



SAMANTHA ROSENWALD

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Born 1994, Los Angeles

Lives and works in Los Angeles

Education

2018 MFA, California College of the Arts, San Francisco

2016 BA, Vassar College, Poughkeepsie, New York

Solo Exhibitions

2021 Steve Turner, Los Angeles (upcoming)

2020 *Penis Envy*, Annarumma Gallery, Naples, Italy (upcoming)

Schadenfreude, Steve Turner, Los Angeles

2019 *Soft Opening*, MCLXVII, San Francisco

Group Exhibitions

2021 *Young Americans*, TUESDAY TO FRIDAY (fka Plastic Murs), Valencia, Spain (upcoming)

2020 *Pareidolia*, JDJ | The Ice House, Garrison, New York (upcoming)

Summer in the City, Ladies Room, Los Angeles (upcoming)

Group Show curated by Ballon Rouge Club, Galerist, Istanbul (upcoming)

PUBLIC Gallery, London (upcoming)

New American Paintings Alumni Show, Steven Zevitas Gallery, Boston

Social Distancing, Plan X Gallery, Milan, Italy

Everything but the Kitchen Sink, La Luz de Jesus Gallery, Los Angeles

Being Human Is Hard, Pt.2 LA, Los Angeles

2019 *Comic Tendencies*, Eve Leibe Gallery, London

Cruel Optimism, curated by Wow Project LA, Chewing Foil, Los Angeles

New American Paintings 2019 Pacific Coast Review, Zevitas Marcus, Los Angeles

21 Open, Mostyn Gallery, Wales

Whipped, CREAM Athens, London

Middleschool-ed, Junior High LA, Los Angeles

Morality/Mortality, Good Mother Gallery, Oakland, California

San Francisco Art Market, CULT Exhibitions, San Francisco

Graduation, Good Mother Gallery, Oakland

2018 Seattle Art Fair (with CULT Exhibitions)

Female Trouble, CULT Exhibitions, San Francisco

MFA Commencement Show, California College of the Arts, San Francisco

MFA Thesis Show, Minnesota Street Projects, San Francisco

Finale of a Generally Miraculous Nature, PS8, San Francisco

TFW, PS8, San Francisco

Awards

2018 Curator's Award, California College of the Arts, San Francisco

Finalist for the Toby Devan Lewis Fellowship Award, California College of the Arts, San Francisco

2016 Honors in Art History, Vassar College, Poughkeepsie

2012 Excellence in Visual and Performing Arts, Archer School for Girls, Los Angeles

Bibliography

2020 "What it's Like to be an Artist in Quarantine," *The Art Gorgeous*, April 7th Gorg

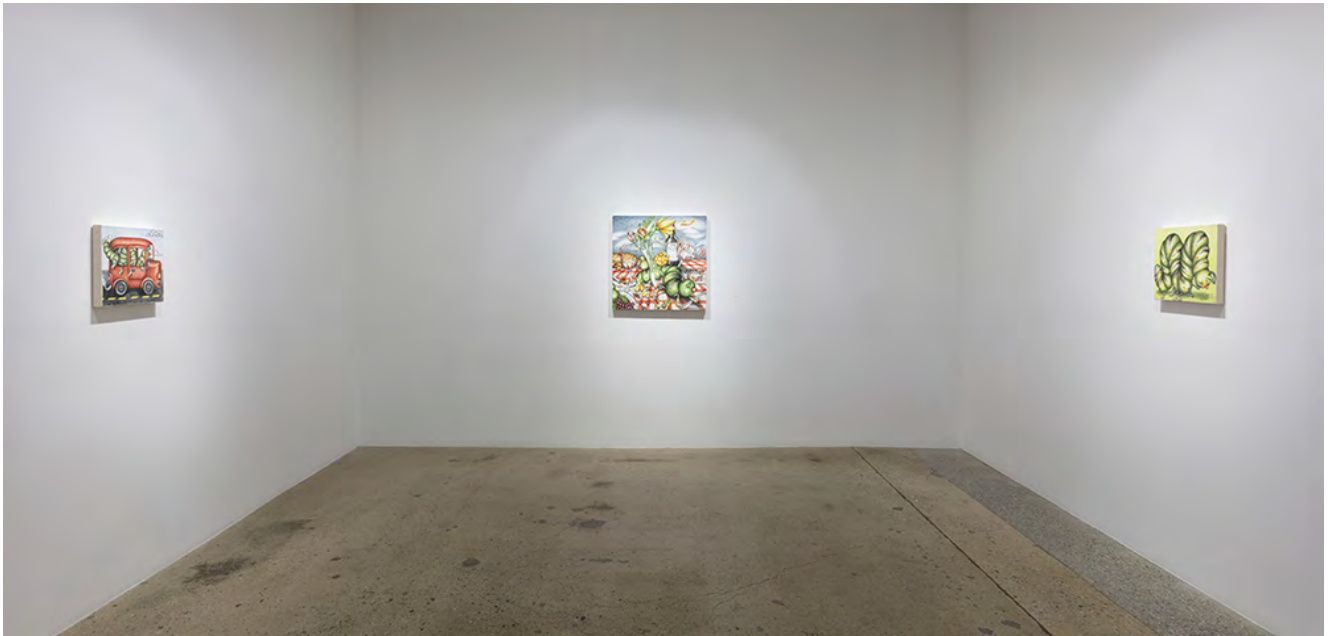
2019 Davis, Olivia. "Samantha Rosenwald Leans into Her Sense of Humor as a Mode of Social Survival," *Art of Choice Advisory*, December 30

