

Some Old For The New: *Rite and Reenactment in Crisis*

Student name: Ian Riby

Student Number: 2200026

Programme of Study: Fine Art: Studio, Site and Context (BA)

Module: Research in Context (ADAD5003/C)

Word count: 2750 (excluding title page, contents, list of illustrations, in-text section titles, in-text illustration titles, appendix, references and bibliography)

Tutors: Alexander Duncan and Holly Slingsby

Contents

I	List of Illustrations	3
1	<i>INTRODUCTION</i>	4
2	<i>REFLECTIONS</i>	5
3	<i>FOLLIES AND DANCES</i>	7
4	<i>SIGNS FOR REFORM</i>	10
5	<i>CONCLUSION</i>	12
II	Appendix	14
III	References	15
IV	Bibliography	17

I List of Illustrations

Figure 1. Roerich, N. (1901) *Idols* [Tempera on canvas]. Available at: <https://www.pinterest.com/pin/510314201499695860/> (Accessed 22 November 2023).

Figure 2. Deller, J. (2012) *Sacrilege* [Mixed media]. Available at: <https://atpdiary.com/jeremy-deller-sacrilege-trussardi/> (Accessed 25 November 2023).

Figure 3. Deller, J. (2001) *The Battle of Orgreave* [Performance]. Available at: <https://publicdelivery.org/jeremy-deller-the-battle-of-orgreave/> (Accessed 6 December 2023).

Figure 4. Zajko, R. (2020) *Ressuscitation* [Installation]. Available at: <https://www.rafal-zajko.com/resuscitation> (Accessed 26 November 2023).

1 INTRODUCTION

In the decades leading to the October Revolution in late 1917, Russia and its surrounding states had developed into positions of unprecedented national turmoil. Beyond the repression of the increasingly terroristic Tsarist regime (Zuckerman, 1996) and the inherent class inequalities sustained by its autocracy (Pelz, 2016, pp. 115), laid the teething, frothing mouth of modernity, eager to thrust unto a nation and its tributaries not yet equipped for its ramifications. Propelled by Western challenges to imperial conquest [The Great Game], when international tensions met boiling point come 1914, rural citizens' unwillingness to part with their villages for factory occupation out of attachment to their traditional ways of life (McKay, 1970) was ignored, and urban populations watched as the Tsar led their homeland into catastrophe, shattering imperial pride and sending the capital, Petrograd, into anti-establishment riot by March 1917 (Pelz, 2016, pp. 116). Amidst this societal unrest though even prior the war, and seemingly strangely, emerged a gradually tightening web of radical thinkers who learnt to find solace and spirit through ancient and occult practices so vehemently opposed by the ever domineering Russian Orthodoxy. Conversely, public interest in Slavic folkloric tales and romantic images of long passed eras was reignited; the modern world was not to be welcomed amicably. These events were not atypical, however. In times of institutional distrust and existential fear, turning to the past has frequently resurfaced as a powerful counterculture: not just in the form of pagan cries for the resurgence of a believed natural order, but also as a potent allegorical language. Said inclinations are, fundamentally, of a want to escape. This essay shall explore the magnetism of ancient rite and reenactment as a response to crisis, endeavouring to establish the philosophy behind its usage within the contemporary art world in parallel to historic case study.



Figure 1. *Idols*

Prior to this paper's investigations into 21st century art, a word on Nicolas Roerich (b.1874) of the aforementioned late-imperial Russia. Perhaps it may seem ironic that this artist may be evidenced for this case given his heralding from a position of privilege in the Russian Empire, having been born, raised and afforded well education in its heart, St. Petersburg, however this only alludes to said deeper societal issues. Painted in 1901, Roerich's *Idols* depicts a Slavic pagan temple, or kapische, atop a great mountain: a ring of skull ornamented logs make a wall enclosing five totems for worship, and behind this lays a grand vista disturbed only by small distant forts and roaming longships.

