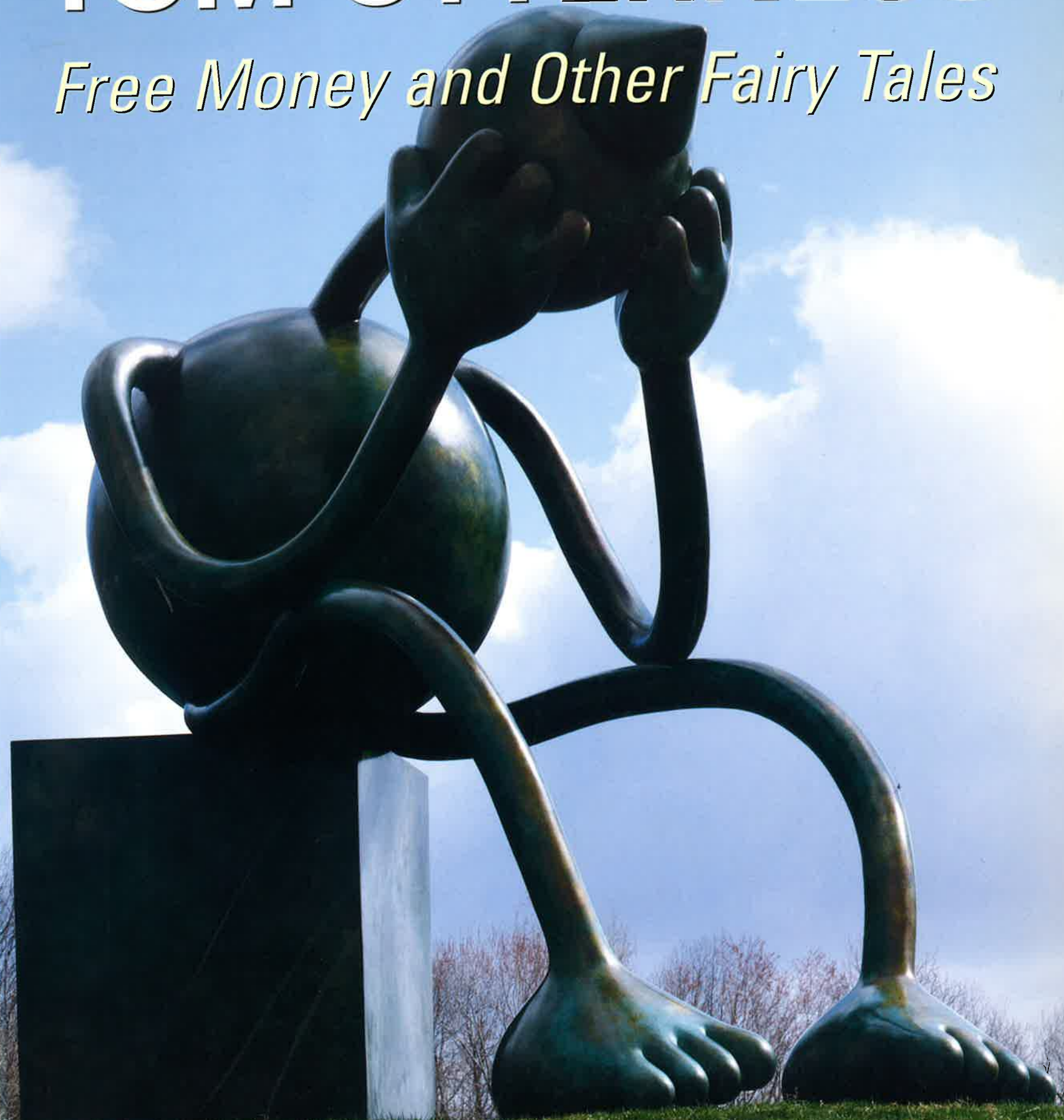


TOM OTTERNESS

Free Money and Other Fairy Tales

MASTER



Marlborough

Crying Giant, 2002, bronze, edition of 3, 132 x 78 x 173 in., 335.3 x 198.1 x 439.4 cm

Free Money and Other Fairy Tales

Tom Otterness

April 18 - May 18, 2002

April 20 - May 18, 2002

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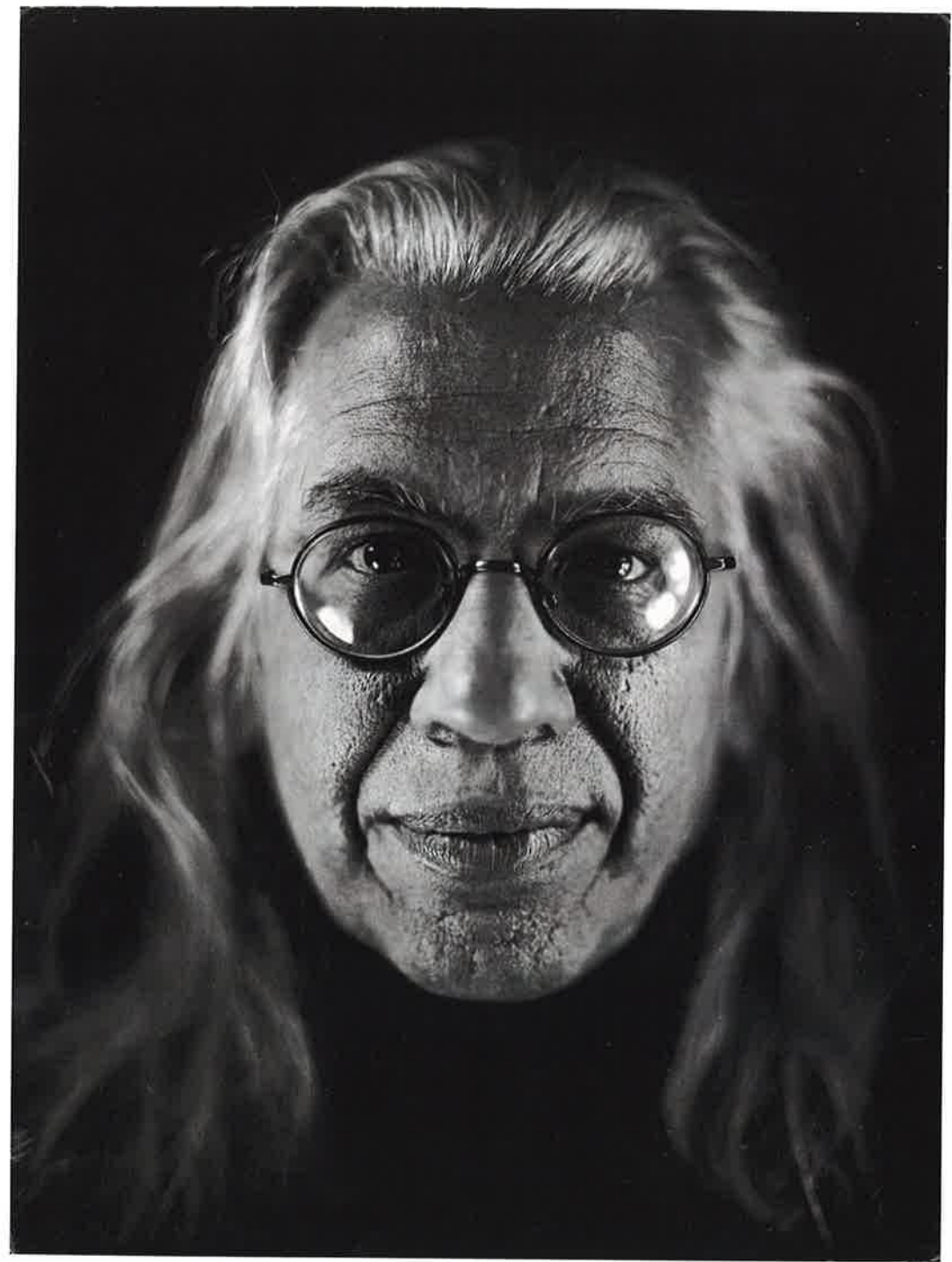
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40 W. 57th Street, New York, NY 10019
212 541 4900 • mny@marlboroughgallery.com

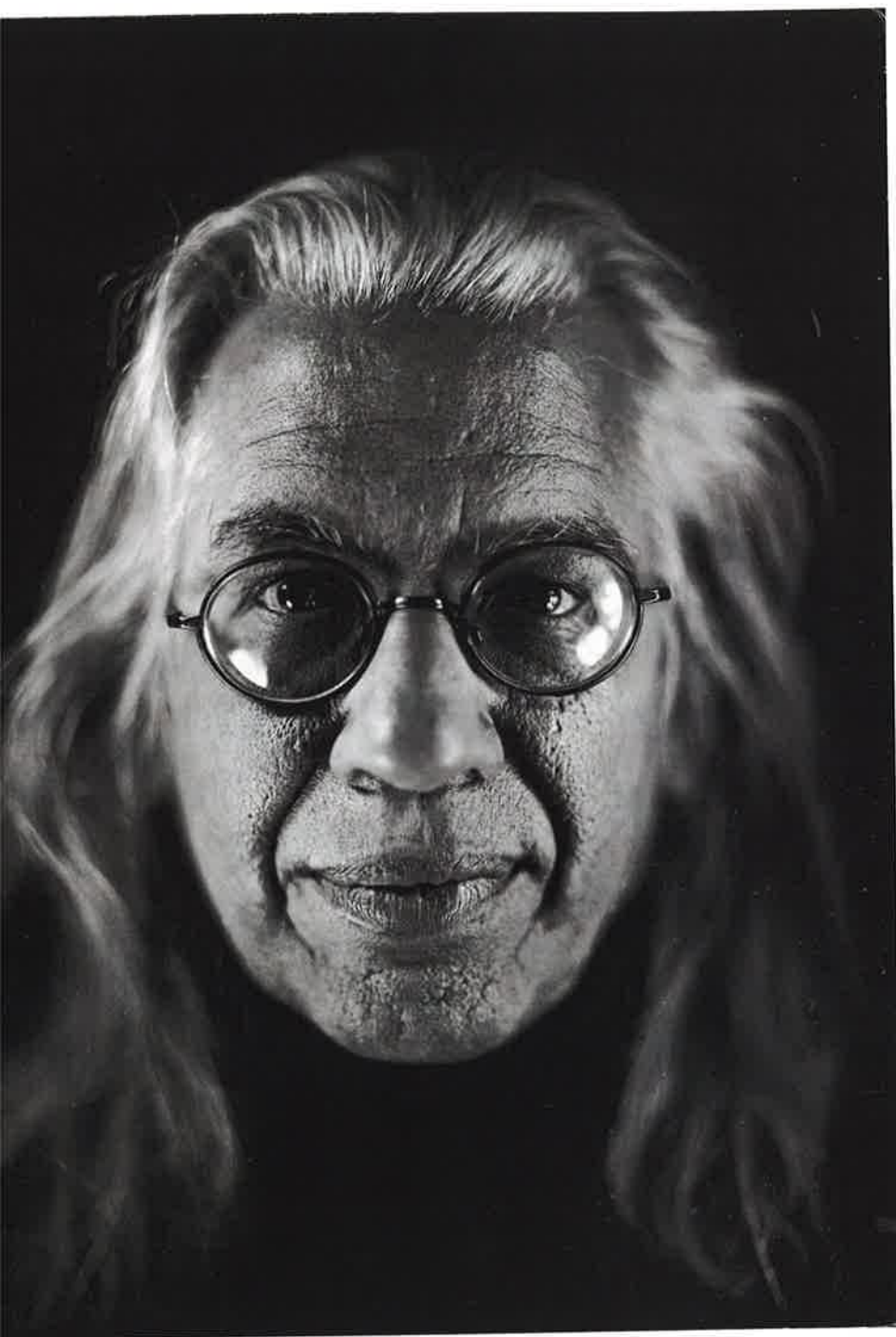
and

Marlborough Chelsea

211 W. 19th Street, New York, NY 10011
212 463 8634 • IPAMarlborough@marlboroughgallery.com



Tom, ©2001, photo courtesy of Chuck Close



Tom, ©2001, photo courtesy of Chuck Close

The Worlds of Tom Otterness

For over two decades, Tom Otterness has upheld the age-old tradition of cast bronze figurative sculpture. In the process, he has played a major role in redefining the tradition. Because his sculptural ensembles grace parks, subway stations, courthouses, libraries, and museums around the country, Otterness is in the unusual position of having his work as well known by the man on the street as by the art connoisseur. Using stylized figures that often resemble whimsical cartoon characters, he explores the widest possible range of human experiences from the rarefied world of social commentary. By casting intimately sized figures that can be held in the hand to monumental colossi that tower over viewers, Otterness effectively utilizes scale to establish complex relationships between his sculpture and the immediate surroundings.

As his cartoon-like figures suggest, Otterness draws some of his artistic inspiration from popular culture. What might not be as readily apparent is his thorough knowledge of art history, from Egyptian Old Kingdom sculpture to American regionalist painting of the 1930s. His deep familiarity with sculptural traditions of different cultures and eras permeates every aspect of his work. For example, gazing upon *Frog Prince*, a bulbous frog lying beside a cone-shaped princess, we are struck by Otterness's ability to convey the sensuous weight of bodies on the smooth bed, a skill reminiscent of the neoclassical sculptor Canova. Or looking up at *Time and Money*, a recent ensemble decorating a newly-constructed hotel in New York City, we are reminded of the illusionistic sculpture and architecture created by Baroque masters like Bernini.

