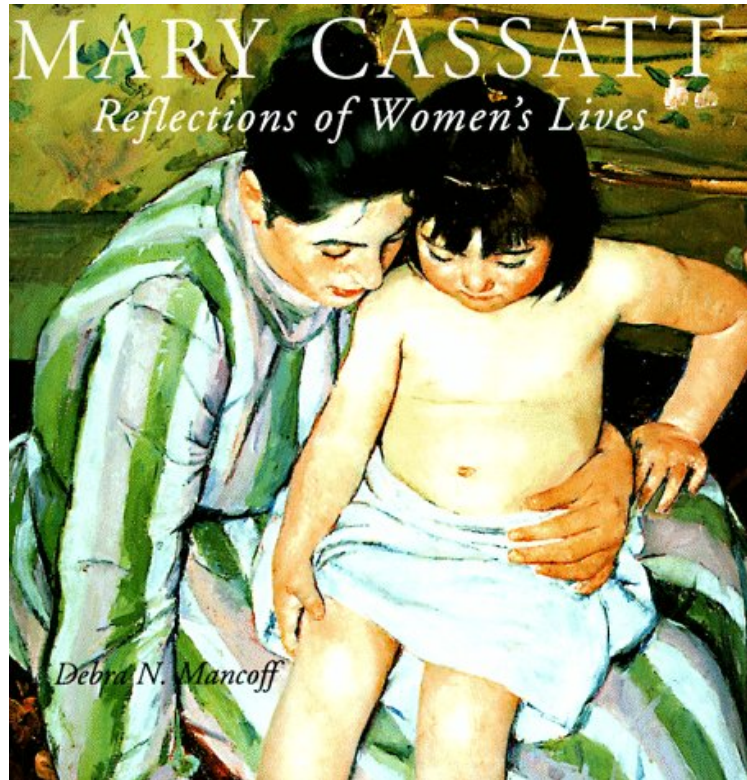


(Download) Mary Cassatt: Reflections of Women's Lives

## Mary Cassatt: Reflections of Women's Lives

*Debra N. Mancoff*

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**Debra N. Mancoff : Mary Cassatt: Reflections of Women's Lives** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Mary Cassatt: Reflections of Women's Lives:

0 of 0 people found the following review helpful. A nice little book full of cute mother and child paintings By Purewater This book is rather small. Mary Cassatt painted women in particular, women reading, knitting, sitting in the garden, drinking tea or being together with their children and other women. I love the mother and child paintings. They are like live snapshots and show the deep love between the mother and her child. So cute! 0 of 0 people found the following review helpful. For a friend By Janice R. Meiners Bought this for a friend who likes children's portraits. 0 of 0 people found the following review helpful. Five Stars By c.w.niehaus excellent in all respects

A selection of the nineteenth-century painter's works reflects the solitary, social, public, and intimate worlds inhabited by the women she knew

.com For readers who are looking for an instructive first glance or an introduction to Mary Cassatt, this book is perfect. The medium-sized volume contains a biography of Cassatt by art historian Debra Mancoff and also offers reproductions that are surprisingly large and clear. These plates give readers as accurate a view as is possible in a book of Cassatt's virtuoso brushwork, sure-handed lines, and soft, deep aquatints. Mancoff includes many of the artist's piquant remarks (as well as quotes from her friends and acquaintances, who found Cassatt often charming, always

impressive, and sometimes "slashing" in her outspokenness). Upon seeing Degas's work for the first time, Cassatt flattened her nose against the window of the shop where they were shown, "to absorb all I could." When Degas urged her to exhibit with the impressionists instead of in the stuffy, official French salon, she "accepted with joy," she wrote. "I hated conventional art. I began to live." Mancoff has a nice touch with details, and her book should be just right for anyone who wants to learn more about this gifted and ambitious artist. The long, enriched captions for the plates are like the tape-recorded tours that accompany major exhibitions. They give the reader enough historical and critical background to make the works of art as meaningful as possible. --Peggy Moorman