With Slavic paganism having long been usurped by Christianity in Russia, the portrayal of a kapische is a clear allusion to history, however one must also consider its value as an ode to Roerich's, as of yet, not fully developed devotion to spirituality; indeed, *Idols* bares several semiotic implications in line with the artist's later theosophical beliefs (see Appendix A). The temple near consumes the composition with its reaches not even fully caught within the canvas edges, lending the space an impression of immutable power that supersedes its creator, unable to capture its full presence. While the temple's lunging toward the viewer acts to support said inference, the high point of view which facilitates this crucially positions the viewer as nothing but, an observer peeking into an

unknown site. An audience is consequently conditioned to feel a sense of intrusion yet unavoidable curiosity, Roerich exposing them to an obscure location seemingly covertly. Although *Idols* is an image of a Russia, it is not the Russia of ours but of Roerich's imagination. The temple's obscurity is thus fundamental, analogous to the uncovering of esoteric knowledge that the artist evidently willed to share in the years preceding the co-founding of, movement, Agni Yoga in 1920 (See Appendix B). The temple dominates the canvas, as previously noted, but it does not dominate the image- the landscape behind is painted with rich marine, drawing it into strong focus through its contrast to the fore, balancing the scene. Roerich preached for harmony within oneself, symbolised by the *kapische*, and alongside this a harmony with nature, also.

Fundamentally though, *Idols* is reflective of an artist enamoured with the past: indeed, this defined his practice for the first decade of the 1900s (McCannon, 2003, pp. 304). The landscape is serene with not a glimpse of modernity while the sun gleams over the pristine temple at an angle, pulling the weight of the structure forward for an accentuated level of grandeur; imagined, the ancient world is idealised and idolised, painted vivid and calm in a manner that would be unfitting for depictions of the Russia in which Roerich lived. A utopian mirage, Roerich's reverence to the past speaks of a desire to return to the clearer days of a bygone era.



Figure 2. *Sacrilege*

Roerich is not the only artist, however, to have been inspired by ancient pagan circles. Jeremy Deller's *Sacrilege* (2012) was a 1:1 scale bouncy castle replica of Stonehenge displayed across various public parks, initially in Glasgow. Pedestrians were permitted to play on the exhibit as they pleased. Although Deller has not openly attributed *Sacrilege* with illicit messaging, suggesting rather its point as a space of play for its respective communities (Deller, 2018), this does not detract from its implications, and, further, this acknowledged venture is not apolitical either. Paradoxically kitsch yet deeply culturally significant in muse, this installation unintentionally or not illuminated most distinctly the clear social shift surrounding the treatment of ancient rite in today's landscape. In modern times, Stonehenge, among a host of other historic religious sites, has become highly commercialised: where once it has been speculated visitors took part in funeral ceremony or recorded solstice, now the site operates as an attraction similar in function to today's youth as a bouncy castle. The seeming trivialisation of such a monument (by allowing the public to both physically and figuratively jump on and over it) is, as the artist admits in the installation's name, sacrilegious, however, Deller's intellectual curiosity in folklore and paganism (as seen through publications such as *Folk Archive*, 2005) would indicate his self-contradiction less a testament to his indifference toward ancient cultures but instead to his commitment to the work's allegory.

Sacrilege can be observed superficially as a comment on the devaluation of ancient rite in the modern world, but when considering pagan iconography as a tool throughout history (as seen with Roerich), *Sacrilege* can be seen to make a flat protest against the loss of respect to human nature that has coincided with the development of modernity. Indeed, fundamentally, the work is professed to exist for the joy of its participators, yet this is an objective achievable through a great number of more conventional means than that of a playground pastiche of a pagan ritual ground. Further, to what end should an art piece exist solely for simple pleasure? By providing a communal space for play alone, Deller has created a space of liberation- a 2021 University of Hong Kong study documented a positive correlation within the UK between reports of loneliness and population density (Gallacher et al, 2021), and community within urban environments has long been missed (Diaconu, 2020). *Sacrilege* appears to argue that a complete solution is not to be found in neighbourhood centres, nor anywhere, as these issues are embedded into the nature of modern life. *Sacrilege* is a distraction, and the distraction is a reminder of the long past- a long past where communities were smaller and tighter and people felt connected to the land they walked. Intended or not, Deller also reignited public interest in British paganism, binding communities with its reference, inadvertently undermining modern culture and its sensibilities.



