THE CHICAGO SURREALIST GROUP
AND BLACK SWAN PRESS
by Paul Garon

NOTE TO THE READER: All measurements are approximate; all are width by height, in inches. Many leaflets and posters were produced on various colored stocks and not all colors (or incidences of use of colors) are noted. Many leaflets and posters were produced on stocks of various weights as well, and not all of the variations are noted. All publications are Black Swan Press unless otherwise noted. The location of all publications is Chicago, unless otherwise noted. All pagination for special sections of magazines is for the special section only. Pagination does not include front and back cover unless "self-wraps" is the binding designation. Numbers are for print runs, prices are of the originals.

BOOKS AND PAMPHLETS
1. SURREALISM & REVOLUTION. Ztangi / Solidarity Bookshop, 1966. White wraps printed in black. 36pp. 8 1/2 x 11, $0.35. c. 1200 copies. English translations of classic surrealist texts—Artaud, Breton, Calas, Crevel, Ernst, Mabille, et al.—with a Preface by Franklin Rosemont. Issued as Rebel Worker Pamphlet 4. A few weeks after printing, an extra leaf headed "A Pound of Prevention" was bound into all copies subsequently bound. The earliest copies are without this leaf.


3. Tzara, Tristan. 13 POEMS. Black Swan Press, 1969. Wraps in various colors, printed in black and red, staple-bound. 16pp. 5 1/2 x 8 1/2, $0.75. 500 copies. With a portrait of the author by Francis Picabia.


7. Rosemont, Penelope. ATHANOR. Surrealist Editions / Black Swan Press, 1970. Brown wraps printed in black and red, staple-bound. 16pp. 5 1/2 x 8 1/2, $0.50. Poems illustrated with alchemical engravings. Reprinted in green wraps printed in black and red in December, 1971, and in green wraps printed in black in June, 1978. There were approximately 500 copies of each printing.


11. SURREALIST INTERVENTION. The Surrealist Group, 1971. Tan wraps printed in black, side-stapled. 24pp. 8 1/2 x 11, Slightly over 300 copies. Contains a prefatory group statement, as well as papers by Franklin Rosemont, John Simmons, and David Schanows, and the leaflet, "Papers presented by the Surrealist Group at the Second International Telos Conference, Buffalo, NY, November 1971."

12. Rosemont, Franklin. THE APPLE OF THE AUTOMATIC ZEBRA'S EYE. Cambridge: Radical America under the direction of the Surrealist Group, 1971. Red wraps printed in black, staple-bound. 28pp. 6 x 8 1/2,
13. NOTES FOR AN INTRODUCTION TO THE FIRST PRINCIPLES OF SURREALISM. n.p., 1971. White leaves printed on rectos only, stapled in upper left corner. 8pp. 8 1/2 x 11. Prepared by the Chicago Surrealist Group for the colloquium on surrealism sponsored by the International Socialists, Chicago, August 26, 1971. In the first printing, the title appears in Roman type. In a later reprinting, the title was reset in display type.

14. IN MEMORY OF GEORG LUKACS. Surrealist Editions / Black Swan Press, 1971. Light green wraps printed in black, staple-bound. 20pp. 5 1/2 x 8 1/2, $.05. Contains "Contribution to the Critique of an Insipid Legend," by Franklin Rosemont, "Georg Lukacs and the Pseudo-Marxist Socialists, Chicago, August 26, 1971. In the first printing, the title appears in Roman type. In a later reprinting, the title was reset in display type.


Farley and eight appreciations by Paul Garon, Joseph Jablonski, Philip Lamantia and others.

27. Kamrowski, Gerome [about]. GEROME KAMROWSKI, THEN AND NOW. Gallery 2269, 1976. Gray wraps printed in black. 8pp. 5 1/4 x 8 1/2. Catalog for an exhibition of the works of the pioneer American surrealist painter, with a preface by Franklin Rosemont, plus appreciations by André Breton, Philip Lamantia and others from the 1940s, 1950s, 1960s and 1970s.


29. Farley, Alice [about]. THE LATIN SCHOOL PRESENTS ALICE FARLEY. The Latin School, 1977. Stiff blue card folded to make a 4-page brochure printed in black. 4pp. 4 1/4 x 5 1/2. The program for a Farley performance at the Wrigley Auditorium of The Latin School in Chicago, on May 17, 1977.


33. SURREALISM IN 1978. 100TH ANNIVERSARY OF HYSTERIA. Ozaukee Art Center [Cedarburg], 1978. Glossy white self-wraps printed in black, staple-bound. 24pp. 11 x 8 1/2, $2.50. 1000 copies. Catalog for an exhibition organized by the International Surrealist Movement with the participation of the Phases Movement, Ozaukee Art Center, Cedarburg, Wisconsin.


