

## **The Uses and Abuses of Antonin Artaud**

"The Uses and Abuses of Antonin Artaud" examines the reception of Antonin Artaud's works in the 1960s. The paper looks at how *The Theater and Its Double* acquired a striking set of doubles of its own: counter-cultural theater practitioners in England and the United States, and post structuralist critics and philosophers in France. Examining the way Artaud's works were twisted to fit the revolutionary, activist, or even politically progressive agendas of these "doubles," this paper examines the appropriation and misappropriation of the works of Antonin Artaud to serve twentieth and twenty-first century projects and polemics. '60s authors and artists such as the Living Theatre, Jacques Derrida, Susan Sontag, Peter Brook, and many more shaped the way we've looked at Artaud's works for a generation. They took Artaud's great call for destruction and added their own hopes and aspirations on to it, adding an imaginary ellipses on to the end of his work and creating their works from there. In fact, Artaud's works, created in the interwar era in France, brimming with a generalized fury at a world gone wrong, share little with the goals of the '60s theater practitioners who adopted his mantle. This paper explores the disparities. By examining the selective use of tradition and intersections between aesthetics and politics, the paper demonstrates how modernity and modernism rewrite the past and make it the horizon of expectations for the future.

### About the Author

Kimberly Jannarone is the author of *Artaud and His Doubles*, appearing in October from the University of Michigan Press. She has published essays on French avant-garde literature and performance in *Theatre Journal*, *Theatre Survey*, *French Forum*, *New Theatre Quarterly*, and *The Exquisite Corpse: Chance and Collaboration in Surrealism's Parlor Game*, and she won the 2006 Gerald Kahan Scholar's Prize for an essay on Artaud's directing. She began work on her next book, *The Crowd in the Theater*, last fall as a fellow of the Camargo Foundation in Cassis, France.