In 2016, *Edgar Degas: A Strange New Beauty* surveyed Degas' experiments with printmaking. See video and audio guides from the Museum of Modern Art. Listen to an interview with Musée d'Orsay curator emerita, Anne Pingeot, about Degas on the 100-year anniversary of the artist's death.

Degas was a conservative, anti-Semite. Read art historian Linda Nochlin's fiery 2019 article, "Degas and the Dreyfus Affair" for more on Impressionist artists and their political leanings in the nineteenth-century.

Two weeks before COVID-19 closures, the National Gallery of Art opened *Degas at the Opéra*. See a virtual tour of the exhibition in 3D space.

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Edgar Degas (French, 1834-1917)

**Danseuse**, ca. 1880-1887
Pastel on paper mounted on board

Private Collection; L2021:77.1

In the late-nineteenth century, painter Edgar Degas began frequenting the Palais Garnier, the most prestigious theatre in Paris and home to the Parisian ballet. Degas was fascinated with the dancers’ delicate costuming and graceful body movements, once saying: “People call me the painter of dancing girls. It has never occurred to them that my chief interest in dancers lies in rendering movement and painting pretty clothes.” Degas came to know the ballet community well over years of careful observation and attendance at the theatre. **Danseuse** is an iconic example, with a front-row view of the young dancer Marie van Goethem. Marie lived with her parents a few blocks from Degas’ studio at the time, and she was the model for the artist’s famous sculpture **Petite danseuse de quatorze ans** some years prior. In this widely exhibited pastel, Marie’s long hair, expressive features, and gauzy tutu offer an intimate glimpse into the nineteenth century world of ballet.

*Petit danseuse de quatorze ans*
(Little Dancer Aged Fourteen),
1878-1881

On view June 16 – September 26, 2021