

As the centerpiece of its summer 2013 season, the Contemporary Art Museum St. Louis (CAM) presents the first solo U.S. museum exhibition of Los Angeles-based artist Lari Pittman in nearly twenty years. On view May 24 through August 11, 2013, *Lari Pittman: A Decorated Chronology* is also the first comprehensive presentation of Pittman's work in the Midwest. One of the most preeminent artists working today as well as a longtime educator, Pittman is a major influence on contemporary painting. Comprising thirty large-scale paintings and a twenty- four-part works on paper series, the exhibition will primarily feature newer work from the mid-2000s to the present. In addition, a number of seminal earlier works, essential for understanding the trajectory of Pittman's practice and borrowed from major museums and private collections across the United States, will also figure prominently.

Pittman's work is internationally celebrated for its use of exuberant color and painstaking detail to address contentious subjects such as sexuality, desire, and violence. His paintings combine a visual breathlessness with a sophisticated formal logic to intertwine the personal and the political. *Lari Pittman: A Decorated Chronology* shares its name with Pittman's series of early paintings (*A Decorated Chronology of Insistence and Resignation*, 1992–1993) in which the artist expanded his practice in both content and form—often portraying a cast of gender-ambiguous figures engaged in expressive and licentious acts alongside images of consumption. From the exhibition's earliest painting, *Thanksgiving* (1985), to recent work that explores more personal themes as well as painting's relationship to the greater landscape of art history, *Lari Pittman: A Decorated Chronology* illustrates and celebrates the development of Pittman's expansive practice over the past thirty years.

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