

OTTMAR HÖRL

Sculptural Objects



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A l b e r t E i n s t e i n , 2 0 1 8

Sculptural project in Ulm's Münsterplatz square featuring 500 Einstein sculptures

Albert Einstein changed our world view, not only as a scientist, but also as a cosmopolitan and pacifist.

To this day, he is a great source of inspiration for generations of people and he is more topical than ever.

„Due to its relative neutrality, the Einstein figure serves as a projection screen on which people can project their own thoughts, and perhaps also ask themselves new questions. The sculpture doesn't prescribe any particular tendency as a way of thinking.“ (Ottmar Hörl 2018)

Plastic material, 94 x 32 x 22 cm,
HÖRL engraved

unsigned
signed (76 copies/colour)

500 Euro
800 Euro



night blue, bronze, green grey



Angel „Evolution“, 2018

Angel „Evolution“ was first presented to the public at the 2018 art Karlsruhe International Fair

In his subversive further development of his Guardian Angel, it is not without irony that Ottmar Hörl is making reference to an issue of existential significance: How are we dealing with the feeling of being threatened by globally increasing terror and terrorist attacks?

The government is trying to respond with reinforced prevention and security measures. As a result, the guardian angels have adapted to the new situation, and armed themselves with a Beretta. The symbolism of this work functions as an ambivalent metaphor of a highly topical phenomenon.

Plastic material, 68 x 40 x 24 cm,
HÖRL engraved

unsigned
signed (250 copies)

180 Euro
380 Euro



black





A s t r o n a u t , 2 0 1 5

Art installation featuring astronaut sculptures at Forum Kunst Rottweil
For the exhibition entitled "Grüßt' Euch!" [Hi there!] at Forum Kunst Rottweil, Ottmar Hörl sets up dozens of astronauts welcoming visitors with an open-arms gesture. The installation is visualising how we deal with the unfamiliar and with plausible uncertainty in the face of alien life forms and cultures.

Plastic material, 55 x 25 x 32 cm,
HÖRL engraved

unsigned
signed (250 copies/colour)

250 Euro
500 Euro



black, silver





Avant-garde Snail, 2016

Avant-garde snail invasion at Dalles (village square), Essenheim Rheinhessen's 200th anniversary – Ottmar Hörl celebrates the bicentennial by referring to the vineyard snail, a motif typical of the region, and paying due homage to the snail as an emblematic animal. Snails have been around for several million years. At least since the Renaissance, positive connotations such as self-knowledge, wisdom and prudence have been associated with them.

Soft PVC, 6 x 5 x 13 cm,
HÖRL engraved

unsigned	17 Euro
signed (250 copies/colour)	35 Euro



yellow, red, white, black, golden, silver, pink





Bearer of Secrets , 2006
See Nothing, Hear Nothing,
Say Nothing

The gnomes in black, red and yellow are conceived as a humorous contribution to today's optimism.

Set of three multiples,
 plastic material, each 37 x 17 x 10 cm,
 Hörl engraved

unsigned	140 Euro
signed (500 copies/colour)	300 Euro

Single gnomes are also available:

unsigned	50 Euro
signed (500 copies/colour)	130 Euro



yellow, red, white (with UV coating), black, golden (with UV coating), silver (with UV coating)



B e n , 2 0 0 5

„Statue of the common man“, endowed with spiritual and philosophical abilities

In 2005, Ottmar Hörl reacts to the headline “Wir sind Papst” [We are pope] by producing Ben, the praying garden gnome. Ben symbolises prayer as a symbol of spiritual and philosophical abilities, but also as a gesture that unites society and is understood worldwide.

Plastic material, 37 x 13 x 12 cm,
HÖRL engraved

unsigned
signed (500 copies)

50 Euro
130 Euro



golden (with UV coating)





B u l l o c k , 2 0 1 1

Sculptural project “Bullock” in Oss (The Netherlands)

The public sphere requires a language that is understood by as many people as possible. For his sculptural project in Oss, Ottmar Hörl therefore decides to turn the heraldic motif from the municipal coat of arms into a sculpture. It's closely linked with the history, culture and people of Oss. On the one hand, the golden ox heads on the facades are a disconcerting sight; on the other hand, they're an expression of respect for this symbol as something that creates common identity.

