

LONDON

BULLETIN

1s. 6d.

FEBRUARY 1939

PARIS

BRUXELLES

AMSTERDAM

NEW YORK

N° 10

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28 PAGES

—

17 ILLUSTRATIONS

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MAN RAY

Born at Philadelphia (U.S.A.) in 1890.

Recent one-man exhibitions:

- Valentine Dudensing Galleries, New York, 1936.
- Galerie Jeanne Bucher, Paris, 1937.
- Galerie Bucher-Myrbor, Paris, 1938.

Works by Man Ray have also been shown in the following recent exhibitions:

- Exposition d'objets surréalistes, Paris, Charles Ratton, 1936.
- International Surrealist Exhibition, London, New Burlington Galleries, 1936.
- Fantastic Art, Dada and Surrealism, Museum of Modern Art, New York, 1936.
- Idem, Pennsylvania Museum of Art, Philadelphia, 1937.
- Idem, Museum of Modern Art, Boston, 1937.
- Idem, Museum of Art, Springfield, 1937.
- Idem, Art Institute, Milwaukee, 1937.
- Idem, University Art Gallery, Minneapolis, 1937.
- Idem, Museum of Art, San Francisco, 1937.
- Artists International Association, London, 1937.
- Expositions surréalistes à Tokio, Osaka et Nagoya (Japon), 1936-1937.
- Surrealist Objects, London Gallery, 1937.
- University Art Society, Cambridge, 1937.
- Trois peintres surréalistes, Palais des Beaux-Arts, Brussels, 1937.
- Exposition Internationale du surréalisme, Paris, 1938.
- Realism and Surrealism, Gloucester, 1938.
- Surrealistische Tentoonstelling, Amsterdam, 1938.
- The Impact of Machines, London Gallery, 1938.
- University Art Society, Oxford, 1938.
- Surrealist Exhibition, Toronto (Canada), 1938.

Pictures by Man Ray figure in the following collections:

ENGLAND:

E. L. T. Mesens, Roland A. Penrose.

FRANCE:

MM. André Breton, Paul Eluard, Georges Hugnet, Tristan Tzara, Christian Zervos, Galerie Jeanne Bucher, etc.

U.S.A.:

Museum of Modern Art, New York.

Julien Levy, W. C. Arensberg, Miss Katherine S. Dreier, etc.

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WOLFGANG PAALEN

CATALOGUE

1. Paysage totémique de mon enfance I (1937)
2. Paysage totémique de mon enfance II (1937)
Coll. Peggy Guggenheim
3. Fata Alaska (1937)
Coll. Eva Sulzer
4. La dépouille immortelle (1937)
Coll. Vicomtesse Charles de Noailles
5. Les Etrangers (1937)
6. En face (1937)
7. Le Débareadère (1937)
Coll. Eva Sulzer
8. Rideau de Soufre (1938)
9. Combat des princes saturniens I (1938)
Coll. Roland Penrose
10. Combat des princes saturniens II (1938)
11. Taches solaires (1938)
12. L'île aux œufs de Pâques (1937)
13. Très jeune (1938)
14. Vent d'Est (1938)
15. La femme aux cheveux ouverts (1938)
16. Ciel de pieuvre (1938)
17. Les Amoureux (1939)
18. La chute d'Icare (1938)
19. Phénix 1939 (1939)

FUMAGES.

1. Stupeur hermine (1938)
Coll. Dr. Merello
2. Fulgurites
3. L'autophage

ENCRES AUTOMATIQUES.

OBJETS.

Chaise envahie de lierre (1937)
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Le génie de l'espèce (1938)
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Le nuage articulé (1937)

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WOLFGANG PAALEN

Born at Vienna (Austria) in 1905.
Lived in Paris since 1929.

One-man exhibitions in Paris
—Galerie Vignon 1934.
—Galerie Pierre 1936.
—Galerie Renou et Colle 1938.

Works by Paalen have also been shown in the following recent exhibitions:

—Exposition surréaliste d'objets, Paris, Charles Ratton 1936.
—International Surrealist Exhibition, London, New Burlington Galleries, 1936.
—Fantastic Art, Dada and Surrealism, Museum of Modern Art, New York, 1936.
—Also at Boston, Philadelphia, Springfield, Milwaukee, Minneapolis, San Francisco.
—Artists International Association, London, 1937.
—University Art Society, Cambridge, 1937.
—Exposition Internationale du Surrealisme, Paris, Galerie des Beaux Arts, 1938.
—Surrealistische Tentoonstelling, Amsterdam, 1938.
—Surrealist Exhibition, Gloucester, 1938.
—Exposition surréaliste au Canada, Toronto, 1938.

Pictures by Paalen figure in the following collections:

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FRANCE:

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SWITZERLAND:

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U.S.A.:

Museum of Living Art (New York University), Mr. P. Hofmann.

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I/6

London Bulletin

EDITOR: E. L. T. MESENS

ASSISTANT EDITOR: ROLAND PENROSE

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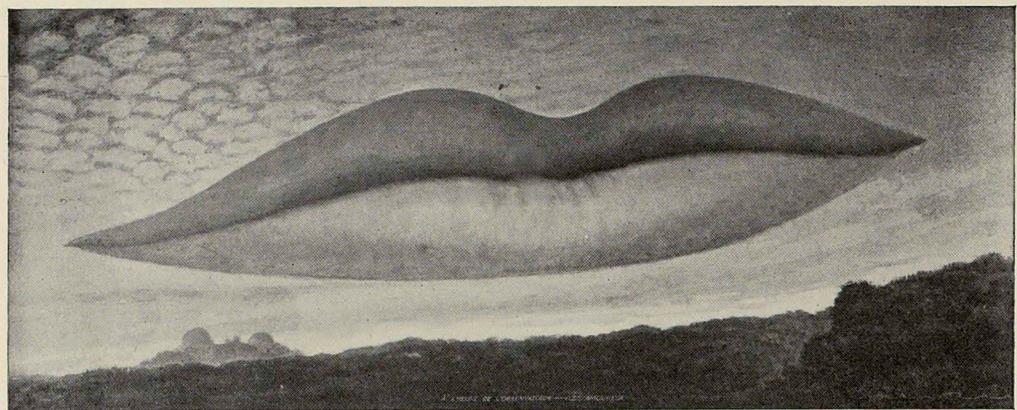
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MAN RAY

A l'heure de l'Observatoire—les Amoureux (1934)

MAN RAY

par

PAUL ELUARD*

L'orage d'une robe qui s'abat
Puis un corps simple sans nuages
Ainsi venez me dire tous vos charmes
Vous qui avez eu votre part de bonheur
Et qui pleurez souvent le sort sinistre de celui qui
vous a rendue si heureuse
Vous qui n'avez pas envie de raisonner
Vous qui n'avez pas su faire un homme
Sans en aimer un autre

Dans les espaces de marées d'un corps qui se dévêtu
A la mamelle du crépuscule ressemblant
L'œil fait la chaîne sur les dunes négligées
Où les fontaines tiennent dans leurs griffes des mains nues
Vestiges du front nu joues pâles sous les cils de l'horizon

