

		revolutions, divisions, openings, and contradictions / crass asymmetries of imperialism, racist rule and the structural crises of capitalism / escape routes / a return to first origins, to beginnings, to the freedom of mimetic experimentation / flight into the realm of the imagination and alternative temporality / a productive radicalism	
A	The Impossible Expansion of History	the scientization of everyday life / "deep time" / the "archaic illusion"	
A01	Crises (of Everything)	"special interest of this period" / the radicalization of politics at the national level / the difficulty of distinguishing between accurate assessments of the situation and rhetorical escalation.	
A01 (009)	TH	"look directly at the social impacts" / "reconstruction of people" and the "reconstruction of society" / the individual and collective ability and willingness to think / "need for intervening criticism."	Karl Mannheim
A01 (010)	AF		Sri Aurobindo
A01 (016)	AF	ultra-right political ideologies / Ananda Kentish Coomaraswamy	René Guénon
A01 (019)	PA	man needs to recollect his "selfhood": The heroic retreat into the self, he argues, promises the possibility of an authentic life.	Karl Jasper
A01 (021)	PA	[po]tential / the anticipation of / obsolete / dreams of / peasantry]	Ernst Blocher
A01 (022)	TH	epitaphic education in aesthetics / (or "imaginary") museums of world art / a recalibration of the gaze.	Karl Bühler
A02	Picture Atlas Projects...		
A02 (029)	TH	a mode of thinking between academic discipline and speculation. Committed to radical independence, associative and nonlinear	Ernst Fuhrmann
A03	Art Historical Images...	capitalist-colonialist modernity / the globalization of art's horizons / the dire necessity of self-alienation.	
A03 (034)	AF	Ceylon Social Reform Society in 1906 / perennial tradition / Eric Gill	Ananda Kentish Coomaraswamy
A03 (038)	TH	prehistory, protohistory, and areas outside Europe / the various attempts in the 1920s and 1930s to enlarge the geographical and cultural frame of reference of both art publishing and art scholarship.	Helmut Theodor Bossert
A03 (041)	IA	mixing the scholarly and literary writings / "participation" in the sense developed by Lucien Lévy-Bruhl / the vision of a sadistic primitivism	Georges Bataille
A03 (042)	CR	"transform the critique of art [...] into the critique of labor" / the development of a materialist aesthetics to counteract the predominance of the history of ideas in art scholarship / a universal, "natural history" of the arts / a "capacity for form" / Labor is man's engagement with a specific material, and so art is merely a particular case of general production, because, "like all activities of man," it "originated in labor."	Lu Märten
A03 (044)	TH	a genuinely popular art would need to strike roots in a "world community"; only by envisioning the latter, by rejecting the idea of the Volkisch national community, would scholarship also over- come the intellectual limitations of the present and accomplish the overdue "self-sublation" of the historicist, systematizing, and classifying art history of yesterday.	Oskar Beyer
A03 (045/046)	TH	an art history / "heritage," "essences," and "development" / the historical and aesthetic normative dominance of Southern European art	Josef Strzygowski
A03 (049)	TH	The Way Beyond "Art" / John Dewey's pragmatic philosophy / Under conditions of permanent "self-change," the rigid category of "art," based on idealistic and anthropological concepts of eternity, should not continue to be pursued.	Alexander Dörner
A03 (050)	AF	on the "pathways" of cultural forms and images / a unique, nonlinear, and non-positivist archival procedure / the "pathos formula" / the transhistorical space of the psyche / traces of "pre-civilizational" border experiences: limit-experiences	Aby Warburg
A04	Ethnological Art History...	As objects were they deemed worthy of aesthetic appreciation only outside the primitive / the religious and social functions of the objects / the Musée de l'Homme in 1937.	
A04 (052)	TH	exemplify Einstein's demands that ethnographic collections amplify the discursive and connect with the "entirety of the ethnic"	[photo]
A04 (056)	TH	a non-racist theory of race	
A04 (059)	TH	questions of anthropology and developmental policy.	Frederic H. Douglas
A05	Models of Temporality	The concepts and figures of speech / linearly conceived evolutionism to cyclical phases, from rhythmic, wave-like sequences of turns and epochs to a revolutionary understanding of history as a succession of turning points – there was a whole panoply of philosophical, historiographical, cosmological, and ideological models to choose from. All that was certain was that temporality by any definition was effective, not just at the existential, but also at the political level / the beginning was to be deduced from the end / the "vacation from causality" / reactionary appeals to "tradition" and the "nation."	
