

ALEX

KATZ

PAINTING THE NOW

EDITED BY  
JACOB PROCTOR

MUSEUM BRANDHORST  
BAYERISCHE STAATSGEMÄLDESAMMLUNGEN, MUNICH

**HIRMER**

# ALEX KATZ

PAINTING THE NOW

WITH CONTRIBUTIONS BY

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A towering figure in contemporary painting, it is fair to say that Alex Katz has influenced and inspired generations of artists around the world. His unique oeuvre, which now spans more than six decades, is utterly devoted to the representation of the here and now and the immediacy of human perception—a long-term commitment to what the artist has often described as “painting in the present tense.”

Katz emerged on the New York scene during the heyday of Abstract Expressionism and just prior to the explosion of Pop Art. At a moment when advanced art was synonymous with abstraction, Katz opted instead to pursue a progressive yet insistently figurative practice. Although his apparent coolness and preference for surface over depth is often hailed as a precursor to Pop, his aesthetic is perhaps more closely aligned with such poets as Frank O’Hara and John Ashbery than with any other painters of his generation. Working variously en plein air, from photographic sources, and from his own sketches and preparatory drawings, he has consistently focused his attention on subject matter from his immediate milieu. This includes his celebrated portraits of family (in particular his wife and lifelong muse, Ada) and friends, artistic collaborators, and scenes of social interaction, as well as landscapes, architectural scenes, and flowers. Throughout his practice and whatever his subject, Katz’s sensitivity for painterly surfaces unfolds in productive tension with the formal languages of film, fashion, and advertising.

Featuring around ninety works—including some of the artist’s most important paintings—the present exhibition offers a retrospective overview of this seminal artist’s oeuvre. It begins with works from the 1950s and 1960s, including portraits of the renowned choreographer and dancer Paul Taylor and his company, for which Katz designed many sets over the years, a long-running collaboration that feels particularly poignant now, with Taylor’s passing earlier this year.

Anchored by *The Black Dress* (1960), surely one of the artist’s most significant works, a series of single and group portraits from the 1960s and 1970s establish Katz’s signature style as well as the social and artistic milieu of Downtown New York, both of which remain leitmotifs throughout his work and the exhibition. It is here that we first encounter the works with which Katz has become most closely identified, iconic portraits of beautiful, stylish women, masterfully rendered in bold, vibrant colors, as well as quieter, more introspective canvases like the Museum Brandhorst’s own *Winter* (1996) and *Grey Coat* (1997).

In the mid-1980s, following his midcareer retrospective at New York’s Whitney Museum of American Art, Katz began to concentrate increasingly on landscapes and cityscapes. In these paintings, we can see the artist pushing at the edge of abstraction while at the same time continually recommitting himself to a decidedly modern form of realism. In these paintings, the quality of light itself, whether direct, reflected, or diffused, becomes a central concern. So, too, does the ability of an individual brushstroke to delimit multiple different types of form while also retaining its status as an autonomous mark.

Through their clarity of purpose, masterful technique, and self-assuredness, Katz’s paintings can convey a sense that they simply appeared in the world, but their origins are, in fact, far more complex. A sizable collection of small oil paintings, pencil sketches, and large preparatory cartoons—often directly related to the large-scale paintings on view—provides us with an expanded understanding of the artist’s multilayered working process.

At the heart of the exhibition is the Museum Brandhorst’s own extensive collection of works by the artist, a collection that includes masterpieces from across his long career. Anette and Udo Brandhorst were passionate and devoted supporters of Katz, as of contemporary art in general. We are grateful to be able to work alongside and together with the Udo and Anette Brandhorst Foundation, a cooperation guaranteeing that important artworks will be on public display at Museum Brandhorst in the future. And as we approach the Museum Brandhorst’s tenth anniversary in 2019, it is a special honor to recall that two of the works entered the collection as gifts of the artist: the cutout *Al and Tom* (1969) was given in memory of Anette Brandhorst; and the monumental *City Landscape* (1995) was donated on the occasion of the Museum Brandhorst’s first birthday.

It is a testament to the deep and abiding support for Katz in Munich that so many of the other works in the exhibition are drawn from public and private collections in the city and in the region. We would like to thank the Collection Aichinger, Grasbrunn, Germany, the Museum Frieder Burda, Baden-Baden, Germany, the Collection Eva Felten, the Collection Klüser, Munich, as well as Galerie Klüser, Munich, the Collection Julia Klüser, Munich, the Collection as well as the Galerie Thaddaeus Ropac, London / Paris / Salzburg, the Staatliche Graphische Sammlung München, the Würth Collection, Germany, and all the other lenders who prefer to remain anonymous for their willingness to part with their valuable works for the duration of the exhibition as well as for allowing us to reproduce them in this catalogue. We would also like to thank PIN. Freunde der Pinaukothek der Moderne e.V. for trusting our vision and generously enabling us to pursue this project.

The support of two of the artist’s longtime gallerists, Bernd Klüser and Thaddaeus Ropac, has been crucial for the success of the exhibition and the catalogue. We are immensely grateful to each of them, both for loans of important works from their own collections and for critical assistance in facilitating loans from private collections. For their many efforts on our behalf a special thanks is due to Arne Ehmann, at Galerie Thaddaeus Ropac, Sarah Filter, at Galerie Klüser, and Anna Wondrak, at Collection Klüser. In New York, we would like to thank Gavin Brown and Kyla McMillan at Gavin Brown’s enterprise. Vivien Bittencourt Katz, Vincent Katz, and Darinka Novitovic Chase all generously provided expertise and assistance along the way.

For their commitment and attention to detail, we are most grateful to the team at Museum Brandhorst. For the impeccable exhibition organization as well as the expert care of the artworks



entrusted to us, we would like to thank Elisabeth Bushart, head conservator, and her team Heide Skowranek and Michaela Tischer, as well as Wolfgang Wastian, head of the museum's Exhibitions and Technical Department, and his colleagues Stephen Crane, Adrian Keleti, Cordula Schieri, and Norbert Schölzel, supported by Andreas Klare, Ralph Kreßner and Heiner Petersen. Furthermore, we would like to thank Simone Kober, the registrar at the Bayerische Staatsgemäldesammlungen, who coordinated and managed the loans and transportation of artworks with foresight and exceptional professionalism. Particular thanks are due to Renate Blaffert and Elke Schütze from the Udo and Anette Brandhorst Foundation, who most capably and circumspectly accompanied the countless preparatory stages. We are also very grateful to Tine Nehler, Ines Gam, and Sarah Stratenwerth for their commitment and creativity in respect to all matters of communication and press, and to Barbara Siebert, Katarina Jelic, Nadia Khatschi-Barnstein, and Anja Kiendl for mastering the organization and supervision of the accompanying events. Special thanks are due to Jochen Meister and Regina Bertsch as well as their colleagues for finely tailoring an engaging art education program to the exhibition and to our colleagues from Visitor Services for their commitment and care.

On the occasion of the exhibition, the museum premieres a new documentary film on Katz, directed by Kristina Kilian of the University of Television and Film (HFF) Munich. It was a great pleasure to witness the exceptional spirit and creative vigor with which she and her colleague Camille Tricaud addressed the artist and his artistic process. This project is part of an ongoing collaboration between the Museum Brandhorst and the HFF, and proves how important vital connections between institutions of art can be. We are grateful to Bettina Reitz, Karin Jurschick, Daniel Lang, Heiner Stadler, and Johannes Wende for the creative dialogue and their belief in the cooperation. Special thanks are due to the Kirch Foundation for providing funding for the film.

Commemorating Katz's oeuvre and the exhibition, this publication unites illustrations of the artworks on display with five newly commissioned texts on the artist. We would like to express our deepest thanks to the contributors to this catalogue, namely critic Kirsty Bell and art historian Prudence Peiffer, as well as artists Arturo Herrera, Jordan Kantor, and Matt Saunders. Each of them has shed new light on different aspects of the artist's oeuvre. Thanks are also due to the team at Hirmer Verlag for their support and commitment to this project: Jutta Allekotte, Rainer Arnold, Ann-Christin Fürbaß, Lucia Ott, and Thomas Zuhr. We should also like to mention the supportive collaboration in the preparation of this catalogue with the Photography Department of the Bayerische Staatsgemäldesammlungen under the stewardship of Haydar Koyupinar, together with Sibylle Forster, Johannes Haslinger, Margarita Platis, and Nicole Wilhelms.

Very special thanks are due to the indefatigable Kirsten Storz, who, as curatorial assistant, has managed every aspect of the exhibition, publication, and more with dedication and composure.

Her skillful coordination and attentiveness to every detail has been absolutely essential to the success of the project.

It goes without saying that our greatest thanks are due to Alex Katz himself. It has been an immense pleasure to delve so deeply into his work and to present it to new audiences here in Munich. We are grateful to him for trusting us to tell this story. The present exhibition is a testament to his tireless commitment to the practice of painting, without which none of this would be possible.

Bernhard Maaz  
Director General  
Bayerische Staatsgemäldesammlungen

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Jacob Proctor  
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# IT COULD BE A PRETTY GIRL, OR IT COULD BE SOMETHING ELSE

KIRSTY BELL

---

"I was very lucky to be born where I was, and grow up where I was, to go from the provincial American world into this worldly American world," says Alex Katz.<sup>1</sup> Born in 1927 to Russian immigrants who had arrived in New York City ten years earlier, he quickly augmented his family's cultural traditions with a sense of city life: "I went out and became part of the street culture—I was always in-between," he said.<sup>2</sup> Edwin Denby, a poet and dance critic who was a close friend and mentor to Katz, described New York City as vital microcosm: "You can see everything in the world here in isolated examples at least," he wrote. "Not only people's movements, but the objects around them, the shape of the rooms they live in, the ornaments architects make around windows and doors, the peculiar ways buildings end in the air, the water tanks, the fantastic differences in their street facades on the first floor."<sup>3</sup> Katz trained his eye more on the people than the objects around them, however, and they became the protagonists in a bold and ambitious body of work that initially pictured the social landscape of the city, with its cocktail parties, modern dance recitals, and eye-catching fashions. "The people in New York turn me on," he said, "the way they wear their clothes, et cetera, their gestures and their clothes, it's specific, and I like that."<sup>4</sup>

"There is no point in living here if you don't see the city you are living in," wrote Edwin Denby in a 1954 lecture for the dance students of New York's Juilliard School titled "Dancers, Buildings, and People in the Street"—a lecture he never delivered, being notoriously shy about public speaking.<sup>5</sup> The lecture is a paean to observation as an essential form of education. For Denby, looking is a discipline, and daily life is the field in which to develop it, in particular "dancing in daily life," by which he means "seeing the pretty movements and gestures people make."<sup>6</sup> This method of cultivated observation, with its focus on the movements of people in the city, as if their everyday activities were performed with an audience in mind, is at the core of Katz's own practice. Katz discovers his subjects in the city's fluid fabric and its social situations as if extracting a face from a crowd, something Denby catches vividly in his own poem "Mid-Day Crowd":

Isolated, active, attractive, separated,  
Momentary, complete, neat, fragmentary,  
Ordinary, extraordinary, related,  
Steady, ready, harried, married, cute, astute, hairy.

Created equal as they say, so where's the pity?  
In a split second a girl is forever pretty.<sup>7</sup>

The last line of this poem sums up the simultaneity at the heart of Katz's works: though they focus on the split second of a passing smile, or a coat-swinging stride, this moment is placed within a wide-open space that hints at forever. Katz's paintings may appear simple or self-evident, but each work sets itself the challenge of occupying both the momentary and the lasting and to represent the specific as much as the general.

Katz's work separates itself neatly into two primary genres: the portraits and the landscapes. The works are not about a particular person however (significantly, he often refers to the portraits as "heads"), nor about the Maine landscape per se (he has kept a second studio in Maine since 1954, after studying at the Skowhegan School of Painting and Sculpture in 1949). It is as if the subject matter is simply the means through which to get to the painting, and the means to pull the viewer in. "It could be a pretty girl, or it could be something else," Katz says, dismissively. "What you think you are looking at could be one thing, but it keeps changing."<sup>8</sup> He usually begins by making a small sketch in oil on Masonite or hardboard, and sometimes a charcoal drawing on paper, most often from life. These become the basis for the final larger painting, by which point, as he puts it, "you're painting faster than you can think."<sup>9</sup> The combination of a close observation of empirical facts with the permission to subsequently lose them in the process of working fast is what lends his works their versatility. In *Winter* (1996), the background shifts continually from the literal (brush-strokes of white paint on a dark green ground) to the impressionistic (a rough but vivid depiction of lights emerging from twilight darkness). The transition from the small-scale descriptive sketch (*Winter*, 1996) to the large-scale canvas is not an act of copying so much as a virtuosic transposition in which memory, imagination, and painting as a physical act all come into play. I am reminded of anthropologist Michael Taussig's parsing of the role of the notebook for the writer:

How many notebook keepers go on to complete their projects without once consulting their notebook? A lot, that's for sure. So long as the notebook is there in its thereness, you don't have to open the cover. There is something absurdly comforting in the existence of the trinity consisting of:

    You  
    the Event  
    and the Event notated as a Notebook Entry  
for now you can, as it were, proceed to walk upright, and maybe even on water, without having to consult the entry.<sup>10</sup>

Though Katz's studies clearly provide him with an armature for color relations and formal composition in his larger paintings, their empirical and optical facticity is what allows him to subsequently move beyond these elements and "walk on water," as Taussig puts it, when shifting to a larger scale.