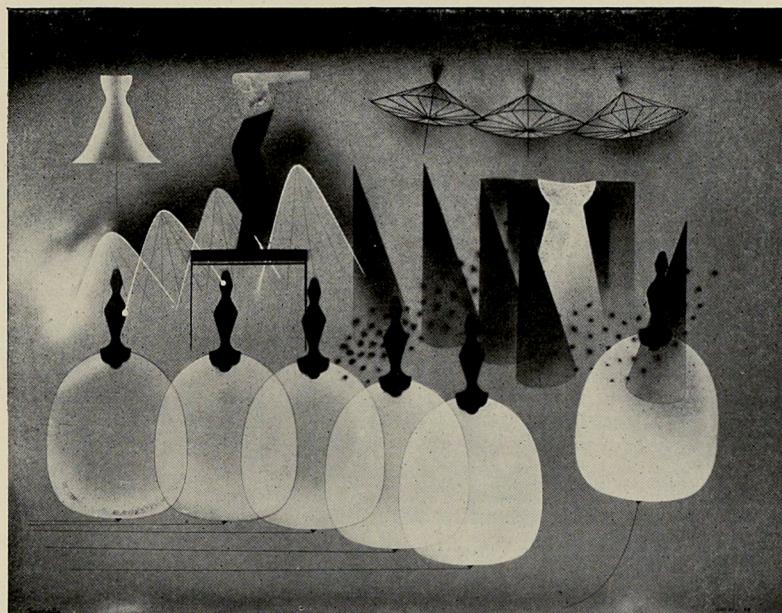
Une larme fusée fiancée au passé
Savoir que la lumière fut fertile
Des hirondelles enfantines prennent la terre pour le ciel

La chambre noire où tous les cailloux du froid sont à vif
Ne dis pas que tu n'as pas peur
Ton regard est à la hauteur de mon épaule
Tu es trop belle pour prêcher la chasteté

Dans la chambre noire où le blé même
Naît de la gourmandise

Reste immobile
Et tu es seule.

* *La Rose Publique* (Editions Gallimard, Paris, 1934.)



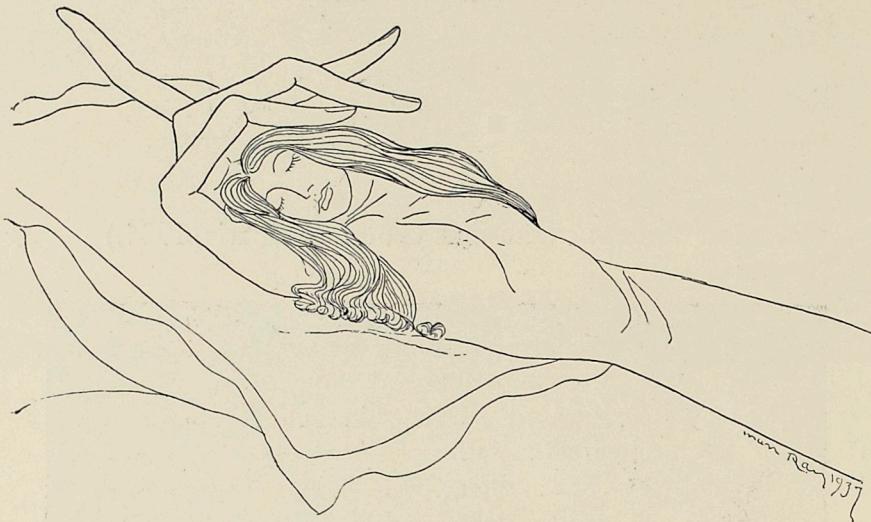
MAN RAY

Seguidilla (Aerograph) (1919)

Les artistes de la tradition se pensent eux-mêmes. Man Ray, lui, pense des objets. Et ceux-ci ne servent jamais de truchement pour nous renseigner sur les sentiments que lui ont inspirés une nuit de mirages, un jour défaillant, ou sur l'attitude morale qu'il pourrait prendre à propos d'une entrecôte aux pommes. Des pointes de clous, un fer à repasser ne sont ni symbole, ni allégorie, ni exhibition mais nous fournissent par leur union un objet nouveau; à nous de l'utiliser avec la plus efficace précision suivant la destination qu'il y a lieu de lui découvrir. Pareil aux hommes disparus qui ont créé la sirène et la licorne, Man Ray anime un monde pétrifié. Son ingéniosité étant illimitée, il a rendu crispants les objets de luxe, les ramenant en fin de compte à la simplicité de la matière; des poils de bêtes, des fibres végétales recouvrent le parquet d'un salon: les appeler tapis ne leur permettent plus de se dérober à notre conscience.

JEAN SCUTENAIRE.*

* Extrait de "Trois fenêtres"—Trois peintres surréalistes—
Palais des Beaux-Arts—Bruxelles 1937.



MAN RAY

by
PAUL ELUARD

The storm of a robe which falls
Then a simple body without clouds
So come and tell me all your charms
You have had your share of happiness
And who often bewails the dismal fate of the one who made you so happy
You who have no desire to reason
You who knew not how to create a man
Without loving another.

In the ebb and flow of a body which undresses
Akin to the breast of twilight
The eye forms in line on the neglected dunes
Where the fountains hold naked hands within their claws
Vestiges of bare forehead pale cheeks beneath the eyelashes of the horizon

A rocket-like tear betrothed to the past
To know that light was fertile
Childish swallows mistake the earth for the sky

The dark room where the stones of cold are bare
Do not say you have no fear
Your look is level with my shoulder
You are too lovely to preach chastity

In the dark room where even the wheat
Is born of greediness

Remain unmoving
And you are alone

(Translated by M. R.)

THE MOTHS

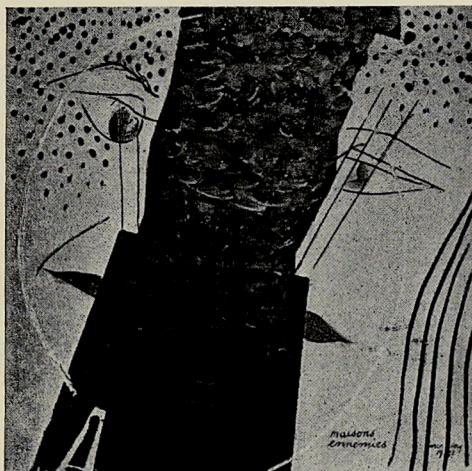
by

ITHELL COLQUHOUN

I once had two beautiful exotic creatures, one dark, the other excessively blond, called the Crow-moth and the Moon-moth; both were very large.

