

TOM OTTERNESS

ANIMAL SPIRITS



Marlborough

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FEBRUARY 23 - MARCH 26, 2011

Marlborough

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“Most, probably, of our decisions to do something positive, the full consequences of which will be drawn out over many days to come, can only be taken as a result of animal spirits — of a spontaneous urge to action rather than inaction, and not as the outcome of a weighted average of quantitative benefits multiplied by quantitative probabilities.”

—JOHN MAYNARD KEYNES

The General Theory of Employment, Interest, and Money, 1936, p. 161

HARD LESSONS

Alan W. Moore

“We know the history of fabulation and how it remains an anthropomorphic taming, a moralizing subjection, a domestication. Always a discourse of man, on man, indeed on the animality of man, but for and as man.”

– Jacques Derrida

It was only recently that Ernst Gombrich’s *A Little History of the World* came out in English. Published in 1936, the book was the Austrian art historian’s first, and it was written for children. The tales told in it are frequently bleak, as has been our history. If Gombrich had written his history now as an allegory, then had it made into a World History Adventure Park, Tom Otterness might have been commissioned to design the place. Otterness’ repertory ensemble of tiny tubby figures and humanized animals deliver hard lessons in reassuring tones.

The stories Tom uses in his work are not like the fairy tales of mysterious girl-children turning into wolves amidst gem-encrusted forests that animate some works of his former Collaborative Projects compatriot Kiki Smith. Instead, the sculptor goes to the bargain basement of children’s literature and heads straight for the 99¢ bin. There one can find Jack and Jill, the Old Woman in the Shoe, the Three Little Pigs and any number of mournful bears shedding an embroidered tear for you. Otterness takes the trite, common and over-worked mascots of an ideally joyful, uncomplicated childhood and puts them to work.

And “work” is what they do, just as we do, laboring in the real economy according to our abilities and opportunities to fulfill our dreams and realize our ambitions. But American dreams are hostage to older, often darker forces – like destiny and fortune. The lived realities of humankind can often turn our cheer to ashes. These realities are delivered to the “little people” through the general economy and its handmaidens, politics and religion. These are the two topics to avoid in polite conversation, but their pathological eruptions can surely ruin dinner for a long while.

Tom Otterness insists upon raising these questions. Yet, like George Orwell speaking to the left in 1945 about the horrors of Stalinism, Tom often chooses the allegory of animal stories and nursery rhymes. And, as befits a major public sculptor with a broad heterogeneous audience, Otterness’ address is clear, direct and utterly ambiguous.

Take the Three Little Pigs. In the stand-alone version of the figures, (*Three Pigs*, p.15) the two pigs who built from straw and wood stand facing the behatted pig who built in brick. As we know from Walt Disney, they are begging him to let them into his house to save them from the prowling wolf. Yet these two homeless pigs ironically recall Vera Mukhina’s *Worker and Kolkhoz Woman*, the immense seven-story stainless steel Soviet contribution to the 1937 World’s Fair in Paris.

Here the gendered pair do not stand for the certain victory and futurity of the workers’ state. They are defeated and beseeching, their tools not held aloft but resting on the ground as they face the better builder (of the *oikos*). The political message here seems clear. In the larger ensemble, however, it gets more complicated (*Bad Wolf*, cover and p.9). The pig builds his brick house as the canine predator circles behind it, and the straw and wood pigs look on. Oddly, the predator holds a mortgage in his pocket. Does he – yes, he’s wearing a hat – simply stand behind the brick house, and refuse to get involved with straw or wood? However it is (i.e., the *nomos*), we know that money is always hungry. The work finally reflects the many ambiguities in different versions of this tale.

Now you might say, I am reading a lot into what is after all an expensive 99¢ playset!

It is a curious effect of universalized form that we are led to feel that what we are seeing is easily comprehensible. Because these little guys have so often appeared in toys, greeting cards, cartoons – we believe we know them. They are so familiar they seem banal. This is the camouflage of Otterness’ art, its crucial cover for sneaking up on universal themes. Tom approaches the classic modernist objective through the forbidden door of kitsch.

Universal form was Tom’s search from the beginning of his work in New York, drawing in museums of art and natural history, taking from every culture in search of a “boiled down form.” It is a classic modernist ambition, which has lain behind both abstract art, cartoons and trademarking. Not only Picasso, Brancusi and Rivera, but also Covarrubias, Frueh and Hirschfeld grasped at the essence of a character, a being, through a cartooning method.

