LEE MILLER IN HITLER'S BATHTUB

A tragic cantate

a NEEDCOMPANY production

'A woman had to be a monster to be an artist.
And one who married another artist was branded - like a cow.'
Dorothea Tanning

in co-production with Wiener Staatsoper

With the support of the Flemish Authorities

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LEE MILLER IN HITLER'S BATHTUB

A story for two women and a few unimportant men

Jan Lauwers' oeuvre as a writer and theatre maker is characterised by strong female roles. One woman who has fascinated him for a long time is the American artist Lee Miller. (War-) photographer, journalist, top model, cover girl and alcoholic. Abused, vilified, adored and discarded. And then there is this one photo: **Lee in Hitler's bathtub** by David E. Scherman in 1945. Not only does this photo fascinate and shock the world, but also it perhaps forms the basis for another kind/a new kind of photography in which the subject is riveted to the body of the maker, in which there is no question of the autonomy of the image because the shadow of the maker muddies the waters. What possessed this woman to gain access to Hitler's apartment and wash herself in the devil's bathtub? The text begins at the moment when she stands in front of Hitler's bathtub in her stinking clothes, which still reek of the corpse smells from Dachau

Kate Lindsey's overwhelming interpretation of Nerone in 'L'incoronazione di Poppea', directed by Jan Lauwers, much admired by press and audience alike, inspired the latter to write a new text for Lindsey. The radical freedom that Lindsey seeks out in her métier inspires Lauwers to write a demanding text about one of the most controversial artists of the 20th century. The role was written especially for Kate Lindsey, but is performed by either Lindsey or mezzo-soprano Ellen Rose Kelly.

Alongside Kate Lindsey, **Romy Louise Lauwers** is also on stage. Actress, radical performer, muse and daughter of Jan Lauwers. Two women encountering one another in the shady world of Lee Miller. Because the darkness already set in early with Lee. Not only was she abused as a child, but her father took 'possession' of her by shooting photos of her year in, year out. Daring, radical photos. To what extent her father contributed to the cause of her downfall is difficult to assess. A father whose daughter is his muse? For Jan Lauwers this is a highly personal question, because he has been inspired by his own daughter for years and they still collaborate very closely.

Composer and performance artist **Maarten Seghers** has long been Jan Lauwers' partner in crime. From songwriting, he has evolved into writing contemporary music. In his compositions, the physicality and brutality of the music play a central role, even though his work is as soothing as it is punchy. It combines two extremes. On the one hand, he approaches music as sound, and consequently sound as material. On the other hand, he composes narrative music that draws on a more epic or emotional chronicling. This dichotomy, in which his work is marked by deconstruction and construction, results in compositions for both voice and contemporary ensemble. He primarily makes his mark by achieving the maximum with the bare minimum. For **Lee Miller in Hitler's Bathtub** he wrote a full-evening cantata for mezzo-soprano Kate Lindsey and five-piece ensemble (percussion, strings, woodwind and brass).

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ABOUT THE LIBRETTO

Jan Lauwers: ‘Theater involves collaboration. My entire body of work as a theater maker has been a quest for making a total portrait of the people with whom I am working at that moment. On the one hand, it is the portrait of the character in the play or libretto, on the other it is the performer/actor/singer who brings this character to life. As a portraitist, both the character and the performer are equally important. In my theatre works I write on the skin of the person portrayed. This is the key to contemporary theater. In doing this, one can also transcend the contemporary dogmas of diversity and identity.

I wrote **Lee Miller in Hitler’s Bathtub** because I met Kate Lindsey. During my collaboration with her in 2021 in Monteverdi’s ‘L’incoronazione di Poppea’, where she played the role of Nerone, I knew that I would write for her. At that moment I had the notorious photo of Lee in Hitler’s bathroom in my studio. The photo had been there for some time, because I had been researching into the issue of truth and photography in relation to the use of images on the social media. I spoke regularly to my daughter, the actress, Romy Louise who – heaven forbid – has been as it were a sort of touchstone and even an accursed muse for my thoughts about art in the contemporary world in which the ‘woke’ and #metoo movements have brought about a healthy confusion. My daughter has become my first reader. These two women, Kate and Romy, have inspired me to make a double portrait. Two phenomenal performers who get under the skin of Lee Miller. Why two women? In the first place because I didn’t want to write a biography. I haven’t made any in-depth study of the life of Lee. The libretto is a portrait of a woman who at the end of her life said that she felt like a cow who had been milked dry. A woman in the shadow of many men. Famous men. Notorious men. I wanted to make a portrait that was no longer that of Lee but of so many women in the history of art who have been gagged. I have already referred to this history in another text, ‘All the good’, in which I described the tragic power of Artemisia Gentileschi, the first female artist to gain admission to the Accademia delle arti del disegno, as an oil painter (in the seventeenth century), and who was brutally raped by her mentor, and later tortured in public as a sinner.

By writing for two women, Kate and Romy, a sort of objectivity is generated. The psychological line both performers follow and intersect with their subject, or else they introduce confusion, thus revealing the identity of both interpreters in contrast with the portrait of Lee. This alienation mechanism allows me as writer to situate myself athwart history. The result is no true-to-life document but it allows the power of poetry to speak via the bodies of the performers, their interpretation, and of course the singing voice of Kate, who is the main catalyst.

The libretto does not tell the story of Lee from birth to death. As a writer, I am fascinated by the moral lack of clarity of Lee as a woman in a patriarchal society, in which power games are ruthlessly played. What does it mean for Lee that she chose to take a bath in the monster's bathtub? What does it mean moreover to let her photo be taken there? What does it mean for her photography and the truth that she rearranged corpses in Dachau for the sake of the lighting?'

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ARIA FRAGMENT

Fortunately images have no smell
It would be intolerable if they did
Smells are invented and never expected
The lighting must be pleasing

Lee Miller's life is a succession of strange and sometimes cruel events. Central to her life is her unconditional love for her father, symbolic of her complete disintegration as a woman and creative spirit.

I lost my virginity before I knew what it was. And all my life … all my life I've tried to get it back. Instead, I became a mistress of pleasing people. With one glance I knew the sort of man who was looking at me. They looked at me with astonishment or lust, sometimes with shame. Or with aversion and despair. Unattainable. I'd learned from my dad that I had to please people, because of the panic attacks that I constantly felt under my skin … to keep those panic attacks at bay, I had to please people, d'you understand? My dad gazed at me like a precious and beautiful object. I didn't feel I was beautiful in any way. What did I know? But I learned to play the game. And by learning to play the game so young and for so long, I became a mistress in it. Till the game took over and I really believed in it. I believed I was my body. That I was what people saw.
My dad didn't look at my breasts or thighs. He looked at light; it's always about light, he said. I took him at his word. Why wouldn't I believe him? He was my only certainty. Through him I've learned to look at the world as a beast of prey.

