



Mary Cassatt: An American Among the Impressionists

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Thursday, August 21, 2025 - 12:00 p.m. to 1:30 p.m. ET

BRIEF BIBLIOGRAPHY

Barter, Judith et al Mary Cassatt: Modern Woman, 1999

Getlein, Frank Mary Cassatt: Paintings and Prints, 1980

Havemeyer, Louisine Sixteen to Sixty 1981

Jones, Kimberly et al Degas/Cassatt, 2014

Mathews, Nancy Mowll Mary Cassatt: A Life 1994

“ “ “ , Mary Cassatt: A Retrospective 1996

Mathews, Nancy Mowll Mary Cassatt and Edgar Degas, 1981

Moffett, Charles The New Painting: Impressionism 1874-1886, 1986

Pollock, Griselda Mary Cassatt: Painter of Modern Women 1998

Rewald, John A History of Impressionism, 1973

Shalini Le Gall and Justin McCann, et al, Inside Out: The Prints of Mary Cassatt, 2021

Standring, Timothy et al Whistler to Cassatt: American Painters in France, 2021

Thompson, Jennifer & Laurel Garber Mary Cassatt at Work, 2024

GLOSSARY

alla prima—applying oil paint quickly, at one go

aquatint—an intaglio printmaking technique, a variant of etching that produces areas of tone rather than lines. It has mostly been used in conjunction with etching, to give both lines and shaded tone.

artist's proof—in print-making a final print before the edition is pressed

contre-jour—against the light—a figural work where the figure is cast into shadow by a stronger light behind the figure

counterproof—an image created by placing a damp paper on a work in pastel and then running it through a press creating an image in reverse

drypoint—print-making technique using a sharp needle to incise lines directly into a bare metal printing plate, displacing ridges of metal that adhere to the edges of the incised lines with fuzzy edges. This displaced metal is called a burr. Inking fills the incised lines and clings to the burr. Damp paper is placed on the plate and run through a press, picking up the ink from the incised lines and the burr.

edition—in print-making the number of identical prints in a group

en plein air—out-of-doors, before the motif

gouache—opaque watercolor

impasto—thickly applied paint

monotype—a print created by drawing or painting on a stone and then running it through a press to create a print in reverse. Degas would often add pastel to his monotypes.

Paris Salon—an annual or bi-annual art exhibition, with a jury and awards nearly required for success in the French art world in the 19th century

pastel—colored chalks suitable for drawing on paper (or sometimes canvas)

profil perdu—lost profile—a portrait where the face is not side-on but almost entirely turned away

replica—a copy of a work of art by the artist him/herself

restrike—a reprinting of a plate usually without the artist's participation. E.g. Rembrandt's plates were being restruck long after his death

state—in the print-making process, each substantial change to a print by the artist is called a state e.g. Degas Mary Cassatt in the Etruscan Gallery 3rd state of 9

woodcut—a print made by cutting into wooden blocks (usually one for each color) and then inking them and printing them on top of one another on the paper to make a complete image.

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