

# MALONEY FINE ART

## JOEL CRAIG OTTERSON

Born 1959, Inglewood CA

Works and Lives in Los Angeles CA

### Education

1982 BFA: Parsons School of Design, New York, NY

### Solo Exhibitions

2015 **Needleworks**, Maloney Fine Art, Los Angeles

2014 **Handiworks**, The Suburban, Oak Park, IL

2014 **Joel Otterson: Early Work**, Elizabeth Dee, New York

2013 **Chandelier Queer**, Maloney Fine Art

2012 **New Work**: Maloney Fine Art

2008 **Domestic Partners**, Aisle Gallery, Cincinnati Ohio

2002 **Three Landscapes**, Weston Art Gallery at the Aronoff Center for Arts, Cincinnati, OH: organized by the Cincinnati Arts Association; this exhibition Funded by a grant from The National Endowment for the Arts

2001 **Euro-Trash Tapestry**, Project Room, Linda Schwartz Gallery, Cincinnati, OH

1998 **Gods' Promise, The Garden Door and Selected Works**, Tri Art Gallery, Louisville, KY (in collaboration with the J.B. Speed Museum, The Kentucky Art and Craft Foundation, and The Louisville Visual Art Association)

1997 **New Works**, Michael Solway Gallery, Cincinnati, OH

1996 **Inside**, California Center for the Arts, Escondido, CA

1994 **Divine Intervention**, Cincinnati Art Museum, Cincinnati, OH  
**Working My Way Through the House**, Shoshana Wayne Gallery, Santa Monica, CA

1993 **The Kohler Works**: Porcelain and Iron, Carl Solway Gallery, Cincinnati, OH

1992 **Endangered Species Furniture / The History of Rock-N-Roll Dinnerware** Jay Gorney Modern Art, NYC  
**Decorator Showcase**, Indianapolis Museum of Art, Indianapolis, IN  
**The Devil Dwells in Empty Space**, John Michael Kohler Art Center, Kohler, WI

1991 **Home Sweet Home**, High Museum of Art, Atlanta, GA

1990 **Discos' Bed and God's Promise**, Jay Gorney Modern Art, New York, NY

1989 **International Style and Dead or Alive**, Margo Leavin Gallery, Los Angeles, CA