ARIA ‘ABOUT COWARDS ’

Lauwers touches only indirectly on Lee’s love life and her series of affairs. Here too historical accuracy is not the requirement. All the men in the libretto become ‘the’ MAN. This gives rise to an amusing misunderstanding between the man and Man Ray, who was her true mentor.

‘What are you coming to do?’
‘I’m your new wife.’
‘You’re taller than me.’
‘Do you have a problem with that?’
‘Maybe.’
‘Look at me.’
‘If I do that, I’m lost.’
‘What are you thinking when you look at me.
Do you think you are free to think what you think?
You look and what are you thinking then?
Men always think about what other men are thinking.
That’s because you are cowards.
Can you think without thinking what others think about it?
No, you can’t do that.
Man, I love you.’

© Vibe Stalpaert

Lee withdrew from public life and her photos ceased to be part of her existence and she concentrated instead on cooking and silence. Lauwers wrote the following epilogue:

And the old woman said: **'A woman had to be a monster to be an artist. And one who married another artist was branded - like a cow.'** *With my last bit of lipstick, I write these words on the gigantic mirror in the hall of the country house where I've retreated. Where I cook and drink, but never put on makeup. This was the funniest bit: the perplexity in the eyes of the little men who saw me without any make-up.*

The photo in the bathroom is my final self-portrait. I never take a photo of my own child. The men do come by now and then, always at dinner time. What they see then, at the stove, is a somewhat stocky woman, somewhat neglected, with broad, big-boned thighs and grey hair over her eyes, who never looks up. They see a woman who has had her day and hopes that she can pass through life unnoticed. 'There are no facelifts for the soul', Picasso had whispered to her in a poetic moment. But what they didn't see was the smile of the woman who knew she had killed the predator in herself. Because she had been given no choice, neither by her mother, nor her father; nor from all the men who had worshipped her without understanding her, nor from life itself. Because violence, love and death always accidentally took hold of my life. How much choice do you have as a human being? The smile on my lips was my last choice. And the meals I prepared: with the best, carefully chosen ingredients. And during the meal, I would address them. I'd speak to them with a mild voice. Gently looking to one side. A wise woman who has understood things. I'd point out to them, with a mild voice, that there are things that do matter. Point out that no rose is the same. That the horrors I have seen and experienced have made me who I am. I would speak very honestly and purely then about the future. About how we can escape from the horror without any danger to life and limb. I would speak to them without wagging my finger and tell them that they must take things into their own hands. But I said nothing. And have never said a word.

And so, I've disappeared: a strong proud woman whom no one ever saw: at the end I was just cooking for the same lonely, self-satisfied artists who always turned up at dinner time and got drunk and pissed in her carefully cultivated herb garden. They were paltry streams of piss from a diminished male member through a swollen prostate. No peeing contest, but counting drips. When I saw them behaving like this, I couldn't help thinking of that dancing bear in that gloomy cafe in Transylvania. The creature was hibernating and I ordered his boss to wake him so that he would dance for me and only me. Hibernation is a waste of time and I hadn't gone to the end of the world just to look at a dancing bear. I wanted to see my teddy bear dance. He poked and beat his creature till it woke up. The feeble animal stank and his coat was pale and fluffy. To the huge amusement of my company, he began to piss and shit before sinking through his feet. His keeper beat the creature harder and harder till it finally stood up straight and started to dance. For me. For me alone.

CLICK CLICK CLICK

[redacted]

ABOUT THE SCENOGRAPHY

On the stage is an exact copy of Hitler's bathroom in Munich, as in the photo. A projection screen showing a number of Lee Miller's photos.

The five musicians are seated around the bathroom. Besides their roles as musicians, they also interpret the male world that brought about her ruin.

On the proscenium, photography equipment has been installed, with a number of electronic flash lamps, by which the sound of the motor and the flash itself can be amplified.

To one side there is an ice sculpture of Lee as a six-year-old girl, based on the photo taken by her father shortly after she was raped. The ice sculpture is life-size and melts during the performance.

Both protagonists are dressed in battledress. A copy of the army uniform that Lee wore when she discovered the bathroom.

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ABOUT THE COMPOSITION

Maarten Seghers: “The musical piece ‘**Lee Miller in Hitler’s Bathtub**’ is one I am writing both for the voice of Kate Lindsey and the performer Kate Lindsey. At its core lies the tension between the contemporary discovery of the voice as raw matter and the historical achievement of the voice as a transparent narrator.

The assembly of the five-piece ensemble—percussion, strings, trombone, and contrabassoon—is driven by a search for the moment when the autonomous instrument and its sound become physical, and the instrumentalist embodies physicality.

Here, there is slogging through dirt, not hovering above the clouds. This is how this era definitively moves away from surrealism—a movement in which Lee Miller both found and lost herself. Magritte’s fascination with the image of a giraffe in a wine glass—decadent and exotic as it may be—cannot compare to the vulgarity of today’s flood of images.

No matter how hard contemporary music tries to engage with music history. It has developed a profound detachment. In this detachment, everything is reduced to matter, opening the way to an outburst of potential new meanings. This fundamental richness is a salvation for a writer such as myself, and it is the brutal head of the snake biting itself in its lyrical tail.

ARIA: THE GIRL IN THE SNOW

Listen to *Snow* here.

KATE
[aria: the girl in the snow]
A photo of a girl in the snow.
A photo of a naked girl in the snow.
A photo of a seven-year-old girl naked in the snow.
A photo of a seven-year-old naked girl who has been raped and who tries to dull the burning pain between her legs with snow.

ROMY
Daddy who asks her to look away dreamily. She can't manage it. Daddy who develops the photo and prints it in his red studio. He looks at the result. He is a satisfied man.

CLICK CLICK CLICK

KATE
Take your knickers off and throw them over the facecloth.
She feels nauseated and tests the water that now has the right temperature.
Aren't you going to get in?

ROMY
I feel like I'm being watched.

(Those trembling hands again. Shrugging her shoulders.)

KATE
She looks round. In the corner, half-hidden behind the door is a photo of him, with a fine dark oakwood frame. He stares at her.

↓

(Romy picks it up. She takes a close look.)

ROMY
It's a fine portrait photo. A good classical portrait. Studio work.

KATE
Would I take a photo of Hitler in my studio?

ROMY
Hitler is a group photo.

KATE
She laughs at her joke. There are few photos of her laughing. She was a serious muse.
A muse is always serious.

