

A painting by Milton Avery, featuring a figure in a blue and yellow garment, with a hand visible on the left side. The style is characteristic of the Die Brücke movement, with bold colors and expressive brushwork. The figure is shown from the chest up, wearing a vibrant blue top and a yellow garment. The background is a muted, textured grey. The text 'MILTON AVERY' is overlaid on the left side of the image in a white, sans-serif font.

MILTON  
AVERY





# MILTON AVERY

SELECTED WORKS  
FROM THE ESTATE  
OF THE ARTIST

OCTOBER 6 -  
NOVEMBER 3, 2012

STILL LIFE WITH TWISTED BREAD  
1937, Oil on board  
24 x 20 inches (61 x 50.8 cm)

Avery's genius lay in his ability to portray moods that stimulate each viewer's consciousness on an almost archetypal level. As the depiction of iconic relationships came to dominate his work, his paintings acquired greater poignancy. In relinquishing the transitory and the specific, Avery bestowed on his subjects a suspended calm. Depictions of group activities - family and friends playing games, making music, relaxing together at the beach - were replaced by a quality of separateness. Figure portrayals were now generally of single figures or of couples isolated in otherwise deserted landscapes. This mood of emptiness and quietude extended to his landscapes and seascapes as well; even in these, pictorial incidents seldom intrude upon the limitless expanse of empty space.

Avery's portraits and figure compositions were typical of the work that dominated the New York art scene in the twenties: his close - cropped individual portraits isolated against flat backgrounds related to the academic paintings of artists at the Art Students League, while his figure groups were similar to the urban genre paintings of artists later identified with the American Scene.

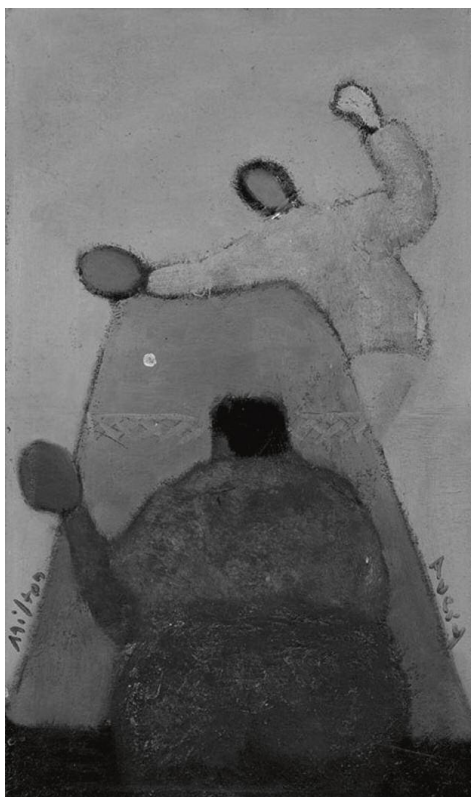
-Barbara Haskell, Milton Avery, Whitney Museum of American Art, New York, 1982

COVER: (detail) POOL PLAYER 1929, Oil on canvas, 36 x 28 inches (91.5 x 71.1 cm)





REFLECTED ARTIST  
1927, Oil on board  
20 x 16 inches (50.8 x 40.6 cm)



PING PONG PLAYERS  
1942, oil on board  
19 1/4 x 11 1/8 inches  
(48.8 x 28.2 cm)  
Signed "Milton" lower left  
and "Avery" lower right  
Private Collection





POOL PLAYER  
1929, Oil on canvas  
36 x 28 inches (91.5 x 71.1 cm)





YOUNG ARTIST  
1935, Oil on board  
20 x 16 inches  
(50.8 x 40.6 cm)



ARTIST  
1939, Oil on board  
19 x 15 inches  
(48.3 x 38.1 cm)





VIOLINIST  
n. d., Oil on board  
22 x 14 1/4 inches (55.9 x 36.2 cm)



### FISHING VILLAGE

1939, Oil on canvas, 32 x 48 inches (81.3 x 121.9 cm)

Avery summered on the Gaspé Peninsula with his family in 1938, and the resulting canvases captured the brilliant white light that was a stark contrast to the yellow hues of the northeastern United States. The American painter Marsden Hartley was a supporter of Milton Avery's work and Hartley's *Lobster Fishermen* shows the same dark outlining and block-like representation of forms as Avery's "Gaspe Fishermen".



