



Modern Couples

Art, Intimacy and the Avant-garde

Until 27 Jan

Glossary

***Modern Couples* presents a different way of looking at Modernism in art, as seen through the lens of the artist 'couple', an elastic term encompassing all manner of intimate relationships that the artists themselves grappled with, expanded, embraced or refuted.**

Drawing on artist quotations and highlights from the show, this glossary is a close companion to the introductory texts on each couple found in the exhibition itself. It serves as an overarching reference to the overlapping and often simultaneous preoccupations that played a part in shaping the development of modern art, design and literature in the first half of the 20th century.

Activism

Born into immense wealth and privilege, Nancy Cunard was the muse to many Modernist artists and spent most of her adult life fighting injustice and racism (room 4). Her ground-breaking book *Negro Anthology* was inspired by her intimate relationship with the black jazz musician, Henry Crowder.

See also Hannah Höch and Raoul Hausmann (room 18); Tina Modotti and Edward Weston (corridor) and Varvara Stepanova and Alexander Rodchenko (room 20).

Agency

**'I want to forge ahead,
on my own lines'**

Virginia Woolf, *Journal*, undated.

Feminism, agency and the desire for independence underpins much of the work by women artists in the avant-garde period.

See especially Vita Sackville-West, Virginia Woolf and the artists and writers of the *Temple de l'Amitié* (*Temple of Friendship*) (room 3); Claude Cahun and Marcel Moore (room 10).

Breaking up

**'Her eyes are still just as beautiful,
but it has to be admitted that she
has lost her specialness for me'**

André Breton, *Nadja*, 1929.

Businesswomen

**'Some people think that women
are the cause of Modernism,
whatever that is'**

New York Evening Sun, 13 February 1917.

Emilie Flöge was one of a new kind of successful designer-businesswomen and tastemakers, effectively the CEO of her own couture house, the Schwestern Flöge (1904–38) (room 13). Following the War, Sonia Delaunay opened her own fashion and textile shops in Madrid in 1918 and in Paris in 1923, earning Sonia and Robert Delaunay much-needed income (room 15). Later in the 1930s, Aino and Alvar Aalto jointly set up the design company Artek with two other business partners, but really it was Aino who ran the business while simultaneously looking after the children and making occasional pieces (room 23).



Gustav Klimt, *Emilie Flöge in a loose dress in Litzlberg/Attersee*, 1906. *Loose dress no IX* (with tulle flounce, yoke and ruff), 1906. Asenbaum Collection.

Chance Encounter

The 'chance encounter' was at the heart of the Surrealist project. Many artists and poets took to the streets, and in so doing became 20th century flâneurs, strolling the city, obsessively searching for love. These fortuitous encounters were the subject of some of the Surrealists' most famous poetry and writing, including André Breton's *Nadja* (1928) and *L'Amour fou (Mad Love)* (1937); and Paul Éluard's *Facile* (1935) (room 12).

Chloe liked Olivia

**'Chloe liked Olivia ...
Do not start. Do not blush.
Let us admit in the privacy
of our own society that these
things sometimes happen.
Sometimes women do
like women'**

Virginia Woolf, *A Room of One's Own*, 1929.

Modern Couples celebrates the new queer citizen of the 20th century.

See rooms 3, 8, 9, 10 and 18.

Clandestine

**'I also think about the studio nest
next to mine that would really be
the beginning of our monastery.
You could isolate yourself here
with me and nobody would be
aware that this cage away from
the world even existed'**

Marcel Duchamp, letter to Maria Martins, 20 June 1949.

Co-authored

Collaboration and co-authorship frequently feature in the exhibition across all mediums.

Examples include Leonora Carrington and Max Ernst's *La Rencontre (The Encounter)* (1938) (room 7); PaJaMa's photographic works (room 9); the Surrealists' exquisite corpses (room 12); Lucia Moholy and László Moholy's double portrait (1922-26) (room 23); or Lilly Reich and Ludwig Mies van der Rohe's *Barcelona Chair* (1929) (stairwell).

Communicating Vessels

**'Two different bodies, rubbed
against one another, attain,
through the spark, their supreme
unity in fire'**

André Breton, *Les Vases communicants (Communicating Vessels)*, 1932.

Collage

The cut-and-paste aesthetic was a central avant-garde theme; championed by many Modernist artists in their radical photomontages, assemblages and poetry.

