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LEE  
MILLER AND  
SURREALISM  
IN BRITAIN

—  
31.10.2018  
20.01.2019

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FUNDACIÓ  
JOAN MIRÓ

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Lee Miller, *Bathing Feature*, Vogue Studio, Londres, 1941. © Lee Miller Archives, Great Britain, 2018. All rights reserved

MILLER

PRESS KIT

Fundació Joan Miró

\*  Barcelona

Fundación **BBVA**

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## Press Release

### ***Lee Miller and Surrealism in Britain***

31 October 2018 – 20 January 2019

Curated by Eleanor Clayton, The Hepworth Wakefield, with support from Martina Millà, Teresa Montaner and Sònia Villegas at the Fundació Joan Miró

Sponsored exclusively by the BBVA Foundation

**The Fundació Joan Miró presents *Lee Miller and Surrealism in Britain*, the first exhibition that examines the American photographer's role in the development of the surrealist movement.**

**The exhibition, sponsored by the BBVA Foundation and curated by Eleanor Clayton, was originally produced by The Hepworth Wakefield in collaboration with the Fundació Joan Miró, which now offers an expanded version of the show in its galleries with contributions from Martina Millà, Teresa Montaner and Sònia Villegas, the Fundació's Programming Director, Collections Director and Conservator, respectively.**

**Through Miller's eye, the exhibition reconstructs one of the least known moments of Surrealism, revealing the connections that existed between the British artists of the 1930s and 40s and the international surrealist network.**

**The nine sections of the exhibition are built around Miller's compelling biography. First a model and muse, she then achieved a successful career in photography, pioneering across the fields of art, fashion and journalism.**

***Lee Miller and Surrealism in Britain* gathers close to 200 pieces, including photographs, drawings, paintings and sculptures, for the first time creating a dialogue between an extensive representation of her photographic work and masterpieces by some of the most prominent surrealist artists, such as Max Ernst, Leonora Carrington, Man Ray, Yves Tanguy, Eileen Agar, Roland Penrose, Paul Nash, Salvador Dalí, Giorgio de Chirico, Joan Miró, Pablo Picasso, Maruja Mallo, Francis Picabia, Àngel Planells and Dora Maar.**

**The project highlights the fact that Lee Miller, despite being a unique artist, also played a key role and was deeply involved in shaping one of the most vibrant art scenes of the twentieth century.**

**Barcelona, 30 October 2018.** The *Lee Miller and Surrealism in Britain* exhibition reconstructs one of the most important hubs in the complex surrealist network. Through the privileged lens of the American photographer Lee Miller (1907-1977) – ambassador for the movement in London jointly with her partner, the artist Roland Penrose – the show reveals the creative connections and productive collisions that emerged between British artists in the 1930s and 40s and the international surrealist network as a whole.

The project is produced by The Hepworth Wakefield in collaboration with the Fundació Joan Miró, and curated by Eleanor Clayton, from the British institution. The version presented in Barcelona has been expanded with contributions from Martina Millà, Teresa Montaner and Sònia Villegas, the Fundació's Programming Director, Collections Director and Conservator, respectively.

*Lee Miller and Surrealism in Britain* explores the introduction of the movement in the British scene during the years preceding the Second World War and up to the early 1950s. This was a period when a group of European artists sought refuge in London, echoing the situation in Barcelona during the First World War - a period which the Fundació Joan Miró addressed in 2014 with the exhibition *Barcelona, Neutral Zone, 1914-18*.

The show is the first to specifically explore the role of photographer Lee Miller in this process. With her figure as its central axis, the exhibition unfolds in chronological chapters that offer a broad selection of works and artists, enabling the viewer to acquire a deeper understanding of the impact of Surrealism in Britain and, in turn, of the significance of the British group within the international movement's evolution and history. The nine sections in the show are shaped around the compelling biography of Lee Miller, who, first a model and muse, later achieved a successful career in photography, establishing pioneering connections between art, fashion and journalism with an unmistakably surrealist eye.

*Lee Miller and Surrealism in Britain* gathers close to 200 pieces, linking an extensive representation of Miller's photographic work with drawings, paintings, objects and sculptures by some of the key figures in the international surrealist circle, such as Max Ernst, Leonora Carrington, Man Ray, Yves Tanguy, Henry Moore, Eileen Agar, Roland Penrose, Salvador Dalí, Paul Nash, Giorgio de Chirico and Joan Miró. It was not in vain that Miró, highly regarded in the British scene at the time, kept in constant contact with this circle and developed a close relationship with Penrose and Miller, which eventually culminated in a major monographic exhibition at the Tate Gallery in 1964.

For its presentation at the Fundació Joan Miró, the show has been expanded with drawings, paintings and photographs by artists such as Pablo Picasso, Maruja Mallo, Francis Picabia, Yves Tanguy, Àngel Planells and Dora Maar, who were present at the foremost surrealist exhibitions in London, especially the first International Surrealist

Exhibition in 1936. The project also provides extensive documentation of the main surrealist exhibitions in Britain and of the journals and other channels through which the movement was promoted.

The exhibition opens with Lee Miller's early years in Paris. After starting out as a model in New York, Miller moved to France in 1929 with the aim of working as an apprentice to the surrealist photographer Man Ray, of whom she became the partner, muse, and collaborator. By 1930 Miller had her own photography studio and became a full member of the Paris surrealist scene, as is apparent from the photographs presented in this particular gallery. Her portraits of female torsos from that period are shown next to Man Ray's sculpture *Object of Destruction* (1929; reconstruction, 2004), a modified metronome in which Lee Miller's eye sets the tempo.

As the political situation became increasingly difficult in interwar continental Europe, many surrealist artists flocked to London. Miller – together with her future husband Roland Penrose – played a significant role in the British surrealist movement of the 1930s. In 1936, Penrose set up the organizing committee for the first International Surrealist Exhibition in London, held at New Burlington Galleries and attended by over 23,000 visitors. A considerable number of pieces from, or contemporary to, that historic exhibition are now shown in this gallery, including Man Ray's *Observatory Time: The Lovers*, in which Lee Miller's lips hover in the sky over an unknown landscape, as well as other dream-like landscapes signed by Yves Tanguy, Àngel Planells and local artists such as Tristram Paul Hillier and Paul Nash. The same gallery also displays surrealist drawings by Francis Picabia and Salvador Dalí, among others, as well as important pieces by other artists who were highly regarded within the British surrealist group, such as Giorgio de Chirico, Pablo Picasso, Maruja Mallo and Joan Miró, whose canvas *Composition with Figures in the Burnt Forest* (1931) is placed in dialogue with the oil painting *Aries* (1935), by the British painter John Banting.

In 1937, shortly after meeting Miller in Paris, Penrose orchestrated a gathering between artists and writers at his brother's house in Cornwall, which he caustically referred to as a "sudden surrealist invasion." Lee Miller and Man Ray's photographs capturing Penrose, Paul and Nusch Éluard, Leonora Carrington, Max Ernst and E.L.T. Mesens during this creative adventure are shown in this gallery alongside works of art that highlight their shared concerns and the creative dialogue between these artists, as we can see in the collages by Eileen Agar, Roland Penrose, Humphrey Jennings or Miller herself.