For Katz, the idea of the painting precedes the selection of its subject: "You have an idea of a painting. And then it correlates with something I see and then I start out empirically and optically. And when I do that I get involved in light."<sup>11</sup> Once he has the subject, and has made the sketch recording the necessary information, the one-to-one relationship is over. As Frank O'Hara put it in a 1966 essay, he "invariably drops the sitter fairly early on, and finishes the painting alone in his studio as a fact in itself."<sup>12</sup> His interest in his subjects has little to do with personality, still less with psychology or social standing; and although it does have to do with appearance, this is perceived in almost taxonomic terms. He focuses on the precise gradation of color and texture of hair and skin; the proportions, planes, and angles that make up a face; and, most importantly, their interrelation with light. As Katz told David Sylvester, "the thing I've found is that the subject matter is the outside light."<sup>13</sup> This is, perhaps, the real protagonist of his works.

The lack of sentimentality in Katz's work can be seen in the cool eye with which he portrays even his closest family members. He describes a portrait of Ada and their son, Vincent, in purely formal terms: "I was very chicken about overlaps. So I decided to do overlapping volumes. I did a series of eight or ten of them, and *Ada and Vincent* was the largest one. It has outer cropping and interior cropping, and it appears arbitrary."<sup>14</sup> Any search for familial affection is in vain. In the same interview, Katz reveals his relation to his subject matter in unambiguous terms. His aim is to "make paintings where you don't get an edge from the subject matter," he says. "The subject matter is zero. It has to do with painting power."<sup>15</sup> The subject undergoes a process of extraction, both from social context or literal surroundings and from the passage of time. Identifying details are reduced, removed, and formalized. What is left, in both portraits and landscapes, is the play of light on matter; the relations of volumes and voids; smoothed-out, blemish-free surfaces; and the gestures of people or nature, caught, stilled, and placed against a great, flat void of a background.

Some of Katz's earliest works from the 1950s are small-scale collages, in which irregular shapes cut out of colored paper are assembled to compose landscapes reduced to their primary elements, or groups of figures

perceived as colored forms. His subsequent works retain the influence of this collage process, particularly key early portraits such as the 1959 painting of choreographer Paul Taylor, which isolates Taylor's white-clad figure against a flat gray background. The flat backgrounds Katz began to work with around this time countered the traditional aspect of portraiture with an element of risk. "People started disliking it," he said, "[...] through all the early paintings the areas of doubt were in the use of flat color."<sup>16</sup> The suggestion of a void brings the works into a spatially ambiguous present, which Katz went on to develop in later larger-scale works, articulating spatial continuity between the pictorial realm and the actual space in which the paintings are seen. Katz had already approached this sense of spatial continuity in the portraits painted on cutout shapes of aluminum that he began in the 1950s. Here, the process of extraction went a step further: he "removed even the 'void,'" as O'Hara put it, allowing the cutouts to exist in the same literal space as the viewer.<sup>17</sup> An extraordinary photograph of Katz from the 1980s demonstrates this: the artist stands in his studio in front of a life-size cutout of Ada, his arm resting proprietorially on her thigh. Both artist and artwork look directly at the camera. It is as if the artwork and its subject have become fully interchangeable.

It is a collage-like technique that allows Katz to combine several versions of Ada, seen from six different angles, in *The Black Dress* (1960). The detachment of the figure from the background and recombination in different assemblages is something that appears throughout Katz's works and gives his group portraits their theatrical ensemble character. The repetition of the same figure in works such as *Red Nude* (1988) or *Eyes Closed, Eyes Open (Double Vivien)* (2004) alludes to photography by bringing together freeze-frame shots as if taken from a contact sheet. The hint of artificiality apparent in all of Katz's portraits is exaggerated in these collage-like compositions, giving the sitter an almost object-like status.

"Does the all-overness in a lot of the big landscapes come from nature or from art?" asked Sylvester in his interview with Katz. "Oh, it's art, it's art, it's not nature," Katz replied. "I think nature's just a vehicle for art."<sup>18</sup> This certainty about the hierarchy of art and reality can be sensed throughout his works, which are consistently self-possessed. The vocabulary he uses to describe them is full of similarly unequivocal terms: "muscular," "punchy," "terrific." Above all "we don't want sincerity," he says. "We don't want you talking about yourself too much."<sup>19</sup> He applies paint lightly and evenly, and the brushstrokes are used descriptively, both as evidence of the process (and of "painting power") and as optical facts: light emerging from darkness, folds in fabric, or leaves silhouetted in the moonlight. When he

began making his first large-scale portrait works in the 1960s, Katz borrowed strategies from advertising, film, and television: the billboard scale, the extreme close-up, the sweeping wide angle. Steadiness of hand was a prerequisite for Katz to be able to work on such a large scale. "My painting technique, my hand, was pretty good," he said, "I did a lot of house painting too. It teaches you about materials and how to put the materials on."<sup>20</sup> This unencumbered approach—with techniques borrowed from house painting and strategies from movies and billboards—coupled with a sharp-eyed, straight-on point of view, counteracts the doubt he courts in the vast, flat expanses of their backgrounds.

In Denby's undelivered lecture, there is a passage in which he describes the difference between how young Italian and young American men "loll," and goes on to elaborate on a more general American relation to space:

Americans occupy a much larger space than their actual bodies do; I mean, to follow the harmony of their movement or of their lolling you have to include a much larger area in space than they are actually occupying. This annoys many Europeans; it annoys their instinct of modesty. But it has a beauty of its own, which a few of them appreciate. It has so to speak an intellectual appeal; it has because it refers to an imaginary space, and imaginary volume, not to a real and visible one.<sup>21</sup>

It is this imaginary space and imaginary volume that Katz's paintings deal in. This is how the realities of nature or society become a vehicle for art, and where the works begin to approach abstraction. Although they derive from empirically observed incident, they come to be through Katz's engagement with this other intellectual capacity, when he is alone in his studio with the work. "The walk of New Yorkers is amazingly beautiful," writes Denby, "so large and clear."<sup>22</sup> As a painter, Katz walks the large, clear walk of the New Yorker. This is apparent in the possessive certainty of his gaze and the sure-footedness of his painting style: as he says, "wet-in-wet painting on a huge scale seems to suit my temperament."<sup>23</sup> It is evident in the powerful consistency of the work's proliferation and development over six decades. And it is clear to see in the fresh, spacious immediacy of each of his paintings, whether made fifty years ago or just last week.

- 1 David Sylvester, "Interview with Alex Katz, March 1997," in *Alex Katz: Twenty-Five Years of Painting* (London: The Saatchi Gallery, 1997), 24.
- 2 "Alex Katz interviewed by David Salle," in *Alex Katz: Unfamiliar Images*, ed. Vincent Katz (Milan: A. Cetti Serbelloni, 2002), 15.
- 3 Edwin Denby, "Dancers, Buildings, and People in the Street," in *Dance Writings and Poetry* (New Haven: Yale University Press, 1998), 258.
- 4 Sylvester, "Interview," 28 (see note 1).
- 5 Denby, "Dancers," 259 (see note 3).
- 6 Ibid., 257.
- 7 Denby, "Mid-Day Crowd," in *Dance Writings and Poetry*, 14–15 (see note 3).
- 8 Salle, "Alex Katz," 15 (see note 2).
- 9 Sylvester, "Interview," 19 (see note 1).
- 10 Michael Taussig, *Fieldwork Notebooks* (Kassel and Ostfildern: documenta and Museum Fridericianum and Hatje Cantz, 2011), 9.
- 11 Sylvester, "Interview," 18 (see note 1).
- 12 Frank O'Hara, "Alex Katz," *Art and Literature*, no. 9 (Summer 1966): 91–101; reprinted in *Alex Katz: Twenty-Five Years of Painting*, 159 (see note 1).
- 13 Sylvester, "Interview," 18 (see note 1).
- 14 Salle, "Alex Katz," 19 (see note 2).
- 15 Ibid., 16.
- 16 Sylvester, "Interview," 23–25 (see note 1).
- 17 O'Hara, "Alex Katz," 160 (see note 12).
- 18 Sylvester, "Interview," 17 (see note 1).
- 19 Salle, "Alex Katz," 20 (see note 2).
- 20 Ibid., 18.
- 21 Denby, "Dancers," 257 (see note 3).
- 22 Ibid.
- 23 Sylvester, "Interview," 18 (see note 1).

# COMING TO THE SURFACE: ALEX KATZ AND LANDSCAPE

PRUDENCE PEIFFER

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"I can't think of anything more exciting than the surface of things."<sup>1</sup> Alex Katz's provocative statement sounds like a typically deadpan Andy Warhol, summoning the icons and anxieties of modern America: skin-deep beauty, hard plastics, smooth screens, pristine packaging, the superficial, a shallow history. Even the act of looking evokes an opposition to it: We are always attempting to get beneath the surface of things to discover hidden truths. But what happens when you stay in the shoals? Is there anything to find on the surface itself?

For more than sixty years, Katz has made an art of exploring the great osmotic boundaries of perception and painting: the membrane of the eye that lets the world through in calibrated doses, and the membrane of the canvas on which it is imprinted. If all painting is about a literal surface tension between paint and support, Katz plays up this dynamic by activating *surface* as both noun and verb: surface surfaces in his work. Best known for his portraits, Katz is also one of the great landscape painters of our time. His concern for surface area makes his landscapes perhaps the most compelling site of ongoing experimentation and variation in his oeuvre, in which he readily explores the genre's most radical period of invention at the start of the twentieth century, in the majestic decorative cycles of Claude Monet.

Katz's landscapes share many affinities with his signature portraits, whose charms are built around their elusiveness. His figures stare past us, or bounce our gaze back to us from large sunglasses and smoothly contoured faces.<sup>2</sup> Katz's figures don't need us, and they often don't seem to need much at all. (Figurative paintings born in the heyday of second-wave Abstract Expressionism, they have learned to be self-sufficient.) Direct yet enigmatic, they often appear alone on flat, monochrome backgrounds. An enduring feature of some of Katz's most iconic portraits is their utter rejection of scenic context: no interiors or exteriors, no groundline, and sometimes a doubling or tripling of the figure, like a film strip that has slipped or a photographic negative blown up and out. Their scale suggests billboards, movie posters, and wide-screen cinemas at least as much as they do the monumental canvases of Abstract Expressionism or Color Field painting.

In a series of paintings from the 1990s, figures appear in the foreground of landscapes that feel exchangeable, like ready-made sets for a photographer's portrait session or the old Hollywood technique of using a rear projection to film actors as if they were inside a moving vehicle. This is true of both *January 4* (1992), in which the central figure of Ada, in an orchid-purple hat and vermillion lipstick, appears in the extreme foreground



of a wintry woodland scene, and *Winter* (1996), in which the artist's son, Vincent, and his wife, Vivien, stand before a deep, forest-green background punctuated by ambiguous strokes of white paint. One can't call these transitional works, exactly, since Katz has been painting figures in landscapes since the 1950s. But in earlier works like *Ives Field 1* (1964), to take just one example, Katz places his human subjects firmly within the landscape. These paintings from the 1990s suggest that around this time, the artist's landscapes began to assert a certain independence, or at least an independence at a certain scale.

Katz's increasingly grand, wall-sized landscapes are personal, bourgeois, sometimes guilty pleasures in their forthright beauty: cropped views of the rooftops of SoHo, New York, where he lives and works, and the lake and woods of Lincolnville, Maine, where he has summered for decades. Katz synthesizes the smart, citrus color palette of the 1960s New York School embodied in the farm vistas and shoreline lawns of Fairfield Porter and Jane Freilicher with the repetition and scale of Warhol's flowers and wallpaper, which carried modernism's self-awareness of its support to new levels of expunction, automatic reproduction, and reduction to pure surface area.

An artist who cut his teeth stubbornly painting figuratively in a sea of abstraction, Katz always comes back to the road not taken as a productive foil and source for his compositions. His proto-Pop inflections and embrace of figurative painting never fit any tidy system of modernism, even as he has explored the flatness so prized by modern art's strictest clinician, Clement Greenberg, and even as his economy of visible markers has sometimes teetered on the edge of abstraction. Greenberg famously diagnosed flatness—what he saw as an awareness of the properties and limitations of the physical picture plane—as one of modernism's celebrated symptoms. But he struggled with where to fit the "kitsch" of the commercial world's impeding (and, often, resolutely flat) surfaces in relation to the radical purity of the avant-garde's. Early on, Katz took flatness to almost absurd extremes, actually cutting out his figures into stand-alone wood and aluminum sheet portraits with no real dimension or depth, even from behind, merging high modernism with folk art tropes. His focus on the surface offers a way to subvert or repurpose abstraction and some of its twentieth-century variations: Color Field, Expressionism (his personal tenet when it comes to brushstrokes is "no noodling"<sup>3</sup>), and Surrealist transfiguration (shadows turn into leaves and leaves turn into birds). Ultimately, though, Katz's landscapes take their cues less from his contemporaries

over more than a half century of painting than from the great experimental canvases of Impressionism and the Nabis.<sup>4</sup>

Katz's paintings often have little to no depth, and many of his landscapes also lack a firm groundline (one of the rare landscapes in which he seems interested in suggesting that we actually enter the painting is *Road* [1998], with its classic perspectival recession). Suspended without a perspectival anchor, his scenes can veer toward abstraction. We are not so far from the lost horizon of Monet's late *Nymphéas* works (or Leo Steinberg's brilliant reading of them). In his 1956 essay "Monet's *Water Lilies*," Steinberg chronicled how the artist offered "just enough of the lake" in his garden in Giverny "to be inadequate for perfect orientation."<sup>5</sup> This dizzying loss of gravitational locus is taken a step further by Monet in canvases such as *The Four Trees*, in which four strong vertical trunks run the height of the painting, half "real" trees and the other a reflection of the scene in the water, with the riverbank forming the unperceivable boundary where true appearance becomes apparition. In Steinberg's view, this led Monet to a profound compositional breakthrough: "that a groundline which arbitrates between the actual and its false mirror image separates two absolute equivalents, like the midline of a Rorschach blot; that the hierarchy of things more or less real is not determined by degrees of tangibility; that all those things are real which fully form the content of experience."<sup>6</sup>

Katz also seems fascinated by the imperceptible slippage between the thing and its reflection, between the tangible world and its hallucinatory double. Several of his works directly evoke this link, including the almost eerie reflections of *Homage to Monet* (2009) and the anomalous *Reflection 3* (1992), which marks the reflection point on a lake bank as a kind of Kenneth Noland-esque bull's-eye. Many of Katz's numerous paintings of trees show no rooting in space; instead, not unlike Monet's *Poplars*, their trunks are vertical lines traveling over the scene, bending diagonally or dissolving in a blur of leaves. These trunks and branches could just as easily be shadows or reflections, right-side-up or upside-down, and Katz's deliberate flatness makes such distinctions more difficult. Even Katz's flowers, perhaps the most straightforward subject he paints, often defy exact orientation. Are they still-lifes or landscapes or pressed on the surface? Are they rooted, attached to branches, reflections, a motif? Do we look at them from below or above?

