

Get Free Mary
Cassatt

Reflections Of
Mary Cassatt
Womens Lives

Mary Cassatt Reflections Of Womens Lives

*The portrait is
one of the most
pure
collaborative
efforts in the art
world. The artist*

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is the creator, but she or he is wholly dependent on the sitter for inspiration and stimulus. When the subject is famous, the artist must often compromise true expression for the vanity of the person being

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Womens Lives*

*Painted. Though
that would
seemingly make
the portrait less
appealing
artistically, in
truth the
collaborative
nature of the
portrait often
makes it
artistically
unique, a*

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*blending of the
artist's style with
the desires of the
sitter. This work
takes a fresh look
at the portraits of
13 American
women (Marian
Anderson, Clara
Barton, Mary
McLeod Bethune,
Pearl Buck, Mary
Cassatt, Isadora*

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*Duncan,
Marianne Moore,
Georgia O'Keeffe,
Eleanor
Roosevelt,
Gertrude Stein,
Harriet Beecher
Stowe, Harriet
Tubman and
Martha
Washington) and
the artists who
created them. In*

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Reflections Of
Women's Lives
*examining the
work of such*

artists as

Abraham

Walkowitz, John

Graham, Betsy

Graves Reyneau,

Michael

Alexander

Werboff, and

Brenda Putnam,

one comes to see

the unique

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*combination of
the personality of
the sitter and the
style of the artist.*

*This book
includes some
200 complete
entries from the
award-winning
Dictionary of
Women Artists,
as well as a
selection of*

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*Reflections Of
Womens Lives*
introductory
essays from the
main volume.

*Munich's
Academy of Fine
Arts, founded in
1808, became
one of the most
important
institutions In
Europe for
training artists in
the second half of*

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Cassatt

*Reflections Of
Womens Lives*
the 19th century.
The Academy
attracted
students from
across Europe,
and the United
States. This
volume examines
the ?Munich
school, ? its
development and
influence, the
migration of its

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Cassatt

Reflections Of
Womens Lives
*style and the
effect art*

*students have on
their
surroundings.*

*Existing studies
of American
painters in
Munich focus on
leading
representatives
from the peak of
the movement in*

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Womens Lives*

*the early 1870s
and 1880s, when
the realism of the
returning artists'
paintings caused
something of a
sensation in the
American art
world, up to the
1930?s. This
complex
phenomenon
must be*

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*Reflections Of
Womens Lives*
investigated in its
entirety, taking
into account the
development of
styles and genres
over half a
century,
experienced by
more than 420
American
students, and
also by a number
of American

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Women's Lives
*artists who
studied*

*elsewhere in
town.*

Feminist

Bookstore News

King Arthur's

Modern Return

Monet and the

Impressionists

for Kids

Work

Place/Domestic

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Reflections Of
Space
Critical
Womens Lives

*Geographies of
Cycling*

50 American

Artists You

Should Know

What gives
beauty such
fascinating
power? Why is
beauty so easy
to recognize

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but so hard to
define? Across
cultures and
continents and
over the
centuries the
standards of
beauty have
changed but the
desire to
portray beauty,
to praise
beauty, and to

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Reflections Of
Womens Lives
possess beauty
has never
diminished.

Icons of Beauty
offers an
enthraling
overview of the
most revered
icons of female
beauty in world
art from pre-
history to the
present. From

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Womens Lives
images of Eve
to Cindy

Sherman's self-
portraits, from
Cleopatra to
Madonna, from
ancient
goddesses to
modern
celebrities,
this interdisci-
plinary set
offers fresh

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insight as to
how we can use
perceptions of
beauty to learn
about world
cultures, both
past and
present. Each
chapter looks
at an
individual work
of art to pose
a question

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about the power of beauty. What makes beauty modern? What is the influence of celebrities? How do women portray their own beauty in a different manner than men? In-depth profiles of the

