

RICHARD PETTIBONE

The American Flag

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Castelli

24 West 40

## Copying Mechanisms

Broc Blegen

*When I was young, one of the first things that I learned was that no matter how accurately you copy something, you can't get rid of yourself. It's just always you.*

Richard Pettibone



Richard Pettibone  
*Four Flags, Vertical, #2, 2002*  
 Oil on canvas  
 16 ½ x 11 ½ inches  
 Private Collection

The last two years were defined in part by how we coped with being stuck at home due to the pandemic. We all experienced a feeling of displacement and separation, connecting to the world through various media. When the news of COVID-19 hit, Richard Pettibone was in the midst of painting miniature copies of Andy Warhol's *Campbell's Soup Cans*. As we all emptied the shelves of supermarkets in search of non-perishable foods, canned soup suddenly had a renaissance in popularity that recalled the mid-century American lifestyle that inspired the original Pop paintings. The coincidence seems fitting.

Already a reclusive artist working from a studio in his home located in Charlotteville, New York, Pettibone's daily routine wasn't affected much by the closures that ensued during various lockdown stages. Accompanied by his wife and two cats, he continued painting more and more *Soups*, as he affectionately calls them, through the initial months of the pandemic. It is a subject he has returned to many times since painting his first *Soup* in 1964. Previously he has made them with silkscreened and hand-painted elements, but this new series was entirely hand-painted. At this point he had been painting *Soups* almost non-stop since 2018. When asked why he kept painting more *Soups* he was at a loss, "Don't ask me!"

The only thing that broke his focus on *Soups* was the decision to make a copy of *Four Flags, Vertical, #2*, a painting Pettibone made in 2002 that had sold at auction in 2017. A collector regretted having missed out on this work, and asked if any other *Flag* paintings were available. Pettibone decided to paint a copy of *Four Flags, Vertical, #2* for the collector. By the time he finished the



Richard Pettibone  
*Andy Warhol, 'Campbell's Soup Can, Tomato', 1962, 2019*  
 Oil on canvas  
 10 3/4 x 8 1/2 inches  
 Private Collection

painting, at the end of March 2020, New York City had suddenly become the epicenter of a global pandemic and was placed under lockdown. The state of emergency was constantly shifting, and Governor Andrew Cuomo's daily press briefings became an essential source of information as we all navigated this newfangled experience of living through a deadly pandemic. On April 9, Governor Cuomo captured the sentiment of this moment, "9/11 was supposed to be the darkest day in New York for a generation...We lose 2,753 lives on 9/11. We've lost over 7,000 lives to this crisis. That is so shocking and painful and breathtaking, I don't even have the words for it." It was at this point that Pettibone took a break from *Soups* and started painting *Flags*.

Working from a photograph of a work he made in 2002, he made a series of paintings depicting three flags oriented vertically and stacked on top each other, with stars aligning on the top left corners of the flags. At first glance they are undoubtedly reminiscent of Jasper Johns's iconic *Three Flags*, 1958, only turned on its side. Had Pettibone simply rotated Johns's painting 90 degrees clockwise, the stars would be in the top right position. Instead, he makes a subtle change by flipping the composition so that the stars appear on the left side, the proper way to display the American flag when hung vertically. Johns depicted the flag vertically in other works, like *Two Flags*, 1974, a silkscreen depicting two vertical flags side by side. Thus, Pettibone's *Three Flags, Vertical* is actually a hybrid of two different Johns works, a composition that Johns never made. Pettibone always specifies the artist and artwork he is appropriating in the titles of his works, but since this composition is a Pettibone invention, the title is simply *Three Flags, Vertical*.