Where Monet achieved an infinite depth via his deliberate unmooring of the horizon, Katz achieves an infinite spreading of surface. For Katz, everything important happens on the surface. It is the plane in which reality shatters into light and effect and is momentarily invisible to us. Among

his most compelling landscapes are those that seem to barely be there; which seem, that is, lost in our own inability to see much on the surface of things in certain conditions. Katz underscores this effect through his choice of subject matter: forests and cities at night, cut through with moonlight and streetlights; water in bright sunlight; and most recently, huge canvases of leaves and flowers whose natural repetition in nature forms an almost overwhelming pattern like a scrim over the surface area of the picture.

There is no greater surface effect than light. Katz's return to the same subject matter continually explores the infinite specificity of landscape in particular light, which brings different objects and colors to the fore. A pivotal early moment was when he started painting outdoors in the summer of 1949 in Maine, at the Skowhegan School of Painting and Sculpture. He has called outside light "the subject matter" of his work, "the thing that got me inside myself, and that's the thing I've been holding on to. And it's just a matter of seeing how many variations I can do on it or where it could go."<sup>7</sup> Many of his landscape titles channel specific hours of the day: the misty gray *Dawn* (1995); *3 P.M. November* (1996), with its tree branches stretching over a blue sky streaked in custard yellow; the light that defines the tree trunk in *5 P.M.* (1994); or the charcoal building outlines of *11 P.M. 2* (1991). "These are very fleeting fast things, and in the landscapes I've done things like twilight, in which you have a fifteen-minute interval to see it," Katz explained in an interview. "And *Lake Light* is that kind of thing; it's a fifteen-minute interval you're looking at. The light is sliding across the lake and you have fifteen minutes to get that particular thing. These are really high-speed sensations, and I find it very interesting."<sup>8</sup>

Katz's night pictures are among his most extreme forays into pushing the limits of realism. *West Palm Beach* (1997) is primarily a black monochrome, with four feathery, upside-down cairn shapes hanging from its top, longer brush lines punctuated by squat daubs. We instantly intuit this as light diffusely reflected on the water at night; and if we know Katz's work well, we might even connect this composition to the bottom half of a painting like *Lincolnton Harbor 2* (2004), which shows a house on a far shore of a lake, its lights cutting slashes down the dark water. In *City Night* (1998), blocks of white color bleed through a row of tree trunks and branches that are a darker black than the formless background. And while the title situates us in New York City, those lights are painted no differently than their reflection on the unyielding night surface of Katz's own lily pond in Lincolnton.

Another way of thinking about Katz's synthesis of Monet's late landscapes is in the direction that they work. The typical process toward abstraction is reversed. Katz is interested in when natural conditions are equivalent to abstraction by way of surfacing objects rather than having them recede or be submerged. These are Magic 8-Ball paintings. Blackness appears, obliterating definition. Light can bring abstraction to the fore, too, as in *Lamplight* (2000), in which a cluster of Art Deco streetlamps ushers a spreading halo. There's little depth to artificial light, as the Impressionists first learned (how bright something feels is most associated to the strength of the bulb rather than its distance, as anyone looking out at the city at night might observe). "For me, there's nothing more mysterious than appearances," Katz said in an interview.<sup>9</sup> Like *surface*, we can activate the word *appearance* to be as much about a haunted visibility—making an appearance—as a superficial style.

Take the extraordinary small painting *White Sunlight* (1991). Katz's strokes are looser here than usual, and occasionally veer downward rather than in horizontal bands: gradations of noncolor, with a warm white hue skipping over the gray like Morse code, and a single brown slash as if accidentally entering from another painting. The scene is untethered. It's not clear it is a scene at all; it could be read as a complete abstraction. It could be a blizzard in the city, turned on its side. But the title hints that we are in daylight so bright that it has obliterated all colors but its own reflection. *White Sunlight 1* (1991) goes a step further in its surfacing of light. An opaque, dazzling white renders the whole scene an impenetrable field, presumably of water, though its reflective surface rather than its depths is what matters here. These are scenes that must be taken in quickly, in a skimming glance, so as not to blind you. It is a "high-speed sensation" that spreads to infinity. Katz's landscapes urge us to look at the ordinary magic with which we make and remake the world every day. What else is perception at any given moment than our apprehension of light catching a surface?

- 1 Calvin Tomkins, "Alex Katz's Life in Art," *The New Yorker* (August 27, 2018).
- 2 This is not to say that his portraits are without pathos. A 1959 depiction of the dancer Paul Taylor, who would become a longtime collaborator, summons up Jean-Antoine Watteau's 1718–19 portrait of Pierrot, the Commedia dell'arte performer, long arms slack at his sides, with the awkward fragility of a still body that is primed to move expressively.
- 3 As quoted in Tomkins, "Alex Katz's Life in Art" (see note 1).
- 4 Katz's prints have a wonderful affinity with Felix Vallotton's. Interestingly, Frank O'Hara felt quite the opposite. Reviewing Katz in 1966, he wrote not of the structure of Impressionism but the softness in Katz's work as a slip into false sentiment: "When he errs it is toward the Impressionist-Fauve areas of early Matisse and Marquet, estimable enough in themselves, but Katz's work cannot stand the slightest hint of luxuriousness or sentiment because the underlying rigidity of structure, however subtly manifested, forbids it." *Art and Literature*, no. 9 (Summer 1966): 91–101, reprinted in *Frank O'Hara: Art Chronicles 1954–1966* (New York: George Braziller, 1975).
- 5 Leo Steinberg, "Monet's *Water Lilies*," in *Other Criteria: Confrontations with Twentieth-Century Art* (London: Oxford University Press, 1972), 236.
- 6 Ibid., 237.
- 7 David Sylvester, "Interview with Alex Katz, March 1997," in *Alex Katz: Twenty-Five Years of Painting* (London: The Saatchi Gallery, 1997), 18.
- 8 Ibid.
- 9 "Rob Storr in conversation with Alex Katz," in Carter Ratcliff, Robert Storr, Iwona Blazwick, and Barry Schwabsky, *Alex Katz* (London: Phaidon Press, 2005), 48.





02  
*Paul Taylor*  
1959





# PAUL TAYLOR

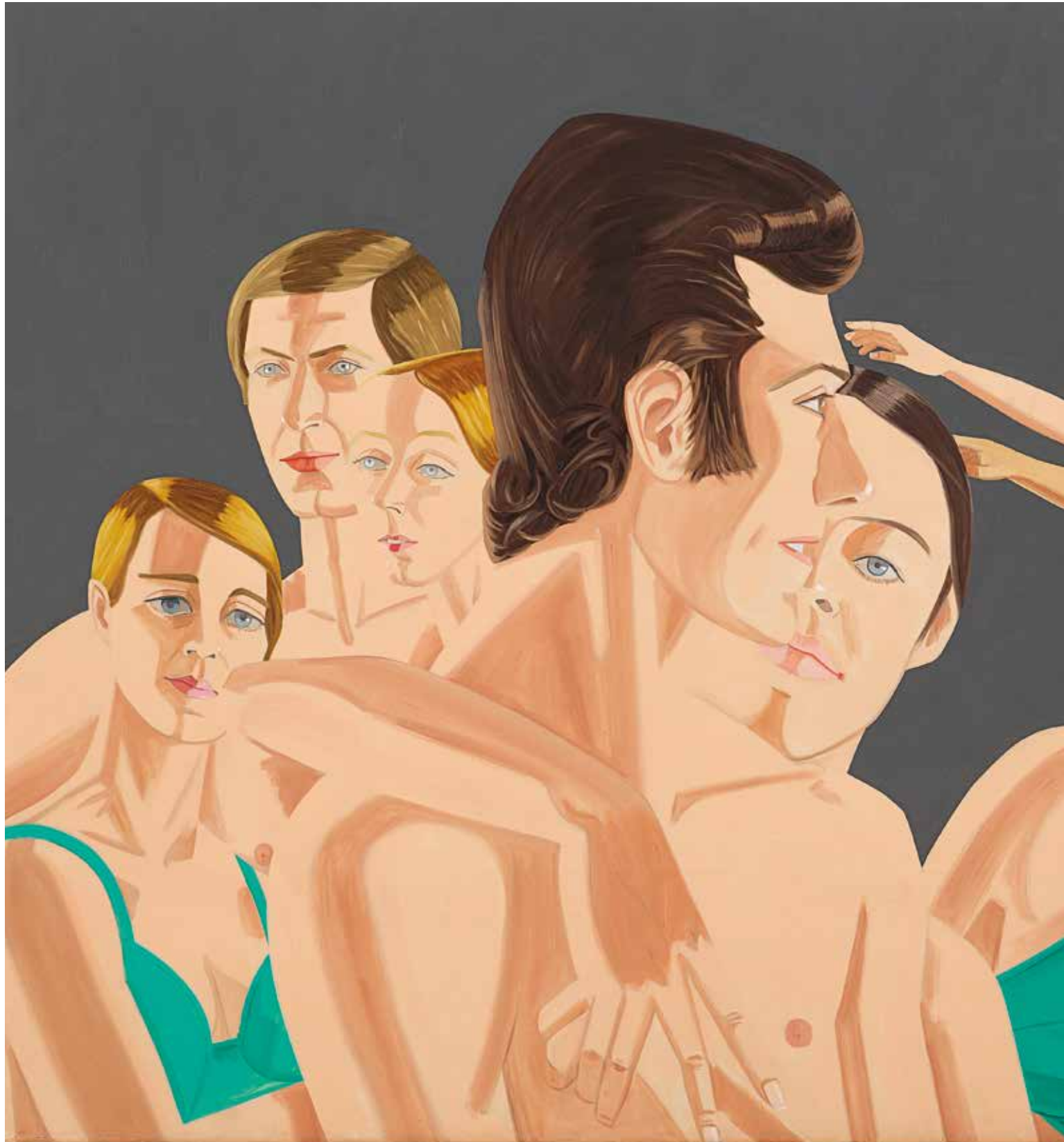
ARTURO HERRERA

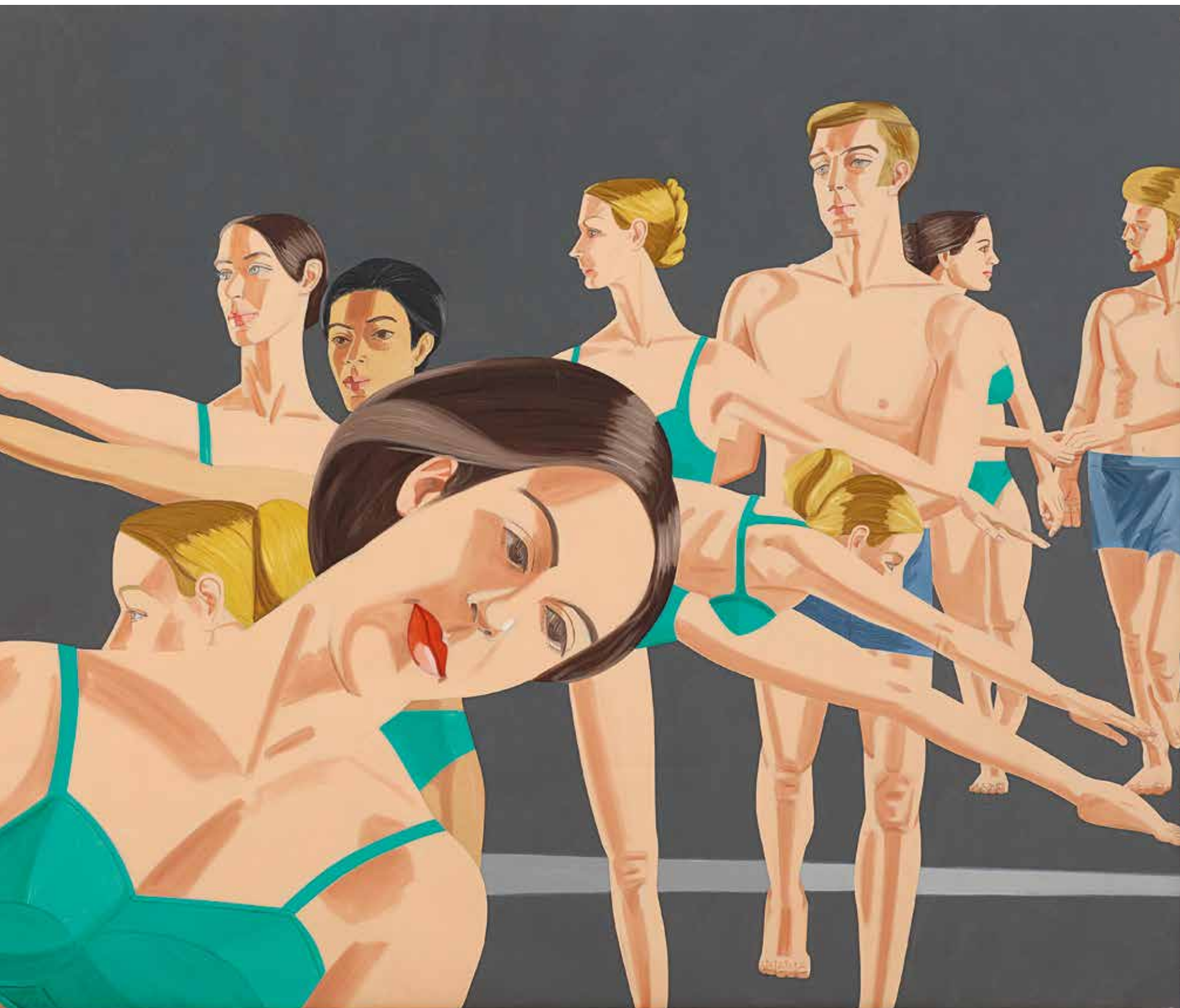
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With a defiant calmness and powerful frontality, the great American choreographer and dancer Paul Taylor (1930–2018) stands before us, clad in a simple white top and leggings. An expansive monochrome gray field frames and brings into view the flat, Kouros-like figure. Like a coiled spring, he is prepared to blast out of the pictorial field without warning.

