



ECHO ANTONIN ARTAUD

PRESENTATION

Artaud in Cuba: Revolution and Transcendence

My dear readers,

We are honored to present the fourth issue of "Écho Antonin Artaud". Within its pages lies a significant discovery: texts by Antonin Artaud that were unearthed in 2009 from the archives of the National Library of Cuba. These manuscripts, which remained overlooked for years, now resonate as a vibrant echo of Artaud's distinctive voice.

We will start by delving into the history of this remarkable find, tracing back the steps that culminated in this literary revelation. From there, we will embark on a journey through time and space, revisiting Artaud's sojourn in Havana.

Furthermore, I am excited to offer you a sneak peek into my new book. But there's more: François Audouy, who has translated these rediscovered gems for publication by the esteemed English publisher, Bloomsbury, will share his experiences, the challenges, and the joy of capturing the essence of these Cuban pieces for a fresh audience.

In continuation of this exploration, I will discuss our unwavering endeavors to locate Artaud's lost article in the pages of the Argentine newspaper "La Nación". Every lead and every clue edges us closer to this literary gem.

To conclude this issue, we invite you into a sensory realm: auditory creations inspired by Artaud's spirit and work. It is an invitation to listen, to feel, and to traverse the realms of sound and language.

Join us on this journey through these pages, where the echo of Antonin Artaud resonates more profoundly than ever.

"What I came to seek on the soil of Mexico is precisely an echo, or rather a source, a true physical source of this revolutionary force."

Antonin Artaud, First Contact with the Mexican Revolution



ORIGINAL ARTWORK BY KATONAS ASIMIS

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REVOLUTIONARY MESSAGES

Revolutionary Messages is a title referenced by Antonin Artaud in a letter to Jean Paulhan dated May 21, 1936 (V, 284). In it, he shared with Paulhan that a Mexican publisher had offered to compile all his subversive writings from Mexico into one volume. The Mexican poet and diplomat, José Gorostiza, served as the intermediary in negotiating the rights acquisition.

- February 26, 1936: Lecture on "Surrealism and the Revolution," delivered at the Bolivar Amphitheater of the National Preparatory School.
- February 27, 1936: Lecture on "Man Against His Destiny" at the Bolivar Amphitheater of the National Preparatory School.
- February 29, 1936: Lecture on "Theater and the Gods" (El Teatro y los Dioses), translated by José Ferrel - published on May 24 in El Nacional.
- March 1936: Presentation on the dynamism of mannequins at the Children's Theater Congress.
- March 18, 1936: Antonin Artaud's lecture at the French Alliance on "The Post-War Theater in Paris" (announced in Excelsior and El Universal.)
- April 26, 1936: Antonin Artaud's publication in El Nacional of the first part of "Man Against His Destiny" (Hombre contra el destino). The subsequent parts were published on May 3, 10, and 17, 1936.
- May 1936: Publication in issue 37 of the Grafos magazine of an excerpt from the second manifesto of cruelty.
- May 19, 1936: Publication in El Nacional of the "Open Letter to the Governors of the States of Mexico" (Carta abierta a los Gobernadores de los Estados), republished in Revista de la Universidad de México in February 1968.
- May 28, 1936: Publication in El Nacional of "The Universal Foundations of Culture" (Bases universales de la cultura.)
- June 1936: Publication in issue 38 of the Grafos magazine of "Theater in Mexico" (El Teatro en México.)
- June 3, 1936: Publication in El Nacional of "First Contacts with the Mexican Revolution" (Primer contacto con la revolución Mexicana).
- June 7, 1936: Publication in El Nacional of "A Medea Without Fire" (Une Médée sans Feu).
- June 17, 1936: Publication in El Nacional of "Young French Painting and Tradition" (Pintura francesa joven y la tradición).
- June 28, 1936: Publication in El Nacional of "French Theater in Search of a Myth" (El teatro francés busca un mito).

- **July 1936: Publication in issue #39 of *Grafos* magazine of "The Bullfight and Human Sacrifices" - Publication in *Carta Blanca's* monthly bulletin, year III, N°V, of the article "Franz Hals."**
- **July 5, 1936: Publication in *El Nacional* of "What I Came to Do in Mexico."**
- **July 13, 1936: Publication in *El Nacional* of "The Eternal Culture of Mexico."**
- **July 25, 1936: Publication in *El Nacional* of "The False Superiority of Elites."**
- **August 1936: Publication in Magazine of magazines, (24th year, issue #1370), of "The Painting of Maria Izquierdo."**
- **August 1, 1936: Publication in *El Nacional* of "Eternal Secrets of Culture."**
- **August 9, 1936: Publication in *El Nacional* of "The Occult Forces of Mexico."**
- **August 10, 1936: Two notes from Antonin Artaud, one published in the catalog of an exhibition organized in the Wells Fargo building, and the other written on a strip of the newspaper *El Nacional*.**
- **August 18, 1936: Publication in *El Nacional* of "The Social Anarchy of Art."**
- **August 1936: Antonin Artaud departs to visit the Tarahumaras.**
- **September 1936: Publication in *Grafos* magazine of "Red Painting".**
- **October 16, 1936: Publication in *El Nacional* of "The Mountain of Signs."**
- **October 24, 1936: Publication in *El Nacional* of "The Land of the Magi."**
- **October 31, 1936: Antonin Artaud's return journey begins, departing from Veracruz to Saint-Nazaire.**
- **November 1, 1936: Publication in Posters of "The Eternal Betrayal of the Whites."**
- **November 9, 1936: Publication in *El Nacional* of "The Rite of the Kings of Atlantis."**
- **November 12, 1936: Antonin Artaud returns to France.**
- **November 17, 1936: Publication in *El Nacional* of "A Principal Race."**
- **December 1936: Publication in *Grafos* magazine of "The Indians and Metaphysics".**
- **January 1937: Antonin Artaud organizes an exhibition of Maria Izquierdo at the Van den Berg gallery, 120, Boulevard du Montparnasse.**
- **October 1937: "Mexico and the Primitive Spirit, Maria Izquierdo," published in issue #7 of *L'Amour de l'art*.**

- **The article titled "I Came to Mexico to Escape European Civilization" was unearthed in 1975 by Dr. Alberto Ruz L'Huillier, then director of the National Anthropology Museum of Mexico. However, the precise dating of the document remains an unresolved academic question.**

Artaud's Texts Found in Cuba

The History of the Discover

1936-1974

- **May 21, 1936**, from Mexico City, Antonin Artaud writes to Jean Paulhan, "I have just secured an arrangement with major newspapers in Mexico, such as 'Excelsior', 'Universal', and most notably the government newspaper 'El Nacional Revolucionario', which also represents the National Revolutionary Party or P.N.R. They have agreed to publish the lectures I sent you in Spanish." Further in the same letter, he adds, "You would have noticed the significant effort I invested in these lectures for clarity and focus. I intended for them to be pieces that inform thought and capture something amidst the chaos we currently live in. They address essential facets of culture and global sensitivity. (...) I believe I haven't written anything better to date than these two texts ('Surrealism and Revolution' and 'Theatre and the Gods'), and some sections from 'Man Against Fate.' (...) A Mexican publisher has recently approached me with an offer to compile all my writings on the indigenous culture of Mexico into one book. This book will also feature other revolutionary texts like an Open Letter to the Governors of the States of Mexico, a Message to the Revolutionary Youth of Mexico, and a fresh anti-Marxist lecture titled 'The Universal Revolution and the Indian Problem.' The full title of this book will be 'Revolutionary Messages'." (V,206)
- In early **June 1936**, the Cuban magazine Grafos published an article by Artaud titled "The Theatre in Mexico," approximately ten days after a previously mentioned event.
- On **June 27, 1936**, Artaud wrote to Gaston Gallimard, "I am currently writing for 'El Nacional Revolucionario,' the government newspaper of Mexico, for 'Gropos' and 'Carteles' in Cuba, and for 'La Nación' in Buenos Aires, which are among the leading newspapers in Latin America. I dare say that a whole new audience is passionately following the ideas I've been elaborating over the past four months on theater, seen as a means of culture, and particularly on the pursuit of a universal language rooted in the energy and shape of human breath." (V, 208)
- In **July 1936**, Artaud published "La Corrida and Human Sacrifices" in the magazine Grafos. In **September 1936**, he released "Red Painting," and in **December 1936**, he published "The Indians and Metaphysics."
- In **1962**, Luis Cardoza y Aragón commenced systematic research into Artaud's Mexican articles, compiling them into a volume titled "Mexico" (published by Universidad Nacional Autónoma de México, 1962). Paule Thévenin's private correspondence with Cardoza y Aragón testifies to her efforts in tracking down these articles. An editor at Gallimard had been searching for them for several years, aiming to incorporate them into "Les Messages Révolutionnaires."
- For instance, on **April 20, 1971**, she wrote: "I've been informed that Antonin Artaud had texts published in a Havana magazine called Carteles. Based on the details I've gathered, he reportedly published four texts in 1936, one of which appears in the November 1936 issue. **He also seems to have contributed to another Cuban magazine, Gropos (Grafos)**, during that same period, as well as to a publication from Buenos Aires, La Nación. Would you be able to look for these texts and, if by chance you come across them..." This is from a letter by Paule Thévenin to Luis Cardoza y Aragón, as cited in "Artaud Todavía" by Fabienne Bradu.

- In response to his letter, Luis Cardoza informed Paule Thévenin that he was unable to find these texts. However, he advises her to contact Alejo Carpentier, writer and Minister of Cultural Affairs of Cuba in France. He adds that Alejo Carpentier is staying at the Aiglon hotel, located on Boulevard Raspail.
- Seven years later, precisely on **August 25, 1978**, Paule Thévenin, still in search of these texts published in Cuba, sent a new letter to Luis Cardoza. She writes: "I learned that Antonin Artaud had also published texts translated into Spanish in two Cuban newspapers, Carteles and Gropos, as well as in La Nación in Buenos Aires. Could you investigate this? »
- In the addendum to the second edition of volume VIII, written in 1979, Paule Thévenin, under the pseudonym Marie Dézon, provides clarification in a footnote: "We knew from Alejo Carpentier, who had worked for this, that he had submitted several articles to Cuban periodicals: Carteles and Gropos, in order to make some money. The steps we have taken to find these texts have encountered quite great difficulties and the only text that, until now, we have been able to find reached us when the first edition of the present volume had already been published. »

2005-2023

- From **March 19** to 25, 2005, Francophonie Week is being held in Havana, Cuba. The renowned poet Bernard Noël then met the poet-prose writer Laurine Rousselet there. He offers her his work Artaud et Paule published in 2003.
- On **June 3, 2009**, Laurine Rousselet returned to Havana for a writing residency offered by the French Institute via the Stendhal program. In the Literature department of the José Martí Library (1), she discovered five articles by Artaud in the magazine Grafos, founded in May 1933 by María Radelat and María Dolores Machín. It seems that Antonin Artaud, or perhaps Paule Thévenin, confused the name, writing Gropos instead of Grafos.



