

LARI PITTMAN  
*Opaque, Translucent and Luminous*  
Seoul  
March 15-April 16, 2022

OPENING MARCH 15  
Itaewon-ro 213,  
Youngsan-gu, Seoul, Korea  
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Lari Pittman, *Opaque: Outside of the Egg 5*, 2021 (detail).

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**Lari Pittman's Korea debut show at Lehmann Maupin's new and expanded gallery space in Seoul**

Lehmann Maupin announces the opening of its new and expanded gallery space in Hannam-dong, Seoul and its inaugural exhibition, *Opaque, Translucent and Luminous*, a presentation of new work by Los Angeles-based artist Lari Pittman.

The artist's first exhibition in South Korea, *Opaque, Translucent and Luminous* inaugurates the opening of Lehmann Maupin's new home in Seoul, a 2,600 square-foot venue that dramatically expands the gallery's previous imprint in the city. Designed by the award-winning firm Society of Architecture (SoA), the space occupies two stories in the Hannam-dong neighborhood and also boasts an outdoor terrace to exhibit sculpture. Spanning both floors of the gallery, *Opaque, Translucent and Luminous* offers an homage to big cities, reaffirming their vitality, dynamism, and importance in the face of the destabilizing effects of the global pandemic on urban life.

Pittman's decades-long practice reflects his enduring fascination with human nature, the construction of political histories and mythologies, and sociocultural relationships. His unique visual aesthetic—with skillful layering of signs and symbols, varied painting techniques, and rich, intricate patterns—has established him as one of the most significant painters of his generation.

For his first exhibition in South Korea, Pittman turns his gaze outward from examining primarily Western histories and cultural pathologies towards a wider evaluation of our common global psyche. With consideration to the collective effects of the last two years, Pittman's newest body of work aligns itself with the visionary, positive, and ebullient, using art to envision a viable alternative to our current state of affairs and another, brighter version of the present or future. Organized in three titular cycles meant to be experienced in sequential order, the work in *Opaque, Translucent and Luminous* argues that the essential theater of humanity continues to play out in the world's largest metropolises, affirming the centrality of the urban over the rural despite the many recent setbacks to city living. Fittingly, many of the works in this series are crowded with construction—buildings sit on top of buildings, bridges stretch between competing

skyscrapers, and architectural styles span from the medieval to the Victorian, industrial to postmodern. Other works depict creatures of the city, with birds resembling pigeons, swallows, or starlings, and insect-like beings with delicate legs and pincers sprawling across the canvas.

Eggs, a recurring symbol throughout Pittman's oeuvre, are present in many works in *Opaque, Translucent and Luminous*. In some paintings they seem to represent pure possibility, filled with potential that could emerge at any moment. In others, they masquerade as light sources, their shape and placement recalling street lamps, or they appear elevated, standing in for public monuments. In one work, three eggs are positioned diagonally across the canvas, serving as focal points that provide a way in for the viewer. The central egg appears monument-like, its shape and placement echoed in the framing devices surrounding it, while the lower egg appears to be mounted on a lamppost, encircled with a leafy pattern that could be imagined in wrought iron. The blue tones of the painting suggest large bodies of water, locating the scene in a coastal city, while the towering bridge suggests the verticality of capitals like New York, Hong Kong, or Shanghai. In his envisioning of alternative presents or futures, Pittman's eggs gender our renewed cities as female, contrasting the traditional conception of metropolises as innately masculine or the predominance of statues exalting male figures in our civic spaces.

Timelines and narratives are layered throughout the paintings in *Opaque, Translucent and Luminous*. In his signature style, Pittman presents multiple perspectives and picture planes within a single composition, mirroring the way a city can contain a multitude of divergent and overlapping stories, all occurring simultaneously. Filled with orbs, apertures, and eyes, the works seem to watch all that is unfolding within their frame. Rigorous in its approach and ambitious in its breadth, *Opaque, Translucent and Luminous* presents a vision of the future, fully enmeshed in, and built out of, the remains of the past.

A select work from *Opaque, Translucent and Luminous* will also be on view during Frieze Los Angeles (February 17–20, 2022), and a monumental, six-part painting, *Crystalloluminescence* (2022), will be presented at Art Basel Hong Kong (May 20–23, 2022).



