
1984 *Sam Erenberg*, MCA Santa Barbara, Santa Barbara, CA
1981 *Sam Erenberg*, Byron Weber Gallery, Los Angeles, CA
1979 *Twelve Symbols*, Gallery of Fine Arts, The Ohio State University, Columbus, OH
1978 *Maxwell's Law*, Santa Barbara Museum of Art, Santa Barbara, CA
1977 *The Painter's Dream*, University of California, Santa Barbara, CA
1975 *Sam Erenberg*, University Art Museum, University of California, Santa Barbara, CA
1972 *Sam Erenberg*, Talisman Gallery, Los Angeles, CA
1971 *Sam Erenberg*, Mary Jane Bloom Gallery, Los Angeles, CA
1970 *Ecoscapes*, Santa Barbara Medical Foundation, Santa Barbara, CA

SELECTED PUBLIC ART COMMISSIONS

- 2012 *Liquid Light: Flowing Into the Future*, Roscoe Station, Orange Line Extension, Metropolitan Transit Authority, Los Angeles.
2007 Finalist, *East Valley Multi-Purpose Center for Senior Citizens*, Department of Parks & Recreation, Los Angeles, Rios Clements Hale Studios, Architects, Los Angeles
2005 *The Complete Works of Roland Barthes*, Lightbox Project, Red Line, Metropolitan Transit Authority, Los Angeles
2002 Finalist, Clover Park Project, City of Santa Monica, CA
1993 Finalist, Santa Barbara County Bowl Redevelopment Project, Santa Barbara County Arts Commission, Polshak Partners Architects, New York

SELECTED GROUP EXHIBITION

- 2016 *Still (the) Barbarians*, EVA International, Biennial of Ireland, Limerick. Curated by Koyo Kouoh.
Birdie: an Invitational Exhibition about Birds, Coastline Community College Art Gallery,
 Newport Beach, CA. Curated by David Lee.
Postcards from the Edge, Sikkema, Jenkins & Co., New York
- 2015 *7,567mi→*, Jerusalem Biennale 2015, Israel. Curated by Anne Hromodka and Gerogia Freedman-Harvey.
The Book of Lies, 356 Mission, Los Angeles, CA. Organized by Corazon del Sol.
Southern California Abstraction Now, Barrett Gallery, Santa Monica College, Santa Monica, CA,
 Curated by Jack Chipman and Sheldon Fogoten.
Water Works, MOAH: Cedar, Lancaster, CA.
From This Moment to the Next, Video screening, Photo L.A., The Reef, Los Angeles. Curated by Calvin Lee.
Water Works, The Loft at Liz's, Los Angeles, CA.
- 2014 *Layers of Identity*, Arena 1 Gallery, Santa Monica, CA.; Jerusalem Print Workshop, Jerusalem, Israel
Water Works, Porch Gallery, Ojai, CA. Curated by Juri Koll.
Binding Desire: unfolding artists books, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA
The Book of Lies, Albin O. Kuhn Library Gallery, University of Maryland Baltimore County, MD;
 Reese Bullen Gallery, Humboldt State University, Arcata, CA. Organized by Curatorial Assistance.
Postcards from the Edge, Luhring Augustine, New York, NY
Incognito, Santa Monica Museum of Art, Santa Monica, CA
Me, YOU and Someone Else, Jamie Brooks Fine Art, Costa Mesa, CA
Holiday Group Show, Brett Rubico Gallery, Newport Beach, CA
- 2013 *Nineteen Seventy: The Collection Toni Gerber*, Kunstmuseum Luzern, Switzerland. Curated by Eveline Suter.
Anonymous Drawings, Galerie Nord/Kunstverein Tiergarten, Berlin, Germany. Traveled to Galerie Delikatessenhaus,
 Leipzig, Germany, TAC, Eindhoven, Holland. Curated by Anke Becker.
Next to Nothing, Coastline Community College, Newport Beach, CA. Curated by David Lee.
Incognito, Santa Monica Museum of Art, Santa Monica, CA
Abertas Portas, Fundação Eugénio de Almeida, Évora, Portugal
- 2012 *Tricky Poses and Taxing Conditions: Performance and Media*, Los Angeles Filmforum at MOCA, The Museum of Contemporary Art,
 Los Angeles, CA
Moving Pictures: Painting, Photography, Film. Alternative Projections: Experimental Film in Los Angeles: 1945-1980, Los Angeles
 Filmforum. Sponsored by The Getty Trust for Pacific Standard Time, Art in Los Angeles: 1945-1980. Echo Park Film
 Center, Los Angeles, CA
Tricky Poses and Taxing Conditions: Performance and Media. Alternative Projections: Experimental Film in Los Angeles:
 1945-1980. Sponsored by the Getty Trust for Pacific Standard Time, Art in Los Angeles, 1945-1980. The Egyptian Theater,
 Los Angeles, CA
Translations: Artists of the Metro Orange Line, Los Angeles Valley College, Los Angeles, CA
Exit Is An Entrance: 30 Years of Exit Art, Exit Art, New York, NY
- 2011 *Blast from the Past: 60s and 70's Geometric Abstractions*, Palm Springs Art Museum, Palm Springs, CA
Chain Letter, Shoshana Wayne Gallery, Santa Monica, CA
Incognito, Santa Monica Museum of Art, Santa Monica, CA
- 2010 *Memorial Mail Art Show for Judith Hoffberg*, Armory Center for the Arts, Pasadena, CA
 COLA 2010, Los Angeles Municipal Art Gallery, Los Angeles, CA
Ljfe After Ljfe: A Contemplation of the Unknown, Art Gallery, College of the Canyons,
 Santa Clarita, CA
- 2009 *4th of July- "One Week Only"*, Jancar Gallery, Los Angeles, CA
Fast Forward 2009: Selections from the Berkus Family Collection, Channing Peak Gallery, Santa Barbara, CA
Books as Sculpture, La Sierra University, Riverside, CA
Postcards From The Edge, Metro Pictures, New York, NY
- 2008 *Juxtaposed*, Pharmaka, Los Angeles, CA
Emphasis Santa Monica, Barrett Gallery, Santa Monica College, Santa Monica, CA
Flatland, @Space Contemporary Fine Art, Santa Ana, CA
About Abstraction, Guggenheim Gallery, Chapman University, Orange, CA
Your Documents, Please, Museum of Arts and Crafts, Itami, Japan, ZAIM, Yokohoma, Japan, 2B Galeria, Budapest,
 Hungary, Galerie Kurt im Hirsh, Berlin, Germany, Galeria Z, Bratislava, Slovakia, Galería Ajolote Arte Contemporáneo,
 Guadalajara, Mexico
Conventions and Attitudes: Exchange Rate: 2008, Remy's on Temple, Los Angeles, CA. Curated by Katen Atkinson.

