

1: Library Resource Finder: Staff View for: Mary Cassatt

*Mary Cassatt (Chaucer Library of Art) [Griselda Pollock] on www.enganchecubano.com *FREE* shipping on qualifying offers. Born into the male dominated world of the nineteenth century, middle-class Pennsylvania society, Mary Cassatt became a feminist and turned what was a lady's accomplishment into a profession becoming a radical painter.*

New Perspectives on Illustration: Curators Stephanie Plunkett and Joyce K. Schiller have the pleasure of teaching a MICA course exploring the artistic and cultural underpinnings of published imagery through history, and we are pleased to present the findings of our talented students in this weekly blog. Depicting the New Woman By Seo Kim Early twentieth century images and illustrations often depicted women as the subject to represent urban life and capitalist culture. The unprecedented number of periodicals being published during this period allowed inauthentic or stereotypic images of women to be accepted as the norm. Gibson represented women as independent public people, and embodied them in social and psychological dimensions, giving them intellect, identity and character. At the age of fifteen, she began her studies in art at the Pennsylvania Academy of Fine Art even though her family objected to her becoming a professional artist. Her superior economic standing and the support from her parents enabled her to travel abroad beginning at an early age. After unsuccessful submissions to the Salon in Paris, she accepted an invitation to work with the group of independent artists known as the Impressionists. With the impressionist group, she was finally able to build her oeuvre, art that radically re-conceptualized images of women. Gibson also had a breaking point in his career. Unlike others in the field who showcased women as accessories, he perfected his Gibson girl to be confident, independent and resilient. Infinitely more spirited and independent, yet altogether feminine. She appeared in a stiff shirtwaist, her soft hair piled in to a chignon, topped by a big plumed hat. Her flowing skirt was hiked up in the back with just a hint of bustle. She was poised and partitioned, though always well bred, there often looked a flash of mischief in her eyes. I saw her on the streets, I saw her at the theaters, I saw her in the churches, I saw her everywhere doing everything. I saw her idling on Fifth Avenue and at work behind counters of the stores. From hundreds, thousands, tens of thousands I formed my ideal! A poet may perhaps create his wholly from his fancy. I got mine from the crowd. He believed that women should be treated as equals to men, with regard and wonder. Mary Cassatt drew inspiration from her surroundings as well. Katherine Cassatt was exceptionally well educated and intelligent, who believed in educating her children to be worldly and up-to-date in social issues and current events. The intimate setting allows the viewers to imagine the artist at work, thus Mary Cassatt is not only representing a moment of intellectual preoccupation of her mother, but she is also representing herself as an intellectual being. The great expanse of white dress gives the figure a solid, even monumental aspect, which presents substance and weight that show strong and intelligent personality of the figure. Gibson also portrayed women engaged in intellectual activity. In both *A Word to the Wise*, and *The Reason Dinner was Late*, women are occupied in reading and painting, which were both considered to be in the masculine realm during this time fig. In *A Word to the Wise*, the woman in the center is at an upper-class dinner party seated between two young men who do not interest her. This image is both commenting on the monotonous nature of social events at the time, but also accentuates her activity by placing two slightly perplexed young men who seem clearly intimidated by her presence. In *The Reason Dinner was Late*, the young girl is absorbed in her task while an entourage of women examines and ponders her work. She holds the power of her pen, and is not intimidated by the self-involved police officer. Since Cassatt was the only person during this period to depict a woman driving a buggy ¹², *Woman and Child Driving*, depicting an extremely modern subject for this time, which sheds light on self-confidence and the growing independence of women fig. *Odile*, the young niece of Degas, is the little girl beside her, firmly grasping the handle of the carriage while she stares toward their destination. This portrayal of a woman engaged in what would normally be considered a masculine activity can be evidence toward her view that women are competent in engaging in independent activities. The painting is depicted from the eye level of the viewer and she has severely cropped the image to attain the intimacy and proximity of a snap shot. Some might point out that the stiffness of the figures seem static and posed, but in fact, Cassatt being an excellent

