



**Alex Katz** (b. 1927)

*Orange and Black*, 2006

Oil on canvas

72 by 96 inches (183 x 244 cm)



**Alex Katz** (b. 1927)

*Orange and Black*

2006

Acrylic and oilstick on canvas

72 by 96 inches (182.9 x 243.8 cm)

Signed "Alex Katz 06" on overlap

Provenance: Peter Blum Gallery, New York  
Private collection, Madrid

Exhibition: Tenerife, Canary Islands, TEA Museum, *Et in Arcadia Ego*, July 1 -  
November 1, 2010

Madrid, Museo Nacional Thyssen-Bornemisza, *Alex Katz*, June 11 -  
September 11, 2022, pp. 36-37, 92-93, illustrated

Literature: Javier González de Durana, "A contextual approach to a painting by  
Salvador Dalí, *The stream of Jorneta*, 1923", illustrated.

While every effort has been made to ensure the accuracy of the information provided above, confirmation of these facts may not always be possible due to the unavailability of primary sources. Please be advised that the work of art described above is subject to changes in availability and price without prior notice.

**EDWARD TYLER NAHEM**

980 Madison Avenue • Suite 305 • New York, NY • 10075 • 212-517-2453 • [info@etnahem.com](mailto:info@etnahem.com) • [www.etnahem.com](http://www.etnahem.com)



Alex Katz (b. 1927)

*Orange and Black, 2006*

“I’m trying to get into where jazz musicians are, the immediate present.” – Alex Katz



Ambitious in scale, elegiac in tone, *Orange and Black, 2006*, is an astonishing performance of painterly physicality and touch, tempered by the unrivaled reductive grace that is the signature of Alex Katz’s mature production. The painting is an exceptional example of a classic Katzian motif, the twilight transition of light viewed through a forested strand of trees. “It’s the instantaneous light. If you get that right then you get in the total present tense – that’s what you are going for,

that’s eternity.” (*Alex Katz* recorded by – Steer, Emily, *Now Showing: Alex Katz Quick Light*, Elephant, June 2, 2016)

The canvas is addressed with the utmost of economy; two colors, applied rapidly, wet paint into wet paint. The brushwork is energetic and daring, employing a rich spectrum of gesture and touch that deftly establish an authoritative sense of atmospheric light, evoking a precise season, time, and place. An energetic space that is lyrical, luminous, and expansive, - filled with an internal tension reminiscent of Jackson Pollack, in which the performative, internal painterly logic of the canvas is constantly resolving and unravelling, always threatening to collapse. Of the rich tonality of light, critic Peter Schjeldahl famously noted of Katz, “The Rothko-like improbability of the color event, at the outer limit of my capacity to believe my eyes, is alarming and heartbreaking.” (Schjeldahl, Peter, *A Sharpie’s Crisis*, *The Village Voice*, May 5, 1996).

Landscape has been an integral aspect of Katz’s oeuvre since his first residency at Skowhegan School of Art and Sculpture in Maine in 1949. Katz, a lifelong New Yorker, has returned to rural

**EDWARD TYLER NAHEM**

980 Madison Avenue • Suite 305 • New York, NY • 10075 • 212-517-2453 • [info@etnahem.com](mailto:info@etnahem.com) • [www.etnahem.com](http://www.etnahem.com)

Maine every summer since. The discipline of painting *en-plein air* each summer is touchstone of his practice, especially so in the decades after his 1986 retrospective at the Whitney Museum of Art in New York when he increasingly turned to the subject of landscape/cityscape as an arena to challenge and enlarge his vision. His process of life painting on Masonite boards, then enlarging his themes to an enveloping environmental scale in the studio, a vision more of the modern cinema screen than the traditional window view of nature, has allowed Katz to develop a unique territory to explore. “His art is balanced between abstraction and realism, not because he is on his way to one or the other, but because more radically and precisely, he has found a space between the two.” (Cohen, David, *A Scaled-Up World*, Art in America, May, 1998, p. 104)

A Maverick in American Art, Alex Katz has forged his own path while remaining an important part of the conversation through successive movements in American culture, notably Abstract Expressionism, Minimalism, and Pop Art.

Similar works to *Orange and Black*, 2006, can be found in museum collections including *Autumn*, 1999, Carnegie Museum of Art in Pittsburgh, and *Winter Landscape 2*, 2007, High Museum in Atlanta.



Alex Katz, *Autumn*, 1999, Carnegie Museum of Art, Pittsburgh



Alex Katz, *Winter Landscape 2*, 2007, High Museum, Atlanta