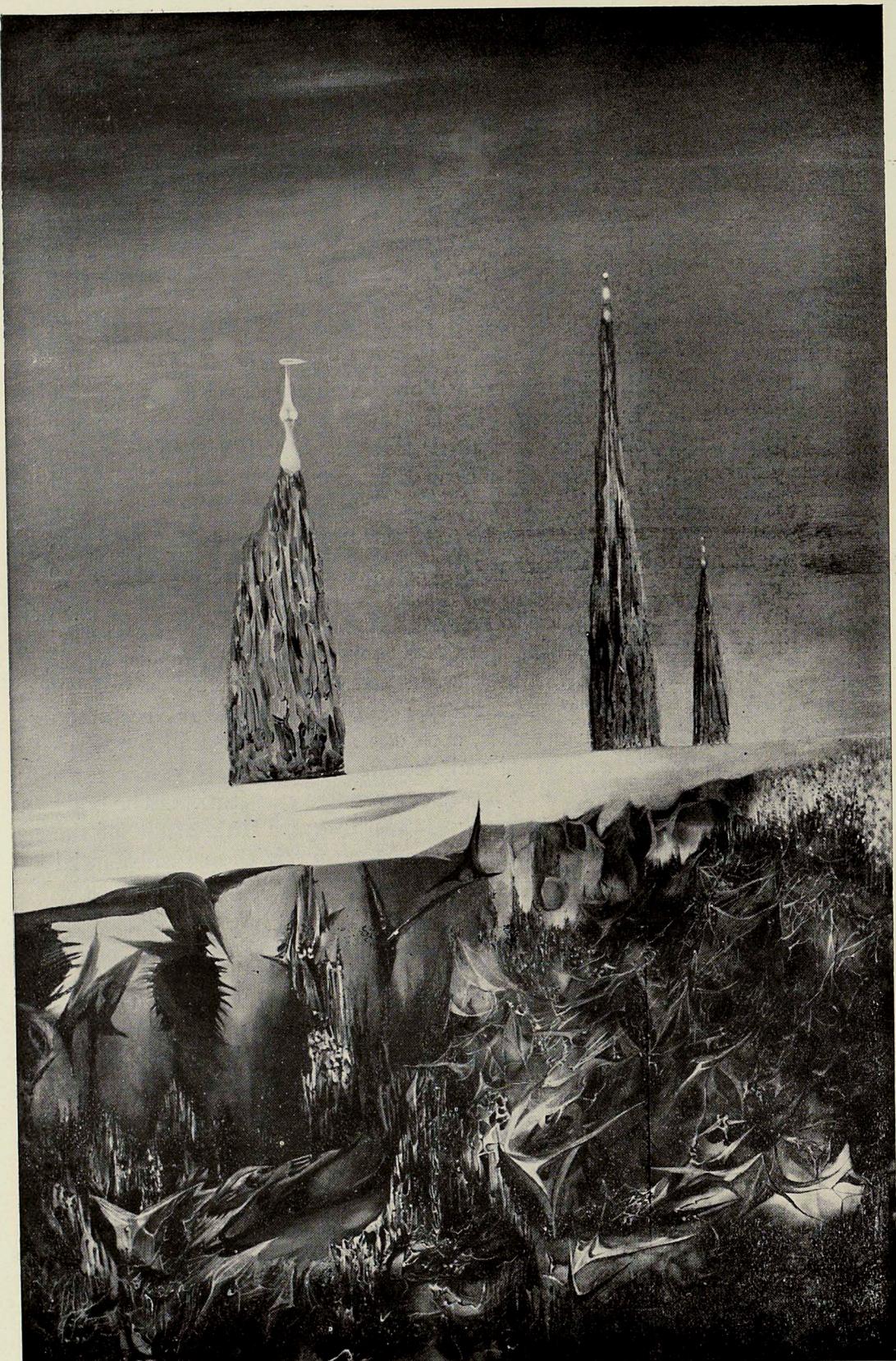
The Moon-moth was perhaps the more striking in shape—its front wings were so curved as to be almost hooked and the hind wings had long swallow-tails of delicate pink and yellow. The general colour was a pale green, emerald in hue but milky, with borderings and eye-markings of a slightly intenser yellow and an artificial-looking pink. These in their turn were emphasised by a very little deep maroon colour, the only colour of any strength in the design. The wing scales were fine and soft, and long silky hair grew near the body. The antennae were branched and feathery. The flight might be swift, but it must always have in it something of the glide or the flutter.

If the Moon-moth seemed to suggest the vertical, the Crow-moth with its long and narrow fore-wings, stressed the horizontal. It was thick and heavy; its flight, you felt, must be low and darting, though extremely powerful. The fore-wings were sooty black, the veins strongly marked with a powdering of silver scales, each one separately visible; the hind-wings bright yellow with veins and borders of black. Each of the fore-wings looked at by itself might have been a single stiff feather. The body and wire-like antennae were black; I was always a little afraid of the Crow-moth. Did it mean death? and the Moon-moth, those insubstantial cravings after immortality?



MAN RAY

(1933)



WOLFGANG PAALEN

(Coll. Mme. Eva Sulzer)

Fata Alaska (1937)

WOLFGANG PAALEN

par

ANDRÉ BRETON

Non plus le diamant au chapeau qu'il suffit d'incliner plus ou moins dans *L'Oiseau bleu*, mais, au cœur d'une féerie incomparablement plus sombre, ce diamant qui ne fait qu'un avec la tête, qui s'identifie au crâne en cristal de roche des Aztèques (en série apparue à Rimbaud dans les "plants de pois") : une grille tourne, voici le *domaine de Paalen*. La grande allée mentale de peupliers s'engouffre dans l'enfance aux peurs visionnaires, épéenée par les bornes triangulaires lumineuses qui, de kilom. en kilom., font claquer leurs mâchoires. Les figures démesurées d'un théâtre d'ombres glissent le long de portants qui sont des voiles de pêche aux couleurs idéalement déteintes et frottées de phosphore par la lune. L'héroïne, au corps de reine des Cyclades, de ses mains absentes tient, en guise d'éventail, le disque de Newton.

