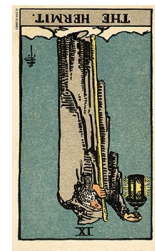
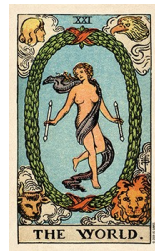
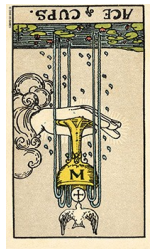
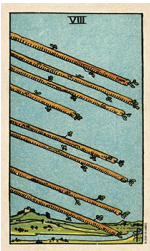


# Artistic Mediums

or

Finding artists who use the Tarot in their practice



# Contents

Introduction -8 of Pentacles reversed-

Tarot -8 of Wands-

A short introduction to the structure, uses and known history of Tarot cards.

1: The Deck -Ace of Cups reversed-

Looking at artists that have recreated the Tarot

2: The Dealer -6 of Pentacles reversed-

Looking at projects that turned the Tarot deck into a collaborative process

3: The Reader -10 of Pentacles reversed-

Looking at artists who find the art in the doing

4: The Wild Card -Ace of Pentacles-

Looking at artists who have taken the Tarot, and then run with it

Conclusion -Knight of Swords reversed-

Bibliography -Wheel of Fortune-

Illustrations -The World-

Appendix -The Hermit reversed-

# Introduction



“When reversed the card signals primarily impatience and the situations resulting from it: frustration, unfulfilled ambition, envy or jealousy. These things may result from the attitude of looking only to success, and not to the work that brings it.”<sup>1</sup>

This essay has come about from problems I am having with my own art practice. I am working with witchery and magic, and I recently incorporated a card from the Tarot into a piece. This meant I got a wild variety of interpretations of the work that I hadn't anticipated.

The Tarot is a big topic. It has a long and variously fantastical history. There are many different schools of thought on how it should be used. Many think that it is magical and that it can tell the future. Others use it as a tool for counselling. There are disagreements in the Tarot reading community about whether you interpret the cards using the guide book, your intuition or your psychic powers. It is gendered in its use: most will think of a female fortune teller. It is gendered in its expertise: most of the systems created around it were made by men. It has a huge non-binary and gender queer sub-culture. There is a story that goes with the Tarot that some see as a guide to self-realisation, others see as a tale to help you remember the card meanings. Others relate the archetypes in the cards to Jungian psychology. Some think witchcraft is evil. Some see witchcraft as the territory of silly pagans. As was said in my tutorial, using the images from the Tarot in my work is similar to using images from the Bible: it is a topic that is loaded.

In order to see how it could be done I started to research other artists who had used the Tarot in their work. I found this to be surprisingly difficult. I was interested in the topic so had assumed others would be and that it would be easy to find a comprehensive guide. It seems that although individual artists and exhibitions have been recorded and reviewed there was no writing about them as a group. I decided to compile my research into just that.

That does not mean that this work is comprehensive however. I seem to have collected works and artists who, if not British, are English speaking<sup>2</sup>. I have ignored artists who have simply made a Tarot pack with their art on it. While there is some beautiful and meaningful work out there in the form of Tarot packs, I am interested in those who are dealing with this loaded history that the Tarot has. I have included every artist I have found that does this, and also included group exhibitions that are recreating a Tarot, as that is often related to the Tarot's place in history and society.

I have started with a short introduction to the Tarot for those who are not familiar with it. I have then divided the works I have some across into four sections: *The Deck*, *The Dealer*, *The Reader* and *The Wild Card*.

In *The Deck* I discuss artists who have recreated the deck for themselves. In this chapter are Suzzane Treister with the *Hexen 2.0* deck, Wayne Burrows with *The Holcombe Deck* and Francesca Ricci's *Tabula Impressa*. I have briefly looked at Salvador Dali's deck, which is conventional but is of note through being created by such a well known artist.

The chapter *The Dealer* looks at group exhibitions that have recreated the Tarot deck. This includes two British exhibitions *Outrageous Fortune* and *What Does Our Future Hold?* and the video/animation deck that exists online *A Mystical Staircase*.

*The Reader* deals with artists who perform Tarot card readings as part of their work. Here I discuss Alejandro Jorodowsky, Leah Wolff and Mark Pillington.