ROMY
Figure a muse who is funny.

KATE
And flirtatious.

ROMY
Seductive?

KATE
Or else she can never sit still. A muse with ADHD.

↓

ROMY
The muse as a trampoline.

(They split their sides laughing at such a far-out fantasy.)

KATE
[aria: the laughing song]
Whimsy CLICK Supercilious CLICK immoral CLICK hysterical CLICK irresponsible CLICK icy CLICK narcissistic CLICK maniacal CLICK merciless CLICK a spoiled brat CLICK a show-off CLICK passionate CLICK CLICK CLICK… Look at the lens, look up, look ashamed, look seductive, just look, just look, look

CLICK CLICK CLICK

ROMY
She puts the photo down on the edge of the bathtub. She looks through her Contax lens. She calculates the distance. Looks through the lens. Checks the diaphragm. Depth of focus. Routine. Then she adjusts the self-timer.

KATE
She slides down in the bath water and laughs at the camera. CLICK CLICK CLICK.
The door opens. The tripod falls over. Fuck. Her Contax hits the wall. Fuck. Fuck. Fuck. Fuck.

ARIA: 2

Listen to *Blue* here.

KATE
I have no desire whatsoever to persuade anyone of anything. By taking photos of myself I destroy my own grievously damaged soul. With every photo I take, a little bit of it dies. I have made use of my beauty to survive; I have destroyed my body and devoured my soul like a beast of prey. Every photo is a blow to the heart!

ROMY & KATE
(Romy narrates, Kate sings the breathing song)
Lee is alone again. She is her own object. The object of her own shadow world. I sit in the bath of the monster and wash myself. I'm my own object. I am the object of my own shadow world. She talks about herself in the third person. Now she is concentrating on her exhausted body. Checking all her muscles. Imagining them relaxing. She's learned to relax quickly. To make time when there isn't any. She lies down, and stays there as motionless as possible. The water turns into glass. Lee hears her heart beating against the zinc bathtub. How it slows down and then starts beating faster again. Breathing deeply in. Breathing out slowly. Breathe. Breathe. Breathe.

ROMY
The breathing of a dying baby in Vienna. She watches a baby dying for over an hour. The tiny emaciated body. Nothing moves except the delicate ribcage that pulsates rapidly up and down. Sometimes a spastically shaking arm.
She doesn't know why, but she forces herself to go on looking. She feels her Contax getting heavier and heavier. But she doesn't take any photos. She feels she has to wait. She doesn't know the name of the baby.
She doesn't yet realize that these nightmares will be her destiny.

↓

KATE
[aria]
He was dark blue
Stupid dark blue
His eyes black as a snake's bite
Not even scared just empty
Stupid black, blue and empty object
How could it be scared of dying
It didn't know what living was
When God dies, he goes straight to hell

ROMY
How could you look for hours at a dying baby?

KATE
I don't know. I was waiting for the right light. I just don't know. Nothing. It's such a fuss and bother.

CLICK CLICK CLICK

ROMY
It's at that moment, when the baby utters its last sob, that the wish to disappear takes up residence in her soul.

KATE
To put an end to all the fuss by disappearing.

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A PORTRAIT OF THE MUSE AS AN ARTIST

TEXT BY ELKE JANSSENS

The imagination is a kind of memory,
and what we imagine is often more real than what we know.
Susan Sontag

No matter how shocking stories are, they are almost always anchored in reality. The life of Lee Miller comprises a series of events that are scarcely comprehensible within a single human life. She was a model, photographer, artist, surrealist muse, war correspondent, a victim of abuse, fiercely independent, unconventional, and tenacious. Her testimonies on the liberation of the concentration camps at Dachau and Buchenwald established her as a remarkable 20th-century icon. Yet, her work is not part of the photographic canon. In recent years, her oeuvre has been increasingly shared through documentaries, exhibitions, publications, and the biopic 'Lee'. The performance 'Lee Miller in Hitler's Bathtub' goes one step further, with Miller - metaphorically - representing the woman in art.

HITLER'S BATHROOM

Munich, 30 April 1945. Lee Miller and David E. Sherman arrived at the house on Prinzregentenplatz 16, where Hitler had lived since the 1920s. Ironically, the residence had become the command post of the 179th Regiment of the 45th Division of the American Army, to which Lee and David were assigned. The house was not grand, and lacked intimacy and charm. Hitler had converted the cellar into a shelter, the ground floor served as the quarters for his guards, while his own apartment on the second floor had a private suite. "This was Hitler's true home," Lee wrote.

After the horror she had just witnessed in Dachau, Lee decided to take a bath. Before stepping into the green-tiled bathroom and into Hitler's bathtub, she set the scene for a series of photographs that would go down in history. In one of the photos, she is seen scrubbing her shoulder with an almost unreadable expression, with next to her a photo of Hitler, a statue of a woman, her crumpled uniform on a stool, and her boots on the dirty bath mat. A deliberately staged scene. At midnight, the BBC reported Hitler's suicide. raped by her mentor, and later tortured in public as a sinner.

This infamous photo lay in Jan Lauwers' studio for months, as part of his research into truth and photography. Together with his long-time partner-in-crime, composer Maarten Seghers, this photograph, the encounter with mezzo-soprano Kate Lindsey, and the artistic bond with his daughter Romy Louise Lauwers were a source of inspiration for writing a new libretto about art, artisanship, trauma, memory, and the essence of being a woman and a muse, in tribute to a remarkable artist.

Jan Lauwers is a storyteller. His oeuvre is characterised by the portrayal of people. Starting from the autobiographical aspects of the people with whom he works, he seeks to transcend contemporary dogmas of diversity and identity by writing new universal narratives. Humanity plays a central role in his work. Joy and sorrow. The boundary with the autobiographical is continually sought out, but this is never the goal.

By exploring and rewriting Lee Miller's life and work, Lauwers reflects on the role of the artist in society, the impact of personal experiences on creativity, and the price that must be paid for it. The text goes beyond Lee Miller's story and is perfectly tailored to two artisans - artists Kate Lindsey and Romy Louise Lauwers - with whom Jan Lauwers has been collaborating for some time. For him, they represent a contemporary understanding of what a muse can still mean today.

Jan Lauwers: "Why two women? Because, first and foremost, I didn't want to write a biography. I have not studied Lee's life in depth. The libretto is a portrait of a woman who, at the end of her life, felt like a cow milked dry. A woman in the shadow of so many men. Famous men. Infamous men. I wanted to create a portrait that no longer revolves around Lee but instead highlights the many silenced women throughout art history."

Essentially, 'Lee Miller in Hitler's Bathtub' goes beyond the autobiographical story to make a portrait of the female artist in contemporary society.

