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A 'Rupture Backwards': The Re-emergence of
Shamanic Sensibilities Amongst the Russian
Avant-Garde from 1900-1933.

2 Volumes: Volume II

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PhD

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Fig. 1. Choros-Gurkin: *Baichiak, the Shaman* (1907). Oil on canvas, 156.8x102.5cm.

St. Petersburg, Russian Museum of Ethnography.



Fig. 2. Goncharova: *God of Fertility* (1908-9). Oil on canvas, 70.5x57.5cm. Moscow, State Tretiakov Gallery.



Fig. 3. Goncharova: *Pillars of Salt* (1909). Oil on canvas, 80.5x95.5cm. Moscow, State Tretyakov Gallery.



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Moscow, State
Tretyakov Gallery.

Fig. 5. Polovets people (Cumans): *Kamennaia baba* (10th-13th Century). Stone, 223.5x56x42cm.

St. Petersburg, Russian Museum of
Ethnography.



Fig. 6. Goncharova: *St. Panteleimon* (1911). Oil on canvas, 130x100cm. Moscow, State Tretiakov Gallery.



Fig. 7. Goncharova: *Adoration of the Virgin* (1911). Oil on canvas, 73x110cm. Moscow, State Tretiakov Gallery.



Fig. 8. Larionov: *Self Portrait* (1910). Oil on canvas, 104x89cm. Current location unknown. Formerly Paris, A. K. Larionova-Tomilina Collection.

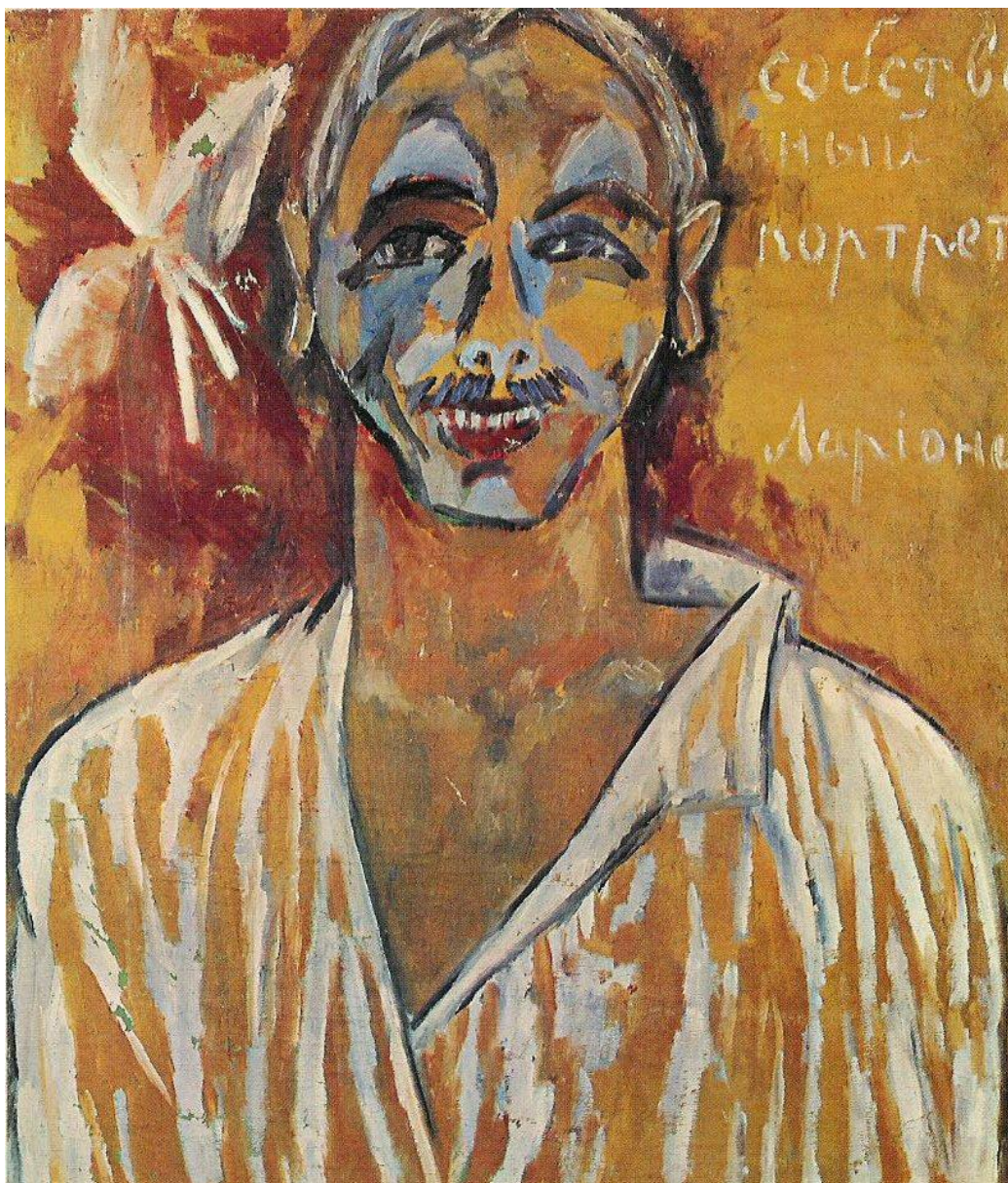


Fig. 9. Filonov: *The Feast of Kings* (1913). Oil on canvas, 175x215cm. St. Petersburg, State Russian Museum.

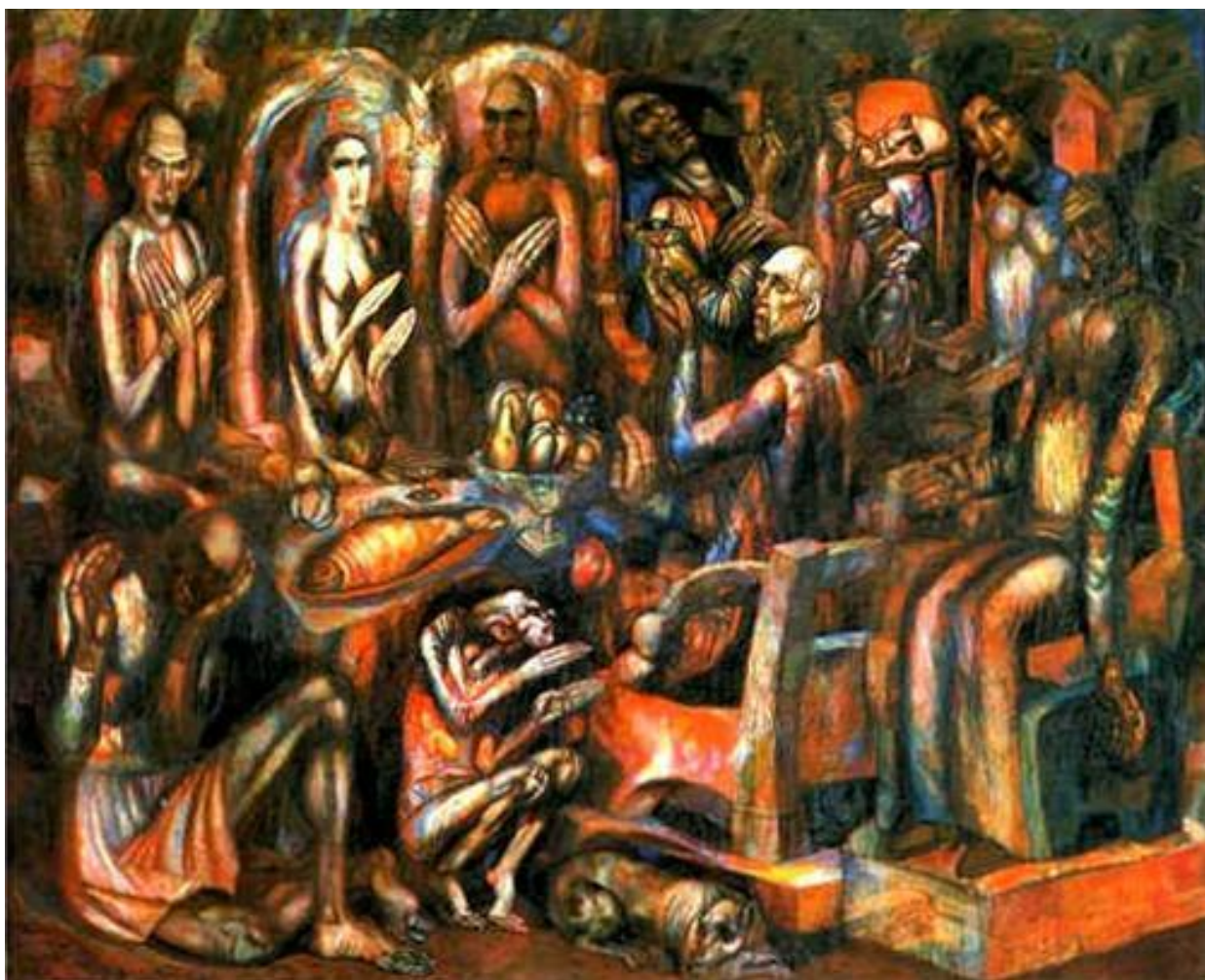


Fig. 10. Malevich: *Peasant Women at Church* (1912). Oil on canvas, 99x76cm. (Verso of *The Woodcutter*) Amsterdam, Stedelijk Museum.



Fig. 11. Malevich: *Black Square* (1915). Oil on canvas, 79.5x79.5cm. Moscow, State Tretyakov Gallery.

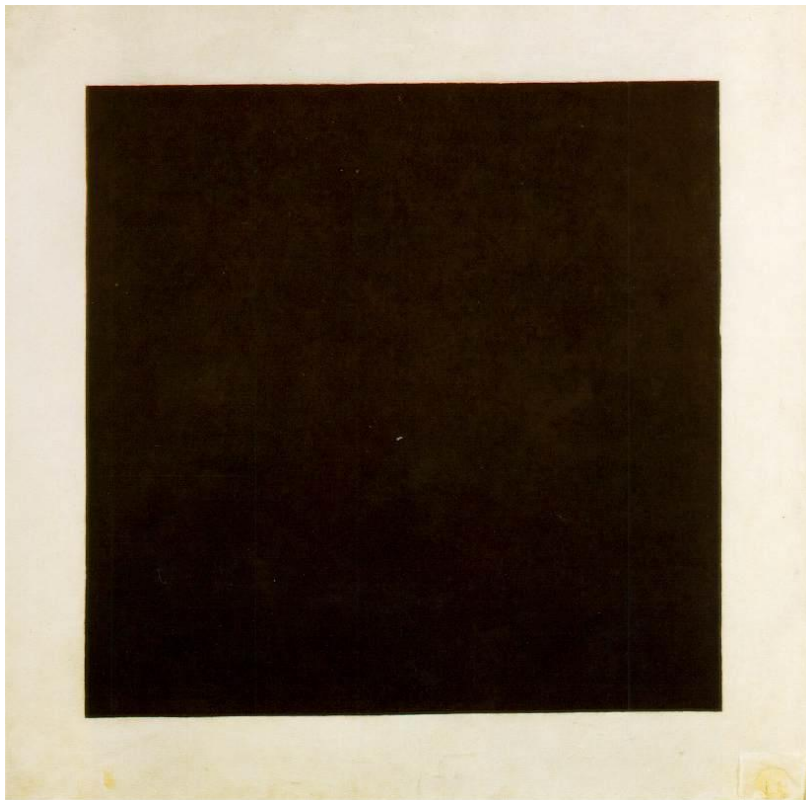


Fig. 12. Documentary photograph of *The Last Exhibition of Futurist Painting 0,10*. Petrograd, 19th December 1915 - 19th January 1916.



Fig. 13. Kandinsky: *Twilight* (1901). Tempera with colour crayon, silver, & bronze on cardboard, 15.7x47.7cm. Munich, Städtische Galerie im Lenbachhaus.



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34.5x40.5cm.
Munich,
Städtische
Galerie im
Lenbachhaus.

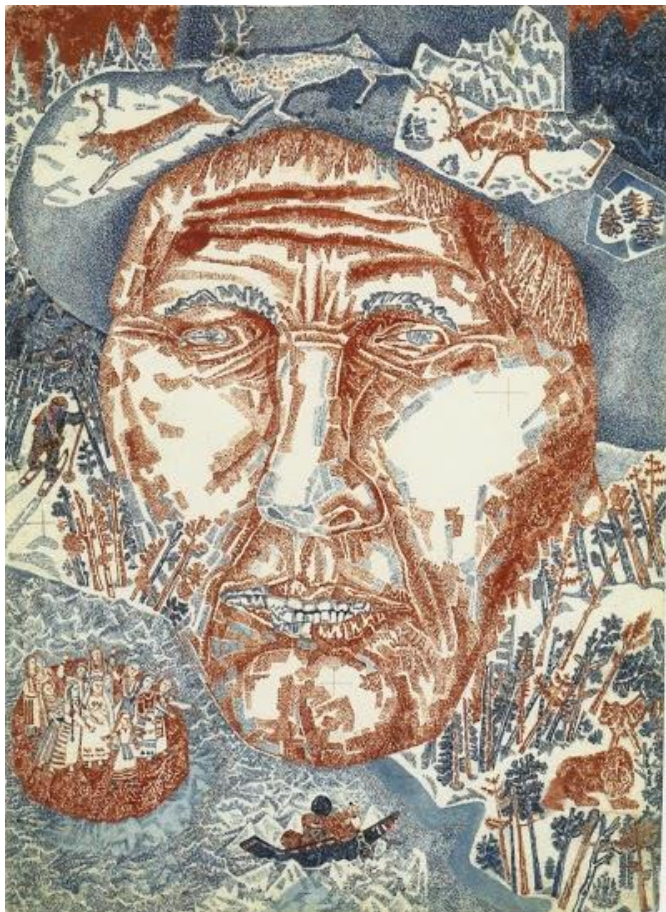


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Fig. 19. Koryak people, Kamchatka: *Ritual Mask* (early 20th century). St. Petersburg, Russian Museum of Ethnography, inv. no. 8761-10138 Vladimir Iokhelson Expedition, 1909-1911.



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Fig. 21. Glebova: *Rune 1: Introduction: The Origin of the World*. Indian ink & pen on paper, 18x6cm, from *Kalevala: Finskii narodnyi epos* [*Kalevala: Finnish National Epic*], (1933). Illustrated by Collective Masters of Analytical Art. Moscow: 3.

Fig. 22. Tsibasov: *Rune 3: The Meeting of Väinämöinen and Youkahainen*, from *Kalevala: Finskii narodnyi epos* [*Kalevala: Finnish National Epic*], (1933). Illustrated by Collective Masters of Analytical Art. Moscow: 14.



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Fig. 24. Photo of Shamanic costume, Evenk (Tungus) (front view), with iron 'antler' headdress, (19th century). Acquired from the Joseph Martin Siberian Expedition 1887. Paris, Musée d'Ethnographie, Trocadéro. Photograph from Photothèque du Musée de l'Homme (J. Oster) (MH 87.42.1).



Fig. 25. Unknown: *Rune 36*, from *Kalevala: Finskii narodnyi epos* [*Kalevala: Finnish National Epic*], (1933). Illustrated by Collective Masters of Analytical Art. Moscow: 215.



Fig. 26. Unknown: *Rune 18*, from *Kalevala: Finskii narodnyi epos [Kalevala: Finnish National Epic]*, (1933). Illustrated by Collective Masters of Analytical Art. Moscow: 98.



Fig. 27. Photograph of a masked Buriat shaman [or Transbaikal Tungus] with drum, drumstick & horse-sticks. Paris, Toumanoff, n.d. Photothèque du Musée de l'Homme, Trocadéro.



Fig. 28. Unknown: *Rune 35*, from *Kalevala: Finskii narodnyi epos* [*Kalevala: Finnish National Epic*], (1933). Illustrated by Collective Masters of Analytical Art. Moscow: 208.



Fig. 29. Poret: *Decorative Border-Motifs*, from *Kalevala: Finskii narodnyi epos* [*Kalevala: Finnish National Epic*], (1933). Illustrated by Collective Masters of Analytical Art. Moscow: various pages.



Fig. 30. Kandinsky: *Composition II* (1910). Oil on canvas, 200x275cm. No longer extant.



Fig. 31. Kandinsky: *Composition V (Last Judgement)* (1911). Oil on canvas, 190x275cm. Switzerland, Private Collection.



Fig. 32. Kandinsky: *Picture with the White Edge*, (1913). Oil on canvas, 140.3x200.3cm. New York, Solomon R. Guggenheim Museum.

