

PICASSO

Philip  
Guston

L'ironie  
de l'histoire

Exposition  
14 octobre 2025  
— 1<sup>er</sup> mars 2026



Musée Picasso Paris

MINISTÈRE  
DE LA CULTURE

GUSTON  
Philip Guston  
muséopicasso.org

L'exposition a également bénéficié  
du généreux soutien de  
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PHILIP GUSTON  
THE IRONY OF HISTORY  
PRESS KIT

PICASSO  
Musée Picasso Paris

By presenting two simultaneous exhibitions devoted to Philip Guston and Raymond Pettibon, the Musée national Picasso-Paris offers a unique dialogue between two figures of North American art, united by the same subversive force and a shared taste for satire and critical irony. Both artists used drawing as a medium of resistance, subverting the codes of painting, comic books, and political language to question their era.

These two exhibitions highlight two unique approaches, marked by a keen awareness of the social, cultural, and political tensions of their time.

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# PHILIP GUSTON

## THE IRONY OF HISTORY

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GROUND FLOOR OF THE HOTEL SALÉ

OCTOBER 14, 2025 - MARCH 1<sup>ST</sup>, 2026

**From October 14, 2025, to March 1<sup>st</sup>, 2026, the Musée national Picasso-Paris will present an exhibition dedicated to the work of Philip Guston on the ground floor and basement of the hôtel Salé. Conceived around Guston's drawings inspired by Philip Roth's book *Our Gang*, the exhibition will highlight the links between Guston's painting and the satirical, caricatural verve of his drawings inspired by President Nixon and his administration.**

In the early 1920s, Philip Guston was expelled from art school in Los Angeles for producing satirical images of the teaching staff. Art would always be a tool for him in his fight against authority figures. His early works, which depicted the abuses committed by members of the KKK, were vandalized by hooded men during a public exhibition.

At the end of the 1960s, after being one of the leading figures of the New York School, the first American abstract avant-garde movement, he caused a scandal by returning to figurative art inspired by comic books.

In 1969, Philip Roth, a writer who had broken with the New York literary scene, moved into a house a few doors down from Guston's studio. The writer had just begun work on a satirical novel featuring President Nixon and his entourage (*Our Gang*). Guston produced more than 80 drawings that echoed Roth's text. Their style and iconography were inspired by Picasso's 1937 illustrations for *Songes et mensonges de Franco*, the political causticity of George Grosz's drawings for *Americana* magazine in the 1930s, and the biting humor of George Harriman's cartoons, which he admired in American newspapers.

From the "Nixon Drawings" series to the artist's final paintings, the exhibition at the Picasso Museum will highlight the porosity skillfully maintained by Guston between the grotesque and caricatural verve of his drawings and the expressive power of his painting. A transfer of energy takes place, fueled by a dark humor that gives his work a caustic depth, making him a kind of painting equivalent to Kafka or Gogol.

**GUSTON**  
The Guston Foundation  
[PhilipGuston.org](http://PhilipGuston.org)

The Philip Guston Foundation and the artist's daughter, Musa Mayer, are generously supporting the exhibition and entrusting the museum with the entire series of *Nixon drawings* as well as a number of previously unseen works.

The exhibition also benefited from the generous support of Renée McKee and F. X. et N. de Mallmann.

# EXHIBITION ROUTE

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## Room 1 : Introduction

Philip Guston alongside Pablo Picasso? Like many American painters, Guston may have dreamt of being in such prestigious company. He had discovered the Spanish painter's work in the early 1920s on visiting Louise and Walter Arensberg's impressive modern art collection in Los Angeles which was open to artists. This revelation was to have a decisive influence on his early work. Years later, in 1937, the painting Guston conceived in response to the bombing of Guernica hung beside Picasso's engraving *Songes et mensonges de Franco*, which Picasso had sent to an exhibition in New York organised to express solidarity with the Spanish people and in support of democracy around the world.

A leading proponent of the abstract expressionism of the New York School, it was partly thanks to his recollection of Picasso's satirical and grotesque paintings and drawings that more than three decades later Guston went back to figurative painting in a radical way. In Woodstock, where he had settled, Guston met the writer Philip Roth, who had also found refuge in the Catskill Mountains after the scandal caused by the publication of *Portnoy's Complaint* in 1969. The painter and the writer shared an interest in the humour and the fantastic in Nikolai Gogol's novels, and in Franz Kafka's dark irony. From their friendship was born a series of drawings satirising the Nixon administration by Guston, and Roth's pamphlet *Our Gang*. The mordant irony and tragic farce of Guston's paintings – which had become figurative again – resonated once again with the picaresque taste and the comic excess that Picasso drew from the writings of Fernando de Rojas, author of *La Celestina*, 1499, and Cervantes.



