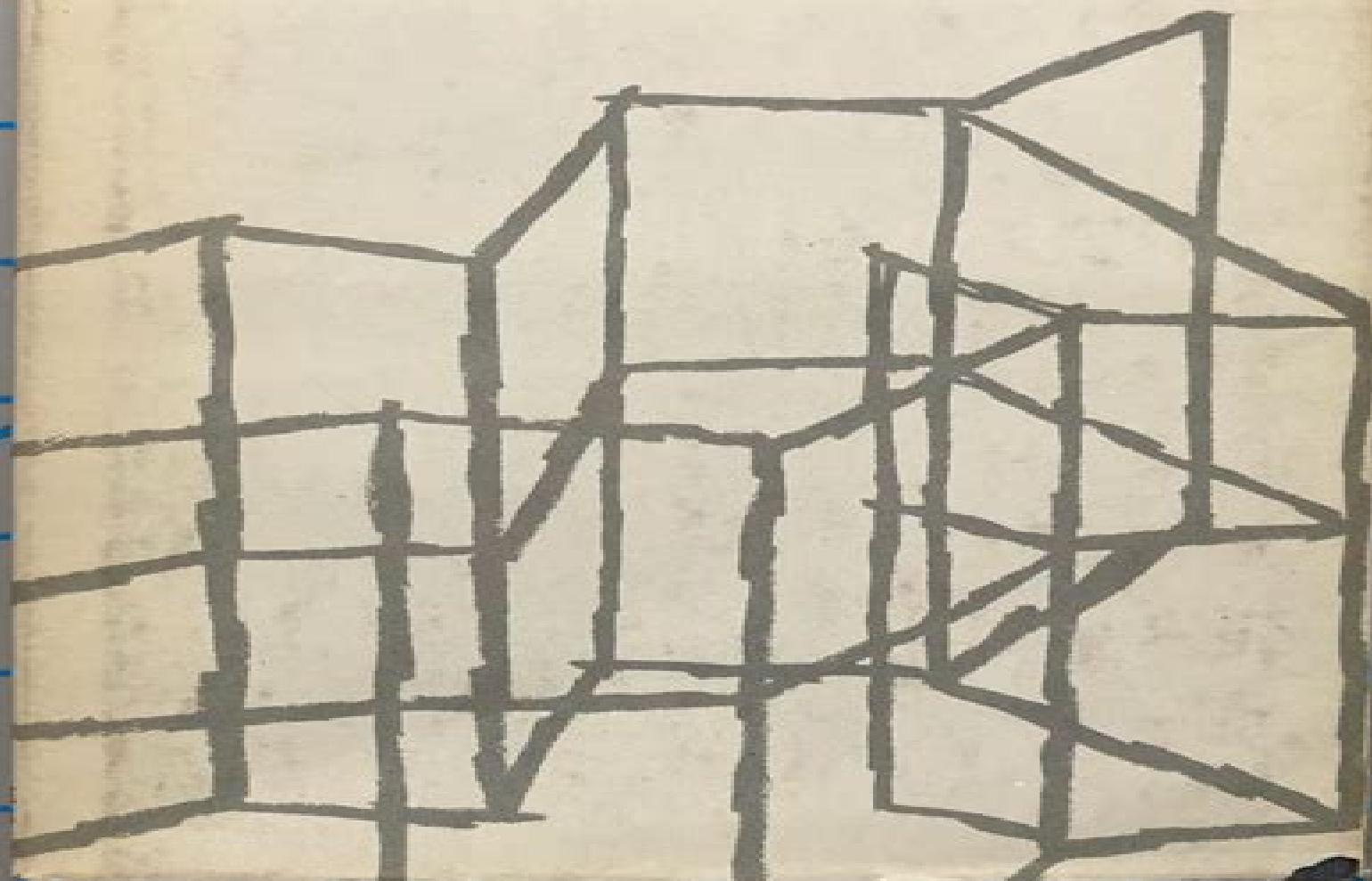


*The Theater  
and its Double  
by Antonin Artaud*



# The Theater And Its Double

**Antonin Artaud**



## **The Theater And Its Double:**

*The Theater and Its Double* Antonin Artaud, 1958 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 Theatre and its**