*The Wild Card* features artists that don't use the actual pack of cards but use the imagery in their work. Here are Nikki de Sainte Phalle's *Giardino de Tarocchi* (a garden), Francis McKee's *Even The Dead Rise Up* (a work of written fiction) and AA Bronson and Scott Treleaven's *Cabine* (a fortune

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1 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.246

2 Although this also be because using Tarot cards as a divinatory device originated in the English speaking world.

teller's tent).

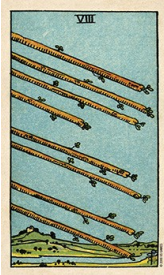
To get some preternatural help with this essay I conducted a Tarot reading before writing. The spread that resulted is shown on the title page<sup>3</sup>. Each card is relevant to a different part of the writing, and shown at the beginning of each chapter is the card and the most relevant sounding excerpt from a book of divinatory definitions. Whether it is advice I have taken before writing, a comment on the content or a prediction of the quality of the research is for you to decide.

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<sup>3</sup> The Spread is the pattern in which the cards are laid to do a reading. There are many of these patterns, and it is common practice to make them as the reader sees fit.

# Tarot

“Fire implies swiftness and movement...When Fire finds its goal, the projects and situations come to a satisfactory end.”<sup>4</sup>



The Tarot is a deck of cards used for games and divination. In the English speaking world where the game of Tarot is not popular, the Tarot deck is mostly known as a fortune-telling tool. There are 78 cards in a deck, divided into two groups by diviners: The Major Arcana and the Minor Arcana. Arcana means 'mysterious or specialised knowledge'<sup>5</sup>.

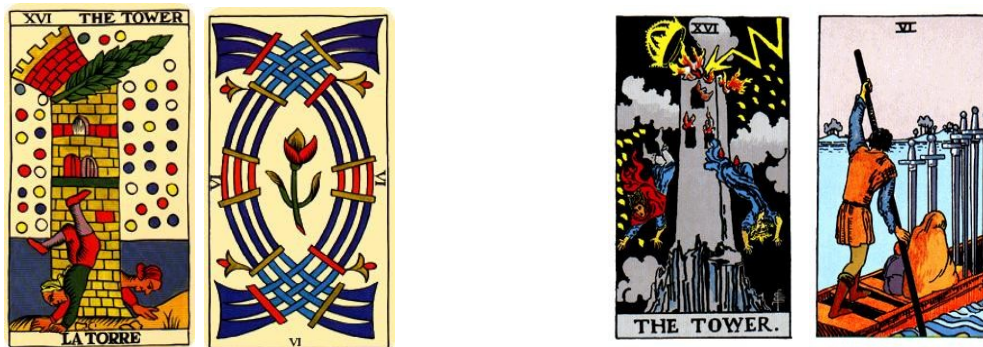
The Major Arcana is made of 22 cards that each show a character or concept, such as The High Priestess, or Strength. The Minor Arcana is made of 4 suits of 14. The suits are generally Swords, Wands, Cups and Pentacles or Coins. Each suit has cards 1-10 and a Page, Knight, Queen and King. Each of these cards is assigned characteristics and meanings.

The cards are dealt out in a specific 'spread' where the various positions of the cards relate to an aspect or facet of a problem or the querent's life.

There is much speculation as to where the Tarot began, but there is no evidence to suggest that it came from anything more exciting than people appropriating playing cards for divination<sup>6</sup>.

There are many different packs of the cards, with most of them created in the last hundred years. The oldest of the designs are variations of the “Marseille” style, (*fig 1*) named after the region in France where the playing card industry was based. The Minor Arcana of these cards do not show symbols of their meanings, they resemble playing cards in that they show the suit.

Figure 1. The Tower and 6 of Swords from the Marseille deck (left) and the Rider-Waite deck (right)



The Rider-Waite deck is another very popular deck first printed in 1909. The suit cards in this deck contain symbols as to their meanings, evident in the 6 of Swords (*fig 1*). The cards that were used in this essay reading and are at the header of every chapter are from the Rider-Waite deck.

4 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.173

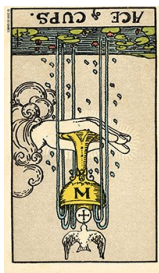
5 <https://www.merriam-webster.com/dictionary/arcanum>

6 Hunter Oatman-Stanford, 'Tarot Mythology: The Surprising Origins of the World's Most Misunderstood Cards', *Collectors Weekly* <<http://www.collectorsweekly.com/articles/the-surprising-origins-of-tarot-most-misunderstood-cards/>> [accessed 7 March 2017].