And Walt Disney and Ub Iwerks – (“the shoes”). The cartoon is with Otterness, always feeding into his form, with its proportions, mobilities and swellings. But in sculpture its flatness and rapidity have been rendered tactile. His metal is made fleshly, not through verism, like Maillol’s, but with the sexy formal alchemy of modernist abstraction, like Arp and Moore. The warm, nougaty bronze of Otterness’ sculptures is supremely sensual. Even if only subliminally, these inflated forms invoke engorgement, the swelling of excited tissues “in heat.”

The shapes and attributes of Otterness’ objects may derive from those of animation, particularly the styles of the early 1920s – simple shapes, easy to draw fast. But it is not simplicity for ease of repetition from frame to frame, but simplicity of signification, to speed the apprehension of the figure. Otterness’ people are not animations but concretions. They are intended to stick in the mind, not fly through it.

Historically, Tom is among a cadre of contemporary artists who have sought universality in their abstract figuration, albeit from different

sources. Among these were his late peers Keith Haring and Jean-Michel Basquiat. Haring turned to animated cartoons for inspiration, while Basquiat emulated demotic graffiti (not what Phase 2 called “aerosol art”). Tom’s contemporary Matt Mullican has continued to draw on the symbology of international signage, and more recently Ryan McGinnis has used corporate logotype in his decorative abstraction.

Otterness’ characters are deployed in larger compositions that often resemble miniaturized movie sets, or animation stages. These arrangements enable their meanings to become fluid, like actors in a story who have “wandered off the set,” or gone “off-duty.” The figures may be numerous, sprinkled around a given site, out of the context of whatever narrative they may have figured in. They have a meaning, but the viewer is free to construct it, to build their own story. The meanings are as if “in a bag that’s getting shaken.” That “bag” is the installation.

This compositional strategy reflects a field of general concern, as it does in the work of his late great peers. The compositions of Haring squirm in a fecund field of growth, a decorative vegetal dynamism that relies on the motions of sex. Basquiat’s picto-textual critiques, his conceptual documents, are arranged into a post-colonial bill of attainder. Tom’s work is deployed in a field of economic action. His figures move together and individually, acting in the playset of a market economy.

Early on in his work the massive *Tables* (1991) seems like a toy train set of political economy. Figural incidents cycle themes throughout the work: combative domestic partnerships, the struggle for subsistence, homelessness, striving to accumulate wealth, the effort to build collective images and the loss of collectivity. It’s a synoptic cartoon of a post-socialist, capitalist world.

What animates this world is not some fiction of the cartoon narrative, but the strange career of money itself, moving often as giant coins, or sedentary in bags. This transformative force drives the action, controlling humans and humans as animals, metaphors for the phases of transformation.

Otterness’ work is the bestiary of capitalist society, deploying universal metaphors like those used by medieval scholastics to moralize on the human condition. For, while the figure of “man” is for us by now an obsolete universalizing term when used in language, the human remains universal when figured through the animal.

Yes, we are animals. In the economist John Maynard Keynes’ term, it is our “animal spirits” which drive us spontaneously toward actions in the world. And, as our ancients Aristophanes and Aristotle observed, animals can represent kinds of human action.

What kind of animals are we? Are we of the herd, following the leader in a crowd, doing what the others do – like kine, bulls and cows? Or of the pack, like hyenas, wolves and dogs? Or – and by now clearly also “and” – maybe we are solitary predators, acknowledging only immediate family as companions on an endless hunt.

Aside from the morals of the bestiary, various notions of the animal inform our conceptions of what is natural, what is given in human behavior. The politician who delights in killing herd animals inveighs against socialism. Bulls who follow the herd make money in good times, but only bears, who travel alone, can prosper during bad. Mama bear will protect her cubs with an epic fury.

The bestiary of Otterness, the zoopoetics of his sculpture, purveys a set of animal figures through which we understand ourselves and our actions in the world. At the same time, even as we know that competing conceptions of *homo natura* continually emerge from zoological and ethological evidence to inform the economic sphere – social darwinism and mutual aid, hive mind, entrepreneur as predator, etc. – these animals now figure primarily in stories given to children. Animals in human form are found mostly in cartoons, the descendants of proverbs and fables. So we are free to ignore them. We learned these lessons long ago. Now we are not children.

But still, we are animals.

