

hilma af klint a pioneer of abstraction

Hilma af Klint: A Pioneer of Abstraction

hilma af klint a pioneer of abstraction is a phrase that encapsulates the story of an artist whose visionary work predated many of the well-known abstract painters of the 20th century. Despite being largely unrecognized during her lifetime, Hilma af Klint's innovative approach to art laid foundational stones for abstract art as we understand it today. Her unique blend of spirituality, science, and artistic experimentation pushed the boundaries far beyond the traditional norms of her era.

The Early Life of Hilma af Klint and Her Artistic Foundation

Born in Sweden in 1862, Hilma af Klint grew up during a time when art was dominated by realism and impressionism. She attended the Royal Academy of Fine Arts in Stockholm, where her classical training equipped her with strong technical skills. However, it was her personal curiosity and spiritual explorations that eventually led her down a very different path.

Spirituality and Science: The Driving Forces Behind Her Art

Hilma af Klint's work cannot be fully appreciated without understanding her deep interest in spiritualism and theosophy, which were quite popular at the turn of the 20th century. She was fascinated by the idea that art could serve as a medium to express unseen spiritual realities. This led her to experiment with forms, colors, and symbols in ways that transcended traditional representation.

Moreover, Hilma af Klint was influenced by contemporary scientific discoveries, such as those in physics and mathematics, which inspired her to explore geometric shapes and abstract forms. This fusion of spiritualism and science gave birth to some of the earliest and most compelling abstract compositions in modern art.

Hilma af Klint's Contribution to Abstract Art

Breaking Away from Traditional Representation

While artists like Wassily Kandinsky, Piet Mondrian, and Kazimir Malevich are often credited as pioneers of abstraction, Hilma af Klint was creating non-representational work

years before their breakthrough pieces. Starting in 1906, she produced a series called “The Paintings for the Temple,” which were large-scale, vividly colored works filled with intricate symbolism and abstract forms.

Her art was not merely decorative but was intended to communicate complex spiritual messages and universal truths. This made her a true visionary; her works were less about mimicking the external world and more about revealing the inner, unseen dimensions.

The Secrecy and Posthumous Recognition

Hilma af Klint was convinced that the world was not ready for her art during her lifetime. She stipulated that her abstract paintings should not be shown publicly until at least 20 years after her death. As a result, much of her groundbreaking work remained hidden for decades.

It wasn’t until the late 20th and early 21st centuries that art historians and the public began to rediscover her contributions. Today, Hilma af Klint is acknowledged as a pioneer of abstraction, with major exhibitions showcasing her groundbreaking approach and expanding the narrative of modern art history.

Understanding the Symbolism and Techniques in Hilma af Klint’s Work

A Visual Language of Symbols and Geometry

One of the most fascinating aspects of Hilma af Klint’s paintings is her use of symbols—a visual language designed to convey complex spiritual concepts. Circles, triangles, spirals, and other geometric shapes appear frequently, each carrying specific meanings tied to her beliefs about the cosmos and human consciousness.

Colors in her paintings were also carefully chosen for their symbolic associations. For instance, blue often represented the spiritual realm, while yellow symbolized the divine or enlightenment. This symbolic palette invites viewers to engage with her work on a deeper, more intuitive level.

Innovative Techniques That Defied Conventions

Hilma af Klint’s process was as innovative as her subject matter. She often worked in large formats, layering shapes and colors to create dynamic compositions that seemed to pulse with energy. She also used automatic drawing techniques, allowing her hand to move freely and channel messages from the spiritual world.

Her multidisciplinary approach combined art, science, and mysticism, making her work uniquely complex. This approach challenges the traditional view of abstraction as purely formal or aesthetic, revealing it instead as a form of spiritual inquiry.

The Legacy of Hilma af Klint in Contemporary Art

Influencing Modern Abstract Art

Hilma af Klint's rediscovery has had a significant impact on how we understand the origins of abstract art. By highlighting her role, art historians have broadened the narrative, giving credit to a woman whose visionary work was overshadowed by her male contemporaries.

Her influence can be seen in contemporary artists who blend spirituality and abstraction, as well as those who embrace non-representational forms to explore inner realities. Hilma af Klint's art reminds us that abstraction is not just a visual style but a profound way of seeing and interpreting the world.

