

THE MILTON RESNICK AND PAT PASSLOF FOUNDATION

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New Date: **THE MILTON RESNICK AND PAT PASSLOF FOUNDATION
TO OPEN SEPTEMBER 2018 WITH A 50-YEAR RETROSPECTIVE,
“MILTON RESNICK: 1937-1987”, IN THE ARTIST’S FORMER STUDIO
IN THE LOWER EAST SIDE OF MANHATTAN
PREVIEWS JULY & AUGUST**

<http://resnickpasslof.org>



(July 10, 2018, New York, NY) The Milton Resnick and Pat Passlof Foundation will inaugurate its exhibition space in Milton Resnick’s former studio, previously a synagogue, at 87 Eldridge Street, in the Lower East Side of Manhattan, with a weekend opening celebration on September 15 & 16, 2018. The public is invited to preview the opening exhibition, *Milton Resnick Paintings 1937-1987*, beginning July 19 on Thursdays and Fridays, 11-6pm, and by appointment.

The mission of the Foundation is the preservation, exhibition, study and publication of works by the Abstract Expressionist painters Milton Resnick (1917-2004) and Pat Passlof (1928-2011), as well as the presentation of exhibitions of artists working in or influenced by the Abstract Expressionist tradition. The Foundation will also host poetry readings, talks and performances, bearing witness to a particularly fertile creative period in New York City that the artists were active in and carrying that tradition forward.

Opening and Upcoming Exhibitions

The opening exhibition is a fifty-year retrospective survey: *Milton Resnick Paintings 1937-1987*, presented on three floors of the building. Drawn largely from the Foundation’s collection and loans from private collections, the exhibition traces the artist’s transition from his early and inventive Abstract Expressionist works, including rarely-seen works from the 1940s and 50s, to the dense, all-over canvases of his maturity created in the building in the 1970s and 80s. Resnick’s thickly impastoed works, sometimes of immense proportions, reflected a faith in the evocative powers of paint itself.

Geoffrey Dorfman, Milton Resnick's biographer and curator of the exhibition, observed: "His late somber abstractions suggest an implacable will. But far from being obdurate or cold, they — in their near-infinite complexities of color and light — offer us a crepuscular mystical vision." Upon his death in 2004, Roberta Smith wrote: "Mr. Resnick might qualify as the last Abstract Expressionist painter."ⁱ

Resnick's final studio, a closet-sized room on the third floor where he painted exclusively on paper in the last years of his life, is meticulously restored and on view by arrangement. After the opening show, a rotating selection of Milton Resnick's works will remain on permanent view on the second floor, while the first and fourth floors will present a range of solo and group exhibitions. Subsequent exhibitions include a painting exhibition guest-curated by **Robert Storr** in January 2019, followed by a **Pat Passlof Retrospective** in fall 2019.

The Site

The building at 87 Eldridge Street has a rich history. Built around 1890 as a tenement, it was converted to a synagogue early in the 20th Century, and acquired by Milton Resnick in 1976, serving as his studio and home until his death in 2004. An extensive renovation by Ryall Sheridan Architects, preserved as much of the original space and atmosphere of the building as possible, while modernizing the site for safe public access with an elevator, museum standard climate-control, and a fluid design that accommodates a range of exhibitions and events.

Visitors will enter the ground floor exhibition space through new double doors, designed to accommodate large-scale paintings. A floating staircase connects to the soaring and dramatic former Sanctuary on the second floor where Resnick created his signature monochrome paintings of the 1970s and 1980s, and later figurative works. The two awe-inspiring rose windows facing the street, extending over twenty feet in height, have been newly restored and climatized. To accommodate Resnick's monumental paintings, which can be up to eighteen feet in length and weigh several hundred pounds from the layers of pigment, the architect designed innovative installation solutions, including an eighteen-foot long hatch in the floor to allow oversized paintings to be brought to the second floor.