Plastic material, 52 x 70 x 83 cm

unsigned

600 Euro

signed (50 copies/colour)

1100 Euro



black, golden



Castle Rat, 2007

For the exhibition in the attic of Friedberg Castle Museum, Ottmar Hörl set up 300 golden castle rats and a number of golden rat houses, spread out over the entire surface. One may generally assume that animals live in an attic without being disturbed a lot. Rats are very intelligent and flexible – just as we humans are. The rats that lived in a castle over centuries have virtually ennobled themselves. At the same time, this ironic remark shows that human beings and other creatures can adopt certain aesthetically more refined ways of living in some areas. A castle as one's habitat speaks for itself.

Plastic material, 17 x 27 x 11 cm,
HÖRL engraved

unsigned
signed (250 copies)

45 Euro
120 Euro



golden (with UV coating)





Charlemagne, 2014

Sculptural project featuring 500 multiples to commemorate the Year of Charlemagne celebrated in Aachen

In the Year of Charlemagne, the emperor should not only be subjected to scholarly research, but should also figuratively be taken off his pedestal. This can be achieved by artistic exploration as art questions the ways in which we perceive and assess things. This is why one "Charles" is not enough. Everyone has a different idea in mind when thinking of Charlemagne, their "own" Charlemagne.

Plastic material, 110 x 43 x 39 cm,
HÖRL engraved

unsigned	600 Euro
signed (120 copies/colour)	1000 Euro



purple red, golden (unsigned only), bronze



Cock , 2011

Sculptural project featuring 1,000 golden cocks set up in Karl-August-Jung-Platz in the garden town of Haan

The cock appearing on the municipal coat of arms serves the artist as a model for his "Homestory" sculptural project in Haan. This particular chicken breed is referred to as a "Bergischer Long Crower" and is seen as a symbol of the citizens' fighting spirit when it came to defending the interests of their native town.

Plastic material, 49 x 17 x 40 cm
HÖRL engraved

unsigned	80 Euro
signed (250 copies/colour)	160 Euro



red, golden (with UV coating)





D ü r e r H a r e , 2 0 0 3

Sculptural project „Das große Hasenstück“ [Large Piece of Hare], featuring 7,000 Dürer Hares in Hauptmarkt square, Nuremberg

In 2003, Albrecht Dürer's home town of Nuremberg celebrated the anniversary of the "Large Piece of Turf" by Dürer. For this occasion, Ottmar Hörl is transforming Hauptmarkt square in Nuremberg into a visual, artificial turf made up of 7,000 serial Dürer Hares in four different shades of green. He thus turns the motif of the two-dimensional original in the holdings of the Albertina in Vienna into a multiple art object, tangible to everyone.

Plastic material, 26 x 16 x 36 cm,
HÖRL engraved

unsigned	60 Euro
signed (500 copies/colour)	130 Euro
signed (250 copies/silver and bronze)	130 Euro



blue, yellow, green, yellow green, orange, red, pink, white, black, golden (unsigned only), silver, bronze



**Everyone against Everyone,
Schweinfurt, 2019**

Small grey dwarves are levelling their guns. With this interpretation of the present rough way of dealing with one another both online and offline, the sculpture hits a sore spot in our social coexistence. Dialogue seems to have given way to the firing line. Hörl vividly shows where a society may be drifting when driven by fears.

Plastic material, 41 x 17 x 23 cm,
HÖRL engraved

unsigned
signed (250 copies)

50 Euro
130 Euro

■
anthracite





**F i d e l i o ,
B e e t h o v e n
K e y r i n g P e n d a n t , 2 0 1 9**

soft PVC,
7.5 x 3 x 2.5 cm
HÖRL engraved

unsigned

12 Euro



opal green, night blue, pink



F r a n z J o s e f S t r a u ß , 2 0 1 5

Guerilla art installation to commemorate the 100th birthday in Munich

In a spontaneous guerilla art installation, several dozen serial Franz Josef Strauß figures turned up on their own or in groups, at various places in Munich, e.g. at the Residence, in Marienplatz square, at the opera and the CSU headquarters, puzzling and welcoming passers-by and tourists in Munich.