While some may assume that Pettibone faithfully and precisely copies the work of other artists, just at a smaller scale, he also invents new compositions by making subtle variations that reveal his playfulness and intimate understanding of the subject matter. Andy Warhol only made one set of thirty-two *Campbell's Soup Can* paintings, first shown at Ferus Gallery in 1962 and now in the collection of the Museum of Modern Art. However, throughout his career he made *Campbell's Soup Can* works in a number of different styles and variations. In his close study of Warhol, Pettibone picked up on this detail and he has made several different sets of thirty-two *Campbell's Soup Cans*, each using a different style of soup can. For example, in *Andy Warhol, 'Thirty-two Campbell's Soup Cans', 1961, 2004–2005*, Pettibone copies the style of Warhol Soup Cans that are known as the Mönchengladbach-type, which Warhol made in 1961 but never made as a set of thirty-two. At first glance, one might assume

that Pettibone's work is referring to Warhol's iconic set shown at Ferus in 1962, but in fact they are an invented set, only existing as a Pettibone. Ironically, the title reveals that this invented set would have been made first, in 1961, which would then make it the "original" Warhol set. It's a subtle joke that only the more attentive viewers might catch, a play on the art world's obsession with firsts and what it means to be original.

Another way that Pettibone invents new compositions is by joining works by two or more artists. This is clearly evident in his "combine" works that resemble a literal collision of art history, combining works by famous Post-War artists like Jasper Johns, Roy Lichtenstein, Frank Stella, and others into a single shaped canvas. The extreme complexity and flawless execution of these works are impressive, as all the artworks and angles come together seamlessly. In addition to the immediately recognizable artworks by other artists, Pettibone sometimes adds another layer by slipping in references to himself, like in *Andy Warhol, 'Saturday Disaster'*, 1964; *Train Crash*; *Jasper Johns, 'Flag on Orange Field'*, 1957; *Andy Warhol, 'Double Elvis'*, 1963 (two times); *Roy Lichtenstein, 'We Rose Up Slowly'*, 1964; *Frank Stella, 'Tomlinson Court Park'*, 1959, *Andy Warhol, 'Flowers'*, 1964; *Andy Warhol, 'Campbell's Soup Can (Tomato)'*, 1962 (four times); *Andy Warhol, 'Flowers'*, 1964 (four times); *Andy Warhol, 'Jackie'*, 1964; *Andy Warhol, 'Unidentified portrait'*, c. 1965; *Andy Warhol, 'Flowers'*, 1964 (five times); *Jasper Johns, 'Three Flags'*, 1958; *Frank Stella, 'Union Pacific'*, 1960; *Roy Lichtenstein, 'Tex'*, 1962; *Frank Stella, 'Sketch Red Lead'*, 1964; *Roy Lichtenstein, 'Mad Scientist'*, 1963; *Andy Warhol, 'Little Electric Chair'*, 1964; *Andy Warhol, 'Most Wanted Men No. 11, John Joseph H.'*, 1964; *Untitled (Self Portrait as a Wanted Man)*; *Frank Stella, 'Creede I'*, 1961, *Roy Lichtenstein, 'Drowning Girl'*, 1963; *Roy Lichtenstein, 'Vicki'*, 1964; *Roy Lichtenstein, 'Sleeping Girl'*, 1964, 1971. While most of the work is comprised of precise copies, two deviations pop out— *Train Crash* and *Untitled (Self Portrait as a Wanted Man)*. The inclusion of the train imagery references Pettibone's childhood love of building model trains, while also subtly referencing two other works in the combine: Stella's *Union Pacific*, named after America's most famous railroad company, and Warhol's *Saturday Disaster*, depicting a car crash. By making a self-portrait in the style of Warhol's *Thirteen Most Wanted Men* series, Pettibone paints himself as the art world's "scoundrel," acknowledging the playfully transgressive nature of his art historical re-mixes.