Late that same year, Penrose and Mesens organized *Surreal Objects and Poems*, a show that focused on two of the main procedures through which the surrealists challenged reality. A re-staging of the sculpture made with assembled objects which Lee Miller presented at the exhibition (original now lost) is now on display in this gallery alongside other objects such as Eileen Agar's bust *Angel of Mercy* (1934), Salvador Dalí's *Lobster Telephone* (1936) or the *Onanistic Typewriter* (1940) by Conroy Maddox.

In 1938 E.L.T. Mesens took over the management of the London Gallery and published the first issue of the *London Bulletin*. This publication, which served as a focal point for surrealist activity in Britain and also became a hub for progressive forces against increasing tensions in Europe, featured numerous photographs by Lee Miller in several issues, as shown in the following gallery.

The group's last exhibition, *Surrealism Today*, opened at London's Zwemmer Gallery in June 1940. Miller's travel photographs taken in Romania, Libya and Egypt were included, alongside photographs of Max Ernst and Leonora Carrington's decorative scheme for their farmhouse in France. The photographs were seen alongside works by Henry Moore, Edith Rimmington and Roland Penrose, as shown again here, in the sixth gallery of the exhibition.

Miller's assignments for British and American *Vogue* during the Second World War brought her surrealist eye to new terrains. Working with photographers like David E. Scherman, Miller captured thought-provoking images of Hitler's apartment and the harrowing atrocities of life during wartime. An ample selection of Miller's photographs for *Vogue* is displayed in this gallery, revealing an enduring surrealist eye that traversed the boundaries of fashion and photojournalism.

After the war, Miller moved out of London to Farley Farm in Sussex with her husband Roland Penrose and their son and continued her work in photography. From there, the couple continued to act as catalysts of the surrealist movement. This gallery features a series of humorous photographs of artists such as Max Ernst, Henry Moore and Dorothea Tanning at Farley Farm that are part of Miller's last major photo essay for *Vogue* in 1953.

Both in her commercial and in her fine art photography, Miller frequently returned to the surrealist motif of the head. In 1953, she co-curated the exhibition *Wonder and Horror of the Human Head*, held at the Institute of Contemporary Arts in London, from which several of her photographs are shown in this section. Drawing attention to gendered ways of looking, and finding surprising similarities and disjunctions across diverse visual material, Miller's radical approach prefigured the merging popular culture in artistic practice that was to define British pop art.

*Lee Miller and Surrealism in Britain* is complemented by a related activities programme and a publication with a curatorial text by Eleanor Clayton and two other essays that elaborate upon specific aspects of the project. First, Hilary Floe, Assistant Curator at The Hepworth Wakefield, examines the role of surrealist publications in the promotion and development of the movement. Patricia Allmer, Senior Lecturer in History of Art at the University of Edinburgh and one of the leading scholars on Lee Miller and Surrealism in Britain, analyses Lee Miller's pro-feminist perspective in her role as curator of the exhibition *Wonder and Horror of the Human Head*.

The fascination elicited by Lee Miller's life and work has only increased over time. Although she is often presented as an unusual, isolated figure, the exhibition reveals that

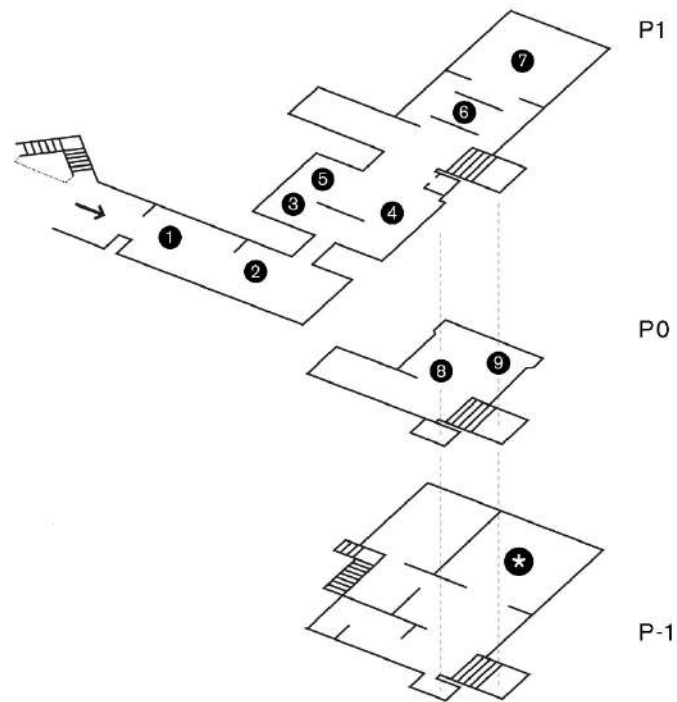
this pioneering woman was deeply engaged in a network of artists much wider who contributed to changing the course of art history in the past century. *Lee Miller and Surrealism in Britain* tells the story of an exhilarating moment in the arts: for the first time, Miller's photographs and collaborations with other surrealist artists are presented alongside their works, providing both a panoramic and a kaleidoscopic view of one of the most vibrant art scenes of the twentieth century.

*I keep saying to everyone, "I didn't waste a minute, all my life—I had a wonderful time," but I know myself, now, that if I had it over again I'd be even more free with my ideas, with my body and my affection.*

Written by Lee Miller to her husband Roland Penrose



## Exhibition Layout



1. Lee Miller in Paris and Her Involvement in the Surrealist Movement (1929)
2. The Surrealist Circle in London and Its First Exhibition (1936)
3. The European Surrealists in Britain (1937)
4. The *Surreal Objects and Poems* Exhibition at the London Gallery (1937)
5. The *Journal of British Surrealism: the London Bulletin* (1938 – 1939)
6. The Outbreak of the War and the Last Surrealist Exhibition in London (1940)
7. Fashion during Wartime: Lee Miller and Her Work for *Vogue* (1940 – 1945)
8. Farley Farm: The Surrealist Circle after the War (1945 – 1953)
9. Lee Miller and the Exhibition *The Wonder and Horror of the Human Head* at the ICA in London (1953)

\* *Exquisite Bestiary*. Participatory space for all ages

## Sections and Wall Texts

American photographer Lee Miller (1907–1977) was a pioneer working across the fields of art, fashion and journalism. This encompassed experimental studio work, portraits, reportage and fashion shoots, and reflected the wide range of artistic circles of which she was part. Miller first visited Britain in 1931 and returned for trips in the late 1930s before moving to London in 1939. After the Second World War, she and the artist, historian and poet Roland Penrose settled at Farley Farm in Sussex. This exhibition tells the story of Surrealism in Britain through Miller's lens, focusing on her art, and the artists she met, photographed and exhibited alongside.

Miller was a key figure in surrealist networks, in part through her relationships with Man Ray and Penrose, and friendships with artists including Eileen Agar and Max Ernst. Her works, populated by fragmented bodies and unusual juxtapositions, reflected a surrealist view of the world. Miller's photographs provide vital records of surrealist activity in Britain, capturing the concerns that united the group in the tumultuous years before the Second World War.

The exhibition begins with an overview of Miller's early years in Paris, where she began her career with Man Ray. The exhibition continues with the development of Surrealism in Britain alongside Miller's photographs. Miller's works for *Vogue* are the object of a special section, revealing an enduring surrealist eye that traversed the boundaries of fashion and photojournalism, leaving a lasting impression on visual culture in Britain.

