

johansson projects

SAMANTHA BITTMAN
PRESS

San Francisco Chronicle, “Samantha Bittman gives textiles a modern twist in ‘Material Data’” June 24, 2015 **Kimberly Chun**

“The cozy codependency between the woven construction and graphic compositions in the Chicago artist’s new body of work — and the relationship between their patterning and Photoshop pixels — is more disruptive than reassuring, inspiring a rethinking about their very fiber.” [LINK](#)

ARTslanT, “Systematic Materiality: The Artists Challenging Painting and Drawing with Textiles” June 2015 **Leora Lutz**

“Rendering a weaving as a subject of a painting creates a reciprocal exchange between the materials and their ultimate form...It is as if the weavings have a hidden dimensionality. The historical context of weavings with the paintings over them creates further symbiotic tension between the formal qualities of each medium.” [LINK](#)

Oakland Art Enthusiast, “Samantha Bittman, ‘Material Data’ at Johansson Projects” May 14, 2015

“...Bittman’s intriguing assortment of material and the juxtapositions of geometric patterns implemented prompt reflection upon the larger ideas of formal strategies and processes of interdisciplinary artmaking while subverting those relationships between image and object. Bittman’s careful design implementation give depth and vibrancy to many of the works...” [LINK](#)

Sight Unseen, “Studio Visit: Samantha Bittman” April 27, 2015 **Deborah Shapiro**

“Bittman creates dazzling surfaces of optically challenging patterns that draw you in to reveal greater depths...There’s an objective, mathematical precision to her pieces but there’s also a remarkably human warmth - the result, perhaps, of giving in to the parameters created by the loom while also resisting them...” [LINK](#)

Textile Arts Center, “Razzle Dazzle: Samantha Bittman” October 22, 2014 **Francesca Capone**

“Playing with painting over patterned weave structures in often black and white compositions and subsequently layered onto a similarly patterned wallpaper, the optical effect of her works truly dazzles the eyes, blurring comprehension of where the weave ends and the painting begins, and then further to where the painting ends and the gallery space begins.” [LINK](#)

KNOTWE, “Samantha Bittman” 2014

“...Samantha Bittman’s work resonates with energy and exuberance.” [LINK](#)

INSIDE\WITHIN, “Samantha Bittman’s Patterned Prototypes”

“Optically the first works I did that had that effect were accidental, but I can’t say they were completely accidental because I was definitely into Bridget Reilly and James Turrell. There are different types of optical illusions. There is Op—black and white vibrating—and then there is also pattern recognition that is more cerebral.” [LINK](#)

Hyperallergic, “After the Miami Art Fairs: 9 Artists to Watch” December 13, 2013 **Jason Andrew**

“A trained weaver, Bittman uses rigorous visual systems of lines and labyrinths that keep one’s perception in constant flux. Like all good painting, her works literally weave layers of cognition/experience, image/structure.” [LINK](#)

New American Paintings, “A Conversation: Samantha Bittman” August 5, 2013 **Arthur Pena**

“What is it to just “see”, to meet a work on its terms and trust in its parts? Samantha Bittman (NAP #87 & #101) offers work that addresses this question while building paintings that visually vibrate.” [LINK](#)

Bad At Sports, “Dusk is Dawn is Day” August 19, 2013 **Robert Burnier**

“We’ve seen many attempts at the dialectic of image/object, painting/support in our time, but very few demonstrate a consistent talent for intertwining these issues in such a cohesive and distinctive way.” [LINK](#)

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Artforum, “Don’t Get High on Your Own Supply’ David Castillo Gallery” 2011 **Alpesh Kantilal Patel**
“Through a meticulous and almost imperceptible layering of acrylic onto her handwoven canvases, she creates dazzling Op art effects.” [LINK](#)

Newcity Art, “Review: Bauhaus Now/Ukrainian Institute of Modern Art” 2011 **Chris Miller**
“Samantha Bittman has woven textiles as “an exploration of the relationship between image, structure, pattern, and perception.”” [LINK](#)

Artslant Chicago, “Production Values” July 4, 2011 **Steve Ruiz**
“[Samantha Bittman] integrate[s] either the aesthetic or the craft of fabric (or, in Bittman’s case, both) with painterly interruptions that are clearly intuitive, personally aesthetic, and chosen in the moment of execution.” [LINK](#)

Chicago Critical, “A thoughtful examination of visual art, in and around the city” July 22, 2011 **Paul Germanos**
[LINK](#)

Beautiful Decay, “Samantha Bittman” April 7, 2011 **Bill**
“Samantha Bittman makes good-looking opstractions.” [LINK](#)

Chicago Tribune, “‘Turquoise’ a bright spot amid gloom” December 03, 2010 **Lauren Viera**
“All materials are visible, showing off Bittman’s penchant for detail and restraint.” [LINK](#)