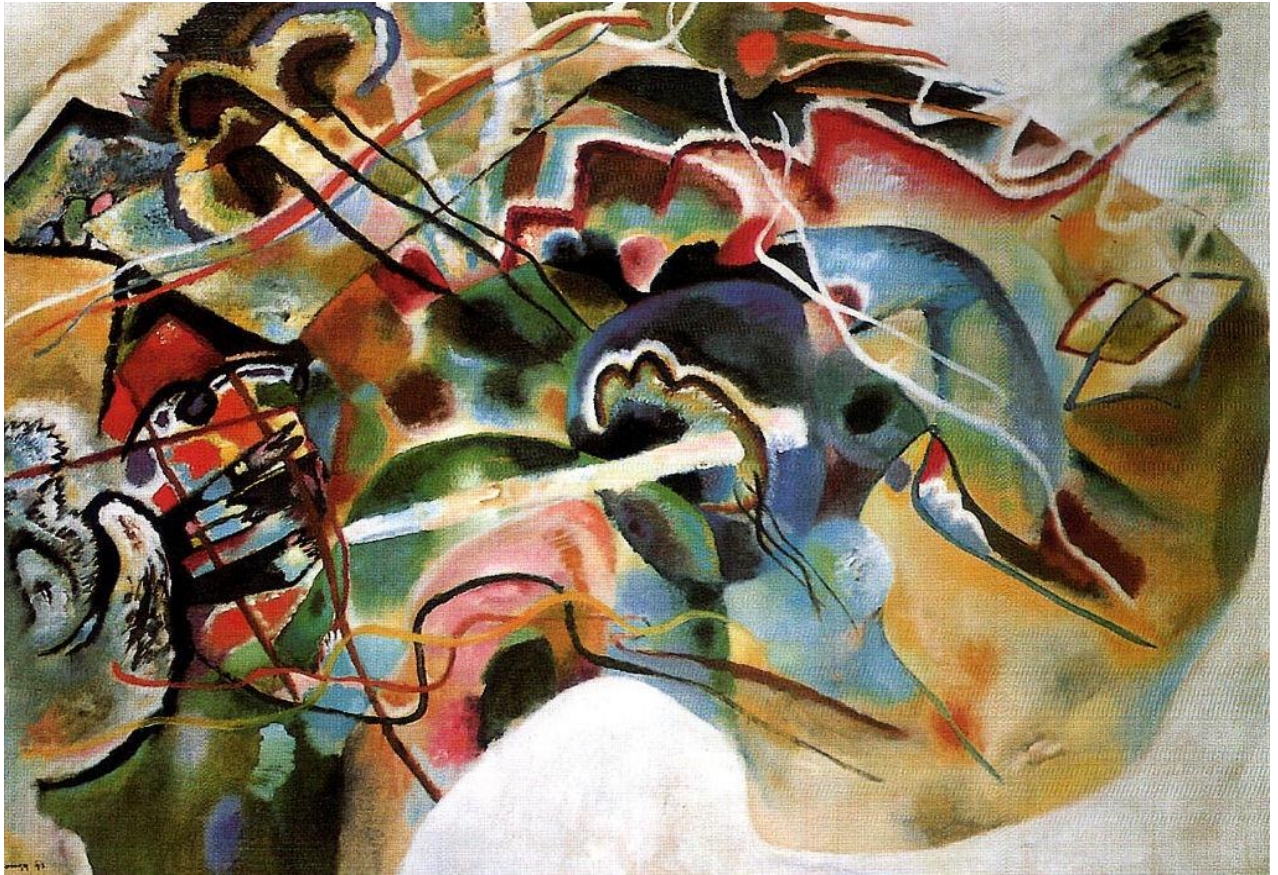


Fig. 33. Filonov: *Rebirth of an Intellectual (Rebirth of a Man)* (1914-15). Oil on canvas, 116.5x154cm. St. Petersburg, State Russian Museum.



Fig. 34. Filonov: *A Hero and his Fate* (1909-10). Oil on canvas mounted on cardboard, 33.4x22.3cm. St. Petersburg, State Russian Museum.

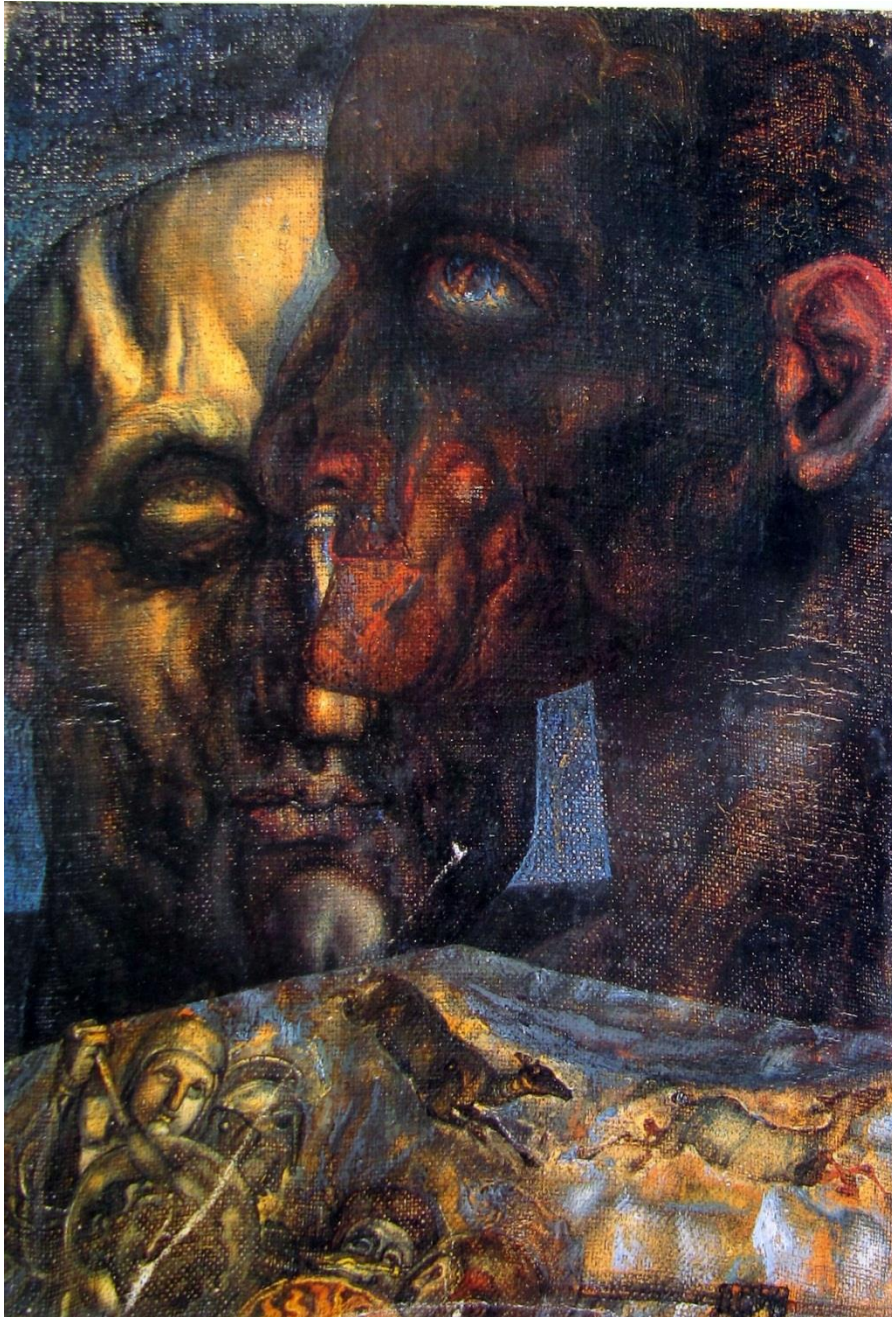


Fig. 35. Photograph of the White Barracks, Vitebsk (December, 1919). Reproduced in the *UNOVIS Almanac* No. 1.



Fig. 36. Malevich: *The Aviator*, (1914). Oil on canvas, 125x65cm. St. Petersburg, State Russian Museum.



Fig. 37. Evenki (Tungus) people, Eastern Siberia: *Shaman's Spirit Helper, Fish* (late 19th - early 20th centuries). Larch wood, 9x64.5x7.8cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 5093-168/2 Aleksei Makarenko Expedition, 1908.



Fig. 38. Evenki (Tungus) people, Eastern Siberia: *Banner of the supreme divinity, Sevoki*, representing the master spirit of hunting. St. Petersburg, Russian Museum of Ethnography, inv. no. 4871-



244ab.

Fig. 39. Kandinsky: *St. George I* (1911). Reverse painting on glass with painted frame, 19x19.7cm. Munich, Städtische Galerie im Lenbachhaus.



Fig. 40. Kandinsky: Sketch for *Picture with the White Edge* (c. 1912-13). Black crayon, 21.1x24.7cm. Munich, Städtische Galerie im Lenbachhaus.

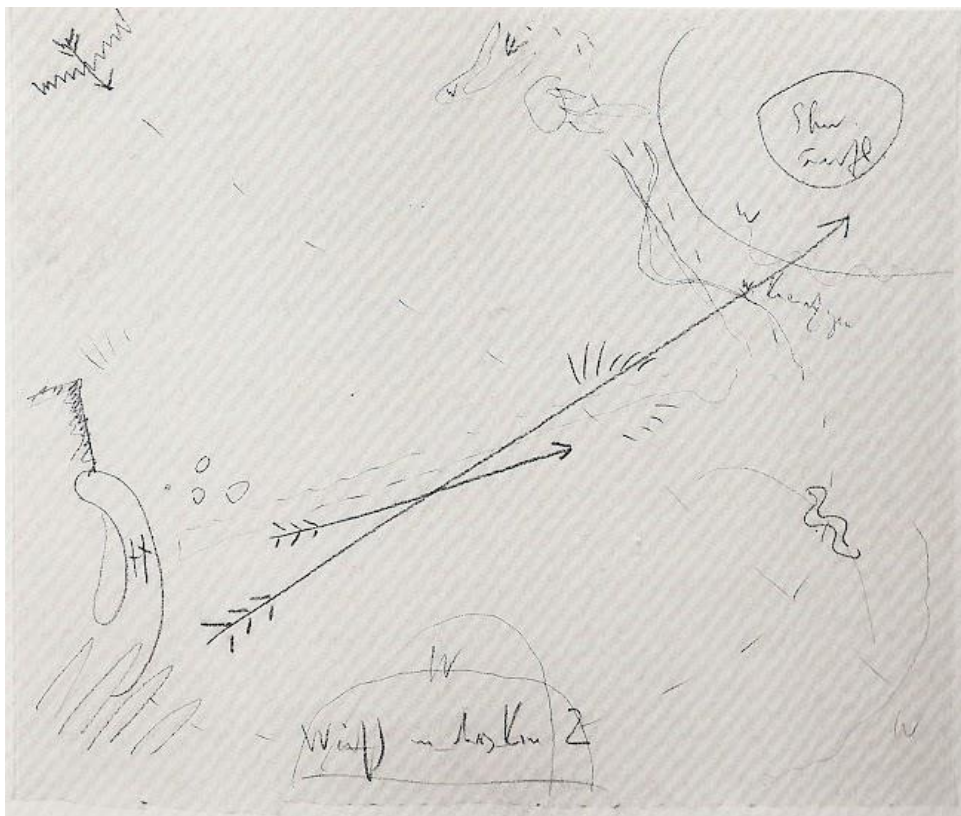


Fig. 41. Kandinsky: Drawing for the horse and rider surrounded by a circle for *Picture with the White Edge* (1912). Indian ink on paper, 25.5x24.7cm. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.

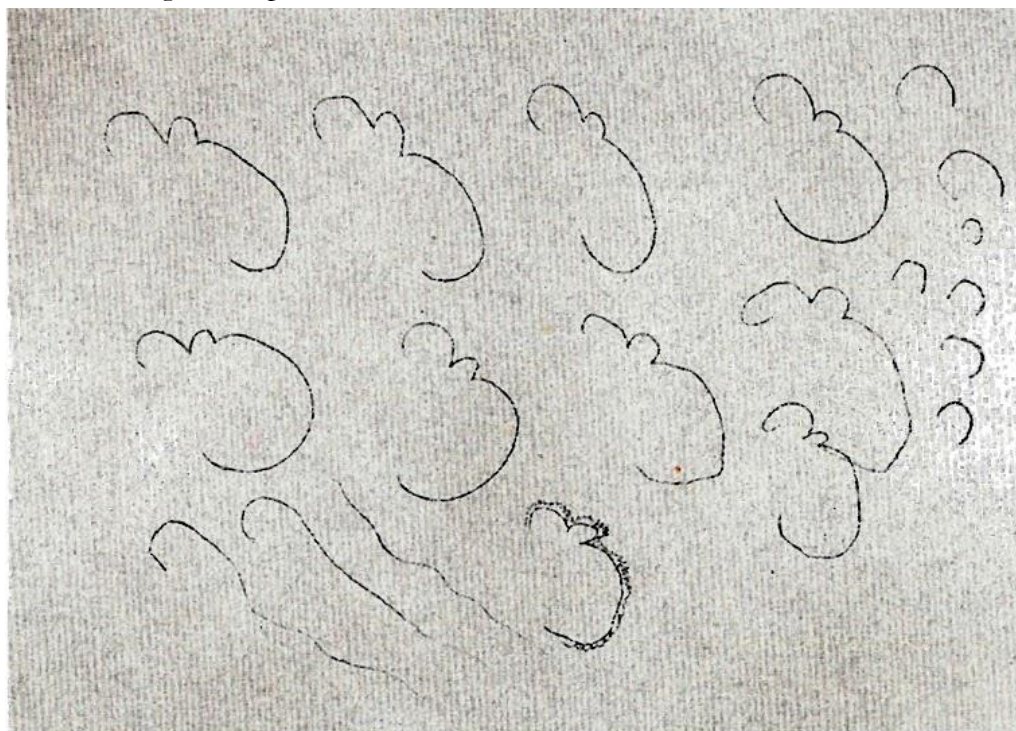


Fig. 42. Vera Khlebnikova: *Venus and the Shaman* (c.1920), illustration for Velimir Khlebnikov's poem *Shaman and Venus*. Pencil on paper, 17x19cm. Moscow, Vera Miturich-Khlebnikova Collection.



Fig. 43. Larionov: Design for the Back cover of C. Beck, et al., *Treizes Dances* (1929). Paris, Max Eschig. Lithograph on paper.

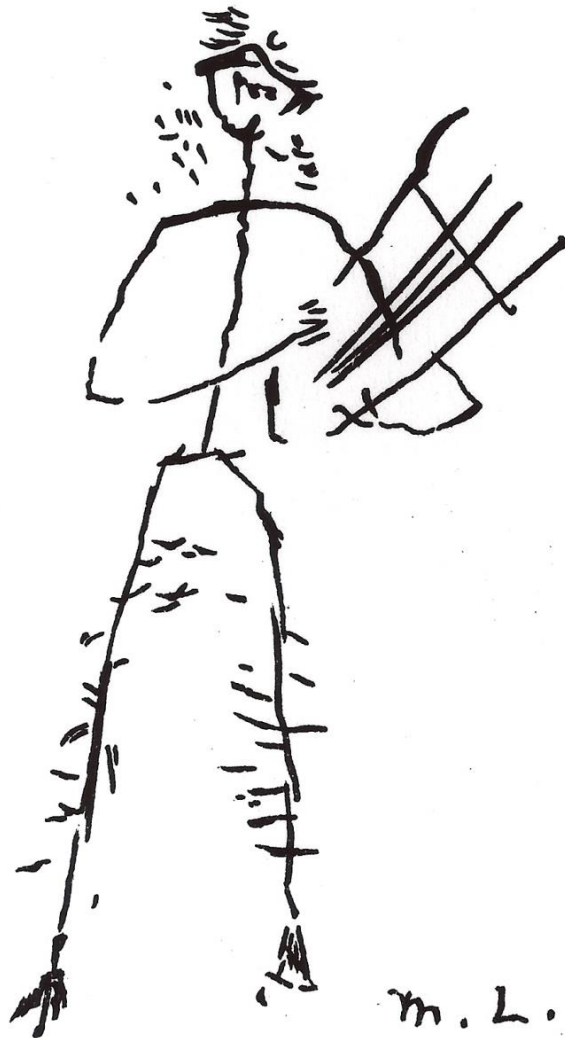


Fig. 44. Larionov: *Gypsy Venus* (1912). Oil on canvas, 68x85.5cm. St. Petersburg, State Russian Museum.

