

1: Antonin Artaud- Albums, Pictures – Naxos Classical Music.

Antoine Marie Joseph Artaud, better known as Antonin Artaud (French: ; 4 September - 4 March), was a French dramatist, poet, essayist, actor, and theatre director, widely recognized as one of the major figures of twentieth-century theatre and the European avant-garde.

The notion popularized in the early twentieth century by the Cambridge School that drama springs directly from ritual has been largely discredited. However, religious practices and dramatic presentation often share many common elements: With that in mind, drama has had a long, sometimes intimate, sometimes adversarial relationship with religion. Scholars generally assign drama and religious ritual to a continuum with the following divisions: While this continuum cannot be used as a trajectory of theatrical development, it provides a useful tool with which to understand the many kinds of relationships theatrical performance has had with religious practice. Some societies developed rituals with advanced elements of performance but never developed anything approaching a secular drama. Conversely, some societies adopted a secular performance form independent of religious ritual. At the same time, many in Western society have assigned the secular theater a religious importance and power, particularly during the mid-twentieth century, when interest in so-called primitive cultures surged. Ritual Comprising Performative Elements To understand the relationships between these various forms and concepts it is useful to examine the ritual practice of Egungun. Egungun ritual influenced later performance forms in Yorubaland and what came to be known as Nigeria. Yoruba religion centers on deities related to nature the orisha and ancestor worship. The followers of Yoruba believe human spirits travel back and forth to a spiritual plane between lives, and followers look to the spirits of their ancestors for guidance. The ancestor may appear to someone in material form embodied by a dancer from the Egungun secret society. The ancestor can be summoned at particular times of need or may appear regularly during cyclical rituals, such as the Egungun Festival. The dancer wears elaborate costumes, which consist of a mask and long strips or panels of fabric. The dancer whirls around so that the long strips of fabric fan out and create a breeze. This breeze is said to be a blessing passed from the ancestors to the living. No one may touch the dancers, however, and men with whips or sticks keep the dancers and the spectators separated. The Egungun ritual contains other performative elements, including songs of praise for the orisha and satirical sketches. The ritual does not possess the elements of a ritual drama in that it does not contain a set narrative, characters, or specific dialogue, but according to Joel Adedeji , Egungun had a direct influence in the development of dramatic forms such as the Yoruba Alarinjo theater and on the postcolonial drama of such writers as Wole Soyinka b. Ritual Drama The earliest known record of ritual drama comes from an Egyptian stele erected around bce. It is the account by Ikhnofret of his participation in the Mysteries of Osiris at Abydos. The stele reads like a list of heroic accomplishments: I celebrated the Great-Going-Forth, following the god at his going. I sailed the divine boat of Thoth. It is difficult to get an accurate idea of how elaborate or developed the performance may have been or where one might place it on the continuum between ritual and drama. Scholars have long studied the accounts of ritual warfare among the Mayans, but in the s Nikolai Grube deciphered the glyph for the word dance. Several precolonial dances have survived, including the Dance of Giants, a solstice ritual of the lunar gods in conflict with the solar gods, and a pole dance in which dancers attached to ropes wound tightly around a pole slowly descend fly to the ground from the top as the ropes unwind. The French priest-explorer Charles Brasseur de Bourbourg, after seeing a performance, convinced Zis to recite it to him. Cawek leaves the room and returns sometime later angry at the idea that anyone might have assumed that he had fled. He then bravely faces his sacrificial death. The drama was accompanied by music, and Brasseur included musical notation in his description. His version includes two trumpets probably European-style and a drum, although scholars assume that other native instruments were used in the precolonial performances. The anthropologist Georges Reynaud made special note of the "parallelism" of the dialogue. The ritualistic dialogue consists of "parallel" responses in which the second speaker repeats what the first speaker says before adding more dialogue to the conversation. The dialogue also contains ritualistic salutations and closings. Dancers continued to perform the ritual drama into the twenty-first

