

# RICHARD PETTIBONE



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RETROSPECTIVE FROM 1963 TO 2007

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# RICHARD PETTITBONE

*the Bad-Good Boy*

## **WEST COAST: CROSSROADS OF CONTINENTS**

For those who have little knowledge of post World War II Western art, which is essentially American art, it helps to understand that the art of the East coast of the United States (New York) differs from that of the West coast (Los Angeles or San Francisco), both constituting an art and social mythology fundamental to the American identity; however, these two components respond to distinct philosophical, poetic and political cultures.

For the purpose of this essay, namely the differences between the West and Asia, a historic point of importance shall be specified:

Insofar as the art of New York of the 1950s and 60s is inspired by Asia, from Franz Kline to John Cage, this art reflects the discovery of a foreign aesthetic in an exogamous way, by means of an exotic visual vocabulary often composed of preconceived notions; it is the fruit of an approximate and emotional interpretation of Asia. Conversely, the art of the West coast does not draw on a fantasized foreign culture from Asia but participates in its own form of Eastern philosophy.

Could it be the geographical proximity or ancestral migration by maritime routes or the Bering Strait which are at the origin?

The question remains, but the West coast of the United States is certainly a hybrid territory where the continents and the spirit of the people of the North Pacific meet. As evidence, the ethnographic and aesthetic study of Indians in North America show that they have common roots with those of the people of Northern Asia. Chinese painting, according to the poet, calligrapher and Professor François Cheng, is aimed at creating a "microcosm" that must be in harmony with the "macrocosm".

The numerous and delicate inks of landscapes that are the core of traditional Chinese painting obey this aesthetic of the merger of the Microcosm and the Macrocosm. A legend even claims that a painter wanting to imitate the excellence of his master and the perfection of the universe disappeared in the landscape of his painting. We can see that it is not, as in the West, a quest to surpass the master but to approach his perfection as an ultimate tribute to him and to nature.

So it is that the work of Richard Pettibone contains curious similarities with some of the principles of the aesthetics of Chinese painting: Pettibone also manufactures a "microcosm" all the while paying a loyal tribute to the masterpieces of his masters.

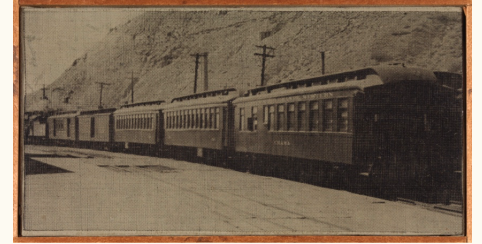


## MICROCOSM & MACROCOSM

Each painting of Richard Pettibone is a miniature, delicately painted and manufactured; almost transportable like a rolled up painting and resembling a child's toy...

Although this microcosm is not a spiritual meditation on nature as in Chinese art, it is however a space of purity, ideal, innocence and harmony where the mind can wander.

Indeed his early painting are images of steam locomotives which cross the American landscape evoking the conquest of the West whose boundary is the Pacific coast, as in the movies and books of his youth: memories and dream of childhood guide this journey to the country of deserts, mountains and plains.



When, shortly after, Pettibone takes on another theme, that of the masters of Western painting of the 20<sup>th</sup> century, it seems as if he is painting pictures for a doll's house. Meticulously reproducing images identical to those seen in art magazines (the magazine Artforum was at the time still located in Los Angeles), he mounts them on wooden frames like those of the great masters in museums with the highest precision, as if they were intended to be kept, moved or restored by the collector or curator. He reproduces not only an image, but also a valuable object that commands respect and admiration by its fragility and excellence. In this respect, R. Pettibone meets the primordial idea of the Asian aesthetic which is that of Perfection.

To succeed in replicating a past model demonstrates both a scholarly aim and a fascination for excellence, two components that make for a "very good student" and a "model child". Pettibone imparts the term "child land" to the world he manufactures.

The practice of copying is in fact a ritual exercise in schools; the 'elderly' are models to imitate because they represent the extreme refinement of thought and know-how. Pettibone's models are as such the great Western artists Duchamp and Picasso, with regard to the beginning of the 20<sup>th</sup> century and his contemporaries that the art world was just discovering: the Pop Artists Warhol, Lichtenstein and Jasper Johns, or Frank Stella, the last master of rigour. If the paintings of Pop Art under Pettibone's reductionist treatment find the status of a picture book comprehensible to children, those of Frank Stella become under his brush children's game cubes, constructions or books for learning to recognize colours and essential forms. The practice adopted by Pettibone of playfully mingling several paintings of different artists (one Stella with two Warhols for example) in the same work is the like children sticking drawings on the walls of their room upon returning from school or cutting out pages in newspapers.

The loop is closed, Macrosocsm and Microcosm merge: the museum, that pantheon of art, becomes a playing field of learning for the child-artist.

Everything in the practice of Richard Pettibone thus converges to form a perfect microcosm which harmoniously reflects a sacred macrocosm, that of the excellence of the painters of the past that he admires.

## THE ADMIRATION OF THE MASTERS

Western art somehow obeys what Freudian psychoanalysis, the science of the soul for Westerners, refers to as the «Oedipus complex»; the child who grows, takes the place of his predecessor and surpasses him; the outcome is «the symbolic death of the father» as concluded in the observation that Freud borrows from Greek mythology in 1900, date of the publication of his study «The Interpretation of dreams». In this, the analysis led by Dr. Freud responds precisely to the history of Western thought which has based its political, philosophical and technical principles on the notion of progress: to always surpass the past.

The greatest departure of Western art from its origins to today is undoubtedly that which Marcel Duchamp, French artist from the beginning of the 20th century, operates by passing from the idea of traditional «aesthetics», those of Beauty, Good and Just, to that of the non-visual, the «conceptual».

«Conceptual» in Marcel Duchamp should be understood not as a totalitarian and fixed philosophical principle of the world but instead as an exploration, a dynamic combinatorial of the signs manifested to us though they may be uncertain



He will even cause a destabilization of certainties, definitions and functions: thus an insignificant Urinal or Bottle Rack becomes a sculpture, a mundane Dog Comb is used to measure water droplets, an instrument to measure space in fact quantifies nothing, drop shadows of objects will be ephemeral, enigmatic paintings and sculptures are enigmatic (as in «A Secret Noise» which until today has not revealed the origin of the noise it generates), all encrypted as a game of riddles and all polysemic. With Duchamp the meaning changes direction, changes sex, changes purpose... in sum the works of Marcel Duchamp raise questions rather than answers. With Duchamp the philosophy of reason gives way to the poetics of philosophy. He is definitely the inventor of a virus that will dislodge all the arrogance of Western thought about art for which he will become in turn a prime model of American art.

Pettibone discovers Duchamp in 1963, during his first retrospective at seventy years old at the Pasadena Art Museum, a thirty minute drive from his home. Duchamp became the father who neither reproduces nor copies nature but appropriates it: he simply takes an everyday object and turns it into a work of art. It is this gesture that Pettibone will not cease to copy and reproduce! ...

It is furthermore interesting to note that another of the most important and disruptive artists of the 20<sup>th</sup> century lived at the same time: Pablo Picasso. Picasso takes the opposite path, that of the incessant exploration of the traditional history of Western art since its origins. Pablo Picasso is Oedipus to many fathers, from prehistory to Velasquez, Manet, Ingres or Cézanne. Turbulent and undisciplined as a bad boy, he invents but also copies with the juvenile arrogance of a great genius artists of the past. Gifted, he «eats» his fathers instead of killing them, in contrast to mythological Saturn who eats his children.



Paradoxically, the result is identical to that of Duchamp: both questioning received ideas and acquired principles: Picasso destroyed the masters with the invention of Cubism then rehabilitated them a few years later by imitating them; this is precisely what Richard Pettibone will gladly copy: Picasso copying Ingres... to copy he who copies.

When Pettibone picks his contemporaries to make miniature copies these are the artists of Pop Art who are themselves just copying images, less dignified perhaps but images of a new life, of a popular or industrial art: the design of a bottle of Coca-Cola or a Campbell soup box or a ubiquitous movie star, Marilyn Monroe.

In addition to the revelation of Duchamp Pasadena, Andy Warhol exhibited for the first time in 1962 his Campbell soup at the Ferus Gallery in Los Angeles, a place that Pettibone frequented assiduously and where he later exhibited in 1965; When he copies Lichtenstein.



These are images that the artist himself borrowed without alteration from children's comics; as for Jasper Johns, it is his famous American flag of anonymous design dating from 1977 that he will copy again.

In sum Richard Pettibone apprehends not only the notion of copying and imitation, but also that of the Duchampian ready-made, the sampling without alteration of an existing object. Could not be said as much of the Chinese who chose stones of a geological aspect evoking landscapes as harmonious as paintings, when the natural suddenly caught up with the artificial?

Richard Pettibone has never ceased to make copies, because in his view the copy is already the perfect model; to invent, or make the new, rather than faithfully copy, is it not a form of obsolete arrogance in the century of reproduction, photography, cinema and particularly in the digital era?

Ezra Pound is the only poet that Richard Pettibone acknowledges and upholds to the point of citing his verses in some of his paintings. A great admirer of Confucius, Ezra Pound wrote in «The Serious Artist» in 1913 (the same year of the scandal of Marcel Duchamp's famous «Nude descending a staircase») that «the artist will be none the less eager to preserve the best precedent work"; this definition recalls somewhat the legend of the painter Lu Leng Chia, disciple of Wu Tas Tzu, who spent his whole life pursuing the excellence of his master when he was in charge of the frescoes at the temple of Tsung-Chih (and succeeding), then died.

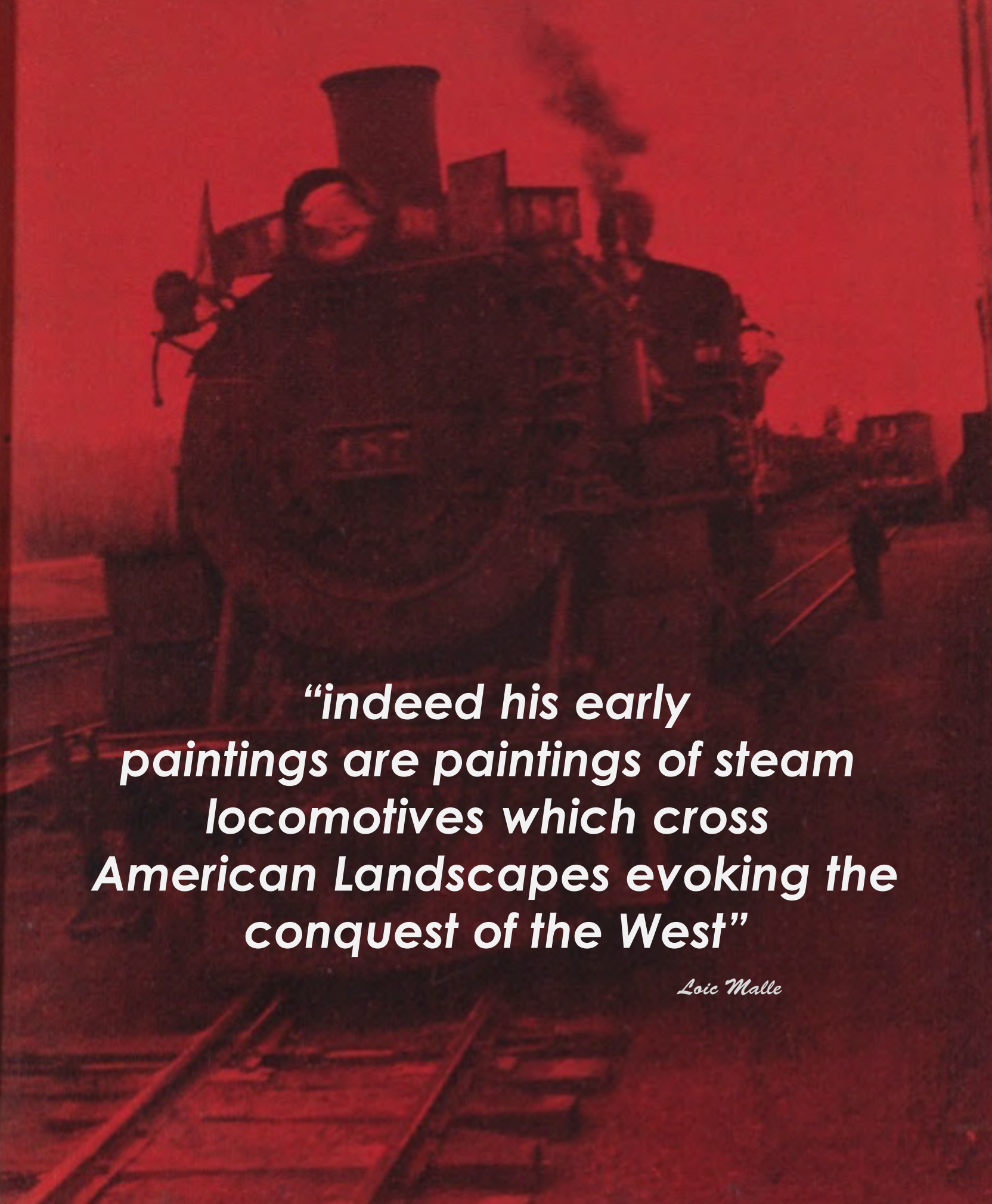
Loic Malle, 23<sup>rd</sup> February 2016



