

# Artaud Anthology Antonin

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**A Theatre Anthology** David Willinger 1990 Designed for a course in "World Arts: Art, Theatre and Film", and will prove useful to programs at other colleges that have been designed along similar interdisciplinary lines. Contents: THE SPIRITUAL DIMENSION: Selections on Shamanism, Michael Kirby; Everyman, Anonymous; The Blind, Maurice Maeterlinck; THE PORTRAIT: "The Period of Study," Constantin Stanislavsky; Krapp's Last Tape, Samuel Beckett; LOVE FULLFILLED, LOVE THWARTED: A Raisin in the Sun, Lorraine Hansberry; Our Town, Thornton Wilder; ART IN THE SOCIAL CONTEXT: The Trojan Women, Euripides; Fabiola, Eduardo Machado; THE SENSE OF MOVEMENT: Lazzi; The Flying Doctor, Moliere; Futurist Plays; The Jet of Blood, Antonin Artaud; 18 Happenings in 6 Parts; VOCABULARY LISTS: Theatre; Film.

**Heliogabalus, Or the Anarchist Crowned** Antonin Artaud 2019-05-23 From his birth in a cradle of sperm to his death on a blood-soaked pillow, Heliogabalus, Emperor from the age of fourteen, embodies the depravity and decay of Rome in the third century. Although steeped in vice and tormented by madness, the deviant tyrant is elevated to a divine status, at the crossroads between the Greco-Latin world and the Orient. Considered one of the most accomplished and accessible of Artaud's works, while also one of his most imaginative, Heliogabalus, or The Anarchist Crowned is a hallucinatory, surreal depiction of a historical figure, as well as a revolutionary founding text from the father of the Theatre of Cruelty.

**Theater of the Avant-Garde, 1890-1950** Robert Knopf 2015-04-28 An essential volume for theater artists and students alike, this anthology includes the full texts of sixteen important examples of avant-garde drama from the most daring and influential artistic movements of the first half of the twentieth century, including Symbolism, Futurism, Expressionism, Dada, and Surrealism. Each play is accompanied by a bio-critical introduction by the editor, and a critical essay, frequently written by the playwright, which elaborates on the play's dramatic and aesthetic concerns. A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant-garde studies. By examining the groundbreaking theatrical experiments of Jarry, Maeterlinck, Strindberg, Artaud, and others, the book foregrounds the avant-garde's enduring influence on the development of modern theater.

**Anthology of Artaud** Antonin Artaud 1965

**Deleuze and Guattari's Anti-Oedipus** Eugene W. Holland 2002-01-04 Eugene W. Holland provides an excellent introduction to Gilles Deleuze and Felix Guattari's *Anti-Oedipus* which is widely recognized as one of the most influential texts in philosophy to have appeared in the last thirty years. He lucidly presents the theoretical concerns behind *Anti-Oedipus* and explores with clarity the diverse influences of Marx, Freud, Nietzsche and Kant on the development of Deleuze & Guattari's thinking. He also examines the wider implications of their work in revitalizing Marxism, environmentalism, feminism and cultural studies.

**Theater and Film** Robert Knopf 2008-10-01 This is the first book in more than twenty-five years to examine the complex historical, cultural, and aesthetic relationship between theater and film, and the effect that each has had on the other's development. Robert Knopf here assembles essays from performers, directors, writers, and critics that illuminate this ongoing inquiry. The book is divided into five parts—historical influence, comparisons and contrasts, writing, directing, and acting—with interludes by major artists whose work and words have shaped the development of theater and film. A comprehensive bibliography and filmography support further work in this area. The book contains contributions from Susan Sontag, Stanley Kauffmann, Sarah Bey-Cheng, Bertolt Brecht, Ingmar Bergman, Harold Pinter, David Mamet, Julia Taymor, Judi Dench, Sam Waterston, Orson Welles, Antonin Artaud, and Milos Forman, among others.