38. DEBRA TAUB. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff blue card folded to make a 4-page brochure printed in black. 4pp. 7 1/4 x 5 1/4. Catalog for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from April 1 through April 30.

39. ROBERT GREEN. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure printed in brown. 4pp. 6 x 8 1/2. Catalog for the exhibition, with a preface by Edouard Jaguer and biographical information. The exhibition ran from May 13 through June 10.

40. PENEOPE ROSEMONT. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure, printed in blue. 4pp. 5 1/2 x 8 1/2. Catalog for the exhibition, with a preface by Edouard Jaguer and biographical information. The exhibition ran from June 15 through July 22.

41. HAL RAMMEL. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff white card folded to make a 4-page brochure, printed in black. 4pp. 5 1/2 x 8 1/2. Program for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from July 22 through August 18.

42. Rammel, Hal, et. al. SONG OF AN AEROPTERYX. trans museq [Birmingham] and Black Swan Press, 1983. White wraps printed in black. 4pp. 8 x 8 1/2, $4.95 Comic strip. Laid into a pocket on the inside rear wrap is a 7" phonograph record containing music by LaDonna Smith and Davey Williams.

43. JOEL WILLIAMS. SURREALISM NOW AND FOREVER! Platypus Gallery [Evanston], 1983. Stiff tan card folded to make a 4-page brochure printed in green. 4pp. 5 1/2 x 8 1/2. Catalog for the exhibition, with a preface by Franklin Rosemont and biographical information. The exhibition ran from August 18 through September 17.


PERIODICALS

47. SURREALIST INSURRECTION No. 1. Surrealist Insurrection, 1968. Single white leaf printed in black on one side. 17 x 22, $0.20. Approximately 1100 copies. Agitational wall-poster published January 22, 1968. Like the four later issues, this one included poems, short articles, polemics, drawings and/or collages.


51. Rosemont, Franklin, ed. ARSENAL: SURREALIST SUBVERSION 1. Black Swan Press, 1970. Glossy white wraps printed in black, perfect bound. 80pp. 7 1/4 x 10 3/4, $1.50. 2675 copies were printed on December 18, 1970. The major collective publication of the Surrealist Movement in the U.S.


56. BULLETIN OF SURREALIST INFORMATION No. 4. n.p., 1973. Single tan leaf printed in black on both sides. 8 1/2 x 14. Published December 1973 in an edition of 400 copies.


58. Rosemont, Franklin, ed. ARSENAL: SURREALIST SUBVERSION 3. Black Swan Press, 1976. Gold wraps printed in black and red, perfect bound. 120pp. 7 1/4 x 10 3/4, $3.50. 2500 copies. Reflecting the U.S. surrealists' increasing contact with surrealists in other countries, this third volume is described on the inside front cover as the "English-language Journal of the International Surrealist Movement."


tion with the International Surrealist Movement," this volume includes more than 60 contributors from twenty countries.

65. FROM THE HEART OF THE WILD ONION. n.p., 1989. Single leaf (various colors and weights) printed in black on both sides. 11 x 17. This bulletin was prepared to disseminate information on the expanded field of action for surrealism in the US occasioned by the publication of Arsenal: Surrealist Subversion 4.

66. WHAT ARE YOU GOING TO DO ABOUT IT? Black Swan Press, 1992. Single sheet folded twice to make 4 pages, newsprint printed in black. 4pp. 8 1/2 x 11 1/2. 10,000 copies. The verso of the single sheet forms a 17 x 22 3/4 poster containing "As Long as Tourists Replace Seers," an international surrealist critique of the Columbus Quincentennial.

SPECIAL ISSUES AND SPECIAL SECTIONS OF MAGAZINES


68. Rosemont, Franklin, ed. SURREALISM IN THE SERVICE OF THE REVOLUTION. Madison: Radical America, 1969. Gray wraps printed in red and black. 96pp. 5 1/4 x 8 1/2, $ 0.75. 5000 copies. A special issue of the Students for a Democratic Society (SDS) journal Radical America (January, 1970) devoted to surrealism. In 1974-5, 150-200 sets of unbound sheets, with one sheet supplied in photocopied form, were bound in a newly printed gray textured cover, printed in black only.


70. "The Surrealist Movement in the U. S." San Francisco: City Lights Books, 1974. White wraps printed in gray and black, perfect bound. 52pp. 7 x 10, $5.95. Prefaced by a manifesto, "Lighthouse of the Future," this special section of City Lights Anthology was edited by Philip Lamantia, Nancy Joyce Peters and the Chicago Group, and featured a selection of writings and reproductions by participants in the Surrealist Movement in the U.S.