For Jacques Derrida, the animal is always the other. He writes of the gaze of the cat which sees him naked, eyes “bottomless... uninterpretable, unreadable, undecidable, abyssal.” This is the regard of the dumb animal. Otterness’ objects of stone and metal too are mute. They seem to act, or stand and look with a dumb regard. But theirs is a hybrid gaze, the animal crossed, or sugared with the gaze of the child. This regard casts us as moral instructors. She might ask, “What are you doing?” We might reply that we are doing as you should do, or doing as you should never do.

Speaking to children is speaking to the future in all of us.

ALAN W. MOORE | MADRID, JANUARY 2011

REFERENCES

- Jacques Derrida, “The Animal That Therefore I Am (More to Follow),” translated by David Wills, *Critical Inquiry*, Winter, 2002
- Carlos Basualdo, editor, *Worthless (Invaluable): The Concept of Value in Contemporary Art* (Ljubljana, Slovenia: Galerija Moderna, 2000)
- Studio interview with Tom Otterness, January 2011
- Seth Tobocman and Eric Laursen, *Understanding the Crash* (Soft Skull Press, New York, 2010)







Bad Wolf, 2011, graphite and ink on parchment, 17 x 20 in., 43.2 x 50.8 cm





Mama Bear (two views), 2011, bronze, 64 1/2 x 52 3/4 x 44 in., 163.8 x 134 x 111.8 cm, edition of 6





Money Tree (two views, below in detail), 2010, bronze, 57 x 62 x 62 in., 144.8 x 157.5 x 157.5 cm, edition of 6













Old Woman and Shoe (two views), 2010, bronze, 32 x 26 x 22 in., 81.3 x 66 x 55.9 cm, edition of 6





Sitting Bear, 2011, bronze, 20 x 15 x 11 1/2 in., 50.8 x 38.1 x 29.2 cm, edition of 6



Standing Bear, 2011, bronze, 25 3/8 x 10 x 9 1/8 in., 64.5 x 25.4 x 23.2 cm, edition of 6



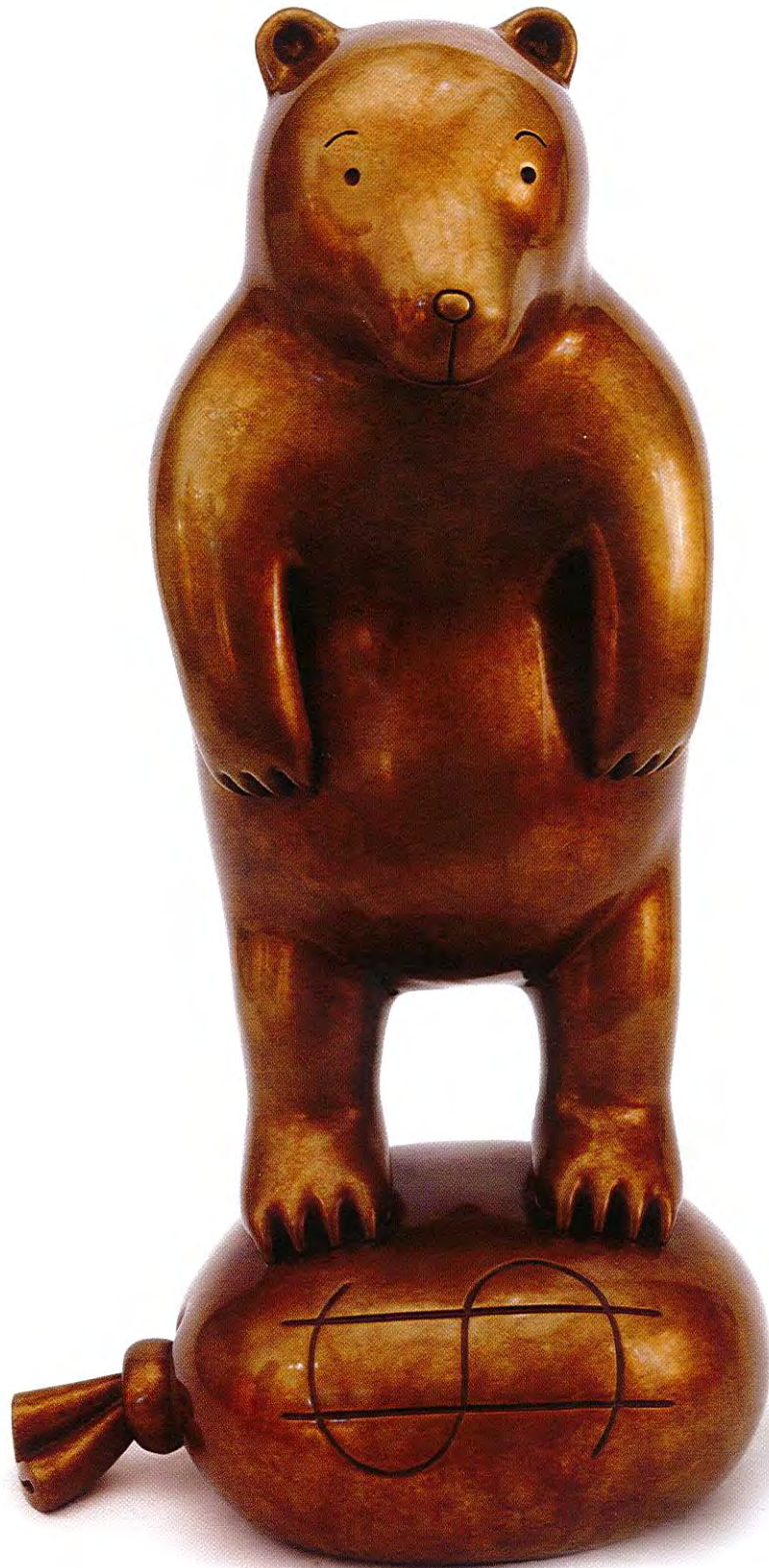
Mama Pig, 2011, graphite and ink on parchment, 40 x 44 in., 101.6 x 111.8 cm