**Pure Style**, De Zaak, Groningen, Holland

**Installation: Refrigerator Heaven and The Devil Dwells...etc.**, Daniel Buchholz Gallery, Cologne Germany

1987 **The Table**, Nature Morte Gallery, New York, NY

**Projects: Joel Otterson**, The Museum of Modern Art, New York, NY

**Single Celled Works** (paired with the work of **Sarah Charlesworth**) Margo Leavin Gallery, Los Angeles, CA

1984 **Tree Jewelry**, Nature Morte, New York, NY

### Advisory and Appraisal Services

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### Group Exhibitions

- 2016 **March – July, Nerman Museum of Contemporary Art, Kansas City**
- 2015 **New Location:** September – November, 2015, Michael Benevento, Los Angeles
- 2014 **WHITNEY BIENNIAL, New York City**
- 2013 **Fearful Symmetry, curated by Zoe Stillpass, Berlice/Hertling, New York City**
- 2012 **25 Years of Talent, Marianne Boesky (E. 64th Street, NYC) Curated by Michelle Grabner**  
**Made in L.A., First Los Angeles Biennial, Hammer Museum**
- 2004 **Art Chicago, Linda Schwartz Gallery, Navy Pier, Chicago IL**
- 2003 **Welcome!, Linda Schwartz Gallery, Cincinnati, OH**
- 2002 **Summer Vacation, Linda Schwartz Gallery, Cincinnati, OH;**  
**High Dessert Test Sight, Joshua Tree, CA:**  
**Performance: Two Fires: California**  
**Adventure, (pig roast and pit fired pottery)**  
**Small Works: Red, Linda Schwartz Gallery, Cincinnati, OH**
- 2001 **Between Thee and Me, Adrian Saxe curator, Ruth Chandler Williamson Gallery, Claremont, CA (Scripps College Ceramics Annual)**  
**Pictures, Patents, Monkeys, and More . . . On Collecting: Organized by Independent Curators International, Ingrid Schaffner curator: Western Gallery, Western Washington University, Bellingham WA: John Michael Kohler Arts Center, Sheboygan WI: Akron Art Museum, Akron OH: Institute of Contemporary Art, University of Pennsylvania, Philadelphia**
- 2000 **Small Works II, Linda Schwartz Gallery, Cincinnati, OH**
- 1998 **Lost in the Woods: Foliage and Form at the Turn of the Century, The New Art Center in Newton, Newton, MA;**  
*The Craft, Living Room, Newport, RI*
- 1997 **The Feminine Image, Donald Kuspit curator, Nassau County Museum of Art, Roslyn Harbor, NY**
- 1996 **It's Only Rock and Roll, David S. Rubin curator. Traveling thru 1999; Contemporary Arts Center, Cincinnati, OH;**  
*Phoenix Art Museum, Milwaukee Art Museum, Virginia Beach Center for the Arts*
- 1996 **Casts of Character, John Michael Kohler Arts Center, Sheboygan, WI**
- 1995 **Elvis + Marilyn: 2 x IMMORTAL, Wendy McDaris curator. Traveling thru 1998; Institute of Contemporary Art, Boston, MA;**  
*Contemporary Arts Museum, Houston; The Cleveland Museum of Art; Columbus Museum of Art; San Jose Museum of Art; Honolulu Academy of Arts...*
- 1995 **Back Beat, with Christian Marclay, Stephen Sprouse and Jim Anderson, (coinciding with the opening of the Rock-N-Roll Hall of Fame) Cleveland Center for Contemporary Art, Cleveland, OH;**  
**In a Different Light, Lawrence Rinder and Nayland Blake curators, University of California, Berkeley, CA**  
**Living with Contemporary Art, Harry Philbrick curator, Aldrich Museum of Contemporary Art, Ridgefield, CT**
- 1994 **Salon de Barbie: A Multi-Media Exhibition, The Kitchen, New York, NY**  
**Benefit 1994, The New Museum of Contemporary Art, New York, NY**
- 1993 **Collecting for the 21st Century: Recent Acquisitions, The Jewish Museum. New York, NY;**  
**La Biennale di Venezia, Slittamenti, Christian Leigh curator, Venice, Italy**  
**Fall from Fashion, The Aldrich Museum of Contemporary Art, Ridgefield, CT**  
**Mettlesome and Meddlesome: Selections from the collection of Robert J. Shiffler, The Contemporary Arts Center, Cincinnati, OH**
- 1992 **Functional Objects by Artists and Architects, Rhona Hoffman Gallery, Chicago, IL**  
**Changing Group Exhibition: Gallery Artists, Jay Gorney Modern Art, New York, NY**  
**Group Exhibition: Carl Solway Gallery, Cincinnati, OH;**  
**How It Is, Jonathan Seliger curator, Tony Shafrazi Gallery, New York, NY;**  
**Structural Damage: Charles LeDray, Donald Moffett, Joel Otterson, Gary Simmons, Blum Helman Warehouse, New York, NY**
- 1991 **Ornament: (Ho Hum All Ye Faithful), John Post Lee Gallery, New York, NY;**  
**Sculpture from the Straus Collection, Franklin and Marshall College, Lancaster, PA**  
**Proiezioni, (slide exhibition) Gregorio Magnani curator, Castello di Rivara, Italy**  
**Just What is it that makes today's homes so different, so appealing? Dan Cameron curator, The Hyde Collection, Glen Falls, NY**  
**Group Show, Margo Leavin Gallery, Los Angeles, CA;**  
**AnniNovanta Galleria Comunale d'Arte Moderna, Bologna, Italy and Musei Comunali Cattolica Rimini, Italy**
- 1990 **Stuttering, Stux Gallery, New York, NY;**  
**Culture in Pieces - Other Social Objects, Paula Marincola curator, Beaver College Art Gallery, Glenside, PA**  
**Total Metal, Richard Phillips curator, Simon Watson Gallery, New York, NY**  
**Recent Acquisitions The Israel Museum, Jerusalem, Israel**  
**Half-Truths, Marge Goldwater curator, The Parrish Art Museum, Southampton, NY**  
**Group Show Margo Leavin Gallery, Los Angeles, CA**
- 1989 **Group Show Jay Gorney Modern Art, New York, NY**  
**The Silent Baroque, Christian Leigh curator, Galleries Thaddeus Ropac, Salzburg, Austria**