**Artaud's Theatre Of Cruelty** Albert Bermel 2014-05-20 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.

**Surrealism** Penelope Rosemont 2019-10-29 A series of personal and historical encounters with surrealism from one of its foremost practitioners in the United States. "Penelope Rosemont has given us, better than anyone else in the English language, a marvelous, meticulous exploration of the surrealist experience, in all its infinite variety."—Gerome Kamrowski, *American Surrealist Painter* One of the hallmarks of Surrealism is the encounter, often by chance, with a key person, place, or object through a trajectory no one could have predicted. Penelope Rosemont draws on a lifetime of such experiences in her collection of essays, *Surrealism: Inside the Magnetic Fields*. From her youthful forays as a radical-student in Chicago to her pivotal meeting with André Breton and the Surrealist Movement in Paris, Rosemont—one of the movement's leading exponents in the United States—documents her unending search for the marvelous and the avant-garde. Surrealism finds her rubbing shoulders with some of the movement's most important visual artists, such as Man Ray, Leonora Carrington, Mimi Parent, and Toyen; discussing politics and spectacle with Guy Debord; and crossing paths with poet Ted Joans and outsider artist Lee Godie. The book also includes scholarly investigations into American radicals like George Francis Train and Mary MacLane, the myth of the Golden Goose, and Dada precursor Emmy Hennings. Praise for Surrealism: "When writing about André Breton and his friends, or about the marvelous surrealist women artists Toyen, Mimi Parent, Leonora Carrington or Jayne Cortez, Penny Rosemont is not delivering dry abstractions, as so many academic 'specialists,' but telling us about warm and exciting human encounters, illuminated by the subversive spirit of Permanent Enchantment."—Michael Löwy, author of *Redemption and Utopia* and *Fire Alarm* "This compelling and well-drawn book lets us see the adventures, inspirations, and relationships that have shaped Penelope Rosemont's art and rebellion."—David Roediger, author of *Class, Race, and Marxism* "Penelope Rosemont's remarkable life and legendary body of work lies centrally at the crossroads of surrealism then and now. The broad sampling of essays included here offer a compelling entry point for curious readers and an essential compendium for surrealist practitioners."—Abigail Susik, professor of art history, Willamette University "Artist, historian, and social activist, Rosemont writes from the inside out. Like a rare, hybrid flower growing out of the

earth, she complicates, expands, and opens the strange and beautiful meadow where Surrealism continues to live and thrive."—Sabrina Orah Mark, author of *Wild Milk* "In this wide-ranging collection of essays, Penelope Rosemont, long a keeper of surrealism's revolutionary flame, shows how a penetrating look into the past can liberate the future."—Andrew Joron, author of *The Absolute Letter* "The looming centenary of Surrealism will be greeted by a boatload of publications, but few will be as heartfelt, spirited, and teeming with the atmosphere conjured by Penelope Rosemont. Her welcome memoir has a double virtue, as testament to the enduring radiance of Surrealism, and as a memento to the Sixties, revealing a sweetly beating wonderment at the heart of that absurdly maligned decade."—Jed Rasula, author of *Destruction Was My Beatrice: Dada and the Unmaking of the Twentieth Century* "Rosemont recreates the feverish antics and immediate reception her close-knit, sleep-deprived, beat-attired squad find in the established, moray-breaking Parisian and international surrealists. Revolution is here, between the covers."—Gillian Conoley, author of *A Little More Red Sun on the Human: New and Selected Poems* and translator of *Thousand Times Broken: Three Books* by Henri Michaux

**Collected Works** Antonin Artaud 1999 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.

**Mental Traveler** W. J. T. Mitchell 2020-09-01 How does a parent make sense of a child's severe mental illness? How does a father meet the daily challenges of caring for his gifted but delusional son, while seeking to overcome the stigma of madness and the limits of psychiatry? W. J. T. Mitchell's memoir tells the story—at once representative and unique—of one family's encounter with mental illness and bears witness to the life of the talented young man who was his son. Gabriel Mitchell was diagnosed with schizophrenia at age twenty-one and died by suicide eighteen years later. He left behind a remarkable archive of creative work and a father determined to honor his son's attempts to conquer his own illness. Before his death, Gabe had been working on a film that would show madness from inside and out, as media stereotype and spectacle, symptom and stigma, malady and minority status, disability and gateway to insight. He was convinced that madness is an extreme form of subjective experience that we all endure at some point in our lives, whether in moments of ecstasy or melancholy, or in the enduring trauma of a broken heart. Gabe's declared ambition was to transform schizophrenia from a death sentence to a learning experience, and madness from a curse to a critical perspective. Shot through with love and pain, *Mental Traveler* shows how Gabe drew his father into his quest for enlightenment within madness. It is a book that will touch anyone struggling to cope with mental illness, and especially for parents and caregivers of those caught in its grasp.

