



Pettibon, ca. 1980  
Photography: Gary Leonard/Getty

[Pettibon at David Zwirner](#)

[Pettibon at Regen Projects](#)

Pettibon’s artist books, combining original images and text quotations, were on display in a 1993 [exhibition at Regen Projects](#). The show also dissected Pettibon’s book-making process and displayed pages as individual artworks on the gallery walls.

In 1998, the [University of Chicago Renaissance Society](#) partnered with [The Philadelphia Museum of Art](#) to debut the first American museum presentation of Pettibon’s work. Over 500 drawings made in the 1980s and 90s were shown with a selection of ink and watercolor artist books.

“That’s one reason I do a lot of baseball and surfing drawings—they have a very fluid nature. You can cut through the fluidity and movement without resorting to cartoony or gimmicky lines. It’s all pretty much there already,” [Pettibon told BOMB Magazine in 1999](#) in an interview about his favorite subjects, installing exhibitions, and his early-now cult status-involvement with Punk music, [toward which he has some animosity](#).

“I don’t feel constrained by subject matter, I welcome practically anything into the drawing. I think it’s work that is best when there isn’t any final resolution, when you don’t arrive,” Pettibon reflected during [a 2003 video profile](#) with [Art21](#) about his process, with insight from his parents and landlord.

Seminal works, many originally included in Pettibon’s zines from the late 1970s and 80s, were showcased in [Regen Projects 2008 show](#).

Throughout 2016, David Zwirner presented a collaboration between Pettibon and Marcel Dzama in both the [New York](#) and [London](#) galleries. Beginning in 2015 and marking the first time the duo worked together, the show displayed drawings inspired by each artist’s psychological aesthetic and the Surrealist game, *exquisite corpse*, in which one artist begins the drawing, and the second completes it without knowledge of the other half, creating something completely original.

[The New Museum honored Pettibon](#) with his first major exhibition in New York in 2017, filling three floors of the Bowery space with more than 800 drawings in the largest display of the artist’s work to date. In addition to works from the 1970s onward, the show included Pettibon’s early self-published zines, artist books, and films. [Pettibon spoke with Artspace](#) about the exhibition, [Phaidon’s new monograph](#), and the development of his career.

Moscow received it’s first display of Pettibon’s work in a 2019 exhibition at the [Garage Museum of Contemporary Art](#). Over 400 drawings and archival materials from the artist’s personal collection greeted the local audience.

*Raymond Pettibon: And What is Drawing For?* [at the Tel Aviv Museum of Art](#) brought Pettibon’s work to Israel for the first time in 2019 through 100 drawings and three films.



Pettibon, 2016  
Photography: George Etheridge

On view April 14 – July 18, 2021



Raymond Pettibon (American, b. 1957)  
**No Title (When the surf...)**, 2008  
 Gouache and ink on paper

Private Collection, Los Angeles; L2021:25.1

Richard Pettibon first received recognition in the late 1970s for his self-published satirical zines and the artwork he designed for his brother’s punk rock record label, SST, and band, Black Flag. These early explorations combining text and figurative drawings evolved into Pettibon’s mature practice, which explores the culture of Southern California, 1960s and 70s politics and history, and athletic Americana through drawing and painting. Baseball players, jockeys, and surfers are among his repeated subjects, recalling a bygone era in the uniforms, suits, and stream-of-consciousness utterances that outfit each character. Begun in 1985, Pettibon’s surf paintings deliver reflections on the scenes he witnessed as an adolescent in Hermosa Beach, and an adult in Venice Beach. Surrounded by a single wave of epic proportions and speech bubbles noting a culture of sex and surf-lingo, surfers flaunt toned nude bodies, baggy shorts, and longboards in **No Title (When the surf...)**—a delightful example of the 1960s era throwbacks and idiosyncratic, often ambiguously satirical commentary for which Pettibon is celebrated.