

# ヒルマ・アフ・クリント 展

## Hilma af Klint: The Beyond

- The list of exhibits provides information in the following order: exhibit number (exh. no.), title, year of creation, techniques and materials, dimensions (H × W cm), inventory number (inv. no.) / collection.
- With a few exceptions, all works in this exhibition are by Hilma af Klint. When a work is by a different artist, the artist's name appears between the exhibit number and the title of the work.
- Inventory numbers, indicated as “HaK xxx,” have been assigned by The Hilma af Klint Foundation to works, notebooks, and related materials. All works with inventory numbers belong to the collection of The Hilma af Klint Foundation, while those without their numbers belong to private collections.
- Exhibit numbers do not necessarily correspond to the order in which works are exhibited.
- Please note that the exhibited works and exhibition period are subject to change.
- Photography is permitted for personal use only. Flash photography and video recording are prohibited. Please refrain from taking photographs in a manner that may disturb other visitors. Additionally, photography may be prohibited without prior notice depending on crowd conditions.

### Chapter 1 From an Education at the Academy to a Career as an Artist

exh. no.	Title	Year of creation	Technique and materials	Dimensions (H × W)	inv. no. / collection
001	Formal study of spiral staircase, light and shadow	1880	Charcoal and graphite on paper	62 × 49 cm	HaK 1390
002	Formal study of stucco rosette	1881	Charcoal, crayon and graphite on paper	62 × 49 cm	HaK 1388
003	Model study, male act	1885	Charcoal, crayon, graphite and ink on paper	62.5 × 48 cm	HaK 1231
004	Summer landscape	1888	Oil on canvas	87 × 147 cm	Dorsia Hotel, Gothenburg, Sweden
005	Study, horse's head	1900–01	Graphite on paper	35 × 43 cm	HaK 1299
006	Gherkin	Undated	Watercolor, ink and graphite on paper	22.5 × 35.5 cm	HaK 1327
007	Poppy	Undated	Watercolor and ink on paper	58 × 35.5 cm	HaK 1330
008	Morel	Undated	Watercolor and graphite on paper	17.5 × 17 cm	HaK 1335
009	Biting stonecrop	Undated	Watercolor, ink and graphite on paper	13.5 × 18.5 cm	HaK 1358
010	Bluebell, cat's ear and maiden pink	Undated	Watercolor and graphite on paper	48 × 31 cm	HaK 1370
011	Lilies	Undated	Crayon and graphite on paper	49 × 31.5 cm	HaK 1374
012	Brain mushroom	Undated	Watercolor on paper	17 × 16.5 cm	HaK 1601
013	Composition with poppy	Undated	Watercolor and graphite on paper	42 × 38 cm	HaK 1687
014	Sketch for the book 'Maria Ladybird'	Undated	Watercolor, ink and graphite on paper	63 × 47 cm	HaK 1303
015	Sketch, Farmyard with children ['Maria Ladybird']	Undated	Watercolor, ink and graphite on paper	55 × 40 cm	HaK 1305
016	Study based on tapestry at the Nordic Museum	Undated	Watercolor and graphite on paper	26 × 63.5 cm	HaK 1379
017	Study based on folk art painting	Undated	Watercolor on paper	25 × 49.5 cm	HaK 1653
018	Portrait, Fredrik Victor af Klint	Undated	Oil on canvas	72 × 61 cm	HaK 1781

### Chapter 2 Immersion in the Spiritual World

exh. no.	Title ("The Five (De Fem)" is the creator's name)	Year of creation	Technique and materials	Dimensions (H × W)	inv. no. / collection
019	The Five (De Fem) Sketchbooks, Book 2: 5 October 1896–25 September 1902	1896–1902	Graphite on paper	31 × 26 cm	HaK 1515 (S2)
020	The Five (De Fem) Untitled	1903	Graphite on paper	50 × 31.5 cm	HaK 1485
021	The Five (De Fem) Sketchbooks, Book 7: 15 December 1903–15 November 1904	1903–04	Graphite on paper	31 × 26 cm	HaK 1520 (S7)
022	The Five (De Fem) Sketchbooks, Book 13: 24 January 1905–10 January 1906	1905–06	Graphite on paper	31 × 26 cm	HaK 1526 (S13)
023	The Five (De Fem) Untitled	1908	Dry pastel and graphite on paper	53 × 63.5 cm	HaK 1252
024	The Five (De Fem) Untitled	1908	Dry pastel and graphite on paper	53 × 62 cm	HaK 1261
025	The Five (De Fem) Untitled	1908	Dry pastel on paper	52.5 × 63 cm	HaK 1274
026	The Five (De Fem) Untitled	Undated	Graphite on paper	50 × 44 cm	HaK 1472
027	The Five (De Fem) Untitled	Undated	Graphite on paper	51 × 42 cm	HaK 1474
028	The large tree	Undated	Oil on canvas	121.5 × 80 cm	HaK 1691
029	Seated woman with lily [Gusten Andersson]	Undated	Oil on canvas	70.5 × 56.5 cm	HaK 1783