Figure 3. *The Battle of Orgreave*

Deller's most famed piece, *The Battle of Orgreave* (2001), was a reenactment of the 1984 riot. The original events transpired following a large public demonstration as part of the 1984-85 UK Miners' Strike in which approximately 8,000 miners blocked the departure from Orgreave of lorries holding coke for steel. In response, a Margaret Thatcher regimented police force, to which the Miners' Union was infamously accused

'the enemy within' (Kirwan and Simons, 2016), dispatched a significant body of officers equipped with riot uniform, dogs and cavalry (BBC, 2015). The results were violent and led to the injury of over 120 people (BBC, 2015). Seemingly counterintuitively, this work was not created in explicit crisis- 2001 saw the second consecutive victory of New Labour in a general election and with it a renewed promise of national stability. Perhaps, therefore, it speaks of a more fundamental political distrust looming over the nation than presumed; Deller at once reminding and warning Britain of such great institutional error.

The Battle of Orgreave, much like *Sacrilege* was characterised by the agency of its participants. *Sacrilege* acted for those as detoxification from urban life, yet the former's role is less apparent. Of the 1000 reenactors, approximately 200 were not regular hobbyists but locals, many of whom were present in the 1984 confrontation- they helped to inform the event's choreography. Due to this and limited footage of the conflict, Deller's battle is one of memory, tying it closer to a form of modern folk mythmaking than perhaps intended.

Where Deller argues the piece to be relatively insubstantial as a form of remedy for these actors, and instead a better means for the injustices' reestablishment within the public consciousness (Deller, 2018), the artist appears to underestimate the value of reenactment. For the former miners and officers of Orgreave, reenactment was taking ownership of their narrative and, more significantly when considering the Freudian thesis that distressing memory may be soothed through its intentional recreation (Freud, 1922, pp. 34), an opportunity to build distance between the events through the act, relieving trauma. Reflecting on the past then is a valuable tool for social healing.



Figure 4. *Resuscitation*

As technology has evolved and religion and occultic belief demystified, contemporary artists have increasingly turned to ancient and folkloric rite for symbolism rather than adherence. *Resuscitation*, 2020, for example, was a highly allegorical installation inclined to foster optimism in the face of Earth's ecology's terminal deterioration. Presented through the lens of 1988 Polish born Rafal Zajko, its language was one intrinsically connected to, and led by, the legacy of the Soviet experiment, its problematic implementation of industry in the name of modernity and human nature's natural opposition toward like developments on a global scale. Its focal point a Soviet aestheticized cryogenic container holding within its porthole a face depicting Russian folk character 'Chuchol' [Amber Chamber, 2020], the exhibition notably involved two ritualistic performances whereby Zajko adopted the role of the same Chuchol; one with the artist vaping over said vessel and secondly a singing of a traditional Polish funeral song [Interludium, 2020]. Elsewhere, vaguely purposed objects, *Lazarus*, *Youthhhh*, *Software IV (with Dalton Desborough)* and *Vessel* were placed along the walls, however these take more of a supporting role to the events surrounding the chamber.