"Free Money and Other Fairytales" occupies Marlborough Gallery at both the Midtown and Chelsea locations. The Midtown gallery showcases the rich results of Otterness's exploration of themes drawn from fairy tales, myths, and fantasy. Although he has depicted these themes before, his adoption of a language of geometric forms marks a new direction in his work.

Gulliver, a recumbent thirty-six-foot bronze statue dominates the space. Although *Gulliver's Travels* numbers among the artist's favorite books, this is the first time his work refers directly to Swift's literary masterpiece. Themes from the book provide the artist with opportunities to work in different scales simultaneously. The padlocked leg-iron encasing the giant's ankle and the diminutive captor holding the key, perched fearlessly on the gigantic hand, refer subtly to the narrative of Gulliver's capture by the Lilliputians. Rather than focus on the narrative and the author's barbed political commentary: however, Otterness chooses to underscore the acquiescent and meditative quality of the figure of Gulliver, who lies low to the ground like a sleeping Asian deity.

In contrast, the firmly planted foot and emphatic upward thrust of *Escaping Leg* suggest a limb with the potential to move forward with powerful strides. The leg has shattered the shackle binding its ankle. A small figure in mid-step set on top of the leg acts as a foil for its great height and indicates the forward locomotion it will eventually take. Dramatically situated in the lobby of the building housing the Midtown gallery, we can easily imagine *Escaping Leg* bursting through the floor-to-ceiling windows and bounding out onto Fifty-seventh Street. The shackled ankles of *Gulliver* and



Fig. 1: Scale model for the Beelden aan Zee Museum Commission, Scheveningen, the Netherlands, completion 2004.

Escaping Leg recall the artist's sculptures of the mid-90s of chained feet, hands, and legs. Like *Escaping Leg*, *Crying Giant* is a character drawn from the artist's imagination. Inspired by Rodin's *Thinker* and Goya's late paintings of giants, the figure's tragic demeanor contrasts markedly with the other two sculptures.

A watercolor Otterness made in response to the events of September Eleventh provides a provocative new context in which to consider *Gulliver* and *Crying Giant*. Rendered in vivid tones of red, the watercolor depicts the figure of Gulliver reclining on the island of Manhattan, his body extending from the Brooklyn Bridge to the George Washington Bridge. Across the Hudson River in New Jersey sits the figure of *Crying Giant*, the grief-filled observer.

Other sculptures depict characters from well-known fairy tales, including *Kindly Geppetto*, the toymaker who carves Pinocchio, *Hansel and Gretel*, *Ballerina* and *Tin Soldier* and *Frog Prince*. Otterness decided to show a single moment in a story, or one or two key characters. As narrative fragments, these free-floating figures associated with fantasy and childhood can be recombined and woven into our own stories.

The distinctive new formal language that accompanies the sculptures inspired by fairy tales,

myth and fantasy is used to create stylized figures. They are composed from a distilled language of pure geometric solids: spheres, cones, cubes, and cylinders. Gulliver, for example, is made up of a series of cylinders of various diameters and lengths, topped by a spherical head and a small conical hat. Otterness's use of these Platonic forms effectively removes any hint of nostalgia and sentimentality associated with fairy tales, transforming them into parables of contemporary life.

In discussing these sculptures, Otterness cites the influence of Kasimir Malevich and Natalia Goncharova, early Russian modernist painters. The illusionistically rendered techno-mechanical forms in their paintings of peasant life find echoes in his three-dimensional forms. Yet the austere geometry of these sculptures also looks back to the artist's work from the 1980s, such as *Cone Boy* (1985), a monk-like figure wearing a funnel on his head, holding a cone topped by a sphere. Like that early piece, these sculptures possess a dignity and elegant simplicity which underscores their highly expressive gestures.

Suspended Mind prompted Otterness to adopt a more geometric sculptural vocabulary. The sculpture, which depicts an inverted head wearing a pointed hat, is actually what's known as a Foucault's Pendulum. It is part of a 2001 commission for the Carl Sagan



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Discovery Center in the Montifiore Children's Hospital in the Bronx. Invented in the nineteenth century, a Foucault's Pendulum was used to prove the earth's rotation. Otterness felt that geometric shapes were more appropriate for the scientific theme of the project.

Gulliver, *Escaping Leg*, *Crying Giant*, and many of the other works on view in the Midtown Gallery are related to a commission in the Netherlands for a sculpture park adjoining the Beelden aan Zee Museum, an institution devoted to figurative art of the twentieth century. Located in Scheveningen, a beach resort town just outside The Hague, the museum sits high above dunes overlooking the North Sea. The figures for the Scheveningen commission are some of the largest Otterness has made, in many cases dwarfing visitors. *Haringeter* (Herring Eater), the tallest, stands

at forty-five feet. Playing off the low Dutch horizon, the sculptural forms read powerfully as silhouettes.

Otterness clearly delights in the darker aspects of fairy tales and fantasy – relished by children as well – as evidenced by his choice of stories and moments depicted. *Ballerina and Tin Soldier*, for example, a tale of unrequited love between a one-legged tin soldier and a paper ballerina ends tragically with both consumed by flames, leaving behind a heart-shaped lump of tin. The gargantuan, hammer-wielding *Kindly Geppetto* appears a less kindly and more threatening father figure, due, in part, to its enormous size. In the two-part *Hansel and Gretel*, Otterness takes liberties with the original tale to further underscore its cannibalistic overtones. The first piece shows not only Hansel but also Gretel imprisoned in a cage, where the witch fattens them up to the proper degree of



Fig. 2: *Nine - Eleven*, 2001, watercolor and pencil on paper. Photo by Dean Brown.



Fig. 3: *Free Money* and *Last Penny*, 1999, plaster, unlimited editions for the Contemporary Arts Council at The Museum of Modern Art. Photo by Coke O'Neal

plumpness. The second piece, a poignantly empty cage, suggests a more pessimistic outcome to the tale than the children triumphing over the witch and living happily ever after.

The selection of sculpture at the Chelsea gallery highlights another aspect of Otterness's production - works with socially oriented subjects. *Free Money*, the centerpiece of the exhibition, depicts a couple jubilantly dancing atop a sack full of money. Related works include *Last Penny*, a couple emptying their money bag of its last cent; *Boy and Dog*, a homeless boy and his companion; *Male Tourist*, a man burdened by suitcases gazing up with awe; and *Female Tourist*, a woman with her face glued to the viewfinder of an oversized camera. These whimsical figures are types rather than individuals, representing everyman and everywoman, working folks and the occasional fat cat, such as *Embezzler and Cop*. Each figure is composed of a rotund body crowned by a spherical head with two dots and a dash - curved up or down - for facial features. Schematically indicated clothing - a dress, shirt, tie, trousers, oxfords, pumps, spats, and hats - suggests the gender and social standing of the figures.

A look at *Free Money* reveals something of Otterness's working process. In 1999, he created the first version of this sculpture, along with *Last Penny*, as



Fig. 4: Tom Otterness with clay model for the 9 ft. *Free Money*. Photo by Bruce Schwarz

a commission for the Contemporary Arts Council at The Museum of Modern Art, New York. Both began as hand-held clay maquettes, each about twelve inches high, which were then cast in plaster for the museum. Later, the artist decided to incorporate these two sculptures into the larger narrative ensemble of *Time and Money*. At the Chelsea gallery, *Free Money* once again stands on its own. A nine-foot bronze, the statue is now nine times as large as when Otterness first conceived of it for MoMA.

Free Money and many of the other sculptures appear as part of *Time and Money* (2000), a recent commission that covers two facades of the Hilton Hotel in the heart of the newly cleaned up Times Square. About forty figures cavort on the architectural elements designed by Otterness, around the entrances to the Hilton. The more dramatic entrance on the Forty-second Street side features a beam perpendicular to the building thrusting out over the sidewalk. The beam provides an elevated stage on which the age-old tale of "getting rich quick" unfolds. Here, *Free Money*



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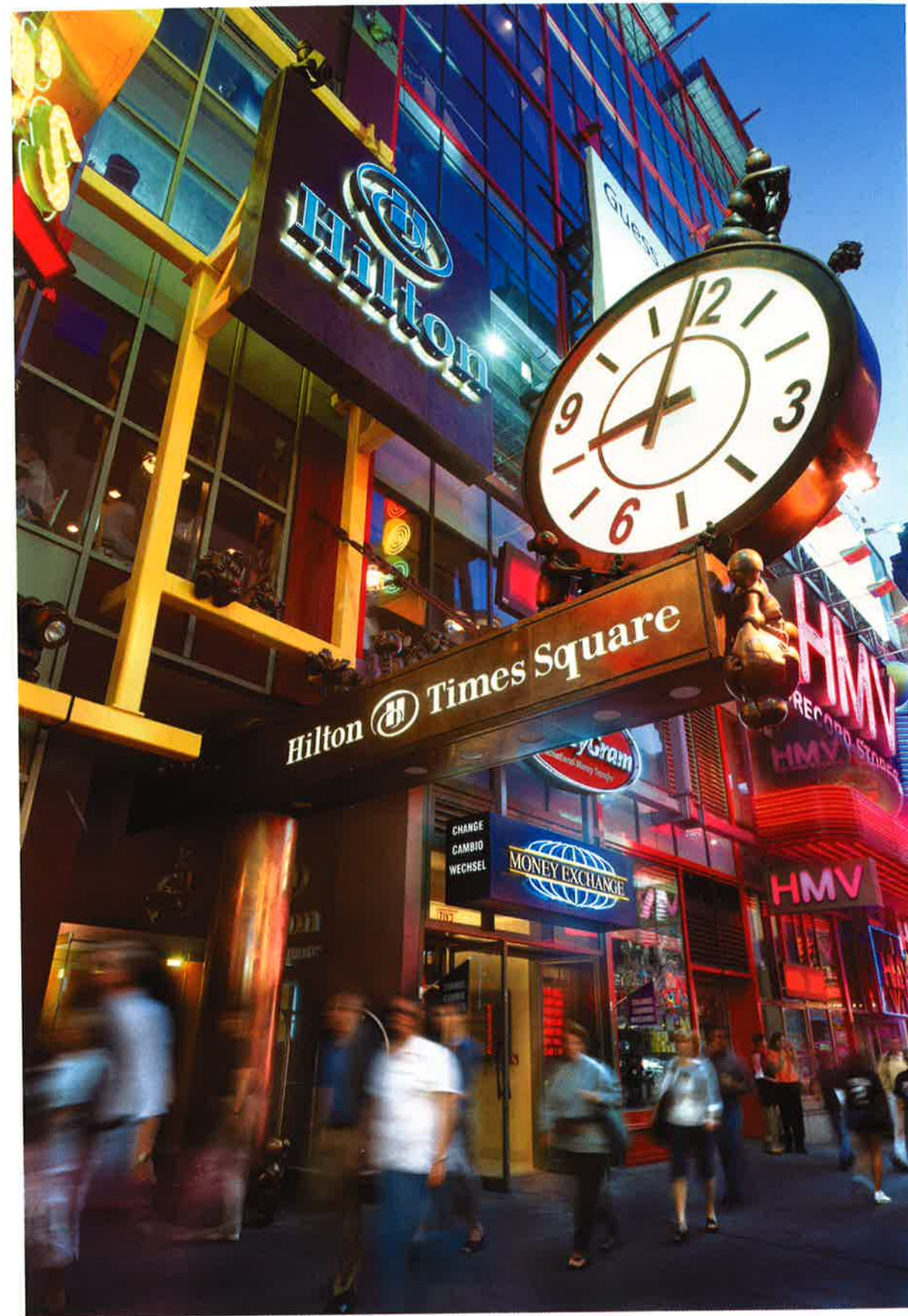


Fig.5: *Time and Money*, 2000, facade design for the Millennium Hilton, Times Square
(42nd Street between 7th and 8th Avenues.) Photo by Trepal Photography.
Photo courtesy of Public Art Fund