SAM ERENBERG Page 3 SELECTED GROUP EXHIBITION (continued)

- 2007 *Abstract Paintings*, Tom Jancar Gallery, Los Angeles, CA
Monochrome Painting: Some Versions from Ad Reinhardt to Present, Cardwell Jimmerson Contemporary Art, Culver City, CA
Postcards From The Edge, James Cohan Gallery, New York, NY
Artful Dwellings: Sukkot at the Skirball, Skirball Cultural Center, Los Angeles, CA
The Eclectic World of Gad, L2Kontemporary, Los Angeles, CA
The L.A. Story, Hebrew Union College Museum, Jewish Institute of Religion, New York (catalog)
A View Within: Selections from the Permanent Collection of the Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA
The Barry Berkus and Family Collection, University Art Gallery, Cal Poly, SLO, San Luis Obispo, CA
Rabbit + House, Leipzig Book Fair, Leipzig, Germany, Seoul International Book Arts Fair, Seoul, South Korea
W.O.P., Brewery Project, Los Angeles, CA
The Book of Lies, 18th St. Art Center Gallery, Santa Monica, CA. Curated by Eugenia Butler.
Artists of Southern California, Ontario Airport, Ontario, CA
- 2006 *Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980*, Riverside Art Museum, Riverside, CA (catalog)
Curated by Andi Compagnone and Peter Frank.
Gallery Artists: New Paintings, Carol Craven Gallery, Vineyard Haven, MA
Barry Berkus and Family Collection: Inaugural Exhibition, Channing Peake Gallery, County Administration Building, Santa Barbara, CA (catalog)
Rabbit & House, Fourth International Triennial of Artists' Books Vilnius, Galerie Arka, Vilnius, Lithuania (catalog)
The Bibliotheca Alexandrina Second International Biennale for the Artist Book, Bibliotheca Alexandrina, Egypt
Traveled to Bibliotheca Cairo.
King Saint Stephens Museum, Székesfehérvár, Hungary (catalog)
Works on Paper from the Barry Berkus Family Art Collection, Betteravia Gallery, Betteravia Government Center, Santa Maria, CA
- 2005 *Book of Lies III*, Srećna Galerija, Belgrade, Yugoslavia
Several Artists Consider Books, Paul Kopeikin Gallery, Los Angeles, CA
Artcard, Sharjah Art Museum, United Arab Emirates
Too Jewish Not Jewish Enough, Bell Family Art Gallery at Jewish Federation, Los Angeles, CA. Traveled to Gotthelf Gallery at San Diego Center for Jewish Culture, San Diego, CA
- 2004 *Sawtelle: The Sequel*. The Beaker Gallery, Tampa, FL. Curated by Bill Radawec.
Small Works, Project, Wichita, KS
The First International Collage Exhibition, Gallery Kaire Desine, Vilnius, Lithuania
- 2003 Craig Krull Gallery, Santa Monica, CA
23 Sins, Third International Triennial of Artist's Books Vilnius 2003, Contemporary Arts Centre, Vilnius, Lithuania
Tinsletown, domestic setting, Los Angeles, CA
Beauty Stripped Bare: L.A. Black+White, BGH Gallery, Santa Monica, CA
- 2002 *Reactions*, Exit Art, New York. Traveled to Williamson Gallery, Art Center College of Design, Pasadena, CA
El Arte de Los Libros de Artista, Museo de Arte Carrillo Gil, Mexico City, Mexico
- 2001 *Farbiges Weiss*, Galerie Kemper, Munich, Germany
Chouinard: A Living Legacy, Oceanside Museum of Art, Oceanside, CA (catalog)
- 2000 *Portrait d'ami, Jean-Paul Jungo*, Musée des Beaux-Arts, Lausanne, Switzerland (catalog with essay by Remy Zaugg)
Jewish Artists: On the Edge, College of Santa Fe, Santa Fe, NM. Traveled to Yeshiva University Museum, New York (catalog) Curated by Ori Soltes.
The Changing Face of Portraiture, Guggenheim Gallery, Chapman University, Orange, CA (catalog)
Sixth Wexford Artists' Book Exhibition, Wexford Arts Centre, Wexford, Ireland
- 1999 *SO CALled Books: Diversity in Artists' Books from Southern California*, San Francisco Center for the Book, San Francisco, CA. Traveled to The Center for Book Arts, New York, Merrill Library, University of Utah, Salt Lake City, UT, Young Research Library, University of California, Los Angeles
Projektleitung Susret-Art, Tuchmacher-Museum, Bramsche, Germany. Traveled to Galerie im Valblu, Bludenz, Austria; Kulturhaus Linz, Austria
Projections: intermission images, Laemmle Grande Fourplex Theater, Los Angeles (organized by Side St. Projects, Los Angeles)
- 1998 *Fin de Siecle*, Terrain, San Francisco, CA
El Arte de Los Libros de Artista, Instituto de Artes Graficas de Oaxaca. Oaxaca, Mexico. Curated by Martha Hellion.
Traveled to Bibliotheca Mexico, Mexico City.
Significant Others: Artists Collect, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Boundless: Liberating the Book Form, San Francisco Center for the Book, San Francisco, CA
Journeys to Freedom: Exodus and Israel, Bellevue Art Museum, Bellevue, WA