To begin to understand the symbology of the show's rite, an analysis the centrepiece itself, the *Amber Chamber*, 2020, is necessary. Effectively an MDF sarcophagus for a casted face bearing motifs of Zajko's Chuchol, the piece is self-contradictory; where one may interpret such imagery as that of a deathbed, within it the Chuchol exhales vapour suggesting life. If this were a cryotube, it is surely now off. It seems the figure within, therefore, is scheduled to be set free. A chuchol is one of several in a ring of chucholy-straw posts that protect rosebushes from harsh Polish winters. 'Chuchol', the artist himself has referenced, is a Polish folk personification of such as characterized in Stanisław Wyspiański's 1901 book *The Wedding* (Zajko, 2022). Wyspiański's Chuchol becomes antagonistic when ignored by the wedding guests, deemed disrespectful to its occupation, metaphorical for nature wholly (Zajko, 2022). Chuchol, as with the vast majority of folklore, has since fallen into obscurity, like one in a cryotube, awaiting a renaissance, or in this case a thawing. The character here is, as the title suggests, resuscitated, indicating nature has once again been treated foul and clearly alluding to the modern climate crisis.

Indeed, as with all other items on display, this piece at first glance strikes a chord with Soviet design, and in particular the predictive illustrations of the future produced within the 1960s and 1970s- those which in themselves depicted sharp, rigid and blocky designs reminiscent of in-trend Soviet brutalist architecture, intrinsically tied to utopian cultural revolution (Barton and McLeod, 2020). In reality, as Zajko implies, this optimism was poorly placed: the vessel is orange like an amber gemstone in line with its title, yet it is not amber but MDF. Further, amber is very common in Eastern Europe; hyper-industrialisation is suggested cheap and a sham. This sentiment is reinforced by Zajko's act of vaping above the chamber, imagery likened to industrial plumes of smoke, contextually signifying the societal repression of nature's voice in the modern world.

However, these utopian connotations are not emitted entirely out of hopelessness; the performance of the aforementioned funeral song is sung so in the traditional Eastern European style of white singing, a technique involving maintaining an open throat to enable loud and clear enunciation. The method's contemporary use in funeral choir (Zajko, 2022) therefore unavoidably harks back to folk and pagan practices.

Consequently, white voice acts as a grounding glimmer of familiarity amidst the ironically dystopian iconography that envelopes the installation, instilling that not all, yet, is lost. This view is also strengthened by the lyrical content of the song- taking the perspective of the deceased, the vocalist lists through worldly possessions, saying goodbye to each, and yet (as the artist commented in an interview with Charlie Mills in *Floorr* magazine), it can also be "understood as saying goodbye to the earth, as a planet" (Zajko, 2022). With this, the futurist aesthetic can grip onto a new meaning, calling for a path into

assumed science fiction yet one increasingly relevant, being the colonisation of the extra-terrestrial solar system. Zajko's Chuchol is seen crested in wheat, a motif in the artist's practice conjured from tales of the large-scale grain production prevalent under the Soviet Union (Art Week, 2021). This staple crop grows and dies cyclically implying the call to action in climate emergency [Chuchol] shall not lose its pertinence even in absence, or this case in dry patches of media attention. More interestingly given Zajko's Catholic upbringing, though, (O'Leary, 2020) wheat can be seen to connote the bread of mass; the transubstantiation of Christ; His presence on Earth post ascension to heaven-as Christ may be resurrected and so salvaged, *Resuscitation* pleads so may the odds in favour of humanity's survival provided action is imminent and drastic.

5 CONCLUSION

The ultimate question begs, thus, why has ancient rite and reenactment in tune with a fascination of the past been adopted by populations when confronted with crisis? Perhaps it is worth considering the inverse of this inquiry to achieve a clearer understanding. Why has allegiance to modern iconography been abandoned when the society it belongs falls into disrepair? Civilisation is taken to war against its will on the words of a privileged minority; its home planet's fate is toyed with and neglected by inhuman and untouchable corporations; the lived experience of its developed, cultural centres is one of ironic isolation and, today, our lives are indubitably enraptured in the grasp of depersonalising technologies and threatening mass media. These complexities can be felt to be unnatural, as indeed they are.

