

INDEX

Page numbers in *italics* indicate figures.

- absolute music: definition of, 191; history of, 192; Hoffmann and, 197–98, 208; Wagner and, 198–99
addiction theme in work of Wagner, 168–69
Adorno, Theodor W.: *Aesthetic Theory*, 66; Baudelaire and, 329; on Bayreuth experience, 169; criticism of Wagner by, 16–17, 91, 92–93, 328; debate with Bloch, 132–33; *The Dialectic of Enlightenment*, 16; fragment and disintegration in works of, 65–67; *Gesamtkunstwerk* and, 330–36; *In Search of Wagner*, 16, 115, 328–30; Left critique and, 335; on music, 332–34; on poetry, 333–34; on principle of artistic form, 79; on Schoenberg's *The Lucky Hand*, 202, 204–5; synthesis and, 8; on Wagner as conductor, 186–87
aesthetic chance. *See* chance, aesthetics of
aesthetic mimesis, 255–56
aesthetic unity, plea for, 74–85
Alizart, Mark: on contemporary total artworks, 144–46; on *Dump*, 142–44; on Protestantism, modernism, and postmodernism, 144–51
alliteration, 216
“L'amiral cherche une maison à louer” (Dada poem), 314–15
Andrade, Oswald de, 326
an anthology of chance operations (Young), 123–27
anthropophagy and totality, 326
Appia, Adolphe, 219–20, 411–12n. 11
Arbeitsrat für Kunst (Work Council for Art), 254–55, 257, 262
architectonic balance: Behne and, 258, 259; in music, 353, 362–63
architecture: cathedral of future and, 260–66; mission of, 260–66; revolution and, 257–60; of Semper, 176; Taut and, 256; of theater, combining acoustic and visual sense with, 217–18; as total art, 258
architecture of Bayreuth Festival Theater: auditorium, 170–72, 171, 176–81, 180; exterior, 180–81; ground plan, 171; orchestra pit, 171, 183, 183–85, 184
Arendt, Hannah, 256
Aristotle, 234, 354
Arndt, Ernst Moritz, *Spirit of the Age*, 59
Arp, Hans: “Balsam Cartouche,” 313; as Dadaist, 270; Joyce and, 319, 320; multilingual texts and, 308, 315–16
art: acceptance of performance as, 225–26; autonomous realms for, 192, 196–97, 211–12; Einstein on functions of, 232; elevation of, 81–83; as heir of religion, 273–74; “idea-art,” 112, 114; as “incarnation,” 253; pathos as first postulation of, 234–36; reconciliation in, 81; revolution and, 279–80; Schiller on, 85; as spontaneous flowering, 256–57; Wagner theory of, 214–18.
See also conceptual art
Art and Revolution (Wagner), 11, 94, 170, 175–76
Artaud, Antonin, “theater of cruelty,” 102–3, 145

- artist, as media conductor, 166
 arts, interaction between in multiple artworks, 351
 artwork: impossible realizations of, 32–36, 49–50, 51; reflection on concept of, 77–78. *See also* total artwork
The Art-Work of the Future (Wagner): context of, 156, 175; *Gesamtkunstwerk* and, 11, 94, 113, 170; overview of, 114; revolution and, 36–37; theory in, 211
 Ascott, Roy, 164
 assemblage, 22, 79
 Astaire, Fred, 342
Athenaeum (journal): fragment 116 of, 3, 46, 311, 397n. 23; fragments in, 54, 56, 61; German romanticism and, 38
 Atherton, James, 318
 audience. *See* participants/spectators
 Auner, Joseph, 203
 automatons, 190
 autonomy, Kantian notion of, 211
 avant-garde movements: fragment(s) and, 120; opera and, 440n. 1; “performative shift” in, 224–25; quasi-theater performances, 15, 20–21; theater experimentation of, 103
 Azizov, Zeigam, 138–39
- Baader, Johannes, 273
 Bach, Johann Sebastian, 358, 369
 Bakhtin, Mikhail: carnivalism and, 305, 326; “dialogic principle” and, 118
 Bakunin, Mikhail, 11, 173–74
 Balibar, Etienne, 128, 137
 Ball, Hugo, 320
 Ball, Otto, 289
 “Balsam Cartouche” (poem), 313
 Balzac, Honoré de, *The Unknown Masterpiece*, 35
 Banham, Reyner, 261
 Barrault, Emile, 256–57
 Barta, Sándor, 280
 Baudelaire, Charles: Adorno and, 329; on Chenavard, 33; on modern beauty, 45; on modernity, 40, 108; *Paris Spleen*, 59
 Bauhaus: *Cathedral of Socialism*, 281, 298; in Dessau, 283, 289; funding for, 283; manifesto of, 15, 281, 282; mission of, 264–65; Moholy-Nagy and, 282, 283–84; objectives of, 254; theater and, 285
 Bayreuth festival: advertisement from album of, 189, 189–90; as artist’s shrine to self, 117; as collective artwork, 164; criticisms of, 219; *Gesamtkunstwerk* and, 36; management of, 188; reactions to first, 412n. 14; style of production at, 224–25; Wagner as director of, 214. *See also* Festspielhaus theater
 beauty: essence of, 83–85; modern, Baudelaire on, 45
 Bec, Louis, 121, 122
 Beckett, Samuel, 308, 321
 Beethoven, Ludwig von: Adorno and, 333; strong formal approach to musical works and, 358, 369; Wagner on, 198–99
 Behne, Adolf: on artistic -isms, 260; “German Expressionists,” 259; “Rebirth of the Art of Construction,” 262; *The Return of Art*, 258
 Belmondo, Jean-Paul, 340
 Belting, Hans, 36
 Benjamin, Walter: *Berlin Childhood around Nineteen Hundred*, 312; on character of collector, 271; fragmentarism and, 68; *Passages*, 59; “pure language” and, 323; romanticism and, 39, 42; works of Klee owned by, 420n. 87
 Benn, Gottfried, 80, 83
 Berg, Alban, 349
 Bergson, Henri, 364
 Berio, Luciano, *Circles*, 349
 Berlioz, Hector, 185
 Berman, Antoine, 311–12
 Bermbach, Udo, 113
 Bernhard, Thomas, 69–73
 Bernstein, Leonard, 342
 Bie, Otto, 294, 295
 Bird, John, 112
 Black Mountain College, 103
 “black romanticism,” 235
 Blair, Betsy, 341