See George Platt Lynes's ode to homoerotic desire (room 9); Claude Cahun and Marcel Moore gender-defying *Aveux non avenue (Disavowed Confessions)* (1930) (room 10); Eileen Agar and Paul Nash's seaside Surrealist compositions or Jindřich Štyrský's transgressive dreamlike images for *Emilie Comes to Me in a Dream* (1933) (room 12); Sonia Delaunay's colour bursting book covers (room 15); the Omega Workshop's vanguard abstract carpet designs (room 16); Hannah Höch and Raoul Hausmann's political critique of the Weimar Republic (room 18); or Benedetta and Filippo Tommaso Marinetti's *Sudan-Parigi (Sudan-Paris)* (1920) (room 21).

Daring

**'What have I dared embark upon
by entering your life?'**

Dora Maar to Picasso, 1936.

Desire

'I express in a loud voice what all artists think. Desire! Desire! What a formidable stimulant'

Auguste Rodin, undated (room 1).

An urgent desire for another runs throughout the exhibition and is especially a feature in the lower level galleries. Some examples out of many:

Auguste Rodin's *Je suis belle, (I am Beautiful)* (1882) which radically conjoins two previously existing works, *Falling Man* (1882) and *Crouching Woman* (1883–4). Before the new century had even begun, Rodin had created one of the first pieces of modern assemblage infused with desire.

Les Deux amies (The Two Friends) (1923) and *Portrait of Luisa Casati* (1920) by Tamara de Lempicka and Romaine Brooks (room 3) celebrate uninhibited same-sex carnality, albeit driven by two very different female fantasies.

During their four-year collaboration (1928–32) Lee Miller and Man Ray (room 11) used the intimacy of the darkroom as an arena in which to push the boundaries of photographic practice. They experimented with the poetic and transgressive potential of erotic imagery.

Elegy

'Butterflies represent a scene of your life in which the dawn awakens on your lips. A star takes shape according to your design'

Jean Arp, From 'Sophie', *On My Way, Poetry and Essays 1912–1947*, 1948.

Sophie Taeuber-Arp (room 17) died tragically young at the age of 53 in 1943. Three years after her death, her partner, Jean Arp, in a moving act of memorial, took some of her drawings as well as those they had made together, tore them up and re-assembled them as if to rekindle the creative partnership they had once enjoyed. He also wrote deeply melancholic poetry mourning her absence.

Escape to the Country

Establishing oneself as an artist, or joining a like-minded artistic community was a way of breaking from societal constraints, moral censorship and bourgeois expectations. Gabriele Münter and her lover Wassily Kandinsky, alongside Marianne von Werefkin and Alexej von Jawlensky set up an artist's colony for four in the small town of Murnau, Bavaria from 1908 until the First World War (room 14).

Nestled in the mountains, this rural enclave where they lived off the land, allowed them to experience unprecedented artistic freedom.

See also Leonora Carrington and Max Ernst's chimeric house in St Martin d'Ardèche (room 7); PaJaMa's Fire Island (room 9); Claude Cahun and Marcel Moore's Jersey (room 10); Dorothea Tanning and Max Ernst's house in Sedona, Arizona (room 12); Emilie Flöge and Gustav Klimt's holidays in Lake Attersee (room 13); or Georgia O'Keeffe and Alfred Stieglitz's Lake George (room 22).

Feminism

'We will be better than the wife, the mother or the sister of a man, we will be the female brother of the man'

Natalie Clifford Barney, *Pensées d'une amazone*, 1920.

Gift

Many works in this exhibition were private gifts or public homages to their partners. Oskar Kokoschka gifted Alma Mahler fans, each of them illustrating episodic adventures in their relationship and his art at the time became emblematic of his seduction (room 2). Woolf's *Orlando* was a homage to Vita Sackville-West (room 3). At the outset of their relationship in 1917, Emilie Flöge and Gustav Klimt (room 13) commissioned and gave each other exquisite Wiener Werkstätte (Vienna Workshop) jewellery, a craftsmanship they both collected and championed. Alfred Stieglitz offered his partner Georgia O'Keeffe (room 22) the promise of a lifetime's endeavour along with a box of photographs and an accompanying letter that read: *'I think I could do a thousand things of you – a life's work to express you.'*

Homoeroticism

'You are a Christian whirlwind and you are in need of some of my paganism'

Salvador Dalí to Federico García Lorca, 1928.

