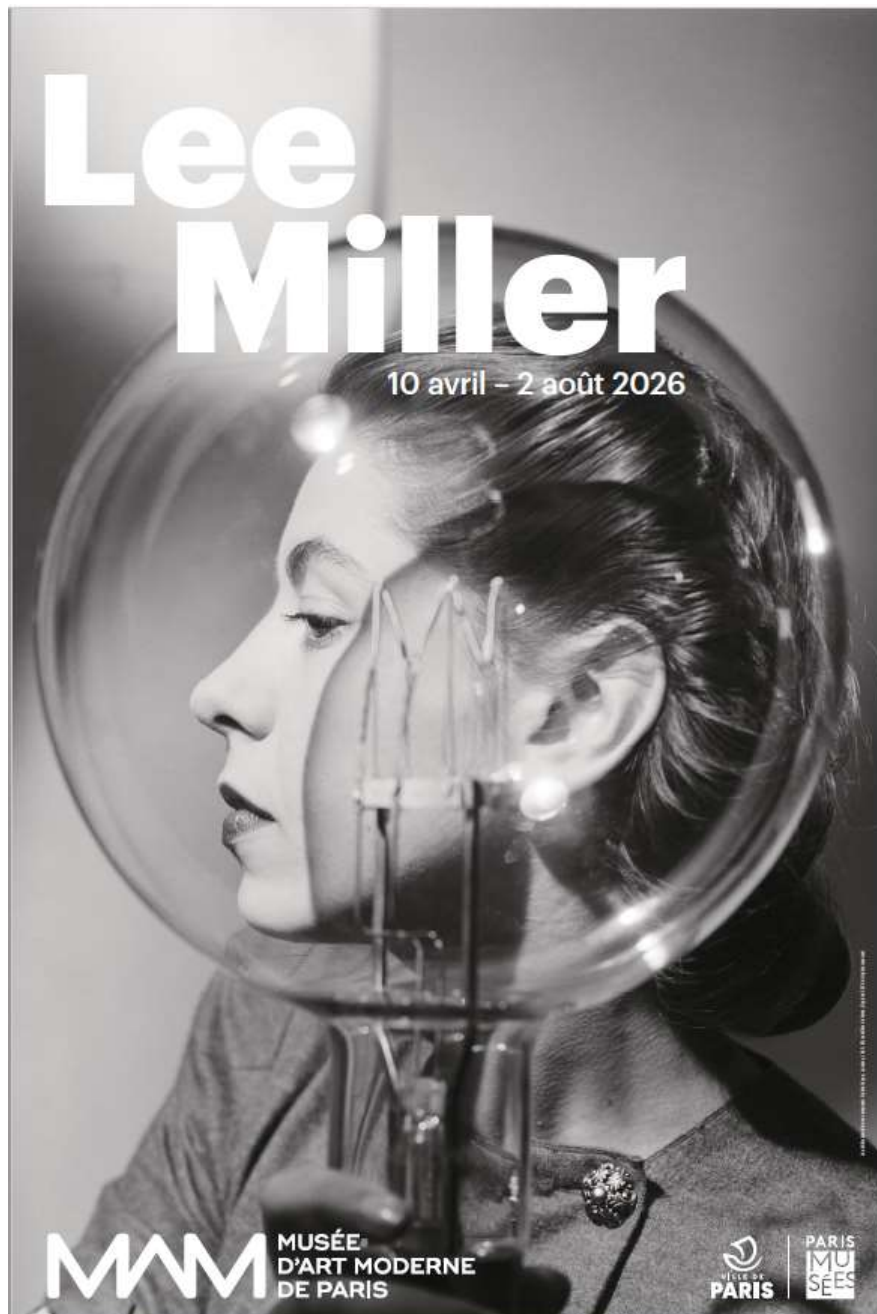


LARGE PRINT



GUIDE



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Lee Miller

(April 10 - August 2, 2026)

Lee Miller (1907-1977) was successively a model, an artist, a surrealist, a portraitist, a fashion photographer, and a war correspondent. Long relegated to the role of muse, she is now recognized as one of the great photographers of the twentieth century. Fearless, she moved through her era in perpetual pursuit of new visions and emotions.

