



**PAUL SUTINEN:**

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Incidents and Ideas  
1975-2000

SEPTEMBER 17 – OCTOBER 26, 2000  
THE ART GYM  
MARYLHURST UNIVERSITY



*The Tree on the Column*  
 1983, graphite on paper, 38" x 50"  
 Collection of the Seattle Arts Commission

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The Art Gym is a program of the Marylhurst University Department of Art  
 Greg Steinke, Chair  
 Paul Sutinen, Director of Art Programs  
 Terri Hopkins, Director and Curator of The Art Gym

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PREFACE AND ACKNOWLEDGEMENTS

PAUL SUTINEN IS ONE OF OREGON'S MAJOR ARTISTS, one of our pioneers in installation and performance art, and an artist who has challenged and delighted viewers for nearly three decades with his intelligent and witty approach to art and ideas. This is the most comprehensive exhibition of his work to date. The nearly 100 artworks presented include sculpture, paintings, drawings, found objects, photographs, and three major new outdoor sculptures. The exhibition also includes photographic documentation of many temporary and site specific works which either have permanent homes or no longer exist.

In 1980, Sutinen helped found The Art Gym, and personally supervised its transformation from a gymnasium to an art gallery. It was his vision to dedicate the space to contemporary art of the Pacific Northwest. In addition, he felt that publications should be a priority for The Art Gym, as they would provide lasting documents of the history of art in the region. Even though funds were scarce, we have consistently published one to four catalogs annually.

We have many people to thank for their contributions to *Paul Sutinen: Incidents and Ideas*. Most importantly, the Regional Arts and Culture Council's support has been essential to the project's scope and success. RACC awarded Marylhurst University a grant to provide seed money for the exhibition and catalog, and in addition provided substantial funds via an Artist Project Grant for three new outdoor sculptures.

Many individuals donated to the catalog: fellow artists, former students, art collectors and observers. Our thanks to Tad and Georgia Savinar, Dianne Anderson, Caroline and David Greger, Robert Hopkins, Christopher Rauschenberg, Joan and John Shipley, Mark and Melody Teppola, Lucinda Parker and Steve McCarthy, Kathleen McMahan, and John and Marjorie Butler. The project has also received support from the Oregon Arts Commission and the National Endowment for the Arts.

We extend our appreciation as well to Lois Allan, not only for her insightful essay, but also for the role she has played in furthering the critical conversation about the art of this region. Allan is the author of two essential books on the art of the northwest—*Contemporary Art in the Northwest* and *Contemporary Printmaking in the Northwest*, and has written many reviews and essays for *Artweek*, *Willamette Week* and *Visions*. In addition, Allan has worked as a guest curator and art advocate, and is currently on the steering committee for the national print symposium *Crossing Boundaries: East West Synergy in Print Art*, scheduled to open in Portland in October 2001.

Finally, my thanks to Paul Sutinen for the exceptional work in this exhibition and for making me notice and think about things which lay far beneath my usual radar for the past twenty-five years.

Terri M. Hopkins  
Director and Curator  
The Art Gym



*Among the Pin Oaks*  
2000 concrete blocks, 67' x 32'5"  
Photograph by Rick Campbell

**PAUL SUTINEN:**

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**Incidents and Ideas**  
**1975-2000**

PAUL SUTINEN AT MID-CAREER

*by Lois Allan*

Upon entering Paul Sutinen's world, a conventional view of the world falls away. Though a far cry from Alice's, he, too, has a Wonderland, in which, as in hers, things are not what they seem. Everything depends on one's viewpoint, as the White Rabbit said, and both Alice and Paul are quite adept at magically changing the context of ordinary objects. Little cakes turn into stones for Alice, and a small cube of cheese on a dinner plate becomes a sculpture for Paul. The difference between them is that Alice's adventures were the results of a dream; Paul Sutinen's are those of an unusually perceptive, imaginative, and questioning artist. From the time he was a painting student at Portland State University, almost thirty years ago, to the present moment he has looked askance at received wisdom, preferring to chart his own course in matters pertaining to art, especially its function in everyday life.

**"I've always questioned my enterprise—what is art about?"<sup>1</sup>**

His 1970-1971 studies in painting at Portland State University notwithstanding, Sutinen gave up painting in 1973. Even while a student, his interest was moving from wall-mounted paintings to the walls themselves—and the ceiling. Without telling anyone, he and George Crary, a fellow student, altered a long hall in the art department by attaching plastic across the ceiling. As much as it was about the visual effect of the hallway's changed architecture, the project was also about the varied responses to it as people noticed—or didn't—what was happening above their heads.

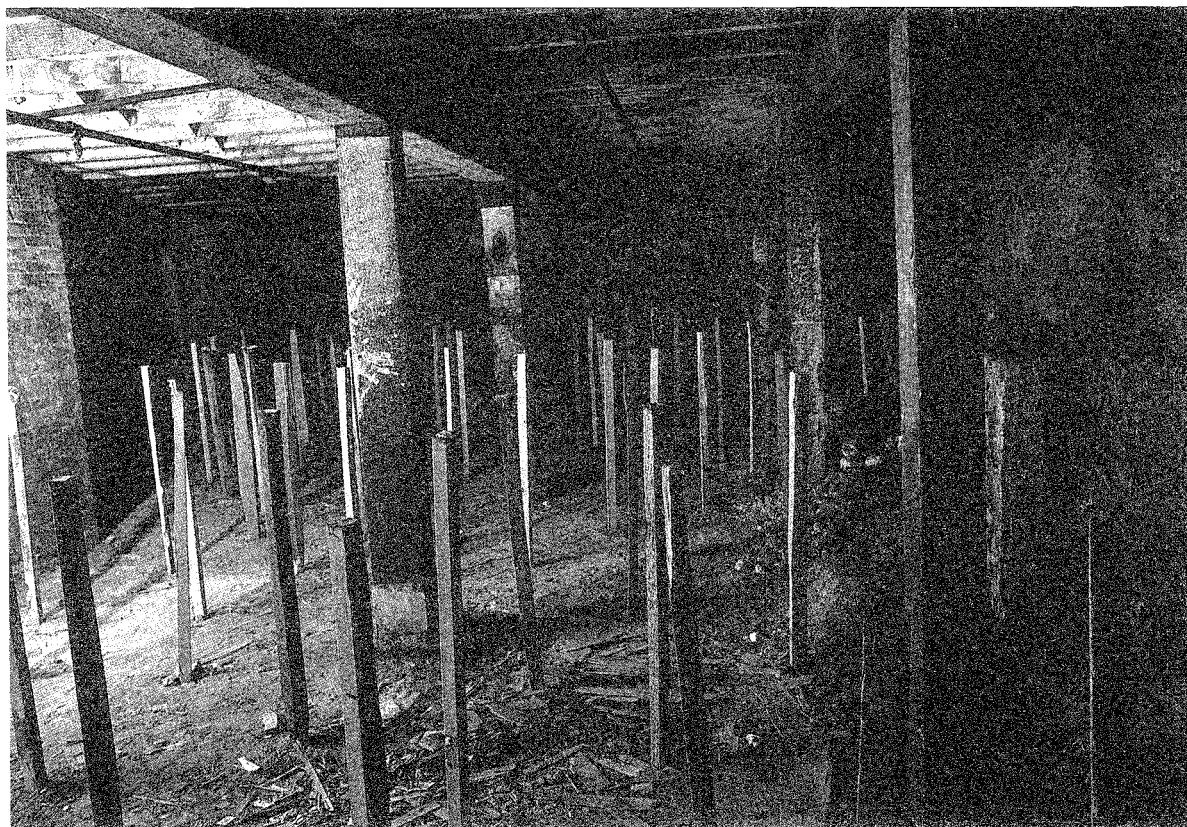
After leaving Portland State, Sutinen's education continued informally. The Portland Center for the Visual Arts had just begun its historic practice of bringing important artists and performers and their work from New York, Chicago, and the West Coast to Portland. P.C.V.A.'s presentations, plus an earlier trip to Los Angeles in the company of his painting instructor, Mel Katz, and several more of Katz's students, introduced the neophyte artist to avant garde-minimalist and conceptual art. He was especially impressed by the sculptures of Donald Judd and Richard Serra, and continues to acknowledge the importance of their ideas to his development.