Sleeping Bears (two views), 2011, bronze, 12 1/4 x 21 1/2 x 21 in., 31.1 x 54.6 x 53.3 cm, edition of 6



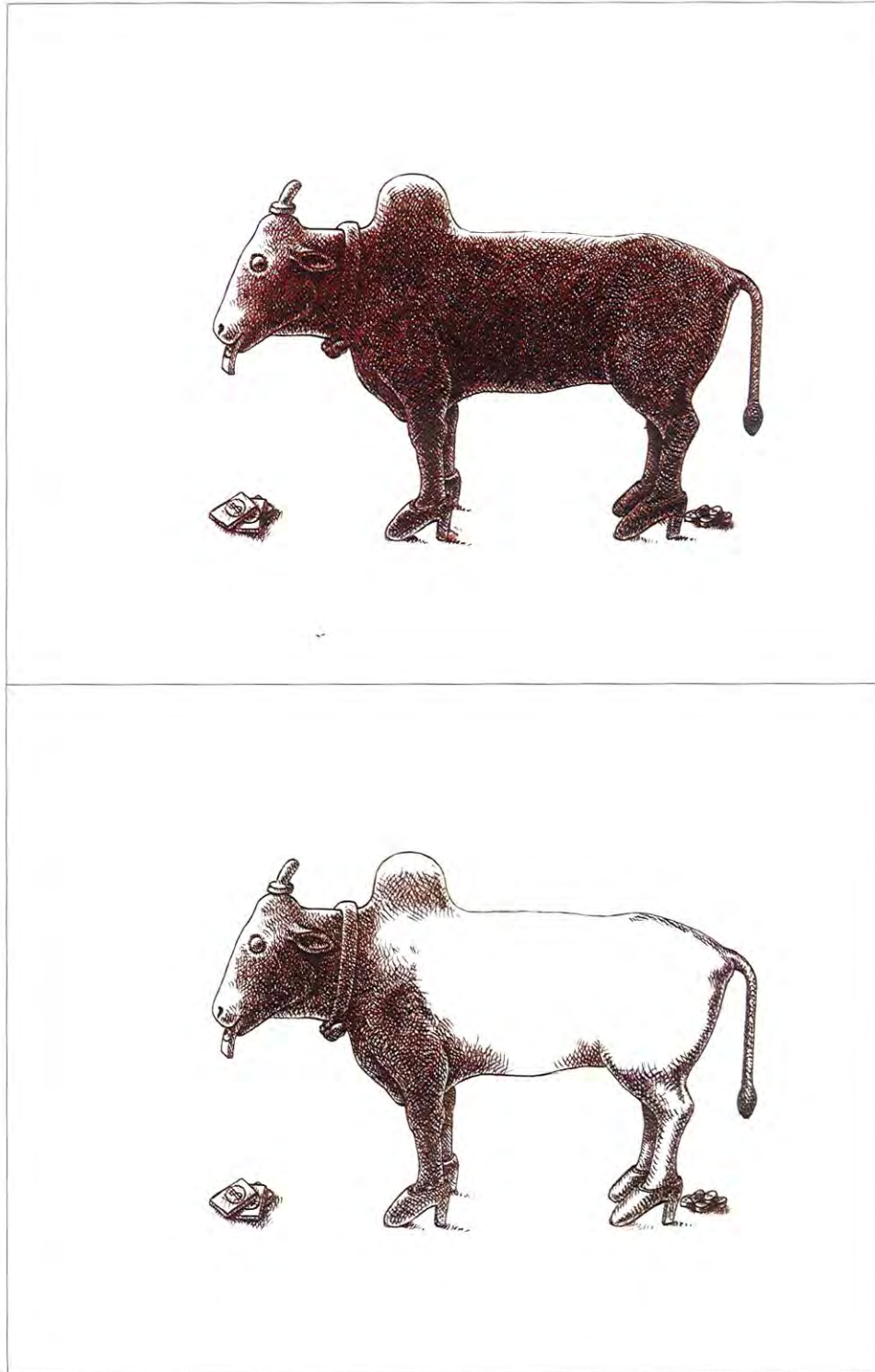














The Academic, 2011, bronze, 17 x 6 x 8 1/2 in., 43.2 x 15.2 x 21.6 cm, edition of 6





Big Cat, 2010, bronze, 37 x 95 x 34 in., 94.0 x 241.3 x 86.4 cm, edition of 6



SMALL WORKS

Peaceable Kingdom, 2011, bronze, 5 x 8 x 8 in., 12.7 x 20.3 x 20.3 cm, edition of 9





Bear on Moneybag, 2009, bronze, 6 x 3 1/4 x 3 in., 15.2 x 8.3 x 7.6 cm, edition of 9



Small Sitting Bear, 2009, bronze, 4 x 3 x 2 1/2 in., 10.2 x 7.6 x 6.4 cm, edition of 9

Small Standing Bear, 2009, bronze, 5 1/2 x 2 x 2 in., 14 x 5.1 x 5.1 cm, edition of 9





Bull Pushing Penny, 2009, bronze, 12 1/2 x 3 x 16 in., 31.8 x 7.6 x 40.6 cm, edition of 9
Bear Riding Bull, 2009, bronze, 8 1/2 x 6 1/2 x 3 1/2 in., 21.6 x 16.5 x 8.9 cm, edition of 9



Mama Bear, 2011, graphite and ink on parchment, 17 x 20 in., 43.2 x 50.8 cm





Small Dragon Egg, 2010, bronze, 3 x 3 x 5 in., 7.6 x 7.6 x 12.7 cm, edition of 9



TOM OTTERNESS

- 1952 Born in Wichita, Kansas
- 1970 The Art Students League, New York, New York
- 1973 Independent Study Program, Whitney Museum of American Art, New York, New York
