

**PAUL McCARTHY**

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Introduction by Lisa Phillips  
Essays by Dan Cameron, Amelia Jones and Anthony Vidler

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Front and back cover: **The Garden** (*detail*), 1992, wood, fiberglass, motors, latex rubber, foam rubber, wigs, clothing, artificial turf, rocks and trees, 30 x 20 x 22 feet. Collection of Jeffrey Deitch, New York, NY

Introduction

## PAUL McCARTHY'S THEATER OF THE BODY

LISA PHILLIPS

Paul McCarthy is one of the most influential yet least recognized artists working in the United States today. It is rare indeed for such an accomplished artist to be so little known outside of a small group of devoted fans. This long overdue survey provides an opportunity to understand his historically important and enormously inventive work in depth. Few viewers are familiar with McCarthy's artistic evolution over more than three decades and will be surprised by the range of his work and the consistency of the preoccupations that have shaped what may at first seem shocking and incomprehensible.

Based in Los Angeles, McCarthy has had a considerable impact on at least two subsequent generations of Los Angeles artists, from Mike Kelley to Jason Rhoades. Lately, McCarthy's work has been embraced in Europe where difficult American conceptual work has long been warmly received. Artists like John Baldessari, Joseph Kosuth, Dan Graham, and Bruce Nauman, for instance, received two decades of critical support in Europe when Americans weren't taking notice. As a measure of McCarthy's success in Europe, he was recently invited to design a project for the World EXPO 2000 in Hannover, Germany.

Well-known then both in Europe and on the West Coast, McCarthy is the latest example of an artist who makes New York look provincial. Like older West Coast mavericks, such as Bruce Conner or Ed Kienholz, whose work was similarly ignored back East for years, McCarthy has worked in and across a variety of media — photography, drawing, painting, sculpture, video, performance, installation, environment and various combinations thereof, in a range of scales from intimate to monumental. Though McCarthy, at 55, is just a few years younger than fellow artists Nauman, Baldessari, and the same generation as Chris Burden, in New York he is still mistaken for a "young" or "emerging" artist and lumped with the artists he has influenced. This is partly the result of New York's woeful ignorance of important artistic developments in the rest of the country and partly a consequence of the unorthodox, visionary, and radical nature of McCarthy's work which, not unlike that of Conner and Kienholz, shows the brutal effects of society on human nature.

McCarthy's work is "in your face," raw and visceral. It is unrelenting and obsessive in its anxiety and often difficult, even painful, to look at. It is so radical and disturbing that if you didn't know him, you might be full of fear and apprehension. The expressive power of McCarthy's work has led to misunderstandings, because people assume McCarthy the man to be like the characters he has created in his performance works and installation tableaux. Because his portrayals of these personas are so convincing, he is assumed to be unhinged, clumsy and aggressive. Not unlike Cindy Sherman, McCarthy assumes different guises and roles to explore myths and stereotypes in American popular culture. What interests him in particular are consumer icons from the entertainment industry — Hollywood, television, theme parks — and how these sanitized

*Hanging Hollow Torso (page 1)*

1966, plastic, string, paint, 5 1/4 x 2 1/4 x 2 1/2 inches

images intersect with the dark underside of American life where child abuse, insanity, rape, pornography, and violence lurk.

In a city like Los Angeles where dreams are sold and fantasies packaged for consumption by Middle America, there is considerable tension between those glossy images of perfection and the destructive and apocalyptic upheavals like fires, earthquakes, gang warfare, mass murders, cults, and freeway shootings that also characterize L.A. It is these contrasts of contemporary life (intensified in a city like L.A.), between the real and the imaginary, the revealed and the hidden, that has fueled McCarthy's work. He makes plain the dysfunctionality of the American dream using L.A., the entertainment capital, "as a paradigm." Things are never what they seem to be on the surface.

Beginning in the early 1970s, McCarthy's work centered on the creation of archetypal performance images in settings in which a dynamic tension is set up between the audience and artist through his use of rubber masks, toys, and food-based props to create a ritualistic tableau from which the audience is unable to maintain a comfortable distance. In works such as **Hot Dog** (1974), **Meat Cake** (1974), **Experimental Dancer-Rumpus Room** (1975), **Tubbing** (1975), and **Grand Pop** (1977), the imagery is violent, macabre, and bitterly comic — a marriage of the spectacle of consumer culture and the empty wasteland of apocalyptic turmoil. The dysfunctional adult world is blatantly apparent in the dispossession, alienation, antisocial behavior, and vulnerability that McCarthy's characters and narratives display. The extreme nature of his characters and scenarios are often humorous in the farcical sense as images of perfection are exploded.

Not since Joseph Beuys, perhaps, has an artist produced such powerful and psychologically charged work about his culture. Playing out allegories and narrative commentaries on American dreams and values through such archetypal characters as Santa Claus, Cowboys and Indians of the Wild West, Pinocchio, Heidi, Mr. Potato Head, Popeye, and Olive Oyl, cherished childhood icons are reinvisioned and adulterated with a unsettling ambivalence about the innocence of childhood. Through his extreme characterizations, McCarthy shows both the family and the media as intertwined twin tyrannies in American culture, wreaking their own particular violence through social conditioning.

In McCarthy's theater of the body, the human body is a social body — a metaphor for social conventions. In works like **Hot Dog**, **Meat Cake**, and **Death Ship** (1983) among others, McCarthy subjects himself to multiple punishments, humiliations, immolations, mutilations, transformations, in the process of exploring trauma, abuse, and impermissible acts. Social taboos are challenged through the presentation of a weirdly comic spectacle. The work and its content have proven deeply disturbing and threatening, as they challenge American core values and reveal underlying sinister forces.

Stepping back from a narrative reading of McCarthy's work — the first level of content — one can see remarkably consistent underlying concerns and interrelated strategies used to explore, embellish, and intensify the central issues. These concerns, which have permeated his work from the beginning and continue to the present, include: (1) plays on perception and illusion, (2) the fusion of body, architecture, and object, (3) violating boundaries and inverting polarities such as inside/outside, animate/inanimate, male/female, real/virtual, natural/artificial, and (4) the use of repetitive, obsessive, and expressive actions. All of these interests are already evident in his first body of work completed between 1968 and 1972, many of which are photographs or photographic documents of performances.

Perception and illusion — the tension between what the eye sees and the mind knows — was a prevalent interest of many artists in post-1968 America when accepted truths were routinely questioned. To McCarthy, a product of that period, this became familiar terrain. **Mountain Bowling** (1969) records the action of McCarthy rolling balls down a hillside. One only sees the balls hurtling downward against trees and sky—a kind of obsessive, loopy, and irrational activity. Another uncanny series is **Use a Shovel to Throw Dirt in the Air** (1972) — images of dirt temporarily suspended in space. These task-oriented images are not unlike the pun-

ning actions in the early conceptual photographs of Bruce Nauman or William Wegman, or the simple repetitive action gestures in Richard Serra's film *Hand Catching Lead*, (1968) or the performances of Judson Church dancers, Yvonne Rainer and Trisha Brown.

**Inverted Hallway** (1970) and **Inverted Room** (1970) shows institutional architecture turned on its head, giving the viewer the sensation of walking on the ceiling. The idea of reorienting (or disorienting) the viewer is a practice McCarthy has taken to greater extremes in later installations such as **The Box** (1999) — his entire 20 x 50 foot Los Angeles studio re-presented so that it is turned on its side — or the box and tunnel structure of **Pinocchio Pipenose Household-dilemma** (1994) and dislocated space in **Santa Chocolate Shop** (1997) where doors, windows, roofs, etc., are repositioned so there is never any "grounding" as we know it. Inverting space was also literally enacted in **UpDown** (one of **Basement B/W Video Tapes**, 1973) a videotape shot by holding the camera upside down. Inversions, mirroring, and butterfly vision are among the techniques McCarthy has repeatedly invoked to create illusions and change viewers' perception of their own bodies in space.

The relationship between body and architecture is suggested in another early work: **Fear of Mannequins** (1971), a series of photographs that capture artificial figures and their reflections in glass storefronts. The sense of containment, entrapment, and discomfort caused by confined spaces is another recurring motif experienced throughout McCarthy's work. In performances like **Plaster Your Head and One Arm into a Wall** (1972), the artist has literally placed his head and arm in holes he created in the wall and then plastered them in. In **Inside Out Olive Oil** (1983) the artist, donning a butter-coated mask, crawls through an organic womb- or intestine-like canal as if simulating birth or excretion. In installations such as **Santa Chocolate Shop** or **Sod and Sodie Sock** (1998), the performers and viewers are forced to assume regressive or

**Looking Out, Skull Card**, 1970, cardboard and string,  
8 1/4 x 11 1/4 inches

submissive positions of crawling, squeezing and slithering through narrow passageways, their bodies merging with architecture, a situation that Mathew Barney has also more recently probed in his *Cremaster* films. McCarthy has referred to the mask as a space of containment for the head, while also functioning as a "window" with a view out through two holes, as in **Looking Out, Skull Card** (1967).

McCarthy has used the mannequin and the mask and other props repeatedly as surrogates as well as vehicles to explore the dichotomy between animate and inanimate, real and virtual, natural and artificial. The earliest mannequin sculpture (and a relic from his first public performance) is **Mannequin Head and Squirrel** (1967) — a stuffed squirrel inserted head first into the side of a mannequin's head forming a hybrid of artificial and (once) natural; human and animal. In later installations such as **The Garden** (1991-92), **Yaa Hoo Town**,

**Saloon** (1996), and **Cultural Gothic** (1992), mechanized mannequins have replaced performers, raising the specter of the posthuman period we are possibly entering and all the attendant fears and conflicts such a prospect provokes.

If mannequins and masks are prevalent in McCarthy's art, liquids are a quintessential material. As a metaphor for the primal substances of life — blood, pus, urine, feces, sperm, milk, sweat — these fluids erase the boundary between interior of the body and the exterior world. One of McCarthy's first use of liquids occurred in an early performance work **Ma Bell** (1971), in which the artist obsessively and manically coated pages of the phone book with motor oil, creating a viscous object as well as a work in anticipation of the birth of his first child in 1973. This was followed by another performance, **Whipping a Wall with Paint** (1974) in which the artist dipped a blanket in motor oil and paint and proceeded to slap it against the wall of his studio in a gesture of barely concealed violence and a parody of action painting. In the slightly earlier **Face Painting – Floor, White Line** (1972) McCarthy slid across the floor on his stomach pushing a bucket of paint with his head to create a linear trace of his movement, not unlike Nam June Paik's *Zen for Head* or Kazuo Shiraga's earlier body paintings in mud.

This use of liquids was taken to further extremes shortly thereafter when the artist began to focus on foodstuffs as emblematic of American family life as hamburgers, hotdogs, mustard, mayonnaise, catsup, and chocolate. These basic materials, have over time, become McCarthy's signature palette, as loaded with associations and alchemical possibilities as Beuys's felt and lard. In such performances as **Hot Dog, Meat Cake**, and **Tubbing**, he slathers these substances on his and others' bodies to simulate penetration, childbirth, castration, elimination, and a host of other primal joys and horrors.

The narratives generally begin with a mundane activity — such as cooking or painting — and quickly devolve into "uncivilized," infantile, violent, or sexual behavior. Exacerbating the sense of the primal and bestial are the moaning, cackling, and grunting noises that accompany the rapidly degenerating scene. The ensuing carnality and carnage is reminiscent of the comic artificiality of many horror movies and alludes to a latent insanity which we all fear. By giving form to primal and hidden impulses, McCarthy's pop expressionism makes the comic and tragic effects of our social conditioning all too vivid.

