

GLADSTONE

Inspired by Henri Matisse's iconic composition, Katz unveils 11 new works exploring color, form and light

"It all started with Henri Matisse's *The Red Studio*. I saw it in The Modern. I was like 20, 21. I just thought it was dynamite. I could relate to the experience of seeing a red room because it's an actual visual experience that happens when you're outside in the bright sun, surrounded by green, and then you go into a room, and there's a red flash behind the eye. That's what he was after. His idea was the after image. So, I was working from that red flash, but my orange and white are cooler than Matisse's.

He's optical, very optical. He's held down by the literal, and my paintings are not literal. I started out doing literal paintings, but I moved away. I guess I miss the sentiment of objective painting, but I don't want to do it anymore; I want to do something else. The summer before this last one, I just went up to Maine with one tube of orange paint. I started with photographs of a road and worked them into these orange paintings. They came all at once. I like orange because it's dissonant. It has a certain weight, and it's an abrasive color. It really goes out after you. It's not one of these nice, harmonious colors. It's not Park Avenue. I like the abrasiveness. I think my paintings are generally abrasive. That's why I had so much trouble. I didn't realize they would upset so many people for so many years.

The paintings of the road, I thought, were very successful. They look new. I painted them with one color; they're about 10 and a half feet high, and I got away with it. I felt great. I got away with painting with one color and one brush. And say, 'This is a painting,' and it is. It's not a drawing, it's a painting. And I've never seen a painting like that before." —Alex Katz, 2025

Gladstone Gallery will present 11 new paintings by Alex Katz inspired by Henri Matisse's *The Red Studio* (1911). Each work is environmental in scale, using only a single orange on a white ground, and depicts the road in Maine where he has lived and worked every summer for almost 70 years. The view down this road is now so familiar to Katz that it has become embedded in his subconscious. He has rendered this vista numerous times over the decades, yet now, in this exhibition, the paintings seem to be formed from the unconscious memory rather than the eye. The image dematerializes, reduced to its elemental form. The viewer, standing before the orange void, falls into the space and into the years. Also accompanying the exhibition is a DRAWING RESTRAINT by Matthew Barney, which explores the then 96-year-old Katz at work on one of these enormous canvases.

At the entrance to the exhibition, Matthew Barney will represent DRAWING

GLADSTONE

RESTRAINT 28. A new DRAWING RESTRAINT that shows Katz in the process of making one of the 11 paintings in the exhibition. The ongoing series has explored the emergence of form through the struggle against resistance. In this case, with 98-year-old Katz, a determined vision rages against the inevitabilities of time and age.

Exhibition Details

Alex Katz

October 30 – December 20, 2025

Reception: October 30, 6-8pm

530 West 21st Street

New York, NY 10011

About Alex Katz

Alex Katz (b. 1927, Brooklyn, NY) is the preeminent painter of modern life. Acclaimed for his iconic portraits and striking landscape depictions, Katz has inspired generations of painters.

Katz's work has been the subject of numerous retrospectives and solo presentations over the course of his expansive career. His work is in the permanent collections of over one hundred museums worldwide, including the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art in New York; the Smithsonian Institute, Washington, D.C.; the Museum of Fine Arts, Boston; the Art Institute of Chicago, Illinois; the Colby College Museum of Art in Waterville, Maine; the Tate, London; Centre Georges Pompidou and the Fondation Louis Vuitton, Paris; Albertina Museum, Vienna; el Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art Tokyo, Japan; and the Nationalgalerie, Berlin.

Katz lives and works in New York. He was the 2019 Honoree at TWO x TWO for AIDS and Art and had a solo survey exhibition at the Fosun Foundation in Shanghai in 2020. Recent exhibitions include solo shows at the Museo Nacional Thyssen-Bornemisza, Madrid; the Albertina Museum, Vienna; and the Museum Voorlinden, Wassenaar; as well as a major retrospective at the Guggenheim in New York.

About Gladstone Gallery

Gladstone Gallery is known for its commitment to artists whose prescient approaches and experimental practices have defined the contours of contemporary art. The gallery has long been an active partner in the cultivation of iconoclastic careers, fostering a roster of artists recognized for their groundbreaking contributions. Headquartered in New York and including outposts in both Brussels and Seoul, Gladstone's impact extends globally, enabling both

G L A D S T O N E

the presentation of new bodies of work, and an amplification of the international reach of its artists. Alongside its work with contemporary artists, the gallery is steward to the legacies of pivotal historical artists and serves as an advocate for the enduring power of art. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

Press Contact

press@gladstonegallery.com