### **1. Lee Miller in Paris and Her Involvement in the Surrealist Movement (1929)**

After starting out as a model in New York, Miller moved to Paris in 1929 with the aim of becoming the apprentice of the artist and surrealist photographer Man Ray. He had been associated with the movement since it was first defined by André Breton in 1924. Surrealism was a radical, subversive movement that sought to upset conventional ways of thinking, rejecting a rational view of life for one that asserted the value of the unconscious, dreams and repressed desires.

By 1930 Miller was working as Man Ray's assistant while establishing her own studio. Her photographs from this period reveal a unique take on surrealist themes, as well as her experimentation with solarisation, a new technique she had discovered with Man Ray in which a partially developed photograph is exposed to light, creating halo-like effects. Miller said in 1932 that she would 'rather take a picture than be one'. However, Man Ray continued to include Miller as a subject for his work even after they parted ways when she returned to New York that year.

### **2. The Surrealist Circle in London and Its First Exhibition (1936)**

Like Miller, many British artists such as Tristram Hillier, John Banting and Paul Nash

visited Paris and began making surrealist work in the early 1930s. Their uncanny desert terrains, unsettling atmospheres and deconstructed bodies recalled longstanding surrealist themes in the work of Giorgio de Chirico, Salvador Dalí and Yves Tanguy.

The first International Surrealist Exhibition opened at the New Burlington Galleries in London in June 1936. The artist and writer Roland Penrose, with whom Miller began a relationship the following year, led the organising committee with the critic Herbert Read. Penrose recalled that Belgian artist and writer E. L. T. Mesens arrived before the opening and rehung the show, bringing wildly differing subjects together 'so as to produce, by shock tactics, the maximum of excitement'. Miller was present in the exhibition via Man Ray's 1934 painting *À l'heure de l'observatoire - les Amoureux*, in which her lips hover over the landscape.

The exhibition was a huge success, receiving over 20,000 visitors in just over three weeks and cementing Britain as a surrealist hub.

### **3. The European Surrealists in Britain (1937)**

After establishing a studio in New York from 1932 to 1934, Miller married Egyptian businessman Aziz Eloui Bey and moved with him to Cairo. By 1937, she wanted to reconnect with friends in Europe, and in May travelled to Paris, where she met Roland Penrose. Having spent several weeks together, Penrose returned to London and invited Miller to join him for a 'sudden surrealist invasion' at his brother's house in Cornwall.

The 'invasion' included surrealist poet Paul Éluard and his wife Nusch, Eileen Agar, E. L. T. Mesens, Man Ray, Max Ernst and Leonora Carrington, among others. Miller's photographs captured them making art, talking and larking around on Cornish hills, establishing friendships that would endure through their lives and work in the years that followed. Plans were made to congregate later in the summer in Mougins, France, where the Éluards and Man Ray were staying with Picasso and Dora Maar. Penrose, Miller and Agar began making collages incorporating photographs and postcards that reflected their shared concerns.

### **4. The Surreal Objects and Poems Exhibition at the London Gallery (1937)**

Returning to Cairo at the end of the summer of 1937, Miller kept in touch with surrealist activity in Britain through Roland Penrose, who sent her books and journals, asking for her opinion and for participation in his projects. In November 1937 Penrose and E. L. T. Mesens organised the exhibition *Surreal Objects and Poems* at their own space, the London Gallery. The show divided its strange collection of objects into categories, including 'surrealist objects', 'found objects interpreted' and 'perturbed objects', in which dismembered heads and everyday items were repurposed to draw out fetishistic or uncanny associations.

Miller could not attend but wrote instructions to Penrose to assemble a sculpture, titled *Le Baiser*, using a set of false teeth and a mannequin hand. Penrose showed it alongside his

own sculpture and works by René Magritte and Eileen Agar.

### **5. The Journal of British Surrealism: the *London Bulletin* (1938–39)**

In 1938 E. L. T. Mesens took over the management of the London Gallery and published the first issue of the *London Bulletin*. These outlets served as a focal point for surrealist activity in Britain, featuring both British and European artists such as Joan Miró. They were also a hub for progressive forces against increasing tensions in Europe. Miller's photographs featured in several issues of the *Bulletin*, brought together with the work of other artists in spreads that mirrored surrealist exhibitions in their collage-like approach. The *London Bulletin* continued to be published until 1940.

As the Second World War approached, it was uncertain how long international travel would be possible. Penrose wrote to Miller that she should hurry to England before it was too late. In June 1939, Miller arrived in London and moved in with Penrose on the day his two-person show with painter Ithell Colquhoun opened at the Mayor Gallery.

### **6. The Outbreak of the War and the Last Surrealist Exhibition in London (1940)**

Miller attended meetings of the English surrealists in London, held monthly at The Barcelona, a restaurant in Soho. As war edged closer, the group continued to organise exhibitions around Britain. The last exhibition of the group was *Surrealism Today*, which opened at London's Zwemmer Gallery in June 1940, a week after the evacuation of Allied troops at Dunkirk. Miller's photographs of Max Ernst and Leonora Carrington's decorative scheme for their farmhouse in France were included, alongside her travel photographs taken in Romania, Libya and Egypt in the late 1930s. The photographs were seen alongside works by Henry Moore, Edith Rimmington and Penrose, revealing the strange biomorphic forms and partial bodies that pervaded their work.

### **7. Fashion during Wartime: Lee Miller and Her Work for *Vogue* (1940–45)**

Miller's assignments for British and American *Vogue* during the Second World War brought her surrealist eye to new terrains. Her fashion shoots deployed incongruous settings to enliven the clothing available during rationing, alongside features focusing on high-society women's contributions to the war effort.

Through *Vogue*, Miller found her way from fashion to war reportage. In November 1940 her images of the magazine's bomb-struck offices were published under the defiant heading, 'Here is *Vogue* – in spite of all!' It soon became commonplace to compare the experience of the Blitz in London to that of surrealist artwork. Miller's photographs of the effects of the war exploit a surrealist taste for contradiction and incongruity.

Between 1943 and 1945, Miller worked as an official US war correspondent, and filed reports of the Second World War in Europe for British *Vogue*. Miller disregarded the ban on women journalists in combat areas: she followed American troops across Europe from

the D-Day to the liberation of Saint-Malo and beyond, photographing while under fire. Surrealist tropes abound in Miller's images: deserted landscapes, fragmented statues and mannequins all express the radical juxtaposition and defamiliarisation of Miller's experiences of war.

### **8. Farley Farm: The Surrealist Circle after the War (1945–53)**

Following the war, Miller and Penrose had a son and moved out of London to Farley Farm in Sussex, where Miller captured visiting surrealist friends on film. Ernst playfully hid among the undergrowth, staging himself as if in his painting *La joie de vivre* – a work then in the collection of Miller and Penrose. Miller's portraits of Moore and family with his sculpture *Mother and Child* similarly express their shared intimate relationship with the work.

### **9. Lee Miller and the Exhibition *The Wonder and Horror of the Human Head* at the ICA in London (1953)**

Working across commercial and fine art photography throughout her career, Miller frequently returned to the motif of the head in various surrealist-inflected ways. The photographs shown here reflect Miller's consistently experimental approach to her subjects, imbuing seemingly conventional subjects with unsettling undercurrents.