Chapter 3    *The Paintings for the Temple*

exh. no.	Title	Year of creation	Technique and materials	Dimensions (H × W)	inv. no. / collection
030	Primordial Chaos, The WU/Rose Series, Group I, No. 1	1906–07	Oil on canvas	53 × 37 cm	HaK 001
031	Primordial Chaos, The WU/Rose Series, Group I, No. 2	1906–07	Oil on canvas	53 × 36.5 cm	HaK 002
032	Primordial Chaos, The WU/Rose Series, Group I, No. 3	1906–07	Oil on canvas	53 × 37 cm	HaK 003
033	Primordial Chaos, The WU/Rose Series, Group I, No. 5	1906–07	Oil on canvas	53 × 37 cm	HaK 005
034	Primordial Chaos, The WU/Rose Series, Group I, No. 9	1906–07	Oil on canvas	51.5 × 37 cm	HaK 009
035	Primordial Chaos, The WU/Rose Series, Group I, No. 10	1906–07	Oil on canvas	51.5 × 37 cm	HaK 010
036	Primordial Chaos, The WU/Rose Series, Group I, No. 12	1906–07	Oil on canvas	53 × 37 cm	HaK 012
037	Primordial Chaos, The WU/Rose Series, Group I, No. 15	1906–07	Oil on canvas	52 × 37 cm	HaK 015
038	Primordial Chaos, The WU/Rose Series, Group I, No. 16	1906–07	Oil on canvas	53 × 37 cm	HaK 016
039	Primordial Chaos, The WU/Rose Series, Group I, No. 26	1906–07	Oil on canvas	50.5 × 37 cm	HaK 026
040	The Eros Series, The WU/Rose Series, Group II, No. 2	1907	Oil on canvas	58.5 × 81.5 cm	HaK 028
041	The Eros Series, The WU/Rose Series, Group II, No. 5	1907	Oil on canvas	58 × 79 cm	HaK 031
042	The Eros Series, The WU/Rose Series, Group II, No. 6	1907	Oil on canvas	58 × 79 cm	HaK 032
043	The Large Figure Paintings, The WU/Rose Series, Group III, No. 5, The Key to All Work to Date	1907	Oil on canvas	150 × 118 cm	HaK 042
044	The Large Figure Paintings, The WU/Rose Series, Group III, No. 6	1907	Oil on canvas	162.5 × 139.5 cm	HaK 043
045	The Large Figure Paintings, The WU/Rose Series, Group III, No. 9	1907	Oil on canvas	169 × 144.5 cm	HaK 047
046	The Ten Largest, Group IV, No. 1, Childhood	1907	Tempera on paper, mounted on canvas	322 × 239 cm	HaK 102
047	The Ten Largest, Group IV, No. 2, Childhood	1907	Tempera on paper, mounted on canvas	315 × 234 cm	HaK 103
048	The Ten Largest, Group IV, No. 3, Youth	1907	Tempera on paper, mounted on canvas	321 × 240 cm	HaK 104
049	The Ten Largest, Group IV, No. 4, Youth	1907	Tempera on paper, mounted on canvas	315 × 234 cm	HaK 105
050	The Ten Largest, Group IV, No. 5, Adulthood	1907	Tempera on paper, mounted on canvas	321 × 237 cm	HaK 106
051	The Ten Largest, Group IV, No. 6, Adulthood	1907	Tempera on paper, mounted on canvas	315 × 234 cm	HaK 107
052	The Ten Largest, Group IV, No. 7, Adulthood	1907	Tempera on paper, mounted on canvas	315 × 235 cm	HaK 108
053	The Ten Largest, Group IV, No. 8, Adulthood	1907	Tempera on paper, mounted on canvas	322 × 239 cm	HaK 109
054	The Ten Largest, Group IV, No. 9, Old Age	1907	Tempera on paper, mounted on canvas	320 × 238 cm	HaK 110
055	The Ten Largest, Group IV, No. 10, Old Age	1907	Tempera on paper, mounted on canvas	320 × 237 cm	HaK 111
056	The Evolution, The WUS/Seven-Pointed Star Series, Group VI, No. 7	1908	Oil on canvas	101.5 × 132.5 cm	HaK 075
057	The Evolution, The WUS/Seven-Pointed Star Series, Group VI, No. 9	1908	Oil on canvas	101 × 131.5 cm	HaK 077
058	The Evolution, The WUS/Seven-Pointed Star Series, Group VI, No. 11	1908	Oil on canvas	102.5 × 133.5 cm	HaK 079
059	The Evolution, The WUS/Seven-Pointed Star Series, Group VI, No. 13	1908	Oil on canvas	99 × 129.5 cm	HaK 081
060	The Evolution, The WUS/Seven-Pointed Star Series, Group VI, No. 15	1908	Oil on canvas	99 × 130 cm	HaK 083
061	Tree of Knowledge, The W Series, No. 1	1913	Watercolor, gouache, graphite and ink on paper	45.7 × 29.5 cm	HaK 133
062	Tree of Knowledge, The W Series, No. 2	1913	Watercolor, gouache, graphite and ink on paper	45.8 × 29.5 cm	HaK 134
063	Tree of Knowledge, The W Series, No. 3	1915	Watercolor, gouache, graphite and ink on paper	45.8 × 29.5 cm	HaK 135
064	Tree of Knowledge, The W Series, No. 4	1915	Watercolor, gouache, graphite and ink on paper	45.8 × 29.5 cm	HaK 136
065	Tree of Knowledge, The W Series, No. 5	1915	Watercolor, gouache, graphite and ink on paper	45.8 × 29.5 cm	HaK 137
066	The Swan, The SUW Series, Group IX: Part I, No. 1	1914–15	Oil on canvas	150 × 150 cm	HaK 149
067	The Swan, The SUW Series, Group IX: Part I, No. 7	1915	Oil on canvas	148.5 × 149.5 cm	HaK 155
068	The Swan, The SUW Series, Group IX: Part I, No. 8	1915	Oil on canvas	152.5 × 149 cm	HaK 156
069	The Swan, The SUW Series, Group IX: Part I, No. 9	1915	Oil on canvas	149.5 × 149 cm	HaK 157
070	The Swan, The SUW Series, Group IX: Part I, No. 10	1915	Oil on canvas	150 × 150 cm	HaK 158
071	The Swan, The SUW Series, Group IX: Part I, No. 11	1915	Oil on canvas	150.5 × 149 cm	HaK 159
072	The Swan, The SUW Series, Group IX: Part I, No. 13	1915	Oil on canvas	148.5 × 151 cm	HaK 161
073	The Swan, The SUW Series, Group IX: Part I, No. 17	1915	Oil on canvas	150.5 × 151 cm	HaK 165
074	The Swan, The SUW Series, Group IX: Part I, No. 18	1914	Oil on canvas	149 × 152 cm	HaK 166
075	The Swan, The SUW Series, Group IX: Part I, No. 20	1914	Oil on canvas	149 × 152 cm	HaK 168
076	Altarpieces, Group X, No. 1	1915	Oil and metal leaf on canvas	237.5 × 179.5 cm	HaK 187
077	Altarpieces, Group X, No. 2	1915	Oil and metal leaf on canvas	238 × 179 cm	HaK 188
078	Altarpieces, Group X, No. 3	1915	Oil and metal leaf on canvas	237.5 × 178.5 cm	HaK 189

