

Index

Page numbers in *italics* refer to illustrations.

- abolitionism, 39–40, 44–46, 48, 126–127
- Abramović, Marina, 201
- acting
 - cool, 9, 17, 206
 - ensemble, 60–61, 75–76, 92
 - expressive tradition, 206, 225, 228
 - Romantic, 16–17, 20, 22, 31–32
 - See also* acting, psychological-realist; point technique; Stanislavsky, Konstantin
- acting, psychological-realist, 227
 - cool, 17, 205–206, 237
 - expressive tradition versus, 206, 228
 - intersubjective exchange and, 9, 104, 205–206
 - in *Orfeu Negro*, 222–224
- actors, star, 57, 60, 71, 76
 - star system, 37, 71
- Adler, Stella, 95
- Adorno, Theodor, 108, 189
- advertising, 160–165
 - See also* copycat; plant; puff; shill; tout
- aesthetics: Baumgarten’s definition of, 17, 164
 - Dalcrozean, 125, 132
 - Idealist, 20, 83, 85, 90
 - Renaissance, 61, 219, 223
- African Americans. *See* Blacks; Du Bois, W. E. B.; *Star of Ethiopia*
- Afro-Brazilians, 205
 - in Bahia, 209
 - “Blacks on display,” 218
 - in *Orfeu da Conceição*, 206–208, 214–216
 - in *Orfeu Negro*, 207, 210, 217–218, 248
 - TEN and, 213, 218
- Ai Weiwei, 195–196, 200
 - Coca-Cola Vase*, 196–198
 - Colored Vases*, 196, 198
 - Dropping a Han Dynasty Urn*, 196, 198–200
 - “Shanzhai Ideals,” 196
 - Stars Art Exhibition, 194, 196
- Aiken, George, 80
- air conditioning, 228–229
 - aesthetic reception and, 236–237, 240, 247–248
- Baldwin and, 233–234
- in Brazil, 230–231
- in existentialist Paris, 231–234
- increased demand for, 234–235
- Miller and, 231, 233–234
- in non-commercial contexts, 230
- phenomenology of, 205, 232, 235, 238–239
- in theatres, 205, 228–230, 235–236
- thermal comfort, 234
- allegory
 - Fazio* as cultural and economic, 28–30, 37–38, 52–53
 - Firebird* as national, 136
 - in Rosicrucian, 118, 121
 - Le Sacre du Printemps* as national, 137, 145–147
- Schiller’s plays as political, 6
- Andrade, Oswald de, 220
- Anthropocene, 260, 267, 269
- anti-racism
 - of Boas’s cultural anthropology, 246
 - of lusotropicalism, 212
 - of *Orfeu da Conceição*, 204, 208–210, 216–217, 239–240
 - of *Orfeu Negro*, 216–217, 239–240, 246
- anti-Semitism, 55, 108
 - See also* Nazi Party
- Antoine, André, 162
- Anzieu, Didier, 237–239
- Appia, Adolphe, 107–108, 148
- Aragon, Louis, 186
- Archer, William, 77–78
- Arp, Hans, 179
- Artaud, Antonin, 161, 187, 198