# WORKS

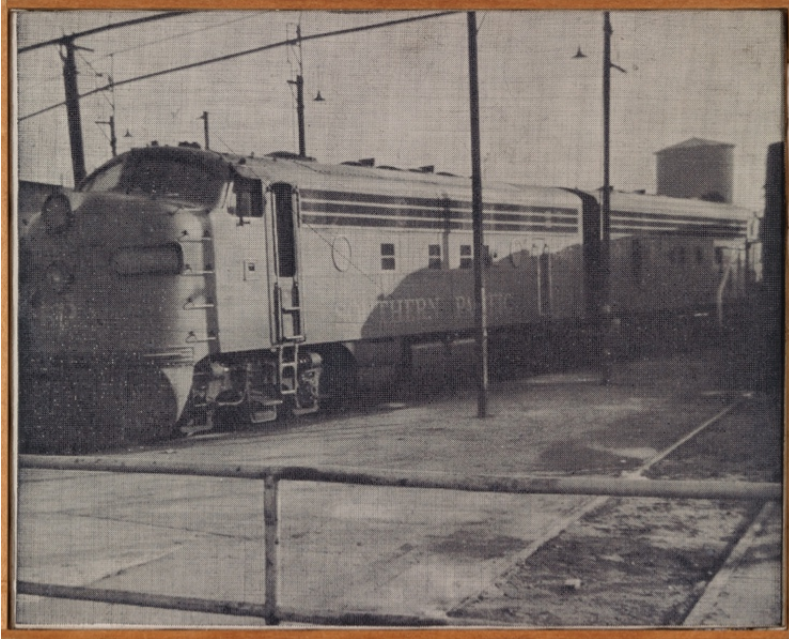
*by* Richard Pettibone



A red-tinted photograph of a steam locomotive on tracks. The locomotive is the central focus, with its smokestack and front boiler visible. A person is standing near the front of the locomotive. The tracks lead into the distance. The background is hazy, suggesting a landscape. The entire image has a strong red color cast.

***“indeed his early  
paintings are paintings of steam  
locomotives which cross  
American Landscapes evoking the  
conquest of the West”***

*Loic Malle*



**1. Untitled (train series) Green**

**Southern Pacific** (1966)

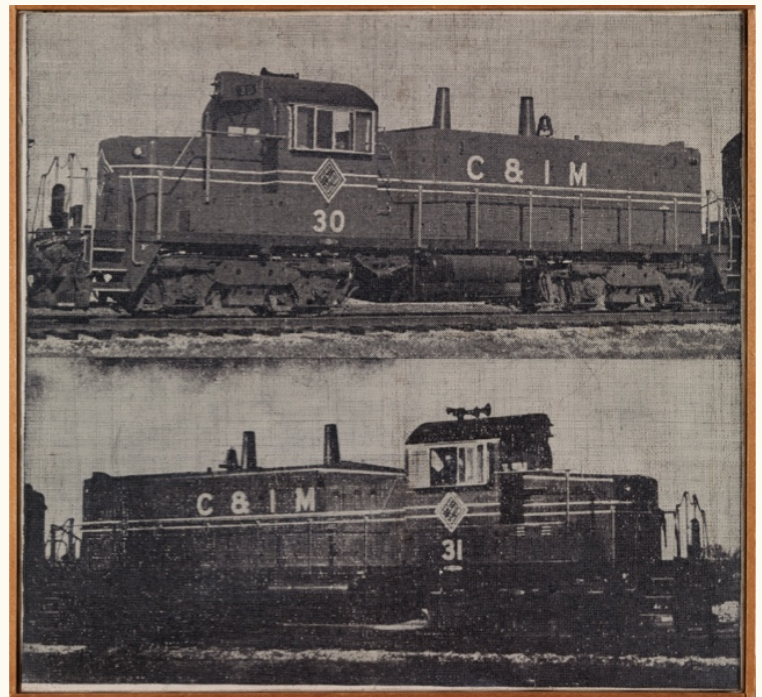
Synthetic polymer paint and photo-engraving  
on canvas in artist's frame

**SIZE:** 8 x 6.25 in || 20.32 x 15.87 cm

**2. Untitled (train series) Train from  
the set#5** (1966)

Synthetic polymer paint and photo-engraving  
on canvas in artist's frame

**SIZE:** 8 x 7.75 in || 20.32 x 19.68 cm





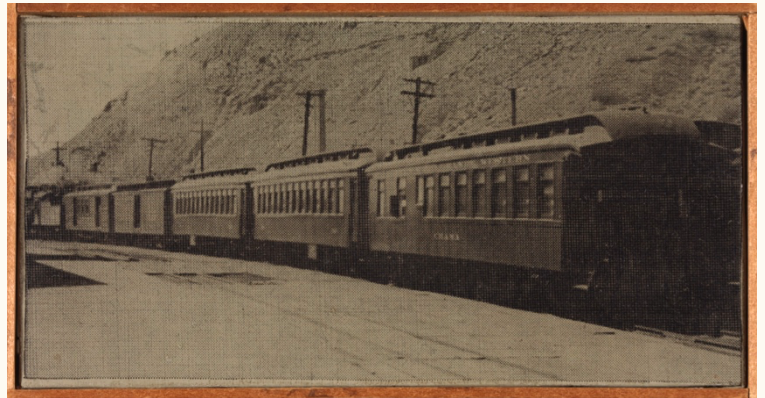


**3. Untitled (Train series) Train 1 from set #5**

(1966)

Synthetic polymer paint and photo-engraving on canvas in artist's frame

**SIZE:** 8 x 6 in || 20.32 x 15.24 cm



**4. Untitled (train series) Train from set #5**  
(1966)

**DESCRIPTION:** Synthetic polymer paint and photo-engraving on canvas in artist's frame

**INVENTORY NUMBER :** n/a

**SIZE:** 6 x 3.5 in || 15.24 x 8.8 cm



**5. Untitled (train series) Train 2 from set #5**  
(1965)

Synthetic polymer paint and photo-engraving on canvas in artist's frame

**SIZE:** 6 x 8.25 in || 15.24 x 20.95 cm

A black and white photograph of Marcel Proust, a man with a mustache, wearing a dark suit and a white shirt with a dark tie. He is reclining on a light-colored, ornate chair with a patterned cushion. His right hand is resting on his chin, and his left hand is resting on his lap. The background is a plain, light-colored wall.

*Marcel Proust in his bedroom*






6. **Proust's bedroom** (1966)

Acrylic and silkscreen ink on canvas with handmade frame - Signed and dated 'Richard Pettibone 1966' on the stretcher

**SIZE:** 7 1/2" x 10 3/8" in || 19 x 26.3 cm



« THESE EXAMPLES SUGGESTED  
TO ME THE POSSIBILITY OF  
USING OTHER PEOPLE'S WORK  
AS THE SUBJECT MATTER FOR  
PAINTING AND SCULPTURE  
NOW CALLED

« **APPROPRIATION** »

*R. Pettibone*





7. **Marcel Duchamp-Pliant de Voyage - 1917** (1965)

Acrylic and oil on canvas with handmade frame, In pen verso "R.Pettibone 1965" and "Lee Enrose 1965" and Duchamp acrylic and oil

**SIZE:** 6 x 6 in || 15,2 x 15,2 cm



8. **Marcel Duchamp Belle haleine: Eau de Voilette 1921** (1966)

Acrylic and photo-engraving on canvas in artist's frame  
Signed, dated, and inscribed "Set #6 Richard Pettibone 1966" in graphite verso

**SIZE:** 5.875" x 4.375" in || 12.7 x 10.16 cm



« **IT ALL STARTED**  
WITH A TRIP TO NEW YORK IN **1965** TO VISIT

**ANDY WARHOL** »

R. Pettibone

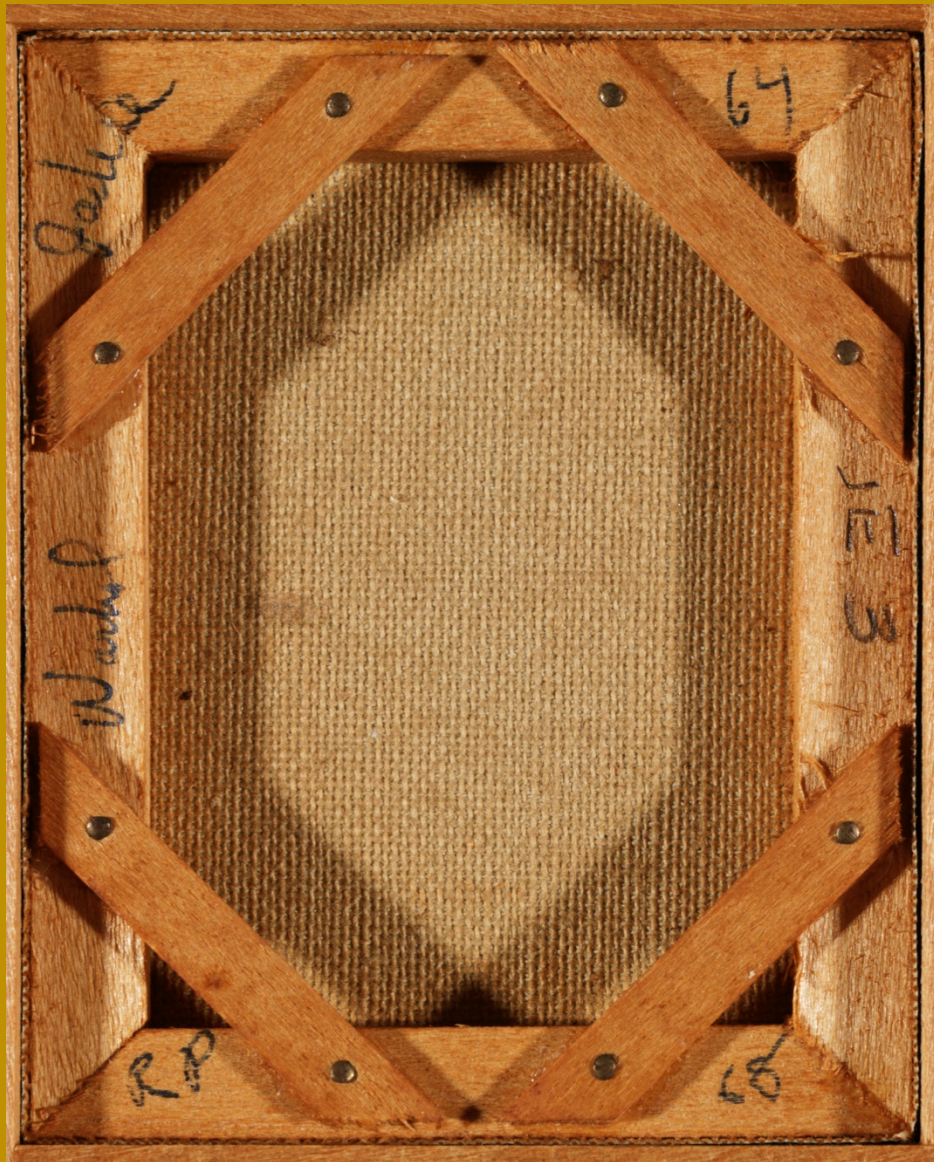


**9- Andy Warhol- Jackie 1964 (First version) (1968)**

Acrylic and silkscreen on canvas with handmade frame, In pen verso "Andy Warhol Jackie" - Signed "R.Pettibone" dated twice 1963 and 1968 in pencil "JE1"

Size: 2,75" x 2.5" in || 7 x 6.35 cm





9- **Andy Warhol- Jackie 1964 (First version)** (1968)  
Verso



**10- Andy Warhol- Jackie 1964 (Second version)** (1968)

Acrylic and silkscreen on canvas with handmade frame, In pen verso "Andy Warhol Jackie" - Initialed "R.P" dated twice "64" and "68" in pencil "JE2"  
Size: 2,75" x 2.5" in || 7 x 6.35 cm



**11- Andy Warhol- Jackie 1964 (Third version)** (1968)

Acrylic and silkscreen on canvas with handmade frame, In person verso "Warhol Jackie" - Initialed "R.P" dated twice "64" and "68" in pencil "JE3"  
Size: 2,75" x 2.5" in || 7 x 6.35 cm