Painted in a direct manner with a limited palette, Taylor is here both an athlete and an abstraction. The simplified, compressed image doesn't reveal much; instead, its enigmatic tension and our anticipation of patterns and actions in motion is what lures us in.

From the agile head and eyes to the mighty feet, we engage fully with the portrait's monumental poise and the prospect or promise of dance. As a choreographer, Paul Taylor mapped time in both casual and extraordinary postures and sequences of movements. Fortunately, Katz doesn't attempt to represent that here. What his canvas reveals, rather, is something more elemental: the distilled concentration and the silence of an alert dancer, poised before taking a first step.





04  
*Two Figures*  
1954

05  
*Ives Field 1*  
1964

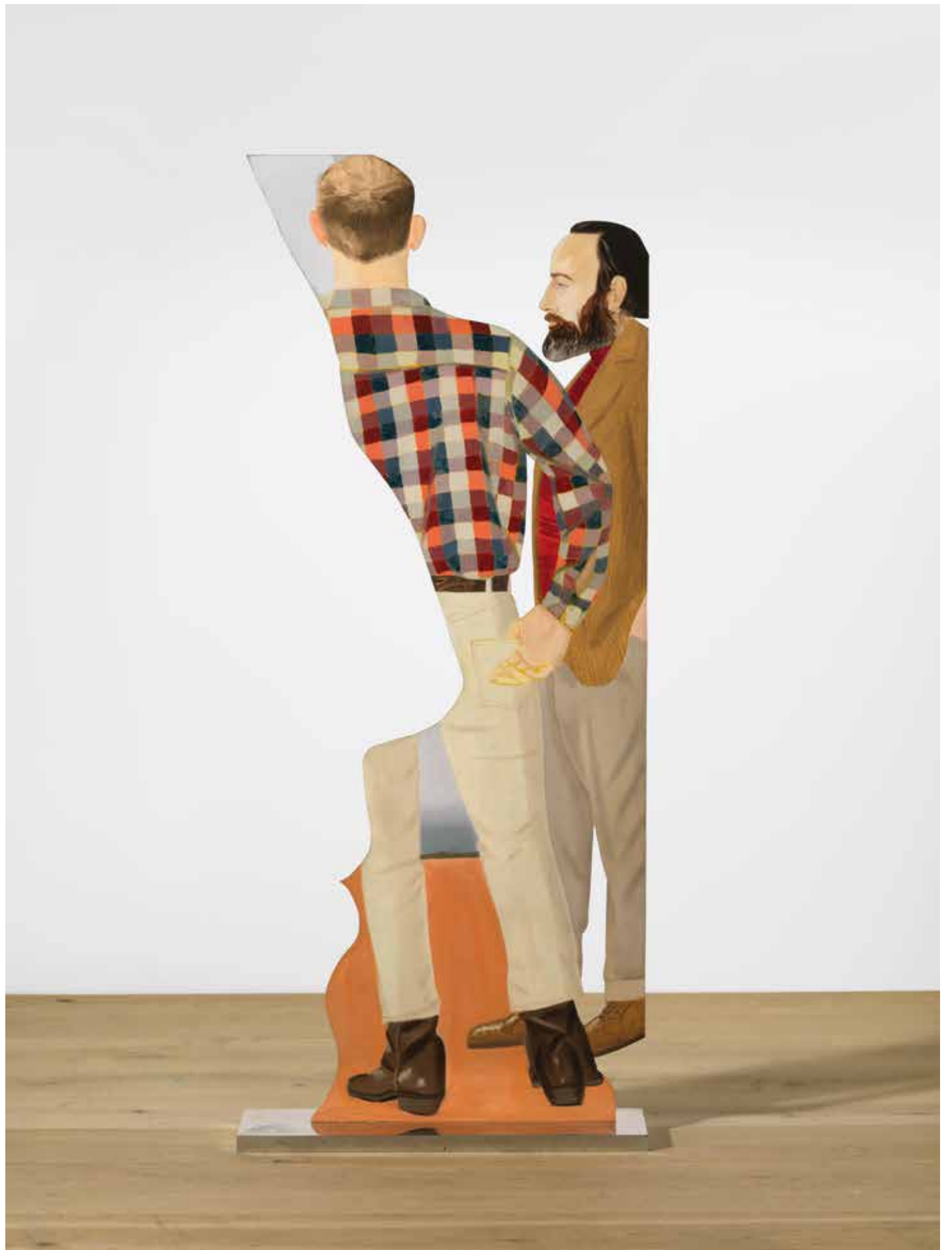


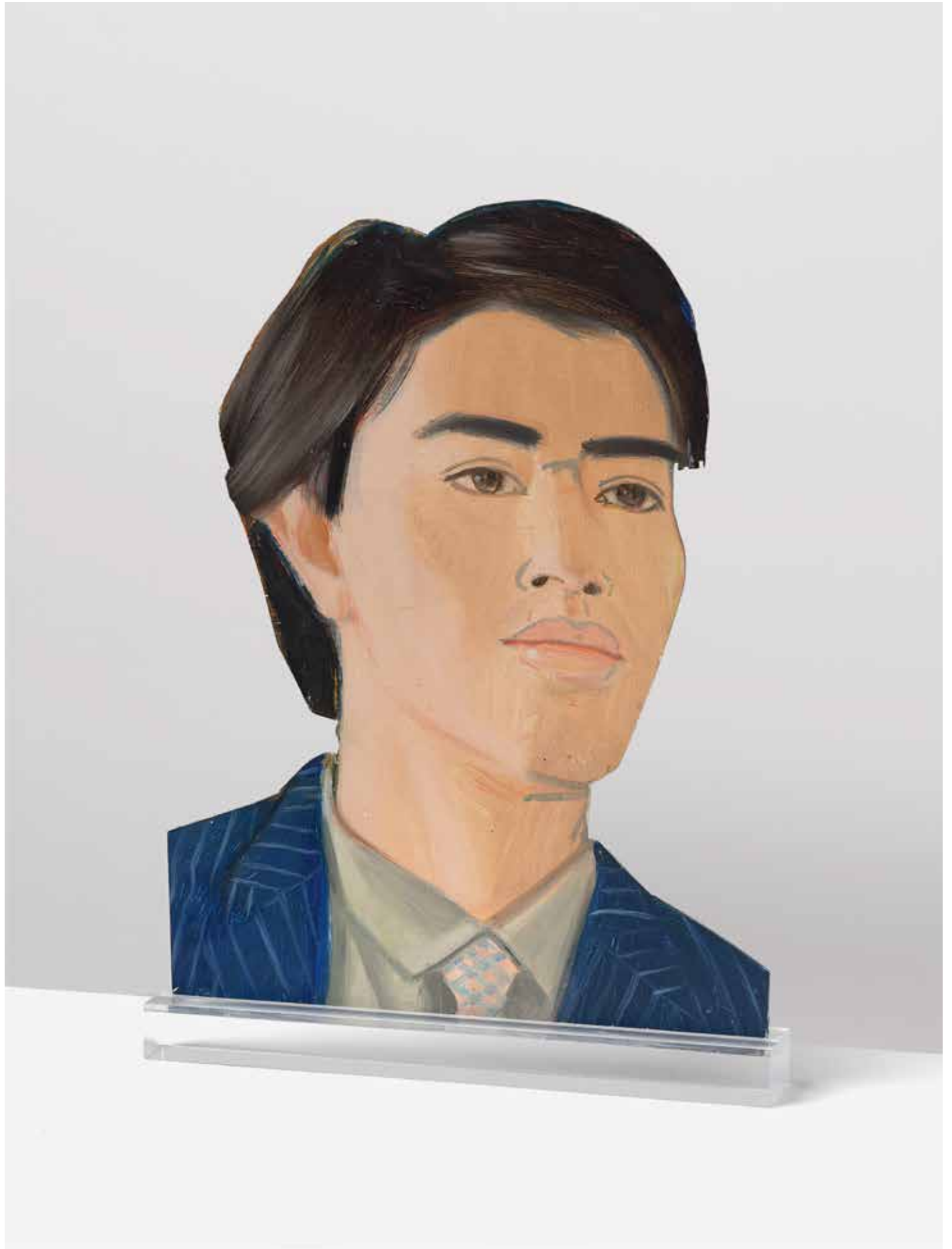




06  
*Al and Tom*  
1969





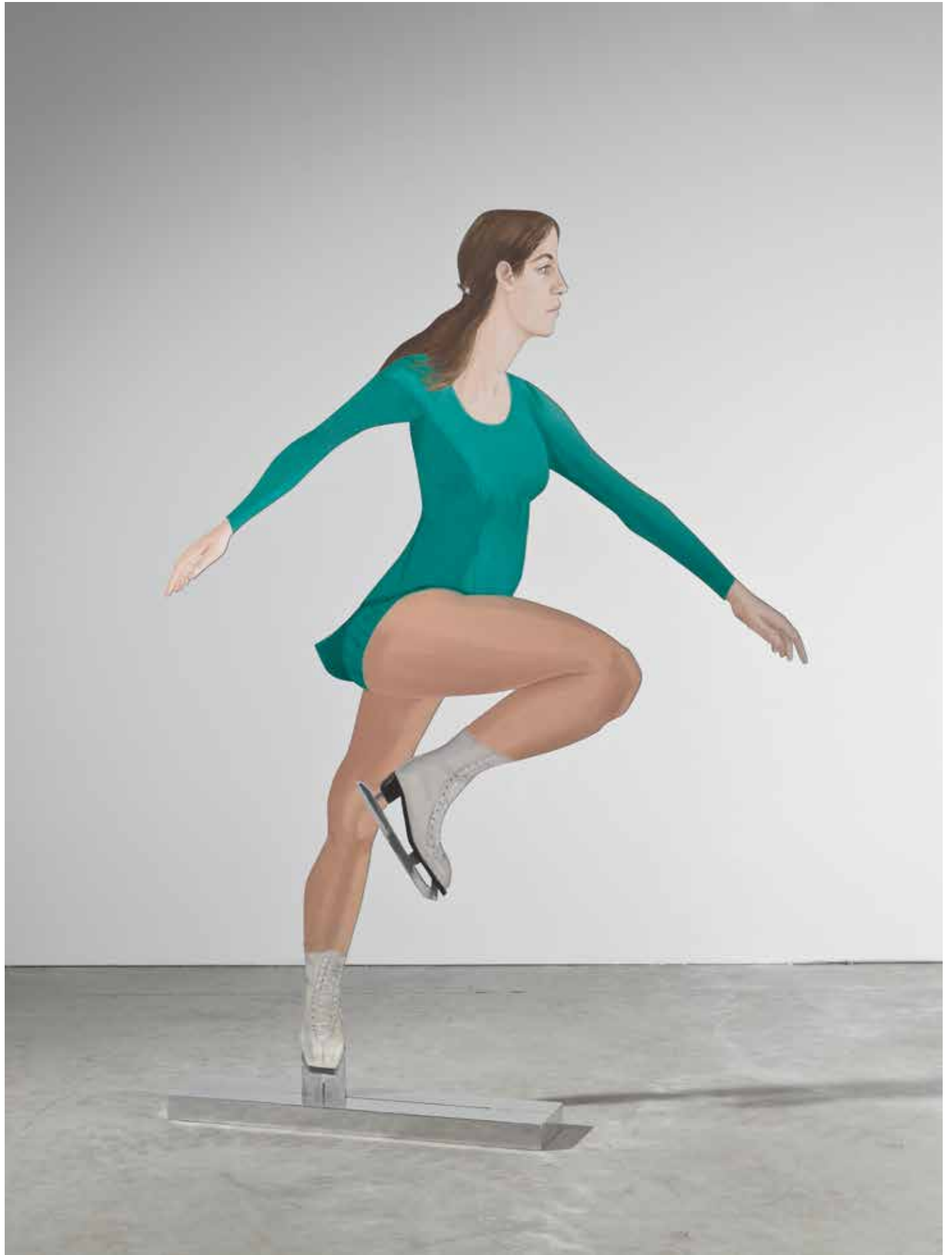












# THE CUTOUTS

MATT SAUNDERS

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What I most forget about the work of Alex Katz, when it's not in front of me, is how wacky it can be. How odd, how goofy, how garrulous—belying the artist's reputation for affected (affectless) cool. In free rein, Katz is a true weirdo. And perhaps nowhere is this more evident than in his signature sculptural works, the cutouts.