(1) Departamento de Literatura del Instituto de Literatura y Lingüística de Cuba.

(2) El Teatro en México, Grafos, La Habana, June 1936, La Corrida de Toros y los sacrificios humanos, Grafos, La Habana, julio 1936, Pintura roja, Grafos, La Habana, junio 1936, Los indios y la Metafísica, Grafos, La Habana, December 1936). The fifth text published in this journal was the Cruelty Manifesto (May 36) translated into Spanish. The sixth Cuban text is The Eternal Treason of the Whites published in November 1936 in Carteles.

- In 2016, the essayist and psychiatrist Pedro Marquez de Armas, without being aware of the work of Laurine Rousselet, discovered a mention of Artaud in a note in the Cuban Navy journal. This note reveals the existence of these texts: "In Grafos of June 1936, we find notable collaborations from authors such as Antonin Artaud, Gaston Mora, Maruja Mallo, Ramon Loys..." Here is how Pedro Marquez de Armas explains his discovery: "A careless mistake when typing the poet's name on a search engine - "Artud" instead of "Artaud" - opened up an unexpected path for me. This typo surprisingly led me to a common error regarding names translated into a different language. This is how the Diario de la Marina revealed to me a reference to a text by Antonin Artud published in the June issue of the Grafos magazine. I deduced that "Gropos" must have been an error for "Grafos", and I suspected the existence of several texts by Artaud in this evasive review. In September 2017, while browsing volume 8, I discovered that Paule Thévenin was also looking for these Cuban writings. »
- In January 2018, in Barcelona, Pedro Marquez de Armas met Cuban researcher Ricardo Hernández Otero. With his assistance, Pedro discovered Artaud's articles published in the Grafos magazine in April at the José Martí Library. These writings were then published in *Artaud en La Habana* by Duanel Diaz Infante in 2019, then by Blurb in December 2021.
- On June 11, 2018, invited to the Maison de la Poésie in Paris, Bernard Noël and Laurine Rousselet, without revealing their content, openly discuss together the existence of Artaud's unpublished articles.
- In July 2021, these texts will be translated and published in Italian in the work *Messaggi rivoluzionari* by professor at the School of Fine Arts of Aquila, Marcello Galluci.
- On October 20, 2021, Laurine Rousselet publishes *Correspondence with Bernard Noël (Artaud in Havana)* at L'Harmattan. If the bulk of the book is based on the correspondence between her and the renowned poet Bernard Noël about Antonin Artaud, an appendix presents Artaud's four texts from the magazine Grafos, translated from Spanish by Vincent Ozaman.



(I) Diario de la Marina of June 28, 1936

(2) This correspondence, very rich in information on Antonin Artaud, between Laurine Rousselet and Bernard Noël began in February 2018. Died on April 13, 2021, Bernard Noël was unable to attend the publication of this work.

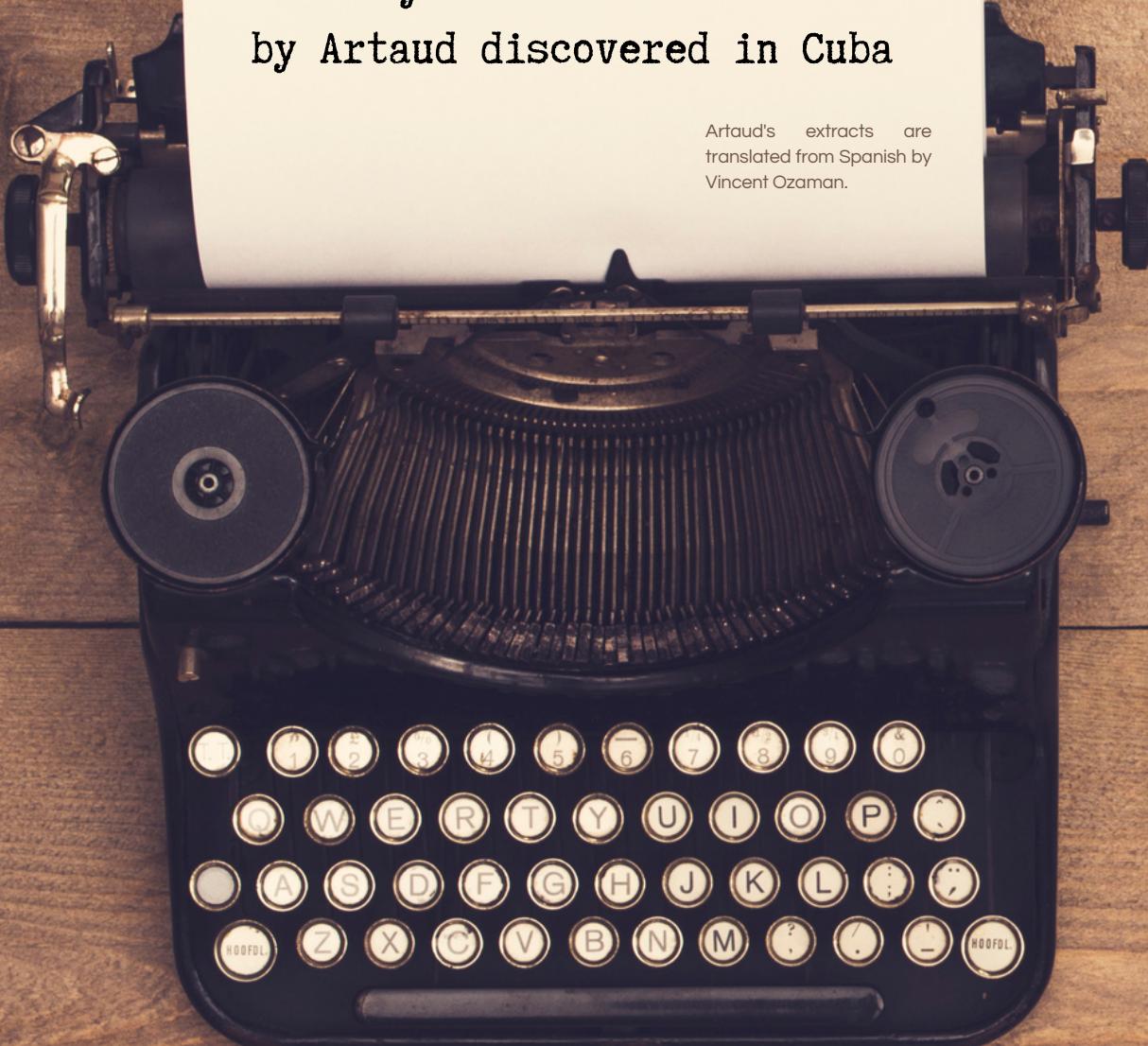
- In **April 2022**, I came across, by pure chance, the book by Laurine Rousselet: *Correspondence with Bernard Noël (Artaud à la Havane)*. I am amazed to discover texts by Artaud that I was totally unaware of. It is incomprehensible to me that a first French edition of these four articles, revealed so late, could have gone unnoticed. Nearly eight months after the publication of this work, I can find no trace of him on the Internet: no articles, no comments. What's more, the back cover makes no mention of the existence of these texts.
- Realizing the importance of this find, I contacted Laurine Rousselet. She explains her approach in detail and graciously provides me with various elements attesting to the authenticity of the texts.
- Subsequently, I choose to inform all people who have a link, even tenuous, with Artaud. Thierry Guilabert, poet and essayist, informs me that these texts were also published in Spanish by Pedro Marquez de Arma, whom I then decided to contact.
- I hadn't originally planned to talk about these texts. My initial wish was simply to inform those I deemed more qualified to deal with it. However, faced with the deafening silence surrounding this discovery, I felt the need to get more involved. My commitment does not arise from a simple desire to highlight a discovery, but from an incomprehension of the lack of research on such important texts. I considered it my duty to honor the memory of Artaud by emphasizing this discovery.
- On **June 13, 2022**, Florinda Cambria, author of the book *Antonin Artaud, il corpo espreso*, informed me that the texts discovered in Cuba had also been translated by Marcello Gallucci in his work *Messaggi Rivoluzionari*.
- In **October 2022**, during a discussion with François Audouy, I told him of my discouragement regarding the receptivity of Antonin Artaud's texts found in Cuba. François Audouy acquires Laurine Rousselet's book and realizes that these articles are far from trivial. He then decided to write an article as well as a presentation of this discovery, which we sent to several magazines and newspapers, both French and international.
- The only media that has shown interest in the subject is *Actualité*, which on November 2, 2022 published an article written by Clément Solym.
- In **April 2023**, Joel White, doctor of philosophy at King's College London, told me that he plans to integrate these four articles discovered in Cuba in the next English edition of Artaud's "Revolutionary Messages". This edition will be published in September 2024 by Methuen Bloomsbury, the renowned publishing house behind the Harry Potter series.

I thank from the bottom of my heart, Laurine Rousselet, Christophe Tzotzis, Pedro Marquez de Armas and Thierry Guilabert.

Thanks to the Artaud specialist, Virginie de Ricci, I learned that Paule Thévenin also discovered at the National Library another unpublished manuscript by Artaud entitled *The Force of Mexico*. This text, in fragmentary form, was published in number 354-355 of "La Nouvelle Revue Française" (July-August 1982).

Summary of the four articles by Artaud discovered in Cuba

Artaud's extracts are
translated from Spanish by
Vincent Ozaman.



Theater in Mexico, published June 1936

The main subject of this article is the three distinct worlds in Mexico and their theatrical equivalents.

The three worlds of Mexico are:

- a) The Indian world:** Artaud addresses the subject of the Indian world which he describes as being threatened by those who would like to see it disappear, because its purity and its refusal to be assimilated into Western life make it disturbing. He particularly expresses his interest in the Nahuas of Pachuca, where Nahuatl is spoken. The figures he puts forward concerning the Indian population in Mexico vary, oscillating between 200,000 and twelve million. Despite historical rivalries, he observes that these tribes come together from time to time in honor of their deities, gods rooted in deep principles that they deeply understand and which illustrate their resistance to Western influence.
- b) The world of mestizos and creoles:** Artaud describes the development of a mestizo and creole world in Mexico, which is a mixture of cultures. He criticizes Mexican Creoles who view themselves as superior whites and look down on Indians, seeing them as barbarians with strange rituals.
- c) Indian land:** Artaud considers Indian land as a world in its own right, in close relationship with the Indian world. He describes the earth as having its own life and breath, with columns of dust rising to the sky and sulfurous lightning descending from the sky. The mountains draw sinuous lines in a singular dance, and the light unfolds like curtains. Artaud describes this Mexican land as constantly generating a music of mirages, a colorful vibration that constantly evolves kilometer after kilometer.