New American Paintings, Pacific Coast Issue No. 139

"Good Mother Gallery Opens Latest Group Show – Morality/Mortality," *Juxtapose Magazine*, May 10

2018 "Check Out Samantha Rosenwald's Artwork," *Voyage LA*, December 10
"Curated Selection of Works by Sara Maria Salamone and Tyler Lafreniere, Founders and Head
Curators of Mrs. Gallery, NYC," Summer Issue 8, *Art Maze Magazine*
"Samantha Rosenwald: Selected Illustration," Volume 3, *Fumetto Magazine*

SELECTED EXHIBITIONS



Schadenfreude. Installation view, Steve Turner, 2020



Schadenfreude. Installation view, Steve Turner, 2020



Schadenfreude. Installation view, Steve Turner, 2020



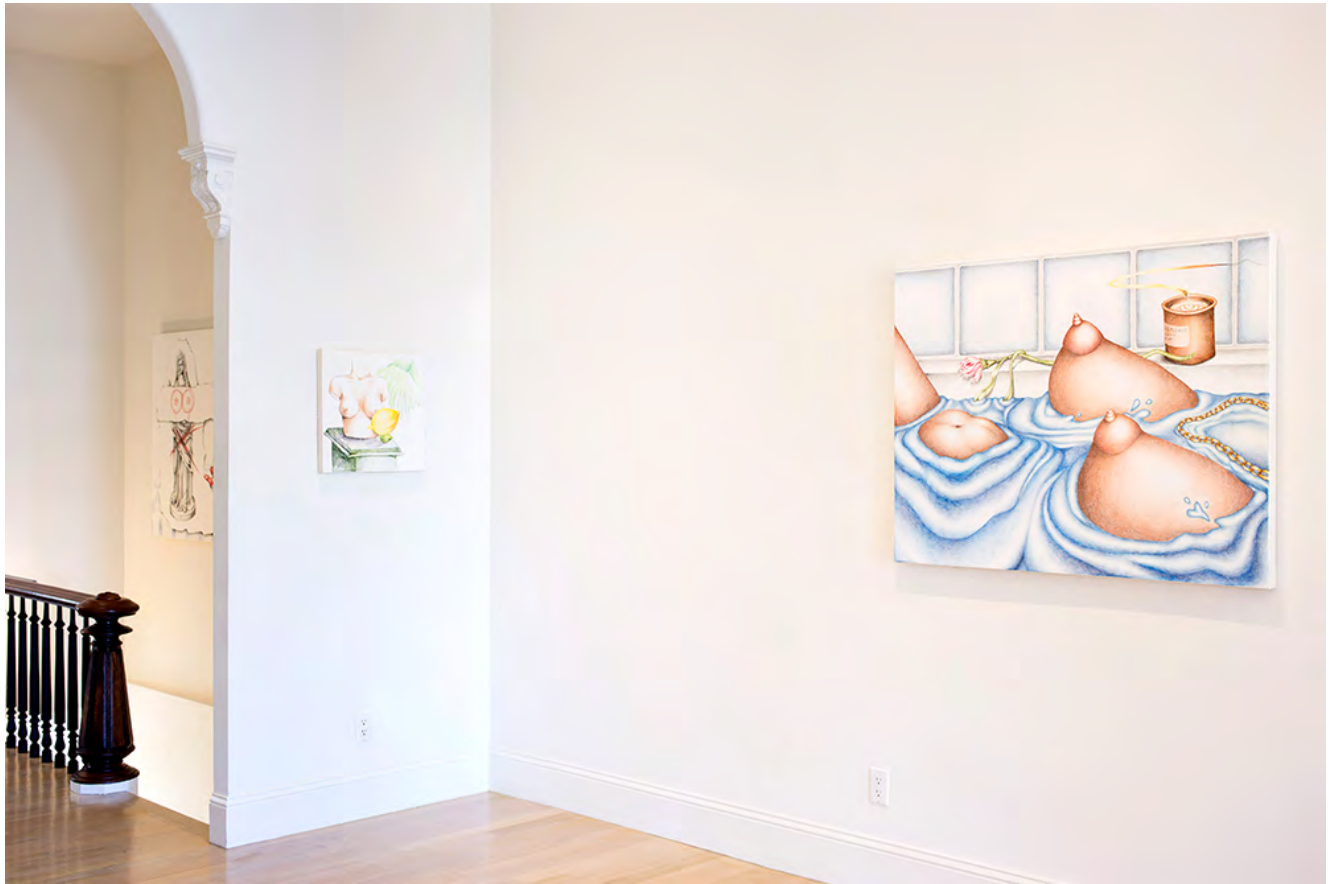
Comic Tendencies. Installation view, Eve Leibe Gallery, London, 2019