Plastic material, 95 x 50 x 28 cm,
HÖRL engraved

unsigned
signed (100 copies)

500 Euro
800 Euro



black





Friedrich Hölderlin, 2020

„Pallaksch, Pallaksch“ sculptural installation in Tübingen

To commemorate the 250th birthday of Friedrich Hölderlin, the German poet, a great number of Hölderlin figures populated important places from the poet's life in Tübingen, inviting visitors to engage in a discourse. Not a unique monument to one person alone but a multitude for all those who enjoy exchanging ideas with, and about, the poet; a graspable wonderful statement on Hörl's democratic understanding of art.

plastic material, 66 x 36 x 47 cm,
HÖRL engraved

unsigned
signed (75 copies)

360 Euro
725 Euro

(currently only available from our project partner)



golden (with UV coating)





Frog King, 1999

Sculptural project „Froschkönig oder Warten auf die Prinzessin“ [The Frog King or Waiting for the Princess], featuring 800 frogs at Künstlerkolonie Mathildenhöhe, Darmstadt

On the occasion of the centenary of the Mathildenhöhe artists' colony, Ottmar Hörl is turning the Brothers Grimm's fairy tale of The Frog Prince into an art project. For 100 days, 800 frogs and five metal balls are set up in the art nouveau fountain there.

Plastic material, 10 x 12 x 14 cm
HÖRL engraved

unsigned	25 Euro
signed (500 copies/colour)	50 Euro



blue, yellow, green, red, pink, black, golden, silver



Guardian Angel, 2007

Sculptural project „Tatort Paderborn – Irdische Macht und himmlische Mächte“ [It Happened in Paderborn – Earthly Power and Heavenly Powers], featuring 400 Guardian Angels in the city centre of Paderborn
“My guardian angel is there for emergencies. During a normal life cycle, everyone should act in a responsible manner. The guardian angel should only be called upon when all other mechanisms which are available to us as sensible individuals have failed. And then, I guess, he will be able to fulfil his calling.”
(Ottmar Hörl)



Plastic material, 64 x 41 x 25 cm,
HÖRL engraved

unsigned	190 Euro
signed (250 copies/colour)	390 Euro



black, golden, silver
(all colours with UV coating)



Hen , 2007

Sculptural project „Das Huhn, das goldene Eier legt, sollte man nicht schlachten“ [You Shouldn't kill the Hen that lays the Golden Eggs] at the Bank of Baden-Württemberg in Stuttgart

For his sculptural project featuring 300 golden hens, Ottmar Hörl refers to Jean de La Fontaine's saying. He adds: "Among the hens that would like to lay golden eggs there are some that are able to do just that. And to support those rather than killing them is equivalent to finding a real treasure - for all of society."

Plastic material, 49 x 17 x 40 cm,
HÖRL engraved

unsigned
signed (250 copies)

80 Euro
160 Euro



golden (with UV coating)





H e s s i a n L i o n , 2 0 0 7

Sculptural project set up in Kranzplatz square in front of the Hessian State Chancellery in Wiesbaden

3,000 lions – the heraldic animal of the German State of Hesse – made of plastic are transforming Kranzplatz square in front of the State Chancellery into a “lion park”. Appearing in red, white, blue and golden colours, the figure symbolises the State of Hesse and calls upon the citizens to get involved.

Plastic material, 36 x 33 x 10 cm,
HÖRL engraved

unsigned	70 Euro
signed (500 copies/colour)	140 Euro



red, white (with UV coating), golden (with UV coating)



Horse Head , 2005

Sculptural project featuring 200 horse heads in Neuburg an der Donau. Creating 200 red, blue, white, black, yellow and green horse heads, Ottmar Hörl is putting an important symbol of Neuburg in perspective. In the year of the Bavarian state exhibition, the horse head is providing colourful spots all over town, serving as an incentive for communication and attracting attention.

Plastic material, 65 x 25 x 68 cm,
HÖRL engraved

unsigned	500 Euro
signed (100 copies/colour)	900 Euro



blue, golden, bronze





**I s p y w i t h m y l i t t l e e y e
(e n a m e l p i n) , 2 0 2 0**

Pin to accompany an art project that Ottmar Hörl staged in Götzenhain near Frankfurt/M. in the summer of 1999 asking the habitants of the village to take photographs of their favourite things. He then assembled all the motifs to create a „moral portrait“ of the late 20th century.

