

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
 Cléopâtre, 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
 Petrushka, 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 “Vicomte,” 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

- 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
- Chronogk, 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

- 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
Fantasia 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
- eurythmics. *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

- 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
solfege, 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: *Processional*, 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
- minstrelsy, 45, 130, 132, 220–222
- Mir Iskusstva*, 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

- 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, Abdias 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, 148
- Jeux*, 137
- Pavillon d'Armide*, 136
- Petrushka*, 137
- Le Sacre du Printemps*, 106, 140–147
- Norman, Dora Cole, 133
- Northrup, 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
- Perotter, 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
 Telegul 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
- Rivière, Jacques, 141–143, 145
- Roderick, Emily, 265
- Roerich, Nikolai
 occult and, 138
Prince Igor, 137
Le Sacre du Printemps, 145

- 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
- Saltzman, Alexander, 108, 148
- Sartre, Jean-Paul, 210, 232
 “Orphée Noir,” 210, 233
- Satie, Erik, 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
- still, 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
- Slezkine, 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
- synaesthesia, 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'iakov and, 172
- Tret'iakov, 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