- avant-garde
 - performance, 163, 167, 169–170, 184–186
 - provocation, advertising as model for, 165, 182–183
 - Symbolism as precursor of, 11, 162
 - See also* neo-avant garde
- Balaban and Katz, 229–230
- Baldwin, James, 234
- Baliev, Nikita, 167
- Ball, Hugo, 181
- Ballets Russes, 96, 135–137
 - L'Après-midi d'un faune*, 137, 144, 179–181
 - Cléopatre*, 136
 - Delsarte and, 225
 - fashion inspired by, 136–139
 - Firebird*, 136–137, 141
 - Jaques-Dalcroze and, 106, 142, 145, 147
 - Jeux*, 137, 144
 - Parade*, 170–171
 - Pavillon d'Armide*, 136
 - Perushkha*, 137
 - primitivism and, 112, 137, 141, 144
 - Prince Igor*, 136–137
 - Rambert and, 106
 - Russian exoticism of, 135–136
 - Russian expatriates in Paris, 135, 225
 - Schéhérazade*, 136
 - See also* *Le Sacre du Printemps*
- Bandeira, Manuel, 204, 242
- Bank of England (BoE), 21–22, 24, 26, 29–30, 54, 57
- Bank of the United States (BUS), 23–24, 34, 39, 58
- banking
 - free, 23, 35, 55, 58
 - modern, 8–9, 21, 26–28, 55–57
 - national, 36, 58
 - See also* Bank of England (BoE); Bank of the United States (BUS); money, paper
- Baudelaire, Charles, 62, 118–119
- Bauersfeld, Walther, 149–150
- Baumgarten, Alexander, 17, 32, 164
- Beaumont, Étienne de, 174, 187
- Beauvoir, Simone de, 210, 231–233
- Benjamin, Walter, 62, 86, 138, 189, 260
- Benthien, Claudia, 243–244
- Bentley, Gladys, 176
- Berlin
 - Club Dada, 167–170
 - Olympics, 14, 152
 - Saxe-Meiningen Players in, 60, 70, 74–76, 82–83
- Berlioz, Hector, 121
- Bibb, Henry, 43
- Biberman, Herbert, 172
- Biddle, Nicholas, 24, 34–35
- blackface, 207–208, 213–214, 222
 - minstrelsy, 132, 222, 228
- Blackness, 41, 43, 45, 126, 205, 240, 243
 - Négritude, 208, 210
 - negrura, 208, 213
 - Quilombo*, 213
- Blacks
 - as other, 41, 55, 209
 - See also* Afro-Brazilians; Blackness; slavery; slave trade
- Blavatsky, Helena, 120
- Boal, Augusto, 220
- Boas, Franz, 204, 212, 245–246
- bohemian/s
 - Paris, 110, 117–119, 121–122, 176
 - as a term, 118–119
 - Böhme, Jakob, 119–120
 - Boleslavsky, Richard, 95
 - Boucicault, Dion, 63, 67, 71–72
 - After Dark*, 63–65, 67–71, 74, 104
 - class mobility and, 9, 67–68
 - combination system, 63, 71–72, 74, 76–77
 - copyright infringement, 65, 71
 - The Corsican Brothers*, 69
 - father of, 72
 - The Octoroon*, 48
 - The Poor of New York*, 68
 - sensation scene, 61, 63, 69–70, 80
 - as "Viscomte," 67
 - box set, 7, 57, 88–89, 94
 - Brando, Marlon, 9, 226
 - Brazil
 - Black Brazil, 204, 209, 213–214
 - Carnival, 204, 215–217, 240
 - colonial heritage, 212–213, 216, 220
 - lusotropicalism, 212–216, 245–246
 - mixed-race heritage, 207, 209, 212
 - Négritude, 208
 - See also* Afro-Brazilians
 - Brecht, Bertolt, 181, 189
 - Bresson, Robert, 225
 - Breton, André, 186–187
 - Brown, William Wells, 43, 45
 - Bruant, Aristide, 9, 167, 168, 169
 - Bruce, John E., 135
 - Brussel, Robert, 180
 - Buber, Martin, 232
 - Buchloh, Benjamin, 188, 194
 - Bürger, Peter, 164, 187–188, 190
 - Burke, Edmund, 32
 - Burliuk, David, 167
 - Burroughs, Charles, 106–107, 131, 133

Index

291

- Butler, Pierce, 39–42, 48, 50, 73
 Kemble and, 39–41, 47, 49
 weeping time, 14, 49
- cabaret
 Cabaret Voltaire, 179, 181
 Chat Noir, 111, 121, 167
 Club Dada, 168, 170
 conférencier, 167–169
 Mirliton, 167
- Cage, John, 172, 267
- Calmette, Gaston, 180
- Cameron, James: *Avatar*, 261, 265
- Caminero, Maximo, 198–199
- Carrier, Willis, 229–230
- Césaire, Aimé, 208
- China
 Civil Code, 200
 Copyright Law, 200–201
 Cultural Revolution, 158, 191–192, 195
 socialist market economy, 192–194
 World Trade Organization (WTO) and, 192
See also copycat
- chromolithography, 164, 171
- Chronegk, Ludwig, 61, 75, 77–78, 92–94, 104
- Clay, Henry, 24
- Close, Chuck: *Self-Portrait*, 267, 268
- Cobbett, William, 24
- Cocteau, Jean, 176
 “Orphée,” 210
Parade, 170–171
- Cole, Bob, 130–131, 176
- Coleridge, J. T., 53
- Coleridge-Taylor, Samuel, 131, 133
- colonialism, 189, 209, 261
 in Algiers, 111
 in Brazil, 213, 216, 220
 British, 120, 123
 cinematic critiques of, 259, 261
 Portuguese, 212–213
 whiteness and, 216, 219, 222, 233, 246, 258
See also postcolonialism
- computer-generated imaging (CGI), 9, 253
Avatar, 257–261, 264–265
Final Fantasy, 257–262
Polar Express, 264–265
 progress narrative, 253–254, 257, 259, 265, 269
Toy Story, 257
Tron, 255–257, 260
 uncanny valley, 264–265
Westworld, 254–256
- consumer capitalism, 165, 187, 189–190, 193–194, 197, 200
- Converse, Frederick, 124, 131
- cool, 206, 222, 239
 acting, 206
 Davis and, 223
 music, 210–211
 Young and, 228
- copycat, 165, 191–202
 Ai Weiwei and, 195–200
 Mao look-alikes, 193, 195
 Wang Jin and, 195–196
 Zhu Fadong and, 195
- copyright, 65, 71, 200–201
- Costa, Haroldo, 205, 210–211, 216, 242
- Costa, Lucio, 231
- Courteline, Georges, 185
- Crary, Jonathan, 62, 78–79, 86
- Crichton, Michael: *Westworld*, 254–256
- cubism, 144
- Cunningham, Merce, 267
- currency, paper. *See* money, paper
- Cushman, Charlotte, 8, 52
- cyborg, 252–254, 260
- Dada, 162, 165, 170, 179, 267
 Club Dada, 168–170
 evenings, 170, 184–185
 manifestoes, 184
 surrealism’s break with, 186
- Dalhousie, Lord, 65
- Daly, Augustin, 65, 71
- Davis, Miles, 223, 239
- Dazzle Club, 266
- Dean, James, 226
- Debord, Guy, 189
- Deleuze, Gilles, 179, 190, 262
- Delsarte, François, 128, 220
 Duncan and, 116, 225
 Dunham and, 225–226
 Jaques-Dalcroze and, 116
 modern dance and, 116, 225
 Stanislavsky and, 96–97, 103, 220–221
 système, 97, 226
- Deng Xiaoping, 191–192
- Deren, Maya, 218–219
- Dessy, Mario, 185
- Diaghilev, Sergey
 Ballets Russes, 96, 135–136
 Ballets Russes, Jaques-Dalcroze and, 106, 142, 144
 Ballets Russes, Rodin review, 179–180, 182
Mir Iskusstva, 96, 136–137
- Dinerstein, Joel, 222–223
- Dinglestedt, Franz, 76
- Dohrn, Harald, 108
- Dohrn, Wolf, 108
- Dorsen, Annie, 251

