

**JENNIE OTTINGER PRESS**

**The Oakland Art Enthusiast, “ Photo Feature: Jennie Ottinger & Megan Reed, “Rabble-Rousers”**

June 12, 2017 **Admin** “...Reed’s multicolored, highly-textured, abstract sculptures and Ottinger’s paintings that depict disconcerting, emotional crowds of overly competitive cheerleaders take a deep look at the alluring, thin veneer of popular culture and into the more convoluted, and at times deeply disturbing, world behind this deceptively attractive surface.

Ottinger’s mass of faces emerging from white gallery walls and in the paintings themselves, where crowds of people look on from the bleachers, reverse the typical direction of gaze and poke at the limits of the work, making subject of the viewer. It seems what is on view in the galleries is as much the ways of looking as what is depicted. ...” [LINK](#)

**The Bay Area Reporter, “May Gallery Walk”** May 2017 **Sura Wood** “...The San Francisco artist, whose paintings probe the underside of power, hierarchy and affiliation with wicked humor, continues her preoccupation with peppy, smiley-faced cheerleaders who are (mostly) the soft pink of rare beef. But don’t be fooled: beneath the clean-cut, All-American veneer, the rah-rah stadium rallies she depicts have a giddy, unwholesome fervor Leni Riefenstahl could love...” [LINK](#)

**The Bay Area Reporter, “Bay Area art world, 2015”** December 2015 **Sura Wood**

“...Best gallery shows: Letters to the Predator at Johansson Projects, where Ottinger, who’s justly lauded above, devised an amoral animal kingdom a long way from Winnie the Pooh and Tigger Too, as well as a series of disconcertingly unwholesome, slyly humorous oil paintings...” [LINK](#)

**B&N Review, “Really Loud Librarians”** September 28, 2015 **Greil Marcus**

“It’s a powerful argument, and a disturbing image absolutely complete in itself, a closed circle.” [LINK](#)

**KQED Arts, “Bay Area Paintings Right Now: Jennie Ottinger’s Gross Realities”** September 28, 2015 **Brandon Brown**

“For all their wit and humor, Ottinger’s paintings are portraits of tense situations that provoke hard feelings.” [LINK](#)

**Huffington Post “Jennie Ottinger’s Lovely Homage To The Books You’ll Never Finish”** August 26, 2015 **Maddie Crum**

“I like playing with space the way many writers play with timeline or voice” [LINK](#)

**Artsy Inc, “Artists and Curators Remember Amy Winehouse in two Companion Shows”** August 10, 2015

“Only in the wall text for Ottinger’s mixed-media piece *Mouth to Mouth: Pieces from an Animation about Cultural Appropriation* (2015) does the show explicitly problematize Amy Winehouse’s art in reference to African-American musicians.” [LINK](#)

**The Bay Area Reporter, “Once In Love With Amy”** July 30, 2015 **Sura Wood**

“It’s always worth going out of one’s way to keep up with the wickedly imaginative, dark-side-of-the-mirror work of the wonderful San Francisco artist Jennie Ottinger.” [LINK](#)

**SF Chronicle, “Amy Winehouse, before the song ended”** July 22, 2015 **David Wiegand**

“The centerpiece of the secondary show is an installation by Jennie Ottinger, comprising cut-out paper images of Winehouse and the African American singers who were among her primary influences.” [LINK](#)

**Oakland Art Enthusiast “Photo Feature: Jennie Ottinger, “Letters to the Predator” at Johansson Projects** February 3, 2015

“...Jennie Ottinger takes a look at the ambiguous line between nostalgia and nightmare.” [LINK](#)

**Huffington Post, “Artist Rips Apart Teddy Bears – And Childhood Memories – And Sews Them Back Together”** January 20, 2015 **Priscilla Frank**

“...Ottinger translates the gravity of those early years into paint, all the suspiciously grinning faces and all-in-good-fun sporting events, rendered with a hint of something sinister. Her current exhibition "Letter to the Predator" explores the sliding scale between predator and prey, pervert and ingénue, man and beast, nostalgia and nightmare...” [LINK](#)

**Glasstire, “Jennie Ottinger at The Reading Room”** December 2, 2014 **Colette Copeland**

“San Francisco artist Jennie Ottinger’s exhibition *Postal Mortem* at the Reading Room in Dallas identifies the post office as a not-so-recent addition to the endangered species list.” [LINK](#)

**The Huffington Post, “One Artist’s Amazing Mission To Save The US Postal Service”** May 2, 2014 **Priscilla Frank**

"A theme in my current work is endangered species -- animals, books and organizations like the Post Office," Ottinger writes. "By attempting to save a huge organization with feeble means, it reveals our (real or perceived) powerlessness. The disparity between the size of the problem and the smallness of my solution highlights the futility of the project at all." [LINK](#)

**Fast Company, “Sign Up For These Cute Subscription Postcards, Do A Tiny Bit To Save The Postal Service”** April 28, 2014 **Sydney Brownstone**

