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# Love Locked Out The Memoirs Of Anna Lea Merritt

**Maria Quirk**



## **Love Locked Out The Memoirs Of Anna Lea Merritt:**

**Love Locked Out** Anna Lea Merritt, 1981      **At Home in the Studio** Laura R. Prieto, 2001-12-28 Picture of the prospects and constraints faced by women sculptors in the United States from the late eighteenth century through the 1930s and the emerging of a professional identity for women artists Thanks to their success as neoclassicists women sculptors were able to cross over into nationalistic and political subjects that were unavailable to women painters      **A Gallery of Her Own** Elree I. Harris, Shirley R. Scott, 2013-11-26 First Published in 1997 This book is intended as a resource for anyone interested in the artistic contributions and activities of women in nineteenth century Britain It is an index as well as an annotated bibliography and provides sources for information about women well known in their own time and about women who were little known then and are forgotten now      **The Street of Wonderful Possibilities** Devon Cox, 2022-04-05 A beautifully illustrated art history and cultural biography The Street of Wonderful Possibilities focuses on one of the most influential artistic quarters in the late nineteenth and early twentieth centuries London's Tite Street where a staggering amount of talent thrived between the 1870s and 1930s including James Abbott McNeill Whistler Oscar Wilde and John Singer Sargent It provides a new fresh perspective on legendary figures in British art and literature and explores the relationship between these artists and their living environment Today Tite Street is a narrow quiet thoroughfare tucked away in a cosy corner of London With the exception of a few blue plaques upon its walls there is little indication of the rich and vibrant history of a street that once stood at the heart of the London art world In this thriving artistic quarter artists and writers created a bohemian enclave that would challenge Victorian values in art and literature For Oscar Wilde Tite Street was full of wonderful possibilities while for Whistler it was the birthplace of art where the nascent Aesthetic Movement was nurtured in his highly controversial White House From the studios and houses of Tite Street issued modern masterpieces in art such as Whistler's *Harmony in Pink and Grey* and Sargent's *Lady Agnew* and in literature with Wilde's *The Picture of Dorian Gray* But Tite Street had a dark side as well Here Whistler was bankrupted Frank Miles was sent to an asylum Wilde was imprisoned and Peter Warlock was gassed to death Throughout its turbulent existence Tite Street mirrored the world around it From the Aesthetic Movement to the Edwardian suffragettes through the bombs of the Blitz in the 1940s to the bombs of the IRA in the 1970s Tite Street remained a home to innumerable artists and writers socialites and suffragettes musicians and madmen Countless biographies have explored the major figures in Tite Street individually but never in the context of their living and working environment The Street of Wonderful Possibilities unfolds this complex history tying together the private and professional lives of Tite Street's artists writers and bohemians to form a colourful tapestry of art and intrigue illuminating their relationships to each other to Tite Street and to a rapidly modernising London at the fin de siècle      *Women, Art and Money in Late Victorian and Edwardian England* Maria Quirk, 2019-05-16 *Women Art and Money in England* establishes the importance of women artists commercial dealings to their professional identities and reputations

in the late nineteenth and early twentieth centuries Grounded in economic social and art history the book draws on and synthesises data from a broad range of documentary and archival sources to present a comprehensive history of women artists professional status and business relationships within the complex and changing art market of late Victorian England By providing new insights into the routines and incomes of women artists and the spaces where they created exhibited and sold their art this book challenges established ideas about what women had to do to be considered professional artists More important than a Royal Academy education or membership to exhibiting societies was a woman s ability to sell her work This meant that women had strong incentive to paint in saleable popular and middlebrow genres which reinforced prejudices towards women s naturally inferior artistic ability prejudices that continued far into the twentieth century From shining a light on the difficult to trace pecuniary arrangements of little researched artists like Ethel Mortlock to offering new and direct comparisons between the incomes earned by male and female artists and the genres commissions and exhibitions that earned women the most money *Women Art and Money* is a timely contribution to the history of women s working lives that is relevant to a number of scholarly disciplines