292

Index

- drama
 - abolitionist, 45
 - mimesis and, 12
 - modern, 83, 85, 89, 93, 103
 - spoken-word, 50–51, 53
 - verse, 24, 51, 58
 - Wagner's music-, 7, 139
 - See also* melodrama
- Du Bois, W. E. B.
 - color line, 123, 135
 - double consciousness, 43, 123, 127–128
 - Hegel and, 127–128
 - The Philadelphia Negro*, 134
 - sorrow songs, 123, 130
 - The Souls of Black Folk*, 123–124, 128, 130
 - See also* *Star of Ethiopia*
- Duchamp, Marcel, 117, 176, 196, 267
- Dumas, Alexandre, 69
- Duncan, Isadora, 116, 142, 225
- Dunham, Katherine, 206, 225
 - Dawn and, 225–227
 - Delsarte and, 225–226
 - Deren and, 218
 - Fantasie Nègre*, 225
 - system, 225–227, 239
- Dunham, Stanley Ann, 203–205, 228, 246–248
- Durkheim, Emile, 142–144
- Eckart, Dietrich, 152, 154
- Eliot, T. S., 7, 167, 242, 267
- Engel, Johann Jakob, 244–245
- Engels, Friedrich, 73
- Enlightenment
 - racist taxonomies, 134, 243–247
 - Rosicrucian, 110, 118, 120
- eurhythymics. *See* Jaques-Dalcroze, Émile
- Evreinov, Nikolai: *Storming of the Winter Palace*, 186
- existentialism, 14, 210, 222, 233–234
 - embodied self, 210
 - intersubjectivity, 206, 217, 232, 238, 243, 247
- Eze, Emmanuel Chukwudi, 244, n44
- facial recognition software, 265, 269
- Fanon, Frantz, 232–233
 - epidermalization, 233–234, 239, 242
 - white man's other, 214
- Fazio (Milman), 22–31
 - Bianca's portrait, 29–30, 37
 - Cushman's Bianca, 52
 - intrinsic value and, 21, 26, 29–30
 - point in, 36, 38–39, 58
 - reception in UK and USA, 24–25, 33–34, 36, 38–39, 50, 53–58
 - See also* Kemble, Fanny
- Feitosa, Chico, 208
- festivals, civic. *See* pageants, civic
- Forrest, Edwin, 8, 44
- Fort-Whiteman, Lovett, 176
- Foster, Hal, 187–188, 190
- Foster, Stephen, 132
- Franco-Prussian War, 82, 86
- Frank, Waldo, 209
- Frankfurt School, 70, 189–190
- Franklin, Benjamin, 28
- Freemasonry, 119, 175
 - Black, 134–135
 - Hitler and, 151, 157
 - Laban and, 157
 - Ordo Templi Orientis, 150
 - Prince Hall, 134–135, 158–159
 - Rosicrucianism and, 119–120, 151
- Freud, Sigmund, 103, 227, 237–238
- Freyre, Gilberto, 212–213, 217, 220, 245–246
- Freytag-Loringhoven, Elsa von, 9, 176
- Fritze, Eduard, 60–61, 81–82
- Futurism
 - evenings, 169, 183, 185, 196
 - Russian, 172, 176, 267
 - syntesi, 185
- Garcia, Léa, 220–221
- Garrick, David, 8, 20, 31–32, 51
- Gautier, Théophile, 121, 176
- Gémier, Firmin, 108, 160
- Gender
 - blending, 121–122
 - performativity, 175–176
- Georg II, Duke of Saxe-Meiningen.
 - See* Saxe-Meiningen Players
- Gert, Valeska, 169–170
- Gesamtkunstwerk, 108, 119, 136, 139
- Gilberto, João, 223
- Gilpin, Charles, 176
- Glass, Philip, 267
- Gluck, Christoph Willibald: *Orfeo ed Euridice*, 106, 121, 206
- Gobineau, Arthur de, 151
- Goebbels, Joseph, 151, 153–154, 156, 158
- Goethe, Johann Wolfgang von, 2, 7, 120
- Gorodetsky, Sergey, 137
- Gottshalk, Louis Moreau, 131
- Gramsci, Antonio, 189
- Great War, 107–108, 144, 179
- Guattari, Félix, 179, 190
- Guilbert, Yvette, 167
- Gurdjieff, Georges, 113, 140, 148
- Haeckel, Ernst, 149, 151
- Halprin, Anna, 157

