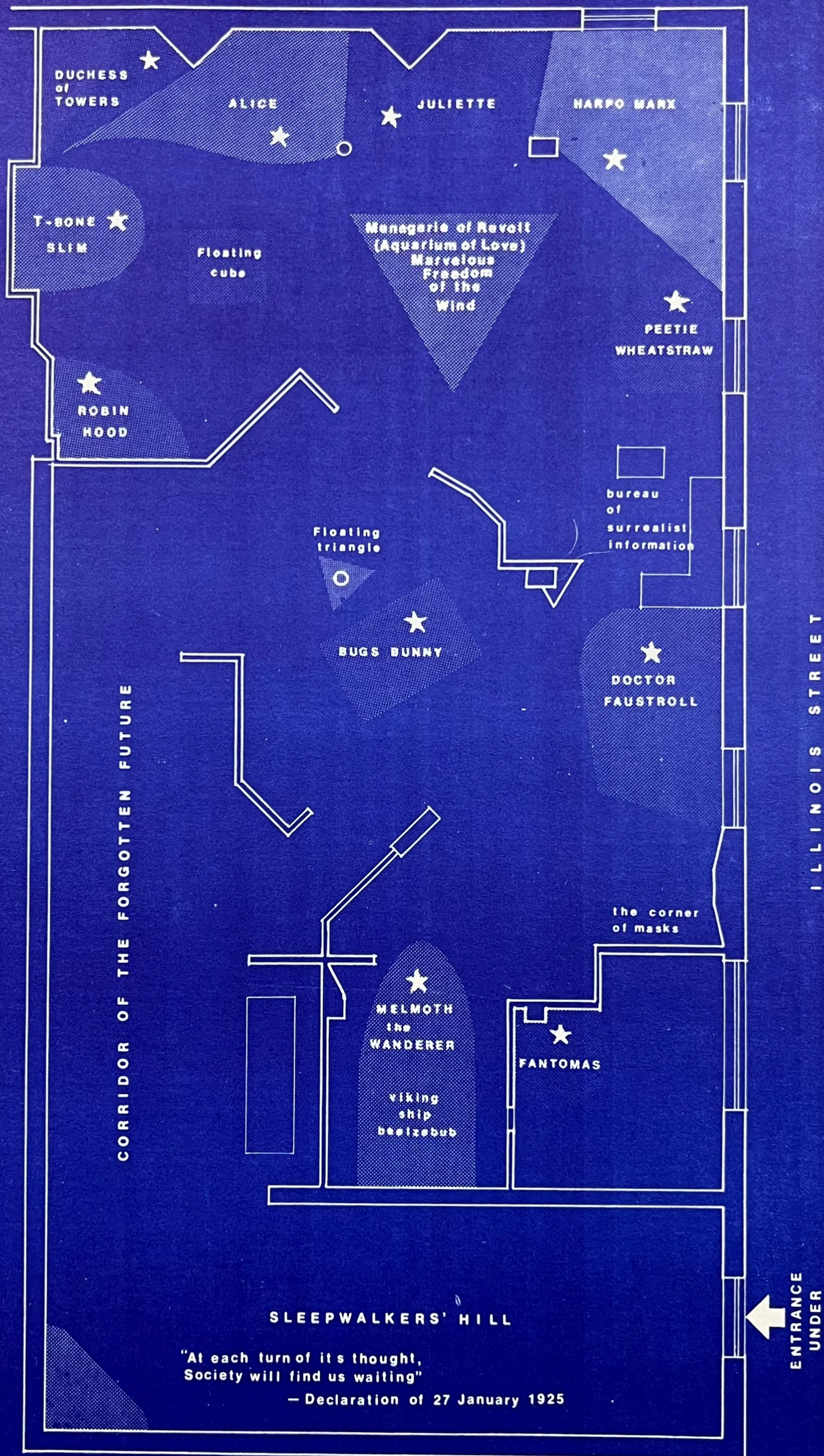


MARVELOUS FREEDOM



VIGILANCE OF DESIRE

WORLD SURREALIST EXHIBITION
Chicago 1976



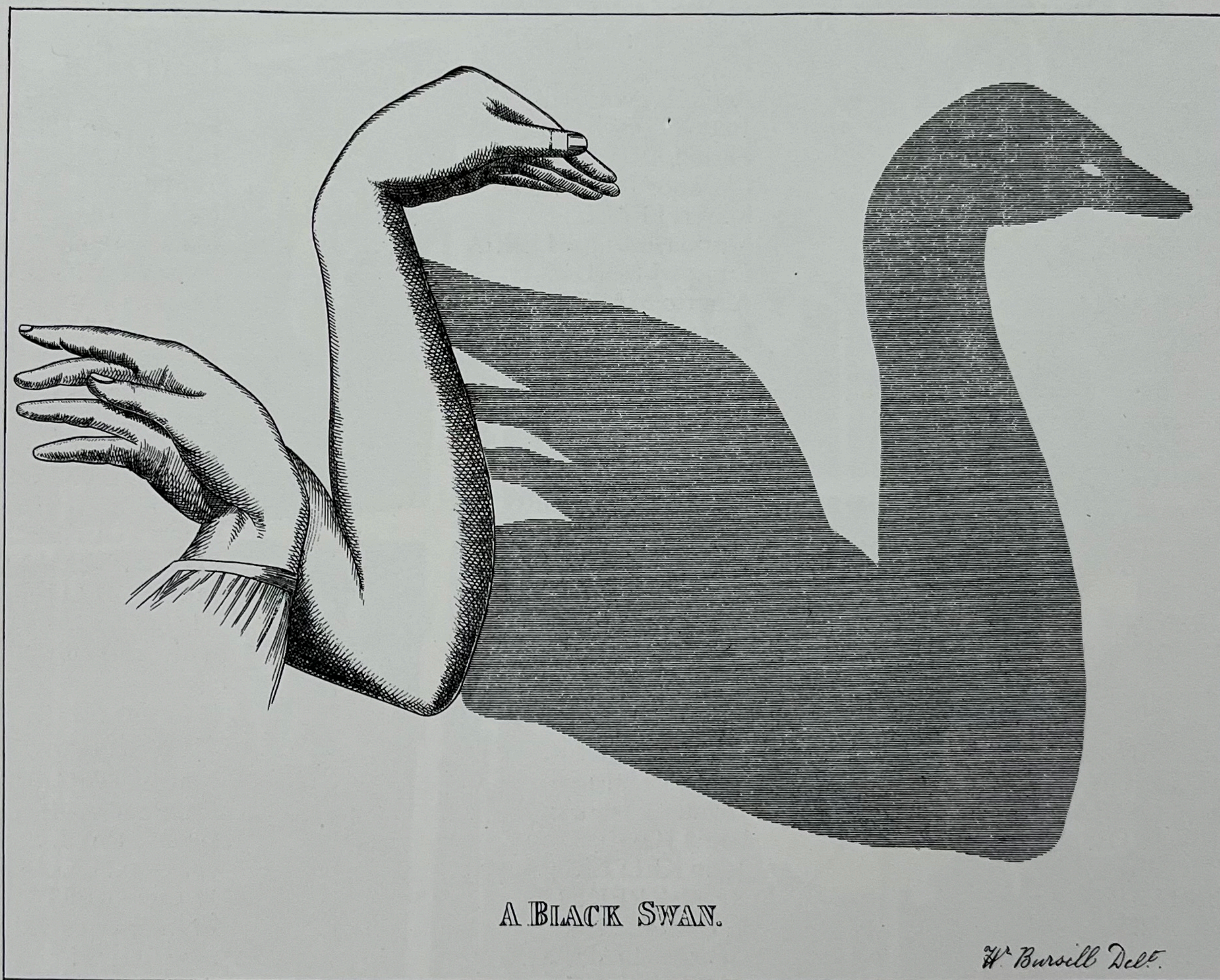
A star ★ signifies one of the Eleven Domains of Surrealist Vigilance

MARVELOUS FREEDOM VIGILANCE OF DESIRE

CATALOG OF THE
**WORLD
SURREALIST
EXHIBITION**

(with the participation of the Phases movement)

Chicago 1976



A BLACK SWAN.