**Companion Spider** Clayton Eshleman 2012-08-22 *Companion Spider* is the accumulated work of a poet and translator who goes more deeply into the art and its process and demands than anyone since Robert Duncan. Clayton Eshleman is one of our most admired and controversial poets, the translator of such great international poets as César Vallejo, Aimé Césaire and Antonin Artaud, and founder and editor of two important literary magazines, *Sulfur* and *Caterpillar*. As such, Eshleman writes about the vocation of poet and of the poet as translator as no one else in America today; he believes adamantly that art must concern itself with vision, and that poets learn best by an apprenticeship that is a kind of immersion in the work of other poets. *Companion Spider* opens with a unique eighty page essay called "Novices: A Study of Poetic Apprenticeship" addressed to the poet who is just starting out. Subsequent sections take up the art of translation, poets and their work, and literary magazine editing. The title is drawn from an extraordinary visionary experience which the author had, which becomes a potent metaphor for the creative process. Through the variety of poets and artists to whom he pays homage, Eshleman suggests a community which is not of a single place or time; rather, there is mutual recognition and responsiveness, so that the reader becomes aware of a range of artistic practices s/he might explore

**Conductors of the Pit** Clayton Eshleman 2005 "Forget the orchestra/ conduct the pit!" National Book Award and PEN winning translator Clayton Eshleman commands, of both himself and his muses in a search for "the abyss, the recesses of the mind, the darkness of political domination, the gulf between worlds." Featuring the major forces behind the surrealist movement from around the world including Rimbaud, Pablo Neruda, Cesar Vallejo, Aime Cesaire, Andre Breton, Vladimir Holan and Antonin Artaud, his essential study brings these poets to a new generation of creative hearts. From Rimbaud's obscure and harrowing "Drunken Boat" with its "very sea whose sobbing made my churning sweet" to Pablo Neruda's "tongue of death looking for the dead,/the needles of death looking for the thread," *Conductors of the Pit* is unlike any poetry anthology of its kind. In this mesmerizing and fully annotated volume, the major works of experimental poetry that have shaped the modern age are at last available side by side, along with a historical and cultural overview by the editor.

**Theatre in Theory 1900-2000** David Krasner 2007-11-28 *Theatre in Theory* is the most complete anthology documenting 20th-century dramatic and performance theory to date, offering a rich variety of perspectives from the century's most prominent playwrights, directors, scholars, and philosophers. Includes major theoretical and critical manifestos, hypotheses, and theories from the field Wide-ranging and broadly constructed, this text has both interdisciplinary and global appeal Includes a thematic index, section introductions, and supporting commentary Helps students, teachers, and practitioners to think critically about the nature of theatre

**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.

**Heliogabalus** Antonin Artaud 2020-05-15 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).

**"The Human Face" and Other Writings on His Drawings** Antonin Artaud 2021-11-15 The first comprehensive collection in English of Antonin Artaud's writings on his artworks. The many major exhibitions of Antonin Artaud's drawings and drawn notebook pages in recent years--at New York's Museum of Modern Art, Vienna's Museum Moderner Kunst, and Paris's Centre Georges Pompidou--have entirely transformed our perception of his work, reorienting it toward the artworks of his final years. This volume collects all three of Artaud's major writings on his artworks. "The Human Face" (1947) was written as the catalog text for Artaud's only gallery exhibition of his drawings during his lifetime, focusing on his approach to making portraits of his friends at the decrepit pavilion in the Paris suburbs where he spent the final year of his life. "Ten years that language is gone" (1947) examines the drawings Artaud made in his notebooks--his main creative medium at the end of his life--and their capacity to electrify his creativity when language failed him. "50 Drawings to assassinate magic" (1948), the residue of an abandoned book of Artaud's drawings, approaches the act of drawing as part of the weaponry deployed by Artaud at the very end of his life to combat malevolent assaults and attempted acts of assassination. Together, these three extraordinary texts--pitched between writing and image--project Artaud's ferocious engagement with the act of drawing.

