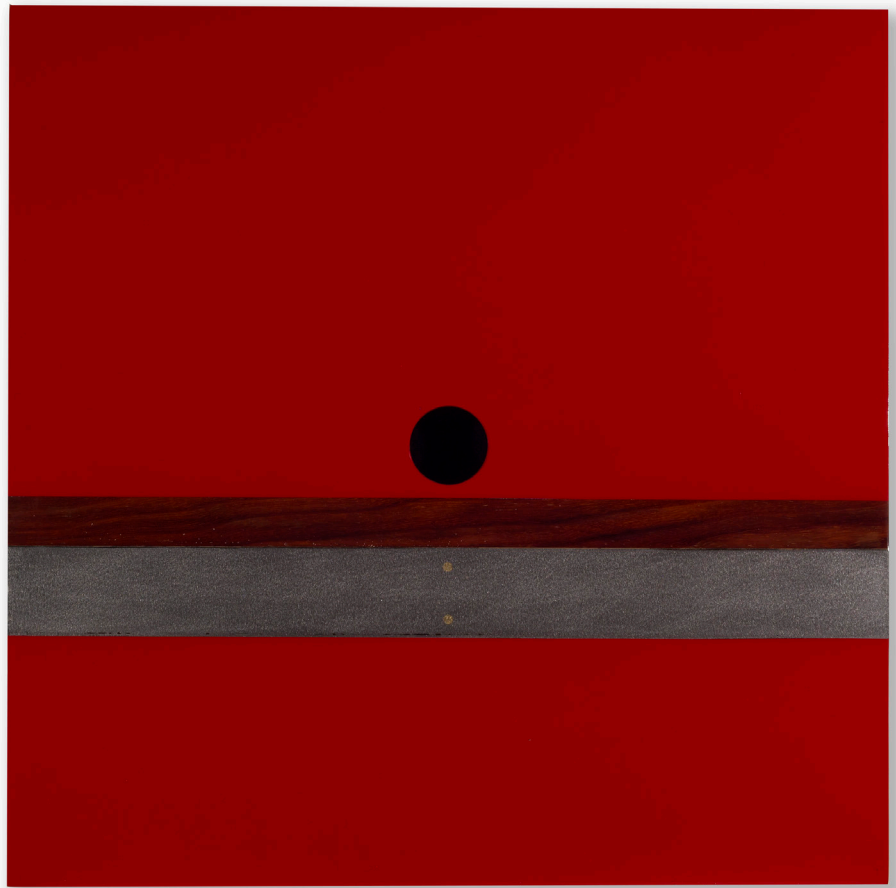


# PAUL O'CONNOR

## SCULPTURE 2017-2019

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HONDO  
MESA  
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SCULPTURE 2017-2019



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Dedicated to Lobo

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# FOREWORD

BY ANN LANDI

It's rare for a critic these days to be able to follow an artist's trajectory over a sustained period of time, but it's been my privilege for the last eight years to track Paul O'Connor's progress as a sculptor, along with his transition from an accomplished photographer to a fully mature talent in a radically different medium. I first met O'Connor in 2012 to write about his book *Taos Portraits* for *ARTnews*. At the time he had a couple of irregularly shaped small metal relief sculptures on his studio walls. He dismissed them, as I recall, as being nothing more than experiments.

But then, less than four years later, the artist was ready to show a body of mature work he called "6s & 4s" (after the number of sides in a hexagon and a square, the two shapes predominant in the series, which are made from wood, aluminum, stainless steel, and other materials suggestive of both the natural and the industrial world). His approach was essentially minimalist, limiting himself to the most elemental materials, but coaxing from their surfaces an amazing array of effects that resulted from using unusual woods, polishing the metal to a high or dull gloss, and introducing seductive patinas.

What almost all these earlier works had in common was a triangular, round, or hexagonal shaped "black hole" at the center. O'Connor has said that he sees this space, the void, as being akin to the Buddhist concept of *dharmakaya*, or that which is "not manifested." As I noted in a review at the time: "Formally, it seems likely the works would simply look inert without that small intrusion."

As happens with almost every adventurous artist, O'Connor eventually exhausted his original parameters and sought to expand his vocabulary. That has meant, in the last couple of years, working with new shapes and new materials, like rulers and auto-body paint, and experimenting with small jewel-like collaged metal pieces on paper, which explode his original geometries into enthralling little puzzles for the eye: shapes advance and retreat, turning into different configurations and suggesting an inherent but lively instability.

The rulers that appear in many of these sculptures, he says, "connote time and the rational mind." But also act as formal elements with their own visual intrigue. If the void reminds us of infinity, the ruler tells us that almost all things in this world demand to be measured.

But the most radical departure from previous works is a long slab-like shape which O'Connor encountered by accident as he was carrying wood to be chopped into squares. "I had the feeling I

was carrying someone, a figure," he says. "I saw it as a kind of self-portrait." Resolutely vertical, works like LG-01 and LG-02, at five feet tall and hung a foot off the ground, can indeed suggest a human shape. An art historian might say these fall into the tradition of *personnages*, which begins in Surrealism and depends on abstract shapes that suggest human beings. Louise Bourgeois famously did a series of totem-like wooden standing figures she called by the same name in the late 1940s.

But O'Connor's roots, unlike those of Bourgeois, are stubbornly in the American idioms forged by sculptors like Anne Truitt, John McCracken, and Donald Judd, who pointedly called his mature works "specific objects" to try to rid them of any illusionistic readings. The sculptor (and the viewer) can assign whatever meaning he or she wants to an artwork, but in the end it remains an assemblage of materials, colors, and shapes. In O'Connor's case, the success of these works is as dependent on craft as it is on what we think of as "art" (turn one over to see how exquisitely made it is). What distinguishes O'Connor from the pioneers of Minimalism, it seems to me, is a greater willingness to experiment with surfaces at the risk of seeming "decorative" (that much-abhorred term that no one seems really able to define), but those seductive forays into the realm of the sensual are the hallmarks of a distinctive and original voice, one that's still expanding its range and register.

— Ann Landi  
Contributing Editor, *ARTnews*  
Founder and Editor, *Vasari21.com*

## VOID WITH A VIEW: A VISIT WITH PAUL O'CONNOR BY ERIN ELDER

Spring has not yet come to northern New Mexico. I drive slowly through uncharacteristic sleet and fog, following a serpentine dirt road across the Hondo mesa. This land is a smooth, sloping plane devoid of large trees; it ambles gently on and on until it falls over the cliff into the 700-foot Rio Grande Gorge. Even without sun, there is a sense that the sky is a massive thing, hovering overhead. This place is liminal, on the line between above and below.

Auromesa is the name of the home that Paul built. A coyote fence encircles a compound of earthen buildings and stone terraces. Tattered prayer flags and high desert plantings adorn its tessellated interior spaces. I have the immediate heart pang that accompanies my entrance into such houses, where the hand of its maker is evident and where love and tenacity are so obviously part of the adobe mix.

"I started building here 29 years ago," Paul tells me as he pulls a sweater over his head. "It's still not finished."

He leads me — with steaming cups of rooibos tea — through the sunken indoor garden, past a circular meditation room, out among clucking chickens. Paul points out the guest house that is built around a seven-sided sculpture, where visitors come to heal. His wife is a well-known ayurvedic doctor and provides treatments in a small elevated wooden building on the other side of the compound. We peek into the pool house that Paul built for her. A circular room contains a large blue-tiled cylinder-shaped pool. "When it gets warmer, we fill it with water and open the top." He points to the domed ceiling where a hexagonal hole is designed to let in the sky. I imagine what it must be like to swim in this pool of geometry, floating into alignment with a light-filled azure puncture.

I'm about to find out that Paul O'Connor's work is a practice of holes and voids, portals, pools, and rooms. He is a maker of space, using the humblest of materials to craft moments of transcendence.

"There's enough here to keep me going forever," he says as he opens the door to his modest but very efficient studio. A series of square-shaped windows stud a wall full of images. Show announcements, political posters, and the artwork of friends are sprinkled amidst a collection of black-and-white portraits. A row of clamps lines a central work table. A custom work bench holds Paul's glues, stains, oils, rulers, screws and drill bits. Woodworking machines are tucked neatly below handmade drawers.



Opposite this organized clutter are a dozen of Paul's wall-hanging sculptures. Each is unique in size and character; each floats, occupying a specific kind of space on the wall. Hexagons, cubes, circles and lines. Rare woods, antique rulers, aluminum, brass, auto paint, and holes. The works are simple in composition yet meticulously crafted. They work together as a series of meditations, a continuing thought, a journey through space and time.

At first, the forms appear to me as individual figures and singular faces, solitary against a massive, empty horizon. In an instant, these allusions of landscape and emotion give way to pure geometry. Sensations of loneliness are replaced by precision mathematics. In this way, Paul's forms are laden with paradox and are ever-changing. The shape-shifting nature of each construction is grounded by the presence of a deep, living, elemental, black void.

"I feel like I'm looking into something," I say, "and yet nothing is there."

"Exactly!" Paul exclaims, hopping up to look alongside me. "There is a quality of purity to these black holes. The light goes in but never comes out."

He expertly removes one of his constructions from the studio wall to show me its backside. The back is as exquisitely crafted as the front, only with more evidence of his careful engineering. The piece is thicker and heavier than it appears. Two inches of layered wood step back from the frontal plane at a 45 degree angle. On the back, a circular metal plate is centered within the square frame, held in place with four equidistantly placed screws. He removes the plate to expose the work's innards, concentric circles lined with black velvet. I'm struck by the simplicity of this visual magic and the generosity with which Paul shares it. This work is not spectacular; it doesn't involve patented optics. Rather, the magic is in its approach to the elemental, in its mastery of what is.

We spend the afternoon talking about the work. I sit in a small reclaimed school desk, he perches on the work table. Paul tells me how mistakes have helped his work evolve, how solving tangible problems that arise in the woodshop drive his conceptual discoveries. The hours go quickly and the wind dies down.

Paul tells me about his mentors and art heroes, many of whom he's had the opportunity to work with. He talks about Ron Cooper and Ken Price, Larry Bell and Agnes Martin. Despite the quietness of his own work, Paul is a people person, an easy conversationalist who seems to know everyone. He's traded art with countless artists and built up quite a collection. For over 30 years, Paul has made photographs of artists; he shows me a few images. I note how, especially in black and white, the eyes of his subjects remind me of his constructions' black holes. "Everything is a host for the void," he states matter-of-factly.

This leads us to ponder black holes, the primordial source, peace, sleep, preciousness, the difference between inner space and outer space. I forget to take notes as the conversation turns to a bearing of souls. We talk about meditation and stillness. We talk about loss and death and where

we feel safe. I tell him that the voids within his constructions feel like refuge. He tells me that the work is a practice of building integrity and trust. I'm thinking about Paul's work as a form of reckoning — with materials, with space, and with the soul. And then he comes right out and says it, "this work really puts me in front of myself."

