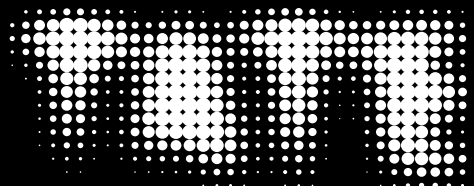
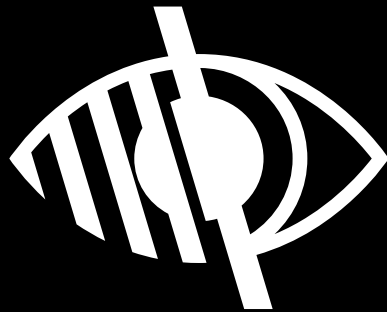


LEE MILLER

2 OCTOBER – 15 FEBRUARY 2026

LARGE PRINT GUIDE



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All information is correct at the time of publication

CONCOURSE

[WALL TEXT]

In 1969, the photographer Lee Miller (1907–1977) described the attitude that had underpinned her career: ‘it was a matter of getting out on a damn limb and sawing it off behind you.’

Fearless and determined, Miller’s pursuit of unfamiliar truths led her on a helter-skelter artistic journey through the mid-20th century. Along the way, she produced a diverse body of photographic work characterised by its sensual poetry, intelligence and originality.

Described by the *Chicago Tribune* in 1933 as being as ‘modern in her viewpoint as next year’s skyscraper – and being a woman, too’, Miller did not allow her work, or herself, to be defined by the expectations of others. Born and raised in the United States, she first emerged as an artist in the late 1920s. Living in New York, Paris, Cairo and London, and travelling widely, Miller was closely involved with the surrealist and avant-garde circles of her time.

This exhibition traces a loosely chronological path through five decades. From uncanny landscapes to searing wartime photojournalism, it brings together the full range of Miller’s career, including previously unknown images. Crossing borders, movements and genres, the exhibition peels away layers of mythology to reveal a powerful artistic vision.

VISITOR INFORMATION

The exhibition contains 11 sections spread across 12 rooms. There are 232 artworks (plus ephemera) in the exhibition.

Most rooms contain photographs. There are two videos in the exhibition, video durations are listed on wall labels.

Lighting levels in the gallery vary.

There is seating in some rooms and portable stools are available at the exhibition entrance.

Ear defenders, magnifying sheets, reading overlays, ramble tags and communication cards are available on the shelf below.

Large print guides are available at the exhibition entrance and on the Tate website.

A quiet room is available for anyone who would like to spend some quiet time away from the gallery environment. You can find it on this floor, next to the Play Studio.

Toilets are located on the Lower Floor.

The Changing Places facility can be accessed through the Clore Gallery. Please ask a member of Tate staff for directions.

LEE MILLER

2 OCTOBER – 15 FEBRUARY 2026

Lee Miller is supported by

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Media partner

Independent

Lee Miller is organised by Tate Britain in collaboration with the Musée d'Art Moderne de Paris and the Art Institute of Chicago.

Curated by Hilary Floe, Senior Curator, Modern and Contemporary British Art, with Saskia Flower, Assistant Curator, Modern and Contemporary British Art, and Michal Goldschmidt, former Assistant Curator, Modern British Art.

On behalf of Tate, the curatorial team of **Lee Miller** offer additional thanks to the Lee Miller Archives, Fanny Schulmann and Matthew S. Witkovsky.

This exhibition has been made possible as a result of the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

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Man Ray, **Lee Miller**, Paris, 1930 © Centre Pompidou,
MNAM-CCI, Dist. GrandPalaisRmn / image Centre Pompidou,
MNAM-CCI © Man Ray 2025 Trust / DACS, London 2025

ROOM 1

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

1. BEFORE THE CAMERA

‘[I was] practically born and brought up in a dark room.’

Lee Miller’s first exposure to photography was as a model. Her father was a keen amateur photographer and she posed frequently for him from early childhood. She began modelling professionally in New York City in 1926 while studying painting at the Art Students League. In March 1927, she appeared on the covers of British and American **Vogue**, drawn in pearls and furs against a glittering city skyline.

Miller came of age at a time when femininity was being reimagined. A boyish, youthful style was fashionable, associated with greater freedoms for women. Tall and slender, with cropped hair, she embodied the androgynous beauty ideals of the 1920s. Born Elizabeth, Miller renamed herself ‘Lee’ around this time: snappy, modern and unisex, it better expressed her persona.

With professional photographic modelling in its infancy,

she became one of its first stars. Through this role, Miller collaborated with some of the great artists of the 1920s and 1930s. These experiences inspired her to become a photographer herself, declaring she would 'rather take a picture than be one.' Moving to Paris in 1929, she apprenticed herself simultaneously to two of the city's leading photographers, Man Ray and George Hoyningen-Huene. Performing for their cameras while also working as a studio assistant and trainee, she co-created some of the most iconic fashion images of her era. In an enterprising strategy, she also modelled for herself, publishing self-portraits in **Vogue** under her own byline.

Image:

American **Vogue** cover, 15 March 1927,
drawn by Georges Lepape © Condé Nast Publications Ltd

Arnold Genthe 1869–1942

Lee Miller, New York City, c.1927

Photograph, vintage gelatin silver print on paper

Miller had a chameleon-like ability to express different characters before the camera. Bathed in gentle light, in a soft-focus enlargement, her turned head and averted gaze convey wistful sensitivity. Arnold Genthe was one of the first photographers to use Miller as a model. He was a champion of pictorialism, which emphasised photography's capacity for romantic beauty rather than documentary accuracy.

Victoria and Albert Museum

X91309

Edward Steichen 1879–1973

Lee Miller, New York City, 1928

Photograph, vintage gelatin silver print on paper

In the late 1920s, Miller became a favourite model of Edward Steichen. The chief photographer at **Vogue** in New York, he was rumoured to be the highest-paid photographer in the world. Steichen was a leading figure in fashion, portraiture and advertising, but also a pioneer of photography as an art form. Miller later said he inspired her to become a photographer herself. When she left New York for Paris in 1929, she was armed with his letter of introduction to the avant-garde artist Man Ray.

Lee Miller Archives, East Sussex, England

X99836

Pictorial Review August 1928

Tearsheet

Between 1928 and 1929, Miller became the unwitting star of the first US photographic ads for sanitary pads. Photographed by Edward Steichen, who sometimes licensed his images for advertising, she was one of three models appearing regularly in Kotex campaigns, at a time when menstruation was widely considered a taboo subject. Though the ads were somewhat scandalous, **Vogue** did not mind, and ran them alongside fashion editorials featuring Miller, also shot by Steichen.

Tate Britain

Z89921

Cecil Beaton 1904–1980

Lee Miller and Marion Morehouse, New York City, c.1928

Photograph, vintage bromide print on paper

Cecil Beaton, like Miller, was at the beginning of his career when he made this image. Miller poses alongside fellow model Marion Morehouse (right) in the luxurious New York apartment of publishing magnate Condé Nast. Their dramatic makeup and ultra-modern drop-waisted dresses contrast with the traditional interior. Beaton admired Miller's perceived androgyny. He later described how she had 'cut short her pale hair and looked like a sunkissed goat-boy from the Appian Way'.

Lent by the National Portrait Gallery, London

X91427

Man Ray 1890–1976

Portrait of Lee Miller, Paris, 1929

Photograph, vintage gelatin silver print on paper

Wilson Centre for Photography

X59366

Man Ray 1890–1976

Lee Miller, Paris, 1929

Photograph, vintage gelatin silver print on paper

Miller's dynamic pose, with a sheer lace gown falling around her splayed legs, exudes a bold sexual presence. In contrast to the elaborate studio equipment and backgrounds she worked with at French **Vogue**, Man Ray created his effects more simply. Miller described the dramatic shadows seen here as one of his innovations. Using 'a whole bank of ... long, vertical strips that he could swing around at different angles', he achieved 'multiple shadows like overlapping waves of sand'.

Museum Ludwig, Cologne/ Acquisition Gruber 1977

X99530

George Hoyningen-Huene 1900–1968
Vogue Studio, Paris, During a Fashion Sitting c.1931

Photograph, vintage bromide print on paper

In this rare 'behind-the-scenes' image, Miller poses in the French **Vogue** studios where she also trained as a photographer. She later described Huene's elaborate studio equipment: 'great big films on great big chassis, 10 by 12 inches, and big studio cameras on wheels that you raised and lowered'. In British **Vogue**, the image was accompanied by a description of the studio's oppressive heat and its 'sweetish smell of grease paint and perfume'.

Victoria and Albert Museum. The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the Heritage Lottery Fund and the Art Fund
X91312

George Hoyningen-Huene 1900–1968

Miss Lee Miller wearing 'Coiffure Calou', Paris, 1931

Photograph, vintage gelatin silver print on paper

Victoria and Albert Museum

X91311

George Hoyningen-Huene 1900–1968

Lee Miller in leisure wear, Paris, 1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99651

George Hoyningen-Huene 1900–1968

Lee Miller wearing Yrande sailcloth overalls, Paris, 1930

Photograph, vintage gelatin silver print on paper

In Paris, Miller slipped seamlessly between her roles as model, apprentice and assistant to George Hoyningen-Huene. She began her apprenticeship in early 1930. Publisher Condé Nast had asked Huene to run a 'photographic nursery' to nurture new talent, and recommended Miller by name. In this uncropped beachwear image, her boyish slicked hair and overalls are echoed in a broad, angled stance. Miller's fluency in movement may reflect her early training in modern dance.

Victoria and Albert Museum

X91310

André Durst 1907–1949

Lee Miller, Paris, c.1932

Photograph, vintage gelatin silver print on paper

In this image, Miller appears as if chiselled from stone. This is perhaps in reference to her starring role as a living statue in Jean Cocteau's film **Le Sang d'un poète** (shown nearby). André Durst achieved the effect through a highly unusual mixture of darkroom techniques. He was one of the photographers Miller took on as a student around 1932, reflecting her growing professional reputation.

Lee Miller Archives, East Sussex, England

X99615

Self portrait, Lee Miller Studios, Inc., New York City, c.1932

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100034

Self portrait with headband, Lee Miller Studios, Inc.,
New York City, c.1932

Photograph, vintage gelatin silver print on paper

After moving back to New York in late 1932 and launching her studio, Miller returned to her own image to break through as a photographer in the city. This self-portrait was taken for a **Vogue** shoot on fashionable hairstyles. In the magazine, the photographer is identified as 'Lee Miller' while the sitter is 'Miss Lee Miller'. This working print shows Miller's hand-retouching and a crease mark where she has tested a crop line.

Lee Miller Archives, East Sussex, England
X99653

**Self portrait, modelling Mado-Dobbs sports hat and
Mirande coat, Paris, 1930**

Photograph, vintage gelatin silver print on paper

In this rare fashion self-portrait, Miller wears a feather-trimmed felt 'sports hat' and a tweed coat, her chin confidently lifted. It was published in American **Vogue** in September 1930, alongside five photographs by Miller of other models. She had appeared as a model in the American, British, French and even German editions of **Vogue** since 1927, but this was the first time Miller was featured as a photographer in her own right.

Lee Miller Archives, East Sussex, England
X99652

[VITRINE]

American **Vogue**, 15 September 1930

Tate Britain

Z89922

[WALL GRAPHIC]

Photomaton self portrait, New York City, c.1927

Reproduction

The first automated photo booths, known as Photomatons, were introduced in New York in 1925. Always excited by new technologies, Miller took her turn and experimented with her best angles. In these recently discovered self-portraits, she poses in the same sleek cloche hat as she is wearing on the March 1927 cover of **Vogue**. Perhaps the photographs were made as a memento of her cover girl debut.

© Lee Miller Archives, England 2025

THE BLOOD OF A POET

[WALL TEXT]

THE BLOOD OF A POET

In Jean Cocteau's surrealist film **Le Sang d'un poète** (The Blood of a Poet), Miller plays a classical statue that comes to life, driving a poet to madness. She actively pursued the role, recalling later, 'there was no question about it. I looked the part, I was the part, it was me.' It was her only major acting role. Miller saw it, perhaps, as a metaphor for her own growing independence as she transitioned from model to artist.