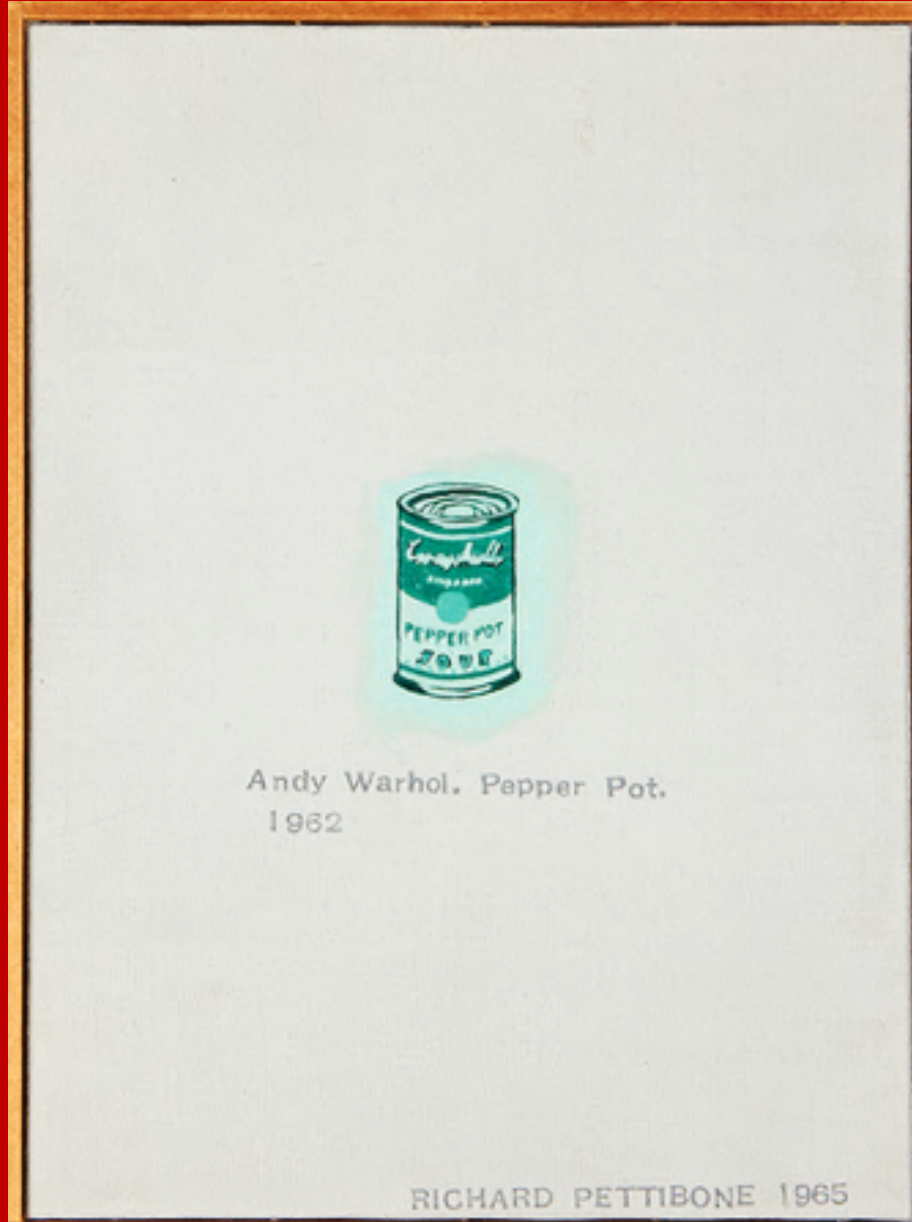
**12- Andy Warhol- Jackie 1964 (Fourth version)** (1968)

Acrylic and silkscreen on canvas with handmade frame, In person verso "Warhol Jackie" - Initialed "R.P" dated twice "64" and "1968" in pencil "4JE"  
Size: 2,75" x 2.5" in || 7 x 6.35 cm









**13. Andy Warhol- Pepper Pot 1962:** (1965)

**DESCRIPTION:** Oil and rubber stamp on canvas in artist's frame

Signed and date "RICHARD PETTIBONE 1965" on lower right; inscribed #28' verso

**SIZE:** Canvas : 8.375" x 6.375" in || 21,27 x 16,19 cm





14. **Andy Warhol - Campbell's soup Chili Beef Soup** (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated and numbered 11/25  
size: 6 7/8 x 5 1/8 in || 17,3 x 13,1 cm

15. **Andy Warhol- Campbell's soup Turkey vegetable Soup** (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm





**16. Andy Warhol - Campbell's soup Black Bean Soup (1987)**

Acrylic and silkscreen on canvas with handmade frame -  
Monogrammed dated and numbered 11/25

**size:** 6 7/8 x 5 1/8 in || 17,3 x 13,1 cm



**17. Andy Warhol - Campbell's soup Cream of Chicken Soup (1987)**

Acrylic and silkscreen on canvas with handmade frame -  
Monogrammed dated and numbered 11/25

**Size:** 6 7/8 x 5 1/8 in || 17,3 x 13,1 cm



**18. Andy Warhol - Campbell's soup Cream of Vegetable (1987)**

Acrylic and silkscreen on canvas with handmade frame -  
Monogrammed dated 1987 and numbered 11/25

**Size:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm





19. **Andy Warhol- Campbell's soup Beef Soup**: (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



20. **Andy Warhol- Campbell's soup Beef Noodle Soup**: (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



21. **Andy Warhol- Campbell's soup Split pea Soup**: (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



22. **Andy Warhol - Campbell's soup Consommé Beef Soup** (1987)

Acrylic and silkscreen on canvas with handmade frame - Monogrammed dated and numbered 11/25

**Size:** 6 7/8 x 5 1/8 in || 17,3 x 13,1 cm





**23. Andy Warhol - Campbell's soup Green Pea Soup**

(1987)

Acrylic and silkscreen on canvas with handmade frame -

Monogrammed dated 1987 and numbered 11/25

**Size:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



**24. Andy Warhol - Campbell's soup Pepper Pot Soup**

(1987)

Acrylic and silkscreen on canvas with handmade frame -

Monogrammed dated 1987 and numbered 11/25

**Size:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



**25. Andy Warhol- Campbell's soup Vegetable Soup**

(1987)

Acrylic and silkscreen on canvas with handmade frame -

Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm



**26. Andy Warhol- Campbell's soup Scotch Broth (1987)**

Acrylic and silkscreen on canvas with handmade frame -

Monogrammed dated 1987 and numbered 11/25

**SIZE:** 6.7/8 x 5.1/8 in || 17,5 x 13,3 cm







27. **Andy Warhol- Campbell's soup Cream of Chicken soup** (1990-2009)

Acrylic and silkscreen ink on canvas with handmade frame - Signed, titled and dated 'Andy Warhol, Soup Can, Cream of Chicken, 1962, Richard Pettibone 1990-2009' on the overlap

**SIZE:** 5.2" x 3.7" in || 13.3 x 9.5 cm





28. **Andy Warhol, Cow** (1970)

Acrylic and silkscreen ink on canvas with handmade frame - Signed, titled and dated 1970 on the stretcher

**SIZE:** 6.1" x 3.5" in || 15.5 x 9 cm





**29. Andy Warhol - Brillo Soap Pads Box - Giant Box (2007)**

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back  
**SIZE:** 10 1/4 x 10 1/4 in || 26.03 x 26.03 cm



**30. Andy Warhol - Heinz Box (2007)**

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back  
**SIZE:** 9 1/4 x 11 3/4 in || 23.49 x 29.84 cm



**31. Andy Warhol - Mott's Apple Juice (2007)**

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back  
**SIZE:** 9 1/4 x 11 3/4 in || 23.49 x 29.84 cm



**32. Andy Warhol - Brillo 3 cents off (2007)**

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back  
**SIZE:** 7 3/4 x 9 1/4 in || 19.68 x 23.49 cm

33. **Andy Warhol - Campbell's Box** (2007)

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back

**SIZE:** 7 3/4 x 9 3/4 in || 19.68 x 24.76 cm



34. **Andy Warhol - Kellogg's Corn flakes box** (2007)

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back

**SIZE:** 9 1/2 x 8 7/8 in || 24.13 x 22.54 cm



35. **Andy Warhol - Brillo Box** (2007)

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back

**SIZE:** 9 3/8 x 9 1/4 in || 23.81 x 23.49 cm



36. **Andy Warhol - Del Monte Peach Juices** (2007)

Acrylic and silkscreen inks on canvas - Complete serie of 8 canvas depicting all the campbell's boxes after the catalogue raisonne. 2007, signed and dated 'Richard Pettibone' individually in the back

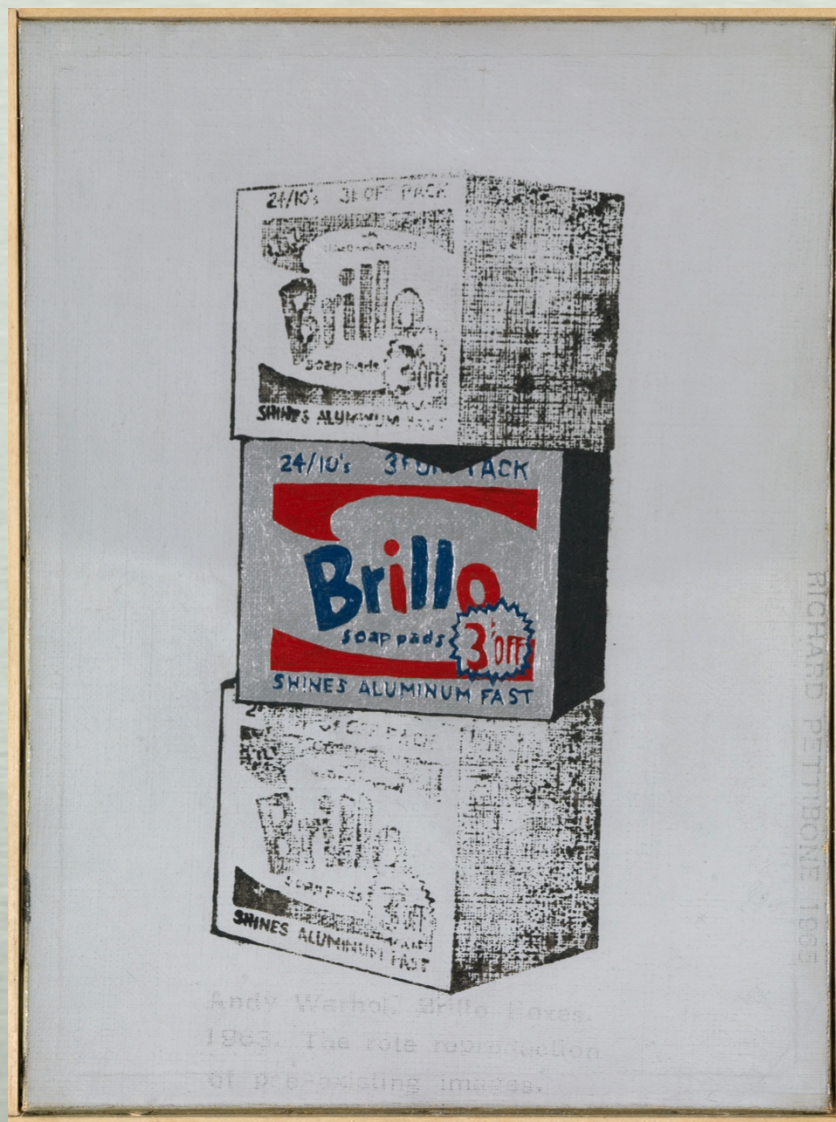
**SIZE:** 7 3/4 x 18 1/2 in || 19.68 x 46.99 cm











37. **Andy Warhol - Brillo Boxes** (1965)

Silkscreen and polymer paint on canvas in artist's frame

**SIZE:** 8.34 x 6.22 in || 21.2 x 15.8 cm





« WHEN I GOT TO THE  
FACTORY  
THE SUPREMES WHERE  
BLASTING AND ANDY  
WAS LYING ON THIS RED COUCH  
BEING INTERVIEWED »

R. Pettibone





**Andy Warhol Mao 1975** (1975)

Oil and silkscreen ink on canvas with handmade frame  
Signed and dated 'Richard Pettibone 1975' on the reverse

**SIZE:** 3.6" x 3.6" in || 9.2 x 9.2 cm





**39. Andy Warhol Marilyn (yellow background and orange hair) (1978)**

Acrylic and silkscreen ink on canvas with handmade frame - Signed and dated 1978 on the overlap  
**SIZE: 3.5" x 3.1" in || 8.9 x 7.9 cm**



**40. Andy Warhol Marilyn (blue background and yellow hair) (1978)**

Acrylic and silkscreen ink on canvas with handmade frame - Signed and dated 1978 on the overlap  
**SIZE: 3.5" x 3.1" in || 8.9 x 7.9 cm**



41. **Andy Warhol, Two Marilyns , Grey and vertical 1962** (2004)