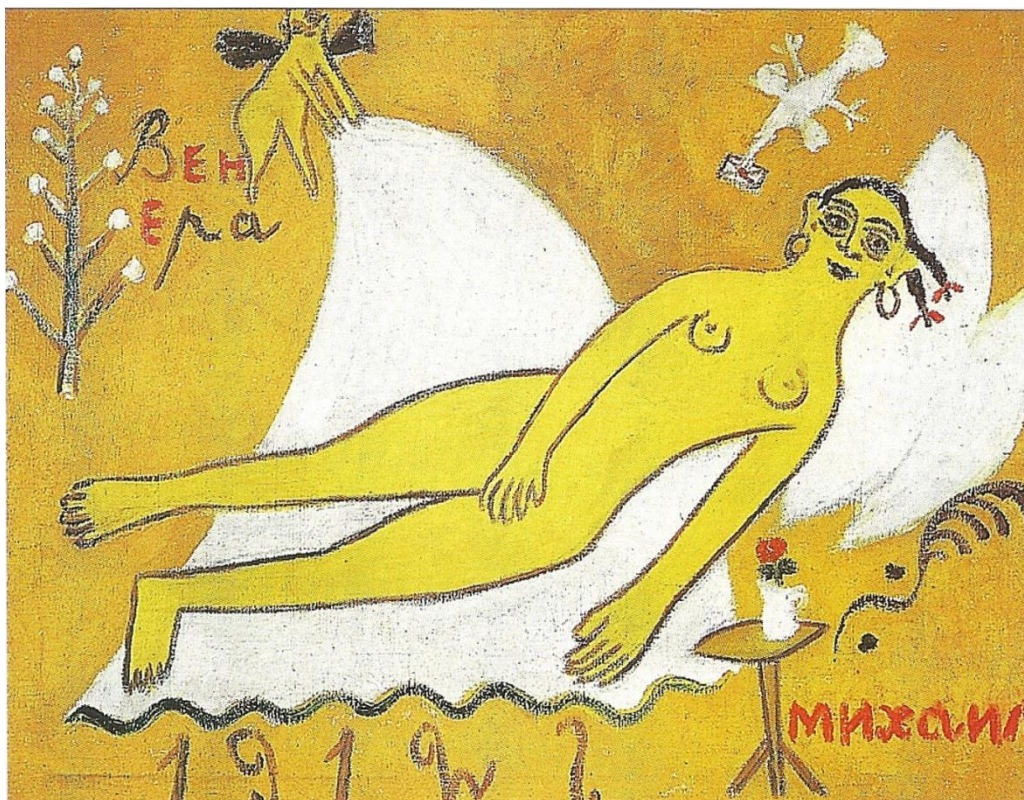


Fig. 45. Icon of The Protecting Veil (Mid-16th century). Panel of two boards, 118.5x69x3cm. St. Petersburg, State Russian Museum.

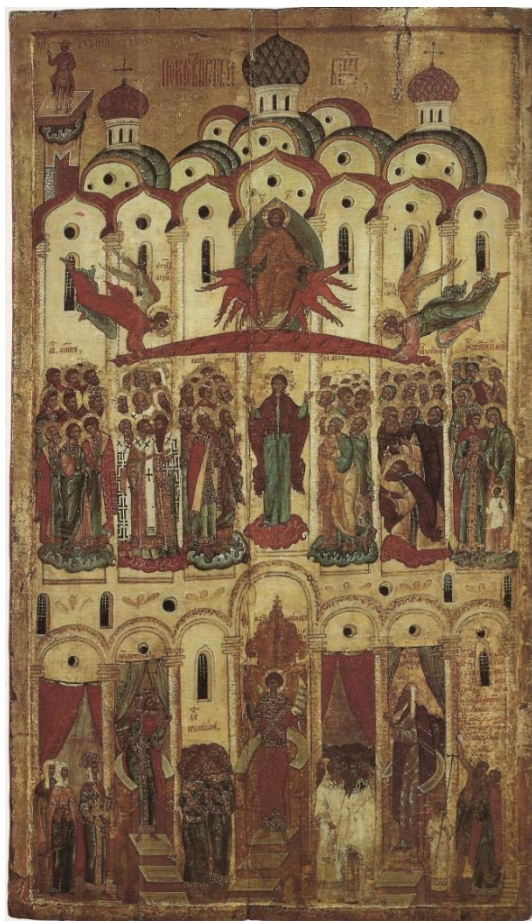


Fig. 46. Larionov: *Katsap Venus* (1912). Oil on canvas, 99.5x129.5cm. Nizhny-Novgorod, National Art Museum of Nizhny-Novgorod.



Fig. 47. Larionov: *Jewish Venus* (1912). Oil on canvas, 98x139cm. Russia, Ekaterinburg Art Gallery.

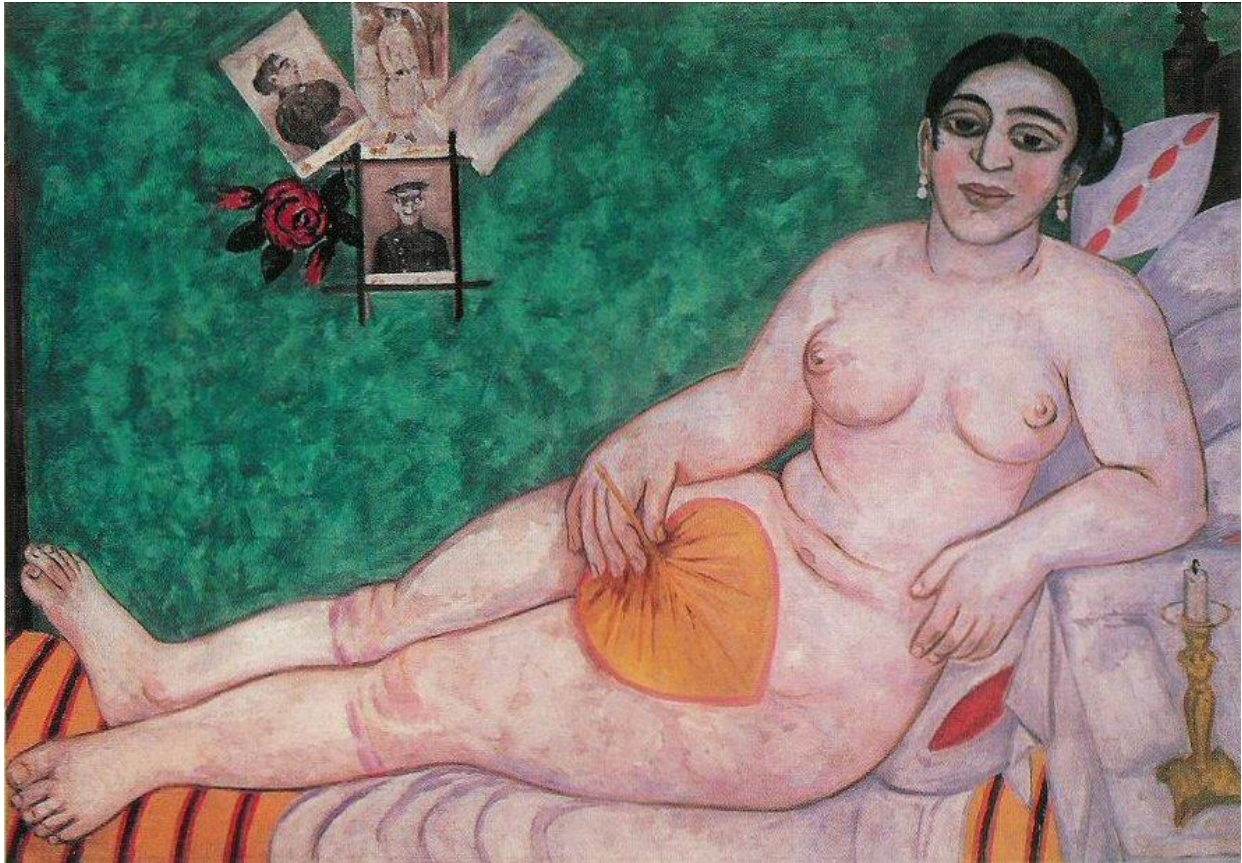


Fig. 48. Documentary photograph of Larionov painting his face, 1913. UK, Collection Dr. Anthony Parton.



Fig. 49. Documentary photograph of Chukchee shaman, c. 1900. From L. Krutak, (2012). *Magical Tattoos and Scarification: Spiritual Skin, Wisdom, Healing, Shamanic Power, Protection*. Reuss, Munich.



Fig. 50. Unknown: Chukchee and Yupiget *yugaaq* “guardian” tattoos, c. 1900. Pen and Ink on Paper. From L. Krutak, (2012). *Magical Tattoos and Scarification: Spiritual Skin, Wisdom, Healing, Shamanic Power, Protection*. Reuss, Munich.

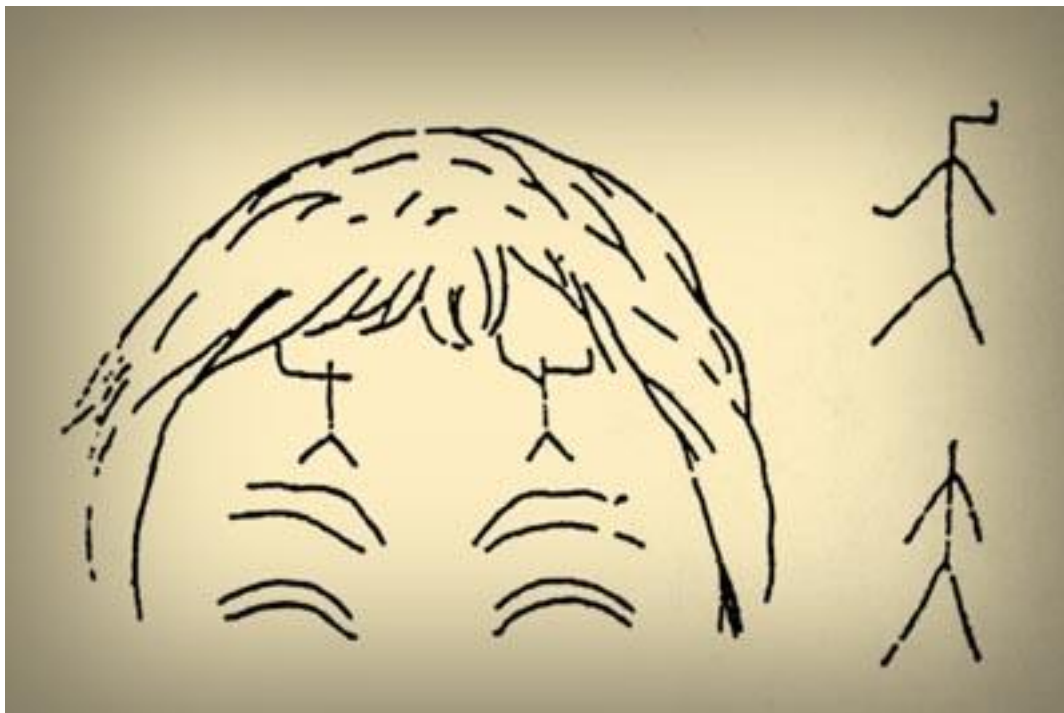


Fig. 51. Goncharova: *Design for a Woman's Breast* (1913).

Published in the manifesto
 “Why We Paint Ourselves”
 (“Pochemu my
 raskrashiaemsia”), *Argus*,
 December 1913. Private
 Collection.



Fig. 52. Documentary photograph of Natalia Goncharova with a painted face (1913).
 Reproduced in *Teatr v karrikaturakh*, December 1913. Courtesy Professor John Bowl.



Fig. 53. Documentary photograph of David Burliuk with painted face (1913). Current location unknown.

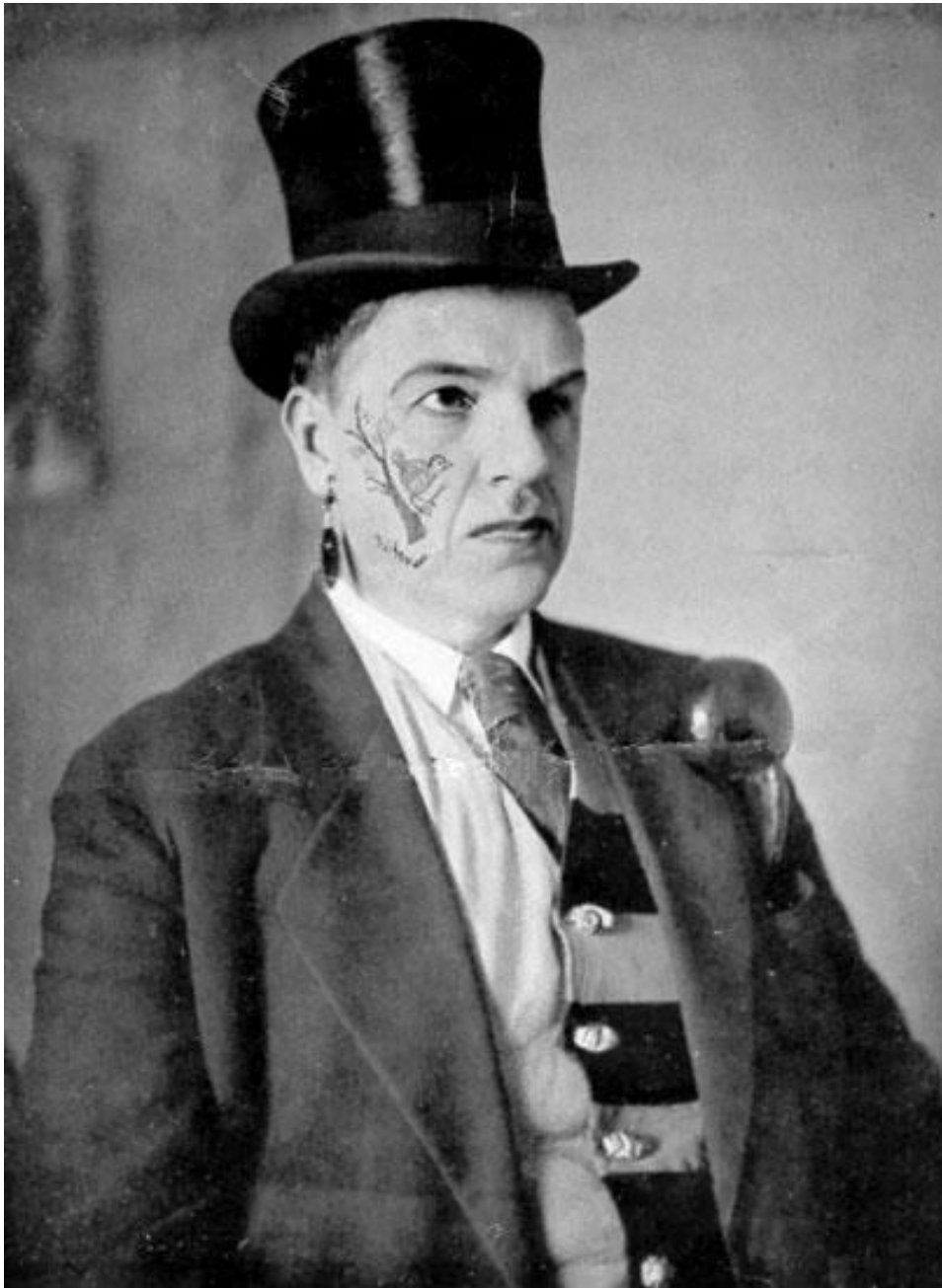


Fig. 54. Kandinsky: *Sketch for Composition II* (1909-10). Oil on canvas, 97.5x131.2cm. New York, Solomon R. Guggenheim Museum.

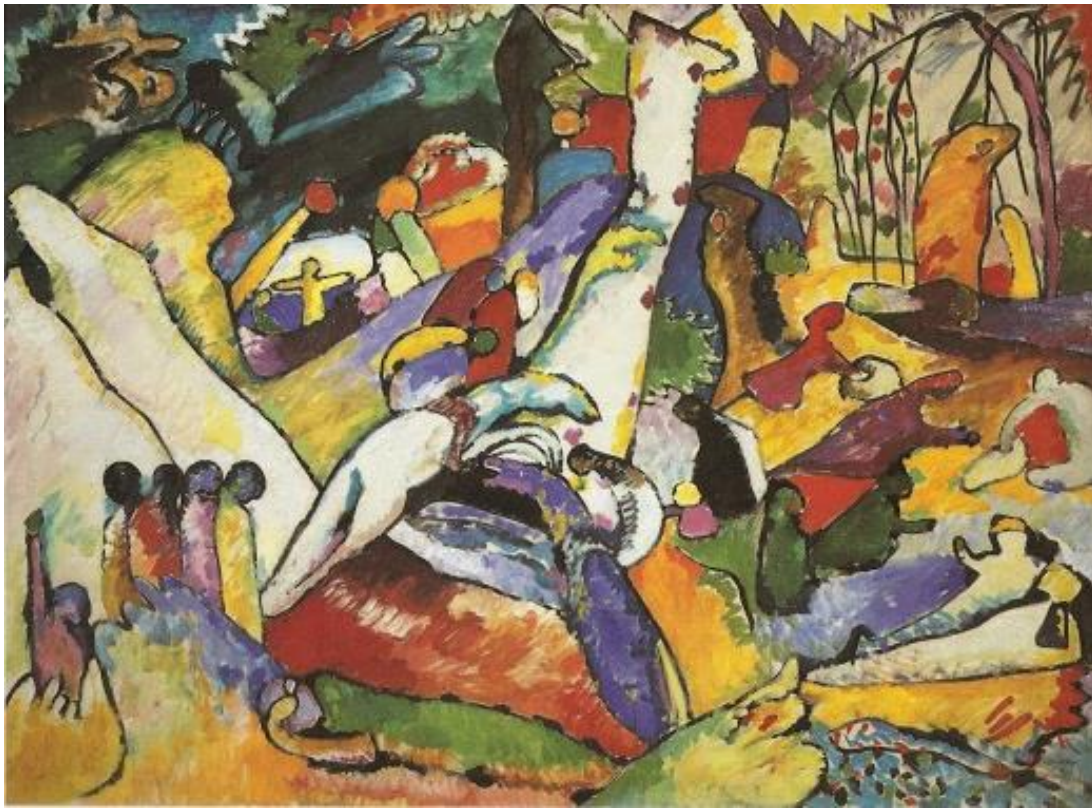


Fig. 55. Kandinsky: *Study for Composition II (Two Riders and Reclining Figure)*, (c. 1910). Watercolour & pencil on cardboard, 32.9x32.9cm. Munich, Städtische Galerie im Lenbachhaus.