The cutouts have always made me uneasy. Perhaps, in a just world, these things wouldn't exist: figures awkwardly sliced out of their backgrounds, sculptures insistently flat yet painted with illusion. Standing off the wall or in the middle of the gallery, they invite all kinds of cognitive dissonance—not an elegant new perspective, but a kind of rough seesawing between illusionistic, painterly problem-solving and unforgiving edges, edges which are sharp and rarely subtle, with natural contours either bluntly emphasized or rudely interrupted. And if that sounds slapstick, it may be. There is a distinct comic quality, for instance, in the early cutout figures Katz produced for a stage collaboration with the poet Kenneth Koch: a serene two-dimensional George Washington strikes a pose crossing the Delaware, while the interchangeable tin soldier redcoats stand like deer caught in headlights. In later works, Katz's nods toward toys or signage can play as wit or as slapstick. These cutout figures are truly dealt a short hand, alone in their naked flatness without the fig leaf of a picture plane.

The series is almost exclusively figurative, a fact that only boosts the productive awkwardness of the encounter. We can look these works in the eye and they are always representational. Always. Yet despite their insistent frontality, we, the viewers, can circle around to the back. What do we find when we get there? Well, Katz rolls the possibilities like a run of visual puns.

Usually *back* means back, and this in itself leads the painter around corners to unfamiliar problems. Consider the early *Ada (weather vane model)* (1970), which is the precursor for a screen-printed work, *Ada* (1999). For all the care taken with the features of the traditional three-quarter-view portrait on one side, on the other he's got to render a mass of black hair and little more. Imagine the artist choosing his vantage with care. Now he discovers he must also paint the opposite. (And are these photo-based paintings? Their two-sidedness toys with that possibility, and no one would deny that they're Instagram-ready.)

Of course in Katz's witty way, a back doesn't always match the front, and sometimes isn't even a back at all. *Maxine* (1959) when facing us is respectable in her bathing suit, but from behind it's all bare shoulders and bum. How weird is *Ada and Sunny* (1973), in which Katz's wife is shown from both sides, while the exuberant, mop-like dog, Sunny, is literally all

front? Is this a representation of two moments in time? Is it animation? Or just akin to a painting that follows you with its eyes? It recalls the scale figures in the 3-D program SketchUp, which are flat and always face forward. In a working space of three dimensions, they encode an inescapable 2-D pictureiness.

In a 2003 essay, Carter Ratcliff explores the implications of this play between sides in Katz's work: "The front image should be definitive. But the back image is always just as strong. So there are two intimately discordant kinds of definitiveness in a single work. This creates an exquisite unease which the viewer transcends with an awareness of the contingency, even the arbitrariness of the perceptual processes by which we make sense of things."<sup>1</sup>

So what do we perceive when we view the cutouts? Most stand in the room with us as fellow figures. They are at once object and image, equally discussable in ontologies of Minimalism and advertising. A subset of the cutouts are multipart, and here Katz at times fractures his gaze, portraying individuals and situations through constellations of fragments—a way of painterly looking that is perhaps indebted to synthetic Cubism, but very much influenced by the cinema. His 1985 portrait of Allen Ginsberg is a sequence of close-ups. *Joe 1 (Joe Brainard)* (1966) feels like a screen test. And while the assembled portraits of *One Flight Up* (1968) capture Katz's long-standing fascination with the relations among people and *Wedding* (1969–70) stages jarring jumps from tiny full figures to looming profiles, no work more resembles the filmed impressions of a party than *John's Loft* (1969), with its aggressive cropping and shifts in scale. In all these works we can sense Katz the director, his loving gimlet eye picking and choosing among details. The party-goers may be mingling, but the initiative and will to act are all the artist's.

This brings me to *Al and Tom* (1969), among my favorites of the cutouts and perhaps the most radical. In describing this work, Ratcliff builds up a false dramatic reveal, writing about a mysterious contour cutting across the scene.<sup>2</sup> That's not my experience at all. Rather, I see it at once: an enormous profile sliced into the double-portrait. As negative space—literally a face cut out of the cutout—it toggles in relation to the two painted figures.

This picture excels at toggling: *Al-Tom. Positive-Negative. Figure-Ground. Inside-Outside*. Even negative space is both present and absent—around one man it's cut away, while around the other it's painted, becoming in turn the positive to counter the negative profile. *Front-Back*. One man is sideways, virtually identical on both sides of the picture (Do we look for subtle differences?) He stares toward the cutout silhouette in a line perpendicular

to the gaze of the second man, who looks straight out, or else straight away. His front and back are the same as the painting, while the other is exactly not. Even the colors of the painted floor flip depending which side you're on. And then that cutaway profile shifts the whole center of gravity. Can all three figures be resolved into one scene? It could be someone right in front of us (present but not examined) and in that case, whether front or back, *Al and Tom* would always be in the middle distance. That's a very deep scenario for a very flat artwork. And whose nose is it anyway?

The identity of this interloper is easily discovered. For those steeped in Katz's work it's the familiar profile of his wife, Ada, and for those who investigate, it proves to be the negative space, almost exactly, of a well-known work from the same year, *Ada with Nose* (1969–70). So close is the correspondence that we have to ask if this represents a clever bit of studio economy: If *Al and Tom* is painted on the aluminum scrap left over after jigsawing out Ada's profile, or vice versa. (The dimensions dispute this, but the lovely suggestion remains.) Ada is both there and not there, and as negative space, she seems to slip the representational control of the painting. She is its limit, its outer boundary. She defines the shape of the work but never inhabits the picture plane. As a third agency (I count Al and Tom as one, the painter as the other) does Ada stand between us and the work, even obstructing Katz's own view? Perhaps she haunts the picture, an outside presence gazing in? A bit like Alfred Hitchcock—whose own profile had become so familiar that, by the time of his final cameo in *Family Plot* (1976), a mere darkened silhouette behind a glass door was instantly recognizable to the audience—Ada dominates the scene, even if she is unseeable herself.

As in the movies, where the recognition of well-known performers, their previous roles trailing behind them like shadows, imparts a richness or texture that extends well beyond the frame, Ada's (non)presence amounts to something more psychologically complex than simple representation. What is the subconscious space of this picture, or of any picture? Somewhere between the hand of the painter and the hand of God, what do we find? In this case, the nose of Ada.

1 Carter Ratcliff, "Alex Katz's Cutouts," in *Alex Katz: Cutouts*, ed. Zdenek Felix, trans. Karl Hoffmann (Ostfildern-Ruit: Hatje Cantz, 2003), 29.

2 *Ibid.*, 30–31.

10  
*Laure and Alain*  
1964/1991







11  
*Scott and John*  
1966

12  
*Trio*  
1975



11









# THE BLACK DRESS

JORDAN KANTOR

---



Annalee Newman standing in front of Barnett Newman's *The Voice* in his Front Street studio, New York, 1958. Peter A. Juley & Son Collection, Smithsonian American Art Museum

When I first looked at Alex Katz's *The Black Dress* (1960), another image immediately came to mind: Peter A. Juley's photograph of Annalee Newman standing before an iconic painting by her husband, Barnett, in 1958. Reflexive and nonlogical, this free association was based on wildly broad similarities: American art of a particular era; image composition; a woman in a dress standing by a painting; the wife of a famous artist depicted; even the way the wall behind the six Adas, with its zip-like vertical lines, superficially recalls a Newman. Then, almost immediately, the part of me that knows better took over, and a semblance of art historical discipline set in to parse the important and categorical differences between the images. Of course, the Juley is a document, while the Katz is an artwork; the photograph captures a split second, while the painting pictures an imaginary multitude of moments; Annalee awkwardly turns her back to the viewer, while Ada stares confidently outward, and so on. Logic prevailed, and my initial assumptions immediately seemed almost silly.

But upon further reflection, I came to believe that perhaps there might be something to first impressions after all. Maybe thinking about this Katz relative to Abstract Expressionism (and to photography) could be productive. *The Black Dress* is an iconic work by an artist hitting his stride at a liminal moment in the history of American postwar art. By 1960 the critical

dialogues that framed Ab Ex had begun to lose their urgency, and those that would come to characterize Pop were newly ascendant. *The Black Dress* shares genetic material with both of these tendencies. And it shows. At six by seven feet, this painting has the imposing scale of works by Newman—and de Kooning, Pollock, et al.—and some of these painters' fluent paint handling as well. (The passages in the bottom left-hand corner of *The Black Dress* seem especially redolent of the 1950s.) Crucially, too, Katz shares some of his predecessors' visual ambitions. Indeed, how to integrate the immanent optical power of large-scale abstraction into a punchy figurative painting seems high among Katz's concerns here (not to mention in the decades that followed).

But as much as it shares with the immediate past, *The Black Dress* also presages aspects of emergent Pop. Firstly, the work is obviously figurative, and Ada is pictured here dressed to kill. Serially rendered, she seems—in both look and by repetition—a sister in Warhol's fabulous sorority of Marilyn, Liz, and Jackie. (Indeed, while hand-painted rather than photographically silk-screened, at least three of these faces appear uncannily based on the same photographic source, a device that became a staple of 1960s art.) Further, Katz's embrace of the social, the contemporary, and the quotidian is also paradigmatic of Pop. We are no longer in the world of hyperbolic claims to sublimity; the painting speaks less to universals than to tonight's dinner party. Such a return to narrative, too, is marked and notable. The picture tells a story, and in so doing departs significantly from the critical imperative to self-reflexive medium-specificity that dominated discourses around painting in New York in the 1950s.

*The Black Dress* is a picture that embodies a decisive and transitional time in American art, and one which can stand up to considered analysis as well as fleeting impressions. Fresh and full of anticipation, the canvas reveals its thirty-three-year-old maker watching the progressive painting of the recent past recede in the rearview mirror while, at the same time, looking forward to an as yet unwritten (and unpainted) future. Without necessarily knowing where his practice would take him, I can imagine a hopeful Katz painting this canvas. Maybe he even shared a little of the confidence that seems to suffuse Ada, poised and ready to embrace whatever the night ahead might bring.