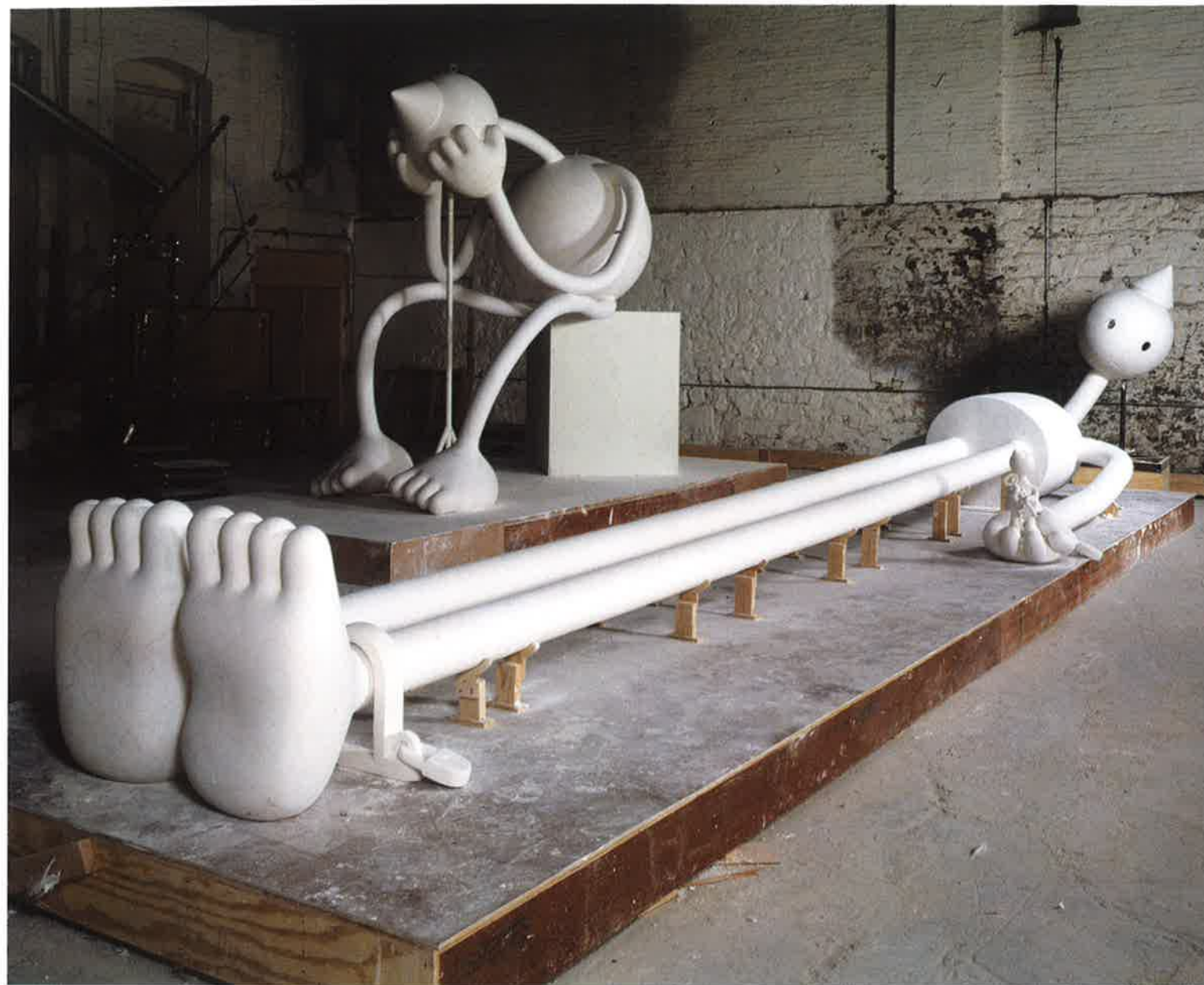


Fig. 6: *Gulliver and Crying Giant*, 2002, work in progress shown as plaster model. Photo by Dean Brown.

balances atop a large tilting clock precariously resting at the end of the beam, looking as though it is about to topple onto the sidewalk below. Tucked into a corner of the vestibule on street level, the duo of *Boy and Dog* remain indifferent to the antics taking place overhead.

The narrative of *Time and Money* appears to be more cyclical than linear. What occurred first, *Free Money* or *Last Penny*? Who will triumph in the end, working people or fat cats? The face of the clock takes on the appearance of a roulette wheel, or a wheel of fortune, underscoring the inevitable ups and downs in

the game of acquiring and squandering wealth, the pastime of good capitalists.

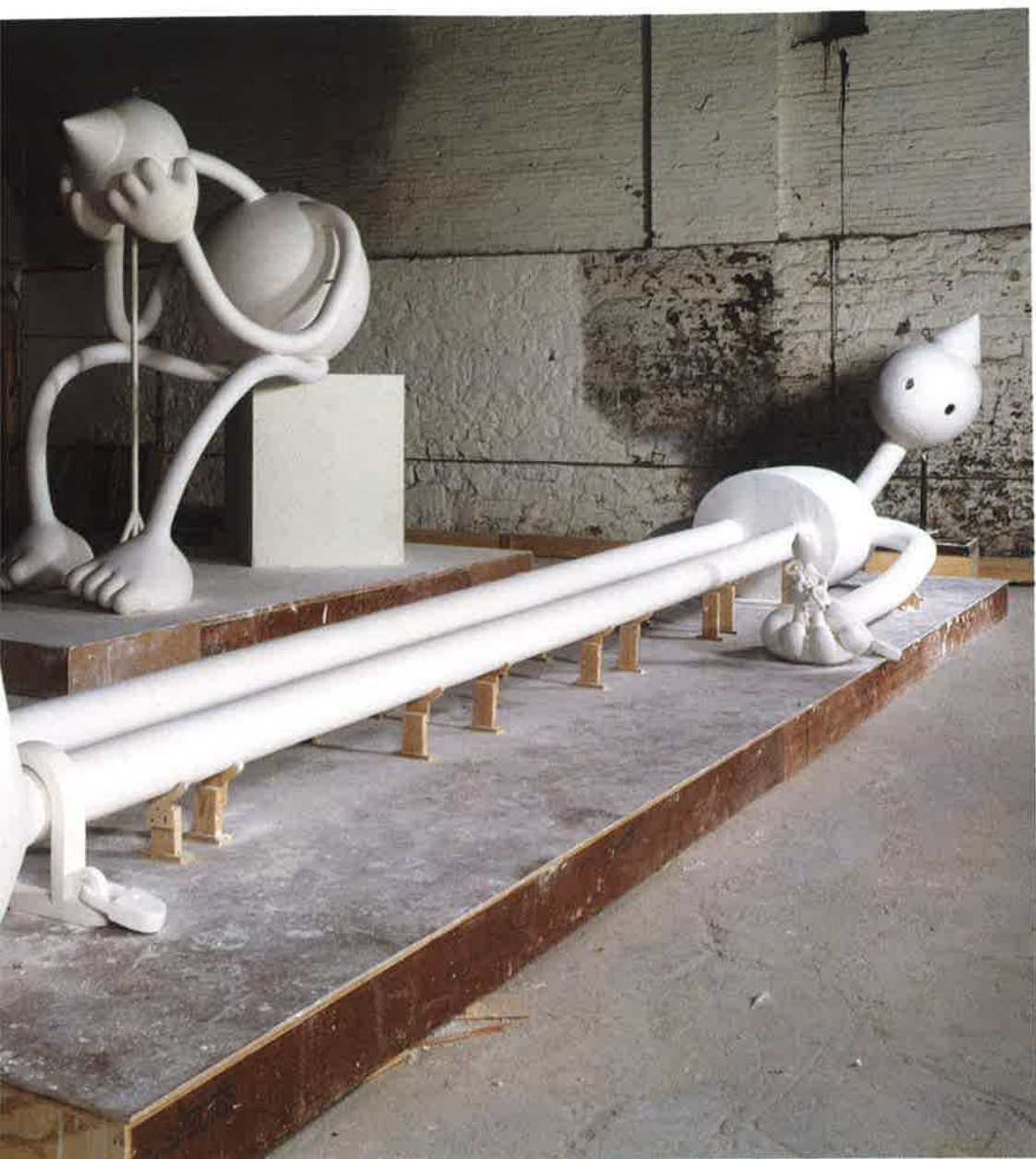
Otterness first explored the theme of money and power in *The Real World*, installed in 1992, one of his earliest and most-loved public commissions. Located in the Nelson A. Rockefeller Park west of Wall Street and in the shadow of the World Financial Center, this dramatic narrative pits good and evil and the “haves” and the “have-nots” with sharp humor and winning charm. *Time and Money* can be regarded as another chapter in this ongoing saga.

Coincidentally, of Otterness's work in an artists' collection at the *Times Square* abandoned multiples dates art to circulate.

In two broad strokes, Domenico Modigliani's 1930s, who designed the subway system, the murals was Newark as remade there. In the realm of Mortellito's mural canal boat with figures recall the friezes. Under button-faced figures cantilevered or holding a brush image of the artist side. Just below female figure spied to the wall. The which will be considered the freestanding commissioned installed at the 1

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Coincidentally, old Times Square marked the site
of Otterness's artistic debut. In 1980, as a member of
an artists' collective called Colab, he helped organize
the *Times Square Show*, an exhibition held in an
abandoned massage parlor. His practice of making
multiples dates back to this time, as does his desire for
art to circulate amongst the broad public.

In two bronze reliefs, Otterness pays tribute to
Domenico Mortellito, a WPA artist working in the
1930s, who designed a number of murals for the
subway system in Newark, New Jersey. The motif of
the murals was life around the old canal network in
Newark as remembered by Mortellito, who grew up
there. In the reliefs, Otterness loosely interprets two of
Mortellito's murals: swimming in the old canal and a
canal boat with an oarsman. Slightly swollen heroic
figures recall the doughboy figures of Otterness's early
friezes. Under the swimmer relief, a small bronze
button-faced figure clad in overalls sits on a scaffold
cantilevered out from the wall. Resting the hand
holding a brush on a mahlstick, the figure is clearly an
image of the artist at work, the tools of his trade by his
side. Just below, standing on the floor, a small bronze
female figure sporting a backward hardhat applies tile
to the wall. The reliefs are bronze versions of murals
which will be constructed of white porcelain tiles with
the freestanding figures cast in bronze. These murals,
commissioned by New Jersey Transit, will be
installed at the Branchbrook Park Station in Newark.

With these witty reliefs and sculptures, Otterness
self-reflexively examines the practice of producing art.
Ultimately, we should imagine him standing behind
his sculptural figures, directing the creation of the
entire *trompe l'oeil* effect. Making reference to the
WPA, the first major revival of public art in America
during the early part of the twentieth century, these
murals also call attention to the tradition of public art
in America. The murals touch upon three of
Otterness's loves: labor, public art, and art making.

Some of Otterness's artistic practices look back to
those of the legendary figurative sculptor, Auguste
Rodin. Like Rodin, Otterness creates ambitious
sculptural programs populated by figures in a range of
poses and states of mind. And he makes multiple casts

of a single figure in various sizes and recombines these
casts with other sculptural elements to generate new
meanings. For Rodin this meant commemorating great
men and their heroic achievements with high
seriousness. For Otterness, this means acknowledging a
collective human drama, which includes noble
aspirations along with recognizable foibles, with no less
seriousness and a great deal more affectionate humor.

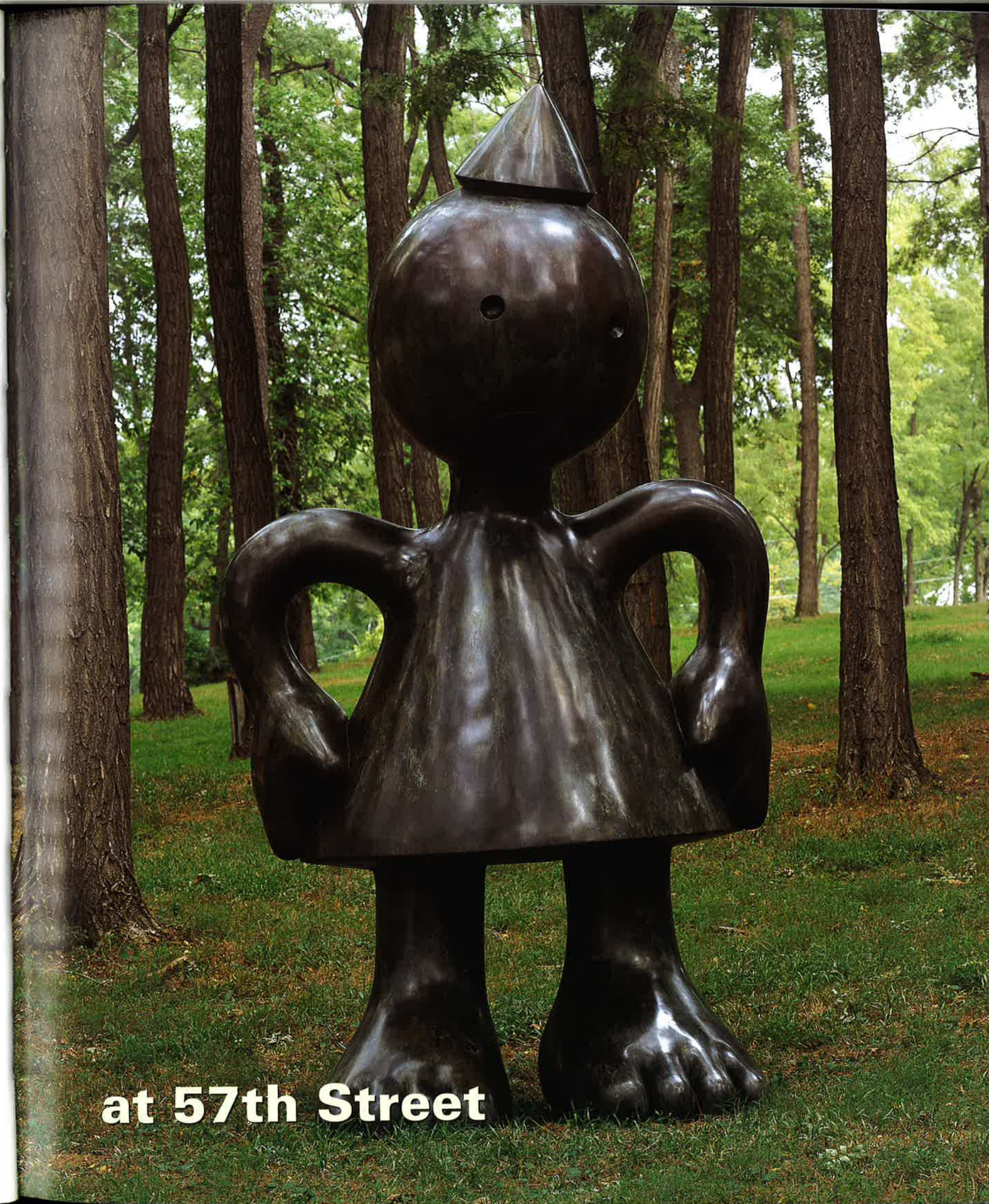
Eugenie Tsai



Fig. 7: *Mortellito Memorial*, 2000, work in progress shown as plaster model (detail). Photo by D. James Dee.