# The Deck

“The reversed Ace always brings disruption.”<sup>7</sup>



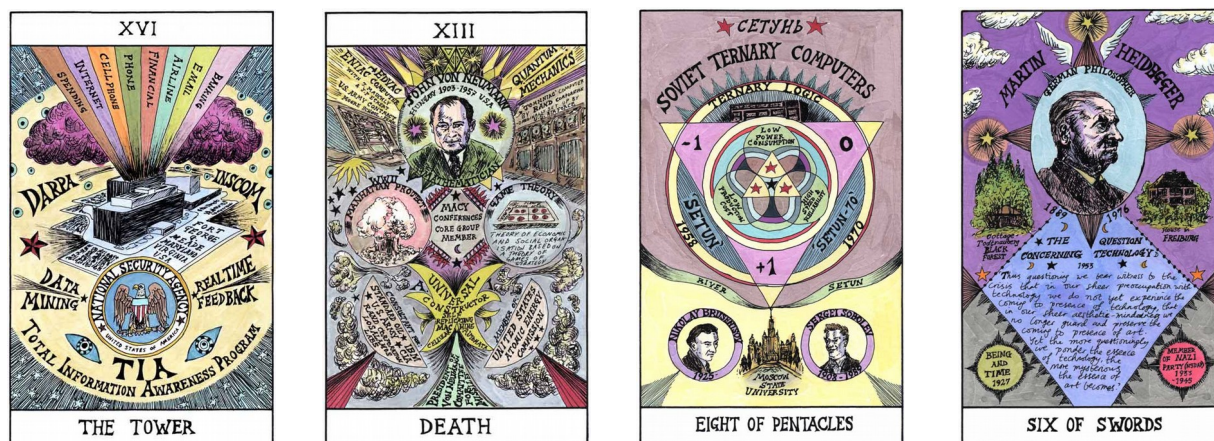
There are hundreds of artists who have created their own Tarot deck<sup>8</sup>, but many of these are projects where the artist has created their own version of the Tarot art but has stuck to the meanings and symbolism of the most widely used Tarot decks, using the deck as a platform for 78 pieces of their work. What is discussed here are artists who have taken the format of the Tarot cards, as well as their use and context and then created their own decks based on this. The decks are not automatically readable by those familiar with the 'Arcana' of the original decks.

## Hexen 2.0

Suzanne Treister produced a deck of Tarot cards as part of her Hexen 2.0 project 2009-11. The project looked at the history of scientific research behind state programs of mass control, specifically looking at the Macy Conference (1946-53) a gathering which intended to set the foundations for a science of the workings of the human mind. The outcome of the research consisted of 5 sketched diagrams, 1 video piece, 30 photo-text pieces, 50 'literature' prints and a deck of 78 Tarot cards. The cards, diagrams and photo-text works have all been compiled into a book along with an essay by Lars Bang Larsen<sup>9</sup>.

The deck follows the Major and Minor Arcana pattern and the suits are Wands, Chalices, Swords and Pentacles as is common. The 22 Major Arcana cards are all referred to by their usual name, in their usual order. Each card features an intricate illustration depicting a person, movement or event from the cybernetic history that Treister has been investigating. There is little symbolism in the cards, but much is described about each topic in writing. The style of illustration is mostly dense and dark lines and the colours are often from the bright palette that was used by 60s counter culture design<sup>10</sup>. The cards are bigger than those in the average Tarot deck<sup>11</sup>.

Figure 2. Sample cards from the Hexen 2.0 deck. The Tower, Death, 8 of Pentacles, 6 of Swords



7 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.207

8 <http://www.aeclectic.net/tarot/cards/list.shtml>

9 Suzanne Treister, *Hexen 2.0 Tarot*, Second edition (Black Dog Publishing, 2016).

10 <https://www.theguardian.com/artanddesign/2016/sep/04/revolutionary-artists-60s-counterculture-v-and-a-you-say-you-want-a-revolution>

11 The Hexen deck measures 9.5 x 17 cms, whilst the Rider-Waite and Marseille decks measure 7/6.5 x 12 cm respectively.

Despite the seeming similarities of these cards to a more traditional pack, they would be excessively complicated to use to answer personal problems. Whilst it would be possible to apply the concepts, people and movements symbolically to an individual's life it would require too much previous knowledge to be able to do so easily. The Tarot deck is meant to demystify a situation, not make it more complicated. These cards are obviously not made for traditional use.