In 1953, Miller co-curated the exhibition *The Wonder and Horror of the Human Head*, held at the Institute of Contemporary Arts in London, which had been co-founded by Roland Penrose in 1946. The exhibition examined images of human heads across history. Miller staged the 'scrapbook' section, gathering together images from commercial advertising, photojournalism and fashion magazines, among many others, and installing them on shop-style carousels. Drawing attention to gendered ways of looking, and finding surprising similarities and disjunctions across diverse visual material, Miller's radical approach prefigured the merging of high art and popular culture that was to define British pop art.

## Complete List of Works

### 1

#### Lee Miller

*Self Portrait*

Paris, c. 1930

Modern C-type print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Untitled (Severed Breast from Radical Surgery in a Place Setting 1 and 2)*

Paris, c. 1929

Modern gelatin silver prints

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Nude Bent Forward*

Paris, c. 1930

Modern C-type print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Untitled (Nude Back)*

Paris, 1930

Modern C-type print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Untitled (Nude Back thought to be Norma Rathner)*

Paris, 1930

Modern C-type print

Lee Miller Archives, East Sussex, Inglaterra

#### Lee Miller

*Condom*

Paris, 1930

Modern C-type print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Untitled (Rat Tails)*

Paris, c. 1930

Modern gelatin silver print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Man Ray Shaving*

Paris, 1929

Modern gelatin silver print

Lee Miller Archives, East Sussex, England

#### Lee Miller

*Impasse aux deux anges (vertical)*

Paris, c. 1930

Modern gelatin silver print

Lee Miller Archives, East Sussex, England

#### Andrew Lanyon, a partir de Man Ray

Reconstruction of Man Ray's *Object of Destruction*

c. 1932/2004

Mixed-media assemblage

Falmouth Art Gallery Collection

### 2

#### Tristram Paul Hillier

*Surrealist Landscape*

1932

Oil on panel

Private collection

#### Tristram Paul Hillier

*Municipal School*

1932

Oil on cardboard

The Alfred East Art Gallery c/o Kettering Borough Council

#### Giorgio de Chirico

*The Philosopher*

1927

Oil on canvas

Withworth Art Gallery

**Max Ernst**

*International Surrealist Exhibition*  
1936  
Lithography  
The Sherwin Collection

**Maruja Mallo**

*Rook and excrements*  
1931  
Oil on wood  
Colección de Arte Contemporáneo Español  
de Gas Natural Fenosa

**John Banting**

*Time for Tea (Foliage Fantasy)*  
1934  
Oil on canvas  
Southampton City Art Gallery

**Eileen Agar**

*Quadriga*  
1935  
Oil on canvas  
The Penrose Collection, East Sussex,  
England

**Àngel Planells**

*The Dream of the Wounded Will*  
1929  
Oil and collage on wood  
Guillermo de Osma, Madrid

**John Banting**

*Aries*  
1935  
Oil on canvas  
The Sherwin Collection

**Joan Miró**

Composition with figures in the burnt forest  
1931  
Oil on canvas  
Fundació Joan Miró, Barcelona. Gift of David  
Fernández Miró

**John Selby Bigge**

*Composition*  
1934  
Oil on panel  
Private collection

**Man Ray**

*Observatory Time – The Lovers*  
1970  
Lithography  
Collection Clo et Marcel Fleiss, Paris

**John Melville**

*Dancers II*  
1934  
Oil on canvas  
Private collection

**Pablo Picasso**

*Minotauremachie*  
1935  
Etching, scraping and engraving on a copper  
plate, stamped on Montval paper  
Museu Picasso, Barcelona

**Dora Maar**

*Strange Fountain*  
1933  
Photocollage  
Private collection

**Dora Maar**

*Tree in the Archs of Gaudí's Park Güell*  
1933  
Platinum palladium on paper  
Private collection

**Salvador Dalí**

*Study of Three Figures*  
1934  
Pencil, ink and gouache on paper  
The Murray Family Collection, UK and USA

**Salvador Dalí**

Sketches and study for *Surrealist Object*  
*Functioning Symbolically* and for the illustration  
of *The Songs of Maldoror*  
c. 1933  
Pencil on paper  
Fundació Gala-Salvador Dalí

**Salvador Dalí**

Study for the illustration of *The Songs of*  
*Maldoror*  
c. 1933  
Pencil and ink on cardboard  
Fundació Gala-Salvador Dalí

**Wolfgang Paalen***Moondial*

1935

Pastels and charcoal on brown paper  
The Murray Family Collection, UK and USA

**Francis Picabia***Joli Gazcon*

1928

Pencil on paper  
Colección Navarro-Valero

**Àngel Planells***Surrealist Composition*

1931

Pencil on paper  
Galería Leandro Navarro

**Yves Tanguy***Imaginary Landscape*

1933

Gouache on paper  
The Hepworth Wakefield

**E. L. T. Mesens***The Way They See It*

1926

Vintage print  
The Murray Family Collection, UK and USA

**Henry Moore***Reclining Figure*

1936

Elmwood  
The Hepworth Wakefield (Wakefield  
Permanent Art Collection)

**Roland Penrose***The Last Voyage of Captain Cook*

1936-1967

Plaster and steel on wooden base  
Tate. Presented by Mrs Gabrielle Keiller  
through the Friends of the Tate Gallery,  
1982

**David Gascoyne***A Short Survey of Surrealism*

1935

Book  
The Sherwin Collection

**Herbert Read***Surrealism*

1936

Book  
The Sherwin Collection

**André Breton***What Is Surrealism?*

1936

Pamphlet  
The Sherwin Collection

*International Surrealist Bulletin*

1936

Magazine  
The Sherwin Collection

*Surrealism*

1937

Exhibition catalogue  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

*Contemporary Poetry and Prose*

1936

Pamphlet  
The Sherwin Collection

Instalation views of the International  
Surrealist Exhibition

1936

Photograph  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

**3****Man Ray***Paul Éluard, Nusch Éluard and Ady Fidelin*  
Cornwall, 1937

Modern gelatin silver print  
Falmouth Art Gallery Collection

**Lee Miller***Paul Éluard, Nusch Éluard, E. L. T. Mesens,  
Leonora Carrington, Max Ernst, Roland  
Penrose*



Lambe Creek, Cornwall, 1937  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Roland Penrose, Paul and Nusch Éluard*  
1937  
Modern photographic print  
Falmouth Art Gallery Collection

**Lee Miller**

*Paul and Nusch Éluard*  
1937  
Vintage gelatin silver print  
Falmouth Art Gallery Collection

**Lee Miller**

*E. L. T Mesens, Max Ernst, Leonora  
Carrington and Paul Éluard*  
Lambe Creek, Cornwall, 1937  
Vintage gelatin silver print  
Falmouth Art Gallery Collection

**Lee Miller**

*Max Ernst, E. L. T Mesens and Leonora  
Carrington*  
Lambe Creek, Cornwall, 1937  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Leonora Carrington y Max Ernst*  
Lambe Creek, Cornwall, 1937  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Max Ernst*  
Lambe Creek, Cornwall, 1937  
Modern gelatin silver print  
Falmouth Art Gallery Collection

**Lee Miller**

*Picnic (Paul and Nusch Éluard, Roland  
Penrose, Man Ray and Ady Fidelin)*  
Mougins, 1937  
Platinum palladium print  
Private collection