SAM ERENBERG Page 4 SELECTED GROUP EXHIBITION (continued)

- 1997 *118W/34N: Eighteen Los Angeles Artists*, Kulturzentrum bei den Minoriten, Graz, Austria
In Search of the Absolute: from Geometric Abstraction to Minimalism, Sheldon Museum of Art, University of Nebraska, Lincoln, NE
Temporary Quarters: Artists Build for Shelter and Celebration, Skirball Cultural Center Museum, Los Angeles, CA
Drawing, Gallery LASCA, Los Angeles, CA, Curated by Carl Berg.
L.A. Slide, The Living Room, Santa Monica, CA
Twentieth Century Art from the Museum's Collection, Palm Springs Desert Museum, Palm Springs, CA
domestic setting, POST, Los Angeles, CA
L'Chaim! A Kiddush Cup Invitational, Contemporary Jewish Museum of San Francisco, San Francisco, CA
The Drawing Show, Artworks/Bookworks, Bergamot Station, Santa Monica, CA
Shelter, Brandeis-Bardin Institute, Calabassas, CA
- 1996 *Blessings & Beginnings*, Skirball Cultural Center Museum, Los Angeles, CA
Copy Book Art, Galerie Merz, Linz, Austria
Acquiring Minds: Contemporary Art in Santa Barbara Collections, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Die Sammlung Toni Gerber, Museum of Fine Arts, Kunstmuseum Bern, Bern, Switzerland
Second Wexford Artists' Book Festival, Wexford Art Centre, Wexford, Ireland
Detours '96, Side Street Project, Santa Monica, CA
Books in the Living Room, The Living Room, Santa Monica, CA
The Open Book, Cal Poly Pomona College, Pomona, CA
- 1995 *A, Working Title*, E-Space, Santa Monica, CA
First Wexford Artists' Book Festival, Wexford Arts Centre, Wexford, Ireland
A Vital Matrix, domestic setting, Los Angeles, CA
Eco-Nation: Patriots of the Earth, Bedford Art Gallery, Regional Center for the Arts, Walnut Creek, CA
Books in Form, Ormond Museum, Ormond Beach, FL (traveled)
December 20, Richard Heller Gallery, Santa Monica, CA
Light Interpretations: A Hanukkah Menorah Invitational, The Contemporary Jewish Museum, San Francisco, CA
The Project Box for A Vital Matrix, E-Space, Santa Monica, CA. Curated by Jane Hart.
- 1994 *sawtelle*, domestic setting, Los Angeles, CA
Recent Acquisitions in Contemporary Art, University Art Museum, University of California, Santa Barbara, CA
- 1993 *Dark Star: Painting the Color of Television Tuned to a Dead Channel*, Terrain, San Francisco, CA
The Project Box, domestic setting, Los Angeles, CA
Just a White Show, 1529 Wellesley, Los Angeles, CA
Shaped Structures: Bookworks in Form, Palos Verdes Art Center, Palos Verdes, CA
citycircus, a collaborative project for "holyrolover". John Cage Retrospective, The Museum of Contemporary Art, Skirball Cultural Center, Los Angeles, CA
- 1992 *Recent Acquisitions*, University Art Museum, University of California, Santa Barbara
Dreams and Shields: Spiritual Dimensions in Contemporary Art, UMOCA, Salt Lake City, UT
Centro Arte di Milano, Milan, Italy
A.K. Space, Kassel, Germany
Recent Acquisitions, Santa Barbara Museum of Art, Santa Barbara, CA
- 1991 *Art/Life*, P3 Alternative Museum, Tokyo, Japan, traveled to Le Parc Sendai, Sendai City, Japan
Omnia Ad Majorem Dei Gloriam, The Grace Cathedral, San Francisco, CA. Curated by Peter Wright.
The Armory Center for the Arts, Pasadena, CA
Salle du Vieux-Colombier de la Marie, Paris, France
Boundless Vision, San Antonio Art Institute, San Antonio, Texas (traveled)
- 1990 *Systems*, Los Angeles Municipal Art Gallery, Los Angeles, CA
A.M.D.G., Terrain, San Francisco, CA
Crosscurrents: Bookworks from the Edge of the Pacific, College of Creative Studies Gallery, University of California, Santa Barbara. Traveled to California State University, Hayward, Selby Gallery, Ringling School of Art and Design, Sarasota, FL
The River Pierce: Sacrifice II, 13-4-90, a collaborative action at the Rio Grande River near St. Ignacio, Texas. Organized by Michael Tracey.
- 1989 *Competition Diomedé*, MOMA/The Clocktower Gallery, New York, P.S. 1, New York. Traveled to Seattle Tower Art Gallery, Seattle, WA, Society of Soviet Architects, Moscow and St. Petersburg, Russia, National Art Gallery of the Republic of Belarus, Minsk, Academy of the Arts, Kashkent, Tajikistan, Stewart Hall Art Gallery, Montreal, Canada.
Window on AIDS, Storefront Window Installation, Santa Barbara, CA
- 1988 Irvine Fine Arts Center, Irvine, CA