The work that came out of Monroe Wheeler, Glenway Wescott and George Platt Lynes's at times uneasy polyamorous relationship opened up a queer utopian space, away from American 1930s conservatism, in which the male subject could be liberated (room 9).

See also PaJaMa (room 9) and Dalí and Lorca (room 8).

Intimacy

Emblematic of an undercurrent within the exhibition, Camille Claudel and Auguste Rodin's terracotta studies such as *Étude pour Sakountala* (c. 1886) and *Le Baiser, esquisse (The Kiss)* (undated) (room 1), through which both artists sought to capture the intimacy experienced with the other, were made side by side in the studio. They are touching in their gentleness and modesty.

Liberation

In the first half of the 20th century, art permeated all aspects of life. Sexual liberation was accompanied by the desire to free space, colour, form and the written word from restriction and conservatism. In Vienna at the turn of the century, Gustav Klimt and Emilie Flöge's *Schwestern Flöge* supported the development of the reform dress (room 13). This billowing garment, worn off the shoulder and without a corset allowed unconstrained movement of the body and became the most prominent sign of the new freedom for women. Just as Flöge had freed the body of the corset, Sonia Delaunay used clothing as a canvas for Simultanism, an aesthetic she spearheaded with her husband (room 15). Eileen Gray and Jean Badovici's E 1027 villa (room 22) was intended as an organic ever-evolving unit where fixed and movable furniture could slide, fold and unfold, liberating the space.

In an attempt to free writing from the shackles of traditionalism, Filippo Tommaso Marinetti and his partner Benedetta dismantled the alphabet, suppressed punctuation and destroyed the linearity of writing. In doing so, they reformed the very way in which we use language, breaking the rules of typography and phonetics.

Love

'Only love remains beyond the realm of that which our imagination can grasp'

André Breton, 1930.

Mad Love

'My wish is that you may be loved to the point of madness'

André Breton, *l'Amour fou (Mad Love)*, 1937.

The insatiable craving behind Breton's concept of 'mad love' – the title of his most famous manifesto on the Surrealist art of love (1937) – would force an individual to drop everything in the pursuit of desire (room 12).

'*Beauty will be CONVULSIVE*', Breton famously cried in novel *Nadja* (1928) and his lover of the same name became the living example of his aesthetic. Leonora Carrington's *En Bas (Down Below)* (1943) is an account of the artist's descent into 'madness' and mistreatment in mental asylums. This period followed her lover, Max Ernst's removal as an enemy in occupied France (room 7). Unlike Breton's muse, Carrington survives to tell the tale.

See room 12.

'The day will soon come when we realise that, in spite of the wear and tear of life that bites like acid into our flesh, the very cornerstone of that violent liberation which reaches out for a better life in the heart of the technological age that corrupts our cities is LOVE'

André Breton, 1930

Mirroring

'I am one, you are the other. Or the opposite. Our desires meet one another'

Claude Cahun, *Aveux non avenues* (*Disavowed Confessions*) (1930).

Claude Cahun and Marcel Moore subverted the Greek myth of Narcissus to celebrate queer desire and refute historical ideas of feminine vanity (room 10).

'Barbara and I are the SAME. We'll live, think & work & move & stay still together as if we were one person'

Ben Nicholson, letter to Helen Sutherland, 1932.

Many of the works that Nicholson made at the outset of their relationship such as *1933, St Rémy, Provence* recurrently use mirroring images to celebrate the couple's togetherness (room 17).



Claude Cahun, *Self-portrait (double exposure in rock pool)*, 1928. Courtesy of the Jersey Heritage Collections.

Muse

Picasso made countless paintings of Dora Maar, many of which she was profoundly ambivalent about (room 6). Little-known is the fact that Picasso was also the subject of a number of works by Maar which expand our understanding of him as the alpha male. Capturing Picasso holding a bull's skull in his bathing trunks with his eyes closed in *Picasso as a Minotaur* (1937), Maar makes Picasso's famous machismo her subject and an object of adoration. In a turnaround of gender expectations, Picasso becomes Maar's muse.

Mythology

'In my 'Saint Sebastian' I remember you and sometimes I think he is you... Let's see whether Saint Sebastian turns out to be you'

Salvador Dalí to Federico García Lorca, March 1927.