horsewoman herself, knew that in order to drive a buggy one must have erect posture, steady hands and concentrate on the road ahead of her. In this painting, it is clear that the artist was trying to focus on the activity itself rather than present a woman in her usual realm—the dining room, drawing room, bedrooms, balconies and private gardens. It can also be noticed that the two main figures are highlighted by light whereas the man, in the background, is hidden in the shadows cast by the forest. By placing the inactive half-hidden man, Cassatt is further accentuating the independent woman. The subject of theater was also extremely popular with the impressionist since it embodied many aspects of modern life: In this place of public entertainment, the people were as much a spectacle as the actual performances they were watching. Usually women in the paintings were rarely characterized except by their clothing and their prettiness which contributed to the festive atmosphere. However, Cassatt centered her images on portraying the individual women, altering the existing impressionist theme, which often objectified women. In her *Woman in Black at the Opera*, the opera-goer does not face the viewer, but is shown in a profile view in a darkened auditorium, intently observing the performance through opera glasses. Her determined gaze is toward the stage, ignoring the viewer entirely, indicating her intense concentration. Her costume that consists of a dark business-like afternoon dress suggests that she is not at an evening performance, but at a matinee. The theater itself was one of the few public entertainments accessible to women and afternoon matinees existed due to this specific audience: Again, Cassatt is emphasizing the action or the activity the woman is engaged in, portraying the modern woman as an intellectual being. There are papers on the floor, and the tablecloth is pushed aside as if this covering is an annoyance to her. She has no intention of keeping tidy or looking desirable; she is bent over in her work, intent on making progress. Although she is seen within the domestic realm, she is not enclosed by her surroundings, in fact, her air of conviction and direct intentions place her as the owner of her own world. Her gaze is engaging directly with the viewer, but due to the contrast of her light figure with the dark violin, it is her activity that is even more accentuated. This moment is captured at the very second when she is getting ready to drive her bow upward and the viewer has the opportunity to perceive this moment of brief intermission. The frenzied, quick hatch marks surrounding her arm seem to heighten the movement made by a violinist. Gibson has omitted any intense recordings of decorative elements in her attire but yet, still beautifully captured this confident musician in action. It is her composure, self-assurance and command in her subject matter that accentuates her beauty. It is this appreciation that has helped our art more than any other one thing has. The men who harness women up with dogs will not advance much in their art; the men who place them where they rightfully belong will really progress. Cassatt did not disregard the traditional attributes associated with femininity; after all her oeuvre consists of work that mainly depicts domestic and private scenes of women. The significance of her art is that she transformed the way women were depicted at the time. She captured the individual expression of the human soul and elevated the potential of women. She presented her subjects as intellectual beings, rather than objectified spectacles. Gibson respected women in the highest regard, and this respect and admiration reflected in his work. By giving them an inner world, intellect, and identity, it presented the women as strong individuals with a sharp cultural and political consciousness. Thames and Hudson Ltd., Abrams, Chaucer Press, Ingrid Pfeiffer and Max Hollein Germany: Hatje Cantz, Femininity, Feminism and the Histories of Art London: Routledge, Mary Cassatt, Oils and Pastels. Women, Art and Society, 4th ed. Mary Cassatt, Painter of Modern Women. Thames and Hudson Ltd, In Women Impressionists, eds. Ingrid Pfeiffer and Max Hollein. Femininity, Feminism and the Histories of Art.

2: Mary Cassatt (Book,) [www.enganchecubano.com]

Mary Cassatt (Chaucer Library of Art) by Pollock, Griselda and a great selection of similar Used, New and Collectible Books available now at www.enganchecubano.com