Black and silver coloured pin, 2.5 x 2.5 cm,
in jewellery case

stamped signature

12.50 Euro





**I n n o c e n c e [U n s c h u l d] ,
1 9 9 7**

“Innocence” is the objectification of Pilate’s expression “I wash my hands in innocence”. Conceptually limited to the number of Germany’s population (82 million), the soap object has reached more than 60,000 hands since it was first issued in October 1997 and is therefore considered the most successful multiple. According to the feature pages, Hörl “is carrying the idea of democratising a work of art for everyone to extremes.”



Soap with plastic box,
6.8 x 10.3 x 4.1 cm

label printed signature
(82 million copies)
display, aluminium

17 Euro
17 Euro



Exchange excluded for hygienic reasons.



I n n o c e n c e 2 0 2 0 (G e l)

Twenty-three years after Ottmar Hörl released his UNSCHULD soap, there is an update in the form of the hand cleaning gel dispenser which has become a common sight in the Corona year.

Antibacterial hand cleaning gel
in 50 ml PET bottle,
10.4 x 4.5 x 2.2 cm

label printed signature

9 Euro

Exchange excluded for hygienic reasons.



**J o h a n n W o l f g a n g
v o n G o e t h e , 2 0 1 4**

Sculptural project featuring 400 multiples to commemorate the centenary of Goethe University

On the occasion of its centenary, Goethe University is inspiring a specific dialogue with those who live in the city and the region. During the installation, Goethe the personality, Goethe the man, Goethe the promoter of culture and Goethe the scientist, multiplied by more than 400 Goethe sculptures (created in the colours of the historical faculties) is leaving his mark on Grüneburgplatz in front of the IG Farben Building. An invitation to enter into a discussion with the polymath.

Plastic material, 107 x 45 x 41 cm,
HÖRL engraved

unsigned
signed (100 copies/colour)

600 Euro
1000 Euro



turquoise, purple red





K a r l M a r x , 2 0 1 3

Sculptural project featuring 500 Karl Marx multiples set up in Porta-Nigra-Platz, Trier
The sculptural project is motivating people to consider Karl Marx as a character as well as his oeuvre. To this very day, his portrait is an icon of critical thought that is universally recognised as a symbol of protest and resistance.

Plastic material, 100 x 35 x 21 cm,
HÖRL engraved

unsigned	500 Euro
signed (195 copies/colour)	800 Euro



blood orange, signal red, purple red



Labourer, 2018

Ottmar Hörl developed a sculptural installation entitled „Second Life - 100 Labourers“ featuring 100 Labourer sculptures for the UNESCO World Cultural Heritage Site at the Völklingen Ironworks. The project draws the eye to a universal issue focussing on nothing short of a range of topics centering round manpower, economic structural change and its repercussions on the social structure, hence on existential dimensions of being human as such.

Plastic material, 96 x 31 x 22 cm,
HÖRL engraved

unsigned	500 Euro
signed (100 copies/colour)	800 Euro



blood orange, golden, green grey





L u d w i g v a n B e e t h o v e n , 2 0 1 9

Ottmar Hörl's sculptural installation „Ludwig van Beethoven - Ode an die Freude“ [Ode to Joy] in Bonn kicked off the festivities marking the 250th anniversary of the musical citizen of Bonn in 2020. In keeping with the title of the Ninth Symphony, Hörl dares to show the musical genius with a smile. This „impulse for communication, which is supposed to make people happy“ and invite them to participate in a debate, attracted many Beethoven admirers to Bonn spreading the sculptural reinterpretation to the whole world; a tangible version of joy.

Plastic material, 95 x 37 x 29 cm,
HÖRL engraved

unsigned	500 Euro
signed (75 copies/colour)	800 Euro



golden, opal green (all colours unsigned only)



L u d w i g v a n B e e t h o v e n I I , 2 0 2 0

Smaller version of the popular Beethoven sculpture that Ottmar Hörl made for the „Ludwig van Beethoven - Ode an die Freude“ [Ode to Joy] installation set up in Bonn in 2019. Showing a smiling composer, Ottmar Hörl deliberately creates an antithesis to the traditional image of Beethoven, and invites people to re-engage with Beethoven.