**How I Became One of the Invisible** David Rattray 2019-08-23 The only collection of Rattray's prose: essays that offer a kind of secret history and guidebook to a poetic and mystical tradition. In order to become one of the invisible, it is necessary to throw oneself into the arms of God... Some of us stayed for weeks, some for months, some forever. --from How I Became One of the Invisible Since its first publication in 1992, David Rattray's How I Became One of the Invisible has functioned as a kind of secret history and guidebook to a poetic and mystical tradition running through Western civilization from Pythagoras to In Nomine music to Hölderlin and Antonin Artaud. Rattray not only excavated this tradition, he embodied and lived it. He studied at Harvard and the Sorbonne but remained a poet, outside the academy. His stories "Van" and "The Angel" chronicle his travels in southern Mexico with his friend, the poet Van Buskirk, and his adventures after graduating from Dartmouth in the mid-1950s. Eclipsed by the more mediagenic Beat writers during his lifetime, Rattray has become a powerful influence on contemporary artists and writers. Living in Paris, Rattray became the first English translator of Antonin Artaud, and he understood Artaud's incisive scholarship and technological prophecies as few others would. As he writes of his translations in How I Became One of the Invisible, "You have to identify with the man or the woman. If you don't, then you shouldn't be translating it. Why would you translate something that you didn't think had an important message for other people? I translated Artaud because I wanted to turn my friends on and pass a message that had relevance to our lives. Not to get a grant, or be hired by an English department." Compiled in the months before his untimely death at age 57, How I Became One of the Invisible is the only volume of Rattray's prose. This new edition, edited by Robert Dewhurst, includes five additional pieces, two of them previously unpublished.

**Antonin Artaud Anthology, Edited by Jack Hirschman. [Translated by Bernard Frechtman and Others].** Antonin Artaud 1972

**A Sulfur Anthology** Clayton Eshleman 2016-01-29 From 1981 to 2000, Sulfur magazine presented an American and international overview of innovative writing across forty-six issues, totaling some 11,000 pages and featuring over eight hundred writers and artists, including Norman O. Brown, Jorie Graham, James Hillman, Mina Loy, Ron Padgett, Octavio Paz, Ezra Pound, Adrienne Rich, Rainer Maria Rilke, and William Carlos Williams. Each issue featured a diverse offering of poetry, translations, previously unpublished archival material, visual art, essays, and reviews. Sulfur was a hotbed for critical thinking and commentary, and also provided a home for the work of unknown and younger poets. In the course of its twenty year run, Sulfur maintained a reputation as the premier publication of alternative and experimental writing. This was due in no small measure to its impressive masthead of contributing editors and correspondents: Marjorie Perloff, James Clifford, Rachel Blau DuPlessis, Keith Tuma, Allen Weiss, Jed Rasula, Charles Bernstein, Michael Palmer, Clark Coolidge, Jayne Cortez, Marjorie Welish, Jerome Rothenberg, Eliot Weinberger, managing editor Caryl Eshleman, and founding editor Clayton Eshleman. A Sulfur Anthology offers readers an expanded view of artistic activity at the century's end. It's also a luminous document of international poetic vision. Many of the contributions have never been published outside of Sulfur, making this an indispensable collection of poetry in translation, and poetry in the world.