Roerich, Deller and Zajko have each assumed different responsibilities in light of such ills but remain unequivocally bound by an urge to reclaim lost national identity in opposition to the decentralisation and depersonalisation of modern society. Where Roerich curated an idyllic imaginary past, longing for an end to pre-revolutionary Russia's violent upheaval and social disparities, Deller has reimagined past narratives in an active effort to restore and develop faltering British communities broken by industrial demands and political apathy. Iconography of old and folk tradition has also been shown capable of weaponization by the likes of Zajko and similarly Roerich: the old ways can be attributed with humanity where rampant modernization intuitively cannot, its use in active disdain of what else proceeded it.

History is a patch to be sewn. In the reengagement of its rituals and the reprise of its stories, it offers a seal for its wounds and the hope for a future free of tear that people are engendered to require in moments of crisis. When the modern world's stains seep indefinitely into the future, therefore, it is only right to turn to the past for a sense of belonging.

Appendix A

Theosophy and Roerich

Only thirteen months following Nicolas Roerich's birth, in November 1875, the New York Theosophical Society was founded under the Russian Helena Blavatsky and Americans Henry Olcott and Alfred Sinnett. Less an organised religion and more a credence to humanity's potential access to divine esoteric truths through mystic and spiritual practices, (Blavatsky, 1889, pp. 3) its proponents believe its principles to be ancient and capable of uniting all formal religion under its shared banner by way of all alluding to the core same tenants (Blavatsky, 1889, pp. 9-10). Roerich was brought into theosophy alongside his wife Elena circa 1910 (Andreyev, 2014, pp. 46), and such was his later devotion to the sect that he would settle until his death in 1947 in the alleged home of the 'masters', the Himalayas. These adepts were rumoured to have achieved supernatural abilities, such as telepathy, through which they had communicated to Blavatsky prior the society's formation (Andreyev, 2014, pp. 28).

Appendix B

Agni Yoga

Agni Yoga is, succinctly, a school of theosophy concerned with teaching its followers means of spiritual growth as to rest closer to the Human Monad, likened to the common term 'soul' (Editors of the White Mountain Education Association, no date).

III References

- Andreyev, A. (2014) *The Myth of the Masters Revived: The Occult Lives of Nikolai and Elena Roerich*. Leiden: Brill.
- Art Week. (2021) 'Rafał Zajko: Amber Waves (Bursztynowe Fale)' in *Art Week*. Available at: <https://www.artweek.com/events/united-kingdom/art-exhibition/london/rafa%C5%82-zajko-amber-waves-bursztynowe-fale#> (Accessed 13 December 2023)
- Barton, E. and McLeod, V. (2020) *Atlas of Brutalist Architecture*, pp. 7. London: Phaidon.
- Blavatsky, H. P. (1889) *The Key to Theosophy*. Reprint 1972. California: Theosophical University Press.
- BBC. (2015) 'Background: 'The Battle of Orgreave''. Available at: <https://www.bbc.co.uk/news/uk-england-south-yorkshire-33107090> (Accessed 7 December 2023).
- Deller, J. (2023) 'It was intended to make people angry again': Jeremy Deller on restaging the Battle of Orgreave' in *The Observer*. Available at: <https://www.theguardian.com/artanddesign/2023/apr/23/jeremy-deller-art-is-magic-extract-orgreave-stonehenge-murdochs> (Accessed on 9 December 2023)
- Diaconu, C. (2020) 'UK's Decline in Sense of Community' in *Building Design and Construction*. Available at: <https://bdcmagazine.com/2020/02/uks-decline-in-sense-of-community/> (Accessed 10 December 2023).
- Freud, S., Hubback, C. J. M (Ed) and Jones, E. (Ed.). (1922). *Beyond the pleasure principle*. Vienna: The International Psycho-Analytical Press. Available at: https://www.libraryofsocialscience.com/assets/pdf/freud_beyond_the_pleasure_principle.pdf (Accessed 10 December 2023).
- Gallacher, J., Kumari, S., Lai, K. Y., Sarkar, C., Webster, C. (2021) 'Associations of neighbourhood housing density with loneliness and social isolation: a cross-sectional study using UK Biobank data' in *Meeting Abstracts*, 398(60). Available at: [https://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(21\)02603-9/fulltext](https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(21)02603-9/fulltext) (Accessed 10 December 2023).
- Kirwan, S and Simons, M. (2016) *Still the enemy within: the strike that split Britain*. Available at: <https://www.opendemocracy.net/en/opendemocracyuk/still-enemy-within-strike-that-split-britain/> (Accessed December 9 2023).