Plastic material, 47 x 14.5 x 15.5 cm,
HÖRL engraved

unsigned
signed (250 copies)

90 Euro
180 Euro



golden, white (all colours with UV coating)





ME

ME - Mirror, 2004
New edition 2017

„Io, Michelangelo Buonarroti“ – in the Renaissance, artists developed a consciousness of the self and works of art have carried a kind of „me“ signature ever since. Art has come to be connected with selfhood, which is especially true for self-confident self-portraits. Later on, from the early 1960s, art has been equated with a public display of the self, or reduced to „me“ logotypes. Ottmar Hörl's ICH pocket mirror literally provides a condensed form of personal identification for everyone.



Pocket mirror (in plastic pocket),
mirror glass printed with „ME“,
black plastic material,
6.1 x 8.3 x 0.4 cm

label printed signature 5.90 Euro



Optimist, 2020

„Flashmob“ art project in Wertheim & worldwide
As a crowd, these sculptures make up a cheerful flashmob, as can be observed in the 2020 art project in Wertheim. But even as single figures, they show the observer what matters: to make a positive move, regardless of the setting.

Plastic material, 44 x 23 x 18 cm,
HÖRL engraved

unsigned 60 Euro
signed (250 copies/colour) 130 Euro



blue, yellow, golden, green, orange, red, pink, black,
white (all colours with UV coating)





O w l , 2 0 0 4

Sculptural project “Eulen nach Athen tragen“
[Carrying Owls to Athens], on the occasion
of the Olympic Games in Athens (Greece)

Taking literally a two-thousand-year-old proverb by
Aristophanes, the Greek poet, Ottmar Hörl is carrying
10,000 owls to Athens. In the direct vicinity of the
Olympic stadium, he is creating a 4,000-square-metre
“Owl Grove” whose structure transforms the
five Olympic rings into five coloured squares.

Plastic material, 29 x 12 x 17 cm,
HÖRL engraved

unsigned
signed (500 copies/colour)

40 Euro
90 Euro



white, black, golden



P e n g u i n , 2 0 0 6

Sculpture I: Head down

Sculpture II: Head up

Sculptural project „Pinguin - Das exponierte Tier“ [Penguin - The Exposed Animal] in Untergröningen Castle
Under the heading of “the Exposed animal”, the KISS art society is inviting visitors to explore animal coexistence. The penguin is Ottmar Hörl’s contribution to the wideranging subject of the relationship between man and animal.

Plastic material, 54 (56) x 23 x 20 cm,
HÖRL engraved

unsigned	80 Euro
signed (250 copies/colour)	160 Euro



white (with UV coating), black, silver (with UV coating)





P o c k e t - P e n g u i n , 2 0 1 5

Soft PVC, 7.5 x 3 x 3 cm,
HÖRL engraved

unsigned 12 Euro



white, black



P u g , 2 0 0 8

The pug is a live experiment, embodying the concept of a work of art. It is a reflection of eccentricity, a character or a form of life that reduces everything directly associated with the idea of a dog to absurdity. The pug is a state, an artistic project, an experiment. As a life companion, the pug is closely linked with Heinrich Heine, Queen Victoria, Andy Warhol, Jackie Kennedy, Paula Abdul, Napoleon, Lorient, Rilke, Valentino and others.

Plastic material, 42 x 28 x 38 cm,
HÖRL engraved

unsigned	110 Euro
signed (250 copies/colour)	220 Euro



pink, black, golden, silver, bronze





R a v e n , 2 0 0 5

Sculpture I: Head down

Sculpture II: Head up

Sculptural project „Landschaft mit Raben“
[Landscape with Ravens] at Bückeberg
Castle Park

Upon invitation from Alexander, Prince of
Schaumburg-Lippe, flocks of a total of 2,000
black and white ravens are populating the
castle park as part of the 2005 “Landpartie”
[rural outing] festival.

Plastic material,
29 (39) x 23 (23) x 53 (47)
HÖRL engraved

unsigned	80 Euro
signed (250 copies/colour)	160 Euro



white (with UV coating), black





Richard Wagner, 2013

Sculptural project featuring 500 Wagner multiples to commemorate the bicentennial celebrations of Richard Wagner's birth, set up in the city of Bayreuth

Wagner wants to set the tone, wants to define the city. Clustering in one location, or scattered over the entire city, the sculptures become visual as well as tangible obstacles.