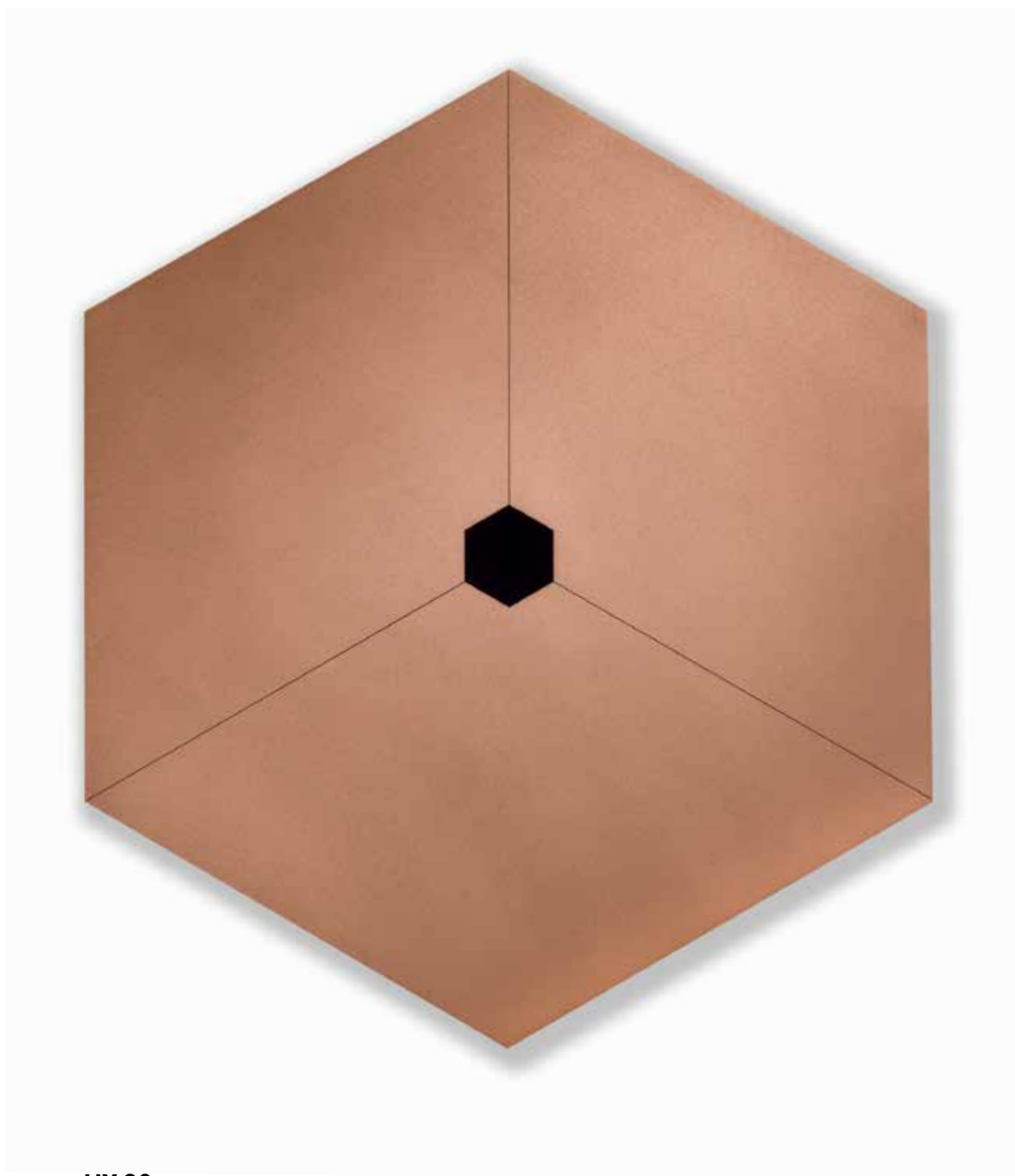
We walk across the property, to where my car is parked near a bank of solar panels. It's Paul's 29th wedding anniversary and their dinner reservation is fast approaching. I wonder to myself whether building a life together in such an extraordinary place — especially one with a hexagonal piece of sky at the top — might be the secret to their longevity. In some ways, Auromesa echoes of Paul's constructions, the creative energies of three decades condensed into this small divot of paradise, way out on the vast mesa.

The evening is grey and wet. I drive home the long way with the radio off, stopping briefly on the Gorge Bridge to gaze down into its darkening chasm and to touch into my own tender void.

— Erin Elder

Independent curator based in New Mexico  
erinelder.com

2017



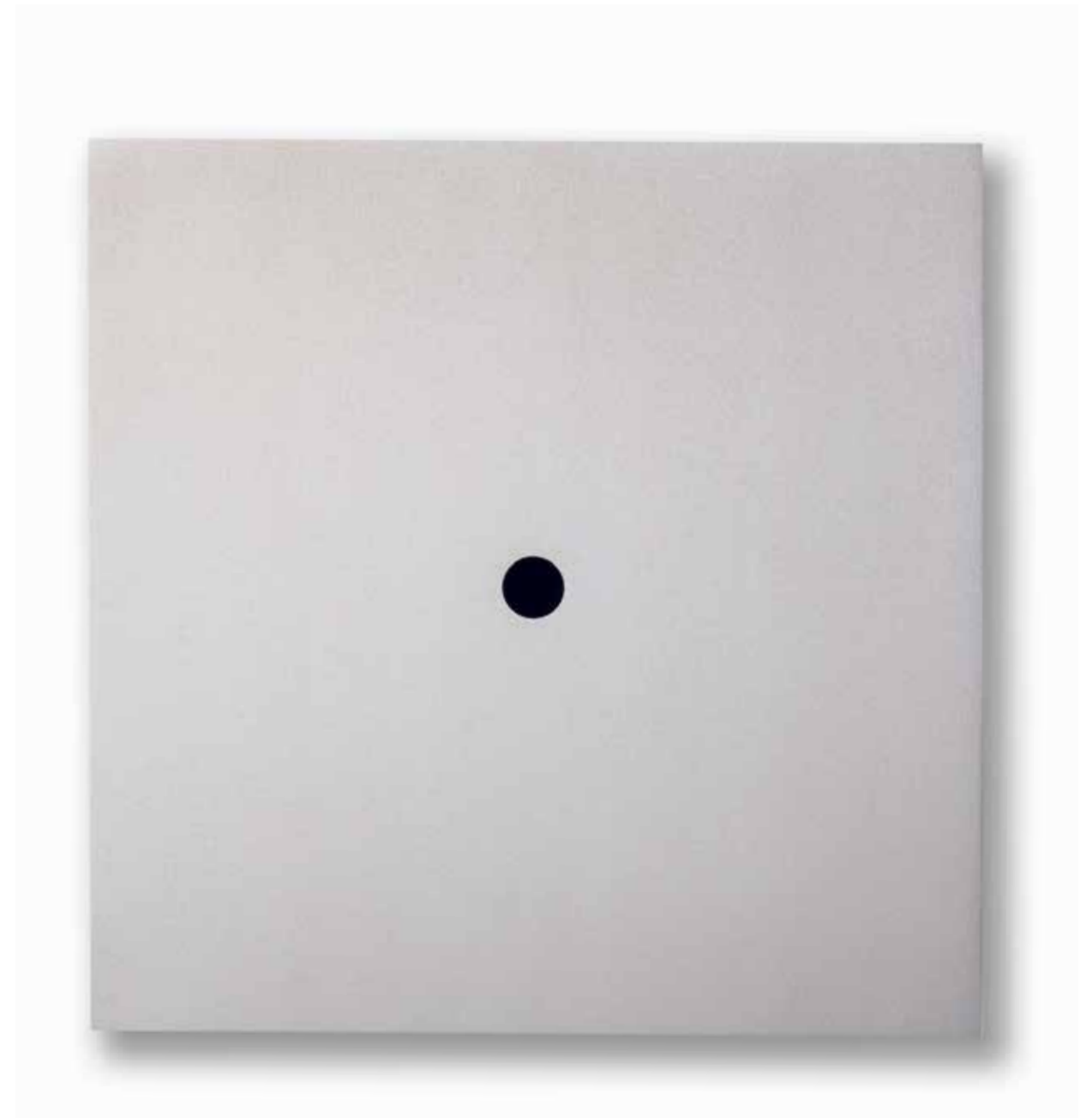
**HX-20**  
2017  
Copper  
27.75" x 24" x 1.5"  
Private collection, California



**HX-22**  
2017  
Copper, wood, and black paint  
17.25" x 14.875" x 1.5"  
Collection of Fundación Jumex Arte Contemporáneo, Mexico