“But at least one artist is putting up a fight to save the Postal Service, even if the gesture is small and largely symbolic. For \$25, Jennie Ottinger’s "Postal Mortem" project will subscribe users to a postcard delivery feed...” [LINK](#)

**Art Practical, “Jennie Ottinger: Members Only”** September 11, 2013 **Kara Q. Smith**

“Subverting the viewer’s expectations of these mundane scenes by using unexpected pigments and sketchy, mutant-like figures, Ottinger comes as close as possible to a faithful representation of suburban ennui...As a whole, *Members Only* presents the social dynamic of groups as stifling and trivial and devoid of the comfort and security one might glean from such affiliation. Yet, somehow, Ottinger’s paintings also achieve a sense of nostalgia, as well as authenticity, for loners and conformers alike.” [LINK](#)

**The Week, “Where to buy: A select exhibition in a private gallery”** September 4, 2013 **The Week Staff**

“[Jennie Ottinger’s] recent oil and gouache paintings depict children in the sun-splashed palette of a kindergartner but evoke a sense of foreboding...From scene to scene, the effect remains the same: These Girl Scouts exclude more readily than they welcome, and their shared camaraderie shades readily into tribalism.”

**SFAQ, “Review: Jennie Ottinger, ‘Members Only’ at Johansson Projects, Oakland”** August 21, 2013

### **Kelly Inouye**

"Ottinger's work humorously examines the dark side of social grouping. Signifiers such as pins, uniforms, suits, and bonding activities like sitting in circles and holding hands seem to train youngsters for corporate futures featuring salesmanship, retreats, and trust falls." [LINK](#)

### **EBX, "Jennie Ottinger's Schoolyard Creeps" August 14, 2013 Alex Bigman**

"...these subjects don't look at you — only in your general direction. This is what renders the paintings so ghostly — not a characteristic of the subjects, but of the displaced viewer. The vagueness of the subjects' faces severs the possibility of a connective gaze, leaving the viewer with the spooky sensation of sharing perhaps a space but not a reality." [LINK](#)

### **San Francisco Chronicle, "Memory, Color, Scorching from a Framework" August 9, 2013 Kenneth Baker**

"...If Ottinger's own childhood experiences do not lie behind these quietly creepy images, then a juvenile insecurity that burdens most of us - and evidently her - into adulthood does. The low definition of Ottinger's images, juiced with color but vague as to details, may be truer to the nature of our visual memories than anything that passes for realism..." [LINK](#)

### **It's Nice That, "Art: Jennie Ottinger will make you nostalgic and grateful to have survived camp"**

August 5, 2013 **Maisie Skidmore**

"Jennie extracts the naïve playfulness of young and old alike to expose the faintly sinister undertone lurking beneath...Lovely and terrifying in almost equal measure." [LINK](#)

### **Hyperallergic, "Happy Birthday to a Classic" January 28, 2013 Jillian Steinhauer**

"I first saw Ottinger's book-inspired artworks at the Miami Project fair this past December, and I was totally charmed by them. For her pieces, Ottinger transforms literary classics into beautiful, funny, and seriously abridged versions of their former selves" [LINK](#)

### **Its Nice That, "A Deliciously Scathing Take on the Tennis World by Artist and Illustrator Jennie Ottinger" October 29, 2012 Robert Alderson**

"Her wonderful creations have something of a Ralph Steadman quality as she allows her loose style to glory in the grotesqueries she identifies. Amid the more peaceful scenes of group lessons there's enough braying, snarling faces to suggest what Jennie really makes of it all." [LINK](#)

### **The Huffington Post, "Jennie Ottinger's 'What To Do With Your Orphan: A Manual' at Johansson Projects" May 4, 2012 Priscilla Frank**

"Orphans are often the protagonists in bed time stories and in children's adventures. From "Great Expectations" to "Annie," kids who are plunked into the most devastating situations manage to rise, triumphant, from the rubble. Jennie Ottinger's subjects are not those kinds of orphans." [LINK](#)

### **Bad At Sports, "Episode 293: New York Art Fairs 2011" April 11, 2011**

"Johansson Projects introduces us to Jennie OTTINGER and her lively novel-inspired pieces before a surprise by a mock art tour." [LINK](#)

### **...Might Be Good, "Armory, Volta, Biennial: The Best Things" March, 2010 Dan Boehl**

"The stripped-down quality of featureless figures in familiar but uncommon setting (a jury taking an oath, at a banquet) connects to viewers in an iconic way." [LINK](#)

**Art Hound, “New Work by Jennie Ottinger”** November 15, 2010 **Kate Singleton**

“There is something so honest and human about her work – the crude and sometimes uglier side of people, peppered with a heavy dose of wit. She is one of my favorite contemporary artists.” [LINK](#)