**Double** Antonin Artaud, 2024-02-22 In *The Theatre and Its Double* first published in 1938 Antonin Artaud puts forward his radical theories on drama and theatre which he saw as being stifled by conservatism and a lack of experimentation Containing the famous manifestos of the Theatre of Cruelty this collection of essays analyses the underlying impulses of performance provides suggestions on a physical training method for actors and features a long appreciation of the expressive values of Eastern dance drama This new English translation of Artaud's canonical text by Mark Taylor Batty retains the idiosyncratic nature of the author's writing communicating its fervour and ambition while achieving a much needed clarity Through doing so it facilitates a fuller appreciation of Artaud's artistic objectives and the original context in which they grew aided by a newly translated set of his notes and drafts and a selection of letters to his publisher friends and associates concerning the book's genesis and the evolution of the concept of a Theatre of Cruelty The commentary further contextualizes this material within Artaud's broader oeuvre from his collaboration with the Surrealist group through to his plans to stage his own adaptation of Percy Shelley's *Les Cenci* in 1935 A welcome addition to any theatre lover's or student's bookshelf this translation of Artaud's classic text offers clear and faithful insights into Artaud's theatre The Theatre and

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Artaud and His Doubles Kimberly Jannarone, 2010-11-09 A radical re thinking of one of the most canonized figures in theater history theory and practice **The Early Modern Theatre of Cruelty and its Doubles** Amanda Di Ponio, 2018-08-21 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      **Collected Works** Antonin Artaud,1999 Drama This important volume of COLLECTED WORKS includes one of Artaud s most seminal texts THE THEATRE AND ITS DOUBLE and his play THE CENCI Also included are appendices copious notes and his essay SERAPHIM S THEATRE THE THEATRE AND ITS DOUBLE published here in its entirety remains the most radical text on performance in print today The lesser known SERAPHIN S THEATRE outlines an actor s application of the Taoist principles of fullness and emptiness and has provided inspiration to actors and directors in experimental and non naturalistic areas of the theatre THE CENCI is a practical application of some of the ideas contained in the THEATRE OF CRUELTY MANIFESTO and is an adaptation by Artaud of a historical scandal which had already been treated by Shelley and Stendhal The play remains a landmark in twentieth century theatre as an early production of the THEATRE OF CRUELTY and it becomes an experience of unusual power and beauty on the stage Translated and with an introduction by Victor Corti

**Noise, Water, Meat** Douglas Kahn,1999 This text is an interdisciplinary history of sound in the arts that reads the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism It explores aural activities in literature visual arts theatre and film      **The Theater and Its Double. Translated from the French by Mary Caroline Richards** Antonin Artaud,1968      The Theater and Its Double Antonin Artaud,1970      **The Alchemical Actor** Jane Gilmer,2021-05-12 The Alchemical Actor offers an imagination for new and future theatre inspired by the manifesto of Antonin Artaud The alchemical four elements earth water air and fire and the four alchemical stages nigredo albedo citrino and rubedo serve as initiatory steps towards the performance of transmutational consciousness The depth psychological work of Carl G Jung the theatre techniques of Michael Chekhov and Rudolf Steiner infuse this Great Work Jane Gilmer leads the reader through alchemical imaginations beyond material cognition towards gold making heart thinking key to new and future theatre      *The Art of Dramaturgy* Anne Cattaneo,2021-01-01 An introduction to the mysterious theater role of a dramaturg by a legend in the field This book is marvelous Fascinating An absolute joy to read Gil Roth Virtual Memories podcast Anne Cattaneo was among the first Americans to fill the role of dramaturg one of theater s best kept secrets A combination of theater artist scholar researcher play advocate editor and writer s friend it is the job of a dramaturg to reflect light back on the elements that are already in play while bringing a work of theater to life Cattaneo traces the field from its beginnings in the eighteenth century to the present and chronicles the multitude and variety of tasks a dramaturg undertakes before during and after a production is brought to the stage Using detailed stories from her work with theater artists such as Tom Stoppard Wendy Wasserstein Robert Wilson Shi Zheng Chen and Sarah Ruhl as well as the discovery of a lost play by Langston Hughes and Zora Neale Hurston Cattaneo provides an invaluable manual to those studying working in and interested in this most fascinating profession      Religion in Contemporary German Drama Sinéad Crowe,2013