TOILING IN THE SOIL

Vienna, March 1945. Allied bombings accidentally destroy the Vienna State Opera. "The flames sucked air from the staircases and halls, the auditorium and the stage have been stripped bare," Lee Miller describes. She photographs opera singer Irmgard Seefried amid the ruins, while Seefried sings an aria from Puccini's 'Madama Butterfly'.
This is a photo that encapsulates Lee Miller in her entirety: her eye for composition, the elegant portrayal of a woman, the interplay of light and shadow, the lyricism of movement set against the drama of the ruin, a devastating reality, humanity versus war; a surreal, resilient image that radiates beauty. A symbol of the triumph of art over the destruction of war.

Vienna, June 2025. Mezzo-soprano Kate Lindsey pays tribute to Lee Miller in NEST, the Vienna State Opera's new platform. Today, the Vienna State Opera is one of the busiest opera houses in the world, with 350 performances per year - 60 operas and ballet productions - from its repertoire. In late 2024, NEST was launched, with which the Vienna State Opera is seeking to engage a younger audience and implement a more experimental programme, breathing new life into its offerings. New compositions find their place here in an intimate, more direct setting. 'Lee Miller in Hitler's Bathtub' is one of them.

How do you compose music for a story that contains so much atrocity and sorrow? Starting from the content of the play written by Jan Lauwers, Maarten Seghers crafted a new composition that literally exhales the dramaturgy of the play. The drama, the confusion, the fear, the anger, and the stillness are expressed in the score almost tangibly.

Physicality and brutality play a central role in his work, in which the music is both hard-hitting and soothing. He explores two extremes: on the one hand, he approaches music as materialised sound, robust and uncompromising; on the other, he composes narrative music that leans towards an epic or emotional tale. This tension between deconstruction and construction lies at the heart of his work. Seghers' writing is always intended as a challenge for the musicians. There are constantly obstacles to overcome, rendering the music powerfully performative. His (musical) language shapes the character of the musicians, creating a symbiosis of the musical and the performative within his work. Maarten Seghers: "I wrote the piece of music 'Lee Miller in Hitler's Bathtub' for both Kate Lindsey's voice and the performer Kate Lindsey. At its core lies the tension between the contemporary discovery of the voice as raw material, and the historical attainment of the voice as a transparent narrator."

In the composition for mezzo-soprano and six instruments, the low, dark register of the cello, contrabassoon, trombone, and piano underscores the drama of the narrative, contrasting with the violin, percussion, and voice in a higher texture, underpinned by the breath as a recurring element. Maarten Seghers: "The composition of the ensemble is driven by the quest for the moment at which the autonomous instrument and

its sound become physical, and the instrumentalist becomes corporeal. There is toiling in the soil, not dreaming in the clouds." A nod to the surrealism in which Lee was immersed.

The music in 'Lee Miller in Hitler's Bathtub' is built up of autonomous layers that transform into a bitter complexity. Each instrument frequently disrupts but still serves the whole, and together they convey the same ambiguous emotion.
While Seghers afforded a prominent place to polyrhythm in previous works, she hides away in 'Lee Miller in Hitler's Bathtub'. Her concealed presence creates a constant sense of threat and a rhythmic drive.

The intuitive character that is woven into the composition means that this work has many connections to existing works, both in terms of form and content, but it does not permit itself to be pinned down. In terms of genre, it relates to chamber opera, Singspiel, the 'secular' cantata, as well as the monodrama. Its intimate nature, the solo vocal line, the alternation of arias with spoken dialogues, and the ensemble all serve the content, creating a symbiosis of music and text in which both media are treated as equals.

LOVELEE

Elizabeth, Li Li, Te Te, Bettie, Madame Eloui Bey, Lady Penrose, Lovelee, Lee, Lee Miller.

Born on 23 April 1907, died on 21 July 1977.

Lived intensely for 70 years.
media are treated as equals.

Lee was her father's muse. He photographed her from a young age - often naked. At the tender age of six, she was abused by a so-called uncle, 'Uncle Bob'. The details of what happened are unclear. The rape and its aftermath - bouts of gonorrhoea - became an unspeakable part of her life.

In 1926, she was serendipitously discovered when she was almost run over by a car. Lee was pulled back onto the pavement by the publishing giant Condé Nast. Not long afterwards, she was gracing the cover of Vogue as a model, depicted in the form of a drawing; at that time, it was still uncommon for magazines to use photos for their covers. Her modelling career was short-lived due to a controversy that arose following a photo in which she advertised sanitary towels. She resolved to dedicate herself fully to art. She moved to Paris, knocked on Man Ray's door and asked to be his apprentice, became his partner and muse, gained recognition as a sought-after photographer, and led a vibrant social life in Paris among the Surrealists. She married her lover, Aziz Eloui Bey, became unhappy in Egypt, and returned to Paris, where she subsequently married Roland Penrose.

When the Second World War broke out, Lee became the official American war correspondent for Vogue, documenting life at the front, the German concentration camps, the experiences of women during wartime, and the liberation of Europe.

Traumatised by the horrors she had witnessed, Lee gradually faded from the public eye. Together with Penrose, she moved to the United Kingdom. Life in the countryside, at Farley Farm, did not bring her happiness. She had a son, Antony, with whom she had a difficult relationship. She spent the majority of her time at the stove. As a surrealist, inventing dishes amused her. It allowed her to be resourceful, preferably in the company of men and drink. Lee had an overwhelming need to forget the past and celebrate the present. Lee rarely spoke about the war, making it seem like a closed chapter. Few people knew that it would resurface at night.

In later years, she was diagnosed with cancer; she did not want to talk about it. Lee looked her fate straight in the eye, just as she always had.

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FEMALE GENIUSES

Claude Cahun, Elizabeth Catlett, Camille Claudel, Tamara de Lempicka, Emilie Flöge, Artemisia Gentileschi, Françoise Gilot, Aline Kominsky-Crumb, Lee Krasner, Jacqueline Lamba, Dora Maar, Victorine Meurent, Lee Miller, Georgia O'Keeffe, Amrita Sher-Gil, Elizabeth Siddal, Hedda Sterne, Suzanne Valadon, Carrie Mae Weems, Baroness Elsa von Freytag-Loringhoven… Women that were both artist and muse. Mostly thriving in the shadows. If they were known at all, it was more often as muses, rather than as artists. Sculptor Camille Claudel was described by a critic and contemporary as 'a contradiction in nature, a female genius'. A telling quote about the way women were perceived.