The deck has been exhibited widely, sometimes as part of a Treister exhibition, and recently at the Victoria and Albert Museum where the cards were shown scattered throughout the 'You Say You Want A Revolution' exhibit, alongside 60's counter-culture artefacts<sup>12</sup>.

The choice of a Tarot deck to display facts from the history of computing and the internet does seem strange initially. Using a well established system that is so heavily connected with the occult and magic is counter-intuitive. Science and Magic are not obvious comrades but the deck works well because of this. The essay that accompanies the works explains how the deck relates to the subject:

“Employing the tarot deck is thus not a quick-fix attempt at re-enchanting the world, but apart from a homeopathic indication of occult aspects in the history leading up to control society—a structuring device that mirrors and performs procedures of mass intelligence gathering in the service of a new epistemology. One can perhaps compare it to a Turing Machine: a virtual system capable of simulating the behavior of any other machine or apparatus of knowledge, including itself.”<sup>13</sup>

The cards aren't just a good context for Treister's research though. That the different facets of the cybernetic history are able to be shuffled, drawn at random and moved around change how the audience can view that history:

“In Treister's deck, the original symbolic import of the tarots is used as ciphers that vie for their meaning with the new content that Treister has invested them with. This is in accordance with how tarot card readers read the person in front of them as carefully as the card that is called up: in this way the tarot deck allows you to reach for an object of knowledge through a system that is explicitly and opaquely coded, and therefore allows the operator of the deck to negotiate and undo the codes in the process.”<sup>14</sup>

Whilst there is an aspect of control in drawing the cards, and playing with them does allow some semblance of manipulation, it is only a semblance. The 'Arcana' of the Tarot, the mysteries understood only by the initiated, are as complicated, intricate and as deliberately shrouded as the history, workings and hierarchies of governmental programmes of control, cybernetics and its counter-cultures. To the uninitiated, neither system becomes clearer through use. For some however, this makes the format of the Tarot appropriate:

“The connections drawn within and among the cards are so mind-boggling to contemplate that it seems entirely appropriate to comprehend them within a magical system like the tarot.”<sup>15</sup>

“In Hexen 2.0, Treister has distilled the dizzying, upsetting sense of paranoid possibility that accompanies conspiracy theories and alternate histories into something like a pure form.”<sup>16</sup>

All of this is with regards to the histories told in the cards. When it comes to telling the future, the popular demand of the Tarot cards, the potential of the Hexen 2.0 deck becomes obvious and more accessible. If the subjects of the cards are seen as a tool for constructing alternate futures then used as Tarot cards the process is both random and meaningful:

“Treister wants readers to plunge in and make their own routes into the future...And, of course, the Tarot gives this a nice performative as well as iconographic twist. The invitation of the cards is to do a reading with them. Deal them out,

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12 <http://suzannetreister.net/HEXEN2/Installations/VandARevolution.html>

13 [http://suzannetreister.net/HEXEN2/HEXEN\\_2\\_LBLessay.html](http://suzannetreister.net/HEXEN2/HEXEN_2_LBLessay.html)

14 [http://suzannetreister.net/HEXEN2/HEXEN\\_2\\_LBLessay.html](http://suzannetreister.net/HEXEN2/HEXEN_2_LBLessay.html)

15 <http://www.nytimes.com/2013/02/01/arts/design/suzanne-treister-hexen-2-0.html>

16 <https://www.iconeye.com/opinion/review/item/9760-hexen-2-0>

put them in a pattern and open your mind to what emerges – a brilliant way of actively engaging people in dense historical and political reflection.”<sup>17</sup>

The mystical aspects of the Tarot are relevant here again. Whilst we can use the cards as a tool to create these science-fictions, they will always remain fictions. Both the systems of the Tarot and the systems of mass social engineering are beyond the comprehension and control of the majority of the audience, despite how involved a reading with these cards might make us feel.