**SF Bay Guardian, “Pwning The Classics”** November 23, 2010 **Matt Sussman**

“Ottinger has essentially remade these authors' best-known works in her own image with her own images. In addition to painting scenes from titles such as *The Loved One* and *To Kill A Mockingbird*, she has also created new covers for them (based on the design of older editions) enfolding her art around actual books. The contents of the books don't match their titles. Their plastic slipcases, though, are a clever nod at authenticity.” [LINK](#)

**The Huffington Post, “Exhibition Spotlight: Jennie Ottinger at Johansson Project”** December 22, 2010 **Cherie Louise Turner**

“Ottinger delivers a seriously fun cultural romp with just the right dose of neurosis-inducing discomfort. This is a show that lingers long after you've departed from the ghostly images and time-honored texts.” [LINK](#)

**San Francisco Chronicle, “Jenny Bloomfield and Jennie Ottinger”** August 29, 2009 **Kenneth Baker**

“The peculiar key of Ottinger's art - intent yet relaxed, a sort of soft-focus tunnel vision - lets it evoke the inner zone where memories of real life, of mediated images, of dreams and of images elicited by stories mingle and get confused.” [LINK](#)

**The Rumpus, “Jennie Ottinger at Johansson Projects”** August 25, 2009 **Victoria Gannon**

“Ottinger's paintings are sad and ephemeral, like the slow-dissolving stream of images you find when you crane your neck to look into the past.” [LINK](#)

**Art Slant, “Jennie Ottinger”** August 23, 2009 **Andy Ritchie**

“I bid you welcome to *Ibid*, a solo show by Jennie Ottinger that packs more red dots than the secret service. To stave off any phantom limb syndrome caused by \*gasp\* selling work, Jennie redraws, on a 1/16 scale, each painting in pencil. (You can find them in her personal rolodex on the gallery's main desk.)” [LINK](#)

**Art in America, “Jennie Ottinger”** November, 2009 **Matt Sussman**

“There might be viewers who find Ottinger's fixation on ordinary moments lost in time somehow quaint. Rather, her focus on uniformed professionals and her repeated return to certain scenes (some images are painted multiple times) suggest a morbid view of the quotidian. Her paintings seem to caution that in life as in death, we risk becoming metonymically condensed into the personal effects—the pictures and documents—that offer only limited proof of our existence.” [LINK](#)

## **MEGAN REED PRESS LINKS**

**The Oakland Art Enthusiast, “ Photo Feature: Jennie Ottinger & Megan Reed, “Rabble-Rousers”**

June 12, 2017 **Admin** “Megan Reed's dynamic use of color as well as the obvious hand-crafted quality in her sculptures, with tactile surfaces and organic compositions, are she says an “ongoing response to the mass produced, the surface-slickness of both consumer packaging and, even more, the digital mirage through which most of us interact (and view art).” Her sculptures provoke both the reading of itself as well

as the viewer's preconceived visual vocabulary to read it. In a like manner..." [LINK](#)

**The Bay Area Reporter, "Back from the edge!"** June 2017 **Sura Wood** "...Megan Reed's collaged, foam-and-plaster sandwich-board sculptures, which could be mistaken for discarded prototypes of 1950s robots or stage sets for a kids' musical. Unwieldy and disarming in deep magenta, insistent purple and day-glow orange, they barge into the frame, chugging into view like cartoon clown cars that started themselves up and are rumbling down a road near you..." [LINK](#)

**The Bay Area Reporter, "May Gallery Walk"** May 2017 **Sura Wood** "...Reed's goofy, anthropomorphic sculptures, the colors of fruit soda, cotton candy and Likamade, look like characters that played hooky from a children's cartoon to watch the parade go by. Humorous, kind of sweet, mounted on spindly legs or going in several directions at once, they're ungainly in an adorable way..." [LINK](#)

**Visual Art Source, "In 'Tiny Bubbles,' a Parody Social Network and Experimental Podcast"** May 9, 2017 **Sarah Burke** "...colorful mountain-like sculptures by Megan Reed that look like set pieces from a psychedelic play about cavemen..." [Link](#)

**KQED, "Artful Dodger: Visual Art Happenings for a New Year"** January 4, 2016 **Sarah Hotchkiss**

**EBX, "West Oakland's New All Female Art Collective"** December 16, 2015, **Sarah Burke**

**Curiously Direct, "QUALITY//DAYDREAM"** November 3, 2015 **Aaron Harbour**

**SF Chronicle, "Priced Out of the Mission, Arts Group Finds a New Home"** March 10, 2015 **J.K. Dineen**

**SF Chronicle, "'WONDER' at Berkeley Art Center"** January 5, 2013 **Kenneth Baker**

**EBX, "WONDER: 2012 Artists Annual"** December 29, 2012 **Alex Bigman**

**SF Chronicle, "'Beauty' at Berkeley Art Center"** September 5, 2012 **Kenneth Baker**

**EBX, "Beauty"** August 29, 2012 **Alex Bigman**

**The Memphis Flyer, "Reality Check"** October 14, 2004 **Carol Knowles**

**The Commercial Appeal, Playbook, "Sharing Identity"** September 24, **Fredric Koepfel**