Fig. 56. Kandinsky: *Study for Section of Composition II* (1910). Oil on cardboard, 58x48cm. Switzerland, Private Collection.

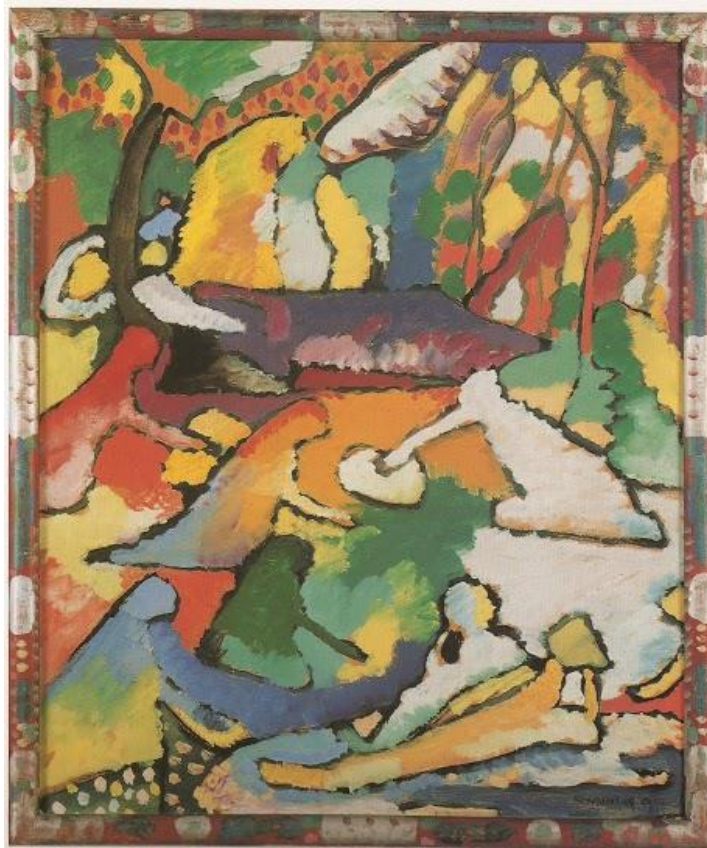


Fig. 57. Larionov: Озз: Illustration to A. Kruchenykh, & V. Khlebnikov: *Mir s kontsa* (1912).
Moscow, Kuzmin & Dolinsky. Lithograph on paper, 18.6x15cm.



Fig. 58. Malevich: *Englishman in Moscow* (1914). Oil on canvas, 90.5x59cm. Amsterdam, Stedelijk Museum.



Fig. 59. Goncharova: Project for the cover of A. Kruchenykh, & V. Khlebnikov: *Mir s kontsa* (1912). Collage & lithograph on paper, 22.5x29.2cm. USA, Collection Jon P. & Pamela J. Dorsey.



Fig. 60. Goncharova: Illustration to A. Kruchenykh: *Puteshestvie po vsemu svetu* in A. Kruchenykh & V. Khlebnikov: *Mir s Konsta* (1912). Moscow, Kuzmin & Dolinsky. Lithograph on paper, 18.2x15cm. Private Collection.



Fig. 61. Larionov: *Songstress*. Illustration to A. Kruchenykh: *Pomada* (1913). Moscow, Kuzmin & Dolinsky. Lithograph on paper, 15.2x10.9cm. Private Collection.



Fig. 62. Goncharova: Illustration to “Kamennaia baba” in S. Bobrov: *Vertogradari nad lozami* (1913). Moscow, Lirika. Colour lithograph on paper, 17x22.6cm. UK, Collection Dr. Anthony Parton.



Fig. 63. Goncharova: Frontispiece to A. Kruchenykh: *Pustynniki, Pustynnista: Dve poemy* (1913).
Moscow, Kuzmin & Dolinsky. Lithograph on paper, 19x14.5cm. Private collection.



Fig. 64. Goncharova: Hermit woman in
A. Kruchenykh: *Pustynniki, Pustynnista:
Dve poemy* (1913). Moscow, Kuzmin &
Dolinsky. Lithograph on paper,
19x14.5cm. UK, Collection Dr.
Anthony Parton.



Fig. 65. Goncharova: Hermit woman in
A. Kruchenykh: *Pustynniki, Pustynnista:
Dve poemy* (1913). Moscow, Kuzmin &
Dolinsky. Lithograph on paper, 19x14.
UK, Collection Dr. Anthony Parton.



Fig. 66. Goncharova: Hermit riding an ox in A. Kruchenykh: *Pustynniki, Pustynnista: Dve poemy* (1913). Moscow, Kuzmin & Dolinsky. Lithograph on paper, 19x14.5cm. Collection Dr. Anthony Parton.



Fig. 67. Filonov: *Perun*, illustrations to V. Khlebnikov's *Derevyannye idoly* in V. Khlebnikov: *Izbornik stikhov* (1915). St. Petersburg, EUY.



НА ГОРАХ СЪ ВЫСОКОЙ МАВКОЙ
 ЛЮДИ ВИДѢЛИ НАМЕДНИ
 ТЕМНОЙ НА ЗАРЬ
 ЭТО ВЪРЮ И НЕ БРЕДНИ
 ТАМЪ НА КАМѢ ДКАРЪ
 УЗНАЙ - ЖЕ! МАВА ЧЕРНОБРОВА
 НО МЕРТВЫИ УЖЪ КАК ЛУКЪ ВЪ РУКАХ
 АДЮКУ ДЕРЖИТЕ СУРИВО
 И РЫБЬЯ ПЪСНЯ НА СѢСТАХ
 А СЗАДИ КОЖИ НЪТУ НЕИ
 НА ШИПОВНИ КРАСИ
 ШАГАМИ ХИЩНЫИ СЛЪНЬА
 СЪ ДУГО) ВЪ АСТЫХЪ ГЛАЗЬ ОНА
 И ИМИ СМОТРИТСЯ ВЪ ЧЛОРЪ
 А ЗА РЕМНЕМЪ У НЕИ ТОПОРЪ
 УЛЫБКИ НЪТУ ОТКРОВЕННЪЕ
 МА ТЫ УЖАСНО ТРИВИЛНЪЕ

Fig. 68. Filonov: *Propoven o prorosli mirovoi* (1915) St. Petersburg, EUY: *The Hunter* (top). St. Petersburg, State Russian Museum; *Rebirth of a Man* (middle). St. Petersburg, State Russian Museum; *Principle of Pure Active Form* (bottom). St. Petersburg, State Russian Museum.



Fig. 69. Kandinsky: *In the Circle* (c. 1911-13).
Watercolour, 49.9x48.5cm. Paris, Musée
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Fig. 70. Khakas People, Enisei Region: Shaman's
Drum (late 19th - early 20th century). Wood, reindeer
skin, copper, fabric, dyes, 64x68x15cm. St.
Petersburg, Russian Museum of Ethnography.

Fig. 71. Schemata from Altaic shamans' drums. From G. Potanin: *Ocherki severo-zapadnoi Mongolii*
[*Studies of Northwestern Mongolia*] (1881-1883), 4 vols. St. Petersburg.

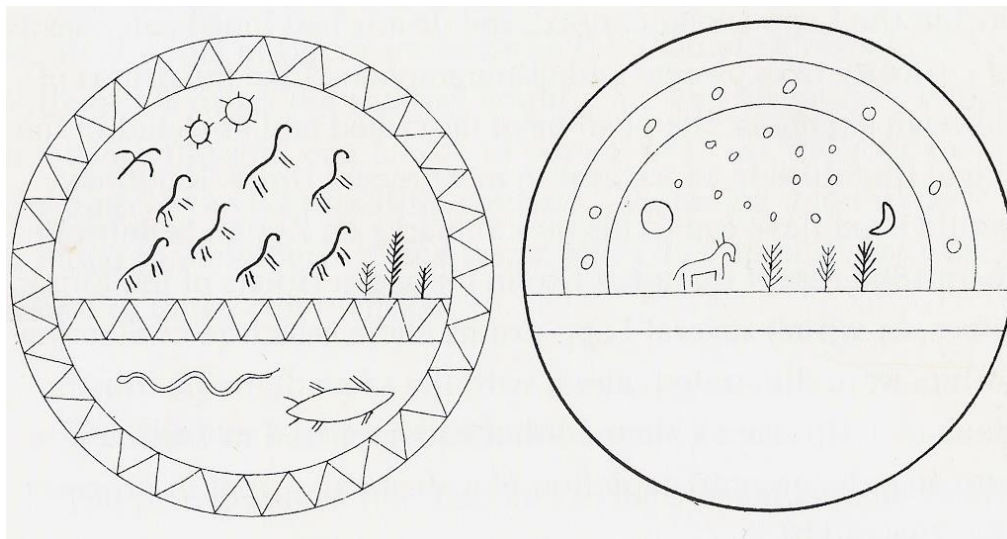


Fig. 72. Chukchee drawing of the universe (the 'three worlds'). From W. Bogoras: *The Chukchee* (1904-1909), Vol. 7 of F. Boas (Ed.): *The Jesup North Pacific Expedition*. New York, Stechert & Leiden, Brill: 312, fig. 219.

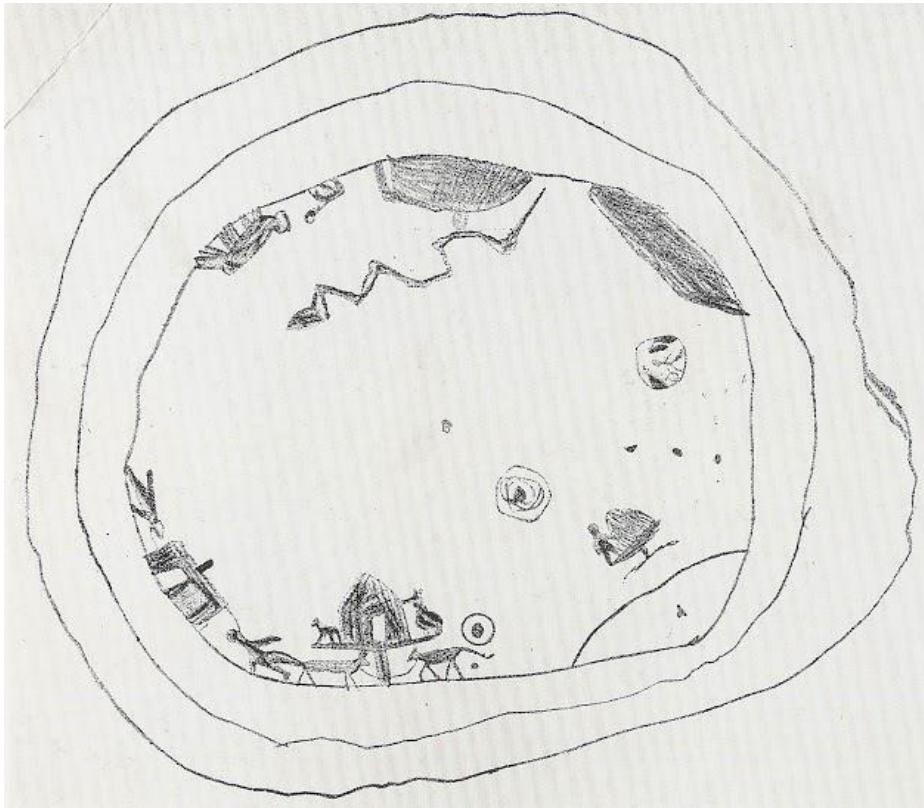
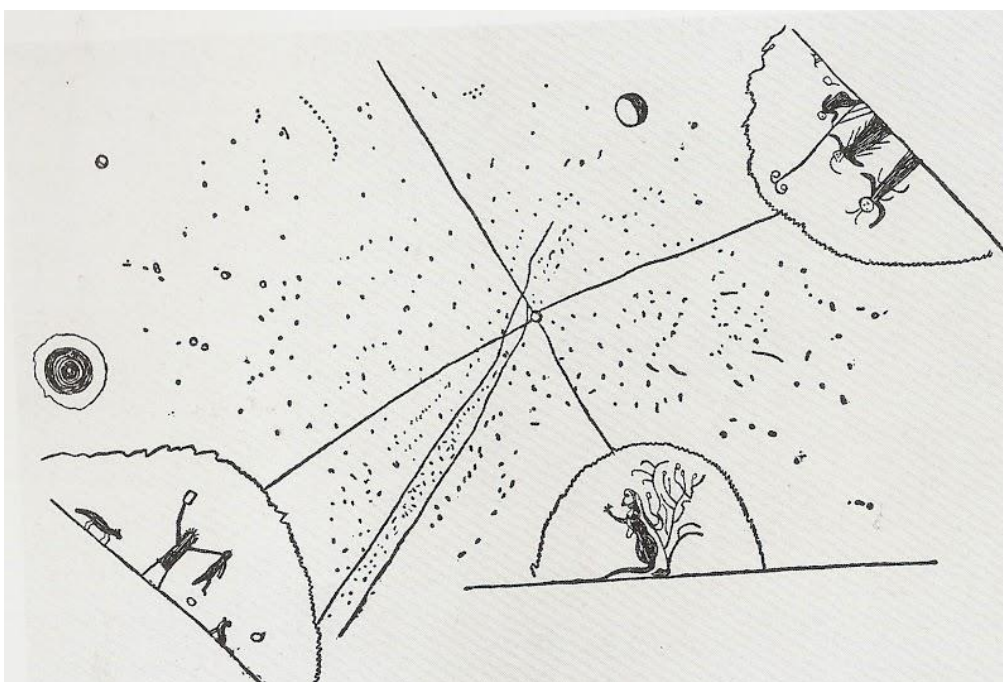


Fig. 73. Chukchee drawing representing the sky and the lower worlds. From W. Bogoras: *The Chukchee* (1904-1909), Vol. 7 of F. Boas (Ed.): *The Jesup North Pacific Expedition*. New York,



Stechert &
Leiden, Brill:
311, fig. 218.

Fig. 74. Kandinsky: *Intimate Communication (Oval No. 1)* (April 1925). Oil on board, 36.7x31.4cm. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.



Fig. 75. Lapp shaman drum. Reindeer hide stretched on pine, 47.5x31.8x8.7cm. Stockholm, Nordisk Museum no. 228.847.

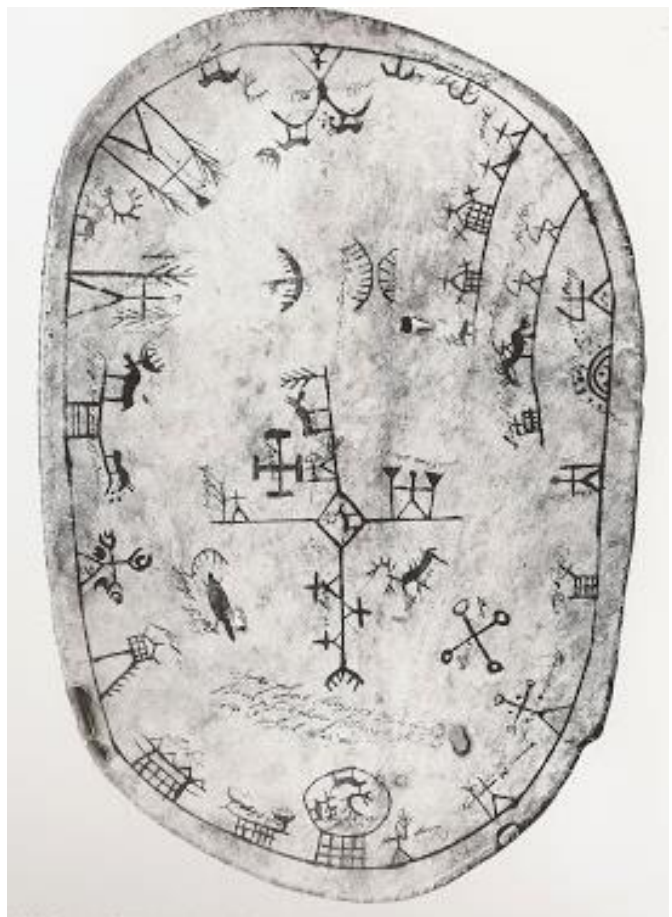


Fig. 76. Kandinsky: *Oval No.2*
(1925). Oil on board,
34.5x28.7cm. Paris, Musée
National d'Art Moderne, Centre
Georges Pompidou.