Philip Guston,  
*Sleeping*, 1977  
Oil on canvas,  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art Artwork © The  
Estate of Philip Guston, photo by Genevieve  
Hanson, courtesy of Hauser & Wirth



## Room 2 : *Murals*

In 1931, while still a student at Los Angeles Art School, Philip Guston presented a series of drawings depicting members of the Ku Klux Klan for the first time and condemning the “judicial lynching” of the “Scottsboro Boys” – nine young African Americans wrongly accused of rape and sentenced to disproportionate prison terms and death. A year later, Mexican muralists José Clemente Orozco and David Alfaro Siqueiros were in California to create murals, and Guston followed every step of the process. With their support, he obtained a commission from the Mexican authorities for a large fresco, “The Struggle Against Terrorism”, a masterful warning against the rise of fascism in Europe and the United States. When the US government set up a programme to assist artists affected by the economic crisis – the Federal Art Project of the Works Progress Administration –, Guston was commissioned to produce a series of murals extolling the virtues of the federal government’s social policy. From then on, in whatever form it took, Guston’s painting always had a political dimension, reflecting his social commitment.



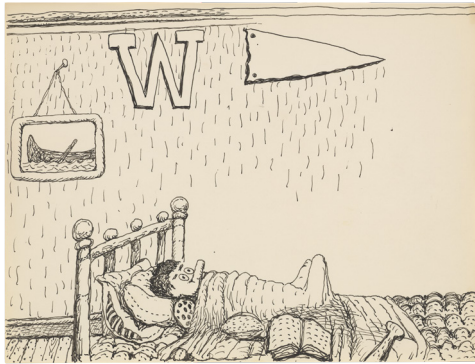
Philip Guston,  
*Bombardment*, 1937  
Oil on hardboard  
Gift of Musa and Tom Mayer, 2011  
Philadelphia Museum of Art, Philadelphie, 2011-2-1  
© The Philadelphia Museum of Art, Dist. GrandPalaisRmn /  
image Philadelphia Museum of Art  
© The Estate of Philip Guston



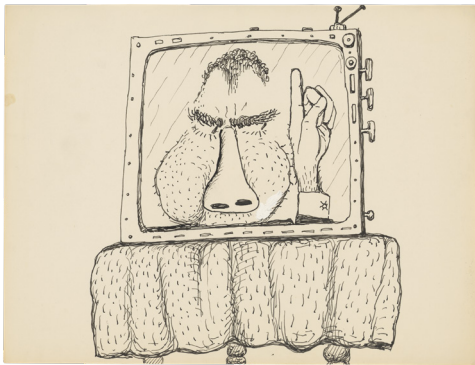
Philip Guston,  
*The Studio*, 1969  
Oil on canvas,  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, photo by Genevieve  
Hanson, courtesy of Hauser & Wirth

### Room 3 : Nixon Drawings

The divisions of a still-segregationist America and the fractures caused by the Vietnam War in the late 1960s led writer Philip Roth to develop what he called “an obscene and delirious satire that soon challenged the sacrosanct rules of propriety.” Obscenity and satire crystallised in *Portnoy’s Complaint*, published in 1969, and then in *Our Gang*, his scathing attack on the deeds and misdeeds of the Nixon administration, which he began working on soon after. Fleeing New York to escape the scandal caused by *Portnoy*, Roth settled in the small town of Woodstock. He soon became acquainted with Philip Guston, who had moved there permanently two years earlier. The painter and writer shared a taste for what they called “the crapula”- an interest in popular and trivial forms. A direct witness to the genesis of *Our Gang*, Philip Guston began work on a series of drawings entitled “Poor Richard”. Caricaturing the 37<sup>th</sup> president of the United States as a phallic creature, he echoed Picasso’s *Songes et mensonges de Franco*.



Philip Guston,  
*Poor Richard (0020)*, 1971  
Ink on paper, 26,7 × 35,2 cm  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, digital image  
© The Guston Foundation



Philip Guston,  
*Poor Richard (0026)*, 1971  
Ink on paper, 26,7 × 35,2 cm  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, digital image  
© The Guston Foundation



Philip Guston,  
*Poor Richard (0027)*, 1971  
Ink on paper, 26,7 × 35,2 cm  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, digital image  
© The Guston Foundation

## Room 4 : The Action Painting era

After teaching for several years at universities in the Midwest, Philip Guston returned to New York in 1947. Straightaway, he reconnected with Jackson Pollock, his former classmate at art school in Los Angeles, who created his first drip painting that year. Guston soon joined the group of painters who gathered at the Cedar Tavern in Greenwich Village, including Willem De Kooning, Mark Rothko and Pollock. Guston's paintings were now entirely abstract and he became one of the pillars of what would soon be known as the "New York School". He shared the interest in traditional Japanese culture of his friends, composers John Cage and Morton Feldman. His drawings and paintings were inspired by calligraphy, as well as the "grids" he admired in the works of Piet Mondrian. His paintings were included in the touring exhibition "The New American Painting" (1958), organised by the Museum of Modern Art in New York, which introduced post-war Europe to Abstract Expressionist painting "made in the USA".