Intoxicated with one another, and in love with words and images, Lorca and Dalí developed their own coded language, ripe with inside jokes and sexual innuendo: a personal mythology of sorts.

Nest

More than a place for shelter, the house presented a natural domain for collaboration for the artist couple, a three-dimensional canvas on which to project alternative ways of living and loving from floor to ceiling.

See Leonora Carrington and Max Ernst's chimeric house in St Martin d'Ardèche (room 7); Dorothea Tanning and Max Ernst's house in the Arizona desert, Sedona (room 12); Eileen Gray and Jean Badovici's villa E 1027 (room 22).

Non-Binary

Gender fluidity, sexual empowerment, awakening, and the fight for safe spaces of becoming were part of the avant-garde currency. In 1920, Marcel Duchamp audaciously adopted the cross-dressing alter-ego, *Rose Sélavy* (room 12) [a French pun meaning 'Eros is life'] while Claude Cahun and Marcel Moore made gender fluidity and the celebration of a queer identity their life's work (room 10). Virginia Woolf's *Orlando* (1928) (room 3) is the tale of a boy who halfway through the story miraculously turns into a woman, but retains his love of women. As such, it stands for all that is wild, luminous and radically androgynous in *Modern Couples*.

The artist Lili Elbe, who had enjoyed some early success as Einar Wegener, was one of the most famous trans women of the early 20th century. Much of the work of Gerda Wegener, Lili's wife, was an ode to her partner, whom she supported throughout her transition (room 5).

Play

Varvara Stepanova and Alexander Rodchenko shared a lively multi-disciplinary studio (room 20). Although active in propagating the aims of the new Communist state, they still satirised themselves, dressed each other up and fooled around in front of the camera, stars in their own kaleidoscopic utopian vision of the world.

Printed Word

The printed word, whether fiction or non-fiction; handmade; self-published and secretly circulated; or exquisitely bound and widely distributed was a medium of choice for many artists. The book offered the perfect vehicle for the juxtaposition of word and image. It could equally be a political text, a perfect branding platform, a token of love, a site of artistic collaboration or a platform for transgressive or erotic content.

Procreation

Some of the artist couples in this exhibition found ways to combine artistic creativity with parenthood. The film of Aino and Alvar Aalto and their children at leisure (room 22) reminds us of the way in which this aspect of life continued for many to be a likely outcome of sexual intimacy. Winifred Nicholson's career (room 17) almost uniquely combined a pioneering modernism with domestic subject matter.

Publishing

'The smell of printer's ink pleased me greatly, as did the beautiful freshness of the glistening pigment'

Nancy Cunard, *These were The Hours* 1928–1931, 1969.

'We get so absorbed [in printing] we can't stop'

Virginia Woolf to Vanessa Bell, 1917.

Small-scale publishing houses producing beautifully crafted limited edition books were a fertile hub of Modernist production and experimentation. The Hogarth Press, set up by Virginia and Leonard Woolf in 1917, ensured that avant-garde writing could be published and distributed beyond the confines of commercial dictate and censorship (room 16). Inspired by the Hogarth Press, Nancy Cunard established the influential Hours Press, publishing her own work and the likes of Samuel Beckett for the first time (room 4).

See also Monroe Wheeler's *Harrison of Paris* (room 9).

Pygmalion

'Desire shapes the image of the desired one'

Hans Bellmer, 1947.

With passionate relationships comes the trauma of separation and sometimes the desire to replace the loved one lost. Marcel Duchamp's fetishist *Erotic Objects*, imprints cast on his lover Maria Martins' body, were small enough to be held in the hand and fondled. After Martins left him, they became sexually charged relics of their love (room 1). The loss of Alma Mahler in 1917 to Walter Gropius drove Oskar Kokoschka to commission a full-scale stand-in from the celebrated Viennese doll-maker Hermine Moos. Kokoschka's 'second Alma' has some of the same nightmarish qualities as Hans Bellmer's famous *Poupée* or *The Doll* each of which are inscribed with the Pygmalion instinct (room 2).

See also Lee Miller's torso commissioned by her lover Roland Penrose (room 11).

Radical Abstraction

'What we are all searching for is the understanding and realization of infinity – an idea which is complete, with no beginning and no end and therefore giving to all things for all time'

Ben Nicholson Unity 1, 1934.