**ARTAUD AND THE Gnostic DRAMA.** JANE. GOODALL 2020

**Watchfiends & Rack Screams** Antonin Artaud 1995 Originally published in French in volumes XI, XII, XIII, XIV, and XIV of the Oeuvres completed d'Antonin Artaud. *Selected Writings* Roland Barthes 1983

**Mad Like Artaud** Sylvère Lotringer 2015-11-15 Those who are mad like Antonin Artaud, are they just as mad as he was? Madness, like the plague, is contagious, and everyone, from his psychiatrists to his disciples, family, and critics, everyone who gets close to Artaud, seems to participate in his delirium. Sylvère Lotringer explores various embodiments of this shared delirium through what Artaud called "mental dramas"--a series of confrontations with his witnesses or "persecutors" where we uncover the raw delirium at work, even in Lotringer himself. Mad Like Artaud does not intend to add one more layer of commentary to the bitter controversies that have been surrounding the cursed poet's work since his death in 1948, nor does it take sides among the different camps who are still haggling over his corpse. This book speaks of the site where "madness" itself is simmering.

**Writers in Revolt, an Anthology** Richard Edt Seaver 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**New Media and the Artaud Effect** Jay Murphy 2021-11-04 This book proposes, following Antonin Artaud, an investigation exploring the virtual body, neurology and the brain as fields of contestation, seeking a clearer understanding of

Artaud's transformations that ultimately leads into examining the relevance Artaud may have for an adequate theory of the current media environment. New Media and the Artaud Effect is the only current full-length study of the relation of Artaud's work to dilemmas of digital art, media and society today. It is also singular in that it combines a far-reaching discussion of the theoretical implications and ramifications of the 'late' or 'final' Artaud, with a treatment of individual media works, sometimes directly inspired from Artaud's travails. Artaud has long been justly regarded as one of the seminal influences in mid- and late-20th century performance and theater: it is argued here that Artaud's insights are if anything more applicable to digital/post-digital society and the plethora of works that are made possible by it.

**Theatre and Performance Design** Jane Collins 2012-10-02 Theatre and Performance Design: A Reader in Scenography is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory, fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding of theatre and performance design. The volume is organised thematically in five sections: looking, the experience of seeing space and place the designer: the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography – the term increasingly used to describe a more integrated reading of performance – this unique anthology recognises the role played by all the elements of production in the creation of meaning. Contributors include Josef Svoboda, Richard Foreman, Roland Barthes, Oscar Schlemmer, Maurice Merleau-Ponty, Richard Schechner, Jonathan Crary, Elizabeth Wilson, Henri Lefebvre, Adolph Appia and Herbert Blau.

**Deconstruction and the Work of Art** Martta Heikkilä 2021-07-29 The concept of the "work of art" is paradoxically both widely used and often unexamined. This book re-evaluates the scope of "work," "art," and "the aesthetic" from the viewpoint of deconstructionist philosophy and suggests that Derrida's analyses resolve some central questions in the discourses of contemporary visual arts.

**A Boy Asleep Under the Sun** Peter Valente 2014-11-06 "Younger than Umberto Saba and Eugenio Montale but older than Pier Paolo Pasolini, who championed him, Sandro Penna has been virtually unknown in the English speaking world. With abruptness and clarity, these exquisite and sometimes disturbing lyrics come at you as if they had just been discovered, taken directly from the secret hand of the poet. In Peter Valente's extraordinary "variations" of texts dating from 1927 until Penna's death in 1977, the transmission is electric." Ammiel Alcalay Peter Valente's first encounter with Sandro Penna's poetry was while translating Pier Paolo Pasolini. At the time Valente was reading a biography on Pasolini and learned of his close friendship with Penna. Pasolini insisted that among serious readers of poetry Penna could not be ignored. Born in Perugia on June 12, 1906, Sandro Penna lived most of his life in Rome (he died there on January 21, 1977), except for a brief period in Milan where he worked as a library clerk. When Pasolini arrived in Rome in 1950 he sought out Penna to "show him around." He knew that Penna was in love with the same ragazzi who prowled the outskirts of Rome. In his poetry Penna clearly says who he is and how he feels. That is a rare enough quality these days. He moves away from the trappings of identity toward an honest expression of love. In Penna's work the beautiful is not conscious of itself and is therefore erotic: "Is not the beauty of those who are unaware of their beauty / more beautiful than those who are aware?" He is critical of those who hide their desires behind a thin facade of modesty: Here they are, these lords of life. They are very modest, indeed. Even with their senses fully aroused, they manage to offend no one. Penna never hid his sexuality in interviews. He once told a reporter (who probably had to pay dearly for the interview), "I am not a homosexual. I am a pederasta ... Homosexuality is a privilege." Penna's homosexuality is complicated in one sense by a moral dilemma: The problem of sex consumes my entire life. I wonder at each moment whether I am doing the right thing or the wrong. But there is another sense in which Penna accepts the impossibility of a moral resolution to his "problem" and instead turns this negative to a positive value: There are always boys in my poems. But I do not know how to speak of anything else. Everything else is just a tedious noise. I am unable to sing of Good Deeds. Since his poems chiefly concern homosexual love, they face being relegated to a gay-only ghetto of readers or to another ghetto that even homosexuals avoid: pederastia. This is a problematic issue in the United States where scandal surrounding sexual orientation is still prevalent. But more importantly, there are no glamorous pronouncements or concern with gender politics in Penna's poetry. You also won't find a vision of historical process or a mass of physical details. What you will find is an attachment to everyday reality. Penna's poetry is candid, uncluttered, minimalist, and of profound lyrical intensity and as Pasolini, a great supporter of Penna's work, wrote in the 1970 preface to Penna's collected poems, he is, "perhaps the greatest and most joyful ... Italian poet."