These influences were evident in Sutinen's first solo show in 1976 at the Anne Hughes Gallery which was located in an old building on Southwest First Avenue in Portland and had access to an unfinished basement. The idea for the work, titled simply *An Installation in the Basement*, came from his interest in re-interpreting and re-defining the space. In the dimly lit basement with its uneven earth floor, he planted a forest of wood stakes. Visitors, descending from the gallery, made their slow and careful progress through the increasingly dense arrangement. The installation exemplified more than Sutinen's exploitation of actual space; it also began, through economic necessity, his ongoing use of

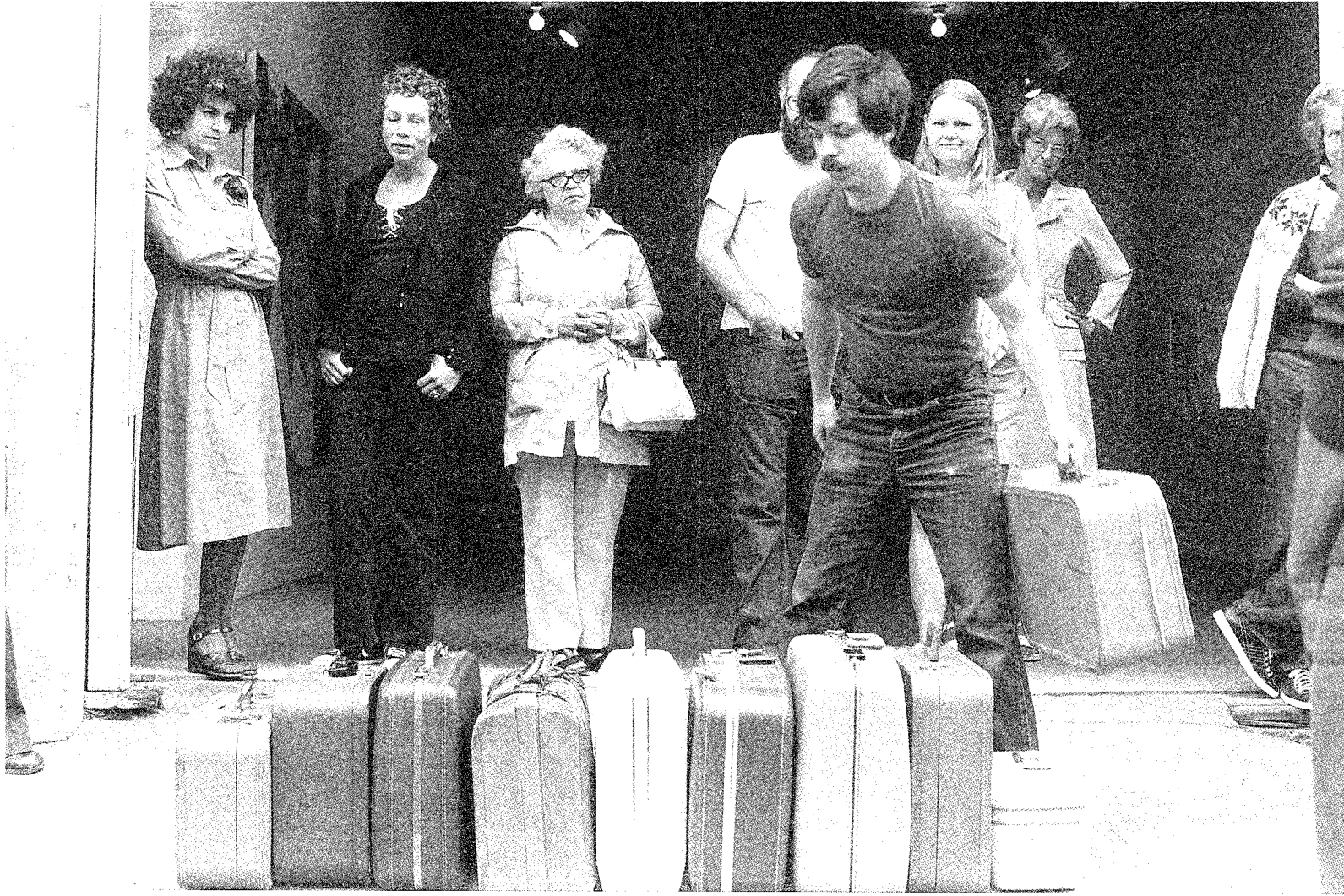
readily available, inexpensive materials. Economic necessity, as it became less important, evolved into an intellectual appreciation of ordinary materials and objects in their capacity to represent the same issues of form, scale and relationships as traditional art objects.

In response to a 1977 invitation to exhibit in San Francisco at the Southern Exposure Gallery with three other Portland artists, Sutinen again used the gallery space, located inside an old industrial building, literally. This time, with only a pencil and a piece of chalk, he made minimal but significant changes to the walls. A San Francisco reviewer described his piece admiringly: "...[Sutinen] did a drawing, rather like a fault-line, down a thirty-five foot brick pillar and in relation to two other subtle pencil lines along similar white walls. They are hardly obvious, but once I discovered them, they were the most arresting things in the show, and my eye kept returning to them. They clarify the actual structure of the space in a way that two-dimensional rendering rarely does."<sup>2</sup>

During this period, Sutinen also applied his creative energy to performance, a new artform that was emerging as a means of incorporating a temporal dimension into artworks. His first, *Traveling*, was performed at noon on July 10, 1976,



*An Installation in the Basement*  
1976, wooden stakes  
Photograph by Fred Small



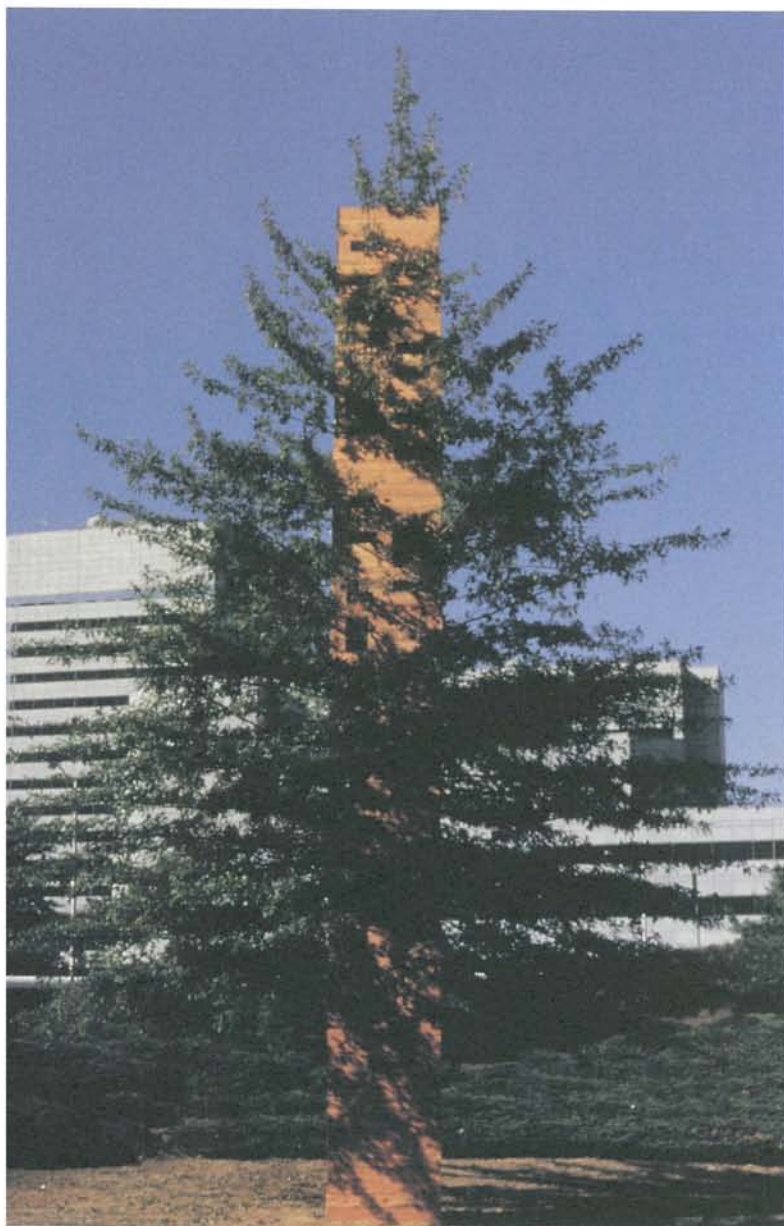
*Traveling*  
1976, performance  
Photograph by Fred Small

on the sidewalk in front of the Anne Hughes Gallery. A car pulled up to the curb, Sutinen got out and unloaded ten suitcases of varying sizes. After lining them up on the sidewalk, he picked up the one at the end of the line and moved it to the head of the line, repeating the position changes again and again. In this way the row of suitcases slowly proceeded down the sidewalk to the other end of the block. At that point the car returned; he loaded the suitcases into the back, got in, and departed.

Another outdoor performance, *Sweep*, this one in Portland's Old Town, consisted of sweeping the sidewalk, circling an entire block. The point, he said, was to gather material, not to clean. After finishing the sweeping, an hour-long project, he had a pile of leaves, twigs, glass shards, gum wrappers, cigarette butts—all the detritus of urban pedestrian activity—which the wind immediately began to redistribute.

