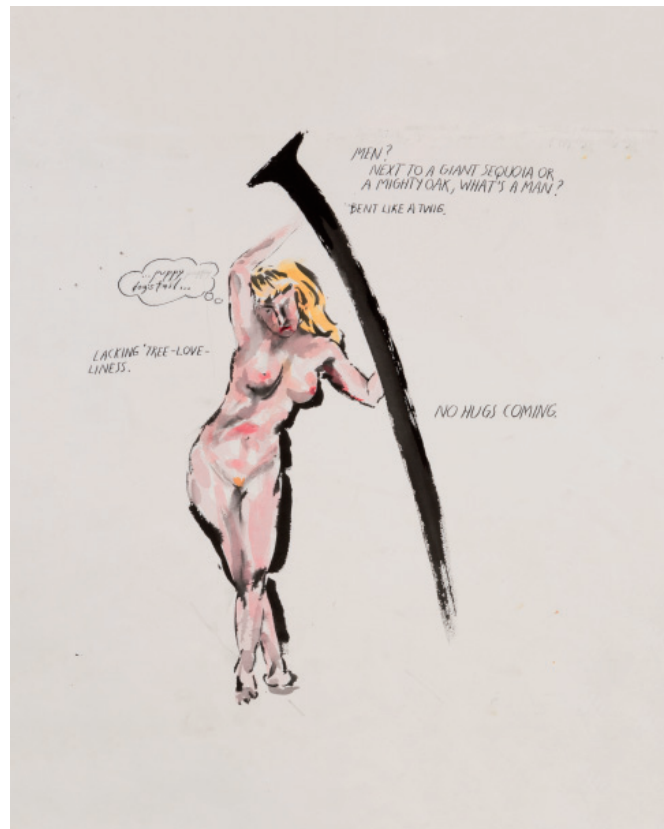


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RAYMOND PETTIBON

... NO HUGS COMING

27 April – 2 June 2018



Raymond Pettibon, *No Title (Men? Next to...)*, 2003
Pen and ink on paper; 63.5 x 55.9 cm / 25 x 22 in

Raymond Pettibon's (*1957, lives in New York) ninth solo exhibition at **Contemporary Fine Arts** demonstrates how the artist deconstructs the story of US-American culture from Woodstock to the War on Terror. In his preferred cartoon medium, Pettibon concisely combines images and text in different forms to create a charged dialog.

Pettibon's work is rooted in the comic strip, a standardized mass medium. He juxtaposes the technologically enhanced production and distribution of ideological narratives with

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his own individual hand writing. Pettibon's drawings first gained recognition in the music scene for their pointed and often biting messages. Many of them were used as flyers or album covers by punk rock bands like Black Flag or Minutemen and he often photocopied and stapled drawings together to make simple magazines.

Since the mid-1980s Pettibon's works have been regarded as autonomous works in the art world. At the turn of the new millennium, his style became raw and expressive, culminating in colorful large-format drawings in which he expresses his disillusionment and rage in sharp criticism of George W. Bush's politics and the American war in Iraq.

This exhibition illustrates critical periods in American history: the rise of the United States to sole superpower in the 1980s and the decline of its supremacy in the first decades of the twenty-first century. The exhibition also examines different motifs that Pettibon has repeatedly returned to since the mid 1980s, including his alter egos Vavoom and Gumby, surfers, baseball, railroads, erections, and the Bible. They are fragments of an extensive American myth that Pettibon subversively reconstructs.

In 2017, *A Pen of All Work*, a major solo exhibition of Pettibon's work featuring over seven hundred drawings from the 1960s to the present, opened at the New Museum, marking the artist's first museum survey in New York. The largest presentation of his work to date, the exhibition traveled to the Bonnefantenmuseum Maastricht, The Netherlands and a portion of the show was presented at the Garage Museum of Contemporary Art, Moscow.

His work has been the subject of numerous solo exhibitions at institutions around the world, including the Renaissance Society, Chicago (1998); the Drawing Center, New York (1999); the Philadelphia Museum of Art (1999); the Museum of Contemporary Art, Los Angeles (1999); Museu d'Art Contemporani de Barcelona (2002); Museion, Bolzano, Italy (2003); the Whitney Museum of American Art, New York (2005); Centro de Arte Contemporáneo de Málaga, Spain (2006); Kunstmuseum Luzern, Lucerne, Switzerland (2012); Kumu Kunstmuuseum, Tallinn, Estonia (2015); Deichtorhallen Hamburg – Sammlung Falckenberg, Hamburg (2016); Museum der Moderne Salzburg, Austria (2016); and The New Museum (2017). Pettibon has also participated in a number of important group exhibitions such as the Whitney Biennial (1991, 1993, 1997, and 2004), the Venice Biennale (1997 and 2003), Documenta XI (2002), and SITE Santa Fe (2004 and 2010). He currently lives and works in New York.

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