079	The Blue Books, Book 1 (Primordial Chaos)	Undated	Photographs, pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1171
080	The Blue Books, Book 2 (The Eros Series)	Undated	Photographs, pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1172
081	The Blue Books, Book 4 (The Ten Largest)	Undated	Photographs, pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1174
082	The Blue Books, Book 5 (The Seven-Pointed Star)	Undated	Pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1175
083	The Blue Books, Book 6 (The Evolution)	Undated	Photographs, pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1176
084	The Blue Books, Book 9 (The Swan and The Dove)	Undated	Photographs, pencil and watercolor on paper in clothbound book	17 × 23 cm	HaK 1179

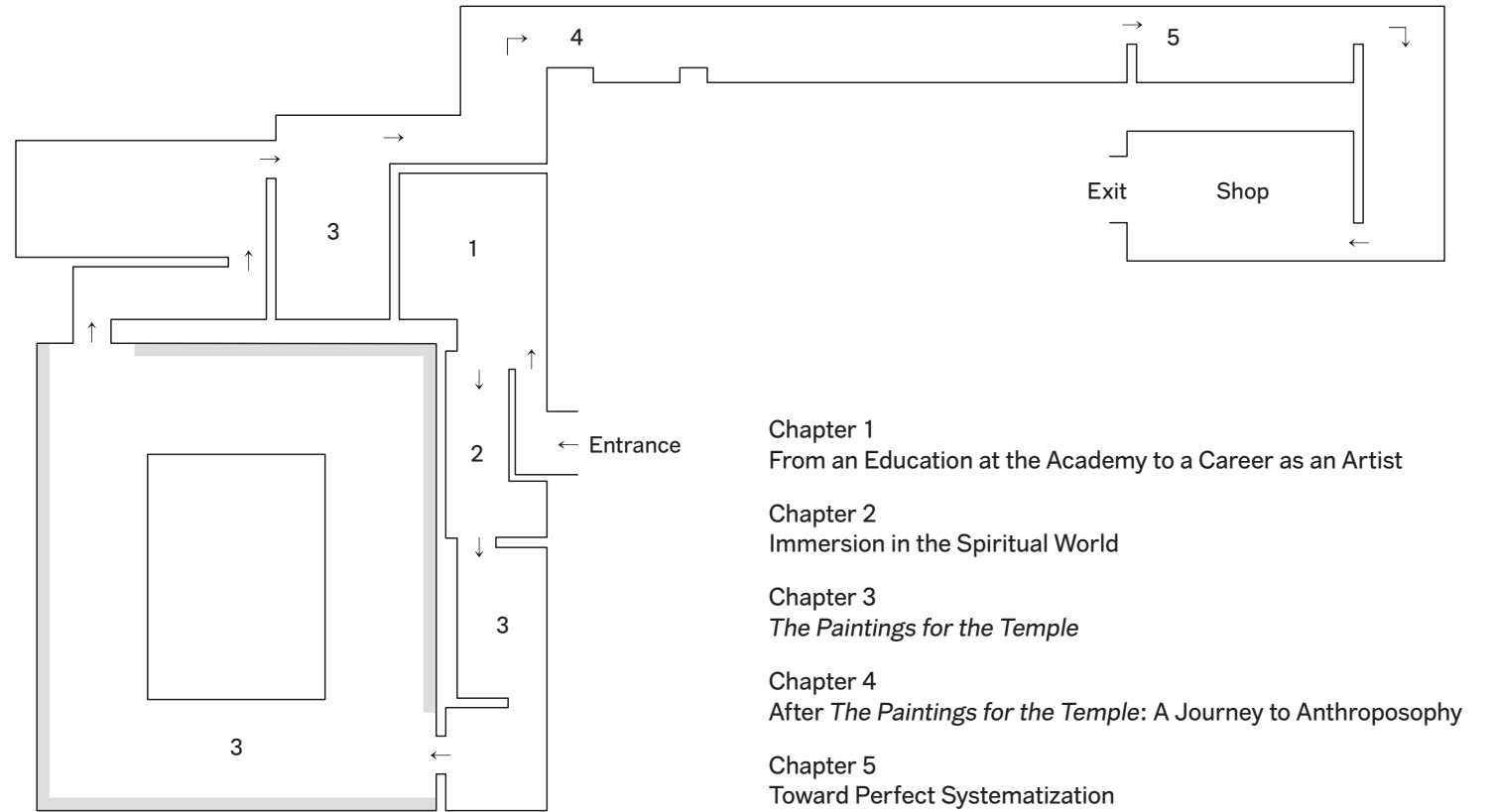
### Chapter 4    After *The Paintings for the Temple*: A Journey to Anthroposophy