New American Paintings 2019 Pacific Coast Review. Installation view, Zevitas Marcus, Los Angeles, 2019



Soft Opening. Installation view, MCLXVII, San Francisco, 2019



Soft Opening. Installation view, MCLXVII, San Francisco, 2019



Soft Opening. Installation view, MCLXVII, San Francisco, 2019



Female Troubles. Installation view, CULT Exhibitions, San Francisco, 2018



MFA Commencement Show. Installation view, California College of the Arts, San Francisco, 2018



MFA Thesis Show. Installation view, Minnesota Street Projects, San Francisco, 2018



TFW. Installation view, PS8, San Francisco, 2018

SELECTED WORKS



A Freudian Nightmare, 2020
Colored pencil on canvas
46 x 38 inches (116.8 x 96.5 cm)



Forever Young, 2020
Colored pencil on canvas
14 x 14 inches (35.6 x 35.6 cm)



Beep the Ladybug Messing Everything Up, 2019
Colored pencil on canvas
62 x 60 inches (157.5 x 152.4 cm)



Peepee the Caterpillar Ruins a Picnic, 2020
Colored pencil on canvas
30 x 30 inches (76.2 x 76.2 cm)



Peepee the Caterpillar Contemplates Mortality, 2019
Colored pencil on canvas
14 x 14 inches (35.6 x 35.6 cm)



Peepee the Caterpillar Dreams of Flying Free, 2019
Colored pencil on canvas
14 x 14 inches (35.6 x 35.6 cm)



