

Fondazione Nicola Trussardi presents:  
**PIG ISLAND**  
The first solo show with an Italian institution by  
**PAUL McCARTHY**

Palazzo Citterio  
Via Brera 14, Milan  
May 20 – July 4, 2010

From May 20 to July 4, 2010, Fondazione Nicola Trussardi presents *Pig Island*, the first major solo show in an Italian institution by Paul McCarthy.

Fondazione Nicola Trussardi has invited the legendary American artist Paul McCarthy to conceive a project for Palazzo Citterio—one of the most extraordinary places in the city of Milan, located right in the city's historical center on Via Brera, yet unknown to the public, as it has been closed for over 25 years, reopened thanks to the collaboration of Soprintendenza per i Beni Architettonici e per il Paesaggio di Milano. This exhibition will premiere the monumental masterpiece on which McCarthy has been working for over seven years: *Pig Island*.

Paul McCarthy is a true contemporary master who has achieved a key role in art history over his decades-long career. Combining minimalism and performance, Walt Disney and George W. Bush, McCarthy has used the human body, with all its desires and taboos, to create a unique, irreverent, and satirical language that combines Pop Art with fairy tales, the nightmares of the daily news with universal archetypes.

McCarthy's videos, performances, installations and sculptures transport visitors to a universe that combines Hollywood glamour with the dark side of the American dream.

Pirates, clowns, Santa Claus puppets, home-made avatars, and mutant monsters populate McCarthy's theater. Ketchup bottles, cans of food, mechanized pigs and cast body parts pop up in his exhibitions like the remnants of some bad dream. McCarthy's shows are conceived as giant theme parks that stage raving bacchanals. Like a circus ringmaster, McCarthy constructs exhibitions in which celebrities impersonators interpret deranged parodies of movies, or in which Mickey Mouse and Snow White are caught in bestial acts of regression.

For the exhibition with Fondazione Nicola Trussardi, Paul McCarthy presents one of his most complex and ambitious works, *Pig Island*, a giant sculpture that grew in the artist's studio to fill over 100 square meters with a surreal anthology of the themes that have cropped up throughout his career. The installation *Pig Island* is a carnivalesque amusement park in which human beings behave like pigs. A treasure island in reverse, *Pig Island* is a sculptural shipwreck in which pirates and their heroines throw themselves with abandon into wild revels. The installation is a contemporary *Raft of the Medusa*: its characters can finally cast off their inhibitions and reveal their all-too-human nature. *Pig Island* is a work-in-progress that Paul McCarthy has been developing for over seven years, and which will make its world debut at Palazzo Citterio with Fondazione Nicola Trussardi.

The piece—accompanied by a selection of McCarthy's work from 1970 to 2010—is installed in one of the grandest examples of contemporary architecture in Milan: still completely hidden to the public, and left in a state of disrepair, this building will be unveiled for the first time on this occasion.

The show explores an underground bunker carved out beneath the city, where one finds the archeological artifacts of a Never-Never-Land: *Pig Island* combines Paul McCarthy's hypertrophic, Rabelaisian works with the rawness of a gigantic, endless work-in-progress.

Since the '80s, Palazzo Citterio has been entirely closed to the public. The building, property of the Italian State, was originally conceived to house the extension of the Pinacoteca di Brera in a project known as Grande Brera. The Fondazione Nicola Trussardi show is a precious opportunity to discover the work of one of the greatest figures in contemporary art, presented in an extraordinary setting that has been left in its unfinished state.

**FONDAZIONE  
NICOLA  
TRUSSARDI**

Piazza della Scala, 5

20121 Milano

tel +39.02.8068821

fax +39.02.80688281

info@fondazionenicolatrussardi.com

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With *Pig Island*, Fondazione Nicola Trussardi introduces the public to a new landmark space hidden away in the heart of the city; after the major solo shows by Michael Elmgreen & Ingar Dragset, Darren Almond, Maurizio Cattelan, John Bock, Urs Fischer, Anri Sala, Paola Pivi, Martin Creed, Pawel Althamer, Peter Fischli & David Weiss, Tino Sehgal and Tacita Dean, Fondazione Nicola Trussardi is proud to present one of the most ambitious projects it has undertaken since its foundation in 2003, when it set out to explore historic sites in Milan and infuse them with new life through the visions of contemporary art.