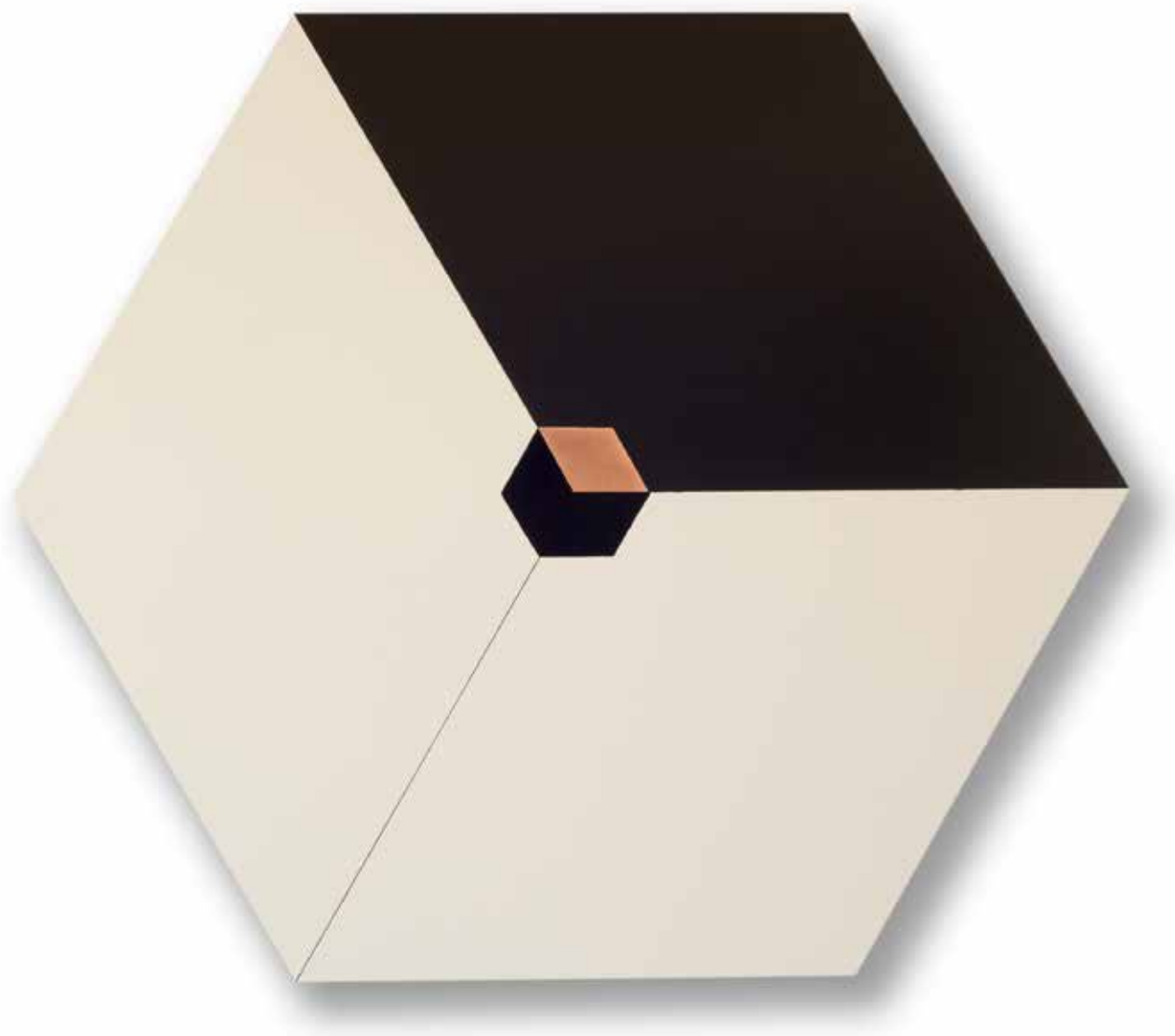


**HX-23**  
2017  
Copper, and black paint on wood  
27.75" x 24" x 1.5"  
Private collection, New York



**SQ-34**  
2017  
Aluminum  
15" x 15" x 1.5"  
Karen and Andrew Yates, New Mexico





**HX-24**  
2017  
Black and white paint on wood, copper  
24" x 27.75" x 1.5"  
Private collection, New York



**SQ-35**  
2017  
Ceramic on plywood  
14.25" x 14.25" x 1.5"  
Collection of Lois Rodin, New Mexico



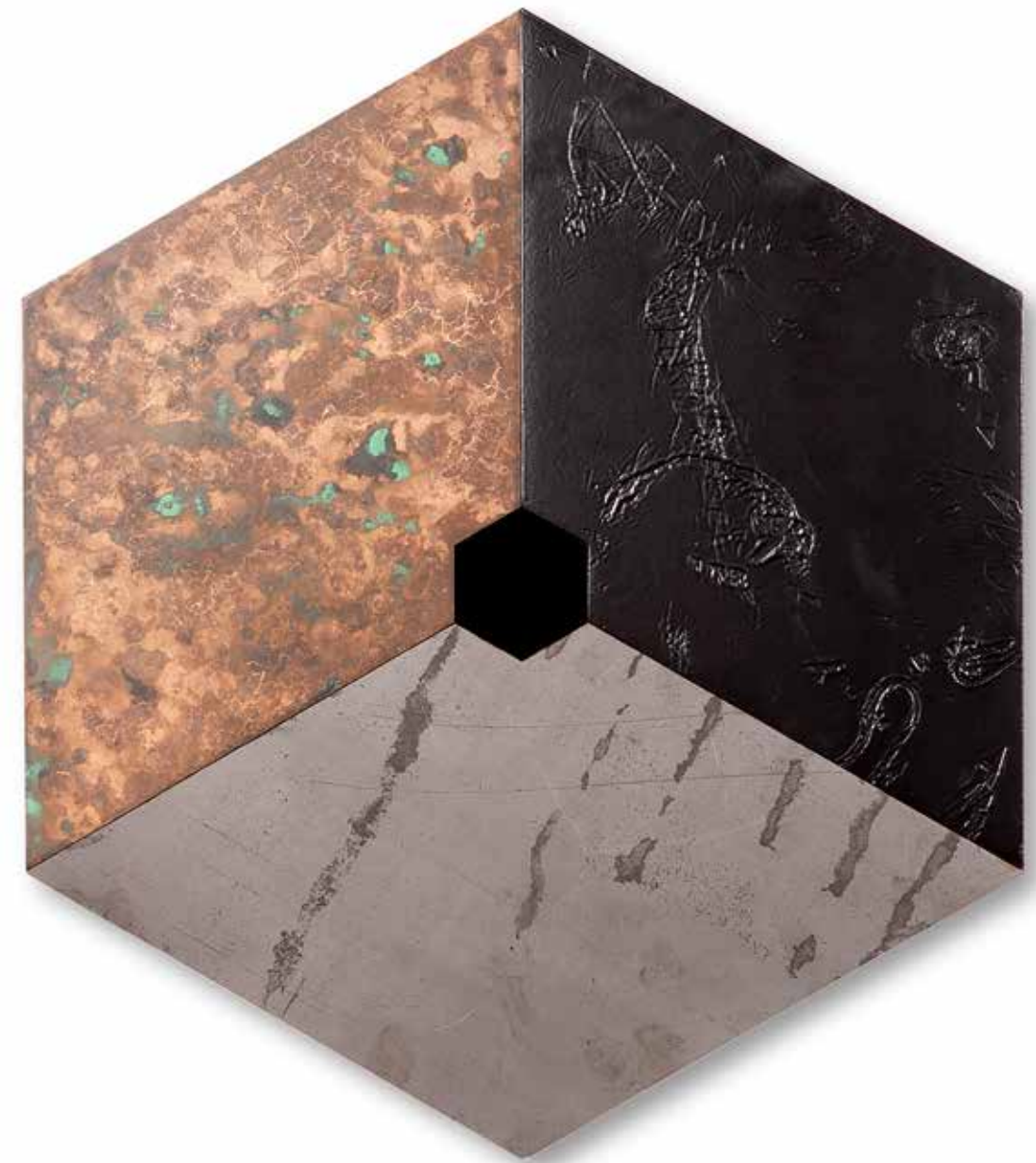
**HX-25**

2017

Metal with patina, purple heart wood, aluminum

15" x 17" x 1.5"

Collection of Janice Burns, California



**HX-25A**

2017

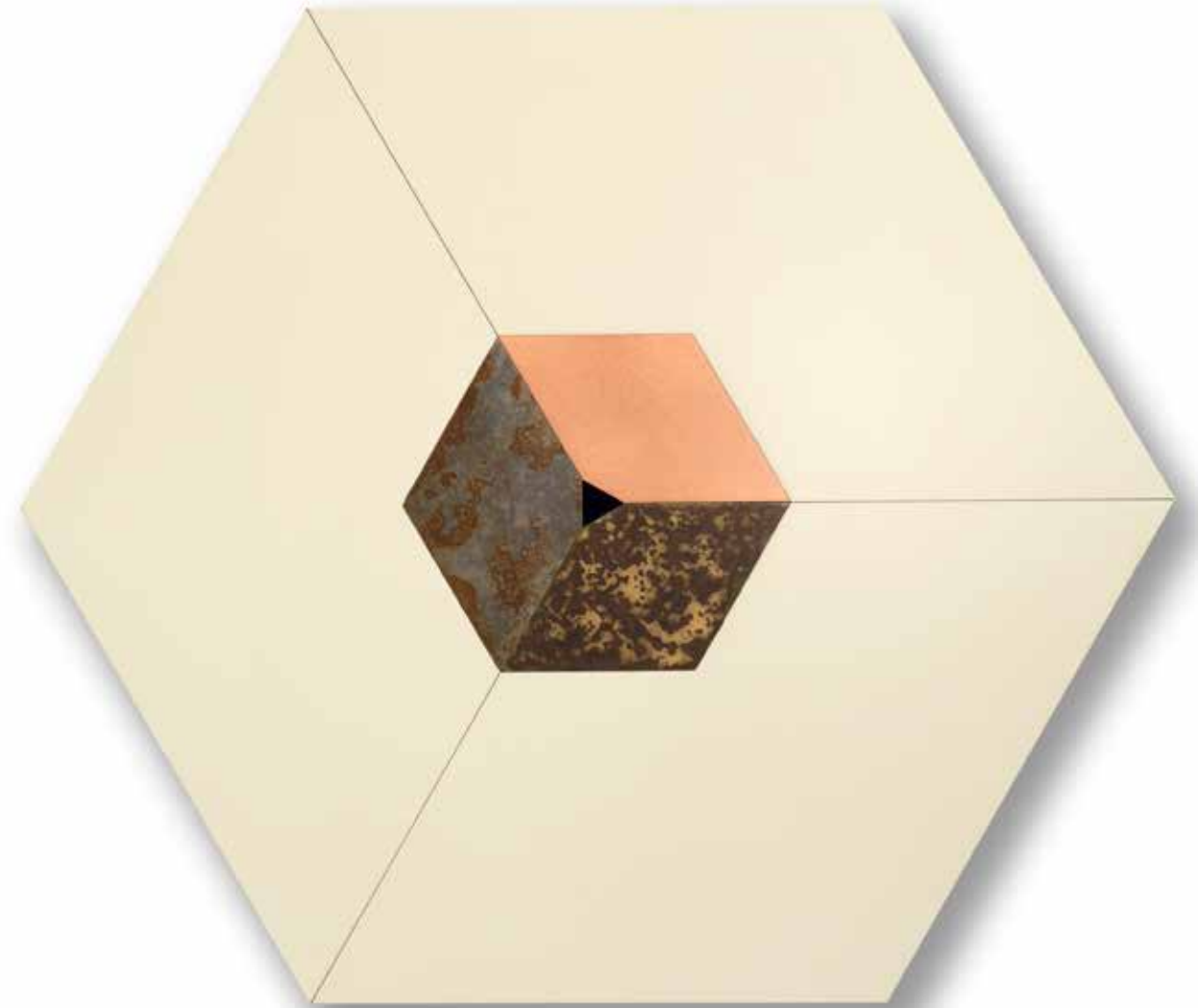
Copper with patina, distressed black paint, steel

17" x 15" x 1.5"

