

## INDEX

Page numbers in *italics* refer to illustrations.

- abstraction, abstract art, 4, 5, 164–65, 171  
action and reaction, 167, 172, 173, 210–11, 212, 215, 221, 229, 246  
Adorno, Theodor W., 210, 289n104  
*Die Aktion* (journal), 2, 12, 44–46, 49–51, 178, 250, 256n12, 265n74  
Albers, Josef, 164, 167, 171; *Tectonic Group*, 165  
Alberti, Leon Battista, 58–59, 267n104  
allegory, 32, 33, 262n23, 285n49  
Alpers, Svetlana, 138–39, 149–51, 204, 280n68  
analogy, 172, 173  
anarchism, anarcho-syndicalism, 2, 6, 7, 8, 9, 12, 13, 14, 17, 44, 46, 54, 126, 243, 256n1, 259n38, 280n70  
animism, 171–76, 190, 192, 206, 216, 224, 285n41, 292n31  
Aristotle, 222  
Arp, Jean, 5  
art criticism, 2–3, 22, 59, 67, 90; Einstein's transition to, 22, 57–58; and ekphrasis, 22, 269n11; and writing, 18–21, 178–81, 182–85, 249–50, 268n2  
art history: African art, 62–64; at *Documents*, 177; Mesopotamian art, 159–65; nomad art, 182–85; and the real, 215–17; Segers, 178–81  
automatic drawing, 166, 167, 170, 230, 231.  
    *See also* psychogram  
autonomy, 35, 224  
  
Badiou, Alain, 204–5  
Baroque, 78, 180  
Barr, Alfred, 10  
Bassani, Ezio, 62  
Babler, Moritz, 47, 259n41, 265n74, 269n17  
Bastian, Adolf, 269n13  
Bataille, Georges, 5, 8, 18, 24, 157, 158, 159, 187, 205, 213, 219–20, 221, 245, 282nn1, 2, 283n4, 289n104  
Baxandall, Michael, 57, 267n104  
Benjamin, Walter, 45, 177, 256n3, 262n23, 265n74, 285n49  
Benn, Gottfried, 3, 47  
Bergson, Henri, 74, 75, 84–86, 87, 94, 121, 160, 190, 214, 274nn98, 99, 279n58  
Bernstein, Eduard, 13, 45, 49, 257n13  
*Bildungsroman*, 14, 15, 21, 257n21  
Blei, Franz, 2, 55–56, 261n14  
Bloch, Ernst, 68  
*Der blutige Ernst (Bloody Serious)* (journal), 3  
Boehm, Gottfried, 276n4

- Bois, Yve-Alain, 105, 278–79n41  
 Bonnard, Pierre, 127  
 Bourdelle, Emile-Antoine, 60  
 Brancusi, Constantin, 275n111  
 Braque, Georges, 4, 5, 6, 14, 15, 16, 19, 23, 91–93, 127, 128, 129, 144, 154–56, 258n27, 278nn37, 38; eroticism, 98, 105–15; ground, *Grundkontrast* (foundational contrast), 91–93, 104, 110–13, 122, 155; image-body, 24, 104–15, 119–21; image-object, 23, 104–5; open cylinder, 23, 98–105, 108, 110, 111, 115, 119–20, 136, 141, 279n46; simultaneity, 115–24; in the studio, 114–15, 114, 140; subobjective function, 99, 110; surface and volume-seeing, 99, 100, 104–13, 122; visual ethics, 105, 110; *Castle at La Roche-Guyon*, 100–104, 102; *The Emigrant (The Portuguese)*, 110, 111–15, 112, 121, 128, 129–35, 141, 155, 279n49; *Fruit Dish*, 99–100, 100; *Girl with a Cross*, 115, 119; *Man with a Guitar* (New York), 105, 110; *Man with a Violin* (Zurich), 108–11, 109; *Portrait of Pablo Picasso*, 139, 139; *Still Life with Harp and Violin* (so-called), 104–8, 106, 110, 113, 121; *Still Life with a Violin* (so-called), 110, 115, 118, 119–21, 124; *Woman Reading*, 105. *See also* cubism; Picasso
- Braun, Christoph, 263n32  
 Brescianino, Andrea del, 163; *Venus and Two Putti*, 164  
 Breton, André, 4, 158, 207  
 Brummer, Joseph, 62  
 Bruni, Leonardo, 58  
 Burgess, Gelett, 98
- Calderón de la Barca, Pedro, 33, 36, 285n49  
 calligram, 231, 232, 238  
 Čapek, Milič, 272n58  
 capitalism, 12, 13, 15, 250–51, 256n12  
 causality: in art history, 63–65; in autobiography and in history, 27–29, 257nn21, 23, 260n6; in Einstein's Picasso texts, 189; in modernity, 9–10; in politics, 13–15; in sculptural experience, 71–85; in skepticism, 269n18  
 Cervantes, Miguel de, 52  
 Cheng, Joyce, 270n21  
