The background is a painting. It features a deep blue sky with a bright yellow crescent moon in the upper right. Below the sky, a wooden boat is shown from a side profile, floating on a sea of various shades of blue and green. The boat's hull is a warm brown, and its interior is a vibrant yellow. The water is depicted with textured brushstrokes, suggesting movement and depth. The overall mood is serene and contemplative.

empty

paintings

PAUL RESIKA



Paul Resika

empty

paintings

FEBRUARY 15-MARCH 19, 2017

steven harvey fine art projects

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Rocking Blue

1990-1992. Private collection, Woodlands, Texas

Resika's empty paintings are a bit like getting lost in Venice at night. Somewhat disoriented, one wanders by buildings which seem familiar, yet it is hard to become located. Architectural elements are repetitive and dreamlike. Yet even as it is disorienting, it feels both safe and mysterious

The idea of empty paintings by Paul Resika first came up in conversation in the mid 90s. There were a group of large paintings he'd done with floating elements, like *Rocking Blue*, 1991-92, with its single empty building and boat askew in the rectangle. These works used a stage-set space and seemed to push his work closer to abstraction.

Resika's paintings have long been seen as a reflection of the legacy of the Hofmann school, where he studied (and was a monitor) in the nineteen forties with friends such as Robert De Niro Sr and Jane Frielicher. His painterly language is the result of the figurative impulse that emerged in Hofmann's against the historical tide

In 1950, Resika went to Italy in search of the classical training he'd missed at Hofmann's. He ended up in Venice working with the American expatriate Edward Melcarth on classically influenced murals for labor unions. This led Resika to Italian *pittura metafisica*. The empty spaces of de Chirico, Carra and Sironi are echoed in Resika's boat house architecture and empty vessels, redrawn in cool blues and hot oranges.

Resika's emptiness is about the essential aloneness of self and the calm relationship with others that exists among the elements. They evidence a rightness of place. His color originally drawn from nature, ultimately bathes us in painterly monochrome, like the comfortable rapport among old friends.

—Steven Harvey



Vessels, Red, White, Blue
2000, oil on canvas, 20 x 24 in.



Flowers and Sails

1994, oil on canvas, 40 x 30 in. Private collection



Egypt

1998-1999, oil on canvas, 64 x 52 in. Collection: Center for Figurative Painting



Blue Sail

1997-1998, oil on canvas, 63³/₈ x 50³/₈ in.





ABOVE:

White Mast

2005-2017, oil on panel, 16 x 20 in.

LEFT:

Gladiolas

2016, oil on canvas, 51 x 38 in.



ABOVE:

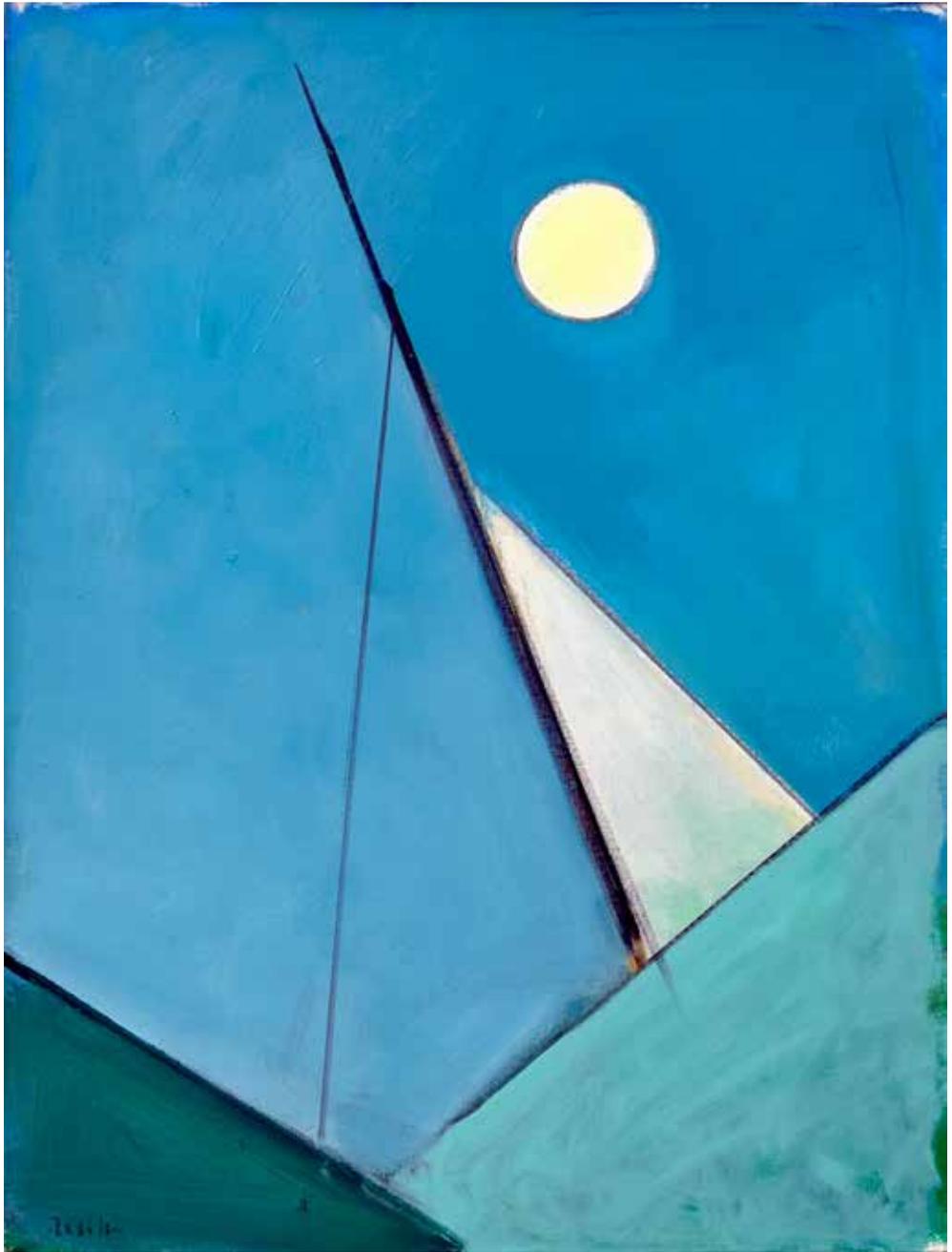
Eye on the Bay

2001, oil on canvas, 18 x 24 in.

RIGHT:

De Martini

2009, oil on canvas, 40 x 30 in.





Falling Angel

1997-1999, oil on canvas, 51 x 38 in.

FRONT COVER:

Blue Night, 2 Boats

1990, oil on canvas, 40 x 31¼ in.

INSIDE FRONT COVER:

Resika painting on the Cape, 2017.
Photo by Blair Resika

BACK COVER:

Yellow Houses

1993, oil on canvas, 16½ x 12½ in.



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