Acrylic and silkscreen ink on canvas with handmade frame - Signed, titled and dated 2004' on the overlap  
**SIZE:** 7.1" x 5 3" in || 18 x 13.5 cm



42. **Andy Warhol - Marilyn 1978** (1978)

Acrylic and silkscreen ink on canvas with handmade frame - Signed and dated 1978 on the overlap  
**SIZE:** 3.5" x 3.1" in || 8.9 x 7.9 cm







43. **Andy Warhol - Portrait of Ellen Poler** (1970)

Acrylic and silkscreen on canvas

**SIZE:** 17.12 x 13.54 in || 43.5 x 34.4 cm



44. **Portrait of Jack Benny** (1972)

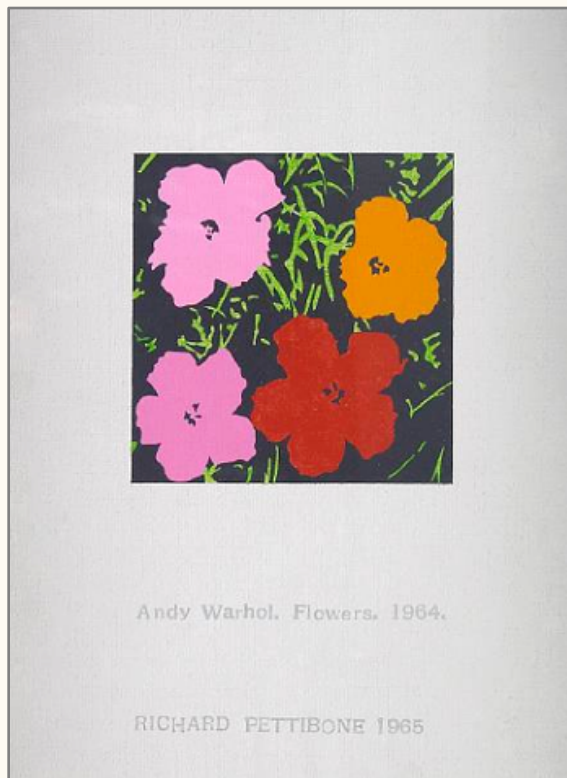
Synthetic polymer paint and silkscreen on canvas

**SIZE:** 35.98 x 47.99 in || 91.4 x 121.9 cm









47. **Andy Warhol- Flowers-1964** (1965)

Acrylic and silkscreen ink on canvas with handmade frame, titled and stamped with the signature and date "Richard Pettibone 1965"

**SIZE:** 8.27 x 6.26 in || 21 x 15.9 cm



48. **Andy Warhol - Most Wanted Man #2 1963 John Victor G. #1** (2002)

Diptych, silkscreen inks on canvas in artist's frame. Signed, titled and dated twice on the stretcher

**SIZE:** in || 36.1 x 56.5 cm





45. **Andy Warhol - Flowers, 1964** (1970)

Synthetic polymer paint and silkscreen on canvas in artist's frame

**SIZE:** 6.29 x 6.29 in || 16 x 16 cm





49. **Andy Warhol - Two Elvis 1964** (1975)

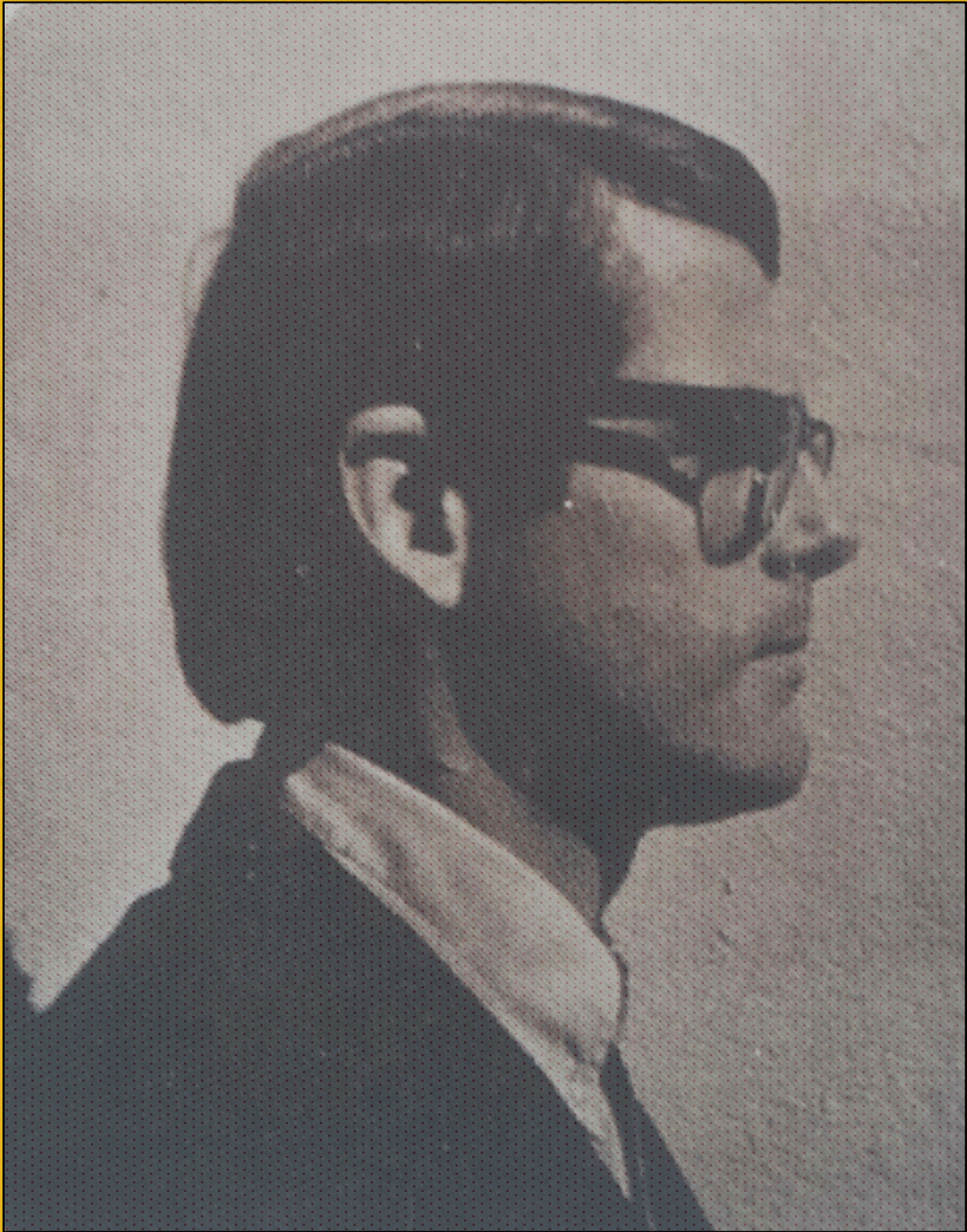
Synthetic polymer and silkscreen ink on canvas

**SIZE:** 8.81 x 8.81 in || 22.4 x 22.4 cm



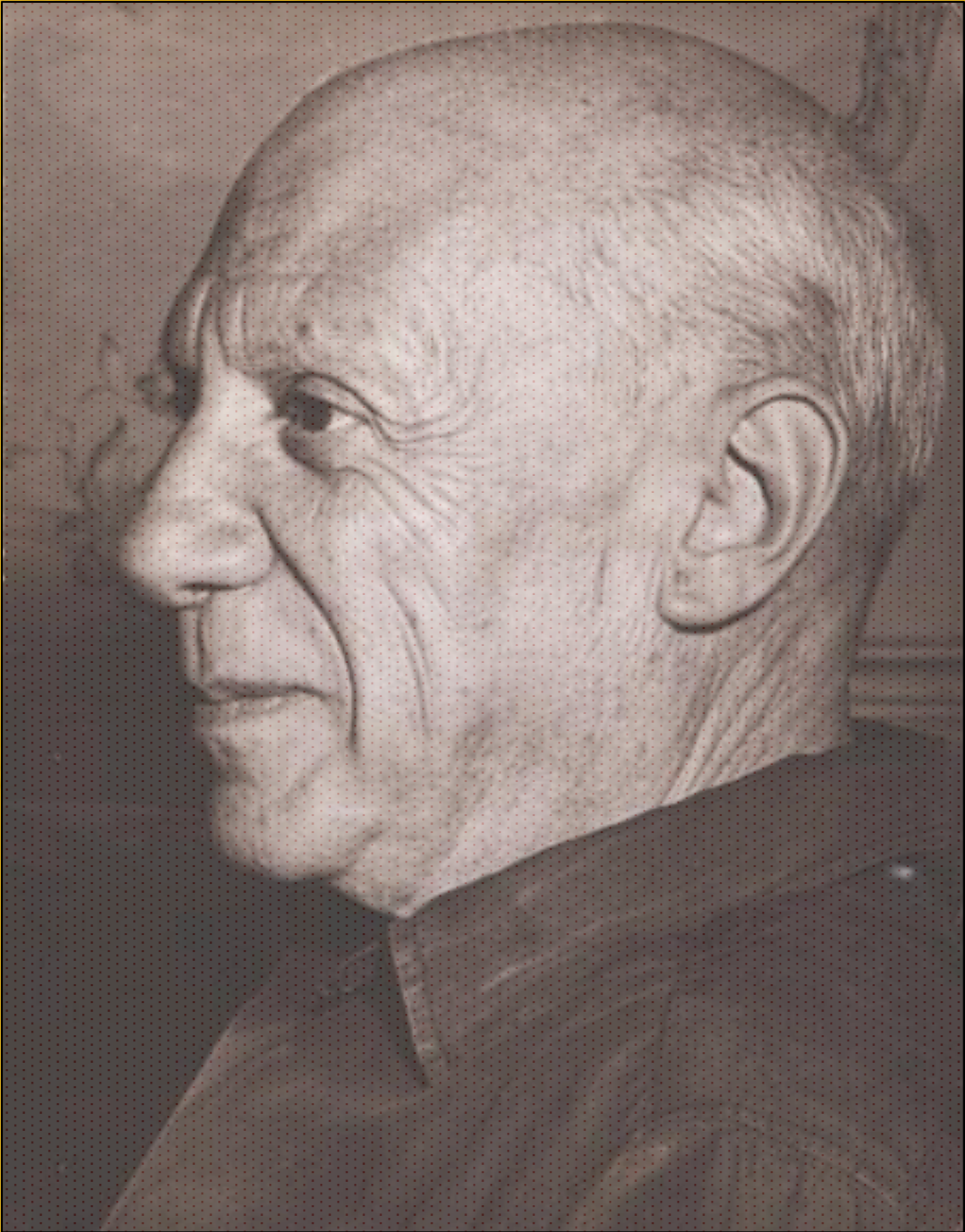


50. **Andy Warhol "Orange Electric Chair" 1963** (1996) Acrylic and silkscreen ink on canvas with handmade frame - Signed, titled and dated 1963-1996 on the stretcher.  
**SIZE:** 5 5/7 x 5 7/8" in || 12.7 x 15.5 cm

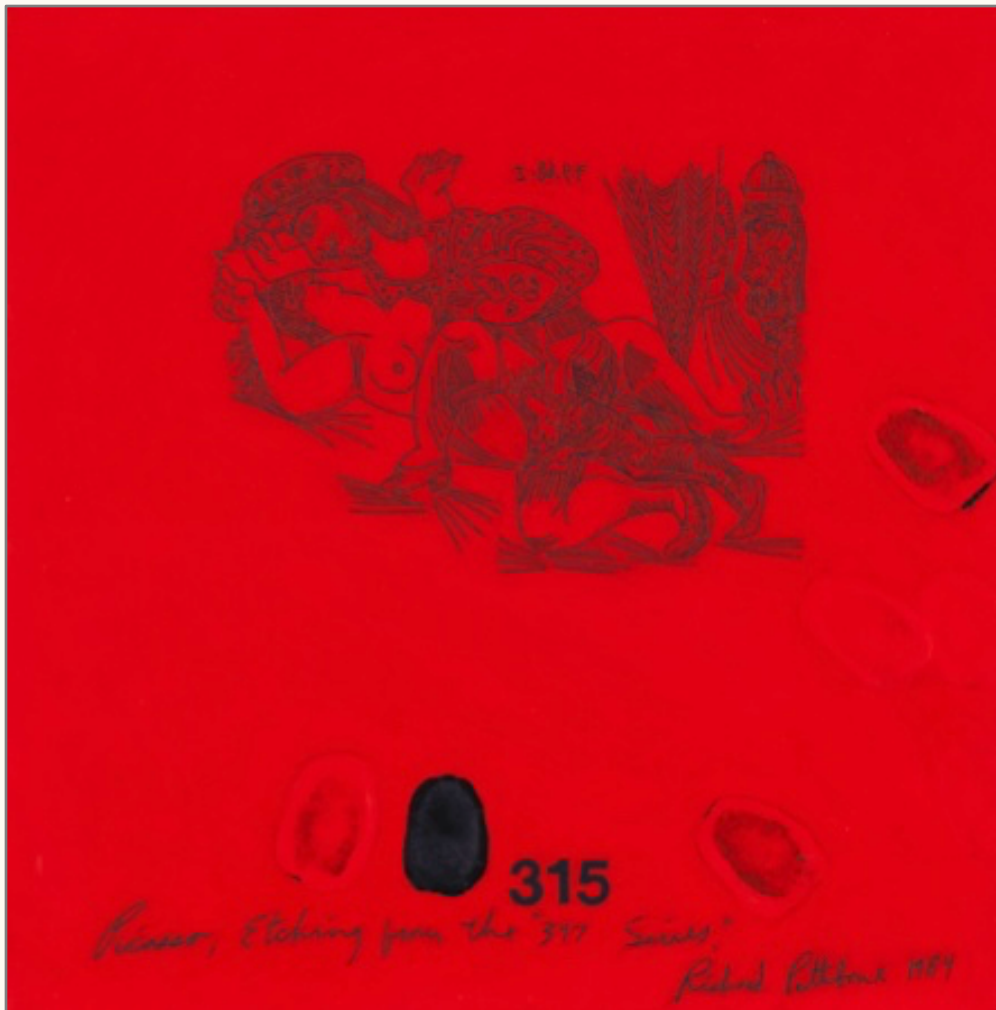


*Richard Pettibone*





*Pablo Picasso*



51. **Pablo Picasso, Etching from the "347 Series" - "315"** (1984)

