

## SAM ERENBERG

### SELECTED SOLO EXHIBITIONS:

- 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*, Santa Barbara Contemporary Arts Forum, 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

### 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  
2005 *The Complete Works of Roland Barthes*, Lightbox Project, Red Line, Metropolitan Transit Authority, Los Angeles  
1990 *Finalist, Santa Barbara County Bowl Redevelopment Project*, Santa Barbara County Arts Commission

### SELECTED GROUP EXHIBITIONS:

- 2012 *Tricky Poses and Taxing Conditions: Performance and Media*, 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.  
*Incognito*, Santa Monica Museum of Art, Santa Monica, 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  
*Life After Life: A Contemplation of the Unknown*, Art Gallery, College of the Canyons, Santa Clarita, CA  
2009 *4<sup>th</sup> of July- "One Week Only"*, Jancar Gallery, Los Angeles, CA  
*Fast Forward 2009: Selection from 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
- 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*, 18<sup>th</sup> St. Gallery, Santa Monica, CA  
*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)  
*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 Biblioteca Alexandrina Second International Biennale for the Artist Book*, Biblioteca Alexandrina, Egypt  
Traveled to Biblioteca 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*, Srečna Galerija, Belgrade, Yugoslavia  
*Some Artists Consider Books*, Paul Kopeikin Gallery, Los Angeles, CA  
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*. Organized by Bill Radawec. The Beaker Gallery, Tampa, FL  
*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
- 2001 *Farbiges Weiss*, Galerie Kemper, Munich, Germany  
*Chouinard: A Living Legacy*, Oceanside Museum of Art, Oceanside, CA (catalog)
- 2000 *Portrait of the Collector as a Swiss Banker*, 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)  
*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, 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, Biblioteca 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
- 1997 *118W/34N*, Kulturzentrum bei den Minoriten, Graz, Austria  
*The Quest for the Absolute: from Geometric Abstraction to Minimalism*, Sheldon Museum of Art, The 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  
*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 *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  
*Blessings and Beginning*, Skirball Cultural Center Museum, Los Angeles, 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, Bergamot Station, Santa Monica, CA  
*Light Interpretations: A Hanukah Menorah Invitational*, The Jewish Museum of San Francisco, San Francisco, CA
- 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
- 1992 *citycircus*, a collaborative project for "holyrolyover", John Cage Retrospective, The Museum of Contemporary Art and The Skirball Cultural Center, Los Angeles, CA  
*Recent Acquisitions*, University Art Museum, University of California, Santa Barbara  
*Dreams and Shields: Spiritual Dimensions in Contemporary Art*, The Salt Lake Art Center, 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 P3 Alternative Museum, Tokyo, Japan, traveled to Le Parc Sendai, Sendai City, Japan  
*Omnia Ad Majorem Dei Gloriam*, The Grace Cathedral, San Francisco, CA  
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 Diomede*, The Clocktower, New York  
*Window on AIDS*, Outdoor Installation, Santa Barbara, CA
- 1988 Irvine Fine Arts Center, Irvine, CA
- 1987 *Rigor*, John Good Gallery, New York  
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
- 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 Modernism*, San Francisco, CA  
*Los Angeles Urban Renewal: 1982-1965*, The American Dream: Mediated LACE, Los Angeles
- 1982 *The Death of Fred Hendricks*, Four Story Performance, Santa Barbara Museum of Natural History, Santa Barbara, CA
- 1981 *Space and Light*, Lonny Gans & Associates, Venice, CA  
Ruth S. Schaffner Gallery, Santa Barbara, CA
- 1980 *Selections from the Ruth S. Schaffner Gallery*, Newport Harbor Art Museum, 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  
*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*, 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

#### 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  
*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

## 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 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 an 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

## SELECTED PERFORMANCES:

- 1975 *ER-RO-BY*, Gerard John Hayes Gallery, Los Angeles, CA  
*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
- 1979 *Richard Dunlap, Sam Erenberg, Wolfgang Stoerchle*, Ohio State University, Columbus, OH  
*Richard Dunlap, Sam Erenberg, Wolfgang Stoerchle*, Wright State University, Dayton, OH
- 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
- 1985 *WOLF IS DEAD: Performances and Videotapes of Wolfgang Stoerchle*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA

## SELECTED BIBLIOGRAPHY:

- Adams, Lisa. *Chain Letter: A Group Exhibition Featuring Sixteen Hundred Artists, Fact or Fiction*, Huffington Post, July 31, 2011
- Artwords and Bookworks, *Artnews*, pg. 144, May, 1978
- Ballatore, Sandy, "Los Angeles", review of exhibition at Ellie Blannkfort Gallery, Los Angeles, *Artweek*, October 15, 1975.
- Barden, Lane, *Then Things Got Out of Control*, *Artweek*, Nov. 19, 1992
- Barnett, Margaret, review of exhibition at Santa Barbara Contemporary Arts Forum Newsletter, pg. 4, March, 1984
- Benson, Shiela, *Book Art Turns Over a New Leaf*, *The Los Angeles Times*, Nov. 12, 1991
- Betsky, Aaron, *Adding Up: Artful and Art-Filled New Spaces for Working at Home*, *The Los Angeles Times*, Aug 3, 1997
- Brunazzi, Elizabeth, *Portrait of the Collector as a Swiss Banker*, Frigate: The Transverse Review of Books, 2000-2002. (www.frigatezine.com)
- Chattopadhyay, Collette, *A Conversation with Sam Erenberg*, *Artweek*, Dec. 1, 1994
- Cheh, Carol, *Chain Letter at Shoshana Wayne Gallery: Artmageddon*, L.A. Weekly, July 25, 2011
- Converse, Elizabeth, *Sam Erenberg at the University of Judaism*, *Artweek*, Dec. 1, 1994
- Curtis, Cathy, *Never Judge a Book by its Cover--If it has one*, *The Los Angeles Times*, Dec. 23, 1987
- Danieli, Fidel, *The Black on Black Show*, *Images & Issues*, Nov-Dec, 1983
- Dargis, Manhola, *Laboring in the Shadow of Hollywood*, *The New York Times*, Nov. 4, 2011
- Farley, Laine, *Public Books: Art and Bacon in the Library*, [www.bibliobuffet.com](http://www.bibliobuffet.com), Aug. 23, 2009
- Fisher, Barbara, *Eco Nation: Patriots of the Earth at Bedford Gallery*, *Artweek*, May, 1995
- Fishkoff, Sue, *Coming to America: Succot-and Judaism-L.A. Style*, *The Jerusalem Post*, Oct. 17, 1997
- Frank, Peter, *Bookworks keeps focus on forms*, *Long Beach Press-Telegram*, Sept. 15, 1993
- , *Los Angeles Painting in the 1970's*, *Art Ltd.*, Sept.-Oct., 2011
- , *Pick of the Week*, *L.A. Weekly*, Feb. 7, 1990
- , *Still Waters and Restless Currents*, Pick of the Week, *L.A. Weekly*, Aug. 1, 2007
- , *Art Pick of the Week*, *The L.A. Weekly*, Jan. 6, 2005
- Friedman, Terri, *Veered Science/A Vital Matrix*, *Zing Magazine*, autumn, 1995
- Fuller, Martin, *Artists at Work*, *House Beautiful*, April, 1999
- Gilbert, Barbara, *Citycircus Project, John Cage Retrospective*, MOCA, Los Angeles and Skirball Museum, Los Angeles, Winter, 1994
- Goddard, Dan R., *Boundless Vision*, *San Antonio Express-News*, Sept. 15, 1991
- Goldman, Edward, *The Road to Art Hell is Paved with Good Intentions*, KCRW.com, August 2, 2011
- Goldman, Leah, *People, Places and Things at the Gwydion Gallery*, *The Los Angeles Times*, July 31, 1987
- Hamlin Jesse, *Menorahs Light Up Museum*, *The San Francisco Examiner*, Nov. 19, 1995
- Hemmerdinger, William J., *The Actual Symposium*, *Images & Issues Magazine*, Fall, 1981
- Hoffberg, Judith, *The Killing of Nettie Love*, *Umbrella Magazine*, pg. 152, Nov. 1983
- , *Sam Erenberg*, *Artscene*, Dec. 2000
- Hofmann-Sewera, Kathi, *Grand daddy Dada grubt*, *Kleine Zeitung*, Graz, Austria, September 17, 1997
- Hugo, Joan, *Sacred Shelter-Harvest Home*, *Artweek*, Dec. 15, 1985
- Jaffee, Robert David, *Sukkot Become "Artful Dwellings" in Holiday Exhibit*, *Jewish Journal*, Sept. 28, 2007
- Kapitanoff, Nancy, *Linked with Nature*, *The Los Angeles Times*, Dec. 8, 1994