73. Rosemont, Franklin, ed. SURREALISM AND ITS POPULAR ACCOMP­LICES. Providence: Cultural Correspondence, 1979. Orange wraps, printed in black and white, staple-bound. 120pp. 8 1/2 x 11, $2.50. 3500 copies. A special surrealist issue of Cultural Correspondence (10-11, Fall 1979), heavily illustrated, and featuring new and old surrealist writings on popular culture. Reprinted by City Lights Books (San Francisco, 1980) as Surrealism and Its Popular Accomplices.


75. FREE SPIRITS. ANNALS OF THE INSURGENT IMAGINATION. San Francisco: City Lights, 1982. Semi-glossy white wraps printed in gray, black and red, perfect bound. 224pp. 7 x 9, $7.95. Edited by Paul Buhle, Jayne Cortez, Philip Lamantia, Nancy Joyce Peters, Franklin Rosemont and Penelope Rosemont, this anthology was conceived as the successor to the "Surrealism and Its Popular Accomplices" issue of Cultural Correspondence, and includes contributions by surrealists as well as non-surrealists whose activity the surrealists regarded as compatible with their own.


POSTERS

78. AU GRAND JOUR. Solidarity Book Shop, 1967. Single white leaf printed in black on one side. 17 x 22, $0.25. Prints a text by René Crevel, beginning "The time is coming when seas of boiling rage...." Solidarity Bookshop was located at 745 W. Armitage, Chicago, when this poster was distributed.

79. SURREALIST EXHIBITION. WORKS BY LESTER DORÉ, SCHLECHTER DUVALL, ROBERT GREEN, ERIC MATHESON, FRANKLIN ROSEMONT, PENELope ROSEMONT. Gallery Bugs Bunny, October, 1968. Single white leaf printed in black on one side. 20 x 17.

81. THE GALLERY BUGS BUNNY ANNOUNCES AN EXHIBITION OF REVOLUTIONARY POSTERS & SURREALIST OBJECTS. Gallery Bugs Bunny, 1969. Single white leaf printed in black on one side. 8 1/2 x 11. A poster announcing an exhibition of revolutionary posters from around the world, as well as surrealist objects made by members of the Chicago Surrealist Group, in homage to Rube Goldberg.


84. FRANKLIN ROSEMONT: DRAWINGS, COLLAGES & OBJECTS.... Gallery Bugs Bunny, 1969. Single white leaf printed in black on one side. 4 x 5. A small poster for the exhibition held at the Gallery Bugs Bunny, April 7 through May 4.

85. DECLARATION OF WAR. The Surrealist Group, 1971. Single white leaf with one deckle edge printed in red and black on one side. 12 x 18. Issued in January to announce the first issue of Arsenal: Surrealist Subversion.


88. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Stiff green leaf printed in black on one side. 8 1/2 x 11. A later and smaller version of the poster announcing the World Surrealist Exhibition, showing the shadow picture of a black swan; the foot of the poster notes that the show will run through June 19. A few copies, possibly as many as 100, were run off at a later date, noting that the show would run through June 20.

89. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Single green leaf printed in black on one side. 11 x 17. 100 copies. A later and smaller version of the poster announcing the World Surrealist Exhibition and showing a shadow picture of a black swan; the foot of the poster notes that the show will run through June 19. A few copies, possibly as many as 100, were run off at a later date, noting that the show would run through June 20.

90. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Single green leaf printed in black on one side. 8 1/2 x 11. Issued to announce the screening of Arrabal's film on May 7 and 8, 1976 at the World Surrealist Exhibition at the Gallery Black Swan.

91. FERNANDO ARRABAL'S VIVA LA MUERTE. Gallery Black Swan, 1976. Single leaf printed in black on one side. 8 1/2 x 11. Issued to announce the screening of Arrabal's film on May 7 and 8, 1976 at the World Surrealist Exhibition at the Gallery Black Swan.


95. SUN SONG ... GREAT BLACK MUSIC. Gallery Black Swan, 1976. Single leaf (green or yellow) printed in black on one side. 11 x 17. 300 copies were issued of this poster advertising the performance of a group led by Douglas Ewart at the World Surrealist Exhibition on June 19 and 20, 1976.


97. SURREALISM IN 1977. The Hyde Park Art Center, 1977. Single red leaf printed in black on one side. 11 x 8 1/2. 400 copies. The poster for the
exhibition of American surrealist works at the Hyde Park Art Center, 5236 S. Blackstone, Chicago, May 8 to June 8.