Plastic material, 102 x 42 x 60 cm,
HÖRL engraved

unsigned	600 Euro
signed (200 copies/colour)	1000 Euro
signed (100 copies/bronze)	1000 Euro



night blue, purple violet, bronze





R o s e , 2 0 1 2

Sculptural project „1000 Rosen für
Zweibrücken“ [1,000 Roses for Zweibrücken],
set up in Herzogplatz square in Zweibrücken

The artist conceives of his rose sculptural
project in Herzogplatz square in Zweibrücken
as a social component as well as an impulse to
delight the local population and get the town
society off their feet by means of an identity
vehicle creating a sense of community. Above
and beyond its symbolic power, the rose thus
becomes a “social sculpture” in the sense of a
stimulus for communication.



Plastic material, 23 x 32 x 32 cm,
HÖRL engraved

unsigned
signed (250 copies/colour)

80 Euro
160 Euro



red, white, golden (all colours with UV coating)



R o t t w e i l e r D o g , 2 0 0 5

Sculptural project featuring 500 Rottweiler Dogs at Erich Hauser sculpture park and in the pedestrian zone in Rottweil

On the grounds of the Erich Hauser Art Foundation, Ottmar Hörl is staging an encounter of 500 Rottweiler dogs with Erich Hauser's stainless steel sculptures created in the period between the 1960s and 1990s. The life-size seated Rottweiler Dog multiples – made of plastic – are entering a dialogue with the vertical and abstract works by Erich Hauser.

Plastic material, 89 x 36 x 60 cm,
HÖRL engraved

unsigned	500 Euro
signed (100 copies)	900 Euro



black





Sea Lion, 2010

Sculptural project featuring 300 sea lions set up in front of the Aquarius Wassermuseum [Water Museum] in Mülheim an der Ruhr. During the city's year as European Capital of Culture, 300 sea lions by Ottmar Hörl are populating the square in front of the Aquarius Wassermuseum in Mülheim an der Ruhr, transforming it into a walk-on ground sculpture.

Plastic material, 52 x 85 x 65 cm,
HÖRL engraved

unsigned
signed (250 copies)

500 Euro
900 Euro



■
black



**Sightseeing,
Worldview Model III
Keyring Pendant, 2020**

Soft PVC,
6.2 x 2.5 x 2 cm
HÖRL engraved

unsigned

15 Euro



orange, blue, black, red





S p o n t i (A c t i v i s t) 1 9 9 4 / 2 0 0 6

Sculptural project „Fliegender Wechsel“
[Rolling Change], Seligenstadt

One morning, 1,000 blue garden gnomes, in smaller groups or loosely scattered, are taking hold of the entire municipal area of Seligenstadt. Left to their own devices, they remain where they are until someone comes along to take them away, thus performing a change from public to private space. A displacement from one position to another was gradually carried out in terms of a “rolling change”.

Plastic material, 37 x 15.5 x 12.5 cm,
HÖRL engraved

unsigned	60 Euro
signed (500 copies/colour)	130 Euro



blue, yellow, green, yellow green, orange, red, pink,
purple, white, black, golden, silver
(all colours with UV coating)



S p o n t i t o G o , 2 0 1 4

Soft PVC, 6.5 x 3 x 3 cm,
HÖRL engraved

unsigned 12 Euro



red, pink, blue, green, yellow, black, orange



S p o n t i S t a m p , 2 0 1 7

Wood, h 9.5 cm, Ø 3 cm
incl. stamp pad in black

unsigned 12 Euro





S u r i c a t e , 2 0 0 9

Sculptural project „Betriebsausflug“
[Works Outing], Hohenkarpfen/Swabian Jura
In 2009, 1,000 suricates are taking an
outing into the region of the Hohenkarpfen
estate in the Swabian Jura. Far from their
native habitat in southern Africa, they
symbolise globalisation and the increasing
accessibility of every corner of the earth.

Plastic material, 49 x 15 x 30 cm,
HÖRL engraved

unsigned	60 Euro
signed (250 copies/colour)	140 Euro



yellow, orange, red, pink, white, black, golden, silver
(all colours with UV coating)



T e d d y , 2 0 0 7

Sculptural project „Teddy - der vergessene Traum“ [Teddy - The lost Dream] set up in the park adjacent to the Mörfelden Bürgerhaus community centre

Ottmar Hörl intends to make the visitors of his exhibition remember blue, red, white, black, golden forgotten childhood dreams. The project is designed to convey the inconceivability of dreams as well as the state between dreaming and being awake.