 Chokwe people, 64; ritual sculpture, 64, 66, 67–68, 82–84, 86–87, 88–89, 182, 183, 270nn20, 27, 275n1  
 Clark, T. J., 279n41, 289n92, 295n78  
 classicism, 59–61  
 Claudel, Paul, 35
- collectivity, 7, 10, 15–16, 43, 167, 204, 205, 208, 244, 250–51  
 colonialism, 65  
 communism, 6, 12, 54, 55  
 Communist International, 54  
 Communist Party of Germany (KPD), 3, 4, 56, 267n101  
 Confederación Nacional del Trabajo-Federación Anarquista Ibérica (CNT-FAI), 7, 9, 256n1  
 conservatism, 13–14, 161, 163  
 constructivism, 4, 17–18, 259n38  
 Contenau, Georges, 161  
 cosmology, 1, 6, 224–33. *See also* myth; ontology  
 Crary, Jonathan, 212  
 creation, creativity, 10, 19–21, 29–31, 187, 203–4, 219, 222, 259n38, 261n9. *See also* ontology; origin  
 Crow, Thomas, 129  
 cubism, 2, 3, 4, 5, 9, 10, 16, 67, 91–156, 164–65, 168, 170–71, 173, 176, 208, 217, 230, 231, 240, 275n1, 294–95n72; eroticism, 98, 105–15, 129–43, 144–54; ethics of function, 93–98, 105, 110, 122–23, 136, 145; ground, *Grundkontrast* (foundational contrast), 23–24, 91–93, 97, 98; image-body, 98; image-object, 96–98; originality, 91–93; salon cubism, 258n72; simultaneity, 115–24; volume-seeing, 96–98. *See also* Braque; Picasso
- Dada, 3, 54, 267n99  
 Daix, Pierre, 282n97  
 Dandyism, 52–53  
 Darwin, Charles, 12  
 death: as origin of myth, 219–21; struggle against, 160–65, 165–67, 214  
 death drive, 159, 161, 164, 165, 181, 283n7  
 Delaunay, Robert, 121  
 Deleuze, Gilles, 16, 86, 167, 190, 210, 211, 212, 232, 272n61, 274nn98, 99, 101, 286n54, 290n13, 294n68  
 Denis, Maurice, 60–61  
 Derrida, Jacques, 262n23, 264n51, 288n87, 289n104, 295n83  
 Descartes, René, 228  
 determination, 30, 35, 40, 50. *See also* dialectic; Hegel; negation  
 dialectic, 17, 24, 34–35, 37, 42, 55, 155, 181, 187, 189, 190–91, 192–96, 204–6, 262nn23, 29, 263n32, 267n92, 289n92. *See also* Hegel; negation; *resentiment*

- Documents* (journal), 5–6, 24, 64, 157–59, 204–6, 220, 228, 257n23, 282nn1, 2; Einstein as image editor, 187–89, 287n79, 288n80; Einstein's texts, 176–81; Picasso illustrations, 191–92, 198, 204
- doubleness and unicity: in cubism, 92, 97, 98, 128, 147, 154–56; in *Documents* double pages, 24, 187–89, 191, 250, 288nn80, 83; in Einstein's texts, 21–22, 39, 55, 177, 181, 250, 267n98, 285n41; in Hegel, 34, 190–91; in Picasso, 158, 176, 186–87, 190, 192–203, 288n85; in Picasso's double style, 24, 189, 191, 204, 287n77; in Schelling, 50; in sculpture, 61, 90. *See also* Einstein as writer; simultaneity
- Duchamp, Marcel, 278n41, 280n63
- Durkheim, Emile, 292n33
- Durruti, Buenaventura, 7
- Eckhart, Meister, 28, 37, 261n9, 273n83
- Egenhofer, Sebastian, 286n54
- Einstein, Carl, as writer: comparison and simile, 31–36, 38, 39–42, 47, 49–50, 51, 57, 177, 184; diction, 265–66, n76; discourse and writing (lexis and syntax), 11, 18–19, 21, 22, 39, 50, 52, 57–58, 176, 178, 181, 249, 257n18, 257n22; fanatic humorism, 53, 55–56, 176–77, 249; paraphrase, 20–21, 39, 40, 41, 176–77; prewar prose, 18, 21–22, 27–30, 36–44; privatives, 39, 42, 42, 63, 264n60, 276n4; relation to politics, 44–49, 54–57, 265n74; rhetorical thesaurus, 47, 50; style, 39–44; *Wortfolge* (word sequence), 41–42, 48, 57, 63, 89. *See also* art criticism; art history; doubleness and unicity; essence; ground; indifference point; infinity; personas; simultaneity; symbolism; zero