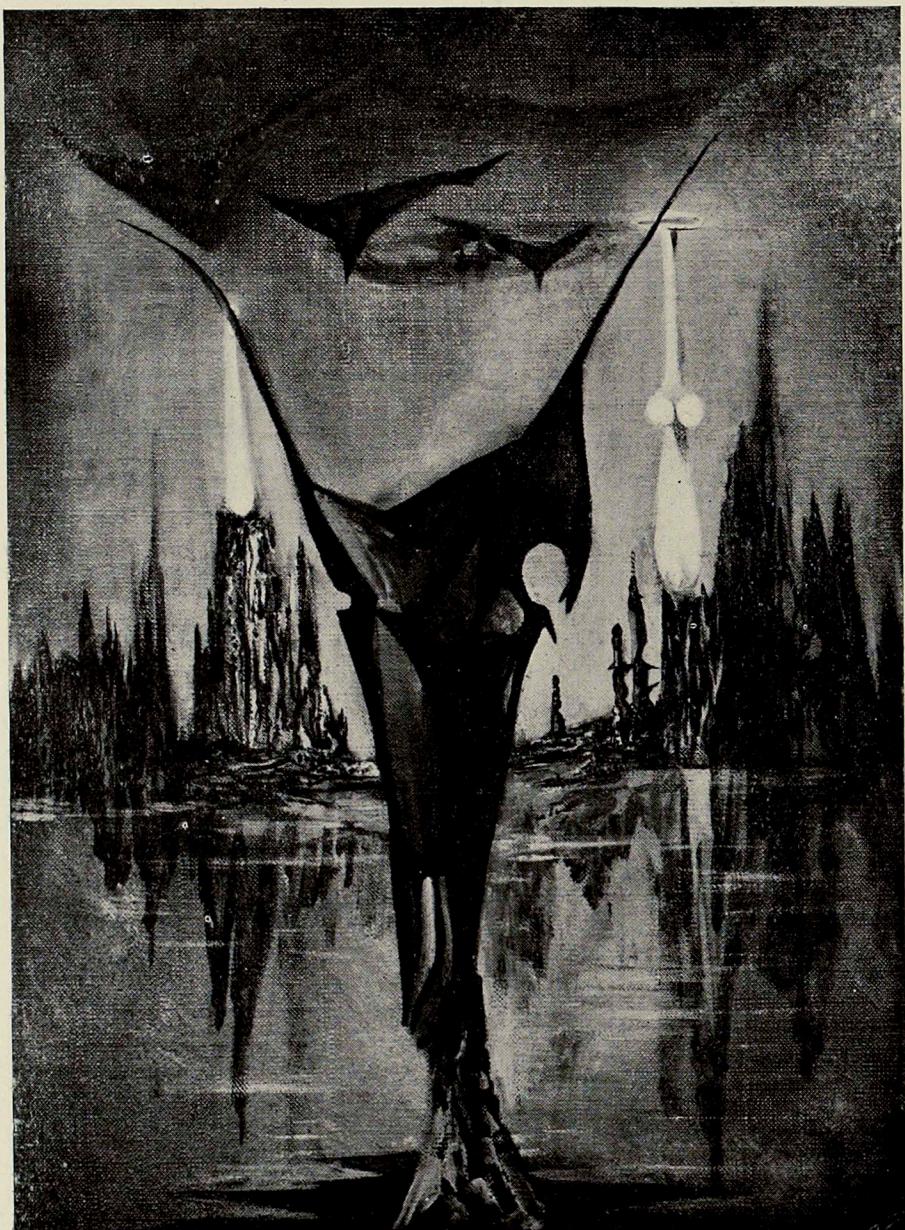
Durant plusieurs saisons, la peinture de Wolfgang Paalen ignora systématiquement tout ce qui reste extérieur au phénomène plastique proprement dit, rejeta comme abandon inexcusable à l'instant toute particularisation de nature à faire bifurquer l'intérêt sur une autre voie. Il peut être, il s'est à notre époque avéré tentant pour l'œil de se reporter à ce stade théorique de la création où les papillons formaient un seul ruban encore à découper, où les oiseaux décrivaient tous ensemble une même spirale de musique, où les poissons s'entraînaient non différenciés à l'intérieur d'une unique navette d'argent. En est résulté un art hautain, dont le grand tort est de s'être dit "non figuratif" un peu à la légère. Paalen a passé par là sans s'y tromper, comme en témoignent ses premières toiles chargées de sens poétique en même temps qu'involontairement centrées sur des problèmes philosophiques de l'ordre du devenir et de la rencontre.

Des dessins étonnamment alertes et incisifs, conçus dans un esprit beaucoup plus conciliant, entretenaient d'ailleurs avec ces œuvres rigoureuses une constante dualité, une contradiction riche de mouvement. Ils décelaient un appétit étrange d'aventure, comme d'un Gulliver intérieur qui se fut servi comme tremplin de son séjour au pays des Houyhnhnms, —qui n'eût voulu attendre le jaillissement du nombre d'or que du sabot des chevaux d'Elberfeld.

Cette aventure s'est dénouée un jour. Le crâne en cristal de roche, la boule de voyante ouvragée à la ressemblance tactile de l'objet vide de pensée, impensable que soulève la main d'Hamlet, s'est évanoui de transparence en lui-même pour faire place aux figures furtives de la divination. Fenêtres sourdes comme des lampes de cambrioleur, l'enfant les voit s'incurver sur une bulle de savon—malheureusement elles ne peuvent s'ouvrir que du dedans. Le secret de Paalen est d'être parvenu à voir, à nous faire voir *de l'intérieur de la bulle*. La fenêtre donnait sur

une place hérissée de mâts totémiques, non loin de la ville au nom magique : Vancouver, couvert par le tambour d'eau des castors. Dans la lumière de la fatalité s'élucidaient les taches solaires qui passent pour assécher momentanément certains lacs et modifier le pelage de certaines bêtes. Des femmes circulaient, à la place de leur tête s'ouvrant tout grand le sphinx de nuit.

Wolfgang Paalen n'a cessé depuis lors de régner sur les régions que guette le désespoir, aux confins de l'embroussaillage et du nau-



WOLFGANG PAALEN

La dépouille immortelle (1937)
(Coll. Vicomtesse de Noailles)

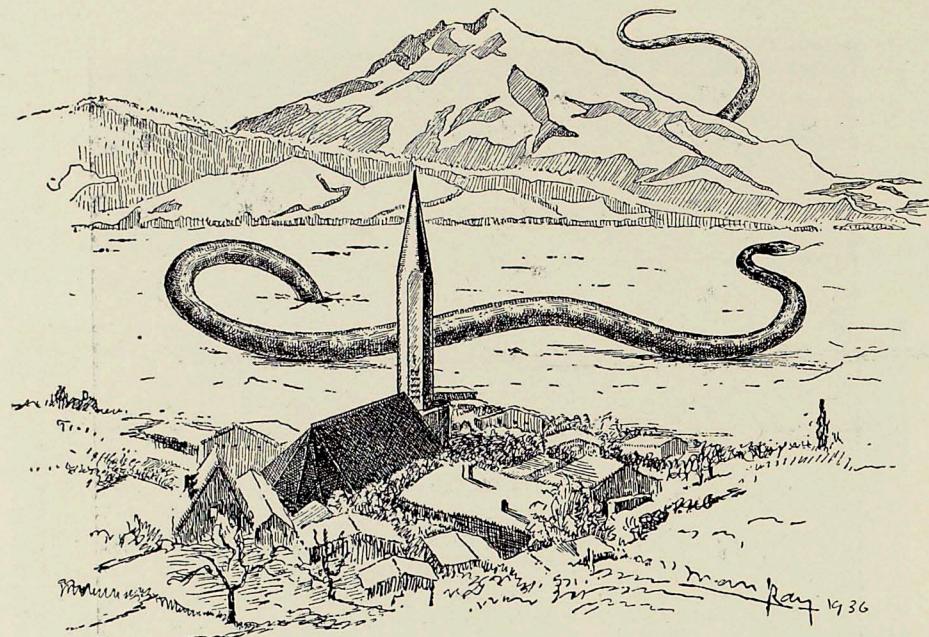


WOLFGANG PAALEN

Orphée (1938)

frage, d'y faire prévaloir un ordre qui tourne à la gloire du printemps comme la séve lorsqu'elle envahit la clématite sauvage.

