

ON THE FANTASTIC IN PAINTING

by
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adapted for group reading
of up to 41 voices for radio by
RICHARD FRANCIS

(voice 1:)

You will like my painting
because it is nocturnal.

(voice 2:)

You will like my painting
because it is fascinating.

(voice 3:)

You will like my painting
because it is lyrical.

(voice 4:)

You will like my painting
because it is symbolic.

(voice 5:)

You will like my painting
because it is magic, hermetic, alchemical.

(voice 6:)

You will like my painting
because it is attractive.

(voice 7:)

You will like my painting
because it is seductive.

(voice 8:)

You will like my painting
because it is passionate, impassioned.

(voice 9:)

You will like my painting
because it is mad, sorceress.

(voice 10:)

You will like my painting
because it is phantasmal, mysterious, disquieting.

(voice 11:)

You will like my painting
because it is made with immense love.

(voice 12:)

You will like my painting
because its unknown world is peopled with somnambulists,
incubi, succubi, lycanthropes,
ephialtes, phantoms, specters,
sorcerers, seers, mediums,
and a whole fantastic population.

(voice 13:)

You will like my painting
because it is a dream world.

(voice 14:)

You will like my painting
because it is insinuating, obsessing, by its nebulous infusion.

(voice 15:)

You will like my painting
because each drawing,
each painting is an adventure,
a departure toward the unknown.

(voice 16:)

You will like my painting
because it lends itself to endless contemplation.

(voice 17:)

You will like my painting
because it is prophetic.

(voice 18:)

You will like my painting
because it is above mannerism.

(voice 19:)

You will like my painting
because it is dislocating, always self-renewing.

(voice 20:)

You will like my painting
because it is the very principle of becoming,
and thus dialectic.

(voice 21:)

You will like my painting
because its time is the other time,
where the past meets the future.

(voice 22:)

You will like my painting
because it is the continuation of the continual,
mobile perpetuum of stimulation or of imagination.

(voice 23:)

You will like my painting
because it is physiological, functional.

(voice 24:)

You will like my painting
because it is devouring.

(voice 25:)

You will like my painting
because it is overestimating.

(voice 26:)

You will like my painting
because it is fairy-like.

(voice 27:)

You will like my painting
because it is erotic, subtle.

(voice 28:)

You will like my painting
because it is primitive.

(voice 29:)

You will like my painting
because it is mythical.

(voice 30:)

You will like my painting
because it is incandescent, burning, liquid.

(voice 31:)

You will like my painting
because it is the communication vessel of fire and water,
being misty, vaporous, rainy, ectoplasmic, protoplasmic.

(voice 32:)

You will like my painting
because it is materialist.

(voice 33:)

You will like my painting
because it makes objective chance conscious.

(voice 34:)

You will like my painting
because it is subconscious, irrational.

(voice 35:)

You will like my painting
because it is delirious, obsessive.

(voice 36:)

You will like my painting
because it is the most faithful seismograph
of the cataclysms of my sensibility.

(voice 37:)

You will like my painting
because it is inexhaustible like a great thought.

(voice 38:)

You will like my painting
because it is in the natural state of nature.

(voice 39:)

You will like my painting
because it is free—and you have no fear of liberty.

(voice 40:)

You will like my painting
because it is romantic,
of a new and powerful romanticism
which is to come and which will liberate humanity.

(voice 41:)

You will like my painting
because it is surrealist,
assimilating the greatest physical, chemical, physiological,
psychological, psychoanalytical conquests
and all science in development,
and because it has freed all the conventional frontiers,
globing in itself the highest ethical values of humanity.