

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 Individual Artist COLA Grant, City of Los Angeles CA
2006 Artist Residency, Awagami Paper Factory, Tokushima, Japan
2003 Durfee Foundation ARC Grant, Center for Cultural Innovation, Los Angeles CA
2001 Fellowship, Virginia Center for the Arts, Sweet Briar, Virginia
1998 Individual Artist Fellowship, California Arts Council
1981 Special Project Grant, National Endowment for the Arts, Washington, D.C.
Special Project Grant, California Arts Council
1975 Willaim Dole Award, University of California, Santa Barbara CA

SELECTED SOLO/TWO-PERSON EXHIBITIONS

2014 *Sam Erenberg: Awa*, 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 *Twenty Year Painting Survey*, Nora Eccles Harrison Museum, Utah State University, Logan, UT (Two-Person)
Curated by Frank McEntire
American Outpost, The Living Room, Special Projects in Contemporary Art, 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, American Jewish University, Los Angeles, CA. (Two-Person)
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
Curated by Nancy Doll
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 (Two-Person)
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*, 1120 Project Space, Santa Barbara Museum of Art, Santa Barbara CA
1977 *The Painter's Dream*, Center Gallery, University of California, Santa Barbara CA
1975 *Sam Erenberg*, Art, Design and Architecture Museum, University of California, Santa Barbara CA
Robbins & Erenberg: Exhibition of Telepathy, Presented by Mr. Byars and Mr. Barker, National Gallery, London, U.K.
(Two-Person)
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

SAM ERENBERG Page 2 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 and 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, Polshek Partners Architects, New York

SELECTED GROUP EXHIBITIONS

- 2024 *Particles and Waves: Southern California Abstraction and Modern Physics, 1945-1980*, Pacific Standard Time 2024: Art x Science x LA, Curated by Sharrissa Iqbal and Michael Duncan, Laguna Art Museum, Laguna Beach, CA.
- 2022 *Observant Touches*, East and Peggy Phelps Galleries, Claremont Graduate University, Claremont, CA Organized by Patrick Nickell. Catalog with essay by Constance Mallinson.
- 2021 *Here and There*, Nan Rae Gallery, Woodbury University, Burbank CA, curated by Patrick Nickell. Catalog with essay by Constance Mallinson.
Funhouse: A Celebration of Los Angeles Painting, Rory Devine Fine Art, Los Angeles CA
- 2019 *FEAR: In the Sky*, West Los Angeles College Art Gallery, Los Angeles, CA, curated by Molly Barnes and John Eden.
Tomes, Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena CA, Curated by John David O'Brien and Piero Varroni.
Anonymous Drawings Archive, Kunsthaus Kanne, Münster, Germany
- 2018 *Selections from the Permanent Collection*, Limerick City Gallery of Art, Limerick, Ireland
Sounding the Canvas: Beyond the New York School, Museum + Music, Utah State University, Logan UT
- 2017 *Summer of Love Experiments: Perceptual Expansion*, Los Angeles Filmforum, Los Angeles CA
COLA20, Los Angeles Municipal Art Gallery, Los Angeles, CA
Chapters: Bookarts in Southern California, Craft Contemporary, Los Angeles CA
Works on Paper 4 (Ciel Bergman, Tony Delap, Sam Erenberg, Carol Saindon), Art Gallery, Coastline College, Newport Beach, CA. Curated by David Lee.
Hollywood and Fine, G.G. Geiger, Los Angeles, CA. Curated by Juri Koll.
- 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
The Book of Lies, Joseloff Gallery, University of Hartford, West Hartford, CT. Organized by Curatorial Assistance.
- 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 Figoten.
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, Curated by Donna Stein
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, Lühring 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

SAM ERENBERG Page 3 SELECTED GROUP EXHIBITION (continued)

- 2013 *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
Life After Life: 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
Summer of Love Screening, sponsored by Cinespia, Los Angeles, curated by John Wyatt.
- 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. Traveled to Habeas Lounge, City University of New York, Curated by Karen Atkinson.
- 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: Sukekot 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 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*, 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

SAM ERENBERG Page 4 SELECTED GROUP EXHIBITION (continued)

- 2005 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.
Traveled to Frankfurt Art Fair, Germany, Galery Gravicel, Lille, France, Thomas Manas House, Nida, Lithuania.
Tinsletown, domestic setting, Los Angeles, C
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, 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 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: Eighteen Los Angeles Artists*, Kulturzentrum bei den Minoriten, Graz, Austria
The Quest for the Absolute: 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 Maerz, 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. Curated by Barbara Drucker, Elena Mary Siff
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

SAM ERENBERG Page 5 SELECTED GROUP EXHIBITIONS (continued)