The three theatrical worlds in Mexico are:

- a) The world of the perpetual theater of mirages of Indian land:** Artaud describes Mexican land as a true vibrant theater of poetry and magnetism. Traditional Indian rites represent true theater for him, unlike imitations of dances and shows imported from the West. "Such soil, which for centuries has never ceased to quiver with poetry, with a poetry which is an ever-living magnetism, therefore has nothing to do with the civilization which tries to reign over it, according to my impression. This land is a real theater, and only the traditional rites of the Indians still represent the theater, not the imitations of dances and the shows exported from the music halls of London and New York. »
- b) The world of Indian theatrical rites:** Artaud observes Indians who participate in colorful and tattooed theatrical rituals, dancing for long hours (48 hours). Their splendid costumes are far from the artificial colors of the merchants, and these representations reflect an authentic grandeur.
- c) The world of Western theater:** Artaud criticizes Western theater in Mexico, which for him is only a superficial imitation of the white world of the United States and Europe, juxtaposed with the world of Indian theater. It relates a ballet performance mixing Russian, Spanish, Tibetan and Mayan dances, emphasizing the artificial nature of this theater. He also denounces colonial propaganda aimed at destroying ancient superstitions and indigenous rituals, while white civilization is already showing its harmfulness. "In a world where white civilization has gone bankrupt, and is proving its formidable harmfulness by all means, this is not the time to destroy the sources that could save us from despair. »

Bullfighting and human sacrifices, published in July 1936

In this text, Antonin Artaud tells us how, during his stay in Mexico, he struck up a friendship with a young blue-eyed Creole academic. Artaud then asks his new friend to tell him about the bull races in Mexico, and the latter replies: "I will talk to you, he replied, about bull races and human sacrifices, but I will talk to you also theater. (...) Like ancient human sacrifices, bull races are theater, but there is a theatrical element in bullfighting that no spectator for a long time has perceived. (...) Theater is a superior Alchemy. It evokes, one could say, the philosophical part of alchemy. »

So what is this philosophical part of alchemy? asks Artaud. There are two forms of alchemy, the young man replies. There is the lower form of alchemy, which is simply turning lead into gold, and there is the higher form. So what is the link between theater, bullfighting and alchemy? Bullfighting can be compared to a Greek tragedy structured in three acts: presentation, action, and finally, death. The bullfighter plays with death, putting it on display through a macabre dance in front of the bull. Although he can kill the bull immediately, he prefers to play with the audience's anxiety and the bull's impatience, thus preserving these intense moments of life. "It is not only the destiny of the actor, of the fictional character, which is represented every evening on stage, it is the very destiny of the spectator. » Bullfighting, like true theater, captures the strengths of the crowd's emotions. It is cathartic because, like the plague, it can release repressions. In bullfighting it is the spectator who is sacrificed on stage.

According to the young man, theater should not be considered as something futile, but rather as an act of a higher nature. Behind appearances, he hides true seriousness. The goal of theater is similar to that of bullfighting: to maintain a high vibrational level among both the actors and the spectators. This stimulation of instincts, this expression of buried passions, this elevation of human feelings forms an egregore of forces. The arena, like the temple of Heliogabalus in Emesa, becomes a kind of generator of vitality.

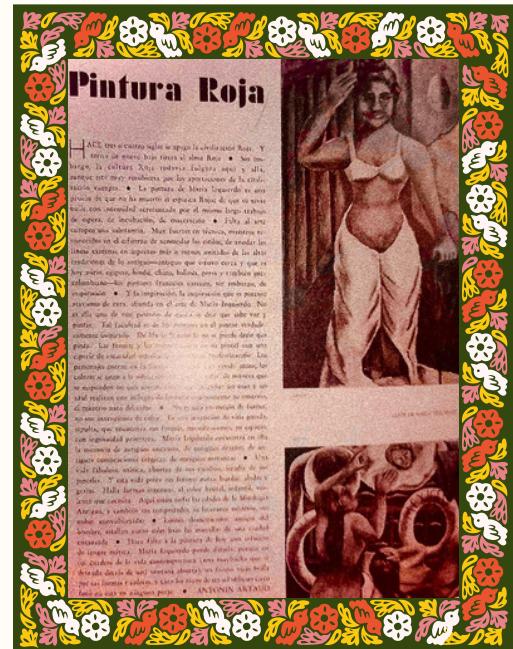
However, in this text, Artaud is rather critical of bullfighting. What elevates theater to the rank of a higher art than bullfighting is that the drama is only represented and never truly executed: "The actor who is going to commit a crime does not actually commit it; he therefore keeps intact the forces which he uses for his crime. » When a criminal commits a crime in reality, passions become exhausted and strength dissipates. It loses its vigor. Strengths only have meaning when they are used constructively. Artaud criticizes the fact that the bullfighter takes action, not because he is sensitive to the animal cause, but because all the strength that was accumulated during the bullfight is wasted uselessly.

The ancient human sacrifice, on the contrary, Artaud tells us, "produces on the side of the sacrificed man, and that of the crowd, a sort of double transfiguration. The crowd expels passions, passions of death, passions of blood, cruel vices, bloody voluptuosity. » However, the power of these evil passions is not lost when blood is shed, because it is not a simple animal that is sacrificed, but a thinking human being. According to Artaud, man, catalyst of the universe (demiurge), possesses, unlike the bull, an animated spirit. Artaud states: "Where the bull only gives its blood, the man gives a soul - it is, in other words, a thinking act. » In bullfighting, passions are lost in the earth: "With the sacrifice of a man, by a kind of magical identification, the crowd sheds its own blood, but the man put to death restores a soul. » The sacrifice of man among the Aztecs is consented to. The sacrificed man makes his death a useful act. He sacrifices his life to use this force for useful purposes. "The double current of inverted passions, those of the crowd and those of the sacrificed man, resulted in a kind of magical transfiguration. » The actor-sacrificers emerge healed because the soul of the victim accompanies them. They do not forget the meaning of this sacrifice. The sacrificed person died for an idea.

Red Painting, published September 1936

Artaud notes that it has now been four centuries since everything that once animated the Indian world has died out, with only a few rare sparks. Unlike European art which seems to lack depth, the art of María Izquierdo, through its vibrational intensity, demonstrates that the red spirit is not completely dead. While European art is saturated with techniques, it lacks the magic that once characterized Egyptian, Assyrian, Hindu, Chinese, Balinese and pre-Columbian works. French art suffers from the absence of this powerful reminiscence that we call creative inspiration. Maria, for her part, does not just paint. "Shapes and colors are born under his brush with a kind of inner vivacity which marks his predestination. »

María Izquierdo is not one of those painters traditionally recognized for their technical mastery. But this is of little importance to Artaud, because what matters is that she is, unlike the great Western painters, inspired. "French painters suffer from a lack of inspiration." At María Izquierdo the characters come to life. She creates neither shapes nor colors, but paints past existences, the memory of ancient charms, of bygone dramas, of ancient tragic conspiracies, of murders of yesteryear. "A fabulous, mythical life flows from his paintings, radiates from his brushes. » The shapes are raw, naive, the colors are brutal, childish, violent like real life. It is this life that animated the spirit of these ancestors. "Today's painting needs an infusion of mythical blood."



Indians and Metaphysics, published December 1936

In his captivating article entitled "The Indians and Metaphysics", Artaud transports us to a Mexican context where the remarkable community of the Tarahumaras firmly resists the influence of modern civilization. The Tarahumaras, as indigenous people, have made the deliberate choice to preserve their essence by refraining from interactions with the white population. Although a few members have given in to the utilitarian and egocentric influence of the contemporary world, the majority have managed to preserve their rituals in perfect harmony with nature. Within their community, their ancestral worship of the sun remains vivid and intense, a heritage of inestimable value specific exclusively to the Tarahumaras.

Artaud then relates his immersive experience with the Tarahumaras and testifies to their eminent virtues, the result of this anachronistic privilege. In his story, the author underlines the lack of Western awareness of the disorder prevailing within its own civilization. Faced with the choice between an inspired philosopher and an ignorant politician, modern society tends to prefer the political path. However, the Tarahumaras consciously distance themselves from this chaotic reality and free themselves from it. Their way of life and their concerns are rooted in a "peace founded on the highest philosophical principles which, for centuries, have remained immutable. » These principles constitute the very foundation of their race, a race-principle which remains closely linked to the primordial source from which life emerged in nature. They preserved their social cohesion, their original physical strength and their mental integrity, thus generating a harmonious order. "A race which has retained its original cohesion also retains its original physical strength and its original penetration of spirit, that is to say the strength and intensity of its spirit. »

Tarahumaras possess a mental strength that allows them to fully grasp their actions and bring awareness to their thoughts. "Disorder is always the result of fatigue. » Unlike Westerners, they are deeply aware of the reasons behind their decisions. The Tarahumaras, as descendants of a force-generating tradition, have not lost the secrets and transcendent wisdom inherited from their ancestors. This wisdom manifests itself through their social organization and order, based on sublime hierarchies. Their society, devoid of class hierarchies, truly embodies brotherhoods, testifying to the purity inherent in the indigenous races of Mexico.



Red Painting

The text "Red Painting" by Antonin Artaud, discovered in Havana in 2009, was not unfamiliar to us. It had previously been partially published and translated in Volume VIII of Gallimard's complete works by Paule Thévenin and Philippe Sollers. This excerpt was sent as a note to Gallimard by Maria Izquierdo, facilitated by Pierre Joffroy. To ascertain that "Maria Izquierdo" and "Peinture Rouge" refer to the same text, one can compare the translation by Sollers/Thévenin with that of Vincent Ozanam found in "Correspondence with Bernard Noel, Artaud in Havana".

- a) "Inspiration, this potent racial atavism, is abundant in the art of Maria Izquierdo. Forms and colors come to life under her brush with a type of inner vivacity that signifies her predestination. Characters are depicted in the form in which they had lived previously; colors align with the vibration of the solar spectrum in a way that they resonate in a harmony more mysterious than mere strangeness: a red and a blue perform the miracle of reflecting each other's mystery, the enigma inherent to color." (Maria Izquierdo, translated by Philippe Sollers and Maria Dézon/Paule Thévenin, VIII, 306)
- b) "And inspiration, a potent racial atavism, flourishes in the art of Maria Izquierdo. (...) Forms and colors spring forth under her brush with a certain inner vivacity that denotes her predestination. Characters emerge, maintaining the form in which they had lived before; colors bind with the vibration of the solar spectrum, resulting in a harmony that's more than merely strange: a red and a blue complete the marvel of reciprocally unveiling their mystery, the mystery of color." (Red Painting, translated by Vincent Ozanam)

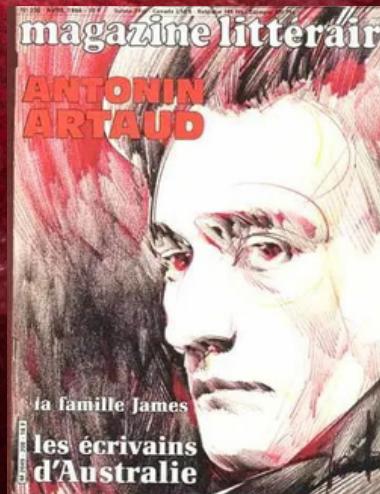
The correspondence between Paule Thévenin and Luis Cardoza y Aragón, published by Fabienne Bradu, bears witness to the relentless dedication of the Gallimard editor in her quest to find the full text. On May 16, 1983, Paule Thévenin wrote to Luis Cardoza, saying, "Dear friend, I was delighted to receive your letter about 'Pintura roja'. One of my recent letters was returned to me, which caused some concern." This excerpt was subsequently published in the Magazine littéraire, Issue 206, in April 1984.