- Einstein, Carl, works by: *Afrikanische Plastik* (*African Sculpture*), 64–67, 270n22; “An die Geistigen!” (“To the Intellectuals!”), 54–55; “Antike und Moderne” (“Antiquity and Modernity”), 263n32; “Aphorismes méthodiques” (“Methodological Aphorisms”), 226; “Der Arme” (“The Pauper”), 49–52, 61, 63, 89, 154, 155, 178, 187, 190, 249; “Art des nomades de l'Asie centrale” (“The Art of the Nomads of Central Asia”), 286n63; *BEB II*, 6, 9, 52, 221, 256n10; “Bemerkungen zum heutigen Kunstbetrieb” (“Notes on the Contemporary Art World”), 268n1; *Bebuquin oder Die Dilettanten des Wunders* (*Bebuquin, or The Dilettantes of the Marvelous*) 2, 36, 39, 260nn1, 5, 6, 261n14; “Brief an die Tänzerin Napierkowska” (“Letter to the Dancer Napierkowska”), 264n60; “La collection Reber” (“The Reber Collection”), 286n50; “Diese Aesthetiker veranlassen uns...” (“These aestheticists prompt us to...”), 210, 216, 276n9; *Entwurf einer Landschaft* (*Design for a Landscape*), 178–81; “L'exposition de l'art abstrait à Zurich” (“The Abstract Art Show at Zurich”), 164; *Die Fabrikation der Fiktionen* (*The Fabrication of Fictions*), 221; *Georges Braque*, 6, 19, 91, 94, 155–56, 158, 207, 212, 216, 219; “Gestalt und Begriff” (“Gestalt and Concept”), 210, 216, 276n9; “Gravures d'Hercules Seghers” (“The Etchings of Hercules Seghers”), 19, 178–81, 187; *Die Kunst des 20. Jahrhunderts* (*The Art of the 20th Century*), 5–6, 10, 15–16, 91, 92, 94, 122, 154, 158, 164, 166, 167, 173, 185, 187–88, 190, 191, 198, 207, 208, 209, 218, 223, 247, 225, 241, 244–45, 255n8, 284n34, 288n80; “Maillol,” 60–62, 269n11, 273n83; *Negerplastik* (*Negro Sculpture*), 22–23, 42, 59–90, 170, 216; “Notes sur le cubisme” (“Notes on Cubism”), 171, 281n78, 284n34, 287n77; “Pablo Picasso: Quelques tableaux de 1928” (“Pablo Picasso: Some Paintings from 1928”), 284n31; “Paraphrase,” 36, 38, 176; “Picasso,” 284n29; “Politische Anmerkungen” (“Political Notes”), 47–49, 50, 54, 89, 154, 155, 187, 189; “Portrait eines Sammlers” (“Portrait of a Collector”), 177; “Probleme heutiger Malerei” (“Issues in Contemporary Painting”), 284n24; “Rossignol” (“Nightingale”), 176, 285n49; *Die schlimme Botschaft* (*Bad Tidings*), 3; “Der Snobb” (“The Snob”), 38–39, 43–44, 48, 63, 187, 260n6; “Der Tapezier” (“The Decorator”), 37–38, 39–40, 41, 154; “Totalität” (“Totality”), 84–86, 90; “Traktat vom Wort und dem Kreuz” (“Treatise on the Word and the Cross”), 29; “Über Paul Claudel” (“On Paul Claudel”), 34–35; “Der Verfall der Ideen in Deutschland” (“The Decline of Ideas in Germany”), 290n10; “Der verlorene Wanderer” (“The Lost Wanderer”), 29–30, 31, 37, 41, 42, 44, 261n13; “Zentralasiatische Nomadenkunst” (“The Art of the Nomads of Central Asia”), 182–85
- Einstein, Daniel, 1
- Ernst, Max, 11

- essence, nonessence (*Wesen, Unwesen*), 27–28, 39–58; in Einstein's *Aktion* texts, 44–54; in Einstein's *Documents* texts, 176, 177; in Einstein's Dada texts, 54–56; in Einstein's prewar texts, 39–44; in Novalis, 40; in Schelling, 28. *See also* Einstein as writer; ground; origin
- evolution, evolutionism, 12–15, 62–63
- fantasy (*Fantasie*), 30, 52
- Farner, Konrad, 218
- Fechheimer, Hedwig, 273–74n83
- fetish, 65, 89
- Fiedler, Konrad, 233–34, 294n68
- Flechtheim, Alfred, 3
- Fleckner, Uwe, 268nn2, 6, 280n64, 282n2
- Fore, Devin, 293n43
- form: as *Fassung*, 213–15, 217, 223–24; formal animism, 171–76; form shield, 161; as revolt, 222–24; as tectonic and psychogram, 165–71; in African sculpture, 86–87; in Badiou, 205; in Hildebrand, 69–70, 73; in Klee, 230–32, 233–43; in Wölfflin, 163–64
- Foster, Hal, 64
