

Resika rejected Hofmann's pedagogy when he went to Europe in the 1950's to study perspective and anatomy from old master painting—aspects of his discipline that he felt had been omitted at Hofmann's school. When he returned from Europe in the mid-fifties, his work reflected his profound interest in Venetian painting and existed largely in opposition to what was happening in New York School Painting at the time. Resika was part of an underground group of post-war New York painters who sought to marry painting from observation with vigorous paint handling and a pictorial sense of abstraction. His lush and elegant Provincetown Piers from the nineteen eighties, his progressively more abstract Vessels series of the nineties, and his figures and landscapes from the early 2000s reveal his ongoing dialog with Hofmann's sophisticated ideas about color and pictorial structure. This is echoed in the strong relationship that Resika maintains with the art of the past from Titian to de Kooning.

Mark Strand noted that "... the force of Resika's paintings depends not only on their existing with amazing sureness between the contrary demands of realism and abstraction, but also between the sensuous claims of the present and the echoes of an art historical past."

Resika's work is in many important public collections, including The Museum of Modern Art, The Metropolitan Museum of Art, The National Museum of American Art, Smithsonian Institution in Washington, DC. He is a member of The National Academy of Design and American Academy of Arts and Letters.

A catalog is published in conjunction with the exhibition, with texts by Richard Milazzo and Steven Harvey. Please contact Lauren Fowler at the gallery at lauren@shfap.com or call 917-861-7312 for images or more information.