

Press Release

Catherine Goodman. Island

443 West 18th Street

13 November – 20 December 2025



New York... This November, Hauser & Wirth presents its first exhibition dedicated to the prints of noted British artist Catherine Goodman. This body of monotypes named 'The ULAE Series' emerged from Goodman's 2024 residency at Universal Limited Art Editions (ULAE) on Long Island, marking both her first major exploration of printmaking and an expansion of her aesthetic vocabulary. 'Much of the new language that was evolving in the prints followed me home to the studio in London and was translated into paint,' she wrote in reflection of the experience—a cross-pollination made visible in a new painting developed from this period, also on view in this exhibition.

Goodman joins a distinguished lineage of modern and contemporary artists who have expanded their practices through printmaking at ULAE. Among them, Grace Hartigan and Helen Frankenthaler stand out in particular as kindred spirits—artists who, like Goodman, were devoted passionately to daily drawing and guided by instinct. At ULAE, Goodman immersed herself in the unpredictable process of painting on and printing from copper plates. Working intuitively, she built up highly expressive, densely layered compositions, often laying down a black or grey calligraphic mark as starting point. Goodman sometimes carried works in progress home in the evening to adjust with an oil stick, forging an unorthodox dialogue between mediums.

'Almost everyone I knew in the world was asleep because of the time difference to London, so I spent the evenings alone, drawing into the prints that hadn't worked out for me that day. It was an extraordinarily intense time navigating my inner landscape, having an opportunity to review my life back home. It seems a time of innocence now.'



Goodman has long centered her practice on portraiture. Religious icons from her childhood left an early mark, and she often mentions seeing portraits even within her abstractions. This oscillation between figuration and abstraction—a constant in ‘The ULAE Series’—relies in part on the artist’s longstanding daily drawing practice, which she cites as the initial means of harnessing her sources of inspiration, which range from natural phenomena to film. One work on view in the exhibition depicts the titular boy from Andrei Tarkovsky’s movie ‘Ivan’s Childhood,’ gazing through a telescope, a dramatic yet intimate image.

Each work, Goodman writes, whether figurative or abstract, is ‘layered with those memories of my time there, the light, urgency and sense of isolation—being cut off from the mainland of our lives while exploring the inner landscape.’

About the artist

Born in London in 1961, Catherine Goodman CBE lives and works in London. Goodman studied at Camberwell School of Arts & Crafts, London, and the Royal Academy Schools, London, where she won the Royal Academy Gold Medal in 1987. Goodman’s lifelong commitment to social justice through education forms a critical aspect of her artistic identity and approach to making. In 2000, Goodman established The Royal Drawing School with HM King Charles III to deliver subsidized and free education to thousands of young and disadvantaged people in the UK. Today, she continues in her role as Founding Artistic Director and Academic Board Member. For many years, Goodman organized drawing classes for individuals dealing with homelessness and disabilities, and she continues to offer refuge classes to young people with mental health issues on a weekly basis. She is also the primary caregiver of her sister, Sophie, who was born with multiple health conditions and has always been a subject of Goodman’s practice. In 2014, Goodman was awarded Lieutenant of the Royal Victorian Order (LVO) for services to The Royal Drawing School, and Commander of the Order of British Empire (CBE) in 2024 for her services to art in the UK. Goodman has served as the Artist Trustee at The National Gallery, London since 2019. Her paintings are held in significant private and public collections including the National Portrait Gallery, the Fitzwilliam Museum, Cambridge, The Rothschild Foundation, and the Royal Collection Trust.



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Catherine Goodman
The ULAE Series
2024
Monotype on Somerset paper
64.8 x 73.7 cm / 25 1/2 x 29 in
Photo: Sarah Muehlbauer

Catherine Goodman
The ULAE Series
2024
Monotype on En Tout Cas paper
64.8 x 73.7 cm / 25 1/2 x 29 in
Photo: Sarah Muehlbauer

Catherine Goodman
The ULAE Series
2024
Monotype on En Tout Cas paper
81.3 x 91.4 cm / 32 x 36 in
Photo: Thomas Barratt

Catherine Goodman at the ULAE Studio, November 2024
Photo: Jin Young Kim