## THE MIRROR STAGE

DAN CAMERON

It is impossible to overstate the achievement of the American artist Paul McCarthy in the past thirty years or to name another artist more persuasive in articulating the brutality and dehumanization that underlie the social equilibrium of this country. McCarthy's unenviable role as purveyor of difficult truths has made his work shocking and incomprehensible to a wide range of viewers, including segments of the artistic community. This notoriety has put McCarthy in an unusual position: he is a well-known mid-career artist whose evolution is heavily shrouded in myth and innuendo. As a result, the innovative aspects of his work, as well as its roots in conceptual art, have been overlooked. For the organizers of this exhibition, McCarthy is central to certain artistic developments that only in the past decade have drawn the attention of the mainstream art world. For these reasons, this first survey exhibition of his work in the United States focuses on several well-known installations of the 1990s while giving long-overdue exposure to his performance, sculptural, and photographic works of the 1970s and 1980s.

McCarthy has consistently occupied the radical vanguard with respect to the way that artists since the early 1970s have deployed the human body as both subject and material: it is hardly surprising that his work inspires confusion on both sides of a critical fault line. The most common response to the work by those unfamiliar with his practice is shock and revulsion, a reaction usually accompanied by the inevitable post-adolescent-revisited response, which sees a kind of cultural redemption in the work's visceral integrity. Lost in this back-and-forth is the fact that McCarthy is deeply committed to exploring the effects of media and consumerism on the subconscious. To properly assess his achievement, it is important to distinguish McCarthy from the many younger artists whose embrace of issues related to the body enshrines the values of a society in which virtually all forms of personal and public expression are subordinated to the goal of manipulating the consumer. McCarthy by contrast holds up a mirror to a range of taboos that American popular culture coyly circumscribes and never takes seriously.

Because the majority of American artists have little or no interest in excavating the ills of society in terms of deeply buried ruptures of the psyche, it has been easy to interpret McCarthy in almost folkloric terms, as a previously marginalized figure whose work languished in near-obscure until a surge of international interest in southern California art some ten years ago. However, McCarthy's sardonic and highly critical vision is not merely an offshoot of the ethos of recent Los Angeles art. On the one hand, McCarthy has deep ties to the artistic tradition of the American West, from Jackson Pollock all the way back to a popular culture based on the so-called taming of the frontier and the excesses of the Gold Rush. At the same time, strong lines of influence extend to McCarthy across a number of international boundaries, from the Japanese Gutai group and Vienna

Dressing Table from **Meat Cake #1** (opposite)  
1974, performance/video tape, Pasadena, CA

Actionisme to pioneering individual artists like Wolf Vostell, Yoko Ono, Piero Manzoni, Yves Klein, Allan Kaprow, Gustav Metzger and others.

Born in Salt Lake City in 1945, McCarthy has been associated with another socio-historical paradigm that looms large over present-day American culture: the idealistic child of the 1960s. Although his first forays into art took place at the agricultural college in Utah where he did his undergraduate studies, by 1966 he was fully familiar with the work of a range of artists, like those above, who would later figure large on his list of influences. From the beginning, McCarthy showed a strong interest in issues of perception, especially the discontinuity between an object and a perceiving subject. Inspired in

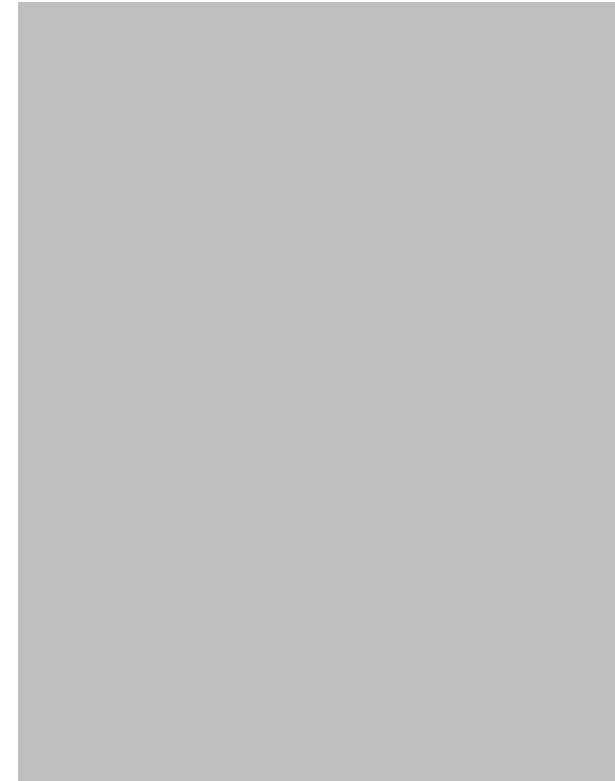
part by the burgeoning cultural and literary interest in the use of psychotropic drugs, McCarthy assumed the role of the artist as a semi-mystical figure, compelled to explore meanings and forms ignored or drastically simplified by society. Although initially trained as a painter, he began experimenting with film in 1967 and produced a large number of photographs through the late 1960s and early 1970s.

In these photographs, McCarthy explored themes that would come to dominate his work during the following decades. **Mountain Bowling** (1969), which illustrates how such a perilous hobby might be practiced in the wild, begins with a performance-like action in the near wilderness, captured by a nearby camera. The resulting image, showing a bowling ball suspended in midair against a placid backdrop of trees and sky, reveals a droll naturalism that downplays the obvious physical danger inherent in this pseudo-sport. Many of the works that followed deploy the motif of a slight adjustment within a given context to drastically throw off the viewer's perception of that context. With **Inverted Hallway** and **Inverted Room** (both 1970), McCarthy, wanting to create the perceptual experience of a room with its roof underneath and floor overhead, found that the way to achieve this effect was photograph a space in which the orientation was already somewhat ambiguous, and then hang the resulting prints upside-down. A series of six color photographs entitled **Fear of Mannequins** (1971) plays with the distortion of reality caused by reflections in a store window that enhance the lifelike quality of the mannequins within. In different ways in each of these three examples, McCarthy probes the fissure between what the eye perceives and what the brain deduces to be the truth of a disorienting situation.

In his sculptures from the same period, McCarthy developed variations on the minimalist practice of incorporating the human body in ways that undermined the apparently objective rationalism of the geometric vocabulary. His **Dead H** (1968), one of the earliest objects included in the present exhibition, was originally constructed as a relatively small, inert object that one could see into, but which had a center that was always invisible. In its larger version (1999), it became a confined space that invited viewers to crawl through either of its narrow passageways, dramatizing the element of limited visibility through a kind of contained trap. As is the case with the photographs cited above, certain sensations that **Dead H Crawl** (1968/99) produces in the viewer are carried over into later works: the psychological implications of the act of crawling, the continual slippage between object and human status, even the discomfort caused by confined spaces. A related work from a few years later, **A Skull with a Tail** (1975-78), converts the quintessentially non-referential cube into an almost cartoon-like form. By attaching an appendage which is also a form of tunnel, the work can be read as an attempt to degrade the sanctity of the cube, in favor of a culturally loaded interior space which is visually cut off from us. In both examples, McCarthy's emphasis on contrasting interior and exterior spaces becomes a kind of staged psychodrama in miniature, forcing us to reconsider the meaning of the object in terms of our interaction with it.

The evolution of McCarthy's art from gesture into performance passed first through an extended peri-

**Inverted Room**, 1970, Los Angeles, CA



**A Skull with a Tail**, 1978, galvanized metal, paint,  
24 x 24 x 72 inches

**Whipping a Wall and Window with Paint** (1974), which took place in a storefront space transformed by McCarthy's frenetic behavior into an action painting cliché rendered in three dimensions. From one perspective, it is possible to consider these works as extending, but not yet breaking with, the traditional vocabulary of painting and sculpture, since both involve an activity of making something that becomes located outside the body's limits. Still, there is a surprising degree of consistency between these early experiments and the works that constitute McCarthy's mature development. In particular, the compulsive, repetitive movement that drives both of these works is an element of McCarthy's art that continues to evolve through the present day, providing the distinctive rhythm that makes 1990s works like **Painter** and **Pinocchio Pipenose Household Dilemma** so hypnotically compelling.

In the works **Face Painting – Floor, White Line** and **Face, Head, Shoulder Painting – Wall, Black Line** (both 1972), McCarthy's body becomes a virtual paintbrush, its deliberate movement through space tracked by the swath of paint left behind on the wall and floor, respectively. Performed within an art gallery, these two works extend the artist's interest in the physical evidence of paint, at the same time that he labors to transform his own body into a kind of objectified tool. A related work from same period, **Penis Brush Painting** (1974), is the first of McCarthy's works to focus attention on his genitalia as the source of acting out the masculine prerogative. For this reason, penis painting serves as an artistic turning point, following which McCarthy began to consciously develop the persona that would become central to his later installations and performances. As in the later installation and video **Painter**, the emphasis in **Penis Brush Painting** is not on the finished object, but the process employed in producing it. Given this point of departure, the links between McCarthy's practice and the ethos of abstract expressionism emerge even more clearly. Following in the surrealists' footsteps, the action painters maintained that their art provided a direct link to the subconscious, so that the value of what was not depicted became more important than what was. In McCarthy's case, a glance at the title of the work reveals the fact that his anatomical interaction with the materials, motivated by a similar principle of bringing the inside out, is not simply the vehicle for the work. It becomes the work, and everything else serves as a kind of residue.



McCarthy's most concentrated period of performance work covers roughly ten years, from 1974's **Meat Cake** through the 1984 piece entitled **Fingers, Olive Oil**. In the nearly fifty performances staged during this period, McCarthy moved steadily away from the objectified inclusion of his physical self to embrace the spectacle of the body as a repository of society's most closely guarded mores and taboos. As part of this process, McCarthy developed a narrow range of stage personalities, each of which served as a kind of distorting mirror in which the individual's inability to conform to social mores produces a clash between the free flow of the imagination and actual behavior. Typically donning a mask for these performances, McCarthy carefully prolonged the tension between his position as creative agent and that of a seemingly unhinged personality who exposes himself, simulates penetration and childbirth with plastic toys, and forcibly inserts viscous and/or organic materials to suggest a primordial state of consciousness. Maintaining an unbroken attention to his obsessive activities, this persona is as incapable of resisting the flow of his own impulses as he is of rendering the motivation for these actions comprehensible to viewers. In their time, these works gained for McCarthy a reputation for shocking his audiences. Our current understanding of these performances revolves around the notion of an individual who subverts the socially conditioned subject by embracing a form of "uncivilized" behavior and experience where such rules no longer apply. The experience of watching a fellow human being enter the state of provisionally nonhuman invites a sense of the uncanny, wherein the standards for distinguishing between person and thing, or between living and dead, are rendered temporarily inoperable.