- Blanc, Charles, 259–60
 Blanchot, Maurice, 47–48, 50
 Bloch, Ernst: debate with Adorno, 132–34; *Heritage of Our Times*, 59; utopia and, 423n. 5
 Blok, Alexander, *Balaganchik*, 221
 Bloom, Harold, 73
 Bonds, Mark Evan, 198
The Book (Mallarmé), 12, 96–97, 98–100, 323
 books and romanticism, 48–49
 Boulez, Pierre: aesthetic chance and, 100, 108–9; Stockhausen on, 357; *Structures*, 360; *Three Sonatas*, 349
 boundaries, collapsing and dissolving, 158–59
 Bourdieu, Pierre, 81
 Brandt, Karl, 170, 176–77
 Brecht, Bertolt: critical distancing and, 19–20; on *Gesamtkunstwerk*, 188; Kelly, Blair, and, 341; “A Short Organum for the Theatre,” 6; statement from, 133, 134; synthesis in art and, 8; *Verfremfungseffekt* and, 341
 Brecht, George, 124
 Bremer, Claus, 124
 Breton, André, 49, 101
 Breuer, Marcel, 289
 Breuer, Stefan, 114–15
 Broch, Hermann, *The Sleepwalkers*, 72
 Brown, Earle, 124, 349
 Brown, Herb Nacio, 340
 Bruce Mau Design/Institute without Boundaries/Massive Change, poster by, 140
 Brückwald, Otto, 170, 176–77
 Büchel, Christoph, *Dump*, 142–43, 143, 144
 Bussotti, Sylvano, 349
 Buzari, Pash, 139
 Byrd, Joseph, 124
 Cage, John: aesthetic chance and, 100, 103–4, 107; dissipative formal approach to musical works and, 349; “Excerpt from 45' FOR A SPEAKER,” 124; 4'33”, 104, 105, 106, 155, 164; o'oo”, 104–6
 Calder, Alexander, 300
 Canetti, Elias, 78
 cannibalism and modernism, 326
Cantos (Pound): *Galáxias* and, 323; ideogrammic method of, 316–18; multilingualism and, 309
 Cardiff, Janet, 131
 Carlyle, Thomas, 263
 carnivalism, 305, 326
 cathedral: Bauhaus and, 281–82, 298; as center of medieval totality, 257; of future, 260–66; *Merzbau* and, 267–74; National Socialism and, 298; symbolism of, 260; as temporal model, 266–67, 268
 Celan, Paul, 68, 69
 Chagall, Marc, 258
 chance, aesthetics of: Boulez and, 100, 108–9; Cage and, 100, 103–4, 107; definition of, 100; Mallarmé and, 99–100; totality, infinity, redemption, and, 22, 86, 105–9
 Chandler, John, 114
 chaos of nature, 89–90, 93
 Charisse, Cyd, 339, 343
 Chenavard, Paul, 33–34
 cinema, advent of, 336–37
 Cioran, E. M., 68, 71, 74
 circular design in literature, 315, 324
 Ciurlionis, Mikolajus Konstantinas, 33
 classical aesthetics, 211–14
 classical antiquity, rediscovery of, 61, 62, 177–78
 classicism, aesthetic premises of, 211–14
 closed totality: *Gesamtkunstwerk* and, 9; Middle Ages and, 267; shift to open totality from, 88; Wagner and, 93, 352–53
 code structuring, 217
 Cohn, Robert Greer, 315
 collage, 79, 159, 274
 collective artwork, 164–67
 Comden, Betty, 340, 341–42, 344
 communication, production of common basis of, 215
 community project, total artwork as, 113–14
 conceptual art: Adornian interpretation and, 113–17; characteristics of, 112; dialogism and, 117–23; fragment(s)

- conceptual art (*continued*)
 and, 120; precursor to, 115; total artwork as, 110–11; in twentieth-century, 111–12; Young's example of, 123–27
 concrete poetry, 307, 316, 324
 concretist movement, 77–78
 conductor: positioning of at center of orchestra, 184–85; Wagner as, 185–87, 186
 confluence, Schoenberg's aspiration to, 206
 Connor, Steven, 192–93
 constellative act or form, 332–33
 constructivism, 224, 295, 296
 contemporary total artworks, 25, 144–46
 Craig, Edward Gordon, 219, 220
 cross-disciplinarity, 193
 cubism, 258, 259, 260
 culture, Wagner on, 95–96
 Cunningham, Merce, 103
 Curtis, Pavel, LambdaMOO, 165–66
 Curtius, Ernst Robert, 236
 cybernetics, 163
- Dada: art, culture, and, 279; chance and, 100–101; Gropius on, 265; Schwitters on, 273; *Simultangedicht* and, 307, 313–16
 dance: Cage and, 104; cinema and, 338–39; folk music and, 201; gesture as form of, 217, 218; Kelly and, 336, 341, 342; Klee and, 235, 238, 251; modern, 235–36; in *Singin' in the Rain*, 339, 343; Taut and, 267; *Utopia Station* and, 134, 137; Wagner and, 198
 Danto, Arthur, 30
 Darboven, Hanne, 110, 112
 Davies, Char, *Osmose*, 164
 Davis, *Death of Marat*, 45
 de Campos, Augusto, 323–24, 325
 de Campos, Haroldo: *Galáxias*, 307, 318, 323–26; *Ideogram: Logic, Poetry, Language*, 317; Pound and, 318
 De Carlo, Giancarlo, 128
 decomposition, fragment and, 68–69
- Deleuze, Gilles, 51, 233–34
 De Maria, Walter, 124–25
 de Stijl, 281, 283, 284
 determinacy: artworks and, 106–7; Cage critique of, 105; Mallarmé critique of, 98
 Deutscher Werkbund, 289
 de Wyzewa, Téodor, 115–17
 diagnosis of the times, 57–60, 381–82n. 21
 dialogic principle/dialogism, 118–19, 121, 127
 Diderot, Denis, and ruin aesthetics, 63–65
Die Brücke, 259
Die Form (journal), 289–91, 290, 291, 292, 293, 294
 digital artists, 163–64
 disintegration: completed work as rejection of, 74–85; fragment and, 57–58, 60–62, 65–67, 68–73
 disjunction/discord: aesthetic chance and, 106, 108; in contemporary total artwork, 25; Dadaists and, 101; *Gesamtkunstwerk* and, 87; indirect path and, 86; nature and, 90; roads to totality and, 91; Schiller on, 89; Wagner and, 92, 93, 96
 Disney company, 301, 302–3
 dissipative formal approach to musical works: constitutive parts of, 348–49; definition of, 346–47
 distant view (*Fernsicht*), 169
 disunity of *Gesamtkunstwerk*, levels of, 87–88
 drama: music drama and *The Lucky Hand*, 202–8; during nineteenth century, 212–13; “performance as such,” 219–21; Wagner and, 213–14, 349–56. *See also* Bayreuth festival; Festspielhaus theater; theater
 drawing. *See* painting
 drawing, as total artwork, 239, 250, 252. *See also* Klee, Paul
 Dresden, 172, 173, 174–75
 Duchamp, Marcel, 112, 194
Dump (Büchel), 142–43, 143, 144
 Dunbar, William, 309
 Durham, Jimmie, 139