A05 (062)	CR	"to conjure up not the dead matter of history but the elemental life that forever courses behind its rigid mask" / "inner, spiritual history" driven by cultural struggles / effectively at war with its "subconscious," the "depths of its own nature and its history."	Hans Mühlestein
A05 (064)	PA	the diachronic progression of the various cultures in synoptic compression	Oswald Spengler
A05 (066)	AF	that physical objects manifested an ontologically undetermined component	[diagram]
A05 (067)	AF	between 1725 and 1744 / humans can only understand things of their own making / principles of modern ethnology / the origin and early development of religion, language, poetry, law, and society	Giambattista Vico
A05 (068)	[quote]	alienation / central to the revolutionary critique of capitalism / the Hegelian dialectic / Heidegger's Being and Time (1927) / Sartre / GEORG LUKÁCS, PREFACE TO THE NEW EDITON OF HISTORY AND CLASS CONSCIOUSNESS: STUDIES IN MARXIST DIALECTICS (1967)	Georg Lukács
A06	Functions of the Primitive	"primitive" / a self-constitutive, negative mirror, an arena for the relocation and projection of unsolved ontological riddles concerning the origin and "magical" powers of sign systems and collective symbolizations / a state existing before the division that are fundamental to the rationality of modernity / modernity's break with tradition and the process of breaking down ontological boundaries, hastening the demise of a metaphysics of substance and stable oppositions already shaken by science and colonialism.	
A06 (069)	AF	Wald-und Feldkulte (Forest and field cults) / all "early" religions were fertility cults which developed around a sacred kingdom and its sacrificial rites	James George Frazer
A06 (070)	AF	psychoanalysis / archaeology, ethnology, and religious studies / the tendency of primitivism to blur the distinction between the pathological, the primitive, and the childlike	Sigmund Freud
A06 (071)	AF	"elementary forms" of religious life / Religion must be functional / it must serve to generate social cohesion / a "state of a lack of differentiation, from which the human spirit emerges" / a division of the world into profane and sacred / of kinship relations in totemic systems	Émile Durkheim
A06 (084)	AF	Lévy-Bruhl's "primitive mentality" does not divide: Things and beings are themselves effective objects of communication in a world of "mystical participations." / "collective ideas," socially generated / reality / the resulting individual, now highly divisible, with a plethora of identifications / A reality beyond ideational thought, beyond the grammar of subject and object, and beyond substances and things.	Georges Friedmann
A06 (086)	AF	the "primitive philosopher" / the "magical" power of words and signs / reflections of nonwritten cultures / The Trickster (1956) / directed against Lévy-Bruhl's epistemological philosophy of the primitive; a rejection of his use of the Durkheimian category of collective ideas / there are necessarily individuals who also have the power to shape the social.	Paul Radin
A07	The Art of the 'Primitives'	As "applied" / non-European art was generally denied individual authorship or any participation in modernity / the avant-gardist struggle against academic tradition and a bourgeois understanding of art.	
A07 (090)	AF	In Der magische Mensch (Magical man) contrasted the technically active homo faber with homo divinus, the "divinatory" and "magic performing" man, who "with the subjectification of the objective [...] bridged the gulf between the objective and the subjective, between the substantial and the conditional, between the material and the spiritual, which homo faber had opened up."	Theodor Wilhelm Danzel
A07 (094)	RE	"barbarians" and "classicists" / "simple" forms of the "classical" / "authentic," "immediate," and "close to nature" / a critical mirror of the "modern" and the history of its decline.	Wilhelm Hausenstein
A07 (097)	PA	cultural anthropology / art is not primarily an intellectual or emotional expression / the aesthetic by means of a conception of form that emphasizes technical skills and craftsmanship. The properties of materials and tools and the proficiency of makers and their craft play a considerable part in shaping designs, ensuring regularity and rhythm / the union of form and (symbolic) meaning engenders its own artistic effects / cultural relativism / opposed Lucien Lévy-Bruhl's concept of a "pre-logical" mode of thinking on the part of the "primitives"	Franz Boas
A07 (098)	PA	inversion of the ethnographic-colonial gaze / Europeans as the only "others" relevant to indigenous cultures.	Julius E. Lips
A08	Precise Conditionality of Art	long manuscript proofs / assembled out of strips and scraps of his typescripts / experimenting with the heuristic possibilities of decomposition and recombination of the already-written / writing and thinking / repetitions and variations and in which the argument's steadily deferred / ("function of a social order") / "in a milieu of becoming latent" / the "real" ("as struggle and object of revolution" / "forgetting the precise conditionality of an art" / "that gestalt and psyche are ONE fact" / not designed for swift completion.	
