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DIVA radical re-thinking of one of the most canonized figures in theater history, theory, and practice/div Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. Antonin Artaud was an active theatre-maker and theorist whose ideas reshaped contemporary approaches to performance. This is the first book to combine an overview of Artaud's life with a focus on his work as an actor and director; an analysis of his key theories, including the Theatre of Cruelty and the double; a consideration of his work as a director at the Théâtre Alfred Jarry and his production of Strindberg's A Dream Play; and a series of practical exercises to develop an approach to theatre based on Artaud's key ideas. As a first step towards critical understanding and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student. "Artaud remains one of the significant and influential theorists of modern theatre."—Gerald Rabkin, Rutgers University This revised and updated edition contains all of Artaud's key writings on theatre and cinema from 1921 to his death in 1948, including new selections never before in English. Artaud's ideas have inspired the work of Genet, Arrabal, The Living Theatre, Grotowski, Brook, and most of the experimental drama and performance work of recent decades. One of the great

daring mapmakers of consciousness in extremis.-Susan Sontag. This resource collects for the first time some of the best criticism on Artaud's life and work from writers such as Jacques Derrida, Julia Kristeva, Maurice Blanchot, Herbert Blau, Leo Bersani and Susan Sontag. Antonin Artaud was one of the most brilliant artists of the twentieth century. His writing influenced entire generations, from the French post-structuralists to the American beatniks. He was a key figure in the European cinema of the 1920s and '30s, and his drawings and sketches have been displayed in some of the major art galleries of the Western world. Possibly best known for his concept of a 'theatre of cruelty', his legacy has been to re-define the possibilities of live performance. Containing some of the most intellectually adventurous and emotionally passionate writings on Artaud, this book is essential reading for Artaud scholars working in arts disciplines including theatre, film, philosophy, literature and fine art. The work of Antonin Artaud (1896-1948) is among the most seminal, shattered and inspirational of the twentieth century, extending across literature, film, performance, manifesto, sound art, drawing and a sequence of exploratory journeys. His body of work is still able to anatomise and negate all compromised cultures, and engender new theories, images and texts of the body, revolution, madness and the creative act. Now Stephen Barber's intensively researched work on Artaud has revealed Artaud's work to English- language readers in all of its intricacy. A collection of manifestos originally published in 1938, in which the French artist and philosopher attacks conventional assumptions about the drama, and calls for the influx of irrational material - based on dreams, religion, and emotion - in order to make the theater vital for modern audiences. The definitive guide to the life and work of Antonin Artaud Antonin Artaud's theatre of cruelty is one of the most vital forces in world theatre, yet the concept is one of the most frequently misunderstood. In this incisive study, Albert Bermel looks closely at Artaud's work as a playwright, director, actor, designer, producer and critic, and provides a fresh insight into his ideas, innovations and, above all, his writings. Tracing the theatre of cruelty's origins in earlier dramatic conventions, tribal rituals of cleansing, transfiguration and exaltation, and in related arts such as film and dance, Bermel examines each of Artaud's six plays for form and meaning, as well as surveying the application of Artaud's theories and techniques to the international theatre of recent years. "Examines, one by one, Brecht's many, sometimes contradictory ideas about theatre - and how he put them into practice. Here are explanations of all the famous key terms, such as Alienation Effect, Epic Theatre and Gestus, as well as the many others which go to make up what we think of as 'Brechtian theatre'. There follows a section which looks at the practical application of these theories in Acting, Language, Music, Design and Direction."--P. [4] of cover. Discusses Artaud's influence over theatre and investigates why his theories and the questions he asked still reverberate in contemporary culture. First major exploration of a ground-breaking new technique for actors and theatre artists. Collection of plays, letters, and essays. The first volume of the "Collected Works" contains the important correspondence with Jacques Riviere, and Artaud's extraordinary explorations of consciousness and creativity in *Umbilico Limbo* and *Nerve Scales*, as well as essays on life and death, suicide, drugs, lunacy, religion and art, poems, manifestos, the terrifying short play *The Spurt of Bloodletters* and other material. This important volume is essential to an understanding of the art and theater of our time and will give endless pleasure and information to its readers. Translated and with an introduction by Victor Corti. Departing from a refreshing look at the ideas of Antonin Artaud, this book provides a thorough analysis of how both Sarah Kane and Samuel Beckett are indebted to his legacy. In juxtaposing these playwrights, De Vos minutely points out how both in their own way struggle with coming to terms with Artaud. A key concept in Lacanian psychoanalytic theories, desire lies at the root of the Theatre of Cruelty; Kane and Beckett prove that desire and cruelty