Although Paul McCarthy has always been a sculptor at heart, the turning point between his more ephemeral performances and the installations for which he became widely known is the 1984 work **The Trunks**. In this piece, McCarthy brought together the accumulated props from his 1972-84 performances, all of which are in the degraded or semi-decomposed state caused by the actions to which he subjected them and their storage, for years at a time. **The Trunks** became for the artist a way of capturing certain essential characteristic of his performances in a relatively permanent state, while opening up possibilities for making objects as effective a tool for expressing his ideas as events and images had been before. In chronological terms, **The Trunks** also closes the lid on an entire phase of McCarthy's artistic development; it marks a point in his life when he stopped performing, turned much of his attention to family and teaching, and subjected his artistic ideas to a prolonged gestation. The performance-based works that did emerge from this period, such as **Family Tyranny** and **Cultural Soup** (both 1987), were staged and edited for video, and reflect the theme of family life at the same time as they pave the way for the video-based installations to follow. Other developments during this period include his first motorized sculpture, **Bavarian Kick** (1987), in which a pair of beer-drinking stick figures hoist their steins while their primitive metal legs jerk them toward each other.

The world at large became aware of Paul McCarthy at a pivotal moment, 1992, with the exhibition *Helter Skelter* at Los Angeles' Museum of Contemporary Art (MoCA). McCarthy's contribution to that survey of the dark side of Los Angeles art was a full-scale staged environment titled **The Garden** (1991-92). Realized in part thanks to the artist's serendipitous discovery of the prop trees made for the 1960s television show *Bonanza*, the piece discloses its "secret" only after the viewer is in close proximity to the raised grove of trees and rocks. Life-sized, mechanized father and son figures, whose pathetic efforts at copulating with a tree and a patch of ground, respectively, are both humorous and frightening discoveries and become archetypes for a primal violence that is uniquely American. Left by themselves in a wilderness that is implicitly understood as a fragment of paradise, the figures defile both the landscape and the sacred bond between generations. Not only has McCarthy ventured onto the highly charged terrain of interfamilial sexuality in this work, he also makes us uncomfortably aware of our corporeal relationship to the father and son figures. As visitors to an art museum, our position is located inside a building, where our visual access to a full-scale representation of an outdoor space is partly obscured, resulting in an ingenious metaphor for thwarted desire. The aloofness of the two figures, combined with the brutality of their actions, makes us voyeurs: our complicity with the behavior on view is directly tied to our physical distance from it.

With **The Garden**, McCarthy was able for the first time to transmit the ephemeral qualities of his performances into a permanent construction that could be experienced without the artist's presence. This breakthrough also paved the way for a dramatic surge in the artist's productivity. During the next few years he would create an impressive number of mechanized works, some freestanding and others installation-based, which combine his commitment to the idea of performance with the expanded sense of site that video and installation artists had brought about. As McCarthy's technical capacities expanded, his sense of subject matter became more focused, resulting in freestanding works like **Cultural Gothic** (1992), as well as highly complex installation works like **Bossy Burger** (1991). A kind of sequel to **The Garden**, **Cultural Gothic** extends the father-son theme into a psychic territory that seizes on bestiality as a metaphor for hidden family violence. A suburban-looking father, his young son, and a stuffed goat stand in ascending order on a raised platform; the father's hands are placed protectively on the child's shoulders, as the boy's hands rest on the animal's haunches. At the beginning of the cycle, the father looks around, then signals for the boy to begin. The boy looks at the father for approval (as does the goat), then, after nodding to the goat, begins thrusting his hips repeatedly at the goat's ass while the father looks on. When the boy has finished, the father's head bobs up and down in approval; after a pause, the cycle begins all over again. As with **The Garden**, the jerky, mechanized movements of the figures, while emphasizing their absence of realism, actually work to heighten the quality of horror transmitted by the action. By revealing the concealed violence implicit in American family life, McCarthy eliminates the possibility of psychologically distancing oneself from what is taking place; the viewer laughs and recoils at the same time.

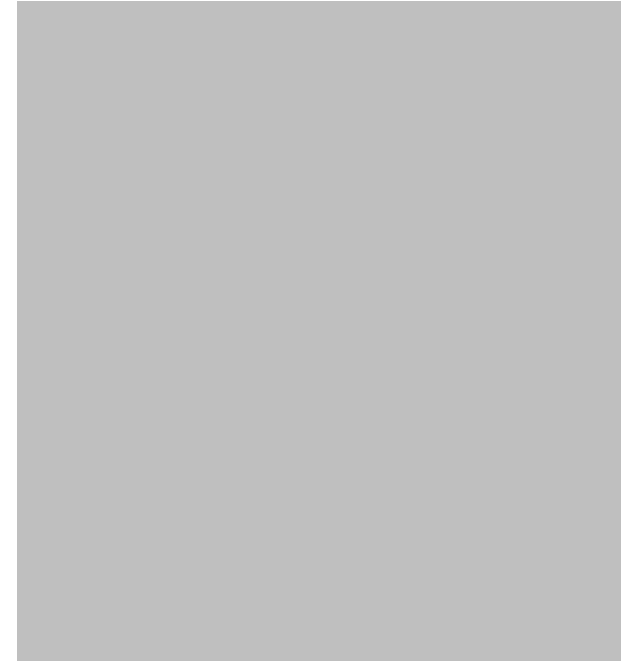
While **The Garden** and **Cultural Gothic** were a springboard into a radically new phase of McCarthy's career, his use of mechanized characters has been comparatively limited since the early 1990s. Setting aside works such as **MoCA Man** (1992), a by-product of the making of **The Garden**, McCarthy's most significant excursion into this area occurred with the installation work **Yaa Hoo Town, Bunkhouse** (1996), **Saloon** (1996), and **Indian and Tee Pee** (1996). While **Bunkhouse** and **Saloon** are considerably more ambitious, all three works incorporate moving animated figures that mimic the wholesome, low-tech aesthetics of Disney theme parks to express the irresolvable conflict between American frontier myths and the predatory violence, continuing today, barely concealed behind the illusion of manifest destiny. More recently, McCarthy's use of complex mechanical structures has been limited to architectural and inanimate forms, in particular the very large **Mechanized Chalet** and **Picabia Love Bed, Dream Bed** (both 1999). In the first, a stereotypically Swiss cottage placed onto a motorized conveyor track systematically turns itself inside out through the use of hydraulic cables, its walls advancing on the viewer as they collapse, while the roof flips upward and flattens itself against the ceiling. After a brief pause, the disintegrated cottage reassembles itself, and the cycle starts from the beginning. Echoing the parabolic design of a roller coaster, the main elements in **Picabia Love Bed, Dream Bed** are a pair of motorized platforms that are rigged to move in any one of a number of configurations. One of the platforms holds a circular bed (appropriated from Francis Picabia's 1940-43 painting *The Idol*), and the other of which functions as an elaborate overhead moving camera device for an actual film shoot. When fully functioning, the piece requires two or three people to operate the platform controls, while another is behind the camera, and at least one more is in the bed. Because the bed platform and the camera platform are able to mirror each other's movements, or move in opposite directions from one another, the resulting footage may show the bed not moving at all (even when it is), or moving at twice its actual speed, or any one of a multitude of variations that fluctuate wildly depending on the degree of coordination between bed, platforms and camera.

As the first installation that relocates McCarthy's performance methods inside the place where the action occurs, **Bossy Burger** is one of McCarthy's most successful works and a milestone in installation art of the 1990s. Constructed using cast-off sets from the defunct television series *Family Affair*, in which cozy American values were delivered with saccharine sweetness, **Bossy Burger** is first encountered as a seedy, open-ended structure in which decomposing carnage mutely testifies to a strangely comic, even naive, violence. Destroyed furniture and walls, violated appliances and rotting foodstuffs can be easily viewed through each of the set's windows

and doors, but this rubble only seems real in relation to the action in the accompanying video, which plays continuously on two monitors. The artist, wearing a chef's uniform, clown shoes, and a mask of the grinning face of *Mad Magazine* icon Alfred E. Neuman, stars in a riveting hour-long video performance, beginning as his babbling but jolly persona prepares to demonstrate how to cook a meal. McCarthy's methodical transformation of the mundane ritual of a cooking show into a incoherent sequence of increasingly violent and erotic stunts becomes a hypnotic exercise in applied madness. As he drags a Styrofoam container of hamburger meat, a turkey leg, a gallon of milk, and huge quantities of mayonnaise and ketchup into the action, along with furniture and cooking utensils, the apparent fact that McCarthy's character is thoroughly deranged does not seem to diminish his sense of focused self possession, which in turn lends the video a strangely relaxed pace. In fact, the most surreal aspect of **Bossy Burger** stems from the chef's oblivious pleasure in the chaos he creates, as if everything is unfolding just as it should in some parallel universe where he is the sole inhabitant. Drawing out this aggravated clash between decorum and madness, McCarthy returns to the fundamental distinction between outside and inside: the ordered world that we inhabit, which operates as a sort of perch from where we gaze transfixed into the opposite realm of fantasy run amok. We feel safe in part because we know that the chef cannot escape the confines of his set (although he does make repeated attempts). But this safety is challenged by the character's howling buffoonery, which strikes a disturbing chord of familiarity in a society where unspeakable acts of brutality and violence are increasingly committed by individuals with little or no awareness of the consequences of their actions.

Channeling the energy of his 1970s and 1980s performances into an installation format has enabled McCarthy to overcome the most demanding technical and aesthetic hurdles found in his earlier work. The first and perhaps most important of these involves the evocation of a specific place. Although a number of artists working in video have successfully transformed the viewing environment through the use of expanded projection or installation techniques, and others (including McCarthy) have created powerful statements with no more than a single monitor, very few have been able to merge the video's content and its viewing conditions with such intensity as McCarthy. As we watch McCarthy's installation videos, our viewpoint constantly oscillates between what is taking place on screen and the charged aftermath that serves as backdrop for its documentation. Despite the fact that all our senses indicate that the scene we are witnessing took place in this same environment, the degree of transgression embodied by each character's behavior is so extreme that it is difficult to assimilate this awareness. Our natural disappointment at not having been present at the actual performance is tempered with relief over the buffering effect of video, which may well be the main reason we can bear to watch the performance at all. This charged ambivalence in turn imbues the set with an acutely surreal sense of place, overflowing with equal degrees of violence and comedy.

Another important obstacle overcome by McCarthy's distinctive variation on site-specific video installation in the 1990s involves his use of props to amplify the power of the accompanying narrative. While the set in **Bossy Burger** functions as a way of anchoring the activity to a quasi-naturalistic place, succeeding works like **Heidi** (1992, in collaboration with Mike Kelley), **Pinocchio Pipenose Household Dilemma** (1994), **The Painter** (1995), and **Santa Chocolate Shop** (1997) use settings in which the specificity of the location does not take on the same degree of importance as the lingering presence of the objects that have been left behind. The double-decker domestic setting of **Heidi**, based on a generic image of a Swiss cottage on one side and Adolph Loos' American Bar on the other, seems tame in comparison with the grisly presence of the attendant dolls, which lie alongside each other in bed like hastily arranged corpses. The box-and-tunnel structure of **Pinocchio**, which is predicated on the rambling narrative of the video, enables the transfer of identity from masked actor to life-sized Pinocchio doll to take place symbolically, in part by giving the absent human an escape route which the abandoned doll (also in bed) cannot use. The assumed role of the artist as perpetrator, who has fled the scene without covering up his traces, partly explains why, in both examples, the charged presence of the props offers such a marked contrast to the less dramatic design of the set itself. As the narrative complexity of the



Santa Chocolate Shop, 1997

accompanying videos increases, McCarthy no longer requires that the setting be recognizable or functional, merely that it suggest an easily transgressed barrier between the spectator on the outside and the artist's disturbing activities within.