14  
*Grey Coat*  
1997







15  
*Winter*  
1996

16  
*Winter*  
1996

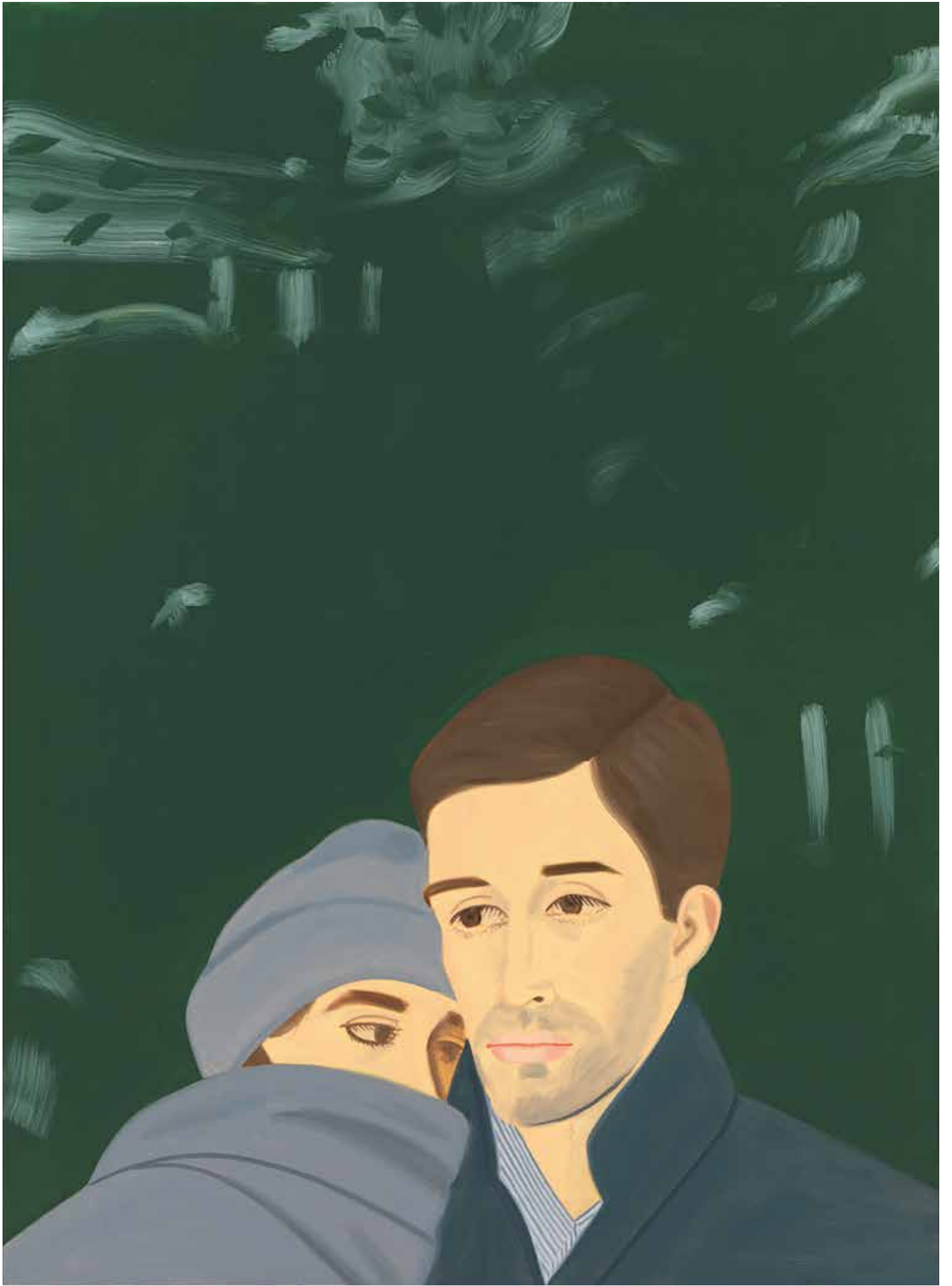
17  
*Winter*  
1996



15



16



18  
*Connie 1*  
1988



19  
*Connie 2*  
1988

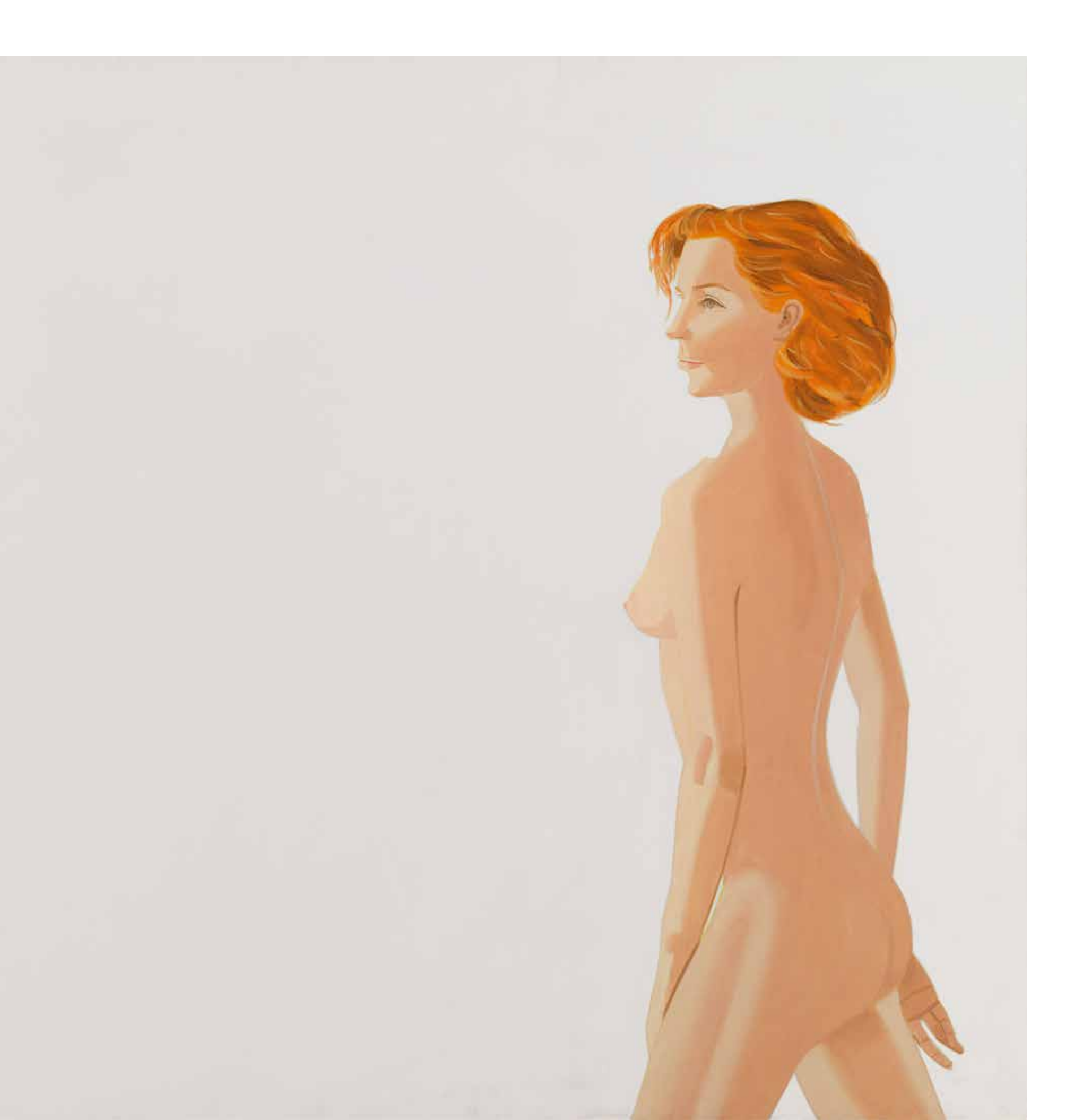


20  
*Red Nude*  
1988



18

19

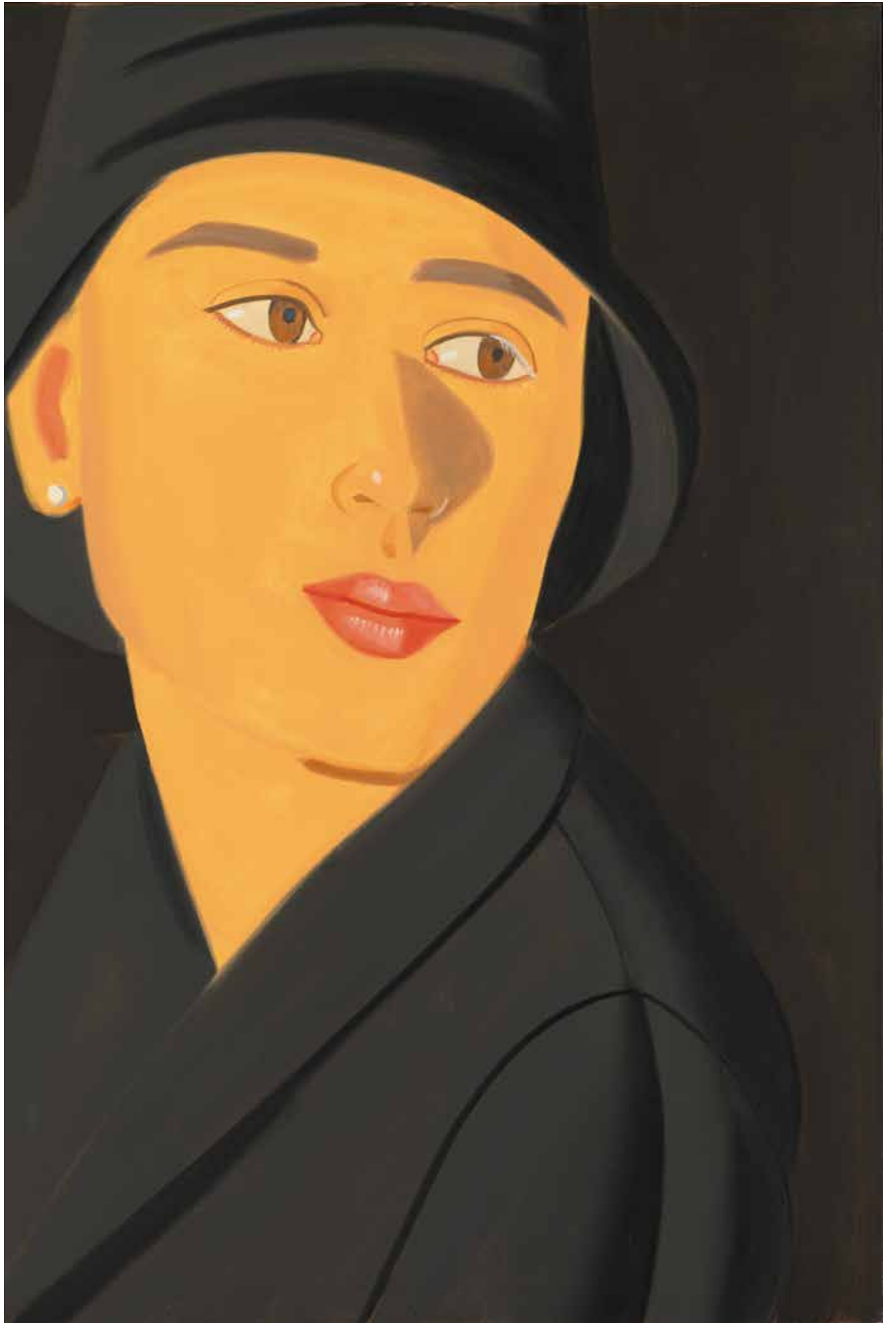


21  
*Vivien in Black*  
1996

22  
*Vivien in Black*  
1996



21





23  
*January 4*  
1992







24  
*City Night*  
1998

25  
*January Snow*  
1993

26  
*Black and Orange 2*  
2006

27  
*Road*  
1998

28  
*Study for Black Brook 14*  
1999

29  
*Spruce*  
1995



24



25





26



27



28



29

30  
*Lincolnville Beach*  
1999

31  
*Big Wave*  
2001

32  
*Yellow and Blue*  
2001

33  
*Tree 1*  
2011

34  
*Road*  
2007

35  
*Two Trees 1*  
2006



30



31





32



33



34



35

36  
*Lake Front*  
1989

37  
*Rain*  
1989





36



37

















40  
*Moonlight*  
1997







41  
*Dawn*  
1995

42  
*White Sunlight 1*  
1991



41





43  
*January Snow*  
1993

44  
*Weeping Cherry 3*  
2005



43





45  
*Homage to Monet 5*  
2009

46  
*Flowers 3*  
2011

47  
*White Roses*  
2012

48  
*Magnolia*  
2002



45



46





47



48

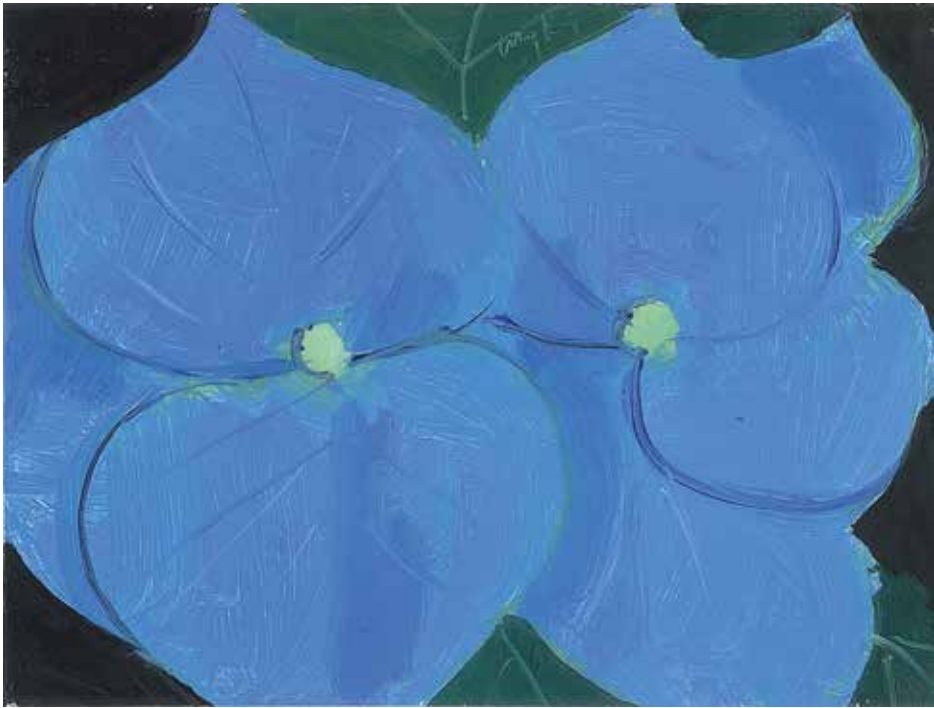
49  
*Dogwood*  
2013

50  
*Box Flower 2*  
2001

51  
*Yellow Flag*  
2003

52  
*Roses 1*  
1998





50



51



52

53  
5 P.M.  
1994



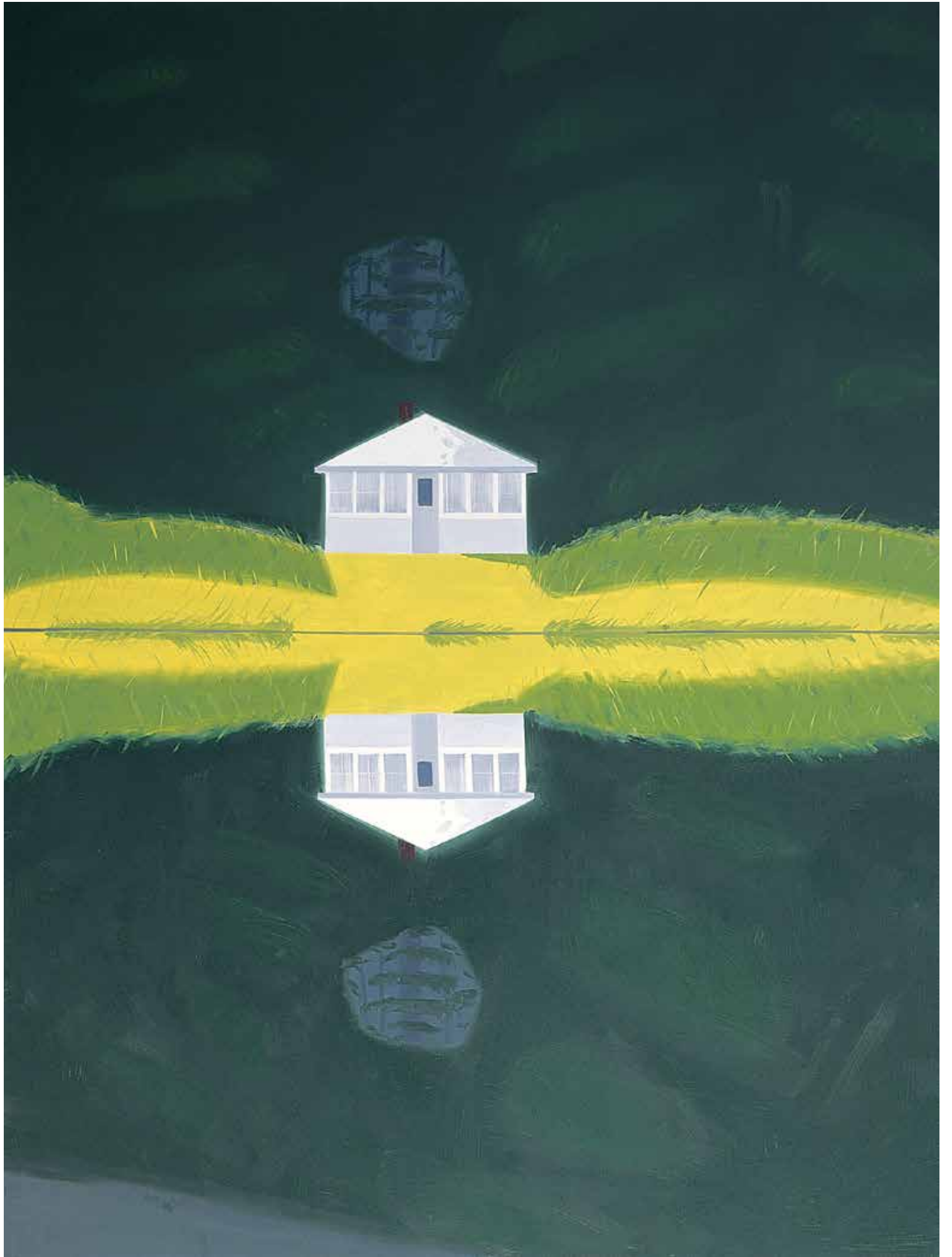




54  
*West Palm Beach*  
1997

55  
*Reflection 3*  
1992









57

*Untitled (Night Painting)*

1989

58

*White Sunlight*

1991

59

*Wet Evening*

1986

60

*Lamplight*

2000

61

*City Lights*

2000

62

*11 P.M. 2*

1991



57



58





59



60



61



62

63  
*6th Avenue*  
1988

64  
*Cornice*  
1991

65  
*Houston*  
1998

66  
*Lincolnvill Harbor 2*  
2004



63



64





65



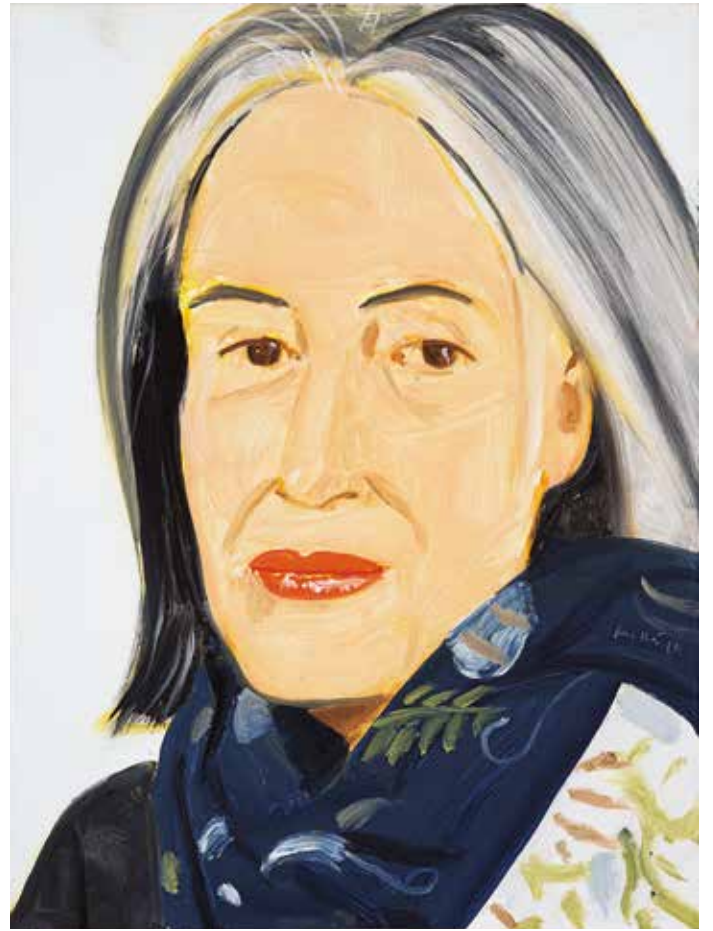
66

67  
*Ada*  
2012

68  
*Vivien*  
2013

69  
*Vivien with Head Piece*  
2008

70  
*Summer*  
1963



67



68



69



70

71

*Study for Ada's Black Shoes*  
1987

72

*Untitled (Dog)*  
2012

73

*Jessica (Study for Fashion)*  
2008

74

*Eric (Study for Man  
in White Shirt)*  
1996

75

*Ada in Red*  
1989



71



72





73



74



75



76  
*Red Hat (Tarajia)*  
2013



76

77  
*Willa*  
2012



77

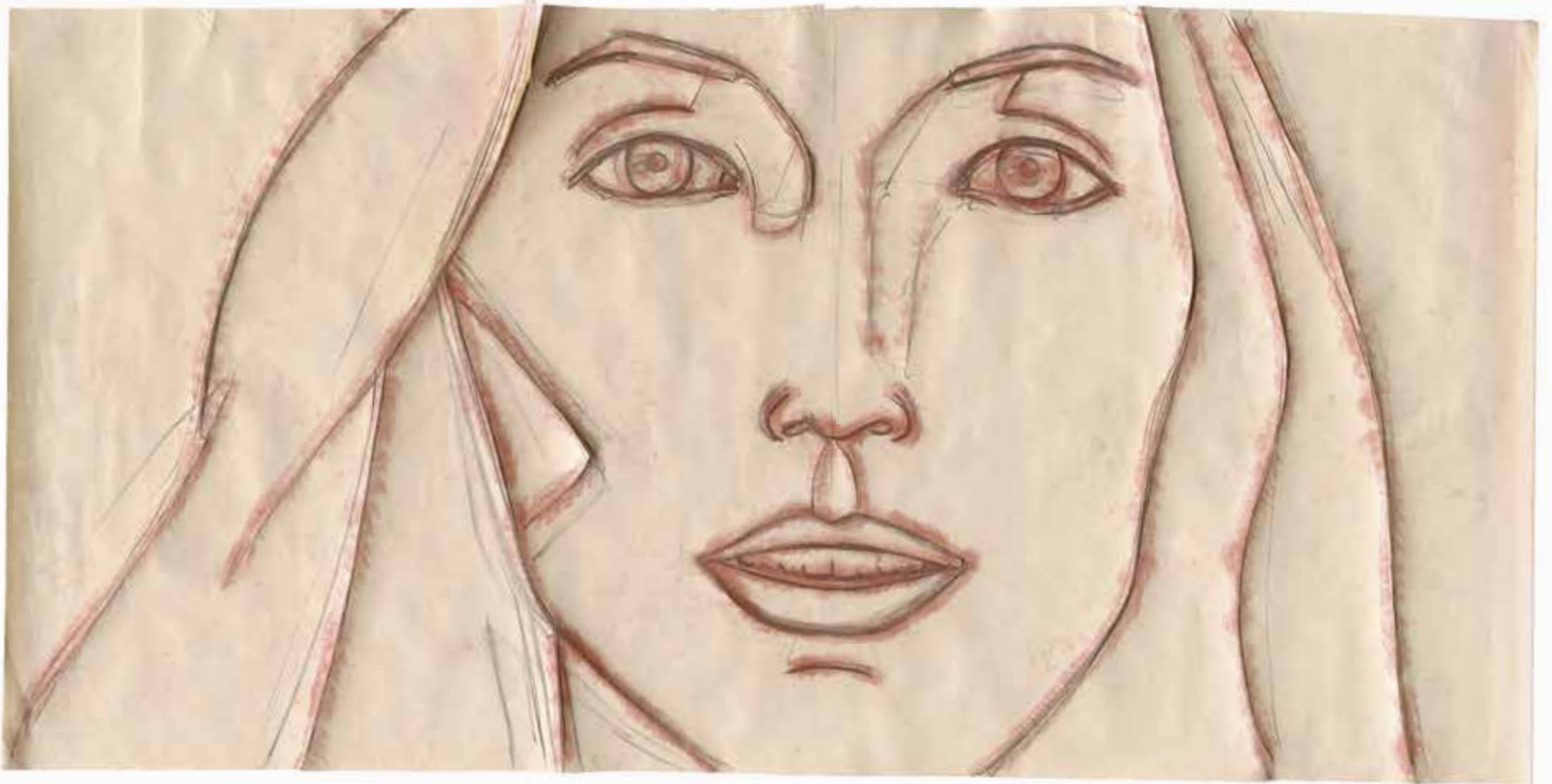
78  
*Juan and Oona*  
2004



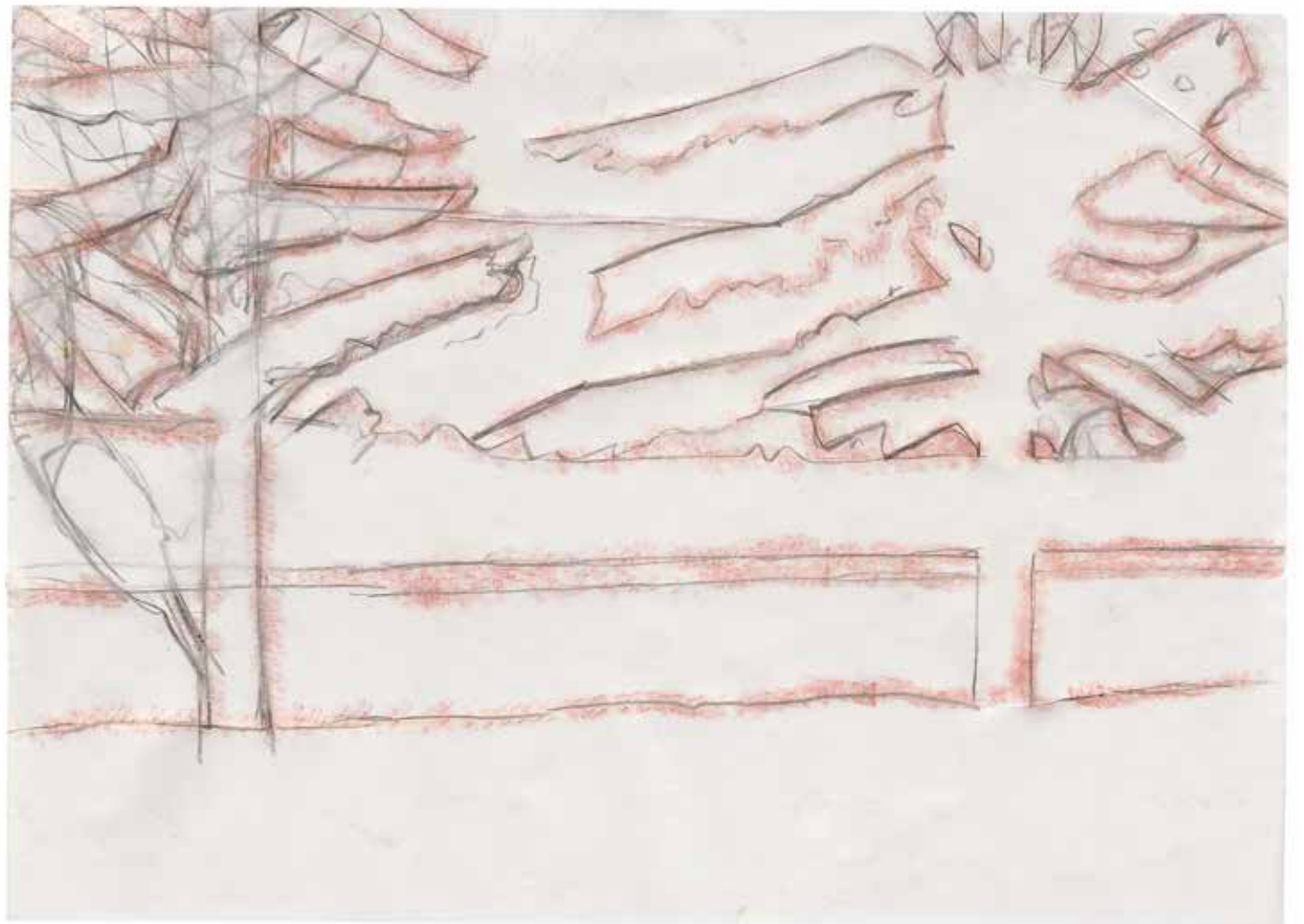
78

79  
*Untitled (Michele)*  
2005

80  
*Untitled (Sunset 3)*  
2008



79



80

81  
*Study for Black Hat 7*  
2010



82  
*Study for Black Hat 6*  
2010



83  
*Study for Black Hat 3*  
2010



84  
*Dark Brown Hat*  
2002

81

82

83







85  
*Emma 4*  
2017

86  
*New Pink*  
2004



85



87  
*White Earring*  
2002







88  
*Maureen*  
2003

89  
*Sharon*  
2009



88



90  
*Eyes Closed, Eyes Open 1*  
(*Double Vivien*)  
2004







91  
*Sunshine*  
1997

92  
*Red Hat (Alba)*  
2013



91











# LIST OF WORKS

- |    |  |    |   |
|----|--|----|---|
| 01 | <i>Paul Taylor Dance Company</i> , 1963–64<br>Oil on canvas, 84 × 96 in. (213 × 244 cm)<br>Udo and Anette Brandhorst Collection  | 11 | <i>Scott and John</i> , 1966<br>Oil on canvas, 72 × 48 in. (182.9 × 122.8 cm)<br>Museum Frieder Burda, Baden-Baden            |
| 02 | <i>Paul Taylor</i> , 1959<br>Oil on canvas, 67 × 74 in. (170 × 187.5 cm)<br>Udo and Anette Brandhorst Collection   | 12 | <i>Trio</i> , 1975<br>Oil on canvas, 72 × 96 in. (183 × 244 cm)<br>Collection Klüser, Munich                                  |
| 03 | <i>Private Domain</i> , 1969<br>Oil on linen, 114 × 240 in. (289.6 × 609.6 cm)<br>Collection Thaddaeus Ropac,<br>London / Paris / Salzburg   | 13 | <i>The Black Dress</i> , 1960<br>Oil on canvas, 72 × 84 in. (183 × 213 cm)<br>Udo and Anette Brandhorst Collection            |
| 04 | <i>Two Figures</i> , 1954<br>Oil on board, 32 × 32 in. (81.3 × 81.3 cm)<br>Collection Eva Felten   | 14 | <i>Grey Coat</i> , 1997<br>Oil on canvas, 66 × 90 in. (167.6 × 228.6 cm)<br>Udo and Anette Brandhorst Collection              |
| 05 | <i>Ives Field 1</i> , 1964<br>Oil on canvas, 78 × 96 in. (198 × 244 cm)<br>Collection Eva Felten   | 15 | <i>Winter</i> , 1996<br>Oil on board, 15½ × 11¾ in. (39.7 × 30 cm)<br>Udo and Anette Brandhorst Collection                    |
| 06 | <i>Al and Tom</i> , 1969<br>Oil on aluminum, 72¼ × 30¼ × 7⅞ in. (183.5 × 77 × 18 cm)<br>Udo and Anette Brandhorst Collection   | 16 | <i>Winter</i> , 1996<br>Charcoal and red chalk on paper, 48 × 64 inches<br>(121.9 × 162.6 cm)<br>Private collection, Grünwald |
| 07 | <i>Hiroshi</i> , 1977<br>Oil on aluminum, 13¾ × 10¼ in. (35 × 26 cm) without base<br>Collection Thaddaeus Ropac, London / Paris / Salzburg   | 17 | <i>Winter</i> , 1996<br>Oil on canvas, 90 × 66 in. (228.6 × 167.6 cm)<br>Udo and Anette Brandhorst Collection                 |
| 08 | <i>Ada</i> , 1999<br>Screenprint on aluminum, 70 × 15¾ in.<br>(178 × 40 cm) without base<br>Courtesy Galerie Klüser, Munich  | 18 | <i>Connie 1</i> , 1988<br>Pencil on paper, 22 × 15 in. (56.2 × 38.1 cm)<br>Courtesy Galerie Klüser, Munich                    |