W. Burcell Delt.

GALLERY BLACK SWAN

500 North LaSalle Street
(Entrance at 148 Illinois)
Chicago, Illinois 60601

On the cover—E.F. GRANELL: The Lovers are Walking with their Mirror

WITH THE PARTICIPATION OF

Willy M. ANDERSSON
 José ARGEMI
 Thomas ARNEL
 Karol BARON
 Miriam BAT-YOSEF
 Jean-Louis BEAUDONNET
 Jean-Louis BEDOUIN
 Jean BENOIT
 Suzanne BESSON
 Mario BOTAS
 Gilles BOUNOURE
 Micheline BOUNOURE
 Georg BROE
 Tom BURGHARDT
 Thom BURNS
 Carlos CALVET
 Lucy CATLETT
 Mario CESARINY
 Jean-Claude CHARBONEL
 Borge CHRISTIANSEN
 Steen COLDING
 Andres COLOMBO
 Artur de CRUZEIRO-SEIXAS
 Ned DAMERON
 Jean-Jacques Jack DAUBEN
 Aurelien DAUGET
 Mary DAVIS
 Adrien DAX
 Robert DAY
 Jean-Marc DEBENDETTI
 Gabriel DER KEVORKIAN
 Maroin DIB
 Goncalo DUARTE
 Guy DUCORNET
 Schlechter DUVALL
 Jun EBARA
 Roman ERBEN
 Anne ETHUIN
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 Alfred FLOKI
 Giuseppe GALLIZIOLI
 Luis GARCIA-ABRINES
 Andres GARCIA DE LA RIVA
 Paul GARON
 Eve GARRISON
 Jimmy GLADIATOR

E.F. GRANELL
 Allan GRAUBARD
 Robert GREEN
 Georges GRONIER
 Marie Jo GRUGER
 Ulf GUDMUNDSEN
 Gabor GYARMATHY
 Helein HAD
 Paul HAMMOND
 Neils Sejer HANSEN
 Yoshiko HIRASAWA
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 Edouard JAGUER
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 T.R. JOHNSON
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 Martin LABORDE
 Robert LAGARDE
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 Philip LAMANTIA
 Juan-Carlos LANGLOIS
 Farid LARIBY
 Clarence John LAUGHLIN
 Robert LEBEL
 Mario Henrique LEIRIA
 Conroy MADDOX
 Alberte MAERA
 Joyce MANSOUR
 Albert MARENCIN
 Antonio MARGARIDO
 Inacio MATSINHE
 Takesada MATSUTANI
 Tristan MEINECKE
 Finn MICKELBORG
 Jacinto MINOT
 John V. MOISANT
 Erik MORTENSEN
 Hiroshi NAKAMURA
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 Manolo PASCUAL
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 Paulo REGO
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 RIKKI
 Franklin ROSEMONT
 Penelope ROSEMONT
 Ullrich ROSSING
 Jean-Louis ROURE
 Guy ROUSSILLE
 Brooke ROTHWELL
 Janine ROTHWELL
 Claude SARTHOU
 Loddie SERRANO
 Takasuke SHIBUSAWA
 Max-Walter SVANBERG
 Uno SVENSSON
 Kenzo TABE
 Robert Bruce TAGUE
 Shuzo TAKIGUCHI
 Debra TAUB
 Jean TERROSSIAN
 Finn Lauge THOMSEN
 Ivan TOVAR
 Tor ULVEN
 Moto UOTA
 Malangatana VALENTE
 Frieda VANCREVEL
 Laurens VANCREVEL
 Michael VANDELAAR
 Gérard VULLIAMY
 Susana WALD
 Laurence WEISBERG
 John W. WELSON
 Karl WINTERTHUR
 Yoshie YOSHIDA
 Ghazi YOUNES
 Halina ZALMANOWICZ
 Ludwig ZELLER
 Michel ZIMBACCA
 Antoni ZYDRON

AND INCLUDING WORKS BY

Nelson ALGREN
 Franck AUGUSTIN
 Lawrence von BARANN
 William BAZIOTES
 Hans BELLMER
 Gabriel BIEN-AIME
 Wilson BIGAUD
 Edgar BRIERRE
 André DIMANCHE
 Esteban FRANCES

Roland GIGUERE
 Serge JOLIMEAU
 Jasmin JOSEPH
 Louis JOSEPH
 John KELLER
 Anton KREKULE
 G.D. LeRICHE
 Georges LIAUTAUD
 Anne MARTHE
 Renold MONFIL

