Raymond Pettibon (born Raymond Ginn on June 16, 1957 in Tucson, Arizona) is an American artist and sometime musician and lyricist.

Known for his comic-like drawings with disturbing, ironic or ambiguous captions, Pettibon’s subject matter is sometimes violent and anti-authoritarian. From the late 1970s through the mid-1980s, he was closely associated with the punk rock band Black Flag and the record label SST Records, both founded by his older brother Greg Ginn. Beginning in the 1990s, he became a well-known figure in his own right in the contemporary art scene.

He works primarily in ink on paper and many of his drawings are monochromatic, although he sometimes introduces color through the use of crayon, pencil, or watercolor. In addition to his paper works, Pettibon has experimented with video art and has recently produced large art installations by arranging his paper works within a room in the context of larger drawings on the walls of the gallery.

Pettibon earned an economics degree from UCLA and worked as a high school mathematics teacher for a short period, before pursuing a career in art in 1977.

In 1977, his brother, guitarist/songwriter Greg Ginn, founded the influential punk rock band Black Flag. Initially, Pettibon had been a bass player in the group when it was known by the name Panic. When the band discovered that another band called Panic existed, Pettibon suggested the name Black Flag and designed their distinctive “four bars” logo. Around the same time Pettibon adopted his new surname, from the nickname petit bon (good little one) given to him by his father.

Pettibon’s artwork appeared on flyers and records for Black Flag through the early 1980s, and he became well known in the Los Angeles punk rock scene. Black Flag singer Henry Rollins described Pettibon as quiet, something of a loner and an avid jazz fan; Rollins also said Pettibon, like his brother Greg, was profoundly hardworking and disciplined, sometimes producing dozens of drawings per day.

In the 1980s, Pettibon released numerous books through the SST label; most of them are now out of print and sometimes command high prices. He soon started producing artwork for other bands on the SST Records label, including notably The Minutemen. He had a falling out with Black Flag after drummer Bill Stevenson cut up one of Pettibon’s drawings to make a collage for one of the lyric sheet of Black Flag’s ‘Loose Nut’ album. In 1990, Pettibon provided the cover art for Sonic Youth’s Goo LP.

Since then, Pettibon has been acclaimed in the international art scene, gaining notoriety after his participation in the controversial 1992 Heiter Skelter exhibition at the Museum of Contemporary Art, Los Angeles, and having his first major solo exhibition in 1995. His works are included in the permanent collections of public galleries throughout the world, including the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles and a large collection at the San Francisco Museum of Modern Art. His work has also been exhibited at The Renaissance Society at The University of Chicago, the Philadelphia Museum of Art, and the Whitney Museum of American Art.

In 2004 he was the recipient of a Bucktebaum Award, an award given every two years to an artist who has exhibited at the Whitney Biennial. The award has increased interest in Pettibon’s work; a few weeks after receiving the award, one of his ink-on-paper works commanded a record $66,000 at auction.

In 2004, he can be seen working on some new pieces in Mike Watt's music video for "I Tied A Reed 'Round My Waist", while Watt shows the camera some other recently finished Pettibon works as well as a Black Flag promotional flyer depicting Richard Nixon. That same year, several of Pettibon’s Black Flag flyers were reproduced in the 10th Anniversary Edition of Henry Rollins’ book Get In The Van.

Pettibon occasionally dabbles in music, sometimes leading a group called Super Sessions that has played in the Los Angeles area. Under the moniker Super Sessions he released a now very rare EP that featured L.A. musicians Richard Heller (the art gallery owner) and Marty Ross. Pettibon wrote the lyrics. The EP was used as an insert for the short lived Art Space magazine. He has also contributed lyrics to songs on F.I.R.E.H.O.S.E.‘s Flyin’ The Flannel and Mr. Machinery Operator albums, and in October 2006 made his recording debut as a vocalist on the Unknown Instructors’ second album The Master’s Voice.

In Summer 2009, Pettibon collaborated with Mexican artist Yodhua Okon for an exhibition titled “Hipnostasis” curated by Andrew Barardini at the Armony Center for the Arts in Pasadena. The project included many remembrances of Pettibon for the early days of Venice Beach and featured a group of beach burns as stand ins for the two collaborators.