- E.A.T. (Experiments in Art and Technology), 159, 166
- Eckhart, Meister, 267
- Einstein, Carl: *The Art of the Twentieth Century*, 227, 230–31; *Bebuquin*, 231; Benn and, 83; concept of totality of, 231–34; *The Fabrication of Fictions*, 229–30; fragment and, 77; Klee and, 227, 228–29, 230–31, 238–39, 242, 245, 246, 252; on simultané, 244
- Eisenstein, Sergei, 317
- elevation of art, 81–83
- Eliasson, Olafur, 145
- enactment, 194
- Engelbart, Douglas, 163
- Evans, Cerith Wyn, poster by, 138
- exchange-value modernity, 331–32
- Experiments in Art and Technology (E.A.T.), 159, 166
- expressionism: architecture and, 255–56, 258, 259, 261, 265–66; Schwitters and, 274
- Fantasia* (film), 301, 302–3
- Farneth, David, 123
- Feiniger, Lyonel, 281
- Fenollosa, Ernest, 316, 324
- Festspielhaus theater: auditorium of, 170–72, 171, 176–81, 180; design of, 156–57, 162; exterior of, 180–81; Hitler and, 164; invisibility and, 170; magic and, 181–85; mechanization and, 181; orchestra pit of, 171, 183, 183–85, 184; as provisional, 176–77; raising curtain in, 181–82; stage of, 169, 182, 218–19. *See also* Bayreuth festival
- Feuerbach, Ludwig, 113, 198
- Fichte, Johann G.: *The Characteristics of the Present Age*, 58–59; *The Purpose of Higher Education*, 38; *Science of Knowledge*, 41–42, 57
- Finnegans Wake* (Joyce): A. de Campos and, 315; multilingual puns in, 318–23; self-translation and, 308
- Fischinger, Otto, 303
- Fisher, Scott, 160, 161
- Flusser, Vilém: on H. de Campos, 325;
- “dialogue” and, 118; total artwork and, 115, 395n. 1; *Vampyrotheutis infernalis*, 121–23
- Fluxus, 104, 105, 112, 159
- Flynt, Henry, 123, 125
- folie utile*, 86, 99, 106, 108
- “the folk”: as artists of the future, 114; identity and, 335; redemption and, 94–96
- folk music, 201
- formal drive, 89, 90, 102
- Formelkomposition* (formula composition), 358–62, 363, 366
- Forster, Leonard, 313, 318
- Foucault, Michel: Deleuze and, 233–34; “heterotopia” and, 82; Klee and, 243–44, 252; *The Order of Things*, 192, 252
- 4'33" (Cage), 104, 105, 106, 165
- fragment: absent totality and, 90; Adorno and, 65–67; Bernhard and, 69–73; desire to express infinity via fragmentation, 20–21; disintegration and, 57–58, 60–62, 65–67, 68–73; Kandinsky and, 120; multilingual text and, 308, 311; ruin aesthetics and, 62–65; F. Schlegel and, 52–53; success and Pyrrhic victory of, 67–68; as tendency, 54–60; totality and, 49–51. *See also* *Athenaeum*
- Freed, Arthur, 340, 344
- French Revolution, 65
- Frenhofer, 35
- Fried, Michael, 8
- Friedrich, Caspar David, 45, 172
- Fromm, Erich, 74
- futurists, 158, 164
- Galáxias* (H. de Campos): description of, 307; as multilingual text, 323–26; quote from, 305; translator of, 318
- Gautier, Théophile, 33–35
- genre and romanticism, 44–49
- Géricault, Théodore, 44–45, 65
- German expressionism, 255–56, 259, 265–66
- German romanticism, 38, 311–12
- Germany, as model for Europe, 275–76

- Gesamtkunstwerk*: Adorno and, 330–36; aesthetic level of, 4–5; Alizart on, 144; blending, merging, and, 3–5, 25; chronological overview of, 10–12; conditions identified within discourses on, 209–10; definitions and incarnations of, 2, 395n. 1; double history of idea of, 15; “dynamiting” of concept of, 25; frame-denial of, 107; *Gesamtkunstwerk* compared to, 282–83, 284–85; historical and philosophical investigation of, 1–2; ideological side of, 209; Left thinking about, 329–30; levels of disunity of, 87–88; metaphysical level of, 5; Moholy-Nagy on, 158–59, 282; multisensory effect of, 307; music as, 191, 193, 208; Nesbit on, 130; as passive and intoxicating, 187–88; relevance of, 2–3, 6–7; romanticism and, 15, 35–36; as sacrificial object lesson, 327; self-critical or ironic, 20; Stockhausen on, 366; Trahndorff and, 170; in Vienna, 199–200; Wagner and, 94, 155–56, 157–58, 351. *See also* total artwork
- Gesamtwerk* and Moholy-Nagy, 277, 282–83, 284–85, 303
- gestural theatrical representation, 351
- Gideon, Siegfried, 293–94
- Gillick, Liam, 134, 136
- Gleichschaltung*, 6
- Glissant, Edouard, 128, 132, 136–37
- “gnostic” historicizing, 79
- Godard, Jean-Luc, 340
- Goethe, Johann Wolfgang von: classicism and, 211; as director of Weimar Hoftheater, 212; Moritz and, 85; multiple artwork and, 351; F. Schlegel and, 55, 61; *Urpflanze* and, 363; *Zauberlehrling*, 301
- Goldberg, Ken, *Telegarden*, 161
- Goll, Yvan, 308, 321
- Gomringer, Eugen, 307
- Gothic cathedrals, 262–63
- Grassi, Ernesto, 79
- Gréaud, Loris, *Cellar Door*, 149
- Green, Adolph, 340, 341–42, 344
- Greenberg, Clement: on abstract modern painting, 48; on folk art, 40; on purity in art, 196–97; synthesis of arts and, 8; “Towards a Newer Laocoön,” 13
- Grisey, Gérard, 349
- Gropius, Walter: Bauhaus manifesto, 15, 281, 282, 378n. 24; Bauhaus project and, 199–200; on destiny of Bauhaus, 264–65; Deutscher Werkbund and, 289; dynamic modular ideas of, 294; as expressionist, 254; *Gestaltung* and, 275, 276; Itten and, 283; *Theater of the Bauhaus*, 162; “total theater” and, 287–88; Work Council for Art and, 257, 262
- Grosz, George, 279, 280
- Grutman, Rainier, 308
- Haacke, Hans, 112
- Hablik, Wenzel, 274
- Hall, Stuart, 138–39
- Hamacher, Werner, 312–13
- Hamann, Johann Georg, 77
- Hanslick, Eduard, 182, 200
- happenings, 103, 112, 145, 165
- Hardenberg, Friedrich von. *See* Novalis
- Harrison, Lou, *Music Primer*, 197
- Hauserstein, Wilhelm, *Kairuan*, 227
- Heartfield, John, 279, 280
- Hegel, G. F. W., 30–31, 80
- Heidegger, Martin, 76, 144, 150
- Heilig, Morton, Sensorama of, 160
- Heine, Heinrich, 59, 61–62
- Heizer, Michael, *Double Negative*, 29
- Herder, Johann Gottfried, 213, 216, 351
- Hershman, Lynn, 163–64
- heterotopia, 82
- Higgins, Dick, 159
- Hildebrand, Adolf, 169
- Hitler, Adolf, 155, 164, 188
- Hocke, Gustav René, 80
- Hodgson, Richard, 306
- Hoffmann, E. T. A.: absolute music and, 197–98, 208; fragments and, 61; music and, 263; theater and, 212–13
- Hofmannstahl, Hugo von: on contradiction of art, 81; “Letter to Lord Chandos,” 72, 75
- Hölderlin, Friedrich, 79, 80, 84, 147
- Höller, Carsten, 135
- Holliday, Judy, 342