- 1995 *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 *Focus: Systems*, Los Angeles Municipal Art Gallery, Los Angeles, CA, curated by Edward Leffingwell.
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 Diomedea*, The Clocktower Gallery, MOMA/P.S. 1, New York, New York. Traveled to Seattle Tower Art Gallery, Seattle, WA, Society of Soviet Architects, Moscow and St. Petersburg, Russia, National Art Museum 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
- 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. Curated by Peter Frank.
WOLF IS DEAD: Performances and Videotapes of Wolfgang Stoerchle, MCA 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
Curated by Karen Moss with Lynn Hershman Leeson.
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, MCA Santa Barbara, CA. Curated by Paul C. Mills.
Book Art, 1:1. Havidovre Kunstbibliotek. Traveled to Galleri 25, Haderslev, Lyngby Bibliotek, Gladsaxe Bibliotek, Denmark.
- 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

SAM ERENBERG Page 6 SELECTED GROUP EXHIBITIONS (continued)

- 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,
Ohio St. University, Columbus, OH
- 1978 *The Collective*, Lonny Gans & Associates, Los Angeles, CA
Sam Erenberg and Karl Petrunak, Santa Barbara Museum of Art, Santa Barbara, CA
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
- 1977 *Difficult Decisions*, Antioch College, Yellow Springs, OH; Tweed Museum, Duluth, MN
- 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
Southern California Painting, San Diego Museum of Contemporary Art, Curated by Richard Armstrong.

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.

The 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

SAM ERENBERG Page 7 FILMOGRAPHY (continued)

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

SAM ERENBERG Page 8 FILMOGRAPHY (continued)

The Complete Works of Roland Barthes, Video, sound, 60:00, looped

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,

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

ARTISTS' BOOKS (EDITIONS)

The Trans-Siberian Railway Journey: Chronicle of a Russian Adventure, by Linda Durham, 2019

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, 1995

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

SELECTED PERFORMANCES

1985

WOLF IS DEAD: Performances and Videotapes of Wolfgang Stoerchle, 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, 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 University, 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-Works 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

Limerick City Gallery of Art, Limerick, Ireland

Long Beach Museum of Art, Long Beach, CA

MAMCO, Musée d'art contemporain de Genève, Switzerland

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

SAM ERENBERG Page 9 PUBLIC COLLECTIONS (continued)

University of California Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
Frederick R. Weisman Museum, Pepperdine University, Malibu, CA

ARCHIVES AND SPECIAL COLLECTIONS (Artists' Books/Ephemera)

Akademie für Sozialarbeit des Trägervereins Virarberg, Bregens, Austria
Allen Library, University of Washington, Seattle WA
Amherst College Art Library, Amherst MA
And/Or Artist Book Archive, Special Collections Library, University of Washington, Seattle WA
Atheneum, 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
California College for the Arts, Oakland CA
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
Institute for Advanced Studies in Contemporary Art, San Diego CA
The John & Mable Ringling Museum of Art Library, Sarasota FL
Werner K. Kramarsky Papers, The Museum of Modern Art Archives, New York
La Mamelle Artist Book Archive, Stanford University Art Library, Menlo Park CA
The Library of Congress, Washington DC
Lucy Lippard Collection, University of Colorado, Boulder CO
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, University of Iowa Art Library, Iowa City IA
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
Mudborn Press Collection, Davidson Library, Dept. of Special Collections, University of California, Santa Barbara CA
Van Het Boek, Museum Meermanno-Westreenianum, The Hague Holland
Virginia Commonwealth University Art Library, Richmond VA
Visual Art Library, New London CT
Wexford Arts Centre Artists' Book Collection, Wexford Ireland
Whitney Museum of American Art, New York NY
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
Das Fotogramm-Archiv HeyneNeusüss/ZKM, Center for Art and Media, Karlsruhe Germany
Zona Archives, Florence Italy

CORPORATE COLLECTIONS

Akademie für Sozialarbeit des Trägervereins Vorarlberg, Bregenz Austria
Bank of America/ Security Pacific Bank Collection, San Francisco CA
Banner Estrella Medical Center, Phoenix AZ

County Savings Bank, Santa Barbara CA
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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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
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Gilbert, Barbara, *tabernacle*, Hebrew Union College Skirball Museum, Los Angeles, essay by B. Gilbert and introduction by Nancy Berman, 1985
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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
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Judith Hoffberg and Joan Hugo, *Artwords and Bookworks*, Los Angeles Institute of Contemporary Art, 1978

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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 MOC.A, 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

2021 *Here and There: Conversations About Abstraction No. 6*, <https://www.youtube.com/channel/UCT8P7cWJQM1VGUx24e-R4Cg>
2017 After Screening Q&A, The Los Angeles Filmforum, Los Angeles CA
Lecture, Coastline Community College, Newport Beach, CA
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
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

SAM ERENBERG Page 14 SELECTED TEACHING, VISITING ARTIST POSITIONS, LECTURES, ORGANIZED EXHIBITIONS (continued)

- 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