With his more recent works, **Painter** and **Santa Chocolate Shop**, McCarthy shifts the spatial emphasis even further, in the first example permitting viewer access to the darkened studio set to view the video, and in the other bringing spectators into close proximity of the set while projecting the previously recorded videos onto the perimeter walls. Both works also involve multiple performers, a development that seems part of McCarthy's current incursion into films created for multiple projection within customized settings (1997's **Saloon Film** being his most ambitious creation to date). With **Painter**, we enter the disheveled studio of a third-rate abstract expressionist painter, littered with half-finished canvases, where we sit and watch a video that has been recorded using the same paintings as props. As we behold the degrading and fetishistic behavior carried out by the characters (artist, dealer,

collectors) in the video, it strikes us that it differs from the sharply defined hierarchies of the art world more in degree than in substance. Also, because **Painter** is that rare example of McCarthy's recent work in which the performance artifacts are also art objects of a sort, our inability to examine them closely only serves to emphasize that the myths McCarthy is exploring are much more important than their more celebrated by-products. The opposite effect takes place with **Santa Chocolate Shop**, in which the set for the previously recorded action also functions as a projection box. As with **Bossy Burger**, the viewer is able to peer inside the structure, but the absence of a video component invariably places the viewer outside the center of the action. We are not trapped in the aftermath of **Santa Chocolate Shop** so much as we are put in doubt as to whether the activities on the accompanying video really occurred in the same place.

With the gradual introduction of new possibilities for linking spatial and behavioral concerns, McCarthy's work over the past few years has achieved a conviction and acute grasp of psychic trauma which few if any of his contemporaries can match. There is no shortage of artists willing to peer closely at the dark underside of the American psyche, but McCarthy does so from a unique perspective; he does not believe himself to be separate from what he perceives. The images and texts that suffuse his art are drawn directly from both media-generated ideals of behavior and the depths of his own psyche; his characters and settings are a universal repository of the fears, obsessions, and conflicts that face the human species at an evolutionary crossroads. The irony made clear by McCarthy's art is that we have reached a point where people can be instantly in touch with the furthest reaches of the planet, yet we are beset by increasing sectarian violence, prejudice, intolerance, and mutually assured ignorance of what makes us different from one another and from other species.

Without parroting the triumphalist call that has brought us repeatedly to the brink of extinction, McCarthy lets us know how seductive the call to cultural entropy really is. He shows us sides of the American character few of us can endure at sustained close quarters, and he does so at enormous risk. Rather than offer yet another vision of liberation through attainment, he reveals the horror that lies on the other side of the mirror of American strength and prosperity. One of the key implications of his work is that this entire façade of well being and harmony must be shattered before we can ever articulate a credible vision of who we really are. It is a far from impossible task, but it requires coming face to face with a reality that is as terrifying as its opposite is seductive.



**Wooden Boxhead**  
2000, clay, plaster, wood, and silicone, 33 x 24 x 45 inches

## SELECTED SOLO EXHIBITIONS

Note: An asterisk indicates an accompanying publication. (See "Selected Bibliography" for more information.)

### 2001

\* "Paul McCarthy," New Museum of Contemporary Art, New York, NY

### 2000

\* "Paul McCarthy," Museum of Contemporary Art, Los Angeles, CA

### 1999

"Tokyo Santa • Santa's Trees," Blum and Poe, Santa Monica, CA

\* "Dimensions of the Mind," Sammlung Hauser and Wirth, St. Gallen, Switzerland

"Dead H' and Early Performance Photographs," Studio Guenzani, Milan, Italy

### 1998

"Painter, Video and Drawings," Galerie Krinzinger, Vienna, Austria

"Photographs-Performance Photographs and Video, 1969-1983," Luhring Augustine, New York, NY

"Photographs-Performance Photographs and Video, 1969-1983," Patrick Painter, Inc., Los Angeles, CA

### 1997

"Santa Chocolate Shop," Galerie Hauser & Wirth, Zurich, Switzerland

### 1996

"Paul McCarthy," Tomio Koyama Gallery, Tokyo, Japan

"Saloon," Air de Paris, Paris, France

"Yaa-Hoo," Luhring Augustine Gallery, New York, NY

"Video Works," Galerie Drantmann, Brussels, Belgium

"Videos and Drawings," Galleri Nicolai Wallner, Copenhagen, Denmark

### 1995

"5 Photographic Works, 1970-1974," Blum & Poe, Santa Monica, CA

"Painter," Projects Room, Museum of Modern Art, New York, NY  
Art and Public, Geneva, Switzerland

"Tomato Head," Künstlerhaus Bethanien, Berlin, Germany

"Pinocchio Pipenose Householdilemma Tour," Travels to: Air de Paris, Paris France; Galerie Antoni Estrany, Barcelona, Spain; Luhring Augustine, New York, NY; Galleri Nicolai Wallner, Copenhagen, Denmark; Esther Schipper Galerie, Cologne, Germany; Studio Guenzani, Milan, Italy; McKinney Art Center, Dallas, TX; Auckland City Art Gallery, Auckland, New Zealand; Oberösterreichisches Landesmuseum, Linz, Austria

### 1994

Air de Paris, Paris, France

Frac, Poitou-Charentes, Angoulême, France

Air de Paris, Nice, France

Rosamund Felsen Gallery, Los Angeles, CA

Galerie George-Philippe Vallois, Paris, France

Studio Guenzani, Milan, Italy

### 1993

"Video," Ynglingagatan I, Stockholm, Sweden

Galerie Krinzinger, Vienna, Austria

"The Dead Viking," Buchholz und Buchholz, Cologne, Germany

Luhring Augustine Gallery, New York, NY

### 1991

Rosamund Felsen Gallery, Los Angeles, CA

### 1990

Rosamund Felsen Gallery, Los Angeles, CA

### 1987

Rosamund Felsen Gallery, Los Angeles, CA

### 1986

Rosamund Felsen Gallery, Los Angeles, CA

### 1985

AAA Art, Los Angeles, CA

### 1983

Cirque Divers, Liege, Belgium

### 1982

"Human Object," Los Angeles Contemporary Exhibitions, Los Angeles, CA

### 1979

"Contemporary Cure All" and "Deadening," Los Angeles Institute of Contemporary Art, Los Angeles, CA

## SELECTED GROUP EXHIBITIONS

### 2000

- “Le jeu des 7 familles,” Musée d’art Moderne et Contemporain, Geneva Switzerland, in collaboration with Frac Nord-Pas de Calais
- “Dialogos con la fotografia,” Galeria Goledad Lorenzo, Madrid, Spain
- “Video Work,” Lisson Gallery in Covent Garden, London, England
- \* “In Between, Hannover World EXPO 2000,” Hannover, Germany
- “Presumed Innocent,” Musée d’art contemporain de Bordeaux, Bordeaux, France
- “Carvnivalesque,” Travels to: Brighton Museum and Art Gallery, London, England Castle Museum and Art Gallery, Nottingham, England; City Art Centre, Edinburgh, Scotland
- “The Oldest Possible Memory,” Lokremise, St. Gallen, Switzerland
- \* “Biennale of Sydney, International Festival of Contemporary Art,” Sydney, Australia
- “Around 1984: A Look at Art in the Eighties,” P.S.1, Long Island City, NY
- \* “Mike Kelley and Paul McCarthy, Collaborative Works,” The Power Plant, Toronto, Canada
- “Paul McCarthy, Selected Works; Mark Lewis, New Work,” Patrick Painter, Inc., Los Angeles, CA
- “The Other Side of Zero: Video Positive 2000,” Bluecoat Chambers, Liverpool, UK
- “The Fashion Show,” George’s, Los Angeles, CA

### 1999

- “Subjectivity and Narration,” Castello Di Rivoli, Torino, Italy
- \* “Proposition Propposal,” collaboration with Jason Rhoades, Venice Biennale, Venice, Italy
- \* “Puppen, Körper, Automaten – Phantasmen der Moderne,” Kunstsammlung, Düsseldorf, Germany
- \* “Forget the Ball and Get On with the Game,” Kunsthalle Nürnberg, Nürnberg, Germany
- \* “Une histoire parmi d’autres, Collection de Michel Poitevin,” Frac Nord-Pas de Calais, Donkerque, France
- \* “Moving Images, Film-Reflection in the Arts,” Galerie für Zeitgenössische Kunst, Leipzig, Germany
- “Recent Acquisitions,” Los Angeles County Museum of Art, Los Angeles, CA
- “Ruralia: Art of the Countryside,” Porin Taidemuseo, Pori, Finland
- “stuff,” Contemporary Arts Council, Chicago, IL
- “Pink for Boys, Light Blue for Girls” Kunststanz Kreuzberg/Bethanien, Berlin, Germany
- “Life is Elsewhere,” Massimo Lauro Gallery, Milan, Italy

“Atto I opere scelte,” Spazio Erasmus Brera, Milan, Italy

“Sweet & Sour,” Art & Public, Geneva, Switzerland

- \* “radical past: contemporary art & music in Pasadena, 1960-74,” The Armory Center for the Arts, Pasadena, CA
- “Proposition,” collaboration with Jason Rhoades, installation, David Zwirner Gallery, New York, NY

### 1998

- “Let’s Play Risk,” Juice, London, England
- \* “Sod and Sodie Sock,” collaboration with Mike Kelley, Secession, Vienna, Austria
- “Damenwahl,” Portikus Frankfurt Am Main, Frankfurt, Germany
- “Mise en Scene,” Grazer Kunstverein, Graz, Austria
- \* “American Playhouse,” The Power Plant, Toronto, Canada
- “20/20/20 The Happening,” Los Angeles Contemporary Exhibitions at the Hollywood Athletic Club, Hollywood, CA
- “New Works, Roy Arden, Glenn Brown, Roni Horn, Mike Kelley, Mark Lewis, Paul McCarthy, Jorge Pardo, Diana Thater,” Patrick Painter, Inc., Los Angeles, CA
- “Kunstaustellung Holderbank,” Holderbank, Switzerland
- “Double Trouble,” Museum of Contemporary Art, San Diego, CA
- “Pop Surrealism,” The Aldrich Museum of Contemporary Art, Ridgefield, CT
- “Bathroom,” Thomas Healy Gallery, New York, NY
- “Works on Paper by American Artists,” Entwistle, London, England
- “Crossings,” Kunsthalle Wien am Karlsplatz, Vienna, Austria
- “Antoni, Forg, McCarthy, Miyajima, Morimura, Oehlen, Rae, Rist, Tunga, Whiteread, Wolfe, Wool,” Luhring Augustine Gallery, New York, NY
- “L.A. Times,” Fondazine Sandretto Re Rebaudengo Per L’Arte, Torino, Italy
- “Acquisitions Récentes,” Frac Nord Pas de Calais, Dunkerque, France
- “REMAKE, art/cinema/appropriation/attitudes,” L’Ecole D’Art De Grenoble, Grenoble, France
- “L.A. on Paper 1 Re-lax,” Galerie Krinzinger, Vienna, Austria
- “Figurative Sculpture,” Patrick Painter, Inc., Los Angeles, CA

- “Beyond the Pink Performance Festival,” The Cortical Foundation, Los Angeles, CA
- “Out of Actions: Between Performance and the Object, 1949-1979,” Travels to: Museum of Contemporary Art, Los Angeles, CA; MAK, Vienna, Austria; Museu d’Art Contemporaini, Barcelona, Spain; Museum of Contemporary Art, Tokyo, Japan
- “Presumed Innocence,” Virginia Commonwealth University, Anderson Gallery, Richmond, VA

