

Ehrlich Steinberg
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Wednesday - Saturday 12-6pm

Joel Otterson
CV

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Joel Otterson
b. 1959, Inglewood, CA
Lives and works in Los Angeles, CA

Education

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

Solo Exhibitions

- 2024 *How To Be Beautiful*, Ehrlich Steinberg, Los Angeles, CA
- 2019 *Among Others*, Royale Projects, Los Angeles, CA
- 2018 *Dark Matter*, John Michael Kohler Art Center, Sheboygan, WI
The Excited Eye, Jason Jacques Gallery, New York, NY
- 2015 *Joel Otterson: Needleworks*, Maloney Fine Art, Los Angeles, CA
- 2014 *Joel Otterson: Works from the 1980s and 1990s*, Elizabeth Dee Gallery, New York, NY
Handiworks, The Suburban, Chicago, IL
- 2013 *Chandelier Queer*, Maloney Fine Art, Los Angeles, CA
- 2012 *New Works*, Maloney Fine Art, Los Angeles, CA
- 2008 *Domestic Partners*, Aisle Gallery, Cincinnati, OH
- 2002 *Three Landscapes*, organized by the Cincinnati Arts Association, Weston Art Gallery at the Aronoff Center for the Arts, Cincinnati, OH

- 1994 *Divine Intervention*, (coinciding with Aids Awareness Month, and Day Without Art), Cincinnati Art Museum, Cincinnati, OH
Working My Way Through the House, (inaugural exhibition at Bergamont Station), Shoshana Wayne Gallery, Los Angeles, CA
- 1993 *The Kohler Works: Porcelain and Iron*, Carl Solway Gallery, Cincinnati, OH
- 1992 *Endangered Species Furniture, and The History of Rock-N-Roll Dinnerware*, Jay Gorney Modern Art, New York, NY
Decorator Showcase, Indianapolis Museum of Art, Indianapolis, IN
The Devil Dwells in Empty Space, (wallpaper installation and objects including *The Iron Maiden*), 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, 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

Group Exhibitions

- 2025 Tang Teaching Museum & Art Gallery, Skidmore College, Saratoga Springs, NY (upcoming)
- 2023 *Atavism for the Future*, Ehrlich Steinberg, Los Angeles, CA
Domestic Air Bag, curated by Mateo Tannatt, Pio Pico, Los Angeles, CA
Fabric of a Nation: American Quilt Stories, curated by Danielle Killam and organized by the Museum of Fine Arts, Boston., Skirball Cultural Center, Los Angeles, CA
Queer Threads, San Jose Museum of Quilts & Textiles, curated by John Chaich, San Jose, CA
- 2022 Eva Presenhuber, Chuck Nanney, Joel Otterson, curated by Ugo Rondinone, Zurich, CH

Imperfect Crystal, Moskowitz Bayse, Los Angeles, CA

- 2021 *Chuck Nanney + Joel Otterson*, curated by Ugo Rondinone, Jose Martos Gallery, Los Angeles, CA
- 2019 *Less Is a Bore: Maximalist Art & Design*, Institute of Contemporary Art, Boston, MA
Keith Mayerson | Friends and Family, Peter Mendenhall Gallery, Pasadena, CA
Come Together, Royale Projects, Los Angeles, CA
- 2018 *Brand New: Art and Commodity in the 1980's*, The Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington D.C.
- 2017 *Strange Attractors*, curated by Bob Nickas, Redling Fine Art, Los Angeles, CA
Interstitial, Museum of California Art, Pasadena, CA
- 2016 *Convene*, Nerman Museum of Art, Overland Park, Kansas
First Exhibition, Elizabeth Dee, New York, NY
- 2015 *Man-Made: Contemporary Male Quilters* (with Joe Cunningham, Luke Haynes, Jimmy McBride, Aaron McIntosh, Dan Olfe, Joel Otterson, Shawn Quinlan, and Ben Venom), Craft and Folk Art Museum, Los Angeles, CA
- 2014 *Group Show (with Ford Beckman, Joel Otterson, George Stoll, Maberry + Walker)*, Maloney Fine Art, Los Angeles, CA
Whitney Biennial, Whitney Museum of American Art, New York, NY
- 2013 *Fearful Symmetry*, curated by Zoe Stillpass, Balice Hertling, New York, NY
In the Séance Room: Acquisition Highlights from 2003 – 2013, Museum of Contemporary Art San Diego – Downtown, San Diego, CA
- 2012 *Made in L.A.*, The Hammer Museum, Los Angeles, CA
In The Pink, Maloney Fine Art, Los Angeles, CA
25 Years of Talent, curated by Michelle Grabner, Marianne Boesky, New York, NY
- 2011 *Circa 1986*, Hudson Valley Center for Contemporary Art, Peekskill, NY
- 2009 *Outside the Ordinary: Contemporary Art in Glass, Wood and Ceramics from the Wolf Collection*, Cincinnati Art Museum, Cincinnati, OH
- 2007 *Once Upon A Time In The Midwest*, University of Cincinnati, Cincinnati, OH