- Hollywood musical, 336–39
 Holquist, Michael, 121
 Horn, András, 309–10
HPSCHD (Cage), 104
 Huelsenbeck, Richard, 314
 human-computer interface, 162–64
 Huszar, Vilmos, 283
 Huyssen, Andreas, 5
 hybridity, 192, 197, 306
- Ichiyanagi, Toshi, 125
 idea, total artwork as, 110–11, 127
 “idea-art,” 112, 114
 idealism, 41–42, 108, 211
 idea-ness, as characteristic of total artwork and conceptual art, 123–27
 identity, lie of, 334–35
 ideogrammic method of Pound, 316–18, 324, 325
 Iffland, August Wilhelm, 212
 imagination, as characteristic of total artwork and *conceptual art*, 123–27
 Immermann, Karl Leberecht, 212
 impossible realizations of artwork, 32–36, 49–50, 51
 infinity: aesthetic chance and, 22, 86, 105–9; artistic paths taken to reach, 86; indirect path to, 86, 101–3; Malarqué and, 98, 99–100; music and, 197; open totality and, 88, 90; romantics and, 8, 20, 39, 47; Wagner and, 93, 96
In Search of Wagner (Adorno), 16, 115, 328–30
 installations, 112, 161, 166, 348. See also *Dump*; *Utopia Station*
 integration of arts in music theater, 157–58
 “intensity” in aesthetic discourse, 231–34
 interactivity: collective artwork and, 164–66; dissolving boundaries and, 158–59; future as under construction, 166–67; theatrical edifice as interface, 161–64; virtual reality and, 159–61
 interart relations, study of, 372n. 6
 interdisciplinarity, 193
 Internet and collective experience, 165–66
- intoxication theme in work of Wagner, 168–69
 Itten, Johannes, 283
- Janco, Marcel, 314
 Jaques-Dalcroze, Emile, 219, 220
 Jaspers, Karl, 76
 Jay, Martin, 101
 Jennings, Terry, 125
 Johnson, Dennis, 125
 Johnson, Ray, 125
 Joyce, James, *Finnegans Wake*: A. de Campos and, 315; multilingual puns in, 318–23; self-translation and, 308
 Jünger, Ernst, 264
- Kac, Eduardo, 118–19, 121
 Kael, Pauline, 338
 Kalivoda, František, 296–97
 Kandinsky, Wassily: “Abstract Synthesis on the Stage,” 120; Behne and, 259; “On Stage Composition,” 119–20; open idea of total artwork and, 126–27; Taut on, 259; as theorist of dialogue and communication, 118; *The Yellow Sound*, 32
 Kant, Immanuel: *Critique of Judgment*, 31, 42; Einstein and, 231, 233; *focus imaginarius*, 149; notion of autonomy, 211
 Kapoor, Anish, *Marsyas*, 29
 Kaprow, Allan, 165
 Karina, Anna, 340
 Kathakali tradition, India, 368
 Kay, Alan, 163
 Kelly, Gene: dance and, 336, 341, 342; politics of, 341, 342, 344; *Singin’ in the Rain* and, 339
 Kempelen, Wolfgang de, 190
 Kenner, Hugh, 316, 317
 Kerr, Alfred, 308, 309
 Kessel, Martin, 85
 Kiarostami, Abbas, 134
 Kirby, E. T., 165
 Klee, Paul: on artwork as genesis, 78; from body to form in works of, 236–39; Einstein and, 227, 228–29, 230–31, 238–39, 242, 245, 246, 252; Hausenstein and, 227; Joyce and,

- Klee, Paul (*continued*)
 320; *Make Visible*, 242–44, 243; on modern art, 236–38; modern dance and, 235–36; monumentality and, 231; *Moved Soul*, 248–50, 249; *On Modern Art*, 237; pathos and, 234–35, 246, 247, 248–50, 249; *Pathos II*, 246, 247, 248; on people's participation, 378n. 24; *Phantom in the Making*, 244–46, 245; *Physiognomy of a Dream*, 240–42, 241; *The Presentation of the Miracle*, 239–40, 240; satire and, 239, 250–51; *The Satirical Muse*, 251; on temporal and spatial art, 232; Walser and, 229; "whole" as taking shape in works of, 239–50
- Kleist, Heinrich, 60–61, 78
- Klüver, Billy, 159, 166
- knowledge and signs, 192
- Kokoschka, Oskar, 279
- Koselleck, Reinhart, 257, 267
- Kosuth, Joseph, 112, 113
- Kracauer, Siegfried, 59, 187, 295
- Krauss, Rosalind, "Mechanical Ballets," 301–2
- Kroll Opera House, 294, 299
- Krueger, Myron, *Videospace*, 163–64
- Krynsky, Wladimir, 317
- Lacan, Jacques, 75
- Lamartine, Alphonse Marie Louis de Prat de, 61
- Landauer, Gustav, 264
- Lavater, Johann Kaspar, *Physiognomic Fragments*, 54
- Leary, Timothy, 145
- Le Corbusier, 265, 266
- Leiris, Michel, 248, 420n. 81
- leitmotif technique, 157, 217, 352–53, 354–56
- Leonardo da Vinci, 62
- Lessing, Gotthold Ephraim: fragment and, 53; *Laocoön*, 8, 45; "Laokoön doctrine," 232
- Levinson, Jerrold, 197
- Lévy, Pierre, *Collective Intelligence*, 166–67
- LeWitt, Sol, 110, 112
- Ligeti, György, 349
- Light* (Stockhausen): compositional process for, 359; *Formelkomposition* and, 358–62; formula and architec-tonic in, 362–63; movement and space in, 363–65; music and text of, 366–67; open space of multiplicity in, 367–69; "theatrical music" and, 365–66
- Light Cathedral* (Speer), 297–98
- Light Play: Black-White-Grey* (Moholy-Nagy), 277, 295, 296
- Light Prop for an Electrical Stage* (Moholy-Nagy): accounts of, 277, 279, 300–301; ambitions for, 293, 297; anthropomorphism of, 301–2; conceptual genesis of, 279, 299–300; contemporary reviews of, 293–94; film about, 277, 295, 296; funding for, 288–89; graphic representation of, 291; influences of, on paintings, 296; original text describing, 289–90; perceptions of, 295; photograph of, 290, 290–91; schematic drawing of, 291, 292, 293; spread for in *Die Form*, 289–91, 290, 291, 292, 293; unveiling of, 277, 278; as work of art, 304
- Lippard, Lucy, 112, 114
- Lissitzky, El, 270
- Liszt, Franz, 175, 441n. 9
- Loisy, Jean de, *Traces du sacré*, 150
- Lotz, Wilhelm, 294, 295, 297–98
- Lucan, Marcus Annaeus, 52, 69
- The Lucky Hand* (Schoenberg), 202–8
- Lukács, Georg, 78
- Mach, Ernst, 231–32
- Maciunas, George, 124
- Mac Low, Jackson, 125
- Maderna, Bruno, 349
- Maeterlinck, Maurice, 221
- magic and Bayreuth Festival Theater, 181–85
- Ma Group, 165
- Mahler, Gustav, 201–2
- Make Visible* (Klee), 242–44, 243
- Mallarmé, Stéphane: *The Book*, 12, 96–97, 98–100, 323; failure of, 33; "Igitur," 99, 109; response to Wagner,