exh. no.	Title	Year of creation	Technique and materials	Dimensions (H × W)	inv. no. / collection
085	The Parsifal Series, Group II, The Ether Convolute, No. 62	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 271
086	The Parsifal Series, Group II, The Ether Convolute, No. 63	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 272
087	The Parsifal Series, Group II, The Convolute of the Astral Forces, No. 68	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 278
088	The Parsifal Series, Group II, The Convolute of the Astral Forces, No.73	1916	Watercolor, graphite and metallic paint on paper	27 × 25 cm	HaK 283
089	The Parsifal Series, Group II, The Convolute of the Mental Plane, No. 77	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 287
090	The Parsifal Series, Group II, The Convolute of the Mental Plane, No. 78	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 288
091	The Parsifal Series, Group II, The Convolute of the Physical Plane, No. 88	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 298
092	The Parsifal Series, Group II, The Convolute of the Physical Plane, No. 89	1916	Watercolor and graphite on paper	27 × 25 cm	HaK 299
093	The Atom Series, No. 10	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 362
094	The Atom Series, No. 13	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 365
095	The Atom Series, No. 14	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 366
096	The Atom Series, No. 16	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 368
097	The Atom Series, No. 17	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 369
098	The Atom Series, No. 20	1917	Watercolor, graphite, and metallic paint on paper	27 × 25 cm	HaK 372
099	Untitled sketch	1916	Watercolor and graphite on paper	25 × 20 cm	HaK 198
100	Untitled Series I	1917	Watercolor, graphite and metalic paint on paper	50.5 × 27 cm	HaK 397
101	Group 1, No. 4b, 4c	1919	Watercolor and graphite on paper	36 × 50 cm	HaK 434
102	Group 1, No. 5, 6	1919	Watercolor and graphite on paper	36 × 50 cm	HaK 435
103	Group 2, No. 30a–38c	1919	Watercolor and graphite on paper	36 × 50 cm	HaK 451
104	Group 3, No. 10–17	1919	Watercolor and graphite on paper	36 × 50 cm	HaK 453
105	Untitled Series III, Motacilla Alba. Wagtail with Guidelines	1919	Watercolor and graphite on paper	36 × 50 cm	HaK 456a
106	A Work on Cereals, Wheat	1920	Watercolor, graphite, and metallic paint on paper	15 × 12 cm	HaK 546
107	A Work on Cereals, Rye	1920	Watercolor, graphite, and metallic paint on paper	15 × 12 cm	HaK 547
108	A Work on Cereals, Oat	1920	Watercolor, graphite, and metallic paint on paper	15 × 12 cm	HaK 548
109	Series V, No. 2a	1920	Oil and graphite on canvas	39 × 28 cm	HaK 498
110	Series V, No. 2b	1920	Oil and graphite on canvas	39 × 28 cm	HaK 499
111	Series V, No. 3a	1920	Oil, metallic paint and graphite on canvas	40 × 28.5 cm	HaK 500
112	Series V, No. 3b	1920	Oil, metallic paint and graphite on canvas	40 × 28.5 cm	HaK 501
113	Series V, No. 3c	1920	Oil and graphite on canvas	39.5 × 28.5 cm	HaK 502
114	Series V, No. 4	1920	Oil, metallic paint and graphite on canvas	39 × 28 cm	HaK 504
115	Series V, No. 5	1920	Oil, metallic paint and graphite on canvas	39 × 28.5 cm	HaK 505
116	Series V, No. 6	1920	Oil, metallic paint and graphite on canvas	39 × 28.5 cm	HaK 506
117	Series V, No. 7	1920	Oil, metallic paint and graphite on canvas	39 × 28 cm	HaK 507
118	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	18 × 26 cm	HaK 597
119	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	18 × 26 cm	HaK 604
120	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	18 × 26 cm	HaK 606
121	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	18 × 25 cm	HaK 635
122	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	18 × 25.5 cm	HaK 636
123	On the viewing of flowers and trees, Thistle	1922	Watercolor on paper	25 × 35 cm	HaK 644
124	On the viewing of flowers and trees, untitled	1922	Watercolor on paper	25.5 × 35.5 cm	HaK 659
125	On the viewing of flowers and trees, untitled	1933	Watercolor on paper	25.5 × 35.5 cm	HaK 910*