- 2001 *Ceramic Annual 2001: Scripps College 57th Ceramic Exhibition*, Scripps College, Claremont, CA
Furniture As Sculpture, Carl Solway Gallery, Cincinnati, OH
Between Thee and Me (catalog), curated by Adrian Sacks, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
Small Works II, Linda Schwartz Gallery, Cincinnati, OH
Pictures, Patents, Monkeys and More: on Collecting, Akron Art Museum, Institute of Contemporary Art, University of Pennsylvania, Akron, OH, Philadelphia, PA
- 2000 *Small Works*, Linda Schwartz Gallery, Cincinnati, OH
- 1999 *Snapshots: We Are Here*, Dayton Visual Arts Center, Dayton, OH
- 1998 *Lost in the Woods: Foliage & Form at the Turn of the Century*, The New Art Center in Newton, Newton, MA
The Craft, The Living Room, Newport, RI
- 1997 *The Feminine Image*, curated by Donald Kuspit, Nassau County Museum of Art, Roslyn Harbor, NY
- 1996 Contemporary Arts Center, Phoenix Art Museum, Milwaukee Art Museum, Virginia Beach
It's Only Rock and Roll, curated by David S. Rubin, Center for the Arts, Cincinnati, OH, Phoenix, AZ, Milwaukee, WI, Virginia Beach, VA
Inside: The Work of St. Clair Cemin, Joel Otterson, and Others, California Center for the Arts, Escondido, CA (catalog)
- 1995 *Elvis + Marilyn: 2 x Immortal*, curated by Wendy McDaris, Institute of Contemporary Art, Contemporary Arts Museum, The Cleveland Museum of Art, Columbus Museum of Art, San Jose Museum of Art, Honolulu Academy of Arts, Boston, MA, Houston, TX, Cleveland, OH, Columbus, OH, San Jose, CA, Honolulu, HI
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, curated by Lawrence Rinder and Nayland Blake, University of California, Berkeley, Berkeley, CA
Living with Contemporary Art, curated by Harry Philbrick, 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
Divine Intervention, Cincinnati Art Museum, Cincinnati, OH
- 1993 *Collecting for the 21st Century: Recent Acquisitions*, The Jewish Museum, New York, NY

- Slittamenti*, curated by Christian Leigh, The Venice Biennale, La Biennale di Venezia, Venice, Italy
Fall From Fashion, The Aldrich Museum of Contemporary Art, Ridgefield, CT
Mettlesome and Meddlesome: Selections from the Collection of Robert J. Shiffler (catalog), The Contemporary Arts Center, Cincinnati, OH
Laughing Matters, curated by Karen Indeck, Gallery 400, University of Illinois at Chicago, Chicago, IL
- 1992 *Functional Objects by Artists and Architects*, Rhona Hoffman Gallery, Chicago, IL
Changing Group Exhibition: Gallery Artists, Jay Gorney Modern Art, New York, NY
How It Is, curated by Jonathan Selinger, Tony Shafrazi Gallery, New York, NY
Structural Damage: Charles LeDray, Donald Moffett, Joel Otterson, Gary Simmons, Blum Helman Warehouse, New York, NY
Decorator Showcase, Indianapolis Museum of Art, Indianapolis, IN
- 1991 *Ornament: (Ho Hum All Ye Faithful)*, John Post Lee Gallery, New York, NY
Sculpture from the Straus Collection, Franklin & Marshall College, Lancaster, PA
Proiezioni, (slide exhibition), curated by Gregorio Magnani, Castello di Rivara, Rivara, Italy
Just What Is It That Makes Today's Homes So Different, So Appealing?, curated by Dan Cameron, The Hyde Collection, Glen Falls, NY
Group Show, Margo Leavin Gallery, Los Angeles, CA
Musei Comunali Cattolica, AnniNovanta, Galleria Comunale d'Arte Moderna, Bologna, Italy, Rimini, Italy
- 1990 *Stuttering*, Stux Gallery, New York, NY
Culture in Pieces: Other Social Objects, curated by Paula Marincola, Beaver College Art Gallery, Glenside, PA
Total Metal, curated by Richard Phillips, Simon Watson Gallery, New York, NY
Recent Acquisitions, The Israel Museum, Jerusalem, IS
Half-Truths, curated by Marge Goldwater, The Parrish Art Museum, South Hampton, NY
Group Show, Margo Leavin Gallery, Los Angeles, CA
- 1989 *Group Show*, Jay Gorney Modern Art, New York, NY
Selections from the Collections of Marc and Livia Straus, The Aldrich Museum, Ridgefield, CT
New Works, Carl Solway Gallery, Cincinnati, OH
Pure Style (collaborative exhibition with Kees van der Ploeg), De Zaak, Groningen, NL
The Silent Baroque, curated by Christian Leigh, Galerie Thaddaeus Ropac Salzburg, AT
- 1988 *The New Urban Landscape*, The World Financial Center
 Massimo Audiello Gallery, New York, NY