Index

293

- Hamilton, Alexander, 23, 36, 39
 Hart, Anna, 265
 Hartman, Saidiya, 42–43
 Harvey, Adam, 266
 Haussmann, Baron von, 231
 Hegel, G. W. F., 141
Aesthetics, 127–128
 Du Bois and, 127–128, 135
 hermetic tradition and, 120–122
 Ibsen and, 87, 89
 Marx and, 2, 6
 occult and, 120
Phenomenology of Spirit, 2, 120, 127–128
 Henshaw, John, 11
 Henson, Josiah, 44
 Herder, Johann Gottfried von, 123–124, 132,
 244–245
 Heron, Matilda, 52
 Hines, Florence, 176
 Hitler, Adolf, 150, 153, 209
 Freemasonry and, 151, 157
 Lebensraum, 152
 rallies, 154, 158
 Hobsbawm, Eric, 110, 120
 Horkheimer, Max, 189
 Huelsenbeck, Richard, 167
 Hugo, Valentine Gross, 141–142, 145, 174
 Ibsen, Henrik, 82–91
 “Balloon Letter to a Spanish Lady,”, 85–86
 balloon map and, 86–87
 A Doll House, 88, 91, 93
 in Egypt, 83–88
 Emperor and Galilean, 83, 87, 89
 Ghosts, 88, 91
 Hegel and, 87, 89
 Idealist aesthetics and, 83, 85, 88
 modern prose cycle, 85, 88
 Peer Gynt, 83
 The Pillars of Society, 85, 88, 90–91
 The Pretenders, 83
 Saxe-Meiningen Players and, 82–83, 88–91
 steamship and, 83, 87–88, 91
 stylistic shift, 83, 87
 Immermann, Karl, 76
 institutional critique, 187–188, 199
 intersubjectivity, 206, 217, 232, 238, 243, 248
 Buber and, 232
 Sartre and, 233
 See also acting, psychological-realist
 Irving, Henry, 1, 32
 Ismail, Khedive, 84, 86
 Jackson, Andrew, 24, 34–36
 Jacobs, Eduard, 168
 Jaques-Dalcroze, Émile, 106
 Algiers, 110–114
 Ballets Russes and, 106, 142, 145, 148
 Chat Noir and, 111, 120–121
 civic pageants, 108–109, 115, 121, 125, 142
 Geneva Conservatoire, 106, 108, 116
 Gurdjieff and, 113
 Hellerau, 106, 108, 116, 142, 147
 Hellerau, student production of *Orfeo ed Euridice*, 106–108, 122–123, 147–148, 150
 homosexuality, 110, 116–117
 improvisation, 114–116
 Laban and, 106, 147–148
 rhythmic gymnastics, 114–116
 Rosicrucianism and, 117, 120–121
 solfège, 114–116
 Stravinsky and, 112–113, 144
 studies at the Paris Conservatoire, 111, 120
 surname, 116–117
 Ziryab and, 114–117, 121
 Jarry, Alfred, 9
 legacy, 162–164
 as publicist, 164–165
 Rachilde and, 160, 174, 176
 Ubu Roi, 108, 160–164
 Ubu Roi, opening lecture, 168–169, 182
 jazz, 130–131, 172, 206, 222
 Jefferson, Thomas, 23
 Jews
 Bartolo, 25, 28
 Marx on, 2
 as other, 28, 41, 55
 Shylock, 1–2, 32
 Jobim, Antonio Carlos, 210, 224, 241
 Johnson, James Weldon, 132
 Johnson, Mark, 10
 Johnson, Rosamund, 130–131
 “O Southland,” 132
 Jones, Inigo, 121, 206
 Jordan, Joe, 131
 Jouy, Jules, 167
 Joyce, James, 7, 267
 Kant, Immanuel, 243–244
 on race, 243–246
 on subjectivity, 260–261, 263, 269
 Kean, Charles, 76
 Kean, Edmund, 8, 51–52
 Kemble, Charles, 8
 point and, 51–52
 Kemble, Fanny, 21–22
 abolitionism, 39–40, 42, 47–49
 Bianca, 31, 37, 57
 Bianca, as “sublime,” 60
 Bianca, Sully’s portrait of Kemble as, 37