Katherine Cassatt, educated and well-read, had a profound influence on her daughter. The family moved eastward, first to Lancaster, Pennsylvania, then to the Philadelphia area, where she started her schooling at the age of six. While abroad she learned German and French and had her first lessons in drawing and music. Also in the exhibition were Edgar Degas and Camille Pissarro, both of whom were later her colleagues and mentors. As such, Cassatt and her network of friends were lifelong advocates of equal rights for the sexes. She later said, "There was no teaching" at the Academy. Female students could not use live models, until somewhat later, and the principal training was primarily drawing from casts. At that time, no degree was granted. The museum also served as a social place for Frenchmen and American female students, who, like Cassatt, were not allowed to attend cafes where the avant-garde socialized. In this manner, fellow artist and friend Elizabeth Jane Gardner met and married famed academic painter William-Adolphe Bouguereau. In , Cassatt also studied with artist Thomas Couture, whose subjects were mostly romantic and urban. In one of her paintings, *A Mandoline Player*, was accepted for the first time by the selection jury for the Paris Salon. With Elizabeth Jane Gardner, whose work was also accepted by the jury that year, Cassatt was one of two American women to first exhibit in the Salon. Returning to the United States in the late summer of 1870 as the Franco-Prussian War was starting, Cassatt lived with her family in Altoona. Her father continued to resist her chosen vocation, and paid for her basic needs, but not her art supplies. She was also dismayed at the lack of paintings to study while staying at her summer residence. Cassatt even considered giving up art, as she was determined to make an independent living. She attracted much favorable notice in Parma and was supported and encouraged by the art community there: In , she made the decision to take up residence in France. She was joined by her sister Lydia who shared an apartment with her. Cassatt opened a studio in Paris. She was blunt in her comments, as reported by Sartain, who wrote: She had quarrels with Sartain, who thought Cassatt too outspoken and self-centered, and eventually they parted. Out of her distress and self-criticism, Cassatt decided that she needed to move away from genre paintings and onto more fashionable subjects, in order to attract portrait commissions from American socialites abroad, but that attempt bore little fruit at first. The Impressionists also known as the "Independents" or "Intransigents" had no formal manifesto and varied considerably in subject matter and technique. They tended to prefer plein air painting and the application of vibrant color in separate strokes with little pre-mixing, which allows the eye to merge the results in an "impressionistic" manner. The Impressionists had been receiving the wrath of the critics for several years. Henry Bacon, a friend of the Cassatts, thought that the Impressionists were so radical that they were "afflicted with some hitherto unknown disease of the eye". I saw art then as I wanted to see it. She felt comfortable with the Impressionists and joined their cause enthusiastically, declaring: She now hoped for commercial success selling paintings to the sophisticated Parisians who preferred the avant-garde. Her style had gained a new spontaneity during the intervening two years. Previously a studio-bound artist, she had adopted the practice of carrying a sketchbook with her while out-of-doors or at the theater, and recording the scenes she saw. Mary valued their companionship, as neither she nor Lydia had married. A case was made that Mary suffered from narcissistic disturbance, never completing the recognition of herself as a person outside of the orbit of her mother. Lydia, who was frequently painted by her sister, suffered from recurrent bouts of illness, and her death in 1873 left Cassatt temporarily unable to work. Afraid of having to paint "potboilers" to make ends meet, Cassatt applied herself to produce some quality paintings for the next Impressionist exhibition. Both were highly experimental in their use of materials, trying distemper and metallic paints in many works, such as *Woman Standing Holding a Fan*, Amon Carter Museum of American Art. Degas also introduced her to etching, of which he was a recognized master. The two worked side-by-side for a while, and her draftsmanship gained considerable strength under his tutelage. He depicted her in a series of etchings recording their trips to the Louvre. She treasured his friendship but learned not to expect too much from his fickle and temperamental