The filming was physically demanding. Miller's marble-like pallor was achieved with a mixture of butter, flour and pomade. She performed with her painted eyelids shut and her arms strapped down under plaster stumps. The film became a classic, making Miller internationally famous. Years later, she reflected on the experience: 'If poems and pictures and masterpieces are traditionally made in sordid surroundings such as garrets and jails; if chaos and misunderstanding is the poet's lot, this film was blessed ... In a state of grace, we participated in the making of a poem.'

[FILM]

Jean Cocteau 1889–1963

Le Sang d'un poète 1930/32

Film transferred to digital, black and white

Duration of excerpt: 3 min 20 sec

© 1930 STUDIOCANAL

X100254

ROOM 2

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

2. DREAMING OF EROS

When Miller moved to Paris in the summer of 1929, she was determined to be an artist. Man Ray was at the heart of the city's avant-garde circles, internationally renowned as a painter and photographer. She presented herself to him unannounced: 'I told him boldly I was his new student. He said he didn't take students and anyway he was leaving Paris for his holiday. I said, I know, I'm going with you – and I did.' An explosive period of romantic connection and creative collaboration followed, as Miller and Man Ray took each other as subject and inspiration.

Miller soon outgrew her apprentice role, establishing her own studio in 1930, but the pair continued to work intimately in the studio and darkroom until 1932. This section brings together works attributed to both Miller and Man Ray, exploring their fluid artistic dialogue.

Each performed for the other's lens, and for their own. Experimenting together with new processes, such as

solarisation, they also shared studios, models, props and even cameras. Fascinated by the erotics of the body, they pushed the frontiers of photography to explore love, power and desire. With such closely entwined practices, it can be difficult to establish clear authorship. Miller later noted that some of her work was published as Man Ray's, adding, 'it doesn't matter: I can't claim anything: we were like one person when we were working.'

Man Ray shaving, Paris, c.1929

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99654

Man Ray 1890–1976

Floating Head of Lee Miller, Paris, 1929

Photograph, vintage gelatin silver print on paper

Wilson Centre for Photography
X91675

Nude, Paris, 1930

Photograph, vintage gelatin silver print on paper

Private collection
X91676

Man Ray and Lee Miller

Neck (Lee Miller), Paris, 1929

Photograph, vintage gelatin silver print on paper

Many of the works in this section were crafted primarily in the darkroom: Miller and Man Ray often photographed from a distance before cropping and enlarging a detail to make the composition. As Man Ray's assistant in 1929–30, Miller also did much of his printing. This image began as a bust-length shot of Miller, which Man Ray discarded. Miller retrieved the negative and produced this exquisite print, tightly cropped around her own curving throat. When she declared the work her own, the pair quarrelled. Man Ray later signed and published it under his name.

Family Holdings of Nicholas and Susan Pritzker

X100290

Man Ray 1890–1976

Anatomies, Paris, 1930

Photograph, vintage gelatin silver print on paper

The Collection of Sir Elton John and David Furnish

X91484

Self portrait, Paris, c.1930

Photograph, vintage gelatin silver print on paper

This nude self-portrait is one of several prints Miller made from the same negative. While others show her face, this one – the only surviving variant signed by Miller – crops her head and arms to focus on the torso alone. Fragmented or headless female bodies frequently appear in paintings and photographs by Miller's male surrealist peers. They used this imagery to evoke sensual experience overpowering reason. Resembling a classical sculpture, this photograph is a highly unusual example of a woman artist exploring the theme through her own anonymised image.

Mark Kelman, New York

X100273

Self portrait, Paris, c.1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99657

Man Ray (with Lee Miller?)

Primat de la matière sur la pensée, Paris, c.1929

Photograph, gelatin silver print on paper,
printed 1960s/1970s

The Manfred Heiting Ephemera Collection
X100613

[INTERMEDIATE WALL TEXT]

SOLARISATION

What Miller called 'solarisation', also known as the Sabatier effect, is a technique in which a print or negative is briefly re-exposed to light during processing. As a result, the tones of the photograph partially reverse, creating a dreamlike halo effect. The phenomenon was originally noted in the 1840s, but Man Ray is often credited as the first artist to use it creatively. In fact, the rediscovery was made jointly with Miller. In her own words, she 'made the first mess' accidentally while developing a print of a female nude for Man Ray. He was intrigued by the result, and the two found ways to harness the technique. One of the most famous solarised images, **Primat de la matière sur la pensée**, c.1929, may have been from this first incident. In a 1941 magazine article, Miller identified a cropped variant as the 'first example of Solarisation in photography'.

[VITRINE]

Photographie: Photo 1932, **Arts et métiers graphiques**
special issue, 1932

Photogravure

Tate Britain

Z89742

Man Ray 1890–1976

Lee Miller (gouttière), Paris, 1930

Photograph, vintage gelatin silver print on paper

Collection Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, gifted 1994

X91672

Untitled, Paris, c.1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99658

Man Ray 1890–1976

Lee Miller with sabre guard, Paris, 1930

Photograph, vintage gelatin silver print on paper

Private collection

X100065

Untitled (Severed breast from radical surgery), Paris, c.1930

Two photographs, vintage gelatin silver prints on paper

Miller took these astonishing photographs during a period when she was working for extra income by documenting surgeries in a Paris hospital. After recording a mastectomy, she removed the organ and staged it on a dinner plate as a transgressive surrealist tableau. These images question the representation of female bodies and probe the link between pleasure and violence. The circumstances of how Miller took the breast are unknown. There is no record of these works being shown in her lifetime.

Lee Miller Archives, East Sussex, England

X100009

Untitled (Tanja Ramm under a bell jar), Paris, c.1929–30

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99758

Man Ray with Lee Miller

Hommage à D.A.F. de Sade, Paris, c.1929–30

Two photographs, vintage gelatin silver prints on paper

Bell jars are used for displaying artefacts or conducting scientific experiments. Here, one frames the disembodied heads of Miller and Man Ray. Miller's rapt expression suggests she is absorbed in a world of pleasure. Both artists also photographed their friend Tanja Ramm under the bell jar (Miller's version displayed nearby). These prints of the pair in the same position are little-known, perhaps unique. Likely produced from the same shoot, they reveal the experimental fluidity of the couple's studio practice.

Private collection

X91155–6

Man Ray 1890–1976

Lee Miller au collier, Paris, c.1929–32

Three photographs, vintage gelatin silver prints on paper

Collection Centre Pompidou, Paris, Musée national d'art
moderne/Centre de création industrielle

X91483, X91479, X91478

Nude, Paris, c.1931

Four photographs, vintage gelatin silver prints on paper
In these small contact prints taken in Miller's studio/home, nude women arch their backs or brandish a whip. These images explore the erotic potential of power and danger. Like other Paris surrealists, Miller was fascinated by human desire beyond conventional limits, influenced by the writings of the Marquis de Sade (1740–1814). Although not fully visible, the rumpled cloth under the model on the far right is Man Ray's **Tapestry Painting** 1913, which had hung in his studio for many years before he gave it to Miller.

Lee Miller Archives, East Sussex, England

X100010

Man Ray 1890–1976

Untitled (Lee Miller with bubble pipe), Paris, c.1932

Two photographs, vintage gelatin silver prints on paper

Lee Miller Archives, East Sussex, England

X100012

[FILM]

Man Ray (with Lee Miller?)

Essai cinématographique: Autoportrait ou ce qui nous manque à nous tous, Paris, c.1930–2

Film, 16mm, black and white, silent

Duration: 5 min 29 sec

Newly restored, this rarely seen experimental film seems to have been made by Miller and Man Ray passing the camera back and forth. It reveals a playful intimacy in their relationship, in which life dissolved into art and vice versa. In the opening sequence, Man Ray holds a clay pipe to the light as he blows smoke into a sensuously swelling bubble. In another segment, Miller laughingly caresses a famously phallic sculpture by Constantin Brâncuși.

Collection Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, donated by the Man Ray Trust, 1997 © 2025 Man Ray 2015 Trust / DACS, London
X91670

Man Ray (with Lee Miller?)

Man Ray endormi, Paris, c.1930

Photograph, vintage gelatin silver print on paper

This gently provocative image, likely staged by Man Ray and Miller together, presents Man Ray as though asleep. The unlit bedside lamp is a visual pun on his unconscious state. Above his head, the plaster cast of a female torso suggests his dreamworld. It may also refer to Miller, whose nude torso he frequently photographed. **La Dormeuse**, shown nearby, is an equally intimate photograph of Miller sleeping. These works represent both a lover's tender gaze and the surrealist fascination with sleep and dreams.

Collection Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle, gifted 1994

X91621

Man Ray 1890–1976

La dormeuse, Paris, c.1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99656

Untitled, Paris, c.1930

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England

X99759

Man Ray 1890–1976

La prière, Paris, 1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99655

Nude bent forward, Paris, c.1930

Photograph, vintage gelatin silver print on paper

The Art Institute of Chicago, Julien Levy Collection,

Gift of Jean Levy and the Estate of Julien Levy, 1988.157.54

X99330

ROOM 3

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

3. A SURREAL GAZE

‘Some of them are pictures I saw in my imagination, just as I would a painting, and I assembled the material for them.’

The years 1929–32 were some of the most creatively fertile of Miller’s life. Establishing a studio in her Montparnasse apartment, she lived and worked at the centre of the Parisian avant-garde. Miller met and befriended artists associated with surrealism, a movement that rebelled against convention, embraced chance and asserted the power of the unexpected and the uncanny. Miller drew on these ideas as she developed her own independent artistic voice.

Turning her lens on the streets of Paris, Miller exploited the camera’s ability to free images from their familiar contexts, giving them new meanings. Crops, reflections, unusual juxtapositions and disorientating angles reveal a world of strange beauty. Statues spring to life and forms mutate. Enigmatic hands recur as a motif – grasping, reaching, penetrating, exploding and lecturing. Light and shadow

dance rhythmically across the paper.

In the early 1930s, photography was still not widely recognised as an art form, championed only by a small international network of galleries and journals. Alongside modernist and surrealist peers, Miller's work was published and exhibited in Paris, Marseilles, Brussels, London, Milan, New York and San Francisco. In late 1932, aged only 25, she moved back to New York and opened her first solo exhibition at the Julien Levy Gallery. One of the most important art dealers in the United States, Levy hailed her as 'the new light on the horizon of photography'.

Untitled (Hand in silhouette), Paris, 1931

Photograph, vintage gelatin silver print on paper

The Art Institute of Chicago, Julien Levy Collection,
Gift of Jean Levy and the Estate of Julien Levy, 1988.157.52
X99337

Condom (also known as **Hands**), Paris, c.1930

Photograph, vintage gelatin silver print on paper

Focusing tightly on an index finger and thumb as they penetrate an inflated latex condom, this photograph bursts with innuendo. Witty, suggestive, yet seemingly uncontrived, it epitomises Miller's emerging sensibility. Retitled 'Hands', it was published in the Royal Photographic Society's journal in London, April 1933, illustrating a report on cutting-edge developments in modern photography.

The Bluff Collection

X90800

Woman with hand on head (also known as **Coiffure**),
Paris, 1931

Photograph, vintage gelatin silver print on paper

In this deceptively simple yet compellingly strange image, we see the back of a woman's head, gripped by a tight collar, tight curls and her own pointy-nailed hand. It was widely exhibited in the United States in 1932, including in a major survey of international photography at the Brooklyn Museum. Exhibitions such as these were intended to demonstrate a new and controversial idea: that photography could be an art form in its own right.

The Art Institute of Chicago, Julien Levy Collection, Gift of
Jean Levy and the Estate of Julien Levy, 1988.157.56
X99336

Untitled (Two priests), Arc de Triomphe, Paris, c.1930–2

Photograph, vintage gelatin silver print on paper

Through her lens, Miller froze and isolated ordinary scenes, transforming them into something profoundly mysterious. These two robed priests, captured on top of the Arc de Triomphe, are strikingly silhouetted against heavy skies. The photograph is punctuated by a dramatically raised index finger, as if to silence all of Paris.

Philadelphia Museum of Art: 125th Anniversary Acquisition.
The Lynne and Harold Honickman Gift of the Julien Levy
Collection, 2001-62-820
X92190

Untitled (Grinning man) c.1932

Photograph, vintage gelatin silver print on paper

This photograph likely depicts Aziz Eloui Bey. Miller had met the Egyptian businessman in Paris in 1931; she married him three years later. He is viewed from above, half-revealed in a pool of light, with his head thrown back in a grimace of laughter. Teeth bared in an uninhibited moment, his face has become distorted and alien.