Philip Guston,  
*Painting*, 1954  
Oil on canvas,  
Philip Johnson Fund, 1956  
The Museum of Modern Art, New York,  
Digital image, The Museum of Modern Art,  
New York / Scala, Florence  
© The Estate of Philip Guston

## Room 5 : “A Mandarin Pretending to be a Stumblebum”

(Title of the article published by critic Hilton Kramer in the *New York Times* on 25 October 1970)

The retrospective exhibition devoted to Guston's work at the Guggenheim Museum in 1962 confirmed him as a leading exponent of the New York school. After the deaths of Pollock in 1956, Franz Kline in 1962 and Rothko in 1970, Guston emerged as the last proponent of a style of painting that had established the independence and leadership of modern American art. The shock was all the greater when, in October 1970, Guston exhibited his latest works depicting hooded figures in a style reminiscent of comic strips. These recent paintings resolved the split that Guston felt in himself: “The war, what was happening in America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything—and then going into my studio to adjust a red to a blue?”



Philip Guston,  
*Dawn*, 1970  
Oil on canvas,  
Glenstone Museum, Potomac  
(Maryland),  
Photo : Christopher Burke  
© The Estate of Philip Guston,  
courtesy Hauser & Wirth



Philip Guston,  
*Large Brush*, 1979  
Oil on canvas,  
Aaron I. Fleischman Collection, New York  
Photo : Adam Reich  
© The Estate of Philip Guston



## Room 6 : A tragicomic world

In his Woodstock home, Guston surrounded himself with images of works by Paolo Ucello and Piero della Francesca. The “clarity” he admired in the paintings of Della Francesca, the simple and monumental bearing of his figures, the chaos of Ucello’s battles, and that of Luca Signorelli’s frescoes continued to haunt his paintings. He plunged the dignity of the Old Masters into the burlesque and pathetic soup of his favourite authors. Like Guston’s family, the Jewish writer Isaac Babel was originally from Odessa, where he joined the revolutionary *Red Cavalry* and rubbed shoulders with the Cossacks who, not long before, had carried out pogroms against the Jewish communities. In his short story *Red Cavalry* (1926), he translated the tragicomedy of an era whose ideals were shattered against the walls of a derisory prosaic reality. Guston’s paintings draw on this dual movement of angelic elevation and realist absurdity.



Philip Guston,  
*The Street*, 1977

Oil on canvas,

Purchase, Lila Acheson Wallace and Mr. and Mrs. Andrew Saul Gifts, Gift of George A. Hearn, by exchange, and Arthur Hoppock Hearn Fund, 1983

The Metropolitan Museum of Art, New York,

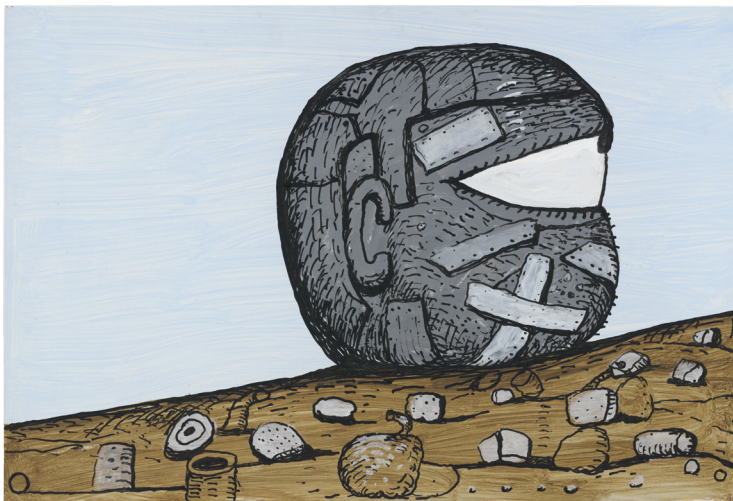
© The Metropolitan Museum of Art, Dist. GrandPalaisRmn / image of the MMA

© The Estate of Philip Guston

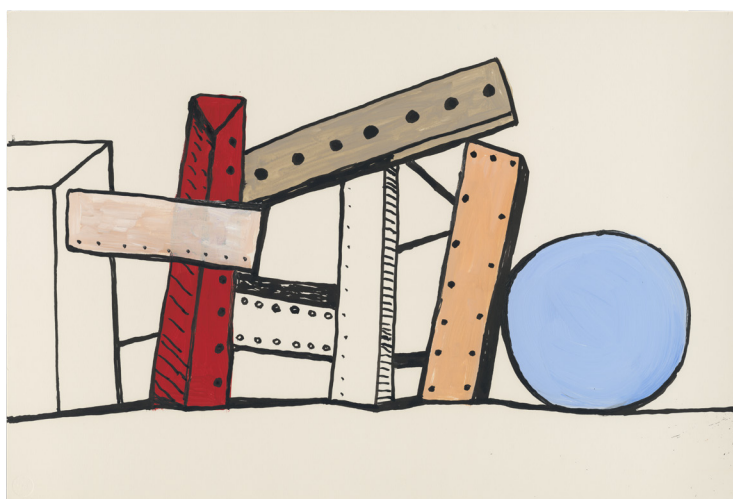
## Room 7 : Final work

In 1979, Philip Guston suffered a heart attack that forced him to rethink his working method. Gone were the large formats through which he had maintained the link between his painting and the murals of his young days. Sitting at his desk, he began a series of works on paper in which he recapitulated the forms and subjects of his art. At the time when his painting was still abstract, he had dreamed of achieving the freedom and lightness of the Chinese paintings of the Song dynasty (960-1279) made by artists who, after repeating the same gesture over and over again, were able to create a form in which the conscious mind seemed to play no role.