This exhibition traces her entire career, from her beginnings in New York to her life at Farleys Farm in England, including her time in Egypt and the war years in Europe. It reveals the breadth of a body of work in which formal experimentation, visual boldness, and political engagement coexist.

Presented in fall 2025 at the Tate Britain in London, the current exhibition hosted in Paris features some additional loans attesting to her strong ties to the French capital.

From her very first stay in 1925, the young artist was drawn to the effervescence of Paris. In 1929, determined to prove herself as an artist, she moved to Paris to train with Man Ray before opening her own studio.

Long after her departure, the city remained emblematic of the creative freedom championed by the surrealists. Her arrival in Paris in August 1944 to cover the Liberation offered her the opportunity to rediscover the city abuzz once again, as well as to reconnect with the artistic community that had always regarded her as one of their own.

Combining both chronological and thematic approaches, the exhibition aims to surpass the legend of Lee Miller in order to reveal her powerful artistic vision.

The curators have opted to present vintage prints whenever preservation conditions and availability have made it possible. Modern gelatin silver prints and digital prints are also on view in order to enhance the exhibition narrative.

Introducing the exhibition, the section **Before the camera** brings together an array of portraits of Lee Miller by leading photographers and filmmakers of the 1920s and 1930s. Miller emerged as a prominent figure in New York in the late-1920s by becoming one of the first photographic models in the fashion industry.

She was one of the most sought-after models by magazines, especially in the Condé Nast group, embodying the archetypical modern woman—emancipated and active.

During her stay in Paris, her connections with the surrealists led her to play one of the leading roles in Jean Cocteau's first film, *Le Sang d'un poète* [The Blood of a Poet], 1930-1932.

Two sections, **Dreaming of Eros** and **Surreal Gaze**, shed light on the significance of her Parisian stay from 1929 to 1932. A key moment of this period was her meeting Man Ray, whose assistant and companion she became.

Their intense collaboration exploring the erotic power of the photographic medium found expression in their joint discovery of “solarization,” a process that reverses some of the light and dark areas of an image following short time exposure to light.

Expressing her desire for independence, she opened her own studio and revealed the uniqueness of her vision through numerous photographs taken on the streets of Paris.

Her activity as a portraitist, showcased in the section **Artists and Friends I**, gained real momentum when she opened a new studio upon her return to New York in 1932, and continued throughout her life. It bears witness to her numerous connections with artistic and literary circles.

In 1934, Miller married the Egyptian businessman Aziz Eloui Bey and moved with him to Cairo. The photographs from this period, displayed in the section **New Visions**, are striking in their bold use of patterns, textures, and framing to compose their images. Far from exploring exotic themes, Miller focused increasingly on the contrasts and shifts in perception produced by her choice of camera angles.



Lee Miller

Portrait of Space

Al Bulwayeb, near Siwa, Égypt, 1937

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In 1937, Miller's encounter with the surrealist painter and poet Roland Penrose led her to spend more time in Europe and to reconnect with her surrealist friends. When the war broke out in 1939, she chose to stay in London and became increasingly more involved with British *Vogue* as a fashion photographer; her original prints are on view in the section **Here is *Vogue*, in spite of all.**

The section **Grim Glory** shows her photographs of the ruins and bombing of London, which bear witness to daily life during the Blitz but also her reporting devoted to women nurses and aviators involved in the war, which appeared in both American and British *Vogue*.

The suite of the exhibition **In the field** documents her work on the frontline, notably during the liberation of Saint-Malo and the advance of American troops toward Eastern Europe. Her photographs and articles condemned the violence of the conflict and demonstrated the way she set herself apart from traditional war reporting through the tone she used and her highly personal involvement.