are inextricably linked to one another, but that they appear in radically different disguises. Relying on Kane and Beckett, this book not only sheds a light on the precise intentions behind Artaud's project, it also maps out the structural parallels and dichotomies between the Theatre of Cruelty and the literary genre of tragedy. First published in 1938, *The Theatre and Its Double* is a collection of essays detailing Antonin Artaud's radical theories on drama and theatre, which he saw as being stifled by conservatism and lack of experimentation. Containing the famous manifestos of the 'Theatre of Cruelty', the collection analyses the underlying impulses of performance, provides some suggestions on a physical-training method for actors and actresses, and features a long appreciation of the expressive values of Eastern dance drama. No Marketing Blurb Antonin Artaud's journey to Ireland in 1937 marked an extraordinary--and apocalyptic--turning point in his life and career. After publishing the manifesto *The New Revelations of Being* about the "catastrophic immediate-future," Artaud abruptly left Paris for Ireland, remaining there for six weeks without money. Traveling first to the isolated island of Inishmore off Ireland's western coast, then to Galway, and finally to Dublin, Artaud was eventually arrested as an undesirable alien, beaten by the police, and summarily deported back to France. On his return, he spent nine years in asylums, remaining there through the entire span of World War II. During his fateful journey, Artaud wrote letters to friends in Paris which included several "magic spells," intended to curse his enemies and protect his friends from the city's forthcoming incineration and the Antichrist's appearance. (To André Breton, he wrote: "It's the Unbelievable--yes, the Unbelievable--it's the Unbelievable which is the truth.") This book collects all of Artaud's surviving correspondence from his time in Ireland, as well as photographs of the locations he traveled through. Featuring an afterword and notes by the book's translator, Stephen Barber, this edition marks the seventieth anniversary of Artaud's death. A revolutionary figure in the literary avant-garde of his time, Antonin Artaud (1896-1948) is now seen to be central to the development of post-modernism. His writings comprise verse, prose poems, film scenarios, a historical novel, plays, essays on film, theater, art, and literature, and many letters. Susan Sontag's selection conveys the genius of this singular writer. Translated by Clayton Eschleman A collection of writings ranging from cogent theoretical works to scatological glossolalia written during and after Artaud's incarceration in an asylum at Rodez creating one of the most powerful outpourings ever recorded. Artaud exerted a profound impact on the theater. As a theatrical innovator and theorist of modern dramaturgy, he has had considerable influence among playwrights and actors. Antonin Artaud's novelised biography of the 3rd-century Roman Emperor Heliogabalus is simultaneously his most accessible and his most extreme book. Written in 1933, at the time when Artaud was preparing to stage his legendary Theatre of Cruelty, *HELIOGABALUS* is a powerful concoction of sexual excess, self-deification and terminal violence. Reflecting its author's preoccupations of the time with the occult, magic, Satan, and a range of esoteric religions, the book shows Artaud at his most lucid as he assembles an entire world-view from raw material of insanity, sexual obsession and anger. Artaud arranges his account of Heliogabalus's reign around the breaking of corporeal borders and the expulsion of body fluids, often inventing incidents from the Emperor's life in order to make more explicit his own passionate denunciations of modern existence. No reader of this, Artaud's most inflammatory work - translated into English here for the very first time - will emerge unscathed from the experience. Translated by Alexis Lykiard and with an introduction by Stephen Barber (author and cultural historian). This book examines the influence of the early modern period on Antonin Artaud's seminal work *The Theatre and Its*

Double, arguing that Elizabethan and Jacobean drama and their early modern context are an integral part of the Theatre of Cruelty and essential to its very understanding. The chapters draw links between the early modern theatrical obsession with plague and regeneration, and how it is mirrored in Artaud's concept of cruelty in the theatre. As a discussion of the influence of Shakespeare and his contemporaries on Artaud, and the reciprocal influence of Artaud on contemporary interpretations of early modern drama, this book is an original addition to both the fields of early modern theatre studies and modern drama. A revised and updated edition of Bella Merlin's essential guide to Stanislavsky. The Complete Stanislavsky Toolkit collects together for the first time the terms and ideas developed by Stanislavsky throughout his career. It is organised into three sections: Actor-Training, Rehearsal Processes and Performance Practices. Key terms are explained and defined as they naturally occur in this process. They are illustrated with examples from both his own work and that of other practitioners. Each stage of the process is explored with sequences of practical exercises designed to help today's actors and students become thoroughly familiar with the tools in Stanislavsky's toolkit. 'Bella Merlin magically converts her extensive knowledge into real-world practice and on-the-floor technique. 'This is a close companion to Frantic Assembly's practice and one that is written with an open and engaging, even disarming, tone ... A rich, rewarding and compelling text.'

