

PRINCIPAL

Janet Lehr

Estab. 1972



NEW YORK CITY

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19TH and 20TH CENTURY MASTERS
and ART ADVISORY SERVICES

MILTON AVERY, 1885 - 1965



MORNING WORKOUT, 1955

Mixed Media (Oil and Gouache) on paper, 22 $\frac{3}{4}$ x 30 $\frac{7}{8}$ in.

Signed and dated lower left "MILTON AVERY 1955"

Signed, title and dated on verso "MILTON AVERY, MORNING WORKOUT, 1955"

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Provenance:

The artist and his Estate
Collection of Jon and Barbara Landau, New York
Salander O'Reilly Gallery NY
Private Collection NY

NOTE:

The art historian, Dore Ashton wrote, "Avery as a painter was nothing if not sophisticated.... Avery was a painters painter." Marc Rothko's tribute to Avery at the memorial service in 1965 said, "Avery is first a great poet of sheer loveliness, of sheer beauty" Adolph Gottlieb wrote that Avery's last works, "were as fresh as though he were a young painter" and yet displayed "the authority of an old master."

Marc Rothko remarked: *"Avery is first a great poet. His is the poetry of sheer loveliness of sheer beauty. Thanks to him this kind of poetry has been able to survive in our time. . . . There have been several others in our generation who have celebrated the world around them, but none with that inevitability where the poetry penetrated every pore of the canvas to the very last touch of the brush"* ("Commemorative Essay," essay in *Milton Avery*] New York: Whitney Museum of American Art. 1982], p. 181). (Mark Rothko 1965)

In 1951, Avery wrote: *"I work on two levels. I try to construct a picture in which shapes, spaces, colors, form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea."*(as quoted in B. Haskell, *Milton*

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Avery, New York, 1982, p. 156) *MORNING WORKOUT*, 1955 illustrates the way in which these levels melt into a single harmonious painting. The painting is essentially two white rectangles, balanced, fragiley on 4 black vertical which brilliantly capture the emotion aroused in Avery by the impact with the original idea.

***AVERY WAS, WITHOUT QUESTION, OUR GREATEST
COLORIST.***

[Hilton Kramer NY Times Ap. 12, 1981](#)

Hilton Kramer wrote in describing the work of Milton Avery, *"Having lived through a period in which the role of color in painting was elevated to a place of radical priority, we are in a better position to appreciate the absolute mastery that Avery brought to this venerable pictorial resource. He was, without question, our greatest colorist. Nothing that has occurred in the entire development of Color Field abstraction can be said to rival or surpass the invention and virtuosity he lavished upon the pictorial uses of color. Among his European contemporaries, only Matisse - to whose art he owed much, of course - produced a greater achievement in this respect. And that Avery was, like Matisse, able to combine this mastery of color with a very fluent and incisive style of representation - and even, in Avery's case, with what was at times a very distinct vein of humor - without in any way diluting or deflecting its sheer pictorial power, now looks like a very remarkable achievement indeed.*

Abstraction, though it continues to flourish among us, no longer commands the kind of exclusive or sectarian loyalty it once did.... Having lived through a period in which the role of color in painting was elevated to a place of radical priority, we are in a better

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Avery was, like Matisse, able to combine this mastery of color with a very fluent and incisive style of representation - and even, in Avery's case, with what was at times a very distinct vein of humor - without in any way diluting or deflecting its sheer pictorial power, now looks like a very remarkable achievement indeed.

Indeed, Avery did work on many levels. By the 1950's his works had reached a level of notable level of maturity. In *MORNING WORKOUT, 1955*, because the scene is one we can readily envision, his magic is all the more revealed. The image of the traditional early morning horse workout, in a traditional circular ring has been morphed, collapsed and distorted. The round ring has been compressed into a irregularly flattened form, containing his uniquely formed horses with their brightly colored grooms. The horse 'blankets' have been reduced to two white rectangles, 'hung out', in the center of the painting. Each color has been carefully crafted to peak the eye, while having no realistic legitimacy. This is the basis of success, of Avery's greatest works. It is on this level that artists such as Rothko and Gottlieb and Katz and even Twombly hold Avery in great esteem.

