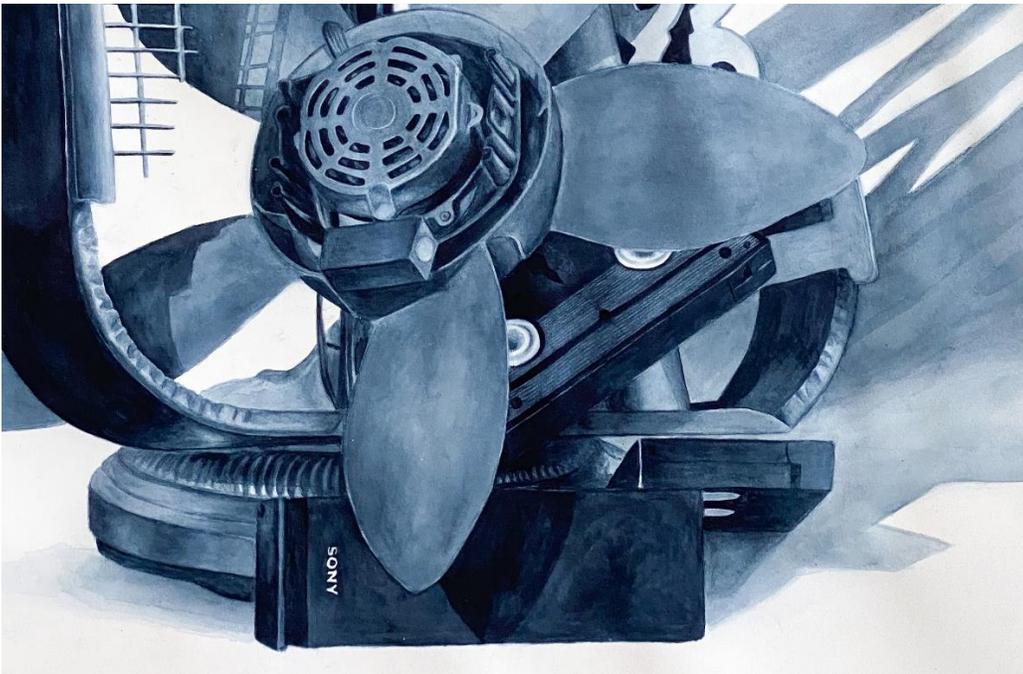


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ODDS & ENDS

by SAM GREENFELD

APPOINTMENT ONLY VIEWINGS

exhibition opening October 24th
October 24—November 21, 2020
www.jameswrightgallery.com

James Wright Gallery is pleased to present “**Odds & Ends**,” a solo exhibition by LA-based artist Samantha Greenfeld. Comprising three sculptures and six works on paper, the exhibition chronicles Greenfeld’s ongoing investigation of our relationship with and definition of “trash.” The artist utilizes discarded objects to create arrangements that are both a celebration of human production and a forewarning of materialistic collapse.

“I hoard remnants of time. My studio is filled with what to the average person might appear as piles of garbage but in my eyes are objects of importance, embedded with memory.” -SG

The three sculptural works are part of a series titled *Midden*, a reference to ancient dump sites studied by archeologists as records of bygone civilizations. Greenfeld builds up each work from discarded remnants of daily life, which she systematically gathers from her surroundings in the Los Angeles area. The assembled pieces range in size, the biggest standing nearly five feet tall and containing hundreds of disparate items such as broken electronics, forgotten toys, and disposed packaging materials. The variable surfaces of each piece are then unified with an even coat of white paint, which eliminates all

color from the assemblages and creates striking light-and-shadow forms that shift between recognizable shapes and enigmatic silhouettes. By employing visual qualities usually associated with high-brow sculptures relegated to museums, the artist underscores how easily the perceived value of an object can fluctuate.

The six monochromatic works on paper depict quiet compositions of various abandoned possessions. The series is painted in a 1-to-1 scale, with every object in the composition standing in for its original and thus entering into a corporeal relationship with the viewer. Varying in size from two feet to seven feet in height, they're executed through methodical layering of a single watercolor shade of Payne's grey. Each work manifests as a ghostly portrait of absent things made present by the immediacy of their life-size rendition.

Vanitas, the title of the series, alludes to the Flemish painting genre which portrayed books, goblets, jewelry, and skulls as symbols of earthly wealth and as metaphors for mortality. In Greenfeld's attentively rendered watercolors, the quotidian leftovers and mundane artifacts of life become both the symbols of society's consumption and the metaphors for the inevitable reckoning society will have to face for it.

Though Greenfeld's educational background is in painting, the primary focus of her practice has been 3D work. After starting the *Midden* series, she reapproached her painting roots through the visual language of sculpture and began the series of watercolors that became *Vanitas*. The two series can be considered independent bodies of work, but both run parallel to each other and collectively inform Greenfeld's overarching examination of consumerist detritus and its social implications.

Greenfeld received her BFA in Painting from Otis College of Art and Design in 2013. She currently lives and works in LA.

Samantha Greenfeld

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