Pablo Picasso, Etching from the "347 Series" - "315 »

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



**Pablo Picasso,**  
**Original etching from the « 347 series »**



52. **Pablo Picasso, Etching from the "347 Series" - "296"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

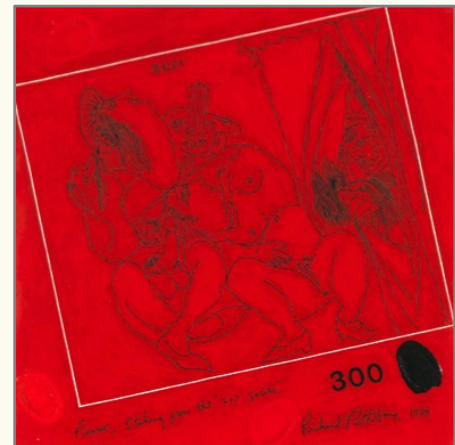
**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



53. **Pablo Picasso, Etching from the "347 Series" - "300"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



54. **Pablo Picasso, Etching from the "347 Series" - "303"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



55. **Pablo Picasso, Etching from the "347 Series" - "304"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm





56. **Pablo Picasso, Etching from the "347 Series" – "305"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



57. **Pablo Picasso, Etching from the "347 Series" – "307 "** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



58. **Pablo Picasso, Etching from the "347 Series" – "312"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



59. **Pablo Picasso, Etching from the "347 Series" – "313"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm





60. **Pablo Picasso, Etching from the "347 Series" - "316"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



61. **Pablo Picasso, Etching from the "347 Series" - "317"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

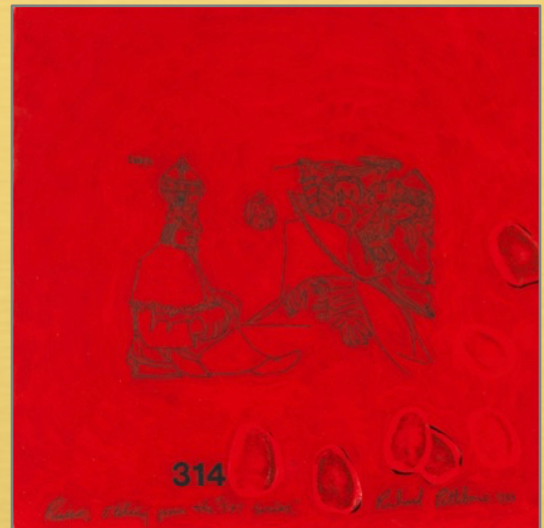
**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



62. **Pablo Picasso, Etching from the "347 Series" - "319"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



63. **Pablo Picasso, Etching from the "347 Series" - "314"** (1984)

Oil on canvas 1984 - Signed, titled and dated in the front with thumbprint

**SIZE:** 10" x 10" in || 25.4 x 25.4 cm



« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

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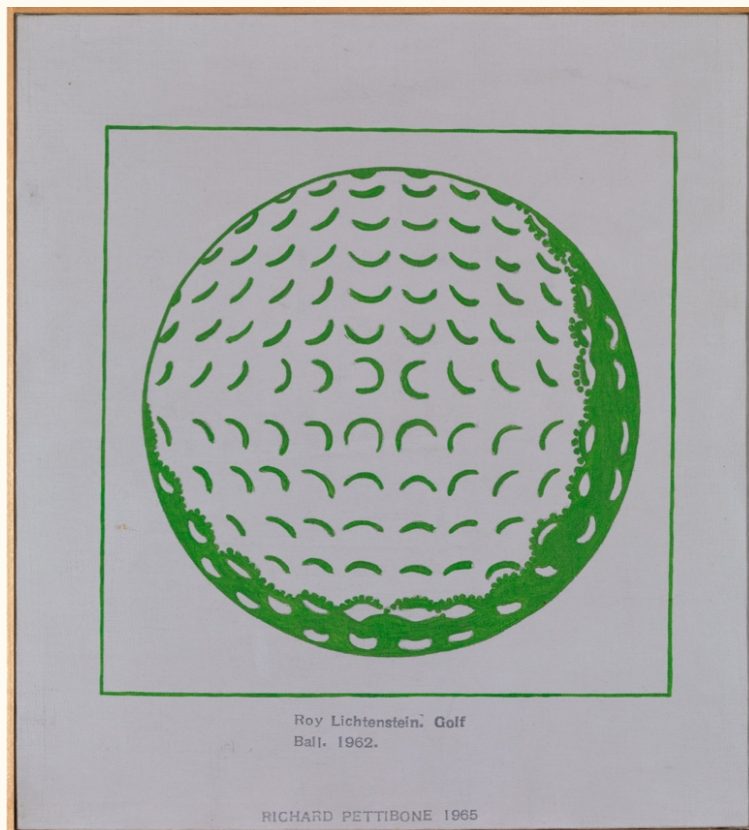
« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

« when i first made a copy painting in 1964, Tex, by Roy Lichtenstein »

*R. Pettibone*



64. **Roy Lichtenstein - Tex 1962** (1964)  
 Acrylic and rubber stamp on canvas in artist's frame  
**SIZE:** 4.37" x 4.44" in || 11.1 x 11.3 cm



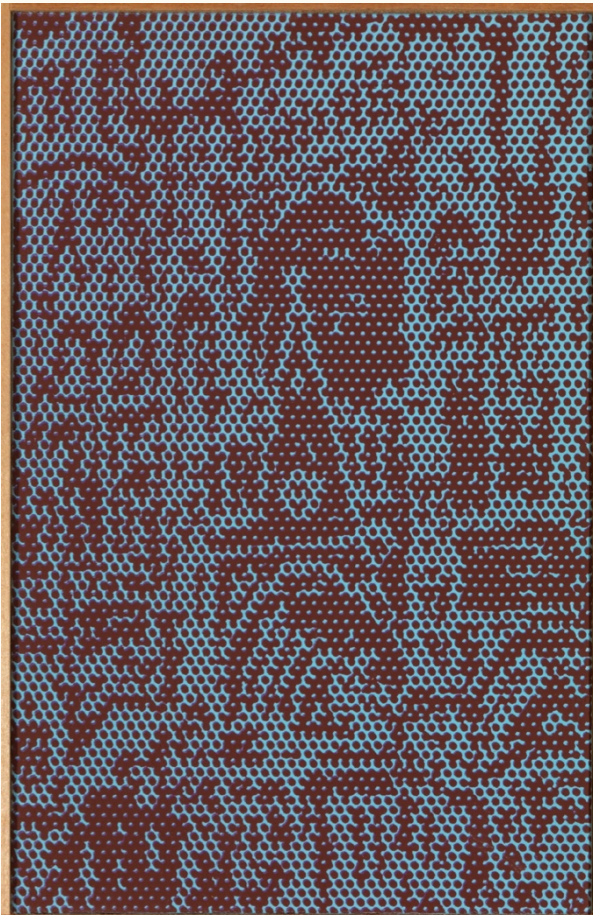
65. **Roy Lichtenstein - Golf Ball 1962** (1965)  
 Acrylic on canvas in artist's frame  
**SIZE:** 11.37 x 10.39 in || 28.9 x 26.4 cm



66. **Roy Lichtenstein - Step Can with Leg 1961**  
1967)

**DESCRIPTION:** Acrylic on canvas

**SIZE:** 5.90 x 5.90 in || 15 x 15 cm



67. **Rouen Cathedral Roy Lichtenstein** (1969)

Acrylic and silkscreen ink on canvas with handmade frame  
Signed, titled and dated 1969  
on the stretcher

**SIZE:** 8.3" x 5.4" in || 21 x 13.7 cm

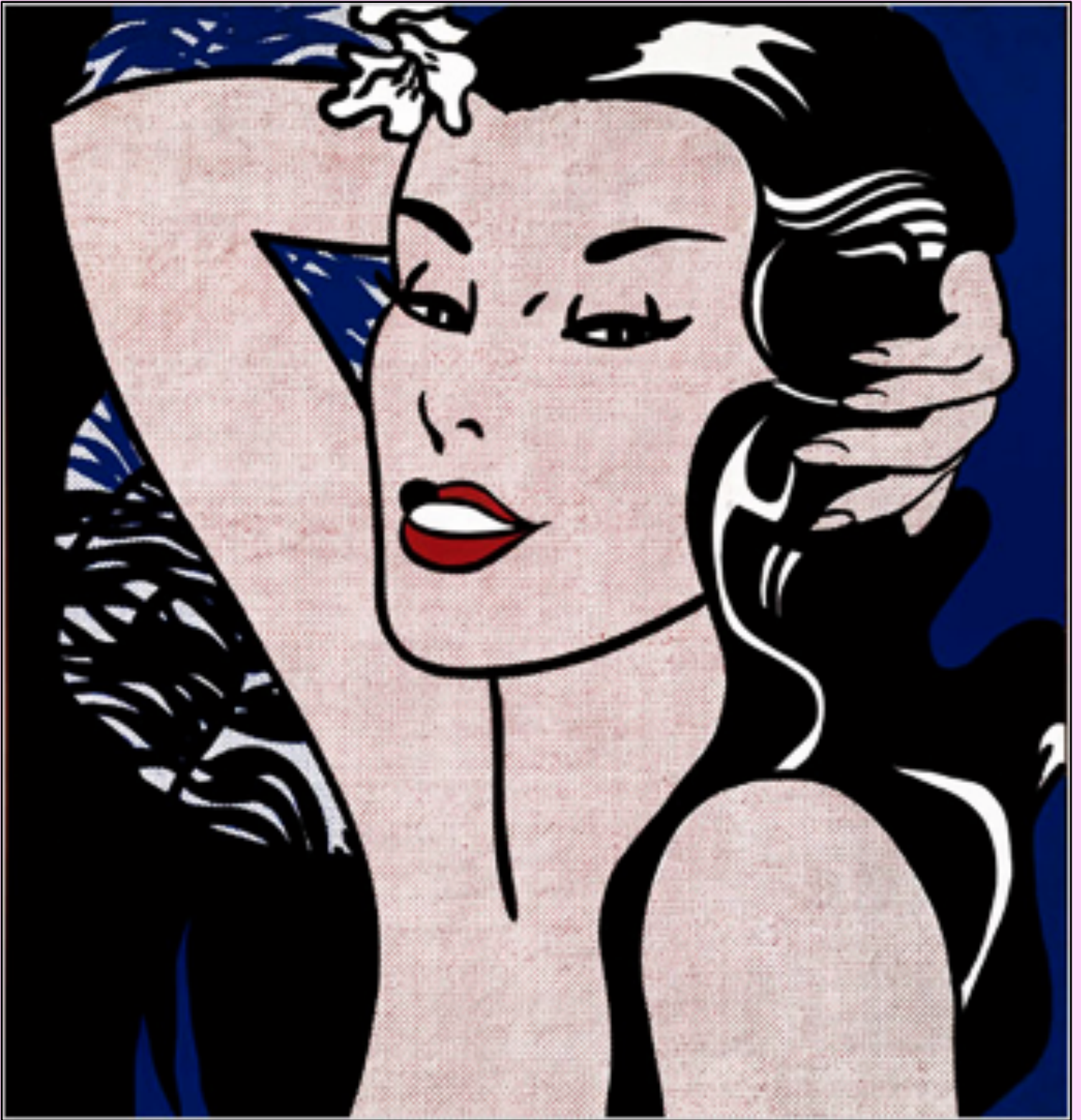


Roy Lichtenstein,  
Tex., 1962.