Cone Figure, 2001, bronze, edition of 3, 119½ x 66 x 49¼ in., 303.5 x 167.6 x 125.1 cm

2001, bronze, edition of 3, 119½ x 66 x 49¼ in., 303.5 x 167.6 x 125.1 cm



at 57th Street



Kindly Geppetto, 2001, bronze, edition of 3
108 x 69³/₄ x 70⁷/₈ in., 274.3 x 177.2 x 180 cm



Kindly Geppetto, 2001, bronze, edition of 3
108 x 69 $\frac{3}{4}$ x 70 $\frac{7}{8}$ in., 274.3 x 177.2 x 180 cm





Ballerina and Tin Soldier, 2001, bronze, edition of 3,
Ballerina: 39½ x 17 x 20½ in., 100.3 x 43.2 x 52.1 cm
Tin Soldier: 40½ x 17½ x 15¼ in., 102.9 x 44.5 x 38.7 cm



Ballerina and Tin Soldier, 2001, bronze, edition of 3,
 Ballerina: 39½ x 17 x 20½ in., 100.3 x 43.2 x 52.1 cm
 Tin Soldier: 40½ x 17½ x 15¼ in., 102.9 x 44.5 x 38.7 cm



Lars My Lad, 2001, bronze, edition of 6, 41¼ x 15 x 26 in., 104.8 x 38.1 x 66 cm



Two Worlds, 2001, bronze, edition of 6, 14 x 18 x 18 in., 35.6 x 45.7 x 45.7 cm



Worlds, 2001, bronze, edition of 6, 14 x 18 x 18 in., 35.6 x 45.7 x 45.7 cm



Suspended Mind, 2001, bronze, edition of 6
 Pendulum: 28 x 18 x 18 in., 71.1 x 45.7 x 45.7 cm
 Globe: 6 x 48 in. diameter, 15.2 x 121.9 cm diameter



New Direction, 2002, bronze, edition of 6, 36 x 13 x 17¾ in., 91.4 x 33 x 45.1 cm



ection, 2002, bronze, edition of 6, 36 x 13 x 17¾ in., 91.4 x 33 x 45.1 cm

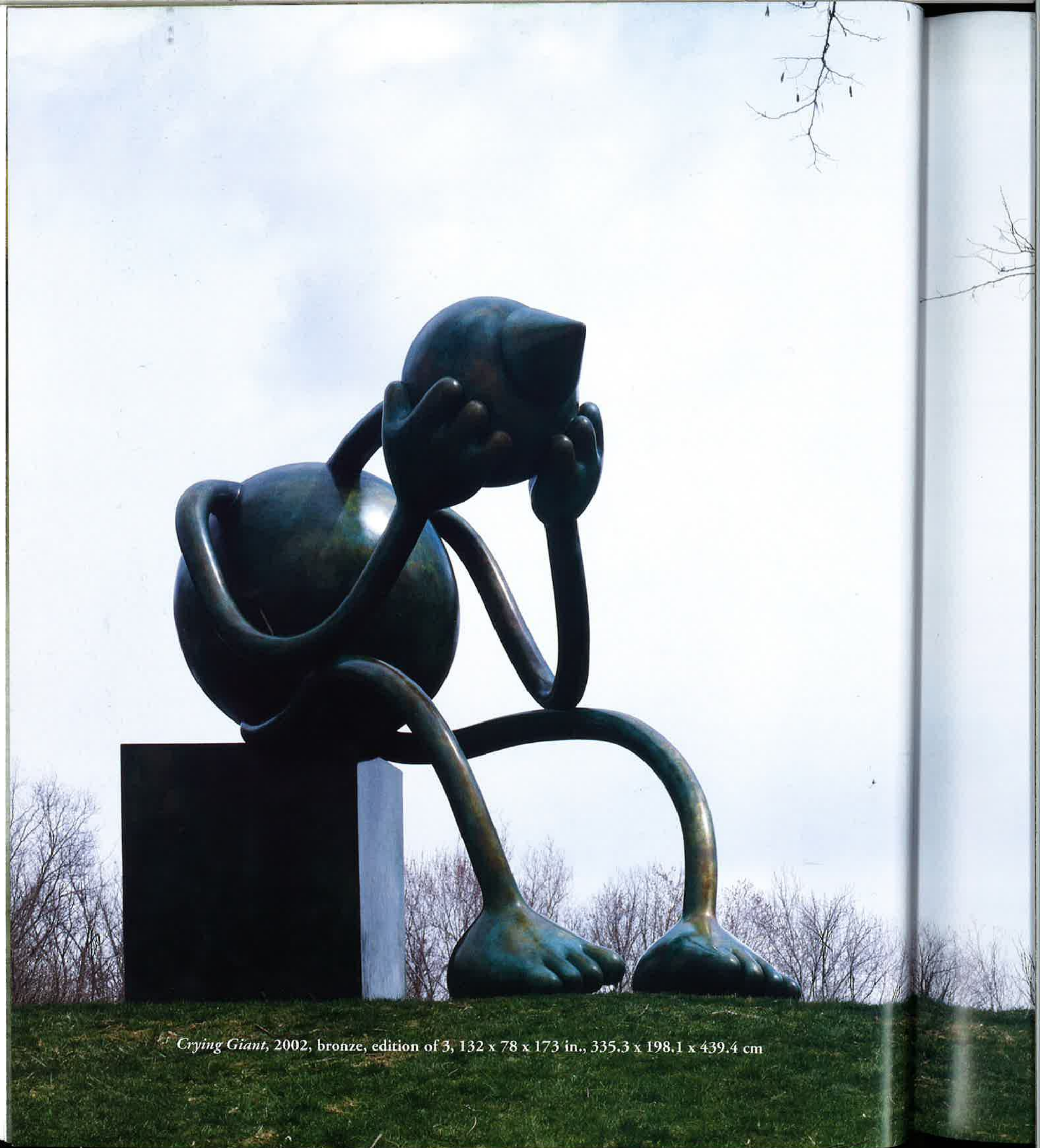


Escaping Leg, 2002, bronze, edition of 3
254 x 59 x 73½ in., 645.2 x 149.9 x 186.7 cm





Gulliver, 2002, bronze, edition of 3, 254 x 59 x 73½ in., 645.2 x 149.9 x 186.7 cm



Crying Giant, 2002, bronze, edition of 3, 132 x 78 x 173 in., 335.3 x 198.1 x 439.4 cm



Giant, 2002, bronze, edition of 3, 132 x 78 x 173 in., 335.3 x 198.1 x 439.4 cm



Bound Figure, 2002, bronze, edition of 6, 10½ x 31⅝ in. diameter, 26.7 x 80.3 cm diameter



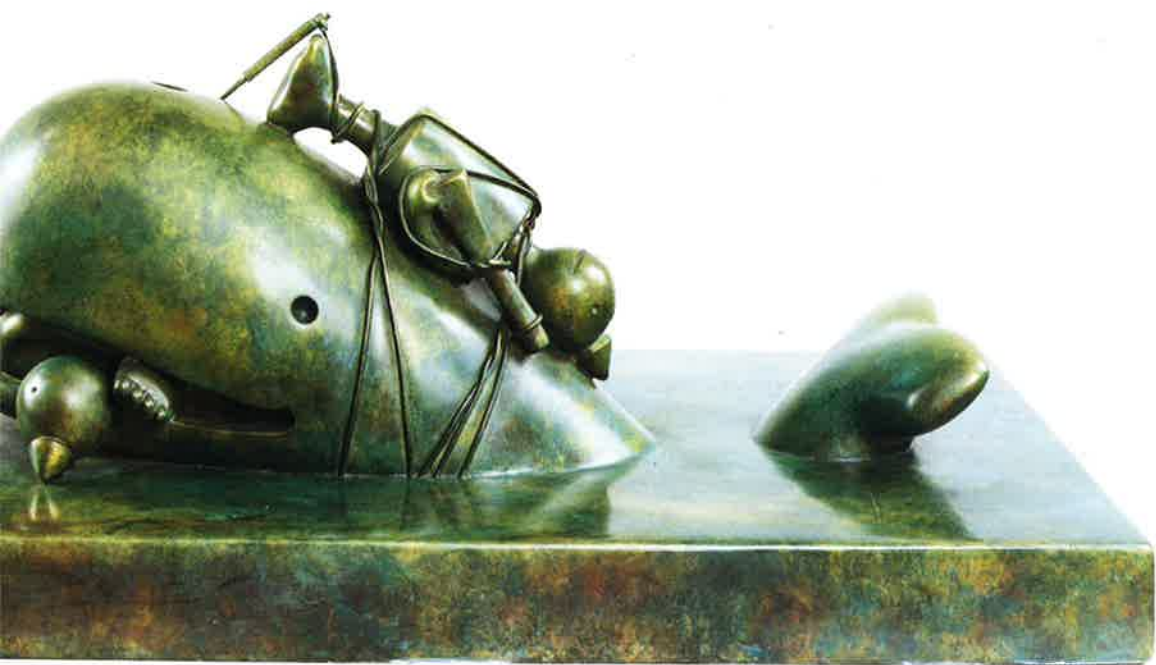
re, 2002, bronze, edition of 6, $10\frac{1}{2} \times 31\frac{1}{8}$ in. diameter, 26.7 x 80.3 cm diameter



Bondage of the Flesh, 2001, bronze, edition of 6, $30\frac{3}{4} \times 27\frac{3}{4} \times 47\frac{1}{2}$ in., 78.1 x 70.5 x 120.7 cm