- Selections from the collection of Marc and Livia Straus, The Aldrich Museum, Ridgefield, CT**
- New Works, Carl Solway Gallery, Cincinnati, OH**
- 1988 **The New Urban Landscape, The World Financial Center, New York, NY;** Massimo Audiello Gallery, New York, NY; Jay Gorney Modern Art, New York, NY (with Justen Ladda and Barbara Bloom); **Hybrid Neutral, Collins and Milazzo** curators, traveling exhibition; **Art at the End of the Social, Collins and Milazzo** curators, Rooseum Museum, Stockholm, Sweden; **A Drawing Show, Jerry Saltz** curator, Cable Gallery, New York, NY; **Sixties/Eighties, Sidney Janis Gallery, New York, NY; Laurie Rubin Gallery, New York, NY**
- 1987 **Benefit for AMFAR, Nature Morte, New York, NY; Atlantic Sculpture, Art Center of Design, Pasadena, CA; The New Poverty, Collins and Milazzo** curators, John Gibson Gallery, New York, NY; **Nature Morte, New York, NY; Diamonds Are Forever, Peter H. Gordon with Sydney Waller and Paul Winman** curators, traveling exhibition; **The Ironic Sublime, Collins and Milazzo** curators, Galerie Albrecht, Munich, Germany; Margo Leavin Gallery, Los Angeles, CA
- 1986 **Time After Time, Collins and Milazzo** curators, Diane Brown Gallery, New York, NY; **Inaugural Exhibition, Curt Marcus** Gallery, New York, NY; Proctor Art Center, Bard College, Annandale-on-Hudson, NY; **Paravision, Collins and Milazzo** curators, Margo Leavin Gallery, Los Angeles, CA; **Endgame, Institute of Contemporary Art, Boston, MA**
- 1985 **Affiliations: Recent Sculpture and Its Antecedents, Whitney Museum of American Art, Fairfield County Branch, Stamford, CT; Cult and Decorum, Collins and Milazzo** curators Tibor de Nagy Gallery, New York, NY; **Infotainment. Traveling Exhibition: Texas Gallery, Houston, TX; Rhona Hoffman Gallery, Chicago, IL; Vanguard Gallery, Philadelphia, PA; The Aspen Art Museum, Aspen, CO; Breaking Ground, Luhring, Augustine and Hodes Gallery, New York, NY; Invitational Exhibition, Grace Borgenicht Gallery, New York, NY; Objects in Collision, Howard Halle** curator, The Kitchen, New York, NY; **Smart Art, Joseph Masheck** curator, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA; Center for Contemporary Art, Seattle, WA
- 1984 **Forced Sentiment, Robert Longo** curator, Artists Space, New York, NY; **Still Life with Transaction, Collins and Milazzo** curators, International With Monument, New York, NY and traveled to Galerie Jurka, Amsterdam, Holland; **25,000 Sculptors Across America, Civilian Warfare Gallery, New York, NY**
- 1983 **Nature Morte, New York, NY (two-person exhibition); Inaugural Group Show, Nature Morte, New York, NY**