RICHARD PETTIBONE 1964





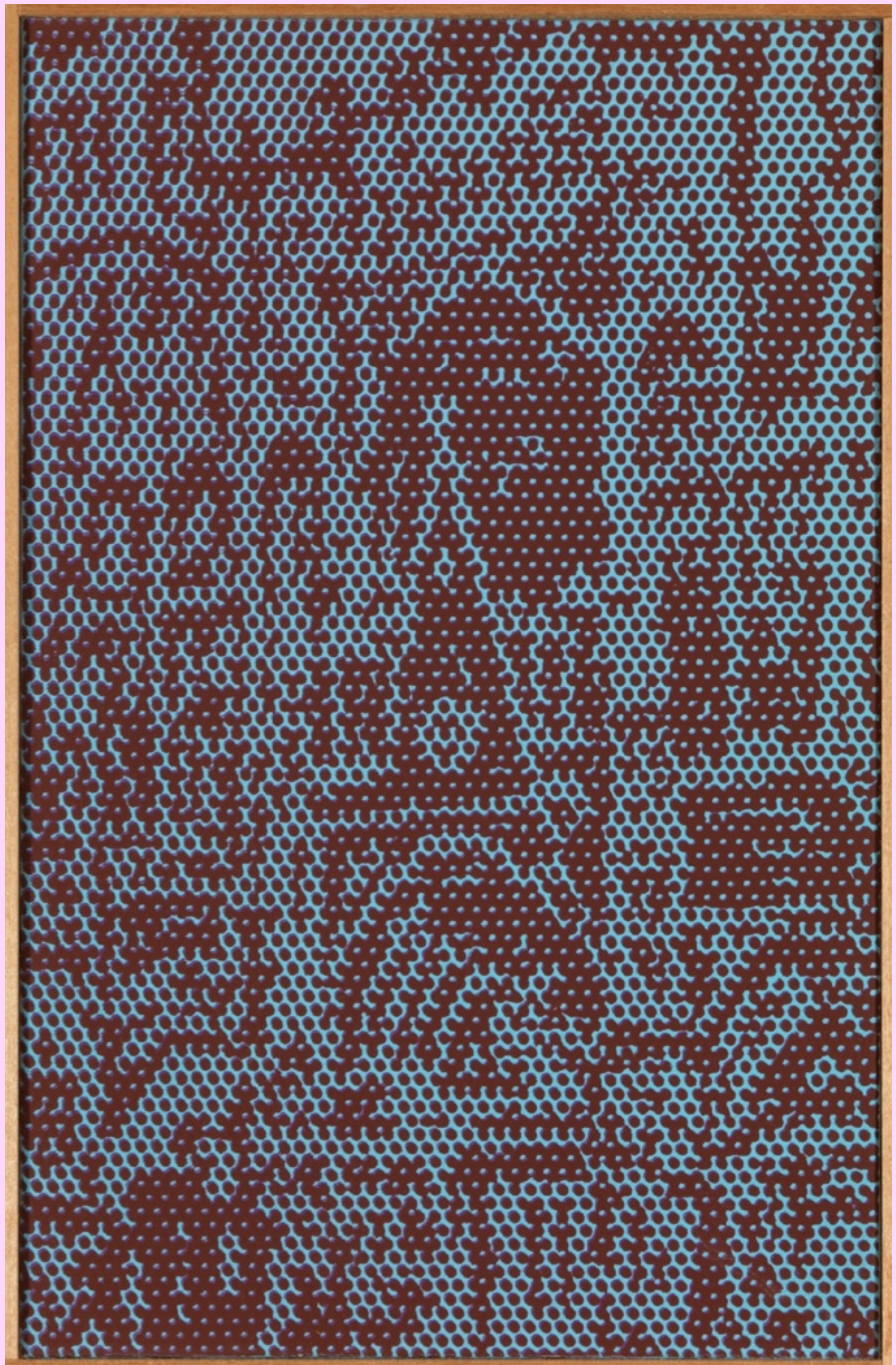


68. **Roy Lichtenstein - Little Aloha 1962** (1968)

Acrylic and silkscreen inks on canvas in artist's frame

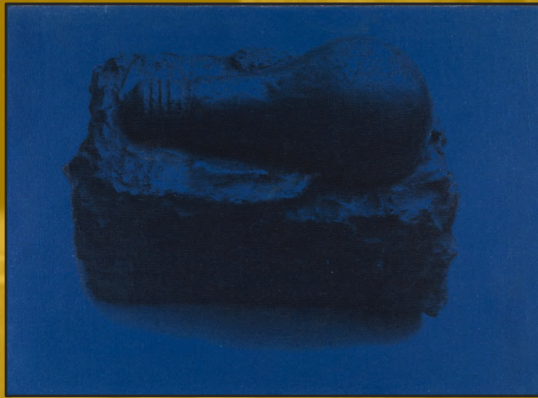
**SIZE:** 6.49 x 6.49 in || 16.5 x 16.5 cm







# JASPER JOHNS



69. **Jasper Johns - Light Bulb (Blue) 1958 (1967)**

3 canvas Acrylic and photo-engraving on canvas in artist's frame

**SIZE:** 6.22 x 8.30 in || 15.8 x 21.1 cm



70. **Jasper Johns - Light Bulb (Yellow) 1958 (1967)**

3 canvas Acrylic and photo-engraving on canvas in artist's frame

**SIZE:** 6.22 x 8.30 in || 15.8 x 21.1 cm

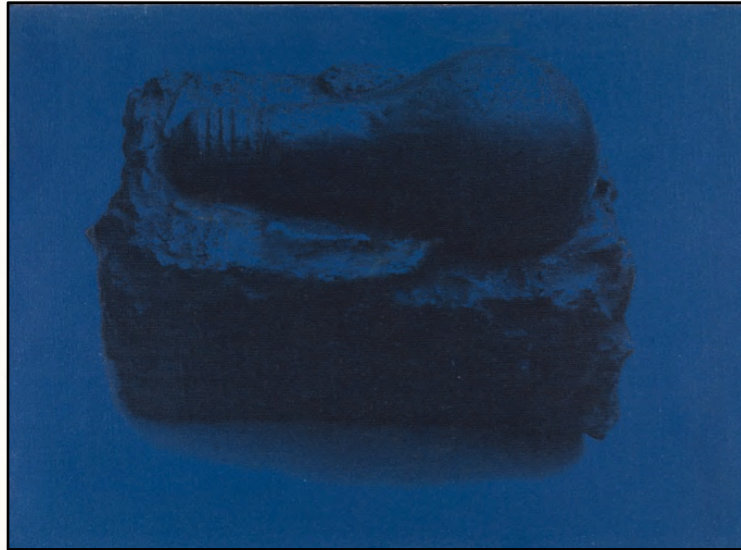


71. **Jasper Johns - Light Bulb (Red) 1958 (1967)**

3 canvas Acrylic and photo-engraving on canvas in artist's frame

**SIZE:** 6.22 x 8.30 in || 15.8 x 21.1 cm

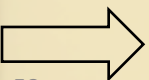




72. **Jasper Johns - Canvas 1956** (1973)

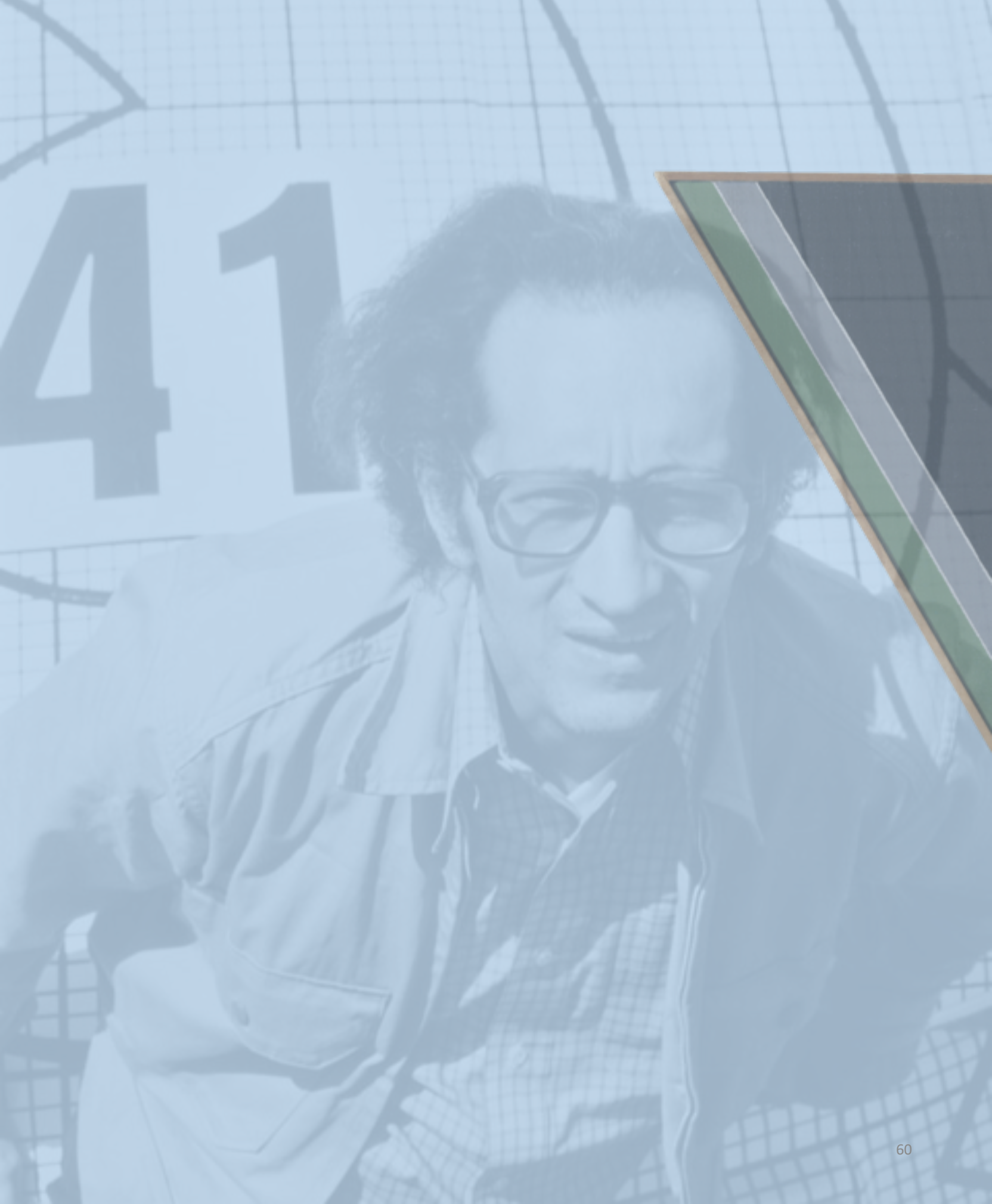
Acrylic , wood and collage on canvas in artist's frame