Moby Dick, 2002, bronze, edition of 6, 19 x 28 x 48 in., 48.3 x 71.1 x 121.9 cm



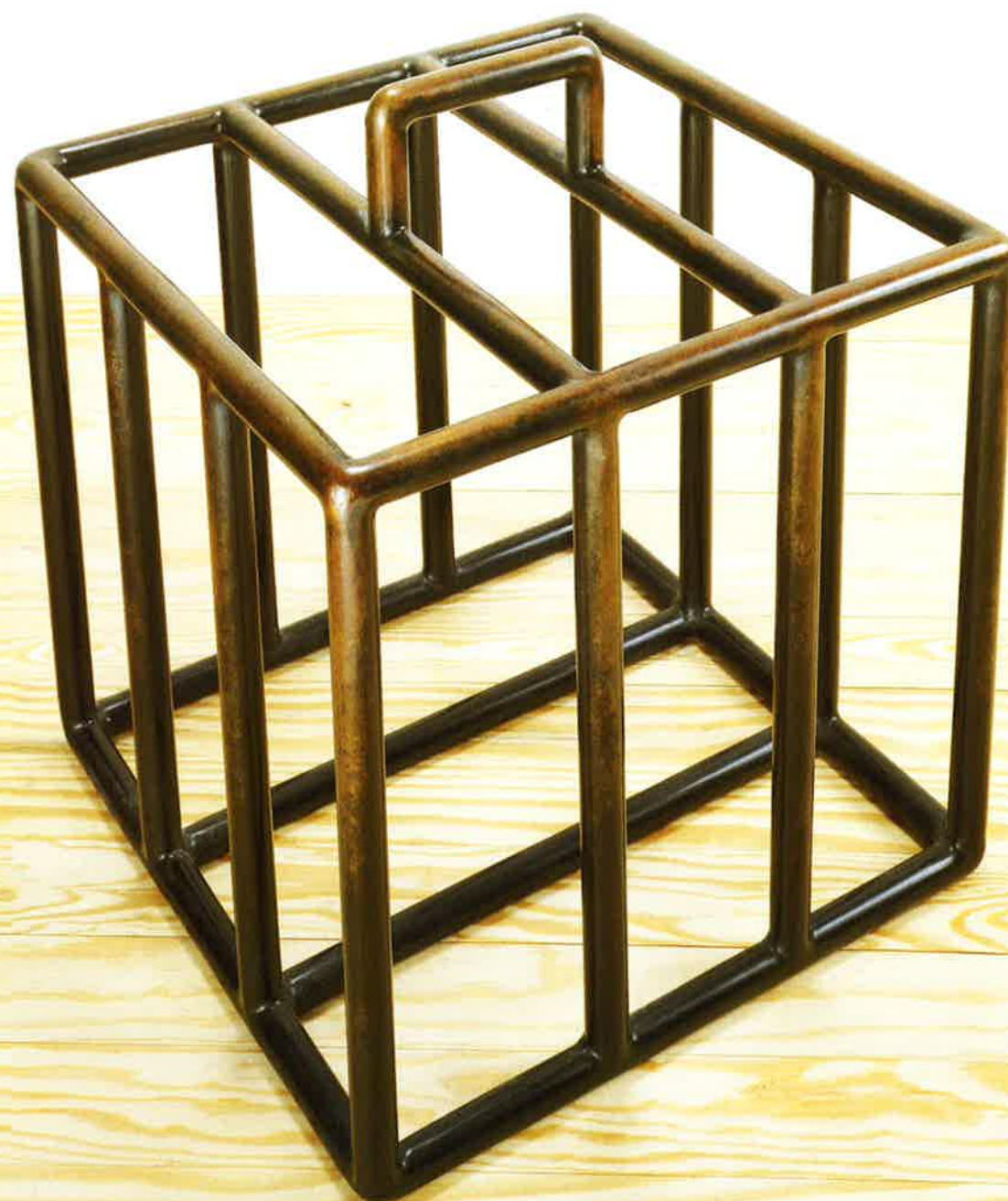
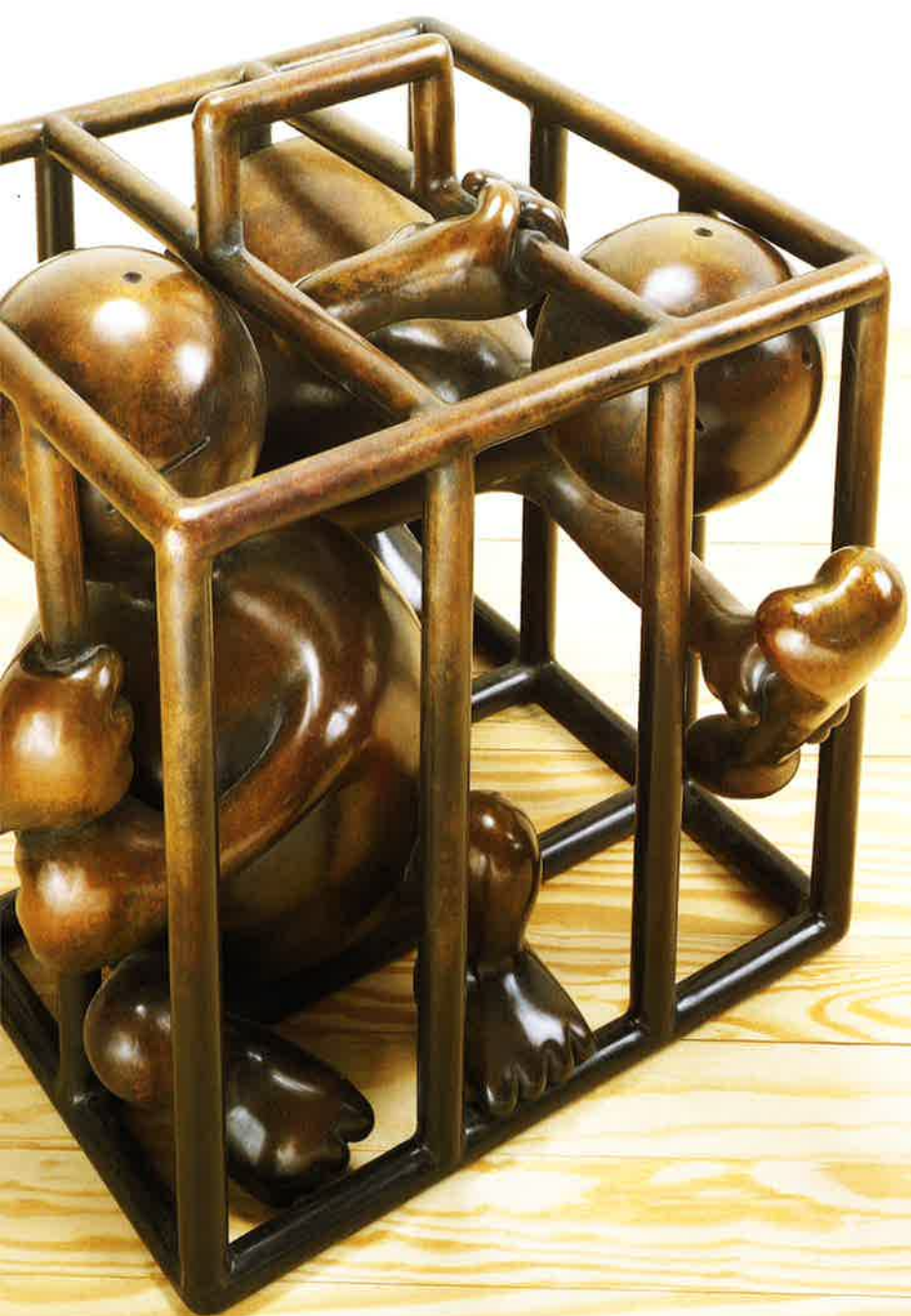
by Dick, 2002, bronze, edition of 6, 19 x 28 x 48 in., 48.3 x 71.1 x 121.9 cm



Three Evils, 2002, bronze, edition of 6, 35½ x 60 x 21 in., 90.2 x 152.4 x 53.3 cm



Hansel and Gretel, 2001, bronze, edition of 6
Hansel and Gretel: 21 $\frac{5}{8}$ x 19 x 24 $\frac{1}{2}$ in., 54.9 x 48.3 x 62.2 cm
Empty Cage: 21 $\frac{5}{8}$ x 18 x 18 in., 54.9 x 45.7 x 45.7 cm



Hansel and Gretel, 2001, bronze, edition of 6
 Hansel and Gretel: 21½ x 19 x 24½ in., 54.9 x 48.3 x 62.2 cm
 Empty Cage: 21½ x 18 x 18 in., 54.9 x 45.7 x 45.7 cm





Frog Prince, 2001, bronze, edition of 3, 60½ x 99¾ x 73 in., 153.7 x 253.4 x 185.4 cm



Happy Snake, 1999, bronze, edition of 6, 17 x 14 x 56 in., 43.2 x 35.6 x 142.2 cm





Snake, 1999, bronze, edition of 6, 17 x 14 x 56 in., 43.2 x 35.6 x 142.2 cm



Large Bear, 2000, bronze, edition of 3, 121 x 41½ x 47 in., 307.3 x 105.4 x 119.4 cm

Free Money, 2001, bronze, edition of 3, 107½ x 69½ x 84 in., 273.1 x 176.5 x 213.4 cm



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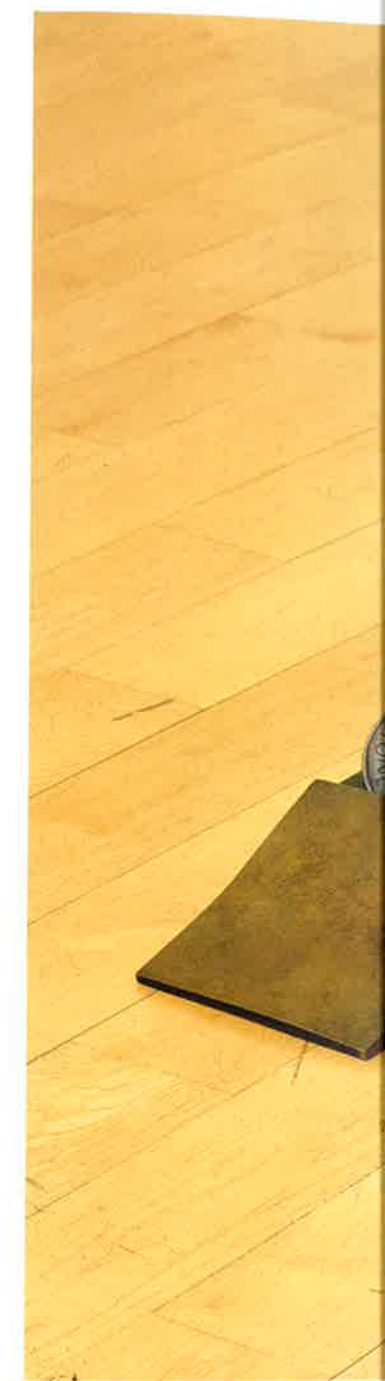


at Chelsea



Male Tourist, 1999, bronze, edition of 6, 25 x 21½ x 14¼ in., 63.5 x 54.6 x 36.2 cm

Female Tourist, 1999, bronze, edition of 6, 32 x 16½ x 16½ in., 81.3 x 41.9 x 41.9 cm





1999, bronze, edition of 6, 25 x 21½ x 14¼ in., 63.5 x 54.6 x 36.2 cm

1999, bronze, edition of 6, 32 x 16½ x 16½ in., 81.3 x 41.9 x 41.9 cm



Boy and Dog, 1999, bronze, edition of 6, 20 x 29 x 22 in., 50.8 x 73.7 x 55.9 cm



The Fallen Rich, 1999, bronze, edition of 6
 Rich Man: 3½ x 28 x 14 in., 8.9 x 71.1 x 35.6 cm
 Cop: 9 x 4½ x 5½ in., 22.9 x 11.4 x 14 cm



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 Cop: 9 x 4½ x 5½ in., 22.9 x 11.4 x 14 cm



Rebellion to Tyrants, 2000, bronze, edition of 6, 23¼ x 19 x 16 in., 59.1 x 48.3 x 40.7 cm



Embezzler and Cop, 1999, bronze, edition of 6
 Embezzler: 29½ x 22 x 10 in. , 74.9 x 55.9 x 25.4 cm
 Cop: 18 x 9 x 11½ in. , 45.7 x 22.9 x 29.2 cm





Embezzler and Cop, 1999, bronze, edition of 6
 Embezzler: 29½ x 22 x 10 in. , 74.9 x 55.9 x 25.4 cm
 Cop: 18 x 9 x 11½ in. , 45.7 x 22.9 x 29.2 cm



Last Penny, 1999, bronze, edition of 6, 27½ x 27½ x 18 in., 69.9 x 69.9 x 45.7 cm

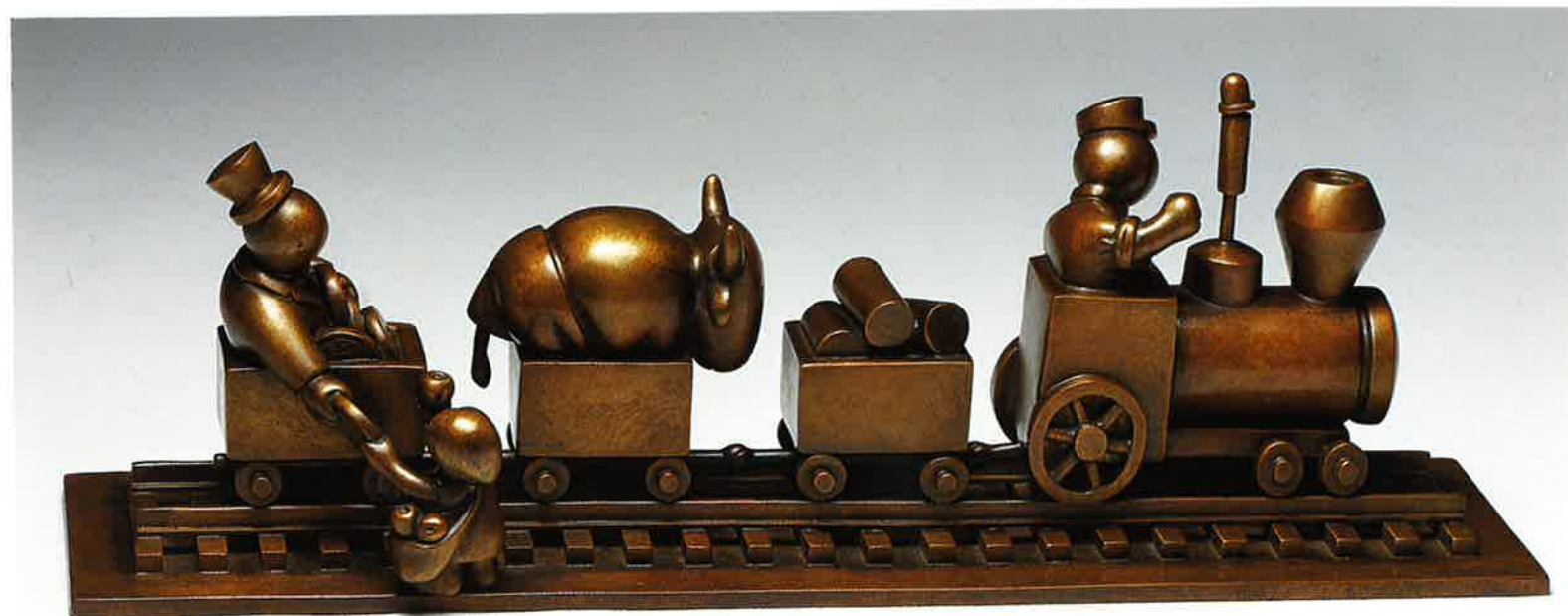


Big Thief, 2001, bronze, edition of 6, 10½ x 9½ x 9½ in., 26.7 x 24.1 x 24.1 cm





1, bronze, edition of 6, 10½ x 9½ x 9½ in., 26.7 x 24.1 x 24.1 cm



Train Set, 2000, bronze, edition of 6, 7¾ x 6½ x 22½ in., 19.7 x 16.5 x 57.2 cm



Moneybag, 2000, bronze, edition of 6, $9\frac{3}{4} \times 27\frac{1}{2} \times 21$ in., 24.8 x 69.9 x 53.3 cm