McCannon, J. (2003) 'Apocalypse and Tranquillity: The World War I Paintings of Nicholas Roerich' in *Russian History*, 30(3), pp. 301–321. Available at: <http://www.jstor.org/stable/24660807> (Accessed 24 November 2023).

McKay, J. P. (1970) *Pioneers for Profit: Foreign Entrepreneurship and Russian Industrialization, 1885-1913*, pp. 243. Chicago: University of Chicago Press. Available at: <https://hdl-handle-net.ezproxy.uwtsd.ac.uk/2027/heb00169.0001.001> (Accessed 3 December 2023).

O'Leary, L. (2020) 'Rafal Zajko: Resuscitation' in *This is Tomorrow*. Available at: <http://thisistomorrow.info/articles/rafal-zajko-resuscitation> (Accessed 11 December 2023).

Pelz, W. A. (2016) 'War Leads to Revolution: Russia (1917), Central Europe (1918–19)' in *A People's History of Modern Europe*. London: Pluto Press. Available at: <https://www.jstor.org/stable/j.ctt1c2crfj.13> (Accessed 13 December 2023).

White Mountain Education Association. (no date) 'Thoughts on Agni Yoga: Agni Yoga- An Introduction'. Available at: <https://wmea-world.org/wmea/thoughts-on-agni-yoga/agni-yoga-an-introduction/> (Accessed 2 December 2023).

Zajko, R. (2022) 'Rafal Zajko'. Interviewed by Charlie Mills. *Floorr*. Available at: <https://www.floorrmagazine.com/issue-28/rafal-zajko> (Accessed 28 November 2023).

Zuckerman, F. S. (1996) *The Tsarist Secret Police and Russian Society, 1880-1917*, pp. 15. New York: New York University Press. Available at: <https://books.google.co.uk/books?hl=en&lr=&id=6BAWCgAAQBAJ&oi=fnd&pg=PR7&dq=tsarist+repression+pre+ww1&ots=MihDb-jax9&sig=4qJSymF2vPybu6f7kQM0-Xe-41k#v=onepage&q=tsarist%20repression%20pre%20ww1&f=false> (Accessed 12 December 2023).

IV Bibliography

- Agni Yoga Society. (1956) *Mother of the Earth*. New York: Agni Yoga Society.
- Agni Yoga Society. (1958) *Woman*. New York: Agni Yoga Society.
- Blackson, R. (2007) 'Once More... with Feeling: Reenactment in Contemporary Art and Culture.' In *Art Journal*, 66(1), pp. 28–40. Available at: <http://www.jstor.org/stable/20068513> (Accessed 9 December 2023).
- Carlson, M. (1993) 'The Theosophical Society in Russia (1901–1917)' in *No Religion Higher Than Truth: A History of the Theosophical Movement in Russia, 1875-1922*. Princeton: Princeton University Press. <http://www.jstor.org/stable/j.ctt13x16r9.8> (Accessed 22 November).
- Deller, J. (2012) 'Jeremy Deller' Interviewed by Sherman Sam. *Artforum*. Available at: https://www.artforum.com/columns/jeremy-deller-talks-about-_sacrilege_-199932/ (Accessed 29 November 2023).
- Deller, J. and Gioni, M.(2018) 'Please, Jump on it!: an Interview with Jeremy Deller and Massimiliano Gioni' Interviewed by Lara Morrell. *My Art Guides*. Available at: <https://myartguides.com/interviews/please-jump-on-it-an-interview-with-jeremy-deller-and-massimiliano-gioni/> (Accessed 29 November 2023).
- Deller, J. and Kane, A. (2005) *Folk Archive*. London: Book Works.
- Hales, B. (2010) 'Dancer in the Dark: Hypnosis, Trance-Dancing, and Weimar's Fear of the New Woman' in *Monatshefte*, 102(4), pp. 534-459. Madison: University of Wisconsin Press. Available at: <https://www.jstor.org/stable/40985298> (Accessed 27 November 2023).
- Hutton, Ronald. (1999) *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: Oxford University Press. Available at: <https://academic.oup.com/book/7115> (Accessed 25 November 2023).
- Llewellyn, J., Southey, J. and Thompson, S. (2014) *Russia before World War I*. Available at: <https://alphahistory.com/worldwar1/russia/> (Accessed 12 December 2023).
- Lunenfield, P. (2015) 'Season of the Witch' in *Artforum International*, 53(5), pp. 91-92. Available at: <https://www.proquest.com/docview/1646717064?accountid=130472&parentSessionId=pNtsgHXKStHXYDa2Itfm%2Fprzj9rxiT5bCXmU8185Ss%3D&pq-origsite=primo> (Accessed 25 November 2023).

