

(1)

THE BRACKENS,
OLD WOOD,
TENBURY WELLS,
WORCESTERSHIRE,
6-march-76. GREAT BRITAIN.

Dear Edouard,

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 Conroy's. I do get up to London

PHAS SE Archives Edouard et Simone Jaeger

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.

Archives Edouard et Simone Jaguer

In 1977 I am intending to have a Surrealist Exhibition in England and Rikki 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.)