99. SURREALIST DANCE CHOREOGRAPHED AND PERFORMED BY ALICE FARLEY. Norris Center Programming Council, Northwestern University (Evanston), 1977. Stiff orange card printed in black on one side. 8 1/2 x 11. A flyer announcing the exhibition organized by the International Surrealist Movement, with the participation of the Phases Movement.

100. SURREALIST DANCE ... BY ALICE FARLEY. New Theater, 1977. Single pink leaf printed in black on one side. 5 1/2 x 8 1/2. A flyer announcing a performance by Farley at the University of Chicago, May 8.


102. SURREALISM IN 1978 / 100TH ANNIVERSARY OF HYSTERIA. Ozaukee Art Center (Cedarburg, Wisconsin), 1978. Glossy yellow leaf printed in black on one side. 22 x 17. 450 copies. Announcing the exhibition organized by the International Surrealist Movement, with the participation of the Phases Movement.

103. SURREALISM IN 1978 / 100TH ANNIVERSARY OF HYSTERIA. Ozaukee Art Center (Cedarburg, Wisconsin), 1978. Single cream leaf printed in black on one side. 11 x 8 1/2. A smaller version of the poster for the exhibition at the Ozaukee Art Center in Cedarburg, Wisconsin, organized by the International Surrealist Movement with the participation of the Phases Movement, March 5 through April 9.

104. ISADORA DUNCAN: AN EXHIBIT. Dance and Mime Shop and Gallery, 1981. Single yellow leaf printed in black on one side. 8 1/2 x 14. A poster for an exhibition honoring Duncan that included paintings, drawings and photographs by Chicago surrealists and others. The exhibition was held at the Dance and Mime Shop at 2402 Lincoln Avenue, Chicago, from June 5 through July 10.


110. COME TO A PARTY FOR FREE SPIRITS! Union Gallery (Milwaukee), 1982. Single yellow leaf printed in black on one side. 8 1/2 x 11. A poster announcing a party for the Free Spirits anthology published by City Lights (San Francisco) and the Fifteenth Anniversary of Black Swan Press / Surrealist Editions, at the Union Gallery at the University of Wisconsin, Milwaukee, on November 27.

111. DEBRA TAUB. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff blue card printed in black on one side. 8 1/2 x 14. Announcement of an exhibition of Debra Taub's surrealist collages at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition. This exhibition was held in conjunction with the publication of the new edition of Leonora Carrington's Down Below, illustrated with collages by Taub. Surrealism Now and Forever! was used as a title for five different one-person exhibitions at the Platypus Gallery.

113. ROBERT GREEN. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Tan stiff card printed in brown on one side. 8 1/2 x 14. Announcement of an exhibition of Robert Green's sculptures, paintings, drawings and cartoons at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.


115. PENEOPE ROSEMONT. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff white card printed in blue on one side. 8 1/2 x 14. Announcement of an exhibition of Penelope Rosemont's paintings and drawings at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition. Some copies were printed on paper and used as a mailing piece.

116. HAL RAMMEL. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Gray stiff card printed in black on one side. 8 1/2 x 14. Announcement of an exhibition of Hal Rammel's drawings and cartoons at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.

117. DOUGLAS EWART AND INVENTIONS. Platypus Gallery (Evanston), 1983. Single tan leaf printed in black on one side. 8 1/2 x 11. A poster announcing a concert by Douglas Ewart at the Platypus Gallery, 530 Dempster, Evanston, June 17. Illustrated by Hal Rammel.

118. JOEL WILLIAMS. SURREALISM NOW AND FOREVER! Platypus Gallery (Evanston), 1983. Stiff tan card printed in black on one side. 8 1/2 x 14. Announcement of an exhibition of Joel Williams' collages at the Platypus Gallery, Evanston. Some announcements were mailed with a slip inviting the recipient to the Opening Party the first night of the exhibition.

119. WHY SAY NO? The Surrealist Group, 1987. Single white leaf silk-screened in green, black and red on one side. 10 1/2 x 20, $15.00. A poster denouncing the "Just Say No!" craze, originally issued as a tract, with art work by Debra Taub.

120. SURREALISM & MUSIC? Emergency Theater, 1988. Single tan leaf printed in black on one side. 8 1/2 x 11. An announcement of a concert by Johannes Bergmark of the Swedish Surrealist Group, with Special Guests, August 8.