- Mannherz, J. (2012) *Modern Occultism in Late Imperial Russia*. Available at: <http://www.jstor.org/stable/10.7591/j.ctv177td2q.9> (Accessed 19 November).
- Meet the Slavs. (2022) *Jarilo: Slavic God of Vegetation, Fertility and Springtime*. Available at: https://meettheslavs.com/jarilo/?utm_content=cmp-true (Accessed 11 December 2023).
- Morrissey, S. K. (2012). 'The "Apparel of Innocence": Toward a Moral Economy of Terrorism in Late Imperial Russia' in *The Journal of Modern History*, 84(3). Chicago: The University of Chicago Press. Available at: https://www-jstor-org.ezproxy.uwtsd.ac.uk/stable/10.1086/666051?searchText=late+imperial+ruusia&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dlate%2Bimperial%2Brussia&ab_segments=0%2Fbasic_search_gsv2%2Fcontrol&refreqid=fastly-default%3A3d2cbc3839839f7ad5e2c0ee37543908&seq=8 (Accessed 11 December 2023).
- Otto, E. (2012) 'Image as investigation: sciences of the otherworldly at the Bauhaus' in *The Environmentalist* 32, pp. 318–325. Available at: <https://link-springer-com.ezproxy.uwtsd.ac.uk/article/10.1007/s10669-012-9400-y> (Accessed 27 November 2023).
- Pih, D. (2022) 'The New Old Ways' in Will, E (ed) *Radical Landscapes*. London: Tate Publishing.
- Rosenthal, B. G. (1993) *The Occult in Modern Russian and Soviet Culture*. Available at: <https://www.ucis.pitt.edu/nceer/1993-806-03-Rosenthal.pdf> (Accessed 27 November).
- Sakhno, I. (2021) 'Kazimir Malevich's Negative Theology and Mystical Suprematism' in *Religions*, 12(7), pp. 542. Available at: <https://www.proquest.com/docview/2554721771?accountid=130472&parentSessionId=%2BfzeA%2FLKevV9lwdz4P6YnRE7VrQp3YX2p%2BHqiqthiGk%3D&pq-origsite=primo> (Accessed 24 November 2023).
- Stasulane, A. (2013) 'The Theosophy of the Roerichs: Agni Yoga or Living Ethics' in *Handbook of the Theosophical Current*. Leiden: Brill. Available from: https://doi-org.ezproxy.uwtsd.ac.uk/10.1163/9789004235977_012 (Accessed 27 November 2023).
- Zajko, R. (2020) 'Rafal Zajko' Interviewed by Veronica Gisondi. *Coeval*. Available at: <https://www.coeval-magazine.com/coeval/rafal-zajko> (Accessed 3 December 2023).