In this series of final works, produced in the year of his death, Guston achieved a state of technical and iconographic grace. The objects he had copied endlessly to enshrine his transition to figurative art emerged from his brush as if they had been painted by the first man, free from any preconceived model, liberated from any idea of art.



Philip Guston,  
*Untitled*, 1980  
Acrylic and ink on illustration  
board,  
Promised gift of Musa Guston  
Mayer to The Metropolitan  
Museum of Art  
© The Estate of Philip Guston,  
digital image  
© The Guston Foundation



Philip Guston,  
*Untitled*, 1980  
Acrylic and ink on illustration  
board,  
Promised gift of Musa Guston  
Mayer to The Metropolitan  
Museum of Art  
© The Estate of Philip Guston,  
digital image  
© The Guston Foundation

# CHRONOLOGY OF PHILIP GUSTON

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## 1913

Philip Guston, born Goldstein, is born in Montreal. He is the youngest of Lieb and Rachel Goldstein's seven children. His parents, Russian immigrants from Odessa, settled in Canada in 1905.

## 1919

The Goldstein family moves to Los Angeles.

## 1926

Philip's mother enrolls him in correspondence courses at the Cleveland School of Cartooning. An avid reader of comic strips, he is a great admirer of George Herriman's *Krazy Kat* and Bud Fisher's *Mutt and Jeff*, whose adventures he follows in the daily press.

## 1927

Guston becomes a student at the Manual Arts High School in Los Angeles, where he is a classmate of Jackson Pollock.

## 1929

Guston and Pollock are expelled for publishing a satire on the teaching staff in a school fanzine called *The Journal of Freedom*.

## 1930

The painter Lorser Feitelson helps Guston to become acquainted with modern European art by giving him access to the collection of Walter and Louise Arensberg, which offers a panorama of the international avant-garde (including several Picassos).

## 1931

For the John Reed Club of Los Angeles, Guston produces paintings depicting lynchings perpetrated by members of the Ku Klux Klan, a terrorist group defending white supremacy. These paintings are vandalised by members of the Klan.

## 1932

In Los Angeles, Guston watches Mexican muralists David Alfaro Siqueiros and José Clemente Orozco at work.

## 1934

Guston and his friend Reuben Kadish collaborate on a mural, *The Struggle Against War and Terrorism*, in Morelia, Mexico.

## 1935

Guston moves to New York, where he works on murals commissioned by the US government's Works Progress Administration (WPA) programme. He changes his surname from Goldstein to Guston.

### 1937

In the New York “Exhibition in Defense of World Democracy” dedicated to the people of Spain and China, Guston presents his painting *Bombardment*, inspired by the bombing of Guernica. In the same exhibition, Pablo Picasso shows his *Songes et mensonges de Franco*.

### 1939

Guston creates the mural *Maintaining America's Skills* for the façade of the WPA building at the New York World's Fair.

### 1941

Guston takes up a teaching position at the State University of Iowa in Iowa City, where he spends the war years. He revisits art history, reflects on the lessons of Picasso and Max Beckmann and considers the theatrical world of Antoine Watteau.

### 1947

Breaking with the scholarly and sentimental painting that first earned him public recognition, Guston takes his painting in the direction of abstraction. The figures he compresses in his compositions and his first depictions of abandoned shoes recall the images of the liberation of the Nazi extermination camps that America is discovering.

### 1951-1960

Guston's abstract paintings are shown in exhibitions that establish the new American abstract expressionist painting on the international stage.

### 1967

Considered the last representative of the heroic “New York School”, Guston moves out of the city to live in Woodstock. He practises drawing intensively, oscillating between abstraction reduced to simple lines and studies of the most mundane objects in his everyday environment. Guston's painting becomes irrevocably figurative, with the reappearance of Ku Klux Klan figures from the 1930s.

### 1969

Philip Roth, who has gained a scandalous reputation with his recent novel *Portnoy's Complaint*, moves to Woodstock. Roth and Guston share a taste for Russian literature and the most “lowbrow” forms of popular culture.

### 1970

An exhibition of Guston's recent figurative paintings, inspired by comic strips, causes a scandal. The New York Times critic headlines his review of the exhibition: “A Mandarin Pretending To Be A Stumblebum.” Harold Rosenberg comments: “Guston is the first to have risked a fully developed career on the possibility of engaging his art in the political reality.”

### 1971

Guston responds to Philip Roth's novel *Our Gang* satirising the Nixon administration with a series of drawings in the same vein entitled *Poor Richard*.

### 1976

Guston is overwhelmed by a torrent of images that keep him in his studio day



and night. “Time—time! Is it my age, or does it really take forty years or more to become an artist?”.