Rich V



0, bronze, edition of 6, $9\frac{3}{4} \times 27\frac{1}{2} \times 21$ in., 24.8 x 69.9 x 53.3 cm



Rich Woman with Hotel, 1999, bronze, edition of 6, $26 \times 17\frac{1}{2} \times 15\frac{1}{8}$ in., 66 x 44.5 x 38.4 cm



Mortellito Memorial, 2000, bronze, edition of 3
 Workers Relief: 63 x 76½ x 3 in., 160 x 194.3 x 7.62 cm
 Trowel Figure: 26¼ x 17½ x 16 in., 66.7 x 44.5 x 40.6 cm
 Stack of Tiles: 3 x 8 x 8¾ in., 7.6 x 20.3 x 22.2 cm
 Swimmers Relief: 71 x 76½ x 16 in., 160 x 194.3 x 7.62 cm



edition of 3
 10 x 194.3 x 7.62 cm
 66.7 x 44.5 x 40.6 cm
 0.3 x 22.2 cm
 160 x 194.3 x 7.62 cm



See No Evil, 2000, bronze, edition of 9
 $5\frac{3}{4} \times 9\frac{3}{8} \times 2\frac{1}{4}$ in., 14.6 x 23.8 x 5.7 cm



Sad Sphere, 2001, bronze, edition of 9
 $7\frac{3}{4} \times 7\frac{3}{4} \times 5\frac{3}{4}$ in., 19.7 x 19.7 x 14.6 cm



Cone Figure, 2001, bronze, edition of 9
 $12 \times 6 \times 4\frac{1}{2}$ in., 30.5 x 15.2 x 11.4 cm



2000, bronze, edition of 9
 4 in., 14.6 x 23.8 x 5.7 cm



Sad Sphere, 2001, bronze, edition of 9
 7¾ x 7¾ x 5¾ in., 19.7 x 19.7 x 14.6 cm



Cone Figure, 2001, bronze, edition of 6
 12 x 6 x 4½ in., 30.5 x 15.2 x 11.4 cm



Ballerina and Tin Soldier, 2001, bronze, edition of 6
 Ballerina: 13½ x 5¾ x 8½ in., 34.3 x 13.7 x 21.6 cm
 Tin Soldier: 15¼ x 5¾ x 6¼ in., 38.7 x 13.7 x 15.9 cm

Small Sculptures



Kindly Geppetto, 2001, bronze, edition of 6, 24 x 15 x 15½ in., 61 x 38.1 x 39.4 cm

Free Mo
12¼ x 9¾

Small T
3½ x 4½



etto, 2001, bronze, edition of 6, 24 x 15 x 15½ in., 61 x 38.1 x 39.4 cm



Free Money, 1999, bronze, edition of 9
12¼ x 9¾ x 9¾ in., 31.1 x 24.8 x 24.8 cm



Last Penny, 1999, bronze, edition of 9
9¼ x 9¾ x 9¾ in., 23.5 x 24.8 x 24.8 cm



Small Thief, 1999, bronze, edition of 9
3½ x 4⅞ x 4⅞ in., 8.9 x 10.5 x 10.5 cm



Small Rich Visionaries, 2000, bronze, edition of 9
Male: 7¾ x 3 x 3¼ in., 19.8 x 7.6 x 8.3 cm,
Female: 7 x 3 x 3¼ in., 17.8 x 7.6 x 8.3 cm



Small Frog Prince, 2000, bronze, edition of 6, 16 x 17 x 25 in., 40.6 x 43.2 x 63.5 cm



e, 2000, bronze, edition of 6, 16 x 17 x 25 in., 40.6 x 43.2 x 63.5 cm



Male Tourist, 1999, bronze, edition of 9
8¼ x 6¾ x 4¾ in., 21 x 17.2 x 12.1 cm



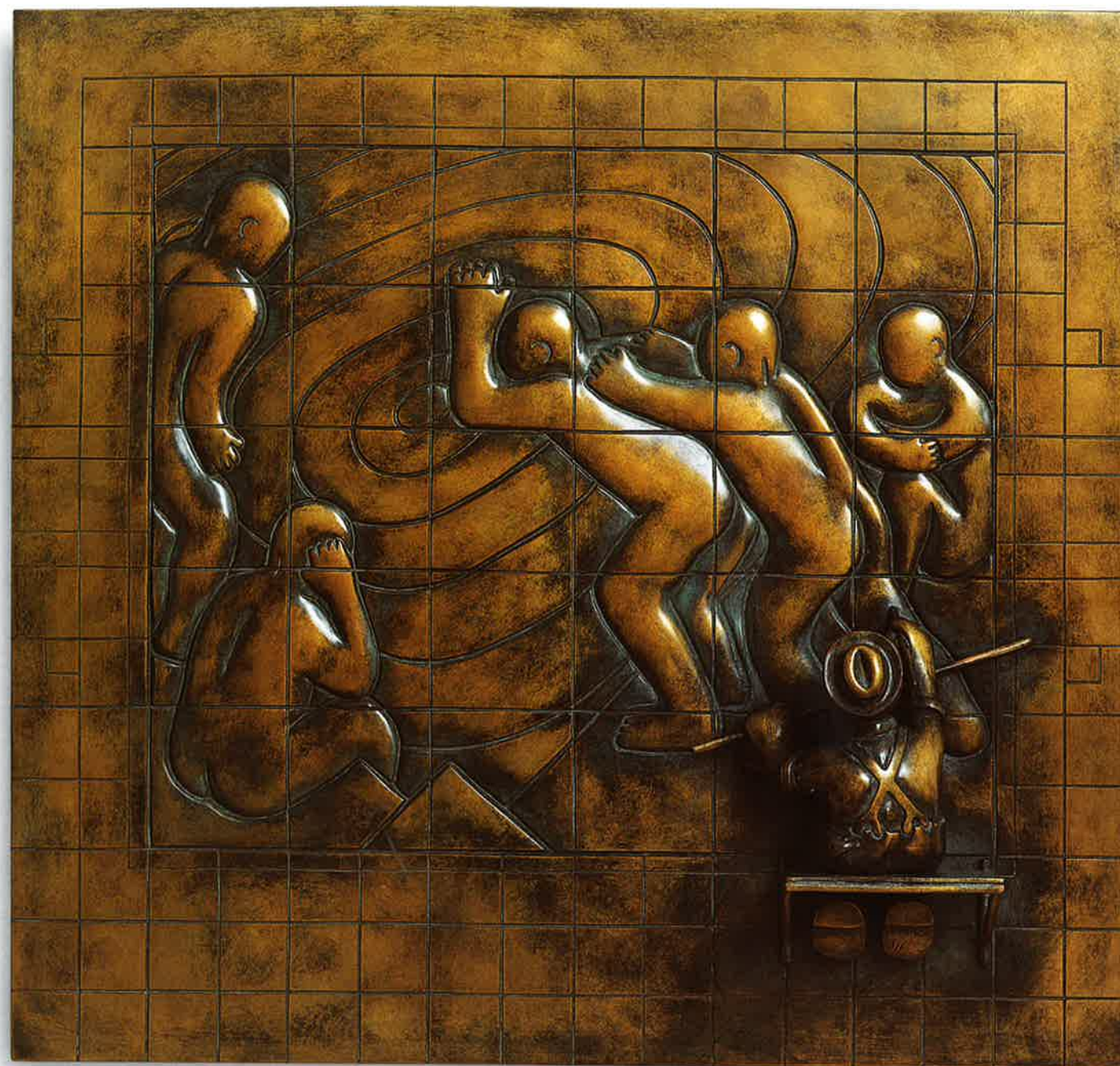
Female Tourist, 1999, edition of 9
11 x 5½ x 5 in., 27.9 x 14 x 12.7 cm.



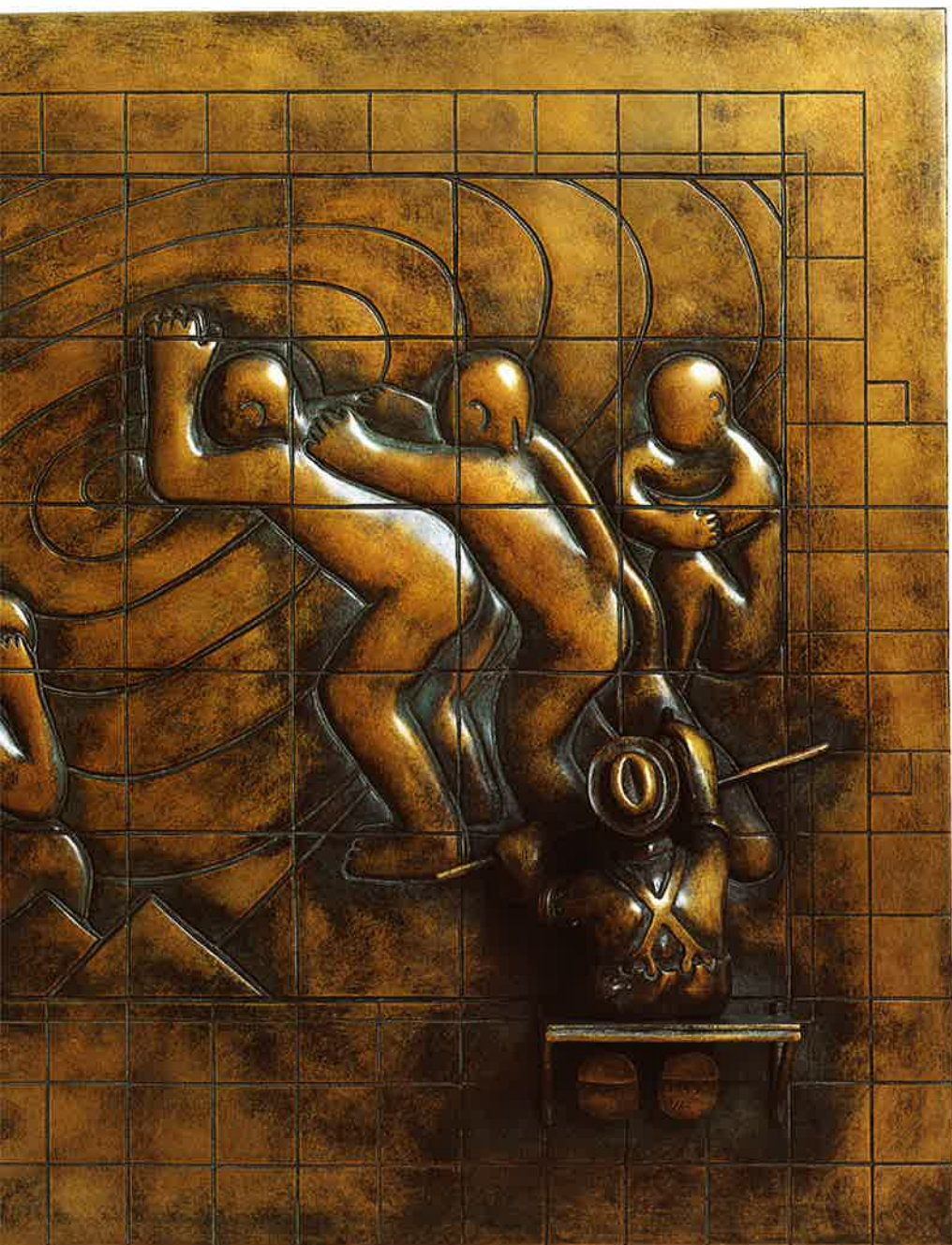
Boy and Dog, 1999, bronze, edition of 9
6½ x 8½ x 7 in., 16.5 x 21.6 x 17.8 cm



Male Portrait (for M.Y.), 2000, bronze, edition of 9
6 x 5½ x 3¼ in., 15.2 x 14 x 8.3 cm



Small Swimmers, 1999, bronze, edition of 6, 29 $\frac{3}{4}$ x 31 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in., 75.6 x 80 x 14 cm