**North American Women Artists of the Twentieth Century** Jules Heller,Nancy G. Heller,2013-12-19 First Published in 1997 *North American Women Artists of the Twentieth Century* A Biographical Dictionary was created to fill a gap of there being a comprehensive reference work like this available even though the bibliography in English on various aspects of the history of women artists has grown exponentially during the past ten years As researchers the editors have been frustrated many times by being unable to locate basic information about many of the artists included in this volume especially those working outside the United States This leads directly to another reason for producing this particular kind of reference book to try and create a better understanding between and among the artists and art audiences in these countries

**Strand Magazine** ,1906 **The Strand Magazine** Herbert Greenhough Smith,1907 *Love Looked Out ; the Memoirs of Anna Lea Merritt* Anna Lea Merritt,1983 *Louise Jopling* Patricia de Montfort,2017-07-05 *Louise Jopling* A Biographical and Cultural Study is the first in depth study of this nineteenth century painter who was among the first women admitted to the Royal Society of British Artists in 1902 In part an engaging biography of a compelling celebrity figure and social campaigner in Victorian England Patricia de Montfort s book interweaves a vivid and rounded portrait of this Manchester born artist teacher and author with insightful analysis of Jopling s artwork and the aristocratic bohemian social milieu that she inhabited Painted by Whistler and Millais Jopling herself portrayed Victorian era celebrities like the actress Lillie Langtry and her patrons included members of the de Rothschild banking family Her work also included figure compositions interiors landscape and genre scenes Drawing upon Jopling s unpublished diaries notebooks and correspondence as well as her 1925 memoir *Twenty Years of My Life* de Montfort s study opens the way for a twenty first century rediscovery of this now little known artist who combined professional artistic practice with social activism against the backdrop of an often troubled private life The full scope of Jopling s artistic

endeavours are discussed in relation to the cultural framework for fin de siècle working women as are her progressive views on education and women's suffrage *American Women Artists in Wartime, 1776-2010* Paula E. Calvin, Deborah A.

Deacon, 2011-09-29 For generations men have left their homes and families to defend their country while their wives mothers and daughters remained safely at home outwardly unaffected A closer examination reveals that women have always been directly impacted by war In the last few years they have actively participated on the front lines This book tells the story of the women who documented the impact of war on their lives through their art It includes works by professional artists and photographers combat artists ordinary women who documented their military experiences and women who worked in a variety of types of needlework Taken together these images explore the female consciousness in wartime **ABM**, 1986

Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971 *Henry James Framed* Michael Anesko, 2022-10 Henry James Framed is a cultural history of Henry James as a work of art Throughout his life James demonstrated an abiding interest in some would say an obsession with the visual arts In his most influential testaments about the art of fiction James frequently invoked a deeply felt analogy between imaginative writing and painting At a time when having a photographic carte de visite was an expected social commonplace James detested the necessity of replenishing his supply or of distributing his autographed image to well wishing friends and imploring readers Yet for a man who set the highest premium on personal privacy James seems to have had few reservations about serving as a model for artists in other media and sat for his portrait a remarkable number of twenty four times Surprisingly few James scholars have brought into primary focus those occasions when the author was not writing about art but instead became art himself through the creative expression of another's talent To better understand the twenty four occasions he sat for others to represent him Michael Anesko reconstructs the specific contexts for these works coming into being assesses James's relationships with his artists and patrons documents his judgments concerning the objects produced and insofar as possible traces the later provenance of each of them James's long established intimacy with the studio world deepened his understanding of the complex relationship between the artist and his sitter James insisted above all that a portrait was a revelation of two realities the man whom it was the artist's conscious effort to reveal and the artist or interpreter expressed in the very quality and temper of that effort The product offered a double vision the strongest dose of life that art could give and the strongest dose of art that life could give

Problem Pictures Pamela Gerrish Nunn, 2017-07-05 During the Victorian period there developed a new anxiety about male female relations and roles in modern society as described by a member of the Athenaeum in 1858 the distinction of man and

woman their separate as well as their joint rights begins to occupy the attention of our whole community and with no small effect These essays examine Victorian painting in the light of this woman question by analysing the change in representation of the family romance social issues such as emigration and colonialism the use of the female nude and the traditions of portraiture history painting and still life The art and artists are considered in a socio political context and the connections between Victorian sexism racism and classism are examined These essays bring to light much previously unknown work especially by women and reappraise many well known paintings