## BRIEF BIO

Paul McCarthy (born in Salt Lake City, 1945) lives and works in Los Angeles, California. Over his long career he has exhibited at the world's most prestigious museums, including MOCA Museum of Contemporary Art in Los Angeles (2000), Tate Modern in London (2003), Haus der Kunst in Munich (2005), the Whitney Museum of American Art in New York (2008), Moderna Museet in Stockholm (2006), the Whitechapel Gallery in London (2005), Hamburger Bahnhof Museum für Gegenwart in Berlin (2008) and the John Paul Getty Museum in Los Angeles (2008). The American artist has also taken part in the leading contemporary art festivals, including the Venice Biennale (four times: in 2001, 1999, 1995 and 1993), the Whitney Biennial in New York (three times: in 2004, 1997 and 1995), the Berlin Biennale (2006), the Santa Fe Biennial (2004), the Lyon Biennale (2003) and the Biennale of Sydney (twice: in 2010 and 2000).

*Pig Island*, organized by Fondazione Nicola Trussardi, is Paul McCarthy's first solo show with an Italian institution.

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## HARD FACTS

Artist: PAUL McCARTHY

Title: *Pig Island*

Location: Palazzo Citterio  
Via Brera, 14  
Milan

Dates: from May 20 to July 4, 2010  
The exhibition is open daily from 10 AM to 8PM, with free admission

Curated by: Massimiliano Gioni  
Artistic Director, Fondazione Nicola Trussardi

For further information and images please contact:

Press Office, Fondazione Nicola Trussardi  
Piazza della Scala, 5 - 20121 Milan, Italy  
T. +39 02 8068821 - F. +39 02 80688281  
E. [press@fondazionenicolatrussardi.com](mailto:press@fondazionenicolatrussardi.com)  
[www.fondazionenicolatrussardi.com](http://www.fondazionenicolatrussardi.com)

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PAUL MCCARTHY, *PIG ISLAND*  
OPERE IN MOSTRA / CHECK LIST

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**SALA 1 / ROOM 1**

Paul McCarthy

**Static (Pink)**, 2004-2009

Silicone, acciaio / Silicone, stainless steel

271 x 164 x 324 cm

Collezione privata / Private collection

Paul McCarthy

**Dreaming**, 2005

Silicone dipinto, maglietta, capelli artificiali, plastica, polistirolo, sedia da giardino / Painted silicone, t-shirt, artificial hair, plastic, styrofoam, garden chair

180 x 62 x 71 cm

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 2, 3, 4 / ROOM 2, 3, 4**

Paul McCarthy - Damon McCarthy

**Pirate Party**, 2005

Installazione video a 4 canali, 92'00" / 4 channels video installation, 92'00"

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

Paul McCarthy- Damon McCarthy

**Houseboat Party**, 2005

Installazione video a 3 canali, 54'32" / 3 channels video installation, 54'32"

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 5 / ROOM 5**

Paul McCarthy

**Black Bow Bilbao**, 2001-2005

Polistirolo, legno, silicone / Styrofoam, wood, silicone

122 x 92 x 127 cm

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 6 / ROOM 6**

Paul McCarthy

**Ketchup Sandwich**, 1970

Vetro, ketchup, bottiglie di ketchup Heinz / Glass, ketchup, Heinz ketchup bottles

76 x 76 x 76 cm

Courtesy Moderna Museet, Stoccolma / Courtesy Moderna Museet, Stockholm

Paul McCarthy

**Chair with Butt Plug, 1978**

Sedia di legno, dilatatore anale di gomma Doc Johnson, bulloni / Wooden chair, Doc Johnson butt plug, bolts

89 x 46 x 43 cm

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 7 / ROOM 7**

Paul McCarthy

**Paula Jones, 2010**

Silicone, alluminio, legno, lattice, poliuretano / Silicone, aluminum, wood, latex, polyurethane

170 x 122 x 244 cm

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 8 / ROOM 8**

Paul McCarthy

**Pig Island, 2003-2010**

Tecnica mista / Mixed media

11 x 10 x 6 m

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 9 / ROOM 9**

Paul McCarthy - Damon McCarthy

**F-Fort Party, 2005**

Installazione video a 2 canali, 30'00" / 2 channels video installation, 30'00"

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

**SALA 10 / ROOM 10**

Paul McCarthy

**Daddies Tomato Ketchup Inflatable, 2001**

Tessuto di nylon vinilico, ventilatori, attrezzatura / Nylon fabric, fans, equipment