Another strategy that Pettibone employs to invent new works is by transposing the artistic gesture of one artist onto another. In 1919, Marcel Duchamp



Richard Pettibone  
*Andy Warhol, 'Thirty-two Campbell's Soup Cans'*, 1961, 2004–2005  
 Oil on canvas, 32 paintings  
 Each: 7 1/2 x 6 inches



Richard Pettibone  
*Andy Warhol, 'Saturday Disaster', 1964; Train Crash; Jasper Johns, 'Flag on Orange Field', 1957; Andy Warhol, 'Double Elvis', 1963 (two times); Roy Lichtenstein, 'We Rose Up Slowly', 1964; Frank Stella, 'Tomlinson Court Park', 1959; Andy Warhol, 'Flowers', 1964; Andy Warhol, 'Campbell's Soup Can (Tomato)', 1962 (four times); Andy Warhol, 'Flowers', 1964 (four times); Andy Warhol, 'Jackie', 1964; Andy Warhol, 'Unidentified portrait', c. 1965; Andy Warhol, 'Flowers', 1964 (five times); Jasper Johns, 'Three Flags', 1958; Frank Stella, 'Union Pacific', 1960; Roy Lichtenstein, 'Tex', 1962; Frank Stella, 'Sketch Red Lead', 1964; Roy Lichtenstein, 'Mad Scientist', 1963; Andy Warhol, 'Little Electric Chair', 1964; Andy Warhol, 'Most Wanted Men No. 11, John Joseph H.', 1964; Untitled (Self Portrait as a Wanted Man); Frank Stella, 'Creede I', 1961; Roy Lichtenstein, 'Drowning Girl', 1963; Roy Lichtenstein, 'Vicki', 1964; Roy Lichtenstein, 'Sleeping Girl', 1964, 1971*  
 Acrylic, silkscreen, and enamel on canvas  
 38 ¾ x 50 ¾ inches  
 Private Collection



Richard Pettibone  
*Andy Warhol, 'Marilyn', 1964, L.H.O.O.Q., #1, 2002*  
 Oil and silkscreen on canvas  
 7 ¼ x 6 ¾ inches  
 Private Collection

provoked the art world by adding a mustache to Leonardo da Vinci's *Mona Lisa* and titled the work *L.H.O.O.Q.* When read aloud in French, the sequence of letters L.H.O.O.Q. enunciate the expression "Elle a chaud au cul", which roughly translates to "She has a hot ass." In *Andy Warhol, 'Marilyn', 1964, L.H.O.O.Q., #1, 2002*, Pettibone applies Duchamp's iconic Dadaist gesture to our contemporary *Mona Lisa*, Warhol's *Marilyn*. Along with Warhol, Duchamp has been Pettibone's strongest influence since the 1960s, and this work embodies the absurdist and irreverent sense of humor characteristic of the Dadaist sensibility.

Pettibone was also drawn to Jasper Johns's subversive gesture of stacking three canvases depicting an American flag in 1958, a radical act that challenged Clement Greenberg's emphasis on flatness as a defining ideal of modern art. Pushing it further, in 1965, Pettibone applied Johns's gesture of stacking three canvases to Warhol's imagery to create *Andy Warhol, 'Campbell's Soup Can (Pepper Pot)', 1962, Three Times*. And in 2011, Pettibone applied Johns's gesture to Stella, creating *Frank Stella, 'Ouray', 1961, Three Times*. Aside from the absurdity of applying one artist's gesture to another artist's imagery, this act also playfully begs the question, if the stacking three canvases was so successful for Johns, why didn't more artists try it?

While Pettibone eventually made a faithful copy of Johns's *Three Flags* in 1971, with three miniature stacked canvases, all of his Flag paintings since the



Richard Pettibone  
 Andy Warhol, 'Campbell's Soup Can (Pepper Pot)', 1962, *Three Times*, 1965  
 Acrylic, oil, and rubber stamp on three attached canvases  
 10  $\frac{3}{8}$  x 6  $\frac{3}{8}$  inches  
 Private Collection

early 2000s are flat, painted on a single canvas. Rather than replicating the physicality of three stacked canvases, these new works replicate photographs of Johns's works. The illusion of three-dimensionality is created by painting the shadows as they appear in a photograph, below and just to the right of each canvas. This emphasis on using the photograph of an artwork as the source, not the artwork itself, is an important distinction that goes back to Pettibone's earliest work. As a young artist living in Los Angeles in the 1960s, Pettibone experienced the rapidly evolving landscape of contemporary art through the pages of *Artforum*, since the moment was largely defined by exhibitions taking place in New York City. As such, rather than experiencing artworks physically, he experienced them through a mediated platform—a photo of an artwork printed in a magazine. Rather than complaining about his outsider position, he made the most of it, cleverly commenting on the situation by making miniature replicas of artworks at the size of their printed images. While Art History was being made in New York, a parallel, miniature art history was being made in Pettibone's studio in Los Angeles. The ability to transform what others might perceive as a disadvantage into a central element of his work characterizes Pettibone's way of handling adversity.



