



# INTERNATIONAL SURREALIST EXHIBITION

2257 North Janssen Avenue  
Chicago, Illinois 60614  
USA

14 July 1975

Dear Edouard Jaguer,

If I have delayed responding to your original letter, sent via Guy Ducornet, and to your beautiful publications that I have read with pleasure and great care, it is because I have hoped to be able to respond in detail & at length. Alas, there are many things I would like to ask, and to propose, but they will have to wait until various pressing matters of the moment are taken care of. The preparations for the exhibition, for the catalogue, for ARSENAL #3 (which is nearly ready for the printer), and various other projects are taking up all of my waking moments (and many of my sleeping moments). Meanwhile, as I have already communicated to Guy, I want to assure you of our warm fraternal regard for you and the activity of Phases. I am convinced that great things can come of these preliminary exchanges between us....

But in this letter I must confine myself to several points of urgency, regarding the International Surrealist Exhibition.

We are delighted to know of the items for the exhibition transported across the Atlantic by Guy Ducornet and by Ludwig Zeller. We have also received the photographs of some of them that you have sent us, and are very pleased that these works will be included in the exhibition. However, I agree with you that it is desirable, and almost necessary, that Phases (as well as our friends elsewhere) be represented also by paintings. I think there is still time to arrange this, which seems to me very important for the exhibition.

As Guy has undoubtedly explained, this exhibition is taking place in a very large site (near the Museum of Contemporary Art & most of Chicago's Fine Arts Galleries) placed at our disposal by a friend who gives us his permission to "do as we please" in arranging the exhibition & its setting. The immensity of the space alone gives us the possibility that this can be one of the largest & most comprehensive international surrealist exhibitions of all time. However, the fact that it is not being "sponsored" by a gallery or museum or any "patrons" requires that all the expenses be assumed by the participants, and of course chiefly by those of us here. And we do have financial resources which, if not limitless, are at least sufficient to take care of the arrangement of the exhibition, the purchase & rental of mats & frames & glass, the publication of the catalogue, and a certain amount of publicity, as well as --- when necessary --- shipping & insurance of works to be exhibited.

I say in this regard "when necessary" because obviously it is preferable to us, whenever possible, that the exhibitors themselves assume at least some of the expenses

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of shipping & receiving, especially since ALL of the other expenses --- which are not inconsiderable --- are left to us. But we are well aware that it is not always possible for the artists to assume this expense, and therefore are willing to assist as much as possible, & in some cases to assume all the expenses involved.

Thus we have made diverse arrangements with different individuals: a few are paying shipping & insurance both ways (allowance made for the sale of some works, of course); others have agreed to pay shipping & insurance one way, asking that we assume the costs of their return.

There are also variations in the manner of shipping: some canvases can be removed from their stretchers and sent in a roll (we have received two very fine canvases sent in this manner by a young English surrealist, John W. Welton), which greatly reduces the shipping cost.

What I propose to you is that we send you two-hundred-and-fifty or three hundred dollars, and that you select a certain number of paintings (& objects) by participants in the Phases movement that can be shipped & insured for this amount, either one way or both ways. Of course, if one or more of the Phases friends is willing to contribute some funds in addition to this, they could be utilized either to send more works, or for the return of the works, etc. We are entirely willing to leave ~~the~~ the various particulars to you, if you are willing and able to undertake this task.

Of course, it is necessary to proceed rapidly. Let me know as soon as possible if this arrangement --- our sending you \$250 or \$300 with which to send some Phases works --- is acceptable to you. And then, as soon as possible thereafter, let me know which works by which artists we shall be receiving (& photographs if possible), so that we can begin the layout for the catalogue.

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If you can do anything to facilitate the participation in the exhibition of Alechinsky, Baj, Adrien Dax, Esteban Frances, Wilhelm Freddie, Konrad Klapheck, Wifredo Lam, Le Maréchal, Matta, Miro, Pierre Molinier, Mèret Oppenheim, Man Ray, Max-Walter Svanberg, Hervé Télémaque, Clovis Trouille,\* we should be very grateful indeed! Is it possible to obtain ~~the~~ prints of Freddie's films? (We are featuring a number of surrealist films at the exhibition. If you have any suggestions here, or have available copies of films you could send us, please let me know).

For the catalogue: I realize that the time is short, and it is possible that we may have to have recourse to your suggestion of reprinting selections from Phases, but it would of course be preferable to have an original text, or texts. Perhaps some sort of "letter" from Phases might be appropriate in this context....