- 96–99, 106; on roll of dice, 107–8; *A Throw of the Dice*, 315, 323
- manifesto: *The Art-Work of the Future* as, 113; Bauhaus, 15, 281, 282; de Stijl, 281; *Proletkunst*, 270; of total artwork as conceptual art, 110–11
- Mann, Thomas, 71–72, 78, 330, 361
- Marc, Franz, 258
- Marinetti, F. T., 164
- Marx, Karl, 174, 175
- material drive, 89, 99, 92, 102
- Maxfield, Richard, 125
- mechanization at Bayreuth theater, 181, 190
- Mekas, Jonas, 136
- memory and fragmentation, 53
- Mendelsohn, Erich, 260–61, 267
- Mendelssohn, Félix, 185
- Mendes, Odorico, 325
- Mercier, Louis-Sébastien, 59, 65
- Merleau-Ponty, Maurice, *Phenomenology of Perception*, 194–95
- Merzbau*, 267–74
- Meyerhold, Wsewolod, 219, 220–21, 225, 415n. 45
- Middle Ages: cathedral as center of totality in, 257; modernity compared to, 267
- Miller, George, 131
- mimesis, aesthetic and political, 255–56
- minimalism, 112
- modern, reflection on concept of, 75–77
- modernism: Alizart on, 144–50; auto-reflexive movement in, 48; cannibalism and, 326; hybridity and, 192; Klee and, 236–38; literary, 308, 310, 366; multilingualism, translation, and, 312
- modernity: Baudelaire on, 40, 108; exchange-value, 331–32; Middle Ages compared to, 267; total artwork and, 253–54
- Moholy, Sybil, *Experiments in Totality*, 300–301
- Moholy-Nagy, László: autonomy and, 303; Bauhaus and, 282, 283–84; on class struggle, 279–80; on *Gesamtkunstwerk*, 158–59, 283–84; on *Gesamtwerk*, 15, 277, 282–83, 284–85; on *l'art pour l'art*, 295; as Left thinker, 298–99; *Light Play: Black-White-Grey*, 277, 295, 296; “On the Problem of New Content and New Form,” 280; painting and, 288, 295–97; *Painting Photography Film*, 282–83, 284, 285; set designs for Kroll Opera, 294; as sorcerer’s apprentice, 301, 304; technology and, 297, 298–99; “Theater, Circus, and Variety,” 286–87; theater and, 286–87, 288, 298; *The Theater of the Bauhaus*, 285; “Theater of Totality,” 162; *Vision in Motion*, 279, 302–3. See also *Light Prop for an Electrical Stage*
- Molnár, Farkas, 285
- Mondrian, Piet, 270
- Monnier, Adrienne, 321
- montage, 79, 120, 324. See also *Utopia Station*
- monumentality: Klee and, 231, 250; totality of *Gesamtkunstwerk* compared to, 29–30; Wagner and, 176–77
- More, Thomas, 134
- Moritz, Karl Philipp, 85
- morphogenesis, 238
- Morris, Robert, 112
- Morris, William, 263
- Moved Soul* (Klee), 248–50, 249
- movement: Klee and, 238, 242, 251–52; phenomenon of, 234–35; space and, in *Light*, 363–65
- multidisciplinarity, 193
- multilingual texts: H. de Campos and, 323–26; Joyce and, 318–23; Pound and, 316–18; purposes for, 308–10; *Simultangedicht*, 313–16; translation and, 311–13, 320–23
- multilogic interaction, 121–22, 127
- multimedia: demise of function as basis for autonomy of performance, 224–26; *The Lucky Hand* as, 205–6, 207–8; “performance as such” and, 219–21; Piscator and, 222–23; in twentieth century, 210–11; Wagner and, 210, 213–19
- Mundt, Theodor, 84
- Munich, Wagner in, 176
- museums, and total artwork, 148–49