\* Though listed as “HaK 654” in *Hilma af Klint: Catalogue Raisonné*, Vol. 6, 376, this work’s correct inventory number is “HaK 910” (Confirmed by The Hilma af Klint Foundation).

Chapter 5    Toward Perfect Systematization

exh. no.	Title	Year of creation	Technique and materials	Dimensions (H × W)	inv. no. / collection
126	Untitled	1924	Watercolor on paper	24.5 × 39.5 cm	HaK 702b
127	Untitled	1930	Watercolor on paper	29 × 23 cm	HaK 771
128	Untitled	1931	Watercolor on paper	35 × 26 cm	HaK 784
129	A Map: Great Britain	1932	Watercolor and graphite on paper	70 × 48.5 cm	HaK 883
130	Untitled	1934	Watercolor on paper	50 × 35 cm	HaK 958
131	Untitled	1941	Watercolor and graphite on paper	49 × 33.5 cm	HaK 1025
132	Untitled	1941	Watercolor on paper	48.5 × 33 cm	HaK 1026
133	Untitled	1941	Graphite on paper	48.5 × 33.5 cm	HaK 1027
134	Untitled	1941	Watercolor and graphite on paper	50 × 35 cm	HaK 1030
135	Untitled	1941	Watercolor on paper	50 × 35 cm	HaK 1034
notebook 1	Notebook, “Notes on Letters and Words Pertaining to Works by Hilma af Klint”	1906–07	Ink and pencil on paper	20.5 × 17 cm	HaK 1040
notebook 2	1930–31 notebook	1930–31	Ink and graphite on paper	21 × 17 cm	HaK 1047
notebook 3	1932 notebook	1932	Ink, graphite and watercolour on lined sketchbook paper	21 × 17 cm	HaK 1049
notebook 4	1934 notebook	1934	Pencil and watercolor on paper	21 × 17 cm	HaK 1072
Additional exhibit	The christmas present	Undated	Watercolor, ink and graphite on paper	41 × 56 cm	Private collection
Reference material	Untitled Series III, Violet Blossoms with Guidelines (facsimile)	1919			HaK 457
Reference material	Flowers, Mosses, and Lichens (1919–20)	1919–20			HaK 588



## Chapter 1

### From an Education at the Academy to a Career as an Artist

— ***Model study, male act*** (exh. no. 003)

Af Klint created this work while a student at the Royal Academy of Fine Arts, where anatomy was part of the curriculum. This work is particularly interesting for its depiction of the skeletal structure beneath the skin of the model, reminiscent of X-ray imaging, which would be invented a decade later.

— ***Summer landscape*** (exh. no. 004)

After graduating from the Academy, af Klint transitioned readily into a career as a professional artist, taking commissions for landscapes and portraits and showing her work in various exhibitions. In this depiction of the Baltic Sea island of Öland, a path extends from the foreground, rendered in dark greens and browns, into the pictorial space, creating a sense of profound depth. Beyond this, an expansive evening sky of atmospheric purples and pinks stretches out across the horizon. With its strong composition and skillful use of color, this painting demonstrates af Klint's technical mastery and exemplifies her naturalistic style from this period.

— ***The Christmas present*** (additional exhibit)

The original title is *Julklappen*. Jul is the Swedish word for Christmas. *Klappen* means “the sound of knocking.” In old Swedish traditions, gifts were delivered by placing them outside the door, knocking, and then quickly leaving. When the door was opened, the recipient would find the gift, but the giver's identity remained unseen. Af Klint's painting depicts a young girl engrossed in reading, watched over by two angels standing behind her. This imagery may suggest that the act of reading has brought about a moment of awakening. This painting suggests a profound intertwining between spiritualism and the process of a child's intellectual and spiritual growth.

— ***Sketches for the book ‘Maria Ladybird’*** (exh. no. 014)

— ***Sketch, Farmyard with children [‘Maria Ladybird’]*** (exh. no. 015)

Af Klint also made illustrations for children's books, including these sketches commissioned by Theosophist Anna Maria Roos for *Maria Ladybird*. In early twentieth-century Sweden, many women were active in the field of children's education, including Ellen Key, who gained international acclaim as the author of *The Century of the Child* (1900). These women were often also dedicated advocates of women's rights. The role that such an environment played in terms of shaping af Klint's ideas and beliefs must not be overlooked. Notably, one of these sketches feature wavy lines (automatic drawing) on their reverse sides, an intriguing detail in light of her later work.