121. COME TO A CELEBRATION OF THE PUBLICATION OF ARSENAL: SURREALIST SUBVERSION ... FEATURING A MUSICAL PERFOR-

MANCE BY DOUGLAS EWART. Powell's Bookstore North, 1989. Single leaf (various colors) printed in black on one side. 8 1/2 x 11. A poster announcing an Arsenal: Surrealist Subversion 4 publication party at Powell's Bookstore North, 2850 N. Lincoln, Chicago, featuring a performance by Douglas Ewart with Hamid Drake and Light Henry Huff. The party was held on February 18.

122. COME TO A CELEBRATION OF THE PUBLICATION OF ARSE-

NAL. Powell's Bookstore North, 1989. Single yellow leaf printed in black on one side. 3 3/4 x 8 1/2. A small poster announcing the party at Powell's Bookstore North, and noting the musical performance by Douglas Ewart and others.

123. SICK OF CAPITALIST-CHRISTIAN CIVILIZATION?... ARSENAL SURREALIST SUBVERSION. n.p., 1989. Single leaf (various colors) printed in black on one side. 8 1/2 x 14. A poster advertising the availability of Arsenal: Surrealist Subversion 4, with a list of Chicago area bookstores that carried surrealist works. Some copies were trimmed to 7 1/4 x 13 1/4 before distribution.

124. THE MOST BRILLIANT INVECTIVE IN AMERICAN LITERA-

TURE... ARSENAL.... Black Swan Press, 1989. Single white leaf printed in black on one side. 8 1/2 x 11. Poster advertising the availability of Arsenal: Surrealist Subversion 4. Five reviewers are quoted.


126. BARBARA'S BOOKSTORE PRESENTS / BLACK SWAN PRESS / SUR-

REALIST EDITIONS. Barbara's Bookstore, 1990. Single leaf [various col-

ors] printed in black on one side. 6 1/4 x 10 1/4. A display of books, posters, tracts, original art, exhibition catalogs and ephemera by participants in the Chicago Surrealist Group. The show opened December 1, 1990, at Barbara's Bookstore, 3130 N. Broadway, Chicago, and ran through the early months of 1991.

127. BARBARA'S BOOKSTORE PRESENTS BLACK SWAN PRESS / SUR-

REALIST EDITIONS. Barbara's Bookstore, 1990. Single leaf [various col-

ors] printed in black on one side. 3 1/2 x 5 1/2. A mini-poster for the display at Barbara's Bookstore.

128. BARBARA'S BOOKSTORE PRESENTS BLACK SWAN PRESS SURRE-

ALIST EDITIONS. Barbara's Bookstore, 1990. Single tan leaf printed in black on both sides. 11 x 17. Large poster issued to announce the display of books, posters, tracts, original art, exhibition catalogs and ephemera at Barbara's. The show ran from December 1 through the early months of 1991.
TRACTS AND LEAFLETS

134. THE FORECAST IS HOT! Surrealist Group/ Rebel Worker Group/ Anarchist Horde, 1966. Single leaf (various colors) printed in black on one side. 8 1/2 x 14. This was the first tract issued by the Chicago Surrealist Group.

135. THIS TOO WILL BURN! The Surrealist Group, August, 1967. Single yellow leaf printed in black on one side. 8 1/2 x 11. Issued on the occasion of the unveiling of the Picasso statue in downtown Chicago.

136. THE REVENGE OF EMILIANO ZAPATA. Surrealist Insurrection, 1968. Single red leaf printed in black on one side. 8 1/2 x 11. A flyer announcing the publication of Surrealist Insurrection.

137. PROTEST. Gallery Bugs Bunny, 1968. Single white leaf printed in black on one side. 8 1/2 x 11. A dual-purpose poster/tract: The main text of the poster protests the fraudulent nature of the "Dada, Surrealism & Their Heritage" show at the Art Institute of Chicago, and announces the first Chicago Surrealist Group show at the Gallery Bugs Bunny. The exhibition opened October 27.


140. TOWARD THE SECOND CHICAGO FIRE. The Surrealist Group, September, 1971. Single leaf (of various colors and weights) printed in black on both sides. 8 1/2 x 11. Issued in October, on the occasion of the celebration of the Centennial of the Great Chicago Fire. Reprinted c. 1977 on pink stock.

141. WAR, HIDE YOURSELF! The Surrealist Group, November, 1971. Single white leaf printed in black on one side. 8 1/2 x 14. A text by the sur-
realist group, accompanied by short texts by Trotsky, Përet, Luxemburg, Lenin, Malatesta and Crevel, issued in November, 1971.


145. THE IRISH REBELLION HERE AND NOW. The Surrealist Movement in the United States, 1972. Single green leaf (or stiff beige card) printed in black on one side. 8 1/2 x 11. 2300 copies were printed March 15, 1972. The surrealists in the US on the Irish rebellion as class struggle, issued in March.