La pensée de Paalen ne saurait se découvrir aucun antécédent dans le surréalisme. Il faudrait se souvenir du monument que contre toute attente elle a fait surgir dans l'espace—"potence avec paratonnerre"—à la mémoire de Lichtenberg, pour lui trouver beaucoup plus loin quelque analogie avec une autre, d'expression d'ailleurs totalement différente. "L'homme aime la société, disait Lichtenberg, quand bien même ce ne serait que celle de sa chandelle allumée". Paalen a fait mieux encore que spéculer sur la présence et le pouvoir éclairant de cette chandelle. Au trésor méthodologique du surréalisme—comment substituer à la perception visuelle l'image intérieure—qui s'est enrichi successivement de l'invention du *collage*, du *rayogramme*, du *frottage*, du *décollage*, de la *décalcomanie spontanée*, il a apporté une contribution de premier ordre avec le *fumage*, boucles à perte de vue de la femme aimée dans les ténèbres.



MAN RAY

Où se fabriquent les crayons (1936)

WOLFGANG PAALEN

by

ANDRÉ BRETON

In the *Blue Bird* the diamond adorned an adjustable hat; here, in a darker enchantment, it is one with the head, one with the Aztec skull in rock-crystal (appeared unto Rimbaud in the "plants de pois" series). The bars open, we are in *Paalen's domain*. The long poplar avenue of the mind winding through childhood's visionary fears, the gnashing of teeth of the sentinel milestones flooded in light. Giant shades lurking in the shadow of the props of a theatre of shades that loom like fishing-sails ideally faded and rubbed with phosphorus by the moon. The heroine has the body of the queen of the Cyclads, in her absent hands the disc of Newton has become a fan.

For a time the painting of Wolfgang Paalen was careful to ignore all the accidents of the plastic phenomenon proper and to reject as an impardonable concession to the moment every form of specification likely to deflect the attention. It may be, for us now it unquestionably is, of interest to consider this theoretical phase of the creative process in which the butterflies were joined together in an unbroken ribbon and the birds described together a single spiral of music and the fish undifferentiated swam to and fro in a single shuttle of silver. This art is a proud art, its chief defect the levity with which it is pleased to term itself "non-figurative". Paalen passed undamaged through this phase, as witness his early paintings highly charged poetically and at the same time spontaneously concentrated on such philosophical problems as those of becoming and encounter.

Belonging to the same period as these uncompromising inventions and forming with them a duality and a contradiction rich in movement, we find drawings of astonishing alertness and precision, of a very much less rigorous conception. They reveal a curious appetite of adventure, as of a Gulliver of the spirit deriving from his visit to the Houyhnhnms a new impetus, intolerant of any golden number not struck from the hooves of the horses of Elberfeld.

It was an adventure one day to be carried through. The crystal-rock skull, the seer's crystal wrought in the formal likeness of the thought-emptied object, the unthinkable in Hamlet's hand, melted into its own transparency before the furtive figures of divination. Windows as dark as burglars' lanterns, the child sees them set in the soap-bubble's curve—but they can only be opened from within. It was Paalen's achievement to succeed in seeing, in enabling us to see, *from within the bubble*. The window gave on an open space bristling with totem-poles, not far from the town with the magic name: Vancouver, covered by the water-drum of the beavers. Solar spots lightening the light of fatality, emptying lakes in their passage and changing the furs of beasts. And women passing, in the place of their heads the abyss of the night-sphinx.

Since then Paalen has not ceased to be king of the kingdoms of dereliction, on the frontiers of jungle and shipwreck, and there to establish an order that redounds to the glory of spring as the sap flowing in the wild clematis.

For the spirit of Paalen there is no antecedent to be found in surrealism. One would have to go back to the incredible monument—"gallows with lightning-conductor"—that it raised to the memory of Lichtenberg to find even a remote analogy with a spirit so utterly different in its expression. "A man is fond of society" said Lichtenberg, "even were it only the society of his lighted candle." Paalen had something better to do than speculate on this presence and this power of illumination. To the methodological treasury of surrealism (in the problem of how to replace the visual perception by the inner image), successively enriched by the invention of *collage*, the *rayogramme*, *frottage*, *décollage* and the *décalcomanie spontanée*, he has brought a contribution of very highest order, that of *fumage*, the tresses as far as eye can see of the woman loved in shadow.

(Translated by S.B.)

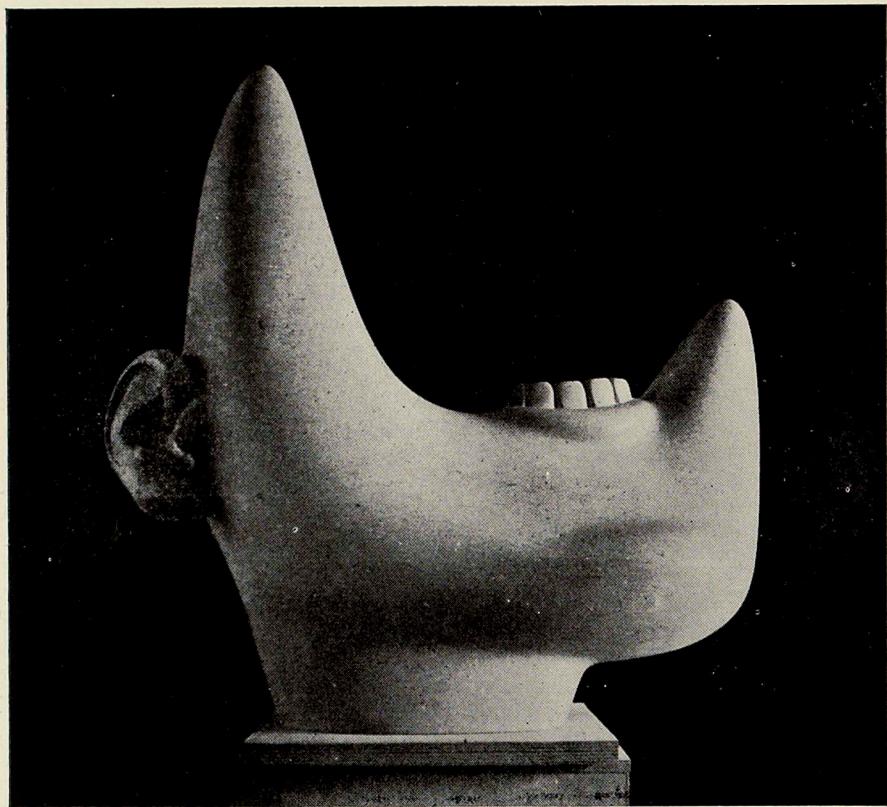


HENRY MOORE

Drawing for metal sculpture (1939)

One of the drawings that will be on view at the Mayor Gallery
until February 25th.

Reclining Figures



This sculpture is one of the recent works by F. E. McWILLIAM.
An exhibition of his work will be on view at the LONDON GALLERY from March
2nd to 16th.