A09	'Handbuch der Kunst'	(Handbook of Art) / not individual geniuses, but rather social structures and temporal layers	Carl Einstein
A09 (100)	[quote]	the achievement of unity facilitates our construction of so-called historical connections / 3 as the consequence of the decay of intellectual culture and the over-refinement of knowledge art history became all too violently severed from a more complex cultural history, into which it should now be re-integrated / the history of art / historically inadequate, merely aesthetic point of view, with the result that history was reduced to a kind of mechanics of forms and styles.	Carl Einstein
A10	Ethnological Study of Art	"exhibitionary complex" / a direct link between the exploitation of the colonies and the collections of European cities' ethnographic museums / connoisseurship / the colonial perspective of African art	
A10 (105)	AF	Einstein's book Negerplastik (Negro sculpture) / 1915 / valued as art only by "eliminating [all] associations with its surroundings" / "sculptural seeing" as a response to the "space problem" / "fixed ecstasy": Through the worship of energetically charged objects, the temporary "annihilation" of the individual is transferred into the ecstatic experience of a "grasping of the objective."	Carl Einstein
A11	Archaeology / Media	the (pre)historical functions of art / a universal comprehension of human cultural heritage / schemes that were inseparably connected with discovery, appropriation, instrumentalization, and the destruction of local knowledge.	
A11 (123)	TH	possibilities for access and intervention through reproduction	André Vigneau
A12	Prehistory / Abyss	Every question about origins serves the justification of social orders, identities, and their narratives / the ontological groundlessness of any claim to identity / the "fatality" of ultimate justifications / the opening abyss of geological time / the radically unbounded field of genealogies / the pre-historic darkness.	
A12 (129)	TH	"the horror at a nameless, homeless and goalless current" / the "ahistorical face of the present" / the (theo)logy of the Kulturkreis (cultural circle)	Joseph Bernhart & Hugo Obermaier
A12 (132)	RE	the thesis that art developed in stages in human history / Kulturkreisen (cultural areas)	Moritz Hoernes & Oswald Menghin
A12 (134)	TH	the "origin" of a feeling for art / Carl Einstein's theories on the "Neolithic Childhood" 1879 / Altamira / an art before all "art" / image-magic and fiction creation / dynamic-naturalistic art of the hunter-gatherer of the Paleolithic / geometrizing art of settled Neolithic peoples / functions of a "hallucinatory" nomadic art	Max Verworn
A13 (136)	RE	1937 / Museum of Modern Art in New York / works by Paul Klee, Joan Miró, Hans Arp	
A13 (137)	PA	stylistic sequence of naturalism – expressionism – symbolism / a "Germanization of expressionism"	Wilhelm Pauicke
A13 (140)	TH	the universality of prehistory	Georges Bataille
A13 (141)	TH	Marx's conviction that we "still find ourselves in the prehistory of mankind" / Raphael's astonishingly detailed description of the lines and spatiality enabled him to read art from a sociological and ideological – and often consciously anachronistic – perspective, to which hitherto it had never been subjected.	Max Raphael
A14	Mankind's Childhood	The Paleolithic Age / 2.5 million years ago to 10,000 years ago / Neolithic Age / transition from hunter-gatherer cultures to settled farmers / the origins of culture, civilization, and the institutionalization of social hierarchies / Contemporary art should oppose this with a return to the nomadic-hallucinogenic relationship to the world and its ontological openness.	