**SIZE:** 8.58 x 7.28 in || 21.8 x 18.5 cm

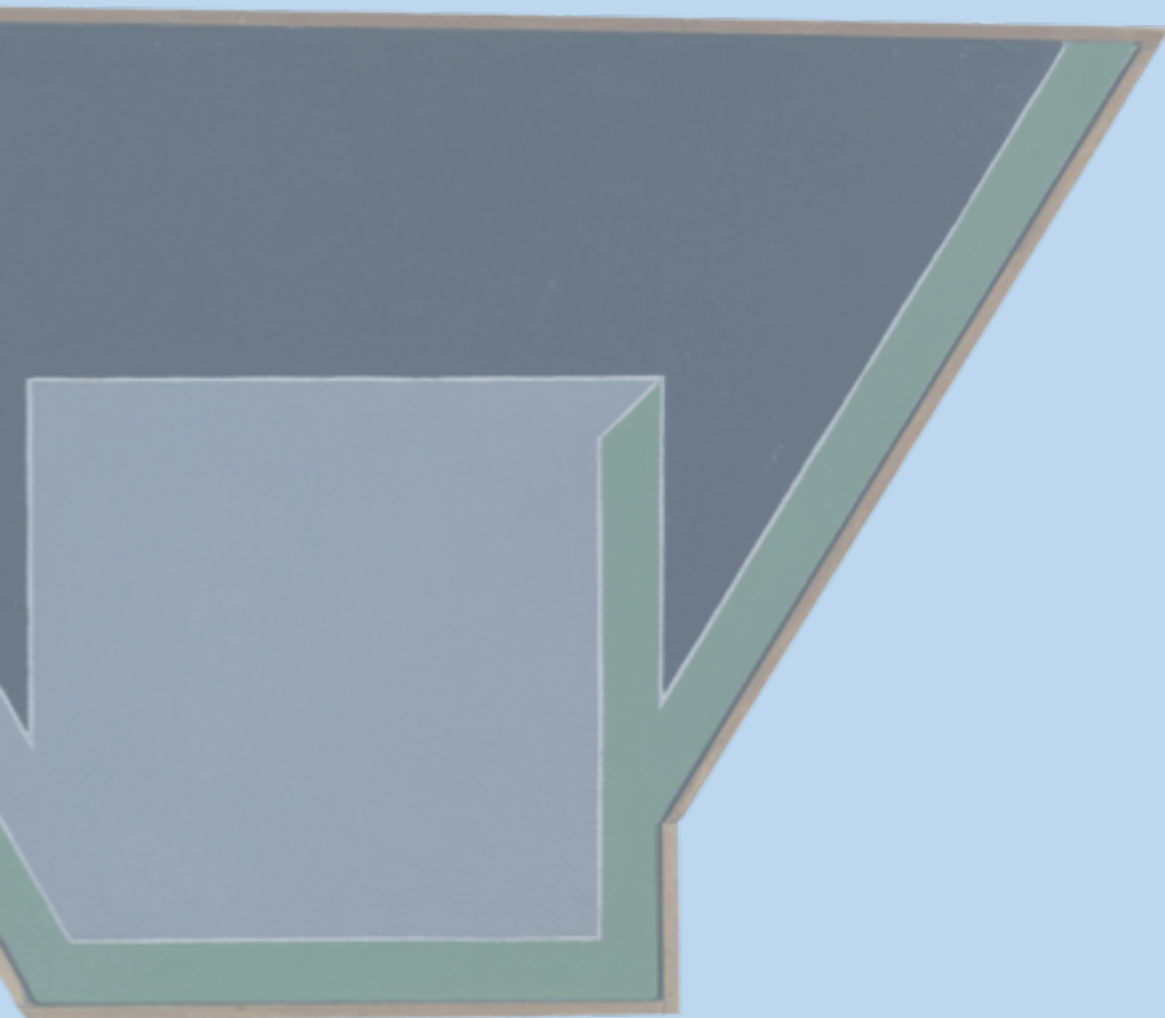












**« if I paint a painting of Frank Stella,  
it is not abstract. Stella's painting is  
abstract and mine is realistic  
– only mine is really realistic. »**

R. Pettibone



73. **Frank Stella - Konskip III**

**1973** (1974)

Synthetic polymer and silkscreen  
inks on canvas

signed and dated Richard Pettibone  
1974 on the overlap

**SIZE:** 5.90 x 5.31 in || 15 x 13.5 cm

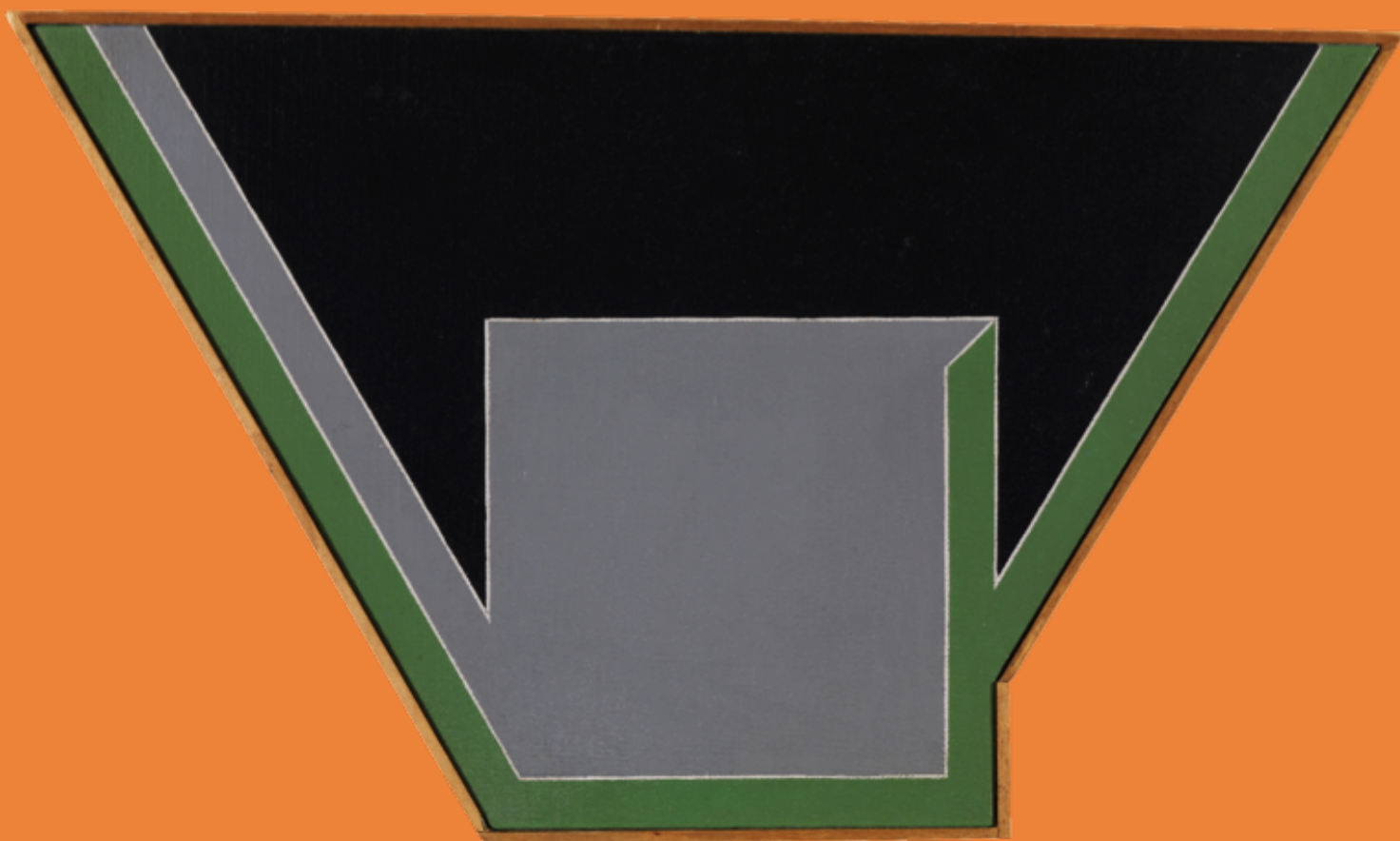


74. **Frank Stella - Saskatoon 1969** (1978)

Acrylic on canvas

**SIZE:** 5.98 x 12 in || 15.2 x 30.5 cm





75. **Frank Stella - Union 1966** (1967)

Enamel on canvas in artist's frame

**SIZE:** 6.02 x 10 in || 15.3 x 25.5 cm

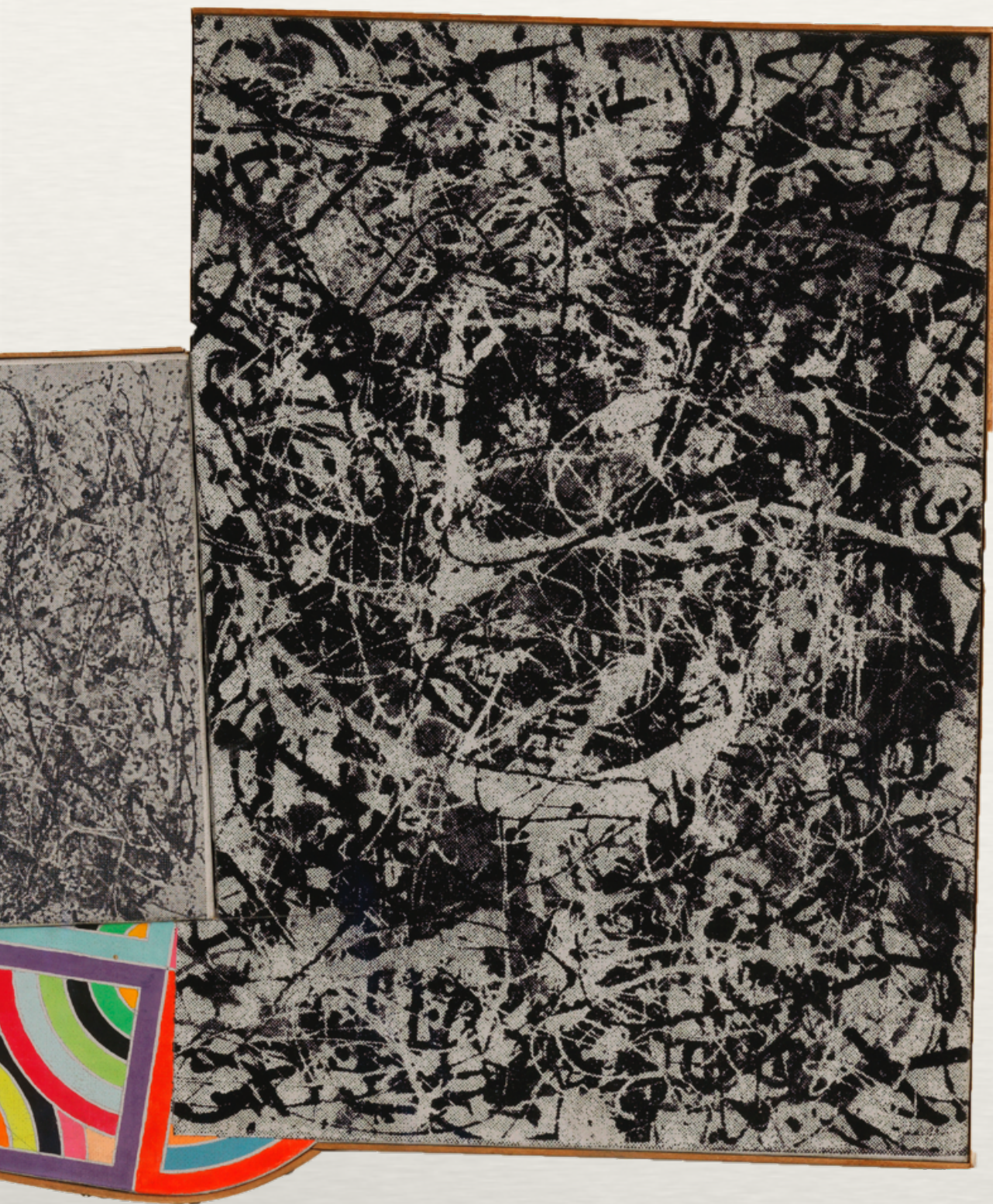


76. **Pollock-Stella: Combine Painting** (1970)


Acrylic and silkscreen on shaped canvas in artist's frame

**SIZE:** 10 x 17 in || 25.5 x 43.3 cm







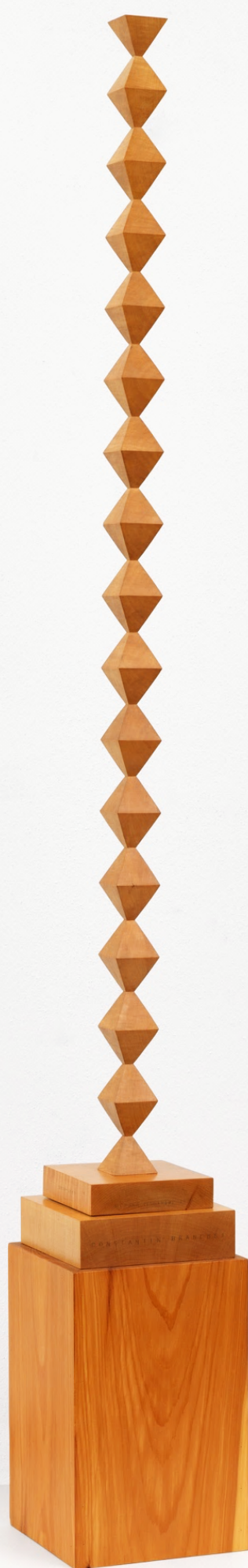


« I was introduced to the works of Brancusi by my wife Nancy.  
We took a trip to Paris and saw his studio, full of work.