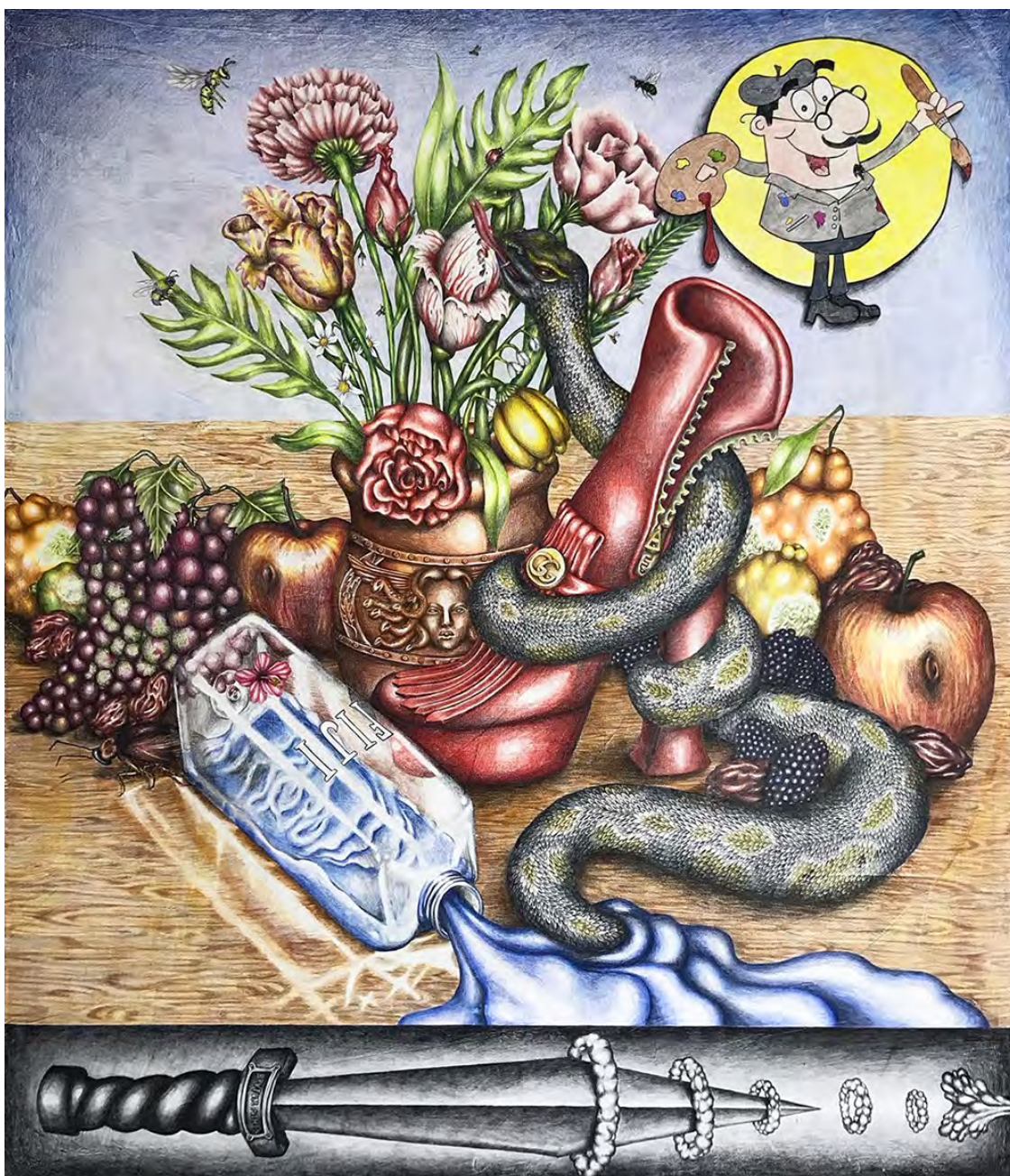
Peepee the Caterpillar Gets Her Learner's Permit, 2019
Colored pencil on canvas
14 x 14 inches (35.6 x 35.6 cm)



Self Care, 2019
Colored pencil on canvas
36 x 46 inches (91.4 x 116.8 cm)



Still Life with Lemon, 2019
Colored pencil on canvas
48 x 68 inches (121.9 x 172.7 cm)



The History of Art, 2019
Colored pencil on canvas
44 x 38 inches (111.8 x 96.5 cm)