The female artist faces a difficult battle, starting with her social position and the accompanying centuries-long structural discrimination. Women are viewed differently to men, with a heightened focus on appearance. Factors such as limited educational opportunities, financial dependence, imbalances in museum collections, or a lack of recognition by art historians and critics, have been detrimental in this regard. All too often, women's work was copied by men with neither permission nor payment; or was sold for a pittance. Some women were confined to psychiatric institutions, or committed suicide. Many only gained recognition posthumously

In 1989, the art collective Guerrilla Girls counted the number of female artists, and the number of women depicted nude, in artworks at the Museum of Modern Art. Conclusion: fewer than 5% of the artists in the modern art department were women, while 85% of the nudes were female. Do women have to be naked to be in a museum? They disseminated this question across New York by means of posters. In 2022, Christiane Struyven's eponymous book was published. It looks back at women in art from 1850 to the present day. History is being rewritten, and women are being revalued.

Today, there is a major focus on gender equality, public visibility, and creating opportunities. Museums and contemporary art institutions worldwide are paying more attention than ever to many (young) female artists. But there is still a long way to go. A recent study by the Dutch art foundation 'Women in Art' shows that today, 64% of art school students are women, while women only represent 10% of the art market.

FEMALE GENIUSES

'The Muse is Exhausted' is a poem and a screen print by Marlene Dumas (1991-1994). In the screen print, a figure is trying to crawl out of the frame. She's tired of the role she is playing as an object of desire. The poem ends with the words: The muse is exhausted / Too many bodies and not enough soul / She's got the porno blues.

History is filled with immortal beauties who inspired artists. Countless muses, often portrayed as suffering figures, sometimes by choice, sometimes by force. The first muses were mentioned in an ancient Greek mythological matriarchal story with three goddesses: Aoidē (song or voice), Meletē (practise or meditation), and Mnēmē (memory). Together, they formed the driving force behind (the conditions for) poetic art. Not long after this, nine muses emerged.

Over time, the muse developed through a patriarchal lens. Artists drew their inspiration from non-divine women of flesh and blood - models or mistresses - who embodied creativity and inspiration: as romantic ideals, exotic beauties, symbols of piety, loyalty, lust or desire, as vehicles for political messages, as defenceless prey or as powerful survivors. A muse was objectified both philosophically and erotically. Turned to stone. Without a voice of her own. Something to gaze at. The embodiment of a hunger for desire, for what was absent or out of reach; the muse as the embodiment of inspiration.

The Digital Library for Dutch Literature describes inspiratie [inspiration] as "coming from the Latin word inspiratio or breathing in, divine prompting, and defines it as 'inspiring, breathing in, instilling, and kindling'. A state of consciousness ('enlightenment') in which the artist possesses the maximum of their creative potential and seemingly effortlessly

discovers the form that is most suitable for the intended artwork. In Ancient Greece, inspiration was attributed to a god or to the muses. Although the invocation of the muses as a source of inspiration continues to appear as a topos [cliché] in and after the Romantic period, the emphasis shifts towards the poetic genius. Many Romantic poets believed that inspiration alone was sufficient for the creation of the artwork, and that they were chosen for that inspiration. The classicist, on the other hand, assumes that inspiration is important but can only play a role once sufficient knowledge and practise have been acquired. In the 20th century, under the influence of Freud, the notion arises that inspiration wells up from the subconscious. The exploitation of the subconscious as a source of inspiration was undertaken by the surrealists."

'Inspiration' is the spark that lights the fire. It is that which captivates you with a compulsion to create. It is the process by which you become inspired by an idea or experience that leads to new insights or actions. That spark can be anything. Thus, Maurice Ravel, Igor Stravinsky and Karl Lagerfeld had their cat as their muse, David Hockney had the dachshunds Stanley and Boogie as muses, George Dyer was Francis Bacon's male muse, and Paul Rosano was Sylvia Sleigh's muse. May the female muse (still) play a role today? Or is even this thought too binary and consequently too limiting?

The struggle for women who have been exploited - in whatever form - for and by art is especially relevant in light of the current zeitgeist. Today, it seems that there is no longer a place for the muse, given the problematic traditional power dynamics, the one-dimensional nature, and the romanticised portrayal. Her objectification by the male gaze means that she continues to reference centuries of unequal opportunities between men and women, and the stereotyping that has been rife throughout art history. The sensuality or tragedy of an ageing body, the naked pregnant woman, the woman of colour, the body with a disability… all have been ignored, brushed aside. The need for the appropriation of femininity and the female body - long defined by men - has in recent decades called for a perspective in which she is no longer subjugated, but instead becomes the subject.

How can we look back? Must the muse disappear? Must we protest against her? What can the muse still signify today? How can we honour her?

Acknowledging the role of the muse does not lead to skewed power dynamics. Through her critical gaze, the muse reveals her subordinate position and imbues herself with fresh zeal. The muse cannot be seen in isolation from history. She has evolved, shed the romantic gaze, and has contributed to a widening of how the muse is seen in the broadest sense of the word. She lives on in history, as well as in today's reality. How we imbue her with meaning is up to us.

In the performance 'Lee Miller in Hitler's Bathtub', Lee Miller is portrayed as a metaphor for both the female muse and the female artist (including those who have faced discrimination) throughout history, representing the complex battle that women must fight time and time again, and the price that they pay for it. By working with Kate Lindsey and his daughter Romy Louise Lauwers, Jan Lauwers forces himself to question his own position. From the very first reading of the libretto, they were the critical readers. Their perspective, feedback, and performance enriched the text, which in turn became their tool for firing the imagination. The danger that the audience assumes that whatever is visible on stage is imposed by a director is a top-down notion, and in NC's work this is approached in a horizontal way. The freedom of performance lies with the performers, the possibilities for opening up all the jargon are endless. The muse as a synonym for inspirational collaborations.

↓

ENGAGED TESTIMONIES

A portrait photo of a nine-year-old boy. The boy is wearing a white undershirt. Both his arms have been amputated. His name is Mahmoud Ajjour. He was seriously injured while fleeing from an Israeli attack on Gaza City in March 2024. The photo was taken by the Palestinian Samar Abu Elouf. She is a self-taught photojournalist from Gaza. Since 2010, she has been documenting daily life and conflict in her country. The photo was named World Press Photo of the Year (2025).

It is one of the thousands of war images that circulate daily in the news, in newspapers, and online. We are inundated with them. How many horrific images, callous stories, and repugnant testimonies must there be before we halt the unbearable suffering? We continue to look on and do not intervene. In her essay 'On Photography' (1973) the American writer Susan Sontag wrote: "In these last decades, 'concerned' photography has done at least as much to deaden conscience as to arouse it." Years later, Sontag defended photography in 'Regarding the Pain of Others' (2003) as a medium to boost public engagement. She considered it a citizen's duty to look at these images.