Reinvention

'If you'll make me up, I'll make you'

Virginia Woolf to Vita Sackville-West, 23 September 1925.

One of the most important sites of creative exchange is the portrait or its literary equivalent, the biography. Woolf's *Orlando: A Biography* is a playful reinvention, a dedication to her ex-lover, Vita Sackville-West (room 3). It is through the intimacy of biography or indeed portraiture that the lover can be captured as a cherished subject but also reimagined collaboratively.

Georgia O'Keeffe played an active role in the crafting of her own shifting identity in Alfred Stieglitz's sustained photographic project (room 22).

Claude Cahun and Marcel Moore (room 10) were life partners for forty-five years. They created an influential body of work that reinvented self-portraiture, intercutting it with performativity and gender politics, allowing them to become co-creators of their own androgynous gender identities.

Revolution

'Our art has to be taken out into the streets, onto the fences, onto the rooftops'

Varvara Stepanova, 27 March 1919.

'We – are the proletarians of the brush! Creator-martyrs! Oppressed artists!'

Alexander Rodchenko, 11 April 1918.

As 'creator rebels' and comrades in love, Varvara Stepanova and Alexander Rodchenko (room 20) were intent on shaping themselves as the 'new woman' and 'new man' of the Russian Revolution. Appalled by what they saw as the West's 'cult of woman as an object', both embraced equality with a fervour matched only by their desire to make art in the service of the Communist revolution.

See also Höch and Hausmann (room 18).

Selfie

During the course of her life, Frida Kahlo painted over fifty paintings of herself, imbuing each of them with a personal and psychological intensity. With *The Wounded Deer* (1946) (room 6), painted after a horrendously failed spinal operation and no doubt alluding to the fragility of her relationship with Diego Rivera, Kahlo portrayed herself as a stricken animal, a hybrid creature, her head grafted onto the body of her pet deer, Granizo.

Using props, dizzying angles, radical lighting and retouching, Lee Miller and Man Ray made themselves the protagonists of their own staged experiments (room 11).

See also George Platt Lynes and PaJaMa (room 9).

Sidelined

Co-creations have often been misattributed as being the work of a solo genius. With Benedetta and Marinetti's Tactilism (room 21), Marinetti originally took all the credit. It was only later that he admitted that the movement was a joint collaboration. Similarly, the 'Barcelona chair' (stairwell), while originally attributed to Mies van der Rohe, is now widely accepted as being a collaboration with Lilly Reich.

For years, Lucia Moholy was written out of the history books, while her husband László Moholy-Nagy achieved major acclaim for his photography at the Bauhaus School during the 1920s. In actual fact, Lucia Moholy was the one who was a trained photographer. It was her darkroom that they together used to experiment with 'his' first innovative rayograms, and it was Moholy who was responsible for the vast majority of the crisply objective photographs that define our perception of the Bauhaus today (room 23).

Total Work of Art

With their company Artek, Aino and Alvar Aalto (room 23) were intent on shaping and widely distributing their all-encompassing vision of modern living: a fusion of design, architecture and art. Their work separately and together is characterised by a joyful, organic modernity.

See also Emilie Flöge's *Schwestern Flöge* (room 13); Sonia Delaunay's *Atelier Simultané* (room 15); Vanessa Bell, Roger Fry and Duncan Grant's *Omega Workshop* (room 16); Varvara Stepanova and Alexander Rodchenko's *Constructivist workclothes and teapot* (room 20); or Eileen Gray and Jean Badovici's *villa E 1027* (room 22).

Triadic

At the time George Platt Lynes, Monroe Wheeler and Glenway Westcott and the American trio PaJaMa (Paul Cadmus, Jared French and Margaret French) were each in threesome relationships, male homosexuality was still illegal in America. Photography was a channel for both to stage themselves in their own private worlds of polyamorous love (room 9).

See also Lilya Brik, Osip Brik and Vladimir Mayakovsky (room 20).

