

Communicating Vessels by André Breton



Translated by Mary Ann Caws & Geoffrey T. Harris

Communicating Vessels A French Modernist Library

Yijin Wang



Communicating Vessels A French Modernist Library:

Communicating Vessels Andrä Breton, 1997-01-01 What Freud did for dreams Andr Breton 1896 1966 does for despair in its distortions he finds the marvelous and through the marvelous the redemptive force of imagination Originally published in 1932 in France *Les Vases communicants* is an effort to show how the discoveries and techniques of surrealism could lead to recovery from despondency This English translation makes available the theories upon which the whole edifice of surrealism as Breton conceived it is based In *Communicating Vessels* Breton lays out the problems of everyday experience and of intellect His involvement with political thought and action led him to write about the relations between nations and individuals in a mode that moves from the quotidian to the lyrical His dreams triggered a curious correspondence with Freud available only in this book As Caws writes The whole history of surrealism is here in these pages *Architecture and the Mimetic Self* Lucy Huskinson, 2018-02-02 Buildings shape our identity and sense of self in profound ways that are not always evident to architects and town planners or even to those who think they are intimately familiar with the buildings they inhabit *Architecture and the Mimetic Self* provides a useful theoretical guide to our unconscious behaviour in relation to buildings and explains both how and why we are drawn to specific elements and features of architectural design It reveals how even the most uninspiring of buildings can be modified to meet our unconscious expectations and requirements of them and by the same token it explores the repercussions for our wellbeing when buildings fail to do so Criteria for effective architectural design have for a long time been grounded in utilitarian and aesthetic principles of function efficiency cost and visual impact Although these are important considerations they often fail to meet the fundamental needs of those who inhabit and use buildings Misconceptions are rife not least because our responses to architecture are often difficult to measure and are in large part unconscious By bridging psychoanalytic thought and architectural theory *Architecture and the Mimetic Self* frees the former from its preoccupations with interpersonal human relations to address the vital relationships that we establish with our nonhuman environments In addition to providing a guide to the unconscious behaviours that are most relevant for evaluating architectural design this book explains how our relationships with the built environment inform a more expansive and useful psychoanalytic theory of human relationship and identity It will appeal to psychoanalysts and analytical psychologists architects and all who are interested in the overlaps of psychology architecture and the built environment *Treatise on Style* Aragon, 1991-01-01 Surprising juxtapositions like goats spread across pianos and fearful optical illusions like eyeballs being sliced characterized the surrealist movement in the arts in 1928 when Louis Aragon published *Trait du Style* in Paris Aragon had become ever more contemptuous of vogues and pretensions In the name of surrealism he produced the first significant critique of it Instead of merely upsetting old relationships and skewering sensibilities *Trait du Style* was meant to shock with a capital S and it did Only now has it been completely translated into English Although time has attenuated the scandalous nature of Aragon s language his criticism has lost none of its edge in

this translation by Alyson Waters From the beginning which describes a postcard showing a little boy on a potty as representative of French humor and the French spirit to the end an attack in scatological language on the French military establishment Aragon zeros in on one target after another Nothing escapes his notice or venom whether it is the masturbatory output of contemporary writers the prostitution of culture or the perversions of government Still Treatise on Style is more than a brilliant diatribe directed against what Aragon perceived as the moral political and intellectual failures of his time He proposes surrealism in art as in life as a means to achieve a valid ethical and aesthetic style Surrealism as Aragon defines it here loses some of its mythical and mystical trappings it becomes inspiration with rolled up shirt sleeves He exercises this faculty in his own writing which aims to shake readers out of their complacency by alternating the intensely lyrical with the borderline obscene and juxtaposing the language of the educated elite with that of the street Whether denouncing religious fantacism or dispensing praise Aragon remains true to his idea of the surrealist project to reclassify certain values through the act of writing itself Treatise on Style entertains as a portrait of a movement and of a personality who kept moving *Aminadab* Maurice Blanchot,2002-01-01 Thomas enters a boarding house but can't seem to leave

You've Always Been Wrong Renä Daumal,1995-01-01 You've Always Been Wrong is a collection of prose and poetic works by the French writer Reni Daumal 1908-1944 A fitful interloper among the Surrealists Daumal rejected all forms of dogmatic thought whether religious philosophical aesthetic or political Much like the Surrealists and French theorists of more recent decades Daumal saw in the strict forms and certainties of traditional metaphysics a type of thought that enslaves people even as it pretends to liberate them These cadavers of thought Daumal wrote with youthful bravado must be met with storms of doubt blasphemes and kerosene for the temples Daumal tied Surrealism with mystical traditions A devoted student of Eastern religions philosophy and literature he combined his skepticism about Western metaphysics with a mystic's effort to maintain intense wakefulness to the present moment and to the irreducible particularity of all objects and experience Such wakefulness according to Daumal leads inevitably to an overwhelming and redemptive vision of the absurd Daumal's important place in French culture of the late 1920s and 1930s has been assured by both his writings and his role as cofounder of the avant garde journal *Le Grand Jeu* Written between 1928 and 1930 *You've Always Been Wrong* reveals Daumal's thought as it was coalescing around the rejection of Western metaphysics and the countervailing allure of Eastern mysticism Thomas Vosteen's nuanced translation provides English language readers with a provocative introduction to this iconoclastic author Thomas Vosteen has taught French language and literature for over twenty five years during which time he has also served as a freelance interpreter for the U S Department of State He is currently an assistant professor of French at Eastern Michigan University Break of Day Andrä Breton,1999-01-01 Originally published in France in 1934 *Break of Day* is Andr Breton's second collection of critical and polemical essays following *The Lost Steps* Nebraska 1996 In fewer than two hundred pages it captures the first full decade of the surrealist movement The collection opens with an essay composed