- Foucault, Michel, 95, 190, 210, 212, 214, 277n20, 289n82, 290n13
- Fraenger, Wilhelm, 178
- Frankfurt School, 12, 190, 205, 211–12
- Frazer, J. G., 269n14
- freedom, 18, 19, 124–28, 136, 141, 147, 203–6, 261n16
- Freud, Sigmund, 160–61, 162, 165, 230, 283n7, 284nn23, 35, 289n92
- Friedlaender, Salomo, 2, 264n58
- Friedrich, Hugo, 264n60
- function (Mach), 93–96
- futurism, 10, 11, 121–22, 154, 158, 221, 279nn56, 58, 293n43
- Geelhaar, Christian, 294n71
- Geistige* movement, 54, 55
- Genesis, Book of, 29, 191
- George, Stefan, 273–74n83
- gestalt, *Gestaltung*, 209, 223, 224, 225, 231, 233–43
- Gilot, Françoise, 124, 126
- God: and apophatic theology, 261n9; inaccessibility of, 28–29; “The Lost Wanderer” on, 261n13; *Negro Sculpture* on, 65–67. *See also* origin
- Goethe, Johann Wolfgang von, 32, 257n21, 262n23
- Gouel, Eva, 144, 151, 282n97
- Gramsci, Antonio, 15–16, 17, 93, 258n28
- Greaney, Patrick, 262n25, 264n60
- Green, Christopher, 172, 285n37
- Greenberg, Clement, 244–45, 294–95n72
- Gris, Juan, 4, 91
- Gropius, Walter, 4
- Grossman, Wendy, 270n27
- Grosz, George, 3, 54
- ground, groundlessness: in African sculpture, 87–89; in contemporary art, 268n1; in cubism, 23–24, 91–93, 97, 98; in Einstein on Klee, 250; in Einstein on Picasso, 186–87, 189, 192, 204; in Einstein's art history, 63–67, 159, 161, 163, 177, 178–84; in Einstein's prewar texts, 18–23, 27–30, 31, 36, 38–40, 44, 46–48, 50, 53, 55, 58; in Hegel, 190–96; in Klee, 238, 241–43; in Maillol, 59–61; in modernity, 9–11, 205–6; in *Negro Sculpture*, 63–67, 89; in Picasso, 201–3. *See also* Braque; Einstein as writer; essence; infinity; origin; Picasso
- Gudea, 161–62; seated statue, 162
- Guercio, Gabriele, 287n76
- Guevrekian, Lyda, 6
- Hardt, Michael, 16, 17
- Hausenstein, Wilhelm, 3, 68, 87
- Haxthausen, Charles, 93, 246, 267n94
- Heartfield, John, 3
- Hegel, Georg Wilhelm Friedrich, 13, 24, 35, 36, 37, 93, 155, 158, 159, 184, 190–91, 205, 257n20, 262–63nn23, 29, 30, 32, 34, 267n92, 285n49, 288nn86, 87, 88, 289nn92, 104; *Lectures on the Aesthetic*, 31–34, 184, 285n49; *Science of Logic*, 24, 190–91, 205, 262n29, 288nn87, 88. *See also* dialectic; negation
- Heidegger, Martin, 11, 276n4
- Helmholtz, Hermann von, 69, 70–72, 75–76, 233, 270n31, 271n35, 273n74
- Henrich, Dieter, 190, 191
- Herzfelde, Wieland, 267n99
- Hildebrand, Adolf von, 69–84, 87–88, 233; *Wittelsbacher Fountain*, 69–70, 69, 72–73, 72, 81–82, 87–88
- Hiller, Kurt, 54
- Historical Materialism (HistoMat), 12, 13, 15, 258n28
- history: and causality, 12–16, 28, 63–64; and the real, 212–15; and repetition, 10
- Hodler, Ferdinand, 59
- Hofmannsthal, Hugo von, 52
- Homer, 32–33, 262n29
- Horkheimer, Max, 210

- humorism, fanatic, 52–56  
 Husserl, Edmund, 276n4, 278n31  
 hypothesis, 25, 168, 216, 218, 222–23, 224, 292n30
- impressionism, 59, 60, 78–79, 80, 122, 233, 276n7  
 indifference point: in African sculpture, 89; in cubism, 98, 154; in *Documents* double page, 189; in Einstein, 22, 24, 50, 53, 62–63, 65, 92, 183, 249, 266n83; in Friedlaender, 264n58; in Heidegger, 276n4; in nomad art, 183; in Picasso, 136; in Schelling, 28, 50; in Segers, 183. *See also* doubleness; simultaneity  
 infinity: in African sculpture, 87, 90; in Einstein, 27–30, 31, 33, 37–38, 40, 44, 50, 57, 59–61, 62, 87, 90, 92, 185, 260n5, 261n13, 265n74, 266n83, 288n87; in Friedlaender, 264n58; in Maillol, 59–61, 62; in nomad art, 185; in Novalis, 29–30, 261nn15, 16; in Picasso, 187; in Schelling, 50; in Simmel on Rodin, 75–77, 80. *See also* origin  
