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7th March 1977

Dear Edouard Jaguer,

We have returned from an exceptionally fruitful sojourn in New Orleans (among other things we enjoyed extensive visits with the great photographer Clarence John Laughlin, at whose apartment, in fact, Penelope & I stayed) to find your letter of 12 February, concerning the exhibitions planned for Bochum and Lugano. In regard to the former, we have also heard directly from Milan Napravnik and Hans Heribert Becker. Their project for an exhibition, in the particular conditions prevailing in Germany, appears also to us to be "d'une très grande importance," as you say, and we are naturally agreeable to participating as a group, and as fully as our resources permit. Of course we are eager for further details, on the organization of the exhibition, on precisely who will be participating, the preparation of the catalog, etc. I am writing also to Napravnik/Becker in this regard....

It is more difficult to discern the character of the exhibition in Lugano --- or, more specifically, how our participation in it is envisaged. We have not heard, in any case, from Arturo Schwarz or anyone else from the exhibition's "comité d'organisation." The plan for the exhibition seems, to be sure, quite interesting, and we are --- tentatively --- willing to "take a hand in it."

to take place  
We are organizing, in a few weeks, a small exhibition of our group (including also works by surrealists living elsewhere in the U.S.: Granell, Duvall, Kamrowski, et al) to be held in Gary, Indiana --- an industrial city about an hour's drive from Chicago. This will run through the entire month of April, and then will most likely be moved to Pontiac, Michigan (where Kamrowski knows of a small gallery) and then to Milwaukee, Wisconsin. So you see that, slowly but surely, the "disquieting muse" is making its presence known throughout the midwestern U.S.

I have much appreciated your special interest in the work of Robert Green, who is certainly a very great sculptor and the creator of something not only highly distinctive but I think entirely new. He refers to his work as "exploratory anatomy." We have sent you some prints of a recent work of his,\* and shall photograph others and send them along in the near future. He is currently completing a succinct "treatise" on surrealist sculpture for publication in the forthcoming ARSENAL....

In this connection, we have been "going through" your very interesting little book, Poétique de la Sculpture, from which I am translating some passages (Robert Green knows too little French to read it). I wonder if it might be possible to obtain a photograph of the work by Etienne-Martin titled "Hommage à H. P. Lovecraft"?

I am also struck by the quotations from the Poétique de la Danse by Jean-Clarence Lambert that you cite at the close of your book. Is it possible to obtain a copy of this book? The apparition of Alice Farley has made us all very aware of this realm of expression, and we have been "on the alert" for any writings on the subject which might possibly retain or shed some light; unfortunately, the most available writings on dance are even worse than the most available writing on painting or poetry, in this country. I have been, in "odd" moments, attempting to research this area, especially in regard to the elusive links between dance & surrealism; a few things have turned up that I do not think are very well known: for example, a film of a dance by Hanya Holm, for which Kurt Seligmann designed all the costumes (which were extremely elaborate and, judging from the still photographs I have seen of them, very beautiful); the dance itself, titled "The Golden Fleece," was planned & I believe to a great extent choreographed by Seligmann. --- But I am still hopeful of discovering something more

\* titled: "The Avaricious Infant"



on the tantalizing Hélène Vanel. I am wondering if there might be, somewhere in Paris, an "archives de la danse" --- a library or research-center of some sort --- to which an inquiry could be directed.... I am also wondering if any of the Paris periodicals devoted to dance (and/or theater) might have written notices or reviews of the performances at the 1938 exhibition.

I would like to see the notices you wrote concerning the Paris exhibitions of Gerome Kamrowski --- I am sure Kamrowski would like to see them as well! Incidentally, he has a copy of the issue of PHASES that notes his inclusion in a PHASES exhibition....

Thom Burns mentioned that, in connection with Penelope's project of a volume concerned with women & surrealism, you noted the name Mary Low. We know this name, and in fact have a photocopy of her book, La Verdad Contemporanea, written in collaboration with her companion, the Cuban Juan Brea, & published in Havana in 1942, with a preface by Benjamin Péret. There is also a letter of hers, on the death of Brea, in the "Surrealist Number" of VIEW magazine, & another issue contains a poem of hers. We would welcome any further information, as well as photocopies of any texts by her that you may have.

There are two new members of our group, examples of whose works we shall be communicating to you soon: Mado Spiegler, originally from Strasbourg (where she participated, in the late 1950s and early 1960s, in a student group that called itself the "groupe surréaliste de Strasbourg"), who does splendid paper-cuts of an exquisite eroticism --- it seems to me that these would be suitably reproducible by means of silkscreen, and would be appropriately included among the "original works" published in PHASES; and Jeffrey Karl Bogart, from Milwaukee, who makes remarkable works with the use of a photocopy machine --- significant extensions of the researches into the "psychological morphologies."

A couple of "details" that I may not have noted in earlier letters: The "collage" of mine reproduced in PHASES 5, p. 115, is not in fact a collage, but a drawing --- completely & exclusively a drawing, and dating from around 1968, titled "The Maldororian Microscope." The drawing by Robert Green on p. 73 is from the same period. These are, of course, very small & nearly "insignificant" matters....

There are other photographs of Alice Farley that we could send you, and I hope very much that it will be possible to devote at least a page of the next PHASES to her. All of us attribute considerable importance to this. Her contributions to the World Surrealist Exhibition, and more generally to the surrealist movement, are of great magnitude and have very great implications.

Last of all, I will mention that Julien Levy --- whose name I am sure is well known to you --- has just published his Memoir of an Art Gallery, an atrocious compilation of egotistical reminiscences that reveal him as a considerably worse swine than any of us thought before (aside from its unreliability, as indicated by his reference to his conversations in 1945 or 46 with Sandor Ferenczi, who of course died in 1933!). But it does contain a reference that strikes me as being a "postscript" (one of many that I am sure will keep recurring) to our exchange on the "new photograph of Jacques Vaché." Levy mentions, in passing, that he owns a short film of the celebrated one-round boxing-match between Jack Johnson and Arthur Cravan! I am wondering if there might be some way to obtain a print of this film, or a still photograph from it.... Levy also notes that Cravan's daughter (with Mina Loy), named Fabienne Lloyd, is still "around." Perhaps it would be interesting to get in touch with her....

Hoping this finds you well & flourishing, & looking forward to hearing from you soon,

with surrealist greetings,

*Franklin Rosenfeld*