

ALMINE RECH

Leonora Carrington

Sep 8 — Oct 10, 2026 | Paris, Turenne

Almine Rech is pleased to announce Leonora Carrington's first solo exhibition at the gallery, presented at the Turenne space in Paris, from September 8 to October 10, 2026. Organized in collaboration with the Consejo Leonora Carrington and rossogranada, the exhibition will bring together the full range of media explored by the artist throughout her career: drawing, painting, sculpture, tapestry, and writing.

Leonora Carrington OBE (1917–2011), a British-born Surrealist painter, sculptor, and novelist, spent most of her life in Mexico. A pioneering feminist figure of the Surrealist movement, she developed a body of work inhabited by the supernatural, the occult, and the natural world, threaded through with autobiographical resonances. Fleeing the war in Europe, she reached the American continent in 1941 before permanently settling in Mexico City, where she lived until the end of her life. She drew inspiration from art as much as from nature and literature, from Hieronymus Bosch to Beatrix Potter, as well as ancient Mayan texts.

Long overlooked, her work has been undergoing a rediscovery in Europe over the past few decades: the first British retrospective devoted to her was held at the Serpentine Gallery, London, in 1991, and curator Cecilia Alemani framed the 59th Venice Biennale around the artist, borrowing the title of one of her books, *The Milk of Dreams*, for the exhibition.

Her works are held in numerous public and private collections around the world, including The Museum of Modern Art, New York, NY, US; the San Francisco Museum of Modern Art, CA, US; Tate, London, UK; the National Museum of Women in the Arts, Washington, D.C., US; the Peggy Guggenheim Collection, Venice, Italy; the Philadelphia Museum of Art, PA, US; the Museo de Arte Moderno, Mexico City, Mexico; the Harvard Art Museums, Cambridge, MA, US; the Museo Pape, Monclova, Mexico; and the Maison André Breton, Saint-Cirq-Lapopie, France.

The exhibition will be accompanied by a newly commissioned essay by art historian and curator Dr. Mylène Ferrand, whose research focuses in particular on the ecofeminist dimensions of Leonora Carrington's work.