Philadelphia Museum of Art: 125th Anniversary Acquisition.
The Lynne and Harold Honickman Gift of the Julien Levy
Collection, 2001-62-799
X92193

Untitled, Paris, c.1929

Photograph, vintage gelatin silver print on paper

The Art Institute of Chicago, Julien Levy Collection,
Gift of Jean and Julien Levy, 1978.1086
X99333

Chairs, Paris, c.1929

Photograph, vintage gelatin silver print on paper

With a tilted viewpoint and an interplay of shadow and silhouette, Miller turned an everyday street scene into an abstract composition. This is likely one of the eight works she exhibited in a landmark international photography exhibition at the Palais des Beaux-Arts in Brussels in 1932. The organiser, E.L.T. Mesens, cited Miller as one of the 'already famous' artists he would include. Other participants from Miller's Paris milieu included Germaine Krull, Dora Maar and Eli Lotar.

The Art Institute of Chicago, Julien Levy Collection, Gift of
Jean and Julien Levy, 1978.1088
X99332

Ironwork, Paris, 1931

Photograph, vintage gelatin silver print on paper

The Art Institute of Chicago, Julien Levy Collection,
Gift of Jean Levy and the Estate of Julien Levy, 1988.157.53
X99338

Untitled (Architectural study), Paris, 1931

Photograph, vintage gelatin silver print on paper

The Art Institute of Chicago, Julien Levy Collection,
Gift of Jean and Julien Levy, 1978.1085
X99339

Untitled (Wire sabre guard with photographic equipment),
Paris, c.1930

Photograph, vintage gelatin silver print on paper

Philadelphia Museum of Art: 125th Anniversary Acquisition.
The Lynne and Harold Honickman Gift of the Julien Levy
Collection, 2001-62-821
X92188

Bird cages, Paris, 1931

Photograph, vintage gelatin silver print on paper

This unassuming image of a windowsill plays with ideas of reality and illusion, freedom and containment. Live birds contrast with miniature dogs, and a vase of fresh blooms is surrounded by blossoming ironwork and a strip of flowered paper. The bars of the birdcages are echoed by the grille over the window. In 1933, a New York critic wrote: 'Miller's work is as fresh and invigorating to the beholder as if he had never enjoyed the wonders of the camera plus brains before.'

Lee Miller Archives, East Sussex, England
X99661

Untitled (Rat tails), Paris, c.1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99660

Untitled (also known as Impasse aux deux anges), Paris, c.1930

Photograph, vintage gelatin silver print on paper

Miller created the unearthly qualities of this Paris street scene through solarisation – partially reversing its tones – then rotating the image onto its side. As with many of her most distinctive images, it is both original and evocative. Art critic Walter Gutman picked up on this duality when reviewing her New York exhibition, writing that her work appeals ‘not to our recognition alone, though this plays a part in it, but to our recollection’.

The Art Institute of Chicago, Julien Levy Collection, Gift of Jean Levy and the Estate of Julien Levy, 1988.157.57
X99334

Untitled (Sculpture in window), Paris, 1930

Photograph, vintage gelatin silver print on paper

Photography can turn a living body to stone and bring inanimate objects to life. This enigmatic image shows a shop window filled with replica sculptures in an incongruous mixture of scales. Above their heads loom the shadowy reflections of Parisian rooftops. This was one of Miller's most popular photographs of this period. It appeared in the London-based **Modern Photography** annual in 1932, with the following production details: 'Rolleiflex camera; Persenso film; exposure 1/50th second, f/8, at 2 p.m in January'.

The Art Institute of Chicago, Julien Levy Collection, Gift of Jean Levy and the Estate of Julien Levy, 1988.157.55
X99335

Notre Dame, Paris, 1932

Photograph, vintage gelatin silver print on paper

Courtesy of the Solander Collection
X91700

Untitled (Man and tar), Paris, c.1929–31

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99760

Untitled (Tar), Paris, c.1929–31

Photograph, vintage gelatin silver print on paper

A pool of tar oozes across a pavement, sticky and glistening. Its curious texture and form could be mistaken for receding water or a deep-sea creature, except for the barely visible footprints across the surface. The rich, sumptuous tones demonstrate Miller's technical skill in silver gelatin printing. Indeed, Miller believed that 'in photography there [are] at least a million variations between black and white'.

Philadelphia Museum of Art: 125th Anniversary Acquisition.
The Lynne and Harold Honickman Gift of the Julien Levy
Collection, 2001-62-819
X92189

Untitled (Exploding Hand), Guerlain Parfumerie, Paris, c.1930

Photograph, vintage gelatin silver print on paper

Seen through a glass door, an outstretched hand merges with a mass of scratches. This creates the illusion of a small explosion, whose shape is echoed in the reflected trees above. Miller took this photograph through the shopfront of the Guerlain perfumery on the Avenue des Champs-Élysées, only steps from the **Vogue** studios where she worked. With a gift for spotting surreal moments in the fabric of everyday reality, Miller exploited the camera's ability to suspend time and conjure dreamlike effects.

Victoria and Albert Museum

X91313

Untitled (Reflection of Lee Miller), Guerlain Parfumerie, Paris,
c.1930

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99761

Untitled, Guerlain Parfumerie, Paris, c.1930

Photograph, vintage gelatin silver print on paper Lee Miller
Archives, East Sussex, England
X99659

ROOM 4

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

4. NEW VISIONS

Miller arrived in Cairo in September 1934, ready to begin a new chapter. She had spent the previous two years running a commercial studio in Depression-era New York, leaving her burnt out by the repetitive demands of high-profile clients and brands.

At first, Miller renounced photography entirely. Newly married to an Egyptian businessman, she no longer needed to earn a living. But a trip to Jerusalem in 1935 reignited her creative spark, and she returned to the camera as a tool of experiment and exploration. Over the next four years, Miller made regular expeditions across remote Egyptian deserts, as well as through Syria, Palestine, Lebanon, Cyprus, Romania and Greece. These trips fed her adventurous spirit and renewed her photographic practice. Alongside her own work, she became involved in Cairo's radical art scene and helped establish the left-wing surrealist group Art et Liberté.

Miller recorded Egypt's industrial modernity alongside its

expansive landscapes and ancient ruins. Guided by her eye for double meaning, striking silhouettes and beguiling juxtapositions, she created enigmatic compositions with an uncanny charge. Torn screens, shrouded statues and fleshy rock formations evoke a world of shifting possibilities.

Untitled (The drawbridge of the Monastery of Saint Mary El Sourian), Wadi Natrun, 1939

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99662

Portrait of Space, Al Bulwayeb, near Siwa, 1937

Photograph, digital C-print on paper

Miller took this photograph from inside a remote traveller's rest stop on the way to Siwa in Egypt's Western Desert. Through the veil of a ripped fly screen stretched across the window frame, she captured the sprawling empty landscape. Miller's archives reveal her experiments with the composition. This variant, which she selected for publication, focuses tightly on the window. Its frame is seen along the sides and bottom, but the black strip at the top is likely the edge of the negative. By including this in the print, Miller added another layer of framing and reframing.

Lee Miller Archives, East Sussex, England
X100066

Cock Rock (also known as **The Native**), near Siwa, 1939

Photograph, vintage gelatin silver print on paper

With her keen eye for chance and suggestive double meanings, Miller reimagined wild landscapes as living creatures. Under the strong Egyptian sun, she may have placed a red or orange filter over her lens to deepen the contrast and intensify the vibrant shadows. By 1939 Miller felt increasingly stifled by her life among Cairo high society, but art and photography offered a lifeline of creative freedom. She published this work the following year in the **London Bulletin**, an avant-garde magazine run by her lover Roland Penrose (displayed nearby).

Lee Miller Archives, East Sussex, England

X99840

Untitled (Cotton sacks, also known as Cloud Factory),
Asyut, 1939

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99837

Untitled (Funerary towers and Roman columns),
Palmyra, c.1938

Photograph, vintage gelatin silver print on paper

In late autumn of 1938, Miller travelled across Lebanon, Jordan, Turkey and Syria with British diplomats Bernard Burrows and Robin Fedden. The extraordinary archaeological sites of Syria, such as the ancient city of Palmyra, were a particular inspiration. In a letter, Miller described the 'quite startling pictures' she made of 'all the great empty spaces'. Three of Miller's photographs were published in Fedden's 1946 book **Syria: An Historical Appreciation**, but the Syria prints in this section have never been shown before.

Lee Miller Archives, East Sussex, England
X99667

Untitled, northern Syria near Turkish border, 1938

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99668

[QUOTE ON THE WALL]

'I saw the Sinai Mountains Sunday dawn – the most incredible burst of surrealist painting imagined – Max Ernst in Turner's color ... I was filled with awe and relief – and irreality.'

Untitled, Syria, 1938

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99762

Bird Rock, near Siwa, Egypt, c.1937

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99683

Untitled (Shoes made from old car tyres), Romania, 1938

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99664

Fir trees in the cemetery, Polovragi, 1938

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99665

On the road, Romania, 1938

Photograph, modern gelatin silver print on paper

Centred on the unseeing eye of the ox, Miller frames this melancholic photograph on a strong diagonal axis. The curved horn is echoed by the strut of the cart, merging animal and vehicle. Miller made this image in Romania while travelling with British surrealist Roland Penrose. After a yearlong passionate exchange of letters, books and artworks, the couple embarked on a creative journey through Greece and the Balkans. Penrose later published an 'image diary' of their travels, dedicated to Miller.

Lee Miller Archives, East Sussex, England
X99685

Dancing bears with Roma trainers, Romania, 1938

Photograph, digital C-print on paper

On their travels through Romania, Miller and Penrose were joined by the ethnomusicologist Harry Brauner. With the threat of war on the horizon, he hoped to study and preserve traditional Romanian customs and folklore. Anticipating her later work as a photojournalist, Miller drove through small villages, using her camera to document Brauner's research. Here Miller photographs muzzled bears and their trainers who would travel from town to town staging performances.

Lee Miller Archives, East Sussex, England

X99763

Untitled (Colossus of Ramesses II), Memphis, Egypt, 1937

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99680

Untitled, Egypt, 1939

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99764

**Untitled (Domes of the Monastery of Saint Mary El Sourian),
Wadi Natrun, 1939**

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99673

Untitled (Men mooring a felucca), Egypt, 1936

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99677

Untitled (Stairway), Cairo, c.1936

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99663

The Procession, Ain Sokhna, Red Sea, c.1937

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99839

Untitled (Bleached snail shells), Western Desert, Egypt, c.1936

Photograph, vintage gelatin silver print on paper

In the spring of 1936, Miller began the first of many expeditions across remote Egyptian deserts. Inspired by the brutal beauty of the extreme climate, she described journeys with 'no road, just desert track, rocks, sand and space, no water, no rest, jolting, bouncing, cursing, followed by a hot wind.' As ever, Miller's surrealist love for the incongruous and unexpected fuelled her creativity. Here, the snails left parched by the harsh sun appear as decorations placed in the trees.

Lee Miller Archives, East Sussex, England

X99838

From the top of the Great Pyramid, Giza, c.1938

Photograph, modern gelatin silver print on paper

Miller's photographs often unsettle expectations, proposing new ways of looking at the world. Rather than photograph the iconic Great Pyramid of Giza, she captured its immense shadow slicing across the surrounding city. Through her lens, eras and civilisations converge as ancient history intersects with the growing metropolis.

Lee Miller Archives, East Sussex, England
X99681

Untitled (Antlers), Cairo, c.1936

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99676

**Untitled (Draped statue of Saad Zaghloul), Gezira Island,
Cairo, c.1938**

Photograph, modern gelatin silver print on paper

Miller's time in Cairo was marked by mass civil uprisings as the country protested against the continued British presence in post-independence Egypt. This statue of Saad Zaghloul, revolutionary ex-Prime Minister and key nationalist figure, was unveiled in August 1938. In a charged gesture, the statue was positioned to face the Kasr el Nil barracks, still occupied by the British army. Miller photographed the shrouded statue in dramatic silhouette, the sun theatrically bursting through the clouds. The image resonates with the volatile political climate in Cairo.