15 x 4 x 4 m

Courtesy l'artista e Hauser & Wirth / Courtesy the artist and Hauser & Wirth

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PAUL MCCARTHY

## SELECTED QUOTES ON THE ARTIST

McCarthy's work is that of a painter turning a work inside out so completely that it becomes sculptural, architectural, performative, photographic, filmic, and conceptual. The cumulative nature of his process refuses singular containment, whether it is of material, medium, space, or art-historical context. A plunge into McCarthy's work can take the viewer from Francis Picabia, Yves Klein, and Francis Bacon across to Gustav Metzger and Yoko Ono through the films of Alfred Hitchcock, Kurt Kren, and Michael Snow by way of Disneyland, Michael Jackson, the mines of Utah, and the Alps of Bavaria. The complex journey through this labyrinth of references creates a *gesamtkunstwerke* of experience, where, as in Aby Warburg's *Denkraum* (a space of thinking), getting lost unable us to find something.  
(Chrissie Iles)

Paul McCarthy has never stepped back during the years; in fact he walked imperviously through three decades marked by the formal (and non-formal) revolutions. And still today – in an era dominated by the image and enriched by the contribution of artists highly indebted to his work (Gelitin, Jason Rhoades, Christoph Büchel, Mike Nelson) – his explosive mix of Freudian symbolism, Viennese Actionism, infantile traumas, American popular culture, nonsense, sex, and food, keeps on surprising and shocking.  
(Michele Robecchi)

Paul McCarthy's installations, videos, sculptures and drawings picture contemporary America as a hysterical theme park, controlling its citizens by indulging appetites for violence, infantilism, sex and fast food. [...] McCarthy highlights a certain joy in being a willing – as opposed to unwitting – victim of modern swinehood, wallowing in a mess of marketing, advertising and general consumerism.  
(Mark Rappolt)

McCarthy is liberated to tap veins deep in the collective subconscious, far beyond where most shock artists have the audacity or intelligence to operate [...] His work, in its grotesque slapstick, is ultimately a critique of Hollywood and Disney, that he parodies the hypocrisy of sanitized violence and fairy tales. But this alone devalues the contradictory and truly outlandish nature of the work, which burrows toward some deeper, more private abyss.  
(Michael Kimmelman)

Paul McCarthy's scatological art runs on chocolate sauce; it is spattered in mayo and ketchup. It is gorged on hot dogs, choking on greasy burger patties. McCarthy is Mr Dirty-pants, an elf-molesting Santa with a beard smeared with Hershey's chocolate. I guess he regards himself as a nasty old uncle Sigmund, with infantile America on his knee, fiddling about in the name of some cathartic, unwholesome regression therapy that can only do more harm than good.  
(Adrian Searle)

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## SELECTED QUOTES BY THE ARTIST

I like the persona of the clown; the clown and the cynic.

I am interested in horror movies and B-movies as a genre. They are alternative to the Hollywood blockbuster. They're inconsistent. The illusions are flawed. I am interested in the fake arm and head being cut off, fake blood, fake sex. They reveal themselves as film, as fake, but yet consider them effective. I am not satirising horror films. I want to make something that alludes to horror and use it to make something else, something that has no clear explanation.

I think there are pieces of mine that operate with the issue of spectacle. Then there are pieces which are large and appear to be spectacle but aren't. They use materials that are associated with the entertainment world; plastic tree, rubber rocks, artificial grass, Disneyland robotic figures... They are using them but it is tempting to turn all that upside down.

Masks make you become really aware that you're inside and alone in it. All those things written about masks and how they change your view, I think that's true, they do effect how you are and the existentialness is pretty interesting but the awareness of being inside this structure and it makes you aware of your own inside is what interests me.

There is something about the use of a fantasy figure, how it permeates our culture... I point that out through the use of these characters, such as Heidi, figures that are fabrications. They are all about the culturalization of innocence.

*Pig Island* is a baby factory: it makes sculpture, the sculpture goes off and then comes back. Producing sculpture as an industrial process.

In *Pig Island* some figures are realistic and others are abstract and deformed, turned into mush. A human becomes a pig and a pig becomes a human becomes mud form, *Pig Island* is a platform; we are on a platform. I always deconstruct and alter the object, mold and re-mold in rubber or chocolate. Make the hands twice the normal size or refine the boots, cut off the boot and set it on the floor. It is constantly in this flux. Appearing to be finished, but never finished, always implying a direction and then changing the direction. Leading everybody on to believe that is finished, or that we are closed to finish, and then completely abandoning that and then starting again. And in that process, the piece keeps going, it keeps building up.

