121. THE COIFFURE. MARY CASSATT. 1890–1891 C.E.
DRYPOINT AND AQUATINT.
FORM

- POST-IMPRESSIONISM
- In the style of Japanese prints
- light brushstrokes
- sketchy
- reproducible print (on paper)
Female nudes

Cassatt, as a female, offers a truer, more intimate perspective on the female nude.

Female nudes are generally painted by male artists, and the female body is intended for the male gaze.

De-eroticizes the traditional boudoir scene (historically painted by men).

Makes it more functional, a nonevent.

Private, personal.

A feminine moment (fixing her hairstyle), intended for women, to be seen and understood by women, painted by a woman.
Global expansion/influences: this was a time of increased contact and trade with the East

Europe was fascinated with Japan and this showed especially Impressionist and post-Impressionist art

shares characteristics with Japanese prints: watery brushstrokes, 2-dimensional, rosy, faded colors, ornamental, leafy/flowery patterning
 CONTENT

- female nude, intentionally left undetailed in order to not be erotic/sexualized

- sitting in chair, facing mirror

- woman is fixing her hair

- decorative prints in background (carpet and wallpaper)

- sign of Asian influence
To make artwork more accessible to all classes, created easily reproducible prints

less expensive, widespread availability: Cassatt was advised against this, critics said it would make her art less valuable, but she insisted on this principle of art for the masses. Cassatt had a prescient understanding of how photography would come to affect the art world, and art can no longer be elitist and elusive

it will be available "to the masses" whether artists like it or not, so it was smart of her to jump on board with the wave of technology rather than resist