Lee Miller Archives, East Sussex, England
X99674

Untitled (Reflection in wheel hub), Egypt, 1939

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99678

Helwan cement factory, Cairo, 1936

Photograph, digital C-print on paper

In Cairo, Miller had no access to a darkroom to crop or edit her work. Instead, she had to rely on the local Kodak print shop, perhaps leading her towards increasingly precise compositions. She captures the looming factory towers and cement kilns from a disorientating perspective that verges on abstraction. This draws on the language of modernist photographers such as Paul Strand and Alfred Stieglitz, with whom she had exhibited in New York. No original print now survives. Newly printed from Miller's negative, this image is seen here for the first time.

Lee Miller Archives, East Sussex, England
X99679

**Blocked doorway, Red Monastery (Deir al-Ahmar),
Sohag, 1939**

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99672

[VITRINE IN THE MIDDLE OF THE ROOM]

From top to bottom, left to right

Hanania Bros. film and print wallet, Jerusalem/Haifa,
c.1935–9

Kodak print wallet, Egypt,
c.1935–9

Lee Miller Archives, East Sussex, England
Z91894, Z91893

London Bulletin, No.18-20, June 1940

London Bulletin, No.18-20, June 1940, reprinted 1969

The **London Bulletin** was a hugely influential forum for surrealist ideas. Edited by E.L.T. Mesens and Roland Penrose, monthly issues interwove artworks, poems and essays. Miller's photographs were first published in its pages when she was still living in Cairo. She in turn shared copies with local artists, contributing to the global spread of ideas. The final issue appeared in June 1940, after the outbreak of war. Writing that 'the enemies of desire and hope have risen in violence', it urged readers to fight Nazism.

Tate Library

Z91929, Z89908

Lilliput, vol.9, no.5, issue no.53, November 1941

Miller took this photograph on her travels in the Balkans. With the title 'Roumania', it was exhibited in the major exhibition **Surrealism Today**, held at the Zwemmer Gallery in London in summer 1940. A year later, it appeared again in a very different context: the pages of comic magazine **Lilliput**. The macabre new title, 'The only ride he ever had', may have been assigned by the editors, who favoured incongruous, comedic captions.

Tate Britain

Z89880

ROOM 5

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

5. ARTISTS & FRIENDS

Famously charismatic and sharply intelligent, Miller counted many of the leading artists and intellectuals of her day as friends. Throughout her life, she collaborated with members of her sprawling community to create intimate, characterful portraits. Some were commissioned, while others were made for personal pleasure. Informed by her own experiences in front of the camera, she was adept at setting her subjects at ease. She explained: 'It takes time to do a good portrait ... [and] find out what idea of himself or herself he has in mind.' These images were carefully staged and composed. They invite us into her sitters' inner worlds, hinting at their creative lives in ways that reflect Miller's engagement with cutting-edge film, theatre and painting.

This room begins in the early 1930s when Miller ran studios in Paris and then New York, specialising in portraiture. These photographs often circulated in multiple contexts. Miller's images of Charlie Chaplin, for example, appeared in a popular French cinema magazine as well as in modernist

photography exhibitions on both sides of the Atlantic.

Miller renewed contact with surrealist circles in the late 1930s. This sparked another set of imaginative portraits, produced on group holidays with artist friends in England and France. Eileen Agar merges with her own camera in silhouette, while Pablo Picasso meets our gaze through the dark plane of a sun visor. A final group of images in this room was produced during the Second World War, as part of Miller's work for Vogue. In London and then in post-liberation Europe, she photographed artists as they responded to their new realities.

Tanja Ramm, Paris, 1931

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99842

**Mrs Anna and Mr Donald Friede, Lee Miller Studios, Inc.,
New York City, 1933**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99843

[EXTENDED CAPTION]

One of Miller's more interesting commissions was to photograph the cast and crew of the groundbreaking modernist opera **Four Saints in Three Acts**. By this point, Miller had been running her own photographic studio in New York for over a year, despite the harsh economic climate of the Depression. With a libretto by experimental writer Gertrude Stein, the opera concerns 16th-century mystic saints. Echoing its spirit, Miller lit the performers dramatically and draped them in swathes of fabric in a modern interpretation of a baroque aesthetic. With cellophane stage designs and an all-African American cast, the production challenged opera conventions of the day, creating a popular sensation.

Clockwise, from top left:

Bruce Howard as Saint Teresa II

Edward Matthews as Saint Ignatius

Bertha Fitzhugh Baker as Saint Settlement

Altonell Hines as Commère

Abner Dorsey as Compère

From Four Saints in Three Acts, Lee Miller Studios, Inc., New York City, 1933

Five photographs, modern gelatin silver prints on paper

Lee Miller Archives, East Sussex, England
X99852, X99851, X99848, X99849, X99850

[VITRINE]

Theatre programme for **Four Saints in Three Acts**,
Wadsworth Atheneum, Hartford, February 1934

Tate Britain
Z89879

Sirène (Nimet Eloui Bey), Paris, c.1930–2

Photograph, vintage gelatin silver print on paper

Rotating this solarised portrait 180 degrees, Miller creates the illusion that her sitter's thick hair is streaming weightlessly upwards, dissolving into metallic drapes. Born in Egypt, Nimet Eloui Bey posed for Paris's leading photographers and corresponded with the poet Rainer Maria Rilke. She was also the first wife of Aziz Eloui Bey, whom Miller would marry in 1934. Under a title translating as 'siren' or 'mermaid', the portrait appeared anonymously in the surrealist journal **Le Phare de Neuilly**. Previously unknown, this print was recently discovered in the papers of Jean Cocteau.

Bibliothèque historique de la Ville de Paris,
MS-FS-05-EP-3264
X100861

Charlie Chaplin with chandelier, Saint Moritz, 1932

Photograph, vintage gelatin silver print on paper

This is one of several playful portraits Miller made of Charlie Chaplin while on holiday in a fashionable Swiss ski resort. She had first met the celebrated actor and filmmaker in New York in 1927. Shooting from below, Miller makes a chandelier sprout from Chaplin's head. The result is a tongue-in-cheek expression of his creative spark. In an interview later that year, she recalled the shoot fondly: 'Charlie said he never had had such a good time in his life as he had with what he called my **surrealiste** photography.'

Mark Kelman, New York

X100275

Joseph Cornell, Lee Miller Studios, Inc., New York City, c.1933

Photograph, vintage gelatin silver print on paper

Though shy and reclusive, avant-garde artist Joseph Cornell would visit Miller in her studio, bringing his latest creations. Here, she has him pose with one of his surrealist-inspired assemblages. With a butterfly at his temple and a mane of white hair merging with his own, Miller's portrait brings his dream world to life. Miller met Cornell through their art dealer, Julien Levy. His first solo exhibition opened at Levy's New York gallery in 1932, just before Miller's own.

The Art Institute of Chicago, Gladys N. Anderson Endowment,
2002.550
X99342

Joseph Cornell, Lee Miller Studios, Inc., New York City, c.1933

Photograph, vintage gelatin silver print on paper

Mark Kelman, New York

X100276

Eileen Agar, London, 1937

Photograph, vintage gelatin silver print on paper

The British surrealist Eileen Agar embraces her sculpture **The Golden Tooth**. Agar had transformed an antique wood carving, adding a starfish, nail polish and blue paint. The intimacy between artist and artwork echoes Miller's portraits of Joseph Cornell, also on display in this room. Years later Agar described Miller as 'full of **élan vital**, and very uninhibited'. This portrait is one of two recently rediscovered in Agar's archives, now housed at Tate.

Tate Archive TGA 9222/4/9/2/11.

Bequeathed by Eileen Agar, 1992

Z92069

**E.L.T. Mesens, Max Ernst, Leonora Carrington and Paul
Éluard, Lambe Creek, Cornwall, 1937**

Photograph, digital C-print on paper

In July 1937 Cornwall 'suffered a sudden surrealist invasion' when Roland Penrose invited a group of fellow artists to join him on holiday, including Miller. The pair had met at a fancy-dress ball in Paris, and embarked on a whirlwind love affair. Miller's portrait of four friends with their heads pressed together evokes the summer's spirit of artistic possibility and romantic freedom. Other guests included Man Ray, Nusch Éluard, Eileen Agar and Henry Moore.

Lee Miller Archives, East Sussex, England
X99855

Pablo Picasso, Mougins, 1937

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99857

Nusch Éluard by the side of a car, Golfe Juan, 1937

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99856

Pablo Picasso with sun visor, Mougins, 1937

Photograph, modern gelatin silver print on paper

Later in summer 1937, Miller and Penrose travelled to the south of France to meet Pablo Picasso, Dora Maar and other artist friends. Beginning a lifelong friendship of artistic exchange, Miller and Picasso made several portraits of one another. Here, Miller has Picasso look directly into the lens, his face half obscured by the dark screen. This arresting image draws on classic surrealist strategies of concealing and revealing. It also brings to mind Picasso's own paintings, where multiple planes of perspective often converge in a single frame.

Lee Miller Archives, East Sussex, England
X99854

Eileen Agar, Royal Pavilion, Brighton, 1937

Photograph, modern gelatin silver print on paper

Lent by the National Portrait Gallery, London

X91430

Untitled 1937

Collage of photographs, postcard, papers, graphite and watercolour on paper

Miller constructed this work in tribute to a summer of energising artistic exchange. It reimagines her shadow portrait of Eileen Agar (displayed nearby), flipping the silhouette so the artist faces herself. Dora Maar's profile slots perfectly into the back of Agar's silhouette. Elsewhere, we see Miller's own crouching shadow and snippets of her bathing suit, the latter taken from a photograph by Roland Penrose. These interwoven forms evoke an unstable division between body and land, reality and imagination. Penrose made his own first postcard collages that same summer.

Lee Miller Archives, East Sussex, England

X100016

[EXTENDED CAPTION]

Miller made these tender portraits of surrealist painters Leonora Carrington and Leonor Fini just weeks before the outbreak of the Second World War. She had finally left Egypt to be with Roland Penrose in London, and the pair seized the opportunity to travel while they could. In the south of France, Miller captured Carrington and Fini with an intimacy that speaks to this precarious moment. Not long after, Carrington experienced a devastating mental health crisis following the arrest of her partner, Max Ernst.

Leonora Carrington, Saint-Martin-d'Ardèche, 1939

Leonor Fini, Saint-Martin-d'Ardèche, 1939

Two photographs, modern gelatin silver prints on paper

Lent by the National Portrait Gallery, London. X91431

Lee Miller Archives, East Sussex, England. X99858

René Magritte with LouLou, Brussels, 1944

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99885

Paul Delvaux, Brussels, 1944

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99882

Jean Cocteau, Paris, 1944

Photograph, vintage gelatin silver print on paper

Print courtesy of Condé Nast

X100082

Colette, Paris, 1944

Photograph, modern gelatin silver print on paper

In an affectionate 1945 profile of the French writer Colette, Miller observes her old friend at home in Paris in the aftermath of Nazi occupation. While they were talking, she wrote, 'it had grown very dark, the electricity wasn't on yet, the last glimmers of light were imprisoned in the crystals, in the iridescent blue of the framed butterflies and in the glistening whites of Colette's eyes.'

Lee Miller Archives, East Sussex, England

X99883

[EXTENDED CAPTION]

For **Vogue**, Miller documented the making of *Out of Chaos* (1944), Jill Craigie's classic film about official British war artists. In one scene, cinematically lit, the sculptor Henry Moore studies Londoners sheltering in a tube station. In the next, he works up his impressions in his Hertfordshire studio. Miller herself was not eligible for war artist commissions. The scheme's chair, Sir Kenneth Clark, excluded photographers. He believed that the camera could not capture the 'feel' of the war.

**Henry Moore during the filming of 'Out of Chaos',
Holborn Underground, London, 1943**

**Jill Craigie filming 'Out of Chaos', Henry Moore's studio,
Perry Green, 1943**

Two photographs, vintage gelatin silver prints on paper

Prints courtesy of Condé Nast
X100138, X100081

Humphrey Jennings, London, 1942

Photograph, vintage gelatin silver print on paper

Lent by the National Portrait Gallery, London
X91432

Roland Penrose with mumps, Downshire Hill, London, 1942

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99871

ROOM 6

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

6. HERE IS VOGUE, IN SPITE OF ALL

Leaving behind her life in Egypt, Miller joined the surrealist artist Roland Penrose in London in September 1939, just before the outbreak of war. As a US citizen, Miller was ineligible for war work in the UK, and she offered her services to British **Vogue**. Before long, with more established figures tied up, she was the magazine's leading photographer.

