

Female surrealist for Museum Boijmans Van Beuningen

An international masterpiece by the female Surrealist Leonora Carrington has been added to the collection of Museum Boijmans Van Beuningen with contributions from large funds. It is the first work by this artist to be acquired by the museum and also by the Dutch national collection. It is now on display in the museum.

With contributions from the Mondriaan Fonds, Vereniging Rembrandt (with contribution from Desirée Lambers Fonds), BankGiro Loterij, Stichting Fonds van Rede, Stichting Museum Boijmans Van Beuningen, Prins Bernhard Cultuurfonds (with contribution from Breeman Talle Fonds) and with courtesy to Gallery Dickinson in London, the painting *Again the Gemini Are in the Orchard* by Leonora Carrington could be attained. The art work is of exceptional quality and has been offered to the museum by a private collector with a first-rate collection of Surrealist art. The painting can be seen in the exhibition *When the Shutters Close*, a selection of highlights from the collection, which is on display until 26 May 2019.

The director of Museum Boijmans Van Beuningen, Sjarel Ex: *'The museum extends its heartfelt gratitude to all the public and private funding bodies for this wonderful addition to the museum's Surrealist collection. The painting represents a significant strengthening of the cluster of works by female Surrealists in the collection and a valuable addition to the national collection, which until now has featured not a single work by Carrington.'*

Leonora Carrington and Museum Boijmans Van Beuningen

The painting has a fascinating provenance. Shortly after its completion, the canvas was acquired by the fabulously wealthy British collector Edward James, who amassed one of the world's most important Surrealist collections, including works by female artists such as Leonor Fini and Dorothea Tanning. In the 1940s James also began to collect works by Carrington. When his foundation needed funds in the late 1970s, Museum Boijmans Van Beuningen purchased several key works by Salvador Dalí and René Magritte from his collection. This was the beginning of the museum's collection of Surrealist art, which now contains some 150 extraordinary works by artists from the circle around André Breton. James kept Carrington's finest works, including the painting *Again the Gemini Are in the Orchard* from 1947, until his death in 1984. The work was sold at auction following his death and found its way, via a gallery, into a private collection.

Saskia van Kampen-Prein, the museum's curator of modern and contemporary art: *'Carrington's painting is not only an important addition to the museum's world-famous Surrealist collection, but it also serves as a connection between the collections of old master paintings and modern art, linking the work of artists such as Hieronymus Bosch and the Surrealists.'*

Female Surrealists

Dutch museums slowly began to take an interest in Surrealist art in the 1960s but the female Surrealists were then much less well known than their male colleagues. On the one hand, they were adored by the male Surrealists, but on the other, these same men marginalised their artistic achievements, assigning them the role of muse, sex object or femme-enfant', capable of spellbinding them with their charm, thus providing them access to the subconscious mind. Artists such as Carrington always resisted this role and wanted to be recognised for their art. It was not until the 1970s that several scholarly articles revealed the artistic contribution of the female Surrealists. Carrington's work demonstrates how great a contribution women artists made to international Surrealist movement. In recent years Museum Boijmans Van Beuningen has actively turned its attention to artists and subjects that have been ignored in the past and which now deserve official recognition. In this respect, the museum now has a focus on the work and position of the female Surrealists.

Note to editors

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