

The Jack H. Skirball Screening Series is curated by Steve Anker and Bérénice Reynaud

Funded in part with generous support from Wendy Keys and Donald Pels.

**UPCOMING FILM/VIDEO PROGRAMS**

November 24: Sandra Gibson and Luis Recoder: Film Projection Performances

December 1: Martin Arnold: Something Hidden

December 8: Joan Jonas: Reading Culture through Dante and Aby Warburg

**PAUL McCARTHY AND DAMON McCARTHY:**  
VIDEO PROJECTIONS FROM *CARIBBEAN PIRATES*

---

November 20 – 22, 2008

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS



# PAUL McCARTHY AND DAMON McCARTHY: VIDEO PROJECTIONS FROM *CARIBBEAN PIRATES*\*

---

Nov 20–Sat Nov 22  
Jack H. Skirball Series

*World theatrical premiere*

This multi-screen installation offers Los Angeles audiences their first view of videos from *Caribbean Pirates*, a collaborative work by Paul McCarthy and Damon McCarthy that playfully explores the pirate figure in American popular culture. As originally shown in 2005 at Munich's Haus der Kunst, the manic, typically bawdy work collaged video projections with large-scale sculptures, props, and film sets—including a full-scale pirate frigate and a 1970s-era houseboat. Different incarnations of this scabrous examination of the pirate as a symbol of invasion, plunder and depravity have since been presented at several other major European venues (such as Moderna Museet, Stockholm; ARoS Aarhus Kunstmuseum, Aarhus; and Stedelijk Museum voor Actuele Kunst, Gent) to vast critical and popular acclaim. The site-specific installation of *Caribbean Pirates* at REDCAT marks the first time that will be the first time the video projections have ever been shown independent of the larger installation.

*\*(Caribbean Pirates, 2001-2005: Performance, video, installation, color photographs, including Frigate, Houseboat, Underwater World, Houseboat Party, Pirate Party).*

**In person: Paul McCarthy, Damon McCarthy**

"McCarthy's art is crazed, inventive, obscene and often very funny. It is also stomach-churning, and his video performances are a disturbing gore-fest of chocolate sauce, syrupy drool, exhibitionism, onanism, self-harm and extreme violence, played out in weird costumes and with rumbustious, clownish fervor." – *The Guardian*

**Paul McCarthy** (born 1945) is widely considered to be one of the most influential and groundbreaking artists of today. Using the language and imagery of the all-pervasive American consumer culture he grew up with, his work distorts and mutates the familiar into the disturbing and carnivalesque. His early sought to break the limitations of painting by using the body as a paintbrush or even canvas; later, he incorporated bodily fluids or food into his works, and explored film, video, performance and multi-media installation.

Having first studied art at the University of Utah, McCarthy obtained a BFA in painting from the San Francisco Art Institute, and then received a MFA from USC where he has studied film, video and art. Upon graduation, in the early 1970s, he first became known for his visceral performances and film works. In 1982, he was invited to teach video, installation, and art history at UCLA. During the 1990s he extended his practice into stand alone sculptural figures, installations and large sculptures, animatronic and/or inflatable. He has had recent solo exhibitions at Tate Modern, London (2003); Lühring Augustine Gallery, New York (2002); Galerie Hauser & Wirth, Zurich (2001); Museum of Contemporary Art, Los Angeles (2000); and the New Museum of Contemporary Art, New York (2000). He currently lives and works in Los Angeles, CA.

Throughout his career, Paul McCarthy has produced publications, at times inviting other artists to collaborate or contribute, and has curated exhibitions. Since 2000, he has collaborated closely with his son, CalArts graduate and artist **Damon McCarthy** (b. 1973) on a number of complex performative video installations, such as *Piccadilly Circus* and *Bunker Basement* (both 2003), *F-Fort Party* (2005) and *Caribbean Pirates* (2001-2005). The latter project (featured at REDCAT) was inspired by Damon McCarthy's suggestion to use the Disney ride *Pirates of the Caribbean* as a visual impetus. According to the two artists, the pirate theme is treated as a metaphor for US invasion and occupation of foreign lands.