L'INSTRUCTION OBLIGATOIRE

par ACHILLE CHAVÉE

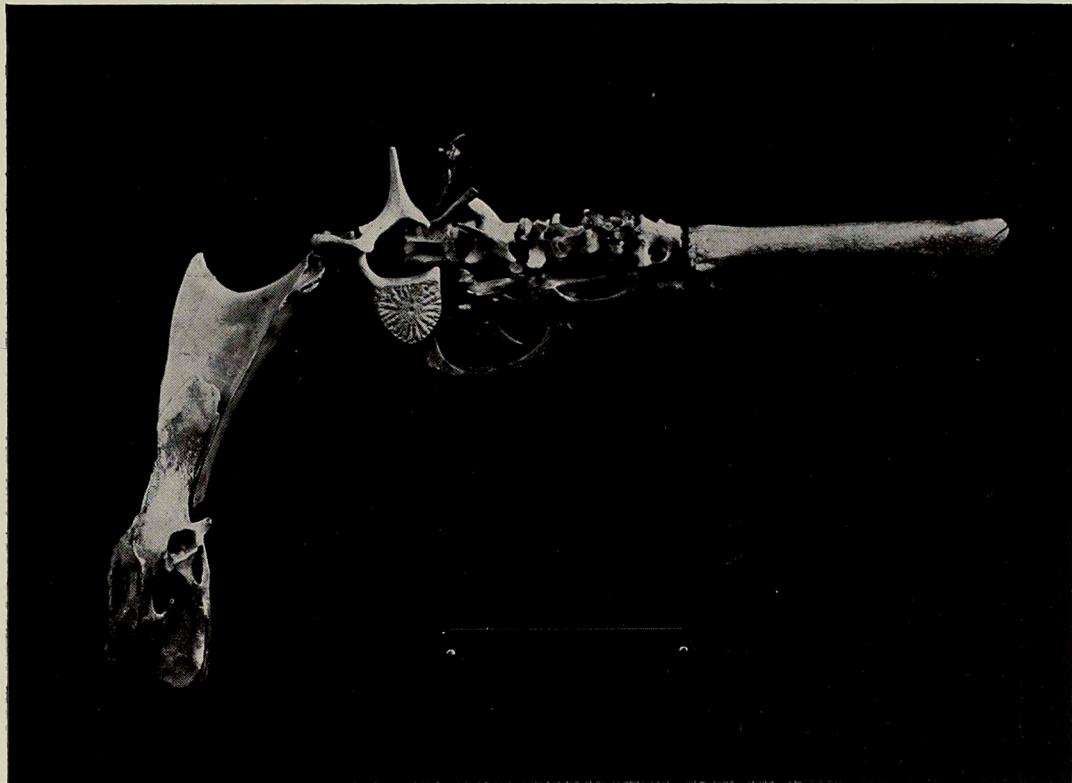
à E. L. T. Mesens

Et si je vous bouscule madame
une chanson me vient aux lèvres
toujours une vieille rengaine
c'est à peine si je pense encore
que demain doit recommencer
avec son petit doigt dans l'oeil
et les vieillards qui font voilà
et qui sont toujours les premiers
à tenir leurs promesses aux femmes

Autrefois je voyais souvent
l'incomparable aventurière
qui pardonnait à peine aux hommes
autrefois il y avait le sang
qui coulait le long des façades

et les grandes taches d'amour
dans les arènes de l'orgueil
autrefois je donnais la main
à la tempête qui montait
et je crachais dans la sébile
des vieillards monoclés de pleurs
jadis il était une fois
avant qu'un âge de raison
ne vienne à me perdre la tête.

*Extrait de "Une Foi pour Toutes"—Poèmes—
(Editions des Cahiers de Rupture—La Louvière, Belgique) 1938.*



WOLFGANG PAALEN

Le Génie de l'Espèce (1938)

LE MOYEN D'EN FINIR

par E. L. T. MESENS

Dans l'oeil du roi il y avait un timbre-poste
Et dans l'oeil du roi figurant sur le timbre-poste
Il y avait encore un roi qui avait un oeil
Dans lequel il y avait un timbre-poste
Avec ou sans roi
Avec ou sans oeil . . .

Mort au roi
A bas le timbre-poste
Vive l'oeil!

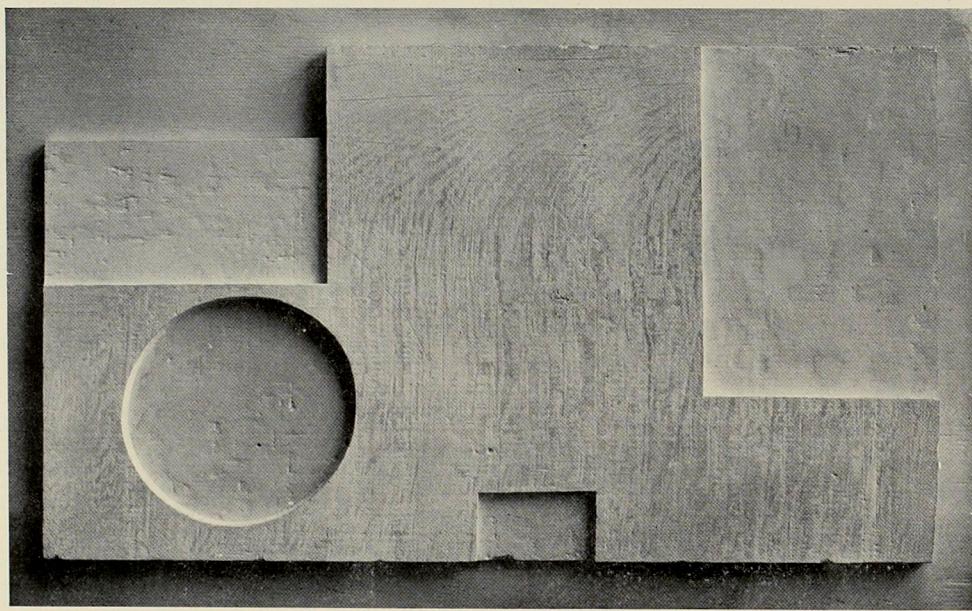
MUTTRA

par ALICE PAALEN

Tourterelle par terre
cherchant le corail pour sa lampe
Seins délivrés qui volez et chantez
à l'inverse de la pie qui se remplit de son chant
invisible dans l'arbre mouillé
Toutes les voix femelles à l'orée de la forêt
sous la patte palmée
qui sème une orge de nuages
au-dessus des terrasses de l'orge

La forêt aimantée part à la dérive
la fôret des fruits aux sexes confondus
aux lentes amours des mimétiques dans les lianes
cette feuille me regarde
de ses orbites vides
au fond du jardin volant.

Extrait de "Sablier couché"
(Editions Sagesse—Paris) 1938.