### The Holcombe Deck

The Holcombe Deck is a Tarot deck created by the fictional artist Robert Holcombe, who was in turn created by the artist Wayne Burrows. The deck is said to have been made by Holcombe between 1971-75. Burrows exhibited 12 of the deck at the show *Robert Holcombe: Folklore, Ritual and the Modern Interior (1955 – 1975)* in March 2014<sup>18</sup> and soon after started fund raising for a limited edition print run implying that he had created all the images by November 2014<sup>19</sup>. Robert Holcombe is a fiction that Burrows has been building since 2010<sup>20</sup>. Holcombe has a well documented past and a large body of work as well as links to more well known artists such as Eduardo Paolozzi, Alina Szapocznikow and the Independent Group<sup>21</sup>.

There are 78 cards in the Holcombe deck, but they are all named and there are no suits. This is a deck of Major Arcana only. Some of the names of the cards correspond to the standard decks such as The Lovers, Death, and The Tower but the majority of the cards are new to the Tarot deck, for example: The Ghost, The Corridor and The Witness. The cards are not numbered.

The cards of the Holcombe Deck are mostly black and white with some occasional muted colour. The images are collages made from photographic source material that looks consistent with a deck made in the early 70s.

Figure 3. Sample cards from the Holcombe deck. The Tower, Death, The Nest and The Ghost



Whilst the cards do not correspond with those in the standard deck, the Holcombe deck would be much easier for a reader to use traditionally than the Hexen 2.0 deck. The collation of different elements into a single image, with each image being given a definitive name, gives the impression of symbolism. It is hard not to seek out some narrative or meaning in the images.

The cards were not made with any particular symbolism in mind however. Holcombe is recorded as

17 <http://www.metamute.org/editorial/articles/cybernetic-magic>

18 <http://www.xero-kline-coma.com/archive/RobertHolcombe/RobertHolcombe.html>

19 <https://www.kickstarter.com/projects/robertholcombe/the-holcombe-tarot>

20 <https://wayneburrows.wordpress.com/2014/10/11/robert-holcombe-as-fiction-at-nottingham-writers-studio-october-6th-2014/>

21 <https://wayneburrows.wordpress.com/robert-holcombe/>

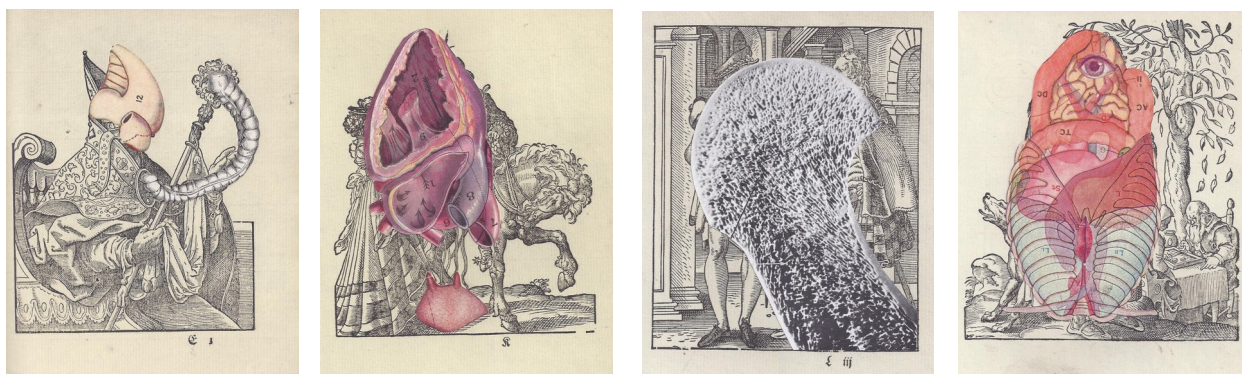


saying that the symbolism does not come from the artist, but from the reader:

*“The cards it contains mean nothing, in themselves, and any reading of their faces is as valid as any other, beyond a few very rudimentary cues and prompts. Yet in meaning nothing they may also be open to the kind of interpretation that will seem to signify psychological and personal insight...”<sup>22</sup>*

The cards in this deck are an evolution of a previous project *A Summary of Contemporary Knowledge About Life and its Possibilities* that Holcombe completed in the 50s. These cards are more like the Marseille decks in that they have a similar style, being made from woodcuts, and some of the cards have names similar to the court cards of the suits.

Figure 4. Sample cards from the series *A Summary of Contemporary Knowledge About Life and its Possibilities*. The Pope, Courtship, Labyrinth and The Queen.