#### Selected Bibliography

- 2015 Joel Otterson, *Art in America*, Leah Olmann, November issue
- 2014 Get With It: The Whitney Biennial, Peter Scheldahl, *The New Yorker*
- 2014 Seeing Out Loud: There's a Smart Show Struggling to Get Out of This Big, Bland Whitney Biennial, Jeffrey Saltz
- 2014 Whitney Biennial 2014 to include L.A. Artists, *Los Angeles Times*
- 2008 "O Home" Magazine, April p. 95
- 2003 Charley #3 (Magazine published by Maurizio Cattelan)  
Artforum p.130 (March)  
ARTnews, Take Your Art Please (June)
- 2001 2001 Scripps College 57<sup>th</sup> Ceramics Exhibition (Catalog p.24 and 25)
- 1999 Robbins, David. "ABC TV," Artforum (October).
- 1998 Way, Deborah. "A Pride of 10: The Artist," *Cincinnati Magazine* (December); Temin, Christine. "'Lost in the Woods' finds a way with nature," *The Boston Globe* (April 8).
- 1997 Robinson, Joan Seeman. "Joel Otterson," Artforum (December); Findsen, Owen. *Cincinnati Enquirer*.
- 1995 Zimmer, William. "Adventurous Homeowners, Modern Look," *The New York Times* (December 3); Kabak, Joanne. "Art at Home," *The Advocate* (December 28); *The New York Times* (October 26); Franklin, Dot. "What Goes 'Bulooop, Bulooop'?" Ridgefield Press.
- 1994 Myers, Terry R. "On View: Los Angeles," *New Art Examiner* (December); "Joel Otterson," Artforum; McKenna, Kristine. "How to push That Bad-Taste Button," *Los Angeles Times* (October 9); Melrod, George. "What's Old Is New," *Art and Antiques* (October); Kandel, Susan. "Joel Otterson," *Art Issues* (November-December); Cembalest, Robin. "Chanukah Lamps, on the Lighter Side," *Forward* (November 25); Pagel, David. "Joel Otterson's Furniture Hurts So Good," *Los Angeles Times* (September 23); Muchnic, Suzanne. "One-Stop Shops for Arts Get on Track," *Los Angeles Times* (September 14).
- 1993 Adams, Brooks. "Joel Otterson at Jay Gorney," *Art in America* (February).
- 1992 Seward, Keith. "Joel Otterson at Jay Gorney Modern Art," Artforum (December); Levin, Kim. review, *Village Voice*; Lewis, Jim. "Welded Bliss: Joel Otterson Fuses Fragments of Domestic Life Into Sculptures," *HG Magazine* (November); Joel Otterson: Decorator Showcase. Exhibition brochure, by Holliday T. Day. Indianapolis, IN: The Indianapolis Museum of Art; Kaihotsu, Chie. "American Pop Art as Engine," *Bijutsu Techo* (Tokyo, March).
- 1991 Joel Otterson: Works 1983-1990. Monograph. Kyoto, Japan: Art Random/Kyoto Shoin; Sculpture from the Straus Collection. Exhibition catalogue by Eleanor Heartney and Marc Straus. Lancaster, PA: Franklin and Marshall College; Lewis, James. "Home Boys," Artforum (October); Just what is it that makes today's homes so different, so appealing? Exhibition catalogue by Dan Cameron. Glen Falls, NY: The Hyde Collection; AnniNovanta. Exhibition catalogue edited by Piero Raimondi Cominesi. Bologna, Italy: Arnaldo Mondadori Arte; review. *Bijutsu Techo* (Tokyo, May); Home Sweet Home, (Art at the Edge: Joel Otterson). Exhibition catalogue by Susan Krane, Atlanta, GA: High Museum of Art; "Joel Otterson: High Museum of Art," Signal (Georgia State University, April 2); Lynda Benglis, Joel Otterson: High Museum of Art, Flash Art News (March-April).
- 1990 *The Morning Stutter*. Exhibition catalogue by various authors. New York, NY: Stux Gallery; *Culture in Pieces: Other Social Objects*. Exhibition catalogue with essays by Paula Marincola and Trevor Fairbrother. Glenside, PA: Beaver College Art Gallery; *Total Metal*. Exhibition catalogue by Richard Phillips. New York, NY: Simon Watson Gallery; *Half-Truths*. Exhibition catalogue by Marge Goldwater. Southampton, NY: Parrish Art Museum; Rose, Frank. "Last Laugh: Jay Gorney Sells Art That Sends Up Collectors," *New York* (June 25); Ploeg, Kees van der. "Joel Otterson: Cheerful Despair," *ArteFactum* (June-August); Nesbitt, Lois E. "Joel Otterson at Jay Gorney," *Artscribe* (Summer); Kachur, Lewis. "New York:

- Revivals and Survivals*," *Art International* (Summer); Wiener, Daniel. review of Joel Otterson at Jay Gorney Modern Art, *Flash Art* (May/June); Cyphers, Peggy. review of Joel Otterson at Jay Gorney Modern Art, *Arts Magazine* (May); Johnson, Ken. "Joel Otterson at Jay Gorney," *Art in America* (May); Spector, Buzz. "Joel Otterson at Margo Leavin Gallery," *Artforum* (March); "Priorities," *Seven Days* (February 21); *The New Yorker* (February 19); Humphrey, David. "Joel Otterson at Margo Leavin," *Art Issues* #9 (February); Kandel, Susan. "Joel Otterson at Margo Leavin," *Arts Magazine* (January).
- 1989 Cameron, Dan. "Pop 'n' Rock," *Art Issues* #7 (November); Knight, Christopher. Review, *Los Angeles Herald Examiner* (October 20); Curtis, Cathy. Review of Joel Otterson at Margo Leavin Gallery, *Los Angeles Times* (October 20); Schwendenwien, Jude. Review of *The Silent Baroque*, *Contemporanea* (October); Smith, Roberta. Review of summer group show at Jay Gorney Modern Art, *The New York Times* (July 14); Schwartzman, Allan. "Corporate Trophies," *Art in America* (February); Calnek, Anthony. Review of *The New Urban Landscape*, *Contemporanea* (January-February); Viladas, Pilar. "New Urban Landscape, Gimme Shelter," *Art News* (January).
- 1988 Smith, Roberta. "A Wide-Ranging Spread of Artists and Installations" (review of *The New Urban Landscape*), *The New York Times* (November); Hess, Elizabeth. "Captives of Industry" (review of *The New Urban Landscape*), *The Village Voice* (November 15); Decter, Joshua. Review of group show at Jay Gorney Modern Art, *Arts Magazine* (November); Taylor, Paul. "Object Lessons," *House and Garden* (October); Yngveson, Britt. "Knost vid samhällets slut" (*Hybrid Neutral*), *Sydsvenska Dagbladet* (July 30); *Hybrid Neutral*. Exhibition catalogue for show curated by Collins and Milazzo; Saltz, Jerry. "The Ecstasy of Complexity: Joel Otterson's 'The Rock -n- Roll Microwave TV Dinner Table'," *Arts Magazine* (May); Baker, Kenneth. "Politics, Plumbing in New York Museums," *The San Francisco Chronicle* (February 9); Rubin, Laurie. "Real Inventions/Invented Functions," *Arts Magazine* (May); Caley, Shaun. Review of *Nature Morte* exhibition, *Flash Art* (January-February).
- 1987 Brenson, Michael. Review of *Nature Morte* exhibition, *The New York Times* (November 20); Collins and Milazzo. "Radical Consumption and the New Poverty," *New Observations* #41; *Diamonds Are Forever*. Exhibition catalogue for show curated by Peter Gordon, Sydney Waller, Paul Weinman; Collings, Mathew. "Interview with Collins and Milazzo," *Artscribe International* (September-October); *Atlantic Sculpture*. Exhibition catalogue. Pasadena, CA: Art Center College of Design; *The Ironic Sublime*. Exhibition catalogue by Tricia Collins and Richard Milazzo. Munich, Germany: Galerie Albrecht; Wilson, William. Review, *The Los Angeles Times* (May 1); McCormick, Carlo. "Joel Otterson at MoMA," *Artforum* (May); Salvioni, Daniella. "Joel Otterson," *Flash Art* (April); Collins and Milazzo. "Benny 'Kid' Paret," *New Observations* #46 (March); Larson, Kay. "Signs and Symbols," *New York Magazine* (March); Levin, Kim. "Projects: Joel Otterson," *The Village Voice* (February 3); Brenson, Michael. "In Sculpture, Steel Epics and Pop Icons in two Shows," *The New York Times* (February 1); Engler, Brigitte. "The Best of the Arts," review of *Projects: Joel Otterson*, *Paper* (February); "MoMA Series continues with sculpture by Joel Otterson," *Antiques and Arts Weekly* (January 23); LaMar, Doris. "Sculpture on view at museum," review of *Projects: Joel Otterson*, *New Tribune* (January 23); "New York Kulturnotizen," *Plattdeutsche Post* (January 16).
- 1986 Joselit, David and Foster, Hal. *Endgame*. Boston, MA: The Institute of Contemporary Art and Cambridge, MA: MIT Press; Relyea, Lane. "Art Cools Down," *L. A. Weekly* (August 15-21); Muchnic, Suzanne. "Commodity-Culture Art Rides Again," *Los Angeles Times* (July 26); Cone, Michele. "Readymades on the Couch," *Artscribe International* (London, June-July); Collins and Milazzo. "New York: Tropical Codes," *Kunstforum International* (Cologne, March-May); Collins and Milazzo. "Joel Otterson: Higher Syntax," *Kunstforum* (March-May); Indiana, Gary. "Formal Wares," *The Village Voice* (March 25).
- 1985 Decter, Joshua. Review of *Breaking Ground*, *Arts Magazine* (December); Infotainment. Essays by Thomas Lawson, David Robbins and George W.S. Trow. New York, NY: J. Berg Press; Moorman, Margarat. Review of *Forced Sentiment*, *Art News* (April); Cameron, Dan. "The Groundhog Report," *Arts Magazine* (February).
- 1984 Masheck, Joseph. *Smart Art*. New York, NY: Willis, Locker and Owens Publishing; Brenson, Michael. Review of *Forced Sentiment*, *The New York Times* (December 21); *Forced Sentiment*. Exhibition catalogue by Collins and Milazzo. New York, NY: Artists Space; McCormick, Carlo and Robinson, Walter. "Slouching Towards Avenue D," *Art in America*; Lichtenstein, Theresa. *Arts Magazine* (November); Collins and Milazzo. *EFFECTS Magazine*, Number 2.
- 1983 Moufarrege, Nicolas A. "East Village," *Flash Art*. (March).
- 1982 Eisenman, Stephen F. Review, *Arts Magazine*, (November); "Grace Glueck, Gallery View," *The New York Times* (June 26): H, 27.