J. NEQUATEWA
 Martin NOEL
 Damien PAUL
 Gérard PAUL
 Jackson POLLOCK
 Walter QUIRT
 Frank James SAIBERT
 Levi SMITH
 Shirley VOLL

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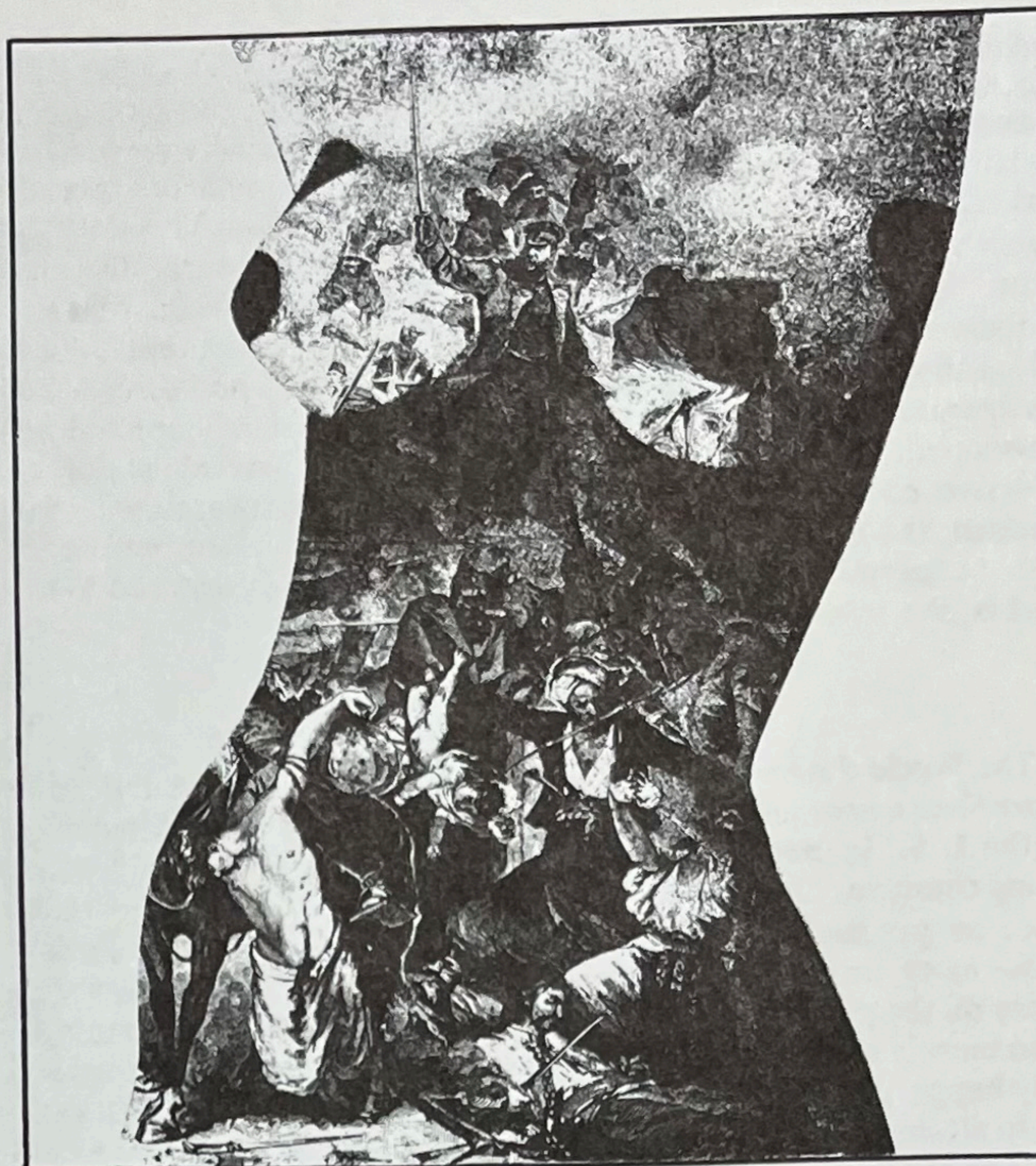
Gerome KAMROWSKI: Menagerie of Revolt (Aquarium of Love): Marvelous Freedom of the Winds