- music: Adorno on, 332–34; Appia and, 219–20; art and, 196–97; conductor of, 184–87, 186; connection of words to, 216; as cultural enactment of framing sound, 194; dissipative formal approach to works of, 346–47, 348–49; of folk, 201; identity between poetry and, 333–34; as imminent *Gesamtkunstwerk*, 191, 193, 208; *The Lucky Hand*, 202–8; as model for other arts, 263–64; orchestra pit at Bayreuth, 183, 183–85, 184; plurilinguistic text and, 315; program music, 200–201; romanticism and, 42–43; structure of instrumental, 217; “theatrical music,” 365–66; of Wagner, 91–93, 185–87, 186, 190; Wagner on, 215. *See also* absolute music; strong formal approach to musical works
- musical, Hollywood, 336–39
- musical research, 346
- “musical theater,” 365
- music drama: cinema and, 336–37; *The Lucky Hand*, 202–8; Wagner and, 350
- Musicircus* (Cage), 104
- Musil, Robert, 72, 73
- Muthesius, Hermann, 261–62
- myth: as intrinsically multiple, 368; narrative directionality of, 353–54; production of a common basis of communication and, 215
- Nabokov, Vladimir, 308
- nationality, sentiment of, 270
- National Socialism, 6, 173, 298, 327
- nature: artwork and, 237–38; change in valency of, 103; chaos of, 89–90, 93; Wagner conception of, 93–96
- Nealon, Jeffrey T., 118
- near view (*Nahsicht*), 169
- Nesbit, Molly, 128, 129–32
- Newman, Michael, 112
- New York Metropolitan Opera, 178, 179
- Nietzsche, Friedrich: *Contra Wagner*, 36; synthesis of arts and, 8; on Wagner, 168–69; on will toward destruction, 82–83
- Nochlin, Linda, 65–66
- Noh theater, Japan, 8, 368
- Noigandres poets, 323, 326
- nonfinito*, aesthetics of, 62–63
- Nono, Luigi, 349
- Nordau, Max, *Degeneration*, 182–83
- Notes for a Romantic Encyclopaedia* (Novalis), 20, 47, 90
- Novak, Marcos, 161
- Novalis: failure of, 33; fragment and, 53, 54; *Heinrich von Ofterdingen*, 48; impossible realization and, 51; “me formula” and, 41; multiple artwork and, 351; *Notes for a Romantic Encyclopaedia*, 20, 47, 90; on novelist, 74; open totality and, 90; on poesy, 43; romanticism and, 211; unity and, 87
- November revolution, 255
- Oberist, Hans-Ulrich, 128
- Okuda, Osamu, 251
- The Oldest System-Program of German Idealism* (anon.), 39
- Olsen, Charles, 103
- Ono, Yoko, 125
- On the Aesthetic Education of Man* (Schiller), 37–38, 57–58, 89, 90
- open form/open work/open totality: definition of, 5; forms of, 106; *Gesamtkunstwerk* as, 9; Schelling and, 88; F. Schlegel, Novalis, and, 90; weak dissipative formal approach, 346–49. *See also* chance, aesthetics of
- opera: as European total artwork, 336–37; musical avant-garde and, 440n. 1; Wagnerian drama compared to, 352
- Opera and Drama* (Wagner), 211, 213, 214–15, 354
- opposites, unification of, 99, 101
- organicism, 363
- organic totality: revolution, architecture, and, 256, 257; romantic work and, 42; Schlemmer and, 275; *Siegfried* and, 205
- organic unity, 1, 5, 12, 16
- original flaw of painting, 260
- Oseki-Dépré, Ines, 318
- Ostermann, Eberhard, 53
- Ozefant, Amédée, and Charles-

- Edouard Jeanneret, *After Cubism*, 265–66
- Paik, Nam June, 125
- painting: Lessing's rule of, 232; Moholy-Nagy and, 288, 295–97; original flaw and, 260; plurilinguistic text and, 315; transfer of conventional signs into space of, 243–44
- Painting Photography Film* (Moholy-Nagy), 282–83, 284, 285
- pantheism, 30
- paragon, ideology of, 262
- participants/spectators: at Bayreuth, 169, 171, 181; common basis of communication between artist and, 215; creative responsibility of, 166; *Light Prop* and, 302; manipulation of, 187–88; Meyerhold and, 415n. 45; models of, 285–87; relationship to stage, 162–64; relationship to works, 15–18; sensory overload of, 337; for *Singin' in the Rain*, 343; Wagner and, 172
- Pater, Walter, 192, 196
- pathos: as first postulation of art, 234–36; in work of Klee, 246, 247, 248–50, 249
- Pathos II* (Klee), 246, 247, 248
- perfection and art, 76
- performance, acceptance of as art, 225–26
- “performance as such,” 219–21
- periodicals, use of fragments in, 54–55. See also *Athenaeum*
- phantasmagoria, 16, 92, 188
- Phantom in the Making* (Klee), 244–46, 245
- phenomenology, 194–95
- Physiognomy of a Dream* (Klee), 240–42, 241
- Pignatari, Decio, 323
- Piscator, Erwin, 222–23, 225, 287, 294
- plastic expression, 281, 284
- poesy/poiesis: definition of, 3; Novalis on, 43; F. Schlegel on, 46–47; of truth, 36
- poetic theater, 97–98
- poetry: identity between music and, 333–34; as organon of absolute whole, 40; romanticism and, 42–43; Wagner on, 214–15
- political mimesis, 255–56
- polyglot puns, 318
- Pop, 112
- portmanteau words, 319
- postmodernism: Alizart on, 144–50; Protestantism, modernism, and, 146–47, 150–51
- postromanticism, and fragment, 60
- Pound, Ezra: *Cantos*, 309, 315, 323; ideogrammic method of, 316–18
- Poussin, Nicolas, 35
- The Presentation of the Miracle* (Klee), 239–40, 240
- “A Program for Architecture” (Taut), 254–55, 260, 262
- program music, 200–201
- proscenium arch of theater, 161–62, 182
- Protestantism, modernism, and post-modernism, 146–47, 150–51
- Proudhon, Pierre-Joseph, 11
- Rancière, Jacques, 129–30, 135–36, 146
- Raqs Media Collective, 139
- Rauschenberg, Robert, 103
- realism of Klee, 238–39
- reconciliation in art, 81
- redemption: aesthetic chance and, 105–9; Alizart on, 146, 150; “the folk” and, 94–96; romanticism and, 86–87, 93; romantic work and, 42; totality and, 32; Wagner and, 96
- Reger, Roman, 72–73
- Reichardt, Johann Friedrich, *Lyceum of the Fine Arts*, 54
- Reinhardt, Max, 219, 221, 224
- revolution: architecture and, 257–60; art and, 279–80; *The Art-Work of the Future* and, 36–37; cathedral as temporal model and, 266–67; cubism and, 259; expressionism and, 255–56; Merz, 268–70; Schwitters and, 273–74; total artwork and, 254
- Revuers, 342
- rhizome, image of, 51
- rhythmic theater, 220–21
- Richards, M. C., 103