1999, bronze, edition of 6, 29¾ x 31½ x 6¼ in., 75.6 x 80 x 14 cm



Little Bear, 2000, bronze, edition of 9, 12 x 5 x 5½ in., 30.5 x 12.7 x 14 cm

List of Works

1. *Crying Giant*
2002
bronze
edition of 3
132 x 78 x 173 in.
335.3 x 198.1 x 439.4 cm
2. *Cone Figure*
2001
bronze
edition of 3
119½ x 66 x 49¼ in.
303.5 x 167.6 x 125.1 cm
3. *Kindly Geppetto*
2001
bronze
edition of 3
108 x 69¾ x 70⅞ in.
274.3 x 177.2 x 180 cm
4. *Ballerina and Tin Soldier*
2001
bronze
edition of 3
Ballerina:
39½ x 17 x 20½ in.
100.3 x 43.2 x 52.1 cm
Tin Soldier:
40½ x 17½ x 15¼ in.
102.9 x 44.5 x 38.7 cm
5. *Lars My Lad*
2001
bronze
edition of 6
41¼ x 15 x 26 in.
104.8 x 38.1 x 66 cm
6. *Two Worlds*
2001
bronze
edition of 6
14 x 18 x 18 in.
35.6 x 45.7 x 45.7 cm
7. *Suspended Mind*
2001
bronze
edition of 6
Pendulum:
28 x 18 x 18 in.
71.1 x 45.7 x 45.7 cm
Globe:
6 x 48 in. diameter
15.2 x 121.9 cm diameter
8. *New Direction*
2002
bronze
edition of 6
36 x 13 x 17¾ in.
91.4 x 33 x 45.1 cm
9. *Escaping Leg*
2002
bronze
edition of 3
254 x 59 x 73½ in.
645.2 x 149.9 x 186.7 cm
10. *Gulliver*
2002
bronze
edition of 3
254 x 59 x 73½ in.
645.2 x 149.9 x 186.7 cm
11. *Bound Figure*
2002
bronze
edition of 6
10½ x 31⅞ in. diameter
26.7 x 80.3 cm diameter
12. *Bondage of the Flesh*
2001
bronze
edition of 6
30¾ x 27¾ x 47½ in.
78.1 x 70.5 x 120.7 cm
13. *Moby Dick*
2002
bronze
edition of 6
19 x 28 x 48 in.
48.3 x 71.1 x 121.9 cm
14. *Three Evils*
2002
bronze
edition of 6
35½ x 60 x 21 in.
90.2 x 152.4 x 53.3 cm
15. *Hansel and Gretel*
2001
bronze
edition of 6
Hansel and Gretel:
21⅞ x 19 x 24½ in.
54.9 x 48.3 x 62.2 cm
Empty Cage:
21⅞ x 18 x 18 in.
54.9 x 45.7 x 45.7 cm
16. *Frog Prince*
2001
bronze
edition of 3
60½ x 99¾ x 73 in.
153.7 x 253.4 x 185.4 cm
17. *Happy Snake*
1999
bronze
edition of 6
17 x 14 x 56 in.
43.2 x 35.6 x 142.2 cm
18. *Large Bear*
2000
bronze
edition of 3
121 x 41½ x 47 in.
307.3 x 105.4 x 119.4 cm
19. *Free Money*
2001
bronze
edition of 3
107½ x 69½ x 84 in.
273.1 x 176.5 x 213.4 cm
20. *Male Tourist*
1999
bronze
edition of 6
25 x 21½ x 14¼ in.
63.5 x 54.6 x 36.2 cm
21. *Female Tourist*
1999
bronze
edition of 6
32 x 16½ x 16½ in.
81.3 x 41.9 x 41.9 cm
22. *Boy and Dog*
1999
bronze
edition of 6
20 x 29 x 22 in.
50.8 x 73.7 x 55.9 cm
23. *The Fallen Rich*
1999
bronze
edition of 6
Rich Man:
3½ x 28 x 14 in.
8.9 x 71.1 x 35.6 cm
Cop:
9 x 4½ x 5½ in.
22.9 x 11.4 x 14 cm
24. *Rebellion to Tyrants*
2000
bronze
edition of 6
23¼ x 19 x 16 in.
59.1 x 48.3 x 40.7 cm
25. *Embezzler and Cop*
1999
bronze
edition of 6
Embezzler:
29½ x 22 x 10 in.
74.9 x 55.9 x 25.4 cm
Cop:
18 x 9 x 11½ in.
45.7 x 22.9 x 29.2 cm

9. *Escaping Leg*
2002
bronze
edition of 3
254 x 59 x 73½ in.
645.2 x 149.9 x 186.7 cm
10. *Gulliver*
2002
bronze
edition of 3
254 x 59 x 73½ in.
645.2 x 149.9 x 186.7 cm
11. *Bound Figure*
2002
bronze
edition of 6
10½ x 31½ in. diameter
26.7 x 80.3 cm diameter
12. *Bondage of the Flesh*
2001
bronze
edition of 6
30¾ x 27¾ x 47½ in.
78.1 x 70.5 x 120.7 cm
13. *Moby Dick*
2002
bronze
edition of 6
19 x 28 x 48 in.
48.3 x 71.1 x 121.9 cm
14. *Three Evils*
2002
bronze
edition of 6
35½ x 60 x 21 in.
90.2 x 152.4 x 53.3 cm
15. *Hansel and Gretel*
2001
bronze
edition of 6
Hansel and Gretel:
21½ x 19 x 24½ in.
54.9 x 48.3 x 62.2 cm
Empty Cage:
21½ x 18 x 18 in.
54.9 x 45.7 x 45.7 cm
16. *Frog Prince*
2001
bronze
edition of 3
60½ x 99¾ x 73 in.
153.7 x 253.4 x 185.4 cm
17. *Happy Snake*
1999
bronze
edition of 6
17 x 14 x 56 in.
43.2 x 35.6 x 142.2 cm

18. *Large Bear*
2000
bronze
edition of 3
121 x 41½ x 47 in.
307.3 x 105.4 x 119.4 cm
19. *Free Money*
2001
bronze
edition of 3
107½ x 69½ x 84 in.
273.1 x 176.5 x 213.4 cm
20. *Male Tourist*
1999
bronze
edition of 6
25 x 21½ x 14¼ in.
63.5 x 54.6 x 36.2 cm
21. *Female Tourist*
1999
bronze
edition of 6
32 x 16½ x 16½ in.
81.3 x 41.9 x 41.9 cm
22. *Boy and Dog*
1999
bronze
edition of 6
20 x 29 x 22 in.
50.8 x 73.7 x 55.9 cm
23. *The Fallen Rich*
1999
bronze
edition of 6
Rich Man:
3½ x 28 x 14 in.
8.9 x 71.1 x 35.6 cm
Cop:
9 x 4½ x 5½ in.
22.9 x 11.4 x 14 cm
24. *Rebellion to Tyrants*
2000
bronze
edition of 6
23¼ x 19 x 16 in.
59.1 x 48.3 x 40.7 cm
25. *Embezzler and Cop*
1999
bronze
edition of 6
Embezzler:
29½ x 22 x 10 in.
74.9 x 55.9 x 25.4 cm
Cop:
18 x 9 x 11½ in.
45.7 x 22.9 x 29.2 cm

26. *Last Penny*
1999
bronze
edition of 6
27½ x 27½ x 18 in.
69.9 x 69.9 x 45.7 cm
27. *Big Thief*
2001
bronze
edition of 6
10½ x 9½ x 9½ in.
26.7 x 24.1 x 24.1 cm
28. *Train Set*
2000
bronze
edition of 6
7¾ x 6½ x 22½ in.
19.7 x 16.5 x 57.2 cm
29. *Moneybag*
2000
bronze
edition of 6
9¾ x 27½ x 21 in.
24.8 x 69.9 x 53.3 cm
30. *Rich Woman with Hotel*
1999
bronze
edition of 6
26 x 17½ x 15½ in.
66 x 44.5 x 38.4 cm
31. *Mortellito Memorial*
2000
bronze
edition of 3
Workers Relief:
63 x 76½ x 3 in.
160 x 194.3 x 7.62 cm
Trowel Figure:
26¼ x 17½ x 16 in.
66.7 x 44.5 x 40.6 cm
Stack of Tiles:
3 x 8 x 8¾ in.
7.6 x 20.3 x 22.2 cm
Swimmers Relief:
71 x 76½ x 16 in.
160 x 194.3 x 7.62 cm
32. *See No Evil*
2000
bronze
edition of 9
5¾ x 9¾ x 2¼ in.
14.6 x 23.8 x 5.7 cm
33. *Sad Sphere*
2001
bronze
edition of 9
7¾ x 7¾ x 5¾ in.
19.7 x 19.7 x 14.6 cm

34. *Cone Figure*
2001
bronze
edition of 6
12 x 6 x 4½ in.
30.5 x 15.2 x 11.4 cm
35. *Ballerina and Tin Soldier*
2001
bronze
edition of 6
Ballerina:
13½ x 5¾ x 8½ in.
34.3 x 13.7 x 21.6 cm
Tin Soldier:
15¼ x 5¾ x 6¼ in.
38.7 x 13.7 x 15.9 cm
36. *Kindly Geppetto*
2001
bronze
edition of 6
24 x 15 x 15½ in.
61 x 38.1 x 39.4 cm
37. *Free Money*
1999
bronze
edition of 9
12¼ x 9¾ x 9¾ in.
31.1 x 24.8 x 24.8 cm
38. *Last Penny*
1999
bronze
edition of 9
9¼ x 9¾ x 9¾ in.
23.5 x 24.8 x 24.8 cm
39. *Small Thief*
1999
bronze
edition of 9
3½ x 4½ x 4½ in.
8.9 x 10.5 x 10.5 cm
40. *Small Rich Visionaries*
2000
bronze
edition of 9
Male:
7¾ x 3 x 3¼ in.
19.8 x 7.6 x 8.3 cm
Female:
7 x 3 x 3¼ in.
17.8 x 7.6 x 8.3 cm
41. *Small Frog Prince*
2000
bronze
edition of 6
16 x 17 x 25 in.
40.6 x 43.2 x 63.5 cm

42. *Male Tourist*
1999
bronze
edition of 9
8¼ x 6¾ x 4¾ in.
21 x 17.2 x 12.1 cm
43. *Female Tourist*
1999
bronze
edition of 9
11 x 5½ x 5 in.
27.9 x 14 x 12.7 cm
44. *Boy and Dog*
1999
bronze
edition of 9
6½ x 8½ x 7 in.
16.5 x 21.6 x 17.8 cm
45. *Male Portrait* (for M.Y.)
2000
bronze
edition of 9
6 x 5½ x 3¼ in.
15.2 x 14 x 8.3 cm
46. *Small Swimmers*
1999
bronze
edition of 6
29¾ x 31½ x 6¼ in.
75.6 x 80 x 14 cm
47. *Little Bear*
2000
bronze
edition of 9
12 x 5 x 5½ in.
30.5 x 12.7 x 14 cm
48. *Free Money*
1999
bronze
edition of 6
36¼ x 27 x 20½ in.
92.1 x 68.6 x 52.1 cm.
(not illustrated)

BIOGRAPHY

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

ONE PERSON EXHIBITIONS

- 1999 Marlborough Gallery, Madrid, Spain (catalogue)
 John Berggruen Gallery, San Francisco, California (catalogue)
 1998 Museum of Contemporary Art, Palm Beach Institute of Contemporary Art, Lake Worth, Florida
 1997 Marlborough Gallery, New York (catalogue)
Life Underground, Battery Park City Authority, New York (temporary installation through Spring 1998)
 1996 Motel Fine Arts, New York
 1995 *Recent Sculpture*, Doris Freedman Plaza, New York; a project of the Public Art Fund (through August 1996)
On the Commons, Recent Sculpture, at MetroTech Center, Brooklyn; a project of the Public Art Fund.
The Tables, Wichita Art Museum, Kansas
Drawings and New Sculpture, Brooke Alexander, New York
 1994 *Recent Drawings and Small Objects*, Gallery of Contemporary Art, Krannert Art Museum, Champaign, Illinois (catalogue with interview)
 1993 Galerie Weber, Münster, Germany
 John Berggruen Gallery, San Francisco, California
The Tables, The Carnegie Museum of Art, Pittsburgh, Pennsylvania
 1992 Brooke Alexander, New York
 1991 *The Tables, Sculptures and Drawings*, IVAM Centre Julio Gonzalez, Valencia, Spain; traveled to Portikus/Senckenbergmuseum, Frankfurt am Main; Haags Gemeentemuseum, The Hague (essay by Judith Russi Kirshner)
 Nancy Drysdale Gallery, Washington, D.C.
 1990 James Corcoran Gallery, Santa Monica and Brooke Alexander, New York (essay by Hayden Herrera)
The Tables, Lannan Foundation, Los Angeles, California
 1987 *Projects*, The Museum of Modern Art, New York (essay by Linda Shearer)
Sculptures and Drawings, John Berggruen Gallery, San Francisco, California
The Tables, Brooke Alexander, New York
 1986 *Tom Otterness*, PPG Plaza, Pittsburgh, Pennsylvania (essay by Vicky A. Clark)
 1985 Brooke Alexander, New York
 1984 Galerie Rudolf Zwirner, Cologne, Germany
 1983 *Recent Drawings*, Brooke Alexander, New York
Sculpture, Brooke Alexander, New York