While they are attributed as precursors to the Holcombe deck, this set do not have the same potential of significance. Whether it is because they are similar in theme, or because they are grotesque and therefore hard to relate to, they do not seem to have any hidden meanings. This implies that the artist chose to make the Holcombe deck deliberately ambiguous rather than leaving it to the reader to decide if there was meaning at all.

The choice of the format of the Tarot deck reiterates this. A Tarot deck is meant to be read, and it should not be surprising if the reader makes the deck relevant to themselves. They are primarily known in the English speaking world as magical fortune telling devices. To choose to make the images into a Tarot deck means that this quality to the work is intentional. Holcombe is recorded as saying:

*“The Tarot has always intrigued me, not because I believe it has any supernatural, occult or divinatory properties, but for precisely the opposite reason: that its symbols are empty, ambiguous and contradictory, and in being so seem to absorb whatever meanings or interpretations we wish to project into their random alignments.”<sup>23</sup>*

That this deck is attributed to a fictional artist increases its otherworldliness. In an email conversation with the non-fictional creator of the deck Wayne Burrows he attributed this magical aspect of the deck to the alternate history created with the fictional artist:

*“...but the Holcombe Tarot does have an odd relationship to ideas of the future, in that Holcombe never existed, and his work always exists in a kind of parallel timeline or potential history that relates to the facts and materials of the post-war period but often develops at a slight or sharp tangent to it. In that sense, the whole Holcombe project has a certain slightly (though not exactly serious or committed) occult or magical aspect to it - as though invoking a different history might in some way affect the reality we inhabit now.”<sup>24</sup>*

Burrows has used the fictional artist Robert Holcombe to create other collage works, made him the

<sup>22</sup> <https://wayneburrows.wordpress.com/2014/07/28/the-holcombe-tarot-1971-1975/>

<sup>23</sup> <https://wayneburrows.wordpress.com/2014/07/28/the-holcombe-tarot-1971-1975/>

<sup>24</sup> See Appendix 1

subject of numerous lectures as well as making him a character in Burrow's fiction writing. As Holcombe existed before the deck it is unclear whether this otherworldliness is by design and part of all these works or a happy coincidence when it comes to the cards.

That Burrows uses a fictional artist is not unusual, many artists have done so,<sup>25</sup> but Burrow's fictional artist Robert Holcombe also creates work under two pseudonyms: Gene and Michael Harrison. His reasoning is recorded:

“In a 1964 letter to Paolozzi, Holcombe suggests that this division of his thinking into two separate but related identities allowed him to pursue different sets of obsessions on parallel lines, allowing him to:

*“...open a distance between the work and myself. Few things irritate me more than lazy assumptions that artworks are invariably the confessions of their creators.”*<sup>26</sup>

As these words are the creation of Wayne Burrows, it is very possible that this is partly his intention in making his work under another name. When I asked him why he chose to make the Tarot deck and attribute it to Holcombe he responded with a very similar sentiment:

“Put bluntly, there's probably no reason why the pack had to be that of a fictional artist, but he was a vehicle I was already using, so most of the collage work I make slots into that larger project where using the fictional identity creates a useful sense of the work inhabiting a space that isn't exactly my own, in time or persona - which just works for me, I suppose.”<sup>27</sup>

This deck comes from a fictional past, which is magic in itself.

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25 [https://artreview.com/reviews/review\\_robert\\_holcombe\\_folklore\\_ritual\\_and\\_the\\_modern\\_interior/](https://artreview.com/reviews/review_robert_holcombe_folklore_ritual_and_the_modern_interior/)

26 <https://wayneburrows.wordpress.com/robert-holcombe/>

27 See Appendix 1

## The Dealer - unfinished



“Often the Six reversed indicates that some stable, but basically unequal or unsatisfying, situation has been disrupted. Whether or not this disruption results in a freer or more equal situation will depend on various factors, not least of which is the desire and courage of the people involved...”<sup>28</sup>

In this chapter collaborative decks of Tarot cards are discussed. They have all included some form of public exhibition and each use the Tarot to address or critique a social or economic mechanism. There are other collaborative Tarot exhibitions that have not been included here<sup>29</sup> because they are recreating the Tarot and not using it as a medium.