sciousness. This requires nothing less than the liberation of language, and of all signs, from the stifling grip of the miserabilist mystifiers for whom these signs exist only as instruments of bureaucratic manipulation. Surrealist intervention—in poetry, plastic arts, psychology, anthropology, linguistics, politics, everyday life—starts by reducing and aims at resolving the paralyzing antinomies between imagination and reason, dream and action, unconscious and conscious. By following through the implications of this disalienating revolutionary poetic praxis, each person may discover for himself the truth of Breton's remark that "language was given to man to make surrealist use of it."

Nothing less than the utmost VIGILANCE OF DESIRE, carried to its furthest excesses, can restore a human meaning, a living actuality, to the words "marvelous" and "freedom" which have suffered so much for so long at the hands of those who are the worst enemies of all that these words truly stand for. This surrealist vigilance, dialectically resolving the contradiction between utopian reverie and scientific concentration, constitutes an affective medium in which revolutionary and poetic thought and action can develop with best results.

The undesirable, the unlivable, the miserable can be vanquished only when the *desirable* is concretely determined. It is with this view that surrealism mobilizes its concretizations of the Marvelous against all miserabilist abstractions and institutions. An exhibition would hold no interest if it were not designed to demystify and discredit—and help destroy—the decrepit but debasing lies that enable oppressive obscurantists to stay in power. An endless succession of magic windows looking out on that which will be, the World Surrealist Exhibition is also necessarily a *defenestration* of falsehoods, platitudes and apologies for the existing order.

Among the first to be defenestrated will be the ideologies and ideologists of the pseudo-Marvelous and the hypocritical "freedom" that exists only for the bourgeoisie and their bureaucrats. A dying



Albert MARENČIN: Torso 1 (collage)



William BAZIOTES, Gerome KAMROWSKI, Jackson POLLOCK: collective painting (1939-40)

Ever since the black cat of repressed desire crossed the path of civilization, the only lucky winners in the "great game" have been those who have had nothing to lose, and who, moreover, have broken all the rules.

Although his satirical songs "The Popular Wobbly," "The Mysteries of a Hobo's Life," and "I'm Too Old to be a Scab" are among the best-loved lyrics in The Little Red Songbook of the Industrial Workers of the World (IWW), little is known about their author, the elusive figure known to the world as T-Bone Slim. The lack of information is all the more striking because, as Fred Thompson notes in *The IWW: Its First Fifty Years*, T-Bone Slim was the IWW's "most noted columnist." His contributions to IWW publications, spanning twenty-four years, would fill a large book. And an extraordinary book it would be too, for T-Bone's writing has a unique flair, a deep humor, and a sharp awareness of the poetic essence of language. These are the characteristics that make his pamphlet *Starving Amidst Too Much* (a critique of the food-packing industry) perhaps the greatest work by an IWW writer.

The gaps in the story of T-Bone Slim are larger than the story itself. Fred Thompson tells us that T-Bone's real name was Matt Valentine Huhta, that he was an Ashtabula (Ohio) Finn, and that he died in October 1942, drowning while working as a barge captain in New York. Another IWW old-timer, Carl Keller, recalls that for T-Bone the customary proletarian mistrust and dislike of capitalists, cops and priests took on a personal intensity—that he had something of a "persecution complex," especially during sojourns in the cities; he was, by contrast, completely at ease riding freights through the open countryside.