Richard Pettibone  
 Frank Stella, 'Ouray', 1961, *Three Times*, 2011  
 Oil on three attached canvases  
 21  $\frac{1}{8}$  x 21  $\frac{1}{8}$  x 2 inches  
 Private Collection

When viewing Johns's *Three Flags*, the three stacked canvases protrude towards the viewer and emphasize their physicality. But in Pettibone's paintings, the image is flattened out and the flags suddenly take on a dizzying optical effect with an Op-Art quality. Pettibone doesn't outline the edge of each canvas, so the red and white stripes and blue star fields of each canvas start to bleed together, heightening the disorientation. The lack of a clear edge around the flags allows the white of the flag to merge with the white of the background, collapsing figure and ground. The image feels alive as your mind and eyes alternately recognize it as a two dimensional and three dimensional image.

Pettibone's exploration of optical experiments can also be traced back to his interest in Marcel Duchamp. In 2000, he made paintings of Duchamp's Rotoreliefs illustrated on the cover of *Minotaure* in 1934 and *Coeurs Volants*



Richard Pettibone  
*Heart Attack #5*, 2018  
 Oil on canvas  
 10 ½ x 8 inches

(or *Fluttering Hearts*) illustrated on the cover of *CahiersD'Art* in 1936. Later, after recovering from a heart attack he suffered on October 6, 2016, Pettibone returned to the *Fluttering Hearts* image in a series of paintings. In the charming title and image, Pettibone found a compelling, if dichotomous, resonance with his own physical experience of having a heart attack. While some of the works replicate the *Fluttering Hearts* image on a white ground, others present the image as illustrated on the cover of *CahiersD'Art*. In these works, he stamps the canvas, “HEART ATTACK OCT 6 2016” and “R PETTIBONE 2018.” While in Pettibone’s earlier work the autobiographical references were concealed or hidden, here they become explicit. The act of reproducing Duchamp’s design by hand may have served as a therapeutic process, while also providing a tangible means of reconciling the seemingly contradictory realities of Duchamp’s playful image and the seriousness of Pettibone’s own condition.

Pettibone again turned to Duchamp when he faced what might be the greatest fear of any painter: losing his vision. As his eyesight gradually deteriorated, Pettibone remained committed to painting despite his condition and found kinship in *The Blind Man*, the art and Dada journal published by Marcel Duchamp, Beatrice Wood, and Henri-Pierre Roché in 1917. When Duchamp



Richard Pettibone  
*The Blind Man*, 2015  
 Oil on canvas  
 11 ¾ x 10 inches

submitted *Fountain* under the pseudonym “R. Mutt” to the 1917 exhibition of the Society of Independent Artists, the work was rejected, despite the no-jury policy of the exhibition. The work was, however, photographed by Alfred Stieglitz and published in *The Blind Man*, the magazine that covered the events of the Society, alongside a short statement by Beatrice Wood. This photo, magazine, and statement were instrumental in making the work world famous, despite the fact that only a few people had ever seen it.

“I had become *The Blind Man*,” Pettibone stated when discussing the connection between himself and the magazine. Pettibone appropriated this title and paired it with Stieglitz’s photo of *Fountain*, and stamped these paintings with “THE BLIND MAN,” “SELF PORTRAIT,” and “R PETTIBONE 2015.” In this context, the image of *Fountain* almost looks like a bust on a pedestal, a stand in for Pettibone himself. The works were made in two groups of six paintings, each in a progression of sizes ranging from 5 7/8 to 16 3/8 inches tall. They became a record and test of Pettibone’s focus and determination as the artist attempted to overcome his increasingly deteriorating vision. Thankfully he underwent surgery resulting in his vision eventually recovering, but this series demonstrates Pettibone’s use of gallows humor to process his own trauma.