SELECTED PRESS

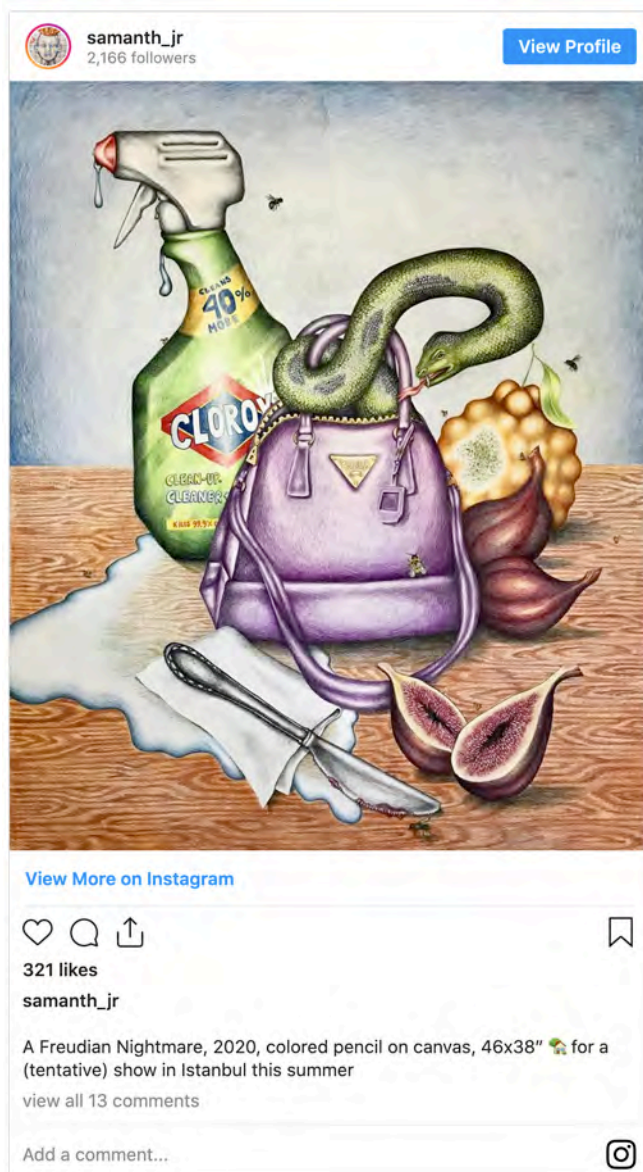
What It's Like To Be An Artist In Quarantine

How our favourite artists are coping In the age of Corona

07 Apr 2020

As art fairs are being postponed, museums are closed and the security of art world jobs are at risk, has anyone actually taken a minute to think about how the artists who make the art world tick are feeling? We're going to take a gamble and say that most of us have probably not paid as much attention as we should to our favourite painters, photographers and sculptors. But, their futures are just as uncertain as ours. We took it upon ourselves to check in on our favourite artists, to see how they are coping in the midst of corona virus madness.

Samantha Rosenwald @samanth_jr



"I'm feeling terrified but at the same time strangely disoriented by this global chaos. Aside from the terror happening outside my window, the fear for those at risk, for those who must continue to work, and for those who aren't able to be sheltered, the overwhelming amount of free time I now have makes me feel like I'm dreaming, or maybe having a nightmare. Days bleed together and time feels frozen. I feel outside of the world, like everybody is in their own sphere of dystopian elsewhere. I feel helpless, precarious, sad, all while trying to distract myself yet remain present, focus on my artwork, remind myself that the world isn't over (yet), and cherish my time with my boyfriend, Ben, and my puppy, Groovy."

SAMANTHA ROSENWALD LEANS ON HER SENSE OF HUMOR AS A MODE OF SOCIAL SURVIVAL

DECEMBER 30, 2019 | INTERVIEWS | OLIVIA DAVIS

Growing up somewhat of an outcast in the, what some could say, superficial city of Los Angeles, SAMANTHA ROSENWALD has learned to rely on humor as a shield, socially. Samantha uses colored pencil, mostly making paintings on canvas, to make work about the conflicts and rapport between anxiety and comedy, and success and failure. Rosenwald (b. 1994, Los Angeles) received her BA in Art History from Vassar College in 2016 and her MFA in Fine Art from California College of the Arts in 2018. Rosenwald has shown with galleries such as Good Mother Gallery, CULT Exhibitions, and PS8, and has been featured in magazines such as VoyageLA, New American Paintings, and Art Maze Mag.

Tell us a little bit about yourself. Where are you from originally and when did art first enter your life?

I was born and raised in LA, and I think growing up in such a vanity-centric juice cleanse namaste environment has really influenced the way I think about myself and the way I make



art. I was always a comedian, and I guess, psychoanalyzing my childhood, I'd say that was in part a defense mechanism against the social pressure to be pretty and perfect and polite. But going all the way back, I've been making art and making jokes for as long as I can remember. I specifically remember making a whole series of drawings when I was around 4 that featured bunnies enshrined by a spiraling trail of their own shit. I think that sums up my childhood pretty succinctly.