nature after a project they were collaborating on at the time, a proposed journal devoted to prints, was abruptly dropped by him. Through the efforts of Gustave Caillebotte , who organized and underwrote the show, the group made a profit and sold many works, although the criticism continued as harsh as ever. The *Revue des Deux Mondes* wrote, "M. Cassatt are, nevertheless, the only artists who distinguish themselves She used her share of the profits to purchase a work by Degas and one by Monet. Her friend Louisine Elder married Harry Havemeyer in , and with Cassatt as advisor, the couple began collecting the Impressionists on a grand scale. She began to exhibit her works in New York galleries as well. After , Cassatt no longer identified herself with any art movement and experimented with a variety of techniques. Eric de Spoelberch, Haverford, Pennsylvania Cassatt and her contemporaries enjoyed the wave of feminism that occurred in the s, allowing them access to educational institutions at newly coed colleges and universities, such as Oberlin and the University of Michigan. The exhibition brought her into conflict with her sister-in-law Eugenie Carter Cassatt , who was anti-suffrage and who boycotted the show along with Philadelphia society in general. Cassatt responded by selling off her work that was otherwise destined for her heirs. The degree of intimacy between them cannot be assessed now, as no letters survive, but it is unlikely they were in a relationship given their conservative social backgrounds and strong moral principles. What we need is the characteristic modern person in his clothes, in the midst of his social surroundings, at home or out in the street. Degas produced two prints, notable for their technical innovation, depicting Cassatt at the Louvre looking at artworks while Lydia reads a guidebook. These were destined for a prints journal planned by Degas together with Camille Pissarro and others , which never came to fruition. Cassatt frequently posed for Degas, notably for his millinery series trying on hats. Degas owned a small printing press, and by day she worked at his studio using his tools and press while in the evening she made studies for the etching plate the next day. However, in April , Degas abruptly withdrew from the prints journal they had been collaborating on, and without his support the project folded. Mathews notes that she ceased executing her theater scenes at this time. Some of these works depict her own relatives, friends, or clients, although in her later years she generally used professional models in compositions that are often reminiscent of Italian Renaissance depictions of the Madonna and Child. After , she concentrated almost exclusively on mother-and-child subjects. She had matured considerably and became more diplomatic and less blunt in her opinions. She also became a role model for young American artists who sought her advice. Among them was Lucy A. Bacon , whom Cassatt introduced to Camille Pissarro. Though the Impressionist group disbanded, Cassatt still had contact with some of the members, including Renoir, Monet, and Pissarro. Drypoint and aquatint on laid paper, Brooklyn Museum In , she exhibited a series of highly original colored drypoint and aquatint prints, including *Woman Bathing* and *The Coiffure*, inspired by the Japanese masters shown in Paris the year before. See Japonism Cassatt was attracted to the simplicity and clarity of Japanese design, and the skillful use of blocks of color. In her interpretation, she used primarily light, delicate pastel colors and avoided black a "forbidden" color among the Impressionists. Cassatt completed the project over the next two years while living in France with her mother. The mural was designed as a triptych. The mural displays a community of women apart from their relation to men, as accomplished persons in their own right. Cassatt made several studies and paintings on themes similar to those in the mural, so it is possible to see her development of those ideas and images. As the new century arrived, Cassatt served as an advisor to several major art collectors and stipulated that they eventually donate their purchases to American art museums. Although instrumental in advising American collectors, recognition of her art came more slowly in the United States. Even among her family members back in America, she received little recognition and was totally overshadowed by her famous brother. She was shaken, as they had been close, but she continued to be very productive in the years leading up to She was hostile to such new developments in art as post-Impressionism , Fauvism and Cubism. House of rue de Marignan in Paris, where Mary Cassatt lived from until her death Memorial on the facade of 10 rue de Marignan Legacy[edit] Mary Cassatt inspired many Canadian women artists who were members of the Beaver Hall Group.

3: Cassatt | Pennsylvania Center for the Book

Pollock, www.enganchecubano.com, Mary, Mary Cassatt. London: Chaucer, Print. These citations may not conform precisely to your selected citation style. Please use this display as a guideline and modify as needed.