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icons reveal
how specific
ideas about
beauty were
developed and
expressed,
offering a full
analysis of
their history,
cultural
significance,
and lasting
influence. In

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addition to renowned works of art, Icons of Beauty also looks at icons in literature, film, politics, and contemporary entertainment. Interdisciplinary and multicultural

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Reflections Of in its Womens Lives

approach,
chapters inside
this set also
feature
sidebars on
provocative
topics and
issues, such as
foot binding
and body
adornment;
myths and

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practices;
opinions and in
terpretations;
and even
related films,
songs, and even
comic book
characters.
Generously
illustrated,
this rich set
encompasses
history,

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politics,
society,

women's
studies, and
art history,
making it an
indispensable
resource for
high school and
college
students as
well as general
readers.

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Reflections Of
Womens Lives,
Biographical,
historical, and
critical
information
about Mary
Stevenson
Cassatt, Berthe
Morisot, Eva
Gonzales, and
Marie
Bracquemond,
four major
women

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Reflections Of
Impressionist
Womens Lives
artists.

Over the last
six hundred
years, artists
have found ways
to work their
mothers into
their most
famous
paintings. This
full-colour
book offers

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Reflections Of
Womens Lives

paintings from
some of the
greatest
painters in
history. It
describes the
complex and
heartfelt
relationship
between these
artists and the
women who
nurtured them.

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Reconstructing
Womens Lives
Lilla Cabot

Perry -

(1889-1933)

New Books on

Women and

Feminism

Women in

International

and Universal

Exhibitions,

1876-1937

Women Studies

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Reflections Of
Abstracts
Womens Lives
Gender in the
Mirror

Mary Cassatt,
Printmaker

*From images of
Eve to Cindy
Sherman's self-
portraits, from
Cleopatra to
Madonna, from
ancient goddesses*

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Reflections Of
Womens Lives

to modern celebrities, this work offers an overview of the most revered icons of female beauty in world art from pre-history to the present. What gives beauty such fascinating power? Why is beauty so

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*Reflections Of
Womens Lives*

*easy to recognize
but so hard to
define? Across
cultures and
continents and
over the centuries
the standards of
beauty have
changed but the
desire to portray
beauty, to praise
beauty, and to*

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Womens Lives*
*possess beauty
has never*

*diminished. This
set offers insight as
to how we can use
perceptions of
beauty to learn
about world
cultures, both past
and present. Each
chapter looks at an
individual work of*

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*art to pose a
question about the
power of beauty.*

*What makes
beauty modern?*

*What is the
influence of
celebrities? How
do women portray
their own beauty in
a different manner
than men? In-*

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Womens Lives

*depth profiles of
the icons reveal
how specific ideas
about beauty were
developed and
expressed, offering
a full analysis of
their history,
cultural
significance, and
lasting influence. In
addition to*

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*Reflections Of
Womens Lives*
*renowned works of
art, it also looks at
icons in literature,
film, politics, and
contemporary
entertainment.
Interdisciplinary
and multicultural in
its approach,
chapters inside this
set also feature
sidebars on*

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*Reflections Of
Womens Lives*
*provocative topics
and issues, such
as foot binding and
body adornment;
myths and
practices; opinions
and interpretations;
and even related
films, songs, and
even comic book
characters.*

Présente les

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Cassatt

Reflections Of
Womens Lives
*gravures réalisées
dans les années
1880 et 1890 par
la peintre
américaine M.
Cassatt
(1844-1926). Elle
fut à ses débuts
marquée par
l'impressionnisme
et les estampes
japonaises et*

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Cassatt

Reflections Of
Womens Lives

*expérimenta
ensuite dans des
scènes intimistes
l'association de la
pointe sèche et de
l'aquatinte en
couleur.*

*This
groundbreaking
study, the definitive
introduction to the
work of artist Mary*

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Reflections Of Womens Lives

Cassatt, places her work in the wider context of nineteenth-century feminism and art theory and is now updated with color illustrations. This groundbreaking study redefines the status of the beloved American