SAM ERENBERG Page 5 SELECTED GROUP EXHIBITIONS (continued)

- 1987 *Rigor*, John Good Gallery, New York. Curated by Stephen Westfall.
Craig Cornelius Gallery, New York
Piezo Electric, Venice, CA
Space Gallery, Los Angeles, CA
People, Places and Things, Gwydion Gallery, La Jolla, CA
- 1986 Shoshana Wayne Gallery, Santa Monica, CA
James Risser Gallery, Pasadena, CA
- 1985 *Recent Acquisitions*, Franklin Furnace, New York
To the Astonishing Horizon: New Approaches to Landscape in Southern California, Los Angeles Design Center,
Los Angeles, CA
WOLF IS DEAD: Performances and Videotapes of Wolfgang Stoerchle, Santa Barbara Contemporary Arts Forum,
Santa Barbara, CA. Performances re-constructed by Richard Dunlap, Sam Erenberg, Daniel Lentz
- 1984 *The Day the Earth Stood Still*, Artwatch, project sponsored by the Santa Barbara Museum of Art, Santa Barbara, CA
California Book Art: The Last Five Years, Otis Gallery, Otis Art Institute, Los Angeles, CA
- 1983 *Of This Time, Of That Place*, Open Space Gallery, Victoria, B.C., Canada
The Black on Black Show, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- 1982 *The Death of Fred Hendricks*, Four Story Performance, Santa Barbara Museum of Natural History, Santa Barbara, CA
Group Show, Modernism, San Francisco, CA
Los Angeles Urban Renewal: 1982-1965, The American Dream: Mediated, LACE, Los Angeles
- 1981 *Space and Light*, Lonny Gans & Associates, Venice, CA
Ruth S. Schaffner Gallery, Santa Barbara, CA
- 1980 *Selections from the Ruth S. Schaffner Gallery*, Orange County Museum of Art, Newport Beach, CA
- 1979 *California in Chicago*, West Hubbard Gallery, Chicago, IL
Richard Dunlap, Sam Erenberg, Wolfgang Stoerchle, Performance, Wright State University, Dayton, OH
- 1978 *The Collective*, Lonny Gans & Associates, Los Angeles, CA
Sam Erenberg and Karl Petrunak, Santa Barbara Museum of Art, Santa Barbara, CA
- 1977 *Difficult Decisions*, Antioch College, Yellow Springs, OH; Tweed Museum, Duluth, MN
Artworks and Bookworks, Los Angeles Institute of Contemporary Art; Artist's Space, New York; Herron School of Art,
Indianapolis, IN; New Orleans Contemporary Arts Center, New Orleans, LA; Center for Contemporary Art,
Brisbane, Australia
- 1976 *Proposals and Documents*, Center Gallery, University of California, Santa Barbara, CA
- 1975 *Er-Ro-By*, (James Lee Byars, Sam Erenberg, Vincent Robbins), Installation, Gerard John Hayes Gallery, Los Angeles, CA
Three for Icarus, Performance, Los Angeles Institute of Contemporary Art, Los Angeles, CA
Ellie Blankfort Gallery, Los Angeles, CA

FILMOGRAPHY

Elysian Park I, II

Super8, silent
(Transferred to HD)

Elysian Park I and II were made in The Summer of Love, 1967. **Elysian Park I** was shot at three different speeds: fast, normal and slow. (Those were the settings on the camera.) A three and a half minute roll of film was shot, then rewound and shot twice more, thus the overlapping effect. Vastly different apertures and filters were used in each film. **Elysian Park I and II** was influenced by the artist/filmmaker Bruce Conner as well as the experimental filmmaker Stan Brakhage.

Elysian Park I, 1967, 4:08
Elysian Park II, 1967, 4:07

Marker

Super8, silent
(Transferred to HD)

Marker was shot from a car, traveling down Highway 18 in the San Bernadino Mountains. The camera is fixed on the rear view mirror throughout the entire film.

This film was influenced by Dennis Hopper's 1961 photograph, *Double Standard*, shot from the back seat of a car at the corner of Doheny Ave. and Santa Monica Blvd. in Hollywood, CA. The rear view mirror is part of the image. The title, **Marker**, refers to the markers on the sides of mountain roads and is a homage to one of Erenberg's favorite filmmakers, Chris Marker.

1967, 3:11

Score

8MM, black & white, silent

Score was made in Hollywood, CA. The film was meant to transmogrify the viewer and to induce a state of altered reality. Partly tongue-in-cheek and a play on psychedelic imagery, **Score** is about a group of people looking for drugs in the 60's.

1967, 4:0

Time

Super 8, sound (Transferred to HD)

Time reflects both 60's psychedelic imagery and the light shows in rock clubs at the time. The film is also part homage, part parody of Conrad Rooks' 1966 film, Chappaqua. Shot on both the east and west coasts, the filmmaker utilized a myriad of film effects: spray painting, dyeing, bleaching, scratching the film stock, spreading Vaseline on the lens, stop action and slow motion. The actors and filmmaker were all residents of an art colony in Woodstock, Connecticut.

The main character is avoiding the draft during the Vietnam War. He takes a job at Sturbridge Village, a Revolutionary War-era tourist attraction in Massachusetts. In the film's dream-like imagery, our hero travels back in time for what he thinks is a safer haven.

1968, 11:02

The Last Statement of Painting

Super8, silent
(Transferred to HD)

This film was shot in McArthur Park in Los Angeles. Three actors (Elena Siff Erenberg, Cathy and Evert Brown + baby Noah Erenberg) sit on a park bench and face the camera. The filmmaker used two cameras and shot simultaneously. The film was shot with three filters: red, yellow and blue: the primary colors in painting.