A14 (143)	TH	"prehistoric research" / "Beginning, nature, justification of family, state, property, art, religion – origin, value, mutual relations of race, language, and culture – legitimacy, meaning, purpose of events in general."	Oswald Menghin
A14 (148)	AF	Man Makes Himself / institutions of oppression, as much as the larger of production and of knowledge, are of human making and part of the larger self-actualizing unfolding of history.	Vere Gordon Childe
A14 (150)	TH	"holy feminine center"	Frederik Adama van Scheltema
A14 (164)	AF	the transition to bipedality in human evolution / opened up the world to hands and speech / (and) forms of memory and artifacts in tools, from which point the development of humanity was inseparable from technogenesis]	André Leroi-Gourhan
A15	Fundamental Crisis	The beginning of the twentieth century ushered in a sustained, widespread crisis of ideas concerning representation, identity, and perception which were founded on a dualistic conception of subject and object. Time and space became dynamized and fragmented, reality was increasingly experienced as relational, processual, and unrepresentable / radically autonomous signs and symbolic functions – beyond meaning, interpretability, and perception – emerged / (Ernst Mach) "The I is unsaveable" / the pivotal point for the inversion of prevailing dualistic ideas	
A15 (165)	AF	an impersonal power of communication, "mana" or "hau" magical-sign operations / a "signe zéro"	Ian Hogbin
A15 (168)	AF	drawing / symbolic representation of nihilistic emptiness and the ontological abyss	Solomon Nikritin
A15 (170)	AF	"the relationship between the psychological and the physical meaningless" / the narratability of the now substanceless "unsaveable I" / from Ernst Mach's mathematical "functionalism" and, on the other, from the tradition of mystical experience / "other state" a "feeling of delimitation and the absence of boundaries, both external and internal, which is common to both love and mysticism."	Robert Musil
A15 (174-177)			Ernst Cassirer
A15 (178)	PA	The Prague Linguistic Circle (1926-48) / Karl Bühler's concept of representational, expressive, and appellative language functions to include a fourth: The aesthetic function / directing one's gaze to its inner constitution / overcomes formalistic limitations by taking the functional social contexts of works of art into account	Jan Mukařovský
A15 (179)	AF	"signe zero" (zero sign) / a point beyond or before the oppositions that make up meaning	Vítězslav Nezval
B	The S/O Function	the self and personhood. Art and theory challenged not only orders of knowledge but also orders of being / Carl Einstein's cryptic formula "S/O Function" encapsulates nothing less than the ecstatic collapse of Western-style subjectivity / the collapse of the dualisms of subject and object, nature and culture, female and male.	
B16	The Present & the Art of the Present	...art might at least "neutralize" the "topical"	
B16 (181-182)	RE	connection to the collective / "The bridge between the arts and the social has broken" / a fundamental crisis of art, which can be remedied only by a return to the immediacy of the primordial and collective religiosity of "exotic peoples"	Wilhelm Hausenstein
B16 (184-186)	TH	a turning point in the theory of art and culture / "primal rhythm" / proof that functions of art which have been lost in the modern consumer society might in fact be brought back to life	Amédée Ozenfant
B16 (187)	TH	"sculpted symbols" / "incorporated into the whole life process of us all" / "no world of religious discipline or social permanence" / "to derive a new artistic form from the elemental"	Carola Giedion-Welcker
B16 (188)	TH	Europeans of the twentieth century were merely exporting their questionable lifestyle	Waldemar George
B16 (190)	TH	Cahiers d'art / 1938	Christian Zervos
B16 (191)	TH	"Musée des artistes vivants" / a bombshell intervention into the politics of art	Le Corbusier & Pierre Jeanneret
B16 (194)	TH	Leger / defense of vernacular culture and art, "what the most beautiful and liveliest poetry that exists" / (Valentine Hugo) "I want to advance the destruction of an intolerable order of things and the triumph of its opposite" / as the proper "basis of a new reality that is forever yet becoming"	Jean Lurcat et al
B16 (195)	TH	Art Now / "balance anarchism with surrealism, reason with romanticism, the understanding with the imagination, function with freedom"	Herbert Read
B16 (196)	TH	MOMA / Art in our Time / 1939	
B17	Neolithic Childhood	Carl Einstein's essay "L'enfance néolithique" / 1930/31 / art that might once again teach us the meaning of fear / Arp's "fixating" forms	
B17 (200)	[quote]	the world of 'X' / logical continuity is thereby dispossessed. [...] This is an ecstatic isolation	Carl Einstein
B18	Children's Drawings		
B18 (204)	TH	"altération volontaire" (voluntary alteration) / a violent intervention in a given representation or image surface	Georges Bataille
B18 (205)	TH	dodling as a fundamental process and a symptom of decay	Helga Eng
B19	The S/O Function	Carl Einstein / "S/O Function" (subject) object function, also "subobjective" function) against the background of the collapse of the "substance economy" / Subject and object do not exist as fixed entities, but instead are functionally related, mutually determining one another, and are mediated in an ongoing process of the negotiation of reality. Works of art are both triggers for this new conception as well as temporary fixations of reality / The "S/O Function" is Einstein's instrument for liberating art from its isolation in the autonomy of purely aesthetic contemplation in order to "(re)integrate it into the totality of history."	
