



Alex Katz, born 1927 in Brooklyn, New York as the son of Russian-Jewish immigrants, is one of the most important painters of our time. Katz studied at the Cooper Union School of Art from 1946 to 1949. He then attended the renowned Skowhegan School of Painting and Sculpture. Skowhegan instilled Katz with a love for painting from life, a practice that remains essential to his work to this day. Katz explains that Skowhegan's *plein air* (in the open air) painting gave him "a reason to devote my life to painting."

From the 1950s onward, Katz developed a very independent painterly language which addresses the traditional genre of the landscape, as well as the portrait or figure painting. In the early 1960s, influenced by films, television, and billboard advertising, Katz began painting large-scale paintings, often with dramatically cropped faces. In 1965, he also embarked on a prolific career in printmaking. Katz would go on to produce many editions in lithography, etching, silkscreen, woodcut and linoleum cut. After 1964, Katz increasingly portrayed groups of figures. He would continue painting these complex groups into the 1970s, portraying the social world of painters, poets, critics, and other colleagues that surrounded him. In the 1980s, Katz took on a new subject in his work: fashion models in designer clothing. In the late 1980s and 1990s, Katz focused much of his attention on large landscape paintings, which he characterizes as "environmental." Rather than observing a scene from afar, the viewer feels enveloped by nearby nature.

Katz's work continues to grow and evolve today. His new, captivating and colorful artworks featured at Meyerovich Gallery include large floral "White Impatiens" (70 x 56 in) and radiating reds in the woodcut "Red Hat Ada" (60 x 43 in). By enveloping the viewer in nature with bold vibrant colors these works truly define Katz's style. The exhibition also includes among others Katz's newest work, an unforgettable and seductively elegant black and white image title "Ariel" (36 x 75 in.) and striking red companion piece of the same size.

He sees himself as a post-abstract painter. Color and light play a central role in his works. In 1968, Katz moved to an artists' cooperative building in the SoHo area of New York City, where he still lives with his wife Ada and works today. He continues to spend his summers in Lincolnville, Maine. Alex Katz works have been collected and exhibited extensively in the US and around the world. In 2012, Katz celebrated his 85th birthday and a career that spans an impressive six decades with more than 200 solo exhibitions, nearly 500 group exhibitions and over 100 public collections worldwide.

SELECTED MUSEUM COLLECTIONS:

Albright-Knox Museum, Buffalo; The Art Institute of Chicago; The Brooklyn Museum; Carnegie Museum of Art, Pittsburgh; Des Moines Art Center; Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution, Washington, D.C.; The Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Milwaukee Art Museum; The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; The National Gallery of Art, Washington, D.C.; National Museum of American Art, Smithsonian Institute, Washington, D.C.; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Philadelphia Museum of Art; the Wadsworth Athenaeum, Hartford; The Whitney Museum of American Art, New York; Musée National d'Art Moderne Centre Georges Pompidou, Paris (France), Albertine Graphische Sammlung (Austria), the Ateneum Taidemuseo (Finland), the Sara Hildén Art Museum (Finland), the Bayerische Museum (Germany), the Berardo Collection (Portugal), the Essl Collection (Austria), the French National Collection, the Israel Museum, IVAM Centre Julio Gonzalez (Spain), the Metropolitan Museum of Art (Japan), Museum Moderne Kunst (Austria), the Museo Nacional Centro de Arte Reina Sofia (Spain), the Nationalgalerie (Germany), the Saatchi Collection (England), and the Tate Gallery (England), among others.