### **1977**

Guston’s despair inspires him to paint flood scenes and street fights.

### **1980**

After suffering a heart attack, Guston is physically impaired and forced to work on smaller formats.

A retrospective of his work is organised by the San Francisco Museum of Modern Art. “It’s an exhibition of paintings, but it’s life, you know? It’s a life lived.”, Philip Guston dies on 7 June 1980.

# EXHIBITION

## CURATORS

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**Didier Ottinger** is a curator of cultural heritage. He edited the magazine *Noise* (Maeght Editions) before being appointed director of the Musée des Sables d'Olonne in 1989. He taught contemporary art at the École du Louvre for several years. In 1994, he joined the team at the Musée National d'Art Moderne – Centre Pompidou. After spending a year at MoMA in New York as a guest curator (2005), he returned to the Centre Pompidou as curator of the contemporary art department. In 1994, he joined the team at the Musée National d'Art Moderne – Centre Pompidou. After spending a year at MoMA in New York as a guest curator (2005), he returned to the Centre Pompidou, where he became Deputy Director of the Museum in charge of cultural programming. For the Centre Pompidou, he has organized numerous monographic exhibitions (Beckmann, Hockney, Bacon, Hopper, Magritte, Bacon, O'Keeffe, etc.), thematic exhibitions (*The Surrealist Object*, *Dreamlands*, *Futurism in Paris*, *Surrealism*, etc.), as well as several catalogs devoted to the museum's collections (Picabia, Duchamp, etc.). He is associate curator of numerous international exhibitions (*Cosmos*, *the 1930s*, *Portrait of the Artist as a Street Performer*, etc.) for the Canadian National Museum, and co-curator of the 100<sup>th</sup> Venice Biennale. He is the author of several books (*Surrealism and Mythologies*, *Hopper*, etc.) published by Gallimard, and several books published by Éditions de l'Echoppe.

**Joanne Snrech** is a heritage curator. Formerly responsible for the modern and contemporary collections at the Musée des Beaux-Arts in Rouen (2017-2020), she curated several exhibitions on the presence of major 19<sup>th</sup> and 20<sup>th</sup> century artists in Normandy, notably *Duchamp* (2018) and *Braque, Miro, and Calder* (2019). She has also contributed to the development of contemporary art in museums in the metropolitan area. Since 2020, she has been responsible for paintings at the Musée national Picasso-Paris, where she curated the exhibition *Picasso à l'image* (2021-2022) and the exhibitions *Célébration Picasso, la collection prend des couleurs !* alongside Cécile Debray in 2023 and *Jackson Pollock, les premières années* in 2024.

# EXHIBITION CATALOG

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## *Philip Guston / Philip Roth. The Irony of History*



Catalog of the exhibition presented at the Musée National Picasso-Paris from October 14, 2025, to March 1, 2026.

224 pages  
197 illustrations  
Hardcover  
6.7 × 9.4 inches  
€39  
ISBN: 978-2-07-312684-9

“You know, people complain that I paint horrors. If only they knew how much fun it is for me to come here every day and see them at first glance! But what do you want me to do? I’m testing the limits of my resistance.”

Philip Guston

A leading figure in Abstract Expressionism, Philip Guston caused shock and even scandal when he returned to figurative painting in the late 1960s, with a style inspired by comic books.

In 1971, when he produced more than 80 drawings featuring President Nixon, echoing the work that Philip Roth, his neighbor in Woodstock, was undertaking, he drew inspiration from Picasso’s *Dreams and Lies of Franco*, whose masterful *Guernica* was one of the cornerstones of his artistic and political commitment.

His art, tinged with black humor, paints a scathing portrait of a nihilistic and violent America, prompting viewers to reexamine the American dream and, beyond that, their own values.

## AUTHORS

Edited by Didier Ottinger, Chief Curator, Centre Pompidou, National Museum of Modern Art – Centre for Industrial Creation, Paris

Agnès Desarthe, Writer

Joanne Snrech, Curator, Musée National Picasso-Paris

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# MEDIATION AROUND THE EXHIBITION

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## VISIT TO THE EXHIBITION “PHILIP GUSTON. THE IRONY OF HISTORY”

Philip Guston (1913-1980) is perhaps the most unpredictable painter of the New York School, projecting symbols and characters ranging from the comic to the tragic, while revealing himself in a more intimate way than his contemporaries. Accompanied by a lecturer, you will discover the evolution of his work, between figuration and abstraction, inspired as much by Renaissance painting as by comic books. The exceptional presentation of a series of caricature drawings of President Nixon, created in response to Philip Roth's work *Our Gang*, sums up Guston's commitment: often uncompromising but always funny.

**Durée :** 1h15

# PARTNERS OF THE EXHIBITION

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## BEAUX-ARTS

Since 1983, *Beaux Arts Magazine* has been reporting on the art of yesterday, today and tomorrow. In its monthly magazine and on its website, *Beaux Arts Magazine* offers a resolutely committed point of view, shedding new light on artworks and artists, accessible to all audiences. It is currently the undisputed leader of the arts and culture press in France, with 40,000 subscribers and an ACPM 2022 circulation of 72,000.

