

DEPARTMENT OF THEATRE ARTS **PRESENTS**



ARTAUD
QUATRA
A COMEDY OF MADNESS

BY MATT MINNICINO
DIRECTED BY TONY SPECIALE

OCTOBER 3-4 & 16-18 @ 8 P.M.
OCTOBER 5* & 18*-19 @ 2 P.M.

PARKER THEATRE

Parker Theatre is situated on the ancestral land of the Esopus, Lenape, and Munsee people

***TALKBACK FOLLOWING PERFORMANCE**

***ARTAUD ARTAUD** is presented with special permission from Matt Minnicino*

CONTENT **ADVISORY**



This play includes depictions of mental illness, off-stage suicide, suicidal ideation, violence and graphic language.

Recommended for audiences ages 16 and up.

STROBE LIGHT **WARNING**



This performance makes use of a strobe light that produces rapid, short pulses of intense light.

SOUND **EFFECTS**



This performance includes the use of a strong, vibration sound.

ABOUT *ARTAUD ARTAUD*



Written by Matt Minnicino, *Artaud Artaud* follows the French artist and avant-garde theater pioneer, who finds himself locked in a sanitarium with his Double—his complete opposite—whom Artaud has tasked with presenting as himself so he can focus on writing. The show centers on the complex relationship between Artaud, a preeminent theatrical sensation, and his free-spirited Double, while they each discover a sense of self and find their respective desires at odds with each other.

Written in 2015, *Artaud Artaud* was previously performed at Pershing Square Signature Center in New York City; James Madison University in Harrisonburg, Virginia; and at the Theater for the New City's Dream Up Festival in New York City.

DRAMTURG NOTE



A note from our Dramaturgs,
Christopher Etienne & Milly Camara

“NO MORE MASTERPIECES.”
-Antonin Artaud Poet,
Visionary, some might say madmen

In *Artaud Artaud*, the playwright Matt Minnicino reimagines all of Antonin Artaud's thoughts and creates not just a reverent biography but also a genre-bending coming of age story that centers a man whose life blurred the boundaries between madness, pain, art, performance, ritual, and can't forget reality. In this play, Artaud and his double are not so much two characters as they are a fragment of one's imagination.

Artaud Artaud is a play that holds a special space in the culture of the SUNY New Paltz Department of Theatre Arts. Many of the students working on this production read this play for the first time in our Play Analysis course. The significance of reading this play is twofold: it is loosely based on the life of the playwright Antonin Artaud, and is written using elements from Bertolt Brecht's style of theatre. Minnicino's play doesn't just tell the audience about Artaud; it transports the audience into a massive whirlwind and by doing so honors the hallmarks of Brecht from irony to alienation to structure. It is a theatrical paradox at its best!

However, why this play, why now? It's because we still are perhaps even more than ever asking the same question Artaud has preached about in their past.

“What is art for?” In an age filled with spectacle, unique personas and overstimulation, Artaud's vision of a theatre continues to shock and stir the uncomfortable tension that it can produce when it's seen by an audience. Art doesn't have to be comforting; there's beauty within the rage and failure of it all. If anything, it's confronting. This play doesn't really offer easy answers, because when art is being performed, it never should.

DRAMTURG NOTE (CONT'D)



During the years we spent inside at the height of the COVID-19 pandemic, many of us sought enrichment from artistic pursuits, much like Artaud during his time isolated at the sanatorium in Rodez. It was a time that changed how we interacted socially and brought us a new normal. It was an opportunity to take a personal inventory and get to know oneself, whether you wanted to or not. It was also a time of pain, and yet despite the separation, the fear, and the stress, theatre persisted, and found new ways to operate remotely. It goes to show how intrepid storytellers will find a way through the most dire circumstances. Taking place at a time when France was caught in a deadly conflict, and fascism was threatening to take over Europe, the setting of *Artaud Artaud* is one filled with pain and isolation. Yet, even in the Sanitorium at Rodez, theatre was being made.