In 'The Cruel Radiance: Photography and Political Violence' (2010) Susie Linfield outlines a critique of what she calls 'postmodernist apathy': "Photos excel, more than any other form of journalism, at offering an immediate, viscerally emotional connection to the world." Due to the abundance of images, we have lost the ability to respond emotionally to atrocities. It is the camera that has globalised conscience. "Now we know that photos of human suffering can be the start of human connection. It is about how we use the photos of atrocities."

At the time Lee Miller went off to war, war photography was really taking off. Propaganda and shaping public opinion were its primary purposes, but what was new was the exponential increase in photos that could be disseminated. Lee Miller tried to understand the impact of the war on civilians. Her ability to penetrate to the essence was her hallmark. She learned to photograph horror, but at a price.

Susan Sontag writes: "To photograph is to appropriate the thing photographed." Taking photos has an aura of objectivity, but in reality, they too are interpretations. They restructure reality. As a photographer, you gain a certain power. "The camera doesn't rape, or even possess, though it may presume, intrude, trespass, distort, exploit, and, at the farthest reach of metaphor, assassinate."

In 'The Unwomanly Face of War' (1985), Svetlana Alexievich presents testimonies from various (Soviet) women - captains, snipers, pilots, nurses, doctors, laundresses, cooks, and others - who had experienced the war at the front. Their story is not only one of battle, but also one of women in war: what happened to them? How were they changed by the war? What was it like to learn to kill? Each of them tells the story of war in her own way. Not about heroism, but about the nauseating and insane nature of the war. A chronicle of horror, filth, exhaustion, and fear. As women - givers of life - they said that they found killing more difficult than the men did. More than 300 pages of testimonies that follow one another without interruption. Alexievich gathered the oral history through which she conveys the power of memory, reflecting on what is remembered and what is forgotten. "It is terrible to remember," one woman told her, "but it is far worse to forget."

What links Sontag, Alexievich, Elouf, Linfield, and Miller is their determination not to look away. Five women who, through their testimonies, their critical perspectives, and their art form, seek to safeguard the future from further injustice, at any cost.

PTSD

Psychotherapist Dori Laub writes: “A traumatic experience is so overwhelming that it is not stored as a memory, which can then fade over time. Instead, the trauma continually intrudes upon the present, in the form of flashbacks, nightmares, anxiety, or even physical pain.”

Lee Miller endured multiple traumas in her life. Not only the abuse at a young age, but also the war had left its mark on her. She had witnessed a collective trauma. She captured the war for eternity yet struggled for the rest of her life with the injustices and images she had seen. She did not want to remember it. The collective trauma had become her personal trauma. She became unapproachable. The war and its aftermath had built a wall around her. The stubborn determination she had always been able to rely on left her. Her productivity dwindled to a bare minimum. She drank excessively, burst out in tirades, suffered from nightmares, and battled with depression. Today, she would be diagnosed with post-traumatic stress disorder (PTSD). Back then, it was not yet acknowledged.

Where the abuse provoked her to use her own body and the bodies of others as art, the war compelled her to create photographs that mercilessly captured the most horrific essence. After that, there was only disillusionment and despair. Shortly after the war, she wrote: “I seem to have lost grip or enthusiasm or something with the end of war. There no longer seems to be any urgency. [...] I’m suffering from a sort of verbal impotence, 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 work and transport and transmission and courage. This is a new and disillusioning world. Peace in a world of crooks who have no honor, no integrity, and no shame is not what anyone fought for.”

‘Lee Miller in Hitler’s Bathtub’ is not a romantic portrait of a woman as an artist. It does not paint a pretty picture. It lacks a comforting ending and grapples with the complexity of societal failure in creating a world in which inequality and hopelessness still prevail, and in which hard-won rights can vanish in an instant. At the same time, it showcases the fighting spirit of countless women who rise up time and time again, give voice to beauty, pain, solace, and sorrow, and find the courage to be uncompromising.

ARTISTS

KATE LINDSEY

One of the most compelling artists of her generation, “force of nature” (SFCV) mezzo-soprano **Kate Lindsey** possesses a rare combination of world class vocal artistry coupled with equally expansive acting gifts. Lindsey is a regular guest of the world’s most prestigious opera houses, including the Metropolitan Opera, the Royal Opera House Covent Garden, the Vienna State Opera, the Salzburg Festival, Glyndebourne Opera Festival, Festival Aix-en-Provence, the Théâtre des Champs-Élysées, and the Bavarian State Opera.

In the 2023-34 season, Kate Lindsey’s versatility is once again on display in a wide variety of role debuts and new productions. She launches the season at the Vienna State Opera, in the role of Sesto in Mozart’s *La clemenza di Tito* and returns as Rosina in *Il barbiere di Siviglia.* She makes her role debut as Charlotte in *Werther* at Theater Baden-Baden in a new production by Robert Carsen. At English National Opera she reprises her acclaimed interpretation of Offred (*The Handmaid’s Tale)* and will also be heard in Handel’s *Messiah*, fully staged by Robert Wilson at the Gran Teatre Del Liceu in Barcelona. Later in the season, Lindsey returns to Vienna for her role debut as Miranda in Thomas Adès’ *The Tempest* and takes on the role of Despina in Barrie Kosky’s new production of *Così fan tutte*, conducted by Philippe Jordan.

Highlights of the season 2020-21 included Kate Lindsey's house debut at Teatro alla Scala in Milano where she performed in a Kurt Weill double bill of 'Mahagonny Songspiel and Die sieben Todsünden' taking on both lead roles Jessie and Anna. As a very popular and celebrated guest artist of the Vienna State Opera Lindsey took on the role of Nero ('L'incoronazione di Poppea') and jumped in on short notice in Frank Castorf's new production of Charles Gounod's Faust performing the role of Siébel, which was produced as an international live stream.

In 2019-20 Lindsey was celebrated for her performances of 'Ariadne auf Naxos' and the world premiere of 'Olga Neuwirth's commissioned composition' Orlando, which was composed especially for her in the title role, at the Vienna State Opera. At the MET she starred as Nero in Händel's Agrippina, a production which finds its US premiere in New York, alongside Joyce DiDonato, which received great acclaim from the press and public.