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Womens Lives
artist Mary

*Cassatt, placing
her work in the
wider context of
nineteenth- century
feminism and art
theory. Mary
Cassatt looks at
the artist's work in
light of her time as
an advocate for
women's*

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*Reflections Of
Women's Lives*
*intellectual life and
political
emancipation.*

*Esteemed by her
contemporaries for
her commitment to
what she and her
radical colleagues
in Paris termed
“the new art”—now
called impressionis
m—Cassatt*

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Reflections Of Womens Lives

brought her discerning gaze and compositional inventiveness to the study of the subtle, often psychological, social interactions of women in public and private spaces. Focusing on key moments of

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Cassatt

*Reflections Of
Womens Lives*
*engagement and
change over the
artist's long career,
art historian
Griselda Pollock
discusses
Cassatt's artistic
training across
Europe, her
profound study of
the Old Masters,
and places fresh*

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Cassatt

*Reflections Of
Womens Lives*
*emphasis on the
artist's interest in
Manet and other
contemporary
French and
Spanish painters
as well as her
influence on
American
collections of
French modernism.
Now revised with a*

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Reflections Of
Womens Lives

*new preface,
updates to the
bibliography, and
color illustrations
throughout, this
book offers a
reevaluation of the
work of this
important artist as
seen through the
frames of class,
gender, space,*

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Cassatt

Reflections Of
Womens Lives

*and difference.
publié à l'occasion
de l'exposition ...
présentée au
Musée d'art
américain Giverny
du 1er avril au 3
juillet 2005*

*Mary Cassatt
Emerging
Infectious
Diseases*

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Womens Lives

*Portraits of
Famous American
Women
American
Women's History
**Harmful,
culturally
prevalent
imagery of
feminine
sexuality,***

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Womens Lives
**beauty, and
motherhood**

**constrains
women's self-
determination.
Gender in the
Mirror proposes
alternative
imagery of
feminine
sexuality,
beauty, and
motherhood**

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*Reflections Of
Womens Lives*
**and advances
an account of
feminist
discursive
politics that
takes on the
challenge of
neutralizing
patriarchal
imagery.**

**The Arthurian
legend closes
with a promise:**

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On a distant day, when his country calls, the king will return. His lost realm will be regained, and his shattered dream of an ideal world will, at last, be realized. This collection of

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Womens Lives
original essays
explores the

issue of return
in the modern
Arthurian

legend. With an
Introduction by
noted scholar
Raymond H.

Thompson and
13 essays by
authors from
the fields of

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Womens Lives*
**literature, art
history, film
history, and
folklore, this
collection
reveals the
flexibility of the
legend. Just as
the modern
legend takes
the form
current to its
generation, the**

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Womens Lives

***myth of return
generates a
new legend
with each
telling. As
these authors
show, return
can come in the
form of a noble
king or a
Caribbean
immigrant, with
the mystery of***

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Womens Lives*
**an art theft or a
dying boy's
dream.**

**Mary Cassatt
Reflections of
Women's
Lives
Stewart
Tabori & Chang
Women's
Studies Index,
2001
Masters of
Light**

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Womens Lives
**Monet's Garden
in Art**

**The British
National
Bibliography
Write Women
Back Into
History Essay
Contest
Winners
Parental
Communication,
Expectations,**

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Reflections Of
and
Participation
for Student
Success

Americans were introduced to Impressionism by the French in the 1880s. They explored its expressive potential and

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Womens Lives

debated its
merits in the
1890s, and by
the turn of
the 20th
century,
American
painters had
seized the
style for
their own.
Included here

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Reflections Of
are thirty
Womens Lives
superb

examples of
American
Impressionist
painting by
the seminal
artists who
redefined the
movement for
American
audiences,

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Reflections Of
including
Womens Lives
Frank W.