On April 1st, 1985, Luis Cardoza y Aragón wrote to Madam Paule Thévenin, expressing difficulties in locating the magazine that published Artaud's text, "Red Painting". He noted the disorganization in archive libraries and suggested that a photocopy of the text might help identify the magazine's size, which could aid in the search.

A few months later, on September 10th, Paule Thévenin inquired if Luis had identified the magazine and if he had received the photocopy she had sent.

By September 21st, Luis responded that the situation regarding "Red Painting" remained unresolved. Even after distributing photocopies to archive researchers, no information about its publication came forth.

In April 1986, the partner of Luis Cardoza y Aragón took the initiative and published "Peinture Rouge" in the magazine "Sábado", adding a note aiming to clarify its original publication details.



Searching for Artaud's Lost Article in the Pages of Buenos Aires' "La Nación."

On June 27, 1936, a letter addressed to Gaston Gallimard unveiled Antonin Artaud's collaborations with several national newspapers in Latin America: "Nacional Revolucionario" in Mexico; "Grafos" and "Carteles" in Cuba; and the Argentine daily, "La Nación."

The sought-after article, published in Argentina, has yet to be found. Paule Thévenin, an ardent editor of Artaud's work, undertook thorough research in the aspiration of integrating this text into the "Messages Révolutionnaires" collection. Her exchanges with Luis Cardoza y Aragón bear witness to her endeavors.

My first course of action was to contact the archive department of the La Nación newspaper and the Argentine national archive services. But according to Mrs. María Soledad Vicente, an associate of Mr. Fernán Saguier at La Nación, these archives are exclusively available to the newspaper's personnel, thereby constraining the avenues for research.

Nevertheless, not all avenues have been exhausted. María Inés López, associated with the archive department of the Ministry of the Interior, linked me to an official overseeing newspaper archives at the national library (the hemeroteca). Gabriela Rodríguez, from the National Congress Library archives, forwarded my inquiry to the Microfilm Department. Someone with access to these microfilms might use OCR (Optical Character Recognition) software to scan the daily newspaper editions and search for Artaud-related keywords. Yet, while the hemeroteca archivists acknowledged this method, they are hampered by the lack of detailed information for a thorough search.

Given this scenario, one can't help but speculate whether a request from an esteemed university or a major publishing house, like Gallimard, might receive more earnest attention. Forming a partnership with a French studies or comparative literature department at an Argentine university could prove fruitful. Such an investigation might pique the interest of students or faculty, particularly if it culminates in a publication or symposium. Presently, I am liaising with Eduardo Gilio, director of the Acción theater in Buenos Aires and the driving force behind the "ARTAUD, Theatrical Session" initiative, who has pledged to further the research. Eric Saint-Joannet has tapped into his Buenos Aires network in hopes of unearthing the elusive article. In addition, the Claire Paulhan publishing house anticipates publishing the comprehensive correspondence between Antonin Artaud and Jean Paulhan in 2024. This imminent release could potentially pinpoint a more exact publication date for the article. By merging traditional and contemporary techniques and fostering collaborations with assorted institutions and specialists, the prospects of unearthing this elusive article greatly enhance.

FROM DISCOVERY TO LEGITIMACY: DEFENDING THE ARTAUD TEXTS FOUND IN CUBA

FOLLOWING THE PUBLICATION OF CLÉMENT SOLYM'S ARTICLE IN "ACTUALITÉ", IT WAS NATURAL TO ANTICIPATE SKEPTICISM ABOUT THE TEXTS BY ARTAUD PUBLISHED IN THE GRAFOS JOURNAL. A DISTINGUISHED EXPERT, RENOWNED FOR HIS PROFOUND UNDERSTANDING OF ARTAUD'S WORK, VOICED HIS RESERVATIONS. INITIALLY, I WAS HESITANT TO REPLY. HOWEVER, GIVEN THAT THIS COMMENT HAS BECOME PUBLIC AND BEARING IN MIND THE PRESTIGE AND INFLUENCE OF THE EXPERT, I BELIEVED IT WAS MY RESPONSIBILITY TO OFFER CLARIFICATIONS IN HONOR OF ARTAUD'S LEGACY. CLEARLY, OUR DIVERGENT PERSPECTIVES ON THIS PARTICULAR ISSUE DON'T LESSEN THE ESTEEM I HOLD FOR HIM OR THE SIGNIFICANCE I ATTRIBUTE TO HIS OUTSTANDING CONTRIBUTION.

I. « Of all the participants, it is Albatros who is the most accurate regarding the situation of these texts signed by Artaud, which appeared - in 1936 in magazines in Havana and were recently reissued (in Havana, then in France where they were translated into French). They are by no means "unpublished," since they have already been released in Spanish.»

a) While these texts were previously published in Spanish, they remained largely unknown to the French audience until recently. Instead of labeling them as "unpublished," it might be more accurate to refer to them as "unpublished in France" or as writings by Antonin Artaud that have been "recently rediscovered."

However, even the term "unpublished in France" can be contested, given that excerpts from the text "Peinture rouge" were already featured in Volume VIII of Artaud's Complete Works (Gallimard).

I concede that I should have been more judicious in my use of the term "unpublished." Nonetheless, setting this nuance aside, the magnitude of this discovery remains exceptional. For a specialist in Artaud's work, rediscovering a text, even one previously published, should be a significant event. It would be unfortunate to diminish the value of this discovery over a semantic debate, especially considering that most of Artaud's Revolutionary Messages were already available in Spanish before being introduced in France.

2. « If I understand correctly the book published in Havana, the original hasn't been found? Was there an original in French and in what form? Currently, we know nothing about it. So there's a lot of speculation, which Albatros describes well. This leads, consequently, to some caution regarding what one might call the "literalness" or the "editorial authenticity" of these articles, which ultimately remain "curiosities." »

a) This isn't about a book, but rather four articles from the *Grafos* magazine, discovered in the literature department of the José Martí library in Havana.

b) Concerning the assertion that the French originals haven't been located, it's noteworthy that most of the articles in volume VIII of the Gallimard editions were initially translated from French to Spanish. They were subsequently retranslated from Spanish back to French by Philippe Sollers and Maria Dézon (Paul Thévenin). In this same volume VIII of Artaud's Complete Works by Gallimard, Paule Thévenin states, "Regrettably, for a significant portion of these texts, we haven't received the original French version. We've had to resort to presenting them in a transcription from the Spanish, a possibility Antonin Artaud had foreseen." (VIII, 415). Luis Cardoza y Aragón further corroborates this in a letter to Paule Thévenin dated October 1, 1955, "The original Artaud manuscripts related to his writings in Mexico are lost. I will persist in my search. His translators, who supported him, were José Gorostiza, José Ferrel (who has since passed away), and myself."

The only extant Artaud texts in French from that era were preserved due to Jean Paulhan's efforts. Artaud had sent him, among other documents, the three lectures from February 1936. Based on a testimony by Dr. Nandino from May 16, 1985, who attended to Artaud in Mexico, Artaud often carelessly left his writings strewn about, resulting in their inevitable misplacement. Personally, I believe that the absence of the original French versions shouldn't dissuade us from delving into seminal works such as *The Eternal Culture of Mexico*. Adopting such a stance would mandate questioning a significant portion of the Revolutionary Messages. Casting aspersions on their genuineness merely because the French originals, which were translated from Spanish, are missing would be unfortunate.

I comprehend Albatros's viewpoint: Artaud's distinctive writing style means that translations might not do justice to his poetic essence and ideology. Yet, if we embrace this line of thought, then the authenticity of all Artaud translations into other languages becomes dubious. Beyond his stylistic brilliance and linguistic prowess, Artaud remains a prolific fountain of insights and contemplations that warrant attention. Artaud isn't just a poet; he's a profound thinker as well. Refraining from reading Artaud's Revolutionary Messages on the grounds of missing French originals is as unreasonable as shunning Nietzsche's works because we aren't fluent in German.

c) The editorial integrity of these articles is backed by compelling evidence, which eases their validation process. Various individuals, without any prior mutual link, chanced upon these very articles, vouching for their authenticity. Even Artaud acknowledged their existence. I've personally seen photographs of articles bearing Antonin Artaud's signature. To the remaining doubters, I extend an invitation to the Cuban library, José Martí, to review these documents firsthand and formulate their conclusions.

(1) « *This book will be fully titled 'Revolutionary Messages,' and it would be rather unfortunate if Paris had to translate these Messages into French to make them known.* » Letter from Antonin Artaud to Jean Paulhan, May 21, 1936.

3. « Are they now 'important'? We remain in the realm of pure subjectivity. It all depends on what one does or wants to do with them. This whole story is becoming increasingly verbose and is going in circles. »

To address this question, it's crucial to recall that Antonin Artaud, just three days prior to the release of "La corrida et les sacrifices humains" in *Grafos* magazine, wrote the following to Gaston Gallimard: "I currently write for the *National Revolucionario*, the governmental newspaper of Mexico, as well as for *Grafos* and *Carteles* in Cuba, and *La Nación* in Buenos Aires—essentially, for the primary newspapers across Latin America. And I confidently say that an entirely new readership is deeply engaged with the concepts I've been cultivating over the past four months concerning the theater as a cultural instrument and, more significantly, the quest for a global language rooted in the vitality and pattern of human breath." (V, 208)

Moreover, as highlighted by Paule Thévenin's private letters to Cardoza y Aragón, she spent several years searching for these articles, intending to incorporate them into the eighth volume of the Complete Works, as a fundamental section of the Revolutionary Messages.

Beyond offering fresh insights on Mexico and the Tarahumaras, these articles touch on the same topics found in "Le Théâtre et son Double", such as Alchemy, Metaphysics, and the craft of acting. Composed a few years afterward and mirroring Artaud's evolving thoughts, they might be deemed even more pivotal. Nevertheless, independent of their inherent merit, I believe that any of Artaud's writings should be of utmost significance to his aficionados. Specifically, in this instance, to label it as mere 'curiosa' would be a profound oversight.

