



by ironic and contradictory art historical lingo, which is summarized by a sentence towards the top: "She must know that we are reading a fiction with her."

While there is always a narrative behind Pettibon's work, punch-lines and single, intended meanings seldom surface. The artist's use of language is more accurately a reaction and antidote to mainstream journalistic jargon—a unique form of contemporary image-infused poetry that drills deep into the American psyche. As more text has been incorporated into his drawings over the years, they have in turn become increasingly painterly and colorful. Drawing with an urgency rarely matched by his contemporaries, Pettibon continues a tradition of cultural commentary exemplified by artists such as Francisco Goya and Honoré Daumier in the late 18th and 19th centuries. His talented draftsmanship, combined convincingly with the cartoon-like, economical style of his representations, speaks swiftly and freely about contemporary culture.

Since he emerged on the art scene in the 1980s, Pettibon's work has been exhibited widely in the United States and internationally, including solo shows at the Renaissance Society at the University of Chicago in 1998 (the exhibition traveled to the Drawing Center, New York; the Philadelphia Museum of Art; and the Museum of Contemporary Art, Los Angeles); the Whitney Museum of American Art, New York, in 2005; and the Armory Center for the Arts, Pasadena, California, in 2009 (with Yoshua Okon). Pettibon participated in Documenta XI in Kassel in 2002 and in the Venice Biennale in 2007, and his works are included in important private and public collections worldwide. He lives and works in Venice Beach, California.