Collection of Mimi Saltzman, New York

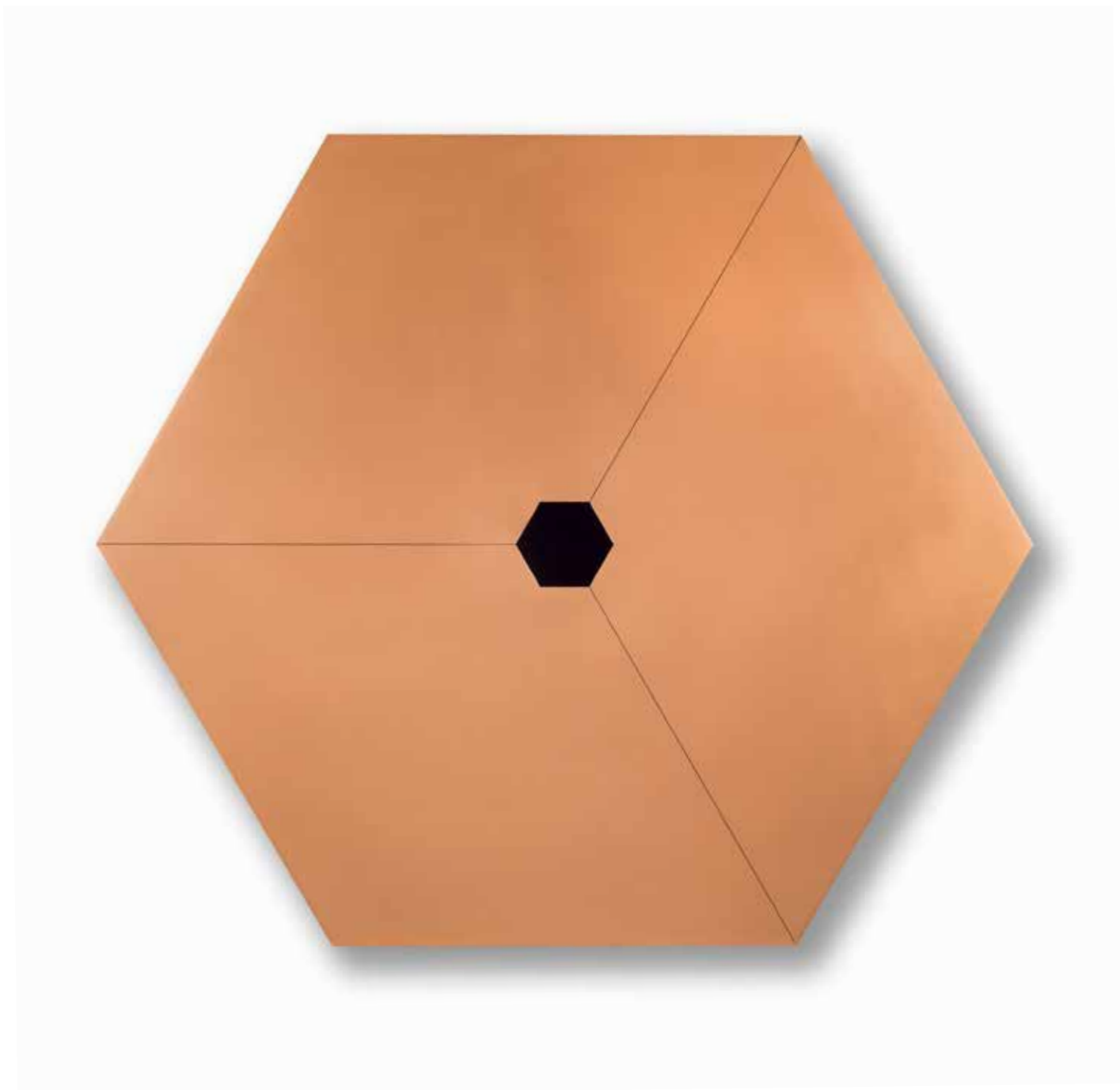


**HX-26**  
2017  
Brass with patina  
24" x 27.75" x 1.5"  
Destroyed

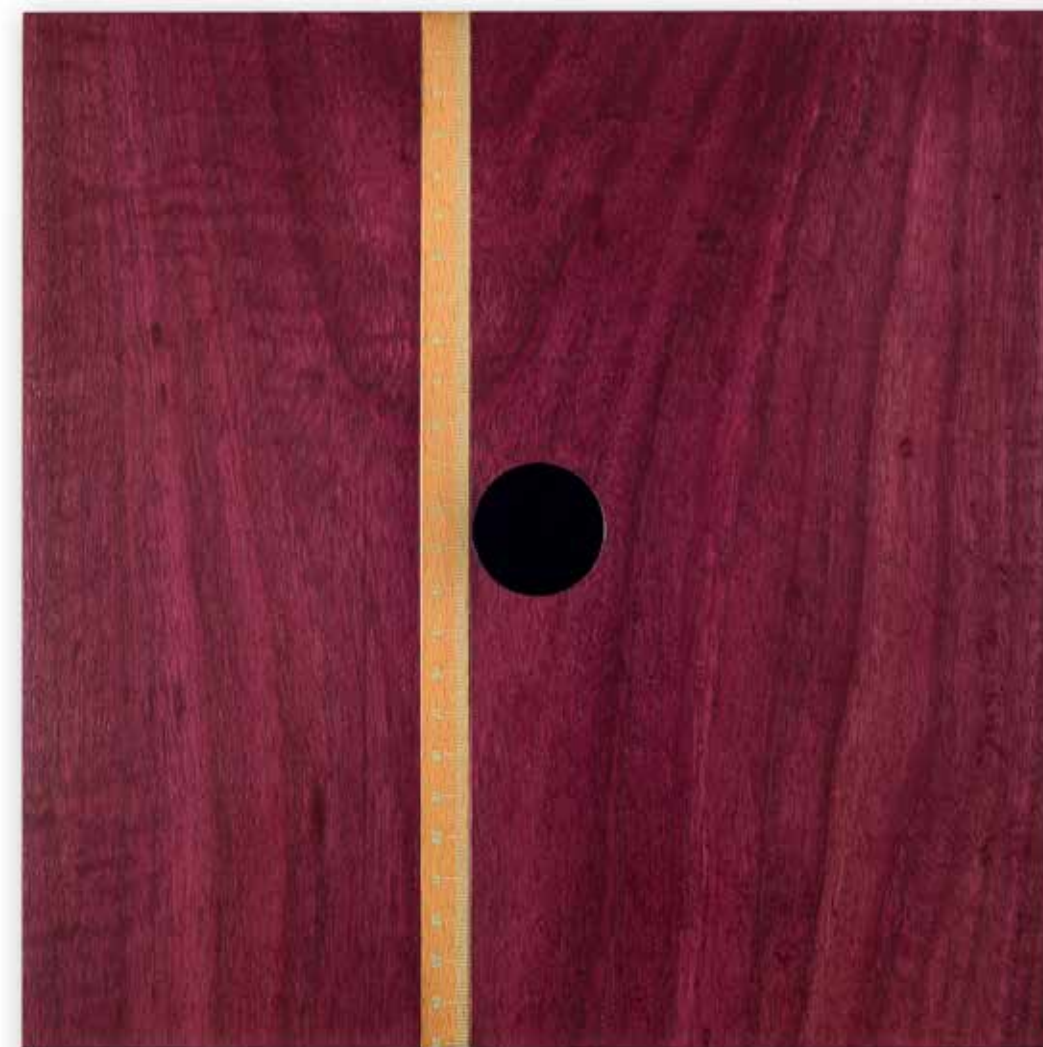


**HX-27**  
2017  
Brass, steel, copper, and white paint on wood  
24" x 27.75" x 1.5"  
Collection of Karen and Scott Seitter, Missouri





**HX-28**  
2017  
Copper  
24" x 27.75" x 1.5"  
Collection of Vivian Horan, New York



**SQ-38**  
2017  
Purple Heart wood and wooden ruler  
9.875" x 9.875" x 1.5"  
Private collection, New York





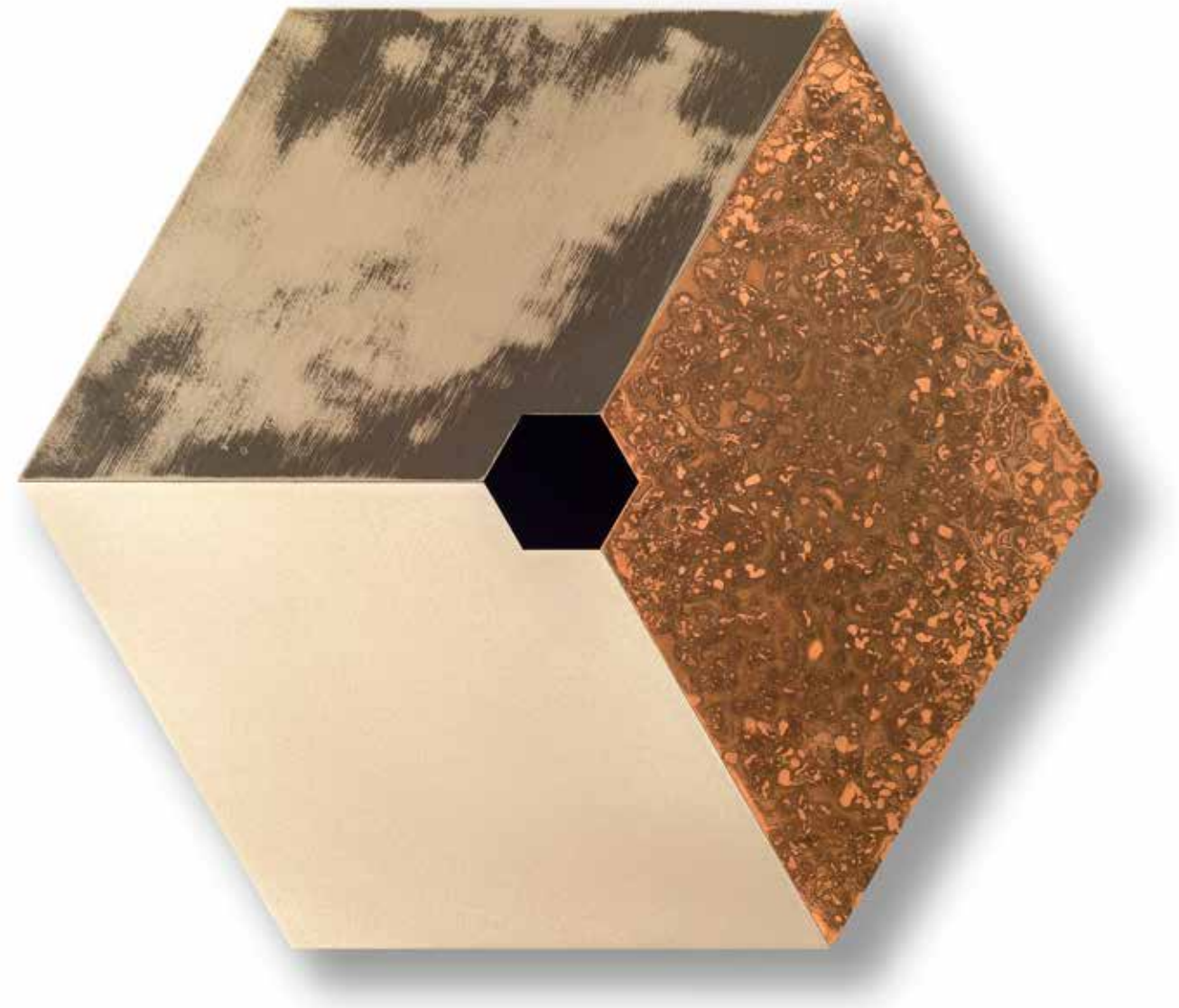
**HX-29**

2017

Copper, copper with patina, black and green paint on wood

24" x 27.75" x 1.5"