Believe it—viewer discretion is advised for this section—shows Miller's photographs that were among the first to reveal to the general public the Nazis' mass extermination campaign.

In April 1945, Miller traveled with David E. Scherman to Dachau and Buchenwald right after the liberation of the camps. After photographing the camp in Dachau, Miller arrived in Munich and gained entry to Adolf Hitler's apartment. In an entirely staged and symbolically charged photograph, she posed in the dictator's bathtub.

Scarcely circulated at the time, the image is now regarded as one of the most iconic photographs marking the end of the worldwide conflict. Miller photographed Europe and the Liberation until January 1946. On view in the section **Aftermath**, these images express the pain and privations.

During the following years, Miller was deeply affected by her war experiences. The last section of the exhibition **Artists and Friends II** is devoted to her life at Farleys Farm House (Sussex, England), with Roland Penrose and their son Antony.

At first, Miller continued her reporting and fashion photographs for Vogue, but gradually stopped doing commercial work.

In a more private context, she kept making portraits of her entourage that reflect her ongoing involvement with the international avant-garde. Farleys House, the reflection of the Miller Penrose couple, became an important meeting place for artistic exchanges during which Miller immersed herself in numerous culinary experiments.



Unknow photographer

*Lee Miller with camera on a Schiaparelli
fashion assignment for Vogue*

Musée d'Art Moderne, Paris, 1945

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Lee Miller

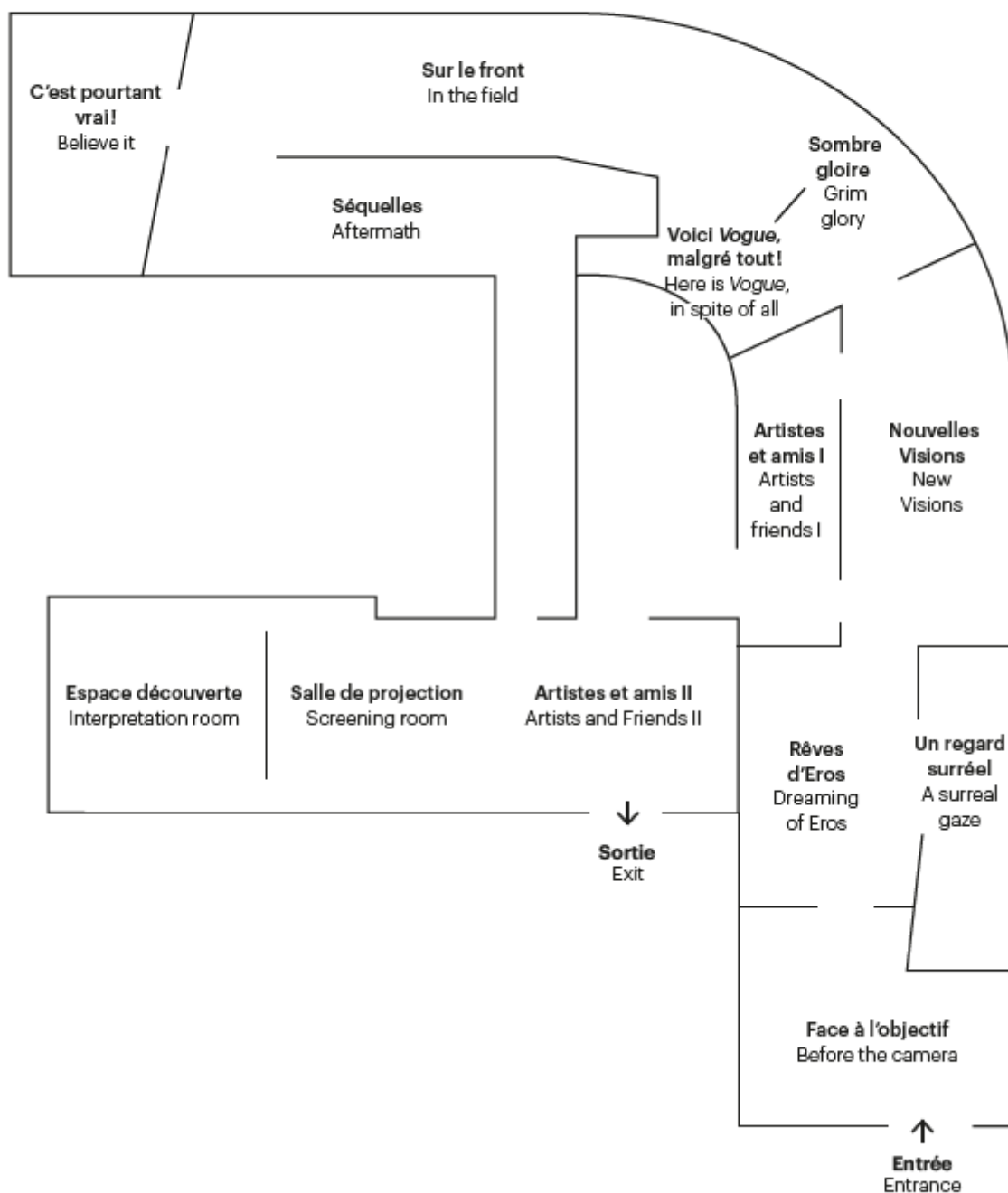
Fire Masks

Downshire Hill, Londres, 1941

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**PLAN DE
L'EXPOSITION**
FLOOR MAP



Lee Miller April 10 - August 2 - 2026

Director: Fabrice Hergott

Curators: Hilary Floe, Senior Curator of
Modern and Contemporary British Art – Tate
Britain

Fanny Schulmann, Commissioner, Chief