Working with increasingly restricted resources and clothes under rationing, Miller's creative imagination kicked in. Many of her fashion photographs draw on surrealist strategies. Shadows, solarisation and double exposure bring strange beauty to plain clothing and backgrounds. Unexpected props – from an inflatable fish to a fire protection mask – enliven even the dulllest wartime fashions. Hats, which were not rationed, occupied a lot of her time.

The British government viewed women's magazines as crucial to morale, and as a potent tool of state persuasion. Under editor Audrey Withers, **Vogue** encouraged women

to enter the workforce and to embrace clothing restrictions as part of the war effort. Miller's images put a stylish spin on the messaging. Her work even helped popularise short haircuts, after the Ministry of Labour appealed for help with headlice among factory workers.

When its Bond Street offices were bombed in September 1940, Vogue struck an upbeat tone: 'Here is Vogue, in spite of all!' declared the magazine above Miller's photographs of the damage. In private, Miller was frustrated not to be closer to the front lines. 'It seems pretty silly to go on working on a frivolous paper like Vogue,' she wrote to her parents, 'though it may be good for the country's morale it's hell on mine.'

Fire masks, Downshire Hill, London, 1941

Photograph, modern gelatin silver print on paper,
printed 2007

Wearing plain wartime fashions, two models perch on newspapers outside the bomb shelter in Miller's Hampstead garden. Miller and her partner Roland Penrose had painted the shelter, formerly a coal vault, in pastel pink. The models wear masks made of rubber and tin used by air-raid wardens as protection against fire bombs. With their eyes concealed, their stares have an unsettling quality. A variant of this photograph was published in an American **Vogue** story about the Blitz which argued that 'fire has no more ruthless adversaries than the women of Britain.'

Victoria and Albert Museum.

Gift of Mark Hayworth-Booth, 2010

X91314

[WALL GRAPHIC]

[QUOTE ON THE WALL]

'The entire current edition of Vogue is out of date ... half the shops credited have been burnt to the ground and nobody wants to buy anything anyway except a tin hat, ski trousers and lilos.' October 1940

From top to bottom, left to right

Elephant grey, Vogue Studio, London, 1944

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99896

CHECKMATE. Checks cleverly placed... , London, 1943

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X100139

Cut-away coat, tearsheet from British **Vogue**, February 1944

Test proof for British **Vogue** cover, April 1944

Tate Britain
Z89909

Lee Miller Archives, East Sussex, England
Z89926

[INTERMEDIATE TEXT]

KODACHROME

Miller was always fascinated by new technologies, and she jumped at the chance to experiment with Kodachrome colour film. Through an expensive and highly technical process, Kodachrome created planes of flat, vivid colour on the page. Intrigued by the world of colour combinations, Miller conducted research at the cinema, seeing Technicolor films several times over. ('Carmen Miranda makes up for a lot – and since I'm doing color pix myself, it behooves me to study what these millionaire film companies have learned the hard way about it all,' she commented.) **Checkmate**, her first colour image for **Vogue**, was published in October 1943. Her first cover appeared in April 1944 – a breakthrough for the British edition which had always taken its colour pages from its New York counterpart.

[QUOTE ON THE WALL]

‘Three months of solid hell at night – and harrowing by day to get to work by some crazy route – to count noses to see if everyone had really lived thru it – it became a matter of pride that work went on – the studio never missed a day – bombed once and fired twice – working with the neighbouring buildings still smouldering – the horrid smell of wet charred wood – the stink of cordite – the firehoses still up the stair cases and we had to wade barefoot to get in ... Little restaurants producing food on a primus stove – carrying water to flush toilets and whoever could, taking the prints and negs home to do at night if they happened to have the sacred combination of gas, electricity and water, intact.’

January 1941

**Model (Elizabeth Cowell) wearing Digby Morton suit,
London, 1941**

Photograph, digital C-print on paper

BBC broadcaster Elizabeth Cowell stands stylish and undaunted amid the wreckage of the Blitz. Miller's editor Audrey Withers wanted this image to 'show so dramatically how it is possible for **Vogue's** entire world to carry on even amid such wreckage ... the skirt is straight and narrow, as we feel all skirts will be in future owing to the rationing of materials.' For unknown reasons, Miller's photograph was not published. Instead, a closely related image by Cecil Beaton appeared under the heading 'Fashion is Indestructible'.

Lee Miller Archives, East Sussex, England
X100030

From left to right:

High hat fashion, London, 1941

Neutrals are news... , Natural History Museum, London, 1943

American dress, Holborn Viaduct, London, 1942

Corsetry (solarised), Vogue Studio, London, 1942

Model with lightbulb, Vogue Studio, London, c.1943

Dreaming of these... , Vogue Studio, London, 1942

Bathing feature, Vogue Studio, London, 1941

Fur Bearers: Soft, thick raccoon, Vogue Studio, London, 1941

Fashions for factories, Vogue Studio, London, 1941

Nine photographs, digital C-prints on paper

Lee Miller Archives, East Sussex, England

X99886, X99895, X99893, X99892, X99894, X99890, X99888,
X99889, X99887

Self portrait with sphinxes, London, 1940

Photograph, vintage gelatin silver print on paper

Arriving at British **Vogue** in late 1939, Miller had to prove herself as a fashion photographer after years away from magazine work. She turned to self-portraiture to demonstrate her skills, as she had in her early career. This unpublished photograph uses porcelain sphinxes as props, perhaps a sly reference to her time living in Egypt. Behind the scenes, Condé Nast instructed **Vogue** editors to give Miller time to experiment and hone her technique, stressing his faith in her 'intelligence and industry'.

Lee Miller Archives, East Sussex, England

X100031

[WALL GRAPHIC]

Image: David E. Scherman, Lee Miller outside Vogue studio, London, 1943. © Lee Miller Archives, England 2025

[VITRINE]

Picture Post, October 1940

Picture Post, October 1940

Tate Britain

Z89910, Z92075

ROOM 7

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

7. GRIM GLORY: BRITAIN AT WAR

‘Years ago I fought and struggled to live in Europe – chose my friends in these countries – and their way of living – so I can’t leave now just because there isn’t enough butter to go round’.

German bombs fell heavily on London between September 1940 and May 1941, killing almost 30,000 people and leaving one in six homeless. Amid the tragedy of the Blitz, Londoners also noticed the surreal qualities of their ruined city. Miller, who had refused to retreat to the relative safety of the United States, photographed the rapidly changing world around her. On grounds of taste and morale, British censors discouraged graphic images of violence on the home front. Instead, Miller created poetic images that explored the absurdity and incongruity of the bombsites. Dark, funny titles evoke a defiant spirit. Irony offered a powerful means of coping with horror.

Many of Miller’s Blitz photographs were published as a

book, **Grim Glory: Pictures of Britain Under Fire** (1941).

Although intended primarily for a US audience, it proved highly popular on both sides of the Atlantic. At least ten of her photographs were also included in Britain at War, an influential exhibition at the Museum of Modern Art in New York. Touring North and South America over the next three years, these works shaped international perceptions of the Blitz.

Another group of works documents women's lives in a time of rapid change. British women, conscripted for the first time from 1941, poured into the workplace. In roles such as mechanics, pilots, journalists and searchlight operators, they made vital contributions to the war effort. Miller's formally daring portraits celebrate their pioneering work.

You will not lunch in Charlotte Street today, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99729

Surgical gloves, Churchill Hospital, Oxford, 1943

Photograph, vintage gelatin silver print on paper

Print courtesy of Condé Nast

X100085

David E. Scherman dressed for war, London, 1942

Photograph, vintage gelatin silver print on paper

Miller met American **Life** magazine photojournalist David E. Scherman in London in December 1941. They became so close that he moved into the home Miller shared with her partner Roland Penrose. In this portrait, Scherman faces us but is unrecognisable behind gas mask and helmet. The eye coverings echo the camera lens, suggesting a wartime merging of man and machine. With a surrealist feel for the bizarre, the image evokes Scherman's sense of humour. At the same time, it presents the camera as a weapon of war.

Lee Miller Archives, East Sussex, England

X99745

Burlington Arcade, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99728

Revenge on culture, London, 1940

Photograph, vintage gelatin silver print on paper

A smashed statue lies on the ground, her head visually amputated and a fallen brick on her breast. The nude female torso is a motif in many surrealist artworks, including Miller's own. The title connects the violence enacted on the sculpture with a broader Nazi attack on cultural freedoms. Modern art, termed 'degenerate' by the regime, was a particular target. Miller was outraged. After the Nazi invasion of France in summer 1940, she wrote to her brother: 'I'd fight on a barricade so that they could continue painting so-called "degenerate art"'.

Lee Miller Archives, East Sussex, England
X99710

Remington Silent, London, England, 1940

Photograph, gelatin silver print on paper, printed 1989

Remington produced a 'Noiseless' typewriter model, marketed for its quiet keystrokes. Miller, who delighted in word play, turns this shattered typewriter into a pun on the brand name. The image draws attention to the sculptural qualities of the broken machine. It offers an abstract representation of the war's destructive energy.

Tate. Purchased with funds provided by the Photography Acquisitions Committee and Elizabeth and William Kahane (Tate Americas Foundation) 2022

P82718

Shattered roof of University College, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99746

Dolphin Square, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99708

Bridge of sighs, Lowndes Street, London, 1940

Photograph, modern gelatin silver print on paper

Miller published this image in a section of **Grim Glory** called 'The ironies of War'. The title refers to a famous covered bridge linking two buildings in Venice. It could also refer, wryly, to the response on seeing another home destroyed. The book was edited by Miller's friend Ernestine Carter. She and Miller shared a perspective on the Blitz and what Carter called 'the wanton behaviour of explosives ... effects that are ironical, freakish, beautiful, and sometimes even funny, although the irony is grim and the humour threaded through with pathos.'

Lee Miller Archives, East Sussex, England
X99727

English plumbing at its most fascinating, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99705

Discarded shop dummy, Berners Street, London, 1940

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99707

Non-conformist chapel, Camden Town, London, 1940

Photograph, vintage gelatin silver print on paper

Miller compared life in Blitz-torn London to 'hanging on dizzily as to the edge of a precipice'. Nevertheless, she was also alive to the surreal potential of the topsy-turvy city. Like other photographers, her work was subject to official censorship by the Ministry of Information. For reasons of morale and national security, British censors applied a rule of thumb for depicting bomb damage: images should aim to show at least 50% undamaged material.

Lee Miller Archives, East Sussex, England
X99706

Textile factory worker, England, 1943

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99753

Parachute packer, Royal Naval Air Station, Yeovilton, 1941

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99742

**Auxiliary Territorial Service searchlight operators,
London, 1943**

Photograph, digital C-print on paper

By early 1943, Miller was accredited as an official war correspondent to the US Army, on behalf of Condé Nast magazines. The position gave her greater access to military areas in Britain. She spent a month on night shift with the Auxiliary Territorial Service, a women-only branch of the army. Searchlight operators (shown here) tried to illuminate German bombers during raids, allowing anti-aircraft gunners to shoot them down. It was dangerous work, and on the night Miller took this image the group came under fire.

Lee Miller Archives, East Sussex, England
X99751

WRNS Pilot Anne Douglas climbs into an Albacore aircraft,
White Waltham, Berkshire, England, 1942

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99747

**A Polish pilot (Anna Leska) flying a spitfire for the Air
Transport Auxiliary, White Waltham, 1942**

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99748

**Margaret Bourke-White, 8th Bomber Command,
Northamptonshire, 1942**

Photograph, modern gelatin silver print on paper

A friend of Miller's since the early 1930s, Margaret Bourke-White was one of the most famous photojournalists of her generation. In this swashbuckling portrait, she crouches with her camera in front of a US B-17 bomber, its inscription 'A BELLY FULL' capturing her zesty appetite for the job. This and other images by Miller, taken for **Vogue**, convey her admiration for Bourke-White's pioneering work. The two met again in Europe in 1944–5, when Miller was finally allowed to access the continent.

