

# RONNY VAN DE VELDE

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**Paul McCarthy (Salt Lake City 1945)**

## **Yaa-Hoo, 1996**

Magazine and printed paper collage, graphite, plastic tape on vellum and paper  
Six sheets, each appr. 603 x 482 mm  
Signed on verso of sheets 2, 3 and 5

### **Provenance:**

Luhring Augustine Gallery, New York

### **Exhibitions**

Knokke, Galerie Ronny Van de Velde, The Mind of the Artist, 2013

### **Literature:**

The Mind of the Artist, Galerie Ronny Van de Velde, Knokke, 2013. Cat.nr.105

### **Artist description:**

Paul McCarthy misleadingly is often considered to be influenced by the Viennese Actionism. Although by his own statement the happenings of the group were known to him in the 1970s, he sees a clear difference between the self-injurious actions of the Viennese and his own performances: "Vienna is not Los Angeles. My work came out of kids' television in Los Angeles. I didn't go through Catholicism and World War II as a teenager, I didn't live in a European environment. People make references to Viennese art without really questioning the fact that there is a big difference between ketchup and blood. I never thought of my work as shamanistic. My work is more about being a clown than a shaman."

[2] In his early works, McCarthy sought to break the limitations of painting by using the body as a paintbrush or even canvas; later, he incorporated bodily fluids or food as substitutes into his works. In a 1974 video, *Painting, Wall Whip*, he painted with his head and face, "smearing his body with paint and then with ketchup, mayonnaise or raw meat and, in one case, feces." [3] His work evolved from painting to transgressive performance art, psychosexual events intended to fly in the face of social convention, testing the emotional limits of both artist and viewer. An example of this is his 1976 piece *Class Fool*, where McCarthy threw himself around a ketchup spattered classroom at the University of California, San Diego until dazed and injured. He then vomited several times and inserted a Barbie doll into his rectum. [1] The piece ended when the audience could no longer stand to watch his performance. [1]