

# MUSEO TAMAYO

Paseo de la Reforma #51  
Bosque de Chapultepec, 11580 México, D.F.

+52(55) 4122-8200

## ARTAUD 1936

- *Artaud 1936* takes as a starting point Artaud's trip to the Sierra Tarahumara (Mexico) in 1936, and the impact of this experience in his work.
- The exhibition sets out to eschew the historical boundaries to fused Artaud's work with the visions of artist whom he admired, and those who would emulate his path decades later
- Linking objects from pre-Hispanic cultures with modern and contemporary artworks and archival elements, the exhibition includes artworks by Antonin Artaud, Bruno Botella, Raymonde Carasco, Rometti Costales, Abraham Cruzvillegas, Germán Cueto, Nicolás Echevarría, Lucio Fontana, María Izquierdo, Luis Ortiz Monasterio, José Clemente Orozco, Nancy Spero, Luis Alberto Spinetta and Javier Téllez.
- The exhibition will have two stages, between which some mutations and changes will mediate: *La sierra de las cosas (The Sierra of Things)*, from February 10 to April 01, and *La tinta invisible (The Invisible Ink)*, from April 05 to May 20.

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This exhibition commemorates the legendary figure of Antonin Artaud (Marseille, 1896 – Ivry-sur-Seine, 1948), his trip to Mexico in 1936, and the influence of his artistic and literary legacy—as well as that of his life—across the entire American continent. Linking objects from pre-Hispanic cultures with modern and contemporary artworks and archival elements, this exhibition draws connections among Artaud’s present, past and future, situating us in a continuum. Impulses, gestures and traces coexist in the exhibition, emulating Artaud’s thought process and dismantling the linear order of history, constructing a particular geography. Curated by Manuel Cirauqui, *Artaud 1936* exhibit will feature various works by artists who, over the past five decades, have responded to Artaud’s work and celebrated his experience of a Mexico which is at once tangible and impossible.

Actor, poet, playwright, draughtsman, heretic of surrealism and a martyr to psychiatric institutions, Artaud was an uncomfortable character in his time —only in the last years of his life he received the recognition that nowadays is considered canonical and unquestionable. And yet, what remains of his work—around thirty books, thousands of handwritten pages, drawings, a handful of sound recordings, as well as the feature films where he acted—does not reflect the traumatic impact of his path on modern and contemporary culture. Among the landmark moments of his lifetime we can highlight his nine-month stay in Mexico in 1936, and a mythical visit to the Sierra Tarahumara mountain range, which will constantly reappear in his most important writings right until his death.

Beyond the chronological specificity that the exhibition’s title would seem to imply, *Artaud 1936* sets out to eschew the historical boundaries of Artaud’s travel through

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Mexico, in order to give an account of the timelessness of his experience, and to place it in continuity with the work of several artists who would later rethink it.

Artaud's life and work have been, since his death in 1948, an inexhaustible object for revision and interpretation. His image, dream and myth replace the man, where history can offer but fragments. And *Artaud 1936* is, in this sense, a radically anachronistic project, underpinned by the voids and paradoxes of Artaud's existence: the lack of documentation of his trip to the Sierra Tarahumara, his experience of rituals linked to peyote; the paradox of his trip to Mexico, which physically lasts for nine months but spiritually spreads over 15 years, from the writing of *La Conquête du Mexique* in 1933, to the dance of *Tutuguri* in *Pour en finir avec le jugement de Dieu* in 1947.

His Mexican dream is in this exhibition fused with the visions of artists whom he saw and loved—María Izquierdo, Luis Ortiz Monasterio—, those who would emulate his path decades later, and with objects which he might never have seen, yet nonetheless *observe him* from different enclaves of the museum space: masks, like the one by Mexican artist Germán Cueto, which coexist with the death mask of the French poet and playwright; drums of Aztec (*teponaztlis*) and Tarahumara (*ramporas*) origin, in whose hypnotic rhythms Artaud would project his idea of an existence in a state of permanent trance; ceremonial knives (*técpatl*) and obsidian mirrors, tools of mediation in an Otherworld, organized by sophisticated and brutal rituals; evocations of the Conquest in the paintings of José Clemente Orozco, which resemble the scenes Artaud was able to imagine in his visions of Mexico; and ethnographical images of the Rarámuri community taken by Rudolf Zabel in the years around Artaud's travel.

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Among the modern and contemporary works included in the exhibition, we can highlight the evocations of Artaud executed in the sixties and seventies by artists such as Lucio Fontana and Nancy Spero, as well as the films by Raymonde Carasco and Nicolás Echevarría about the Tarahumara's rituals. More recently, artists such as Abraham Cruzvillegas or Javier Téllez have carried out projects in which Artaud's figure is emulated directly or indirectly. For their part, artists Rometti Costales and Bruno Botella propose an approximation to various aspects of Artaud's legacy: be it his graphical work or his poetic and anarchic reinvention of shamanism. The documentary *Teshuinada, Tarahumaran Easter Celebration* and the film *Cabeza de Vaca (Cow's Head)*, both by Echevarría, will be screened at the Museum's auditorium two Saturdays each month during the exhibition's dates. Screening hours will be available in the Museo Tamayo website.

The exhibition will have two stages, between which some mutations and changes will mediate: *La sierra de las cosas (The Sierra of Things)*, from February 10 to April 01, and *La tinta invisible (The Invisible Ink)*, from April 05 to May 20. Each of these two periods will present a complementary selection of works and archival elements, replacing objects, changing their places, encouraging events and encounters. In this way, the same exhibit will be presented in two different versions, with related contents.

The exhibition catalogue will be presented in Spring 2018, including contributions by Raymonde Carasco, Abraham Cruzvillegas, Rometti Costales, Nicolás Echevarría, Jean-Luc Moulène and Javier Téllez, as well as essays written by Manuel Cirauqui, guest curator, and Andrés Valtierra, associate curator at Museo Tamayo.