Lee Miller Archives, East Sussex, England
X99750

Martha Gellhorn, London, 1943

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99756

Wrens' airborne radio mechanic, Royal Naval Air Station Crail, Fife, 1944

Photograph, modern gelatin silver print on paper

Peering down from a dramatic vantage point, framed by her aircraft, this mechanic conducts her highly skilled work with assurance. The portrait appeared in Miller's second book, **Wrens in Camera** (1945), which celebrated the Women of the Royal Naval Service (WRNS). Its director, Vera Laughton Matthews, wanted the book to give women 'a sense of achievement – real or reflected, which will lead them into paths they may have otherwise feared to pursue'.

Lee Miller Archives, East Sussex, England

X99757

Living quarters with reminders of home, Royal Naval Air Station, Yeovilton, 1941

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99743

US Army nurses' billet, Churchill Hospital, Oxford, 1943

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99755

[VITRINES IN THE MIDDLE OF THE ROOM]

From left to right

Grim Glory was Miller's first major book project. It was produced by her close friend Ernestine Carter to target a primarily US readership (under the title **Bloody but Unbowed**). The British Ministry of Information supported its publication at a time when the US had not yet entered the war. Miller was its only named photographer, despite contributing only 22 of the 109 images in the book. To Miller and Carter's surprise, **Grim Glory** struck a chord in the UK, going through five print runs in 1941 alone.

Bloody but Unbowed: Pictures of Britain under Fire
(New York: C. Scribner's Sons, 1941)

Tate Britain
Z89918

Grim Glory: Pictures of Britain under Fire
(London: Lund Humphries – Scribner's, 1941)

Private collection
Z89923

Arabic Listener, Vol. 2, No. 22,
21 February 1942

Lee Miller Archives, East Sussex, England
Z91982

British **Vogue**, January 1943

Tate Britain
Z91891

American **Vogue**, August 1943

Tate Britain
Z92073

Wrens in Camera

(London: Hollis and Carter, 1945)

Tate Library: Martin Parr Collection copy purchased
by Tate in 2017 with funds generously provided by
the LUMA Foundation and the assistance of Art Fund,
Tate Americas Foundation, Tate Members, and Tate's
Acquisition Committees
Z89935

ROOM 8

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

8. IN THE FIELD

Miller became an accredited war correspondent with the US Army in late 1942, but like other women journalists, she faced barriers to accessing the war zone. It was only in summer 1944 – after D-Day, the Allied invasion of Nazi-occupied France – that she was finally allowed close to battle.

Once in Europe, she got to work. Driven by a fierce opposition to Nazi politics and her dogged curiosity about unfolding events, she stayed until early 1946. Her reports covered France, Belgium, Luxembourg, Germany, Denmark, Austria, Hungary and Romania. In the words of David E. Scherman, the photojournalist she lived and worked with for much of this period, Miller ‘became a GI’.

Miller produced an avalanche of Vogue stories which combined powerful photography with blisteringly vivid first-person essays. With almost no experience as a writer, she found herself a fearless and natural journalist with a knack for being first on the scene. Her editors in London and New

York were thrilled. Yet as she followed Allied forces through wave after wave of combat and liberation, bearing witness proved a profound challenge.

Miller's war reportage drew on her instinct for metaphor, her attention to the unexpected and her unflinching commitment to truth. Working rapidly and intuitively, she created images that grapple with the complexities of violent conflict.

Image:

Lee Miller's US Army identity card, 1942

© Lee Miller Archives, England 2025

View of the landing craft, Normandy Beach, 1944

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99772

Tent operating theatre at 44th Evacuation Hospital, Briqueville, Normandy, 1944

Photograph, vintage gelatin silver print on paper

Miller's first major war story covered a US field hospital in Normandy shortly after D-Day. Through word and image, she brought **Vogue** viewers viscerally into the field of combat. Tent wards like this one were compared to 'a jungle of banyan trees. A maze of hanging rubber tubes, swaying in khaki shadow'. The article evoked multiple senses, from the scent of latrine disinfectant to the sounds of 'the swishing grass floor, and the silent wounded', and the 'artillery flashes ... like summer heat-lightning'.

Lee Miller Archives, East Sussex, England
X99769

**Medics attend a casualty in the collecting station,
Omaha Beach, Normandy, 1944**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99770

**Surgeon and anaesthetist at 44th Evacuation Hospital,
Briqueville, Normandy, 1944**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99768

**Bad burns case, 44th Evacuation Hospital, Briqueville,
Normandy, 1944**

Photograph, digital C-print on paper

In her Normandy story, Miller admits to her own fear and that of the injured soldiers around her. She noted compassionately that they were 'not "knights in shining armour" but dirty, dishevelled stricken figures, uncomprehending'. Concerning this photograph, she wrote: 'A bad burn case asked me to take his picture, as he wanted to see how funny he looked. It was pretty grim, and I didn't focus well.' His blurred image becomes its own testimony of violence.

Lee Miller Archives, East Sussex, England
X99771

**Nurse Gertrude van Kirk (of New Jersey) helps a litter case
to England, Normandy, 1944**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99767

[QUOTE ON THE WALL]

'Germany is a beautiful landscape dotted with jewel-like villages [and] blotched with ruined cities ... The children have stilts and marbles and tops and hoops, and they play with dolls. Mothers sew and sweep and bake, and farmers plough and harrow; all just like real people. But they aren't. They are the enemy. This is Germany and it is spring.'

Scales of justice, Frankfurt, 1945

Photograph, vintage gelatin silver print on paper

In spring 1945, Miller followed US forces as they progressed deeper into Nazi Germany. The end of the war brought hope, but also confrontation with Nazi atrocities. In Germany, contact with citizens who had enacted or condoned these crimes made Miller deeply uneasy. This allegorical figure of justice strikes an equivocal note. Looming over bomb-damaged Frankfurt, she wields a sword – but has only one of the two pans of her scales remaining.

Lee Miller Archives, East Sussex, England
X100416

Fallen bronze statue, Frankfurt, 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99776

**The deputy Bürgermeister's daughter (Regina Lisso),
Leipzig Town Hall, 1945**

Photograph, vintage gelatin silver print on paper

In Leipzig's city hall, Miller photographed a Nazi official and his family who had died by suicide as US soldiers approached. Miller documented the scene with her customary technical and aesthetic precision, light from the window catching every detail. She described the daughter as 'waxen and dusty' in her nurse uniform, ironically noting her 'extraordinarily pretty teeth'. A popped sofa button subtly undercuts any impression that this is a peaceful scene. 'Leipzig is death and flowers', wrote Miller.

Lee Miller Archives, East Sussex, England
X99782

**Suicided Volkssturm commander (Walter Dönicke),
Leipzig Town Hall, 1945**

Photograph, modern gelatin silver print on paper

The body of a prominent Nazi politician and militia leader lies amid symbols of the fallen regime. Smashed photographs of Nazi officials lie around him, covered in plaster dust. A portrait of Hitler, its face crudely cut out, is propped next to him. While other photographers also documented the scene, Miller composed her version to include a glimpse of the statue of Justice outside the window.

Lee Miller Archives, East Sussex, England
X99783

Hitler's house on fire set by SS troops, Obersalzberg, 1945

Photograph, vintage gelatin silver print on paper

'I saw the war end in a plume of smoke curling up from the remnants of Hitler's mountain retreat,' wrote Miller for **Vogue**. She and David E. Scherman were the first journalists to reach the Berghof, Hitler's highly fortified holiday home in Bavaria. With Scherman in the foreground holding a flash gun, Miller photographed the house set ablaze by retreating SS troops. The surrounding Berchtesgaden area was the site of important Nazi meetings and propaganda images.

Lee Miller Archives, East Sussex, England

X99781

My favourite machine gunner, Alsace, 1945

Photograph, vintage gelatin silver print on paper

A bundled-up infantryman is seated in dirty snow, his weapon incongruously draped with a lace tablecloth. He smiles, but his uncertain expression conveys the brutal conditions around him. Miller described 'trails of blood, necklaces of bullets, brassy, shiny, were trampled into the icy tracks. I'll never see acid-yellow and grey again like where shells burst near snow without seeing also the pale, quivering faces of replacements, grey and yellow with apprehension.' Published in British **Vogue** in April 1945, this image has not been shown since.

Print courtesy of Condé Nast

X100100

Infantry advancing, Alsace, 1945

Photograph, vintage gelatin silver print on paper

Passing a huddled figure in the foreground, this snowy procession carries a sense of hushed despair. In her accompanying article for British **Vogue**, Miller describes Moroccan soldiers marching in improvised camouflage made from 'nightgowns, petticoats, hand-woven sheets from peasants' trousseaux ... the snow which shrouds innocent lumps and softens savage craters covers alike the bodies of the enemy and of the other platoon which tried before. The new craters are violent with black circles of clods around, the smell is choking.'

Print courtesy of Condé Nast

X100099

Towards the enemy, Alsace, 1945

Photograph, digital C-print on paper

The battle for the Alsace region was complex, slow and bitter, taking place in one of the coldest winters on record. Miller spent weeks there with infantry soldiers, overwhelmed by the brutality of the war. In her article, she demands: 'What difference does it make if your daughter has straight teeth, or straight legs or straight hair? What difference does it make if your son has a straight back, a straight look, and straight morals? ... one day you'll wake up and look out in the street to find the dead'.

Lee Miller Archives, East Sussex, England

X99778

**Debris on pavement outside (Boot and ammunition),
Saint-Malo, 1944**

Photograph, digital C-print on paper

In her Saint-Malo article, Miller describes sheltering in a German dugout where she encountered a severed hand. She did not photograph that experience and generally avoided graphic violence in her images. Instead, she found visual metaphors, as with these machine gun bullets spilling like entrails from an abandoned boot. Like much of Miller's prolific war coverage, this image was unpublished in her lifetime. But Vogue was thrilled by the Saint-Malo material, its editor Audrey Withers cabling: 'Good girl great ADVENTURE WONDERFUL STORY'.

Lee Miller Archives, East Sussex, England
X99775

Fall of the citadel: Aerial bombardment, Saint-Malo, 1944

Photograph, vintage gelatin silver print on paper

As a woman journalist in summer 1944, Miller was officially restricted to non-combat areas, after they had been liberated. But due to a military intelligence error, she was sent to Saint-Malo while it was still a live battleground. The only photographer within the line of fire for several days, she produced extensive coverage. This image was stopped by military censors. Unbeknownst to Miller, it shows an early use of a secret new weapon – the monstrously effective firebomb, napalm.

Lee Miller Archives, East Sussex, England

X99774

Artillery spotters, Hotel Ambassadeurs, Saint-Malo, 1944

Photograph, vintage gelatin silver print on paper

Print courtesy of Condé Nast

X100084

[QUOTE ON THE WALL]

'I had the clothes I was standing in, a couple of dozen films, and an eiderdown blanket roll. I was the only photographer for miles around and I now owned a private war.'

French Nuns, Refugees, Saint-Malo, 1944

Photograph, vintage gelatin print on paper

During a temporary truce before dusk, German forces released French civilians from Saint-Malo's historic fortress. Miller saw 'the injured and ill first – then old women, with bundles and dazed eyes, little hand-holding groups of girls, stumbling along – couples with babies, prams piled with all they had saved of their possessions, boys, men stumbling from shock – prim, snotty women, nuns in immaculate white'. This rare large-format print, likely produced in London, was kept in the **Vogue** archive and has never been exhibited before.

Print courtesy of Condé Nast

X100083

Fall of the citadel..., Saint-Malo, 1944

Photograph, vintage gelatin silver print on paper

Miller took this photograph only a few hundred metres away from the old city fortress as it was bombarded by Allied troops. Inside, German forces and hundreds of French hostages were under siege. She described it 'swallowed in smoke ... belching, mushrooming and columning ... towering up, black and white. Our house shuddered, and stuff flew in the window'. In the chaotic first hours after battle, Miller used a bombed-out camera shop in Saint-Malo to print her work by torchlight.