Richard Pettibone  
*Big Flag Oneonta*, 2002  
 Oil on canvas  
 14 ¼ x 5 ½ inches  
 Collection of Barbara Bertozzi Castelli

While Pettibone may use humor as a means to respond to personal traumas, he often takes a more sincere tone when addressing collective grief. Pettibone was scheduled to have a solo exhibition at a gallery in New York in October 2001 when tragedy struck on September 11th. New York City, and America as we knew it, changed overnight. Pettibone was just weeks from installing his show when he felt compelled to respond to the attacks in some way. After 9/11, the American flag immediately became a ubiquitous symbol of solace and unity, hung outside homes and businesses, sewn on sports jerseys, even stretched across entire football fields. In his own gesture of unity, Pettibone painted *Jasper Johns, Three Flags*, 1958, rendering the image on a single flat canvas for the first time, with faux shadows. The artist donated the painting to a benefit for the victims of 9/11, but before doing so he produced inkjet prints of the painting on white photo paper, which he signed and stamped, “SEP 11 2001.” Feeling a need to connect with loved ones, Pettibone mailed these inkjet prints to as many friends and family as he could.

One day, on March 11, 2002, the artist wanted to make a painting of an American flag on a flagpole, so he grabbed his camera and drove to Oneonta, where the largest flag in the area is. But when he arrived, there was no wind. The flag was completely limp. The coincidence felt appropriate given the post-9/11 political climate at the time, so he snapped the photo and drove home. The resulting painting was given as a gift to his dealer, Barbara Bertozzi Castelli, who had just become an American citizen.

Pettibone continued to process life after 9/11 with more paintings of flags. In an exhibition at Castelli Gallery in 2003, Pettibone exhibited three Flag paintings made in 2002, all flat single canvases. Two were *Three Flags, Vertical* paintings, and one was *Four Flags, Vertical, #2*. This group represents the first time that Pettibone made paintings of flags oriented vertically, with the stars in the top left corner. The American flag is normally displayed horizontally, but the vertical orientation has a somber connotation and is often used in memorial contexts. Johns never made a Flag painting with four stacked canvases, and Pettibone’s clever invention offered a much needed moment of comedic relief with viewers questioning their own art historical knowledge.

Nearly twenty years after 9/11, coincidence and collective grief has brought Pettibone back to the image of the flag. After painting several *Three Flags, Vertical* paintings in 2020–2021, inspired by his own works, Pettibone moved to other flag paintings that more directly copy Johns’s works. The first is a group of three paintings titled, *Jasper Johns, ‘Two Flags’, Silkscreen, 1974*,

which depict the image of Johns's silkscreen of two vertical flags side by side. While a silkscreen on paper doesn't have the dimensionality to cast a shadow, like a canvas does, Pettibone still adds a faux shadow that conforms with the other works. These three paintings are of the same size, but the flags are painted progressively smaller in each composition. These works were followed by two paintings titled, *Jasper Johns, 'Flag', 1954*, which depict a photograph of Johns's first *Flag* painting. And finally, Pettibone makes a single painting titled, *Jasper Johns, 'Three Flags', 1958, #1*, which depicts a photograph of Johns's *Three Flags* made of three stacked canvases. These Pettibone paintings are all flat, single canvas works depicting photographs of Johns works, copied faithfully.