Fig. 77. Tlingit Shaman's dance-
headdress (early 19th century).
Cedar wood, length: 50cm. St.
Petersburg, Museum of
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Fig. 78. Carved wooden bird from Kandinsky's
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Moderne, Centre Georges Pompidou.



Fig. 79. Kandinsky: *Whispered*, (1925). Oil on board, 29x27.5cm. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.



Fig. 80. Kandinsky: *Lyrical Oval* (1928). Oil on board, 34x29cm. Switzerland, Private Collection.



Fig. 81. Larionov: *Turkish Lady and Maidservant* (1911). Oil on canvas, 116x113cm. Formerly Collection Mme. Alexandra Tomilina-Larionova. Current location unknown.



Fig. 82. Larionov: Sketch for *An Imaginary Voyage to Turkey* (c. 1927). *Gouache au pochoir* on paper, 28.2x20.8cm. New York, Private Collection.

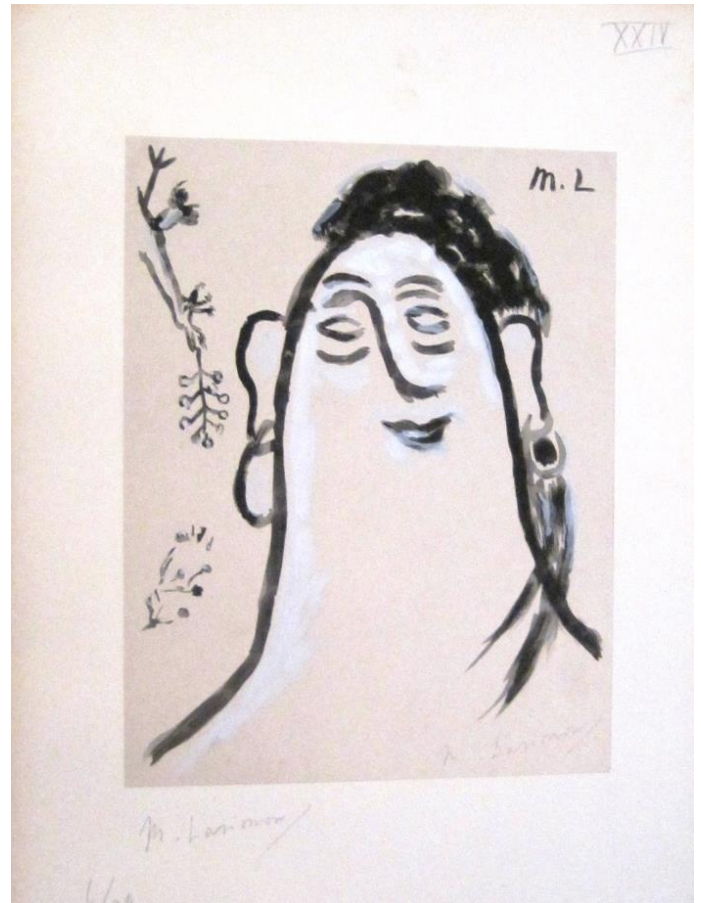


Fig. 83. Larionov: Self-portrait with pipe from *An Imaginary Voyage to Turkey* (c. 1927). *Gouache au pochoir* on paper, 28.2x20.8cm. New York, Private Collection.

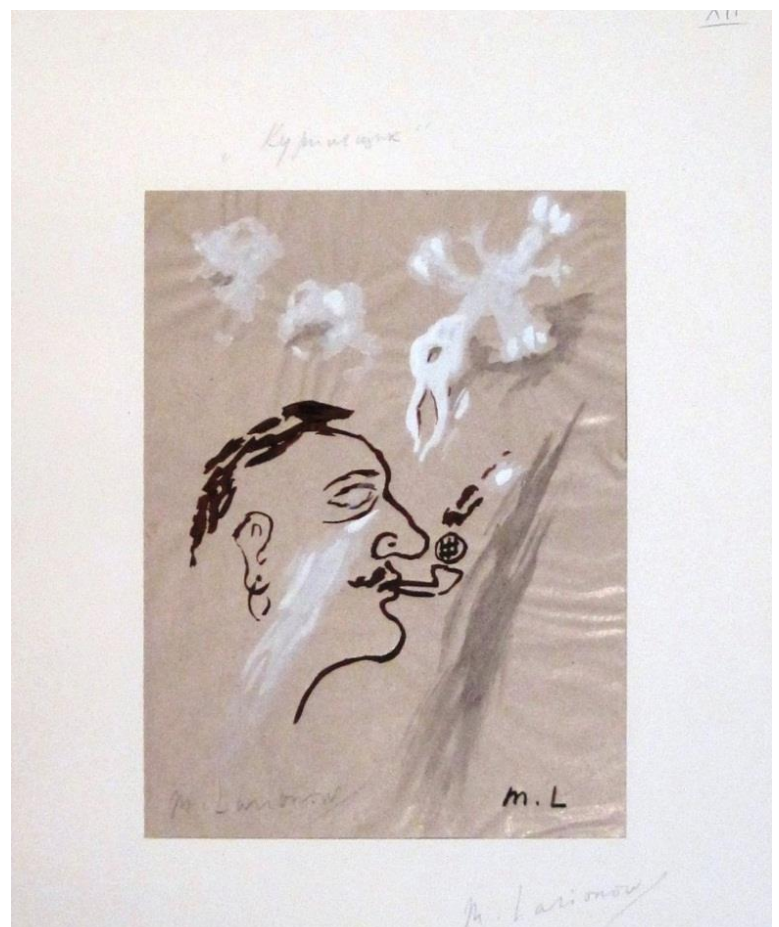


Fig. 84. Malevich: *Suprematist Composition*
(c. 1916-17). Oil on canvas, 98x67cm.
New York, Museum of Modern Art.



Fig. 85. Malevich: *Suprematist
Composition: White on White* (1918).
Oil on canvas, 79.4x79.4cm. New
York, Museum of Modern Art.

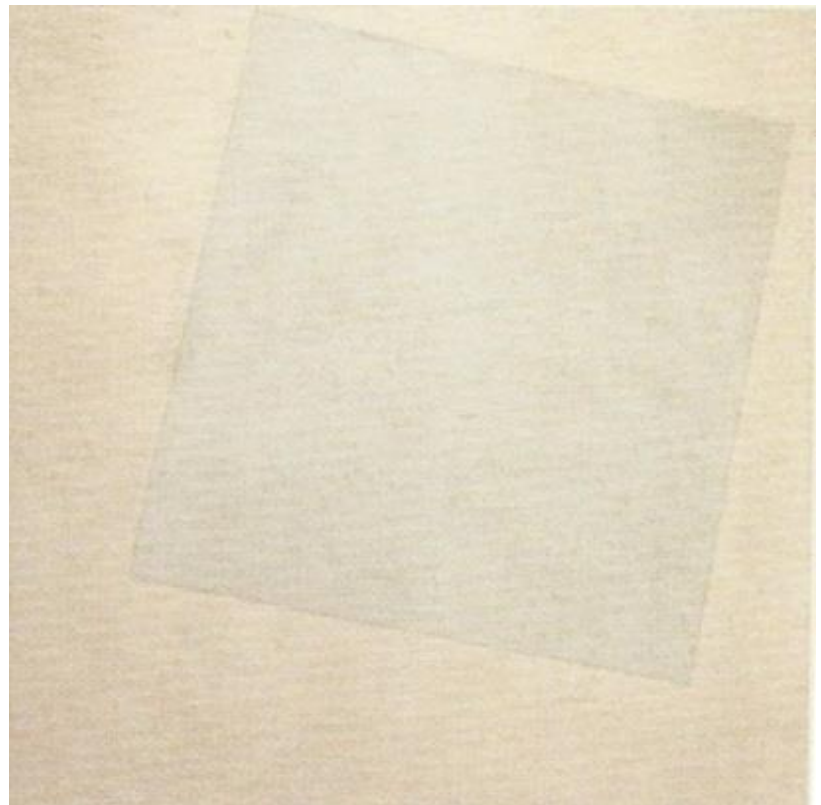


Fig. 86. Goncharova: *Brown and Yellow Forest* (1913). Oil on canvas, 130x97cm. Madrid, Museo Thyssen-Borhemisza.



Fig. 87. Goncharova: *Rayist Perception in Brown and Blue* (1913). Oil on canvas, 54.6x47cm. New York, The Museum of Modern Art.



Fig. 88. Larionov: *Red and Blue Rayism* (1912-13). Oil on canvas, 62.5x78.5cm. Ufa, Bashkirian Museum of Fine Arts.



Fig. 89. Goncharova: *Still Life with Bottle, Jar of Fruit and Fish* (1913). Oil on canvas, 71x53cm. Private Collection.



Fig. 90. Filonov: *Heads* (1924).
Watercolour, Indian ink, quill &
pencil on paper, 44.3x42.5cm. St.
Petersburg, State Russian Museum.



Fig. 91. Filonov: *Heads (Man in the World)*
(1925-6). Oil on paper relined on Whatman &
canvas, 104x69cm. St. Petersburg, State
Russian Museum.



Fig. 92. Filonov: *Formula of the Cosmos* (1918-19). Oil on canvas, 98x71cm. St. Petersburg, State Russian Museum.



Fig. 93. Malevich: Sketch for the costume of the Time Traveller in *Pobeda nad solntsem* (1913).
Graphite on paper, 27.2x21.2cm. Current location unknown.

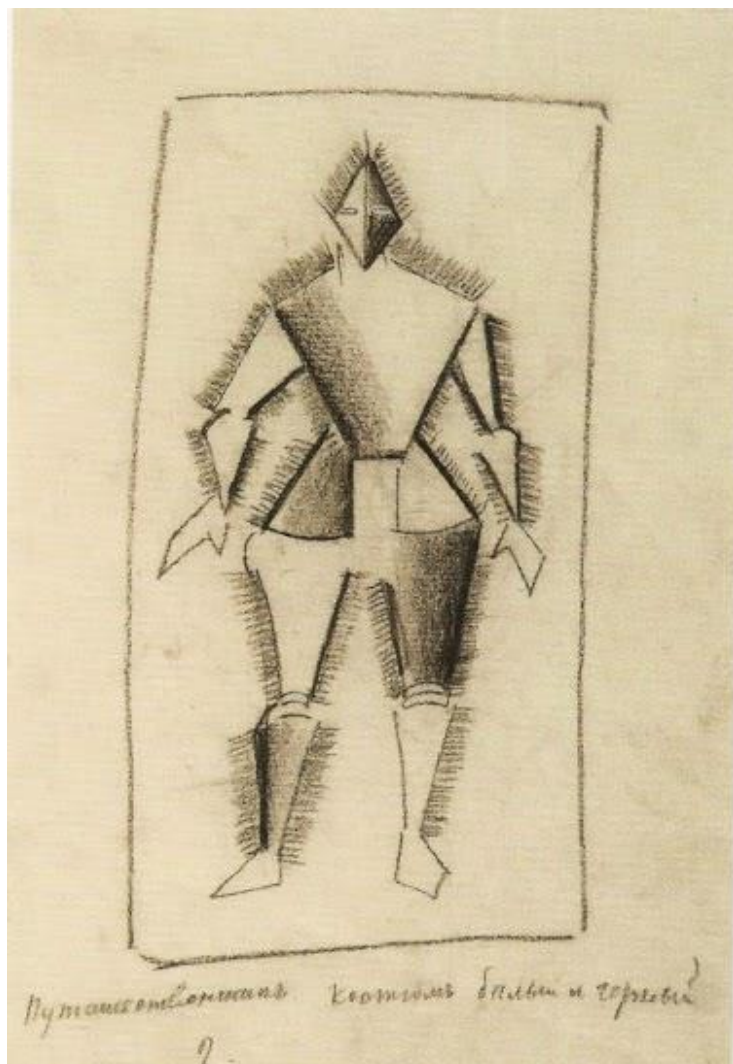


Fig. 94. Malevich: Sketch for the costume of the First and Second Futurist Strongman in *Pobeda nad solntsem* (1913). Graphite on paper, 27.2 x 21cm. Current location unknown.

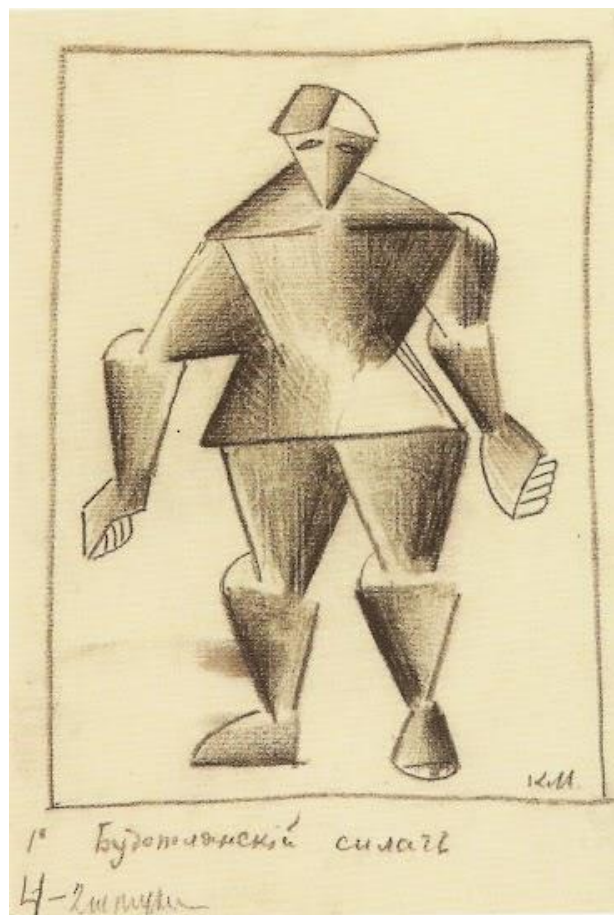


Fig. 95. Malevich: Sketch for another design for the costume of the First and Second Futurist Strongman in *Pobeda nad solntsem* (1913). Watercolour & pencil on paper, 54.4x36.2cm St. Petersburg, Russian Museum.



Fig. 96. Malevich: Sketch for the costume of the pallbearers in *Pobeda nad solntsem* (1913). Graphite & watercolour on paper, 27.2x21.3cm. St. Petersburg, Museum of Theatre and Musical Arts.

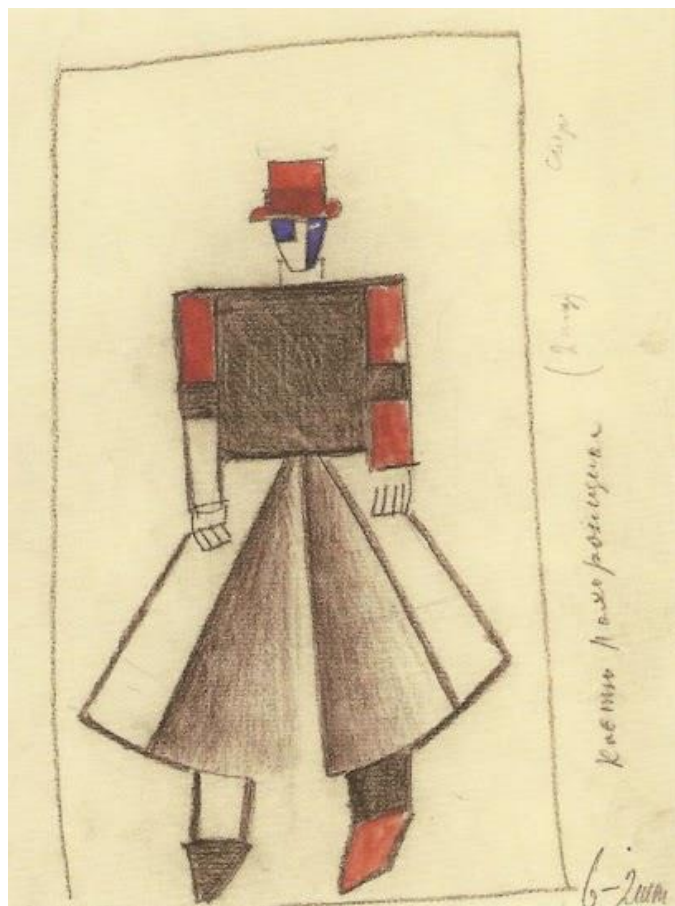


Fig. 97. Malevich: Sketch for set design of Act 1, Scene 4: 'Country Ten' in *Pobeda nad solntsem* (1913). Graphite on paper, 21.3x27.2cm. St. Petersburg, Museum of Theatre and Musical Arts.



Fig. 98. Malevich: Cover for E. Guro, V. Khlebnikov, A. Kruchenykh, & K. Malevich: *Troe* [*The Three*] (1913). Lithograph, 19.3x18 cm. St. Petersburg, Zhuravl. New York, Museum of Modern Art. Gift of The Judith Rothschild Foundation.



Fig. 99. Malevich: Sketch for the Costume of the Turkish Warrior in *Pobeda nad solntsem* (1913). Watercolour & pencil on paper, 54.3x36.4cm. St. Petersburg, State Russian Museum.