- Kemble, Fanny (cont.)
 Bianca, US tour, 39, 51, 57
 Butler and, 14, 39–41, 49
 point and, 20, 31, 34, 37
 point, as practiced by her father, 51–52
- Kemble, John Philip, 8
- King, Roswell, Jr., 41–42
- King, Roswell, Sr., 39
- Kitt, Eartha, 226
- Kleinmichel, Julius, 79–80
- Knust, Albrecht, 153
- Kojima, Hideo, 263–264
- Kubitschek, Juscelino, 231
- Kubrick, Stanley: *2001: A Space Odyssey*, 253–254
- Kusnet, Eugênio, 220
- Laban, Rudolf
Vom Tauwind und der Neuen Freude, 152–158
- Lacan, Jacques, 179, 232
- Lardner, Dionysios
 economy of scale, 72–73
Railway Economy, 72–74
- Lasker-Schüler, Else, 176
- Lasseter, John: *Toy Story*, 257
- Laube, Heinrich, 76
- Lawson, John: *Procesional*, 170
- Le Bon, Gustave, 144, 154
- Lechter, Melchoir, 176
- Lederer, Maya, 148
- Lemaitre, Jules, 185
- Levinson, André, 142, 174
- Lévi-Strauss, Claude, 127–128
- Levitt, William, 230
- Lichtenstein, Roy, 267
- Liebenfels, Jorg Lanz von, 151
- Lisberger, Steven: *Tron*, 255–257, 260
- Lloyd, Marie, 167
- Lugné-Poë, Aurélien, 160, 162
- Lukács, Georg, 93, 103
- MacKaye, Percy, 124–125
Masque and Pageant of Saint Louis, 124
- MacKaye, Steele, 124
Hazel Kirke, 229
- Macklin, Charles, 20, 31–32
- McLuhan, Marshall, 251, 264
- Madison, James, 23
- Malevich, Kazimir, 176, 199
- manifesto/es, 137, 164, 220
 Dada, 184
 as literary genre, 165, 184
 Marinetti and, 183–184
 performance of, 165, 169, 183–184
- Mao Zedong, 158, 191–195, 197–198, 200
 cult of personality, 195
- look-alikes, 193, 195, 198
 perpetual revolution, 198
- Marinetti, F. T., 9
 manifestoes, 183–184
Poupées Électriques, 169, 183
- Marsalis, Wynton, 131
- Marx, Karl, 42, 179
 annihilation of space by time, 69, 73–74, 87
Capital, 2
 commodity fetishism, 177, 199
Communist Manifesto, 18, 184
Economic and Philosophic Manuscripts, 6–7
Grundrisse, 73
 “The Jewish Question,” 2
Oulanem, 3
 railroad and, 73–74, 82
 theatre and, 2–3, 6–7
- masque
 Jones and, 121, 206
 MacKaye and, 124–125
- Massine, Léonide, 142, 170
- Matyushin, Mikhail, 181
- Mayakovsky, Vladimir, 176, 181
- Mazza, Armando, 183
- Mello, Breno, 219, 223, 227, 241–243
- melodrama, 50–51, 58, 67
Avatar as, 258
 Boucicault and, 63, 68–69
 formula, 67–68, 258
 sensation scene, 63, 65
- Merleau-Ponty, Maurice, 232
- Meyerhold, Vsevolod, 172
- Miller, Henry, 231, 233–234
- Milman, Henry: *History of the Jews*, 55.
 See also *Fazio* (Milman)
- mimesis, 12
 inversion of, 173, 186, 200
Star of Ethiopia and, 126, 128–129,
 132
 See also realism
- minstrels, 45, 130, 132, 220–222
- Mir Iskustva*, 96, 136–137
- modernism, 4–6
 center-periphery model, 4, 6
 Greenbergian, 187
 naturalism and, 7
 queer, 117
 temporality and, 17
 as a term, 4–5
- modernity, 3–4, 18, 189
 in the *Communist Manifesto*, 18
 singular, 5, 190
- money, paper
 national currency, 54–57
 representational value, 21–23, 29, 54–55

Index

295

- Moraes, Vinícius de
 negrura, 208, 213
 on *Orfeu Negro*, 207, 241–243
 political conversion, 208–209
See also Orfeu da Conceição
- Moscow
 cabarets, 167, 176
 Russian railroad and, 100
 Saxe-Meiningen Players in, 75, 77, 92, 94
- Moscow Art Theatre, 94, 225
- Murdock, John: *The Triumphs of Love*, 45–46
- Muse, Clarence, 176
- Mussolini, Benito, 154, 209
- mysticism. *See occult*
- Nadar, 86
- Napoleonic Wars, 22, 24, 34, 57
- Nascimento, Abílio do
 Blacks on display, 218
 First Congress of Brazilian Blacks, 218
 negrura, 213
Orfeu da Conceição and, 207–208, 213–214
Orfeu Negro, 204–205
Quilombo, 213
 TEN, 208, 213, 218, 220
- nation-state, 109
 Brazil's redefinition of itself as, 213
 civic pageantry and, 109, 158
 as imagined community, 55
 occult and the rise of, 110, 120, 158–159
 Renan's theory of, 145
- naturalism
 box set, 7, 57, 88–89, 94
 deep-stage, 17, 61, 75, 89, 91
Ubu Roi as critique of, 161
- Nazi Party, 146, 158
 degenerate art, 152, 157, 170
 Jaques-Dalcroze's opposition to, 115
 Laban's accommodation to, 150–152, 157–158
 Laban's expulsion from, 157
 occult and, 151, 157
 Wagner and, 108
- Négritude, 208, 210
- Nemirovich-Danchenko, Vladimir, 94
- neo-avant-garde, 187–188, 190. *See also*
 advertising: copycat
- neoliberalism, 192, 201–202
- Nicoll, Allardyce, 53
- Niemeyer, Oscar
 Brasília, 231
Orpheu da Conceição sets, 121, 231
- Nietzsche, Friedrich, 12, 149, 154
Thus Spake Zarathustra, 153
- Nijinsky, Vaslav, 136
L'Après-midi d'un Faune, 137, 179–180
- Firebird*, 137
- Jaques-Dalcroze and, 106, 142, 146
- Jeux*, 137
- Pavillon d'Armide*, 136
- Petrushka, 137
- Le Sacre du Printemps*, 106, 140–147
- Norman, Dora Cole, 133
- Northup, Solomon: *Twelve Years a Slave*, 41–44
- Nouvel, Walter, 137
- Nurok, Alfred, 137
- Obama, Barack
Dreams from My Father, 203–205, 207, 243,
 248
 look-alike, 193
- occult
 Du Bois and, 134–135
 nation-state and, 110, 120, 158
 racial thinking and, 135, 151, 158
 Roerich and, 138
Le Sacre du Printemps and, 139–141
 symbolism and, 117–118
See also Freemasonry; Rosicrucianism
- Ocias, Alexander, 263
Loved, 263
- Odets, Clifford, 172
- Oliveira, Lourdes de, 220–221
- O'Neill, Eliza, 31
- Orfeu da Conceição* (Moraes)
 actors' strike, 208
 all-Black cast, 207
 conceição, 211–212
 lusotropicalism and, 214–216
 Nascimento's criticism of, 207, 214
 Nascimento's departure from, 208
 Niemeyer's sets, 121, 231
Orfeu Negro and, 204, 207, 239–240
 samba canção, 210–211
- Orfeu Negro* (Camus, dir.), 216–228
 all-Black cast, 216
 bossa nova soundtrack, 217, 223–224, 240
 Carnival, 204, 217–218, 240
 Moraes on, 207, 241–243
 Obama on, 203–205, 207, 223–224, 243, 248
Orfeu da Conceição and, 204, 207, 239–240
 reviews, 204, 217, 247
 success, 216–217
 sweat in, 240–243
 Umbanda rituals, 217
- Orff, Carl, 152
- orientalism, 5, 83
 Ballets Russes and, 136–137, 146
- Ostrovsky, Viktor, 77, 94
- Ouspenskaya, Maria, 95
- Overlie, Mary, 13