Exhibition Publications

The exhibition catalogue, *Milton Resnick Paintings 1937-1987*, is available now and reproduces more than forty of Resnick's paintings. Additional recent publications include *Milton Resnick: Boards*, coinciding with Cheim & Read's gallery exhibition *The Boards* in spring 2018; and *Pat Passlof, To Whom the Shoe Fits: Letters to Young Painters* (2018).

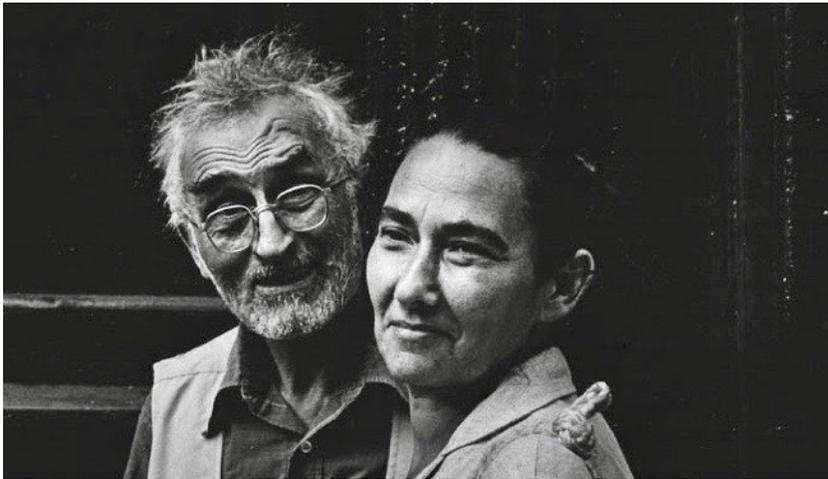
The Milton Resnick and Pat Passlof Foundation is a non-profit 501c3 organization established in 2015. It is free and open to the public. For more information, visit: <http://resnickpasslof.org>

The Artists

Milton Resnick (1917-2004) was born in the Ukraine and immigrated to New York City with his family in 1923. He grew up in Brooklyn, and entered the American Artists School in 1933. In the 1930s he was on the WPA artist project, and met Willem de Kooning, Arshile Gorky, John Graham and other downtown artists. In 1940 Resnick was drafted and served in the U.S. Army through all of World War II. After returning to New York in September 1945, Resnick immediately began painting abstractions thereby cementing his historical position as a member of the first generation of American Abstract Expressionists. He was a founding member of the Artists' Club of the 1950s.

Over his long career, Resnick painted “through” classic Abstract Expressionist action painting, to arrive at works that gave the impression of all-over monochromatic fields, although in fact comprised of myriad hues. Through the 1970s and 1980s his paint application became increasingly dense and his palette generally darkened, resulting in canvases of subtle, almost topographical presence. In the last years of his life, Resnick turned his painterly touch to visionary figure paintings alternating darkness with humor. He died in 2004. The artist’s estate is represented by Cheim & Read, N.Y.

Pat Passlof (1928-2011) was born in Georgia and grew up in New York City. In the summer of 1948, Passlof studied painting with Willem de Kooning at Black Mountain College, and continued to study with him privately after they returned to New York. That fall, De Kooning introduced her to Milton Resnick. Passlof and Resnick began to live together in the mid-1950s and married in 1961. Her work, fully immersed in the Abstract Expressionist ethos, grew progressively lighter and more serendipitous over the years, as did her color sense. From 1984 until her death in 2011 she made both figurative work, often landscapes peopled with centaurs, nymphs and horses, and large abstractions derived from repeated patterns and marks. The artist’s estate is represented by Elizabeth Harris Gallery, N.Y.



Milton Resnick and Pat Passlof @Estate of Jesse Fernandez

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The Milton Resnick and Pat Passlof Foundation. Photograph Brian Buckley 2018.

ⁱ Roberta Smith, *Milton Resnick, Abstract Expressionist Painter, Dies at 87*, The New York Times, March 19, 2004