**Lee Miller**

*Lens of Lizard Lighthouse*

1937  
Modern gelatin silver print  
Falmouth Art Gallery Collection

**Roland Penrose**

*Elephant Bird*  
1938  
Paper collage, string and pencil on card  
Victoria and Albert Museum, London.  
Purchased to the artist in 1972

**Lee Miller**

*Eileen Agar at the Royal Pavilion*  
Brighton, 1937  
Vintage gelatin silver print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Untitled Collage*  
1937  
Collage of photographs, postcards, papers,  
graphite and watercolour on paper  
Lee Miller Archives, East Sussex, England

**Eileen Agar**

*The Butterfly Bride*  
1938  
Gouache and collage on card  
Private collection

**Helen Muspratt**

*Portrait of Eileen Agar*  
1935  
Solarised vintage print  
Private collection

**Humphrey Jennings**

*Tree with Rainbow Stripe*  
c. 1935  
Photocollage with paint  
The Sherwin Collection

**Humphrey Jennings**

*Commode with Swiss Roll*  
1936  
Collage  
The Sherwin Collection

**Humphrey Jennings**

*Bernina Hospice*  
1935

Collage  
The Shewin Collection

**Eileen Agar**

*A Thousand Thanks (Letter to E. L. T. Mesens)*  
1939-1940  
Collage  
The Sherwin Collection

**4**

**Lee Miller**

*The Kiss (reconstruction)*  
1937  
Fiberglass, plastic  
The Hepworth Wakefield (Wakefield  
Permanent Art Collection)

**Paul Nash**

*Empty Room / Demolition Landscape*  
1934  
Vintage gelatin silver print  
The Hyman Collection, London

**Paul Nash**

*Event on the Downs*  
1934  
Oil on canvas  
Lent by the UK Government Art Collection

**Lee Miller**

*Eileen Agar*  
1937  
Black and white photograph (posthumous  
print)  
National Galleries of Scotland, Edinburgh.  
Purchased with help from the Patrons of the  
National Galleries of Scotland 2007

**Lee Miller**

*Eileen Agar and Golden Tooth sculpture*  
London, 1937  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Eileen Agar and Golden Tooth sculpture*  
London, 1937  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

**Eileen Agar**

*Angel of Mercy*  
1934  
Plaster, collage and watercolour  
The Sherwin Collection

**Roland Penrose**

*The Dew Machine*  
1938  
Photograph  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

**Salvador Dalí**

*Aphrodisiac telephone (Lobster Telephone)*  
1936  
Plastic, bakelite and modified electronic  
device  
Museu Coleção Berardo, Lisboa

**Conroy Maddox**

*Onanistic Typewriter I*  
1940  
Found object modified  
The Murray Family Collection, UK and USA

*Surrealist Objects and Poems* exhibition,  
London Gallery, November 1937  
1937

Photograph  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

*Surrealist Objects and Poems* exhibition,  
London Gallery, November 1937  
1937

Photograph  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

**5**

**Lee Miller**

*Portrait of the Space*  
Al Bulwayeb, Siwa, Egipto, 1937  
Falmouth Art Gallery Collection

**Roland Penrose**

*Good Shooting (Bien Visé)*  
1939  
Oil on canvas  
Southampton City Art Gallery

**Roland Penrose**

*Octavia*  
1939  
Oil on canvas  
Ferens Art Gallery: Hull Museums

**Ithell Colquhoun**

*Warm Rivers (Mediterranean)*  
1939  
Oil on wood  
Southampton City Art Gallery

**Heinz Henghes**

*Bride (Guda)*  
1939  
Red stoneware  
The Hepworth Wakefield (Wakefield  
Permanent Art Collection)

**Man Ray**

*London Transport*  
1938  
Poster  
London Transport Museum

**Man Ray**

*Keeps London going*  
1938  
Poster  
London Transport Museum

*London Bulletin, 1*  
April 1938  
Magazine  
The Sherwin Collection

*London Bulletin, 2*  
May 1938  
Magazine  
The Sherwin Collection

*London Bulletin, 3*  
June 1938  
Magazine

*London Bulletin, 4-5*  
July 1938  
Magazine  
The Sherwin Collection

*London Bulletin, 6*  
October 1938  
Magazine  
The Sherwin Collection

*London Bulletin, 7*  
December 1938 – January 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 8-9*  
January-February, 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 10*  
February 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 11*  
1st March, 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 12*  
15 March 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 13*  
15 April 1939  
Revista  
The Sherwin Collection

*London Bulletin, 14*  
1st May 1939  
Magazine  
The Sherwin Collection

*London Bulletin, 18-20*

June 1940  
Magazine  
The Sherwin Collection

**Len Lye**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**Len Lye**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**John Buckland Wright**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**Eileen Agar**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**Eileen Agar**

*London Gallery Surrealist Postcard*

Postcard  
The Sherwin Collection

**Eileen Agar**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**E. L. T. Mesens**

*London Gallery Surrealist Postcard*  
Postcard  
The Sherwin Collection

**6**

**Eileen Agar, John Banting, Roland Penrose and Antonio Pedro de Costa**

*Cadavre exquis*  
c. 1939-1940  
Ink on paper  
The Sherwin Collection

**Henry Moore**

*Stringed Figure*  
1939  
Bronze and string  
The Henry Moore Foundation. Purchase, 1991

**Edith Rimmington**

*Limits of Experience*  
1940  
Pencil on paper  
The Sherwin Collection

**Eileen Agar**

*The Object Lesson*  
1940  
Mixed technique  
Southampton City Art Gallery

**E. L. T. Mesens**

*Widow's Mask for the Waltz*  
1928  
Silver gelatin photograph of a collage  
Lee Miller Archives, East Sussex, England

**Yves Tanguy**

*The minotaur*  
1943

Gouache and collage on paper  
Fundació Joan Miró, Barcelona. Gift of Pierre  
Matisse

**Lee Miller**

*Saint-Martin-d'Ardèche, France*  
1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche, France*  
1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche, France*  
1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche*  
France, 1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche*  
France, 1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche*  
France, 1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche*  
France, 1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Saint-Martin-d'Ardèche*  
France, 1939  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Leonora Carrington**

*Pastoral*  
1950  
Oil on canvas  
Private collection

**Max Ernst**

*Lone Tree and United Trees*  
1940  
Oil on canvas  
Museo Nacional Thyssen-Bornemisza, Madrid

**Lee Miller**

*'The Procession' (Bird Tracks in the Sand)*  
[listed in 1940 catalogue as *Sinai*]  
Ain Sukhana, Red Sea, Egypt, c. 1937  
Vintage gelatin silver print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Stairway* [listed in 1940 catalogue as *Egypt*]  
Cairo, c. 1936  
Vintage gelatin silver print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*Snail Shells* [listed in 1940 catalogue as  
*Lybia*]  
Western Desert, Egypt, c. 1936  
Vintage gelatin silver print  
Lee Miller Archives, East Sussex, England

**Lee Miller**

*On the Road* [listed in 1940 catalogue as  
*Roumania*]  
Roumania, 1938  
Modern C-type print  
Lee Miller Archives, East Sussex, England

**Roland Penrose**

*Egypt*  
1939  
Oil on canvas  
The Penrose Collection, East Sussex,  
England

*Surrealism Today*

1940  
Photograph of the invitation for the exhibition

held at the Zwemmer Gallery in London  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