- Rihm, Wolfgang, 349
 Riley, Terry, 125
 Rilke, Rainer Maria, 76, 78, 84
The Ring of the Nibelung (Wagner), 214, 218, 352–53, 354, 412n. 14
 Risset, Jacqueline, 321, 322
 Robert, Hubert, 63
 Roche, François, *Waterflux*, 139
 Roinard, Paul-Napoléon, *Solomon's Song of Songs*, 11–12
 romanticism: aesthetic premises of, 211–14; Alizart on, 145; “black,” 235; community and, 38–39; continuing presence of, 2–3; dualism in, 89–90; early, 211; fragment(s) and, 49–51, 54–60, 120; German, 38, 311–12; *Gesamtkunstwerk* and, 15, 35–36; influences on, 37–38; limits, genres, and, 44–49; literary, 366; nature and, 237; redemption and, 87, 93; unity and, 8, 40–41, 42–43, 145–46. See also *Athenaeum*
 romantic monothematism, 441n. 9, 443n. 47
 Rosa, Guimarães, 318
 Rosler, Martha, 136
 Rot, Dieter, 125
 Roth, Joseph, 72
 ruin aesthetics, 62–65
 Runge, Philip Otto, *The Times of the Day*, 46
 Ruskin, John, 263
 sacredness of total artwork, 150–51
 Saint-Saëns, Camille, 169, 183–84
 Saint-Simon, Henri de, 254
 Saint-Simonians, 253, 256, 260
 Sala, Anri, 136
 Sarkonag, Ralph, 306
 Scharoun, Hans, *Letter of the Gläserne Kette*, 267, 268
 Scheerbart, Paul, 267
 Schelling, Friedrich: on consciousness, 108; *System of Transcendental Idealism*, 88; theater and, 212–13; unity and, 87
 Scherer, Jacques, 100, 106
 Schilder, Paul, 195–96
 Schiller, Friedrich: classicism and, 211; dramas of, 212; drives and, 90, 102; on great art, 85; *On the Aesthetic Education of Man*, 37–38, 57–58, 89, 90; *On Naïve and Sentimental Poetry*, 39; pathos and, 234; on unity, 106
 Schindler, Alma, 199
 Schlegel, August Wilhelm: multiple artwork and, 351; *On Literature, Art and Spirit of the Age*, 58–59; romanticism and, 211; synthesis of arts and, 8. See also *Athenaeum*
 Schlegel, Friedrich: on artwork, 77; *Dialogue on Poetry*, 40; disintegration and, 58; failure of, 33; fragment and, 50, 52–53, 61; multiple artwork and, 351; “On Incomprehensibility,” 56–57; *On the Study of Greek Poetry*, 55; open totality and, 90; poetics of fragment, 67–68; on poetry, 51; romanticism and, 211; on romantic poesy, 46–47; synthesis of arts and, 8; on total artwork, 42; unity and, 87; on universality, 106; “Versuch über den Styl in Goethes früheren und späteren Werken,” 55. See also *Athenaeum*
 Schlegelian fragmentarism, 54–57, 64–65
 Schleiermacher, Friedrich, 56, 194, 351
 Schlemmer, Oskar: as director of Bauhaus stage, 162; “Man and Art Figure,” 285–86; reconciliation and, 275, 276; *Triadic Ballet* costumes, 289; triadic ballets of, 31
 Schnebel, Dieter, 349
 Schoenberg, Arnold: Adorno and, 333; *Anticipation*, 202–3; *The Burial of Gustav Mahler*, 202; *The Lucky Hand*, 202–8; Mahler and, 201–2; on stage, 155; Stockhausen and, 363; strong formal approach to musical works and, 349, 358, 369; *Theory of Harmony*, 201–2
 Schopenhauer, Arthur: in Dresden, 172; Wagner and, 95; *Wille* and, 93–94, 102, 103
 Schwitters, Kurt: *Merzbau* and, 254, 267–74; *Merzsäule*, Hannover, 272; *Proletkunst* manifesto, 270
 Scriabin, Alexander Nikolayevich, *Prometheus*, 46

- sculpture, natural or poetic sublime aesthetic and, 29
- Sebald, W. G., 49
- Sebök, Stefan, 289
- Second Viennese School, 13
- Sedlmayr, Hans, 79
- Segall, Tino, 131
- Sekula, Allan, 136
- self-translation and multilingual texts, 308
- Semper, Gottfried, 172, 174–75, 176
- sensualist aesthetic, 213, 223–24
- sensualist positivism, 231–32
- serialism, 347, 358–59, 360–61, 363–64
- Shakespeare, William, song occurring twice in works of, 345
- Shaw, George Bernard, 178, 181, 182, 184
- Shaw, Jeffrey, *Legible City*, 161
- Shaw-Miller, Simon, 115, 192
- Siegelau, Seth, 112
- Simmel, Georg, 59
- Simon, Claude, *The Flanders Road*, 305–6
- simultané technique, 244
- Simultangedicht*, 307, 313–16
- Singin' in the Rain* (film), 336, 338–40, 341–45
- "Singin' in the Rain" (song), 344
- Sloterdijk, Peter, 49
- "small," turn toward, 229
- Smithson, Robert, *Spiral Jetty*, 29
- social identitarianism, 335–36
- Sontag, Susan, 168, 229
- sorcery, 170, 185–90
- Soupault, Philippe, 321
- spectators. *See* participants/spectators
- Speer, Albert, *Light Cathedral*, 297–98
- Spengemann, Christoph, 270
- Spengler, Oswald, 264
- Spero, Nancy, 139
- spiritual wholeness as aesthetic category, 227–31, 252
- Spitzer, Leo, "Language Mixing as Stylistic Device and Expression of Acoustic Inventiveness," 308–9
- stage design: for Festspielhaus theater, 169, 182, 218–19; revolving stage, 221; spectator relationship to stage and, 162–64
- Stanislawski, Konstantin, 220
- Starobinski, Jean, 64
- statuary, as perfect art form, 30–31
- Steiner, George, 230
- Stockhausen, Karlheinz: *Formelkomposition* and, 358–62, 363, 366; on *Gesamtkunstwerk*, 366; *Momenttechnik* and, 363; *Piano Piece XI*, 349; strong formal approach to musical works and, 369; techniques and processes of, 357; Wagner and, 356–58. *See also Light*
- Strindberg, August, 203
- strong formal approach to musical works: centripetal design of, 347; closed totality and, 352–53; constitutive parts of, 347–48; definition of, 346–47; *Formelkomposition* and, 358–62; leitmotif technique and, 354–56; multiplicity and, 351; narrative directionality of myth and, 353–54; Wagner and, 349–56. *See also Light*
- surrealism: chance and, 100–101; dreams, unconscious, and, 103; Einstein and, 228; *Gesamtkunstwerk* and, 20
- Sutherland, Ivan, 160
- symbolism: Schoenberg and, 207; total artwork and, 117; Wagner and, 11–12, 115
- synesthesia: absolute music and, 191; culture of, 192–93; Merleau-Ponty on, 194–95; neurological, 192; Schilder on, 195–96; spectacles and experiments in, 374n. 18; work of Schoenberg and, 14, 199–208; work of Wagner and, 14
- synthesis: debate on desirability of, 8; at heart of *Gesamtkunstwerk*, 31–32
- Szeemann, Harald: *Live in Your Head*, 112, 123; "tendency toward total artwork," 229
- Taut, Bruno: architecture and, 256; on architecture and music, 263; on artistic revolution, 258; on artists of Mid-