Benson, Mary
Cassatt,
William
Merritt Chase,
Childe Hassam,
John Singer
Sargent, John
Henry
Twachtman, and
others. An

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Cassatt

Reflections Of
Womens Lives
essay by Kevin
Sharp examines
the
unintentional
circumstances
and deliberate
efforts that
transformed
Impressionism
from an
expression of
the French

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Reflections Of
vanguard into
Womens Lives
an

international
style, and
eventually,
into a
peculiarly
American
enterprise.

Profiles the
careers of
fifty American

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Reflections Of
artists,
Womens Lives

presented chro
nologically
from colonial
limners from
the sixteenth
and
seventeenth
centuries, to
Kara Walker,
born in 1969,
and includes

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Cassatt

Reflections Of
time lines and
Womens Lives
reproductions
of their work.
This book
focuses on
Monet's garden
at Giverny as
seen through
his paintings,
offering a
revealing
insight into

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Reflections Of
the artist and
Womens Lives
his work.

Monet 's garden
was a private
haven where
domestic
pleasure,
artistic
vision and
aesthetic
delight
converged. It

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Reflections Of
Womens Lives

became as
powerful a
passion in his
life as
painting - he
chose his
planting
schemes as
carefully as
he chose
colours for
his palette.

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It was also
the

inspiration
for his art,
and the
subject of
some of his
greatest
paintings.

Exploring his
vision of the
world of

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Reflections Of Womens Lives

beauty he
brought into
being, Debra
Mancoff shows
how Monet's
endeavours as
a gardener
were part of
his identity
as a painter
and how his
artistic

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Womens Lives
vision drew
strength from
his passion
for his
garden.

Selections of
American
Impressionism
from the
Manoogian
Collection
The Women

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Impressionists
Womens Lives
Icons of

**Beauty: Art,
Culture, and
the Image of
Women [2
volumes]**

**Mary Cassatt:
Painter of
Modern Women
(Second)
(World of Art)**

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**Redefining
Gender in**

American

Impressionist

Studio

Paintings

Concise

Dictionary of

Women Artists

Special twenty-
fifth

anniversary

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issue of the
leading
journal in
women's
studies.

A close ally
of Camille
Pissarro,
Berthe Morisot
and Edgar
Degas, Mary
Cassatt was

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Reflections Of
the only
Womens Lives
American

painter at the
heart of the
Impressionist
group in
Paris. Highly
respected on
both sides of
the Atlantic,
Cassatt was a
forthright

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Womens Lives

advocate for
womens
intellectual,
creative and
political
emancipation.
She brought
her discerning
gaze and
compositional
inventiveness
across many

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media to the subtle social interactions of women in public and private spaces, such as at the theatre, and in moments of intimacy with children,

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where she was
one of the
most attentive
and
unsentimental
analysts of
the infant
body and the
childs
emerging
personality.
Tracing key

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moments in
Cassatts long
career, art
historian
Griselda
Pollock
highlights
Cassatts
extensive
artistic
training
across Europe,

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Womens Lives

analysing her
profound study
of Old Masters
while
revealing her
intelligent
understanding
of both Manet
and Courbet.
Pollock also
provides close
readings of

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Cassatts
paintings and
her singular
vision of
women in
modernity. Now
revised with a
new preface,
updates to the
bibliography
and colour
illustrations

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Womens Lives

throughout,
this book

offers a rich
perspective on
the core
concerns of a
major
Impressionist
artist through
the frames of
class, gender,
space and

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Womens Lives

difference.

This book
argues for the
importance of
bringing women
and gender
more directly
into the
dynamic field
of exposition
studies.

Reclaiming

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Womens Lives

women for the
history of
world fairs
(1876-1937),
it also seeks
to introduce
new voices
into these
studies,
dialoguing
across
disciplinary

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Womens Lives

and national h
istoriographie
s. From the
outset, women
participated
not only as
spectators,
but also as
artists,
writers,
educators,
artisans and

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Reflections Of Workers, Without

figuring among
the organizers
of
international
exhibitions
until the 20th
century. Their
presence
became more
pointedly

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Womens Lives

acknowledged
as feminist
movements
developed
within the
Western World
and specific
spaces
dedicated to
women's
achievements
emerged.