In 2016, *Beaux Arts Magazine* became an entity of Beaux-Arts & Cie, a cultural content and services platform created the same year by Frédéric Jousset. Since the arrival of Solenne Blanc in 2017 as Executive Vice President in charge of development, the group has expanded with the creation of beauxarts.com, the acquisition of *Le Quotidien de l'Art*, the leading professional digital daily, and Point Parole, the benchmark for museum tour guides.

Beaux Arts & Cie's development hasn't stopped there. With the acquisition in 2019 of Artips, designing anecdotes and general culture courses for large audiences, and then in 2020 of Museum Experts, organizer of the SITEM and MUSEVA trade shows, the group has further expanded its range of missions.

**BeauxArts**

## LE MONDE

Founded in 1944 as a daily newspaper, *Le Monde* has become a media company that also publishes themed supplements and its magazine *M*, with a focus on independence, rigor and high editorial standards. *Le Monde* reaches 20 million readers, Internet and mobile users every month. Continuous daily coverage of international, French, economic and cultural news. Every day, four pages devoted to culture, with enriched content, portfolios and videos, on its website and apps. That's why *Le Monde* is delighted to be associated with the Musée Picasso on the occasion of the exhibition *Philip Guston. The irony of history*, and to share its enthusiasm for this event with its audience.

Find out more : [lemonde.fr](https://lemonde.fr)

**Le Monde**

## PARIS PREMIÈRE

Paris Première, the channel for fashion and all cultures, is proud to be partner of the exhibition Philip Guston ? The irony of history at the Musée national Picasso.

Paris Première, the leading cultural channel for over 35 years, supports culture in all its diversity: exhibitions, theatre, shows, cinema, music and festivals, By associating itself with events selected for their consistency with the spirit of the channel, Paris Première affirms its attachment to the world of the arts, show business and entertainment.

Paris Première is available on DTT, satellite, cable, ADSL and mobile phones. You can watch Paris Première free-to-air on DTT channel 41 every day from 6pm to 9pm and from 10am to 1pm at weekends.



## SOCIETY

*SOCIETY*, the leading biweekly society magazine

Launched in March 2015, it tells the story of the world we live in, with pleasure, high standards, and freedom as its watchwords.

In 10 years, it has become a reference magazine for a whole generation of readers who had gradually abandoned traditional news outlets.

Its frequency (every other Thursday) gives it a welcome distance from current events and places storytelling at the center of its editorial policy.

Politics, economics, science, culture, sports, news in brief... The tone is light and contemporary, never professorial, but the content is thoroughly researched for this lively magazine, whose layout is also in constant flux.

# Society

# RAYMOND PETTIBON

## UNDERGROUND

PICASSO  
ISG  
Raymond  
Pettibon  
Underground

Exposition  
14 octobre –  
1<sup>er</sup> mars 2026



Alongside the exhibition *Philip Guston. The Irony of history*, the Musée national Picasso-Paris is devoting an exhibition to American artist Raymond Pettibon, with the support of David Zwirner Gallery. Through seventy drawings and around ten fanzines, the exhibition, spanning five decades, explores the ironic and unsettling universe of this major contemporary artist.

A self-taught artist born in 1957 in Tucson, Arizona, Raymond Pettibon emerged in the late 1970s, designing album covers and ephemera for the punk rock band Black Flag, formed in Hermosa Beach, California. He also began exhibiting and self-publishing his early drawings, zines, and artist's books, which incorporated the DIY aesthetic of underground comics, flyers, and fanzines characteristic of the subculture at the time.

Pettibon began exhibiting widely in the 1990s. Since that time he has gained widespread recognition for work that draws from a wide range of sources, including literature, art history, popular culture, religion, politics, and sports. Resolutely anti-authoritarian, Pettibon's biting depictions of hippies, surfers, baseball players, politicians, superheroes, and cartoon characters—among other subjects—paint a caustic portrait of post-1960s American disillusionment. His works are often accompanied by jarring or cryptic handwritten inscriptions that are frequently adapted from literature or mass media and serve as an ironic or elliptical counterpoint to his imagery. Over the course of his career, Pettibon has relentlessly questioned viewers' assumptions about the American dream and modern life—just as Philip Guston did in his own time.



Raymond Pettibon  
*No Title (Their religion is...)*, 1987  
PETRA7810  
© Raymond Pettibon  
Courtesy the artist and David  
Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No Title (Obvious proof that...)*, 1984  
PETRA3439A  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No title (Let ugly darkness...)*, 1987  
PETRA1920Z  
© Raymond Pettibon  
Courtesy the artist and David  
Zwirner  
Photo: Kerry McFate



**Raymond Pettibon** After graduating in economics from UCLA in 1977, Raymond Pettibon devoted himself to art. In 1992, he was featured in the important exhibition *Helter Skelter: L.A. Art in the 1990s* at the Museum of Contemporary Art (MOCA) in Los Angeles. He joined David Zwirner Gallery in 1995, where he has held many solo shows.