| 09 | <i>Untitled (Ice Skater)</i> , 1970<br>Oil on aluminum, 63½ × 47¼ × 5¾ in.<br>(161 × 120 × 14.5 cm)<br>Würth Collection, Germany, Inv. 14501   | 19 | <i>Connie 2</i> , 1988<br>Pencil on paper, 22 × 15 in. (56.2 × 38.1 cm)<br>Courtesy Galerie Klüser, Munich                    |
| 10 | <i>Laure and Alain</i> , 1964/1991<br>Oil on canvas, two panels, 1964: 62¼ × 60¾ in.<br>(158,1 × 154,3 cm), 1991: 60¾ × 58¾ in. (154,3 × 149,2 cm)<br>Private collection<br>Courtesy Galerie Thaddaeus Ropac,<br>London / Paris / Salzburg | 20 | <i>Red Nude</i> , 1988<br>Oil on canvas, 89¾ × 120 in. (228 × 305 cm)<br>Udo and Anette Brandhorst Collection                 |
|    |  | 21 | <i>Vivien in Black</i> , 1996<br>Oil on board, 11⅞ × 9 in. (30 × 23 cm)<br>Collection Klüser, Munich                          |

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| <p>22    <i>Vivien in Black</i>, 1996<br/>Oil on canvas, 71¾ × 48 in. (182.3 × 122 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>23    <i>January 4</i>, 1992<br/>Oil on linen, 91 × 121 in. (231.1 × 307.3 cm)<br/>Collection Thaddaeus Ropac,<br/>London / Paris / Salzburg</p> <p>24    <i>City Night</i>, 1998<br/>Oil on board, 9 × 11⅞ in. (22.9 × 30.1 cm)<br/>Collection Klüser, Munich</p> <p>25    <i>January Snow</i>, 1993<br/>Oil on board, 11⅞ × 9 in. (30.2 × 23 cm)<br/>Collection Klüser, Munich</p> <p>26    <i>Black and Orange 2</i>, 2006<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>27    <i>Road</i>, 1998<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>28    <i>Study for Black Brook 14</i>, 1999<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>29    <i>Spruce</i>, 1995<br/>Oil on board, 12 × 9 in. (30.5 × 22.8 cm)<br/>Private collection</p> <p>30    <i>Lincolnvile Beach</i>, 1999<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Collection Klüser, Munich</p> <p>31    <i>Big Wave</i>, 2001<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>32    <i>Yellow and Blue</i>, 2001<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Private collection</p> | <p>33    <i>Tree 1</i>, 2011<br/>Oil on board, 12 × 9 in. (30.2 × 23 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>34    <i>Road</i>, 2007<br/>Oil on board, 12 × 9 in. (30.2 × 22.8 cm)<br/>Private collection</p> <p>35    <i>Two Trees 1</i>, 2006<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>36    <i>Lake Front</i>, 1989<br/>Oil on board, 12 × 15¼ in. (30.4 × 40 cm)<br/>Private collection</p> <p>37    <i>Rain</i>, 1989<br/>Oil on board, 9 × 12 in. (23 × 30.5 cm)<br/>Collection Julia Klüser, Munich</p> <p>38    <i>Forsythia</i>, 1997<br/>Oil on canvas, 97 × 192 in. (245 × 488 cm)<br/>Private collection, London</p> <p>39    <i>3 P.M. November</i>, 1996<br/>Oil on canvas, 65⅜ × 89⅞ in. (166 × 227 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>40    <i>Moonlight</i>, 1997<br/>Oil on canvas, 72 × 96 in. (182.8 × 243.8 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>41    <i>Dawn</i>, 1995<br/>Oil on canvas, 46 × 47 in. (116.8 × 119.3 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>42    <i>White Sunlight 1</i>, 1991<br/>Oil on canvas, 39 × 49 in. (99.1 × 124.5 cm)<br/>Private collection</p> <p>43    <i>January Snow</i>, 1993<br/>Oil on canvas, 126 × 96 in. (320.2 × 244.2 cm)<br/>Museum Frieder Burda, Baden-Baden</p> |
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| <p>44     <i>Weeping Cherry 3</i>, 2005<br/>Oil on canvas, 120 × 48 in. (304.8 × 121.9 cm)<br/>Private collection</p> <p>45     <i>Homage to Monet 5</i>, 2009<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>46     <i>Flowers 3</i>, 2011<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>47     <i>White Roses</i>, 2012<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Private collection</p> <p>48     <i>Magnolia</i>, 2002<br/>Oil on board, 12 × 16 in. (30.5 × 40.5 cm)<br/>Private collection</p> <p>49     <i>Dogwood</i>, 2013<br/>Oil on board, 12 × 16 in. (30.5 × 40.5 cm)<br/>Private collection</p> <p>50     <i>Box Flower 2</i>, 2001<br/>Oil on board, 9 × 12 in. (23 × 30.5 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>51     <i>Yellow Flag</i>, 2003<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Private collection</p> <p>52     <i>Roses 1</i>, 1998<br/>Oil on board, 9¼ × 12 in. (23.5 × 30.2 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>53     <i>5 P.M.