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## PAUL MCCARTHY

Born in Salt Lake City, USA 1945. Lives and works in Los Angeles, USA

### SELECTED SOLO EXHIBITIONS

2009

Hauser & Wirth New York, 'White Snow', New York, USA

2008

Whitney Museum of American Art, 'Central Symmetrical Rotation Movement – Three Installations, Two Films', New York, USA

2007

Maccarone Gallery, 'Paul McCarthy's Chocolate Factory', New York, USA  
Middelheim Sculpture Museum, 'Paul McCarthy – Air Born / Air Borne / Air Pressure', Antwerp, Belgium

2006

Moderna Museet, 'Paul McCarthy – Head Shop / Shop Head', Stockholm, Sweden

2005

Whitechapel, London, UK / Haus der Kunst, Munich, Germany, Paul McCarthy: 'LaLa land parodie paradies',

2003

Tate Modern, 'Paul McCarthy at Tate Modern', London, UK

2002

Hauser & Wirth, 'Paul McCarthy & Jason Rhoades: Shit Plugs', Zurich, Switzerland

2001

New Museum of Contemporary Art, New York, USA  
Deitch Projects, 'Paul McCarthy – The Garden', New York, USA  
Public Art Fund, 'Paul McCarthy – The Box', New York, USA

2000

MOCA – The Museum of Contemporary Art, Los Angeles, USA

1999

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

1997

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

1995

Studio Guenzani, 'Pinocchio Pipenose Housholddilemma Tour', Milan, Italy

1991-1990-1987-1986

Rosamund Felsen Gallery, Los Angeles, USA

1985

AAA Art, Los Angeles, USA

1983

Cirque Divers, 'Paintings', Liège, Belgium

1982

LACE – Los Angeles Contemporary Exhibitions, 'Human Object', Los Angeles, USA

1979

Los Angeles Institute of Contemporary Exhibitions, 'Contemporary Cure All' and 'Deadening', Los Angeles, USA

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## SELECTED GROUP EXHIBITIONS

2010

17th Biennale of Sydney, 'The Beauty of Distance: Songs of Survival in a Precarious Age', Sydney, Australia  
New Museum, 'Skin Fruit: Selections from the Dakis Joannou Collection', New York, USA

2009

Museum of Contemporary Art, 'Collection: MOCA's First Thirty Years', Los Angeles, USA  
Rubell Family Collection, 'Beg, Borrow and Steal', Miami, USA  
MoMA – Museum of Modern Art, 'Compass in Hand', New York, USA  
CCA Wattis Institute for Contemporary Arts, 'Paul McCarthy's Low Life Slow Life: Part 1', San Francisco, USA  
Palazzo Grassi / Punta della Dogana, 'Mapping the Studio', Venice, Italy

2008

III Yokohama Triennale, 'Time Crevasse', Yokohama, Japan  
Moderna Museet, 'Eclipse – Art in a Dark Age', Stockholm, Sweden  
CCA Wattis Institute for Contemporary Arts, 'Paul McCarthy's Low Life Slow Life: Part 1', San Francisco, USA

2007

Hamburger Bahnhof, 'There is never a stop and never a finish. Werke aus der Friedrich Christian Flick Collection im Hamburger Bahnhof. In memoriam Jason Rhoades', Berlin, Germany  
Barbican Center, 'Panic Attack! Art in the Punk Years', London, UK

2006

Guggenheim Museum, 'Speaking with Hands', New York, USA  
Palazzo Grassi, 'Where are we going? – The Francois Pinault collection. A post pop selection', Venice, Italy  
Collection Lambert en Avignon, 'Figures de l'acteur – Le paradoxe du comédien', Avignon, France  
Whitney Museum of American Art, 'Full House: Views of the Whitney's Collection at 75', New York, USA  
ICA – Institute of Contemporary Arts, 'Surprise Surprise', London, UK  
Villa Manin Centre for Contemporary Art, 'Infinite Painting', Codroipo, Udine, Italy  
4th Berlin Biennial, 'Of Mice and Men', Berlin, Germany  
Centre Georges Pompidou, 'Los Angeles – Paris', Paris, France

2005

Reina Sofia, 'Domestic Violence', Madrid, Spain  
Centre Georges Pompidou, 'Big Bang', Paris, France  
Guggenheim Bilbao, 'Speaking with Hands', Bilbao, Spain  
Walker Art Center, 'Mythologies', Minneapolis, USA  
Castello di Rivoli, 'Faces in the Crowd', Turin, Italy  
Fondazione Sandretto Re Rebaudengo, 'Bidibidobidiboo', Turin, Italy  
Centre Georges Pompidou, 'Dionysiac', Paris, France