He has had significant solo exhibitions at major institutions around the world, including the New Museum (New York), Tel Aviv Museum of Art, Kunst Museum Winterthur (Switzerland), Garage Museum (Moscow), and Centre Pompidou (Paris). He has also participated in many biennials, including those in Venice, Istanbul, Liverpool, and several editions of the Whitney Biennial in New York.

His drawings are now part of the collections of major international museums such as MoMA (New York), Centre Pompidou (Paris), Tate (UK), Moderna Museet (Stockholm), and the Whitney Museum (New York).

**Curator:** Sébastien Delot, Director of Collections at the Musée national Picasso-Paris

# CURRENTLY AT THE MUSEUM

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## *La Collection*

*Anna Maria Maiolino. I am here. Estou Aqui*

Until September 21, 2025

# COMING UP AT THE MUSEUM

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*Henry Taylor* (working title)

April 7 to September 6, 2026

# VISUALS

## ROYALTY-FREE VISUALS FOR THE PRESS



Exhibition poster



Philip Guston,  
*Sleeping*, 1977  
Oil on canvas,  
Promised gift of Musa  
Guston Mayer to The  
Metropolitan Museum of  
Art Artwork © The Estate  
of Philip Guston, photo by  
Genevieve Hanson, courtesy  
of Hauser & Wirth



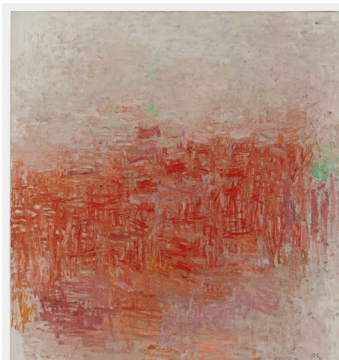
Philip Guston,  
*Bombardment*, 1937  
Oil on hardboard  
Gift of Musa and Tom Mayer,  
2011  
Philadelphia Museum of Art,  
Philadelphie, 2011-2-1  
© The Philadelphia Museum  
of Art, Dist. GrandPalaisRmn  
/ image Philadelphia  
Museum of Art  
© The Estate of Philip  
Guston



Philip Guston,  
*The Studio*, 1969  
Oil on canvas,  
Promised gift of Musa  
Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip  
Guston, photo by Genevieve  
Hanson, courtesy of Hauser  
& Wirth



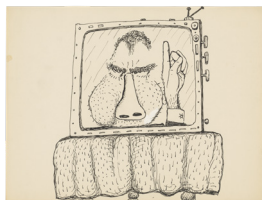
Philip Guston,  
*Large Brush*, 1979  
Oil on canvas,  
Aaron I. Fleischman Collection,  
New York  
Photo : Adam Reich  
© The Estate of Philip Guston



Philip Guston,  
*Painting*, 1954  
Oil on canvas,  
Philip Johnson Fund, 1956  
The Museum of Modern Art, New  
York,  
Digital image, The Museum of  
Modern Art,  
New York / Scala, Florence  
© The Estate of Philip Guston



Philip Guston,  
*Poor Richard (0020)*,  
1971  
Ink on paper, 26,7 × 35,2  
cm  
Promised gift of Musa  
Guston Mayer to The  
Metropolitan Museum  
of Art  
© The Estate of Philip  
Guston, digital image  
© The Guston  
Foundation



Philip Guston,  
*Poor Richard (0026)*,  
1971  
Ink on paper, 26,7 × 35,2  
cm  
Promised gift of Musa  
Guston Mayer to The  
Metropolitan Museum  
of Art  
© The Estate of Philip  
Guston, digital image  
© The Guston  
Foundation



Philip Guston,  
*Poor Richard (0027)*, 1971  
Ink on paper, 26,7 × 35,2  
cm  
Promised gift of Musa  
Guston Mayer to The  
Metropolitan Museum  
of Art  
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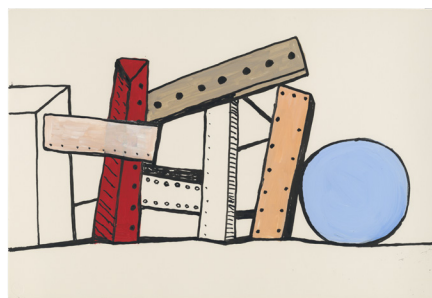
Philip Guston,  
*The Street*, 1977  
Oil on canvas,  
Purchase, Lila Acheson Wallace and Mr. and Mrs.  
Andrew Saul Gifts, Gift of George A. Hearn, by  
exchange, and Arthur Hoppock Hearn Fund, 1983  
The Metropolitan Museum of Art, New York,  
© The Metropolitan Museum of Art, Dist.  
GrandPalaisRmn / image of the MMA  
© The Estate of Philip Guston



Philip Guston,  
*Dawn*, 1970  
Oil on canvas,  
Glenstone Museum, Potomac  
(Maryland),  
Photo : Christopher Burke  
© The Estate of Philip Guston,  
courtesy Hauser & Wirth