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International exhibitions emerged as showcases of "modernity" and "progress," but also as windows onto the foreign, the different, the unexpected

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and the
Womens Lives
spectacular.

As public
rituals of
celebration,
they
transposed
national
ceremonies and
protests onto
an
international

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stage. For
spectators,
exhibitions
brought the
world home;
for
organizers,
the entire
world was a
fair. Women
were actors
and writers of

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the fair
narrative,
although
acknowledgment
of their
contribution
was uneven and
often
ephemeral.
Uncovering
such silence
highlights how

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Reflections Of Womens Lives

gendered the
triumphant
history of
modernity was,
and reveals
the ways women
as a category
engaged with
modern life
within that
quintessential
modern

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Reflections Of
Womens Lives
space—the
world fair.

Prints

Suzanne H.

Arnold Art

Gallery,

Lebanon Valley

College,

Annville,

Pennsylvania,

March 8-April

14, 2001

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Reflections Of
History,
Political
Women's Lives

Economy and
Culture

Reflections of
Women's Lives

The Feminist
Film Movement

Artistic

Migration and
Cultural

Exchange

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Reflections Of
Processes Of
Womens Lives

"Exhibition dates,
National Gallery
of Art, May
11-October 5,
2014."

This volume
presents a
selection of the
prints by
American artist
Mary Cassatt

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(1844-1926) from
the collection of
The National
Gallery, Canada.
As well as being a
skillful painter,
Cassatt was a
gifted printmaker.
Cassatt was a
friend and
collaborator of
fellow

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Reflections Of Womens Lives Impressionist

Edgar Degas, and, like him, she often depicted the day-to-day lives of women -- with seamstresses, confiding in companions, and caring for children. In the early 1890s,

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Reflections Of
Womens Lives

Cassatt was also inspired by Japanese woodblock prints and as a result, she infused many of her works with striking Asian forms and patterns that were refreshing and technically

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Reflections Of Women's Lives

innovative.

Were late nineteenth-century gender boundaries as restrictive as is generally held? In *Redefining Gender in American Impressionist Studio Paintings:*

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Reflections Of Work Womens Lives

Place/Domestic
Space, Kirstin
Ringelberg argues
that it is time to
bring the current
re-evaluation of
the notion of
separate spheres
to these images.
Focusing on
studio paintings

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Reflections Of
Women's Lives
by American
artists William

Merritt Chase and
Mary Fairchild
MacMonnies Low,
she explores how
the home-based
painting studio
existed outside of
entrenched
gendered
divisions of public

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and private space
and argues that
representations of
these studios are
at odds with
standard
perceptions of the
images, their
creators, and the
concept of gender
in the nineteenth
century. Unlike

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Womens Lives

most of their
bourgeois
contemporaries,
Gilded Age artists,
whether male or
female, often
melded the worlds
of work and
home. Through
analysis of both
paintings and
literature of the

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Reflections Of
Womens Lives,
time, Ringelberg
reveals how art
history continues
to support a false
dichotomy; that,
in fact, paintings
that show women
negotiating a
complex
combination of
professionalism
and domesticity

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Reflections Of
Womens Lives

are still
overlooked in
favor of those that
emphasize women
as decorative
objects.

Redefining
Gender in
American
Impressionist
Studio Paintings
challenges the

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dominant
interpretation of
American (and
European)
Impressionism,
and considers
both men and
women artists as
active performers
of multivalent
identities.

Essays in

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Womens Lives

Victorian and
Modernist
Biography :
Honoring Mary M.
Lago
The Greatest
Painters Pay
Tribute to the
Women who
Rocked Their
Cradles
Choice

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Reflections Of
Womens Lives

A Student
Companion

Mary Cassatt,
impressions

Degas/Cassatt

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