2004

New Museum of Contemporary Art, 'Point of View: An Anthology of the Moving Image', New York, USA  
Nationalgalerie im Hamburger Bahnhof, 'Friedrich Christian Flick Collection im Hamburger Bahnhof', Berlin, Germany  
SITE Santa Fe, 'The Fifth International Biennial 2004: Disparities and Deformations: Our Grotesque', Santa Fe, USA  
DESTE Foundation, 'Monument to Now', Athens, Greece  
Palais de Tokyo, 'Playlist', Paris, France  
'72. Whitney Biennial', Whitney Museum of American Art, New York, USA  
Tate Liverpool, 'Mike Kelley: The Uncanny', Liverpool, UK

2003

7ème Biennale de Lyon, 'C'est arrivé demain', Lyon, France

2002

Walker Art Center, 'Walk Around Time: Selection from the Permanent Collection', Minneapolis, USA  
MOMA – Museum of Modern Art, 'The First Decade: video from the EAI Archives', New York, USA

2001

49. Biennale Internazionale d'Arte di Venezia, 'En el cielo, Sky writing' (organized by TRANS), Venice, Italy

2000

Expo 200, 'In-Between', Hannover, Germany  
P.S.1, 'Around 1984: A Look at Art in the Eighties', New York, USA  
The 12th Sydney Biennial, Sydney, Australia  
The Power Plant, 'Mike Kelley and Paul McCarthy: Collaborative Works', Toronto, Canada

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1999

48. Biennale Internazionale d'Arte di Venezia, 'Proposition Proposal' (collaboration with Jason Rhoades), Venice, Italy

1998

Secession, 'Sod and Sodie Sock' (collaboration with Mike Kelley), Vienna, Austria  
Portikus, 'Damenwahl', Frankfurt, Germany

1997

Il Kwangju Biennale, Kwangju, Korea  
The Biennial of Contemporary Art 1997, Lyon, France  
Ydessa Hendeles Art Foundation, 'Observations & Observances', Toronto, Canada  
'69. Whitney Biennial', Whitney Museum of American Art, New York, USA

1996

Rooseum Center for Contemporary Art, 'Painting: The Extended Field', Malmo, Sweden

1995

46. Biennale Internazionale d'Arte di Venezia, 'Identità e Alterità', Venice, Italy  
Whitney Museum of American Art, 'Whitney Biennial Exhibition', New York, USA

1994

Museo Nacional Centro de Arte Reina Sofia, 'Cocido y Crudo', Madrid, Spain

1993

45. Biennale Internazionale d'Arte di Venezia, 'Aperto', Venice, Italy

1991

The Renaissance Society at the University of Chicago, 'The Body – A Videotape Program', Chicago, USA

1984

Anti Club, 'Assault Video', Los Angeles, USA  
Orwell Memorial Gallery, 'Crap', Los Angeles, USA  
Edge Gallery, 'Contemporary Eccentrics', Fullerton, USA  
Long Beach Museum of Art, 'A Retrospective', Long Beach, USA

1983

Hallwalls, 'Video by Performance Artists – Terry Allen, Tony Labat, Paul McCarthy', Buffalo, USA  
Gallery 8336, '14 Artists Out of Line', Los Angeles, USA

1982

American Center, 'Video Tapes America', Paris, France  
Exile Gallery, 'Works by Richard Newton & Paul McCarthy', Los Angeles, USA

1981

Museum of Contemporary Art, 'California Performance Now and Then', Chicago, USA  
Washington Project for the Arts, 'Lately in LA', Washington, USA  
Espace Gallery, 'Objects by Paul McCarthy & Barbara Smith', Los Angeles, USA  
Künstlerhaus Bethanien, 'Video, Aufzeichnungen von Performances', Berlin, Germany

1980

Theatre Affrate Ilamento, 'Per/for/mance – American Art Performance Festival', Florence, Italy  
Theatre Circo Spazio Zero, 'Per/for/mance – American Art Performance Festival', Rome, Italy  
Sixto Notes, 'Audio Works', Milan, Italy

1977

International Fair of Contemporary Art, 'International Performance Weeks', Bologna, Italy

1976

University Art Museum, 'Commissioned Video', Berkeley, USA  
M. L. d'Arc Gallery, 'Outside Video Tapes', New York, USA  
Long Beach Museum, 'Southern California Video Anthology', Long Beach, USA

1974

Newspace Gallery, Los Angeles, USA

1973

Libra Gallery, 'Conceptual Art', Pomona, USA  
University of Southern California, 'Festival of the Arts', Los Angeles, USA

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