



## Antonin Artaud and Reverberations Dossier II

– Introduction –

# ANTONIN ARTAUD YESTERDAY AND TODAY.

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 (orgs.)

Antonin Artaud's reverberations (1896-1948) and his thought echo strongly, even today, more than 70 years after his death. Researchers, artists and contemporary performers continue to give voice and body to their ideas and attest to their importance. In 2019, *Ephmera - Journal of Theatre and Performance Studies*, edited by Federal University of Ouro Preto, Brazil, circulated a call for papers to the Special Issue *Antonin Artaud and Reverberations*, which received such a large volume of high quality articles that we ended up deciding to break this dossier into two issues, which demonstrates the enormous repercussion of Artaudian work not only on the performing arts, but also on psychology, philosophy and so many other fields.

More than that: the positive reception of the first dossier made us even more excited for launching this second part, in which we sought to organise the papers in order to illustrate the repercussions and relationships woven in and by the artaudian work since his first writings, connected to the avant-gardes of the beginning of the 20<sup>th</sup> Century, until nowadays, with strong influences on Performance Art and the contemporary scene.

Therefore, to open the second volume of our Dossier, we invited the French actor and researcher Théophile Choquet, member of the *Rodez - Antonin Artaud Association*, to tell us a bit, in his bilingual manuscript *Pérégrinations Artaudiennes / Peregrinações Artaudianas*, about his travels and investigations regarding Artaud's work



around the world, emphasizing – above all – some of his reverberations in Latin America and Brazil.

Altogether, gathered in the two issues of this dossier, we have almost 400 pages about Artaud's work, as the result of research produced by different scholars, either established ones or beginners. All united by the discussion – albeit with some interpretive differences – about the reverberations of Artaudian ideas in the performing arts, whether in observance of the historical aspects that contextualize them as products of their time, or on how they paved the way for something new.

The first article in the series was written by the lecturer, director, playwright and writer Wilson Coelho, Doctor in Comparative Literature from UFF and director of unnumbered plays with the *Tarabumaras Theater Company*. In his paper *The Word in Artaud or The Flesh that Makes Verb*, the author discusses the place(s) of the word in Artaud's work, which breaks boundaries among literary genres and emphasizes the strength of his creations. And like the tremors that follow an earthquake, Artaud's work can be seen as a legacy connected with that of the Surrealists and that of Sigmund Freud. This is what the scholar Lee Patterson of Florida State University presents in his paper *Surrealist Aftershocks: Artaud, Freud, and Mirrors of the Surreal Schism*: some connections between aesthetic and psychoanalytic theories in the exploration of the performative subject limits.

In the same wake of studies in theatrical aesthetics, follows a delicious analysis of the dramaturgy *The Spurt of Blood* made by Glênio Vilela and Marcelo Rocco, both graduates of UFMG. The researchers used concepts of dialectical image and negative dialectics developed by the philosophers Georges Didi-Huberman and Theodore Adorno, respectively, to identify highlights in this very impressive work of the Theatre of Cruelty. And it was with the same Theatre of Cruelty that Artaud sought to provide the audience with an experience like *thaumazein*, the Greek philosophical wonder. This is the issue discussed by Ramiro Coppari, from the University of Granada, who reconstructs the concept of wonder in the works of Plato, Aristotle and Heidegger and its parallel with the theatrical experience brought about by Artaud in his paper *Asombro Filosófico y Teatro de la Crueldad*. The following paper, *Artaud And the Artistic Avant-Gardes: A radical scenic revolution*, written by Tamira Mantovani Gomes Barbosa, discusses Artaud's relationship with the historical avant-gardes, especially with Surrealism.

On the other hand, nowadays, the “spectator-participant” is then placed in a spot where the work of art is experienced as an event in the paper *Body-Work, Enigma-Work: Drive and Corporeality in Antonin Artaud and Marina Abramović*, by Denise Pedron (UFMG). Performance Art also dialogues with Theatre of Cruelty in the following paper named *A Cruel Performer: Reverberations among Artaud, Performance Art, Body-without-Organs and Animal-Becoming*, by the performer-researcher Matheus Silva (UFMG).

The contemporary blends with the concept of Affective Athletics in Artaud, culminating in the *Projeto Artaud* staging, which creative process is described by Daiane Steckert, Marcos Laporta e Maria Chula (UDESC), in the paper with the same name.



Some possibilities regarding the use of light as in Theatre and its Double were experimented in the staging described by Berilo Nosella and Laura Resende (UFSJ), in the article named *Lighting and Scenic Composition: The Soft Porn theatre from Artaud's perspective*. And, finally, both the constitution of the subject by the “writing of the self” is investigated by Marcelise Assis (UNEB) in *Writing and Body in Antonin Artaud*, and the concept of the Body-without-Organs concept is discussed by Ceres Silva and Gabriel Paleari (UEL) in *A Cartography of the Body-Without-Organs: the conception of the body in Antonin Artaud*, papers that bring this dossier to a close.

We therefore emphasize that, like the first one, this second dossier is also multilingual. Scholars from France, United States, Spain and Brazil, were gathered here, producing knowledge about Antonin Artaud's work: an author often misunderstood, but always referenced. We hope that everyone who reads this dossier, may experience the same pleasure as we had in organizing it!

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