Two-People Movements

Two-people movements are among the most tangible signs of the modern intimate partnership. In Moscow, Natalia Goncharova and Mikhail Larionov (room 19) took to the streets, their faces violently painted, making the same slashing gestures across their canvases. They called their movement Luchizm, or in English, Rayism, a means to herald unknown forces and inject them into their art. The little-known Weimar artist couple Lavinia Schulz and Walter Holdt (room 21) marked out new territories for the body, performing as 'The Mask Dancers' in anarchic handmade 'full body masks'. Tactilism was an art movement inspired by the sensitivity of the skin and the brainchild of Benedetta and Filippo Tommaso Marinetti (room 21). The couple's celebration of voluptuousness, spiritual and physical communication, as well as love and friendship were like beacons of hope against the backdrop of the aftermath of the First World War (1914–18) and the emergence of Fascism.

Utopia

'The future is our only goal.'

Varvara Stepanova in the magazine *Iskusstvo Kommuny* (The Art of the Commune), 1919.

'We paint ourselves because a clean face is disgusting, because we want to herald the unknown, to rearrange life and to carry man's multiple soul to the upper reaches of reality.'

Mikhail Larionov, *Manifesto Why We Paint Ourselves*, 1913.

War

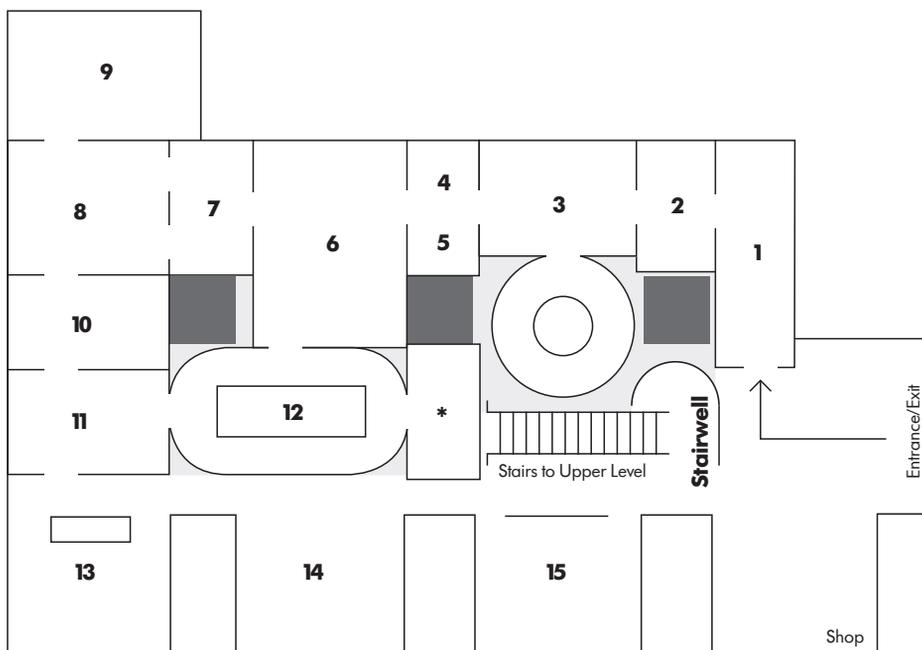
The tragic events of the First World War (1914–18), which resulted in so many men being killed also meant that women were unshackled from automatic domesticity. As society reeled, artists were at the vanguard of responding to the new realities and seized that moment to pioneer new ways of living, loving and making art.

X-Rated

'No desire is blameworthy: the only fault lies in repressing them'

Salvador Dalí, 1932.

Many artists in this exhibition used eroticism in their art as a way of fighting bourgeois conformity, propaganda and artistic censorship. Sexual content was therefore often inherently political and some of the Surrealists recurrently used pornographic imagery as a way of assaulting what they saw as a hypocritical status quo (room 12). Unlike the rational, classical and nationalist thinking that dominated Europe after the First World War, the subject in Surrealist art was deliberately unstable, irrational and driven by unbridled sexual drives. The erotic art that was produced by artists like Toyen and Jindřich Štyrský, or Unica Zürn and Hans Bellmer (room 12) was no longer filtered by aesthetic or moral constraints. Art and writing therefore became safe havens in which artists could realise their fantasies and flirt with the unspeakable.