2014 WHITNEY BIENNIAL  
Review by Peter Schjeldahl

THE ART WORLD  
GET WITH IT

*The History Channel*  
BY PETER SCHLEDMAN



The current Whitney Biennial will be memorable for the art at the noble Marcel Breuer building, on Madison Avenue, before the museum moves to its newly new quarters, designed by Helmut Jahn, in the accompanying district. But most of the art in the show will likely be remembered only in a general way, as representing a divided, possibly ambivalently Xeripoint. Like the previous Biennial, this one isn't limited to American artists and to new works, but no others has so extended its range beyond the great, flower-of-the-artists canonized, having died young, or relatively so. They include one distinguished but less-loved-in-Peoples-Congress art-

Wendy de Jong-Ouwens, Sheila Hicks, and Molly Zuckerman-Morton

into, South Chaddesworth and Grendon Benders, who died in 2013 and 2004, respectively. Tony Greene, a passionate maker of pictures that impose pattern, seasonal patterns on floral photographs of animals and male bodies, who died of AIDS-related illness in 1990, the dance-memoirist Malachi Strohman, who terminated himself in prison in the long May, in 2006, and is memorialized by a group called Public Collective; the flamboyant and influential art critic Gregory Battcock, who was murdered in 1986 (the cur is unfinished), and is revered in an inscription by Joseph Neigely, the politically mischievous photographic artist and noted Calais postcard

son Allan Sekula, who died of cancer last year, and the great writer David Foster Wallace, who committed suicide in 2008, and is represented by none but his late, unfinished novel, *The Pale King*. The presence of these individuals gives this Biennial an air of elegant self-consciousness and academic gravitas.

The show, presenting words by a handful of three-participants, has been organized by three guest curators, each with his or her own focus. (That's a novelty, which suggests either purposeless openness or a well-to-spread aimed at the critical reason that seriously belittles Whitney Rensch's *Don't see the fourth floor*, which is, by far, the most rascally spelling—it's practically incoherent.) The curators have it Madeleine Colombe, a painter and conceptual artist who