The topics addressed in these texts are far from being trivial.

In "The Theater and Mexico," Artaud discusses more than just the various forms of theater he came across in Mexico. For example, when he delves into the subject of the Mexican land and its characteristics, similarities can be found with the text "The Mountain of Signs."

In "The Bullfight and Human Sacrifices," Artaud shares his encounter with a young Creole scholar, discussing themes of bullfighting, theater, alchemy, and human sacrifices.

In "Red Painting," Artaud does more than just honor the artistic world of Maria Izquierdo; he enhances the piece with numerous elements that mirror his own perspective on painting.

In "The Indians and Metaphysics," Artaud offers fresh perspectives on his interactions with the Tarahumara people.

I must stress, concerning the quality of these four articles discovered in Cuba, that there's nothing subjective about it; it's purely objective. In Artaud's philosophy, topics like theater, metaphysics, alchemy, painting, the essence of Mexican land, the sun ritual of the Tarahumaras, the blending of masculine and feminine, peyote, human sacrifices, foundational numbers, the idea of "race-principle," and the crisis facing the Western world are of paramount significance.

Even translated from Spanish, one should not underestimate their poetic value.

In "The Theater and Mexico," Artaud writes: "In a world where white civilization has declared bankruptcy and continually demonstrates its profound harm, now is not the time to destroy the sources that might save us from despair."

In "The Bullfight and Human Sacrifices," Artaud writes: "The essence of drama is the arousal of instincts. It lies in what captivates an audience: an amplified experience of human emotions."

In "Red Painting," Artaud states: "Contemporary painting requires an infusion of mythical blood."

In "The Indians and Metaphysics," Artaud notes: "I can attest that when one ventures to the habitats of the Tarahumara Indians, the entirety of human life shifts its perspective. With them, we enter a genuinely metaphysical realm, as the discussion here is about raising the plane of human thought."

Articles bearing essential ideas.

Far from being merely anecdotal, the four articles found in Havana are not only significant but also crucial in understanding Artaud's philosophy and decoding the core concepts of his thinking. To be more specific, they shed light on the poet's seminal works, especially "Heliogabalus or the Anarchist Crowned" and "The Theater and its Double." These articles both expand upon and validate many of my earlier assumptions. For instance, in "The Bullfight and Human Sacrifices," Artaud states: "The actor about to commit a crime doesn't actually do so, thus preserving the energies he'd employ for the act. Conversely, the actual criminal, from a theatrical perspective, is a bad actor because he ultimately depletes his energies." This segment, along with subsequent ideas, serves to elucidate an excerpt from "Theater and the Plague": "Contrasting with the drained fury of the assassin, the tragic actor's intensity stays within a defined boundary. While the assassin's fury culminates in an act and thus dissipates, losing touch with its motivating force which won't replenish it henceforth."

"The Bullfight and Human Sacrifices" stands out as Artaud's most detailed discourse on the nexus between theater and alchemy: "Just as ancient human sacrifices were theatrical, bullfights too are a form of theater. Yet, there's a theatrical facet to bullfighting that has eluded audiences for ages... Theater represents a higher form of Alchemy. It could be said that it brings forth the philosophical dimension of alchemy." This piece offers clarity on Artaud's assertion in "The Alchemical Theater" (1932) from "The Theater and its Double" where he alludes to a "mysterious essence shared between theater and alchemy."

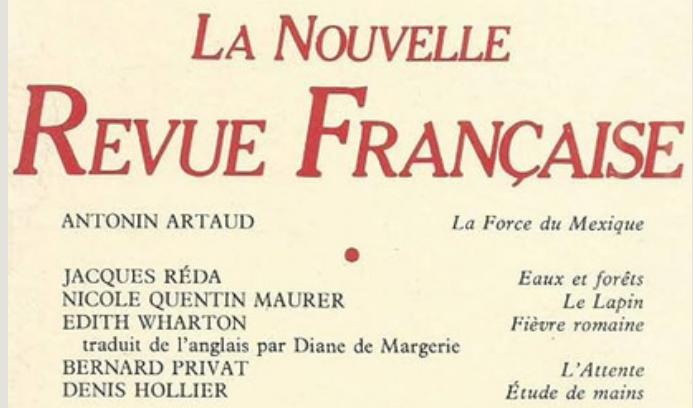
In "The Indians and Metaphysics," Artaud divulges further details of his interaction with the Tarahumara tribe: "High in the secluded mountains of the Sierra Madre, amidst endlessly sprawling horizons dotted with vast multi-leveled vistas, the Tarahumaras continue their metaphysical sun rites based on foundational numbers." This Pythagorean notion of numbers as elemental entities is accentuated in "Heliogabalus or the Anarchist Crowned." Artaud likely incorporated this concept, drawing from René Allendy's "The Symbolism of Numbers" (see my work "Heliogabalus or the Crowned Alchemist").

Did Grafos' texts join the Revolutionary Messages?

Upon meticulously analyzing the correspondence between Paule Thévenin and Luis Cardoza y Aragón, it becomes unmistakably clear that the editor contemplated integrating these four texts by Artaud from the Grafos journal into the Revolutionary Messages. The articles found in Cuba are distinguished by their exceptional clarity and systematically developed structure. In contrast, the fragmentary text "The Force of Mexico," published in July 1982 in issue #354 of "La Nouvelle Revue Française," and the dispersed notes from the Rodez and Ivry notebooks, don't demonstrate this same coherence, even though they feature prominently in Artaud's publications.

This gives rise to several urgent questions: Why didn't these writings by Artaud, set for publication by the renowned Bloomsbury house in England, garner more significant attention? How did "Red Painting," a text that Paule Thévenin ardently pursued, and of which excerpts appeared in volume VIII of the complete works, remain obscured? It's worth noting that Artaud had personally designated this text for publication, unlike many other texts in his complete works.

While this information awaits confirmation, I have been informed that when Bernard Noël approached Gallimard, the publisher expressed interest in these pieces but was holding out for an expert's opinion. In light of this inaction, I was compelled to pen my sixth book on Antonin Artaud, focusing on a detailed analysis of these four articles.



Kopfes. Das gab nun
und führen daß es eine
und das Nichtaufgenommen
ido, hastest Du auch
egann das Fräulein sich be
aufstemmen der kleinen
Fußboden zu hören; spä
a, sogar ein wenig vor
ndlich zum Frieden
n Laufen

Études sur les textes mexicains d'Antonin Artaud

PARTIE 1:
ARTICLES RETROUVÉS À CUBA

Illos Chailly

After Antonin Artaud or the wrathful anarchist, The Bachall Isu or the cane of Saint Artaud, Heliogabalus or the crowned anarchist, Surrealism and the end of the Artaud era and Artaud the hammer, asylums, drugs and electroshocks, I am delighted to present my sixth work dedicated to Antonin Artaud. Studies on the Mexican texts of Antonin Artaud, part 1: articles found in Cuba (40 pages) constitutes the first part of a triptych of books aimed at analyzing Artaud's texts written in Mexico.

This first volume, *Articles Found in Cuba*, has just been completed. It offers an exhaustive study of the four articles from the *Grafos* magazine discovered at the National Library of Havana, José Martí in 2009.

The second volume looks at the articles from *Messages Révolutionnaires*, published in volume 8 of Gallimard editions. We dissect these bold and avant-garde texts, translating Artaud's metaphysical reflections and his challenge to the social and artistic structures of his time, while outlining a radical vision to transform society.

The third and final volume is devoted to Artaud's writings on the Tarahumaras, an indigenous community in Mexico. We analyze his perception of their culture, their rites. This examination gives us the keys to understanding Artaud's enthusiasm for ancestral traditions and his aspiration to release the energy he discerned there.

This new series aspires to immerse readers in the abundant and visionary world of Antonin Artaud, with an emphasis on his Mexican writings. The ambition is to provide an in-depth exploration of his subversive vision, his radical proposals and the enduring artistic influence he exerts on contemporary creators.

For my part, it appears clearly to me that the texts *Heliogabalus* or the crowned anarchist, *The Theater and its Double*, and *The Revolutionary Messages*, to which the Cuban texts are joined - intertwine and form a literary triptych of rich complementarity. These works dialogue, reinforce each other and trace the lines of a revolutionary, mystical, luminous thought always in search of the absolute. Our analysis aims to highlight the subtle interconnections between these writings, while highlighting their relevance and uniqueness. We hope that this research will consolidate the position that Artaud occupies in the global literary and philosophical landscape.

ANTONIN ARTAUD'S STAY IN CUBA

According to *120 Horas de Artaud en la Habana* by Pedro Marquez de Armas

Let's journey back to the year 1936, specifically to the morning of January 30th. It was on this day that Antonin Artaud arrived in Cuba, seeking inspiration and adventure. Over just a few days, he roamed the streets of Havana with insatiable curiosity, leaving on February 4th. In the following lines, we'll explore this brief visit that made a lasting impression in history.

For a long time, it was believed that Antonin Artaud's journey across the Atlantic took place aboard the Albertville liner of the Belgian Maritime Company on January 10, 1936. Indeed, a postcard Artaud sent from the ship to his mother in Antwerp on January 9 attests to his intention to board that vessel. (This postcard was featured in the book "Voyage" by Florence de Mèredieu.)

However, in his text titled "120 Hours of Artaud in Havana," Pedro Marquez de Armas provides intriguing details. He raises the possibility that the poet may have had to change his plans last-minute and instead arrived in Cuba aboard the San Mateo, a ship primarily laden with potatoes. As per the information given by the port captain to the *Diario de la Marina* newspaper, the San Mateo carried only two passengers besides its crew. An official port record from Havana documents the poet and actor's arrival as follows: "The French steamer 'San Mateo' from the French Transatlantic Company docked from Le Havre with a general cargo. Aboard were a passenger bound for Havana, notably Antonin Artaud, and a passenger in transit."

This could elucidate why, on January 25, 1936, Artaud penned a letter to Jean Paulhan, presumably from a small North American port, using stationery from the Compagnie Générale Transatlantique/French Line.



We know from notes taken by Artaud that he purchased his ticket through the Cook agency. Barrault, Jacques Parson, Lise Deharme, Jacques Meyers, Cherret, and Paulan are the generous donors who contributed financially to his journey.

If this information is accurate, one can envision Artaud embarking on a nearly solitary 20-day journey, confined to a cabin, dedicating his time to writing lectures and smoking Gitanes.

On Thursday, January 30, 1936, Artaud arrived in Cuba in the morning. As he disembarked, Havana buzzed with festive excitement. The city's historic districts hosted a fair brimming with attractions ranging from beauty contests and dog races to street performances by Russian dwarfs, equestrian competitions, and bands playing catchy tunes. A Pan-American Airways plane flew overhead, broadcasting advertisements to the crowd below. One can easily imagine Artaud's awe upon seeing Havana, decked out in celebration, welcoming the poet.