- 1977 Member, Collaborative Projects, Inc., New York, New York

The artist lives and works in New York City.

AWARDS

- 2003 Art Achievement Award, 2003 Biennial Exhibition of Public Art, Neuberger Museum of Art, Purchase, New York
- 2005 The Municipal Art Society of New York, Certificate of Merit, Tom Otterness on Broadway
- 2009 Alumni Achievement Award, Scholastic Art and Writing, New York, New York

SOLO EXHIBITIONS

- 1983 *Tom Otterness, Recent Drawings*, Brooke Alexander Gallery, New York, New York
- Sculpture*, Brooke Alexander Gallery, New York, New York
- 1984 Galerie Rudolf Zwirner, Cologne, Germany
- 1985 Brooke Alexander Gallery, New York, New York
- 1986 *Tom Otterness*, PPG Plaza, Pittsburgh, Pennsylvania (catalogue with essay by Vicky A. Clark)
- 1987 *The Tables*, Brooke Alexander Gallery, New York, New York
- Projects: Tom Otterness*, The Museum of Modern Art, New York, New York (brochure with essay by Linda Shearer)
- Sculpture and Drawings*, John Berggruen Gallery, San Francisco, California
- 1990 James Corcoran Gallery, Santa Monica, California; traveled to Brooke Alexander Gallery, New York, New York (catalogue with essay by Hayden Herrera)

