



475 Park Avenue at 57th Street, New York, New York 10022
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Robert Fishko, *Director*

EVERETT SHINN

(1876–1953)

Fifth Avenue, 1900

pastel on paper

20 x 16 inches

signed lower left “E SHINN”

signed and dated lower center “EVERETT SHINN / 1900”



Provenance

The Artist

Collection of J. Bartfield, New York, (until 1965)

(Hirschl & Adler Galleries, New York)

Collection of R. F. Woolworth, New York (1965)

(Coe Kerr Gallery, New York)

Collection of Amanda K. Berls and Ruth A. Yerion, New York (until 1985)

Private Collection

Exhibited

Pastels by Everett Shinn, Boussod, Valadon & Co., New York, NY, 1900 (possibly)

The Collection of Amanda K. Berls and Ruth A. Yerion, Brandywine River Museum,
Chadds Ford, PA, January 12 – March 9, 1980

Everett Shinn: The Spectacle of Life, Berry-Hill Galleries, New York, NY,
November 28, 2000 – January 13, 2001

*Cradle and Crucible: The Enduring Legacy of the Pennsylvania Academy of the Fine
Arts*, Avery Galleries, Philadelphia, PA, April 15 – May 25, 2011

Literature

Wong, Janay. *Everett Shinn: The Spectacle of Life, Berry-Hill Galleries*, New York, NY 2000–01, pp. 117, 199, Illustrated.

Amoroso, Nicole and Kathleen Krattenmaker. *Cradle and Crucible: The Enduring Legacy of the Pennsylvania Academy of the Fine Arts*, Avery Galleries, Philadelphia, PA, 2011, pp. 28–29 no. 8, 31, Illustrated.

Note

Fifth Avenue is pastel from 1900, created in a period during which Shinn achieved recognition as a master of pastel. Shinn prized the pastel medium for its flash and spontaneity, which allowed him to quickly render a scene or subject in bold, quick strokes and a great sense of dashing energy. Indeed, pastel occupies a crucial place in Shinn's artistic practice, and Shinn is rightly viewed as one of the greatest pastel painters of the twentieth century.

In 1899, Shinn held a one-man show of over fifty pastels at the Pennsylvania Academy of the Fine Arts, and the following year held another solo show of over forty pastels at Boussod, Valadon and Co., New York. The Boussod exhibition was widely and favorably reviewed, and did much to establish Shinn as a preeminent pastellist. Shinn had another show at Boussod in 1901, this time showing forty-six pastels, and over the next few years exhibited constantly, frequently showing large numbers of pastels at a variety of prominent venues.

The 1900 show of Shinn's work at Boussod featured a group of pastels of New York street scenes as well as portraits. While responses to his portraits was less than enthusiastic, reviewers generally marveled at the highly suggestive, sketchy appearance of Shinn's pastel views of New York street scenes. The reviewer for *The Critic* opined that Shinn's "portraits are decidedly inadequate; but the street scenes are graphic, the aim of the artist being to record momentary aspects of metropolitan life ("American Studio Talk," *The Critic* 10 [1900], Supplement p. vii). Noting the earlier success of the Pennsylvania Academy show of Shinn's pastels the previous year, a reviewer for *The New York Times* observed:

Mr. Shinn has now placed in the Boussod-Valadon gallery in this city thirty-six of these pastel colored drawings, for the most part scenes on Union and Madison Squares and Fifth Avenue on the afternoon and early evenings of Winter snowstorms...Even Childe Hassam has not given as good an idea and impression of the streets of New York in Winter as does Mr. Shinn in the present display...Mr. Shinn's work is throughout instinct with vitality. One feels the old Fifth Avenue stage coach, badly drawn as it is, lumbering along through the heavy snow." ("The Week in Art," *The New York Times*, March 3, 1900, p. BR11).