## Chapter 2

### Immersion in the Spiritual World

— ***Theosophy***

Theosophy is a religious and philosophical system that teaches that the divine can be perceived through occult spiritual wisdom. The Theosophical Society, founded in New York in 1875 by Helena P. Blavatsky and others, promoted a belief system that sought to unify Eastern and Western religions and uncover divine truth through meditation and communication with spirits. Af Klint, who had been interested in esotericism and spiritualism since the age of seventeen, was a member of the Stockholm branch of the Theosophical Society and participated in an art exhibition organized by it.

— ***The Five (De Fem)*** (exh. nos. 019–027)

After joining the Edelweiss Society, a religious organization that integrated Theosophical teachings within a Christian framework, af Klint formed a group called *The Five (De Fem)* together with four women she grew close to within the Society, including Anna Cassel. Active from 1896 to 1908, *The Five* communicated with spiritual beings through séances in trance-like states, transcribing the messages they received from voices that identified themselves as Amaliel, Ananda, and Gregor, through automatic writing and drawing. The motifs that appear in these drawings, including the cross, flowers, spirals, the nautilus, and letters, would go on to become crucial components of *The Paintings for the Temple*.

## Chapter 3

### *The Paintings for the Temple*

— ***Primordial Chaos, The WU/Rose Series, Group I*** (exh. nos. 030–039)

*Primordial Chaos* is the first series of works in *The Paintings for the Temple*. To af Klint, who attributed rich, multifaceted meanings to written language, the WU that appears in this series was particularly significant as a representation of the union of matter (W) and spirit (U), and as a symbol of evolution. The primary colors in *Primordial Chaos* are yellow, blue, and green, with yellow and blue being especially prominent throughout *The Paintings for the Temple* as a whole. Af Klint saw blue as the color of femininity and yellow as that of masculinity, though these associations were fluid and could shift depending on the context. Her work reflects an overarching engagement with Theosophical teachings pertaining to the world's creation and attempts to rediscover the primal unity associated with the origin of the world by reconciling opposing binary forces such as good and evil or femininity and masculinity. *No. 9* (exh. no. 034) is inscribed with the words *vestal och asket i Herrens tjänst* (Vestal and Asket in service of the Lord). Vestal, meaning chastity, appears frequently in af Klint's work and refers to her close friend Anna Cassel, while Asket, or ascetic, is a reference to af Klint herself.



— ***The Eros Series, The WU/Rose Series, Group II*** (exh. nos. 040–042)

Like *Primordial Chaos*, *The Eros Series* continues to explore the reclamation of unity through the transcendence of dualities. However, in a notable departure from the preceding series, these paintings introduce a pastel pink color to their lexicon. Botanical motifs, such as forms reminiscent of flower petals and four-leaf clovers, appear throughout the series. In No. 6 (exh. no. 042), a flower or leaf occupies the center of the composition, with the words *liljans* (lily), *friska* (health), and *ros* (rose) written below it in pink, yellow, and blue, respectively. While the painting does not contain forms clearly resembling roses or lilies, for af Klint, these flowers were powerful symbols representing opposing forces. In her notebook, she describes the lily and the rose as embodying the “conquest of the pain of duality” and sees their coming together as signifying “completeness.”

Though the title of this series evokes Eros, the Greek god of love, af Klint also defined eros on her own terms, writing in her notebook: “Eros is the fusion of all colors, and announces, among other things, understanding in love.”

— ***The Large Figure Paintings, The WU/Rose Series, Group III*** (exh. nos. 043–045)

*The Large Figure Paintings*, designated as *Group III* of *The WU/Rose Series*, follows *Primordial Chaos*, *Group I* and *The Eros Series, Group II*. The paintings in this group are larger in size than those of Groups I and II, and they are also distinct in terms of their figurative representations of human forms. On the other hand, the use of the colors blue (femininity), yellow (masculinity), and pink (love) and their respective symbolic meanings establish a sense of continuity with *The Eros Series*.

No. 5 (exh. no. 043) was particularly significant for af Klint, as reflected by its subtitle, *The Key to All Works to Date*. Yellow and blue shapes, symmetrically arranged inside a large circle on a blue background, hint at the presence of masculinity and femininity, yet the two colors intersect and are in a state of flux. The letter H, which af Klint often associated with a “higher spiritual being,” is discernible at the center of this circle, flanked by two white crosses.

— ***The Evolution, The WUS/Seven-Pointed Star Series, Group VI***

(exh. nos. 056–060)

*The WUS/Seven-Pointed Star Series* consists of *Group V* and *Group VI*, the latter titled *The Evolution*. Af Klint associated the letters WUS with ideas such as the “sevenfold of humanity” and the “intensification of experience through descent into matter.” The title *The Evolution* reflects af Klint’s engagement with the theory of evolution, which continued to be a subject of much debate even half a century after the publication of *On the Origin of Species* (1859) by Charles Darwin. However, af Klint’s understanding of evolution was shaped by the Theosophical view of it as a spiritual ascension of the soul toward a higher state, or a path to the divine. Recurring motifs such as the colors yellow and blue, male and female, the snail/nautilus, and the cross—elements that were carried over from *Primordial Chaos* and *The Large Figure Paintings*—suggest that “evolution” here may have been

expressed as a kind of unity achieved through the reconciliation of dualities.

