



SURREALIST LEE MILLER

By Antony Penrose



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Lee Miller Signature

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WORK BY MAN RAY:

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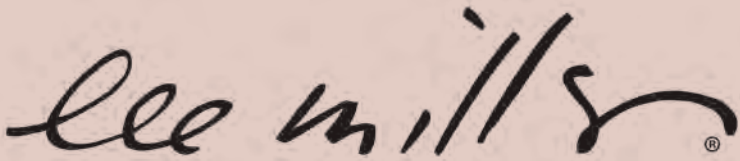
*'Some of them are
pictures I saw in my
imagination just as
I would a painting'*

Lee Miller

New York, November 1932



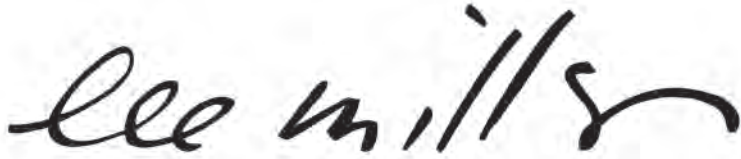
Lee Miller: Self-portrait, Paris, France c1930

The image shows the signature 'lee miller' in a black, cursive script. The signature is written in a fluid, connected style. A small registered trademark symbol (®) is located at the end of the signature, near the bottom right of the 'r'.

lee miller[®]

SURREALIST LEE MILLER

By Antony Penrose,
Lee Miller's son.

A handwritten signature of 'lee miller' in black ink, written in a cursive, lowercase style. The signature is centered at the top of the page.

SURREALIST LEE MILLER

The first impression for people who met Lee Miller in the post war years was of a warm and friendly woman, intelligent, witty, but somewhat eccentric in her behaviour as was frequently evidenced by her wearing a toilet seat cover as a hat. Those who got to know her better found she had a darker side as following her war experiences depression and alcohol abuse had extracted a terrible toll, driving her to the brink of madness. She fought her way out of the main grip of these horrors, but they remained with her like shadowy tormentors to the end of her days, emerging as panic attacks or forms of egregious behaviour which alienated her from some of her closest friends and family.

Many people first encounter Lee Miller through the work of the American surrealist photographer Man Ray, to whom Lee apprenticed herself in Paris in 1929. It was his images from this collaboration that made some of the best known

photographs in Man Ray's whole oeuvre. Her looks were fabulous, suiting the mode of the times perfectly, but the power of these images comes from more than his celebration of her beauty. They reflect the strength of Man Ray's relationship with Lee, a uniquely extreme and tempestuous love affair that endured nearly forty years, only ended by their deaths.



Theodore Miller: Lee Miller and Man Ray in her Studio, Rue Victor Considerent, Paris France 1931

On a page of his note book Man Ray's handwriting tumbles back and forth across the page in a wild swirling script – Elizabeth, Lee, Elizabeth – covering the mask like face of Lee drawn in pencil. On the back he wrote the legend:

*Accounts never balance,
one never pays enough
etc. etc. love Man.*