In presenting these more straightforward copies alongside the *Three Flags, Vertical* inventions, Pettibone sets up a game for the viewer. One of the many joys of viewing Pettibone works is comparing his versions to the originals, to try and find the similarities and differences. The scale is always the most obvious, but the subtleties of material and imagery make the works feel almost like a puzzle wanting to be solved. While noticing small differences is entertaining, these art historical riddles perhaps mask the deeper underlying aspects of the works. Like any joke or riddle, there is more than meets the eye. For example, upon close inspection, one might discover that the *Three Flags, Vertical* paintings all vary slightly in scale, while the other works conform to a precise and uniform size as Pettibone's work often does. This is a notable deviation and, given the memorializing context, might lead to an interpretation of how each life lost is unique. When asked why they all vary slightly in size, the artist replied, "oh I was just trying out different things." While this may be the case, Pettibone's history of highly intentional scaling betrays the offhandedness of his comment.

Pettibone's work is often known for its cute scale or humorous interpretations of art history, but if one ignored the works' more sincere elements it would paint an incomplete picture of the artist. Many of Pettibone's photo-realistic paintings depict friends and family, and intimate moments from his life. Pettibone's copying of other artists always came from a place of love as well, a detail that may separate Pettibone from more impersonal appropriation artists. Pettibone loves Warhol, he loves Duchamp, he loves Shaker furniture, he loves Ezra Pound, he loves Jasper Johns, he loves the American flag, and on and on. The scale of the work and materials he uses are influenced by his love of model trains. And the craftsmanship of his work requires consid-



Installation view of *Richard Pettibone* at Castelli Gallery,  
April 11 – May 31, 2003.

erable care and sensitivity, as he builds the stretchers and frames himself, even with tiny nails and tiny staples.

Given the fact that Pettibone started painting flags during a national tragedy, in an election year, at arguably the most polarized time in American history, it is only natural for a viewer to wonder, what does it mean to be painting the American flag in this moment? The polarizing force of Trump's presidency created the implication that the American flag belonged to one group of people. Pettibone even experienced this judgment himself, as his neighbor recently asked why he hung the "Republican flag" outside his home. Pettibone sharply corrected him, "it's the *American* flag." Without considering the relationship between love and critique, one might confuse Pettibone's seeming obsession with the American flag with having a certain political position, or a lack of criticality about America's past and present. But as James Baldwin famously states, "I love America more than any country in the world and, exactly for this reason, I insist on the right to criticize her perpetually."



Richard Pettibone's studio, Charlotteville, New York,  
December 2021.

It is this attitude toward patriotic symbols that may have inspired Pettibone to continue rendering them. If flying an American flag outside your house automatically positions you on one side of the political spectrum, what does it mean to make seventeen American flag paintings? For an artist with a contrarian or mischievous streak like Pettibone, it's almost a dare. We often conflate representations with endorsements, but Pettibone understands that you can hold two truths simultaneously and that there's nuance to every side. No matter how much one might attempt to transform the meaning of the American flag, no one person can own it. With any image or symbol, there's always room for endless recontextualization and appropriation, two concepts Pettibone knows well.

One of the unexpected joys of living in quarantine was getting to see everyone's homes on Zoom. Whether it was a co-worker or talk show host, we all took voyeuristic pleasure in examining every detail in the background, looking for clues in book titles and pets. Artists are no stranger to having their private studios mined for meaning in an attempt to reveal their methods and inspirations. Pettibone's studio truly is a window into "teeny-tiny land," as the artist calls his world of miniatures, with model Ferraris and a miniature train set. On the wall is a painting by his great-grandfather. Pettibone paints on an aged easel that he customized, stamped with "DADA" and holding a sculptural bust. His paint brushes and supplies are held on a custom table inspired by Shaker furniture that he built, and is stamped with "PERIPLUM," a word coined by Ezra Pound that signifies a coastal or coasting voyage.

Pettibone has come a long way since his first appropriations from the pages of *Artforum*, but has remained committed to the ideas that first animated his work. His career often has a cyclical quality as he continually returns to the same subject matter, each time transforming it through the poetry of his own experiences.



