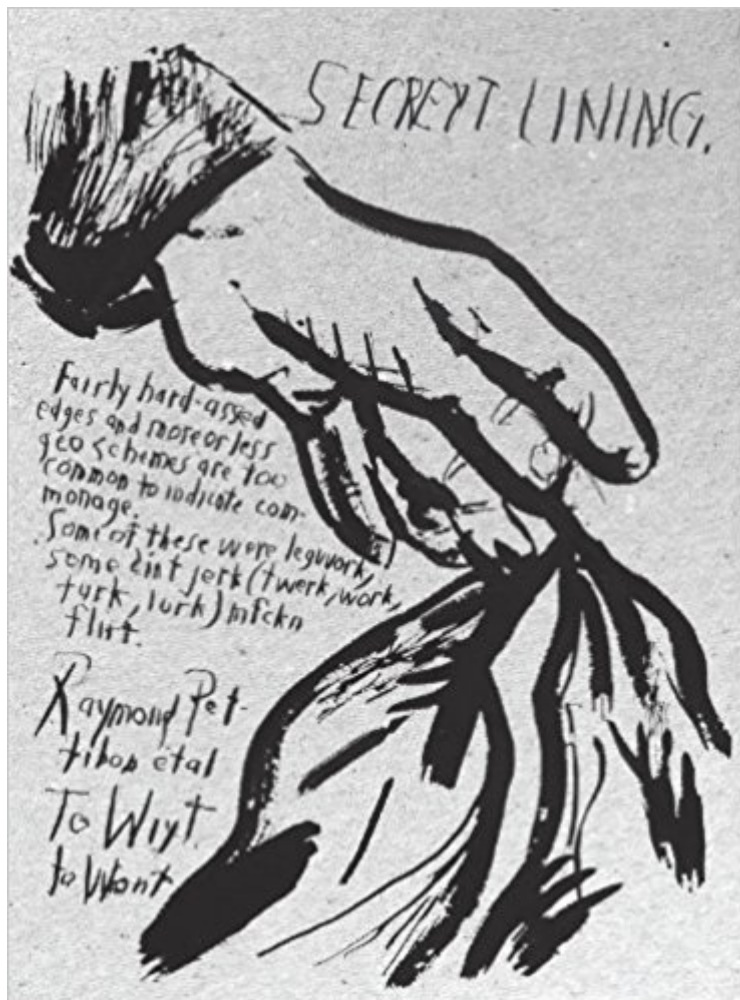


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Raymond Pettibon: To Wit



Synopsis

In the summer of 2013, Raymond Pettibon (born 1957) converted the David Zwirner exhibition space into an improvised studio, in order to prepare the drawings and collages for his critically acclaimed show at the gallery. The works ranged from depictions of Joe DiMaggio as a young boy, Bob Dylan and the comic strip character Bazooka Joe to pieces dovetailing popular imagery with quotations from Marcel Proust, William Faulkner, Henry James, Gustave Flaubert or the Bible, and addressing themes of violence, humor, sex, evolution, religion, politics, literature, youth, art history and sports. This volume documents both the making of these works during Pettibon's intensive tenure in the space and the finished works themselves. Boasting a drawing made especially for the cover, Raymond Pettibon: To Wit includes an essay by Lucas Zwirner titled "A Month with Raymond" that describes the show's making and offers fresh observations on the relationship between word and image, and reading and writing, in Pettibon's art. This essay is complemented by a selection of black-and-white photographs from Andreas Laszlo Konrath, who also documents the creation of these works, and an interview with Pettibon by artist and founding member of Sonic Youth Kim Gordon, who first encountered Pettibon's work in the early 1980s in Los Angeles.

Book Information

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Customer Reviews

Buy To Wit, a book chronicling the artist's temporary studio in the David Zwirner gallery last summer, so you can tear out the pages and frame them. (The Editors New York Magazine)

I loved Raymond Pettibon: To Wit, the artist's recent solo show at David Zwirner, and this

beautifully designed exhibition catalog allows me to relive it, but with more insight! The DIY nature of the physical book – the cover is a cardboard-like material – mimics the title page and also wall text at the exhibition, which was hand-painted by Pettibon, and aptly captures a certain aesthetic of the artist. There are several phenomenal, full-page photographs that document the artist in the gallery space, where he moved his studio for 3 weeks leading up to the show to create and install the work. These behind-the-scenes shots provide an excellent portrayal of Pettibon's nature and process. There is an array of magnificent installation views as well as over 70 images of individual works from the show. The photography is beautifully done and the color and clarity of the reproductions give the reader a real sense of the dimensionality and texture of the works. The highlight for me is the essay by Lucas Zwirner, who spent the summer leading up to the exhibition assisting Pettibon. Lucas, a writer who clearly has an extensive knowledge of English literature, offers an incredible interpretation and understanding of Pettibon's iconic language and prose. The interview between the artist and Kim Gordon is equally intimate. It reads more as a conversation between two old friends and touches upon the topics of Pettibon's film work (some of which Kim acted in), his Twitter account (follow him @RaymondPettibon), and his political works. If you missed the exhibition, or saw it and wished there had been a catalog (like me), this book is a great way to (re)experience it. This catalog is a necessary addition to anyone's art book library.

I love this Raymond Pettibon book. To Wit captures the spirit of his most recent exhibition and has a rougher, DIY feel than some of the other books that have come out recently. It really reflects his artistic persona. It helps that this book is based on one of his strongest gallery exhibitions; I personally think that his month long "residency" in David Zwirner's gallery space really helped make that a reality. Lucas Zwirner's essay is well crafted and poignant; Raymond's interview with Kim Gordon has a looseness and warmth that in large part must come out of their friendship. Beautifully printed in Italy, and at a great price, this is really a must have publication if you are into the work of one of the best contemporary draftsman and most challenging living artists. Highly recommended.

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