century, although as Carlos Escobar points out, some question how much the text must have changed through the ages, especially after the Spanish priests outlawed such rituals in Zis inherited the oral text in secret, and subsequent translations present an even greater filter of the text. Richard Leinaweaver noted that in a twentieth-century production the masks, costumes, and musical instruments were placed on a sacred altar the night before the drama was staged, a syncretic practice that performers of the sacred autos, the Catholic liturgical dramas, also occasionally observe Leinaweaver, , p. The Difference between Ritual and Secular Drama Ritual drama developed in many societies in large part because drama and religious ritual share so many elements and structural qualities. As Richard Schechner notes in *Between Theater and Anthropology* , both employ the use of "restored behavior," or behavior that is repeated. The repetition sets dramatic performance and ritual behavior apart from the behavior of everyday life. The distance of the performers from the behavior makes the behavior "symbolic and reflexive" in a way that regular behavior is not. Religious ritual and dramatic performance both employ the use of a "frame" to set these behaviors apart from everyday life. These may be as complex as the concentric circles of ritual sacrifice that separate the world of the sacred from the world of the profane or as simple as the rectangle of the proscenium arch in the Western theater. But herein lies the key difference between ritual and the performance of secular drama. Arnold van Gennep explained that in the ritual, such as the rite of passage, the ritual subject moves through three phases: The subjects pass through the ritual frame into a marginal, or liminal, state where their status is ambiguous. Then the subjects are restored to everyday life in a new state, with a new status. Henri Hubert and Marcel Mauss also defined ritual as "a religious act which, through the consecration of a victim, modifies the condition of the moral person who accomplishes it or that of certain objects with which he is concerned" Gennep, , p. As Victor Turner noted, while ritual behavior can be defined as obligatory, collective, integrated, and transformingâ€”or liminal â€”secular drama is optional, individual, removed, and although it may question the status quo or experiment with form, it is ultimately void of the transforming quality of ritual. It is, therefore, merely liminoid. Drama of Religious Festivals Of the secular dramatic traditions, many coincide with religious festivals, and many of those can be traced back directly to a ritual drama or a ritual practice. Nigerian scholars have traced the Egungun ritual origin of Alarinjo theater, the court theater of the Oyo Yoruba kingdom that predated colonialism. While the drama may be tied to religious practice, dramatic traditions such as Alarinjo demonstrate an elaborate theatrical practice in which artisans train for specific tasks within the theatrical art, such as acting, dance, costuming, mask making, set design, or music. Often a system of guilds and schools control the selection and training of the artists and oversee the production of the theatrical event. Sanskrit Drama Scholars know very little about the origin of Sanskrit drama, a performance form that remained popular from approximately the second century ce to the ninth century. While some say that Sanskrit drama has its origins in the popular traditions, others argue that it shares many elements with certain religious rituals. Regardless of its origins, the Sanskrit theater of India has a close relationship with Hindu temple festivals. The gods gave the priests the charge of creating and maintaining the dramatic tradition Richmond et al. While Sanskrit drama, in its ancient form, did not last past the ninth century, other forms grew up in its place. Wealthy families offer kathakali performances at temple festivals and other important events. Although it may have sprung from devotional worship, kathakali is an institution unto itself. The kathakali actor undergoes extensive training from a young age. Kathakali students learn elaborate makeup art specific to their character types. In addition to the dance steps, the actor must learn a series of hand gestures and complex facial expressions. It is through the face that the actor evokes the appropriate rasa and reflects the psychic state of the character. The Origins of Greek Drama Also associated with a religious festival, Greek tragedy supposedly evolved from dithyrambs, or choral dance drama, to honor the demigod Dionysos. To some extent, high school and college textbooks have oversimplified the relationship of tragedy to Dionysian worship, influenced perhaps by the century-old theory of Gilbert Murray that rituals of vegetation deities, specifically the Dionysian sparagmos ritual rending , were evident in the tragedies of Euripides. However, as William Ridgeway suggests and Herodotus before him , dithyrambic performance was not limited to religious worship as the people of Sicyon used the dithyramb as a tribute to ancestors and dead heroes. Also while the dithyramb may have influenced the development of tragedy, the dithyramb continued to develop as an independent form.

