



**PAUL McCARTHY**

**WS**

White Snow

**CSSC**

Coach Stage Stage Coach

**DRAWING PAINTING  
PERFORMANCE**

**Paul McCarthy**  
**WS - CSSC Drawing, Painting, Performance**  
**Paul McCarthy**

<b>ISBN</b>	9788434313705
<b>Publisher</b>	Polígrafa
<b>Binding</b>	Hardback
<b>Territory</b>	World excluding North America, Spain, Portugal, and France
<b>Size</b>	400 mm x 275 mm
<b>Pages</b>	360 Pages
<b>Illustrations</b>	418 color
<b>Price</b>	£75.00

- Within these paintings and drawings, Paul McCarthy expertly weaves the history of painting with contemporary motifs in dramatic scenes that expose latent desire and exploit the uncomfortable space where childhood innocence meets adult knowledge
- In WS, Dior, McCarthy casts White Snow as Manet's Olympia
- SC, Leonardo DiCaprio can be read as a profane version of St Sebastian, as the composition centres around a figure with hands tied symbolically behind its head and with legs spread wide
- McCarthy employs collage throughout these paintings, uniting a host of seemingly unconnected reference material such as ripped fragments of high-fashion magazines, images sourced from the internet and three-dimensional objects including synthetic wigs and soft toys that are wedged forcefully through the surface of his paintings
- Featuring many previously unseen pictures

Paul McCarthy (b. Salt Lake City, 1945) is one of the most provocative and influential living voices in contemporary art. This over-sized book – between a monograph and an artist book – was conceived by the artist himself, and collects McCarthy's paintings that represent the latest iteration of two major ongoing projects within his multi-disciplinary practice: *White Snow* and *Coach Stage Stage Coach*. In both series, archetypal American narratives are pitched against human drives and desires, and examined with McCarthy's characteristic wit and subversion. Informed by his own tradition of improvised performance, scatological performative practices are played out on the canvas in a charged, gestural painting style motivated by material experimentation and psychological processes.

*White Snow*, usually a paragon of feminine virtue, is depicted as a garishly made-up, despoiled protagonist. Beginning as a suite of drawings in 2009, the series has since evolved into a multi-platform narrative of McCarthy's own making. In the WS paintings, McCarthy re-stages moments from his WS performance and invents new scenarios entirely, recasting familiar characters in unfamiliar guises.

*Coach Stage Stage Coach* is McCarthy's second long-term project, based on the film of the same name, a 1939 American Western by John Ford. The Western genre is central to American masculine identity, and here McCarthy restructures reality using Hollywood's tactics. A repeated castration theme is conveyed through textual references scrawled across the paintings like a mantra: 'CUT OFF THE HEAD / CUT OFF THE PENIS'. Together, the CSSC paintings function as unscripted storyboards in which McCarthy reverberates between the central Stage Coach motif and male icons of the film industry in a series of sexual dreamscapes which form a starting point for a future *Coach Stage Stage Coach* performance and film.