— ***The Ten Largest, Group IV***

(exh. nos. 046–055)

In August 1907, af Klint received a spiritual commission to create “ten paradisaically beautiful” paintings about the four stages of life. Beginning on 2 October, she completed ten monumental paintings, each measuring roughly 3.2 meters tall by 2.4 meters wide, in just two months. In her notes, af Klint writes that *The Ten Largest* originate from Mount Ararat, where Noah’s Ark is said to have come to rest following the great flood, and that these paintings depict the concept of evolution. Each painting is made with fast-drying tempera paint applied to pieces of paper affixed to canvas. All ten works share a similar compositional structure, in which various forms are arranged to appear as though they are floating above a monochrome background. In these works, as in *The Paintings for the Temple* as a whole, af Klint explores the themes of the elimination of dualities and the evolution of spirituality. Although these paintings are organized around the four stages of life, it is difficult to discern a clear linear progression from No. 1 to No. 10 (exh. nos. 046–055). Given that af Klint was familiar with the concept of reincarnation through her study of Theosophy, it is possible that she envisioned the series as a circular progression, with the final painting returning to the first.

— ***Tree of Knowledge, The W Series***

(exh. nos. 061–065)

The Tree of Knowledge is most commonly a reference to the tree in the Old Testament’s Book of Genesis from which Adam and Eve eat fruit, resulting in their expulsion from paradise. On the back of No. 2 (exh. no. 062) is a note written by af Klint about the desire of the two birds depicted in the painting, or perhaps the attraction between man and woman, suggesting that one of the ideas explored in this series is the duality of sexuality and erotic desire. However, the diversity of the meanings that af Klint embedded in this series extends beyond these themes. For instance, scholars have noted a connection to Yggdrasil, the world ash tree from Norse mythology (Yggdrasil is an immense tree with branches spread over the entire world, whose three roots are believed to connect to the underworld, the world of the Jötnar giants, and the human realm). Additionally, the resemblance between the trees depicted in these paintings and the human brain has been linked to the concept of the “cosmic tree” theorized by Rudolf Steiner, who was a major influence on af Klint. According to Steiner, the brain acts as a gateway to the cosmic tree, or a kind of portal connecting the microcosm (the human brain) to the macrocosm (the universe).

— ***The Swan, The SUW Series, Group IX: Part I*** (exh. nos. 066–075)

The swan motif in this group may have been inspired by several sources. One possible reference is the Hindu swan, which symbolizes

liberation from the cycle of reincarnation and the attainment of a higher state of existence. Another inspiration may be the widely known Greek myth in which Zeus seduces Leda, Queen of Sparta, while in the guise of a swan. The composition of *No. 1* (exh. no. 066) is divided into two sections, against which a battle between two birds, white and black, unfolds. In *No. 7* (exh. no. 067), the composition is further divided into quadrants, while the two birds' bodies are split into halves. This figurative imagery morphs into a geometric mode of expression in *No. 8* (exh. no. 068), as the two birds disintegrate into an assemblage of cubes that appear to represent the smallest unit of matter. From *No. 9* (exh. no. 069) to *No. 18* (exh. no. 074), a propeller-like form triggers a whirling motion, causing opposing colors and forms to separate and merge repeatedly before they eventually settle into a static composition involving a single circle at the center of the image. The focus on the interplay between the figurative and the abstract, black and white, life and death, and male and female in *The Swan* demonstrates af Klint's ongoing engagement with various forms of duality.

— ***Altarpieces, Group X*** (exh. nos. 076–078)

The group of paintings titled *Altarpieces* was intended to occupy the altar room in the highest tower of the spiral temple that af Klint had envisioned for her work, representing an overview or grand culmination of *The Paintings for the Temple*. These works incorporate elements seen throughout *The Paintings for the Temple*, such as the symbolic use of the colors blue and yellow and the form of the spiral. The stratified triangles in *No. 1* (exh. no. 076) and *No. 2* (exh. no. 077) appear to be aligned with the Theosophical teachings of evolution as a bidirectional process involving both the elevation from the physical to the spiritual (*No. 1*) and the descent from the divine into the material world (*No. 2*).

After completing *Altarpieces* in 1915, af Klint painted a small work in which a woman hovers inside a black circle set against a blue background. This final painting, titled *Human Chastity* (not included in this exhibition), marked the conclusion of *The Paintings for the Temple*, a monumental project encompassing 193 works.

— ***The Blue Books*** (exh. nos. 079–084)

"The Blue Books" is a set of ten volumes bound in dark blue covers that contain nearly the entirety of *The Paintings for the Temple* in its pages (each spread features a single work as a watercolor miniature, painted by the artist herself, on the left and a black-and-white photograph on the right). By presenting works of varying sizes and techniques together in a standardized format, "The Blue Books" represent a rare opportunity to view *The Paintings for the Temple* as a cohesive whole—an experience difficult to achieve with the original paintings—and shed light on the comprehensive structure of the cycle. It is believed that af Klint showed these books to the Founder of the Anthroposophy, Rudolf Steiner in Dornach, seeking his feedback on her work.