**The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

**High Society** Barbara Dayer Gallati, Bucerius Kunst Forum, 2008 High Society brings to life the colourful personalities of the major artists and patrons of the Gilded Age

**A World of Our Own** Frances Borzello, 2024-11-19 A new edition of one of the first books to focus on the world of women artists and their practice Women have always practiced as artists but for centuries the art world considered them mere dilettantes Their work was derided as second rate and they were considered intruders in a male profession This study examines how against the odds they overcame these difficulties and shifts the focus away from women artists as victims to give an account of how they actually practiced their art This stirring account documents the centuries long struggle of gifted women who confronted the exclusionary tactics of a male dominated art establishment but pressed ahead undaunted to gain acceptance as sought after professionals Art historian Frances Borzello takes readers deep into the restricted world of women artists of the past showing how diligently they trained themselves set up studios and pursued sympathetic patrons Starting with Renaissance painters Sofonisba Anguissola and Lavinia Fontana the book reconstructs the changing world of women artists as social attitudes evolved Seventeenth century painters Artemisia Gentileschi and Judith Leyster enjoyed success by depicting subjects relevant to women as did eighteenth century greats Angelica Kauffman and Elisabeth Vigée Lebrun with lucrative commissions Further breakthroughs came in the nineteenth century as young hopefuls Mary Cassatt and Marie Bashkirtseff strove to be admitted to exhibiting societies and opened art schools Finally as equality for women advanced through the twentieth century Augusta Savage Georgia O'Keeffe Frida Kahlo Cindy Sherman Mona Hatoum and others led the way for today's talented women to secure their rightful place in the annals of art Now fully revised and updated Frances Borzello's engaging narrative continues to inspire

**Ophelia and Victorian Visual Culture** Kimberly Rhodes, 2017-07-05 Kimberly Rhodes's interdisciplinary book is the first to explore fully the complicated representational history of Shakespeare's Ophelia during the Victorian period In nineteenth century Britain the shape function and representation of women's bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like Ophelia functioned as idealized templates of Victorian womanhood Rhodes examines the widely disseminated representations of Ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of Hamlet revealing her

as a nexus of the struggle for the female body's subjugation. By considering a broad range of materials including works by Anna Lea Merritt, Elizabeth Siddal, Dante Gabriel Rossetti, and John Everett Millais and paying special attention to images women produced, Rhodes illuminates Ophelia as a figure whose importance crossed class and national boundaries. Her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among Ophelia, gender roles, body image, and national identity. **Consuming Keats S.**

Wootton, 2006-02-07 This book explores the impact of Keats on authors and artists from 1821 to the end of the First World War. It examines the work of authors including Shelley, Browning, and Thomas Hall Caine, and artists Holman Hunt and Rossetti. The study also includes tributes to Keats by women authors and artists such as Christina Rossetti and Jessie Marion King. The Figure in American Sculpture Ilene Susan Fort, Mary L. Lenihan, Los Angeles County Museum of Art, 1995. Although most modern art historians viewed the figure as regressive, early 20th-century American sculptors embraced the human form. Curator of American Art at the Los Angeles County Museum of Art, Fort presents a wide selection of works from this period not as a movement from the naturalistic to the abstract but as a reflection of a rapidly changing American society. While she sees much modern American sculpture as rooted in the works of Auguste Rodin (1840-1917), she shows how the figure, whether represented in genre, primitive, folk, archaic, or classical styles, allowed artists to criticize or praise modern society. Fort's selection of minority and female artists for the work is especially refreshing, and the biographies at the end of the book are useful because several are not well known. Unfortunately, the mostly black and white plates are small and cannot properly represent the lines and textures of the pieces. Regardless of the quality of the photographs, this highly original work complements Donald Martin Reynold's *Masters of American Sculpture* (LJ 41 94) and is recommended for fine arts collections and academic libraries. b Review by Julie C. Boehning from *Library Journal*.

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