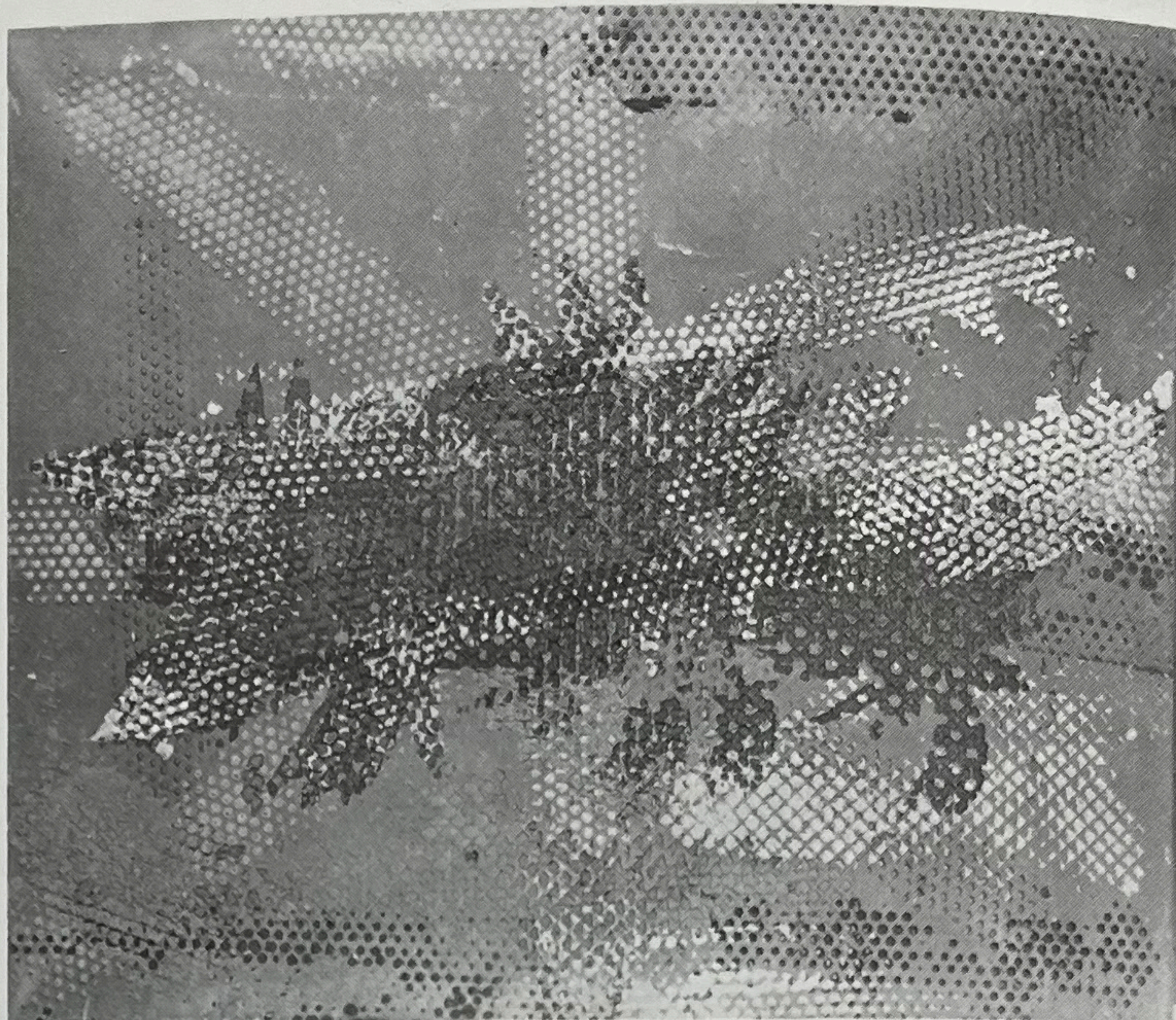
T-Bone Slim lived always in the shadows, always on the move. Visiting one day at the IWW Work People's College in Duluth, a few days later he might drop by a hobo jungle outside Chicago, next day at a flophouse in Detroit, the following week on the Bowery in New York and two months later on Seattle's Skid Road.

A "missionary," he belonged to that tribe of "moralists who roamed the villages starving," invoked by Lautréamont. But the morality he preached and practiced was the revolutionary morality of class war, of the abolition of wage slavery. To this struggle he brought a defiant and restless poetry, committed to paper (as Fred Thompson relates) "as the ideas struck him, with no particular sequence." Faithful always to his dreams and to the dreams of his class, T-Bone Slim left his disquieting laughter etched forever in the haunted mirrors of modern mythology.