*Surrealism Today*  
1940

Photograph of the catalogue for the exhibition  
held at the Zwemmer Gallery in London  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage  
Memorial Fund and Art Fund, 1994

## 7

### **Lee Miller**

*Roland Penrose, painter and collector*  
Downshire Hill, London 1940  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Unexploded bomb*  
Charlotte Street, London, 1940  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Man Dressed in Camouflage*  
Vogue Studio, London, 1940  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Bathing Feature*  
Vogue Studio, London, 1941  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Fire Masks*  
Downshire Hill, London, 1941  
Modern gelatin silver print  
Falmouth Art Gallery Collection

### **Lee Miller**

*Hats*  
Vogue Studio, London, 1942  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*David E. Scherman, Dressed for War*  
London, 1942  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **David E. Scherman**

*Lee Miller in Camouflage*  
Highgate, London, 1942  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Corsetry, Solarised Photographs*  
Vogue Studio, London, 1942  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*US Army Nurse Drying Sterilised Rubber  
Gloves*  
Oxford, 1943  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Hands for the Job*  
Vogue Studio, London 1942  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Henry Moore*  
1943  
Modern gelatin silver print  
Falmouth Art Gallery Collection

### **Lee Miller**

*Humphrey Jennings*  
London, 1944  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*E.L.T. Messens*  
Hampstead, Londres, 1944  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Tent Hospital in Normandy..., 44th Evacuation*

<i>Hospital</i> Nr. La Cambe, Normandy, 1944 Modern C-type print Lee Miller Archives, East Sussex, England	Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>René Magritte</i> Brussels, 1944 Black and white photograph (posthumous print) National Galleries of Scotland, Edinburgh. Purchased with help from the Patrons of the National Galleries of Scotland 2007	<i>Vogue</i> May, 1942 Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Statues Covered by Camouflage Nets</i> Schloss Klessheim, Austria 1945 Modern C-type print Lee Miller Archives, East Sussex, England	<i>Vogue</i> May, 1942 Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Statues Covered by Camouflage Nets</i> Schloss Klessheim, Austria 1945 Modern C-type print Lee Miller Archives, East Sussex, England	<i>Vogue</i> June, 1942 Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Dummy Tied to a Whipping Post to Demonstrate Torture Methods</i> Buchenwald, Germany, 1945 Modern gelatin silver print Lee Miller Archives, East Sussex, England	<i>Vogue</i> July, 1942 Magazine The Hepworth Wakefield
<b>Lee Miller, David E. Scherman</b> <i>Lee Miller in Hitler's Bathtub</i> Hitler's apartment, Munich, 1945 Modern gelatin silver print Lee Miller Archives, East Sussex, England	<i>Vogue</i> September, 1942 Revista Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Furs</i> Vogue Studio, London, 1945 Modern C-type print Lee Miller Archives, East Sussex, England	<i>Vogue</i> November, 1942 Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Furs</i> Vogue Studio, London, 1945 Modern C-type print Lee Miller Archives, East Sussex, England	<i>Vogue</i> January, 1943 Magazine The Hepworth Wakefield
<b>Lee Miller</b> <i>Fashion Study for Boutique</i> Molyneux, England, 1949 Modern C-type print Lee Miller Archives, East Sussex, England	<i>Vogue</i> May, 1945 Revista The Hepworth Wakefield
<i>Grim Glory: Pictures of Britain under Fire</i> 1941 Book The Hepworth Wakefield	<i>Vogue</i> July, 1945 Revista The Hepworth Wakefield
<i>Vogue</i> February, 1942	<i>Vogue</i> 1st July, 1953

Magazine  
The Hepworth Wakefield

## 8

### **Roland Penrose**

*Unsleeping Beauty*  
1946-1947  
Oil on canvas  
The Sherwin Collection

### **Roland Penrose**

*Surrealist Composition*  
1949  
Oil on canvas  
Bolton Library & Museum Services

### **Lee Miller**

*Roland Penrose*  
London, 1949  
Black and white photograph (posthumous print)  
National Galleries of Scotland, Edinburgh

### **Lee Miller**

*Max Ernst*  
Farleys Garden, East Sussex, 1950  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Max Ernst**

*The Joy of Life*  
1936  
Oil on canvas  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage Lottery Fund and Art Fund, 1995

### **Lee Miller**

*Irina, Henry and Mary Moore and Anthony Penrose with Mother and Child sculpture*  
Farleys Garden, East Sussex, c. 1953  
Còpia cromogènica moderna  
Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Antony Penrose and Mary Moore with Henry Moore's sculpture Mother and Child*  
Farleys Garden, East Sussex, c. 1953

Modern C-type print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Henry Moore with His Sculpture Mother and Child*  
Farleys Garden, East Sussex 1953  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Henry Moore**

*Mother and Child*  
1936  
Green Hornton stone  
Leeds Museums and Galleries (Leeds Art Gallery). Presented by the Moore Foundation, 1985

## 9

### **Lee Miller**

*Untitled (Woman with Hand on Head)*  
Paris, 1931  
Modern gelatin silver print  
Falmouth Art Gallery Collection

### **Lee Miller**

*Floating Head (Mary Taylor)*  
New York, 1933  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

### **Lee Miller**

*Portrait of Leslie Hurry in a Teapot*  
Hampstead, 1943  
Modern gelatin silver print  
Lee Miller Archives, East Sussex, England

Facsimile installation views of Miller's section of the Wonder and Horror exhibition at ICA 1953  
Facsimile print  
The Hepworth Wakefield

Facsimile installation views of Miller's section of the Wonder and Horror exhibition at ICA 1953  
Facsimile print  
The Hepworth Wakefield



Images and adverts from periodicals pasted onto ICA headed paper: American footballer c. 1953

Newcuttings pasted to paper  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage Memorial Fund and Art Fund, 1994

Images and adverts from periodicals pasted onto ICA headed paper: Guinness advertisement c. 1953

Newcuttings pasted to paper

National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage Memorial Fund and Art Fund, 1994

Images and adverts from periodicals pasted onto ICA headed paper: Conjoined twins joined at head; 'Sheep's-eye view on film'; Image of Adolf Hitler and another man with a keyhole shape superimposed c. 1953

Newcuttings pasted to paper  
National Galleries of Scotland, Edinburgh.  
Purchased with the assistance of the Heritage Memorial Fund and Art Fund, 1994

## Artists and Sources of the Works

### **Lee Miller and Surrealism in Britain**

Fundació Joan Miró

31 October 2018 – 20 January 2019

Curated by Eleanor Clayton, The Hepworth Wakefield, with support from Martina Millà, Teresa Montaner and Sònia Villegas at the Fundació Joan Miró

Sponsored exclusively by the BBVA Foundation

### **Artists in the Exhibition**

André Breton	Joan Miró
Andrew Lanyon	John Banting
Angel Planells	John Buckland Wright
Conroy Maddox	John Melville
David E. Scherman	John Selby Bigge
David Gascoyne	Lee Miller
Dora Maar	Lee Miller, David E. Scherman
E.L.T. Mesens	Len Lye
Edith Rimmington	Leonora Carrington
Eileen Agar	Man Ray
Eileen Agar, John Banting, Roland Penrose, Antonio	Maruja Mallo
Pedro de Costa	Max Ernst
Francis Picabia	Pablo Picasso
Giorgio de Chirico	Paul Nash
Heinz Henghes	Roland Penrose
Helen Muspratt	Salvador Dalí
Henry Moore	Tristram Paul Hillier
Humphrey Jennings	Wolfgang Paalen
Ithell Colquhoun	Yves Tanguy