Lari Pittman received his B.F.A. from California Institute of the Arts, Valencia, CA in 1974 and his M.F.A. from California Institute of the Arts, Valencia, CA in 1976. Solo exhibitions of his work have been organized at Kistefos Museum, Jevnaker, Norway (forthcoming); Museo Jumex, Mexico City, Mexico (forthcoming); Lehmann Maupin, Seoul, South Korea (2022); Lehmann Maupin, New York, NY (2020); Hammer Museum, Los Angeles, CA (2019); The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA (2016); Le Consortium, Dijon, France (2013); Museum of Contemporary Art St. Louis, St. Louis, MO (2013); Villa Arson, Nice, France (2005); Los Angeles County Museum of Art (LACMA), Los Angeles, CA (1996); Contemporary Arts Museum, Houston, TX (1996); Corcoran Gallery, Washington, D.C. (1997); Hammer Museum, Los Angeles, CA (1996); University Art Museum, University of California Santa Barbara, Santa Barbara, CA (1996).

Select group exhibitions featuring Pittman's work include *Chapter Three*, Amore Pacific Museum of Art, Seoul, South Korea (2021); *Invisible Sun*, The Broad, Los Angeles, CA (2021); *Duro Olowu: Seeing Chicago*, Museum of Contemporary Art, Chicago, IL (2020); *50 + 50: A Creative Century from Chouinard to CalArts*, REDCAT, Los Angeles, CA (2020); *Waking Dream*, Ruby City, San Antonio, TX (2019); *Less Is a Bore: Maximalist Art & Design*, Institute of Contemporary Art, Boston, MA (2019); *Give a Damn.*, the Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY (2018); *The Long Run*, The Museum of Modern Art, New York, NY (2017); *Between Two Worlds: Art of California*, San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA (2017); *Inaugural Installation*, The Broad, Los Angeles, CA, (2015); *The Art of Our Time*, Museum of Contemporary Art, Los Angeles, CA (2015); *Art AIDS America*, West Hollywood Library and One Archives Gallery and Museum, Los Angeles, CA (2015), Tacoma Art Museum, Tacoma, WA (2015), Zuckerman Museum of Art, Kennesaw, GA (2016), the Bronx Museum of the Arts, New York, NY (2016), Alphawood Gallery, Chicago, IL (2017); *America is Hard to See*, Whitney Museum of American Art, New York, NY (2015); *Earthly Delights*, Museum of Contemporary Art Chicago, Chicago, IL (2014); and *Comic Future*, Ballroom Marfa, Marfa, TX (2013), Wexner Center for the Arts, Columbus, OH, (2014). Pittman has participated in multiple biennial exhibitions, including documenta X, Kassel, Germany (1997) and the 1997, 1995, 1993, and 1985 Whitney Biennial exhibitions.

Pittman's work is in numerous public and private collections, including the Akron Museum of Art, Akron, OH; Albright-Knox Art Gallery, Buffalo, NY; Amore Pacific Museum of Art, Seoul,

South Korea; Art Institute of Chicago, Chicago, IL; The Broad, Los Angeles, CA; Carnegie Institute of Art, Pittsburgh, PA; Fondazione Sandretto Re Rebaudengo, Torino, Italy; Sammlung Goetz, Munich, Germany; Hammer Museum, Los Angeles, CA; Harvard Art Museums, Cambridge, MA; Los Angeles County Museum of Art (LACMA), Los Angeles, CA; Marciano Art Foundation, Los Angeles, CA; Museum of Contemporary Art Chicago, Chicago, IL; Museum of Contemporary Art, Los Angeles, CA; Museum of Contemporary Art, Monterrey, Mexico; The Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; Palm Springs Art Museum, Palm Springs, CA; Peter Norton Family Foundation, Santa Monica, CA; Phoenix Museum of Art, Phoenix, AZ; Rhode Island School of Design Museum, Providence, RI; Rose Art Museum, Brandeis University, Waltham, MA; San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA; Santa Barbara Museum of Art, Santa Barbara, CA; Sheldon Memorial Art Gallery, Lincoln, NE; Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY; Weatherspoon Art Museum, The University of North Carolina, Greensboro, NC; Whitney Museum of American Art, New York, NY; Yale University Art Gallery, New Haven, CT.



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## ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since Inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Rendering of Lehmann Maupin Seoul. Courtesy Society of Architecture (SoA)