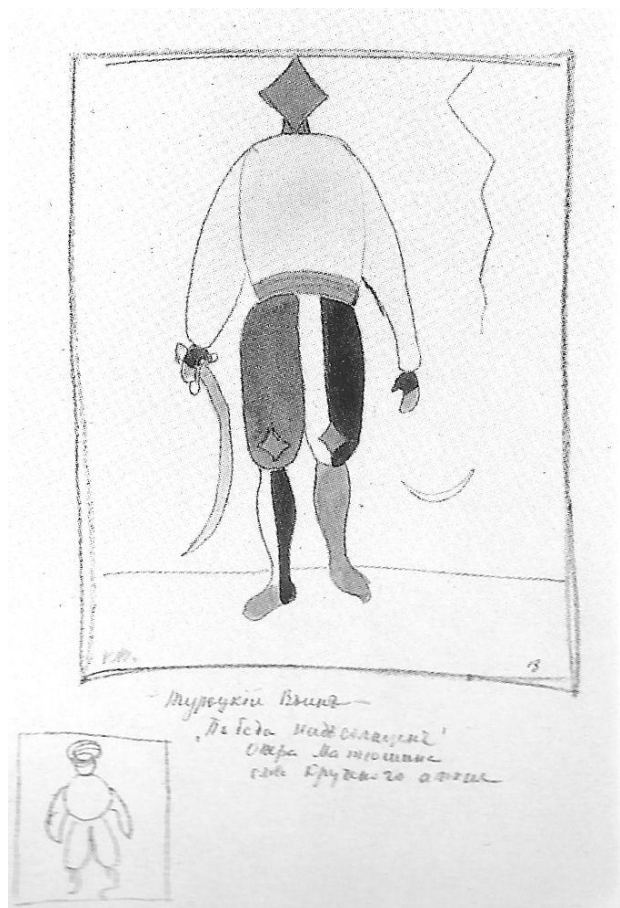


Fig. 100. Malevich: Sketch for the Costume of a Warrior in *Pobeda nad solntsem* (1913). Watercolour, Indian ink & pencil on paper, 54.2x35.6cm. St. Petersburg, State Russian Museum.



Fig. 101. Goncharova: Costume design for Koschei's guard in *L'Oiseau de Feu* (1926). Pencil & watercolour on paper, 53.1x37.5cm. Moscow, State Tretyakov Gallery.



Fig. 102. Mask for a ritualistic costume. From J. Maes, *Aniota-Kifwebe, Les Masques des populations du Congo Belge* (1924). Antwerp: fig. 19.



Fig. 103. Shaman during a *kamlanie*. Tuva, Northwest Mongolia, Chinese Empire. Documentary photograph. St. Petersburg, Russian Museum of Ethnography, inv. no. 1134-142, Feliks Kon Expedition, 1905.



Fig. 104. Goncharova: Costume design for the Firebird in *L'Oiseau de Feu* (1926). Current location unknown. Photograph courtesy Dr. Anthony Parton.



Fig. 105. Contemporary photograph of a Nepalese shaman from M. Ripinsky-Naxon: *The Nature of Shamanism: Substance and Function of a Religious Metaphor* (1993). New York: 55.

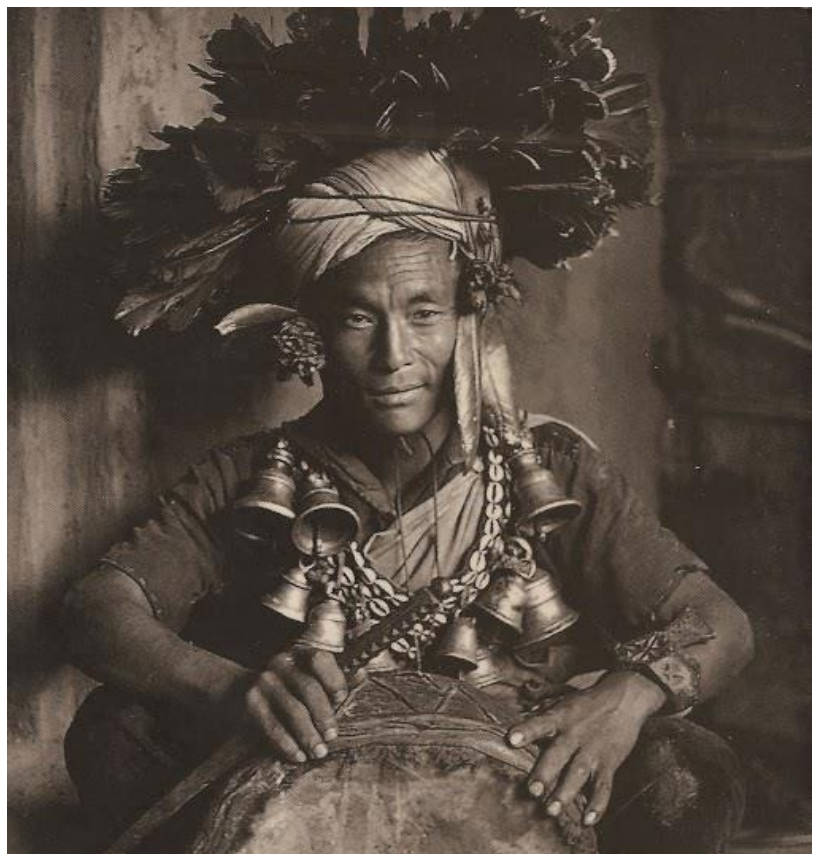


Fig. 106. Rerikh: *The Great Sacrifice* (1910). Tempera on board, 52.3x75cm. Saratov, State Radishchev Museum of Art.



Fig. 107. Rerikh: *Exorcism of the Earth* (1907). Tempera, graphite pencil & gouache on board, 49.6x64cm. St. Petersburg, State Russian Museum.



Fig. 108. Shamanic stone mound, Tuva, Northwest Mongolia, Chinese Empire. Documentary photograph. St. Petersburg, Russian Museum of Ethnography, inv. no. 1134-137. Feliks Kon Expedition, 1905.



Fig. 109. Rerikh: *Kissing the Earth* (1913). Pastel & tempera on cardboard, 48.0x30.8cm. St. Petersburg, State Russian Museum.



Fig. 110. Rerikh: *Ritual Circle* (1913). Current location unknown.

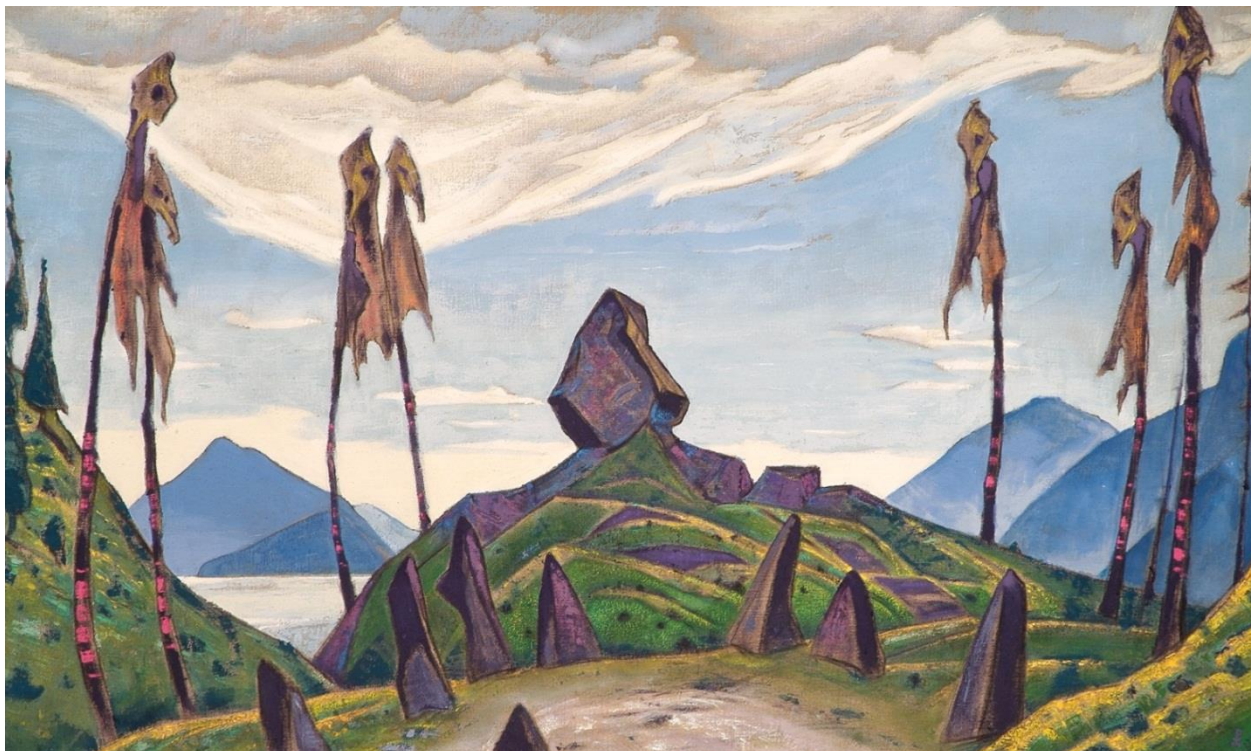


Fig. 111. Nivkhi (Gilyak) people: *Bear Skull on a Ritual Celebratory Ladle* (late 19th century). Brown bear bone, wood, pearls, 18x 80x15cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 5169-99 a, b, v. Viktor Vasilev Expedition, 1910-1911.



Fig. 112. Rerikh: Costume design for The Maidens in *Le Sacre du Printemps* (1913). Watercolour on paper. Moscow, Bakhrushin State Museum.



Fig. 113. Evenk (Tungus) shamaness. Mannequin displayed at the State Museum for Ethnography of the Peoples of the Russian Federation, St. Petersburg.

Fig. 114. Rerikh: Costume design for The Elders in *Le Sacre du Printemps* (1913). Watercolour on paper. Moscow, Bakhrushin State Museum.

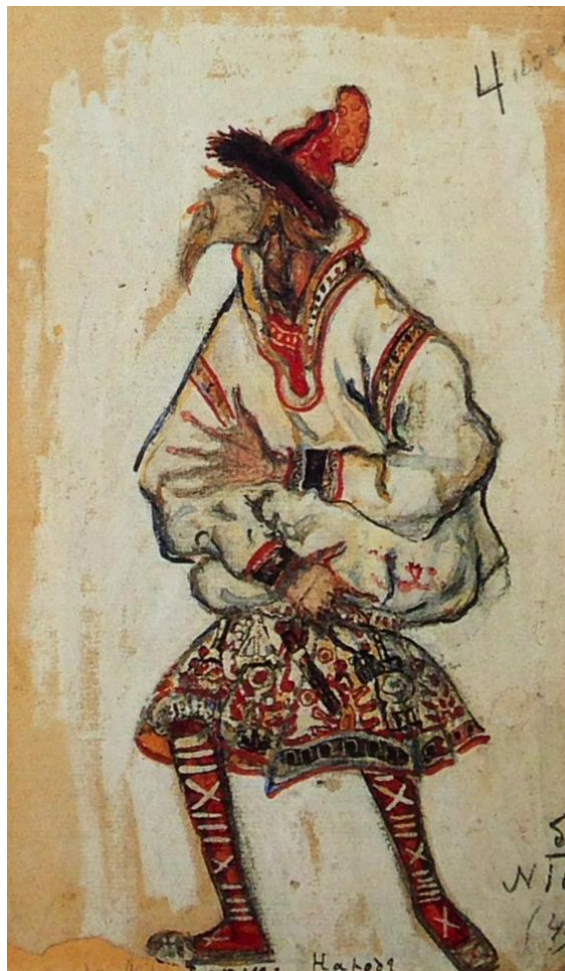


Fig. 115. Photograph of Karagas (Tofa) shamaness. Front & back views as illustrated in *Ethnographic Review* 1910.

Fig. 116. Rerikh: *Sorcerers* (1905). Gouache & pastel on cardboard. Ukraine, Museum of Russian Art.



Fig. 117. Goncharova: *The Parables: The Prodigal Son* (1911-1912). Gouache on paper, 41x32cm. Formerly Collection F.T. Marinetti, now Private Collection.

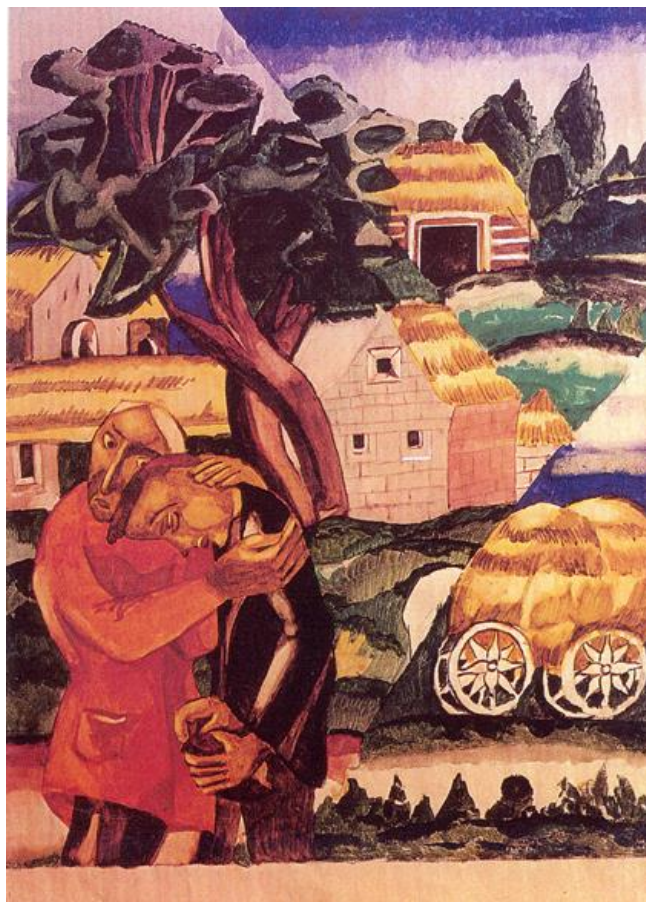


Fig. 118. *Work in the Fields* (17th century). From *Dushevnoe lekarstvo*, [*Medicine for the Soul*], illuminated book. Reproduced in *Zolotoe runo* (1906), Nos. 7-9: 92.



Fig. 119. Goncharova: *The Parables: The Lost Sheep* (1911-1912). Gouache on paper, 41x32cm. Formerly Collection F.T. Marinetti, now Private Collection.

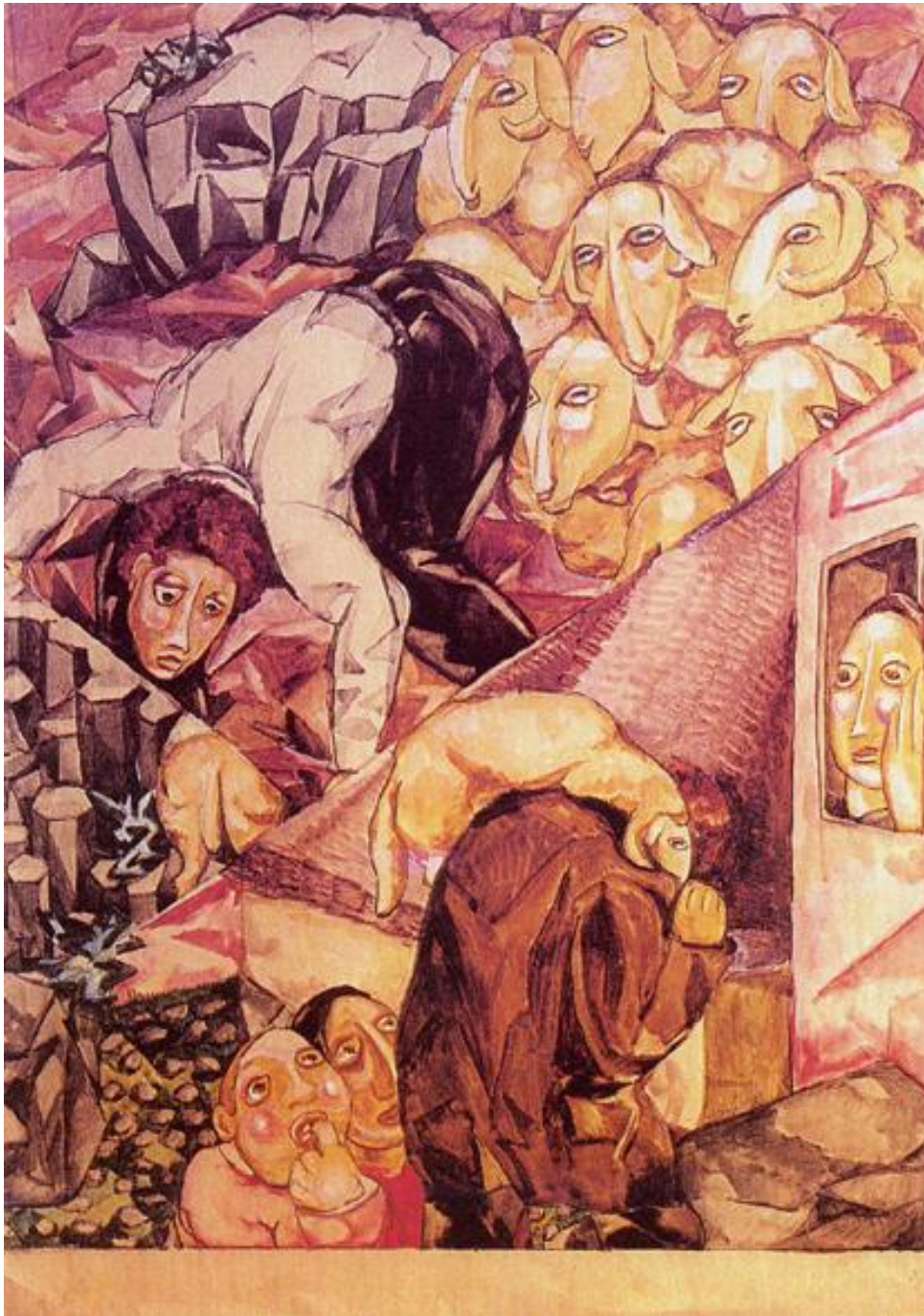


Fig. 120. Goncharova: *St. George, The Conqueror* (1914). Lithograph, 36.5x27cm.
From the folio *Voyna: Misticheskie obrazy voiny* (1914). Moscow, V.M. Kashin.
Private Collection.