- pageants, civic
 - Jaques-Dalcroze and, 108–109, 115, 121, 125, 142
 - MacKaye and, 124–125
 - nation-state and, 109, 158
 - women's rights, 175–176
- See also Laban, Rudolf and *Vom Tauwind und der Neuen Freude*
- See also Du Bois, W. E. B. and *Star of Ethiopia*
- Paris
 - air conditioning in, 230–232
 - Ballets Russes in, 135–136, 146–147
 - bohemians, 110, 117–119, 121–122, 176
 - existentialists, 206, 231–232, 234
 - Jaques-Dalcroze in, 111, 113, 117, 121
 - Laban in, 150
- Paris Commune, 82, 144
- Parker, Napoleon, 124
- Pavlov, Ivan, 96–98, 221, 262
- Pavlova, Anna, 136
- Péladan, Joséphin, 117–119, 150
- People's Republic of China (PRC). *See* China
- Performativity
 - futurists and, 176
 - gender, 175–176
 - racial, 176–177
- Perrottet, Suzanne, 148
- Phelps, Samuel, 76
- phenomenology, 11, 15, 62–63, 86, 105
 - of air conditioning, 205, 235–237
 - being and, 233
- Picasso, Pablo, 267
 - cubism, 171, 266–267
 - Mercure*, 186
 - Parade*, 170–171
- Pirandello, Luigi, 267
- plant, 165, 182–187
 - Jarry as, 185–186
 - manifesto as, 183–184
- Poggioli, Renato, 17, 163, 176, 181, 187, 190
- point technique, 8–9, 20–21, 31, 34, 57, 61
 - Garrick and, 32
 - Kemble and, 20, 22, 47–48, 52
 - Kemble's Bianca and, 36–37
 - modern theatre and, 20–21, 32
 - perceptual synthesis and, 36–37
 - point as register of economic value, 20–22, 43–44, 46, 56–57
- postcolonialism, 4, 205, 237, 239, 248
- posthuman, 252
- Price, Evie, 265
- primitivism, 112, 127, 137, 141, 144, 237
- Pritchard, Hannah, 20
- puff, 165, 178–182
 - Diaghilev and, 179–180
 - Jarry and, 181–182
- Quin, James, 31
- Quincy, Anna Cabot Lowell, 19–20, 36, 38, 60
- race
 - biological theories, 123, 243–246
 - climatological theories, 239, 243, 245–246
 - Kant's theory of, 243–246
 - mixing, 151, 212
- Rachilde, 160–161, 174, 176, 185
- racism
 - Enlightenment legacy of, 243–247
 - Fanon's analysis of, 214, 232–233
 - See also* anti-racism; whiteness; white supremacy
- railroad
 - combination system, 63, 71–72, 74, 76–77
 - Germany, 74–75, 100
 - Marx and, 69, 73–74, 82, 87
 - rescue, 65
 - Russia, 65–66, 74, 99–102
 - sensation scene, 63, 69–71, 80
 - space-time relations and, 62, 68–69
 - Stanislavskian throughline, 104, 249
 - telegraph as sister technology to, 69, 98–100
- Telegui disaster, 99–100, 265
- transcontinental, 65–66, 100–101
- Trans-Siberian, 65–66, 146
- Rambert, Marie, 106, 142
- realism
 - photo-, 257, 261–262, 264, 267, 269
 - psychological, 9, 236–237
 - stage, 7, 58, 214
- Renan, Ernest, 145
- Reuss, Theodor, 150
- revolutions of 1848 82, 92, 108, 119–120
- Rimini Protokoll, 251
- Rimsky-Korsakov, Nikolai, 137
- Rio de Janeiro, 231
 - Arco da Lapa, 219
 - Centro, 231
 - Cinelândia, 219
 - Conceição, 212
 - favelas, 206, 223
 - setting of *Orfeu da Conceição*, 206, 211–212
 - setting of *Orfeu Negro*, 219
 - Teatro Municipal, 207, 214, 229–230
 - white-identified elite, 212, 214
- Rivièvre, Jacques, 141–143, 145
- Roderick, Emily, 265
- Roerich, Nikolai
 - occult and, 138
 - Prince Igor*, 137
 - Le Sacre du Printemps*, 145