## Sources of the Works

Colección de Arte Contemporáneo Español de Naturgy  
Colección Navarro-Valero, Madrid  
Collection Clo and Marcel Fleiss, Paris  
Collection of Bolton Library & Museum Services  
Col·lecció Victòria Combalia, Barcelona  
Falmouth Art Gallery Collection  
Ferens Art Gallery: Hull Museums  
Fundació Gala-Salvador Dalí  
Galería Leandro Navarro, Madrid  
Guillermo de Osma, Madrid  
Lee Miller Archives, East Sussex, England  
Leeds Museums and Galleries  
London Transport Museum  
Museo Nacional Thyssen-Bornemisza, Madrid  
Museu Coleção Berardo  
National Galleries of Scotland, Edinburgh  
Southampton City Art Gallery  
Tate Gallery  
The Alfred East Art Gallery c/o Kettering Borough Council  
The Henry Moore Foundation  
The Hepworth Wakefield  
The Hyman Collection, London  
The Murray Family Collection UK & USA  
The Penrose Collection, East Sussex, England  
The Sherwin Collection  
Victoria and Albert Museum, London  
Private archives and collections

## Selection of Images for the Press

*I would rather take a photograph than be one.*

Lee Miller, 1932

### Lee Miller



**Lee Miller**

*Nude Bent Forward*

Paris, c.1930

Modern C-type exhibition print

© Lee Miller Archives, England 2018.

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**Lee Miller**

*Portrait of Space,*

Al Bulwayeb, near Siwa, Egipt, 1937

Modern C-type exhibition print

Falmouth Art Gallery Collection

© Lee Miller Archives, England 2018.

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**Lee Miller**

*David E. Scherman dressed for war*

London, 1942

Modern gelatin silver exhibition print

© Lee Miller Archives, England 2018.

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**Lee Miller**

*Corsetry, Solarised Photographs,*

Vogue Studio, London, 1942

Modern C-type exhibition print

© Lee Miller Archives, England 2018.

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**Lee Miller**

*Bathing feature,*

Vogue Studio, London, 1941

Modern C-type exhibition print

© Lee Miller Archives, England 2018.

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**Lee Miller**

*Henry Moore with his sculpture "Mother and Child",  
Farleys Garden, East Sussex, Inglaterra, 1953*  
Modern gelatin silver exhibition print  
© Lee Miller Archives, England 2018.  
All rights reserved

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**Lee Miller**

*Eileen Agar and "Golden Tooth" sculpture  
London, 1937*  
Modern gelatin silver exhibition print  
© Lee Miller Archives, England 2018.  
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## Other artists



### Andrew Lanyon, after Man Ray

*Reconstruction of Object of Destruction*

Original 1929; reconstruction, 2004

Metronome assemblage

Photo: Steve Tanner

Falmouth Art Gallery Collection

© Man Ray Trust/VEGAP, Barcelona, 2018



### Man Ray

*A l'Heure de l'Observatoire – Les Amoureux,*

1932-34/1970

Galerie 1900-200

Lithographie

Collection Clo and Marcel Fleiss, Paris

© Man Ray Trust/VEGAP, Barcelona, 2018



### Joan Miró

*Composition avec personnages dans la forêt incendiée*

1931

Oil on canvas

Fundació Joan Miró, Barcelona

Gift of David Fernández Miró

© Successió Miró, Barcelona, 2018



**Maruja Mallo**

*Grajo y excrementos*, 1931

Oil on cardboard

Colección de Arte Contemporáneo Español de Naturgy

© Maruja Mallo, VEGAP, Barcelona, 2018



**Eileen Agar**

*Angel of Mercy*

1934

Painted plaster, collage and watercolor

The Sherwin Collection

© Estate of Eileen Agar/Bridgeman Images



**Salvador Dalí, Edward James**

*Lobster Telephone (white aphrodisiac)*

1936

Plastic, bakelite and modified electronic device

Museu Coleção Berardo

© Salvador Dalí, Fundació Gala-Salvador Dalí,

DACS, 2018





**Max Ernst**

*Solitary and Conjugal Trees*

1940

Oil on canvas

Museo Nacional Thyssen-Bornemisza, Madrid

© Max Ernst, VEGAP, Barcelona, 2018



**Henry Moore**

*Stringed Figure,*

1939

Bronze and rope

The Henry Moore Foundation. Acquisition, 1991

## Publication

### **Lee Miller and Surrealism in Britain**

Spanish and Catalan editions: Fundació Joan Miró

English edition: Lund Humphries

Texts: Eleanor Clayton, Patricia Allmer and Hilary Floe

Hardcover, 160 pages

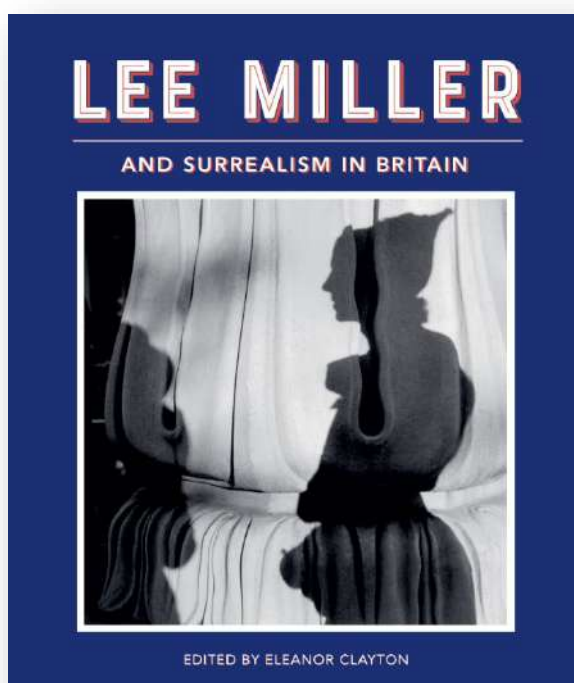
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ISBN, English: 978-18-48222-72-4



The exhibition catalogue features a curatorial text by Eleanor Clayton. Examining correspondence, exhibitions and works, Clayton provides an overview of the network of connections between the artists and their works from Lee Miller's arrival in Paris in 1929 to her presence in London during the initial years of the Second World War. As Clayton writes in her essay, "*Lee Miller and Surrealism in Britain* aims to reflect on Miller's position as an active cultural agent, but crucially one who was also an integrated part of a creative network of artists".

The catalogue also includes two articles that focus on specific aspects of the project. First, Hilary Floe examines the role of surrealist publications in the promotion and development of the movement. According to the author, "In these magazines, bulletins, pamphlets, exhibition catalogues and press reports [...] the fervid atmosphere of 1930s' and 1940s' surrealism comes to life, and that we can reconstruct the intricate networks of artistic, financial, social and often amatory relationships propelling the movement." Next, Patricia Allmer's essay analyses Lee Miller's female perspective in her role as curator of the exhibition *Wonder and Horror of the Human Head*, held in 1953 at the

Institute of Contemporary Arts in London. According to Allmer, the combination of mass culture elements with “high cultural iconography, a strategy particularly evident in the elements curated by Lee Miller, suggests that this show constituted a major precursor to the culturally hybrid works of pop art.”