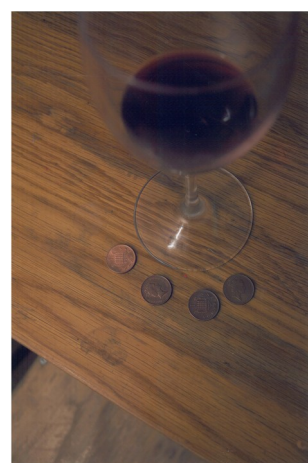
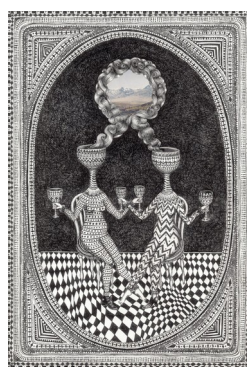
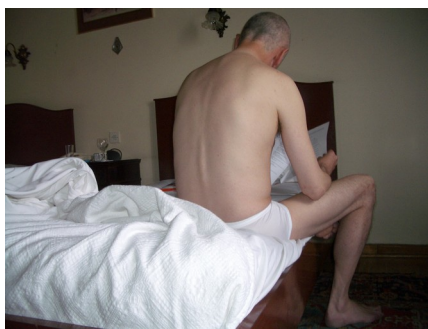
### Outrageous Fortune

*Outrageous Fortune: Artists Remake the Tarot* is a group exhibition that was first shown at the Focal Point Gallery in Southend in 2011.<sup>30</sup> The exhibition went on to tour six other British galleries as part of the Hayward Touring series.

The show consists new versions of the 78 cards of the Tarot in, each interpreted by a different artist who were assigned their card by a random draw from the pack. The cards are shown as A3 prints and were printed in a 1000 copy limited edition run, with each artist given five packs to distribute to who they thought was appropriate. The exhibition was curated by Andrew Hunt, an artist and also then director of the Focal Point Gallery.<sup>31</sup>

The 78 artists involved included Suzzane Treister, whose Hexen 2.0 deck was discussed in previous chapter. She offered The Hermit from that deck. Other artists involved that are notable through their pre-existing interest in the occult or magical are Susan Hiller<sup>32</sup> and Adam Chodzko.<sup>33</sup>

Figure 5. Sample cards from the exhibition (from left to right): Mike Nelson, Cerith Wyn Evan, Raisa Veikkola and Frida Alvinzi and Alan Kane



<sup>28</sup> Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.251

<sup>29</sup> Such as *The Future Is Unwritten* [http://insiderlouisville.com/lifestyle\\_culture/future-unwritten-revelry-boutique-gallery-hosts-tarot-card-inspired-art-show/](http://insiderlouisville.com/lifestyle_culture/future-unwritten-revelry-boutique-gallery-hosts-tarot-card-inspired-art-show/)

<sup>30</sup> <http://www.focalpoint.org.uk/exhibitions/forthcoming/31>

<sup>31</sup> <http://www.focalpoint.org.uk/exhibitions/forthcoming/31/>

<sup>32</sup> <http://www.tate.org.uk/whats-on/tate-britain/exhibition/susan-hiller>

<sup>33</sup> <http://fabrica.org.uk/exhibitions/plan-spell/>

## The Reader -



“If the sense of boredom with life increases it can lead to taking risks, especially financial or emotional ones.”<sup>34</sup>

In this chapter I will discuss the artist Leah Wolff who has done Tarot readings as part of her practice at the exhibition *Shifters: Leah Wolff and Ariel Yelen*, Peninsula Art Space, Brooklyn, NY and Alejandro Jorodowsky who reads Tarot cards and has done so at art events. (Dazed Live in Shoreditch in 2011) He also contributed a book on Tarot to the DOCUMENTA (13)'s *100 Notes 100 Thoughts* series in 2012.

Ofri Cnaani is another artist that I have recently found out about who conducts readings as performance art. I will be including them in this chapter.

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34 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.242

## The Wild Card



“Spiritual work leads us to recognize the magic in normal things, in both nature and civilization, and then to go beyond them to the greater knowledge symbolized by the mountains.”<sup>35</sup>

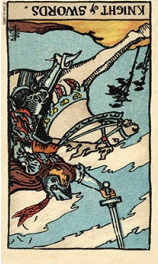
In this chapter I'll look at Nikki de Sainte Phalle's *Giardino de Tarocchi* (a garden), Francis McKee's *Even The Dead Rise Up* (a work of written fiction) and AA Bronson and Scott Treleaven's *Cabine* (a fortune teller's tent). I recently found out about Mariska Carnesky's Tarot Drome performance and will research to see if that is applicable.