B19 (223)	[quote]	the de novo construction of the person on the basis of the collective and with destruction of the I and its attainments and history begins afresh with the primitive collective with the façade of accidental attainments / we transcend our perceptions in Structuring, we select and so outside world and perception becomes problematic to us.	Carl Einstein
B19 (227)	[quote]	every [work of art] is a detail / Escape from determinacy	Carl Einstein
B19 (228)	[quote]	They had fabricated "objective" and logical pure truths in social isolation.	Carl Einstein
B19 (230)	[quote]	independence of the line, a characteristic part is isolated in abstraction from the optical whole / Ornament – the traumatic symbolic part – repetition	Carl Einstein
B19 (231)	[quote]	All these are the history of things made by man. Of man, of ourselves, we know virtually nothing – we draw inferences from the sequence of his productions, which now bear witness to him. In other words, we manufacture history the passage of time out of ossified things – arranging them, with more or less certainty, in chronological order. Writing the arrangement of the earth, we simply take it for granted that humanity's influence on the planet it inhabits is so slight that we do not even take it into consideration.	Carl Einstein
B19 (232)	[quote]	we isolate ourselves so as not to be absorbed by the world of objects, to maintain our position as agent subjects, to become conscious of the world at all.	Carl Einstein
B19 (233)	[quote]	Lévy Bruhl	Carl Einstein
B19 (234)	AF	Georges Braque (1934), art was already assigned this task of rescuing the real through "morphogenesis" / Die Fabrikation der Fiktionen / argued that modernity's mythopoetic project had failed because the intellectuals had succeeded only in generating idiosyncratic, private myths.	Carl Einstein
B20	Pornophilia		
B21	Ocultism	Bohuslav Brouk	
B21 (248)	IA	the dangerous-creative "alchemy" of mythopoiesis	Émile-Jules Gillot
B21 (251)	AF	to locate Lucien Lévy-Bruhl's "primitive mentality" in European cosmology	Lucien Lévy-Bruhl
B22	Automatism, etc..	collective or social dimensions / an instance of externalized imagination: "[The] hallucinatory act transcends the conventional fixed reality."	Carl G. Jung
B22 (253)	AF	Max Ernst / "object-less pictures" and hallucinations	André Breton
B22 (261)	TH	In contrast to "perception" (the object exists, and you see it) and the "idea" (the object is absent), "hallucination" is the paradoxical vision of an absent being / "experimental dreaming" (Tristan Tzara) / the "hallucinatory interval" / an unsettling "gestalt formation" that destabilizes any "organization."	Pierre Quercy
B23	Image Space of Biology		
B23 (273)	TH	Carl Einstein's theories on the non-linear evolution of artistic styles, leaps and mutations in artistic and general cultural development	Émile Guyénot / Étienne Rabaud
B23 (276)	TH	the opposite of a linear evolution of styles and works / "forms" / fluid and active – and indeed ecstasically alive.	Henri Focillon
B23 (277)	TH	Walter Benjamin	Karl Blossfeldt
B23 (282)	TH	pathways diverge in humankind's opening to death	Étienne Rabaud
B24	Artistic Research	fieldwork / to broaden the scope of their art / that meticulous research and aesthetically motivated immersion / "a truly revolutionary fusion with modern science, art and philosophy."	
B24 (284)	TH	what an artist in the twentieth century could be without denying or losing sight of himself as an artist / mixture of critical reflection, literary narrative, ethnological ambition, and visual originality.	Miguel Covarrubias
B24 (287)	TH	collaboration between ethnologists, linguists, and visual artists / so close was their cooperation that the boundaries between the various disciplines became increasingly blurred / who was chiefly responsible for the knowledge production? / "materially chaotic world"	Man Ray
B24 (289)	TH	the convergence of art, the natural sciences, and anthropology / "...art can reunite us with our prehistoric past" and at the same time "prefigure what might be."	Wolfgang Paalen
B25	Gesture	1923 manifesto Montage of Attractions / Sergi Eisenstein / an ecstatic "method" of linking psychological equivalents / juxtaposed as "poly-stylistic" / Method (Method, 1932-48) / "sensuous thinking" / "the function of acting, of grasping with the hand transitions into the same function by the eye.	