Jay Gorney Modern Art, (with Justen Ladda and Barbara Bloom), New York, NY
Hybrid Neutral, curated by Collins & Milazzo, traveling exhibition

Art at the End of the Social, curated by Collins & Milazzo, Rooseum Museum, Malmo, SE
A Drawing Show, curated by Jerry Saltz, 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
Nature Morte, The New Poverty, curated by Collins & Milazzo, John Gibson Gallery, New York, NY
Diamonds Are Forever, curated by Peter H. Gordon with Sydney Waller and Paul Weinman, traveling exhibition
The Ironic Sublime, curated by Collins & Milazzo, Margo Leavin Gallery, Galerie Albrecht, Los Angeles, CA, Munich, DE

1986 *Time After Time*, curated by Collins & Milazzo, Diane Brown Gallery, New York, NY
Inaugural Exhibition, Marcus Gallery, New York, NY
Proctor Art Center, Bard College, Annandale-on-Hudson, NY
Paravision, curated by Collins & Milazzo, 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 & Decorum, curated by Collins & Milazzo, Tibor de Nagy Gallery, New York, NY
Infotainment, Gallery, Rhona Hoffman Gallery, Vanguard Gallery, The Aspen Art Museum, Houston, TX, Chicago, IL, Philadelphia, PA, Aspen, CO
Breaking Ground, Luhring, Augustine & Hodes Gallery, New York, NY
Invitational Exhibition, Grace Borgenicht Gallery, New York, NY
Objects in Collision, curated by Howard Halle, The Kitchen, New York, NY
Smart Art, curated by Joseph Masheck, Carpenter Center for the Visual Arts, Harvard University, Center for Contemporary Art, Cambridge, MA, Seattle, WA

1984 *Forced Sentiment*, curated by Robert Longo, Artists Space, New York, NY
Still Life with Transaction, curated by Collins & Milazzo, International With Monument, Galerie Jurka, New York, NY, Amsterdam, NL
25,000 Sculptors Across America, Civilian Warfare Gallery, New York, NY

Awards

2013 The Center for Cultural Innovation Awards ARC Grant

Bibliography

- 2015 Art in America, “November Reviews: Joel Otterson”, Leah Olmann
- 2014 New York Magazine, “Sapphires in the Mud: There’s a smart show buried in this big bland Whitney Biennial”, March, Jerry Saltz
The New Yorker, “Get With It: The Whitney Biennial.”, March, Peter Schjeldahl
The New York Times, “One Last Dance in the Old Place.”, March, p. C25, Holland Cotter
- 2013 Los Angeles Times, “Review: Joel Otterson at Maloney Fine Art.”, November, Christopher Knight
- 2012 Advocate, “Artist Spotlight: Joel Otterson.”, January, Christopher Harrity
- 2011 The New York Times, “The Complex 1980s, Viewed by 47 Artists.”, November, p.WE12, Martha Schwendener
- 2006 The New York Times Magazine, “Artists in Residence.”, April, Christopher Bollen
- 1999 The Cincinnati Enquirer, “Chickens Take Roost in Sculpture.”, August, Owen Findsen
- 1994 “Otterson admits. But what do you expect from a guy who cut his teeth on punk music?” October, Kristine McKenna
Los Angeles Times, “ART: How to Push That Bad-Taste Button: ‘My work is loud,’ sculptor Joel Otterson”
- 1998 The New York Times, “Review/ Art; A Wide-Ranging Spread Of Artists and Installations.”, November, Roberta Smith
- 1987 Los Angeles Times, “La Cienega Area.”, May, William Wilson
The New York Times, “Art View; in Sculpture, Steel Epics and Pop Icons in Two Shows.”, February, Michael Brenson

Collections

Cincinnati Art Museum, Cincinnati, OH
Jewish Museum, New York, NY
Newport Harbor Art Museum, Newport Beach, CA
Hammer Museum, Los Angeles, CA
Yokohama Museum of Art, Yokohama, JP
Whitney Museum of American Art, New York, NY