The Tables, Lannan Foundation, Los Angeles, California

- 1991 *Tom Otterness - The Tables, Sculptures and Drawings*, Institut Valencia d'Art Modern, Centre Julio Gonzalez, Valencia, Spain; traveled to Portikus/Senckenbergmuseum, Frankfurt am Main, Germany; Haags Gemeentemuseum, The Hague, The Netherlands (catalogue with essay by Judith Russi Kirshner)
- Tom Otterness*, Nancy Drysdale Gallery, Washington, DC
- 1992 *Tom Otterness*, Brooke Alexander Gallery, New York, New York
- 1993 Galerie Weber, Münster, Germany
- Tom Otterness: New Sculpture*, John Berggruen Gallery, San Francisco, California
- Tom Otterness: The Tables*, The Carnegie Museum of Art, Pittsburgh, Pennsylvania
- 1994 *Tom Otterness: Recent Drawings and Small Objects*, Gallery of Contemporary Art, Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois (catalogue with interview)
- 1995 *Tom Otterness, On the Commons: Recent Sculptures*, MetroTech Center, Brooklyn, New York (a project of the Public Art Fund)
- Tom Otterness: The Tables*, Wichita Art Museum, Wichita, Kansas
- Tom Otterness: Drawings and New Sculpture*, Brooke Alexander Gallery, New York, New York
- Tom Otterness: Recent Sculpture*, Doris Freedman Plaza, New York, New York (a project of the Public Art Fund)
- 1996 *Tom Otterness: Marriage of Real Estate and Money*, Motel Fine Arts, New York, New York
- 1997 *Otterness*, Marlborough Gallery, New York, New York (catalogue)
- Life Underground*, Battery Park City Authority, New York, New York (temporary installation through the spring of 1998)
- 1998 *Tom Otterness: The Marriage of Real Estate and Money and Other Recent Projects*, PBCC Museum of Contemporary Art, Lake Worth, Florida
- 1999 *Tom Otterness*, Galería Marlborough, Madrid, Spain

- Tom Otterness – Gold Rush – New Sculpture and Drawings*, John Berggruen Gallery, San Francisco, California
- 2002 *Tom Otterness: Free Money and Other Fairy Tales*, Marlborough Gallery, New York, New York
- Terrace installation - *See No Evil*, Marlborough Gallery, New York, New York
- What the Hay*, Utica, Montana
- Tom Otterness*, Nassau County Museum of Art, Roslyn Harbour, New York
- 2003 *Free Money on Park Avenue*, Park Avenue and 57th Street, New York, New York
- Bombeater*, Skoto Gallery, New York, New York
- 2004 *Several Strange Objects*, John Berggruen Gallery, San Francisco, California
- 2005 *Tom Otterness on Broadway*, New York, New York
- Tom Otterness in Indianapolis*, Indianapolis, Indiana
- 2006 *Tom Otterness in Beverly Hills*, Beverly Hills, California
- Tom Otterness*, Marlborough Monaco, Monte Carlo, Monaco
- Tom Otterness in Grand Rapids: The Gardens to the Grand*, Frederick Meijer Gardens and Sculpture Park, Grand Rapids, Michigan
- 2007 *Tom Otterness: The Public Unconscious*, Marlborough Chelsea, New York, New York
- 2011 *Tom Otterness: Animal Spirits*, Marlborough Gallery, New York, New York
- SELECTED GROUP EXHIBITIONS (1990 - Present)
- 1991 *No Laughing Matter*, October 1991 - April 1993, a traveling exhibition organized by Independent Curators International, New York, New York
- Rope*, Galeria Fernando Alcolea, Barcelona, Spain
- Couleurs de l'argent (The Color of Money)*, Musée de la Poste, Paris, France
- About Round Round About*, Anders Tornberg Gallery, Lund, Sweden
- 1992 *Allegories of Modernism*, Museum of Modern Art, New York, New York
- Body, Leg, Heads and Special Parts*, Westfaelischer Kunstverein, Munich, Germany (essay by Lucy Lippard)
- 1993 *Art, Money & Myth*, Palm Beach Community College Museum of Art, J. Patrick Lannan Gallery, Lake Worth, Florida
- The Elusive Object: Selections from the Permanent Collection*, Whitney Museum of American Art, Stamford, Connecticut
- 1994 Eleventh Biennial Benefit, San Francisco Museum of Modern Art, San Francisco, California
- 1996 *Twentieth Century American Sculpture at the White House*, Exhibition IV, Washington, D.C.
- A Century of American Drawing from the Collection*, The Museum of Modern Art, New York, New York
- 1997 *American Art in the Age of Technology*, San Jose Museum of Art, San Jose, California
- Contemporary Sculpture: The Figurative Tradition*, Woodson Art Museum, Wasau, Wisconsin
- 1998 *An Exhibition for Children*, 242, New York, New York
- 2000 *Drawings and Photographs*, Mathew Marks Gallery, organized by the Foundation for Contemporary Performance Art, New York, New York
- Imaginary Beings*, Exit Art, New York, New York
- DNC Art*, a project for the Democratic National Committee, New York, New York
- Monte-Carlo International Sculpture Festival: Contemporary American Sculpture*, Marlborough Gallery, Monte-Carlo, Monaco
- 2001 *Sculpture, Drawing and Works on Relief*, John Berggruen Gallery, San Francisco, California
- Lighten Up: Art with a Sense of Humor*, deCordova Museum Sculpture Park, Lincoln, Massachusetts
- 2003 *Amazing Animal Exposition*, 2003 Outstanding Student Achievement in Contemporary Sculpture Awards, ISC New Jersey State Fair Grounds for Sculpture, New Jersey
- Ameri©an Dre@m: A Survey*, Ronald Feldman Gallery, New York, New York
- Polarities*, Durst Organisation, New York, New York
- Invitational Exhibition of Painting and Sculpture*, American Academy of Arts and Letters, New York, New York