Has your work always taken on the style it currently embodies?

Yes and no. I've always been interested in the dichotomy between funny and manic, and that has definitely taken on different forms in my work through the years. In the past, I was focusing more on the Petra Collins-esque one-two punch of showing a woman in vulnerable yet "unladylike" compositions — like shaving her body hair, picking her nose, etc. Currently, I've been thinking about comedy, zaniness, anxiety, and the understanding of women throughout history in maybe a more veiled manner, talking around these motifs in a visual language of allegory, existing and made-up symbolism, and puns. I think the partially encrypted message that lies behind these less straightforward compositions give the subject matter more space to exist and breathe and evoke the many layers of emotions, experiences, and concepts I'm thinking about when I make them.

What's a day in the studio like for you?

I love being in my studio, it's my favorite thing to be doing. If I have the whole day to work on my paintings, I'll usually wake up, make a list of things I want to get done that day, get some coffee and a bagel and get started. I'll usually keep tv playing in the background on my laptop; right now I'm really into The Great British Bake Off haha. The contestants are all so polite and all making such cute desserts, it sets a really comforting vibe for me. My work is primarily colored pencil on canvas, which also brings me comfort, even though the process can, at times, be tedious and time consuming. I've been using colored pencils since I was a child, so the medium brings me back to being a goofy, constantly drawing little kid. Once I finish my coffee, I'll probably move onto a White Claw and some lunch. I'll then continue with the White Claws and the coloring until I and/or my hands get tired.

What's next for you?

Just to keeping working steadily, making new paintings, and thinking of new ideas. I'm currently working toward my first European solo show, which is very exciting, and some group shows here in LA, New York, and Istanbul.

From where do you draw inspiration?

From a lot of places. I was an art history major in college, so I'm always looking back to the history of art as a recipient of mimicry and/or mockery. I'm also really inspired by fashion — not only for the contemporary styles and patterns and trends, but also as a force of social governance. It's interesting and kind of scary to me that trends have this crazy power over people, can cause violence, and often have such acutely memetic associations: brands like Thrasher, Balenciaga, Supreme, they carry these immediate and ineffable social implications, stereotypes, and biases. Fashion is definitely a really affective tool in my art for those reasons. I'm also inspired by comedy. In a way, I think of my paintings as a very dissociative and manic stand-up routine. I try to hit the punchlines, gags, non sequiturs, and

the pregnant pauses of my visual jokes and ideas with the cadence and balance of a wry comedian.



What source material do you base your work off of?

Most of the compositions I create are loosely based on art historical tropes, dreams, plays on words, and objects I think of or see that I find meaningful or funny. I try not to rely on source material too much, except if I'm directly quoting a painting or work of art. Most of the time, if I want to draw a bee, for example, I'll look at a picture of a bee, but then I'll put it away so my drawing turns into a weirder more surreal conception of a bee. The source material that I do use typically comes from gothic, ancient Roman, or Renaissance art. Those are the genres that are most commonly thought of as the greatest art historical genres so they're absolutely loaded and perfect for sarcastically riffing on.

Does your work reference any Art Historical movements?

As I've mentioned, yes a ton. I think the art history we learn or see the most is so full of associations of perfection, virtue, and male power over a female muse. The words "art history," especially to those who have never really studied it, immediately bring to mind the Italian Renaissance. Because the art of the Renaissance is so ubiquitously revered as this skillful, ornate pinnacle of fine art, it provides really rich fodder to the manifestation of the cynical and parodic compositions I make. In addition to the Italian Renaissance, I'm also thinking a lot about the Dutch Renaissance. The colors, the clay-like figuration, and the heavy application of parables and proverbs are all so weird and amazing. I also like to reference ancient Roman art, ancient Egyptian art, and contemporary art, among many other movements and genres.

What is your process like? How do you begin a work?

Much like the manic and anal themes I'm addressing in my paintings, my process is pretty anal and specific. I usually start out with an idea for a composition, though sometimes the title of the painting comes first. Once I've got an idea of what I'm making, I draw it out on paper and get it just right. Simultaneously, I'm building and stretching the canvas. The gessoing process takes quite a while because the surface quality has to be smooth and porous enough to absorb the colored pencil. Once I have the canvas ready and the sketch figured out, I map out a rough outline of the composition on the canvas with a #2 pencil and begin to color it all with colored pencil. I usually have a good idea of what colors I'll use but sometimes that comes later on, depending on how the piece is looking and feeling.