Collection of the artist, New Mexico



**HX-30**

2017

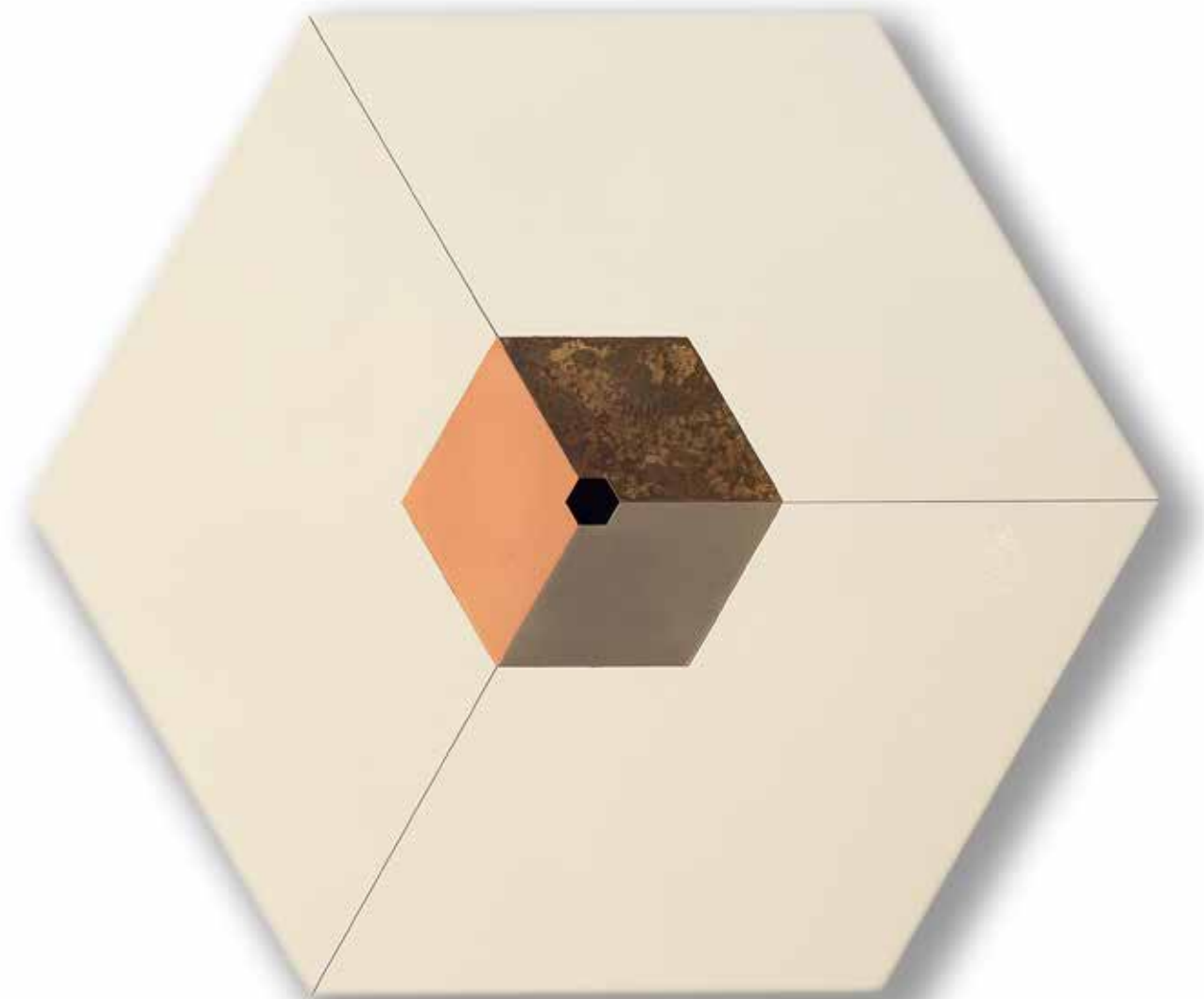
Copper with patina, metal, and aluminum

15" x 17" x 1.5"

Collection of Angelica Robinson, New Mexico



**SQ-39**  
2017  
Aluminum  
15" x 15" x 1.5"  
Private collection, New Mexico



**HX-31**  
2017  
White paint on wood, copper, brass with patina, stainless steel  
24" x 27.75" x 1.5"  
Private collection, New York

2018

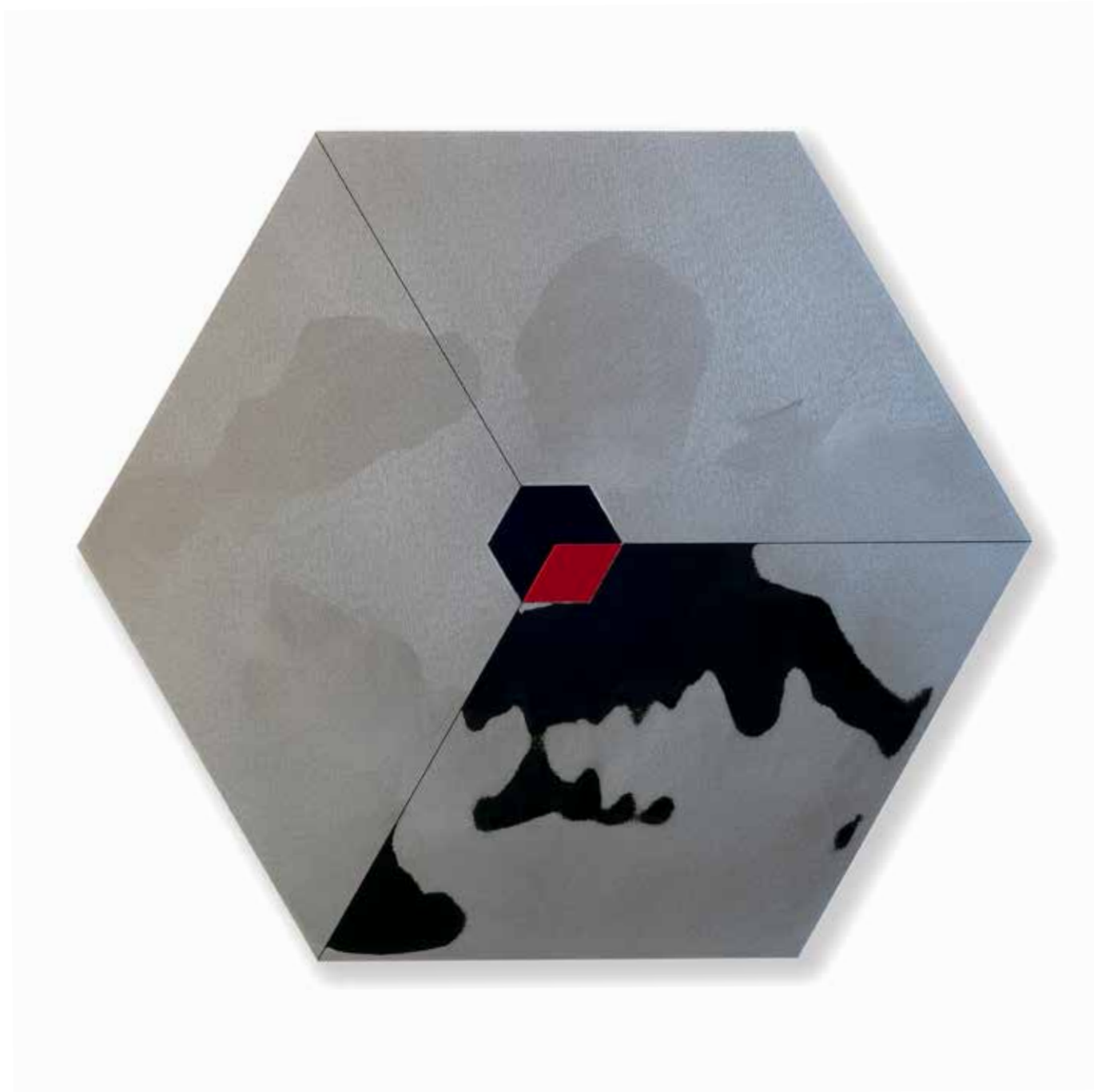


**SQ-40**  
2018  
Purple heart wood, walnut, and steel ruler  
12" x 12" x 1.5"  
Collection of Ali Rubinstein, New Mexico

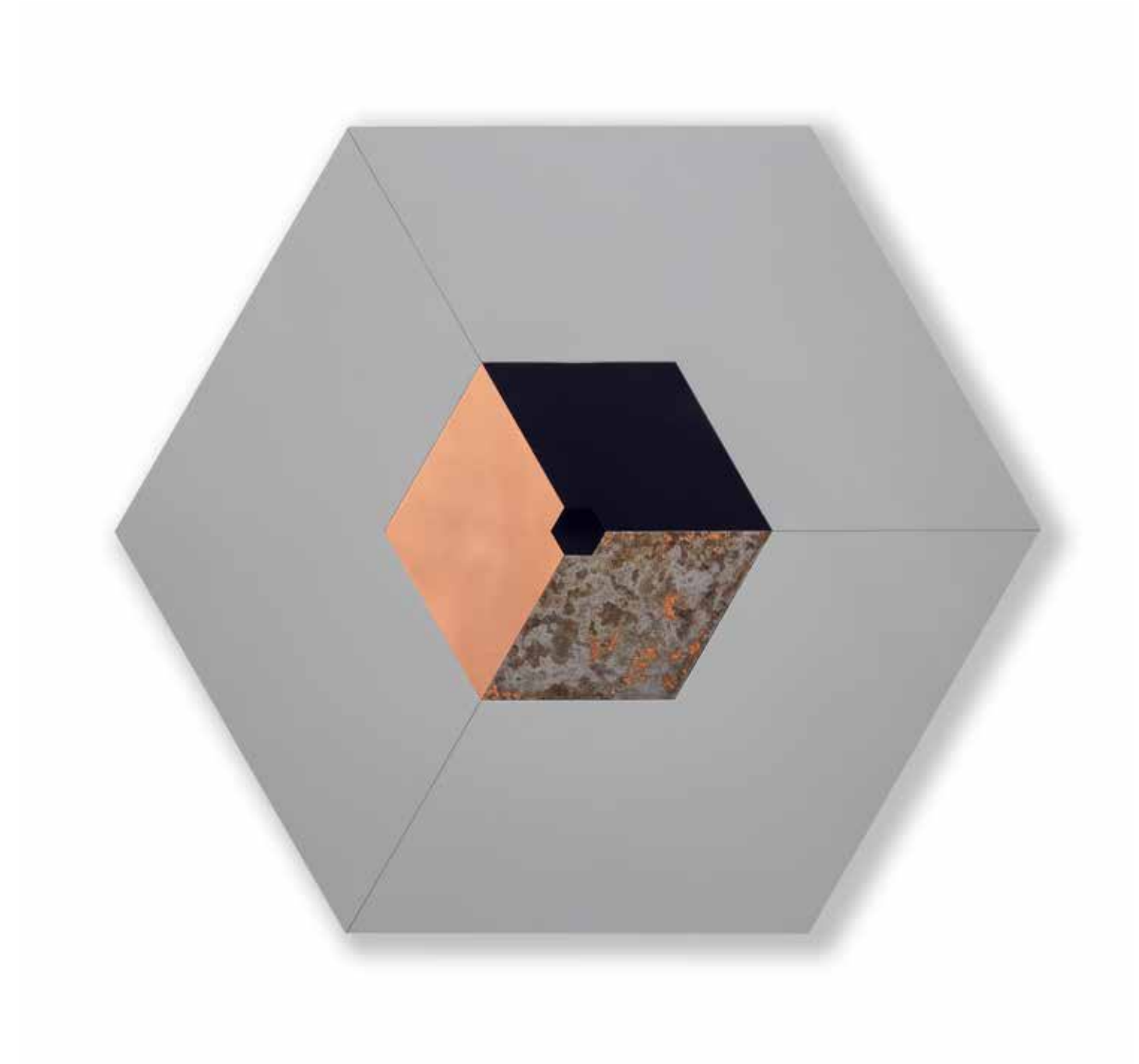


**SQ-41**  
2018  
Purple heart wood, aluminum ruler, and plywood  
15.625" x 15.625" x 1.5"  
Collection of the artist, New Mexico





**HX-32**  
2018  
Aluminum with black and red paint  
24" x 27.75" x 1.5"  
Private collection, Switzerland



**HX-33**  
2018  
Gray auto paint on aluminum, steel with patina, copper, black paint on steel  
36" x 42" x 1.5"  
Collection of the artist, New Mexico



**SQ-42**

2018

Bloodwood, purple heart wood, and wooden ruler

11.5" x 11.5" x 1.5"