1970, 9:03

The Last Statement of Painting II

Super8, silent
(Transferred to HD)

Taking **The Last Statement of Painting** a step further, the film is manipulated by spray painting, painting with water-based dyes and scratching the stock--A literal translation of painting to film... to painting... to film and so on.....

1970, 4:04

The Silence

Super8, silent
(Transferred to HD)

The Silence is adapted from a poem by Edgar Allan Poe. Shot in a creek bed in Topanga Canyon, CA, the film is a mood piece. The actors are Alfonso Sosa, Martin Webber and Ronald Young.

1970, 5:23

Nivea Milk

Super8, silent
(Transferred to HD)

The film is a spoof of TV make-up commercials as well as some of Warhol's 16MM "underground films," with undercurrents of the art and fashion worlds. A closeup lens was used in parts of the film to accentuate detail. The actor is Marney Stofflet.

1972, 6:03

Trajectory

Super8, silent
(Transferred to HD)

Trajectory was made on a beach in Santa Barbara, CA. In Part I of the film, Erenberg and artist, Greg Card play catch with the camera, shot at distances from three to twenty feet. Part II begins with Card swinging the camera over his head. A 12' rubber cord was attached to the camera and swung overhead while being shot in semi-slow motion. There are two horizon lines: the ocean/sky and the top of the cliff/sky. The two lines are conflated while the camera turns in space. The manipulation of top-bottom, bottom-top creates a disorientated frame-space.

1977, 5:52

The Castle

8MM, 1967, silent

A black & white experimental film shot on the grounds of a house in the neighborhood of Silver Lake in Los Angeles. Filmed with unique camera angles, multiple exposures and drawing on the film lens with Vaseline. (This film is not fully edited.)

1967, 2:30

Willys

Super 8, silent
(Transferred to HD)

Willys is a montage of footage shot in California and Connecticut. The film is a homage to the California Assemblage Movement. The film stock was altered by bleaching, painting, and spraying.

1968, 3:22

The Complete Works of Roland Barthes

Video, sound

The Complete Works of Roland Barthes was shot in Paris at the exact place where Roland Barthes was killed in an automobile accident. While crossing the street, he was run down by a laundry truck. He had just given a lecture at the Collège de France.

1999, 60:00, looped

Pedernal

Hi-8 video, silent. For **Pedernal**, the tripod was set up near the base of Cerro Pedernal, the mountain in northern New Mexico. It was the subject of many paintings by Georgia O'Keefe. The video is both a study of color and light (like painting), and a homage to O'Keefe and the object of her desire. After she died, her ashes were spread at the top of the peak.

1999, 33:36

ARTISTS' BOOKS (EDITIONS)

The Book of Lies III, ed. 80, edited by Eugenia Butler, 2003

L.A. 3 D, ink jet book, 7x7.5in., 14 pg., 2000, 4 exhibition copies only (collaboration with Wendy Furman)

Seven Abstract Paintings: 1986-1996, 1996, offset, 6x6 1/2 in., ed. 500

The Project Box, curated by Jane Hart

The Spirit Tower, 1989, letterpress, screen-printing and four photoengraved illustrations, 8x192 in. (fold-out), ed. 30

SAM ERENBERG Page 8 ARTISTS' BOOKS (continued)

The Killing of Nettie Love, Mudborn Press, Santa Barbara, CA, 1983, letterpress, 6 1/2x5 1/2 in., 24 pg. ed. 100, 1983
Art History, 1975, xerox, 5 1/2x4 1/2 in., 29 pg., ed. 25

SELECTED PERFORMANCES

1985

WOLF IS DEAD: Performances and Videotapes of Wolfgang Stoerchle, Santa Babrara Contemporary Arts Forum, Santa Barbara, CA

1982

The Death of Fred Hendricks, Four Story Performance, Santa Barbara Museum of Natural History, Santa Barbara, CA, Performed by Robin Bush, Sam Erenberg, Dorothy Monahan, Robert Vance

1979

Richard Dunlap, Sam Erenberg, Wolfgang Stoerchle, Ohio State University, Columbus, OH
Richard Dunlap, Sam Erenberg, Wolfgang Stoerchle, Wright State Universty, Dayton, OH

1978

Music in Parallel and Contrary Motion, The Daniel Lentz Ensemble, Lobero Theater, Santa Barbara, CA
Created visual components for Lentz's *North American Eclipse*.

1975

ER-RO-BY, Gerard John Hayes Gallery, Los Angeles, CA

The Inner-Worlds Arrangement, Three for Icarus, Los Angeles Institute of Contemporary Art, Los Angeles, CA, Performed by
The Daniel Lentz Ensemble

Four Questions, California State University, Chico, Performed by Wayne Buckley, Arlene Dunlap, Richard Dunlap, Sam Erenberg

PUBLIC COLLECTIONS

Art, Design and Architecture Museum, University of California, Santa Barbara
Gail and Barry Berkus Family Collection, County of Santa Barbara, CA
Grunwald Center for Graphic Arts, UCLA Armand Hammer Museum, Los Angeles, CA
Kunstmuseum Luzern, Switzerland
Long Beach Museum of Art, Long Beach, CA
Museum of Fine Arts, Kunstmuseum Bern, Switzerland
New Mexico Museum of Art, Santa Fe, NM
Nora Eccles Harrison Museum, Utah State University, Logan, UT
Palm Springs Art Museum, Palm Springs, CA
The Phyllis and Ross Escalette Permanent Collection of Art, Chapman University, Orange, CA
San Diego Museum of Art, San Diego, CA
Santa Barbara County Arts Commission Collection, Santa Barbara, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Sheldon Museum of Art, University of Nebraska, Lincoln, NE
Skirball Cultural Center Museum, Los Angeles, CA
University Art Museum, California State University, Long Beach, CA
University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
Frederick R. Weisman Museum, Pepperdine University, Malibu, CA