Investigates German religious drama since the 1970s asking the question whether it develops religious themes or only exploits religious motifs and exploring how it reflects the changing place of religion and spirituality in the world. Critics often claim that the twenty first century has seen a sudden return of religion to the German stage. But although drama scholarship has largely focused on politics, postmodernity, gender, ethnicity and postdramatic performance, religious themes, forms and motifs have been a topic and a source of inspiration for German dramatists for several decades, as this study shows. Focusing on works by four major dramatists: Botho Strau, George Tabori, Werner Fritsch and Lukas Bärfuss, this book examines how, why and to what effect religion is invoked in German drama since the late 1970s. It asks whether contemporary German drama succeeds in developing religious insights or is at most quasi religious, exploiting religious signs for aesthetic, theatrical or dramaturgical ends. It considers the performative and historical intersections between drama and religion, contextualizing the playwrights' treatments of religion by exploring how they lean on or repudiate the traditions of modern European drama, especially that of Strindberg, the Expressionists, Artaud, Grotowski and Beckett. It also draws on the sociology, anthropology and psychology of religion, exploring how these works reflect the changing place of religion and spirituality in the world from secularization to the alternative modes of religiosity that have proliferated in Western society since the 1960s. Sin ad Crowe is a Teaching Assistant at the University of Limerick, Ireland.

**Antonin Artaud and the Modern Theater** Gene A.

Plunka, 1994. 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.

**Scenographic Imagination** Darwin Reid Payne, 1993

In this enlarged and thoroughly revised third edition of his widely used text, Darwin Reid Payne explores the principles and philosophies that shape the visual elements of theatre. Payne sets out to discover who scenographers are and to define their responsibilities. He sees scenographers as not merely craftspersons but artists with a special vision that spans all the arts. Such artists are in a position to extend and amplify underlying meanings of the production. The proper goal of beginning scenographers, according to Payne, is one day to be able to approach the job as artists in full command of their craft. Payne seeks to instill in beginning scenographers a basic core of knowledge: an understanding of theatre history and the development of drama; a knowledge of art history and an understanding of periods and styles of architecture, painting, sculpture, furnishings and costume; and a familiarity with the principles, techniques and materials of pictorial and three dimensional design. This new edition contains 248 illustrations, 38 more than the second edition. Payne's goal certainly is to teach students what to do and how to do it, equally important, however, is Payne's view that scenographers must know why. To Payne, Scenography is an art whose scope is nothing less than the whole world outside the theatre. Scenographers must read not only in their own field but in others as well. Payne has incorporated into his text many suggestions for outside readings, quoting passages and even entire chapters from important works. Stressing research, Payne argues that without knowledge of the literature of their own and related arts, scenographers cannot grow. And that is the emphasis of this book to present.

aspiring scenographers with an approach and a set of concepts that will enable them to grow Toward that end Payne establishes five priorities the first of which is to develop in students what he calls time vision or the ability to see the historical past as a living place with living inhabitants The second priority is to bring about an awareness that allows students to see beneath the surface of objects and events Third students must be helped to recognize and appreciate the difference between the concept of space as it exists outside the theatre and the concept of space as it is used within the theatre The fourth priority is to ingrain in students an understanding of the importance of imagery to the scenographer and the final priority is to teach those technical skills necessary to carry out the concepts of the scenographer

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