Curator in charge of the photography
department at the Museum of Modern Art
in Paris

Assisted by: Saskia Flower, exhibition
assistant at the Tate Gallery and Adélaïde
Lacotte, research and documentation
officer, Museum of Modern Art in Paris, as
well as Paul-Emile Pacheco,
exhibition assistant.

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PRICES

Regular rate 17€

Reduced rate 15€

Combined ticket 20€/18€

Free for visitors under 18

Reduced admission for the

“Robert Capa, photographe de guerre”

exhibition (18 February–20 December 2026)

at the Musée de la Libération of Paris.

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Information and reservations

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T : 01 53 67 40 80 / 40 83

ADULT ACTIVITIES

Guided tour

(online ticketing)

Tuesday 2:30 p.m.

Thursday 7 p.m.

Saturday 4 p.m.

Jeudi may 21 : 6.30 p.m.

Meeting/Talk at the Museum of the Liberation: Women photo-reporters with Sylvie Zaidman and Fanny Schulmann.

Museum of the Liberation: 4 Avenue du Colonel Henri Rol-Tanguy, 75014 Paris

Thursday, June 11 from 7:00 p.m. to 8:30 p.m. Meeting/discussion about photographs of the liberation of the camps with Fanny Schulmann and Tal Brutmann.
Matisse Room, subject to availability.

Thursday, June 18, from 6:30 p.m. to 8:30 p.m. Meeting and screening: *Lee Miller and the Paris of the avant-garde* with Emmanuelle de l'Ecotais, Fanny Schulmann, and Philippe Azoury. Meeting preceded by a screening of the film *The Blood of a Poet* by Jean Cocteau.

Matisse Room, subject to availability.

VISITOR INFORMATION

MUSÉE D'ART MODERNE DE PARIS

11 avenue du Président Wilson

75116 Paris

T 01 53 67 40 00

www.mam.paris.fr

GETTING THERE

Métro line 9 : Alma-Marceau or Iéna

Bus : 32 / 42 / 63 / 72 / 80 / 92

RER C : Pont de l'Alma

The exhibition is accessible to persons with disabilities

OPENING HOURS

Tuesday to Sunday from 10 am to 6 pm

Late-night opening Thursday until 9:30 pm
(exhibition only)

Closed on Mondays and some public holidays