B25 (292)	[quote]	Seen "gesturally" / the function of touching, of grasping with the hand, transitions into the same function by the eye	Sergi Eisenstein
B25 (295)	EV	the threshold experience of L'art et le geste between "subtle aesthetic sensibility" and "materialism almost frightening in its sincerity."	Jean d'Udine
B25 (296)	EV	"tools that create value" / the principle of the economy of means with aesthetic processes of formation."	Raoul France
B25 (298)	EV	it is a phonetic wave landscape searching between word and line, semantics and shape, movement and sound for sensory relationships beyond the arbitrary symbol.	Sergi Eisenstein
B25 (299)	EV	the vertical montage of sensory forms is a "way of thinking political reality"	Sergi Eisenstein
B25 (300)	EV	Moscow in 1930 / Marr based the origin of language on gestures / the peripeteia of a word and ultimately a vertically mounted series of "contradictory and opposing manifestations"	Lucien Lévy-Bruhl
B25 (302)	EV	"A meaningful word" / breaks down "into a heap of meaningless letters if you look at it for several minutes"	Kurt Lewin
B25 (304)	EV	including large excerpts from Lucien Lévy-Bruhl	Sergi Eisenstein
B26	The Expedition...	Leiris's diary L'Afrique fantôme, published in 1934	
B26 (305)	IA	his aimed to turn artifacts conceived as "witnesses" into objects of research / suggests the influence of the anti-aesthetic of Documents (1929-30/31)	Michel Leiris
B26 (311)	IA	His diary refuses to reduce reality to the "other"	Michel Leiris
B27	Ethnology of the White Man	using principles of ethnological analysis on Western societies	
B27 (319)	IA	central operating principle is montage	Documents (1929-30)
B27 (321)	IA	foregrounding the social and cultural factors of difference.	[Jean Brunhes]
B27 (322)	TH	speaking and drawing – the languages / freedom and history – arbitrariness and dream / la joie de la surface / "Esthétique expérimentale" / le utopia of "emptiness" in mathematics	Carl Einstein
B27 (324)	TH	art should no longer be critiqued by virtue of its form, but be judged by the extent to which it raises and compromises psychic energy.	Carl Einstein
B28	Fascism in France	the avant-garde / creativity and violence / "national regeneration" / Réflexions sur la violence (Reflections on Violence) (1908) / a functional instrument of agitation, which through visionary images and aesthetic violence called for immediate action, transforming both individuals and societies in the process.	
B28 (331)	RE	Centre-Attaque / that capitalism be overcome, industry be collectivized, and that colonialism be abolished / the "activist research collective" of the Collège de Sociologie and the Acéphale secret society.	Georges Bataille & André Breton
B29	Degenerate Art 1937		
B29 (343)	AF	1937 / Exposition internationale des 'Arts et Techniques dans la Vie Moderne' / facing the Nazi eagle and swastika / Picasso's Guernica	
B30	Braque / Einstein	Braque / his "reshaping of vision" / "rational unraveling of the world" / a begins in the middle of a circular argument / "man and his work" / what was repressed by the rupture of modernity / the polymorphic universe before the occurrence of any dualism of subject and object / "The myth has been reintegrated into reality"	Carl Einstein
B31	The Two Lives of Myth	the relationship between self and world / pressure to conform / the figure of the Minotaur / suppressed by instrumental rationalism	
B31 (354)	AF	the conflict between collective standardization and escapist "private myth"	James Joyce
B31 (356-358)	AF	"...and poetry will become the original element of the real" / "self-dissolution of the myth" / the necessary disenchantment of art / a return to a mythopoetic functionalism and use value / The fascist and National Socialist investment in the myth of the people is countered by Paul Klee's reflexive statement: "the people are not with us."	Walter Benjamin / Carl Einstein
B32	Ur-Communism	pre-capitalist forms of economy and society, as a means of escaping from the dominance of exchange value and the commodity form / the transformation of the "mana of man into things, and of that of animals into stones" / "disfiguration" of concrete objects or people by the capitalist – "through the agency of abstract money which is his mana" / the economic determinacy of the cultural superstructure / alternatives to capitalism / "inverted Taylorism" / concepts of primitive communism and the gift economy.	
B32 (361)	AF	economies and societal forms prior to the institutionalization of inequality and private property / Rosa Luxemburg / a primitive agrarian communism / egalitarian social forms	Karl August Wittfoegel
B32 (364)	AF	the social bonds created in non-capitalist economies / the gift is a medium that unlinks society by creating the obligation of reciprocity on exchange / George Bataille / critique of utility in industrial capitalism; his attack on the ubiquitous presumptions of traditional economic logic and the ideological use of scarcity and restriction is based on the potlatch.	Marcel Mauss
B32 (366)	AF	crossing class borders / the limits such borders impose on representation	Simone Weil