## "With trees, the scale is already established."

*The Tree in the Tower*  
1982, wood construction, 40' x 4' x 4'



By the end of the decade Sutinen was again focusing his attention on site-specific installations, many of which involved one or more trees. The first of these, *Cradle*, of 1979, was constructed on the Marylhurst College (now University) campus. Consisting of an open framework "cradle," it stretched along the ground from the base of a tall fir tree to a point equal to its height. The cradle appeared to have the purpose of catching the tree if it fell over.

Other tree structures, constructed during the 1980s, reflected a similar wry humor. *The Tree in the Tower*, Sutinen's contribution to the P.C.V.A. *Regional Perspectives* exhibition in 1982, was inspired by its downtown site near tall buildings—towers of another kind. Choosing a medium-sized pin oak in a small park near the Hawthorne Bridge, he enclosed it within a wooden tower. There were openings in the tower through which the tree's branches protruded. As the seasons changed, so did the visual effect. In summer the leafy branches concealed the structure; in autumn it gradually came into view. *Tree House*, 1987, on the Marylhurst campus also enclosed a tree. Its dimensions, which allowed very little space between the tree and the walls, made entering almost impossible. That was the point; it was a house for the tree, not for people. Marylhurst was home also to *The Little Tree on the Little Pedestal* consisting of a not-so-little pedestal (10' x 7' x 7') topped with a red maple tree (about 10' in height). Here in the Northwest, a monument to a tree seems more than appropriate, and, in Sutinen's mind, long overdue.

A public art commission in 1984 resulted in Sutinen's only permanent work based on trees. People who stroll along the sidewalk in the center of the South Park Blocks enjoy the long colonnade of overarching elm trees, and, if they are attentive, a subtle reference to them beneath their feet. In the *Shadow of the Elm*, a paving of light granite inlay within dark paving blocks, simulates the shadow of a missing leafless tree, and like a photograph, seems to fix a fleeting moment.

Sutinen's expertise in tweaking elements in the landscape to make us see them anew brought an invitation from Ron and Katherine Glown (he is an

Opposite:  
*In the Shadow of the Elm*  
1984, granite inlay, 45' x 40'  
South Park Blocks, Portland, Oregon  
Photograph by Dale Jones





*The Red Tree*  
from *The Hog Barn Incidents*, 1981

art writer; she is an artist) to take part in creating an art park on the Glowens' Arlington, Washington, property. An old farm, it included among its structures an abandoned pole barn for hogs. This became Sutinen's inspiration; the starting point for his project, which he titled *The Hog Barn Incidents*. From the path bisecting the barn's interior one sees across the pens to the vegetation just outside. The barn's structure, which divides the pens, creates "frames" for exterior views. Seven in all, these became the artist's focal points. One opening framed *The Red Tree*, a small leafless tree that had been painted red. Another, *Level Bushes*, consisted of a row of elderberry bushes that had been cut off about two feet from the ground. Silver Leaves featured a wispy bush whose leaves had been stripped and replaced with artificial aluminum foil leaves. A walk through the barn was like a walk through a gallery; on either side one "picture" led to the next.

Trees weren't the only subject occupying Sutinen during the decade of the 1980s. They were, however, the largest, except for one, and even that was related to the tree structures. For the 1983 Artquake (an outdoor art festival) held in the South

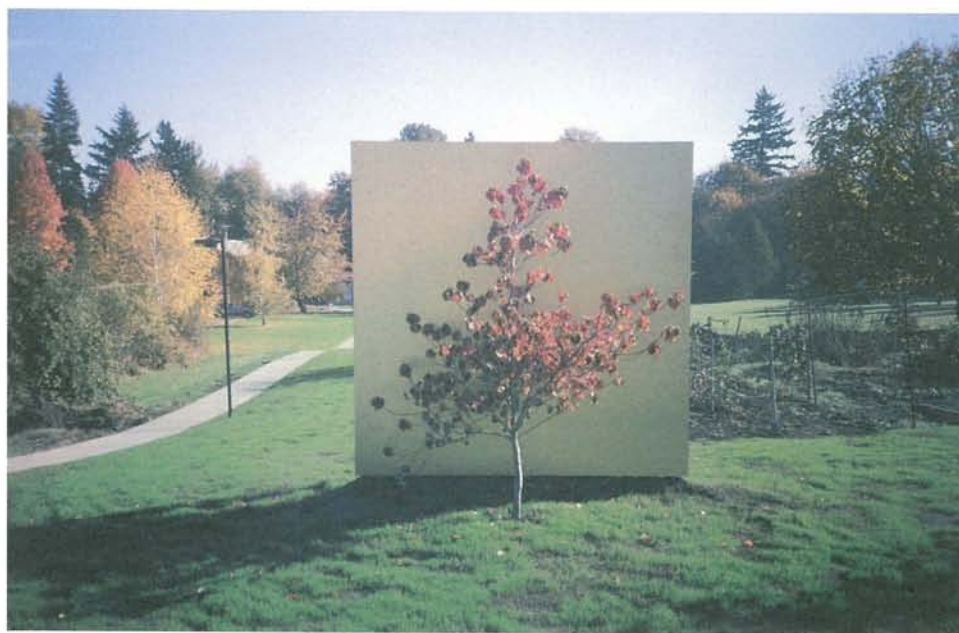
Park Blocks, he created an impressive entrance construction titled *Tilted Arch*. Visitors walked through a slanted doorway in a high wall in the shape of a parallelogram and built from one-by-four inch slats. While signaling an entertaining festival, the piece also had art historical intimations. It may have been inspired by the Leaning Tower of Pisa; it also was a playful spin on Richard Serra's huge, infamous sculpture, *Tilted Arc*, which physically divided a New York public plaza and emotionally divided the public. *Tilted Arch* had a much happier reception.

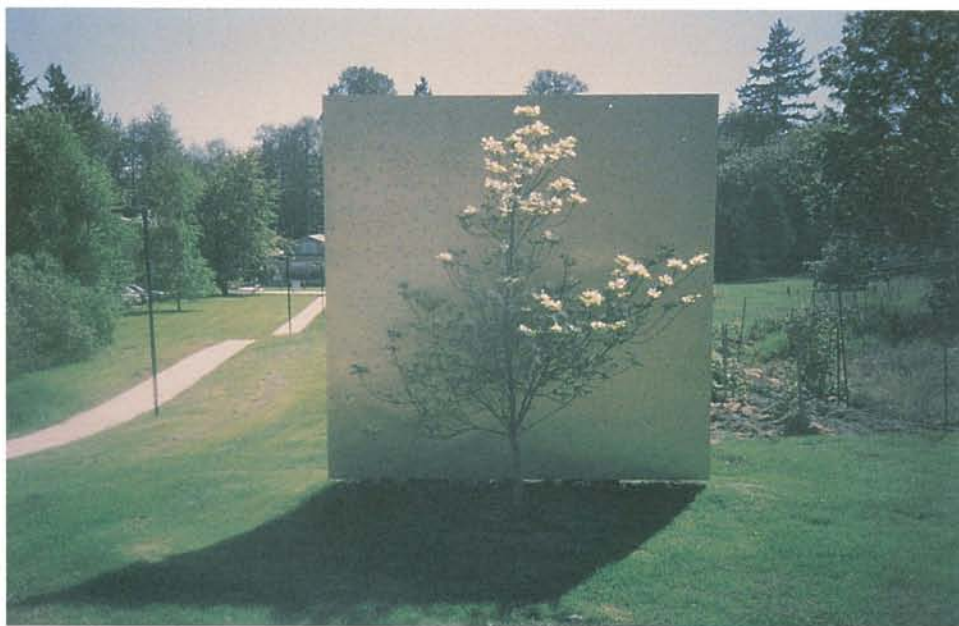
*The Glass Pond*, created during this period, was a foray into "process" art. It began as a four-by-six feet sheet of glass laid down on a friend's lawn. In time, the glass killed the grass beneath it; also, it accumulated insects, twigs, blades of grass, and various forms of dirt. Upon being removed at the end of summer, it concluded its existence as a work of art and left the dead patch to revert to mundane lawn.