146. DECLARATION ON JOSEPH LOSEY'S FILM: THE ASSASSINATION OF LEON TROTSKY. The Surrealist Movement in the United States, 1973. Single blue leaf printed in black on one side. 5 1/2 x 8 1/2. Issued in February, this leaflet protested Losey's distortion of Trotsky's life and spirit.


148. CONFESSION. n.p., 1974. Single white leaf printed in black on one side. 5 1/2 x 8 1/2. A mock confession, "signed" by Anna Balakian, Mary Ann Caws, Wallace Fowlie, Paul Ilie and William Rubin and placed on the chairs of the attendees at a Modern Language Association meeting on surrealism, presided over by Ms. CAWS.

149. BULLETIN OF SURREALIST INFORMATION / PRESS RELEASE. ARSENAL: SURREALIST SUBVERSION, 1974. White leaves printed in black on one side and stapled in upper left corner. 2pp. 8 1/2 x 11. A press release, dated 28 March, 1974, noting that Robert Green, Surrealist, Imprisoned in Mexico without Charge. Some copies were issued as a single leaflet printed on both sides.

150. ON THE DEFECTION OF AN OPPORTUNIST. The Surrealist Movement, 1974. Single white leaf printed in black on one side. 8 1/2 x 11. Issued in December, 1974, on the defection of Stephen Schwartz from surrealistic activity in the US.

151. ON THE ARREST OF PAULO PARANAGUA AND OTHERS. n.p., 1975. Single blue leaf printed in black on one side. 8 1/2 x 11. A leaflet dated August 7, 1975, protesting the arrest, and torture, in Argentina, of the Brazilian surrealistic poet and cinematographer.

152. STATEMENT OF THE SURREALISTS. The Surrealist Movement in the United States, 1975. White leaves printed in blue on one side. 2pp. 8 1/2 x 11. To the meeting organized by the Trotskyist Organization of the US, to form a united front committee to defend political prisoners in Spain.


155. NO HITS, NO RUNS, ALL ERRORS. The Surrealist Movement in the United States, 1977. Single yellow leaf printed in black on one side. 5 1/2 x 8 1/2. Issued to protest the dedication of Claes Oldenburg's "Batcolumn" sculpture on Chicago's near West side, April, 1977.

156. YEAR OF THE BORE. The Surrealist Group, 1983. Single white leaf printed in black on one side. 7 x 8 1/2. A February leaflet protesting the mayoral primary in Chicago.

157. SURREALISM IS ELSEWHERE. The Surrealist Group, 1985. Single cream leaf printed in black on one side. 6 3/4 x 11 1/2. A leaflet issued in April protesting a spurious "surrealism" exhibition at the Southern Exposure Gallery [San Francisco].


159. WHY SAY NO?. The Surrealist Group, 1987. Single white leaf printed in black on one side. 7 x 11. The smallest version of this leaflet.


161. THE MARQUIS DE SADE ON RELIGION. The Surrealist Group of Chicago, 1987. Single pale pink leaf printed in black on one side. 5 1/2 x 8 1/2. An alternate version of the leaflet, without the collage.

162. WHAT ARE YOU DREAMING?. The Surrealist Group, 1987. Single white leaf printed in black on both sides. 8 1/2 x 11. A leaflet protesting the ceremonial rededication of the Picasso statue in downtown Chicago; also reprinted is the text of the surrealists' original 1967 leaflet, "This Too Will Burn!," protesting the arrival of the statue.

164. HELP BREAK THE CHAINS OF RELIGION! The Surrealist Group in Chicago/The Anarchist Horde/Enemies of God (Local Assembly 42), 1988. Single white leaf printed in black on one side. 5 1/2 x 8 1/2. A leaflet protesting the inclusion of a cross amidst the floral arrangements of the Spring Flower Show at the Lincoln Park Conservatory.

165. CHOOSE YOUR WEAPON. The Surrealist Group of Chicago, 1988. Single white leaf printed in black on one side. 6 1/4 x 11. Earlier, the distributing of the leaflet The Marquis de Sade on Religion at the Francis Parker School in Chicago had been interrupted by an idgant administrator; this leaflet was subsequently issued and distributed in protest of the incident.


171. FOR TYREE GUYTON. Black Swan Press, 1992. Single white leaf printed in black on one side. 11 x 17. A leaflet issued in solidarity with Detroit artist Tyree Guyton who turned abandoned houses into marvelous assemblages. A few copies were issued in a proof state. Also, an 8 1/2 x 11 version was later issued to solicit international support for Guyton.