### 1997

- “Art Calls,” Galleri Nicolai Wallner, Copenhagen, Denmark (CD catalog)
- \* “Alpenblick,” Kunsthalle, Vienna, Austria
- “Dramatically Different,” Centre National D’Art Contemporain, Grenoble, France
- \* “KünstlerInnen,” 50 Positionen, Kunsthaus Bregenz, Bregenz, Germany
- \* “Display,” collaboration Mike Kelley/Paul McCarthy, Charlottenborg Exhibition Hall, Copenhagen, Denmark

- \* “Body,” The Art Gallery of New South Wales, Sydney, New South Wales, Australia

“Paul McCarthy & Benjamin Weissman,” Christopher Grimes Gallery, Los Angeles, CA

“Kwangju Biennale,” Kwangju, South Korea

- \* “Deep Storage,” Travels to: Haus der Kunst, Munich, Germany; Nationalgalerie 5MKP, Berlin, Germany; Kunstmuseum, Düsseldorf, Germany; New York P.S.I Contemporary Art Center; Henry Art Gallery, Seattle, WA

- \* “Scene of the Crime,” Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA

“biennale de lyon art contemporain,” Halle Tony Garnier, Lyon, France

“Per Forma 97 Berlin,” Ehemaliges Postfuhramt, Berlin, Germany

- \* “Cruising L.A.,” Soledad Lorenzo Gallery, Madrid, Spain

“Meg Cranston, Paul McCarthy, Barry McGee, Raymond Pettibon, Jason Rhoades,” Galerie Tanya Rumpff, Haarlem, The Netherlands

“Observations & Observances,” Ydessa Hendeles Art Foundation, Toronto, Canada

- \* “Sunshine & Noir,” Travels to: Louisiana Museum of Modern Art, Humlebaek, Denmark; Kunstmuseum, Wolfsburg, Germany; Castello di Rivoli, Museo d’Arte Contemporanea, Torino, Italy; UCLA at the Armand Hammer Museum, Los Angeles, CA

- \* “Tableaux,” Travels to: Museum of Contemporary Art, Miami; Contemporary Arts Museum, Houston, TX

“1997 Biennial Exhibition Portfolio,” Whitney Museum of American, New York, NY

“Natural Habitat,” The Tannery, London, England

- \* “Performance Anxiety,” Travels to: Museum of Contemporary Art, Chicago, IL; Museum of Contemporary Art, San Diego, CA; SITE, Santa Fe, NM

“Implicites,” Ecole nationale supérieure des Beaux-Arts, Paris, France

“Rooms with a View: Environments for Video,” Guggenheim Museum SoHo, New York, NY

- \* “1997 Biennial Exhibition,” Whitney Museum of American Art, New York, NY

“Form und Funktion der Zeichnung Heute,” Art Fair Frankfurt, Frankfurt, Germany

“Joy Joy,” Transmission Gallery, Glasgow, Scotland

- \* “Making it Real,” a traveling exhibition organized and circulated by Independent Curators International. Travels to: The Aldrich Museum of Contemporary Art, Ridgefield, CT; The Reykjavik Municipal Art Museum, Reykjavik, Iceland; Portland Museum of Art, Portland, OR; Bayly Art Museum, University of Virginia, Charlottesville, VA

“Popocultural,” Southampton City Art Gallery, Southampton, England

“video (desnudo),” Art & Idea, Mexico City, Mexico

### 1996

“Paul McCarthy, Paul Noble, Allen Ruppersberg,” Jay Gorney Modern Art, New York, NY

“Romper Room,” Thread Waxing Space, New York, NY

- \* “a/drift,” Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY

“Painting, The Extended Field,” Rooseum Center for Contemporary Art, Malmo, Sweden

“Objekt: Video,” Oö. Landesgalerie, Linz, Austria

“The Aggression of Beauty,” Galerie Arndt & Partner, Berlin, Germany

- \* “American Film & Video: Whitney Biennial/Electronic Undercurrents,” Statens Museum for Kunst, Copenhagen, Denmark

“UKS/OSLO Rockfestival,” Extended Organ, Oslo, Norway

“Paranoid Machine,” Shoshona Wayne Gallery, Los Angeles, CA

- \* “The Art Embodied (l’art au corps),” MAC galeries contemporaines des Musée de Marseille, Marseille, France

“How Will We Behave,” Robert Prime Gallery, London, England

“Exposure,” Luhring Augustine, New York, NY

“variations, op. 96,” Frac, Atelier CRC, Poitou-Charentes, Angoulême, France

“(nude),” Trans Hudson Gallery, New York, NY; Catherine Clark Gallery, San Francisco, CA; Art & Idea, Mexico City, Mexico

“Portraits,” Ydessa Hendeles Art Foundation, Toronto, Canada

“Transformers,” Auckland Art Gallery, Auckland, New Zealand

“The Garage Project,” MAK Center for Art and Architecture, Los Angeles, CA

“Image of Self as Another,” Porin Taidemuseo, Pori, Finland

“non! Pass comme ca!,” Centre d’art Neuchatel, Neuchatel, Switzerland

“Reel Work, Artists’ Film and Video of the 1970’s,” Museum of Contemporary Art, Miami, FL

“Sex & Crime,” Sprengel Museum Hannover, Germany

“Low Cool,” San Francisco Art Institute, San Francisco, CA

“Controfigura,” Studio Guenzani, Milan, Italy

“Everything that’s interesting is new,” Dakis Jannou Collection, Athens, Greece

“Les plaisirs et Les ombres,” La Fondation pour l’Architecture, Brussels, Belgium

“Vito Acconci videos performances” viewing “Fresh Acconci,” Atheneum Campus Universitaire, Dijon, France

“Sampler 2, More Videos from Southern California,” David Zwirner Gallery, New York, NY

### 1995

Video Screening “Painter,” and “Heidi,” Cinematheque, San Francisco, CA

“Raw,” Postmasters Gallery, New York, NY

“New Visions for Historic Neighborhoods,” Weingart Galleries, Occidental College, Los Angeles, CA

- \* “Stereo-Tip,” Soros Center for Contemporary Arts, Ljubljana, Slovenia

“Femininmasculin: le sexe de l’art,” Musée National d’art Moderne, Centre Georges Pompidou, Paris, France

“Video News,” The American Center, Paris, France

“Collisions,” Arteleku, San Sebastian, Spain

“Familiar Places,” Institute of Contemporary Art, Boston, MA

- \* “Infamie,” Autres victoires, Montlucon, Chateau de la Louviere, France

- \* “FuoriUso’95, War and Piece,” Pescara, Italy

“Marcel Broodthaers—Correspondence,” Gallery Hauser & Wirth, Zurich, Switzerland

“L.A. International,” Track 16 Gallery, Santa Monica, CA

- “New History of the Infamy,” Frac Auvergne, Montlucon, France
- \* “Fuori USO '95,” curated by Giacinto Di Petrantonio, Associazione Culturale Arte Nova, Pescara, Italy
- “Le Mille e una Volta,” Galleria d’Arte Moderna e Contemporanea, Repubblica di San Marino, Italy
- \* “Identita e Alterita,” Venice Biennale, Venice, Italy
- “Collection, fin XX,” Five separate locations, in conjunction with Frac, Poitou-Charentes, Angoulême, France
- \* “1995 Biennial Exhibition,” Whitney Museum of American Art, New York, NY
- “Mike Kelley and Paul McCarthy,” Kunstverein, Hamburg, Germany
- “Murder,” Bergamot Station Arts Center, Santa Monica, CA
- “Bruce Nauman, Mike Kelley, Franz West, and Paul McCarthy,” David Zwirner Gallery, New York, NY
- “Endurance,” Video Screening, Exit Art, New York, NY
- \* “The Reflected Image,” Museo d’Arte Contemporanea, Prato, Italy,

### 1994

- \* “Cocido y Crudo,” Museo Nacional Centro de Arte Renia Sofia Madrid, Spain
- “les enfants terribles,” Galeria Antoni Estrany, Barcelona, Spain
- “The Rite to Eat,” The New Gallery, Santa Monica, CA
- “Extreme Limite,” Galerie Janos, Paris, France
- \* “Hors limites,” Centre Georges Pompidou, Musée national d’art moderne, Paris France
- \* “Transformers: The Art of Multiphrenia,” a traveling exhibition organized and circulated by Independent Curators International. Travels to: Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, New York; Meyerhoff Galleries, Maryland Institute, Baltimore, MD; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; Nexus Contemporary Art Center, Atlanta, GA; Art Gallery of Windsor, Ontario, Canada; Illingworth Kerr Gallery, Alberta College of Art, Calgary, Canada
- “Investigations into the Physical and Metaphorical Hole,” Gallery 2, The School of the Art Institute of Chicago, Chicago, IL
- \* “Oh boy, it’s a girl,” Travels to: Kunst Raum, Vienna, Austria; Kunstverein München, Germany
- “Altered Egos,” Santa Monica Museum of Art, Los Angeles, CA
- \* “Opera Prima, Fuori Uso '94,” Associazione Culturale Arte Nova, Pescara, Italy
- “Dan Graham, Rodney Graham, Mike Kelley, Paul McCarthy, Daniel Oates, Richard Prince, Meyer Vaisman, Jeff Wall,” Gimpel Fils Ltd., London, England
- \* “Kus Me Kus Me Zeeman,” De Vishal, Haarlem, The Netherlands
- \* “World Wide Video Centre Festival,” The Hague, The Netherlands
- “pen & ink,” Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- “Dirty,” John Good Gallery, New York, NY
- “Scratching the Belly of the Beast,” filmforum, Los Angeles, CA
- “Daniel Oates, Lincoln Tobier, Larry Johnson, Jeff Wall, Dan Graham, Richard Prince, Meyer Vaisman, Rodney Graham, Paul McCarthy,” Galerie Asbaek, Copenhagen, Denmark
- \* “[cut] - Los Angeles - 90’ernes kunstscene,” Kunstforeningen, Copenhagen, Denmark

- \* “Ross Bleckner, Günther Förg, Georg Herold, Martin Kippenberger, Jeff Koons, Paul McCarthy, Tatsuo Miyajima, Albert Oehlen, Philip Taaffe, Christopher Wool,” Galleri K, Oslo, Norway
- \* “babies & bambies,” Amsterdam, The Netherlands
- “Paul McCarthy, Mike Kelley, Charlemagne Palestine, Dirk Larsen,” Torch Gallery, Amsterdam, The Netherlands
- “Outside the Frame of the Object,” Cleveland Center for Contemporary Art, Cleveland, Ohio and Snug Harbor Cultural Center, New York, NY
- “Altered,” Two-person show, Rudolf Schwarzkogler and Paul McCarthy, Austrian Cultural Institute, New York, NY

### 1993

- “Everyday Life,” Kim Light Gallery, Los Angeles, CA
- “Self Winding,” Sphere Max, Tokyo, Japan; Nanba City Hall, Osaka, Japan
- \* “Figure as Fiction,” Cincinnati Contemporary Art Center, Cincinnati, OH
- “Identity and Home,” Museum of Modern Art, New York, NY
- “Sampler - Southern California Video Tape Collection, 1970-1993,” Travels to: David Zwirner Gallery, New York, NY; Studio Guenzani, Milan, Italy
- “Drawing the Line Against AIDS,” Guggenheim Museum, SoHo, New York, NY
- “The Language of Art,” Kunsthalle, Vienna, Austria
- “Utopian Art - Artificial Utopia,” Kunst Werk Association, Zurndorf, Austria
- “Trancesex, A State of Mystical Absorption,” Mondrian Hotel, Los Angeles, CA
- “Down the Stairs Diagonally,” Rosamund Felsen Gallery, Los Angeles, CA
- “Patrick Painter Editions,” Johnen & Schottle, Cologne, Germany
- “Mr. Serling’s Neighborhood,” Christopher Grimes Gallery, Los Angeles, CA
- \* “Action/Performance and the Photograph,” Turner/Krull Galleries, Los Angeles, CA