Opposite:  
*Living Tree on Pedestal—A Monument*  
1985, graphite, colored pencil on paper, 60" x 41"  
Photograph by Judith Muzzy



*Golden Field (Memory)*  
1990, anodized aluminum, 8' x 8'

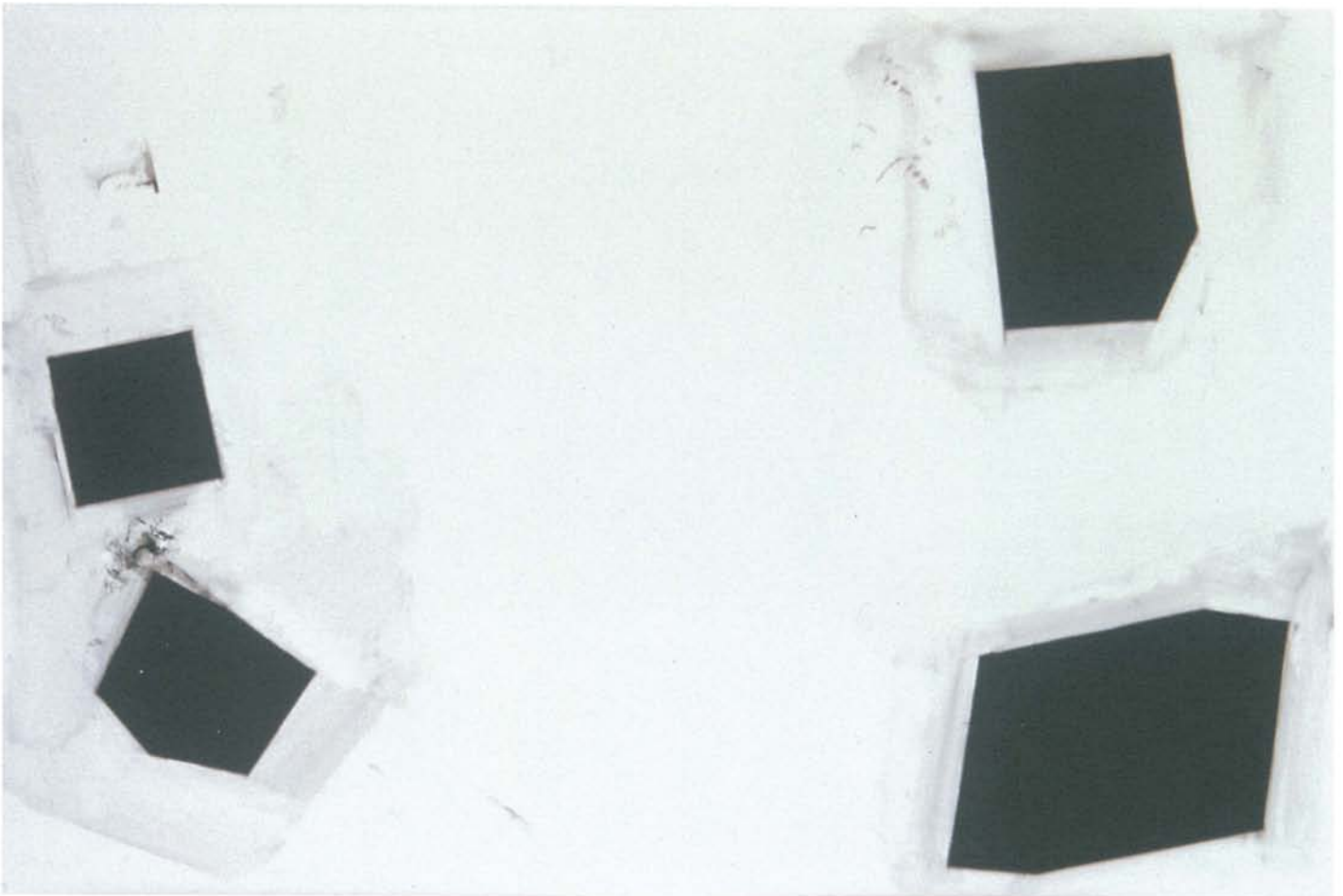




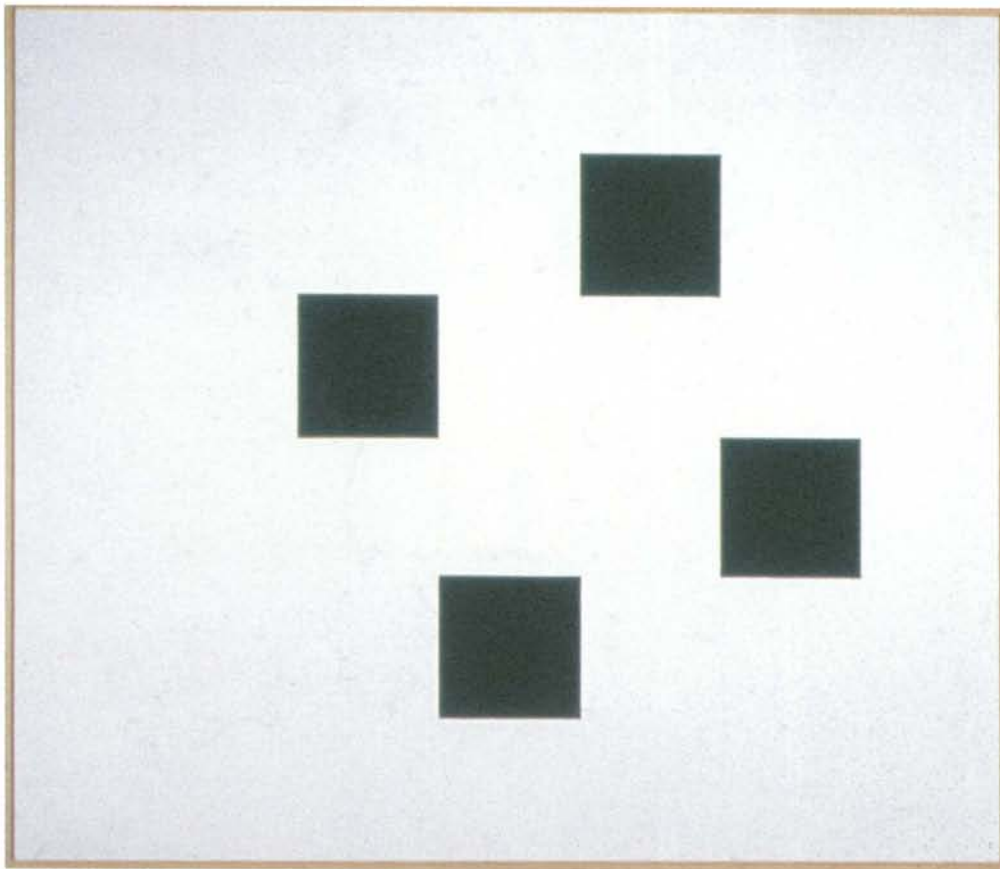
**"Every now and then I get back to basics."**

"Drawing, the most basic of artistic endeavors, has long occupied Sutinen as a concept as well as a medium. Although he has made presentation drawings, such as the beautiful graphite drawing, *Living Tree on Column*, 1983, which accompanied a proposal for a public art commission in Seattle, he has also created works that investigate the process, the materials, and the physical act of drawing. Typically, *One Red Paintstick*, 1980, is a solid circular image produced when Sutinen, applying a paintstick to a sheet of paper, made circular passes with large arm motions until the stick was worn onto the paper. At this time his primary interest was to make drawings without pre-planning. All he had in mind, he said, was to grind the material into the paper. It is more than a record of process, however. Inevitably, the process resulted in an image and it, too, claims attention. Its visual elements—texture, redness, placement on the paper, as well as its relationship to the medium that produced it—give it a significance beyond Sutinen's original purpose.

*Constellation 4*  
1997, ink on polyester drafting film, 24" x 36"  
Photograph by Bill Bachhuber







*The Garden*  
1992, acrylic on canvas, 72" x 84"  
Photograph by Bill Bachhuber

specific, though unseen and unnoted, references, its formal purity and scale alone give it an immensely authoritative presence.

In an earlier large grid arrangement of individual drawings Sutinen executed a simple gesture, varying it in each drawing and giving it the weight and presence of solid shapes. Each of the drawings in *Twenty Drawings (Music, Dance)*, 1988, resulted from the loose wielding of a graphite stick. The large gestural circles, ovals, rectangles, and scribbles, though, as usual, are evidence of the artist's intent. Again, they are more than that. Viewers, who often wonder "What's this all about?" may very well conjure up various associations, perhaps with magnified doodling, geometry class experiences, or even penmanship exercises.

The twelve black-and-white acrylic and graphite drawings comprising the series titled *Garden I – Garden XII* again exemplify the potency of basic pre-existing forms to create challenging, beautiful works of art. Each drawing features either circles only or squares only, usually in combinations of two. Most emphasize a relationship, either balance or tension, between the two as well as the relationship of both to the white space in which they exist. In *Garden IX*, for example, the two black disks, of equal size, seem squeezed downward between the two side edges of the paper. By contrast, in

*Garden XI*, the disks, of nearly equal size, are placed diagonally within the rectangular background and seem to be floating. An exception, *Garden VIII*, is an intriguing composition in which a white rectangle in the upper left field appears as an opening in a black background—or is the black field in the process of completely obliterating the white area?