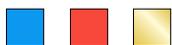
Plastic material, 35 x 30 x 23 cm,
HÖRL engraved

unsigned

signed (250 copies/colour)

70 Euro

140 Euro



blue, red, golden (with UV coating)





Victory, 2012

In 2012, Ottmar Hörl creates the Victory Gnome as a response to the regular riots instigated by football hooligans after the matches. The Victory Gnome represents a communicative impulse as well as a supporters' trophy for peaceful interaction. After World War II, this gesture gained international popularity. Its two meanings – war and peace – remind us to be humble even in the face of victory and show forgiveness towards those who have lost.

Plastic material, 40.5 x 17 x 19 cm,
HÖRL engraved

unsigned
signed (250 copies/colour)

60 Euro
130 Euro



blue, yellow, green, orange, red, pink (with UV coating),
white (with UV coating), black, golden (with UV coating),
silver (with UV coating)



Wagner's Dog Russ, 2004

Sculptural project „Richard Wagner for the 21st century“, Bayreuth, 2004
An emblem of man's sympathy and compassion, Wagner's dog points to Richard Wagner as an amiable man who is part of an ordinary social structure – which is true for every human being. Richard Wagner had close ties to nature all his life. Walking and hiking were an elemental source of inspiration to him. Dogs were his companions and an essential part of his life.

Plastic material, 80 x 40 x 70 cm,
HÖRL engraved

unsigned	500 Euro
signed (191 copies)	900 Euro



black





W e l c o m e , 1 9 9 8 / 2 0 2 1

Sculptural project in Max-Joseph-Platz in Munich

On the occasion of the 1998 International Opera Festival, Ottmar Hörl is setting up 4,000 "Welcome Gnomes" holding out their hands for a friendly handshake.

Plastic material, 37 x 15 x 13 cm,
HÖRL engraved

unsigned	60 Euro
signed (500 copies/colour)	130 Euro



blue, green, orange, red, golden
(all colours with UV coating)





Wolf, 2017

Sculptural project „Wölfe in der Stadt“ [Wolves in Town] at Veitsburghang in Ravensburg

The “Wolves in Town” installation featuring 150 sculptures is Ottmar Hörl’s contribution to an exhibition entitled “We Love Animals” staged by Kunstmuseum Ravensburg. His serial wolf sculptures make reference to a topical subject, the return of the wolves.

Plastic material, 88 x 40 x 60 cm,
HÖRL engraved

unsigned	500 Euro
signed (150 copies)	900 Euro



umbra grey





Worldview Model I A , 2006
Feet drawn up, with base

The artist creates Worldview model I on the occasion of the 7 Treppen [7 Stairways] art project presented by the Elisabeth Montag Foundation in Wuppertal. Positioned on the Wülfig Stairway as a series, the multiples reproduce and individualise themselves to equal degrees. One hundred seventy pairs of eyes see more than one. But do they know more? They reflect on the flood of imagery produced by the media, representing a symbol of perception under the conditions of impossibility.

Plastic material, 55 x 30.5 x 36 cm,
HÖRL engraved

The base is made of MDF which is not suitable for outdoor use.

unsigned	250 Euro
signed (250 copies/colour)	500 Euro



white (with UV coating), anthracite, black



**Worldview Model I B,
2006**

Feet hanging, without base

Plastic material, 55 x 30.5 x 36 cm,
HÖRL engraved

unsigned 230 Euro
signed (250 copies/colour) 480 Euro



blue, red, white, anthracite, black, orange
(all colours with UV coating)





Worldview Model II, 2008
Feet hanging, without base

Plastic material,
55 x 30.5 x 36 cm,
HÖRL engraved

unsigned	230 Euro
signed (250 copies/colour)	480 Euro



white (with UV coating), anthracite, black





**W o r l d v i e w M o d e l I I I ,
2 0 0 8**

Plastic material,
79 x 34 x 27 cm,
HÖRL engraved

unsigned 300 Euro
signed (100 copies/colour) 700 Euro



blue, red, white, anthracite, black
(all colours with UV coating)





