

Abstract

This thesis examines *The Yellow Sound*, an experimental theater piece originated by the Russian artist Wassily Kandinsky. Its historical context refers to *The Blue Rider*, a group of artists, and *The Blue Rider Almanac*, where *The Yellow Sound* was published for the first time. The aim of this thesis is to analyse the artistic form of this theater piece and contextualize it within the theoretical and historical theatrical context. While thinking about its reputation of an “unstageable” piece and synthetic work of art following Richard Wagner’s conception of *Gesamtkunstwerk*, this thesis is also a contribution to discussions about Kandinsky’s stage compositions in Czech environment, which have been quite rare. Based on representative facts from the staging history, it aims to prove that *The Yellow Sound* is a paradoxical text, both theoretically and historically, and thus symptomatic for the thinking about the whole 20th century.

Keywords

Wassily Kandinsky, *The Yellow Sound*, *Gesamtkunstwerk*, synesthesia, synthesis, abstraction, stage composition