Raymond Pettibon is represented by Regen Projects, Los Angeles; David Zwirner, New York; Sadie Coles HQ, London; and Contemporary Fine Arts, Berlin.

He currently lives in Southern California.

Exhibitions
Selected Solo Exhibitions:

- 2002, Dallas Museum of Art, Dallas, TX
- 2002, Kunsthalle Bremen, Germany
- 2002, Staatliche Kunsthalle Baden-Baden, Germany
- 2002, Institute of Contemporary Art, Boston, MA
- 2002, Kunstverein Nordrhein Westfalen, Germany
- 2002, Kunstmuseum Bern, Switzerland
- 2001, Contemporary Art Center, Cincinnati, OH
- 2001, Institute of Contemporary Art, Philadelphia, PA
- 2001, David Zwirner, London, UK
- 2001, David Zwirner, London, UK
- 2001, David Zwirner, London, UK
- 2001, David Zwirner, London, UK
2002, Kunstmuseum Bern, ’Zeitmaschinen’, Bern/CH
2002, documenta 11, Kassel/D
2003, Contemporary Fine Arts, ’Raymond Pettibon’, Berlin/D
2004, Graphische Sammlung ETH, ’Raymond Pettibon: Winged Heart und andere Drucke’, Zürich/CH
2004, David Zwirner, ’Raymond Pettibon’, New York NY
2003, Galleria d’Arte Moderna, ’Raymond Pettibon’, cur. Peter Weiermair, Andreas Hapkeaneyer, Bologna/1
2003, Guild Hall, ’Stranger in the village’, cur. MOMA, East Hampton NY
2003, Sadie Coles HQ, London/GB
2003, Regen Projects, ’Raymond Pettibon’, Los Angeles CA
2003, David Zwirner, ’Raymond Pettibon’, New York NY
2003, Zwirner & Wirth, ’Raymond Pettibon’, New York NY
2003, Gemeentemuseum, ’Raymond Pettibon. Plots laid thick’, The Hague/N
2003, Galerie Mayer Kainer, ’Raymond Pettibon’, Wien/1
2003, Museo d’Arte Contemporaneo di Barcellona, ’Raymond Pettibon. Plots laid thick’, Barcelona/ES
2003, Sixspace, ’Cruel and Unusual: an Exhibition to Benefit the West Memphis Three’, Los Angeles CA
2003, Catriona Jeffries Gallery, ’See The’, Vancouver/CDN
2003, K21, ’Blinde wehrt Euch!’, Düsseldorf/D
2003, Museu d’Art Contemporani de Barcelona, ’Collecció MACBA’, Barcelona/ES
2003, Museum der Moderne, ’Les grands spectacles. 120 Jahre Kunst und Massenkultur’, Salzburg/AT
2004, Marc Jancou Fine Art, New York NY
2004, Antonio Colombo Arte Contemporanea, ’The Black Album’, Milan/1
2004, Apexart, ’O.K., America!’, New York NY
2004, NewaGallery, ’The Magic Hour’, Graz/A
2004, Neue Galerie, ’The Renaissance Society at the University of Chicago, Chicago IL
2004, Contemporary Fine Arts, Berlin/D
Selected Group Exhibitions:
2005, Sammlung Falckenberg, ’Goetz meets Falckenberg’, Hamburg/D
2005, Galerie Rodolphe Janssen, ’La beauté de l’enfer’, Brussels/B
2005, Thrust – The 26th Biennal of Graphic Arts, Ljubljana/SLO
2005, Graphische Sammlung ETH, ’Raymond Pettibon: Winged Heart und andere Drucke’, Zürich/A
2005, Museum der Moderne, ’Los grands spectacles. 120 Jahre Kunst und Massenkultur’, Salzburg/AT
2005, Porta 33, ’Desenharos: A-Z, Funchal/P
2005, 1CA, ’100 Artists see God’, London/GB
2004, Bregenzer Kunstverein, ’Die Ästhetik des B-movies in der zeitgenössischen Kunst’, Bregenz/A
2004, Aperaart, ’O.K., America!’, New York NY
2004, Antonio Colombo Arte Contemporanea, ’The Black Album’, Milan/1
2004, Brooke Alexander Editions, ’Summer Group Exhibition’, New York/1
2004, Sammlung Falckenberg, ’Goetz meets Falckenberg’, Hamburg/D
2004, Galerie Rodolphe Janssen, ’La beauté de l’enfer’, Brussels/B
2004, Thrust – The 26th Biennal of Graphic Arts, Ljubljana/SLO
2004, Graphische Sammlung ETH, ’Raymond Pettibon: Winged Heart und andere Drucke’, Zürich/A
2004, Der Neue Kunstverein, ’Machtstrukturen der Pädagogik’, München/D
2004, Museum der Moderne, ’Los grands spectacles. 120 Jahre Kunst und Massenkultur’, Salzburg/AT
2004, Porta 33, ’Desenharos: A-Z, Funchal/P
2004, 1CA, ’100 Artists see God’, London/GB
2004, Bregenzer Kunstverein, ’Die Ästhetik des B-movies in der zeitgenössischen Kunst’, Bregenz/A
2004, Aperaart, ’O.K., America!’, New York NY
2004, Antonio Colombo Arte Contemporanea, ’The Black Album’, Milan/1
2004, Brooke Alexander Editions, ’Summer Group Exhibition’, New York/1
2004, Sammlung Falckenberg, ’Goetz meets Falckenberg’, Hamburg/D
2003, Baumaupublik + Klingsborg, 'Urban Incidence', Luxembourg/L
2003, Regen Projects, 'Inaugural Exhibition', Los Angeles CA
2003, LACE, 'Los Angeles Contemporary Exhibitions 4-Ever 23rd Annual Benefit Art Auction', Los Angeles CA
2003, Neue Galerie Graz, 'Phantom der Lust. Visionen des Masochismus in der Kunst', Graz/A
2003, Landesmuseum Joanneum, Kopfreisen. Jules Verne, Karl May und andere Grenzgänger in der Kunst', Trautenfels/A
2003, 25th International Biennial of Graphic Arts, Ljubljana/SLO
2003, Galleria Massimo De Carlo, Milan/I
2003, Galerie Meyer Kainer, 'Dessinez avec Desirée', Vienna/A
2002, Galerie Hauser & Wirth, 'Ten Years Galerie Hauser & Wirth', Zurich/CH
2002, Galleria d'Arte Moderni di Bologna. Raymond Pettibon
2002, Kunstraum Innsbruck, 'Plus Ultra', Innsbruck/A
2002, Ikon Ltd./Kay Richards Contemporary Art, 'Colorblind: Works in Black and White', Santa Monica CA
2002, ARTIUM, 'Melodrama', Vitoria-Gasteiz/S, Vigo/ES [travels to: Centro José Guerrero, Granada/ES; Marco – Museo de Arte Contemporânea de Vigo, Vigo/S]
2002, Roth Horowitz, 'Copy', New York NY