In 2010 the Joan Miró Foundation in Barcelona presented "American Modernism", an exhibition curated by the Corcoran Gallery in Washington, D.C., from their collection. The exhibition included, among others, George Bellows, John Singer Sargent, Arthur Davies, Marsden Hartley, Joseph Cornell, Thomas Hart Benton, John Sloan, Edward Hopper, Milton Avery, Mark Rothko, Willem de Kooning, Cy Twombly, Richard

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Diebenkorn, Martin Puryear, and Robert Mangold, underscoring Avery's decisive role in American Modernism.

Milton Avery's works are in the permanent collections of museums in America and Europe including: [Addison Gallery of American Art](#); [Akron Art Museum](#); [Allen Memorial Art Museum](#); [Arizona State University Art Museum](#); [Art Institute of Chicago](#); [Boca Raton Museum of Art](#); [Brooklyn Museum of Art](#); [Butler Institute of American Art](#); [Cantor Arts Center, Stanford](#); [Carnegie Museums of Pittsburgh/Carnegie](#); [Chrysler Museum of Art](#); [Cincinnati Art Museum](#); [Colby College Museum of Art](#); [Crocker Art Museum](#); [Dallas Museum of Art](#); [Delaware Art Museum](#); [Denver Art Museum](#); [Flint Institute of Arts](#); [Frederick R Weisman Art Museum](#); [George Walter Vincent Smith Museum](#); [Herbert F Johnson Museum of Art](#); [High Museum of Art](#); [Hirshhorn Museum and Sculpture Garden](#); [Indianapolis Museum of Art](#); [Jack S Blanton Museum of Art](#); [Joslyn Art Museum](#); [Los Angeles County Museum of Art](#); [Lowe Art Museum](#); [Lyman Allyn Museum](#); [Marion Koogler McNay Art Museum](#); [Mead Art Museum](#); [Memorial Art Gallery](#); [Memphis Brooks Museum of Art](#); [Metropolitan Museum of Art](#); [Michael C Carlos Museum](#); [Middlebury College Museum of Art](#); [Minneapolis Institute of Arts](#); [Mobile Museum of Art](#); [Montgomery Museum of Fine Arts](#); [Munson-Williams-Proctor Arts Institute](#); [Museum of Fine Arts Boston](#); [National Gallery of Art](#); [Neuberger Museum of Art](#); [Newark Museum](#); [New Jersey State Museum](#); [New Orleans Museum of Art](#); [Oakland Museum of California](#); [Oklahoma City Museum of Art](#); [Philadelphia Museum of Art](#); [Phoenix Art Museum](#); [Portland Art Museum](#); [Princeton University Art Museum](#); [Rhode Island School of Design-Museum of Art](#); [Saint Louis Art Museum, St. Louis](#); [San Diego Museum of Art](#); [San Francisco Museum of Modern Art](#); [Santa Barbara Museum of Art](#); [Smithsonian American Art Museum](#); [The Art Museum, Princeton University](#); [The Brooklyn Museum of Art](#); [The Columbus Museum of Art-Ohio](#); [The Dayton Art Institute](#); [The Detroit Institute of Arts](#); [The John & Mable Ringling Museum of Art](#); [The Montclair Art Museum](#); [Museum of Contemporary Art, Los Angeles](#); [The Museum of Modern Art](#); [The Nelson-Atkins Museum of Art](#); [The Newark Museum](#); [The Phillips Collection](#);

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[The Toledo Museum of Art](#); [The University of Arizona Museum of Art](#); [The University of Michigan Museum of Art](#); [USC Fisher Gallery](#); [Wadsworth Atheneum Museum of Art](#); [Whitney Museum of American Art](#); [Worcester Art Museum](#); and [Yale University Art Gallery](#).

MILTON AVERY AUCTION PRICES WORKS ON PAPER AND PAINTINGS as of 150721

1-WORKS ON PAPER



title: *Female Artists by Sea*

Sales Price**: \$305,000

** (Includes auction fee to buyer)

Low Estimate: \$250,000

High Estimate: \$350,000

Signature: Signed and Dated

Size: 22.50" x 31.00" (57.15cm x 78.74cm)

Created: 1944

Medium: Watercolor and gouache with pencil / Paper

Auction Lot: 11

Auction House: Christie's New York, Rockefeller Center

Auction Date: 12/05/2013

See all lots for this auction

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Title: *Southern Sea*

Sales Price**: \$265,000

** (Includes auction fee to buyer)

Low Estimate: \$125,000

High Estimate: \$175,000

Signature: Signed Lower Left

Size: 22.50" x 31.00" (57.15cm x
78.74cm)