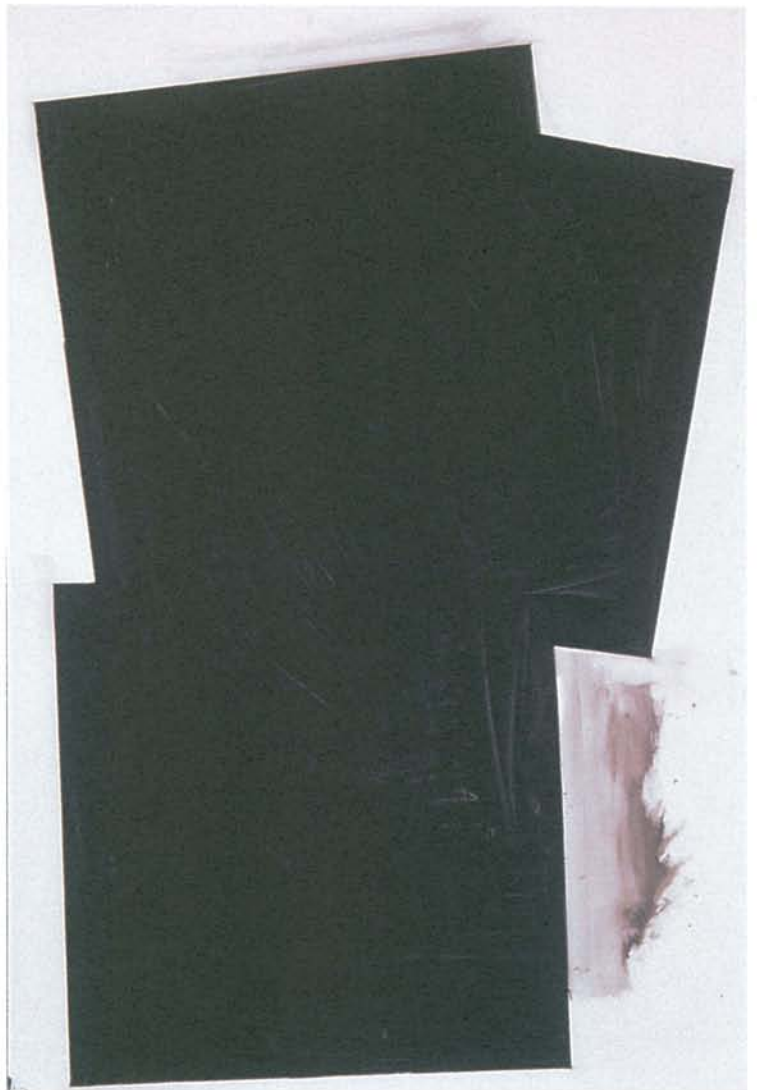
Taking the exploration of these relationships a step further, Sutinen, in 1993, created an ink on polyester film drawing (untitled) that, in effect, is an optical illusion. In the drawing three black squares overlap, but their placement is so ambiguous it's impossible to determine whether any one is behind or in front of the others.

For the purpose of continuing his use of circles and rectangles, but in very large sizes, Sutinen returned briefly in 1992 to painting on canvas. The paintings, such as *The Garden*, 1992, are contemporaneous with the *Garden* drawings, and are based on questions he poses, to viewers as well as to himself, about the basic nature of artistic form. Although less involved with revealing process, they focus upon the significance of scale, and how it affects relationships of forms within the composition.



*Sphere on Cube*  
1990, steel, 6.875" x 3.5"  
Photograph by Bill Bachhuber

*Untitled drawing*  
1993, ink on polyester drafting film, 36" x 24"  
Photograph by Bill Bachhuber



## "You do something and then you see what happens."

Two of Sutinen's personal characteristics are at least partly responsible for the spontaneity inherent in "you do something and then you see what happens." One is a selective eye and the other is a quizzical sense of humor. The wonder he finds in the most ordinary objects and events usually translates into a "what if?" idea to be investigated. What if two little crumpled wads of paper were placed on a wood block as in a sculpture presentation? Would their folds and indentations suggest the malleability of more traditional materials such as plaster and clay? Would ideas of the significance of scale come into play? These questions became *Small Scale Sculpture*, a mere 0.75" x 1.25" x 0.75," exhibited in The Art Gym show *RE-presenting the Object* in 1994. Like Claes Oldenburg, who monumentalizes mundane objects, Sutinen, in creating very small pieces, also instigates a mental shift of scale, as well as another mental shift in what usually are considered to be proper subjects and materials for art.



*Small Scale Sculpture*  
1990, paper, wood, 0.75" x 1.25" x 0.75"  
Photograph by Bill Bachhuber

Through the years he has amassed great numbers of what he calls "notations for sculpture." Many are objects; more are snapshots taken with either a point-and-shoot camera or a Polaroid. Color snapshots of a partly sliced cube of butter next to its shiny, crumpled wrapping, the crusts of a slice of bread left on a plate after the center has been eaten, snow topping a stack of two-by-fours, a sawtoothed holder for coat hangers jutting out from a wall: all these momentary happenings and arrangements, even though they may never be materialized further, constitute a "sketchbook," an informal accounting of the artist's perception as he goes about his daily activities. Each is evidence of something he noticed and wanted to record. Though they may not meet the standards of conventional beauty, and might be viewed by indifferent eyes as a conglomeration of unrelated, inconsequential things, when taken as a whole, they stick in the mind, becoming a kind of quiet, visual poetry.



A photograph from *Notes on Sculpture*  
1991, color photograph, 4" x 6"  
Collection of Christopher Rauschenberg

Two characteristics that run through all of Sutinen's art, the importance of scale and elevating the commonplace, are as apparent in his large outdoor projects as they are in the very small studio works. For example, at Clackamas Community College in 1990 he produced five large red square panels and placed one behind each of five small trees along the campus drive, thus presenting each tree with its red background as an art object. Titled *Red Fields*, it was followed the same year by *Golden*

*Field* in which a small dogwood tree was backed by a single, brass-colored, eight-foot square panel. As the tree changed color and appearance with the seasons, the appearance of the piece as an artwork changed. *Golden Field* was followed, in 1992, by *Big Yellow Square* on the Marylhurst campus. With *Big Yellow Square*, which usually was seen at a distance from across a meadow, Sutinen contrasted the geometry of the panel with the undisciplined natural forms of trees and shrubs behind it.

Marylhurst University is again the site for large outdoor constructions. Three were created for this show, and they will remain in place for a year or more. With his usual flair for ratcheting up perception of our day-by-day environment, Sutinen placed each one in a relationship with its surroundings that will certainly beguile viewers. The most subtle of the three—and the only inconspicuous one—is placed in the ground close behind the Mayer Building. Titled *Among the Pin Oaks*, it consists of two straight rows of concrete pavers that intersect. The terminus of each of the four lines radiating from the intersection is a large tree. We suddenly notice the squarish configuration of the trees and their spatial relationship to each other.

The meadow in the lower campus is the setting for two large—and in contrast to *Among the Pin Oaks*, very conspicuous—wood constructions. With *On the Hillside*, located near a sidewalk heavily used by students, Sutinen took advantage of a slope in the meadow to place a walk-in construction roughly the dimensions of a playhouse. Because its base follows the contour of the ground, it leans. While architectural follies, as well as that famous tower in Pisa, are a precedent for *On the Hillside*, one in particular haunts Sutinen's memory. On a trip to Italy he visited *The Park of the Monsters* in Bomarzo, which includes a stone structure that, like his own, was intended to lean. The effect of such off-balance structures varies with individuals, not only from the exterior view, but even more pronounced, from the interior. A visitor's effort to figure out how it was built is accompanied by a sensation of her own body leaning at the same degree as the building.

On the far side of the meadow a low, narrow structure stretches 120 feet across open space to the trees bordering the meadow. Although its title is *Sculpture in the Form of a Building*, it brings to mind old fashion trestle and bridge structures, perhaps with utility rooms at one end. The sculpture, which is over ten feet high at the meadow end and a mere two feet at the other end, is mounted on posts that

maintain a uniformly level base. It's an arresting sight from a distance, and when approached, offers a view of another kind. An open, square tube runs forty-five feet through the sculpture's interior; when sighting through it, the effect is like that of a camera's viewfinder.

One might say that all three of these works are about visual perception. As much as that, however, they're about what we don't see, what we take for granted, being too preoccupied with the day's business to notice the wonders that exist all around us. The measure of Paul Sutinen's artistry is that with wit and grace he reveals the emotional and mental aspects of our visual experience.

<sup>1</sup> All section headings are quotations from my conversations with Paul Sutinen.

<sup>2</sup> Anna Valentina Murch, "Four Portland Artists and a Performance Work," *Artweek*, Vol. 8, #2, March 16, 1977, p. 4

## EXHIBITION CHECKLIST

Unless otherwise noted, dimensions are in inches; height precedes width, precedes depth.