ANNOUNCEMENTS AND MISCELLANEOUS


173. SURREALIST RESEARCH AND DEVELOPMENT MONOGRAPH SERIES. Black Swan Press, 1972. Single orange leaf printed in black on both sides. 8 1/2 x 5 1/2. Advertisement for Monographs 1-6 on one side and miscellaneous Black Swan Press publications on the other side.


175. MARVELOUS FREEDOM / VIGILANCE OF DESIRE / WORLD SURREALIST EXHIBITION. Gallery Black Swan, 1976. Stiff white card printed in black on one side. 6 1/4 x 3 3/4. A postcard announcing the private opening of the World Surrealist Exhibition on Friday, April 30, 1976, at 8 o’clock pm. The postcard also notes that at 11pm, there will be a dance performance by Alice Farley.

176. THE GARY ARTISTS LEAGUE PRESENTS SURREALISM IN 1977. Gary: The Gary Artists League, 1977. Stiff yellow card printed in black. 8 1/2 x 5 1/2. The verso of the card is printed with the Non-profit Organization Permit information so the card could be used for mailing. The Gary Artists League show, devoted to works by American surrealists, ran from April 3 to April 29.

177. THE HYDE PARK ART CENTER PRESENTS SURREALISM IN 1977. The Hyde Park Art Center, 1977. Stiff card [various colors] printed in black on one side. 8 1/2 x 5 1/2. The Hyde Park Art Center show ran from May 8 to June 8. Like the Gary Artist League show, it presented a selection of works selected from American surrealists. Unlike the Gary Artists League, the Hyde Park Art Center refused the work of Henry Darger.


179. TIME-TRAVELERS’ POTLATCH. n.p., 1978. Single white leaf printed in black on one side. 8 1/2 x 11. A letter sent to surrealist comrades soliciting the results of their experiments with this surrealist game that originated with the Chicago surrealists: Each participant indicates the gift that he or she would present to various historic figures on the occasion of their meeting. It was suggested that participants, on this occasion, limit the historic figures to those associated with one or another of the many currents by which surrealism has manifested its popular evidence in the US.
180. CULTURAL CORRESPONDENCE INVITES YOU TO PARTICIPATE IN A SYMPOSIUM... Providence: Cultural Correspondence, 1979. Single gray leaf printed in black on one side. 8 1/2 x 11. A solicitation to the symposium on "The Future of Surrealism" to be published in Cultural Correspondence 12/14, Summer 1981.

181. LETTER TO THE SURREALISTS OF THE USSR. n.p., 1980. Single white leaf printed in black on one side. 8 1/2 x 11, 50 copies or less. Text entirely in Russian, a letter distributed to surrealist colleagues in the USSR.


183. INQUIRY ON HOLIDAYS FOR FREE SPIRITS. J. Karl Bogartte [Milwaukee], 1981. Single white leaf printed in black on one side. 8 1/2 x 3 1/4. Responses to the inquiry on holidays were sought for publication in Free Spirits.


185. [HAL RAMMEL DRAWINGS AND CARTOONS] Platypus Gallery [Evanston], 1983. Stiff gray card printed in black on one side. 5 1/2 x 3 1/4. Postcard announcing the exhibition and inviting the recipient to the Opening Party on the first night of the exhibition of Hal Rammel's drawings and cartoons.

186. JOEL WILLIAMS COLLAGES. Platypus Gallery [Evanston], 1983. Stiff card [various colors and weights] printed in black on one side. 5 1/2 x 3 1/2. Postcard announcing the exhibition and inviting the recipient to the Opening Party on the first night of the exhibition.


191. TED JOANS. THE EMERGENCY THEATER PRESENTS SURREALIST / JAZZ POET TED JOANS. Emergency Theater, 1989. Single red leaf printed in black on one side. 5 1/2 x 8 1/2. A leaflet announcing a performance by Joans; some copies show the drawing of a rhinoceros corrected. The Emergency Theater was located at the rear of the Occult Bookstore, 3230 N. Clark Street, Chicago. The reading took place October 4.


193. FRANKLIN ROSEMON. LAMPS HURLED... Black Swan Press, 1990. Stiff white card printed in black on both sides. 6 x 4. Postcard issued to announce the publication of Franklin Rosemont's LAMPS HURLED AT THE STUNNING ALGEBRA OF ANTS. The verso reproduces a drawing by Karol Baron executed for the book.

194. PENEOLE ROSEMON. ANTARCTIC JUNGLES AND OTHER WILD IMPROBABILITIES. Ennui Cafe, 1992. Stiff white card printed on both sides. 6 x 4. Postcard announcing an exhibition of paintings by Penelope Rosemont at the Ennui Cafe, 6981 N. Sheridan, Chicago, running through April 4. The verso reproduces a painting by the artist.