Created: 1950

Medium: Watercolor and
gouache / Paper

Auction Lot: 90

Auction House: Sotheby's New York

Auction Date: 11/28/2007

See all lots for this auction

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Title: *BATHER*

Sales Price**: \$193,000

** (Includes auction fee to buyer)

Low Estimate: \$60,000

High Estimate: \$80,000

Signature: Signed Lower Right

Size: 30.50" x 22.20" (77.47cm x
56.39cm)

Created: 1952

Medium: Watercolor and
gouache / Paper

Auction Lot: 1

Auction House:
Christie's New York, Rockefeller Center

Auction Date: 05/21/2008

See all lots for this auction

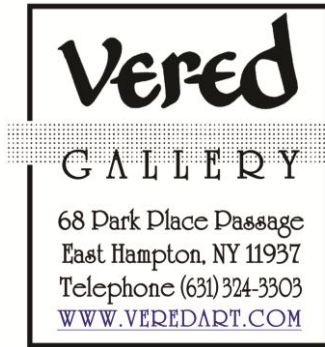
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2-PAINTINGS

Title: *MARCH AND SALLY OUTDOORS*



Sales Price:** \$5,653,000

** (Includes auction fee to buyer)

Low Estimate: \$2,000,000

High Estimate: \$3,000,000

Signature: Signed and Dated

Size: 30.00" x 40.00" (76.20cm x 101.60cm)

Created: 1950

Medium: Oil / Canvas

Auction Lot: 12

Auction House: Sotheby's New York

Auction Date: 05/21/2014

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Title: *SPRING IN VERMONT*

Sales Price:** \$3,370,000

** (Includes auction fee to buyer)

Low Estimate: \$1,500,000

High Estimate: \$2,500,000

Signature: Signed and Titled

Size: 36.00" x 52.00" (91.44cm x 132.08cm)

Created: 1945

Medium: Oil / Canvas

Auction Lot: 30

Auction House: Sotheby's New York

Auction Date: 05/20/2015

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Title: *MUSIC MAKERS*

Sales Price:** \$2,965,000

** (Includes auction fee to buyer)

Low Estimate: \$1,000,000

High Estimate: \$1,500,000

Signature: Signed and Dated

Size: 36.00" x 41.75" (91.44cm x
106.05cm)

Created: 1947

Medium: Oil / Canvas

Auction Lot: 30

Auction House: Sotheby's New York

Auction Date: 05/22/2013

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Title: *The Reader and the Listener*

Sales Price:** \$2,505,000

** (Includes auction fee to buyer)

Low Estimate: \$700,000

High Estimate: \$900,000

Signature: Signed

Size: 30.00" x 40.00" (76.20cm x 101.60cm)

Created: 1945

Medium: Oil / Canvas

Auction Lot: 18

Auction House: Sotheby's New York

Auction Date: 11/28/2007

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Title: *Sketching by the Sea*

Sales Price:** \$2,210,500

** (Includes auction fee to buyer)

Low Estimate: \$600,000

High Estimate: \$800,000

Signature: Signed and Dated

Size: 28.00" x 36.00" (71.12cm x 91.44cm)

Created: 1944

Medium: Oil / Canvas

Auction Lot: 10

Auction House:

Christie's New York, Rockefeller Center

Auction Date: 05/20/2009

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Title: *Siesta*

Sales Price:** \$1,565,000

** (Includes auction fee to buyer)

Low Estimate: \$1,000,000

High Estimate: \$1,500,000

Signature: Signed and Dated

Size: 30.00" x 40.00" (76.20cm x 101.60cm)

Created: 1946-47

Medium: Oil / Canvas

Auction Lot: 58

Auction House:

Christie's New York, Rockefeller Center

Auction Date: 05/22/2014

[See all lots for this auction](#)



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Title: *DOUBLE WAVE*

Sales Price:** \$1,565,000

** (Includes auction fee to buyer)

Low Estimate: \$1,500,000

High Estimate: \$2,500,000

Signature: Inscribed and Signed

Size: 35.75" x 58.00" (90.81cm x 147.32cm)

Created: 1955

Medium: Oil / Canvas

Auction Lot: 33

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Auction House: Sotheby's New York

Auction Date: 11/20/2014

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