Scholars have begun to look at Greek dramatic forms as having a multitude of influences instead of looking for one ritualistic ur-drama that must have predated Aeschylus. In the sixth century bce Peisistratus established the Greater Dionysia. The festival included many activities celebrating wine and fertility, such as the procession of the phallus. Like two of the other Dionysian festivals, the Greater Dionysia included dramatic contests. According to the Marmor Parium, the first tragic contest occurred in bce. Although the priest of Dionysos occupied the central seat at the dramatic performance, the dramas themselves do not reflect a particular religious belief. Rather, they reinforce Athenian class and political ideology. Athenian playwrights of the fifth century bce seem particularly interested in analyzing the benefits of Athenian institutions, such as democracy or the courts. The plays were performed at a religious festival but other than that have very little connection with religious thought.

Religion and Drama at Odds While many religions included drama as an important part of religious observance, some religions especially the Christian and Islamic forbade theater. Even before Rome became a Christian empire in the late fourth century ce, the early Christian Church looked with disfavor on dramatic performance. Tertullian wrote *De Spectaculis* at the end of the second century ce, sometime after his own conversion to Christianity. He devoted his entire treatise to explaining why Christians should not attend any of the entertainments such as races, gladiatorial combat, Atellan farce, and tragedies. Christians should not take pleasure in watching others being harmed, nor should they witness licentious behavior. His thinking also reflects some of the complexities of early Christian thought. He noted that watching such entertainment aroused passions that could lead to sinful feelings and actions. Tertullian condemns the practice of acting itself, stating: Tertullian found the very idea of performing a role sinful. In the first half of the treatise, Tertullian lays out what seem to be the most vehement of his reasons for avoiding the entertainments: The fact that the theater of Rome was a temple of Venus and that the Greek theater came from the Dionysian festivals, Tertullian states, are reason enough to avoid theatrical entertainment. The theater became the site of conflict between Roman pantheism and emerging Christianity. The Catholic Church, in its quest for a monopoly on spectacle during the medieval period, continued to campaign against the theater, decreeing excommunication for anyone who attended theater instead of church and declaring that no plays should be performed on Sundays.

Medieval Ritual Drama In the late medieval period the Catholic Church began to develop a theatrical practice of its own. Many scholars believe that the liturgical drama grew out of the Mass in the form of a trope, or a lengthened musical passage used to elaborate some moment in the liturgy. The most widely cited trope is the *Quem Queritis*, the trope that accompanies the Easter Mass in the form of a dialogue between the three Marys and the angel at the tomb. This simple passage was accompanied by stage directions written in the tenth century by Bishop Ethelwold in the *Regularis Concordia*, instructing the monks to position themselves around the tomb "in imitation of the angel seated in the tomb, and of the women coming with spices to anoint the body of Jesus" Gassner, , p. The tropes were performed on the platea a flat space in the front of the church in front of a mansion a small structure that signified a location such as the sepulcher, manger, or Hellmouth. The theory of the development of liturgical drama holds that these miniature dramatic presentations in the form of tropes became more elaborate and developed into the later outdoor vernacular religious drama, following the ritual-to-drama trajectory.

2: Carlton Lake: An Inventory of His Collection at the Harry Ransom Center

In his writings, Antonin Artaud () vehemently dethroned those "reptiles of authors" 1 in order to establish the director as the new theatre authority. His astounding impact on later generations of auteurs has been associated with his innovative ideas in relation to the spiritual and.