Index

297

- Roinard, Paul-Napoléon
Les Miroirs, 162
Songs, 162
- Romero, Silvio, 212
- Rong Rong, 200–201
- Rosicrucianism, 110, 117
 Ariosophy and, 151
 chemical wedding, 121, 155–156
 Freemasonry and, 119
 Hegel and, 120
 Jaques-Dalcroze and, 117, 120–121
 Laban and, 150, 155–158
 nation-state and, 120, 158–159
 Orpheus myth and, 120–121
 symbology, 118–119, 149, 155, 157–158
- Rouch, Jean, 218–219
- Rousseau, Jean-Jacques, 121
- Rowlands, Georgina, 265
- Rubinstein, Ida, 136
- Ruskin, John, 2
- Russia
 Futurists in, 172, 267
 railway in, 66, 74, 99–102
See also Ballets Russes; Stanislavsky, Konstantin
- Le Sacre du Printemps* (Ballets Russes), 135–147
 Chosen One, 139–141, 146–147
 folk sources, 144, 146–147
 Gesamtkunstwerk and, 139
 Hodson's recreation of, 141, 161
 human sacrifice, 137, 139, 146–147
 primitivism and, 137, 141, 144
 reviews, 141–144
 scenario, 138–141
 score, 112, 139, 141, 144–146
 Wagnerian source, 139
- Sakaguchi, Hironobu: *Final Fantasy*, 257–262, 264
- Salis, Rodolphe, 167
- Saltzmann, Alexander, 108, 148
- Sartre, Jean-Paul, 210, 232
 “Orphée Noir,” 210, 233
- Satie, Érik, 170–172
- Saxe-Meiningen Players, 74–82
 crowd scene, 60–61, 70, 75–76, 82, 89
- Ibsen and, 88–91
Julius Caesar, 60–61, 70, 79–82, 89–90, 92
The Maid of Orleans, 94
 movement patterns, 8, 82–83
- Ostrovsky on, 77, 92, 94
The Pretenders, 83
 stage picture, 61, 89, 92–95
- Stanislavsky and, 94–95, 104
- Schechner, Richard, 190
- Schiller, Friedrich, 75, 245
 aesthetic semblance, 2–3, 10, 267
 centenary, 76
 history plays, 6
The Maid of Orleans, 6, 94
The Robbers, 6, 69
Wallenstein trilogy, 6, 78
- Schivelbusch, Wolfgang, 62, 68–69, 94, 99
- Schneemann, Carolee: *Interior Scroll*, 188–189
- Schoenberg, Arnold, 145
- Schomburg, Arthur, 135
- Schopenhauer, Arthur, 149
- Schuler, Alfred, 176
- Scott, Ridley: *Blade Runner*, 255
- secret societies, 110, 119–121
 racial politics of, 135
- self: Cartesian, 10, 32, 252
 embodied subject, 231, 233
- Freudian, 103, 227
- intersubjective, 104, 237–238, 243, 247, 267
- neo-Kantian, 261, 263, 269
- physiognomic, 96, 103, 227
- virtual, 254
- Senghor, Léopold, 210, 233
- Serov, Alexander, 137
- Seurat, Georges-Pierre, 267
- Shakespeare, William, 75–76
 centenary, 76
Julius Caesar, 60–61, 78, 81–82, 90
 Marx's admiration for, 2, 7
Merchant of Venice, 1–2
 point and, 58
- Saxe-Meiningen Players and, 60, 76, 81–82, 90
Timon of Athens, 7
Ubu Roi and, 161, 185
- shanzhai. *See* copycat
- Shaw, George Bernard, 88, 106, 174
- Shelley, Percy Bysshe, 31
- shill, 16, 165, 173–177
 etymology, 173
 Hugo as, 174
 influencer as, 165
 Lipton, 173
 Rachilde as, 174
 Wilde as, 174–175
- Siddons, Sarah, 8, 20
- Sinclair, Upton, 106
World's End, 107
- Sivers, Marie von, 148
- slave auction. *See* slave trade
- slave trade, 38–49
 Middle Passage, 14, 41, 209, 215
 slave auction as performance site, 43–45
 Slave Mart, 48–49