Stuart Andrews, University of Surrey As Frantic Assembly move into their twentieth year of producing innovative and adventurous theatre, this new edition of their well-loved book demystifies the process of devising theatre in an unusually candid way. Artistic directors Scott Graham and Steven Hoggett offer an intimate and invaluable insight into their evolution and success, in the hope that sharing their experiences of devising theatre will encourage and inspire students and fellow practitioners. The Frantic Assembly Book of Devising Theatre is a uniquely personal account of the history and practice of this remarkable company, and includes: · practical exercises · essays on devising, writing and choreography · suggestions for scene development · a 16-page colour section, and illustrations throughout · a companion website featuring clips of rehearsals and performances. This is an accessible, educational and indispensable introduction to the working processes of Frantic Assembly, whose playful, intelligent and dynamic productions continue to be acclaimed by audiences and critics alike. Reviews Artaud's theories and views on the theater in relation to his status as a cult figure, revolutionary force, and psychological case history This project engages Antonin Artaud's highly influential critical volume, *The Theater and Its Double*, through the dual critical lenses of Psychoanalysis and Deconstruction in order to generate responses to questions posed by Artaud's hybrid text of philosophy, literary criticism, and theatrical manifestos. In his performative writing, Artaud invites readers to inquire into and engage with what he means by "Theater's Double." With this inquiry as a foundation, this dissertation engages theories of the self and its narrative-making nature, the self and the instability of memory, and the self in its capacity to express truths through the performance that is writing. Therefore, this project is partly devoted to renewed analyses of Artaudian concepts and images of thought, mapping these analyses onto the work of Modern and late Modern playwrights as it engages conceptual complications of doubles and doubling as they appear as important emblems in Modern and late Modern dramatic works. This dissertation ultimately traces a lineage for understanding conceptions of doubles and doubling through a theoretical engagement with the work of Otto Rank, Sigmund Freud, Jacques Lacan, and their interpreters. In doing so, this project ultimately reconceives binary oppositions between philosophical and literary theoretical writing as itself a kind of double, and so confronts the oppositions between Representation (in the so-called "Psychological Theater") vs. Manifestation of Affects, or the "Theater Equal to Life" that Herbert Blau describes, as well as the binary opposition between and the doubleness of Violent Spectacle and Cathartic Tragedy. To this end, this dissertation engages and re-assesses classic Psychoanalytic literature on doppelgängers, shadows, effigies, and mirrored, reflected, and photographed images, and extends this field of thought to conceptions of the uncanny as originally conceived by Sigmund Freud. Artaud's conceptions of cruelty are likewise re-assessed through these conceptions of doubles and doubling, the analysis complicated by locating these conceptions in the dramatic works of Sara Kane, Amiri Baraka, and Samuel Beckett. This research thus renews the importance of Antonin Artaud's writing for theater and performance studies beyond theatrical-aesthetic precepts and renews the critical importance of Modern psychoanalytical texts and theory, finally suggesting a new confluence of Psychoanalysis and Performance theory that complicates the stability of the self and its narrative-making.

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