- \* “The Aperto,” Venice Biennale, Venice, Italy
- “Sonsbeek 93, The Uncanny,” Arnhem, The Netherlands
- “The Eidetic Image: Contemporary Works on Paper,” Travels to: Kramer Art Museum, Champaign, Illinois; The Newport Harbor Art Museum, Newport, CA; The Everson Museum of Art, Syracuse, NY
- “The Elegant, the Irreverent and the Obsessive: Drawings in Southern California,” Art Gallery, Visual Art Center, California State University, Fullerton, CA
- “I am the Enunciator,” Thread Waxing Space, New York, NY
- “Poliset,” Centrovideoarte, Palazzo Diamanti, Ferrara, Italy

- \* “Privacy,” Spazio Opos, Milan, Italy

### 1992

- \* “Into the Lapse,” Travels to: 1301, Santa Monica, CA; Karsten Schubert, London, England; Friesenwall 120, Cologne, Germany; Dogenhaus, Leipzig, Germany; Bruno Brunnet Fine Arts, Berlin, Germany; The Royal Danish Academy of Art, Copenhagen, Denmark; Société des Expositions, Palis des Beaux-Arts, Brussels, Belgium
- “CHARTAE,” Capricorna Gallery, Venice, Italy
- “Spielholle,” Akademie der Kunst, E. V. 70, Frankfurt, Germany
- “LAX,” Galerie Krinzinger, Vienna, Austria

- Jack Hanley Gallery, San Francisco, CA
- “Viaggio a Los Angeles,” Castello di Rivara, Torino, Italy
- Galerie Max Hetzler, Cologne, Germany
- “Greatest Hits,” Daniel Buchholz, Cologne, Germany
- \* “Post Human,” Travels to: Musee d’art Contemporain Foundation Asher Edelman, Lausanne, Switzerland; Castello di Rivolo, Torino, Italy; Deste Foundation, Athens, Greece; Deichtorhallen, Hamburg, Germany
- “Strange Developments,” Anthony d’Offay Gallery, London, England.
- “Rosamund Felsen Clinic and Recovery Center,” Rosamund Felsen Gallery, Los Angeles, CA
- Esther Schipper Gallery, Cologne, Germany
- “Paul McCarthy, Lari Pittman, Jeffrey Vallance,” Studio Guenzani, Milan, Italy
- “Excess: Power, Pain and Pleasure,” Muu Media Festival, Helsinki, Finland
- “Roy Dowell, Paul McCarthy, Renee Petropoulos,” Rosamund Felsen Gallery, Los Angeles, CA
- \* “Helter Skelter,” Museum of Contemporary Art, Los Angeles, CA

### 1991

- “Quick Coagulation Forms the August Corpse,” Rosamund Felsen Gallery, Los Angeles, CA
- “Out of Control, Video Violence,” Ars Electronica, Linz, Austria
- “The Family Romance,” videotape program, Simon Watson, New York, NY
- “Someone or Somebody,” Myers/Bloom Gallery, Santa Monica, CA
- “The Body,” a videotape program; Travels to: Simon Watson, New York, NY; The Renaissance Society at the Univ. of Chicago, Chicago, IL; and Peter Pakesch Gallery, Vienna, Austria
- \* “Presenting Rearwards,” Rosamund Felsen Gallery, Los Angeles, CA
- “Ha-Ha,” Roy Boyd Gallery, Santa Monica, CA
- “Body and Body,” Grazer Kunstverein, Graz, Austria
- “Ovarian Warriors vs. Knights of Crissum,” Parker Zanic Gallery, Los Angeles, CA and Sue Spaid Fine Arts, Los Angeles, CA

### 1990

- “Past and Present/Selected Works by Gallery Artists,” Rosamund Felsen Gallery, Los Angeles, CA
- “New California Video-A Survey of Open Channels 1985-1990,” Long Beach Museum of Art, Long Beach, CA

### 1989

- “L.A. Freewaves,” American Film Institute Video Festival, Los Angeles, CA

### 1988

- \* “New Works on Paper,” Rosamund Felsen Gallery, Los Angeles, CA
- \* “Tactical Positions,” Video Tapes, Los Angeles Contemporary Exhibitions, Los Angeles, CA
- \* “Open Channels Video,” Long Beach Museum, Long Beach, CA

### 1985

- “B&W Drawings,” Los Angeles Institute of Contemporary Art, Los Angeles, CA

### 1984

- “Assault Video,” Anti Club, Los Angeles, CA
- “1974-1984 Video: A Retrospective,” Long Beach Museum of Art, Long Beach, CA
- “Crap,” Orwell Memorial Gallery, Los Angeles, CA
- “Contemporary Eccentrics,” Edge Gallery, Fullerton, CA

### 1983

- “Video by Performance Artists, Terry Allen, Tony Labat, Paul McCarthy,” Hallwalls, Buffalo, NY
- “13/14 Artist-Out of Line,” Gallery 8336, Los Angeles, CA

### 1982

- “Video Tapes America,” American Center, Paris, France
- “Works by Richard Newton & Paul McCarthy,” Exile Gallery, Los Angeles, CA

### 1981

- “California Performance Now and Then,” Museum of Contemporary Art, Chicago, IL
- “Lately in L.A.,” Washington Project for the Arts, Washington, DC
- “Objects by Paul McCarthy & Barbara Smith,” Espace Gallery, Los Angeles, CA
- “Video, Augzeichnungen von Performances” Künstlerhaus Bethanien, Berlin, Germany

### 1980

- \* “Per/for/mance,” American Art Performance Festival, Teatro Affratellamento, Florence, Italy; Theatre Circo Spazio Zero, Rome, Italy,
- “Audio Works, Sixto Notes,” Milan, Italy
- “Video 80,” The Public Eye, San Francisco, CA

### 1978

- \* “Video Tapes From Los Angeles, California,” Nan Hoover Atelier sponsored by De Appel Gallery, Amsterdam, The Netherlands
- Art Fair, Bologna, Italy; represented by Anna Canepa

### 1977

- \* Art Fair, Bologna, Italy; represented by Anna Canepa

### 1976

- \* “Commissioned Video,” University Art Museum, Berkeley, CA
- “Second Southern California Video, Part II,” Long Beach Museum, Long Beach, CA
- “Outside Video Tapes,” M.L. d’Arc Gallery, New York, NY

### 1975

- \* “Southern California Video Anthology,” Long Beach Museum, Long Beach, CA

### 1974

- “Paul McCarthy video tapes,” Newspace Gallery, Los Angeles, CA

### 1973

- “Conceptual Art,” Libra Gallery, Pomona, CA
- “Festival of the Arts,” University of Southern California, Los Angeles, CA

## SELECTED PERFORMANCES, VIDEO TAPES AND FILMS

### 1998

PERFORMANCE/VIDEO TAPE: "Sod and Sodie Sock Comp O.S.O.," collaboration with Mike Kelley, Secession, Vienna, Austria

### 1997

PERFORMANCE/VIDEO TAPE: "Santa Chocolate Shop," Los Angeles, CA

### 1996

PERFORMANCE/VIDEO TAPE: "Sad and Sadie Sack," collaboration with Mike Kelley, P-House, Tokyo, Japan

PERFORMANCE/VIDEO TAPE: "Tokyo Santa," Tomio Koyama Gallery, Tokyo, Japan

FILLM: "Saloon," Los Angeles, CA

### 1995

PERFORMANCE/VIDEO TAPE: "Painter," Museum of Modern Art, New York, NY

VIDEO TAPE: "Fresh Acconci," collaboration with Mike Kelley, Los Angeles, CA

### 1994

PERFORMANCE/VIDEO TAPE: "Pinocchio Pipenose Householdilemma," Villa Arson, Nice, France. Sponsored by Air de Paris, Nice, France

### 1992

PERFORMANCE/VIDEO TAPE: "Heidi, Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone," collaboration with Mike Kelley, Galerie Krinzinger, Vienna, Austria

### 1991

PERFORMANCE/VIDEO TAPE: "Bossy Burger," Rosamund Felsen Gallery, Los Angeles, CA

VIDEO TAPE: "A Hoot," Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Jungle Doctor," Los Angeles, CA

### 1989

PERFORMANCE/VIDEO TAPE: "Fun with Money - In Mine," Los Angeles, CA

### 1987

PERFORMANCE/VIDEO TAPE: "Family Tyranny," Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Cultural Soup," Los Angeles, CA

### 1985

PERFORMANCE: "Science," Los Angeles, CA

### 1984

PERFORMANCE: "Fingers, Olive Oil," Orwell Memorial, Los Angeles, CA

### 1983

PERFORMANCE: "Inside Out Olive Oil," 80 Langton St., San Francisco, CA

PERFORMANCE: "Popeye," Cirque Divers, Liege, Belgium

PERFORMANCE/VIDEO TAPE: "King for a Day," Espace Lyonnais, Comportment Environment Performance, Lyon, France

PERFORMANCE: "French Patisseries," Gallerie Art Contemporain, J. et J. Dongu, Paris, France

PERFORMANCE: "Two P's and a Bean," collaboration with Paul Burwell and Anne Bean, London, England

PERFORMANCE: "Popeye American," Midland Group, Nottingham, England

PERFORMANCE: "Popeye Judge and Jury," Ulster Polytechnic Art and Design Center, Belfast, Ireland

PERFORMANCE: "Popeye's Driving School," Trisker Arts Center, Cork, Ireland

PERFORMANCE: "Popeye's Automobile," Dartington College of Arts; Totnes, Devon, England

PERFORMANCE: "Mother Pig," Sushi Gallery, San Diego, CA

PERFORMANCE: "Gardener of Death," University of California, Los Angeles performance series, Los Angeles, CA

PERFORMANCE: "Ayrean Death Ship," San Francisco Art Institute, San Francisco, CA

PERFORMANCE: "Death Ship," University of Southern California, Fine Arts Department, Performance Series, Los Angeles, CA

### 1982

PERFORMANCE: "Baby Boy, Baby Magic," Al's Bar, Los Angeles, CA

PERFORMANCE: "God Bless America," Exile Gallery, Los Angeles, CA

### 1981

PERFORMANCE/VIDEO TAPE: "Death Ship," Sushi Gallery, San Diego, CA

PERFORMANCE/VIDEO TAPE: "Death Ship," Performance Art, Chicago/Los Angeles Artemesia Gallery, Chicago, IL

PERFORMANCE: "Penis Painting," University of California, Irvine, CA

### 1980

PERFORMANCE: "Penis Painting," San Francisco Art Institute, San Francisco, CA

PERFORMANCE: "Penis Painting Appreciated," American Hotel, Los Angeles, CA

PERFORMANCE: "Monkey Man," Public Spirit Performance Festival, Part I, D.T.L.A. Club, Los Angeles, CA

PERFORMANCE: "A Tale to Two Cities, Rome Against Florence," American Art Performance Festival, Theatre Circo Spazio Zero, Rome, Italy

PERFORMANCE: "Pig Man-Pig Piper," American Art Performance Festival, Theatre Circo Spazio Zero, Rome, Italy