About five hours post-arrival, Artaud was invited to a cocktail reception at the iconic Art Deco Bacardi building, completed in 1930 and once the city's tallest. The Association of Friends of Mexico hosted this event. It is likely during this evening that Artaud met Juan Antiga, a friend of Carpentier and a *Carteles* magazine contributor. Pedro Márquez de Armas suggests that Francisco Ichase, a theater critic for the "Diario de la Marina," might have introduced Artaud to *Grafos* magazine. On January 31, 1936, in a letter to Jean Louis Barrault, Artaud wrote, "Barely arrived in Havana, I enter a new current, as if there's never any illusion, and one can only dream of what exists." In this letter, Artaud also requested 500 francs for financial reasons. Subsequently, he visited the *Carteles* magazine office and signed a contract with *Grafos* magazine to send texts from Mexico. On January 31, he wrote to Baltus, "Everything in this adventure seems to have a miraculous character. One dark point, which might eventually not be dark, but for now certainly is: money."

The Cuban context of Artaud's arrival was distinctive. Just twenty days prior, the Tripartite Coalition (an alliance between the Liberal Party, the Nationalist Union, and the Republican Action Party) led by Miguel Mariano Gómez had clinched the presidential election. Since 1933, after the authoritarian Machado government released its grip, Cuba entered a new era influenced by America, marked by a more unstable yet adaptable atmosphere. In a Havana infused with Western elements, Artaud wandered the narrow alleys of Old Havana (Habana Vieja), characterized by colonial buildings with vibrant facades and wrought-iron balconies. He explored scenic squares like Plaza de la Catedral and Plaza de Armas, and historic sites like Palacio de los Capitanes Generales and Castillo de la Real Fuerza. The majestic El Capitolio, inspired by the U.S. Capitol and then housing the Cuban government, was also likely on his itinerary. Artaud probably strolled along Paseo del Prado and the Malecón, an 8-kilometer-long seaside promenade.

Despite significant financial concerns, Artaud might have attended a show at the Gran Teatro de La Habana or a jazz club. He could also have been part of a painting exhibition by El Círculo de Amigos de la Cultura Francesa. On Saturday, February 1, a luncheon was held at a renowned restaurant in Plaza de la Catedral to commemorate the 20th anniversary of Conrado W. Massaguer's social magazine. Although not invited, it's possible Artaud attended the subsequent evening event.

HABANA:—Capitolio Nacional.

National Capitol.



On Sunday, February 2, 1936, Artaud departed from the port district of Saint-Isidro y Belén, crossing the bay to Regla⁽¹⁾, renowned for its Santería ceremonies. Santería, a Cuban religion of African origin, was introduced by black slaves from Nigeria (specifically the Yoruba tribe). It venerates the Orishas, spirits that embody different forces or aspects of nature. February 2 holds significant importance in Santería, marking the celebration of Candlemas or The Feast of Yemayá. This deity is closely associated with the goddess of oceans and waters. Many Cubans, including likely Artaud, partake in these ceremonies seeking healing from emotional distress and health issues. As per the Yoruba tradition, individuals who undergo the initiation ceremony in Santería experience a rebirth, becoming santeros (saints), and are believed to attain a renewed sense of health.

The ritual led by the black sorcerer is believed to have occurred at the scenic Caballería dock. Santería celebrations are a harmonious blend of joy and reverence, characterized by the meticulous use of specific tools — statues, candles, beads, and other sacred artifacts, each holding profound spiritual importance.

Artaud, donned entirely in black and sporting Greek-styled laced sandals, remained entranced by the hypnotic music, entrancing dances, and chants accentuated by the rhythmic tambourines. He was welcomed by a black man adorned with distinctive ornaments. Initially, he was taken to a Catholic hotel where he observed a statue of the Black Virgin cradling a white child, and another of Saint Anthony accompanied by his piglet. Subsequently, he was escorted to the sanctuary courtyard, a gathering point for Oyá's devotees. Here, he was advised to relinquish his past and was presented with a small sword. This blade could either be the sword of Ogún, a primary deity linked with iron, warfare, and craftsmanship, or the sword of Saint-Miguel, a petite Toledo dagger embellished with hooks, a gift from a "black sorcerer" as described by Artaud in 'Journey to the Land of the Tarahumaras'.

After the purification rites, the initiate is required to spend a week in seclusion and commit to a distinct lifestyle for a year, ensuring his spiritual shield remains intact. Neglecting these practices could detrimentally impact both their mental and physical well-being. The Toledo sword, which Artaud likely acquired, symbolizes Saint-Miguel (Archangel Michael) and is employed in rituals to vanquish malevolent entities. Legend dictates that this very sword epitomizes the strike the archangel dealt to the devil, banishing him to the inferno.

On Tuesday, February 4, Artaud set sail from Havana aboard the American ship Siboney, charting a course for Veracruz. He set foot in Mexico on February 7, penning a letter to Dr. Allendy: "Havana, a city deeply rooted in African traditions, introduced me to a man who shared the very words I needed to hear in my life, guiding the myriad of images within me. You've often mentioned the need to let go of the past. (...) On the eve of my arrival in La Vera Cruz, I dreamt a symbolic dream. A woman, whom I faintly remember feeling something for at 18, presented herself as a widow, extending her affection. I hadn't given her a thought, neither in life nor in dreams, but as I was about to reciprocate, her late husband reappeared from the shadows, and a child physically obstructed our path."

(1): The wooden La Rampa de Regla, offering a panoramic view of Havana Bay, is revered by Santería devotees. Legend speaks of African slaves, who upon reaching Cuban shores, conducted their rituals and paid homage to their deities on this very ramp. Regla, a quaint district to the east of Havana Bay, stands juxtaposed to the historical heart of the city, with imposing Spanish fortresses to its south.



Translate Artaud

Traduttore, traditore" (Translator: traitor) Italian saying

François Audouy

Some dates before getting to the topic: "From where are you speaking?", as the leftists used to say in the post-1968 years. How did I end up spending years reading Artaud, talking about Artaud, writing about Artaud, and finally translating Artaud?

2001: I was a shy and insecure teenager who chose a literary path at a remote suburban high school. I discovered rock from the 60s and symbolist poetry. One Christmas, my brother gifted me a Larousse of French authors. The compilers of this volume wisely included Artaud, whom I believe I hadn't known even by name before this family gift. There, tucked away on a page:

"I do not have an appetite for death, but an appetite for non-existence, for never having fallen into this morass of imbecilities, abdications, renunciations, and obtuse encounters that define the identity of Antonin Artaud, which is weaker than the man himself."

It struck me. Instantly. I was rendered speechless. At that time, I was just a dreamy kid, a bit lost, frail, and a year ahead in school. I no more had the appetite for death than Artaud, but I also felt, albeit vaguely, that my sense of self was weaker than my true self. As for the obtuse encounters... The manner in which it was expressed was unlike anything I had ever read. And then there was the precision of the style—unique, dense, and surgical. This maze of imbecilities and obtuse encounters haunted me for years. In my high school's resource center, between listens of Noir Désir, a band reminiscent of Artaud, I borrowed "The Theatre and its Double." Soon after, I explored Van Gogh, and later, Heliogabalus.

Two decades later, I'm still that kid who stumbled upon the "Investigation on Suicide" in "La Révolution surréaliste." I've continually delved deeper, reading both Artaud's works and about him, and eventually writing about him myself. You can endlessly probe the subject, cross reference sources, and delve further, but Artaud will always evoke this raw, searing sensation. In 2011, after publishing my first book—a collection of stories about rock, another teenage passion—I gradually convinced myself that my second book should be about Artaud. I felt an obligation, on my humble scale, to be the intermediary he had been for me. Without him, would I have ever explored Lao Tzu, the Bardo-Thödol, the Upanishads, the Egyptian Book of the Dead, or the Popol Vuh? It took five years, during which I often felt overwhelmed and set aside, only to later revisit, this daunting project.

2016 : Antonin Artaud le sur-vivant", my essay on Nanaqui, is finally released. I approached it from the angle of 'survival', exploring the dialectic between birth and death—two intertwined concepts in his work. I've attempted, albeit perhaps clumsily, to convey what I've learned from the man himself. The essay touches on biographical highlights from Artaud's various "phases," akin to a painter's palettes of white, red, black, or sunflower yellow. I reflect on Artaud's lasting impact and relevance—after all, as Ilios Chailly phrased it, didn't the impassioned anarchist argue in 1936 that "the masterpieces of the past are good for the past?". I've incorporated a wide range of references, from Buddhist to rock, eschewing academic posturing in favor of a personal tone. As noted in the introduction, this essay is not flawless, but to echo Artaud's sentiment, "that's exactly what I'm unconcerned with". What matters is if the essay conveys a raw energy appropriate to its profound subject—that in itself would be significant. The work has garnered some attention, leading to a few meaningful connections. I don't purport to be a "specialist"—a term I find both unattractive and not in the spirit of Artaud. While I don't earn my living writing about Artaud and don't profess to have the final word on him, I feel the influence of the "Mummy-boy" will always linger with me. I remain ever eager for projects that revolve around the enigma of Rodez.

2022: Ilios Chailly reaches out to me about previously unknown writings by Antonin Artaud that were recently unearthed in Cuba. Recalling a 2018 event with Bernard Noël at the Maison de la Poésie in Paris, he had hinted at the existence of these pieces and their being sought by the poet Laurine Rousselet. Intrigued, I acquire Laurine Rousselet's book, "Artaud à La Havane", which features her correspondence with Bernard Noël and the newly discovered texts, namely: "The Theatre in Mexico", "The Indians and Metaphysics", "The Bullfight and Human Sacrifices", and "Red Painting".

2023: Together with Ilios, we approach several French speaking media outlets and scholars to highlight the discovery of these works, but our efforts largely go unnoticed. However, English speaking aficionados of Artaud show considerably more interest. In no time, I connect with Paul Allain from the University of Kent, who is keen to assist me in translating these pieces into English for the first time. Subsequently, I engage with Joel White, a faculty member in the French department of the esteemed King's College London. He is in the midst of preparing a fresh translation of "Messages révolutionnaires" for Bloomsbury (famously known as the Harry Potter publisher) and is eager to incorporate the four newfound Cuban writings into his edition.

This is how I began working on these four texts in May 2023. The aim was to provide a preliminary translation for my English speaking colleagues, who would then add their own insights. This endeavor is a collaborative effort, drawing upon our proficiency in both languages - I've taught English at the secondary level for about fifteen years - as well as our understanding of Artaud's work. For instance, how does one translate the concept of "numbers principles" or "races principles", terms distinctly Artaudian? How can we engage the modern reader without causing offense, while still preserving Artaud's notion of "race", more or less pure, a theme he frequently discusses in the context of the Tarahumaras? While these texts are relatively straightforward articles - quite unlike the glossolalia or "Suppôts and Supplications" - they do feature poetic and literary passages that require sensitive interpretation. The descriptions of the Sierra Tarahumara come to mind, mountains that metaphorically elevate humanity in a mystical sense, with their "tiered perspectives".

