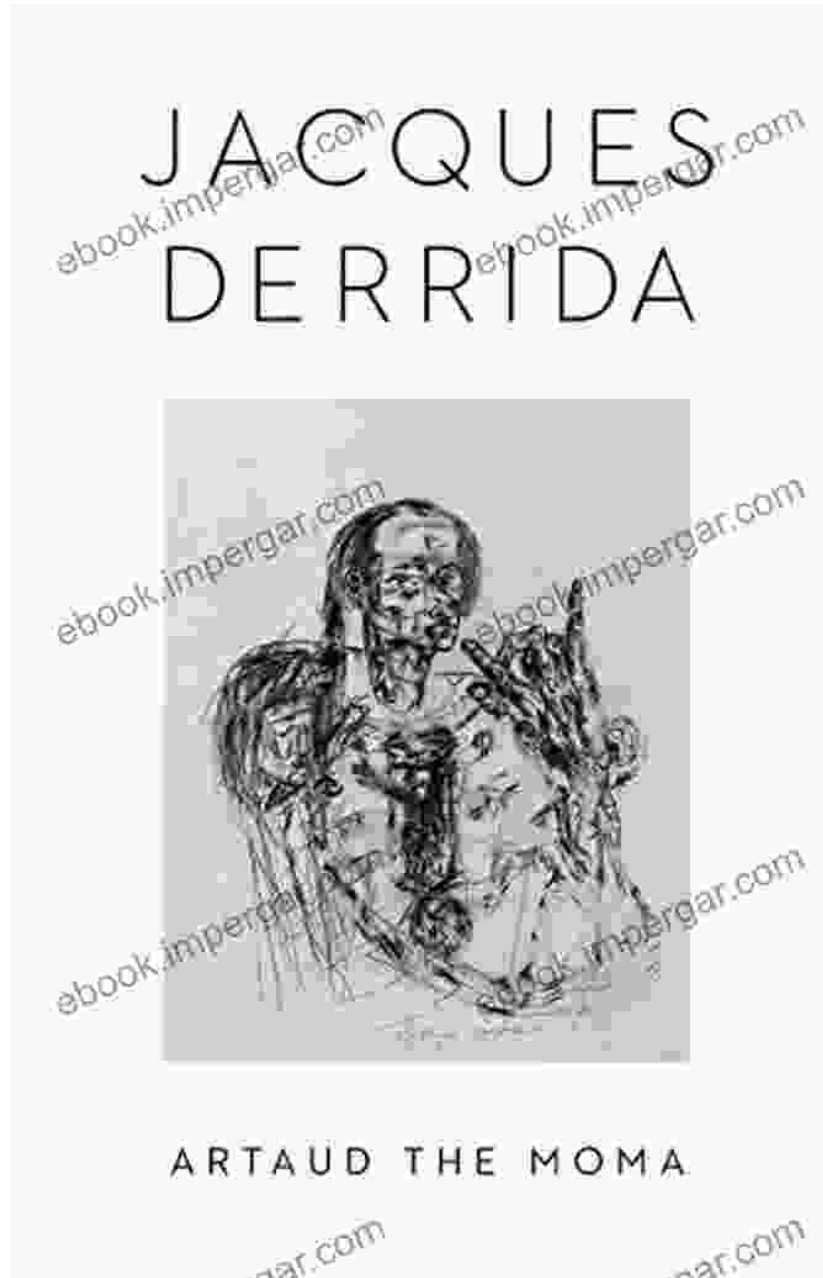


Artaud: The MoMA, Columbia Themes in Philosophy, Social Criticism, and the Arts



Antonin Artaud (1896-1948) was a French playwright, poet, actor, director, and theorist who is considered one of the most influential figures in the history of theater and performance art. His work has been praised for its

originality, intensity, and its profound exploration of the human condition. Artaud's ideas have had a major impact on the development of modern theater, as well as on other art forms such as literature, film, and dance.



Artaud the Moma (Columbia Themes in Philosophy, Social Criticism, and the Arts)

★★★★☆ 4.9 out of 5



This book explores Artaud's life and work through the lens of the Museum of Modern Art (MoMA) in New York City and Columbia University's themes in philosophy, social criticism, and the arts. The book examines Artaud's relationship with MoMA, which began in 1936 when the museum acquired his painting "The Executioner." The book also explores Artaud's connections to Columbia University, where he gave a series of lectures in 1947.

The book is divided into three parts. The first part provides an overview of Artaud's life and work. The second part examines Artaud's relationship with MoMA and Columbia University. The third part explores Artaud's ideas in more depth, focusing on his philosophy of the theater, his social criticism, and his artistic practice.

Artaud and MoMA

Artaud's relationship with MoMA began in 1936 when the museum acquired his painting "The Executioner." The painting, which depicts a man being beheaded, was controversial at the time and sparked a debate about the role of art in society. Artaud defended his painting, arguing that it was a reflection of the violence and cruelty of the modern world.

Artaud had a complex relationship with MoMA. He admired the museum's collection of modern art, but he also criticized the museum's elitism and its tendency to focus on the work of established artists. Artaud believed that art should be accessible to everyone, regardless of their social status or background.

Artaud and Columbia University

Artaud's connection to Columbia University began in 1947 when he gave a series of lectures at the university. The lectures, which were titled "The Theater and Its Double," were a major event in Artaud's career. In the lectures, Artaud outlined his philosophy of the theater, which he believed should be a form of ritual that could transform the lives of its participants.

Artaud's lectures were well-received by the students and faculty at Columbia University. However, the university's administration was less enthusiastic about Artaud's ideas. The administration was concerned about Artaud's radical views and his tendency to provoke controversy.

Artaud's Ideas

Artaud's ideas have had a major impact on the development of modern theater. His philosophy of the theater, which he called the "Theater of Cruelty," is based on the belief that the theater should be a form of ritual

that can transform the lives of its participants. Artaud believed that the theater should be a place where the audience can experience the raw emotions of life, including violence, pain, and suffering.

Artaud's social criticism was also highly influential. He was a vocal critic of the modern world, which he saw as materialistic, mechanistic, and dehumanizing. Artaud believed that art could be a force for change in the world, and he called on artists to use their work to challenge the status quo and to create a more just and compassionate society.

Artaud's artistic practice was as radical as his ideas. He experimented with a variety of different techniques, including surrealism, expressionism, and performance art. Artaud believed that the artist should be willing to push the boundaries of art and to explore the unknown.

Antonin Artaud was a visionary thinker who had a profound impact on the development of modern theater. His ideas and work continue to be debated and discussed today, and they continue to inspire artists and audiences around the world. This book provides a comprehensive overview of Artaud's life and work, and it offers a valuable resource for scholars, students, and anyone who is interested in the history of theater, art, and philosophy.

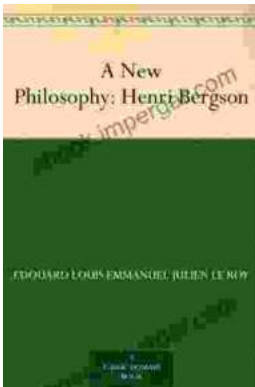


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