I was just *blown away*. »

R. Pettibone



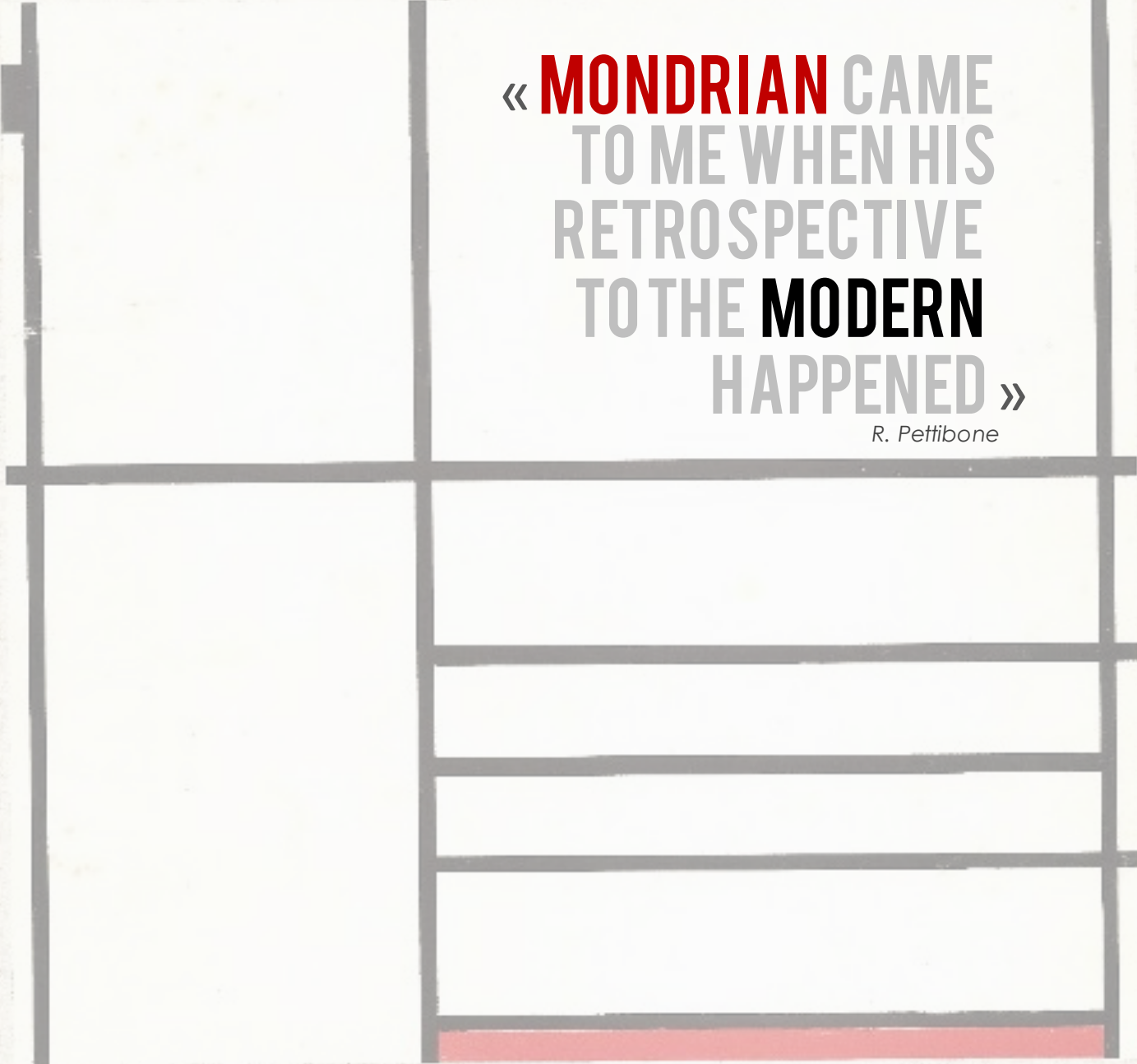


**77. Constantin Brancusi -  
Column of Infinity**

**1918-1937 (1998)**

Painted maple

**SIZE:** 73.81 x 9 in || 187.5 x 23 cm



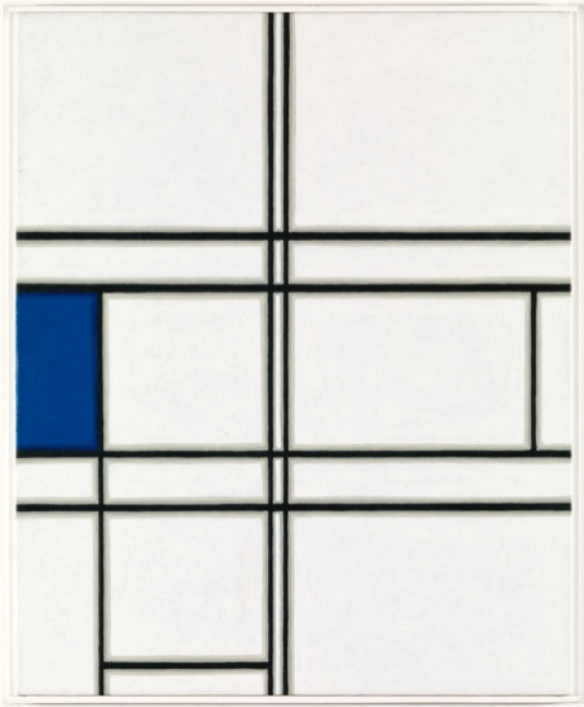
« **MONDRIAN** CAME  
TO ME WHEN HIS  
RETROSPECTIVE  
TO THE **MODERN**  
HAPPENED »

*R. Pettibone*

**mondrian**

THE MUSEUM OF MODERN ART NEW YORK

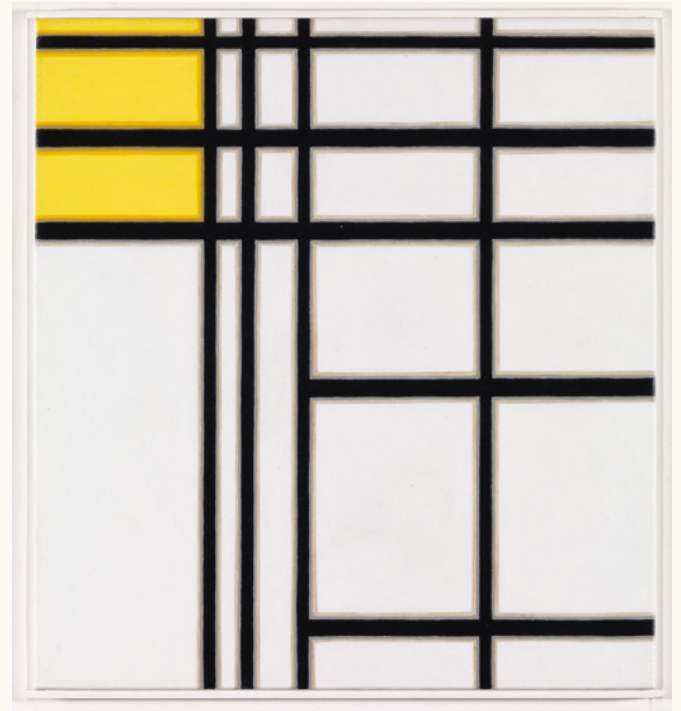




78. **Piet Mondrian - Composition Blanc Bleu 1935** (2002)

Oil on canvas

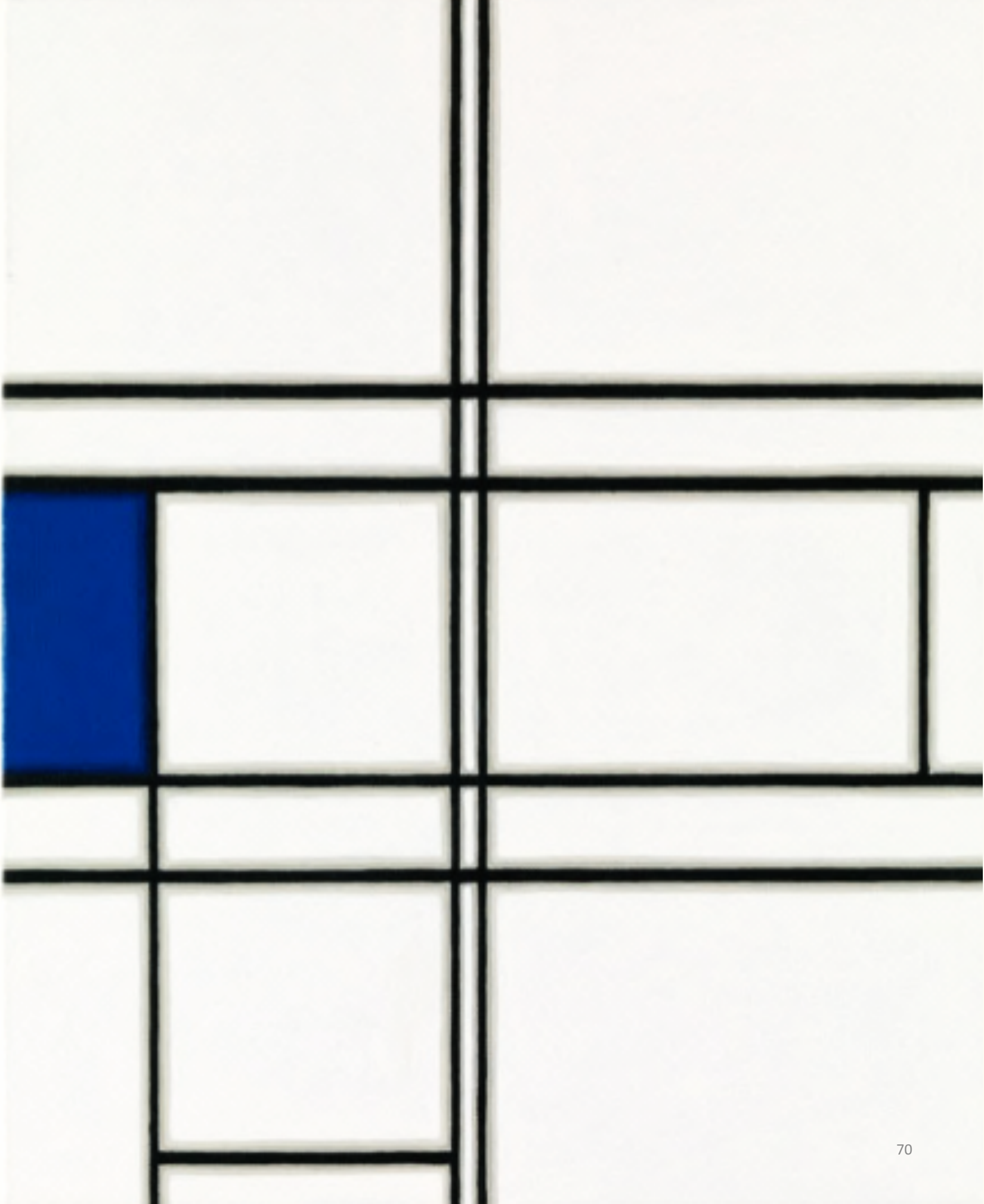
**SIZE:** 11.3/4 x 9.5/8 in || 30 x 24.4 cm



79. **Piet Mondrian - Composition, Opposition of Lines in Black and Yellow 1937, First State** (2002)

Oil on canvas

**SIZE:** 9.84 x 8.97 in || 25 x 22.8 cm







**80. Mondrian Neo-Plasticism** (1996)

oil on maple. Inscribed with signature, titled twice and dated “NEO-PLASTICISM RICHARD PETTIBONE 1996” or on the base further inscribed with initials, titled and dated “ NEO-PLASTICISM RP 96” on the reverse of the shelf.

**SIZE:** 19  $\frac{3}{4}$  x 23 x 4  $\frac{5}{8}$ ” in || 50.2 x 58.4 x 11.7 cm

# LITERATURE & EXHIBITIONS



1. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated p.32

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**Provenance:**

Collection of Shirley Pettibone, USA

4. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1966-67)

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**Provenance:**

Collection Shirley Pettibone, USA

6. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1966)

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7. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, p. 48 No: 33 for a similar example

- Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1965)

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8. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Illustrated in color p.148

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9. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1964-1968) and reproduced in the back cover.

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-Appropriations 1 Mitterrand+Cramer Gallery, Geneva, March-May 2014

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10. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1964-1968)

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11. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1964-1968)

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12. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1964-1968)

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13. N/A

14. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Another exemplar illustrated p.186-187

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17. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1990-2009)

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45. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1971 )

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47. N/A

48. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color full page (year 2002)

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49. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1975)

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50. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1996)

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51. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1984)

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55. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1984)

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56. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1984)

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57. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated p.127

Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1984)

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60. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Another exemplar illustrated p.186-187

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62. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1984)

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64. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Illustrated full page color p.50

-Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1964)

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65. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated p.6

Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced on two pages in color (year 1965)

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67. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color (year 1969)

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68. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page color (year 1968)

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69. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Reproduced p.80 in full page/color.

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72. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005. Reproduced p.81 in full page/color.

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73. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1974)

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74. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced in color double page (year 1978)

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75. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated p.86

Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced full page in color (year 1967)

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76. Richard Pettibone 1964-2009, published by Emmanuel Javogue Fine Arts, Costa Rica and Mitterrand+Cramer, Geneva. Reproduced on a double page in color (year 1970)

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77. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated p.147

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78. Richard Pettibone : A retrospective, by Ian Berry and Michael Duncan published by the Frances Young Tang Teaching Museum and Art Gallery in 2005, illustrated full page color p. 152

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