Philip Guston,  
*Untitled*, 1980  
Acrylic and ink on illustration board,  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, digital image  
© The Guston Foundation



Philip Guston,  
*Untitled*, 1980  
Acrylic and ink on illustration board,  
Promised gift of Musa Guston Mayer to The  
Metropolitan Museum of Art  
© The Estate of Philip Guston, digital  
image  
© The Guston Foundation

PICASSO  
ISG  
Raymond  
Pettibon  
Underground  
Exposition  
14 octobre —  
1<sup>er</sup> mars 2026



Exhibition poster



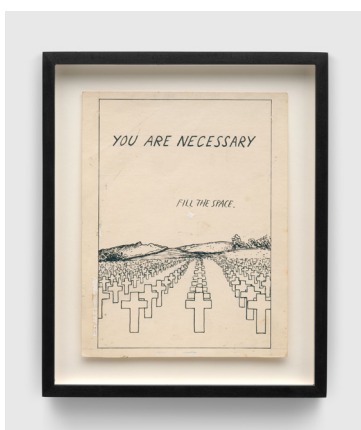
Raymond Pettibon  
*No Title (Their religion is...)*, 1987  
PETRA7810  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No Title (Obvious proof that...)*, 1984  
PETRA3439A  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No title (Let ugly darkness...)*, 1987  
PETRA1920Z  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No Title (You are necessary...)*, 1980  
PETRA1517  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No Title (We spent all...)*, 1985  
PETRA4181  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Kerry McFate



Raymond Pettibon  
*No Title (The churches are...)*, 1988  
PETRA3955  
© Raymond Pettibon  
Courtesy the artist and David Zwirner  
Photo: Chase Barnes



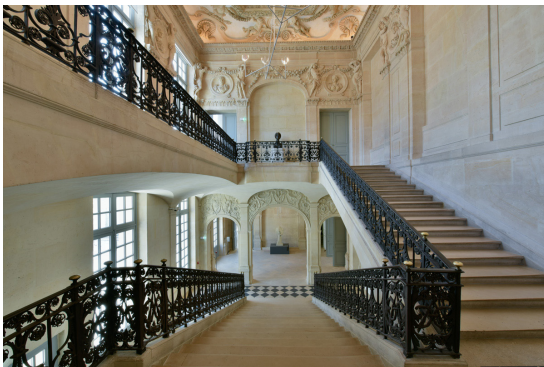
# VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

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ROYALTY-FREE VISUALS FOR THE PRESS



© Musée national Picasso-Paris, Voyez-Vous, Chloé Vollmer-Lo



© Musée national Picasso-Paris, Béatrice Hatala, 2014



© Musée national Picasso-Paris  
*La Flûte de Pan*, Pablo Picasso, 1923, MP79  
© Succession Picasso 2024



© Musée national Picasso-Paris



# PRACTICAL INFORMATION

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## ACCESS

5 rue de Thorigny,  
75003 Paris

## Métro

Ligne 1 Saint-Paul  
Ligne 8 Saint-Sébastien-Froissart  
Ligne 8 Chemin Vert

## Bus

20 - 29 - 65 - 75 - 69 - 96

## Vélib'

Station n° 3008  
au 95 rue Vieille du Temple  
Station n° 3002  
au 26 rue Saint-Gilles

## OPENING HOURS

9h30 - 18h  
Every day except Mondays, January 1st,  
May 1st and December 25.

## INFORMATION

+33 (0)1 85 56 00 36  
[contact@museepicassoparis.fr](mailto:contact@museepicassoparis.fr)

## ACCESSIBILITY

The museum is accessible to people with reduced mobility.  
Visitors with disabilities can receive a personalised welcome on request from:  
[accessibilite@museepicassoparis.fr](mailto:accessibilite@museepicassoparis.fr)

## MUSEUM SHOP

Bookshop in the museum  
(museum opening hours)  
01 58 65 15 52  
[librairie-boutique.picasso@rmngp.fr](mailto:librairie-boutique.picasso@rmngp.fr)

## CAFÉ SUR LE TOIT

Open Tuesday to Friday  
10.30am - 6pm

## PRICES

Admission ticket:  
Full price: 16 € / Reduced price: 12 €  
To avoid queuing, we recommend that you to book your ticket in advance, on [billetterie.museepicassoparis.fr](http://billetterie.museepicassoparis.fr)  
The Musée national Picasso-Paris is accessible to holders of the Paris Museum Pass.

## PICASSO PASS

For unlimited and ticket-free access, as well as advantages at the museum and its partners, become a Member of the Musée national Picasso-Paris!

All the information on our website in the section:  
Reservations / Individuals / PicassoPass  
Membership

## AUDIOGUIDE

Available in French, English, German, Spanish, Italian and Chinese.  
A children's version is available in French and in English.  
Full price: 5 €  
Reduced rate: 4 €

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Head of the Communications Department

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## MUSÉE NATIONAL PICASSO-PARIS ON SOCIAL NETWORKS

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