PERFORMANCE/VIDEO TAPE: "Pig Man," American Art Performance Festival, Theatre Affratellamento, Florence, Italy

PERFORMANCE: "A Tale to Two Cities, Florence Against Rome," American Art Performance Festival, Theatre Affratellamento, Florence, Italy

### 1979

PERFORMANCE: "San Francisco, The Shithole of the Universe," ART COM of LaMamelle, Inc., San Francisco, CA

PERFORMANCE/VIDEO TAPE: "Deadening," Los Angeles Institute of Contemporary Art, Los Angeles, CA

### 1978

PERFORMANCE/VIDEO TAPE: "Contemporary Cure All," Los Angeles, CA

PERFORMANCE: "U.N.," Close Radio, KPFK FM, Los Angeles, CA

PERFORMANCE: "Doctor," Anna Canepa Video Distribution, New York, NY

### 1977

PERFORMANCE/VIDEO TAPE: "Grand Pop #2," University of California Medical Center, Los Angeles, CA

PERFORMANCE: "Grand Pop," University of Southern California Medical Center, Los Angeles, CA

### 1976

PERFORMANCE/VIDEO TAPE: "Class Fool," University of California, San Diego, CA

PERFORMANCE/VIDEO TAPE: "Rocky," Los Angeles, CA

PERFORMANCE: "Political Disturbance," American Theater Association Convention, Biltmore Hotel, Los Angeles, CA

PERFORMANCE: "Paid Stranger," Close Radio, KPFK FM Radio, Los Angeles, CA

### 1975

PERFORMANCE/VIDEO TAPE: "Experimental Dancer-Rumpus Room," Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Sailor's Meat," Pasadena, CA

PERFORMANCE/VIDEO TAPE: "Tubbing," Pasadena, CA

PERFORMANCE/VIDEO TAPES: "Basement B/W Video Tapes," Pasadena, CA

### 1974

VIDEO TAPE: "Penis Brush Painting," Pasadena, CA

PERFORMANCE/VIDEO TAPE: "Heinz Ketchup Sauce," University of Southern California Medical Center, Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Hot Dog," Pasadena, CA

PERFORMANCE/VIDEO TAPE: "Meat Cake, #3," Newspace Gallery, Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Meat Cake, #2," Pasadena, CA

PERFORMANCE/VIDEO TAPES: "Basement B/W Video Tapes," Pasadena, CA

PERFORMANCE: "Meat Cake, #1," Pasadena, CA

PERFORMANCE/VIDEO TAPES: "Basement B/W Video Tapes," Pasadena, CA

### 1973

PERFORMANCE/VIDEO TAPES: "Basement B/W Video Tapes," Pasadena, CA

PERFORMANCE/VIDEO TAPE: "Stomach of the Squirrel, B/W Video Tapes" Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Dress, B/W Video Tapes" Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Couch, B/W Video Tapes" Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Gray Shirt, B/W Video Tapes" Los Angeles, CA

### 1972

PERFORMANCE/VIDEO TAPE: "Face, Head, Shoulder Painting, Black Line, Wall, B/W Video Tapes" Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Face Painting, White Line, Floor, B/W Video Tapes" Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Red Poster Video Tapes, B/W Video Tapes" Los Angeles, CA

PERFORMANCE: "T.V.," University of Southern California, Art Dept., Los Angeles, CA

PERFORMANCE: "Too Steep, Too Fast," Hollywood Hills, CA

PERFORMANCE: "Mountain Bowling," Los Angeles, CA

### 1971

FILM: "Outdoor Circle Run," Los Angeles, CA

FILM: "Indoor Circle Run," Los Angeles, CA

PERFORMANCE/VIDEO TAPE: "Ma Bell," Los Angeles, CA

PERFORMANCE/VIDEO TAPES: "Broadway Building, B/W Video Tapes," Los Angeles, CA

VIDEO TAPES: "Fellowship Parkway, House B/W Video Tapes," Los Angeles, CA

### 1970

PERFORMANCE/VIDEO TAPE: "Spinning," Los Angeles, CA

VIDEO TAPES: "Fellowship Parkway, House B/W Video Tapes," Los Angeles, CA

PERFORMANCE: "Dime Drop," Los Angeles, CA

PERFORMANCE: "Too Steep, Too Fast," Los Angeles, CA

PERFORMANCE: "Mountain Bowling," Los Angeles, CA

### 1969

PERFORMANCE: "Mountain Bowling," Salt Lake City, UT

### 1968

PERFORMANCE: "Leap," University of Utah, Salt Lake City, UT

PERFORMANCE: "Too Steep, Too Fast," Marin County, CA

PERFORMANCE: "Black Fire Paintings," Salt Lake City, UT

### 1967

PERFORMANCE: "Saw," Little Theater, University of Utah, Salt Lake City, UT

PERFORMANCE: "Too Steep, Too Fast," Salt Lake City, UT

FILM: "Boys," Salt Lake City, UT

FILM: "Girl and Boy," Salt Lake City, UT

PERFORMANCE: "Black Fire Paintings," Salt Lake City, UT

## PROJECTS – ACTIVITIES

### 1997-98

Co-curator, with Mike Kelley, Visitors' Education Gallery, "Out of Actions: Between Object and Performance, 1949-1979," The Los Angeles Museum of Contemporary Art. Artists included: David Antin, Tony Conrad, Anna Halprin, Allan Kaprow, John Malpede and the Los Angeles Poverty Dept., Carolee Schneemann, and Michael Smith

### 1996

Curator, "Gravity," Center National d'Art Contemporain de Grenoble, Grenoble, France. Artists included: Bas Jan Ader, Guy de Cointet, and Wolfgang Stoerchle

### 1994-95

Guest editor, *Documents Magazine*, Paris, France

### 1994

Co-curator, with Charles Gaines, Stephen Prina and Fran Seegull, *Inaugural Exhibition*, Los Angeles Contemporary Exhibitions, Los Angeles, CA. Artists included: Doug Aitken, Tom Burr, Willie Cole, Stan Douglas, Valie Export, Chris Finley, Suzanne Garrison, Ideal Copy, and Sharon Lockhart

### 1993

Curator, "Sampler, Southern California Video Tape Collection, 1970-1993." Artists included: Bas Jan Ader, Eleanor Antin, Skip Arnold, John Arvanities, John Baldessari, Meg Cranston, John Duncan, Allan Kaprow, Hilja Keading, Mike Kelley, The Kipper Kids, Peter Kirby, Paul McCarthy, Susan Mogul, Tony Oursler, Raymond Pettibon, Patty Podesta, Allen Ruppersburg, Ilene Segalove, Jim Shaw, Nina Sobell, Wolfgang Stoerchle, Chris Wilder, and Bruce and Norman Yonemoto. Travels to: David Zwirner Gallery, New York; Studio Guenzani, Milan, Italy; and David Buchholz Gallery, Koln, Germany. Sampler was also a part of "Sunshine and Noir," 1997

Curator, "Go Down Stairs Diagonally," Rosamund Felsen Gallery, Los Angeles. Artists included: Bas Jan Ader, Anna and Bernhard Blume, Guiseppe Chiari, Albano Guatti, Kim Jones, Allan Kaprow, Paul McCarthy, Jason Rhoades, Aura Rosenberg, Dieter Roth, Barbara T. Smith, Elaine Sturtevant, and Franz West

### 1981

Guest editor, *High Performance*, Issue 13, Spring 1981. Contributing artists included: Paul Cotton, Lil Picard, Adrian Piper, Valie Export, Wolfgang Stoerchle, Walt Churchill, and George Maciunas. Each artist was given six to eight pages for their work.

### 1980

Chairperson, Performance Art Committee, Los Angeles Institute of Contemporary Art

Guest editor, with Allan Kaprow, *The Dumb Ox*, Issue 10/11, Spring 1980. Contributing artists included: Max Neuhaus, Pauline Oliveros, Paul McCarthy, Carolee Schneemann, Wolf Vostell, Allan Kaprow, Otto Muehl, and Mierle Laderman Ukeles. Each artist was given six pages for their work

### 1979

Co-founder, with John Duncan, Linda Burnham and Barbara Smith, H.A.A. (Highland Art Agents) a contemporary art and artist organization which sponsored performances, performance festivals, video screenings and artist publications. Major projects included: "Public Spirit," Los Angeles Performance Festival, Spring and Fall, 1980; "M.A. Vision," video screening project in conjunction with Long Beach Museum, Spring 1980

### 1976-79

Co-producer, with Nancy Buchanan and John Duncan, "Close," a radio program on KPFK in Los Angeles, an access program for performance/conceptual artists. Over 100 programs were produced

### 1976

Produced and distributed *Criss Cross Double Cross*, a publication of thirty-seven conceptual and performance artists living in Southern California.

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### WRITINGS BY THE ARTIST

"Erotic Mammett, Gus Van Sant," *Afterall*, Issue 1, 1999

"Dreams" edited by Francisco Bonami and Hans Ulrich Obrist, published by Fondazione Sandretto Re Regaudengo Per Carte

"YaaHoo," book of installation published by Walther Konig

"Turning Points," a tribute to Dieter Roth, *Artforum*, October 1998

Interview, *Kurt Kren* (book), Interview conducted in 1979

"Oval Mirror," *Body Object Image*, catalog of the work of Elaine Sturtevant

"Little League 1983," *LA Weekly*, Los Angeles, California, September 27-October 3

"Vented," *Dreamworks*, Human Sciences Press, Volume 1, Number 3, Fall, 1980

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"Fade Schokolade," *EXPO Journal*, May 5, 2000

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Milroy, Sarah, "That's not funny, that's sick – or is it?" *Toronto National Post*, April 8, 2000

Gopnik, Blake, "One bright idea amid the dross," *The Globe and Mail*, April 5, 2000

Hume, Christopher, "Testing the limits of taste," *The Toronto Star*, March 23, 2000

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Pagel, David, "Ho-Ho-Humbug," *Los Angeles Times*, Calendar Arts and Entertainment, December 3, 1999

Cameron, Dan, "Best of the 90's," *Artforum*, December, 1999

Cooper, Dennis, "Sensitized," *Spin*, Vol. 15, No. 12, December, 1999

McCormick, Carlo, "Visionary Violence, The Indelible Legacy of Paul McCarthy," *Juxtapoz*, No. 23, November/December, 1999

Ellis, Patricia, "Smells Like Teen Spirit, the Hip Biennale," *Flash Art*, October, 1999

Kuspit, Donald, "In the Anal Universe: The Para-Art of Mike Kelley and Paul McCarthy," *New Art Examiner*, October, 1999

Egenhafer, Sebastian, "Representation and Excess, Paul McCarthy Sammlung Hauser and Wirth," *Texte zur Kunst*, September, 1999

"The 20th Century Artbook," Phaidon Press, 1999 Edition

Editors Burkhard Biemschneider Uta Grosenick, "Art at the Turn of the Millennium," *Taschen*, 1999

Tober, Jay, ed., "The American Art Book," Phaidon Press, 1999

"Kippen, Drehen, Aufkapplen," *Wirtschaft*, St. Gallen, Switzerland, June 9, 1999

Meneguzzo, Marco, *Avvenire*, "Tra Mao e Nixon la biblioteca fa la differenza" April 11, 1999

Hass, Nancy, *Mirabella*, "the one-woman museum," No. 95, March, 1999

Nesweda, Peter, "Paul McCarthy - Painter Galerie Krinzinger," *Kunstforum*, Bd. 143, January/February, 1999