ARCHIVES AND SPECIAL COLLECTIONS

Akademie für Sozialarbeit des Trägervereins Vorarlberg, Bregenz, Austria
Allen Library, University of Washington, Seattle, WA
Amherst College Art Library, Amherst, MA
Anthenaum, San Diego, CA
Archiv Anonymer Zeichnungen, Berlin, Germany
Art Metropole Collection, National Gallery of Canada, Ottawa, Canada
Beverly Hills Public Library Artists' Book Collection, Beverly Hills, CA
Biblioteca Alexandrina, Alexandria, Egypt
Brown University Library, Providence, RI
Bruce Peel Library, University of Alberta, Edmonton, Canada
Center for Art + Environment, Nevada Museum of Art, Reno NV
Center for Jewish History, New York, NY
Cerritos Library, Cerritos College, CA
Circle Bookartis, Vilnius, Lithuania
Copley Library, San Diego, CA

Doheny Library, University of Southern California, Los Angeles, CA
Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago, Chicago, IL
Paul D. Fleck Library and Archives, Banff Centre, Canada
Franklin Furnace Archive, The Museum of Modern Art, New York, NY
Getty Research Institute, Los Angeles, CA (*Sam Erenberg Papers, 1965-2012*)
Houghton Library, Harvard University, Cambridge, MA
Hugh M. Morris Library, University of Delaware, Newark, DE
The John & Mable Ringling Museum of Art Library, Sarasota, FL
The Library of Congress Washington, D.C.
Lucy Lippard Collection, University of Colorado, Boulder, CO
MAMCO, Musée d'art contemporain de Genève, Switzerland
Merrill Library, University of Utah, Salt Lake City, UT
Merrill-Crazier Library, Utah State University, Logan, UT
Museum of Contemporary Art, Chicago, IL
The New York Public Library, New York, NY
Artists' Book Collection, Art Library, Oberlin College, OH
Occidental College Art Library, Los Angeles, CA
Otis Art Institute Collection of Artists' Books, Los Angeles, CA
Robert E. Kennedy Library, Cal Poly, San Luis Obispo, CA
Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami, FL
Savannah College of Art and Design, Atlanta, GA
Scripps College Art Library, Claremont, CA
Smithsonian Library, Washington, D.C.
State University of New York, Purchase, NY
University of California, Berkeley Art Library, Berkeley, CA
University of California Special Collections, Santa Barbara, CA
University of Iowa Art Library, Iowa City, IA
Van Het Boek, Museum Meermanno-Westreenianum, The Hague, Holland
Virginia Commonwealth University Art Library, Richmond, VA
Wexford Arts Centre Artists' Book Collection, Wexford, Ireland
William Andrews Clark Memorial Library, University of California, Los Angeles, CA
Yale University Art Library, New Haven, CT
Young Research Library, University of California, Los Angeles, CA
Zona Archives, Florence, Italy

CORPORATE COLLECTIONS

Bank of America/ Security Pacific Bank Collection, San Francisco, CA
Banner Estrella Medical Center, Phoenix, AZ
Fuji Paper Mills Cooperative, Tokushima, Japan
Los Angeles County Metropolitan Transit Authority, Los Angeles, CA
Standard Oil Corporation and Trust, Chicago, IL
UCLA Hospital and Clinics, Los Angeles, CA