Featuring the program from her album 'Thousands of Miles', which was released in May 2017 by alpha records, Kate Lindsey and pianist Baptiste Trotignon engaged on a tour with concerts at the Hartt School of Music, the University of Richmond Modlin Center for the Arts, the Pablo Center at the Confluence in Eau Claire (Wisconsin), at Western Michigan University in Kalamazoo, the University of Maryland Clarice Smith Performing Arts Center and Spivey Hall of Clayton State University in Georgia, as well as in Bremen (Germany). Further concerts have taken them to the stages of Teatro alla Scala in Milano as well as made them welcome guests at various European festivals: Pulsation Festival Bordeaux, Bergerac Festival and many more.

Highlights of former seasons include the title role of Miranda in a new production at Théâtre National de l'Opéra-Comique in Paris, 'Der Rosenkavalier' at the Glyndebourne Opera Festival, Nero in the ravishing new production of Monteverdi's 'L´incoronazione di Poppea' under the baton of William Christies at the Salzburg Festival, Sister Helen in Jake Heggie's 'Dead Man Walking' at the Washington National Opera, Muse/Nicklausse in 'Les Contes d'Hoffmann' at the Metropolitan Opera, LA Opera, and the Royal Opera House Covent Garden, Cherubino in 'Le Nozze di Figaro' at the Vienna State Opera. On the concert stage, Kate Lindsey performed with the Orchestre de Paris under the baton of Thomas Hengelbrock in Paris, Palma de Mallorca, Vienna, Prague and Dresden. Further engagements included Lazuli in Emmanuel Chabrier's L'étoile at the Royal Opera House Covent Garden, Hänsel in Hänsel und Gretel at the Dutch National Opera in Amsterdam, Leonora in La Favorite at Washington Concert Opera, Dorabella in 'Così fan tutte' at the Aix-en-Provence Festival and concert performances of Purcell's Dido and Aeneas with Balthasar Neumann Ensemble under the baton of Thomas Hengelbrock at Hamburg's Laeiszhalle and the Rheingau Musik Festival.

A sought-after concert performer, Kate Lindsey stood on the greatest stages with highly renowned orchestras and conductors. She starred in the BBC Proms with performances of Korngold's Tomorrow at the Royal Albert Hall with the John Wilson Orchestra before joining the Berliner Philharmoniker in performances of Berlioz' Roméo et Juliette under Daniel Harding as part of the renowned Musikfest Berlin. As an accomplished concert singer, Ms. Lindsey sang the premiere performances of a new commission by John Harbison with James Levine and the Boston Symphony Orchestra. She has also appeared with the Royal Concertgebouw Orkest, the New York Philharmonic, the Cleveland Orchestra, the Met Chamber Orchestra at Carnegie Hall, Cercle de l'Harmonie in Europe, and at the Tanglewood and Mostly Mozart festivals. She has worked with many of the world's most distinguished conductors including Harry Bicket, James Conlon, Emmanuelle Haim, Vladimir Jurowski, James Levine, Lorin Maazel, David Robertson, Jérémie Rhorer and Franz Welser-Möst. In recitals, she has been presented by the Metropolitan Museum of Art and Rockefeller University in New York City. Ms. Lindsey has been featured in the Metropolitan Opera's HD broadcast of Les Contes d'Hoffmann, La Clemenza di Tito and Die Zauberflöte (which was subsequently released on DVD). Her CD Follow Poet (of songs by Mohammed Farouz) was released by Deutsche Grammophon.

Kate Lindsey is recording exclusively for Outhere Music France. Her first solo album 'Thousands of Miles' with works by Kurt Weill, Korngold and Zemlinsky was released in May 2017. Her second album 'Arianna', released in January 2020, features the Arcangelo orchestra conducted by Jonathan Cohen with Scarlatti, Händel and Haydn and made raving reviews all over the world. In May 2021 Kate Lindsey's third album and second baroque recital album Tiranno was released concentrating on the character of Nero including pieces of Scarlatti, Handel and Monteverdi, including world premiére recordings of cantatas by Alessandro Scarlatti and Bartolomeo Monari. The album is the second collaboration with the artist and the British ensemble Arcangelo under the musical direction of Jonathan Cohen. The album had great success and made Gramophone magazine conclude that Tiranno is a "model of what a recital album can be."

A native of Richmond, Virginia, Ms. Lindsey holds a Bachelor of Music Degree with Distinction from Indiana University and is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. Her many awards include a prestigious 2011 grant from the Festival Musique et Vin au Clos Vougeot, the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, and a 2006 Sullivan Foundation Grant.

L’incoronazione di Poppea, director Jan Lauwers, 2018 © Maarten Vanden Abeele

ELLEN ROSE KELLY

Ellen Rose Kelly, Graz-based Irish mezzo soprano, performs regularly as a soloist and chamber musician in Austria, and throughout Europe. This year marks Ellen's third performance of Steve Reich's Music for 18 Musicians, and her debut with Neue Oper Wien. With a Bachelor from Royal Irish Academy of Music, Ellen is currently further developing in Contemporary Performance Practice, at the University of Music and Performing Arts Graz with Holger Falk.

Recent projects include the collaborative development and performance of 'Les Deux, or how to perform recital after Cathy with an orchestra of fools.'

Recent opera productions include "Avatara" (a conceptual opera with VR) by Christoff Ressi, a theatrical adaptation of "The Futurological Congress" by Stanislaw Lem, "Canvas" by Nina Šenk, and "Geschichte" by Oscar Strasnoy at the Graz Opera, with an upcoming performance with Neue Oper Wien.

ROMY LOUISE LAUWERS

Romy Louise Lauwers is a performer has worked with Inne Goris on Naar ‘Medea’ (2008), with Peter Seynaeve ‘on mondays’ (2010) and ‘betty & morris’ (2011) and with Abattoir Fermé on Apocalypso (2012). She has also acted in Patrick Toye’s feature film ‘Little Black Spiders’ (2012), ‘My first highway’ (2017) by Kevin Meul and ‘Het leven is vurrukkulluk’ by Frans Weisz, based on the book of the same name by Remco Campert, for which she won the Sylvia Kristel Award.

Romy Lauwers is a founding member of the art collective Kuiperskaai: ‘De Schepping’ (2013), ‘The Goldberg Chronicles’ (2014), ‘The Winter’s Tale’ (2016), ‘1095’ (2017), ‘Hamlet’ (2018) and ‘Bruegel’ (2019).

‘Marketplace 76’ (2012) was her first production with Jan Lauwers. She also took part in the installation The House of Our Fathers. She replaced Yumiko Funaya in Grace Ellen Barkey’s ‘MUSH-ROOM’. In fall 2014, she took part in Just for ‘Bozen | Bolzano in Transart14’ and ‘All Tomorrow’s Parties’, for the opening of Steirischer Herbst (Graz). In 2018 Romy Lauwers replaced Mélissa Guérin in ‘War and Turpentine’ and she’s on stage in ‘All the good’ (2019), ‘Billy’s Violence’ (2021) and ‘Billy’s Joy’ (2023).