Gockel, Cornelia, "Orgien mit Ketchup, Senf und Mayonnaise," *Süddeutsche Zeitung*, February 23, 1999

Herwig, Oliver, "Über den Exzess der Zivilisation," *SZ Extra*, February 17, 1999

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Collings, Matthew, *It Hurts, New York Art from Warhol to Now*, 21Publishing, 1998

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"Lange herbst-Nasen und Messe-Aktivitäten," *Neue Kronen Zeitung*, September 27, 1998

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"Damenwahl" *FAZ*, August 22, 1998

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Ise, Claudine, "UCLA/ART, A Portfolio of Unusually Fine Artists," *UCLA Magazine*, Fall, 1998

Bogle, Andrew, "The Exhibition That WASN'T," *Urbis, New Zealand Perspectives*, Summer, 1998

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Mistrangelo, Angelo, "Sunshine & Noir Il giorno e la notte di Los Angeles," *La Stampa*, May 19, 1998

Smith, Roberta, "Work on the Wild Side, Raw, Rank and Morbid," *The New York Times*, May 15, 1998

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Halle, Howard, "Shock corridor," *Time Out*, April 30-May 7, 1998

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Smith, Roberta, "When Art Became a Stage and Artists Actors," *The New York Times*, April 5, 1998

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Fink, Wolf Christian, "licht un schatten," *Max*, January, 1998

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"Beach-Avantgarde," *Elle*, December, 1997

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**LISA PHILLIPS**, The Henry Luce III Director of the New Museum of Contemporary Art, is the author of over twenty publications on twentieth-century art, has contributed essays to major museum catalogues nationally and internationally, and has written articles for journals ranging from *Art and Text* to *Theories of Contemporary Art*. She lectures on contemporary art at museums throughout the world and served as a curator at the Whitney Museum of American Art from 1984 to 1998.

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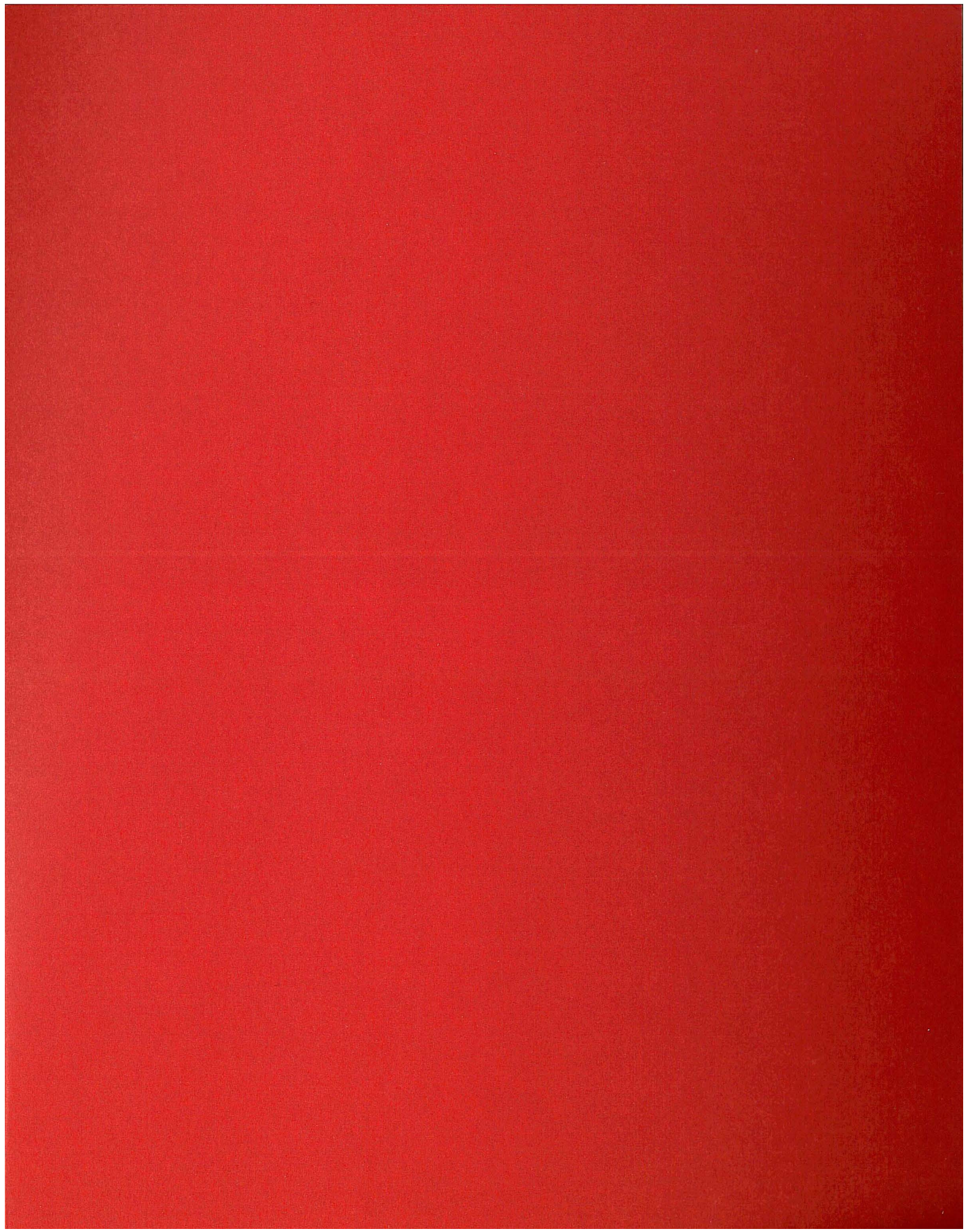
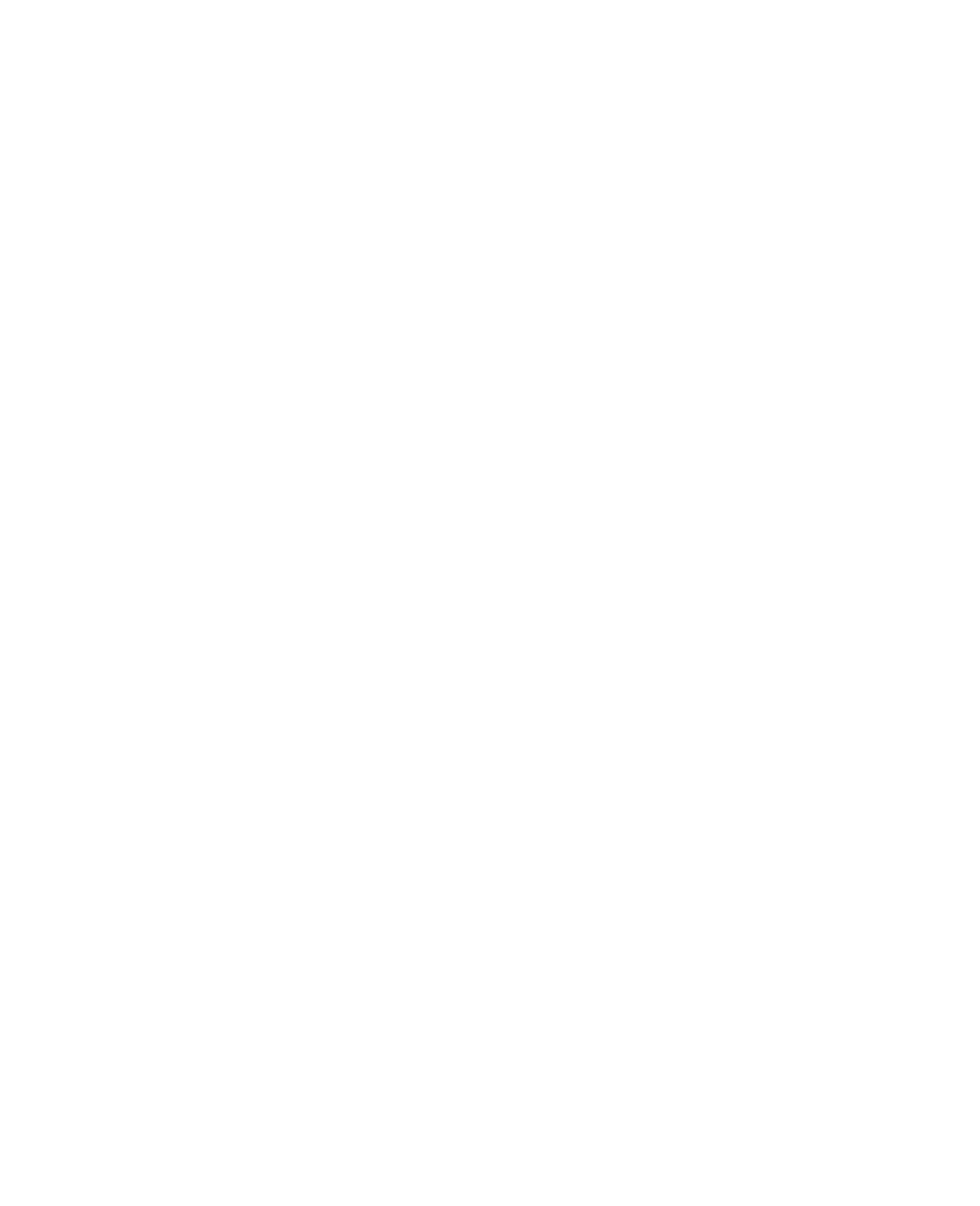
#### LISA PHILLIPS AND DAN CAMERON

The New Museum of Contemporary Art would like to express its deepest gratitude to Paul and Karen McCarthy, whose unflagging support and perseverance have made this project possible. We also wish to thank Jeremy Strick, Director, and especially, Paul Schimmel, Chief Curator of the Museum of Contemporary Art, Los Angeles for their support and for hosting this survey of one of Los Angeles' most influential artists.

The lenders to this exhibition have been extremely generous with their permission to let us exhibit their works, and we would like to thank them here. They include the Fundacio 'la Caixa,' Barcelona, with special thanks to Maria de Corral, Madrid; Frac Languedoc-Roussillon, Montpellier; Galerie Hauser & Wirth, with special thanks to Iwan and Manuela Wirth and Ursula Hauser, Zurich; the Flick Collection, Zurich; Dakis Joannou, Athens; Rubell Family Collection, Miami; Eileen and Peter Norton, Santa Monica; Tom Patchett, Los Angeles and Track 16 Gallery, Santa Monica. In addition, the artist's New York and Los Angeles dealers, Lawrence Luhning, Roland Augustine, and Patrick Painter have given outstanding help and encouragement. Thanks also to Jeffrey Deitch for not only lending *The Garden*, but also for providing the space in which to exhibit it.

The generous financial support for *Paul McCarthy* provided by the Andy Warhol Foundation for the Visual Arts, the Norman and Rosita Winston Foundation, the New York State Council for the Arts, and by the Producers Council of the New Museum has made it possible to realize this complex and far-ranging exhibition.

We are very appreciative of the thought and energy that went into Amelia Jones' and Anthony Vidler's deeply insightful texts regarding different aspects of McCarthy's work, while Tim Yohn has provided excellent guidance in shaping and editing all of the essays. William Stover has done an outstanding job managing this book from conception to final execution. It has been a pleasure to collaborate with Markus Hartmann and Cantz Verlag on what we hope will be the first of many successful publications. Last but not far from least, we would like to recognize the superb graphic design provided by Linda Nietzsche-o.





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