Collection of Romy and Carl Colonius, New Mexico



**SQ-43**

2018

Bloodwood, purple heart wood, and wooden ruler

11.5" x 11.5" x 1.5"

Collection of Romy and Carl Colonius, New Mexico



**SQ-44**  
2018  
Black auto paint on aluminum, copper with patina  
36" x 36" x 1.5"  
Collection of Sophia O'Connor, Colorado



**SQ-45**  
2018  
Red auto paint, bloodwood, and steel with brass studs  
24" x 24" x 1.5"  
Collection of Larry Bell, New Mexico





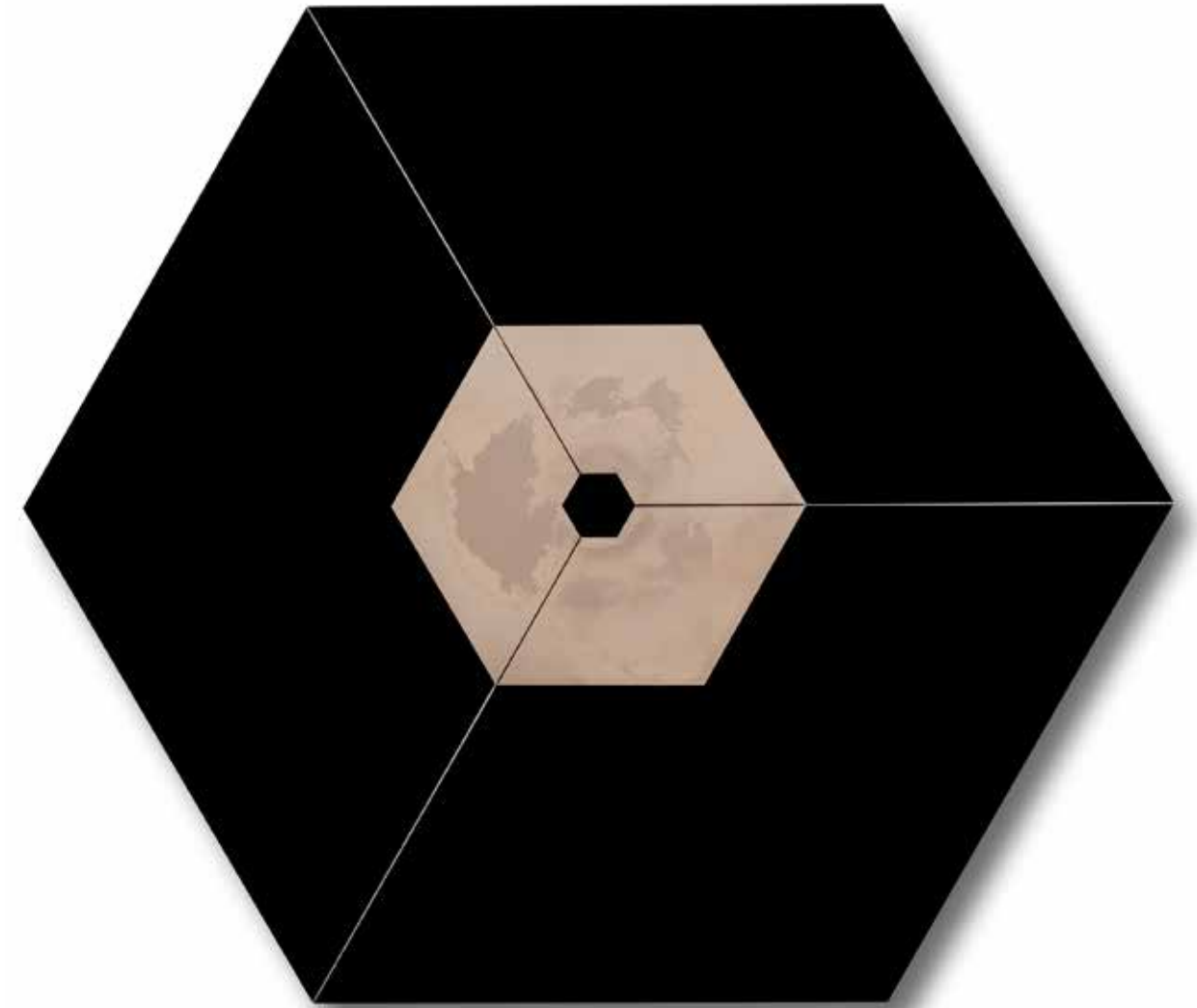
**SQ-47**

2018

Bloodwood, purple heart wood, and vintage rulers

14" x 14" x 1.5"

Collection of the artist, New Mexico



**HX-34**

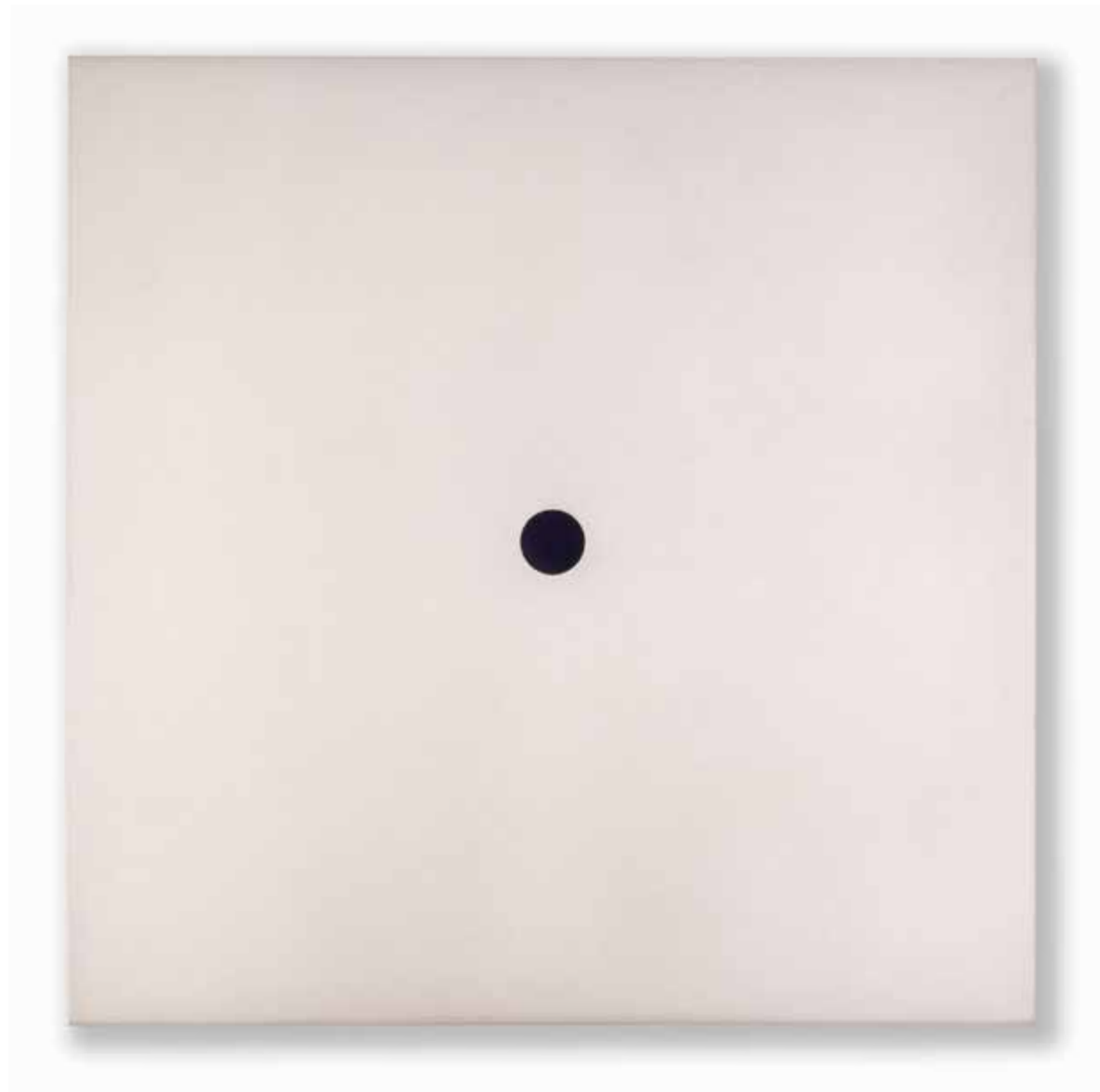
2018

Black auto paint on wood and stainless steel

24" x 27.75" x 1.5"

Collection of the artist, New Mexico

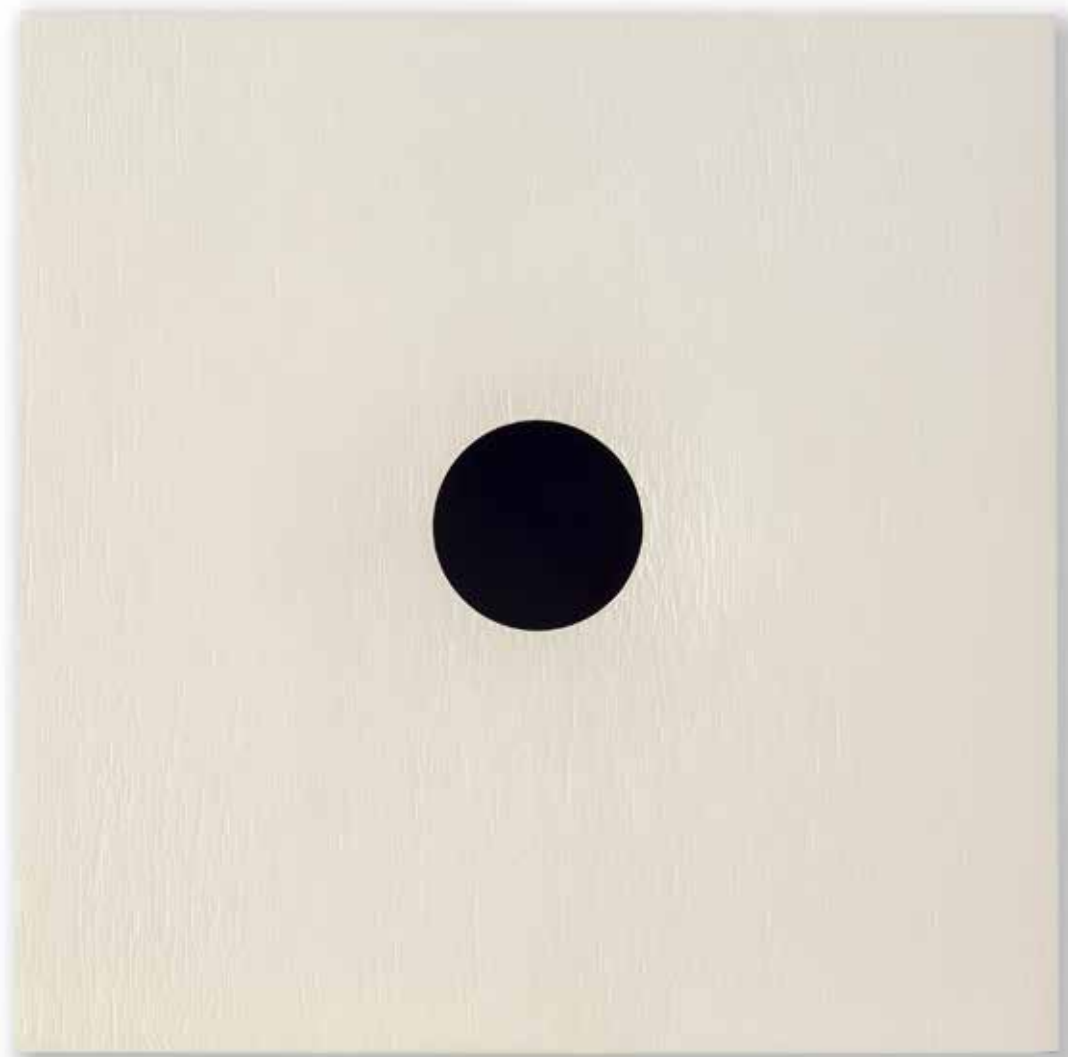




**SQ-48**  
2018  
Aluminum  
15" x 15" x 1.5"  
Private collection, California



**FOR TIZIA**  
2018  
Baltic birch plywood and wooden ruler  
12" x 12" x 1.5"  
Collection of Tizia O'Connor, New Mexico