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- David E. James and Adam Hyman, editors. *Alternative Projections: Experimental Film in Los Angeles, 1945-1980*, John Libbey Publishing Ltd, U.K., 2015
- Michael Fallon, *Creating the Future: Art in Los Angeles in the 1970's*, Counterpoint Press, 2014
- Damon Willick, *Valley Vista: Art in the San Fernando Valley, ca. 1970-1990*, with contributions by Mike Mandel, Robert Pavlik, Mark Van Proyan, Jeffrey Vallance, and Benjamin Weissman. Art Gallery, California State University, Northridge, 2014.
- Water Works*, Porch Gallery, Ojai, CA, with Essays by Shana Nys Dambrot, Peter Frank and John Seed, July 5-Aug. 17, 2014.
- The Next Starts Now: Civic Artists Pre-Qualified List 2014-16*, Los Angeles County Arts Commission, 2014
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- Larry Hurst, Sam Erenberg: *AWA*, College of the Canyons Art Gallery, Santa Claita, CA. Essay by Shana Nys Dambrot, 2014
- Tutti frutti molto bene, Michael Buthe—Toni Gerber: Briefe*. Zur Schenkung Toni Gerber im Kunstmuseum Luzern, Maniac Press, Luzern, Switzerland, 2013
- Anke Becker, *Anonyme Zeichner 2013*. Berlin, Germany.
- Rosanna Albertini, *White Owls: Artists I Found in Los Angeles, 1994-2011*, Oreste & Co., Publishers, Los Angeles, 2011.
- Mary Platt, *The Chapman University Collections*, edited by, Chapman University Press, Orange, CA, 2011
- A Gathering of Sparks: Jewish Artists Initiative, 2004-2011*, Essays by Ruth Weisberg, Victor Raphael and Donna Stein, 2011.
- Lyn Keinholz, *L.A. Rising: SoCal Artists Before 1980*, L.A. International Art Foundation, Los Angeles, 2010
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- Victor Raphael, *Show and Tell: the Art of Language*, The Zimmer Children's Museum, Los Angeles.
- Burria Finkel, *Emphasis Santa Monica*, Peter and Susan Barrett Art Gallery, Santa Monica College, Santa Monica, CA August 20-October 18, 2008
- Matthew Biagell, *Jewish Art in America: an introduction*, Rowman & Littlefield Publishers, New York, NY, 2007
- The Bibliotheca Alexandrina Second International Biennale for the Artist's Book*, Alexandria, Egypt, 2006
- Peter Frank, *Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980*, Riverside Art Museum, Riverside, CA, 2006.
- The Barry Berkus and Family Collection, in Memory of Gail Berkus*, essay by Josef Woodard, Santa Barbara County Arts Commission, 2006.
- Fourth International Artists' Book Exhibition*, essay by Buzz Spector. Szekesfehervar, Hungary, 2006.
- Sam Erenberg: The Ash Paintings*, catalog for exhibition, Caig Krull Gallery, Santa Monica, CA, Nov. 27, 2004-Jan. 8, 2005.
Essay by Frances Colpitt.
- Nzingha Clarke and Matt Herlihy, *Sweet Fancy Moses, Book II*, Literary License, Inc., Los Angeles, CA, 2005
- Melba Levick and Kathleen Riquelme, *The Studio Book*, Universe Publishing, New York, NY, 2003.
- Adrian Darmon, *Autour De L'Art Juif: Peintres, Sculpteurs et Photographes*, Editions Carnot, Paris, 2003.
- Chouinard: A Living Legacy*, Oceanside Museum of Art, Oceanside, CA, July 2-August 26, 2001. Essays by Peter Clothier, Robert Perine, James Aitchinson, Nob Hadeishi, 2000
- Rémy Zaugg, *Portrait d'un ami, Jean-Paul Jungo*, Musé des Beaux-Arts, Lausanne, Switzerland, July 7-Oct. 1, 2000.
- Ori Z. Oltes, *Jewish Artists on the Edge*, The Marion Center, College of Santa Fe, New Mexico, 2000.
- Frank McEntire, *Sam Erenberg & Ray Jonas*, Nora Eccles Harrison Museum, Logan, Utah, November 8-December 17, 2000.

SAM ERENBERG Page 12 PUBLICATIONS (continued)

Martha Hellion, *Libros de Artista*, Instituto de Artes Grafica de Oaxaca, Sept-Nov 1998. Biblioteca de Mexico, March- June 1999.
Books: Diversity in Artists' Books from Southern California, San Francisco Center for the Book, 17 September through 19 November 1999.
The Complete Works of Roland Barthes, an installation by Sam Erenberg. Sandroni Rey Gallery, Venice, CA, June 12-July 10, 1999,
Essay by Rosanna Albertini.
California Arts Council Visual Arts Fellowship Recipients, Essay by Lorraine, Garcia-Nakata, 1999
Berman, Nancy, *Blessings and Beginnings*, Skirball Cultural Center Museum, Oct. 7, 1996 to Feb. 2, 1997
Aaron Betsky and William J. Mitchell, *Koning Eizenberg: Buildings and Projects*, Rizzoli, New York, 1996.
die sammlung toni gerber im kunstmuseum bern, 26. Juni 18-August 1996, Bern, Switzerland.
Pushing the Envelope, Nevada Institute for Contemporary Art, Las Vegas, Nevada, 25 July to 05 Sept., 1996
Mall, Susan, *Light Interpretations: A Hanukkah Menorah Invitational*, The Contemporary Jewish Museum,
San Francisco, CA, Nov. 12-Dec. 25, 1995.
Hart, Jane, *A Vital Matrix*, essay by Tobi Crockett, domestic setting, Los Angeles, Aug. 16-Sept. 16, 1995
Lederer, Carrie, *Eco-Nation: Patriots of the Earth*, Bedford Gallery, Walnut Creek, CA, March 28-May 21, 1995
McGarry, Andi, *First Wexford Artists' Book Festival*, Wexford Arts Centre, Wexford, Ireland, May 15- June 3, 1995
Raphael, Victor, *Fragments and Notations: Recent Work by Deanne Belinoff and Sam Erenberg*, Platt Gallery, University of
Judaism, Los Angeles, Nov. 13-Dec. 30, 1994
Long, Mary Ellen, *The Book Unbound*, Ormond Museum, Ormond Beach, FL, April 15- May 29, 1994
Hoffberg, Judith, *Shaped Structures: Bookworks in Form*, Palos Verdes Art Center, CA, Aug. 6-Oct. 9, 1993
The River Pierce: *Sacrifice II*, 13.4.90, Texts by Joan Christophel and Edward Leffingwell. Published by the River Pierce
Foundation and distributed by Rice University Press, Houston, TX, 1992
McEntire, Frank, *Dreams and Shields: Spiritual Dimensions in Contemporary Art*, Salt Lake Art Center, Salt Lake City, Utah,
Feb. 8-March 28, 1992
Typographie du Livre, salle du Vieux-Columbier de la Marie, Paris, France, 17 Janvier au 15 Fevrier, 1992
Bartkowiak, Heinz Stefan, *Compendium of Artists' Books*, Hamburg, Germany, 1991
Hoffberg, Judith, *Crosscurrents: Bookworks from the Edge of the Pacific*, College of Creative Studies Gallery, University of
California, Santa Barbara. Essays by Harry Reese, Buzz Spector, 13 Nov.-21 Dec., 1990
Leffingwell, Edward T., *Systems*, Los Angeles Municipal Art Gallery, Jan. 21-March 4, 1990
Doll, Nancy, *Currents: Installations by Four Artists*, Santa Barbara Museum of Art, Aug. 19-Oct. 15, 1989
Miller, Tressa, *The Security Pacific Bank Collection*, Los Angeles, 1987
LACE: Ten Years Documented, Los Angeles, CA. Essays by Nancy Drew, Karen Moss, William Olander, Renny Pritikin, 1986
Wilson, Martha, *Franklin Furnace Archive Collection*, MoMA, New York, 1986
Gilbert, Barbara, *tabernacle*, Hebrew Union College Skirball Museum, Los Angeles, essay by B. Gilbert and introduction by Nancy
Berman, 1985
Frank, Peter, *To the Astonishing Horizon: New Approaches to Landscape in Southern California*, Los Angeles Design Center, Jan. 21-
Feb. 15, 1985
Parkin, Jeanne, *A Brush with Contemporary Art, MCA Chicago: Selections from the Permanent Collection, Vol. I.*, 1984.
Hugo, Joan. *California Book Art: The Last Five Years*, Otis Gallery, Otis Institute, Los Angeles, 1984
Catalogues des Oeuvres, Au Centre Cultural des Premon Tres, Pont-A-Mousson, Lorraine, France, 1984
Niels Lomholt, *Book Art, 1:1*. Havidovre Kunstbibliotek. Traveled to Galleri 25, Haderslev, Lyngby Bibliotek, Gladsaxe Bibliotek.
Organized by Lomulhat Formula Press, Copenhagen, Denmark, 1983
Mills, Paul C., *The Black on Black Show*, Santa Barbara Contemporary Arts Forum, CA, 1983
Bijvoet, Marga and Bonner, Kathy, *The American Dream: Mediated*, LACE, Los Angeles, June 9-July 9, 1982
Bless, Nancy and Jones, Michael, *Difficult Decisions*, Antioch College, Yellow Springs, OH, 1978
Judith Hoffberg and Joan Hugo, *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art, 1978