 Ioganson, Karl, 17  
 irony, 11, 41, 149, 244, 246, 249, 251
- James, William, 94, 172, 291n15  
 Jay, Martin, 86
- Kahnweiler, Daniel-Henry, 2, 7, 9, 92, 97, 122, 216–17, 275n3  
 Kandinsky, Wassily, 4  
 Kant, Immanuel, 27, 44, 70–71, 74, 129, 257n20, 260n5, 270n30, 274n86  
 Kautsky, Karl, 45, 257n13  
 Kiefer, Klaus, 282n1  
 Klee, Paul, 4, 6, 25–26, 29, 207–8; affectivity, 232–44; arrow, 235, 294n70; cosmology, 225–33, 247, 250; cubism, 240, 294–95n72; metamorphosis, 225–33, 236–42, 249; myth, 247–51; negation and *Gemütlichkeit*, 243–51; realism, 221–23; *Ardent Flowering*, 234–36, 236, 240, 243; *Before the Snow*, 226; *Flower Eater*, 241–43, 242; *Forest Architecture*, 236–41, 239, 243, 294n71; *Monument in Fertile Country*, 227; *Ventriloquist and Crier in the Moor*, 247, 248, 250, 251  
 Kolakowski, Leszek, 16–17  
 Krauss, Rosalind, 271n46, 275n111, 282n2  
 Kropotkin, Peter, 44  
 Krull, Germaine, 182  
 Kwinter, Sanford, 256n6
- Landauer, Gustav, 13, 54, 257n13  
 La Roche, Raoul, 128
- Laurencin, Marie, 138  
 Lavoisier, Antoine, 228  
 Léal, Brigitte, 188  
 Le Corbusier, 11–12  
 Léger, Fernand, 91  
 Lehmbrock, Wilhelm, 60  
 Leiris, Michel, 5, 6, 7, 158, 161, 177, 187, 198, 228, 229, 282n1, 283n9, 285n38, 286n51, 287n78, 294n58  
 Lenin, Vladimir Ilyich, 54, 205  
 Lethen, Helmut, 263n40  
 Lévy-Bruhl, Lucien, 172, 173, 269n14, 285n38  
 Liberman, Alexander, 127  
 Liebknecht, Wilhelm, 2, 3, 44, 45, 46, 47, 48, 49, 54, 265n70, 266n80  
 Loewenson, Erwin, 2, 261n14  
 lost wanderer. *See* personas  
 Lukács, Georg, 11–12, 223  
 Lunacharsky, Anatoly, 4, 54, 267n101  
 Luxemburg, Rosa, 3, 7, 13, 14–15, 16, 17, 19, 25, 45, 54, 93, 155, 257n13, 258nn31, 32
- Mach, Ernst, 94–95, 98, 105, 121, 172, 190, 278n33  
 Maillol, Aristide, 60–62, 269n11; *La Méditerranée*, 60, 61  
 Malevich, Kazimir, 17–18, 105, 164, 259n39  
 Mallarmé, Stéphane, 2, 22, 28, 35, 38, 42, 56, 63, 65, 184, 249, 263n41, 264n60, 276n4  
*mana*, 172–73, 285n41  
 Marc, Franz, 242–43  
 Marées, Hans von, 59, 233  
 Marx, Karl, 12, 15, 258n28  
 Marxism, 8, 9, 11, 13, 14, 15, 16, 46, 49, 74, 212, 259n38  
 masochism, 5, 167, 179–80, 231. *See also* ontological stances  
 Masson, André, 158, 166, 167, 168, 170, 207, 240; *Automatic Drawing*, 166  
 mathematics, 30, 31, 41–42  
 Matisse, Henri, 276n7  
 Mauss, Marcel, 5, 158, 172, 173, 190, 191, 273n83, 285nn37, 38  
 memory, 71, 85, 93, 160, 245  
 metamorphosis, 19, 20, 208, 209, 212–13, 214, 216–21, 223–24, 232–38, 241–42. *See also* Klee; the real  
 metaphor, 32, 33, 55, 262n23, 285n49, 286n51  
 Michel, Andreas, 283n7  
 microcosm and macrocosm, 226, 230–31, 247, 250. *See also* ontology  
 miracles, 209, 216–17, 224  
 Miró, Joan, 158, 168, 207

- myth, mythology, 208, 217–21, 233, 249–51;  
 formal, 173, 176, 224, 234; paligenetic, 218;  
 performative, 219; private, 247; and writing,  
 249–50. *See also* Klee; metamorphosis; myth;  
 the real
- Nägele, Rainer, 256n3  
 Natorp, Paul, 82  
 naturalism, 77–82, 215, 229–30, 233  
 negation, negativity: in Einstein, 20–21, 35, 39,  
 50, 63, 86, 93, 215, 220–21, 245–46, 251; in  
 Greenberg, 244–45; in Hegel, 34, 35, 190–91,  
 205, 262n28, 289n104; in Novalis, 40; in  
 Picasso, 125–28, 129, 136, 187, 194–203; in  
 politics, 16–17, 220. *See also* dialectic; Hegel;  
 nihilism; *ressentiment*
- neo-Kantianism, 74, 77, 78, 81, 82, 233, 275n3  
 Neolithic art, 162–63  
 Neopathetisches Cabaret, 2, 54, 261n14  
