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Paul McCarthy, *White Snow Dwarf (Dopey #1)*, 2010, Silver silicone, Ed. 3 + 2 AP, 71 3/8 x 48 x 48 in. (181.3 x 121.9 x 121.9 cm), Photo by Fredrik Nilsen, Courtesy of the artist and Hauser & Wirth. +1 212 794 4970



Leon Kossoff, *Nude*, 2000, Oil on board, 24 x 30 3/4 in. (61 x 78 cm), © Leon Kossoff, Courtesy L.A. Louver, Venice, CA. +1 310 822 4955



Otto Piene, *Hängende Lichtkugel*, 1972, Mixed media, 89 3/8 x 27 1/2 in. (227 x 70 cm), © 2011 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Courtesy Sperone Westwater, NY. +1 212 999 7337

PAUL MCCARTHY

United States, 1945–

LA artist, McCarthy was born in Salt Lake City, Utah, where he first studied at the university there before moving to San Francisco to pursue a BFA from the Art Institute. He earned an MFA from the University of Southern California, Los Angeles, where subsequently he taught performance, video and installation art from 1984 through 2003. Living in LA, he is a sculptor and video artist, and was a performance artist up until 1984. He is preoccupied with American popular culture, and combines it with the innocence of childhood, the lack of adulthood and the societal taboos of unbridled violence and sex. His sculptures are of subversive combinations, such as a massive sculpture of Santa Claus holding an equally large-scaled butt plug. His videos are a ride in sensory overload, where ketchup and mustard are used as stand-ins for bodily fluids in scenes of sexually-tinged violence. His work is engrossed in the depiction of the figure, in many instances defaced, while continually assaulting polite society and American consumerism with humorously grotesque subjects. S.M.A.K., Whitney Museum, Moderna Museet, Tate Modern and Le Fonds Regional d'Art Contemporain are a few of the institutions that have given McCarthy solo exhibitions. He also has exhibited in three Whitney Biennials and three Venice Biennales. MoMA, Castello di Rivoli Museo d'Arte Contemporanea, François Pinault Foundation, New Museum and Rubell Family Collection have acquired his works. He is represented by Hauser & Wirth and L&M Arts, which inaugurated their LA gallery in 2010 with a show of his sculptures. In 2008, Christie's New York auctioned a 2002 bronze sculpture that realized \$2.2 million, a career record for McCarthy. –MJP

LEON KOSSOFF

United Kingdom, 1926–

Arguably one of Britain's greatest living painters and printmakers, Kossoff was born in London and has remained there for most of his life. He studied at St. Martins School of Art before and after serving in the military during World War II, with David Bomberg at Borough Polytechnic after serving, and finally at Royal College of Art, London. Kossoff paints in series, going back to a subject or location presented and preserved throughout various stages of time. A leaning cherry tree in his backyard; Underground stations, churches and swimming pools near his London home; portraits of family or studio models hired consistently over decades; and somewhat recently, responses to Old Master paintings by Rubens and Rembrandt. As he depicts a theme over the course of time, he also reworks the surface of his paintings (in some instances spending years on one piece), adding and subtracting paint to create his signature and excessively impastoed compositions. Solo museum exhibitions have been held numerous times and throughout the world, including National Gallery of Art, London, Getty, the Met, Louisiana Museum of Modern Art, Denmark, and Tate. In 1996, a show of his recent paintings was part of the British Pavilion at the Venice Biennale, which then traveled to Kunstverein Düsseldorf and Stedelijk Museum. Collections that have acquired his works are British Museum, Thyssen-Bornemisza Collection and National Galleries of Scotland, among many others. Kossoff is represented by LA Louver, Mitchell-Innes & Nash, New York, and Anneli Juda Fine Art, London—all of which offered a solo show of his paintings in 2010-11. Kossoff's career auction record was achieved in 2011 at Sotheby's London, for a 1992 Underground painting that realized \$714,490. –MJP

OTTO PIENE

Germany, 1928–

A kinetic artist, painter and printmaker, Piene was born in Westphalia, studied at the Academy of Art in Munich, Staatliche Kunstakademie, Düsseldorf and University of Cologne. In 1958, along with Heinz Mack and Günther Uecker, he founded the informal artistic group, ZERO. While working in different media and styles, the group's goal was to avoid the Post-War subjective expressionism found in nearly all German art at that time. Instead, they strove to create a fresh means of articulating new levels of consciousness through original artistic practices. The first painting series that brought Piene acclaim was the *Grid Picture*, featuring large monochrome paintings punctuated by a grid of dots. Following series were *Smoke*, where candles and gas-burners were placed close to the surface, leaving smoke-traces; *Fire* paintings, where the paint was burnt; and *Light and Motion* kinetic works. The artist also creates *Sky art*, another term and style he conceived in 1968 while serving as the first Fellow of the MIT Center for Advanced Visual Studies (CAVS) from 1968 to 1971. These are large outdoor sky and light projects that use the sky and environment as much as traditional artistic media. All of his works show a connection between art and nature. Piene went on to become Professor of Environmental Art at MIT and then director of CAVS (1974–1994). His work is represented in the Met and MoMA, with retrospectives held at Kunstmuseum im Ehrenhof, Prague City Gallery, Museum am Ostwall, Dortmund, and upcoming at the MIT List Visual Arts Center at the end of 2011. He is represented by Sperone Westwater. A 1959/65 *Grid Picture* realized \$533,867 at Christie's London in 2010, one and a half times above the high estimate and an all-career auction record for Piene. –MJP