### Marsden Hartley

#### LOBSTER FISHERMEN

1940-41, Oil on canvas

29 3/4 x 40 7/8 inches (75.6 x 103.8 cm)

Metropolitan Museum of Art, New York





GASPÉ FISHERMEN  
c. 1940, Oil on canvas  
36 x 28 inches (91.4 x 71.1 cm)





GIRL IN SCARF  
1945, Oil on handmade canvas-board  
16 x 12 inches (40.6 x 30.5 cm)





SALLY  
1932, Oil on handmade canvas-board  
18 x 12 inches (45.7 x 30.5 cm)



IMPATIENT SITTER, D3844  
c. 1940's, Pencil on paper  
11 x 8 1/2 inches  
(27.9 x 21.6 cm)



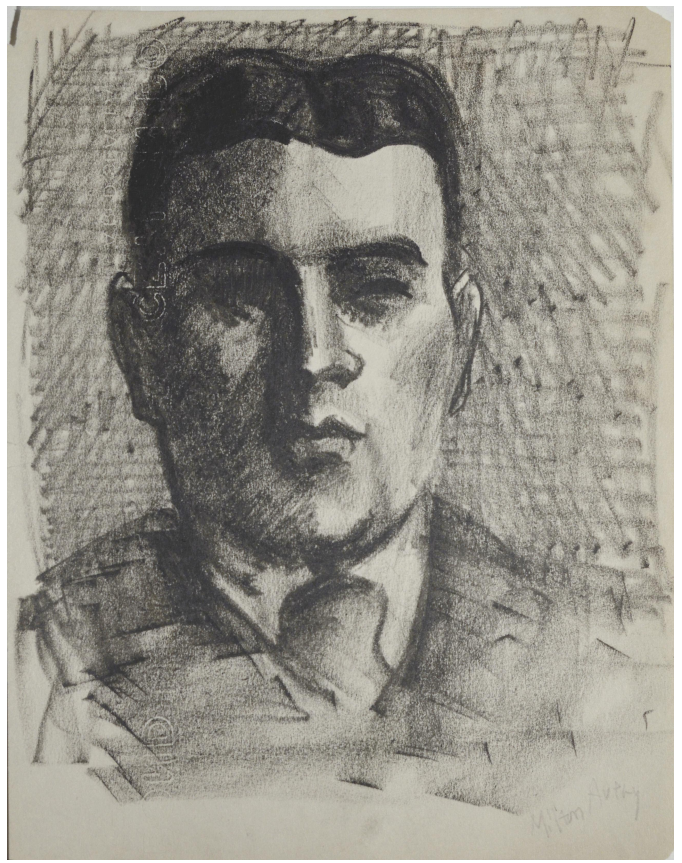
UNTITLED, D3872  
n. d., Pencil on paper  
11 x 8 1/2 inches  
(27.9 x 21.6 cm)



TOMBOY, D3820  
1934, Litho-pencil  
11 x 8 1/2 inches  
(27.9 x 21.6 cm)



UNTITLED, D1401  
n. d., Pencil on paper  
11 x 8 1/2 inches (27.9 x 21.6 cm)

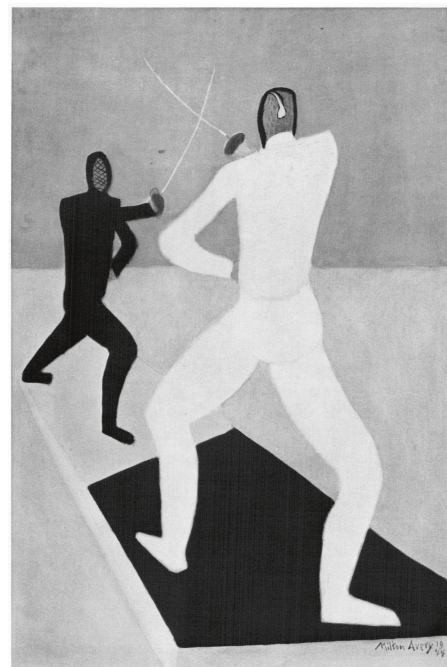


UNTITLED, D1683  
n. d., Litho-pencil  
11 x 8 1/2 inches (27.9 x 21.6 cm)



What was Avery's repertoire? His living room, Central Park, his wife Sally, his daughter March, the beaches and mountains where they summered; cows, fish heads, the flight of birds; his friends and whatever world strayed through his studio: a domestic, unheroic cast. But from these there have been fashioned great canvases, that far from the casual and transitory implications of the subjects, have always a gripping lyricism, and often achieve the permanence and monumentality of Egypt.

-Mark Rothko, Eulogy for Milton Avery, Memorial Service at the Society for Ethical Culture, New York, January 7th, 1965.



FENCERS  
1944, Oil on canvas  
32 x 48" (81.3 x 121.9 cm)  
Santa Barbara Museum of Art





FENCER  
1940, Oil on canvas  
36 x 28 inches (91.4 x 71.1 cm)





FEMALE  
1932, Oil on board  
19 3/4 x 16 1/8 inches (50.2 x 40.9 cm)

MIRIAM  
SHIELL  
FINE ART

16A Hazelton Avenue  
Toronto, Ontario M5R2E2

Tel: 416.925.2461  
Fax: 416.925.2471

[fineart@miriamshiell.com](mailto:fineart@miriamshiell.com)  
[www.miriamshiell.com](http://www.miriamshiell.com)