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35 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.259



## Conclusion



“He is extravagant, careless, excessive. His charge becomes wild, a mistaken response to a situation that calls for a quieter more careful approach.”<sup>36</sup>

I'm not sure how to conclude a collection of research other than by summarising it and pulling out common themes.

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36 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p215

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“The Wheel turns.”<sup>37</sup>

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37 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.90

## Illustrations



“To a greater or lesser degree it indicates a unification of the person's inner sense of being with his or her outer activities.”<sup>38</sup>

### Title Page

<https://www.tarot.com/tarot/cards/eight-of-coins/rider>

<https://www.tarot.com/tarot/cards/eight-of-wands/rider>

<https://www.tarot.com/tarot/cards/ace-of-cups/rider>

<https://www.tarot.com/tarot/cards/six-of-coins/rider>

<https://www.tarot.com/tarot/cards/ten-of-cups/rider>

<https://www.tarot.com/tarot/cards/ace-of-coins/rider>

<https://www.tarot.com/tarot/cards/knight-of-swords/rider>

<https://www.tarot.com/tarot/cards/wheel-of-fortune/rider>

<https://www.tarot.com/tarot/cards/the-world/rider>

<https://www.tarot.com/tarot/cards/the-hermit/rider>

These images are repeated at the beginning of each part of the essay.

### Tarot

Figure 1: <https://www.tarot.com/tarot/cards/six-of-swords/marseilles>

<https://www.tarot.com/tarot/cards/the-tower/marseilles>

<https://www.tarot.com/tarot/cards/the-tower/rider>

<https://www.tarot.com/tarot/cards/six-of-swords/rider>

### The Deck

Figure 2: [http://www.suzannetreister.net/HEXEN2/TAROT\\_COL/TAROT\\_Tower-NSATIA.html](http://www.suzannetreister.net/HEXEN2/TAROT_COL/TAROT_Tower-NSATIA.html)

[http://www.suzannetreister.net/HEXEN2/TAROT\\_COL/Death.html](http://www.suzannetreister.net/HEXEN2/TAROT_COL/Death.html)

[http://www.suzannetreister.net/HEXEN2/TAROT\\_COL/Pentacles8\\_Ternary.html](http://www.suzannetreister.net/HEXEN2/TAROT_COL/Pentacles8_Ternary.html)

[http://www.suzannetreister.net/HEXEN2/TAROT\\_COL/Sword6\\_Heidegger.html](http://www.suzannetreister.net/HEXEN2/TAROT_COL/Sword6_Heidegger.html)

Figure 3: <https://wayneburrows.wordpress.com/?s=tarot&submit=Search#jp-carousel-2800>

<https://wayneburrows.wordpress.com/?s=tarot&submit=Search#jp-carousel-2843>

<https://wayneburrows.wordpress.com/?s=tarot&submit=Search#jp-carousel-2802>

<https://wayneburrows.wordpress.com/?s=tarot&submit=Search#jp-carousel-2851>

Figure 4: <https://wayneburrows.wordpress.com/2016/05/04/robert-holcombes-a-summary-of-contemporary-knowledge-about-life-and-its-possibilities-c-1953/#jp-carousel-3570>

<https://wayneburrows.wordpress.com/2016/05/04/robert-holcombes-a-summary-of-contemporary-knowledge-about-life-and-its-possibilities-c-1953/#jp-carousel-3543>

<https://wayneburrows.wordpress.com/2016/05/04/robert-holcombes-a-summary-of-contemporary-knowledge-about-life-and-its-possibilities-c-1953/#jp-carousel-3553>

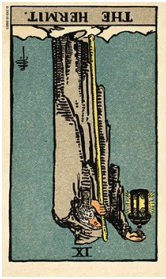
<https://wayneburrows.wordpress.com/2016/05/04/robert-holcombes-a-summary-of-contemporary-knowledge-about-life-and-its-possibilities-c-1953/#jp-carousel-3571>

Figure 5: <https://www.exeterphoenix.org.uk/events/outrageous-fortune-artists-remake-the-tarot/>

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38 Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.141

## Appendices



“The Hermit reversed can sometimes simply mean that at this moment the person needs to become involved with other people”<sup>39</sup>

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<sup>39</sup> Rachel Pollack, *Seventy Eight Degrees of Wisdom*, 2Rev Ed edition (London: Thorsons, 1997). p.82