Cassatt was born into a wealthy family who valued travel as a necessary teaching agent. She studied art briefly in the United States, then moved to Paris where she emulated famous works. Cassatt was heavily influenced by the works of the Impressionists and participated in many of their exhibitions. Cassatt became ill, nearly blind, and eventually died at Chateau de Beaufresne in . In , Cassatt and her family moved to Germany, but after the death of her brother Robert, they returned to Pennsylvania. At the age of 21, Cassatt grew frustrated with the lack of paintings by great European artists in America, so she left Philadelphia to travel through Europe to study art. She initially spent her time emulating works in museums, then, in , she met Paul Constant Sayer, who encouraged her to develop her own more modern and realistic style. In , the judges of the Salon in Paris accepted her painting *On the Balcony*. Then, in , she officially moved to Paris, France. Cassatt caught the eye of Edgar Degas, a French artist known for his mastery of the human body in motion. Degas proved to be very influential in her life and works by introducing her to the ideas of the Impressionists. For the first time, in , Cassatt participated in the Impressionist Exhibition where she presented eleven paintings. Aside from painting, Cassatt was dedicated to getting important works into the hands of Americans so art students would not have to face the hardships she encountered while attending school in Pennsylvania. She did this mainly through her brother Alexander, who was the president of the Pennsylvania Rail Road and first major collector of such works in the United States. The mural consisted of three panels. Finally, the right panel was titled, *Arts, Music, and Dancing*, which depicted the three women from the right after they achieved their success. Cassatt bought Chateau de Beaufresne in Mesnil-Theribus to renovate as her summer home in and lived there with her mother and sister. Throughout the early s, Cassatt continued to paint many new works until the death of her brother, Gardner, in . After his death she was too depressed to paint for two years. In , Cassatt was awarded with the Gold Medal of Honor by the Pennsylvania Academy of the Fine Arts for her high achievement in arts and for her dedication to the cause of art. Cassatt spent the last few years of her life alone after the majority of her family members died. She also suffered from diabetes, and in , she developed cataracts in both of her eyes. Despite several operations, Cassatt was rendered nearly blind for the remainder of her life. On June 14, , Cassatt died at Chateau de Beaufresne. *Mary Cassatt and Philadelphia*. University of Pennsylvania Press, *American Women Who Made a Difference*. Henry Holt and Company, *Mary Cassatt at Home*. Museum of Fine Arts, *Mary Cassatt* "Selected Color Prints. A Mural by Mary Cassatt. University of Illinois Press,

4: Mary Cassatt | American painter | www.enganchecubano.com

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5: Huntington Library & Botanical Gardens -

Get this from a library! Mary Cassatt. [Griselda Pollock; Mary Cassatt] -- From the Publisher: Born into the male dominated world of the nineteenth century, middle-class Pennsylvania society, Mary Cassatt became a feminist and turned what was a lady's accomplishment into a.

6: Library Resource Finder: Location & Availability for: Mary Cassatt

Griselda Pollock is the author of Mary Cassatt: Painter of Modern Women (Thames and Hudson,) and Mary Cassatt (Chaucer Library of Art, /). Issue 7.

7: Mary Cassatt Prints, Posters & Paintings

Born into the male dominated world of the nineteenth century, middle-class Pennsylvania society, Mary Cassatt became a feminist and turned what was a lady's accomplishment into a profession becoming a radical painter, working in Paris and exhibiting with the Impressionists.

8: Mary Cassatt (eBook,) [www.enganchecubano.com]

Mary Cassatt (American,) printed by Leroy (French, active) After the Bath.

9: Mary Cassatt - Wikipedia

Mary Cassatt, Published pages. This catalog accompanied an exhibition of works by Mary Cassatt, the sixth in a continuing series organized by the National Gallery of Art to honor important American artists.

Mr. D. H. Lawrence and the moralists. Clothing-Healthful, Hazardous, Styles and Image Psychology CH 9: PSYCHOMETRY 83 GIS evaluation report Twisted truths of modern dressage Niten ichi ryu manual Some modern sculptors. Peter rice an engineer imagines Get rid of junk mail How does the Fourteenth Amendment promote equal protection of the laws? Bernardo Siciliano Knitters almanac. Why They Fear Nation of Islam Rasta Fari: The Truth Is No Offense, Nor Is It a Shame (Ras Cardo Speaks Tr AAA Great National Parks of the World (AAA) Advice to Young Men (Clear Print) Small group and team communication Principle five : developing consensus-driven solutions Religious Radicalism in England, 1535-1565 Christopher Hamptons Tales from Hollywood Brazos Co TX Marriages 1841-1846 Sacred groves and ravaged gardens Jill soubel sheet music mexican Contingent life and conditions Black wolf, white wolf. Linking to social work : psychotherapy Communication from the Secretary of the Treasury recommending certain changes in the impressment laws Space Case (Totally Spies Ready-to-Read) Beyond the wide worlds end Avoidance of love: a reading of King Lear. Curriers quick and easy guide to saltwater fly fishing Psychological and cognitive assessment of preschoolers Free speech and the baby doctor Hobbes and human nature Multi sheet excel to The only one he ever feared Patient, purposeful investors Best book on probability Feng Shui Your Kitchen Exile in the Kingdom German shepherd dog training books