

RONNY VAN DE VELDE



Paul McCarty (Salt Lake City 1945)

Chocolate Donut, 1999

Rubber inner tube with plastic cover and felt
Diameter: 1619 mm. Depth: 508 mm.

This work is a unique variation from an unlimited edition.
Together with Jason Rhoades

Provenance:

David Zwirner, New York
Marino Golinelli collection

Exhibitions

New York, David Zwirner, Jason Rhoades and Paul McCarthy : Proposition, 1999
Bologna, Caribo San Paolo, Palazzo di Residenza, Tra Arte & Scienza, 2006

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]