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197. Several groups of stickers were printed for a number of occasions. The first of these was done on May 25, 1973, when 1000 stickers were printed. Single white leaves printed in black on one side of gummed paper. Various sizes. Ten stickers were all cut from a single 8 1/2 x 11 sheet to announce Arsenal: Surrealist Subversion 2. Each sticker was roughly 4 1/2 x 2, although two of the ten were 4 1/4 x 2 3/4. Each bore the picture of an animal or some object and an appropriate quotation from either Sandor Ferenczi (winged frog), Leonora Carrington (Merlin), Lautraamont (black swan), Thomas DeQuincey (fetishes), Hegel (a scorpion and Hegel), Rosa Luxemburg (Red-winged Blackbird), Goethe and
Lenin (Octopus and an automobile), T-Bone Slim (Tarantula), André Breton (collage), or Lewis Carroll (guillotine). The latter two stickers were 4 1/4 x 2 3/4. All stickers bore the notation “Read Arsenal: Surrealist Subversion”. Another group was done in 1977 on white crack-and-peel paper with tan backing, printed on one side. The stickers were of various sizes. Here was printed the first version of the popular “Danger! Do not remove this tag! Having been found severely injurious to the human spirit, this building has been CONDEMNED by the surrealist movement.” \(8 \frac{1}{2} \times 2 \frac{1}{2}\) In addition, stickers were printed showing a black swan and the legend “Read Arsenal: Surrealist Subversion,” surrounded by quotes from T-Bone Slim and Thomas DeQuincey. \(4 \frac{1}{4} \times 3\). Another group was done in 1987 on white crack-and-peel paper with plain white backing, printed on one side. These, too, were of various sizes. The “Condemned” sticker was reprinted with slightly different text: “...Having been found absolutely inimical to the poetic spirit, and a menace to the continuation of life on this planet, this building has been CONDEMNd by the surrealist movement.” A \(4 \frac{1}{4} \times 1 \frac{3}{4}\) sticker beginning “Sick of capitalist-christian civilization...?” and advertising Arsenal: Surrealist Subversion was illustrated with the picture of an octopus. A group of stickers bore quotes from surrealist or presurrealists, all bearing the legend “The Surrealist Movement”: René Crevel, Hegel/Alice, Heraclitus, John Muir, André Breton, and Malcolm de Chazal. These were approximately \(4 \frac{1}{4} \times 3\), as was a final sticker bearing the legend “Enemies of God, Local Assembly 42”, quoting Mikhail Bakunin, and featuring a collage by Debra Taub.

A similar group was done the same year on orange crack-and-peel paper with decorated white backing, printed on one side. In 1989, an identical group to the one above was printed on green crack-and-peel paper with plain white backing, printed on one side. Included in this group was a \(2 \frac{1}{2} \times 3 \frac{3}{4}\) sticker quoting T-Bone Slim, and asking, “Have you read Arsenal / Surrealist Subversion?”

198. A small group of cards, cut from 300 sheets, were done on stiff white stock printed in black on one side. Six of these \(3 \times 2 \frac{3}{4}\) cards were issued as part of the decor—and as souvenirs—of the exhibition at the Hyde Park Art Center (1977). Each card bore the identical picture of an octopus, and a quotation from either Hegel, Lenin, Malcolm X, Charles Fourier, Nat Turner, or William Blake.

199. A group of ribbons was printed in 1982, on cloth (varying colors), in gold or silver on one side. \(2 \times 7, 1 \frac{1}{2} \times 7 \frac{1}{2}\). Ribbons bearing the legend “Surrealism” or “Free Spirits / City Lights” were printed for the various Free Spirits parties at Guild Books and Periodicals, and elsewhere throughout the country. A “Surrealism Now and Forever!” ribbon, prepared for the “Permanence du regard surréaliste” exhibition in Lyons (in which several Chicago surrealists participated), was also circulated as a bookmark/keepsake with Chicago surrealist publications.

200. GROUNDHOG DAY CARDS. In 1975, the Chicago Surrealist Group began to send Groundhog Day cards to friends around the world. Each year, the card was drawn by a different participant: 1) Ron Papp (a drawing, 1975), which also contained the lyrics to Sonny Boy Williamson's Groundhog Blues; 2) Franklin Rosemont (a collage, 1976); 3) A. K. El Janaby (collage, 1977); 4) Franklin Rosemont (drawing/collage, 1978); 5) Hal Rammel (drawing, 1979); 6) Debra Taub (collage, 1981); 7) Robert Green (drawing, 1982); 8) Penelope Rosemont (collage, 1983).