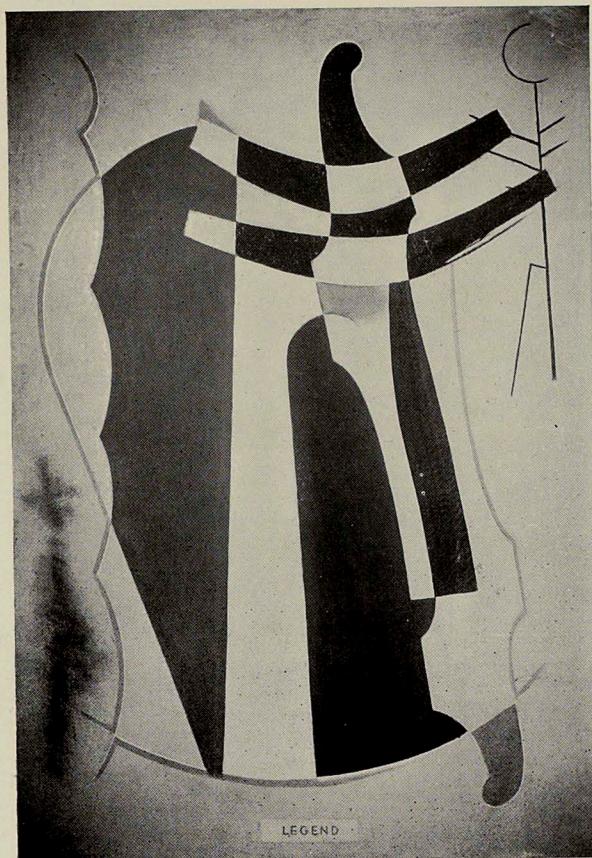
BEN NICHOLSON

Relief (1934)

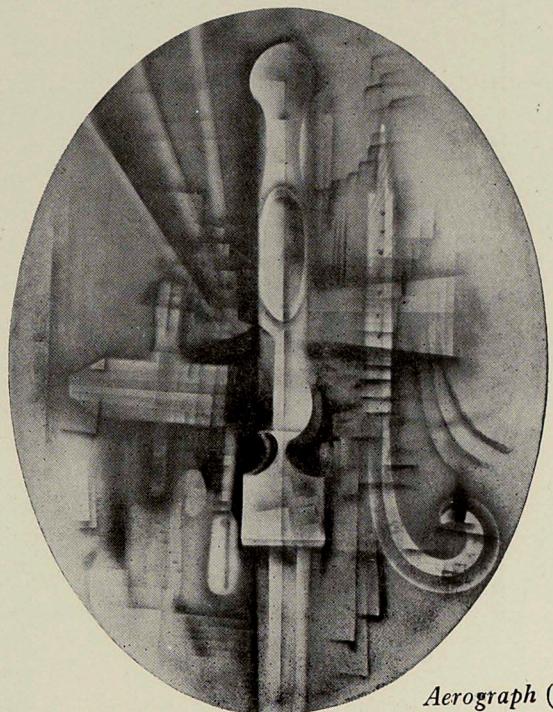
(Coll. Dr. and Mrs. H. Frankfort)
by kind permission of "Axis"

New paintings and reliefs by Ben Nicholson will be exhibited at the
Alex. Reid and Lefevre Galleries from March 2nd to 25th.

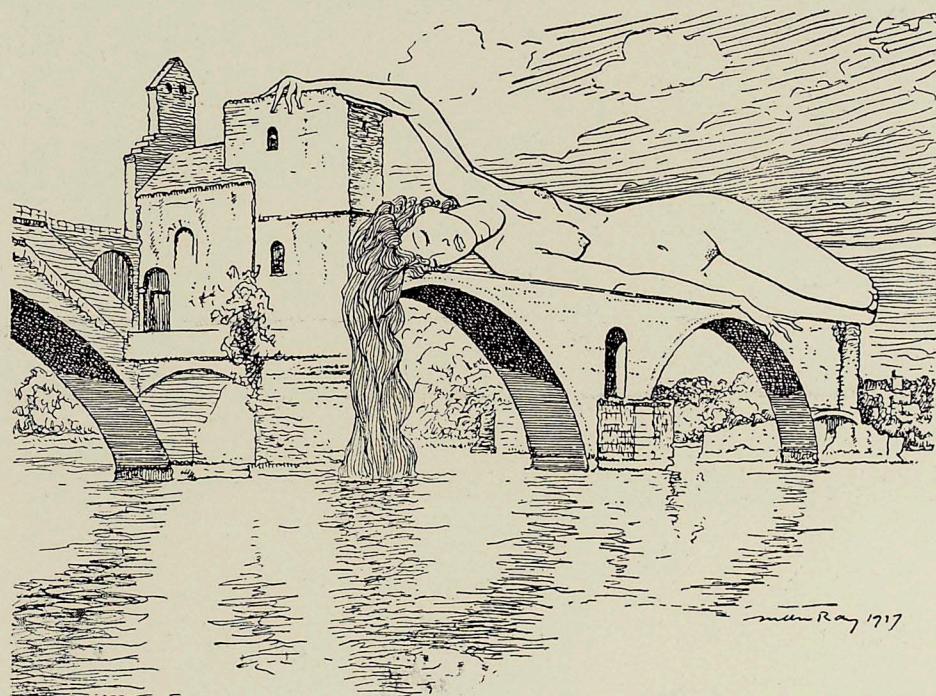
MAN RAY



Legend (1916)



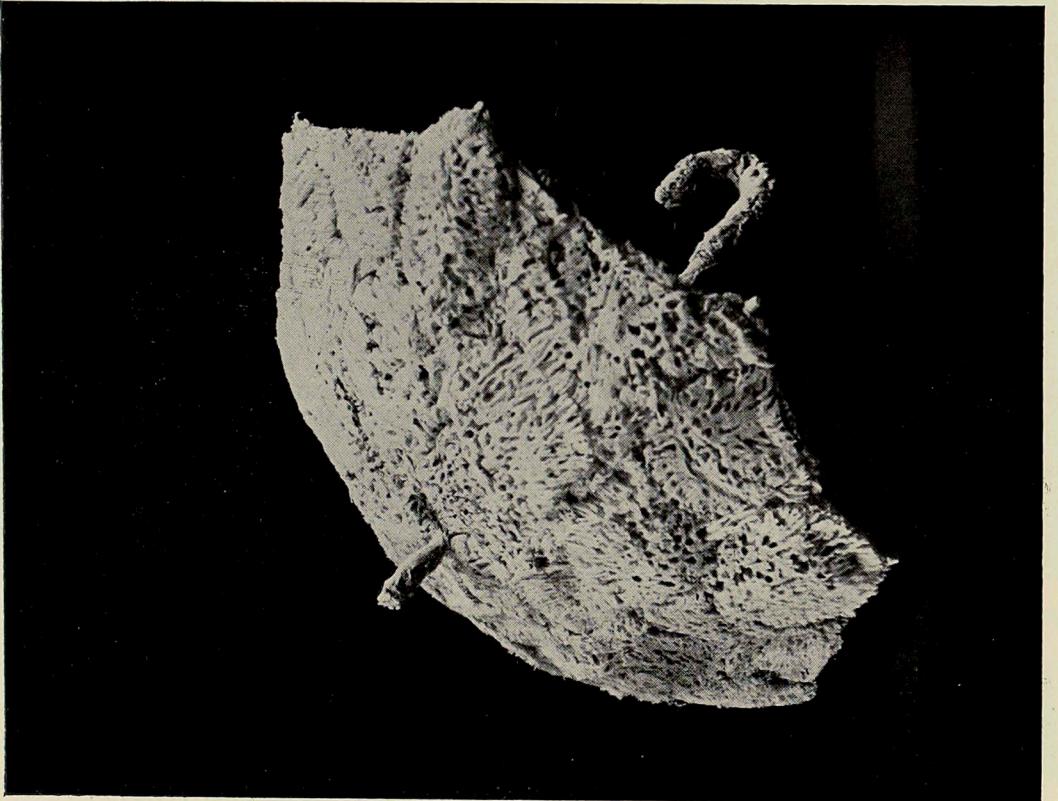
Aerograph (1919)



Frontispice pour "Les Mains Libres" (1937)



WOLFGANG PAALEN
Combat des Princes Saturniens (1938)
(Coll. Roland A. Penrose)



WOLFGANG PAALEN
Nuage articulé (1937)
Parapluie en éponge, anticipation d'un autre parapluie devenu si tristement célèbre . . .