Lee Miller Archives, East Sussex, England

X99773

Bomb sign, Belgium, 1945

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99780

Hotline to God, Strasbourg, 1945

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99779

[PLATFORM IN THE MIDDLE OF THE ROOM]

Lee Miller's US war correspondent formal dress uniform with replica shirt and tie, Kilgour, French and Stanbury Ltd, 1943

Lee Miller Archives, East Sussex, England
X100250

Lee Miller's Rolleiflex camera, 1943

Lee Miller Archives, East Sussex, England
X100251

[VITRINES ON THE LEFT-HAND SIDE OF THE UNIFORM DISPLAY]

From left to right

Miller's war photographs were generally taken with her Rolleiflex camera, using a separate flash gun and light meter. Her sprawling article drafts, like her caption sheets (written from memory), were sent via service letter. If passed by military censors, texts and images would be forwarded piecemeal to the **Vogue** offices in the UK and US. 'There is great excitement all over the office when your material comes in and crying and wringing of hands when we realise how much we need space to give it adequate treatment', wrote her New York editor. Working to pressing deadlines and tight page limits, **Vogue** edited Miller's work without her input. These rare surviving layouts, never before exhibited, show the cut-and-paste design methods of the time.

American **Vogue**, dummy layouts for the
15 September 1944 issue

Lee Miller Archives, East Sussex, England
Z89927

American **Vogue**, dummy layouts for the
15 October 1944 issue

Lee Miller Archives, East Sussex, England
Z89928

American **Vogue**, dummy layouts for the
15 January 1945 issue

Lee Miller Archives, East Sussex, England
Z89931

**[VITRINES ON THE RIGHT-HAND SIDE OF THE
UNIFORM DISPLAY]**

From left to right

British **Vogue**, April 1945

Tate Britain

Z91892

British **Vogue**, Victory Edition,
June 1945

Tate Britain

Z89933

British **Vogue**, July 1945

Tate Britain

Z89743

ROOM 9

[CONTENT GUIDANCE]

This room contains graphic images
from concentration camps.

Please do not take photographs.

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

9. BELIEVE IT

'I usually don't take pictures of horrors. But don't think that every town and every area isn't rich with them. I hope Vogue will feel that it can publish these pictures.'

Miller entered Buchenwald, a Nazi concentration camp near the city of Weimar, on 16 April 1945, soon after it had been liberated. Two weeks later, on 30 April, she visited Dachau, a concentration camp near Munich whose survivors had been freed the previous day. These spaces were characterised by forced labour, systematic persecution and murder. Those imprisoned within Buchenwald and Dachau included Jews, political dissidents, gay men, Sinti and Roma people, Jehovah's Witnesses and prisoners of war. By April 1945, these camps had also become entwined with the history of the Holocaust – the continental genocide of six million Jewish men, women and children.

By this point in the war, Miller had encountered many profoundly distressing scenes, but her experiences in the

concentration camps marked her forever. Her Rolleiflex camera, which had no zoom lens, brought her as intimately close to her subjects as we are to her images. Fired with rage, yet working with sharp precision, Miller documented even the most harrowing aspects of the two sites. Photographs of starving prisoners, beaten guards and piles of bodies confront the viewer with the entangled nature of power, cruelty and spectacle.

Rumours were already circulating that the atrocities found at the concentration camps were a hoax. Miller was determined to help prove otherwise. In a cable to her editor in London she wrote: 'I IMPLORE YOU TO BELIEVE THAT THIS IS TRUE'.

The texts in this room were developed in consultation with Dr Andy Pearce at the UCL Centre for Holocaust Education, which is the world leader for research-informed teacher and student education about the Holocaust. Find out more at holocausteducation.org.uk

[VITRINE]

From left to right

Contact sheet, Dachau, 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99814

Contact sheet, Buchenwald, 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99816

Contact sheet, Buchenwald, 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99812

Untitled (Entrance to concentration camp),
Buchenwald, 1945

Photograph, digital C-print on paper

One of the largest concentration camps in Germany, Buchenwald was built in 1937. Its gates bore the motto 'Jedem das Seine' ('to each what they deserve'). Miller took this photograph from inside the camp, with silhouetted US military approaching. The words speak to the Nazi ethos of cruelty but – reversed in this image – also to the shift of power following the camp's liberation.

Lee Miller Archives, East Sussex, England
X99795

Untitled (Prisoner's legs), Buchenwald, 1945

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99804

A pile of starved bodies, Buchenwald, 1945

Photograph, vintage gelatin silver print on paper

In Buchenwald, the US military discovered piles of murdered people who had not been incinerated. Miller bitterly recorded that recent fuel shortages had prevented camp commanders from more thoroughly concealing their crimes. Until this point in the war, she had largely avoided photographing graphic violence, partly because she thought **Vogue** would not publish it. However, the scale of the horror at Buchenwald and Dachau compelled Miller to change her approach. Answering her plea to show the world what she had witnessed, American **Vogue** published this photograph at large scale.

Lee Miller Archives, East Sussex, England
X99790

Beaten SS prison guard, Buchenwald, 1945

Photograph, digital C-print on paper

As well as victims and survivors, Miller turned her lens to the concentration camp guards. This man, she noted, had been attacked by former prisoners while attempting to escape. Her tightly cropped portrait brings us eye to eye with the guard. His bloody face is bleached white by her flashbulb. In forcing the viewer excruciatingly close to a perpetrator of war crimes, Miller's photograph asks difficult questions about humanity and justice.

Lee Miller Archives, East Sussex, England
X99806

**A prisoner (Klaus Hornig) giving the Nazi salute,
Buchenwald, 1945**

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99808

**Captured German guards who had donned civilian clothes in
the hope of escaping, Buchenwald, 1945**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99811

Dead SS prison guard floating in canal, Dachau, 1945

Photograph, vintage gelatin silver print on paper

In her unpublished manuscript from Dachau, Miller wrote disgustedly: 'The small canal bounding the camp was a floating mess of SS, in their spotted camouflage suits and studded boots ... they slithered along in the current, along with a dead dog or two and smashed rifles.' While British and American **Vogue** both published some of Miller's Buchenwald reportage, which they received first, none of her Dachau photographs appeared in her lifetime.

Lee Miller Archives, East Sussex, England
X99805

Dead deportee beside the rail track, Dachau, 1945

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99801

**US soldiers examine a rail truck load of dead prisoners,
Dachau, 1945**

Photograph, modern gelatin silver print on paper

Liberating forces found a train parked at the entrance to Dachau, its many freight cars filled with the decomposing bodies of prisoners. The US soldiers in this image serve as surrogates for our own appalled gaze. To take the photograph, Miller climbed into the train with the dead. Her jotted notes provide a chilling summary of all that she witnessed, including 'crematorium bodies – train – babies – gas house mass graves'.

Lee Miller Archives, East Sussex, England
X99802

**Piles of clothes and belongings alongside train,
Dachau, 1945**

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X99809

**Freed prisoners scavenging in the rubbish dump,
Dachau, 1945**

Photograph, vintage gelatin silver print on paper

‘Dachau had everything you’ll ever hear or close your ears to about a concentration camp,’ wrote Miller. The bodies of 9,000 prisoners were found at liberation. Many others did not live long after. In this image, survivors search heaps of rags to find clothes to wear. Miller noted that ‘the prisoners you see in pix wandering around the grounds are pretty well off ... but there are thousands in the bunks who are too weak to ... ever dress themselves up again’.

Lee Miller Archives, East Sussex, England
X99803

[INTERMEDIATE WALL TEXT]

MUNICH, 1 MAY 1945

From Dachau, Miller travelled directly to Munich with the photojournalist David E. Scherman, her friend and collaborator. In an unpublished draft, she wrote: 'the sight and thought of the blue and white striped tatters shrouding the bestial death of hundreds of starved and maimed men and women had left us gulping for air and for violence, and if Munich the birthplace of this horror was falling we'd like to help.'

On arrival, they discovered that US forces had requisitioned Adolf Hitler's private apartment. In an astonishing gesture, Miller staged photographs of herself and Scherman – a Jewish man – washing away the dirt of Dachau in Hitler's bathtub. Every detail was arranged for symbolic meaning: the Führer's portrait, the classical statuette and Miller's filthy boots on the bathmat. As Miller knew, the Nazis had murdered huge numbers of prisoners in gas chambers disguised as shower rooms, lending the setting a grim significance.

Hitler's suicide was announced the same day, a turning point

in the end of the war in Europe. Miller's self-portrait was published thumbnail-size on a back page of British **Vogue**, and never again in her lifetime.

[EXTENDED CAPTION]

In unpublished passages of her manuscript, Miller observed that Hitler had 'never really been alive for me until to-day. He'd been an evil-machine-monster all these years, until I ... ate and slept in his house. He became less fabulous and therefore more terrible'. Staging an invasion of Hitler's private space, replacing his body with her own, Miller asserts victory over Nazi ideology. However, the mundane intimacy of Hitler's bathroom is also a disturbing reminder of humanity's capacity for evil.

Lee Miller and David E. Scherman

Lee Miller in Hitler's bathtub, Munich, 1945

David E. Scherman in Hitler's bathtub, Munich, 1945

Two photographs, vintage gelatin silver prints on paper

Lee Miller Archives, East Sussex, England

X100252, X100253

ROOM 10

CLOCKWISE FROM WALL TEXT

[WALL TEXT]

10. AFTERMATH

The Second World War left unthinkable devastation in its wake. Following Allied forces across Europe, Miller recorded the euphoria of liberation giving way to disillusionment. Her images and writing show people facing mass displacement, starvation and disease. Survivors mourn their dead on a continent in ruins. For many, the atrocities of the war forever changed their sense of human nature. Miller shared her struggles with her editor in October 1944: 'If I could find faith in the performance of liberation I might be able to whip something into a shape which would curl a streamer and wave a flag ... I, myself, prefer describing the physical damage of destroyed towns and injured people to facing the shattered morale and blasted faith of those who thought "Things are going to be like they were".' With humane curiosity, she did both.

Miller's photographs question the nature of complicity, justice and revenge. They also invite us to consider the power dynamics of the camera. She paid close attention to

individuals on both sides of the conflict, especially women and children. Aware that desperate hardship could sow the seeds of a future war, she wrote: 'I'm taking a lot of kid pictures, because they are the only ones for whom there is any hope ... And also we might as well have a look at who we're going to fight twenty years from now.'

Woman accused of collaborating with Germans,
Rennes, 1944

Photograph, digital C-print on paper

After liberation, French women suspected of having been intimate with German occupiers were subject to a wave of attacks. In acts of public spectacle, an estimated 20,000 women had their heads forcibly shaved by vigilantes, urged on by violent crowds. In Rennes, Miller saw one such incident. Her text describes the alleged collaborators as 'stupid little girls – not intelligent enough to feel ashamed'. But her dignified portrait of this unnamed woman undercuts these words. The discrepancy suggests Miller's conflicting feelings, torn between compassion and disgust.

Lee Miller Archives, East Sussex, England
X99859

**The family sit together in the cell after being interrogated,
Saint-Malo, 1945**

Photograph, vintage gelatin silver print on paper

Miller watched the US military interrogate a French woman suspected of collaboration. Her house was found to be full of Nazi documents and propaganda. Miller described how the woman 'made a pretty pose with her children when I wanted to photograph her. The kids ate some coloured life savers [sweets] without tasting them ... They were neither timid nor tough, but gloomy, and I felt like vomiting.'

Lee Miller Archives, East Sussex, England
X99860

**Bullet-splintered glass in a café: Mlle Christiane Poignet,
law student, Paris, 1944**

Photograph, digital C-print on paper

Arriving just after liberation, Miller declared Paris to have 'gone mad ... Girls, bicycles, kisses and wine and around the corner sniping, a bursting grenade and a burning tank.' The city was no longer Nazi-occupied, but the war continued. Conditions remained difficult, with severe shortages of food, fuel and electricity. Asked by **Vogue** to produce images of a resurgent fashionable Paris, Miller responded with photographs like this, combining elegance with honesty. 'The bullet holes in the windows were like jewels,' she wrote, 'the barbed wire in the boulevards a new decoration.'

Lee Miller Archives, East Sussex, England
X99863

Two German women sitting on a park bench surrounded by destroyed buildings, Cologne, 1945

Photograph, vintage gelatin silver print on paper

Miller saw her first Gestapo prison in Cologne and was appalled by the conditions. With sick and starving prisoners in her mind, the sight of healthy Germans repulsed her. Describing citizens emerging from hiding after the Allied capture of the city, she wrote: 'The underground network of inhabited cellars vomited out more worms, palely clean and well-nourished on the stored and stolen fats of Normandy and Belgium'. In contrast to the fury of her text, photographs such as this strike an ambivalent note.