- 2004 *Public Art in the Bronx*, Lehman College Art Gallery, The City University of New York, Bronx, New York
- 2005 *Empire: Views from a New World Order*, Maryland Institute College of Art, Baltimore, Maryland
- 2005 *Sculptures Monumentales a Saint Tropez*, Marlborough Gallery, Saint Tropez, France
- 2007 *Along the Way: MTA Arts for Transit*, The UBS Art Gallery, New York, New York
- 2007 *Sobre el humor, Arte Madrid*, Marlborough Gallery, Madrid, Spain
- Wit & Whimsy*, Marlborough Gallery, New York, New York
- Art in the Green*, Winter Park, Florida
- 2008 *Here's the Thing: the Single Object Still Life*, Katonah Museum of Art, Katonah, New York
- Empire: Views from a New World Order*, Maryland Institute College of Art, Baltimore, Maryland
- 2009 *Finding Work: Representing Labor in Contemporary Art*, Gallatin Galleries, New York, New York (through January 2010)
- 2010 *2000-2010*, Marlborough Monaco, Monte-Carlo, Monaco
- 2010 *Sculpture: Twelve Independent Visions*, Marlborough Chelsea, New York, New York (through January 2011)
- PUBLIC COMMISSIONS
- 1984 *Kings Parade*, Buchhandlung Walther Koenig, Cologne, Germany
- 1991 *The Frieze*, Weatherspoon Art Gallery, Greensboro, North Carolina
- The New World*, The Edward R. Roybal Federal Building, General Services Administration, Los Angeles Federal Building, Los Angeles, California; Architect - Ellerbe Beckett Associates
- 1992 *The Real World*, Governor Nelson A. Rockefeller Park, Battery Park City Authority, New York, New York; Environmental design - Carr Lynch Associates, Inc.
- 1993 *Die Überfrau*, State Library, Munster, Germany; Architect - Bolles-Wilson
- 1994 *Upside-Down Feet*, Krannert Museum of Art, Kinkead Pavilion, University of Illinois at Urbana-Champaign, Illinois
- 1995 *Dreamers Awake*, Wichita Art Museum, Wichita, Kansas
- 1996 *The Marriage of Real Estate and Money*, Roosevelt Island, New York, New York
- 1997 *Law of Nature*, United States Federal Courthouse Portland, General Services Administration, Portland, Oregon; Architect - Kohn Pedersen Fox
- Visionary*, Metro Tech Center, New York, New York
- 1998 *The Gates*, Cleveland Public Library, in collaboration with poet Maya Lin, Cleveland, Ohio; Architect - Hardy Holzman Pfeiffer Associates
- 1999 *Gold Rush*, United States Federal Courthouse, General Services Administration, Sacramento, California; Architect - Nacht & Lewis/Hansen Lind Meyer
- The Music Lesson*, Music Building, the University of North Carolina at Greensboro, Greensboro, North Carolina Arts Council, Greensboro, North Carolina; Architect - Calloway Johnson Moore & West
- Outdoor sculpture collection - *Feats of Strength*, Western Washington University, funded in partnership with Washington State Arts Commission, Art in Public Places Program, Bellingham, Washington; Landscape architect - Campbell & Campbell
- Rockman*, United States Federal Courthouse Minneapolis, General Services Administration, Minneapolis, Minnesota; Landscape architect - Martha Schwartz; Architect - Kohn, Pedersen, Fox
- 2000 *Time and Money*, Public Art Fund, Hilton Times Square, Hilton Hotel Corporation, New York, New York; Real estate developer - Forest City Ratner Companies
- Life Underground*, 14th Street Subway Station ACEL Lines, Metropolitan Transportation Authority, New York, New York
- 2001 *Suspended Mind*, Carl Sagan Discovery Center, Montefiore Children's Hospital, in collaboration with Rockwell Group, New York, New York
- The Lesson*, Little Red School House, New York, New York
- Independence School*, P.S. 234, New York, New York
- 2002 *Mortellito Memorial*, Branchbrook Park Station, New Jersey Transit, Newark, New Jersey
- Makin' Hay*, Utica, Montana; Sun Valley, Idaho; traveled to The University of Washington at Pullman, Washington; The Outdoor Art Collection, Stanford University, Palo Alto, California; San Antonio, Texas (acquired by the Alturas Foundation; temporarily installed through 2009)