**The theater and its double** Antonin Artaud 1979

**Playing Underground** Stephen J. Bottoms 2009-11-10 "Scrupulously researched, critically acute, and written with care, Playing Underground will become a classic account of an era of hard-won free expression." -William Coco "At last---a book documenting the beginnings of Off-Off Broadway theater. Playing Underground is an insightful, illuminating, and honest appraisal of this important period in American theater." -Rosalyn Drexler, author of Art Does (Not!) Exist and Occupational Hazard "An epic movie of an epic movement, Playing Underground is a book the world has waited for without knowing it. How precisely it captures the evolution of our revolution! I am amazed by the book's scope and scale, and I bless its author especially for giving two greats, Paul Foster and H. M. Koutoukas, their proper, polar places, and for memorializing such unjustly forgotten masterpieces as Irene Fornes's Molly's Dream and Jeff Weiss's A Funny Walk Home. Stephen Bottoms's vivid evocation of the grand adventure of Off-Off Broadway has woken and broken my heart. It is difficult to believe that he was not there alongside me to breathe the caffeine-nicotine-alkaloid-steeped air." -Robert Patrick, author of Kennedy's Children and Temple Slave Few books address the legendary age of 1960s off-off Broadway theater. Fortunately, Stephen Bottoms fills that gap with Playing Underground---the first comprehensive history of the roots of off-off Broadway. This is a theater whose legacy is still felt today: it was the launching pad for many leading contemporary theater artists, including Sam Shepard, Maria Irene Fornes, and others, and it was a pivotal influence on improv comedy and shows like Saturday Night Live. Off-off Broadway groups such as the Living Theatre, La Mama, and Caffe Cino captured the spirit of nontraditional theater with their edgy, unscripted, boundary-crossing subjects. Yet, as Bottoms discovers, there is no one set of truths about off-off Broadway to uncover; the entire scene was always more a matter of competing perceptions than a singular, concrete reality. No other author has managed to illuminate this shifting tableau as Bottoms does. Through interviews with dozens of the era's leading playwrights, performers, directors, and critics, he unearths a countercultural theater movement that was both influential and transforming--yet ephemeral and quintessentially of its moment. Playing Underground will be a definitive work on the subject, offering a complete picture of an important but little-studied period in American theater. **Good Poems** Various 2003-08-26 Every day people tune in to The Writer's Almanac on public radio and hear Garrison Keillor read them a poem. And here, for the first time, is an anthology of poems from the show, chosen by the narrator for their

wit, their frankness, their passion, their "utter clarity in the face of everything else a person has to deal with at 7 a.m." The title *Good Poems* comes from common literary parlance. For writers, it's enough to refer to somebody having written a good poem. Somebody else can worry about greatness. Mary Oliver's "Wild Geese" is a good poem, and so is James Wright's "A Blessing." Regular people love those poems. People read them aloud at weddings, people send them by e-mail. *Good Poems* includes poems about lovers, children, failure, everyday life, death, and transcendence. It features the work of classic poets, such as Emily Dickinson, Walt Whitman, and Robert Frost, as well as the work of contemporary greats such as Howard Nemerov, Charles Bukowski, Donald Hall, Billy Collins, Robert Bly, and Sharon Olds. It's a book of poems for anybody who loves poetry whether they know it or not.