Introduction There are plenty of calendars which have been proposed as a replacement for the Gregorian Calendar a. That is because that calendar has only one good feature: Its two worst features are: This lunar calendar specifies days by means of dates consisting of four numbers: Each year has 12 or 13 months, and each month has 29 or 30 days but are not numbered in that way. Most weeks have 7 days, some have 8 days, and a few have 6 or 9 days. The calendar is called a "lunar week" calendar because the four quarters of the Moon dark moon, full moon and the two half moons occur either on, or close to, the last day of the week. Thus each month has exactly four weeks and those weeks stay in sync fairly closely with the lunar phases. The HLWC is a calendar based on astronomical calculation in this respect it is in the same class as the Chinese Calendar. Accordingly its definition depends on the definition of astronomical terms, specifically, vernal equinox, dark moon, full moon and half moon. A formal definition of the calendar will now be given, followed by a discussion of some of its properties, showing its superiority to the Common Era Calendar. A time is a pair of numbers h,m , where h may range from 0 through 23 and is interpreted as a number of elapsed hours and m may range from 0 through 59 and is interpreted as a number of elapsed minutes. Between any two times there is a time difference, calculated in the usual way, e . A clock is an instrument with a dynamic, cyclic display of hours and minutes. In contrast, clocks at Greenwich displaying conventional time always display A timezone is a region on the Earth such that, at the instant when a clock in Greenwich displaying HLWC time displays That amount is called the timezone offset. Thus the Sun generally rises at about the start of a day and sets about halfway through the day this, of course, varies with the season and geographical location. Dates in the HLWC denote these days. A lunar quarter is the event, and the time of the event, of a dark moon, a full moon or a half moon waxing or waning. A lunar quarter occurs at a point in time which can be calculated exactly and expressed as hours: An offset lunar quarter is a point in local time which is an offset from the local time of a lunar quarter, the offset being equal to the negative of the timezone offset. Another example still in Hanoi: If a dark moon occurs at An offset quarter day is a day in which an offset lunar quarter occurs, i . It is assumed that the offset used is equal to the timezone offset in the timezone where the calendar is being used. A week consists of a sequence of consecutive days beginning with a day following an offset quarter day and running up to and including the next offset quarter day. The days of the week also have names these are given below. It follows from the above that an offset dark moon always occurs on the last day of a month. An offset vernal equinox is a point in local time which is an offset from the local time of a vernal equinox, the offset as above being equal to the negative of the timezone difference. In other words, the timezone difference is subtracted from the local time of the vernal equinox to get the local time of the offset vernal equinox. A date in the HLWC is a sequence of four numbers: A date denotes a unique day in the timezone where the calendar is in use. It will be shown below that the identification of this offset dark moon is independent of timezone. This completes the definition of the Hermetic Lunar Week Calendar, except for the names given to the months and days. The Lunar Week The lunar cycle, or lunation from one dark moon or full moon to the next, varies in length from about A 3rd quarter occurs at A 1st quarter occurs at Moreover, the orbit of the Moon is significantly elliptical, and it travels faster when it is closest to the barycenter and to Earth, when it is said to be at its perigee. In this calendar a week is always terminated by a day within which an offset lunar quarter occurs. Due to the irregularity described in the previous paragraph a lunar week in the HLWC may vary in length from six days to nine days. It usually has seven, and less often eight. The days of the week are named as follows:

3: PPT - ANTONIN ARTAUD (") PowerPoint Presentation - ID

Antonin Artaud () The Theatre of Cruelty, human impulses to be purged (catharsis), theatre is a safe place to purge these emotions. Sensory bombardment (shrill sounds, waves of light, violent physicalizations).