Richard Pettibone, *Four Flags, Vertical*, 2020  
Oil on canvas, 11 ½ x 8 ½ inches



Richard Pettibone, *Three Flags, Vertical, #2*, 2020  
Oil on canvas, 11 ½ x 9 ¼ inches



Richard Pettibone, *Three Flags, Vertical, #4*, 2020  
Oil on canvas, 13 <sup>3</sup>/<sub>4</sub> x 9 <sup>3</sup>/<sub>4</sub> inches



Richard Pettibone, *Three Flags, Vertical, #5*, 2020  
Oil on canvas, 12  $\frac{3}{4}$  x 9 inches



Richard Pettibone, *Three Flags, Vertical, #6*, 2020  
Oil on canvas, 10  $\frac{3}{4}$  x 7  $\frac{1}{2}$  inches





Richard Pettibone, *Three Flags, Vertical, #7*, 2021  
Oil on canvas, 13 x 10 inches



Richard Pettibone, *Three Flags, Vertical, #8*, 2021  
Oil on canvas, 11 ½ x 9 ¼ inches



Richard Pettibone, *Three Flags, Vertical, #9*, 2021  
Oil on canvas, 13 x 9  $\frac{3}{4}$  inches



Richard Pettibone, *Three Flags, Vertical, #10*, 2021  
Oil on canvas, 13 x 9  $\frac{3}{4}$  inches



Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #1, 2021*  
Oil on canvas, 10  $\frac{3}{4}$  x 12  $\frac{1}{2}$  inches



Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #2, 2021*  
Oil on canvas, 10  $\frac{3}{4}$  x 12  $\frac{1}{2}$  inches



Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #3, 2021*  
Oil on canvas, 10  $\frac{3}{4}$  x 12  $\frac{1}{2}$  inches



Richard Pettibone, *Jasper Johns, 'Flag', 1954, #1*, 2021  
Oil on canvas, 9 x 11 ¼ inches





Richard Pettibone, *Jasper Johns, 'Flag', 1954, #2*, 2021  
Oil on canvas, 9 x 12 ¼ inches



Richard Pettibone, *Jasper Johns, 'Three Flags', 1958, #1, 2021*  
Oil on canvas, 9 x 12 ¼ inches

## Exhibition Checklist

Richard Pettibone, *Three Flags, Vertical, #2*, 2020  
Oil on canvas, 11 ½ x 9 ¼ inches

Richard Pettibone, *Three Flags, Vertical, #4*, 2020  
Oil on canvas, 13 ¾ x 9 ¾ inches

Richard Pettibone, *Three Flags, Vertical, #5*, 2020  
Oil on canvas, 12 ¾ x 9 inches

Richard Pettibone, *Three Flags, Vertical, #6*, 2020  
Oil on canvas, 10 ¾ x 7 ½ inches

Richard Pettibone, *Three Flags, Vertical, #7*, 2021  
Oil on canvas, 13 x 10 inches

Richard Pettibone, *Three Flags, Vertical, #8*, 2021  
Oil on canvas, 11 ½ x 9 ¼ inches

Richard Pettibone, *Three Flags, Vertical, #9*, 2021  
Oil on canvas, 13 x 9 ¾ inches

Richard Pettibone, *Three Flags, Vertical, #10*, 2021  
Oil on canvas, 13 x 9 ¾ inches

Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #1*, 2021  
Oil on canvas, 10 ¾ x 12 ½ inches

Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #2*, 2021  
Oil on canvas, 10 ¾ x 12 ½ inches

Richard Pettibone, *Jasper Johns, 'Two Flags', Silkscreen, 1974, #3*, 2021  
Oil on canvas, 10 ¾ x 12 ½ inches

Richard Pettibone, *Jasper Johns, 'Flag', 1954, #1*, 2021  
Oil on canvas, 9 x 11 ¼ inches

Richard Pettibone, *Jasper Johns, 'Flag', 1954, #2*, 2021  
Oil on canvas, 9 x 12 ¼ inches

Richard Pettibone, *Jasper Johns, 'Three Flags', 1958, #1*, 2021  
Oil on canvas, 9 x 12 ¼ inches

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Figure 2, 8: Photo by Dan Bradica  
Figure 3, 5, 11, Plates 1–15: Photo by Adam Reich  
Figure 9, 13: Photo by Richard Walker

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