Lower level

Room 1

Camille Claudel/Auguste Rodin
Maria Martins/Marcel Duchamp

Room 2

Alma Mahler/Gustav Mahler
Alma Mahler/Oskar Kokoschka

Room 3: Chloe liked Olivia

Vita Sackville West/Virginia Woolf
Tamara de Lempicka
Luisa Casati
Le Temple de l'Amitié/
the Left Bank Literary Scene

Room 4–5

Nancy Cunard/Henry Crowder
Lili Elbe/Gerda Wegener

Room 6

Frida Kahlo/Diego Rivera
Dora Maar/Pablo Picasso

Room 7

Leonora Carrington/Max Ernst

Room 8

Federico García Lorca/
Salvador Dalí

Room 9

PaJaMa: Paul Cadmus/
Jared French/Margaret French
George Platt Lynes/
Monroe Wheeler/
Glenway Wescott

Room 10

Claude Cahun/Marcel Moore

Room 11

Lee Miller/Man Ray
Lee Miller/Roland Penrose

Room 12: Mad Love

Surrealism, Love/the Book
Toyen/Jindřich Štyrský
Unica Zürn/Hans Bellmer
* This room contains
graphic sexual images.
Parental guidance 16+

Room 13

Emilie Flöge/Gustav Klimt

Room 14

Gabriele Münter/
Wassily Kandinsky
Marianne von Werefkin/
Alexej von Jawlensky

Room 15

Sonia Delaunay/Robert Delaunay

Stairwell

Lilly Reich/
Ludwig Mies van der Rohe

Artist Couples: Dates of Relationship From the Liason to the Life-long (chronological)

Camille Claudel and Auguste Rodin (1882–92)
Emilie Flöge and Gustav Klimt (1892–1918)
Marianne von Werefkin and Alexej von Jawlensky (1892–1921)
Alma Mahler and Gustav Mahler (1901–11)
Gabriele Münter and Wassily Kandinsky (1902–16)
Gerda Wegener and Lili Elbe (1904–30)
Sonia Delaunay and Robert Delaunay (1907–41)
Natalia Goncharova and Mikhail Larionov (1907–62)
Claude Cahun and Marcel Moore (1909–54)
Vanessa Bell and Roger Fry (1911–13)
Alma Mahler and Oskar Kokoschka (1912–15)
Lilya Brik and Osip Brik (1912–30)
Virginia Woolf and Leonard Woolf (1912–41)
Margrethe Mather and Edward Weston (1913–23)
Vanessa Bell and Duncan Grant (1913–61)
Varvara Stepanova and Alexander Rodchenko (1914–56)
Hannah Höch and Raoul Hausmann (1915–22)
Lilya Brik and Vladimir Mayakovsky (1915–30)
Sophie Taeuber-Arp and Jean Arp (1915–43)
Natalie Clifford Barney and Romaine Brooks (1915–56)
Georgia O’Keeffe and Alfred Stieglitz (1917–46)
Benedetta and Filippo Tommaso Marinetti (1918–44)
Lavinia Schulz and Walter Holdt (1920–24)
Lucia Moholy and László Moholy-Nagy (1920–9)
Winifred Nicholson and Ben Nicholson (1920–31)
Aino Aalto and Alvar Aalto (1920–49)
Tina Modotti and Edward Weston (1921–7)
Eileen Gray and Jean Badovici (c. 1921–31)
Toyen and Jindřich Štyrský (1922–42)
Federico García Lorca and Salvador Dalí (1923–8)
Lilly Reich and Ludwig Mies van der Rohe (1924–38)
Vita Sackville-West and Virginia Woolf (1925–8)
Til Brugman and Hannah Höch (1926–35)
George Platt Lynes, Monroe Wheeler and Glenway Wescott (1927–43)
Frida Kahlo and Diego Rivera (1927–54)
Nancy Cunard and Henry Crowder (1928–33)
Lee Miller and Man Ray (1929–32)
Barbara Hepworth and Ben Nicholson (1931–51)
Eileen Agar and Paul Nash (1935–46)
Dora Maar and Pablo Picasso (1936–43)
Leonora Carrington and Max Ernst (1937–39)
PaJaMa: Paul Cadmus, Jared French and Margaret French (1937–c50)
Lee Miller and Roland Penrose (1937–77)
Dorothea Tanning and Max Ernst (1942–76)
Maria Martins and Marcel Duchamp (1943–51)
Unica Zürn and Hans Bellmer (1953–70)

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For full details and ticket information, see barbican.org.uk/moderncouples

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Cover image: Dorothea Tanning and Max Ernst with his sculpture, Capricorn, 1947 © John Kasnetzsis