 Neuer Club, 2, 261n14  
 Neumeister, Heike, 275n1  
 Neundorfer, German, 269n11  
 New Economic Policy (NEP), 4, 255n7, 258n27  
 Newton, Isaac, 228  
 Nicodemus, Evelyn, 270n25  
 Nietzsche, Friedrich, 25, 43, 94–95, 105, 122,  
 123, 165, 167, 172, 173, 186, 190, 191, 210–12,  
 214, 217, 218, 229, 231–32, 246, 277nn15, 20,  
 257n20, 258n27, 263n32, 264n61, 277n20,  
 277n26, 278n41, 287n76, 290n11; *Birth of*  
*Tragedy*, 231–32, 240; *Genealogy of Morals*,  
 210, 211, 215, 246; *Will to Power*, 95, 97, 122,  
 123, 167, 211, 212, 232, 281n15  
 nihilism, 18, 21, 34, 46, 49, 52, 92, 155, 178, 181,  
 183, 191, 204, 244, 262n23, 288n86. *See also*  
 dialectic; negation; *ressentiment*
- nomad art, 182–85  
 nonessence. *See* essence  
 Novalis, 2, 21, 22, 27–30, 32, 35, 38, 40–41, 50,  
 52, 58, 185, 260n1, 261nn13, 14, 15, 16, 264n51  
 novelty, 14, 15, 17, 20, 24, 29, 97, 210, 214,  
 220–21, 223, 234  
 November Revolution, 54
- objectivation, subjectivation, subobjective  
 function, 94–96, 108–11, 129, 136, 145,  
 153–54  
 October Revolution, 4, 15, 251  
 Oehm, Heidemarie, 265n74, 279n53  
 Olivier, Fernande, 144  
 ontological stances, 160–61, 167, 204, 208,  
 211–12, 214, 215, 219, 220, 229–32, 234, 238,  
 241, 244–46  
 ontology, world-building: in animism, 172–73;  
 in art, 223–24; in Badiou, 204–5; in Bataille,  
 219–20; in constructivism, 17; in cubism,  
 97; in Einstein's art criticism, 22–23, 57–58;  
 in Einstein's prewar prose, 21–22, 27–30,  
 34–37, 46, 52; in Einstein's writing, 18–21;  
 in Hegel, 33–34, 190–91; in Klee, 229–33,  
 234–38, 241–43, 244–51; and left-wing  
 politics, 16–17; in Mach, 94–95; in Malevich,  
 17–18; in Mesopotamia, 161; in modernity,  
 9–16; in Nietzsche, 94–95, 172, 173, 190, 212,  
 277n15, 290n12; and nomads, 183–84; in  
 Picasso, 204–6; in Segers, 178; in the studio,  
 138–39; and *Weltzwang*, 160. *See also* the real  
 origin, originality, 9–11, 11–17, 15, 27–30, 31,  
 35, 36, 38–39, 48, 50, 55, 61, 62–65, 89, 91–93,  
 97, 128, 154, 161, 173, 174, 183, 187, 191, 204,  
 220, 222. *See also* essence; ground
- Paleolithic art, 162–63  
 parliamentarianism, 12, 13, 22, 37, 45–49, 185,  
 256n12, 265n70, 266n80  
 Parmelin, Hélène, 126  
 Paudrat, Jean-Louis, 62  
 Paul, Jean, 267n92  
 Penkert, Sibylle, 53  
 personas: African masks as, 89; the *artiste*,  
 37, 249, 263n41; Braque as, 154–56; the  
 decorator, 37–38; in Einstein's texts, 22, 23,  
 24, 37–39, 46–48, 56, 89, 177; the *jongleur*,  
 249; Klee as, 249–51; the lost wanderer, 22,  
 23, 24, 41, 46, 49, 67, 89, 92, 98, 154, 156, 176,  
 178, 182–85, 188, 204, 206, 250; the mystic,  
 37–38; nomad head as, 182–85; Picasso as,  
 154–56, 186–89, 204; the pauper, 49–52, 187,  
 190; Reber as, 177; Segers as, 178–81; the  
 snob, 38–39, 43  
 Pfemfert, Franz, 2, 45, 46, 49  
 Picasso, Pablo, 14, 15, 16, 23, 24–25, 91–93,  
 110, 111, 115, 119, 154–56; arris, 281n86;  
 double style, 185–89; eroticism, 129–43,  
 144–54; *faux bois*, 147–51; formal animism,  
 171–76, 190, 192; freedom and constraint,  
 124–28, 141, 145, 147, 149, 154, 155; ground,  
*Grundkontrast* (foundational contrast),  
*Grundoperation*, 91–93, 97, 98, 127–28, 155,  
 186, 190–96, 201–5; hinge, 128–36, 141,  
 145, 147, 151–53, 176, 276n4, 281nn85, 86;  
 image-body, 24, 110, 141, 145–53, 281n85;  
 image-object, 23, 136, 139; line, 135–36,  
 147, 170, 171, 191–203; negation, negativity,  