- slave trade (cont.)
 slave ownership as whiteness, 41–42
 weeping time, 14, 49
- slavery
 rationalizations for, 40–42
 task system, 40
See also abolitionism; slave trade
- Slezkin, Yuri, 28, 41, 55
- Smith, Adam, 27
- Souza, Waldetar de, 220–221
- space-time relations, 62, 68–69, 100
- specie
 flow of, 27, 34
 Great Recoinage, 22–23
 as intrinsic value, 21–22, 26
 Jacksonian policies on, 34–36
 paper currency's backing by, 56, 58
 paper currency's replacement of, 9, 21, 249
- Spielberg, Steven: *Jurassic Park*, 257
- St. Simonians, 83–84, 119
- Stanislavsky, Konstantin, 91–105
 Adler and, 94–95
 Delsarte and, 96, 103, 220–221, 225
 emotion memory, 95, 101, 227
 Jaques-Dalcroze and, 220–221
 Moscow Art Theatre, 94–95, 225
 motivation, 96–98, 101–102, 104, 227
 Pavlov and, 96–98, 221
 Plan of Experiencing, 96–98, 103
 producer-autocrat style, 94
 psycho-physical technique, 95–96, 227
 Saxe-Meiningen Players and, 94–95, 104
 Strasberg and, 95, 103, 206, 227
- superobjective, 102
- system, 95–97
 throughline, 99–104, 249
- Star of Ethiopia* (Du Bois), 106, 123–135
 Hegel and, 127–128
 MacKaye and, 125
 pan-Africanism in, 126, 128, 131–135, 186
 requests to restage, 133
 “Sometimes I Feel Like a Motherless Child,” 130–132
 Tower of Light, 126–127, 132, 134
- States, Bert O.: perceptual synthesis, 36–37, 60–61, 92
- Stein, Gertrude, 266–267
- Steiner, Rudolf, 140, 148, 151
- Stelarc, 251
- Stowe, Harriet Beecher: *Uncle Tom's Cabin*, 80
- Strasberg, Lee, 95, 103, 206, 227
- Stravinsky, Igor, 137
Firebird, 137
 Jaques-Dalcroze and, 113, 144
- Orpheus*, 210
- Petrushka*, 137
- Le Sacre du Printemps*, 106, 137
- folk sources, 146
- scenario, 137–141
- score, 112, 139, 141, 144–146
- Strindberg, August, 161
- Suez Canal, 14, 83–85, 90–91
- Sully, Thomas: *Frances Ann Kemble as Bianca*, 38
- surrealism, 186–187, 210, 218
- Sylla, Richard, 21, 24, 54, 56
- symbolism
 as avant-garde precursor, 11, 162
 occult and, 118
 Roerich and, 138
 sensory appeals of, 11, 125
Ubu Roi as critique of, 161–162
 Yeats and, 120
- Symons, Arthur, 53
- synesthesia, 119, 162
- tableau vivant, 36, 80, 89
- Taruskin, Richard, 137, 139, 144–146
- telegraph, 11, 69, 98–100
- TEN (Teatro Experimental do Negro), 208, 213, 218, 220
- Tessenow, Heinrich, 107
- theosophy, 113, 119, 135, 138, 150, 261
- Laban and, 149, 151, 154, 157
- Tönnies, Ferdinand, 81, 143
- Toulouse-Lautrec, Henri de: *Aristide Bruant*, 168
- tout, 16, 165–172
 conférencier as, 169
 etymology, 165, 191
- Tontolin, 166, 169
- Tret'jakov and, 172
- Tret'jakov, Sergei: *Roar, China!*, 172
- Trevithick, Richard, 66
- Turner, Mark, 10–11
- Tzara, Tristan, 179
Le Fièvre du mâle, 185
- utopia, 193–194
- Hellerau, 108
- Rosicrucianism, 110, 158
- St. Simonians, 83–85
- staging of, 16, 184
- Vargas, Getúlio, 213
- video game
Avatar, 257–261
Final Fantasy, 257, 261–262
 photorealistic avatar, 261–262, 264, 269

Index

299

- Tron* narrative, 256–257
World of Warcraft, 197
Volkonsky, Sergey, 96, 106
- Wagner, Richard, 130, 254
anti-Semitism, 108
Gesamtkunstwerk, 108, 119, 136
music-dramas, 7
Parsifal, 118
Tannhäuser, 151
Tristan und Isolde, 139
- Walker, Ada Overton, 130
Wang Jin: *Ice • 96 Central Plains*, 195–196, 200
- Warhol, Andy, 196
- Watkins, Daniel, 25–26
- Wedekind, Frank, 165, 169
- white supremacy, 124, 135
- whiteness, 41–42, 214, 216, 228, 233, 255, 266
branqueamento, 213, 246
- Whyman, Rose, 95–96
Wigman, Mary, 148
Wilde, Oscar, 117, 174–176
Woolf, Virginia, 267
- xenophobia, 189, 249
- Yeats, William Butler, 120
- Young, Charles, 131
- Young, Lester, 206, 222–223
- Zealy, Jack, 41
- Zemeckis, Robert
The Polar Express, 264–265
Who Framed Roger Rabbit?, 257
- Zhang Huan, 200–201
- Zhu Fadong, 201
This Person Is for Sale, 195
- Ziembinski, Zbigniew, 220