much as the School of the Art Institute of Chicago and at Yale. She had selected her own work to exhibit from books about the work of Japanese artists. Little Poshan, Jennifer Hargrave, Suzanne McCallahan, Dawn Nelson, and Amy Wilson. They attend the fairly modest luncheon and enjoy of course the conversation, which is dense, in part on the subject of the artist's role in society's contemporary art market. Goshay describes things which draw them to living in absolute obscurity, such as in art circles of old world cities, engaged with eastern poets not assigned with native poets here, by Joel David Lewis, a poet who has been elected twice by the entire local artist establishment. Especially rewarding is a shelf crowded with elegant music by Sato Kuniaki, a Japanese poet living in Los Angeles, who reflects traditional forms and techniques in his poetry. Goshay's book is a collection of 100 poems. Noteworthy is that of a book which is in her English for a useful cast. Goshay elegantly makes Waller's poems to maintain literary fidelity, with pages from a notebook that has no

He wanted that the office floors are not as view-friendly. Proper to credit explanatory wall texts. Stuart Cooper, the chief curator of media and performance art at the Museum of Modern Art, and Anthony Elms, an associate curator at the University of Pennsylvania's Institute of Contemporary Art, dwell to the east.

inconsistency and speciality. That would be a good thing, but the results can make a person's presence. The control that impulse arises of painter's imagination, either withdrawing or eagerly translating aesthetic pleasure. Your Chair has Hylle, an abstract pattern of absolute line and color, appearing, and then has chosen to represent her with a wall of thirty to potentially black-and-white and color combinations of painting, drawing, and collage. (The picture impacted energies impress, though, given that.) Center beyond the third floor with pleasure, darker patterns and folded, double books by Ted Adams, who is right now and seems ready to see the composition. (The picture is in books from, we turn them to Patti and Susan—then for her artistic achievement.)

[illegible]

The word "reaction" pops up as a leit-motif throughout the show's densely textual catalog. We need to speak of what artists do as their act or their work.

[illegible]

The three common themes, in a collaborative interaction to the reading, "It does not take a village of people to raise a child," is the importance of the village that thrives through each of our programs. That's only two lines, Gubner's action somewhat ends. The contrast, in the same issue, is the story of a boy in a town too close to town and too far from town who is responsible for a specific line of action, opening up interesting areas of discussion. The story of a boy who is a child of immigrants from a "new" town, when applied to a contemporary situation. And what, in a contemporary situation, is the basis of the "village" and responsible to a village? "It does not take a village." The speed of development in the current situation, along with the tendency to group with people who have problems that aren't solved by going there, is a making link to "It does not take a village." There's a lot of story about why that's the case. There's a lot of story about why that's the case. There's a lot of story about why that's the case.

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# Los Angeles Times

## ***Review: Joel Otterson at Maloney Fine Art***



*By Christopher Knight, Times art critic November 8, 2013*

*Joel Otterson's trash-to-treasure lighting fixtures are illuminating in ways that typical hobby craft rarely is. While the sculptures -- especially two recent chandeliers (there's also a table lamp and a wall sconce) -- employ found objects familiar from standard assemblage techniques, they also spin wry social and conceptual riffs. At Maloney Fine Art, the chandeliers are constructed from thrift-shop and garage-sale glassware -- cut, etched or pressed glass goblets, stemware, sherry and wine glasses and more. One features cool colors (blue, green, purple), the other warm (red, orange, gold). The glasses are suspended upside-down in the shape of an inverted cone, which partly explains their shared title: "Bottoms Up." Another explanation comes from the cheeky innuendo in a show Otterson has dubbed "Chandelier Queer" -- slang for what the Urban Dictionary calls "a homosexual with exquisite and/or expensive taste" or "a self-spoiled fruit." His designs seem descended from Baccarat's late-19th century "birdcage chandelier," in which crystals were hung from an elegant wire armature. Inside Otterson's sculptures, the wire structure also recalls Marcel Duchamp's 1914 bottle-drying rack, adding another layer of smart whimsy to all that tumbling glassware.*

*Fragility is part of the beauty of this light-filled work, which executes its Rumpelstiltskin transformation of straw-into-gold with great panache. Individually, the glasses tend toward the unlovely, passé and forlorn; remnants of celebrations gone by are here artfully restored into one last, long and very grand hurrah.*

*The sense that everything could come crashing down into shattered ruin merges with the recognition that strength and endurance are found in numbers -- and in*

art.