Fig. 121. Goncharova: *The Woman riding a Beast* (1914). Lithograph, 36.5x27cm.
From the folio *Voyna: Misticheskie obrazy voiny* (1914). Moscow, V.M. Kashin.
Private Collection.

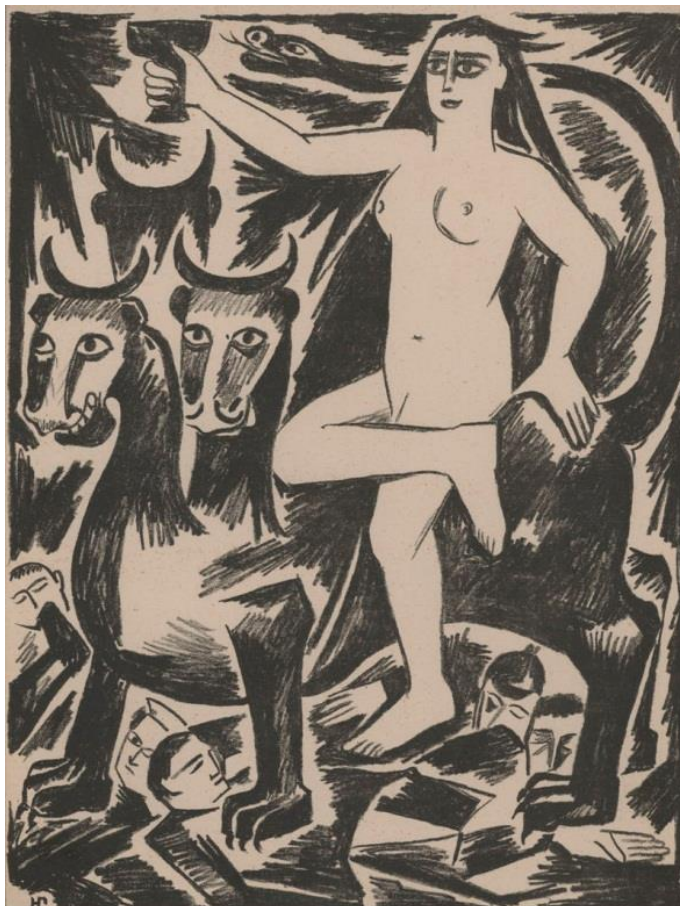


Fig. 122. Goncharova: *Peresvet and Oslabia* (1914). Lithograph, 36.5x27cm. From the folio *Voina: Misticheskie obrazy voiny* (1914). Moscow, V.M. Kashin. Private Collection.



Fig. 123. Goncharova: *Michael the Archangel* (1914). Lithograph, 36.5x27cm. From the folio *Voina: Misticheskie obrazy voiny* (1914). Moscow, V.M. Kashin. Private Collection.



Fig. 124. Kandinsky: Final draft for the jacket-cover of the *Almanac Der Blaue Reiter* (1911). Munich, Städtische Galerie im Lenbachhaus.



Fig. 125. Münter: *Still Life with St. George* (1911). Oil on board, 51.1x61.1cm. Munich, Städtische Galerie im Lenbachhaus.



Fig. 126. Russian *lubok* folk-print. Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 76.



Fig. 127. Bavarian mirror-painting of St. Martin. Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 50.



Fig. 128. Mosaic in South transept, west wall of St. Mark's Cathedral, Venice (c. 1250).

Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 71.

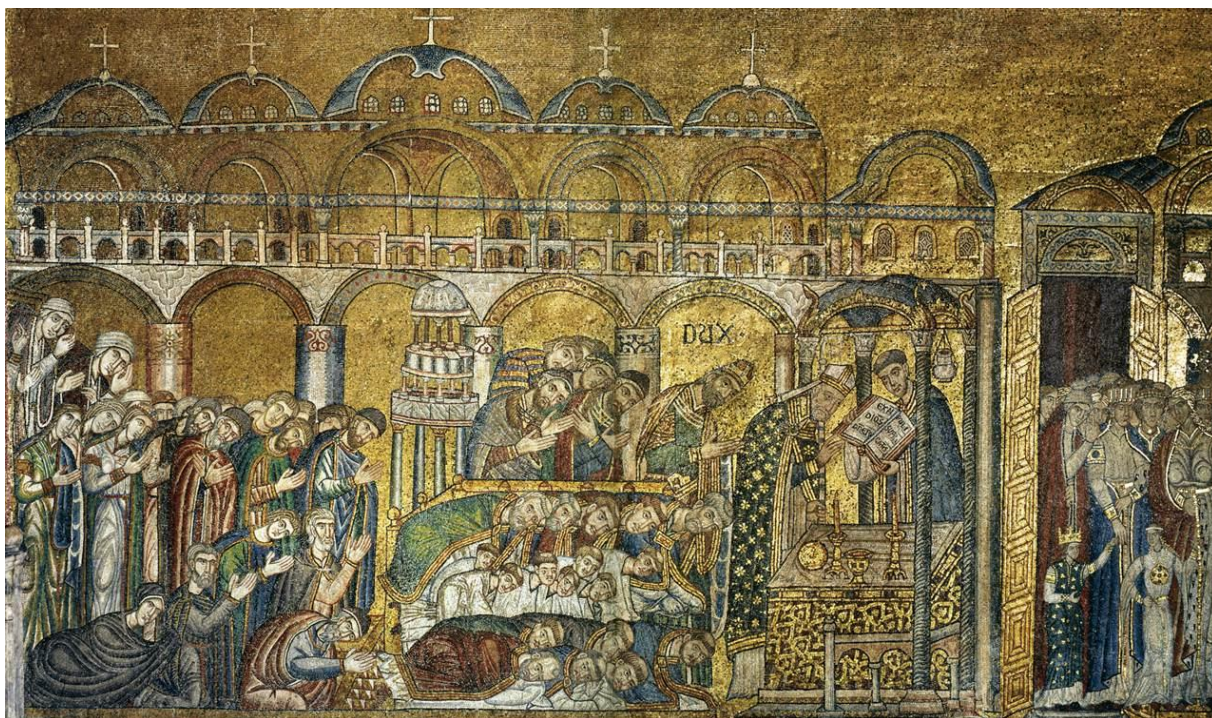


Fig. 129. Van Gogh: *Portrait of Dr Gachet* (1890). Oil on canvas, 68x57cm. Paris, Musée d'Orsay.

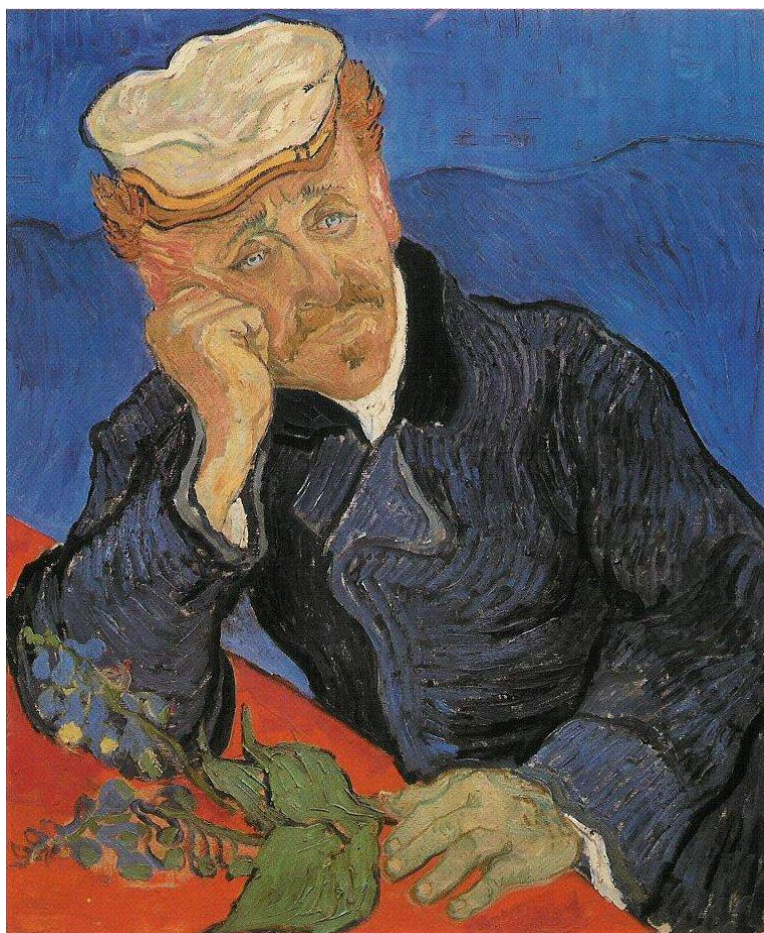


Fig. 130. Bavarian reverse-glass-painting of St. Luke. Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 200.



Fig. 131. Egyptian shadow-play-puppet. Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 201.

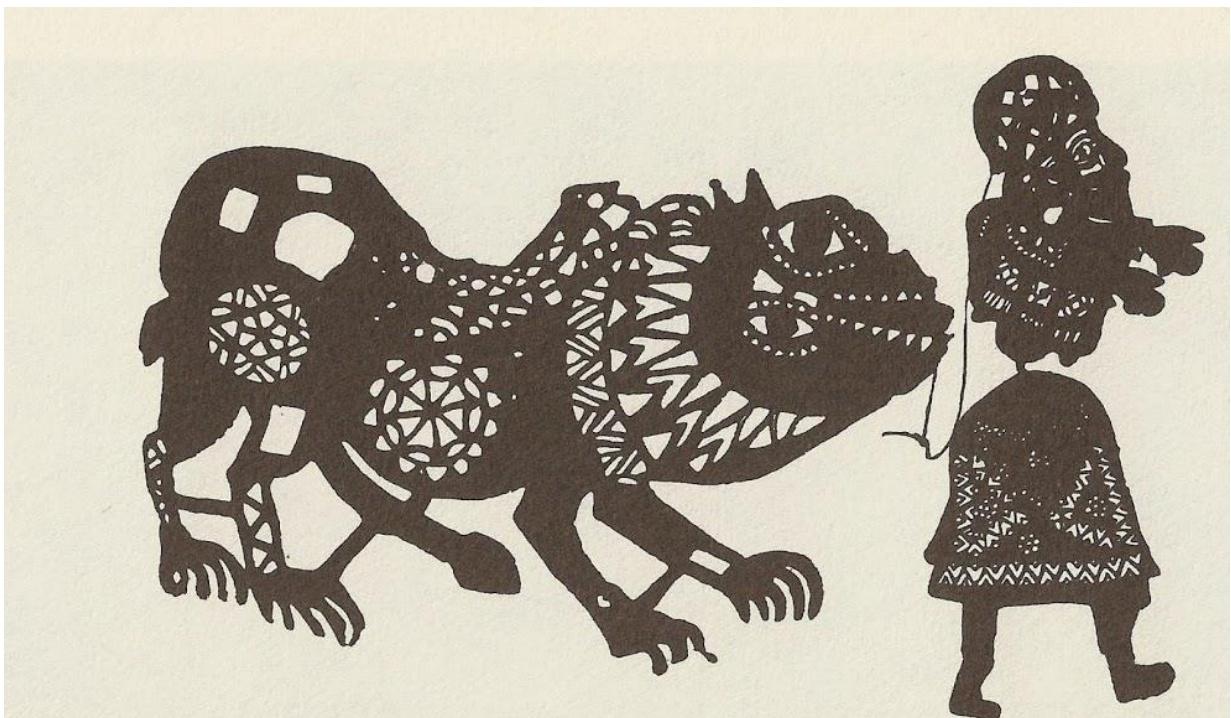


Fig. 132. Japanese woodcut. Reproduced in W. Kandinsky & F. Marc: *Almanac Der Blaue Reiter* (1912). Munich, Piper Verlag: 204.



Fig. 133. Larionov: Front cover & Back cover for A. Kruchenykh: *Starinnaia liubov* (1912).
Moscow, Kuzmin & Dolinsky. Lithograph on paper, 14.5x9.7cm. London, British Library.

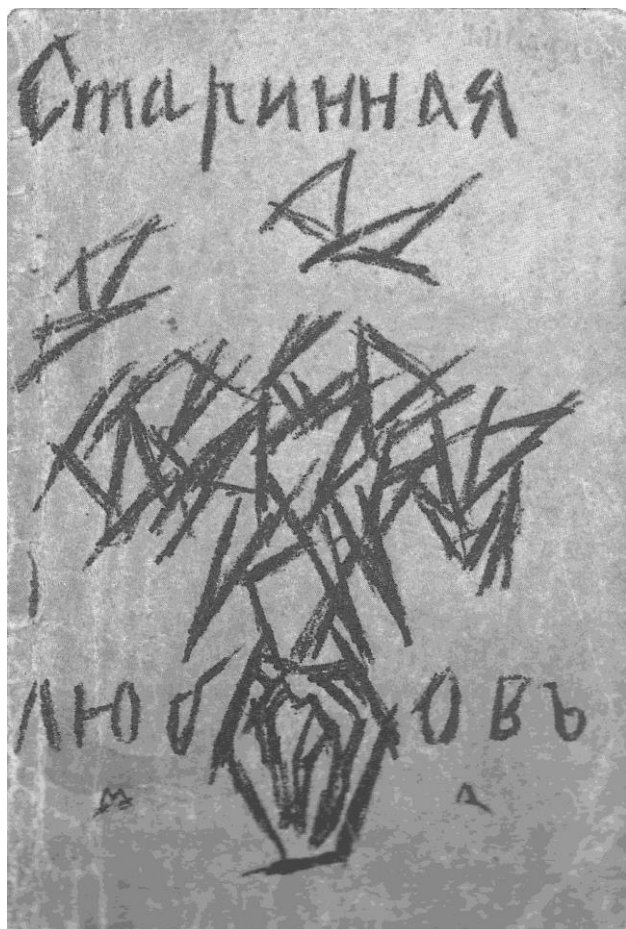


Fig. 134. Filonov: *Oxen (Scene from the Life of Savages)* (1918). Oil on canvas, 62.5x81cm. St. Petersburg, State Russian Museum.



Fig. 135. Orochi People: *Shaman's Spirit Helper, Tiger*. Wood, dyes, 11.5x55x9.5cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 1870-48. Vladimir Arsenev Expedition, 1907-1909, donated by Arsenev in 1911.



Fig. 136. Filonov: *Beasts (Animals)* (1925-26). Oil on board, 36.3 x 44.2cm. St. Petersburg, State Russian Museum.



Fig. 137. Udegei people:
Guardian Spirit of the Taiga
(early 20th century).
Painted wood, pearls,
metal, bearskin,
42x75x9.5cm. St.
Petersburg, Russian
Museum of
Ethnography, inv. no.
5656-167. Evgenii
Shneider Expedition,
1931.



Fig. 138. Rozanova: *Tungus Shamans* (c. 1913). Pencil on paper, 10.3x16.7cm. Private Collection.