We have intended to use some of the available funds for publicity, to secure advertisements at least in one or two of the art periodicals, the Sunday New York Times Arts section, etc. We ~~also~~ also have a few opportunities for free advertisements from some sympathizers who are employed on various publications. If you could arrange for some degree of publicity in Europe --- some signs that this exhibition is taking place, etc. --- we would appreciate it.

Penelope & I were privileged to visit at some length with E. F. Granell and his wife in New York some weeks ago. We regard him among the very greatest of surrealist painters, a man of deepest integrity and inexhaustible poetic passion. We are hoping to translate his Isla Cofre mítico for English-language publication, also hopefully an edition of his poems & poetic texts.

Is it possible to obtain the text of the "Message des surréalistes aux intellectuels polonais"? Also "Tir de barrage." ???

\* also Silbermann, Hérolf, Gironella, Luca, Marecin, Schroeder-Somenzaga, etc., etc.  
Roland Giguère,



Are you still in close communication with painters in Poland and Finland: is it possible to secure any of their works for the exhibition?

Are you in close contact with Mario Cesariny? We have corresponded with him for several years, and were very much counting on his and his friends' participation in the exhibition. And, indeed, they responded very enthusiastically and sent us a large collection of photographs of works they were sending. But this was followed by a note saying that "differences" (unspecified) that had arisen between Cesariny and Cruzeiro Seixas made it impossible for them to participate. This was, needless to say, very discouraging news for us. I am writing Mario Cesariny urging that whatever these "differences," at least some representation of the Portuguese surrealists (whose work, in any case, is totally unknown here) seems to us a vital necessity. Perhaps a word from you to Cesariny would have some effect, as well....

Also, we had invited the Bureau de Recherches surréalistes <sup>in Holland</sup> to participate in the exhibition, especially Moesman, but have had no reply from Her de Vries. Perhaps you could also inquire into this?

Please forgive me for making so many requests of you; I realize that you must be very occupied with innumerable other tasks. But all of us here are frantically engaged on all aspects of this exhibition, and very much need the maximum cooperation of all our comrades throughout the world.

Sometime we shall have to exchange certain addresses: I am sure you are in touch with many individuals who have never seen our publications, and we too must be in communication with some who are not acquainted with Phases. Are you in touch with Aldo Pellegrini? Or Shuzo Takiguchi?

Soon I shall send you a book of photographs by Clarence John Laughlin, ~~the~~ a great surrealist photographer, who collaborated on VVV (his pictures were much admired by André Breton, and it was at his assistance that they were reproduced in VVV), but who has since led a rather retired life in New Orleans, though he has continued to make many thousands of photographs. We have had a very charming correspondence with him, and he is participating in this exhibition, as well as in the next ARSENAL....

We are all naturally grateful to you for offering us a section in the forthcoming issue of Phases. I have just received a note from Guy, from Canada, saying that you are laying out the issue. Are you going to include a notice of the exhibition? We are hoping to publish ARSENAL more frequently in the future; also, we are planning to issue, as a "supplement" to ARSENAL, a new series of SURREALIST INSURRECTION as a tabloid newspaper of eight or twelve pages. Of course your collaboration on these publications, as well as the collaboration of your friends, is most welcome.

Hoping all is well with you, & looking forward to hearing from you soon,

with surrealist greetings,

*Franklin Rosemont*

Franklin Rosemont

*I shall write to  
Yo Yoshitane and  
Noë Nojehowicz....*

P.S. --- We would like to include above all, in the exhibition, works by painters & graphic artists & sculptors who are still active, ~~and~~ & still --- as the expression goes --- "devoted to the cause" but we certainly would like to include some examples of the works of Dominguez, Mesens, Seligmann, Heisler, Vivancos, Tanguy, Ubac, Remedios, Paalen, Gorky, --- etc. --- if this is possible to arrange in time. If so, we could perhaps pay additional shipping & insurance.....

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P.S. - Is it possible to obtain some back issues of PHASES? Your study of W. Freddie?

Braises pour E. F. Granell?

I enclose an extra heading from the stationery (designed by J.-J. J. Dauben) which you can perhaps utilize in the ~~the~~ layout for PHASES as a "notice" of the exhibition. It should read, I think:

XII<sup>th</sup> International Surrealist Exhibition  
XII<sup>th</sup> Exposition Internationale du Surréalisme  
MARVELOUS FREEDOM / FREEDOM OF THE MARVELOUS  
VIGILANCE OF DESIRE  
CHICAGO October 1975

— or something similar, also acknowledging the participation of Phases.

And my name & address: "for further information"

*Thank you*

*I shall write to you  
Yours truly  
Simone*

PHASES Archives Édouard et Simone Jaguer