 125–28, 129, 136, 149, 155, 194–98, 202–4;  
 photography, 138–41, 281n85; proteanism,

- 185–87; simultaneity, 129, 141, 143, 145, 154–55, 189, 201; at Sorgues, 144–53; in the studio, 127, 136–43, 196–206; stylistic multiplicity, 129; subobjective function, 129, 136, 145, 153; subversion, 124–26, 128, 155; surface and volume-seeing, 127–36, 139–53; tectonic hallucination, 167–71; visual ethics, 124–28, 136, 139, 145. *See also* Braque; cubism; surrealism
- Picasso, Pablo, works by: *Acrobat*, 198–203, 200; *The Aficionado*, 128–36, 130, 153, 155, 250, 281n78; *Les Femmes d'Alger*, 129, 147, 147, 196; *Female Acrobat*, 198–203, 199; *Figure* (sculpture), 194, 195; *Guitar* (Oslo), 151, 150; *Guitar* (Paris), 145–47, 146; *Guitar* (private collection), 147–151, 148; *Guitarist*, 115–19, 120; *Guitar "J'aime Eva,"* 151–54, 152, 153; Horta landscapes, 281n85; *The Mandolin Player*, 110, 141–43, 142, 143, 279n46; *Metamorphosis I*, 194, 195; *Metamorphosis II*, 194; *The Milliner's Workshop*, 168, 174–76, 174, 175, 198; *The Painter (The Studio)*, Stockholm, 201, 202–3, 205; *The Painter and His Model* (New York), 168; *The Painter and His Model* (Paris), 168–71, 169; *The Painter and His Model* (Tehran), 191–98, 192, 193, 289n92; *The Poet*, 129, 132; *Portrait of Georges Braque*, 139–40, 140, 141; *Seated Nude* (Prague), 281n85; *Self-Portrait*, 138, 138; *Still Life on a Pedestal Table*, 136–41, 137; *The Studio* (New York), 168; *The Studio* (Venice), 168; *Woman in an Armchair*, 191, 192, 197–98, 197; *Woman with a Red Hat*, 188–89, 188
- Picasso und Negerplastiken (Picasso and Negro Sculpture)* (exhibition), 275n1
- Pitt Rivers, Augustus, 269n13
- Plato, Platonism, 164, 222, 223, 234
- Die Pleite (The Flop)* (journal), 3, 54–55, 56, 267n94
- poetry, *poiesis*, 14, 222
- Poggi, Christine, 282n97
- politics, 3–4, 9, 11–16, 204–5, 250–51; and theory of the real, 208, 211–12, 209–20; and writing, 18–21, 44–49, 52–57
- positivism, 25, 44, 210, 222–23, 229, 258n28
- poverty, 49–50, 261n9, 262n25, 266n80
- Prichard, James Cowles, 245
- primitivism, 39, 60–61, 62–67, 269n14
- prose. *See* Einstein as writer
- psychoanalysis, 165, 190, 230
- psychogram, 24, 165–67, 171, 174, 178, 181, 189, 230–31. *See also* tectonic
- Ramm, Maria, 2, 36
- Raphael, 227–28n28
- Raphael, Max, 2, 7, 278n33
- Rauch, Christian Daniel, 32
- real, Einstein's theory of the, 25, 159–63, 184, 208–15, 222–25, 234, 240–41, 250. *See also* metamorphosis; ontology
- realism, 208, 221–24, 233–34
- reason, rationalism, 209–20
- Reber, Gottlieb Friedrich, 177, 187, 282n1, 287n79
- religion, African, 65–67
- Renaissance art, 78, 79, 81, 88, 97, 163, 164
- repetition, 10–11, 14, 19, 76, 77, 85, 160, 161, 214–15, 236–38
- ressentiment*, 167, 187, 191, 210, 212, 214, 220, 246. *See also* negation; nihilism
- revolt, revolution, 12–16, 19–21, 208, 212–21, 222–25, 228, 238, 244, 250–51
- Richardson, John, 289n98
- Riemann manifold, 224, 293n50
- Riezler, Walter, 87
- Rodchenko, Alexander, 17, 18, 259n38
- Rodin, Auguste, 69, 73–77, 78–80, 84; *Danaid*, 75–79, 76
- Romanticism, Romantic philosophy, 2, 21, 27, 35
- Rosenberg, Alfred, 218
- Rosselet, Joan, 282n97
- Rost, Nico, 255n7
- Rowohlt, Ernst, 3
- Rubiner, Ludwig, 2, 50, 264n58, 267n76
- Rüdiger, Helmut, 6, 9, 256n1
- Russian Revolution, 15, 16
- sadism, 5, 179–80, 231. *See also* ontological stances
- Sant'Elia, Antonio, 11
- Saxl, Fritz, 228
- Schelling, Friedrich Wilhelm Joseph von, 22, 27–28, 35, 50, 256n2, 260n1, 5, 6, 276n4