WRITTEN REVIEWS

Wayne Buckley, *The LAICA Journal*, No. 3, Dec., 1974
Interview with Susan Kaiser Vogel, CAF Newsletter, Spring 1981, Santa Barbara Contemporary Arts Forum, CA
Martin Kippenberger at MOCA, *The Magazine L.A.*, March 2009
The Ballad that Becomes An Anthem at Acme Gallery, Los Angeles. *The Magazine L.A.*, May, 2009

SELECTED BOARDS AND PANELS

2013 Selection Panel, Lightbox Project, Metro Los Angeles
2008-10 Public Art Committee, City of Santa Monica, CA
1998 Medical Arts Committee, UCLA Hospital and Clinics, Los Angeles, CA
1979-81 Board of Directors, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
1980 Board of Directors, WAVES, Music of the Present Day, Santa Barbara, CA

SELECTED TEACHING, VISITING ARTIST POSITIONS, LECTURES, ORGANIZED EXHIBITIONS

2014 Gallery talk with Shana Nys Dambrot, College of the Canyons Art Gallery, Santa Clarita, CA
2012 *Tricky Poses and Taxing Conditions: Performance and Media*, Panel Discussion, Los Angeles Filmforum, Egyptian Theater, Los Angeles, CA

SAM ERENBERG Page 13 SELECTED TEACHING, VISITING ARTIST POSITIONS, LECTURES, ORGANIZED EXHIBITIONS (continued)

- Moving Pictures: Painting, Photography, Film*, Panel Discussion, Los Angeles Filmforum, Echo Park Film Center, Los Angeles, CA
- 2010 Panel Discussion, Los Angeles Municipal Art Gallery
- 2006 Lecture, Awagami Paper Cooperative, Tokushima, Japan
- 2005 *Jewish Artists: Complex Identities*, Panel Discussion, Hebrew Union College, Los Angeles, CA
- 2004 *Too Jewish, Not Jewish Enough*, Moderator, Panel Discussion, The Jewish Federation of Los Angeles.
Panelists: Nancy Berman, Director Emirtus, Skirball Museum, Los Angeles; Eva Forgacs, Adjunct Professor, Art Center College of Design, Pasadena, CA; Connie Wolff, Director, Contemporary Jewish Museum, San Francisco, CA
- 2003 Lecture, Graduate Seminar, SUNY, Stony Brook, New York, NY
Panel Discussion, Contemporary Arts Center, Vilnius, Lithuania
Project Harmony, IATP Center, St. Petersburg, Russia
- 2000 Lecture, Utah State University, Logan, UT
Six Degrees: Art in the Libraries, Co-curated with Karen Atkinson and Judith A. Hoffberg
- 1997 *118W/34N: Eighteen Los Angeles Artists*, Galerien Minoriten, Graz, Austria
- 1994 *Towards a Greater Realm: A Southern California Collaborative Exposition on Spirituality, Myth and the Inner Journey*, American Jewish University, Los Angeles, CA
- 1992 Lectures, *Dreams and Shields: Spiritual Dimensions in Contemporary Art*, Utah Center for Contemporary Art and Brigham Young University, Provo, UT
- 1989 Lecture, Santa Barbara Museum of Art, Santa Barbara, CA
- 1984 Lecture, SUNY Purchase, Westchester, New York
Lecture, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Lecture, Santa Barbara Museum of Art, Santa Barbara, CA
- 1982 Lecture, C.W. Post College, Greenvale, NY
- 1981 *The Actual Symposium: Change and Persistence in Creativity and Culture*. (Organized panel discussions and moderator.)
Santa Barbara Museum of Natural History, Santa Barbara, CA
- 1978-79 Visiting Artist, The Ohio State University, Columbus, OH
- 1977-78 Instructor, Oxnard Community College, Oxnard, CA