**SQ-49**  
2018  
White gesso on wood  
10.5" x 10.5" x 1.5"  
Collection of Johnny Wong, New York



**SQ-50**  
2018  
Bloodwood, purple heart wood, metal with patina, and aluminum ruler  
17" x 17" x 1.5"  
Collection of the artist, New Mexico



**SQ-51**

2018

Purple heart wood, red grandis wood, and vintage ruler

17.75" x 17.75" x 1.5"

Collection of Kiyoko and Thomas Woodhouse, New Mexico



**HX-36**

2018

Aluminum and brass with patina

24" x 27.75" x 1.5"

Collection of Susan Rush, New York



**LG-01**

2018

Red grandis wood and vintage ruler

60" x 11" x 1.5"

Collection of the artist, New Mexico



2019



**LG-02**  
2019  
Steel with patina and metal ruler  
60" x 11" x 1.5"  
Private collection, Colorado



**VISTA-01**  
2019  
Steel with patina, aluminum ruler, cartridge brass with patina  
60" x 11" x 1.5"  
Collection of the artist, New Mexico



**SQ-52**

2019

Bloodwood, grandis wood, and metal ruler

10.5" x 10.5" x 1.5"

Collection of the artist, New Mexico



**SQ-53**

2019

Purple heart wood and metal ruler

9.75" x 9.75" x 1.5"

Private collection, New Mexico





**SQ-54**  
2019  
Lacewood, purple heart wood, and metal ruler  
12" x 12" x 1.5"  
Private collection, Texas



**SQ-55**  
2019  
Quarter sawn sapele wood, purple heart wood, and metal ruler,  
12" x 12" x 1.5"  
Collection of Laurance Mayer, California





**SQ-56**  
2019  
Lacewood, purple heart wood, and metal ruler  
12" x 12" x 1.5"  
Collection of Molly Barns, California



**SQ-57**  
2019  
Quarter sawn sapele wood, purple heart wood, and metal ruler  
12" x 12" x 1.5"  
Collection of Robin and Alfredo Trento, California



**SQ-58**  
2019  
Steel with patina  
15" x 15" x 1.5"  
Collection of Karen A. Sanderson, New Mexico



**SQ-59**  
2019  
Lacewood, purple heart wood, and metal ruler  
11" x 11" x 1.5"  
Collection of the artist





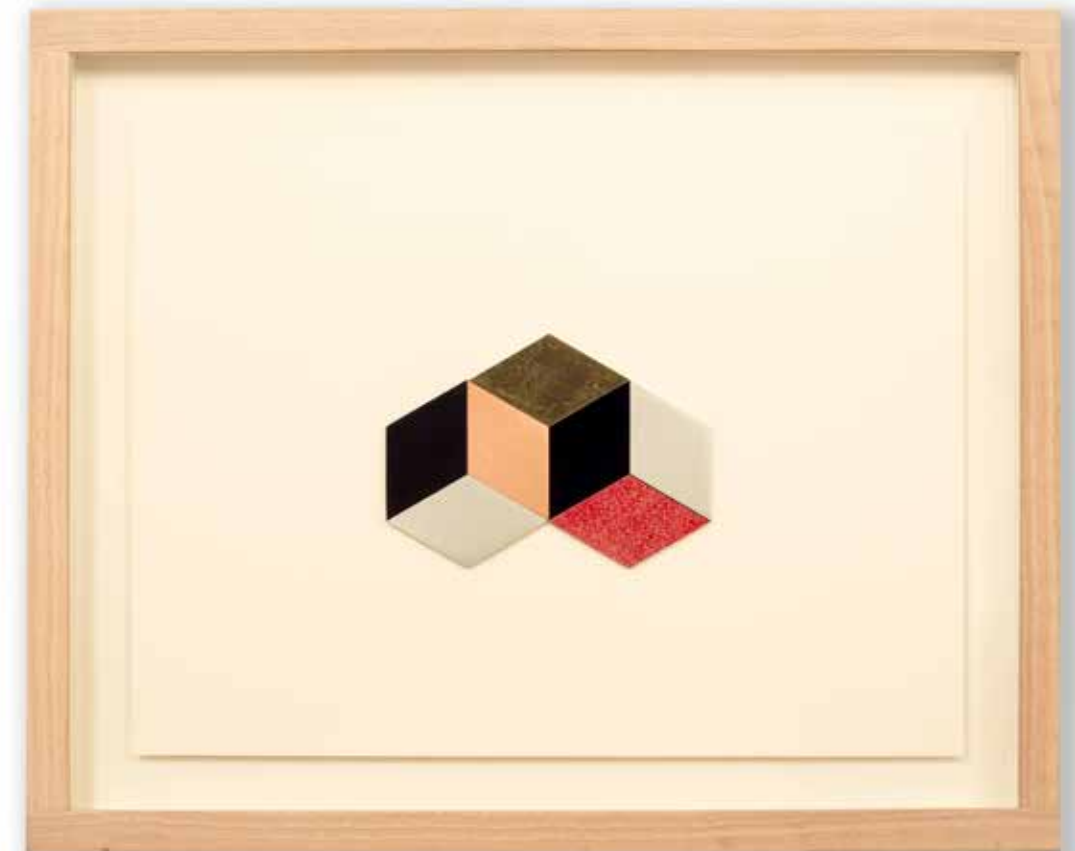
**WOP-01**

2019

Copper, aluminum, brass, patina, and black paint on paper with a black hole, curly red oak frame, AR museum glass

17" x 21" x 2.75"

Collection of Larry Bell, New Mexico



**WOP-02**

2019

Aluminum, copper, brass, red and black paint on paper with a black hole, curly red oak frame, AR museum glass

17" x 21" x 2.75"

Collection of Happy Price, New Mexico



**WOP-03**

2019

Metal with patina, stainless steel ruler on paper with black hole,  
curly red oak frame, AR museum glass

17" x 21" x 2.75"

Tom and Suzanne Blakely Cronkite, Vermont



**WOP-04**

2019

Stainless steel, copper, steel, and old ruler on paper with black hole,  
curly red oak frame, AR museum glass

17" x 21" x 2.75"

Collection of the artist, New Mexico





**WOP-05**

2019

Aluminum, red paint, and stainless steel ruler on paper with black hole,  
curly red oak frame, AR museum glass

17" x 21" x 2.75"

Collection of Karen and Scott Seitter, Missouri



**WOP-06**

2019

Aluminum, copper, metal, red paint, plexiglass ruler on paper,  
curly red oak frame, AR museum glass

21" x 17" x 2.75"

Collection on Mimi and Andrew Chen Ting, New Mexico



# INDEX

# INDEX

All pieces, except works on paper, are backed with laminated Baltic birch plywood and aluminum plate with black velvet interior. Most have multiple orientations for hanging, as seen by the placement of the stainless steel clips.

2017



**HX-20**  
2017  
Copper  
27.75" x 24" x 1.5"

P. 8



**HX-22**  
2017  
Copper, wood, and black paint  
17.25" x 14.875" x 1.5"

P. 9



**HX-23**  
2017  
Copper, and black paint on wood  
27.75" x 24" x 1.5"

P. 10



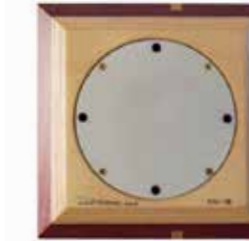
**SQ-34**  
2017  
Aluminum  
15" x 15" x 1.5"

P. 11



**HX-24**  
2017  
Black and white paint on wood, copper  
24" x 27.75" x 1.5"

P. 12



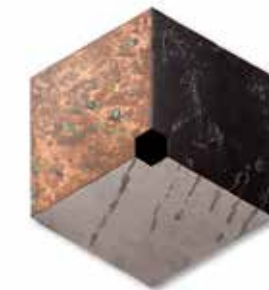
**SQ-35**  
2017  
Ceramic on plywood  
14.375" x 14.3125" x 2"

P. 13



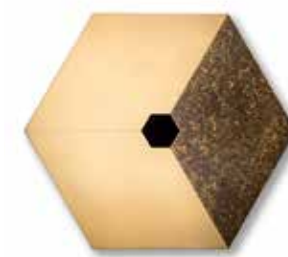
**HX-25**  
2017  
Metal with patina, purple heart wood,  
aluminum  
15" x 17" x 1.5"

P. 14



**HX-25A**  
2017  
Metal with patina, purple heart wood,  
aluminum  
15" x 17" x 1.5"

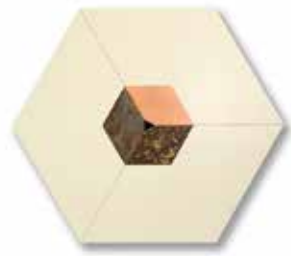
P. 15



**HX-26**  
2017  
Brass with patina  
24" x 27.75" x 1.5"

P. 16

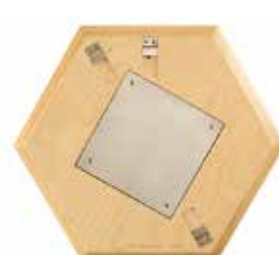




**HX-27** P. 17  
 2017  
 Brass, steel, copper, and white paint  
 on wood  
 24" x 27.75" x 1.5"



**SQ-39** P. 22  
 2017  
 Aluminum  
 15" x 15" x 1.5"



**HX-28** P. 18  
 2017  
 Copper  
 24" x 27.75" x 1.5"



**HX-31** P. 23  
 2017  
 White paint on wood, copper, brass with  
 patina, stainless steel  
 24" x 27.75" x 1.5"

2018



**SQ-38** P. 19  
 2017  
 Purple Heart wood and wooden ruler  
 9.875" x 9.875" x 1.5"



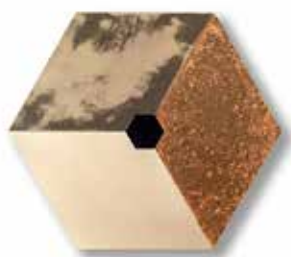
**SQ-40** P. 26  
 2018  
 Purple heart wood, walnut, and steel  
 ruler  
 12" x 12" x 1.5"