- Taut, Bruno (*continued*)
 dle Ages, 257; cathedrals of, 274; on Kandinsky, 259; opposition of line to color and, 259–60; “A Program for Architecture,” 254–55, 260, 262; utopia and, 267
 techno-utopianism, 298–99
 telepresence, field of, 160–61
 tendency, fragment as, 54–60
 theater: architecture of, 161–62, 182, 217–18; Bauhaus and, 285; integration of arts in, 157–58; as interface, 161–64; *Light Prop* and, 302; Moholy-Nagy and, 286–87, 288, 298; poetic, 97–98; preromantic forms of, 7–8; reformers of, in twentieth century, 210–11, 219–21; revolving stage in, 221; rhythmic, 220–21; Schlemmer compared to Moholy-Nagy on, 285–87; “total theater,” 287–88; virtual reality and, 159–61; Wagner and, 156–57, 190. *See also* drama; Festspielhaus theater
 “theater of totality,” 162, 287, 298
 “theatrical music,” 365–66
 Tieck, Ludwig, 43–44, 211
 Tiravanija, Rirkrit, 128, 130, 134
 total artwork: as community project, 113–14; as conceptual art, 110–11; contemporary, 25, 144–46; definition of, 253–54; drawing as, 239, 250, 252; Flusser and, 115, 395n. 1; freeing from ghost of Adornian interpretation, 113–17; idea-ness as characteristic of, 123–27; Kandinsky and, 126–27; modernity and, 253–54; museums and, 148–49; as open and borderless, 117–23; opera as, 336–37; revolution and, 254; sacredness of, 150–51; F. Schlegel on, 42; symbolism and, 117; Szeemann and, 229; Wagner and, 113–14, 115. *See also* *Gesamtkunstwerk*
 totality: aesthetic chance and, 105–9; anthropophagy and, 326; of community vs. egoism, 36–41; direct path to infinity and, 86; Einstein and, 229; figures of impossibility, failure, and aporia, 32–36; fragment(s) and, 49–51; in German expression of *Gesamtkunstwerk*, 29–32; indirect path to infinity and, 86, 101–3; maximal, 106; medieval, cathedral as center of, 257; minimal, 106; nature of, 5–6; one and nature, 41–44; as question of intensity, 231–34; questions of limits and genres, 44–49; redemption and, 32. *See also* closed totality; open form/open work/open totality; organic totality
Totalkunst, 5
 “total theater,” 287–88
 Trahndorff, Karl F. E., 10, 170
 translation and multilingual texts, 308, 311–13
 trash: “recuperating,” 108; Schwitters and, 270–72. *See also* *Dump*
 Tudor, David, 103
 Turkle, Sherry, 165–66
 Turrell, James, 29, 145
 Tzara, Tristan: “Balsam Cartouche,” 313; as Dadaist, 320; “Note for the Bourgeoisie,” 315; *Proletkunst* manifesto and, 270; tonal poetry and, 314
 unity/wholeness: aesthetic, plea for, 74–85; Alizart on, 149–50; Moholy-Nagy on, 282; Mozartian, 332; multilingual text and, 308, 309, 312–13; organic, 1, 5, 12, 16; postmodernism, modernism, and, 7; romanticism and, 8, 40–41, 42–43, 145–46; spiritual wholeness as aesthetic category, 227–31, 252; translation of multilingual text and, 311; in work of Klee, 239–50
 utopia: Adorno and, 331; Bayreuth opera house as, 11; Bloch and, 423n. 5; Einstein and, 230; expressionist, 269; Fichte and, 38; as recurring theme, 24–25; romantic, 48; Schwitters and, 274; socialist, 281–82; Taut and, 267; techno-utopianism, 298–99; Wagner and, 170, 175, 366
 utopian character of impossible realizations of artwork, 35
Utopia Station: activism and, 141; description of, 128–29; in Frankfurt, 141; as gathering space, 130–31, 136; Nesbit on, 129–32; posters for, 137–38, 138, 139, 140; in Poughkeepsie,

- 136–37, 141; sound components to, 131–32; statements for, 138–40; for Venice Biennale, 134–36
- Valéry, Paul, 66, 73
- van Doesburg, Theo, 270, 282, 283, 284
- VIEW system, 160
- virtual reality, 159–61
- Vischer, Robert, 169
- Vision in Motion* (Moholy-Nagy), 279, 302–3
- Voegelin, Eric, 79
- Volney, Constantin François de, *Ruins*, 65
- von Weber, Carl Maria, 172, 185
- Wackenroder, Wilhelm Heinrich, 43, 48, 263
- Wagner, Cosima, 188, 224
- Wagner, Richard: absolute music and, 198–99; aesthetics of, 103, 117; anti-Semitism of, 327; *Art and Revolution*, 11, 94, 170, 175–76; artistic-aesthetic problem of, 334–35; Bakunin and, 173–74; compositional strategy of, 92–93; conception of nature of, 93–96; as conductor, 185–87, 186; counterrevolution and, 254; criticism of, by Adorno, 16–17, 91, 92–93, 328; direct path to totality and, 90–93; drama and, 213–14, 349–56; in Dresden, 172, 173, 174–75; *Gesamtkunstwerk* and, 94, 155–56, 157–58, 351; Greek statuary and, 31; “Jewishness in Music,” 173; Kandinsky and, 120; leitmotifs of, 157, 217, 352–53, 354–56; Mallarmé response to, 96–99, 106; material drive and, 92; monumentality and, 176–77; multimedia and, 210, 213–19; in Munich, 176; nationalism of, 94, 155; National Socialism and, 327; Nietzsche on, 168–69; *Opera and Drama*, 211, 213, 214–15, 354; paths to totality and, 102; Piscator compared to, 222; politics of, 11, 36–37, 94–96, 114–15, 172–74, 175; reception of, in twentieth century, 14–15; *The Ring of the Nibelung*, 214, 218, 352–53, 354, 412n. 14; Schoenberg and, 205; on Semper, 174–75; Siegfried, 205, 218–19; sorcery and, 185–90; on spectator, 155; stage design of, 219; stage directions of, 224–25; Stockhausen and, 356–58; strong formal approach to musical works and, 349–56, 369; on theater, 190; themes of, 155–58, 168–72; theory of art of, 214–18; total artwork and, 213–14, 215; *Tristan and Isolde*, 205; virtual reality and, 159–61; *Wort-Ton-Drama* and, 350, 366. See also *The Art-Work of the Future*; Bayreuth festival; Festspielhaus theater
- Wagner, Siegfried, 184, 184, 188, 224
- Wagner, Winifred, 188
- Wallerstein, Immanuel, 128, 132, 141
- Walser, Robert, “micrograms” of, 229
- Warburg, Aby, 235–36, 239, 248
- Waring, James, 125
- Weber, Max, 75, 76
- Webern, Anton, 349
- Weigel, Sigrid, 246
- Weiner, Lawrence, 112, 123, 136
- Weisgerber, Jean, 101
- Wellershoff, Dieter, 77
- wholeness. See unity/wholeness
- Wiener, Norbert, 163
- Williams, Emmet, 125–26
- Wilson, Robert, 329
- Wolff, Christian, 126
- Wollen, Peter, 338
- A Woman Is a Woman* (film), 340–41
- word-graftings, 319
- word-verse-melody, 216
- Work Council for Art (Arbeitsrat für Kunst), 254–55, 257, 262
- Worringer, Wilhelm, 261
- Wort-Ton-Drama* (drama with words and music), 350, 366
- Young, La Monte: *an anthology of chance operations*, 123–27; *Composition 1960*, 126; *Dream Houses*, 46; projects of, 145
- Zazaëla, Marian, *Dream Houses*, 46
- Zeitgeist, 57–60, 79–81
- Zerner, Henri, *Study of Two Severed Heads*, 45
- “o’oo” (Cage), 104–6