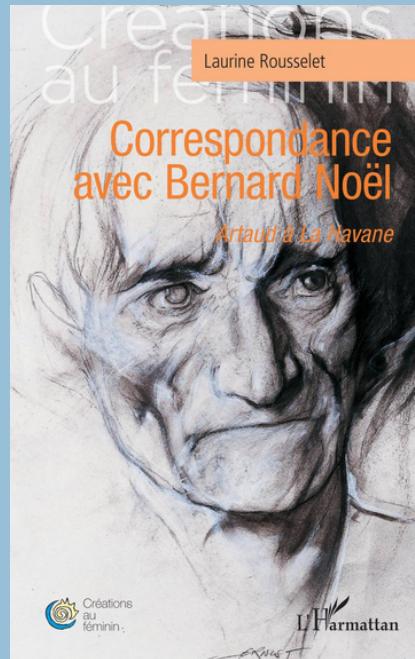
My primary reference is the French text published by L'Harmattan in Laurine Rousselet's book. I intend to cross reference it with the original Spanish version to ensure every nuance is captured. Therein lies the paradox of these texts: initially penned in French, they were recognized in Spanish and subsequently retranslated into their original language. This method echoes that of Philippe Sollers and Marie Dézon (a pseudonym for Paule Thévenin) when they translated "Messages révolutionnaires" in 1970.

These writings touch upon themes that Artaud typically explored in 1936: theater, alchemy, Indian culture, and painting. "Le Théâtre au Mexique" can be compared with sections from "The Theatre and its Double", and "Red Painting" aligns with "La Peinture de María Izquierdo" from "Messages révolutionnaires". One can observe striking similarities between "The Indians and Metaphysics" and "A Principle Race" published in *El Nacional*, especially the recurring theme of a bizarre or alarming anachronism regarding the Tarahumaras and the essential distinction between the Male and Female forces in a people described as "born philosophers". However, the most unexpected piece is "The Bullfight and Human Sacrifices". To the best of my knowledge, the theme of bullfighting, linked to theatrical ritual, hasn't been explored elsewhere in Artaud's repertoire, despite its popularity among the surrealists, with figures like Michel Leiris and Georges Bataille coming to mind.

In conclusion, while these four Cuban texts might not revolutionize our perception of the author of "Van Gogh", they certainly offer a notable contribution to the continually evolving research on Artaud's life and oeuvre. I'm pleased to have played a part in translating them into English, opening them up to a wider audience. There's a possibility that we're on the cusp of a new chapter in Artaudian studies, especially given that Ilios has hinted at other yet to be published works from Buenos Aires...

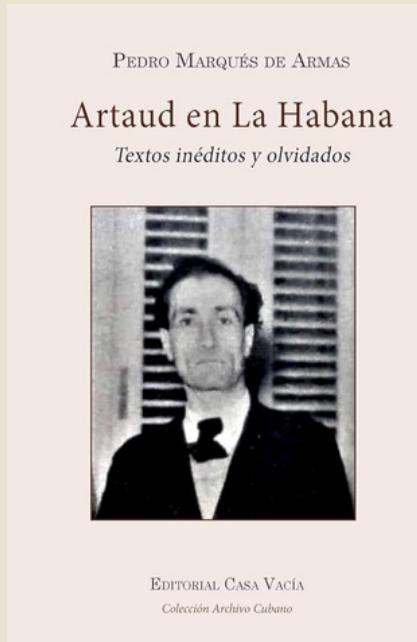
François Audouy, 20/09/2023.

"Correspondence with Bernard Noël, Artaud in Havana" is a work by Laurine Rousselet. The first part contains letters exchanged between Laurine Rousselet (born in 1974) and Bernard Noël (1930-2021). These letters reveal to us two poetic voices which, although separated by two generations, come together in a deep friendship and a sweet complicity, while sharing their vision of Antonin Artaud. In this book, Bernard Noël shares his knowledge of Artaud, fruits of her rich experience and her previous encounters, while Laurine Rousselet reveals her recent discoveries. The work thus presents valuable and unpublished information on Artaud, not only thanks to the publication of his articles in the magazine Grafos in Cuba, but also through the depth of this epistolary exchange between two fervent admirers of the poet.



Laurine Rousselet is a French-speaking poet and prose writer, born December 31, 1974 in Dreux. She collaborates with various cultural magazines and directs "Les Cahiers de l'Approche".

Antonin Artaud in Havana, by Pedro Marqués, published by the publisher Blurb, stands out not only because he publishes in Spanish the four Artaud texts found at the José Martí library, but also because he retraces time by hour the 36 hours spent by Antonin Artaud in the Cuban capital. This book concludes with an appendix including three testimonies by Alejo Carpentier on Artaud, one of them being translated for the first time from French.



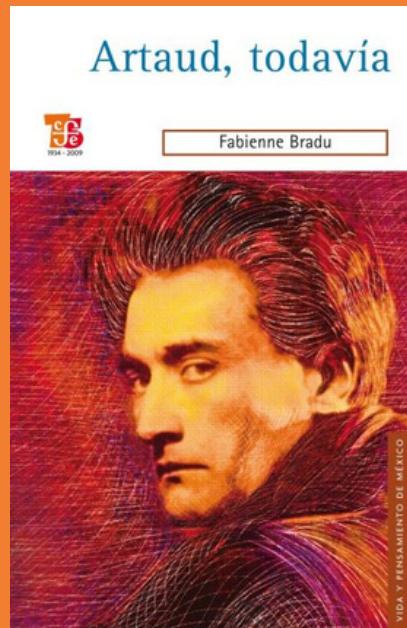
Pedro Marqués de Armas is a Cuban writer born in Havana in 1965. Poet, narrator and essayist, he is the author of several novels, collections of poetry, Today, he co-directs the electronic magazine Potemkin Ediciones.

Messaggi rivoluzionari by Marcello Gallucci, published by Jaca Book in 2021, goes far beyond the scope of a simple translation of Artaud's revolutionary messages. It includes texts found in Havana and rare and almost impossible to find documents. For example, the book reveals an unpublished letter from Artaud addressed to Dr. Alexis Carrel, published in 2014 by Prof. Etienne Lepicard. It also presents the testimony of Dr. Elias Nandino, who met Artaud in Mexico, as well as the text *We do not play infamously with the Gods* written by Alfonso Reyes, who shares his correspondence with Artaud.



Doctor in philosophy, essayist Marcello Galucci is professor of theater history at the Academy of Fine Arts of L'Aquila. He is also vice-president of the Technical-Scientific Committee of the Abruzzo Region and member of the Board of Directors of the Theater Association of Abruzzo and Molise.

In her work "Artaud Todavía", published in 2008 by Fonds de Culture Économique, Fabienne Bradu reconstructs the correspondence between the Guatemalan poet Luis Cardoza y Aragón and Paule Thévenin, who was the editor at Gallimard of Artaud's complete works. This correspondence, composed of 77 letters, which begins on June 1, 1950 and ends on February 9, 1989, constitutes an essential document for any researcher on Artaud. In the appendix, we find a letter from Paule Thévenin sent to Bernard Noël on January 2, 1986, as well as the text "Artaud en México" by Luis Cardoza y Aragón.



Fabienne Bradu was born in Paris, France, on September 23, 1954. She has lived in Mexico since 1976. She is an essayist, critic, and holds a doctorate in Romance literature from La Sorbonne in Paris. She is a researcher at the Center for Literary Studies of the IIF at UNAM and a collaborator for Vuelta.

REGISTRATIONS ANTONIN ARTAUD



SOUND CREATIONS
INSPIRED BY ANTONIN
ARTAUD



On June 8, 1946, Antonin Artaud visited the Club d'Essai of French Broadcasting, overseen by Jean Tardieu, to record a specially commissioned piece titled "The Sick and the Doctors." This recording was aired the following day. Later, on July 16, Artaud recorded another segment for the same program, called "Alienation and Black Magic."

In November 1947, a year later, Artaud recorded his renowned radio play, "To Have Done with the Judgment of God," at the studios of French radio. Regrettably, even though RDF (French Broadcasting) had commissioned the play, it was censored just prior to its inaugural broadcast, which had been scheduled for February 1, 1948. This decision came at the directive of the radio's director, Wladimir Porché.

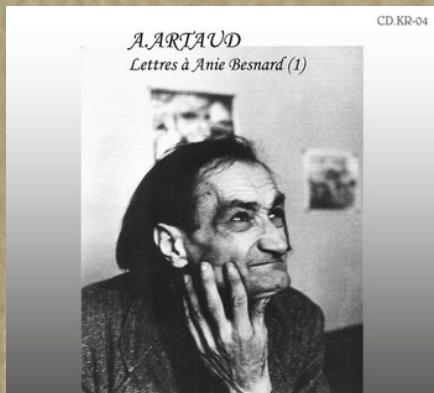
The script was masterfully delivered by Maria Casarès, Roger Blin, Paule Thévenin, and Antonin Artaud himself. Artaud was also responsible for capturing the sound effects, which comprised shouts, drumbeats, and xylophone notes. The blend of potent vocal renditions and entrancing sound elements fostered the distinct and provocative aura synonymous with Artaud's creations.

Listen to the BNF podcast "Antonin Artaud and the Birth of Poetry in Action (BNF podcast with Cristina De Simone)"

<https://www.youtube.com/watch?v=nHAJqwouzVY&t=2s>



ANTONIN ARTAUD RECORDINGS



I INVITE YOU TO DISCOVER THE CAPTIVATING WORK OF HELVIN RAS, A POET AND SOUNDSCAPE WHO CREATED TWO ORIGINAL WORKS INSPIRED BY THE TEXTS OF ANTONIN ARTAUD;

THE FIRST PROJECT, ENTITLED LETTERS TO ANIE BESNARD, IS COMPOSED OF 12 LETTERS WRITTEN BY ANTONIN ARTAUD TO ANIE BESNARD. YOU CAN LISTEN TO THEM ON:

[HTTPS://HELVINRAS.BANDCAMP.COM/ALBUM/A-ARTAUD-LETTRES-ANIE-BESNARD](https://helvinras.bandcamp.com/album/a-artaud-lettres-anie-besnard)

THE SECOND PROJECT, ENTITLED SUPPÔT ET SUPPLICIATIONS, IS BASED ON THE LAST COLLECTION OF TEXTS COMPOSED BY ANTONIN ARTAUD SHORTLY BEFORE HIS DEATH. YOU CAN LISTEN TO IT ON:

[HTTPS://HELVINRAS.BANDCAMP.COM/ALBUM/SUPP-TS-ET-SUPPLICATIONS-1](https://helvinras.bandcamp.com/album/supp-ts-et-supplications-1)

IN HER ALBUM GOSPEL ET LE RÂTEAU, THE FRENCH MUSICIAN-COMPOSER GHÉDALIA TAZARTÈS (1947-2021) MADE A RECORDING OF APPROXIMATELY 10 MINUTES OF SUPPLEMENT TO THE LETTERS OF RODEZ BY ANTONIN ARTAUD.