Lee Miller Archives, East Sussex, England
X99865

Small refugee evacuees, Luxembourg, 1944

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X100029

**Refugees leave their carts to say a last prayer at the
wayside shrine, Luxembourg, 1944**

Photograph, vintage gelatin silver print on paper

Print courtesy of Condé Nast

X100087

Complete household effects, Luxembourg, 1944

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99862

Old woman with wood, Vérmező, Budapest, 1946

Photograph, vintage gelatin silver print on paper

Miller based herself in Budapest during the winter of 1945–6. Around 80% of the city's buildings had been damaged or destroyed. With supply chains in chaos and Hungary experiencing the worst hyperinflation in history, foraging and bartering became essential to survival. This woman scavenges in Vérmező, a park whose name translates to 'Field of Blood'. The name derives from an 18th-century massacre but took on new meaning after it became the site of a battle between the Germans and Soviets.

Print courtesy of Condé Nast

X100090

Vienna Opera House 1945

Photograph, vintage gelatin silver print on paper

Print courtesy of Condé Nast

X100088

**Irmgard Seefried, opera singer, singing an aria from
'Madame Butterfly', Vienna Opera House, 1945**

Photograph, modern gelatin silver print on paper

Like most of Europe in autumn 1945, Vienna was a bombsite, desperately short of food and fuel. Miller's **Vogue** article described 'a city suffering the psychic depression of the conquered and starving ... they are drunk on music, light frothy music for empty stomachs.' Most of the city's inhabitants survived 1945 on only 800 calories a day. Music, however, persisted: 'There is never silence in Vienna. There is madness of music'. Here, a German soprano performs in the wrecked auditorium of the State Opera House.

Lee Miller Archives, East Sussex, England
X99864

[QUOTE ON THE WALL]

'When Europe was yet to be 'liberated' ... when I had thought and burned with ideas for years and suddenly found a peg on which to hang them, I found words and transport and transmission and courage. This is a new and disillusioning world ... Peace with a world of crooks who have no honor, no integrity and no shame is not what anyone fought for.'

Cologne Cathedral 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99866

Execution of László Bárdossy, fascist ex-Prime Minister of Hungary, Budapest, 1946

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99874

The eyes of Sibiu, Piata Mica, Romania, 1946

Photograph, vintage gelatin silver print on paper

Ever alert to surrealist details, Miller had been struck by the 'peering prying eyes of the architecture' on her first visit to Romania in 1938. Returning in 1946, she connected the distinctive eye-like windows to the state surveillance that had taken place in the country under the rising power of the far right: 'the buildings peered just like the hidden microphones in Bucharest had listened in 1938–9.'

Print courtesy of Condé Nast

X100091

Public gathering, Copenhagen, 1945

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99872

**Queen Mother Elena (Helen) of Romania, Peleş Palace,
Sinaia, 1946**

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X99877

Give us this day our daily bread, Budapest, 1946

Photograph, vintage gelatin silver print on paper

'The history of the rehabilitation of Europe is going to be between the lines of the food supply records', wrote Miller presciently. In Hungary, she saw widespread hunger and homelessness. Although her health and productivity were declining, Miller at first refused urgent entreaties to return home to London. In a letter to her editor, she wrote: 'I'd rather chew my fingernails right down to the elbow rather than retreat from here until I have something positive and convincing to say'.

Print courtesy of Condé Nast

X100089

Children eating gruel soup, Vienna, 1945

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99869

Young girl in hospital bed, Children's Hospital, Vienna, 1945

Photograph, digital C-print on paper

A young girl with neatly ribboned hair gazes at the camera, a broken doll by her side. Reporting on a children's hospital in Vienna, Miller recorded acute shortages of food and medicine. She also described the 'corridors and corridors of youngsters, who had been approximately cured of their immediate diseases but who sat on their bed, aged, languid, remote and flooded with tears.'

Lee Miller Archives, East Sussex, England
X99868

Mrs Doris Lauffs' children at their home, Heidelberg, 1945

Photograph, vintage gelatin silver print on paper

In Heidelberg, Miller photographed the children of a wealthy German industrial family hunting for Easter eggs in their garden bomb shelter. Their mother was an American woman and Miller spent a 'polite two hours' with the family after Allied forces took the city. The family's factories were operated by slave labour, as Miller recorded.

Lee Miller Archives, East Sussex, England

X99867

Boy wearing Scharnhorst cap, Vienna, 1945

Photograph, digital C-print on paper

The hat worn by this small Viennese boy bears the name of a German warship, sunk by the Royal Navy in 1943. Miller presents him simply, without imposing her own judgement. Portraits like this ask us to consider the space between good and evil, innocence and complicity.

Lee Miller Archives, East Sussex, England
X99870

ROOM 11

ANTICLOCKWISE FROM WALL TEXT

[WALL TEXT]

11. ARTISTS & FRIENDS II

In February 1946, Miller returned to London an internationally celebrated photojournalist, but physically and emotionally scarred by her wartime experiences. She continued her work at Vogue until 1953, but now found little inspiration in fashion shoots. Miller's most profound and tender works, in these years and afterwards, were portraits of fellow artists. From Isamu Noguchi in New York to Dorothea Tanning in Arizona, these images reflect her vibrant gift for friendship and her ongoing engagement with the international art world.

Miller married Roland Penrose in 1947 and gave birth to her son, Antony. She was closely involved in the beginnings of the Institute of Contemporary Arts in London, soon the UK's most important centre for new art. The family began dividing their time between London and Farleys House in Sussex, which became a legendary art world meeting point. With weekend parties fuelled by Miller's experimental meals, Farleys was a staging ground for new portraits.

She rarely spoke about it, but Miller's mental health was permanently affected by what she had witnessed in the war. Over time, her interest in photography waned. She developed a new passion for gourmet cooking, which she pursued with her typical creative flair. Sometimes, she even claimed that her photographic archive had been destroyed. The true extent of her work was only discovered after her death in 1977. The roughly 60,000 negatives, prints, journals and ephemera uncovered in the family attic now form the basis of the Lee Miller Archives.

Isamu Noguchi, New York City, 1946

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X99999

Isamu Noguchi, New York City, 1946

Photograph, modern gelatin silver print on paper

Isamu Noguchi and Miller had known each other since 1926, when they were both enrolled at the Art Students League in New York. On her first trip back to the US since 1934, she visited him in his studio. Relaxed and contemplative, he poses bare-chested beside his sculptures. Miller draws out the parallels between the sculptor's own body and the biomorphic forms he produced. Such echoes were a signature of Miller's portraits. A form of surrealist doubling, it suggests a deep connection between art and artist.

Lee Miller Archives, East Sussex, England
X99998

**Max Ernst and Dorothea Tanning, Oak Creek Canyon,
Arizona, 1946**

Photograph, digital C-print on paper

In summer 1946, Miller and Penrose travelled to rural Arizona to visit their old friend Max Ernst and his new partner, the painter Dorothea Tanning. This double portrait has never been exhibited before. Ernst and Tanning's back-to-back pose evokes their strong bond as well as their distinct creative interests. Tanning gazes raptly at her unfinished painting **Maternity**, while Ernst stares into the desert landscape.

Lee Miller Archives, East Sussex, England
X99996

Max Ernst, Oak Creek Canyon, Arizona, 1946

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X100006

Dorothea Tanning, Huismes, 1955

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X100013

Wifredo Lam, New York City, 1946

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X100001

[Saul] Steinberg fights with the garden hose in a manner all his own, Farleys, East Sussex, 1952

Photograph, modern gelatin silver print on paper,
printed 2007

Victoria and Albert Museum.
Gift of Mark Hayworth-Booth, 2010
X91315

Henry Moore with his sculpture 'Mother and Child',
Farleys, East Sussex, 1953

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100011

Roland Penrose, Downshire Hill, London, 1949

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X100027

Dylan Thomas, Vogue Studio, London, 1946

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100004

Gjon Mili, New York City, 1946

Photograph, digital C-print on paper

Lee Miller Archives, East Sussex, England
X100000

Marino Marini, Italy, c.1949

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X100007

Self portrait in mirror with panels of 'The Prometheus Triptych' by Oskar Kokoschka, London, 1950

Photograph, digital C-print on paper

In a rare 1950s self-portrait, Miller captures her own echoing reflection suspended between two mirrors. The composition is spatially disorientating. Miller is posed precariously on a ladder flanked by monumental paintings in progress. In contrast to earlier glamorous self-portraits, here Miller presents herself as a working photographer: she is dressed practically, her body awkwardly twisted to hold her camera in place. Looking directly into her own lens, an artist among artists, she is situated within a world of seemingly endless possibility.

Lee Miller Archives, East Sussex, England
X100008

Georges Limbour and Jean Dubuffet,
Farleys, East Sussex, 1955

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100018

Joan Miró at the zoo, London, 1964

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100019

Pablo Picasso and Antony Penrose and 'La Dame au Clef',
Vallauris, 1954

Photograph, vintage gelatin silver print on paper

Lee Miller Archives, East Sussex, England
X100677

Dora Maar, Paris, c.1956

Photograph, modern gelatin silver print on paper

Lee Miller Archives, East Sussex, England

X100014

Lena Constante with her puppets, Romania, 1946

Photograph, digital C-print on paper

The artist, writer and designer Lena Constante was a friend of Miller's before the war. When Miller visited in early 1946, she was closely involved with the founding of Țândărică, Bucharest's first puppet theatre. Operating out of a tent in a vacant lot, Țândărică dramatised not only classic folk tales but also contemporary parables. Shot from above as she hangs a puppet of Adolf Hitler in her studio, Constante appears as though she is also suspended on strings.

Lee Miller Archives, East Sussex, England

X100002

Juliet Browner and Man Ray, Los Angeles, 1946

Photograph, modern gelatin silver print on paper

Juliet Browner was an artist's model and dancer who had trained with choreographer Martha Graham. In this playful double portrait, her partner Man Ray is displaced from view, seen only through an outstretched hand. Instead, Browner dominates the composition, coolly intent upon her game of chess. The chess set was designed by Man Ray around 1920.

Lee Miller Archives, East Sussex, England

X100003

Eduardo Paolozzi, London, 1948

Photograph, modern gelatin silver print on paper

Lent by the National Portrait Gallery, London

X91434

Pablo Picasso, Villa la Californie, Cannes, 1956

Photograph, modern gelatin silver print on paper

Picasso was Miller's most sustained subject: she took more than a thousand photographs of him. Close friends since 1937 when they had first made each other's portraits, they reunited in Paris in 1944 and continued to visit each other throughout their lives. Intimate and searching, Miller's portraits were included in major books and exhibitions organised by Penrose, Picasso's biographer. In a short 1960 essay, Miller described the 'flashing black eyes [that] have fascinated everyone who has even only seen ... this small, warm, friendly man whose name means modern painting.'

Lee Miller Archives, East Sussex, England

X100015

[VITRINES IN THE MIDDLE OF THE ROOM]

From left to right

[EXTENDED CAPTION]

In later years, as Miller's interest in photography declined, she channelled her creative energy into gourmet cooking. With her characteristic obsessive enthusiasm, she undertook Cordon Bleu culinary training and devised increasingly inventive dishes. Her recipes were inspired by her extensive travels, wide reading and offbeat sense of humour. Miller (after 1966, 'Lady Penrose') won culinary competitions and her unconventional food set the tone for celebrated art world parties at Farleys. She was at work on her own cookbook, with the punning title 'The Entertaining Freezer', when she died in 1977.

American **Vogue**, 15 April 1965

House and Garden, June 1973

American **Vogue**, April 1974

Tate Britain

Z92063

Tate Britain

Z92016

Tate Britain

Z92015

‘Working Guests’, tearsheets from British Vogue, July 1953

Miller published her last major piece for British **Vogue**, ‘Working Guests’, in July 1953. The satirical essay, which she spent several years developing, was illustrated with images of highly distinguished friends hard at work at her Sussex farmhouse. Parodying her own unconventional approach to hosting – which Miller defined as ‘a programme of maximum work for others’ – the article brilliantly skewered 1950s social norms. Penrose, concerned by the impact of Miller’s work on her mental health, privately asked the magazine not to commission her again.

Lee Miller Archives, East Sussex, England
Z89934