2003	<i>The Return of the Four-Leggeds</i> , Northwest Museum of Arts and Culture, Washington State Arts commission, Spokane, Washington	PUBLIC COLLECTIONS
2004	<i>Life Underground</i> , 14th Street Subway Station ACEL Lines, Metropolitan Transportation Authority, New York, New York	Arts Council of Indianapolis, Indianapolis, Indiana
	<i>El Coqui Gigante de Los Cavernas del Río Camuy</i> , Parque de Los Cavernas del Río Camuy, Camuy, Puerto Rico	Beelden Aan Zee Museum, The Hague, Netherlands
	<i>Untitled</i> , Museum Beelden aan Zee, The Museum Foundation, Scheveningen, The Netherlands	The Brooklyn Museum of Art, New York, New York
	<i>Tornado of Ideas and Horse and Rider</i> , Texas Tech University, Lubbock, Texas	Eli Broad Family Foundation, Santa Monica, California
2005	<i>Mr. Stinky and Amorphophallus Titanium</i> , the New York Botanical Gardens, New York, New York	Carnegie Museum of Art, Pittsburgh, Pennsylvania
	<i>Humpty Dumpty</i> , Macy's Thanksgiving Day Parade, New York, New York	Dallas Museum of Art, Dallas, Texas
	<i>Large Frog and Bee</i> , Montefiore Children's Hospital, New York, New York	Delaware Art Museum, Wilmington, Delaware
	<i>Large Covered Wagon</i> , Pioneer Park, Walla Walla, Washington	Gateway Foundation, St. Louis, Missouri
2007	<i>Coqui</i> , P.S. 20, New York, New York	Grounds for Sculpture, Hamilton, New Jersey
	<i>Matriculated Nature</i> , City of Claremont, California	The Solomon R. Guggenheim Museum, New York, New York
	<i>DNA</i> , University of Florida, Gainesville, Florida	Hunter Museum of American Art, Chattanooga, Tennessee
	<i>Immigrant Family</i> , 18 Yonge Street, Toronto, Canada	Institut Valencia d'Art Modern, Center Julio Gonzalez, Valencia, Spain
2008	<i>Millipede</i> , Wichita State University, Wichita, Kansas	Israel Museum, Jerusalem, Israel
	<i>Large Covered Wagon</i> , DUMBO, New York, New York (through January 2009)	Kemper Art Museum, Kansas City, Missouri
	<i>Social Invertebrates: Millipede, Scorpion, Walking Stick</i> , Phoenix Convention Center, City of Phoenix, Office of Art and Culture, Phoenix, Arizona	Frederik Meijer Gardens and Sculpture Park, Grand Rapids, Michigan
2010	<i>Otterness's Playground</i> , Silver Towers, New York, New York	The Miyagi Museum of Art, Sendai, Japan
	<i>Free Money</i> , Wi City Blooming, Ilsan, Korea	Museo Rufino Tamayo, Mexico City, Mexico
	Centennial Sculpture Park, Rochester, New York (commissioned by Memorial Art Gallery, University of Rochester)	The Museum of Modern Art, New York, New York
	<i>Wild Life</i> , Connell, Washington	Nassau County Museum of Art, Roslyn Harbor, New York
	<i>Another World</i> , Happy Hollow Park & Zoo, San Jose, California	Palm Beach Community College Museum of Art, Lake Worth, Florida
		San Francisco Museum of Modern Art, San Francisco, California
		Weatherspoon Art Gallery, Greensboro, North Carolina
		Whitney Museum of American Art, New York, New York

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