**HX-29** P. 20  
 2017  
 Copper, copper with patina, black and  
 green paint on wood  
 24" x 27.75" x 1.5"



**SQ-41** P. 27  
 2018  
 Purple heart wood, aluminum ruler,  
 and plywood  
 15.625" x 15.625" x 1.5"



**HX-30** P. 21  
 2017  
 Copper with patina, metal,  
 and aluminum  
 15" x 17" x 1.5"



**HX-32** P. 28  
 2018  
 Aluminum with black and red paint  
 24" x 27.75" x 1.5"



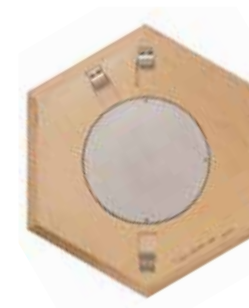
**HX-33** P. 29  
 2018  
 Gray auto paint on aluminum, steel with patina, copper, black paint on steel  
 36" x 42" x 1.5"



**SQ-47** P. 34  
 2018  
 Bloodwood, purple heart wood, and vintage rulers  
 14" x 14" x 1.5"



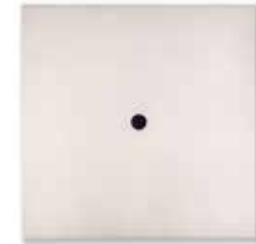
**SQ-42** P. 30  
 2018  
 Bloodwood, purple heart wood, and wooden ruler  
 11.5" x 11.5" x 1.5"



**HX-34** P. 35  
 2018  
 Black auto paint on wood and stainless steel  
 24" x 27.75" x 1.5"



**SQ-43** P. 31  
 2018  
 Black auto paint on aluminum, copper with patina  
 36" x 36" x 1.5"



**SQ-48** P. 36  
 2018  
 Aluminum  
 15" x 15" x 1.5"



**SQ-44** P. 32  
 2018  
 Black auto paint on aluminum, copper with patina  
 36" x 36" x 1.5"



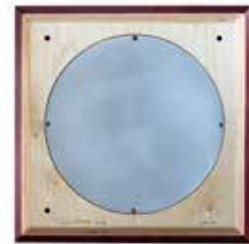
**FOR TIZIA** P. 37  
 2018  
 Baltic birch plywood and wooden ruler  
 12" x 12" x 1.5"



**SQ-45** P. 33  
 2018  
 Red auto paint, bloodwood, and steel with brass studs  
 24" x 24" x 1.5"



**SQ-49** P. 38  
 2018  
 White gesso on wood  
 10.5" x 10.5" x 1.5"



**SQ-50** P. 39  
 2018  
 Bloodwood, purple heart wood, metal with patina, and aluminum ruler  
 17" x 17" x 1.5"



**SQ-51** P. 40  
 2018  
 Purple heart wood, red grandis wood, and vintage ruler  
 17.75" x 17.75" x 1.5"



**HX-36** P. 41  
 2018  
 Aluminum and brass with patina  
 24" x 27.75" x 1.5"



**LG-01** P. 42  
 2018  
 Red grandis wood and vintage ruler  
 60" x 11" x 1.5"

2019



**LG-02** P. 46  
 2019  
 Steel with patina and metal ruler  
 60" x 11" x 1.5"



**VISTAW-01** — horizontal view P. 47  
 2019  
 Steel with patina, aluminum ruler, cartridge brass with patina  
 11" x 60" x 1.5"



**SQ-52** P. 48  
 2019  
 Bloodwood, grandis wood, and metal ruler  
 10.5" x 10.5" x 1.5"





**SQ-53** P. 49  
 2019  
 Purple heart wood and metal ruler  
 9.75" x 9.75" x 1.5"



**SQ-54** P. 50  
 2019  
 Lacewood, purple heart wood, and metal ruler  
 12" x 12" x 1.5"



**SQ-55** P. 51  
 2019  
 Quarter sawn sapele wood, purple heart wood, and metal ruler,  
 12" x 12" x 1.5"



**SQ-56** P. 52  
 2019  
 Lacewood, purple heart wood, and metal ruler  
 12" x 12" x 1.5"



**SQ-57** P. 53  
 2019  
 Quarter sawn sapele wood, purple heart wood, and metal ruler  
 12" x 12" x 1.5"



**SQ-58** P. 54  
 2019  
 Steel with patina  
 15" x 15" x 1.5"



**SQ-59** P. 55  
 2019  
 Lacewood, purple heart wood, and metal ruler  
 11" x 11" x 1.5"

WORKS ON PAPER 2019

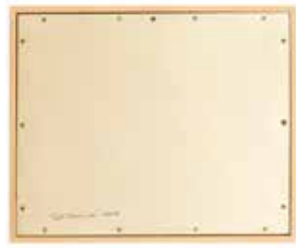


**WOP-01** P. 56  
 2019  
 Copper, aluminum, brass, patina, and black paint on paper with a black hole, curly red oak frame, AR museum glass  
 17" x 21" x 2.75"



**WOP-02** P. 57  
 2019  
 Aluminum, copper, brass, red and black paint on paper with a black hole, curly red oak frame, AR museum glass  
 17" x 21" x 2.75"





**WOP-03** P. 58  
2019  
Metal with patina, stainless steel ruler  
on paper with black hole, curly red oak  
frame, AR museum glass  
17" x 21" x 2.75"



**WOP-04** P. 59  
2019  
Stainless steel, copper, steel, and old  
ruler on paper with black hole,  
curly red oak frame, AR museum glass  
17" x 21" x 2.75"



**WOP-05** P. 60  
2019  
Aluminum, red paint, and stainless steel  
ruler on paper with black hole,  
curly red oak frame, AR museum glass  
17" x 21" x 2.75"



**WOP-06** P. 61  
2019  
Aluminum, copper, metal, red paint, and  
plexiglass ruler on paper, curly red oak  
frame, AR museum glass  
21" x 17" x 2.75"



**Paul and Lobo at World Cup Café  
Taos, New Mexico**  
photo by Stuart Phelps

## ACKNOWLEDGMENTS

Thanks to Kelly Pasholk for designing this book, as well as *6s & 4s* and *Taos Portraits* — your talent and professionalism made the production of this book easy ([winkvisualarts.com](http://winkvisualarts.com)). And to Jack Leustig for your outstanding digital work; it's been a huge part of my artistic process since the beginning ([fineartnewmexico.com](http://fineartnewmexico.com)). To Barry Norris Studio — photographing these pieces is always a challenge; you did a great job digitally capturing the pieces for this publication ([barrynorrisstudio.com](http://barrynorrisstudio.com)). And where would an artist be without the art critic's voice? A heartfelt thank you to Ann Landi for taking an interest in and writing about my work through the years ([vasari21.com](http://vasari21.com)). Special thanks to Erin Elder for the fantastic article in the front of this book, the editing on this project, and the ongoing consulting that helps keep my art career on track and moving forward ([erinelder.com](http://erinelder.com) / [gibbouscreative.net](http://gibbouscreative.net)). Thanks to Craig Oresman at HydroCut, Inc. for your expert metal fabrication ([hydrocut-waterjet.com](http://hydrocut-waterjet.com)). J. Matthew Thomas and Richard Spera, your support though Pecha Kucha Taos has been instrumental in bringing my work and that of so many others to a broad audience (links below). And to my wife Tizia O'Connor — you inspire me; I deeply appreciate your love and support ([auromesa.com](http://auromesa.com)).

Paul O'Connor, Pecha Kucha Night Taos, Volume 29:  
<https://vimeo.com/349332814>

Paul O'Connor, Pecha Kucha Night Taos, Volume 20:  
[https://youtu.be/D\\_f8MkzlodA](https://youtu.be/D_f8MkzlodA)

# PAUL O'CONNOR

PAULCONNORART.COM

## EDUCATION

1987 BA in Economics, Pepperdine University, Malibu, California  
1987-1989 Pasadena Art Center, Pasadena, California

## SELECTED EXHIBITS

2019 *Fields of Precious Emptiness*, Laurent Marthaler Contemporary, Montreux, Switzerland  
2019 *Taos Characters V*, Taos Center for the Arts, Taos, New Mexico (solo)  
2018 Laurent Marthaler Contemporary, Kunst Art Fair, Zurich, Switzerland  
2018 Inde/Jacobs Gallery, Marfa, Texas  
2018 Vivian Horan Fine Art, Art Miami, Miami, Florida  
2018 *The Shape of Time*, Sara Nightingale Gallery, Sag Harbor, New York  
2018 *Taos: 1960s to the Present*, Vivian Horan Fine Art, New York, New York  
2017 Vivian Horan Fine Art, Art Miami, Miami, FL  
2017 Vivian Horan Fine Art, *The Salon: Art + Design*, New York City, New York  
2016 *6s & 4s*, Philip Bareiss Gallery, Taos, New Mexico (solo)  
2016 The Harwood Museum, Taos, New Mexico  
2014 *Taos Characters IV*, The Philip Bareiss Gallery, Taos, New Mexico (solo)  
2012 *60 Portraits of Taos Artists*, Millicent Rogers Museum, Taos, New Mexico (solo)  
2012 *Selected Portraits*, Hulse/Warman Gallery, Taos, New Mexico  
2004 *Taos Characters III*, The Philip Bareiss Gallery, Taos, New Mexico (solo)  
1997 *Taos Characters II*, The Philip Bareiss Gallery, Taos, New Mexico (solo)  
1991 *Taos Characters I*, The Philip Bareiss Gallery, Taos, New Mexico (solo)

## CURATORIAL EXPERIENCE/EXHIBITIONS ORGANIZED

2019 *Notes of the Landscape*, Bareiss Gallery, Taos, New Mexico  
2018 *Być*, Bareiss Gallery, Taos, New Mexico  
2017 *Mimi Saltzman: Love Loss and the Great In Between*, Bareiss Gallery, Taos, New Mexico

## GALLERY REPRESENTATION

2018 – present Vivian Horan Fine Art, New York, New York  
2018 – present Laurent Marthaler Contemporary, Montreux, Switzerland

## PRESS

Testerman, Tamra. "Paul O'Connor Captures More 'Taos Characters,'" Taos News, June 6, 2019 (feature)  
Landi, Ann. "Paul O'Connor," Vasari21.com, February 11, 2019 (profile)  
Landi, Ann. "Taos: 1960s - Present," THE Magazine, Santa Fe, New Mexico, June 2018 (review)  
"Paul O'Connor's Infinite Eye," Taos.org, November 25, 2017 (review)  
THE Magazine, October 2016 (review)  
"Art Talk: Taos Portraits," ArtNews, September 2012

## PUBLICATIONS

2019 *Paul O'Connor Sculpture 2017-2019*, Hondo Mesa Press  
2016 *6s & 4s: Sculpture by Paul O'Connor*, Bareiss Gallery exhibition catalog, Hondo Mesa Press  
2012 *Taos Portraits: Photos by Paul O'Connor*, Hondo Mesa Press

## COLLECTIONS

The Bibliothèque Nationale de France, Paris  
The Harwood Museum, Taos, New Mexico  
International Center of Photography, New York City  
Museo Jumex, Mexico City, Mexico  
Millicent Rogers Museum, Taos, New Mexico  
Snite Museum of Art, Notre Dame, Indiana  
Various private collections