Y o u n g B o a r , 2 0 0 5

On the occasion of the company's Siemens/Moorenbrunn twentieth anniversary, Ottmar Hörl is bringing the wild boars' past presence back to life with an installation featuring 2,000 boar piglets. Boars originally colonised what is now the site of the Siemens branch in Moorenbrunn (Nuremberg district of Langwasser). Even in the ancient world, anyone blessed with lots of pigs was regarded as wealthy. As an emblem of strength and valour, the wild boar, the archetypal pig, was largely associated with positive connotations by the Romans and Greeks. Although the animal may evoke ambivalent concepts in different cultural circles, the notion of the pig as a popular talisman has still prevailed.

Plastic material, 37 x 15 x 55 cm,
HÖRL engraved

unsigned
signed (250 copies/colour)

80 Euro
160 Euro



black, green, golden (with UV coating)



Sculptures on request



Bavarian Lion



Bertolt Brecht



Ermine



Falcon



Folichon



Friedrich Rückert



Gottlieb Daimler



Johannes Gutenberg



Ludwig II



Madonna of Nuremberg



Martin Luther



Mole



Poisoned (Giftzweg)



Scout



The Salient Point



Theodor Fontane



Theodor Fontane II



Venus



Zeppelin Boy



Zorro (black Woodpecker)

M a n u f a c t u r i n g

The art works on offer are produced in Germany, made of break-proof, non-toxic plastic material in a rotational moulding process. They are suitable for indoor and outdoor use. All components come from Germany and are subject to regular quality testing. The sculptures are serial individual pieces, which makes for the special nature of these works of art. The artist has approved the objects as they are. Any irregularities do not constitute a defect and shall therefore not be considered a cause for complaint. To keep your sculptures expressive for as long as possible, please adhere to the care instructions given below:

O u t d o o r i n s t a l l a t i o n

Depending on the extent to which the sculptures are exposed to natural climatic conditions, they will show traces of weathering over time, as is common for any other material. Please note that plastic materials are not designed to last as long as, for instance, stone or metal. For lasting colour intensity, we recommend installing the figures in a sheltered place, and avoiding exposure to permanent sunlight. The brilliance of gold and silver coloured sculptures in particular will be better preserved in this way.

C l e a n i n g

Customary mild neutral cleaning agents are suitable for removing dust and dirt.

I m p r i n t

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Biography

Ottmar Hörl lives in Frankfurt am Main and Wertheim (Baden-Württemberg).

- 2015 CREO Award Innovation Award for Creativity, Frankfurt am Main/Mainz, German Society for Creativity (Deutsche Gesellschaft für Kreativität)
- 2005-2017 president of the Academy of Fine Arts (Akademie der Bildenden Künste), Nuremberg
- 2002 intermedium Award, BR/ZKM Karlsruhe along with Rainer Römer and Dietmar Wiesner (Ensemble Modern)
- 1999-2018 professor of fine arts at the Academy of Fine Arts (Akademie der Bildenden Künste), Nuremberg
- 1998 Wilhelm Loth Award awarded by the City of Darmstadt
- 1997 art multiple Award awarded at the International Art Fair (Internationaler Kunstmarkt), Düsseldorf
- 1994 Förderpreis für Baukunst (Grant for Architecture) awarded by the Academy of Arts (Akademie der Künste), Berlin (with Formalhaut), Berlin (with Formalhaut)
- 1992-1993 visiting professorship at Graz University of Technology, Austria (with Formalhaut)
- 1985 founding of the group Formalhaut, with architects Gabriela Seifert and Götz Stöckmann
- 1978-1981 studies at the Academy of Fine Arts (Kunstakademie), Düsseldorf, with Prof. Klaus Rinke
- 1979-1981 scholarship from Studienstiftung des deutschen Volkes (German National Academic Foundation)
- 1975-1979 studies at the Academy of Fine Arts (Hochschule für Bildende Künste-Städelschule), Frankfurt am Main
- 1950 born in Nauheim



I try to make the process of perceiving art more communicative. None of my installations has just been set up in the street without meaning. It is always content-related references in art that get the communication process with the viewer going. Because part of the artistic content is associated with something that people are familiar with in one way or another.

Ottmar Hörl 2012