In a world like today that is increasingly molded by conformity, commodification, and the constant response of social media, *Artaud Artaud* is a pressing reminder that art holds power. Matt Minnicino's writing does a fantastic job of channeling Antonin Artaud's very raw and camp approach to storytelling. In an era where we're witnessing truth often being distorted, this play is making sure to stay away from being comfortable by challenging audience members to see what it means to feel and feel as a human. Art should disturb, provoke, arouse our emotions, and expand our sympathies in directions that we may not anticipate nor may not even wish.

ABOUT THE PLAYWRIGHT



Matt Minnicino (he/they) is a queer Jewish theatre-maker who writes little myths and calls them plays. He is a Jeffrey Melnick Award and Helen Hayes nominee; winner of the Arts and Letters Prize and David Einhorn Memorial Playwriting Prize; and an alumnus of the Great Plains Theatre Conference, SPACE on Ryder Farm, Project Y, Primary Stages' Writers Group, Pipeline's PlayLab, Fresh Ground Pepper's PlayGroup, and others. He has adapted numerous classic texts and written and directed for film (with several award-winning shorts), dance-theatre, immersive pieces and installation art. He co-founded the COVID-related initiative Theatre Without Theater and served as the Dramatists Guild's literary assistant. His essays have been published by HowlRound Theatre Commons, The Dramatist and others. He currently teaches high school in Manhattan.

[Learn more about Minnicino.](#)

ABOUT THE DIRECTOR



Currently an assistant professor of theatre arts at SUNY New Paltz, **Tony Speciale** is the founder of Plastic Theatre—conceiving, coauthoring and directing the Off-Broadway world premiere of “Unnatural Acts” (Classic Stage Company—Drama Desk Award nominee, GLAAD Media Award nominee). From 2015-2018, Speciale—a recipient of a Princess Grace Theatre Honorarium and Suzi Bass Award—served as artistic director of Abingdon Theatre Company, an off-Broadway theatre company dedicated to developing and producing new work. His many NYC credits include “Mister Miss America”; “A Midsummer Night’s Dream” featuring Bebe Neuwirth, Taylor Mac, Christina Ricci, and Steven Skybell; and “The Boy Who Danced On Air,” among others. His regional credits, to name just a few, include “Angels in America: Millennium Approaches & Perestroika” at the Repertory Theatre of St. Louis in Missouri; a national tour of “The Absolute Brightness of Leonard Pelkey”; and “Romeo and Juliet” with the Actors Theatre of Louisville in Kentucky.

As a solo writer, his play “Delirium” was presented at the Edinburgh Festival Fringe in Scotland, where it was honored with a British Writers’ Guild Award. Speciale spent four seasons at New York City’s Classic Stage Company as associate artistic director, where he helped found, direct and teach for their award-winning education and outreach initiative, the Young Company. He studied musical theatre at the Boston Conservatory and holds a Master of Fine Arts in directing from Columbia University.

(in alphabetical order)



Nurse 2 (Radio Voice) | Grace Fang

The Doctor's Assistant | Meg Hobson

Nurse 1 | Ekaterina Lopukhina

Orderly | Harlan Stockwell

Fourth Patient (Jubjub Bird, Nina) | Kyra Saffon

Onstage Swing (The Doctor's Assistant, Nurse 1) | Grace Fang**Onstage Swing (Artaud, The Double, Patient No. 1) | Harlan Stockwell**

CREATIVE TEAM



Director | Tony Speciale
Asst. Director | Aditri Khadilkar
Producing Chair | Patricia A. Fitzpatrick
Production Manager | Diane Feller
Production Stage Manager | Ray Buchanan
Asst. Stage Manager | Meara LeFevre, Paige Teixeira
Production Asst. | Kaya Fitzpatrick, Jupiter Rizzitiello
Stand-In Production Asst. | Paige Mansfield, Keegan Lazorchak
Dramaturgy Supervisor | Caitlyn Halvorsen
Dramaturg | Christopher Etienne
Asst. Dramaturg | Milly Camara
Scenic Designer & Supervisor | Dan Daly
Asst. Scenic Designer | Jianna Wong
Technical Director | Joel Sherry
Lighting Supervisor | Travis McHale
Lighting Designer | Max Auerbacher
Sound Supervisor | Dean Mahoney
Co-Sound Designer | Oz Fen Wang, Miles North
Costume Director | Kaitlyn Kociela Taylor
Costume Supervisor | Charlotte Palmer Lane
Co-Costume Designers | Noah Cruz Hernandez, Cookie Richards
Asst. Costume Designer | Brionna McDonald