Knight, Christopher, *Eleven Artists take on the Media*, Los Angeles Herald Examiner, June 27, 1982  
 -----, *Chain Letter at Shoshana Wayne Gallery*, Los Angeles Times, August 4, 2011  
 Kraniak, Paul, *Six California Artists*, New Art Examiner, May 15, 1979  
 Maclay, Catherine, *125 Ways to Look at a Menorah*, San Jose Mercury-News, Nov. 17, 1995  
 MacMillen, Kyle, *Sheldon Exhibit Impressive*, World-Herald Bureau, May 25, 1997  
 Margolis, Janet, *The Book as Concept*, Artweek, Jan. 9, 1988  
 McEntire, Frank, *Dreams and Shields*, Catalyst Magazine, Feb. 1992  
 McKenna, Christine, *Systems at L.A. Muni*, The Los Angeles Times, Feb. 7, 1990  
 Mizota, Sharon, *Driven to Abstraction*, ARTnews, Dec., 2006  
 Moran, Lois, *A Feast of Lights*, American Craft, Feb-March, 1996  
 Muchnic, Suzanne, review of exhibition at Byron Weber Gallery, The Los Angeles Times, Nov. 26, 1981  
 ----- review of Stella Polaris exhibition, The Los Angeles Times, April 5, 1985  
 -----, *Landscape: the Bus Stops Here*, The Los Angeles Times, Jan. 26, 1985  
Neue Zeit, Graz, Austria, 14 September, 1997  
 Niegelhell, Von Franz, *alltagsmaterialien und "Neo-Surrealismus"*, Neue Zeit, 14 September, 1997, Graz, Austria  
 Nieto, Margarita, *Sam Erenberg: Small Works and Short Films*, @Space Contemporary, Santa Ana, CA. Artscene, October, 2008.  
 Pagel, David, *A Vital Matrix*, The Los Angeles Times, Aug. 10, 1995  
 Pincus, Robert L., *Bookworks Exhibit at Otis-Parsons*, The Los Angeles Times, Jan. 6, 1984  
 -----, *Politics Playing in the Art Arena*, The Los Angeles Times, June 27, 1982  
 Rapko, John, "Out West: SO CALLED Books" at the San Francisco Center for the Book, Artweek, Dec. 1999  
 Raus, Charles, *Jewish Artists: On the Edge* at the Yeshiva University Museum, Artnews, April, 2002  
*U.S. Recent Projects*, Public Art Review, Spring/Summer 2007, VOL. 18 No. 2, Issue 36, pg. 90  
 Reichart, Meiki, *Vertraute Objektkunst*, Die Steirische Wochenpost, Graz, Austria, 18 September, 1997  
 Rich, Steven, "Six California Artists", at West Hubbard Gallery, Chicago. Art Examiner, May 15, 1979.  
 Schemmerling, Carol, *The Actual Symposium*, The Los Angeles Times, July 15, 1981  
 Schemmerling, Carol and Selz, Peter, *Actual Symposium*, Arts Magazine, Sept., 1981  
 Simoinson, Lily, *Curators Gone Wild: Chain Letter at Shshana Wayne Gallery*, Art 21: Blog, July 28, 2011  
 Spaid, Sue, *Shelter: Artists Create for the Sukkah*, Brandis-Bardin Institute, Los Angeles and *Temporary Quarters: Artists Build for Shelter and Celebration*, Skirball Cultural Center, Los Angeles. Art Papers, March-April, 1998.  
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 Bruce Peel Library, University of Alberta, Edmonton, Canada  
 Chapman University, Orange, CA  
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 Doheny Library, University of Southern California, Los Angeles, CA  
 Exit Art Reactions Collection, The Library of Congress, Washington, D.C.  
 Franklin Furnace Archive, Museum of Modern Art, New York, NY  
 Frederick R. Weisman Museum, Pepperdine University, Malibu, CA  
 Fuji Paper Mills Cooperative, Tokushima, Japan  
 Gail and Barry Berkus Family Collection, County of Santa Barbara, CA.  
 Getty Research Institute, Los Angeles, CA  
 Grunwald Center for Graphic Arts, UCLA Armand Hammer Museum, Los Angeles, CA  
 Houghton Library, Harvard University, Cambridge, MA  
 Hugh M. Morris Library, University of Delaware, Newark, DE  
 Kales Library, New York University, New York, NY  
 Long Beach Museum of Art, Long Beach, CA  
 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 Fine Arts, Kunstmuseum Bern, Switzerland  
 neues Kunstmuseum Luzern, Switzerland  
 New Mexico Museum of Art, Santa Fe, NM  
 The New York Public Library, New York, NY

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San Diego Museum of Art, San Diego, CA  
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Santa Barbara Museum of Art, Santa Barbara, CA  
Savannah College of Art and Design, Atlanta, GA  
School of the Art Institute of Chicago, Chicago, IL  
Scripps College, Claremont, CA  
Sheldon Museum of Art, University of Nebraska, Lincoln, NE  
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University of California Special Collections, Santa Barbara, CA  
University of Iowa, Iowa City, IA  
Van Het Boek, Museum Meermanno-Westreenianum, The Hague, Holland  
Virginia Commonwealth University, Richmond, VA  
Wexford Arts Centre, 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  
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