## Chapter 4

### After *The Paintings for the Temple* : A Journey to Anthroposophy

— ***The Parsifal Series*** (exh. nos. 085–092)

*The Parsifal Series* consists of 144 watercolors divided into four subgroups. While the name Parsifal refers to one of the Knights of the Round Table from the medieval legend of the Holy Grail, af Klint's works do not necessarily depict the tale. These works feature monochromatic squares that undergo subtle variations in intensity and saturation throughout the series. Some compositions include words that signify directionality (up-down-left-right) and spatial relationships (inside-outside). The placement and semantic directionality of these words create a dynamic interplay with the colors. The word *Uppåt*, for instance, meaning "upward," is painted vertically in negative space, the letters inscribed from the bottom up (*No. 77*), while *Inåt*, or "inwards," is centered within the colored square, its letters layered directly on top of each other (*No. 73*).

— ***The Atom Series*** (exh. nos. 093–098)

*The Atom Series*, comprising twenty-two watercolor works, features compositions made up of two squares: the square in the bottom right corner represents physical atoms and their energy, while the square in the upper left expresses atoms and energy on the ethereal plane. For af Klint, who envisioned transcending the limitations of the material world to reach a higher spiritual realm, the atom (microcosm) served as a gateway to the universe (macrocosm). The late nineteenth and early twentieth century, meanwhile, was marked by the discovery that the atom, long believed to be the smallest building block of matter, was in fact divisible. af Klint's interest in atoms can thus also be understood in the context of the scientific developments of her time.

— ***A Work on Cereals*** (exh. nos. 106–108)

— ***Flowers, Mosses, and Lichens***  
(Reference material)

Af Klint's botanical works from the late 1910s and early 1920s continue to explore diagrammatic modes of expression and the interlinking of micro- and macrocosms. In *A Work on Cereals*, she combines realistic renderings of grains based on observation with highly abstract diagrams. Meanwhile, *Flowers, Mosses, and Lichens*, which af Klint donated to the Goetheanum, the headquarters of the Anthroposophical Society, features diagrams and the scientific names of plants like a botanical atlas. These diagrams represent not the actual appearance of individual grains but rather a kind of universal energy, extracted from nature, that governs the growth of all life.

### — Anthroposophy

Anthroposophy is a philosophical and educational movement founded by Rudolf Steiner after his departure from the Theosophical Society. Seeking to reconstruct Theosophy in a more comprehensive and scientific manner, Steiner drew from Western traditions, such as Christianity and Rosicrucianism, and taught that the human spirit could ascend to a higher plane of existence in the spiritual world. Af Klint joined the Anthroposophical Society and remained a member until her death, traveling to its headquarters in Dornach, Switzerland, to study Anthroposophical texts and attend Steiner's lectures.

### — *On the viewing of flowers and trees* (exh. nos. 118–125)

Af Klint's engagement with Anthroposophy led to significant changes in her artistic style. *On the viewing of flowers and trees* reflects her study of Goethe's theory of colors and the watercolor techniques practiced within Steiner's circles. In these works, she leverages the natural flow and diffusion of pigment created by applying watercolor to dampened paper, allowing the colors themselves to generate subjects and forms. Here, too, plants are a central theme, as seen in a work af Klint made "on observing the rose hip".

## Chapter 5

### Toward Perfect Systematization

#### — *A Map: Great Britain* (exh. no. 129)

From the 1920s onwards, af Klint created primarily in watercolor, making works that grew increasingly mystical and fantastical while also being characterized by the return of figurative human and animal forms. Despite intermittent pauses, she continued producing these works through the 1940s, late into her life. Among them is *A Map: Great Britain*, which depicts a human figure blowing an ominous gust of air from the southeast (Germany) towards an aerially depicted England, as though to foreshadow the coming World War.

#### — *Untitled* (exh. nos. 131–133)

In 1941, af Klint produced several works depicting Dornach, a city she had visited many times, through a blend of memory and imagination. The first of these works shows three swans—a parent and two children—as they swim toward the First Goetheanum, designed by Rudolf Steiner. In the second image, the building is engulfed in flames, recalling the historical fire that destroyed it in 1922 shortly after its completion. Here, the parent swan is shown sinking into the water. The third work shows the Second Goetheanum, fully constructed, but the parent swan now lies lifeless on the shore. Perhaps the swan is a metaphor for Steiner, who died in 1925 before he was able to witness the completion of the Second Goetheanum.

#### — *Notebooks* (notebooks 1–4)

Beginning in the mid-1920s, af Klint set out to edit and revise the notebooks in which she had long recorded her spiritual beliefs and artistic ideas. Throughout her notebooks, she used the symbol "+x" to indicate works that were not to be viewed until twenty years after her death. Another notable element of her notebooks is her plan for an architectural site—a temple—that was intended to house *The Paintings for the Temple*. A notebook sketch from 1931 reveals af Klint's vision for a four-story spiral-shaped structure topped by an observatory. The sketch includes notes on where specific works from the cycle should be exhibited within the building—for instance, af Klint envisioned *The Ten Largest* displayed alongside her books in the library, a separate tower designed to extend from the main spiral structure.

## The National Museum of Modern Art, Tokyo

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