*Untitled drawing*, 1975  
graphite on paper, 13 x 20

*Untitled drawing*, 1975  
graphite on paper, 13 x 20

*Untitled drawing*, 1975  
graphite on paper, 12 x 18.5

*Untitled drawing*, 1975  
graphite on paper, 12 x 18.5

*Rectangle and Parallelogram*, 1975  
graphite on paper, 13 x 20

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled drawing*, 1975-76  
graphite on paper, 40 x 26

*Untitled*, 1976  
concrete blocks, 12 x 28 x 144

*Extremes*, 1977  
nine photographs, each  
3.75 x 1.5

*Handpiece*, 1977  
wood, 11.25 x 15, 14 x 2.25

*400 Places*, 1978  
graphite on paper, 20 x 29

*To Be Laid on a*  
*Gray Concrete Slab*, 1978  
graphite on polyester drafting film,  
24 x 36

*Untitled drawing*, 1979  
graphite on paper, 21.75 x 30

*Untitled drawing*, 1979  
graphite on paper, 21.75 x 30

*Perforated Concrete Slab*, 1979  
colored felt pen on paper, 11 x 20

*One Red Paintstick*, 1980  
oil paint stick on paper

*Ball and Glass*, 1980  
steel, glass, 9 x 4,  
Collection of Michael Bowley

*Nine Polaroid photographs*,  
1980s  
Polaroid photograph, 3.187 x 3,  
Collection of Christopher  
Rauschenberg

*Twenty photographs from Notes*  
*on Sculpture*, 1980s and 1990s  
color photograph, 4 x 6,  
Collection of Christopher  
Rauschenberg

*Tree (Block)*, 1983  
graphite on polyester drafting film,  
36 x 24

*Quandary*, 1985  
crayon on polyester drafting film,  
36 x 24

*Living Tree on Pedestal—*  
*A Monument*, 1985  
graphite, colored pencil on paper,  
60 x 41

*Box With Light*, 1986  
wood, 9.25 x 9.25 x 9.25

*Box With Mirrored Interior*,  
1986  
wood, 9.25 x 9.25 x 9.25

*Two Handed Broom*, 1986  
pushbroom

*A Cup of Tree*, 1986  
graphite on paper, 40 x 30,  
Collection of Dennis Cunningham

*Living Tree on Column*, 1986  
graphite on paper, 40 x 30,  
Collection of Tad and Georgia  
Savinar

*Tree With Hat*, 1986  
graphite on paper, 40 x 30,  
Collection of Portland Community  
College, Sylvania Campus

*Tree (Classical)*, 1987  
graphite on paper, 40 x 30,  
Collection of Portland Community  
College, Sylvania Campus

*Tree House (model)*, 1987  
tree limb, wood, balsa,  
25.5 x 11 x 11

*Twenty Drawings (Music, Dance)*  
1988  
14 x 11 (each)  
Collection of Tad and Georgia  
Savinar

*Balsa Drawing*, 1988  
graphite on balsa on paper,  
11 x 7.5

*Two Dots*, 1988  
paper on corrugated cardboard,  
3.875 x 2.875

*Flag*, 1988  
graphite, tape, hair on paper,  
11.125 x 7.5

*Cup*, 1988  
styrofoam on paper,  
5.375 x 4.875

*Flower*, 1988  
flower petals and stem, tape on  
paper, 11 x 7.25  
Collection of Susan Beliveau

*Hair Drawing*, 1988  
hair, tape on paper, 12 x 9

*O-O*, 1988  
plastic sign on paper, 7.5 x 6

*Boojitz*, 1989  
graphite on polyester drafting film,  
72 x 42

*Sphere on Cube*, 1990  
steel, 6.875 x 3.5

*Big Box/Little Box*, 1990  
plywood, 60 x 48 x 48

*Square*, 1990  
wood, 96 x 96 x 1.5

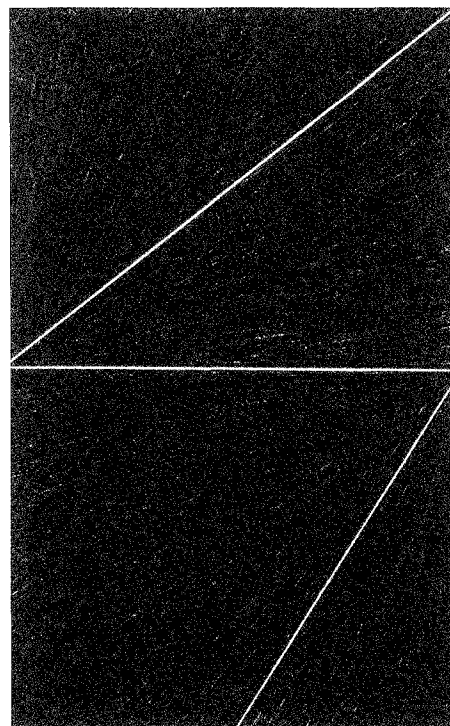
*Small Scale Sculpture*, 1990  
paper, wood, 0.75 x 1.25 x 0.75

*Shift*, 1990  
wood, 23.75 x 5.75 x 5

*Untitled drawing*, 1991  
acrylic on polyester drafting film,  
24 x 36  
Collection of John and Carol  
Hampton

*Untitled drawing*, 1991  
acrylic on polyester drafting film,  
24 x 36  
Collection of John and Carol  
Hampton

*Untitled drawing*, 1991  
acrylic on polyester drafting film,  
24 x 36  
Collection of John and Carol  
Hampton



*Untitled drawing*  
1975-76 graphite on paper, 40 x 26

*Untitled drawing*, 1991  
acrylic on polyester drafting film,  
24 x 36  
Collection of John and Carol  
Hampton

*The Garden*, 1992  
acrylic on canvas, 72 x 84

*Garden V*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden VI*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden VII*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden VIII*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden IX*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden X*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125  
Collection of Kathleen McMahan

*Garden XI*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Garden XII*, 1992  
graphite, acrylic on resin coated  
paper, 19.125 x 25.125

*Spenser Meets Giacometti*, 1992  
1 x 9.125, epoxy, plate

*Untitled drawing*, 1993  
ink on polyester drafting film,  
36 x 24

*Untitled drawing*, 1993  
ink on polyester drafting film,  
36 x 24

*Untitled drawing*, 1993  
ink on polyester drafting film,  
36 x 24

*Anniversary Piece*, 1996  
cellophane, copper wire, brass  
screw, 9 x 2 x 12

*Constellation 1*, 1997  
ink on polyester drafting film,  
24 x 36

*Constellation 2*, 1997  
ink on polyester drafting film,  
24 x 36

*Constellation 3*, 1997  
ink on polyester drafting film,  
24 x 36

*Constellation 4*, 1997  
ink on polyester drafting film, 24 x  
36

*For Nine*, 1997  
waxed paper, grape stem,  
5.25 x 4.25 x 10

*Mattresses*, 1999  
inkjet print, 55 x 102

*View (reiterated version of 1976*  
*piece)*, 2000  
mirror, vinyl letters on window,  
28.5 x 19.875

*Nine photographs from Incidents*  
*in Norwalk*, 2000  
inkjet prints, 8.5 x 10.625

*Among the Pin Oaks*, 2000  
concrete blocks, 67' x 32'5"

*On the Hillside*, 2000  
wood, 10' x 10'3.5" x 10'3.5"

*Sculpture in the Form of a*  
*Building*, 2000  
wood, 11'3" x  
variable width x 118'

## PROFESSIONAL HISTORY

### ONE PERSON EXHIBITIONS:

- 1993-  
2000  
Nine Gallery, Portland, Oregon (annually)
- 1992  
Elizabeth Leach Gallery, Portland, Oregon  
Nine Gallery, Portland, Oregon
- 1991  
Nine Gallery, Portland, Oregon
- 1990  
Elizabeth Leach Gallery, Portland, Oregon  
Nine Gallery, Portland, Oregon
- 1988  
Nine Gallery, Portland, Oregon
- 1987  
The Art Gym, Marylhurst College, Marylhurst, Oregon
- 1984  
Blue Sky Gallery, Portland, Oregon
- 1981  
Hallie Brown Ford Gallery, Willamette University, Salem, Oregon
- 1976  
Northwest Artists Workshop, Portland, Oregon.  
Anne Hughes Gallery, Portland, Oregon