in 1924 that examines key elements of surrealism and concludes with Breton's harsh reevaluation in 1933 of automatic writing. Among the other essays in the volume are *Burial Denied* and *In Self Defense* two pieces that in translator Mark Polizzotti's words mark surrealism's conscious break from the mainstream and the beginning of its attempts to work alongside the French Communist Party. Also included are *Psychiatry Standing before Surrealism* which addresses Breton's complex ambivalent views on mental illness and the emerging psychiatric establishment *Introduction to Achim von Arnim's Strange Tales* which reveals surrealism's debt to such precursors as the German romantics and delineates a surrealist aesthetic of the macabre and Picasso in *His Element* in which Breton demonstrates his formidable talents as a critic of the visual arts.

Books in Print, 1994 *Awaiting Oblivion* Maurice Blanchot, 1999-01-01 Another of Blanchot's almost fictions throwing into deliciously baffling high relief the enigmatic condition of a man and woman alone in a sparsely furnished hotel room who try to remember what has happened to bring them there as they apprehensively await whatever will happen next. Their reserved confusion and quiet desperation eventually impress upon them and us the realization that imagination or if you will writing can create reality and offer the paradoxical solace that seems to rest at the heart of Blanchot's writing the sense that even language that expresses meaninglessness can't help but contain and therefore convey meaning. Kirkus This absolutely first rate translation will not only make Blanchot accessible to many new readers but will also encourage Blanchot scholars and students to reconsider everything they thought they knew about *L'Attente l'oubli*. This book should be required reading period. Choice *Awaiting Oblivion* is one of Blanchot's crowning works a penetrating reflection upon human nature language and literature. Translation Review Blanchot is a terrifying writer. Review of Contemporary Fiction Maurice Blanchot has been for a half century one of France's leading authors of fiction and theory. Two of his most ambitious nonfiction works *The Space of Literature* and *The Writing of the Disaster* are also available from the University of Nebraska Press as is *The Most High* his third novel. John Gregg is the author of *Maurice Blanchot and the Literature of Transgression* *Library of the World's Best Literature, Ancient and Modern: Biographical dictionary* Charles Dudley Warner, Hamilton Wright Mabie, Lucia Isabella Gilbert Runkle, George Henry Warner, 1902 **Library of the World's Best Literature, Ancient and Modern** Charles Dudley Warner, Hamilton Wright Mabie, Lucia Isabella Gilbert Runkle, George Henry Warner, 1902 *Hesitant Fire* Max Jacob, 1991-01-01 A serious artist and a literary clown nonpareil Max Jacob was born in Brittany in 1876 and died in a Nazi prison camp in 1944. His influence on modern French poetry was profound and his modernist lyrical verse is still widely read. Much of his other work is equally exciting and original but has waited decades for capable translators. *Hesitant Fire* makes available for the first time in English some of his best prose. The translators Moïshe Black and Maria Green have succeeded in catching his gift for linguistic innovation for mimicry and buffoonery often a millimeter away from melancholy. This anthology displays Jacob's versatility for he wrote in a dozen styles. *The Story of King Kabul* the *First* and *Gawain the Kitchen Boy* is a fable populated by Balibridgians and Bouloulabassians. Excerpts from *In Defense of Tartuffe* reveal the poet's mysticism and

aestheticism Those from *The Flowering Plant* offer brilliant social analysis behind a mask of the Absurd Flim Flam studies such characters as *The Lawyer Who Meant to Have Two Wives Instead of One* and *The Unmarried Teacher at the High School in Cherbourg* *The Dullard Prince* blends autobiography and fiction Letters to Mrs Golden calf and other imaginary members of the bourgeoisie are taken from *The Dark Room* Never before published *The Maid* was inspired by a contemporary murder case Also included here are portions of *The Bouchaballe Property* Jacob s favorite of his own novels entries from *A Traveler s Notebook* personal letters and four religious meditations For many English language readers *Hesitant Fire* will be in introduction to a writer who was an immediate precursor of Surrealism who was a close friend of Picasso and Apollinaire who converted to Catholicism but retained an intensely Jewish outlook and who produced work that is still vivid nearly a half century after his death

[Progress in Love on the Slow Side](#) Jean Paulhan,1994-01-01 Five short stories by a French essayist 1884 1968 [Annual Bibliography of Modern Art](#) Museum of Modern Art (New York, N.Y.). Library,1992 **French Studies** ,1947 **Books in Print Supplement** ,1994 **Modernities and Other Writings** Blaise Cendrars,1992 Blaise Cendrars was the pseudonym of Frederic Louis Sauser 1887 1961 a Swiss born poet and novelist A contemporary of Apollinaire and Max Jacob and a friend of Chagall and Modigliani he must be reckoned with as a prophetic voice Of all the avant garde writers he was the one most attuned to our age hence the title of this collection of his short prose works *Modernities* represents the poet at his most intense The seven essays consider modern artists many of them his friends and associates and their altered relations to a new world of communications technology advertising and mass politics These essays are daring and inventive in their expression of the sense of simultaneity far more so than the official artistic manifestoes of their period the first quarter of the twentieth century Because most of the selections have never before been translated and have been hard to find this volume brings to the English language reader for the first time an essential part of the European voice of the avant garde *Brooklyn Public Library News Bulletin* Brooklyn Public Library,1916 *Library of Universal History* ,1901 **Library of Universal Knowledge** ,1880 *Bulletin of the Brooklyn Public Library* Brooklyn Public Library,1914

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