At the end of every interview, we like to ask the artist to recommend a friend whose work you love for us to interview next. Who would you suggest?

I would love for you to take a look at the work of my very cool and talented boyfriend, BEN QUINN. His work is almost exactly opposite from mine, and is rich with existentialism, the hollowness of the tangible world, and post-psychedelic musings on the plasticity between our reality and other incorporeal or metaphysical realities.

Check out Samantha Rosenwald's Artwork

December 10, 2018

Today we'd like to introduce you to Samantha Rosenwald.

Samantha, we'd love to hear your story and how you got to where you are today both personally and as an artist.

Between the ages of five and thirteen, I was comically fat. I was oblivious to this, however, until an incident in first grade; at recess, a group of my classmates started poking my stomach, calling me chubby, and making up some witty on-the-spot nicknames for me. After I had had enough, I burst out in my best impression of a defiant, confident person with, "I may be chubby, but at least I'm strong!" Painful silence led to hysterical laughter. I became acutely aware of the impotence of my words, aware of my double chin as I emphatically pronounced my consonants, aware of the belly hanging out the bottom of my Limited Too t-shirt.

That's the moment I realized my comedic effect. When I yell, it's a joke. If I fall, it's slapstick. Born that chubby, frizzy girl and raised in the image-centric, hyper-glossed city of LA, I have learned to rely on humor as a social lubricant. If I could mask earnestness, fear, anal paranoia, and anxiety with comedy, I could be unflappable. Though this story is old now, it's seared into my brain as something funny, but mostly something sad and painful — and I think all of those emotions and contradictions define me pretty poignantly still. I'm still that freaky chicken nugget of a girl; I always make fun of the things that are the most heartbreaking to me; I'm still the clown who exhausts herself by trying to maintain an illusion of social effortlessness and chill-girl good humor.

We'd love to hear more about your art. What do you do you do and why and what do you hope others will take away from your work?

My favorite artistic material to use is the small but powerful colored pencil. Mostly, I make colored pencil on canvas paintings, but lately, I've been exploring colored pencil on ceramic and fabric sculptures as well. Thematically, my art is about the conflicts and resonances between anxiety and comedy, perfectionism and apathy, and success and failure. It's about the sad, funny, anal girl. The anal girl, like the abject artists of the 1980s and 90s, strives to be (rather than to produce) the antidote to an economy of patriarchal commercialism and the overarching expectation of female perfection. If she can become the source of suffocating anxiety, then (maybe) she can undermine it by making it hers – by making it funny or strange.

In this way, my work is about a desperate attempt at perfection and the failure to achieve it. But it might be more apt to say that the work is about success – a degree of success about

which I feel equal levels of adoration and contempt. Success – socially, art historically, or physically – is striven for with anal intensity, obsessed over, cried over. But, once it is achieved, it's not as great as it seemed. It feels fake or hollow — laughably sad. Formally, my work harnesses these neurotic and comic tendencies. The use of colored pencils, not only points to a dissonance between highbrow and lowbrow, but it also parallels the labor of the obsessive overachiever who must color furiously toward perfection. That anal girl, in her relentless perfectionism, appears to be fun, or at least socially compliant, but within her neurotic attempts at greatness, there is an innate glitch: sinister disobedience or a rippling comic strangeness that, in itself, is radically uncomfortable.

What do you think it takes to be successful as an artist?

That's a difficult question, mostly because I'm still figuring it out. Success is such a loaded word and can change entirely based on the individual, the circumstance, or the time of day. I'd say success, in general, means having the opportunities and the means to be happy. Being a successful artist would, then, mean being able to make good, important art against a backdrop of people who care and support you. I will let you know more definitively, though, when I find it.

Do you have any events or exhibitions coming up? Where would one go to see more of your work? How can people support you and your artwork?

I'd say the easiest way to see my art is either through my Instagram ([samanth_jr](#)) or my website ([samanthajrosenwald.com](#)). Both are nice and quick ways to document and remind myself what I'm doing and what I've done. Recently, I've shown my work around California and the west coast, and have more projects and shows in the works. If people want to support my work, they're welcome to dm me or email!