**Antonin Artaud** Antonin Artaud 1988-10-10 "Artaud remains one of the significant and influential theorists of modern theatre."—Gerald Rabkin, Rutgers University  
**Antonin Artaud** David A. Shafer 2016-05-15 "Poet. Actor. Playwright. Theoretician. Artist. Orientalist. Surrealist. Asylum inmate. Drug addict. Electroshock recipient. Antonin Artaud. In this biography of one of the twentieth century's most enigmatic personalities and idiosyncratic thinkers, David A. Shafer takes readers on a chronological voyage through Artaud's life. Yet, as Artaud navigated through the first half of the century in the company of many of France's most influential cultural figures, his own journey was a lonely and largely isolated one, an existential ellipsis. In spite of being born into the material comfort of a bourgeois family from Marseille, Artaud in both his existence and his work uncompromisingly rejected those very bourgeois values and norms. Forsaking the renown he had garnered as a stage and film actor, theatre director and published author of *The Theatre and its Double* and many other writings, Artaud relentlessly challenged contemporary assumptions on the superiority of the West, the functioning of speech and the purpose of culture. In his mind, if not his deeds, he incarnated France's revolutionary tradition. Though conflicted by his inability to align his thoughts with his words, disoriented by his incessant demand for narcotics, and debilitated by increasing paranoia, Artaud channeled his intense alienation into an assault on social and cultural conventions through theatre, poetry, essays and art."--Publisher's description.

**Visions of Excess** Georges Bataille 1985 Since the publication of *Visions of Excess* in 1985, there has been an explosion of interest in the work of Georges Bataille. The French surrealist continues to be important for his groundbreaking focus on the visceral, the erotic, and the relation of society to the primeval. This collection of prewar writings remains the volume in which Bataille's positions are most clearly, forcefully, and obsessively put forward. This book challenges the notion of a "closed economy" predicated on utility, production, and rational consumption, and develops an alternative theory that takes into account the human tendency to lose, destroy, and waste. This collection is indispensable for an understanding of the future as well as the past of current critical theory. Georges Bataille (1897-1962), a librarian by profession, was founder of the French review *Critique*. He is the author of several books, including *Story of the Eye*, *The Accused Share*, *Erotism*, and *The Absence of Myth*.

**Surrealist Painters and Poets** Mary Ann Caws 2002-08-23 Art and writings by Surrealist painters and poets from a wide range of countries.

**Antonin Artaud** Antonin Artaud 1965

**Seeing the Insane** Sander L. Gilman 1982 *Seeing the Insane* is a richly detailed cultural history of madness and art in the Western world, showing how the portrayal of stereotypes has both reflected and shaped the perception and treatment of the mentally disturbed.

**Artaud** Stephen Barber 2003 BLOWS AND BOMBS BLOWS AND BOMBS

**The Peyote Dance** Antonin Artaud 1975-01-01

**Artaud Anthology** Antonin Artaud 1965 "I am the man," wrote Artaud, "who has best charted his inmost self." Antonin Artaud was a great poet who, like Poe, Holderlin, and Nerval, wanted to live in the infinite and asked that the human spirit burn in absolute freedom. To society, he was a madman. Artaud, however, was not insane but in luciferian pursuit of what society keeps hidden. The man who wrote *Van Gogh the Man Suicided by Society* raged against the insanity of social institutions with insight that proves more prescient with every passing year. Today, as Artaud's vatic thunder still crashes above the "larval confusion" he despised, what is most striking in his writings is an extravagant lucidity. This collection gives us quintessential Artaud on the occult, magic, the theater, mind and body, the cosmos, rebellion, and revolution in its deepest sense.