Literature
2003 Ammirati, Domenick. 'New York Critics' Pick: Raymond Pettibon', Artforum.com, January
2003 Clem, Chivas. 'Raymond Pettibon', Time Out NY (Jan 30 - Feb 6, 2003), p.87
2003 Garrett, Craig. 'Art and Artlessness: The Emergence of the Professional Naïve',Flash Art. (May/June 2003), pp.130-133
2003 Levine, Cary. 'Raymond Pettibon at Zwirner & Wirth and David Zwirner. Art in America. No.6 (June, 2003), p.124-125
2003 Miles, Christopher, 'Raymond Pettibon', Artforum (January 2003) p.68
2003 'Work in Progress,' Permanent Food #10 pp.154-155
2003 Bologna, Italy. Galleria d'Arte Moderni di Bologna. Raymond Pettibon
2003 Bolzano, Italy, Museo d'arte moderna e contemporaneo Bolzano. Raymond Pettibon
2003 Long Beach, CA, Publication for High Desert Test Sights 2
2003 Ostfildern, Germany: Hatje Cantz. (In Search of) The Perfect Lover
2002 Barcelona, Spain. MACBA. Raymond Pettibon: Plots Laid Thick. Edited by Roland Groenenboom
2002 Tokyo, Japan. Tokyo Opera City Cultural Foundation. Raymond Pettibon: Pits Laid Thick. Edited by Kataoka Mami
2002 Muñoz, Hector, 'La delgada línea negra,' ab February, pp.49-51, IIs.