- Schlaffer, Heinz, 262n23
- Schlick, Moritz, 82
- sculpture: frontality in, 81, 83, 88; impressionist, 78–79; pictorial, 77–79; relation to site, 87–88. *See also* Chokwe; Einstein as writer (*Negerplastik*); Gudea; Hildebrand; Maillol; Rodin
- Second International, 12–15
- Segers, Hercules, 24, 178–81
- semiology, semiotics, 240–41, 278n41
- Sextus Empiricus, 269–70n18
- simile. *See* Einstein as writer

- Simmel, Georg, 1, 22, 69, 73–77, 78, 79, 80, 82, 83, 84, 86, 264n61, 266n80
- simultaneity, at-onceness (*Gleichzeitigkeit*):  
 in Braque, 121–28, 154–55; in Einstein's  
 prewar texts, 41–42, 43, 47–48, 49, 51, 53, 63,  
 89, 265n74; in Einstein's theory of the real,  
 213, 215, 229; in futurism, 121–22; in Hegel,  
 191; in miracles, 217; in Picasso, 129, 141–44,  
 145–54, 154–55, 158, 189, 201; in sculpture,  
 83, 84, 85, 86, 89; in Segers, 179–80; of  
 different models of primitivism, 63; of  
 masochism and sadism, 179–80, 187
- Sitte, Camillo, 88
- skepticism, 64, 182, 269–70n18
- social democracy, 3, 6, 13, 45–46, 49
- Social Democratic Party of Germany (SPD),  
 12, 13, 14, 45–46, 265n70
- Song of Songs, 33–34
- Sorel, Georges, 2, 46–47, 49, 155, 265n74
- Soviet Union, 4, 14, 126, 250–51, 255n7,  
 267n101
- space: and Chokwe sculpture, 83–84, 88–89; in  
 cubism, 92–93, 96–98; in nomad art, 184; in  
 Picasso's surrealism, 168–76; in Renaissance  
 art, 277–78n28; and Wittelsbacher  
 Fountain, 69–73, 87–88. *See also* cubism  
 (volume-seeing)
- Spanish Civil War, 6–7, 54
- Spartacus Revolt, 3, 13, 54, 57, 205, 211
- Speer, Albert, 218–19
- spontaneity, 16, 155, 222, 258n32
- Staller, Natasha, 281n79
- Stavrinaki, Maria, 265n74
- Steinberg, Leo, 147, 281n86
- stimulus, 17–18
- Strother, Zoë, 64, 65, 270n21
- subobjective function. *See* objectivation
- Sumerian sculpture, 161–62
- surrealism, 5, 6, 158, 165–66, 168, 207, 216, 287n78
- Sweeney, James Johnson, 124, 125, 126
- symbol, symbolism, 31–36, 38–39, 46, 48, 49,  
 65–67, 176, 184–85, 262n23, 285n49. *See also*  
 Einstein as writer
- syndicalism, 2, 46, 54
- Tarabukin, Nikolai, 259n38
- tattoo, 184–85, 216, 218, 220
- the tectonic, 24, 159–71, 174, 178, 181, 189,  
 225, 230–31, 232, 236, 237–38. *See also*  
 psychogram
- telepathy, 172
- Tietze, Hans, 68
- time: and causality, 27–29; quantitative and  
 qualitative, 85–86. *See also* art history;  
 history; simultaneity
- totality, 77, 82–90
- transgression, 213–21
- Trotsky, Leon, 54, 76–77
- the unconscious, 165, 167, 171, 225, 230–31
- unicity. *See* doubleness
- Urgrund* (arch-ground), 28, 256nn2, 3, 260n5.  
*See also* ground
- Ursprung* (origin, arch-crack), 39, 256n3. *See also*  
 origin
- Veshch' Objekt Gegenstand* (journal), 4
- virtual, actualization of the, 86–87
- vision: Dionysian-Apollonian, 167, 232;  
 inferential, 70–73; in Klee, 235–36, 245–47;  
 visionary, 15, 224; volume-seeing, 96–98
- Waldschmidt, Ferdinand, 59
- Walser, Robert, 47
- Wasmuth, Ewald, 213
- Werckmeister, Otto Karl, 218
- Wölfflin, Heinrich, 69, 72, 78–79, 81, 88, 97,  
 163–64, 277nn27, 28
- Wollheim, Richard, 96, 277n26, 279n41
- world. *See* ontology
- Zahn, Leopold, 228
- zero: in cubism, 154; in Einstein's texts,  
 21, 41–42, 44, 50, 51, 56–57, 268n1; in  
 Friedlaender, 264n58, in nomad head; 183,  
 in Picasso, 187, 203; in sculpture, 89; in  
 Segers, 178, 181. *See also* indifference point
- Zervos, Christian, 144, 185–86, 287n76
- Das Ziel (The Goal)* (journal), 55