

(1)

THE BRACKENS,
OLD WOOD,
TENBURY WELLS,
WORCESTERSHIRE,
GREAT BRITAIN.

6 March - 76.

Dear Edouard,

I thank you very much for your letter. I enclose some photographs of my work, as you asked, they are oils and water colours alike.

I myself hope to come over to Paris in the next couple of years, and would very much like to meet you then. If you come to London before then no doubt we could meet at Courvoys. I do get up to London

as much as I can, and have just
been up to see an exhibition of
Conroy's work of 1940's. (2)

I myself became deeply interested
in Surrealism at the age of 12,
after seeing a book on Surrealism.

Before then I had never wished to
do anything at all, but having seen
the book I knew that Surrealism

would form the direction of my life,
and since that day to this I
have never wished or seen
any other way to live.

③

I began painting at the age of about 13, and since 1970 have found a style which says what I wish to say.

I was forced to leave school because of my Surrealist beliefs, and also thrown out of art school for painting in a Surrealist style, and attempting to start a Surrealist group. Since then I have done numerous jobs etc, but always remained close to the Surrealist beliefs.

A year or so ago I had

④ a one man exhibition in London, and
Conroy offered to open it and
make a speech. He was very kind,
and helpful, and it was then I
joined the Surrealists, though I had
felt a Surrealist since the age
of 12.

Some two years ago I
began to write poetry, and have
since produced many poems. It
is another opening for the
subconscious to release its message.

At the moment I am
working towards a deeper

⑤ understanding of the subconscious purpose of objects (in painting and in poetry.)

In particular when one object is forced to associate its identity with another object, as seen in the steam-roller made of leaves, or the bull made of a safety-pin.

A new realization is given to the identity of both these objects, also there is a third identity coming to the surface, that of the bull-safety pin, rather than that of a bull, and a safety pin. I believe that this bull-safety pin gives us

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a new demension to reality, it
extends our vision of reality, and
allows the subconscious to dictate
a new purpose to the conscious
mind of these objects.

One is constantly seeing
new visions of reality, and new
ways of seeking to understand a
deeper reality.

In 1977 I am intending
to have a Surrealist Exhibition
in England and Ricki and Guy
have kindly offered to send some
of their work over for the
show. Do you know of

⑦ people in Paris who would be
willing to send work to me to
show? I would greatly appreciate it
if you could let me have their
addresses, and I would write to them.

I do hope the photographs
are of interest to you Edouard,
it was very kind of you to
write to me, and I greatly look
forward to your next letter,

with my kindest friendship,
and Surrealist regards

John Welson.
(JOHN WELSON.)