**"Bottoms Up #3"**, 2013, 84 vintage press glass and cut crystal goblets, steel, metal chain, copper wire, electrical parts, 76" X 22" diameter



MADE IN LA: HAMMER MUSEUM, *Summer 2012*



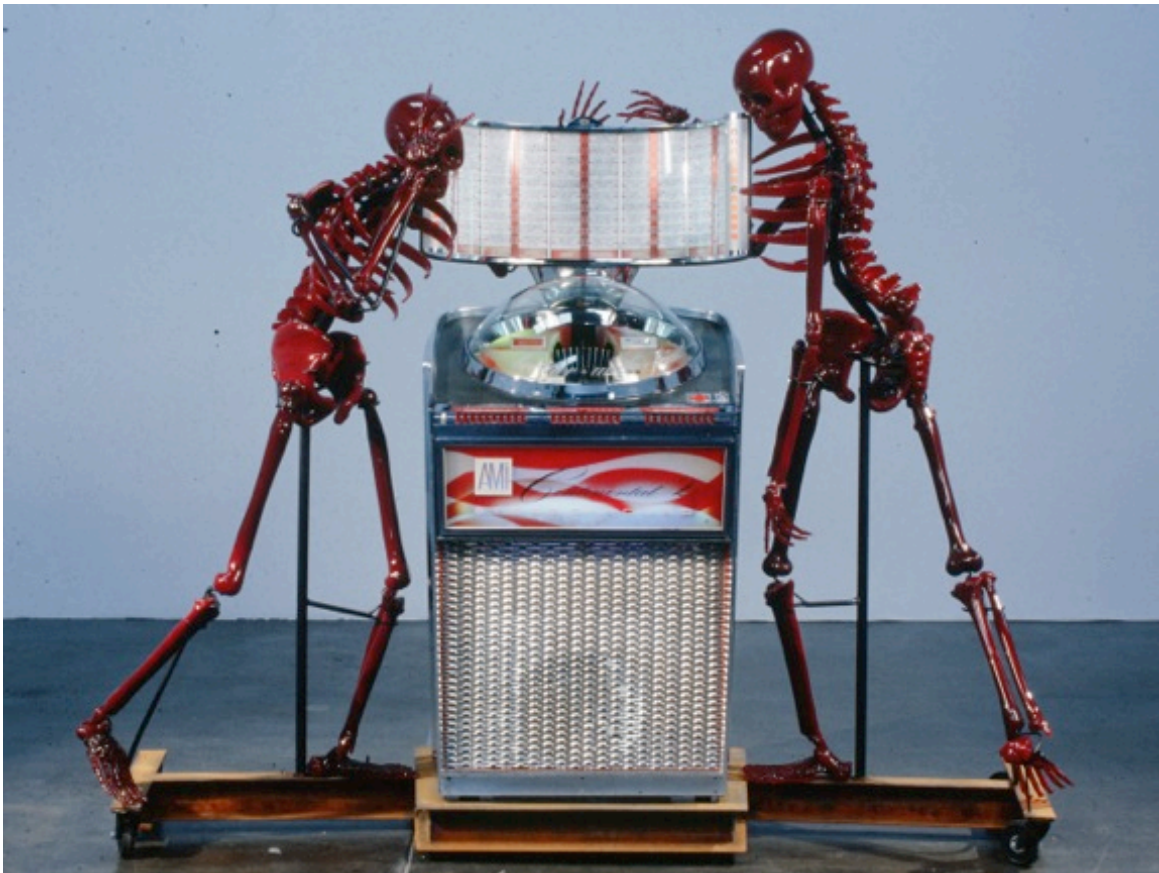
**The Wall of China Made in America (The Peaceable Kingdom)**, 1994, Copper plumbing pipe and fittings, approx. 200 pieces of American pottery



**The Cage / Living Room**, 1988, Copper plumbing pipe and fittings, steel, live chickens, porcelain lamps, sod, redwood, antique dutch tiles



**Disco's Bed**, 1990, Mixed media



**Divine Intervention**, 1994, 1961 AMI Continental Juke Box, glass and steel, vinyl records



**The Table**, 1987, Copper plumbing pipe and fittings, various tables, manhole cover, fire and gas, glass