Lehmann Maupin

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Lari Pittman
The Remedy of Analog Space and Time
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Lari Pittman, *The Remedy of Analog Space and Time #2*, 2026

Lehmann Maupin is pleased to present Lari Pittman's solo exhibition *The Remedy of Analog Space and Time*, unveiling a new body of work by the Los Angeles-based painter featuring twelve new paintings and ten works on paper. Few living artists have shaped the language of contemporary painting as profoundly as Pittman. These paintings show Pittman further refining his distinctive visual language, which draws on a wide spectrum of historical and pop culture sources to create works that continue to offer new aesthetic and narrative possibilities. At a moment when questions of identity, craft, decoration, and the politics of image-making are once again at the forefront of cultural discourse, Pittman's work feels especially resonant and timeless.

Pittman is known for his dense, exuberant works that mine the rich tableaux of fine and applied arts, decoration, design, and architecture. He has lived in Los Angeles for five decades, but spent much of his childhood in Colombia, his mother's home country, and his work has consistently reveled in and reflected the vibrant multiplicity of both Los Angeles and Latin America. He builds his often-delirious compositions from disparate elements: streets signs, textiles, storybook illustrations, cityscapes, dream imagery, and bits of text in several languages that directly address the viewer.

In his early work, Pittman directly addressed specific issues such as LGBTQ+ and civil rights struggles, the AIDS epidemic, and gun violence. A frequent refrain is the legacy of colonialism, both the violence, horror, and rupture, as well as the syncretic cultural expressions that have emerged in its wake. Over the past couple of decades, his work has taken on a more philosophical tone, exploring themes of perception and identity, though it is no less insightful and profound in its confrontation with our contemporary moment. He has been the subject of several prominent solo museum exhibitions including at the Jeonnam Museum of Art, Gwangyang, South Korea (2025); Long Museum, Shanghai, China (2024); Museo Jumex, Mexico City, Mexico (2022); and Hammer Museum, Los Angeles, CA (2019).

Studying at California Institute of the Arts in the mid-1970s, he drew inspiration from the feminist art program there, which celebrated historically underrecognized artforms traditionally associated with women artists. While Pittman challenges canonical hierarchies in his own work, his process remains rather traditional. He works alone, as he always has, mixing colors and applying paints by hand, either with a brush, roller, or spray can, without the aid of computers or assistants. Despite his solitary practice, he is a longtime educator, having mentored countless younger artists over his decades-long career teaching at UCLA.

In *The Remedy of Analog Space and Time*, Pittman envisions a world in free drift, like hot air balloons cut loose from the ground. The new works propose expansive alternatives to the increasingly proscriptive and repressive structures that shape our lives, suggesting possibilities for genesis, creation, and renewal. Their enchanting, hand-painted surfaces force us to slow down, as we wander through the dense visual fields, getting lost in tangents and cul-de-sacs, before emerging on new paths. Eschewing a singular, linear reading, they encourage us to consider, as Pittman says, the "philosophical complexities of irresolvability." The central motifs in these works are travel and escape, asserting the liberatory potential of geographic and chronological wanderings. The hot-air balloon is a recurring protagonist, a solitary figure striking out on its own amidst an undefined, spray-painted miasma.

The two largest paintings in the show, each 8 x 10 feet, emulate the form of a Cabinet of Curiosities—*Wunderkammer* in German or its painted variant, *Munbangdo* in Korean. Historically, these encyclopaedic displays juxtapose elements from the realms of nature and culture: fossils, artifacts, and oddities. Dividing the panels into several discrete compartments, Pittman creates his own "wonder rooms," pulling freely from global art history—from ancient Etruscan ceramics to Japanese ukiyo-e prints—mixing illustration, pattern, and symbol. The paintings suggest various narrative possibilities without prescribing a specific direction, allowing the viewer to chart their own course through the motley medley.

Set against a backdrop of contemporary political unraveling, these works refuse nostalgia or resolution. Instead, they offer slow time, ornamental density, and symbolic ambiguity as counterweights to collapse. In this suspended atmosphere, Pittman crafts a poetic response to disintegration, not by restoring order, but by imagining what becomes possible when we let go.

Over the course of his decades-long career, Lari Pittman (b. 1952, Los Angeles, CA, lives and works in Los Angeles, CA) has developed a unique visual aesthetic that has established him as one of the most significant painters of his generation. Pittman's signature, densely-layered painting style includes a lexicon of signs and symbols (such as bells, eggs, animals, and ropes), a compilation of varied painting techniques, and a clear homage to the handmade, craft, and the decorative. Pittman creates complex compositions that mediate the tension between color, text, and imagery; landscape and decoration; and chaos and order with remarkable dexterity and often on a large scale, and the artist has an innate ability to create compositions in which each element within a painting is given equal space and significance.

In the mid-1970s, Pittman attended California Institute of the Arts in Valencia, California, completing a B.F.A. and an M.F.A. The Institute's strong feminist arts program challenged the devaluation of art forms traditionally associated with women, and it was partially as a result of his engagement with this program that Pittman developed an interest in undermining aesthetic hierarchies and embracing the decorative arts. Pittman's strong affinity for the decorative can be seen throughout his numerous bodies of work, and it has contributed to his singular visual style. While Pittman's early works were informed by the socio-political struggle resulting from the peak of the AIDS epidemic, racial discord, and LGBTQ+ civil rights struggles that defined the last two decades of the 20th century, his later paintings evince a shift in focus towards interior spaces, including domestic and psychological subjects.

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 Jeonnam Museum of Art, Gwangyang, South Korea (2025); Long Museum, Shanghai, China (2024); Museo Jumex, Mexico City, Mexico (2022); 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); and University Art Museum, University of California Santa Barbara, Santa Barbara, CA (1996), among others. Select group exhibitions featuring Pittman's work include *Beauty is the Best Defense*, Jessica Silverman (2026); *As if in Dream: History, Fantasy, Future*, Santa Barbara Museum of Art (2026); *COPY*



Artist portrait by William Jess Laird

PASTE, Kistefos Museum, Jevnaker, Norway (2023); *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 Museum of Art, Pittsburgh, PA; Fondazione Sandretto Re Rebaudengo, Torino, Italy; Hammer Museum, Los Angeles, CA; Harvard Art Museums, Cambridge, MA; Long Museum, Shanghai, China; 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.; Newport Harbor Art Museum, Newport Beach, CA; Orange County Museum of Art, Newport Beach, CA; 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; Sammlung Goetz, Munich, Germany; San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA; Santa Barbara Museum of Art, Santa Barbara, CA; Sheldon Museum of Art, 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; and Zabludowicz Collection, London, United Kingdom.



Lehmann Maupin
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 permanent locations in New York, Seoul, and London, as well as team members throughout Asia and Europe.

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