SELECTED GROUP EXHIBITIONS

- 2001 *Sculpture, Drawing and Works on Relief*, John Berggruen Gallery, San Francisco, California
Lighten Up: Art with a Sense of Humor, De Cordova Museum Sculpture Park, Lincoln Massachusetts
 2000 *Drawings and Photographs*, Matthew Marks Gallery, organized by the Foundation for Contemporary Performance Art, New York
Imaginary Beings, Exit Art, New York
DNCart, A project for the Democratic National Committee, New York

Monte-Carlo International Sculpture Festival: Contemporary American Sculpture, Marlborough Gallery, Monte Carlo, Monaco

- 1999 *Almost Warm and Fuzzy: Childhood and Contemporary Art*, Des Moines Art Center, Des Moines, IA; traveling through 2002
Sculpture of the 20th Century, Nassau County Museum of Art, Roslyn Harbor, New York
Through the Looking Glass, Snug Harbor Cultural Center, Staten Island, New York
 1998 *Stages of Creation: Public Sculptures by National Academicians*, National Academy, New York
An Exhibition for Children, 242, New York
 1997 *American Art in the Age of Technology*, San Jose Museum of Art, San Jose, New Mexico
Contemporary Sculpture: The Figurative Tradition, Woodson Art Museum, Wasau, Wisconsin
Invitational Exhibition of Painting and Sculpture, The American Academy of Arts and Letters, New York
 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
 1995 *Light Interpretations: A Hanukkah Menorah Invitational*, The Jewish Museum, San Francisco, California
Obliquely, Shoshana Wayne Gallery, Santa Monica, California
XXV Years, John Berggruen Gallery, San Francisco, California
 1994 *SEX*, Adam Baumgold Fine Art, New York
Summer Academy I, Pace Wildenstein, New York
Eleventh Biennial Benefit, San Francisco Museum of Modern Art, San Francisco, California
Animal Farm, James Corcoran Gallery, Santa Monica, California
Jahresmuseum 1994, Kunsthau Murzzuschlag, Switzerland
 1993 *42nd Street Art Project*, Creative Time, New York
Art, Money & Myth, Palm Beach Institute of Contemporary Art, J. Patrick Lannan Gallery, Lake Worth, Florida
Sex Money Politics, Nancy Drysdale Gallery, Washington, D.C.
The Elusive Object: Selections from the Permanent Collection, Whitney Museum of American Art, Stamford, Connecticut Branch
 1992 *Functional Objects by Artists and Architects*, Rhona Hoffman Gallery, Chicago, Illinois
Allegories of Modernism, The Museum of Modern Art, New York
Body, Leg, Heads and Special Parts, Westfaelischer Kunstverein, Munich, Germany (essay by Lucy Lippard)
Figures of Contemporary Sculpture (1970-1990): Images of Man, Organized by Martin Bush, ACA Galleries, New York
No Laughing Matter, Organized by ICI, New York. Curated by Nina Felshin
 1991 *Rope*, Galeria Fernando Alcolea, Barcelona, Spain
Couleurs de l'argent (The Color of Money), Musée de la Poste, Paris, France
 1990 *Heads*, BlumHelman Gallery, New York
About Round Round About, Anders Tornberg Gallery, Lund, Sweden
 1989 *Object of Thought*, Anders Tornberg Gallery, Lund, Sweden
 1988 *Aperto 88*, XLIII Esposizione Internazionale d'Arte La Biennale di Venezia
New Sculpture/Six Artists, The Saint Louis Art Museum, Saint Louis, Missouri
Een keuzel/A Choice, KunstRAI, Amsterdam

PUBLIC

- 2001 *St...*
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 1999 *R...*
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- Metropolitan Museum of Art, New York
- 1999 *Almost Warm and Fuzzy: Childhood and Contemporary Art*, Des Moines Art Center, Des Moines, IA; traveling through 2002
- Sculpture of the 20th Century*, Nassau County Museum of Art, Roslyn Harbor, New York
- Through the Looking Glass*, Snug Harbor Cultural Center, Staten Island, New York
- 1998 *Stages of Creation: Public Sculptures by National Academicians*, National Academy, New York
- An Exhibition for Children*, 242, New York
- 1997 *American Art in the Age of Technology*, San Jose Museum of Art, San Jose, New Mexico
- Contemporary Sculpture: The Figurative Tradition*, Woodson Art Museum, Wasau, Wisconsin
- Invitational Exhibition of Painting and Sculpture*, The American Academy of Arts and Letters, New York
- 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
- 1995 *Light Interpretations: A Hanukkah Menorah Invitational*, The Jewish Museum, San Francisco, California
- Obliquely*, Shoshana Wayne Gallery, Santa Monica, California
- XXV Years*, John Berggruen Gallery, San Francisco, California
- 1994 *SEX*, Adam Baumgold Fine Art, New York
- Summer Academy I*, Pace Wildenstein, New York
- Eleventh Biennial Benefit*, San Francisco Museum of Modern Art, San Francisco, California
- Animal Farm*, James Corcoran Gallery, Santa Monica, California
- 1993 *Jahresmuseum 1994*, Kunsthau Murzzuschlag, Switzerland
- 42nd Street Art Project*, Creative Time, New York
- Art, Money & Myth*, Palm Beach Institute of Contemporary Art, J. Patrick Lannan Gallery, Lake Worth, Florida
- Sex Money Politics*, Nancy Drysdale Gallery, Washington, D.C.
- The Elusive Object: Selections from the Permanent Collection*, Whitney Museum of American Art, Stamford, Connecticut Branch
- 1992 *Functional Objects by Artists and Architects*, Rhona Hoffman Gallery, Chicago, Illinois
- Allegories of Modernism*, The Museum of Modern Art, New York
- Body, Leg, Heads and Special Parts*, Westfaelischer Kunstverein, Munich, Germany (essay by Lucy Lippard)
- Figures of Contemporary Sculpture (1970-1990): Images of Man*, Organized by Martin Bush, ACA Galleries, New York
- No Laughing Matter*, Organized by ICI, New York. Curated by Nina Felshin
- 1991 *Rope*, Galeria Fernando Alcolea, Barcelona, Spain
- Couleurs de l'argent (The Color of Money)*, Musée de la Poste, Paris, France
- 1990 *Heads*, BlumHelman Gallery, New York
- About Round Round About*, Anders Tornberg Gallery, Lund, Sweden
- 1989 *Object of Thought*, Anders Tornberg Gallery, Lund, Sweden
- 1988 *Aperto 88*, XLIII Esposizione Internazionale d'Arte La Biennale di Venezia
- New Sculpture/Six Artists*, The Saint Louis Art Museum, Saint Louis, Missouri
- Een keuzel/A Choice*, KunstRAI, Amsterdam

- Democracy: Education*, Group Material at Dia Art Foundation, New York
- American Baroque*, Holly Solomon Gallery, New York
- BIG/little Sculpture*, Williams College Museum of Art, Williamstown, Massachusetts
- 1987 *Bronze, Plaster & Polyester*, Goldie Paley Gallery, Moore College of Art, Philadelphia, Pennsylvania
- The Re-emergent Figure: Seven Sculptors at Storm King Art Center*, Mountainville, NY
- The Call of the Wild, Animal Themes in Contemporary Art*, Museum of Art, Rhode Island School of Design, Providence, Rhode Island
- 1986 *New Trends in Contemporary Sculpture, 10 New Outstanding Sculptors of America and Japan*, Sapporo Art Park, Tokyo
- Spectrum: The Generic Figure*, The Corcoran Gallery of Art, Washington D.C.
- 1985 *Working in Brooklyn*, The Brooklyn Museum, New York
- Correspondences: New York Art Now*, Laforet Museum Harajuku, Tokyo
- Memento Mori*, Goldie Paley Gallery, Moore College of Art, Philadelphia; Centro Cultural Arte Contemporaneo, Palanco, Mexico
- Nouvelle Biennale de Paris XIIIe*, La Villette, Paris, France
- 1985 Biennial Exhibition*, Whitney Museum of American Art, New York
- The Classic Tradition In Recent Painting and Sculpture*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1984 *Narrative Art*, Museo Tamayo, Mexico; P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
- Content: A Contemporary Focus 1974-1984*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- An International Survey of Recent Painting and Sculpture*, The Museum of Modern Art, New York
- The Human Condition: Biennial III*, San Francisco Museum of Modern Art, San Francisco, California
- Painting & Sculpture Today*, Indianapolis Museum of Art, Indianapolis, Indiana
- Visions of Childhood: A Contemporary Iconography*, Whitney Museum Downtown, New York
- 1983 *New Art at the Tate Gallery*, The Tate Gallery, London, United Kingdom
- Back to the U.S.A.*, Kunstmuseum Luzern; Rheinisches Landesmuseum, Bonn; Wurtembergischer Kunstverein, Stuttgart, Germany
- John Ahearn, Mike Glier, Jenny Holzer and Tom Otterness*, Young Hoffman Gallery, Chicago, Illinois
- 1981 *Figurative Sculpture Now*, P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
- 1980 *14 New Artists*, Lisson Gallery, London, United Kingdom
- Times Square Show*, New York

PUBLIC COMMISSIONS

- 2001 *Suspended Mind*, Carl Sagan Discovery Center, Montefiore Children's Hospital, Bronx, New York
- 2000 *Time and Money*, Hilton Times Square, Forest City Ratner Inc., New York City, New York
- 1999 *Rockman*, United States Courthouse, General Services Administration, Minneapolis, Kohn Pedersen Fox (Architect), Martha Schwartz (Landscape Architect)
- Feats of Strength*, Western Washington University, Bellingham, Washington
- The Music Lesson*, Music School, University of North Carolina at Greensboro, Calloway Johnson Moore & West (Architect)

- Gold Rush*, United States Courthouse, General Services Administration, Sacramento, Nacht & Lewis/Hansen Lind Meyer (Architects)
- 1998 *The Gates*, Cleveland Public Library, in collaboration with Maya Lin (Artist) and Tan Lin (Poet), Hardy Holzman Pfeiffer Associates (Architect)
- 1997 *Visionary*, MetroTech Center, Brooklyn, New York
- Law of Nature*, Mark O. Hatfield United States Courthouse, General Services Administration, Portland, Oregon, Kohn Pedersen Fox (Architect)
- 1996 *The Marriage of Real Estate and Money*, Roosevelt Island, New York
- 1995 *Dreamers Awake*, Wichita Art Museum, Kansas
- Untitled*, Eli Broad Family Foundation, Santa Monica, California
- 1993 *Upside-Down Feet*, Krannert Museum of Art, University of Illinois, Urbana-Champaign
- Die Überfrau*, State Library, Münster, Germany, Bolles-Wilson, (Architect)
- 1992 *The Real World*, The Governor Nelson A. Rockefeller Park, Battery Park City Authority, New York, Carr Lynch Associates (Environmental Design)
- 1992 *The Frieze*, Weatherspoon Art Gallery, Greensboro, North Carolina
- 1991 *The New World*, The Edward R. Roybal Federal Building, General Services Administration, Los Angeles, California, Ellerbe Beckett Associates (Architect)
- 1984 *Kings Parade*, Büchhandlung Walther König, Cologne, Germany

PUBLIC COMMISSIONS IN PROGRESS

- 2004 *Untitled*, Museum Beelden aan Zee, The Museum Foundation, Scheveningen, The Netherlands; to be installed 2004
- 2003 *The Return of the Four-Leggeds*, Northwest Museum of Arts and Culture, Washington State Arts Commission, Spokane, Washington; to be installed in 2003
- 2001 *Life Underground*, Metropolitan Transit Authority and Arts for Transit, 14th Street and 8th Avenue, New York, New York, to be installed 2001-2002
- Mortellito Memorial*, Branchbrook Park Station, New Jersey Transit, Newark, NJ; to be installed in 2002
- Suspended Mind*, Carl Sagan Discovery Center, Montefiore Children's Hospital, Bronx, NY in collaboration with Rockwell Group

SELECTED PUBLIC COLLECTIONS

- Eli Broad Family Foundation, Los Angeles
- The Brooklyn Museum of Art, New York
- Carnegie Museum of Art, Pittsburgh
- Dallas Museum of Art, Texas
- Guggenheim Museum, New York
- Israel Museum, Jerusalem
- IVAM Center Julio Gonzalez, Valencia, Spain
- The Miyagi Museum of Art, Sendai, Japan
- Museo Tamayo, Mexico City
- The Museum of Modern Art, New York
- Palm Beach Institute of Contemporary Art, Museum of Art, Lake Worth, FL
- San Francisco Museum of Modern Art, San Francisco
- Weatherspoon Art Gallery, Greensboro, NC
- Whitney Museum of American Art, New York

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Marlborough Gallery, Inc.
40 West 57th Street
New York, NY 10019
Telephone 212.541.4900
Telefax 212.541.4948
www.marlboroughgallery.com
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Marlborough Chelsea
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Printed in Italy
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ISBN 0-89797-224-4

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Free Money and Other Fairy Tales

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Marlborough

40 W. 57th Street, New York, NY 10019

TEL: 212 541 4900 • mny@marlboroughgallery.com

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Marlborough Chelsea

211 W. 19th Street, New York, NY 10011

TEL: 212 463 8634 • IPAMarlborough@marlboroughgallery.com