Antonin contracted meningitis at age four. At the time the disease had no cure, but after a long struggle including a comatose period, a severely weakened Antonin survived. This lasted five years, with a break of two months in June and July, when Artaud was conscripted into the French Army. He was discharged due to addiction to laudanum and mental instability. In May, the director of the sanatorium prescribed laudanum for Artaud, precipitating a lifelong addiction to that and other opiates. While training and performing with directors including Charles Dullin and Georges Pitoëff, he continued to write both poetry and essays. Artaud cultivated a great interest in cinema as well, writing the scenario for the first surrealist film, *The Seashell and the Clergyman*, directed by Germaine Dulac. He produced and directed original works by Vitrac, as well as pieces by Claudel and Strindberg. Although he did not fully understand the intentions and ideas behind traditional Balinese performance, it influenced many of his ideas for theatre. *Les Censi* was a commercial failure, although it employed innovative sound effects-including the first theatrical use of the electronic instrument the Ondes Martenot "and had a set designed by Balthus. Artaud also studied and lived with the Tarahumaran people and experimented with peyote, recording his experiences, which were later released in a volume called *Voyage to the Land of the Tarahumara*. In, an English translation was published under the title *The Peyote Dance*. The content of this work closely resembles the poems of his later days, concerned primarily with the supernatural. Artaud also recorded his horrific withdrawal from heroin upon entering the land of the Tarahumaras. Having deserted his last supply of the drug at a mountainside, he literally had to be hoisted onto his horse and soon resembled, in his words, "a giant, inflamed gum". Artaud would return to opiates later in life. In, Artaud returned to France, where he obtained a walking stick of knotted wood that he believed belonged not only to St. Patrick, but also Lucifer and Jesus Christ. Artaud traveled to Ireland, landing at Cobh and travelling to Galway, in an effort to return the staff, though he spoke very little English and was unable to make himself understood. He would not have been admitted at Cobh, according to Irish government documents, except that he carried a letter of introduction from the Paris embassy. Most of his trip was spent in a hotel room he was unable to pay for. He was forcibly removed from the grounds of Milltown House, a Jesuit community, when he refused to leave. Before deportation he was briefly confined in the notorious Mountjoy Prison. According to Irish Government papers he was deported as "a destitute and undesirable alien". He was arrested and put in a straitjacket. His best-known work, *The Theatre and Its Double*, was published in. This book contained the two manifestos of the Theatre of Cruelty. There, "he proposed a theatre that was in effect a return to magic and ritual and he sought to create a new theatrical language of totem and gesture " a language of space devoid of dialogue that would appeal to all the senses. When France was occupied by the Nazis, friends of Artaud had him transferred to the psychiatric hospital in Rodez, well inside Vichy territory, where he was put under the charge of Dr. Artaud, at his peak tried to commit even more harm from his insanity by lashing out at others. The performance was prohibited partially as a result of its scatological, anti-American, and anti-religious references and pronouncements, but also because of its general randomness, with a cacophony of xylophonic sounds mixed with various percussive elements. While remaining true to his Theatre of Cruelty and reducing powerful emotions and expressions into audible sounds, Artaud had utilized various, somewhat alarming cries, screams, grunts, onomatopoeia, and glossolalia. As a result, Fernand Pouey, the director of dramatic and literary broadcasts for French radio, assembled a panel to consider the broadcast of *Pour en Finir avec le Jugement de dieu*. Final years[edit] In January, Artaud was diagnosed with colorectal cancer. He died shortly afterwards on 4 March, alone in a psychiatric clinic, at the foot of his bed, clutching his shoe. It was suspected that he died from a lethal dose of the drug chloral hydrate, although it is unknown whether he was aware of its lethality. The clinic is located in Ivry-Sur-Seine, which is a commune in the southeastern suburbs of Paris. Thirty years later, French radio finally broadcast the performance of *Pour en Finir avec le Jugement de dieu*. In his seminars, Dullin strongly

emphasized that his actors must "see before describing, hear before answering Dullin recorded an exercise he gave to Artaud in which he was to mime his struggle against the currents of a river. Intonation is found within oneself and pushed out with the burning power of feeling, not achieved through imitation". The drama written by Percy Shelley contained themes of abuse, incest, violence, murder and betrayal. Extreme fluctuations in pace, pitch, and tone heighten sensory awareness intensify He admired Eastern theatre because of the codified, highly ritualized and precise physicality of Balinese dance performance, and advocated what he called a "Theatre of Cruelty ". At one point, he stated that by cruelty he meant not exclusively sadism or causing pain, but just as often a violent, physical determination to shatter the false reality. He believed that text had been a tyrant over meaning, and advocated, instead, for a theatre made up of a unique language, halfway between thought and gesture. Artaud described the spiritual in physical terms, and believed that all theatre is physical expression in space. The Theatre of Cruelty has been created in order to restore to the theatre a passionate and convulsive conception of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood. This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid. Eric Bentley , Penguin, , p. Lee Jamieson has identified four ways in which Artaud used the term cruelty. First, it is employed metaphorically to describe the essence of human existence. Although Artaud did not formally cite Nietzsche, [their writing] contains a familiar persuasive authority, a similar exuberant phraseology, and motifs in extremis From Theory to Practice, Greenwich Exchange, , p. Although Artaud wanted to "reject form and incite chaos" Jamieson, p. The Theatre of Cruelty aimed to hurl the spectator into the centre of the action, forcing them to engage with the performance on an instinctive level. For Artaud, this was a cruel, yet necessary act upon the spectator, designed to shock them out of their complacency: Artaud sought to remove aesthetic distance , bringing the audience into direct contact with the dangers of life. By turning theatre into a place where the spectator is exposed rather than protected, Artaud was committing an act of cruelty upon them. He also placed a great emphasis on sound rather than words or dialogue, by incorporating loud cries, screams, eerie sounds, or noises causing the audience to become uncomfortable. Words were an insufficient medium of expression. Finally, Artaud used the term to describe his philosophical views, which will be outlined in the following section. That led to the foundation of Grusomhetens Teater in Oslo in A resurrection of the Theater of Cruelty attracted drama festivals in different countries. Artaud saw suffering as essential to existence and thus rejected all utopias as inevitable dystopia. He denounced the degradation of civilization, yearned for cosmic purification, and called for an ecstatic loss of the self. A very important study on the Artaud work comes from Jacques Derrida. According to the philosopher, as theatrical writer and actor, Artaud is the embodiment of both an aggressive and repairing gesture, which strikes, sounds out, is harsh in a dramatic way and with critical determination as well. Identifying life as art, he was critically focused on the western cultural social drama, to point out and deny the double-dealing on which the western theatrical tradition is based; he worked with the whirlpool of feelings and lunatic expressions, being subjugated to a counter-force which came from the act of gesture. Influence[edit] Artaud has been cited as a profoundly influential figure in the history of theater, avant-garde art , literature, and other disciplines. Elias Merhige , during an interview by writer Scott Nicolay , cited the writings of Artaud as a key influence for the experimental film Begotten.