JAN LAUWERS

Jan Lauwers (Antwerp, 1957) is an artist who works in just about every medium. Over the last thirty years, he has become best known for his pioneering work for the stage with Needcompany, which was founded in Brussels in 1986. In the course of this period he has also built up a substantial body of visual artwork, which has been shown at BOZAR (Brussels) and McaM (Shanghai) among other places. From 2009 until 2014, Needcompany was artist-in-residence at the Burgtheater in Vienna. Jan Lauwers was awarded the 'Decoration of Honour in Gold for Services to the Republic of Austria' in 2012. In 2014, he was rewarded with the 'Golden Lion Lifetime Achievement Award' at the Venice Biennale. He is the first Belgian to receive this prize in the theatre category. In 2018 the Salzburger Festspiele presented 'L'incoronazione di Poppea', the first opera directed by Jan Lauwers to which there was soon a follow-up with 'Intolleranza 1960' (Salzburger Festspiele, 2021) by Luigi Nono and 'Le Grand Macabre' by György Ligeti (Wiener Staatsoper, 2023).

Jan Lauwers studied painting at the Academy of Art in Ghent. At the end of 1979 he gathered around him a number of people to form the Epigonenensemble. In 1981 this group was transformed into the Epigonentheater zlv collective, which took the theatre world by surprise with its six stage productions. In this way, Jan Lauwers took his place in the movement for radical change in Flanders in the early 80s, while also making his international breakthrough. Epigonentheater zlv presented direct, concrete, highly visual theatre that used music and language as structuring elements.

Jan Lauwers needs company. He founded Needcompany together with Grace Ellen Barkey. The group of performers Lauwers and Barkey have put together over the years is quite unique in its versatility. In 2001, composer and performance artist Maarten Seghers joined Needcompany.

Since Needcompany was founded in 1986, both its work and its performers have been markedly international. Historically, Needcompany was the first to play trilingual performances on stage. While its first productions were still highly visual, the storyline and the main theme gained importance in subsequent productions. Jan Lauwers' work has been labelled as post-dramatic. One of its most important characteristics is transparent, 'productive' acting and the paradox between 'acting' and 'performing'.

‘Intolleranza 1960’, director Jan Lauwers © Maarten Vanden Abeele

MAARTEN SEGHERS

Maarten Seghers is a performance artist and composer. Since 2025, Maarten Seghers has been the artistic director of Needcompany, the international art house based at MILL in Brussels. Together with Victor Lauwers, Grace Ellen Barkey, Jan Lauwers and Sung Im Her he forms the artistic core.For decades, Needcompany has placed authorship at the heart of its practice and embraces artists who work within the dynamic tension between material research and the broader human narrative. From MILL, support for new generations of interdisciplinary artists is organised through residencies, funds, and artists' studios.

Seghers is a versatile composer who started out as a songwriter and since then has engaged in confrontations with other musical styles and art forms. His work is often performed with live musicians, such as in 'The blind poet' (2015) or 'All the good' (2019). He has created compositions for voice and tape such as in 'Billy's Violence' (2021). With 'Songs of Disconnection', he is currently composing a song cycle for cello, violin, percussion, flute and voice in which the boundaries of vocal, musical and performative involvement are explored, and in addition his work has a visual dimension in sculptures such as Fountain ((Late-Pornographic Balance) I (2010), which was incorporated into the permanent collection of FRAC Nord - Pas de Calais.

Seghers' performative work is created out of the hunger to transcend any definition, to refute or to contradict any stigmatisation. He understands the art of welcoming confusion, embracing chaos, and deploying apparent absurdity to cleverly expose art practice.

In 2006, Seghers founded OHNO COOPERATION, in close collaboration with artist Jan Lauwers and dramaturge and musician Elke Janssens. Together they make performances, video work, installations and music.

Listen to song two en vligske from 'Billy's Violence' here.

© Vibe Stalpaert

LEE MILLER IN HITLER'S BATHTUB

Lee Miller in Hitler's Bathtub is neither a historical nor biographical portrait of artist Lee Miller and should be seen as 'faction' combining actual historical events with fictional elements. The interpretation of the Lee Miller character is based on artistic choices and Jan Lauwers' vision. It may differ from historical documentation or biographies. Some dialogue, situations and interactions are made up.

Some scenes contain sensitive content related to child abuse and concentration camps during W.O.II.. These subjects may be distressing or triggering for some viewers.

Not officially sanctioned by the Lee Miller Archive

LEE MILLER IN HITLER'S BATHTUB

90 minutes

Composition **MAARTEN SEGHERS**
Libretto, direction and scenography **JAN LAUWERS**

Performed by
Lee Miller - actress **ROMY LOUISE LAUWERS**
Lee Miller - mezzo-soprano **KATE LINDSEY / ELLEN ROSE KELLY**
Man Ray **GEORGE VAN DAM**
a five-person music ensemble

Musicians Vienna
Piano, violin **GEORGE VAN DAM**
Contrabassoon **NIKOLETT FRETYAN** (Cover: Kiss Beatrix)
Trombone **FRANZ GEROLDINGER**
Cello **JAN RYSKA** (Cover: Amann Hannah)
Percussion **MICHAEL KAHLIG** (Cover: Waltersdorfer Leonhard)
Conductor **DANIEL KURLAND**

Musicians Brussels
Piano, violin **GEORGE VAN DAM**
Contrabassoon **BERT HELSEN**
Trombone **ADRIEN LAMBINET**
Cello **SIMON LENSKI**
Percussion **AYA SUZUKI**

Dramaturgy **ELKE JANSSENS**
Assistant to the director **EMILY HEHL**
Musical advise **ROMBOUT WILLEMS**
Translation English **DONALD GARDNER**
Translation German **INTERLINGUA, EMILY HEHL**

Production manager **RUNE FLORYN**
Sound design **DRIES D'HONDT**
Costume assistant **SHARLOTTA SEELIGMÜLLER, SIMON PEROTTI** (intern)
Light assistant **ASTRID VANSTEENKISTE**
Ice sculpture **BENOÎT GOB**
Surtitles **ELKE JANSSENS, SHARLOTTA SEELIGMÜLLER**

Production NEEDCOMPANY
Co-production **WIENER STAATSOPER, PER PODIUM**
Thanks to **ELLEN ROSE KELLY, ICTUS ENSEMBLE (BRUSSELS)**
Created with support of **THE FLEMISH AUTHORITIES AND THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT VIA BNP PARIBAS FORTIS FILM FINANCE NV**

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