On December 21, 2022, I received an anonymous email from someone introducing themselves as "The Invoked Mummy", with a very interesting recording inspired by the writings of Antonin Artaud titled 'To Never Finish with Antonin Artaud-2007'.



François Dufrêne and his ultra-literate sound poem in memory of Antonin Artaud

<https://www.youtube.com/watch?v=yW285iSTXGE>

Sound work AB UNO DISCE OMNES

<https://www.dailymotion.com/video/xn7cvz>

Artaud, not racist by Jean-Louis Costes

<https://www.youtube.com/watch?v=rBTaKrp545k>

Artaud remix produced by Marc Chalosse and produced by Radio France - France Culture, revisits the recording of the show To end with the judgment of God by Antonin Artaud.





Association
Rodez-Antonin Artaud

In 2022, after a pause brought on by the pandemic, the association spotlighted the works of André Roumieux, a psychiatric nurse who has written about Antonin Artaud. This year celebrates the 20th anniversary of the opening of their venue to the public, heralding a return to routine operations. With an eye towards 2024, the association aims to center its focus on cinema, with a particular emphasis on the 23 films that featured Antonin Artaud. Mireille Larrouy, the president of the association, contemplates forging partnerships with various establishments, all the while emphasizing the pivotal role of cinema in their endeavors.

On Saturday, October 21st at 7 pm, a special event took place at the EXC bookstore in Paris: the launch of "Cette fois-ci la forêt était vierge", a new book featuring unpublished writings by Colette Thomas. Gaspard Maume, an expert on the works of Colette Thomas, hosted the evening. He has been collaborating with Pacôme Thiellement and Virginie de Ricci for several years to conduct thorough research on her writings. If you missed this event, no worries! Another is planned for November 21st at Monte en l'air, where Pacôme Thiellement will also be present. On December 7, 1947, Antonin Artaud wrote to Henri Thomas regarding Colette Thomas: "I am writing to you urgently because there is a pressing matter in this case (...) We must ensure that not even the slightest suggestion of electroshock therapy is given to Colette Thomas.



ARTAUD LE MARTEAU
ASILES, DROGUES, PSYCHIATRIE

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Call for Papers: Antonin Artaud - Critical Approaches and Performance

Dates: July 30th and 31st 2024, Kingston University, Town house Building and Visconti Studio (Kingston Hill Campus), London.

We are extremely pleased to present a call for papers for our forthcoming conference and performance event celebrating the life and work of the writer, poet, dissident surrealist and founder of the Theatre of Cruelty, Antonin Artaud. Since 2018 the publishers Infinity Land Press and Diaphanes have been publishing translations of Artaud's final and previously unpublished works, and his letters from Ireland. These publications have been exposing Artaud to a new readership as well as extending and completing the most extraordinary and troubling corpus of work of the 20th century. The event also marks the first-ever edition in English of Artaud's *Suppôts et Supplications*, translated by Clayton Eshleman and to be published by Diaphanes in July 2024. This international conference aims to bring together scholars of Artaud's work, of experimental and transgressive theatre, film, performance, music and literature, as well as performers, artists, filmmakers and musicians in a major two day event. The event will encompass conference presentations on day 1 and experimental bodily, visual and sound performances that navigate and negotiate Artaud's own preoccupations with notions of cruelty, theatre and the fragmented body on day 2.

Day 1 (July 30, 2024) - Academic Presentations:

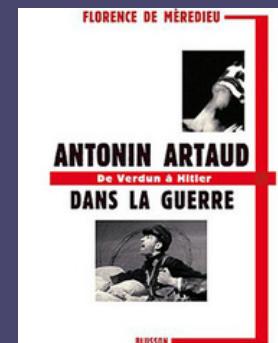
The first day of the event will focus on academic presentations aimed at delving into fresh research pertaining to Artaud, his oeuvre, and the influence he exerted. The sessions will be held at the esteemed Town House building of Kingston University, an edifice that has garnered recognition from RIBA. Situated on the Penrhyn Rd campus in southwest London, it is in close proximity to the Thames. For this inaugural day, we welcome submissions of abstracts encompassing a broad spectrum of topics, including: The theatrical writings of Artaud, Artaud's affiliation with the surrealist movement, Artaud's voyages to Mexico and Ireland, The notion of the Body Without Organs as explored by Artaud, Artaud's association with the occult, The impact he made in the realms of cinema, music, and performance, Artaud's perspective on Dependency, His alliances and camaraderies with personalities like Roger Blin, Paule Thevenin, and Marthe Robert, His concluding performances at the Théâtre du Vieux-Colombier and the Galerie Pierre in Paris, The radio compositions of Artaud, His undistributed and vanished works, Present-day translations of his poetic and written works, The imprint he left on the punk movement, His significance in contemporary dialogues on mental well-being and the human body, Reinterpreting Artaud in the context of the Covid era, Artaud's cinematic endeavors, The years he spent in psychiatric institutions, His artistic renditions in Ivry-sur-Seine and Rodez, An investigation into the themes of violence and cruelty in his compositions, as seen in "Les Cenci" and "Héliogabale", Modern critiques and understandings of Artaud and his contributions, As well as the breadth of his influence on a global scale.

Day 2 (July 31, 2024) - Performances:

Day 2 will be devoted to performances, which will be held in our Visconti studio. This studio is specialized in music and performance, outfitted with state-of-the-art technology, and is situated on the Kingston Hill campus, close to Richmond Park. We invite you to submit abstracts or performance proposals of up to one page, detailing any practical and technical requirements needed for their realization. Both presentations and performances should be limited to 20 minutes. For this day, we ask that you submit comprehensive one-page proposals, elucidating how your performance will be showcased and its relevance to Artaud's oeuvre. Please be aware there will be a nominal participation fee for the event, ranging from £10 to £20. We kindly request that you forward your abstracts to the conference organizers, Dr. Matthew Melia (m.melia@kingston.ac.uk) or Professor Stephen Barber (s.barber@kingston.ac.uk), by January 15, 2024.

(Source : Stephen Barber)

On October 21, 2023, a discussion titled "After Antonin Artaud: Art in Times of War and Nationalism" was held in Paris from 2:20 pm to 3:30 pm. As part of the Paris+ Conversations series, the event was organized by Pierre-Alexandre Mateos and Charles Teyssou. The speakers included Stephen Barber, a professor at Kingston University in London; Blackhaine, an artist hailing from Salford; and AntiGonna, an artist and filmmaker working between Kiev and Paris. The discussion was moderated by Agnes Gryczkowska, who is based in Berlin. Initially set to take place at the Centre Pompidou, the event was moved to the Picasso Museum due to security concerns. Interestingly, the topic of the discussion echoes the themes of Florence de Mèredieu's book, "Antonin Artaud in the War: From Verdun to Hitler," which was published by Blusson in 2013.



CREATION NOTEBOOK

In this section of our magazine, we invite you to share your texts, your news (shows, books) and your artistic creations (poems, drawings) related to Artaud. This is the perfect opportunity to bring your aspirations to life and publicize your projects.

echoantoninartaud@outlook.fr

Poem of the month

IVRE

Free in Ivry
He sweats his prose,
Transposing the worst,
Drunk and bursting,
Resting without rest,
On the tiles,
The flaws so true,
Under his skin.
He delivers his books like a battle, as naval
As it's unhinged, not caring
Who follows; he doesn't waste his life winning it.
He won't be of the elite, But by the serum of truth,
Severely, Artaud goes off the rails,
Who wants to see his keel shatter? (Poème de François Audouy)

Book of the month

Artaud is a poet of survival. To subsist in a stifling world, he had to transcend surrealism and position himself above life. In this scholarly essay, simultaneously musical, rock-infused, and poetic, François Audouy scatters shards of life springing from his soul. These shards intermittently reanimate Artaud's spirit, helping him to survive and endure in this dimmed and dehumanized world.

François Audouy

ANTONIN ARTAUD
le sur-vivant

Essai

L'Harmattan

ARTAUDIAN NEWS

- On April 15, 1936, while in Mexico, Antonin Artaud wrote a letter to Dr. Alexis Carrel in response to his book, "Man, The Unknown." This letter, referenced by Alain Drouard in his book on the Carrel Foundation, was later published in an article by Étienne Lepicard in the "Journal of the History of the Shoah." The original letter is housed in the Carrel archives at Georgetown University. For a more in-depth analysis of its content, in which Artaud critiques modern science for its overly analytical approach, please see our book "Artaud the Hammer: Asylums, Drugs, and Electroshock."
- Contacted by Jean-Pierre Castelain, I discovered that Antonin Artaud's hospitalization records from the Pinel pavilion at the Havre hospital may have survived the bombings but were reportedly stolen by a doctor who was a collector before the 1980s. This incident is detailed in an article by François Buisson titled "Antonin Artaud, 1937-1938: Mandatory Commitment," published in issue #8 of the quarterly journal Transition (December 1981). Jean-Pierre Castelain is currently compiling all the outstanding information to draft a note for an upcoming issue of the journal "Echo Antonin Artaud."
- From Patrick Beurard-Valdoye, I came to know about an incident where Ghérasim Luca accidentally knocked over a cabinet filled with archives. This cabinet, which belonged to a former gallery owner and friend of Élyse Breton, housed numerous original manuscripts of Antonin Artaud. Luca took great care to meticulously return them to their rightful place. Patrick is now curious about the whereabouts of these texts.
- A festival dedicated to "Antonin Artaud in Ireland" was held at Ranelagh Arts in Dublin from September 14 to 24. Among the highlighted events was a screening of Rossa Mullin's film "Artaud on Aran" at the IMMA (Irish Museum of Modern Art) on September 17, complemented by a discussion with Paul Smith and Christina Kennedy. The evening of September 22 featured a dialogue on Artaud's "Theatre of Cruelty," led by Karin Mc Cully.





**IN ISSUE NO. 5 OF OUR ECHO ARTAUD MAGAZINE, TO BE PUBLISHED
IN JANUARY, WE OFFER YOU:**

THE ROSES OF HELIOGABALE

IN PURSUIT OF THE PRINCIPLE GODS

WOLFGANG PANNEK AND CARTAUDGRAPHY

JEAN-PIERRE CASTELAIN, ARTAUD'S MEDICAL FILE IN LE HAVRE

ETIENNE LEPICARD AND ARTAUD'S LETTER TO DR ALEXIS CARREL

KATONAS ASIMIS AND ARTAUD

ANTONIOS VATHIS

AND MANY OTHER SURPRISES...