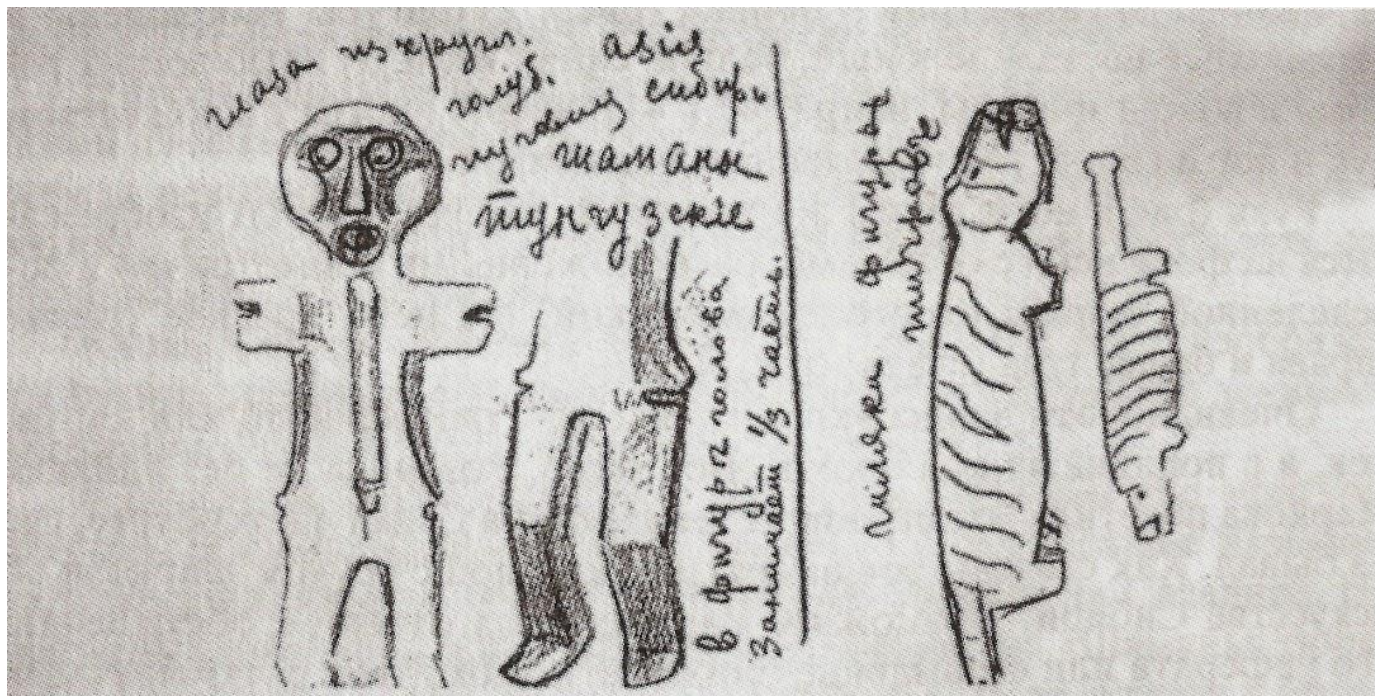


Fig. 139. Rozanova. *Ostiaki Wooden Idol from the River Enisei* (c. 1913). Pencil on paper, 16.7x10.3cm. Private Collection.

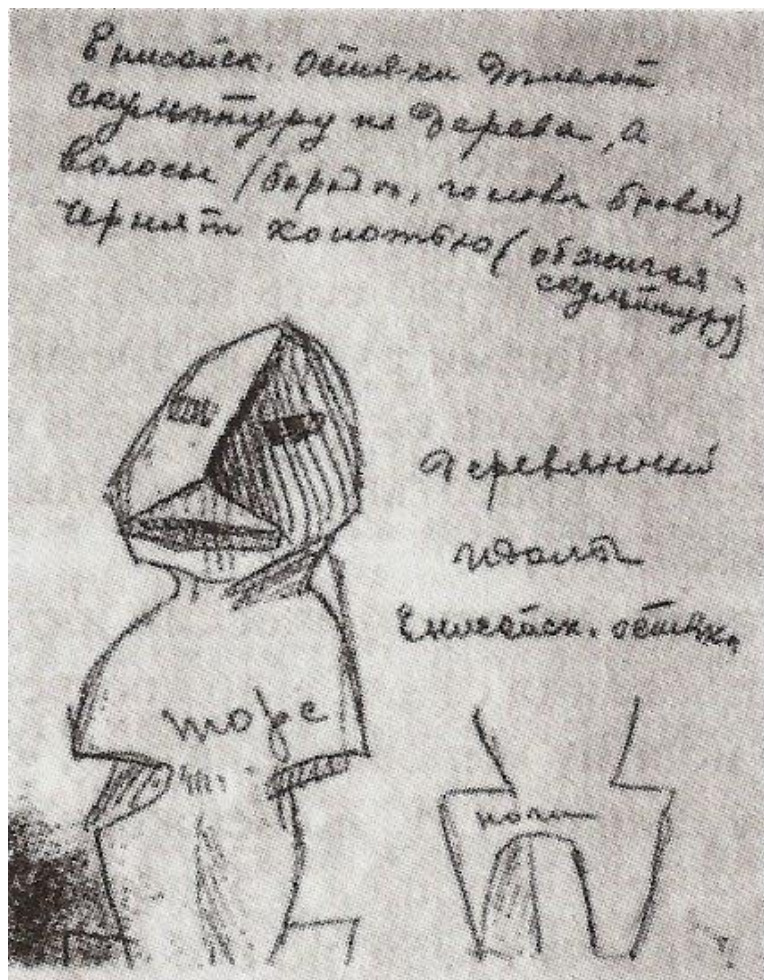


Fig. 140. Vatagin: *Bear, Tiger, Boar, Wolf*, wooden statuettes of the Gilyaki people, Nizhnii Amur (1927).
Pencil & watercolour on paper, 29.6x41.7cm. Moscow, Museum of the Stroganov State
University of Industrial Art.



Fig. 141. Malevich: *Woman at Prayer* (1910-11). Pencil on paper, 18.6x14.2cm. St. Petersburg, State Russian Museum.



Fig. 142. Markov: Shamanic wooden sculptures photographed at the Museum of Anthropology and Ethnography of the Imperial Academy of Sciences, St. Petersburg (early 1910s). Photographs from original negatives in the collection of the National Library of Latvia, Riga.



Fig. 143. Nivkhi (Gilyak) people, Eastern Siberia, Island of Sakhalin: *Proprietary Spirit of the House*. Wood, 31x12 x11cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 5169-11. Viktor Vasilev Expedition, 1910-1911.



Fig. 144. Malevich: *Head* (1928-29). Oil on canvas, 61x41cm. St. Petersburg, State Russian Museum.



Fig. 145. Khanty (Ostiak) people: *Protector Spirit for Hunting and Fishing*. Birchwood, 171x22x14cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 1711-511. Sergei Rudenko Expedition, 1909-1910.

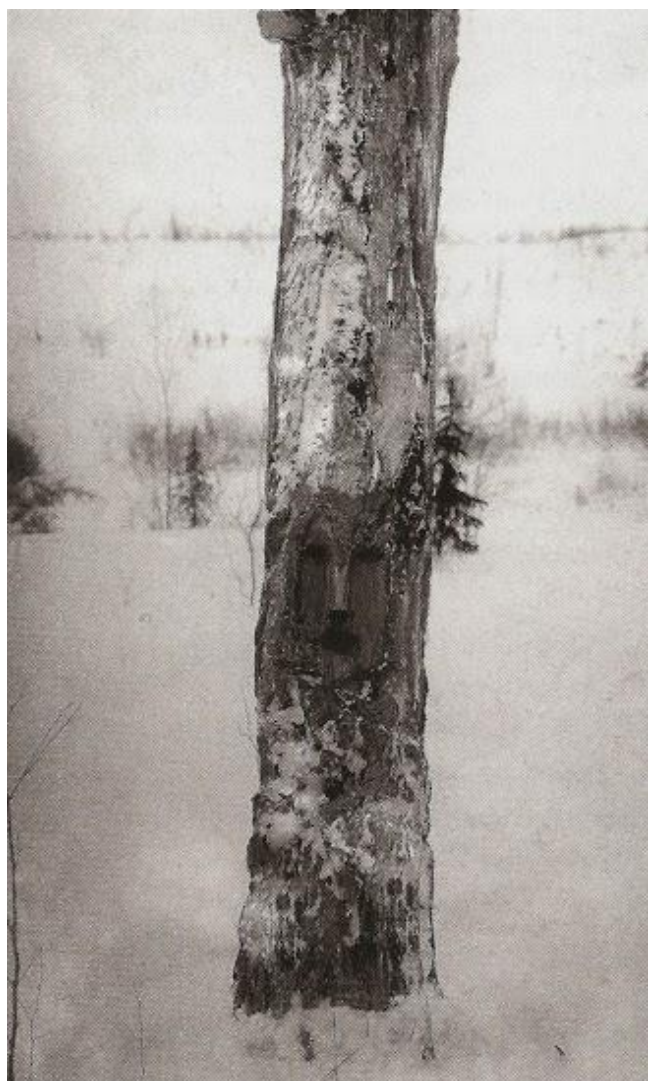


Fig. 146. Khanty (Ostiak) people, Tobolsk Province, Western Siberia: Hunting & fishing guardian spirit carved into the bark of a birch. Sergei Rudenko Expedition, 1909-1910. Documentary photograph. St. Petersburg, Russian Museum of Ethnography, inv. no. 1706-138.

Fig. 147. Matiushin: *Primitive Man* (1913).
Original photograph by the artist. Kolomna,
Museum of Organic Culture.



Fig. 148. Koryak people, Kamchatka: *Protector Spirit of the Family* (early 20th century). Wood, skin, pearls, 24x32x6cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 8761-1012 8 D2. Vladimir Iokhelson Expedition, 1909-1910.



Fig. 149. Goncharova: *Women going to Church* (1910-1911). Oil on canvas, 99.5x69.3cm. Private Collection.



Fig. 150. Kandinsky: *Sunday (Old Russia)* (c. 1904). Tempera on cardboard, 23x54.7cm. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.

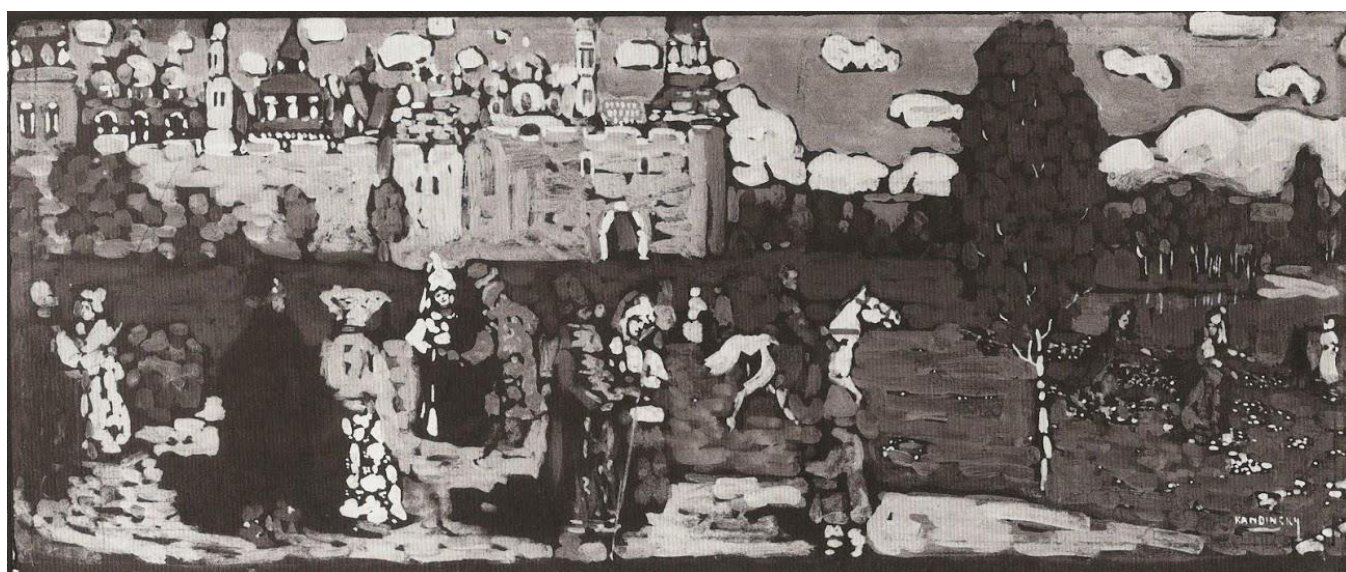


Fig. 151. Goncharova: *Peasant Women: Willow Sunday* (1910). Oil on canvas, 99.7x70.7cm. Berlin-Zurich, Russian Avant-Garde Art Foundation.



Fig. 152. Kandinsky: Sketch for the series of paintings on the theme '*Sunday (Old Russia)*' (c. 1904-1907). Pencil in sketchbook, 19.8x12.5cm. Munich, Städtische Galerie im Lenbachhaus.



Fig. 153. Malevich: *Head of a Peasant* (1928-1932). Oil on plywood, 71.7x53.8cm. St. Petersburg, State Russian Museum.



Fig. 154. Ulchi peoples, Eastern Siberia: *Proprietary Spirit of the Mountains and the Woods* (late 19th –early 20th century). Wood, h. 93cm, diameter 15cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 8761-9414. Aleksandr Zolotorev Amur Expedition, 1931.

Fig. 155. Goncharova: *Sunflowers* (1910). Oil on canvas, 96.5x96.5cm. Formerly collection of Noël Barber, London. Current location unknown.



Fig. 156. Filonov: *Victory over Eternity* (1920-21). Oil on plywood, 41x37.5cm. St. Petersburg, State Russian Museum.



Fig. 157. Larionov: *The Seasons* (1912): *Spring* (top right). Oil on canvas, 142x118cm. Moscow, State Tretyakov Gallery; *Summer* (bottom right). Oil on canvas, 136x115cm. Private Collection; *Autumn* (bottom left). Oil on canvas, 138x117cm. Paris, Musée National d'Art Moderne, Centre Georges Pompidou; *Winter* (top left). Oil on canvas, 100x123.3cm Moscow, State Tretyakov Gallery.



Fig. 158. Sacred Buriat Drawing depicting Tengeri Spirits. Recorded by Khangalov in *Sketchbook* 36: 1064. St. Petersburg, State Hermitage Museum.

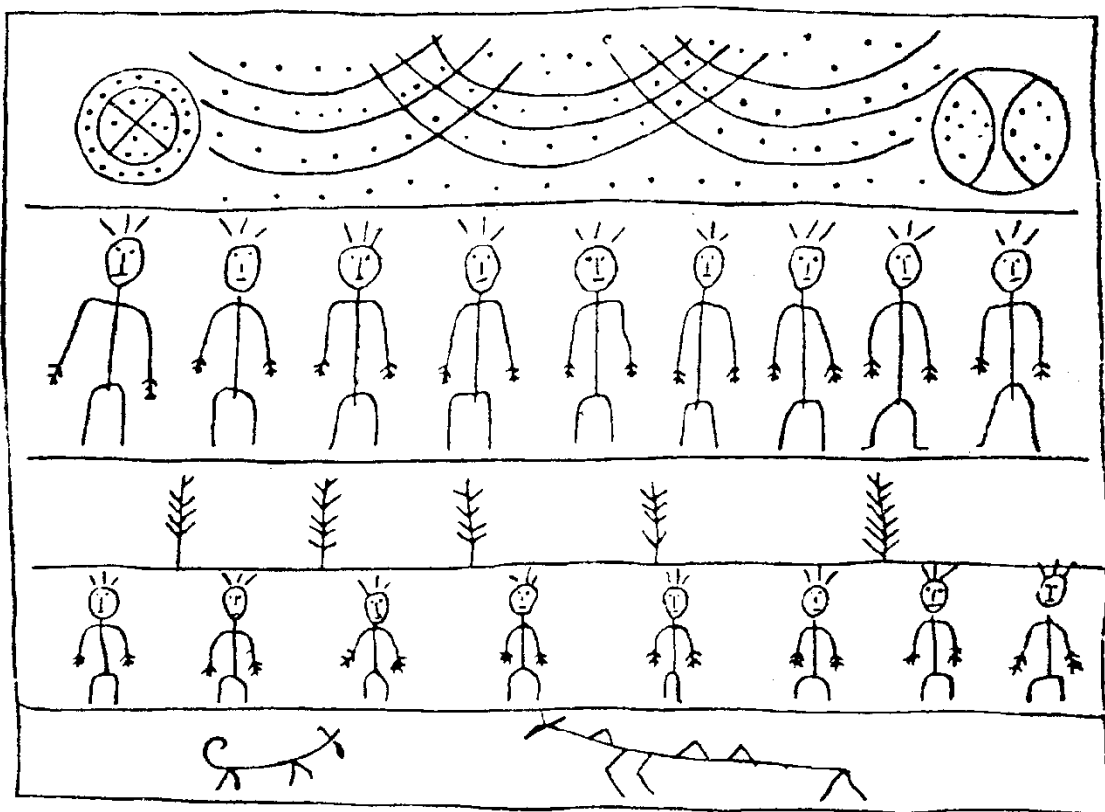


Fig. 159. Nanai (Goldi) People, Eastern Siberia: *Shamanic Drawing*. Fabric, dyes, 80x78cm. St. Petersburg, Russian Museum of Ethnography, inv. no. 8762-18191. Petr Shimkevich Expedition, 1896-1897.



Fig. 160. Malevich: *Future 'Planit' for Leningrad. Pilot's House* (1924). Graphite on paper, 30.5x45cm.
Current location unknown.