PRODUCTION STAFF



| Costumes |

Hair & Makeup Supervisor | Natalie Stockmeyer

Wardrobe Supervisor | Moriah Pilet

Wardrobe Crew | Cassie Eggert, Maura Fenlon, Mikella Giustino, Taylor Mulcahy, Alexandria Vickers

Costume Technicians | Ainsley Clagett, Noah Cruz Hernandez, Athena Holman, Tierney O'Brien, Moriah Pilet, Cookie Richards, Arianna Robinson, Ismene Roque, Dani Rosenfeld, A'leigha Smalling, Natalie Stockmeyer

| Sound |

Production Audio | Phoebe Albro, Ethan Maguire

Board Operator/A2 | Bree Forte

A2 Audio Technician | Athena Holman

Load In Crew Head | Paige Mansfield

Sound Load In Crew | Liam Gorelin, Michael Grundy, Meg Hobson, Lennon Lotardo, Mare Motherway, Keelin Naylor

| Lights |

Programmer | Pheobe Albro

Head Electrician | Travis McHale

Asst. Head Electrician | Meg Hobson

Light Board Operator | Nicholas Hobson

Electricians | Pheobe Albro, Declan Caulfield, Kiersten DeLorey, Nicholas Hobson, Alex Martinez, Danielle Pressman, Jupiter Rizzitiello, Gianna Rojas, Bradley Stanton

PRODUCTION STAFF (CONT'D)

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| Scenic |

Lead Carpenter | Bridget Donnelly

Carpenter | Amelia Murray

Scenic Artist | Alex Strock

Properties Manager | Dan Daly

Asst. Properties Manager | Em Glass, Erin Quigley

Properties Crew | Via Donato, Pheonix Entrades, Kat Knapp, Keegan Lazorchak, Riley McGeough, Paige Teixeira

Intro to Theatre Production Class | Caris Carbone, Rikki Caracciolo, Lee Camara, Betsey Colligan, Ilaria Davniero, Olivia Donato, Casie Eggert, Katelyn Haubrick, Emma Hill, Nicholas Hobson, Meg Hobson, Grace Hoey, Athena Holman, Ellis Jablonski, Toby Kalet, Jaime Lazorchak, Lennon Lotardo, Brionna McDonald, Riley McGeough, Danielle Pressman, Mia Rinaldi, Arianna Robinson, Gianna Rojas, Extra Schott-Simpson, Bradley Stanton, Paige Teixeira, Bella Rose Tirado

Theatre Arts Participation (TAP) in Scenery | Adrian Baily, Eileen Bronk, Ainsley Clagett, Emily Ferry, George Folise, Elizabeth Howe, Katarina Knapp, Amelia Kovtun

Student Assistant Workers in Scenery | Jack Barry, Luiza Braga, Ray Buchanan, Michael Colantuoni, Kiersten DeLorey, Bridget Donnelly, Raeanna Hoskinson, Amelia Kovton, Erin Quigley, Julia Wilson

| Program |

Program Supervisor | Russell Thompson

Program TAP | Emily Ferry

PRODUCTION STAFF (CONT'D)

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| Box Office Team |

Box Office Manager | Russell Thompson

House Manager | Milly Camara

Box Office Assistant | Kyra Perles

Box Office Assistant | Tessa Chiaino

Box Office Assistant | Sofia Levine

Box Office Assistant | Kaitlin Peña

Box Office Assistant | Gianna Baez

Box Office Assistant | Anna Troetel

Theatre Arts Participation: Front of House | Erin Quigley

Theatre Arts Participation: Front of House | Princess Aboagye

| Social Media |

Social Media Coordinator | Grace Hoey

ACKNOWLEDGEMENTS



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SUNY New Paltz

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SUNY New Paltz

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SUNY New Paltz

Matt Minnicino

Glitnir Ticketing

Timely Signs

International Ticketing Association

Christian Frederickson & "Rachel's" for granting us permission to use their songs "All is Calm" and "With More Air Than Words" from their album *The Sea and the Bells*

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