### SELECTED GROUP EXHIBITIONS:

- 1999  
Carrying On, Auzen Gallery, Portland State University, Oregon
- 1998  
Clackamas Sculpture Exposition, Clackamas Community College, Oregon City, Oregon
- 1996  
Blue Sky Gallery 20th Anniversary Show, Oregon College of Art and Craft, Portland, Oregon
- 1995  
Dennis Cunningham and Paul Sutinen, Gresham City Hall, Gresham, Oregon
- 1994  
RE-Presenting the Object, The Art Gym, Marylhurst College.
- 1993  
Crosscut, Portland Art Museum, Oregon
- 1992  
No on Nine, Nine Gallery, Portland, Oregon  
Sculpture in the Landscape, Marylhurst College, Marylhurst, Oregon
- 1991  
Tenth Anniversary Exhibition, Elizabeth Leach Gallery, Portland, Oregon  
A Response to the Gulf War, Nine Gallery, Portland, Oregon  
Abstraction I: Focus on Form, Elizabeth Leach Gallery, Portland, Oregon  
Unabandoned Abstraction, The Art Gym, Marylhurst College, Marylhurst, Oregon
- 1990  
Miniatures and Small Works, Elizabeth Leach Gallery, Portland, Oregon  
4/9ths, Nine Gallery, Portland, Oregon  
Clackamas Outdoor Sculpture Invitational, Clackamas Community College, Oregon City, Oregon
- 1989  
Oregon Invitational Small Sculpture Exhibition, Lane Community College, Eugene, Oregon
- 1988  
Works on Paper by Sculptors, Elizabeth Leach Gallery, Portland, Oregon

- 1987  
Art is the Center, Portland Center for the Visual Arts, Portland, Oregon  
Oregon Invitational Small Sculpture Exhibition, Lane Community College, Eugene, Oregon
- 1986  
Tenth Anniversary Exhibition, Northwest Artists Workshop, Portland, Oregon
- 1985  
Urban Artworks, The Public Art Space, Seattle, Washington  
Blue Sky Gallery Tenth Birthday Show, Portland Center for the Visual Arts and Blue Sky Gallery, Portland, Oregon
- 1982  
Northwest Projects, Portland Center for the Visual Arts, Portland, Oregon  
A Sense of Scale, Wentz Gallery, Museum Art School, Portland, Oregon
- 1981  
The Farm Project, Glown Farm, Arlington, Washington  
Walls, Siteworks for The Gym, The Art Gym, Marylhurst College, Marylhurst, Oregon
- 1979  
Paul Sutinen/Michael Bowley, Buckley Center Gallery, University of Portland, Oregon
- 1977  
Greetings from Portland, Southern Exposure Gallery, Project Artaud, San Francisco, California  
Michael Bowley/Paul Sutinen, Wentz Gallery, Museum Art School, Portland, Oregon
- 1972  
Oregon Artists Under 35, Portland Art Museum, Oregon

### DESIGN AND CONSULTING PROJECTS:

- 1999-  
Arts Build Communities, program of the Oregon Arts Commission, member of design team. Consulted on public art project parameters and planning for the communities of Boardman, Enterprise, Lowell, Redmond, and Umatilla, Oregon.
- 1996-  
Oregon Holocaust Memorial, member of design team for memorial to be placed in Washington Park, Portland, Oregon
- 1994-1996  
Gresham City Hall Building, Gresham, Oregon. Artist design team (with Dennis Cunningham) working with Yost/Grube/Hall Architects to design and integrate artworks into new city hall office building
- 1993-1994  
Westside Light Rail, Tri-Met (transportation district, Washington Multnomah and Clackamas counties, Oregon). Designer for Elmonica Operations Facility walkway, gateway and fencing. Consulted with architects, landscape architect, engineer and artists on integration of projects into planning.
- 1988-1989  
Master Action Plan for the Visual and Cultural Reclamation of Lincoln City, Oregon, Oregon Coast Council for the Arts, member of four person design team. Co-writer of final report
- 1986-1990  
Discipline Based Art Education Advisory Committee, Portland Public Schools, Portland, Oregon, art criticism consultant to the committee
- 1984-1985  
West Seattle Bridge Replacement, Phase II, Seattle Arts Commission, Seattle, Washington, artist member of design team
- 1983-1984  
South Park Blocks Redevelopment Project, Department of Parks and Public Recreation, City of Portland, Oregon, artist member of design team

## COMMISSIONS:

2000

Oregon Department of Forestry, Salem, Oregon. Stone paving inlay in new plaza

1995

Gresham City Hall Building, Gresham, Oregon. Three glass murals and collaborative paving work

1989

Painted steel sculpture, Festival of Flowers, Pioneer Courthouse Square, Portland, Oregon

1987

Permanent outdoor artwork, Hopkins Family Collection, Portland, Oregon

Two temporary outdoor artworks, Marylhurst College, Marylhurst, Oregon

1985

Permanent artwork design, West Seattle Bridge Replacement Phase II, Seattle Arts Commission, Seattle, Washington

1984

Permanent sculpture, South Park Blocks Redevelopment Project, City of Portland, Oregon

Drawings for proposed permanent artwork, Urban Artworks, Seattle Arts Commission, Seattle, Washington

1983

Temporary site/event related outdoor artwork, Artquake (arts festival), Portland, Oregon

1982

Temporary site-related outdoor artwork, Portland Center for the Visual Arts, Portland, Oregon

1979

Temporary site-related outdoor artwork, Marylhurst College, Marylhurst, Oregon

1976-1977

Drawings and temporary site-related outdoor artworks under the Art in Public Places Program, Metropolitan Arts Commission, Multnomah County and City of Portland, Oregon

## ART RELATED COMMUNITY SERVICE:

1998-

Member of the Citizen Advisory Committee for Park Block 5, City of Portland, Oregon

1994-1996

Member of the Public Art Advisory Committee, Regional Arts and Culture Council, Portland, Oregon

1983-1986

Member of the Board of Directors of Portland Center for the Visual Arts, Chair of the Exhibition Committee

## ART CRITICISM EXPERIENCE:

1980-

Freelance art critic. Articles and essays published in *Visions* (Los Angeles), *Artweek* (Oakland), *Vanguard* (Vancouver, B.C.), *Art Express* (New York), *National Arts Guide* (Chicago), *Oregon Arts Commission News*, and in exhibition catalogs for Marylhurst University and Portland Center for the Visual Arts.

1974-1983

Art critic for *Willamette Week* newspaper, 194 articles published

1982

Panelist for discussion of regional criticism, convention of the American Section of the International Association of Art Critics, New York

1979-1980

National Endowment for the Arts Art Critic's Fellowship

1973-1974

Art critic for *Oregon Times*

1973

Art critic for *The Portland Scribe*

## BIBLIOGRAPHY:

Walch, Dean M., *Eyes of a city: A City of Eyes* (CD-ROM), Blue Sky Gallery, Portland, 2000.

Walch, Dean M., *1998 Sculpture Exposition*, Clackamas Community College (CD-ROM), Clackamas Community College, Oregon City, Oregon, 1998.

Row, D.K., "Curating on a hunch", *The Oregonian*, Portland, Oregon, May 8, 1998.

Walch, Dean M., *Blue Sky Gallery 20th Anniversary CD-ROM*, Blue Sky Gallery, Portland, 1997.

Allan, Lois, *Contemporary Art in the Northwest*, Craftsman House, 1995. Anderson, David R., Art from the ground up, *The Oregonian*, Portland, Oregon, Dec. 30, 1994, p. B2.

Francis, Kevin, "Is It Art?", *Willamette Week*, Portland, Oregon, Feb. 9-15, 1994, p. 57.

Gragg, Randy, "Critic's Choice - RE-Presenting the Object," *The Oregonian*, Portland, Oregon, Feb. 4, 1994, A&E p.26.

Ferranto, M.D., "You call that art? RE-Presenting the Object at The Art Gym," *Arts Oregon*, Jan. 1994, p. 40.

Hopkins, Terri, Paul Sutinen, *RE-Presenting the Object - evidence, notes and observations* (exhibition catalog), The Art Gym, Marylhurst College, Oregon, 1994.

Edmunds, Kristy; Roberts, Prudence; Toedtemeier, Terry; Weber, John, *CROSSCUT, Contemporary Art from Oregon*, Portland Art Museum, Oregon, 1993, unpaginated.

Gragg, Randy, "Critic's Choice: Paul Sutinen," *The Oregonian*, Portland, February 12, 1993, A&E p. 29.

Weinstein, Joel, "The art of seeing nature," *The Oregonian*, Portland, November 6, 1992, A&E p. 27.

Allan, Lois, "Sculpture in the Landscape, Time/Space Relationships, Reflex, Seattle," November/December, 1992, p. 22.

Allan, Lois, "NO ON 9" AT NINE GALLERY (PORTLAND), *Reflex*, Seattle, November/December, 1992, p. 27.

Norred, Chris, "Exploring art from a different perspective," *Lake Oswego Review*, Lake Oswego, Oregon, October 29, 1992, p. C1.

Bonansinga, Kate, Paul Sutinen, "The Liberation of Reduction," *Reflex*, Seattle, July/August, 1992, p.16.

Whittemore, L.J., "SERVICE TO THE IDEA: Conceptual Art in Portland," *Reflex*, Seattle, March/April, 1992, p.11.