</i>, 1994<br/>Oil on canvas, 126 × 96 in. (320 × 244 cm)<br/>Museum Frieder Burda, Baden-Baden</p> <p>54     <i>West Palm Beach</i>, 1997<br/>Oil on canvas, 72 × 78 in. (182.8 × 198.1 cm)<br/>Udo and Anette Brandhorst Collection</p> | <p>55     <i>Reflection 3</i>, 1992<br/>Oil on canvas, 126 × 96 in. (320 × 244 cm)<br/>Museum Frieder Burda, Baden-Baden</p> <p>56     <i>City Landscape</i>, 1995<br/>Oil on canvas, 120 × 240 in. (305 × 610 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>57     <i>Untitled (Night Painting)</i>, 1989<br/>Oil on board, 11⅞ × 15⅞ in. (30.1 × 40.2 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>58     <i>White Sunlight</i>, 1991<br/>Oil on board, 9 × 12 in. (23 × 30.3 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>59     <i>Wet Evening</i>, 1986<br/>Oil on board, 15¾ × 15⅓ in. (40 × 39 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>60     <i>Lamplight</i>, 2000<br/>Oil on board, 16 × 12 in. (40.6 × 30.5 cm)<br/>Private collection</p> <p>61     <i>City Lights</i>, 2000<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Private collection</p> <p>62     <i>11 P.M. 2</i>, 1991<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Private collection</p> <p>63     <i>6th Avenue</i>, 1988<br/>Oil on board, 12 × 9 in. (30.5 × 22.9 cm)<br/>Collection Klüser, Munich</p> <p>64     <i>Cornice</i>, 1991<br/>Oil on board, 8½ × 11¼ in. (21.8 × 28.7 cm)<br/>Collection Klüser, Munich</p> <p>65     <i>Houston</i>, 1998<br/>Oil on board, 9 × 16 in. (22.9 × 40.6 cm)<br/>Collection Eva Felten</p> |
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| <p>66    <i>Lincolnvile Harbor 2</i>, 2004<br/>Oil on board, 12 × 16 in. (30.5 × 40.6 cm)<br/>Private collection</p> <p>67    <i>Ada</i>, 2012<br/>Oil on board, 16 × 12 in. (40.6 × 30.5 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>68    <i>Vivien</i>, 2013<br/>Oil on board, 16 × 12 in. (40.6 × 30.5 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>69    <i>Vivien with Head Piece</i>, 2008<br/>Oil on board, 12 × 16 in. (30.1 × 40.3 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>70    <i>Summer</i>, 1963<br/>Oil on board, 18 × 24 in. (45.7 × 61 cm)<br/>Collection Thaddaeus Ropac,<br/>London / Paris / Salzburg</p> <p>71    <i>Study for Ada's Black Shoes</i>, 1987<br/>Oil on board, 9 × 12 in. (23 × 30.5 cm)<br/>Collection Julia Klüser, Munich</p> <p>72    <i>Untitled (Dog)</i>, 2012<br/>Oil on board, 9 × 12 in. (22.9 × 30.5 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>73    <i>Jessica (Study for Fashion)</i>, 2008<br/>Oil on board, 16 × 12 in. (40.6 × 30.5 cm)<br/>Private collection</p> <p>74    <i>Eric (Study for Man in White Shirt)</i>, 1996<br/>Oil on board, 15<math>\frac{7}{8}</math> × 7 in. (40.3 × 17.8 cm)<br/>Private collection</p> <p>75    <i>Ada in Red</i>, 1989<br/>Oil on board, 12 × 9 in. (30.5 × 23 cm)<br/>Udo and Anette Brandhorst Collection</p> <p>76    <i>Red Hat (Tarajia)</i>, 2013<br/>Charcoal on paper, 22 × 16 in. (55.9 × 40.6 cm)<br/>Courtesy Galerie Klüser, Munich</p> | <p>77    <i>Willa</i>, 2012<br/>Charcoal on paper, 15 × 22<math>\frac{3}{4}</math> in. (38.1 × 57.8 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>78    <i>Juan and Oona</i>, 2004<br/>Charcoal on paper, 16<math>\frac{3}{4}</math> × 24 in. (42.5 × 61 cm)<br/>Courtesy Galerie Klüser, Munich</p> <p>79    <i>Untitled (Michele)</i>, 2005<br/>Black and red chalk / pastel on paper,<br/>49<math>\frac{1}{2}</math> × 96<math>\frac{1}{8}</math> in. (122 × 244.4 cm)<br/>Staatliche Graphische Sammlung München,<br/>Inv.-Nr. 2009:16 Z</p> <p>80    <i>Untitled (Sunset 3)</i>, 2008<br/>Black and red chalk / pastel on paper,<br/>60<math>\frac{1}{4}</math> × 84<math>\frac{1}{8}</math> in. (152.5 × 213.5 cm)<br/>Staatliche Graphische Sammlung München,<br/>Inv.-Nr. 2009:15 Z</p> <p>81    <i>Study for Black Hat 7</i>, 2010<br/>Oil on board, 12<math>\frac{1}{4}</math> × 15<math>\frac{3}{4}</math> in. (31 × 40 cm)<br/>Private collection</p> <p>82    <i>Study for Black Hat 6</i>, 2010<br/>Oil on board, 12<math>\frac{1}{4}</math> × 15<math>\frac{3}{4}</math> in. (31 × 40 cm)<br/>Private collection</p> <p>83    <i>Study for Black Hat 3</i>, 2010<br/>Oil on board, 12<math>\frac{1}{4}</math> × 15<math>\frac{3}{4}</math> in. (31 × 40 cm)<br/>Private collection</p> <p>84    <i>Dark Brown Hat</i>, 2002<br/>Oil on canvas, 66 × 108 in. (168 × 275 cm)<br/>Collection Klüser, Munich</p> <p>85    <i>Emma 4</i>, 2017<br/>Oil on canvas, 96 × 96 in. (243.8 × 243.8 cm)<br/>Collection Eva Felten</p> <p>86    <i>New Pink</i>, 2004<br/>Oil on canvas, 84 × 60 in. (213.4 × 152.4 cm)<br/>Collection Aichinger, Grasbrunn</p> |
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- 87     *White Earring*, 2002  
Oil on canvas, 35½ × 72 in. (90 × 183 cm)  
Collection Julia Klüser, Munich
- 88     *Maureen*, 2003  
Oil on canvas, 72 × 60 in. (183 × 152.4 cm)  
Private Collection, Munich
- 89     *Sharon*, 2009  
Oil on canvas, 60 × 84 in. (152.4 × 213.4 cm)  
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- 90     *Eyes Closed, Eyes Open 1 (Double Vivien)*, 2004  
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- 91     *Sunshine*, 1997  
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- 92     *Red Hat (Alba)*, 2013  
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Private collection
- 93     *Jessica and Cecily*, 2002  
Oil on canvas, 66 × 90 in. (168 × 229 cm)  
Collection Eva Felten



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# COLOPHON

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*Alex Katz*

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Museum Brandhorst

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