*I laugh, in tears, and hope without a hope;
I take comfort in harsh despair;
I rejoice, and have no pleasure;
I am strong, without strength or power;
Eagerly welcomed, and rebuffed by all.*

—François Villon

The Domain of T-Bone Slim
by
Tristan Meinecke



Gerome KAMROWSKI: Wind Painting



*You wandered across the verbal sand
tying red ribbons to oblivion*

*You rewrote the script of darkness to
throw at the dismal light of day*

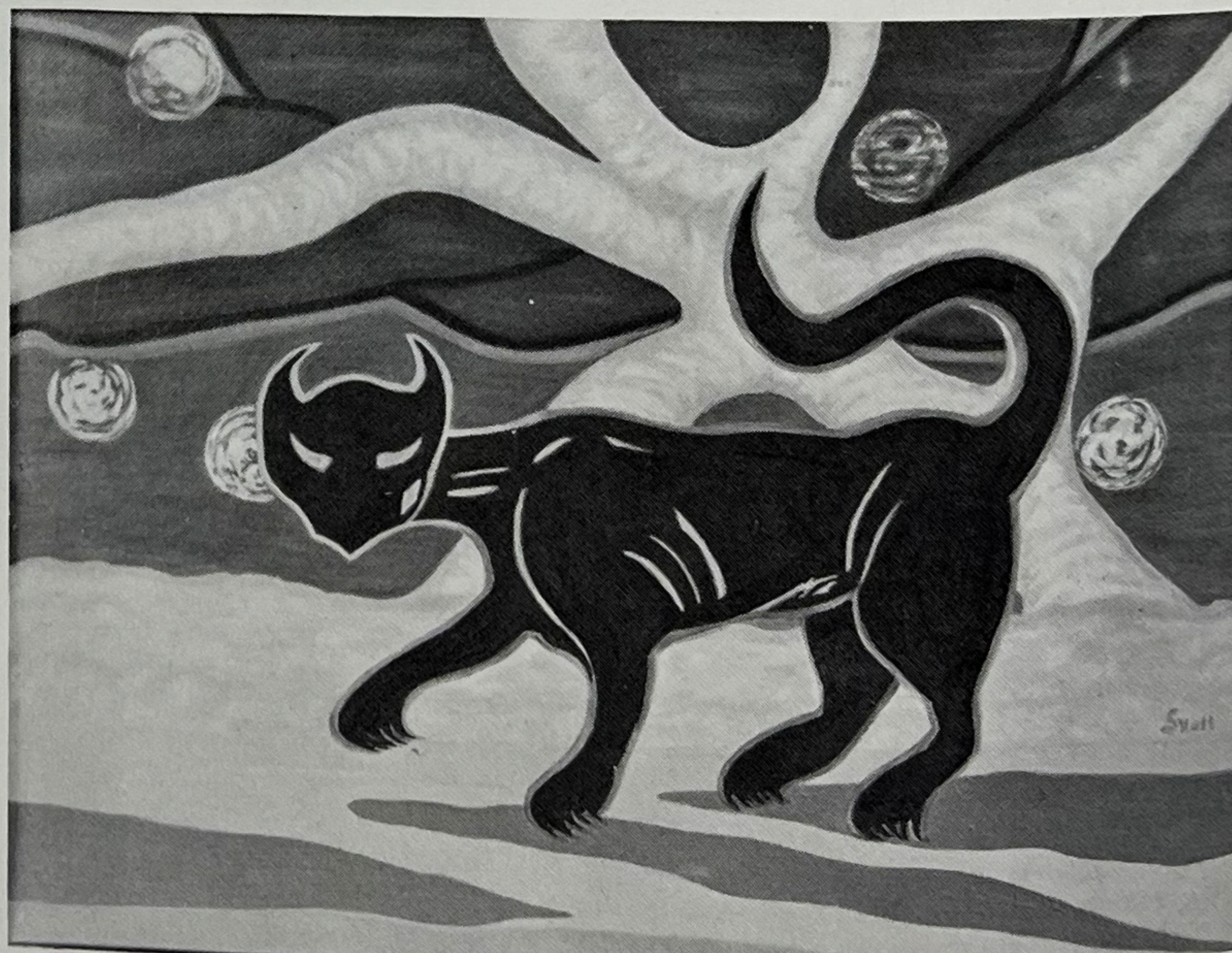
—Franklin Rosemont
(*"Homage to T-Bone Slim"*)



Maroin DIB: Paranoiac Lust



The
Shadow



Shirley VOLL: The Black Cat