**Patricia Allmer** is Senior Lecturer in History of Art at the University of Edinburgh and one of the leading scholars on Lee Miller and Surrealism in Britain; **Eleanor Clayton**, Curator at The Hepworth Wakefield, previously worked as Assistant Curator at Tate Liverpool and has written on modern and contemporary British art. **Hilary Floe** is Assistant Curator at The Hepworth Wakefield.

## Activities

General Public

### Wednesday, 21 November at 7 pm

#### Panel discussion

#### **Journalism in War Zones**

Fundació Joan Miró Auditorium

During the Second World War, Lee Miller worked as a photojournalist for *Vogue*. She reported on the Blitz in London and the liberation of Paris. In addition, she documented the horrors of the Buchenwald and Dachau concentration camps. The panel will include journalists with first-hand experience working in war zones.

Moderator: Rosa María Calaf (journalist and writer, RTVE correspondent in the United States, Moscow and Asia, among other places).

Panellists: Sandra Balsells (freelance photojournalist and professor; as a photographer, she covered the Balkan Wars and published photo essays on Palestine, Mozambique, and Haiti, among other places) and Alba Sotorra (documentary director and producer; *Commander Arian* recounts the period she spent with the PKK women guerrilla group fighting against ISIS in Kobane, Syria).

### Thursday, 10 January at 7 pm

#### Panel discussion

#### **Fashion and Gender**

Fundació Joan Miró Auditorium

After working as a model for *Vogue* in the 1920s, Lee Miller began her career as a photographer both in fashion and as part of the surrealist movement. The panel addresses fashion as a sociological barometer and a reflection of – or an opportunity for – raising gender awareness.

Moderator: Patrícia Soley-Beltran (cultural history; sociology of culture and the body, gender theory, sociology of fashion-related visual communication).

Panellists: Leticia García (chief fashion editor, *Fashion & Arts* magazine); Charo Mora (journalist, professor, curator and fashion consultant).

## Beginning 11 November

### Guided tours

Catalan: Sundays at 11 am

Spanish: Sundays at 12:30 pm

### Sign language tour

Sunday, 18 November at 12:30 pm

### Audiodescription tours

### Dialogue tours

Saturday 17 November and 15 December, at 12 pm

## Tuesday, 13 November at 5 pm

### Documentary screening

Sala Chomón, Filmoteca de Catalunya

The Fundació Joan Miró joins the film series *Per amor a les arts* [For the Love of Art], at the Filmoteca de Catalunya with the screening of the documentary *Lee Miller ou la traverse du miroir* (Sylvain Roumette, 1995) about Lee Miller's compelling life and her unique photographic output. Presented by Antony Penrose, Lee Miller's son.

**Filmoteca**  
de Catalunya  
Generalitat de Catalunya  
Departament de Cultura

**MUSEU NACIONAL D'ART DE CATALUNYA**

Filmoteca de Catalunya  
Plaça Salvador de Spiga, 1-9  
08003 Barcelona  
www.filmoteca.cat  
@filmotecacat

Museu Nacional d'Art de Catalunya  
Parc de Montjuïc, 08038 Barcelona  
www.museunacional.cat  
@MuseuNac\_Cat

Col·labora

**AUDITORI**  
Fundació més van der rabe  
Barcelona

**Liccu 20**  
LICCU 20  
LICCU 20

**Tiure**  
Tiure  
Tiure

Fundació Joan Miró  
Fundació Joan Miró

Patrocinador de les activitats  
del Museu Nacional

**Naturgy**

**Per amor a les Arts**

disseny òpera  
arquitectura literatura  
cinema pintura  
dansa teatre  
música

Projeccions  
a la Filmoteca  
de Catalunya

2 octubre 2018  
– 25 Juny 2019

For all ages

**From 31 October 2018 to 20 January 2019**

**Visitor's Kit. My Surrealist Exhibition**

Families visiting *Lee Miller and Surrealism in Britain* have access to specific educational materials for experiencing the exhibition in a friendly, entertaining way. In Spanish, Catalan, English and French.

**Workshop**

**Exquisite Bestiary**

Participatory space (Room 21)

Open workshop in the exhibition's permanent participatory space, inviting families to create a collective book in the form of an *exquisite corpse*, a technique often used by surrealist artists to create unusual images and striking associations based on interchangeable images.



**Sunday 11 November, Thursday 27 and Friday 28 December at 11 am**

**Mysterious Natures**

**Exploration tour of the Fundació and the Laribal gardens**

Participatory space (Room 21)

Several artists have imagined strange and fantastic landscapes and creatures. Rocks, trees and clouds often have mysterious shapes. Light casts enigmatic shadows. Wouldn't it be fascinating to make a map with these wonders?

**Adapted versión for primary schools:** Exploration tour *Fabulous creatures*

**From 19 to 31 December 2018**

**Exhibition**

***Signs of Identity. Portraits of Women***

Participatory space (Room 21)

A project conceived and led by **CLICme** with the participation of **Hèlia Dones**

*Signs of identity* is a gender project developed with and by Hèlia Dones, an association that offers support to women who suffer domestic violence. It is conceived as an open and participatory initiative, as a process through which women may reach their chosen goal. The participants will produce a self-portrait. This will be the result of a process of introspection and learning, with photography serving as a tool to show what they want from their lives. The experience will conclude with an exhibition in the Foundation.

The point of departure of *Signs of identity. Portraits of women* is the discovery of the life story and artistic career of Lee Miller, whose photographs can be seen in the exhibition *Lee Miller and Surrealism in Britain*.

**From 8 to 20 January 2019**

**Exhibition**

***Contemporaries***

Participatory space (Room 21)

A project that merges art and education, involving photography students from the EASD Serra i Abella art school and alumni from the University of Barcelona Master's Programme in Art Research and Production. Artistic coordination: Serafín Álvarez

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**Literary Discussion** with the Joan Miró Library reading club and children reading club.

**Intergenerational Project** with the Escola Poblesec (children) and Aprendre amb la Gent Gran (seniors)

**Workshop-Gathering** with Lee Miller's son Antony Penrose and students from the Escola de Bosc. Photo workshop with the artist Clara Gasull.



## General Information

### Tuesdays, Wednesdays and Fridays except public holidays

10 a.m. to 6 p.m.

**Thursdays except public holidays:** 10 a.m. to 9 p.m.

**Saturdays:** 10 a.m. to 8 p.m.

**Sundays:** 10 a.m. to 3 p.m.

**Mondays except public holidays:** Closed

### General Admission

Permanent collection + temporary exhibition:	€12	Concessions*: €7
Temporary exhibition:	€7	Concessions*: 5 €
Espai 13:	€2.50	

\*Students aged 15 to 30 and visitors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual Pass: €13

Multimedia Guide: €5

ArticketBCN: €30

### Accessibility



**Photographs** for the press and a digital **kit** from our virtual press room are available at [www.fmirobcn.org/press](http://www.fmirobcn.org/press) and at the link <http://bit.ly/FJMLee-Miller>

**Follow** the activities for **Lee Miller and Surrealism in Britain** on social media with the hashtag **#FJMLeeMiller** and online at [www.fmirobcn.org](http://www.fmirobcn.org)





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**Fundació Joan Miró**

\* *J...* Barcelona

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Fundación **BBVA**

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