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March Avery
Quiet Inside

BLUM Los Angeles
July 13–August 30, 2024
Opening Reception: Saturday, July 13, 6–8pm

Los Angeles, CA, July 2, 2024—BLUM is pleased to present *Quiet Inside*, the gallery's fourth solo exhibition with painter March Avery. With a selection of still lifes from the 1960s–2010s, this exhibition offers a glimpse into the artist's mastery of color, hue, and spatial relationships. In these oil paintings variously portraying flowers and plants in vases, placed on tabletops, alongside animals, or growing from the earth, the New York-based artist celebrates the pleasures of domesticity, nature, and the everyday.

Known for her intimate depictions of family members, her social circle, and the interpersonal moments that accumulate into a full life lived, March Avery has also prolifically documented the landscapes, interiors, and objects that surround these subjects. Just as the artist articulates a multitude in a portrait of a mother patiently reading to her child at bedtime, Avery's still life of a forgotten boutonniere (*The Groom's boutonniere*, 2001) conjures meaningful narratives playing out just beyond the frame. In this painting that both alludes to what was and what is to come, the discarded floral decoration sits atop a coral surface, its stem reaching upward above a soft lilac background, a tuft of baby's breath clinging to white and red carnations that are now wilted.

Another work, *Joe's Lilies* (1997), is a picture of a round, green vase housing white lilies situated adjacent to a backdrop of pale blue Venetian blinds. Avery's composition zooms in on an insinuated larger tableau—perhaps a scene as ordinary as the slice she chose for this painting. The blinds, the vase, the lilies—all are unspectacular and quotidian forms that Avery poetically casts and elevates in careful combinations of pigments, creating for her viewers not only a vision, but a feeling. As critic John Yau notes: "This is Avery's strength. Her use of color is not just descriptive; it conveys the sensuality of the moment." With a subdued palette in *Lilacs* (1961), we see Avery's use of simple interlocking forms exemplified; the heart-like sapphire leaves of the plant fit like puzzle pieces with the spongy purple flowering panicles. An abstract expanse of a milky, textured greenish gray is the background for this floral arrangement, a mixture of quiet hues that come together in one contemplative work.

The first monograph published on the artist, *March Avery: A Life in Color*, will be released in conjunction with this exhibition. Documenting Avery's practice of more than eighty years, the book features three newly commissioned texts by Johanna Fateman, Lynne Tillman, and John Yau, and some 200 images of Avery's oil paintings, watercolors, and sketchbooks. Published by Black Dog Press in collaboration with BLUM Books and Larkin Erdmann, this volume will be available at BLUM Los Angeles or via blum-gallery.com.

March Avery (b. 1932, New York, NY) lives and works in New York, NY. Her work is represented in public collections including the Brooklyn Museum, Brooklyn, NY; Bryn Mawr College, Bryn Mawr, PA; Chrysler Museum of Art, Norfolk, VA; Farnsworth Art Museum, Rockland, ME; Long Island Museum of American Art, History & Carriages, Stony Brook, NY; Newark Museum of Art, Newark, NJ; New Britain Museum of American Art, New Britain, CT; Pennsylvania Academy of Fine Arts, Philadelphia, PA; Philadelphia Museum of Art, Philadelphia, PA; Vanderbilt University, Nashville, TN; Woodstock Artists

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Association & Museum, Woodstock, NY; among many others. Recent solo exhibitions include her first abroad—in London, Tokyo, and Zürich.

About BLUM

BLUM represents more than sixty artists and estates from seventeen countries worldwide, nurturing a diverse roster of artists at all stages of their practices with a range of global perspectives. Originally opened as Blum & Poe in Santa Monica in 1994, the gallery has been a pioneer in its early commitment to Los Angeles as an international arts capital.

The gallery has been acclaimed for its groundbreaking work in championing international artists of postwar and contemporary movements, such as CoBrA, Dansaekhwa, Mono-ha, and Superflat, and for organizing museum-caliber solo presentations and historical survey exhibitions across its spaces in Los Angeles, Tokyo, and New York. Often partnering with celebrated curators and scholars such as Cecilia Alemani, Alison M. Gingeras, Sofia Gotti, Joan Kee, and Mika Yoshitake, the gallery has produced large-scale exhibitions focusing on the Japanese Mono-ha school (2012); the Korean Dansaekhwa monochrome painters (2014); the European postwar movement CoBrA (2015); Japanese art of the 1980s and 1990s (2019); a rereading of Brazilian Modernism (2019); a revisionist take on the 1959 MoMA exhibition, *New Images of Man* (2020); and a survey of portraiture through a democratic and humanist lens (2023); among others.

BLUM's wide-reaching program includes exhibitions, lectures, performance series, screenings, video series, and an annual art book fair at its base in Los Angeles. BLUM Books, the gallery's publishing division, democratically circulates its program through original scholarship and accessible media ranging from academic monographs, audio series, magazines, to artists' books.

Across the three global locations, BLUM prioritizes environmental and community stewardship in all operations. In 2015, it was certified as an Arts:Earth Partnership (AEP) green art gallery in Los Angeles and consequently became one of the first green certified galleries in the United States. The gallery is also a member of the Gallery Climate Coalition, which works to facilitate a more sustainable commercial art world and reduce the industry's collective carbon footprint. BLUM is committed to fostering inclusive and equitable communities both in its physical and online spaces and believes that everybody should have equal access to creating and engaging with contemporary art.

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