Lawrence, Debra Y., "REGIONAL ABSTRACTIONS," *Reflex*, Seattle, March/April 1991, p. 18.

Carlsson, Jae, "ABSTRACTION: FOCUS ON FORM at Elizabeth Leach Gallery, (Portland)," *Reflex*, Seattle, March/April 1991, p. 18.

Allan, Lois, "Abstraction Undaunted," *Artweek*, Oakland, February 7, 1991, p. 17.

Henderson, Christine, "Elizabeth Leach (Gallery)," *Willamette Week*, Portland, January 31-February 6, 1991, p. 24.

Larson, John M., "Marylhurst exhibit shows commitment to abstract art form," *Lake Oswego Review*, Oregon, January 31, 1991, p. C1.

Gragg, Randy, "Old meets new," *The Oregonian*, Portland, January 18, 1991, p. R24.

Gragg, Randy, "Formalism or not? Yes and no," *The Oregonian*, Portland, January 18, 1991, p. R25.

Hopkins, Terri, editor, Paul Sutinen (interview), *Unabandoned Abstraction, Past and Present Works by Judy Cooke, Mel Katz, Lucinda Parker, Margaret Shirley, Paul Sutinen* (exhibition catalog), The Art Gym, Marylhurst College, Oregon, 1991.

Banyas, Rebecca, editor, *What is Formalism?* A discussion held in conjunction with Abstraction I: Focus on Form, an exhibit at Elizabeth Leach Gallery January 3-February 2, 1991, Elizabeth Leach Gallery, Portland, January 2, 1991.

Halloran, Anne-Marie, "Experimental art show should arouse the curious," *The Downtowner*, Portland, December, 1990.

Gragg, Randy, "Now, enjoy art in great outdoors," *The Oregonian*, Portland, April 27, 1990, p. R25.

Johnson, Barry, "At Leach, how sculptors take to paper," *The Oregonian*, Portland, June 2, 1988.

Johnson, Barry, "Gallery shows range from funky to austere," *The Oregonian*, Portland, June 2, 1988, p. B6.

Johnson, Barry, "Sutinen's artful woodworks featured in Marylhurst show," *The Oregonian*, Portland, October 21, 1987.

Hopkins, Terri, Afterword, *Paul Sutinen, Portland, Oregon, Five Works 1982-1987* (exhibition catalog), The Art Gym, Marylhurst College, Oregon, 1987.

"See Portland's new arts complex as part of a 2 1/4 mile tour of public art," *Sunset*, Menlo Park, California, August 1987.

"Geology on the walls of Portland," *Sunset*, Menlo Park, California, March, 1986.

Sutinen, Paul, "Wood in Wood," *Willamette Week*, Portland, October 12-18, 1982.

Ullman, Sabrina, "Siteworks at Portland Center for the Visual Arts," *Willamette Week*, Portland, September 28 - October 4, 1982.

Hayakawa, Alan, "Sitework branching out all over," *The Oregonian*, Portland, September 17, 1982.

Cropp, Mildred L., "Sutinen exhibit reflects visions," *Collegian*, Willamette University, Salem, November 12, 1981.

Steinman, Louise, "Keeping 'em down on the farm...," *The Oregonian*, Portland, September 24, 1981.

Kangas, Matthew, "DOWN ON THE FARM: ENVIRONMENTAL SCULPTURE INVITATIONAL," *Artweek*, Oakland, September 12, 1981.

Miller, Michael, "Pair utilize space," *The Beacon*, University of Portland, Oregon, April 5, 1979.

Sutinen, Paul, "Sweep," *High Performance*, Los Angeles, Vol. 2, No. 3, September, 1979.

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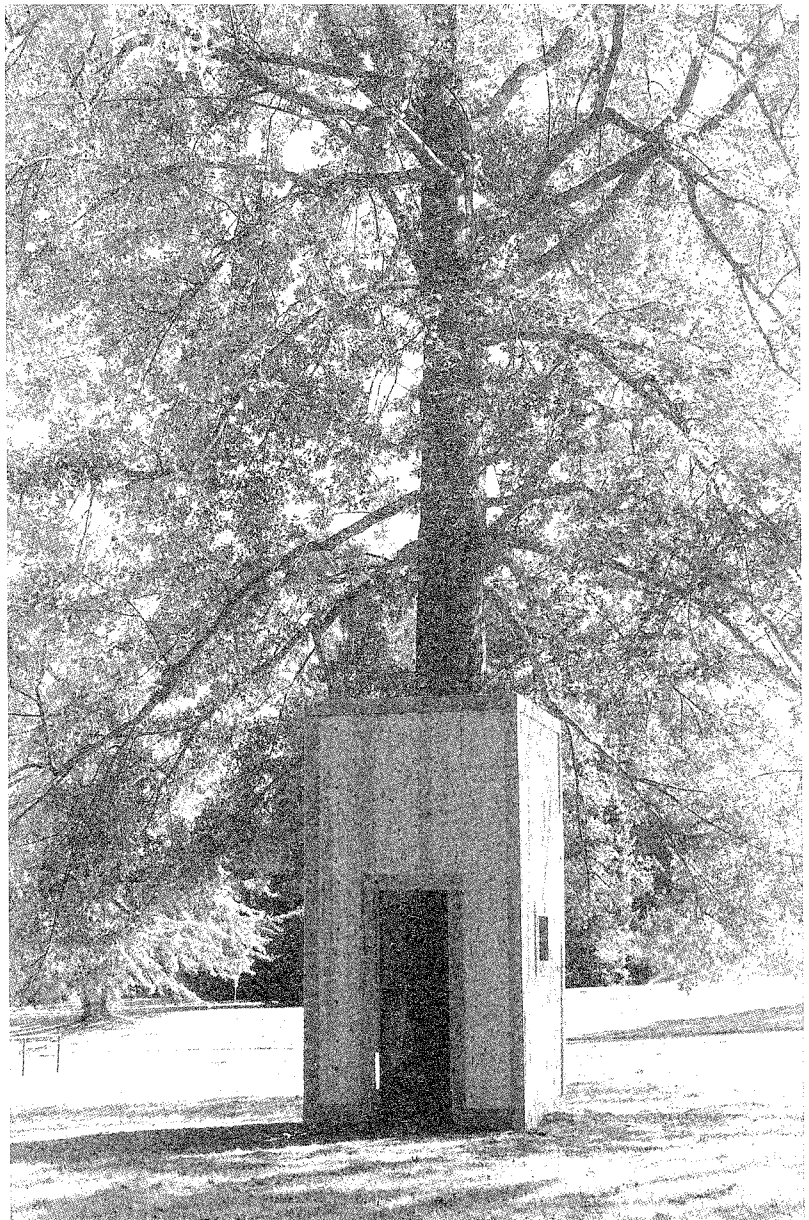
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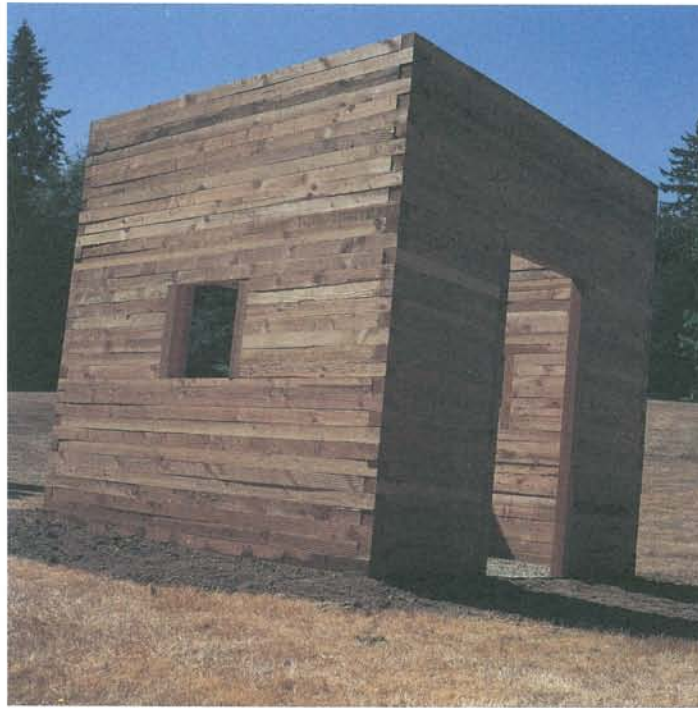
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Zusman, Barbara, "Art of Change, SUTINEN AND McINTIRE," *Artweek*, Oakland, April 10, 1976.

*Tree House*  
1987, wood, 12' x 6' x 6'





Front Cover:  
*Sculpture in the Form of a Building*  
2000, wood, 11' 3" x width variable x 118'  
Photograph by Rick Campbell

Back Cover:  
*On the Hillside*  
2000, wood, 10' x 10' 3.5" x 10' 3.5"  
Photograph by Rick Campbell