4: Antonin Artaud - Wikipedia

Antonin Artaud (): significant correspondences with his publisher and other friends reflecting his disintegration into mental illness. Georges Bataille (): manuscripts of two of his major works, L'Orestie and Dianus [Histoire de rats.

5: The Invisible Forest reviewed by Cedrus Monte

Antonin Artaud (), modern French poet, actor, and director, is known mostly for his innovative contributions to the theater. His most famous work, The Theater and Its Double, combines the uses of gestures, sounds, unusual scenery,

and lighting in order to speak to his audience without too much dependence on language.

6: French Literature

â€”Antonin Artaud () *The Theatre and Its Double!* Introduction* handbook may not reflect all of the changes the department and the school have.

7: Artaud, Antonin

-By , Italian critics were aware of a group of so-called "Theatre of the Grotesque" playwrights, a name which came from the play *The Mask and the Face* () by Luigi Chiarelli, which had the subtitle "a grotesque in three acts".

8: 50 Drawings to Murder Magic : Antonin Artaud :

One of the most influential of these artists was Antonin Artaud (-). In Artaud witnessed a Balinese dance at the Colonial Exposition, a performance that had an immediate and profound effect on Artaud and launched his writings about his "Theater of Cruelty."

9: Cun Cun Revival Pescado Rabioso - - Artaud

With the help of his brother Carlos Gustavo Spinetta on drums and his former Almendra mates Emilio del GÃ¼ercio (bass) and Rodolfo GarcÃ­a (drums) on some tracks, Artaud (obviously dedicated to French poet and actor Antonin Artaud []) is yet another masterpiece.

Ill never get out of this world alive 2. Our top-10 truths of the music business Hardman Tom McGrath and Jimmy Boyle. Section 3 5 Appendices A theory of counter-terrorism policing From Mississippi to the world Marathi kadambari file Ideologies and the corruption of thought Politics of ethnic consciousness Bayes vs. the lens The omnivore dilemma full text All About Mom Dad Investigations and Applications of Severe Plastic Deformation (NATO Science Partnership Sub-Series: 3:) Genes, environment, and common diseases George Mueller : delighted in God Were farmers, just like you by Laurie Kaniarz A comparison of stochastic separated flow models for particle dispersion in turbulent flows High Data Rate Transmitter Circuits Anburey, and the Convention army in Virginia; 1779. Form of Victorian fiction Molecular magnetism A syllabus of Chinese civilization Bibliography of Finnish sociology, 1970-1979 = An Act to Amend Title I of the Employee Retirement Income Security Act of 1974 to Clarify Treatment of In Ten fun things to do before you die Control Your Dreams/How Dreaming Can Help You Uncover Your Hidden Desires and Confront Your Hidden Fears Gd&t application and interpretation 5th edition What is Palestine-Israel? Constance dAzeglio. Subordination and Defeat The Center for Dramatic Art The Madrasa Early Childhood Programme in East Africa Kathy Bartlett The role of the private sector The complete phonographer Knowing Jesus through the Old Testament Introduction and clinical decision making Susan Chase Effective Pastoring Giving Vision, Direction, And Care To Your Church Joslyn Art Museum Mba project on personal loan The Clay Courts of Norwich Instructions for righteous trading