NOTES



PARAGRAPH.

Could not the unemployed have kidnapped the Munich phallus instead of parading with a coffin which none appear able to fill with the right fellow? They would thus have rendered a considerable service by sterilising the dragon's teeth that it is capable of ejaculating. On the other hand, have the Government taken the necessary precautions to ensure that it does not fall into the hands of the enemy? One can imagine the destruction and wholesale sabotage that would result in its introduction, by some foreign agent, into our armament industry. Would not that Vast Woman in the heat of her sadistic orgasm melt the source of so many people's wealth?

That, during the Crisis, so many found difficulty in walking confidently out of public conveniences, so many declaimed aloud from their newspapers in public conveyances, people threw oranges at altars and sounded trumpets in St. Paul's, seagulls flew over the Cenotaph during the Silence, and the sale of Rimbaud increased, are all indicative that the Neurosis of Normality diagnosed by Professor Read is developing into something more complex and, therefore, more hopeful.

The designers of chocolate boxes have long been suspected of surreal tendencies. One firm has recently come into the open with a "chocolate novelty" on sale at 1/6. This consists of a fat chocolate umbrella ridged like a godemiché and wrapped in tinfoil behind the handle of which is a grey lady's handkerchief folded into an anemone issuing a short string of albuminous pearls, the whole mounted on a cardboard crescent with a chocolate scent bottle in the extreme right corner.

Lastly one cannot leave unnoticed that the *Daily Telegraph* sees fit to print details of the literary-mindedness of our young society. Sub debutantes are meeting every alternate Saturday in a Mayfair salon; here, for one hour "they drink hot chocolate or lemonade, discuss a magazine that is to be published once a month, and listen to a talk by some well-known author or authoress."

The number of people who, since Munich, have taken to writing GOLGOTHA in the crown of their hats, is appalling.

AINSLIE ELLIS.

G. W. PAILTHORPE'S and R. MEDNIKOFF'S WORKS.

(*Guggenheim Jeune Gallery*)

The exhibition of paintings and drawings by Grace W. Pailthorpe and R. Mednikoff at Guggenheim Jeune Galleries, which were the outcome of a psychological research, aroused widespread interest at the beginning of the year. With few exceptions the visitors to this show expressed the opinion that the works were the most authentic Surrealist art yet exhibited. Their brilliance of colour and vitality seldom failed to evoke approval and admiration.

The following are extracts from the Press:—"An examination of the paintings suggests that a deliberately scientific approach has certainly produced greater wealth of more varied material than usually emerges from the aesthetic approach only"—(*Observer*). "The Guggenheim show lives more vitally than any other art show in London

. . . they are entitled to be considered works of art on the ground of the unfettered wonder and amusement they convey. These are Shakespearian qualities"—(*Cavalcade*). "These lurid monsters and freak landscapes have the effect of a nightmare shaken with spasms of laughter. Their patterns and colour-relations are strangely orderly"—(*Daily Telegraph*). ". . . They form a 'document' of immense importance to psychological science, since they preserve in permanent pictorial form a series of fantasy-stories drawn from people stamped with the common psychological marks of the present epoch"—(*Cavalcade*).

Without doubt, the Pailthorpe-Mednikoff research will, through its scientific approach, create a wider understanding and acceptance of Surrealist art.

D.L.C.

Avez-vous déjà été vivant?
Quelle sensation curieuse n'est-ce pas?

MARCEL MARIËN

LETTERS TO THE EDITOR

Someone who courageously prefers to remain anonymous has sent us a postcard from Cambridge bearing these words:

"ART IS NOT NECESSARILY LIVING BECAUSE IT IS DONE BY LIVING ARTISTS".

This profound thought is signed O.R.B. If we were able to accord to our correspondent the credit that is due to him, we should advise him to reflect deeply on Marcel Mariën's questions which appear at the top of this page. But we suspect that if our correspondent was not actually entertaining dark designs, he was at least suffering from bad temper.

* * *

January 24th, 1938.

Dear Sir,

Herbert Read in his article "In What Sense Living?" in the last number of the *London Bulletin* says ". . . Art must now enter on its individual, even its hermetic phase, and though economic circumstances and mutual sympathy may drive artists to the formation of something like monasteries, the art will still be individualistic, not done to evoke or express the collective unconscious but as a personal phantasy . . . But let us give up as the most childish of illusions the hope that art—our art—can ever recover its social reference . . ." (?)

In contrast to this gloomy picture R.P. in the Notes further on, describing the exhibition of Picasso's *Guernica* at Whitechapel says, ". . . The misgivings of those who imagined that Picasso's work would mean nothing to the working-class have proved false . . . The lecturers who visited the gallery almost every evening to give explanations were unanimous in their praise of the understanding and enthusiasm they found there. This response forms a striking contrast to the semi indifference of intellectuals of the West End . . ."

Surely here are two views, one a supposition that is belied by the other a fact. It is precisely because *Guernica* expresses the collective unconscious that it has had such a surprisingly wide appeal, and leads one to hope that though the War Office and Government may not employ Living British Art, yet that there may be a wider public prepared to enjoy it than Herbert Read seems to think. In charging an entrance of 1/3 to the exhibition—which thanks to the "indifference of West End intellectuals" is not likely to contribute any appreciable sum to the Refugee Funds for which the surplus was intended—the London Gallery would seem to endorse Read's fallacy, and perhaps debar the very people for whom the exhibition is "living" from enjoying "Living Art in England".

Yrs. etc.,

Durham Wharf,
Hammersmith Terrace,
London, W.6.

JULIAN TREVELYAN.

*No real inconsistency. *Guernica*, and modern art generally, may appeal to the working classes; but the working classes cannot afford to buy paintings or in any other way support artists. For that we need a new social order. It is surely rather optimistic of Mr. Trevelyan to expect to wake up one morning and find it established.*

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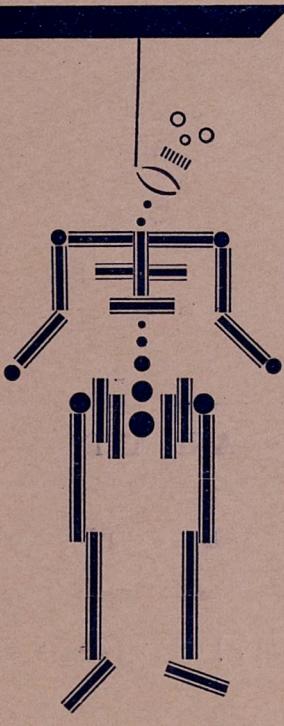
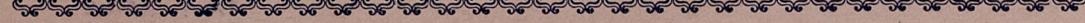
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