Museums and Exhibitions Celebrating Her Work

In recent years, Hilma af Klint's paintings have been featured in major exhibitions worldwide, including at the Guggenheim Museum in New York and the Moderna Museet in Stockholm. These exhibitions have introduced her groundbreaking work to new audiences and sparked conversations about gender, spirituality, and innovation in art history.

Her paintings continue to inspire curiosity and admiration, encouraging viewers to look beyond the surface and contemplate the mysteries of existence.

Exploring Hilma af Klint's Artistic Journey: Tips for Art Enthusiasts

For those interested in diving deeper into Hilma af Klint's art, here are some tips to enhance your experience:

- **Visit exhibitions or museums** showcasing her work to see the scale and vibrancy of her paintings in person.
- **Read about theosophy and spiritualism** to better understand the symbolic language she employed.
- **Explore her series "The Paintings for the Temple,"** which is central to grasping her vision.
- **Reflect on the relationship between science and spirituality** in her compositions,

noting how geometry and color contribute to the meaning.

- ****Consider the historical context****: understanding the limited recognition she received during her lifetime adds depth to her story.

Hilma af Klint's Place in Art History Today

Today, Hilma af Klint stands not only as a pioneer of abstraction but also as a symbol of how art history can evolve to include overlooked voices and perspectives. Her work challenges us to reconsider the timeline of modern art and appreciate the diversity of influences that shape artistic innovation.

By embracing the spiritual and scientific dimensions of her work, Hilma af Klint invites us to experience abstraction not just visually but as a profound exploration of the unseen forces that connect us all. Her legacy continues to inspire artists, scholars, and art lovers around the world, proving that true innovation often comes from looking beyond the obvious and daring to envision something entirely new.

Frequently Asked Questions

Who was Hilma af Klint and why is she considered a pioneer of abstraction?

Hilma af Klint was a Swedish artist and mystic whose abstract paintings predate those of Kandinsky, Mondrian, and Malevich. She is considered a pioneer of abstraction because she created non-representational works as early as 1906, challenging traditional art norms.

What distinguishes Hilma af Klint's abstract art from her contemporaries?

Hilma af Klint's abstract art is distinguished by its spiritual and mystical themes, geometric shapes, and use of symbolism. Unlike many contemporaries, her work was deeply influenced by her interest in Theosophy and Anthroposophy, making her abstraction unique and visionary.

When did Hilma af Klint create her earliest abstract paintings?

Hilma af Klint created her earliest abstract paintings around 1906, which is several years before the generally acknowledged advent of abstract art by artists like Kandinsky.

Why was Hilma af Klint's work not recognized during

her lifetime?

Hilma af Klint's work was not widely recognized during her lifetime because she believed the world was not ready to understand her abstract spiritual paintings. She stipulated that her work should not be shown until at least 20 years after her death.

How has Hilma af Klint's recognition as a pioneer of abstraction changed in recent years?

In recent years, Hilma af Klint has gained significant recognition through major exhibitions and scholarly research that highlight her contributions to abstract art, establishing her as a foundational figure who preceded other well-known abstract artists.

What role did spirituality play in Hilma af Klint's abstract artwork?

Spirituality played a central role in Hilma af Klint's abstract artwork, as she sought to represent higher dimensions, unseen forces, and mystical experiences through symbolic shapes, colors, and compositions inspired by her involvement in spiritual movements.

Where can one view Hilma af Klint's artwork today?

Hilma af Klint's artwork can be viewed in major museums and galleries worldwide, including the Hilma af Klint Foundation in Sweden, the Moderna Museet in Stockholm, and through international exhibitions dedicated to her pioneering abstract works.

Additional Resources

Hilma af Klint: A Pioneer of Abstraction

hilma af klint a pioneer of abstraction stands as a defining statement that challenges the conventional timeline of modern art. Often overshadowed by male counterparts such as Kandinsky, Malevich, and Mondrian, Hilma af Klint was creating abstract works years before these recognized figures. Her innovative approach to abstraction, combined with her spiritual beliefs and scientific curiosity, positions her not only as a pioneer but also as a transformative figure in the history of art. This article delves into the life, work, and legacy of Hilma af Klint, exploring how her contributions have redefined the understanding of early abstract art.

The Early Life and Context of Hilma af Klint

Born in 1862 in Sweden, Hilma af Klint was initially trained in traditional landscape painting at the Royal Academy of Fine Arts in Stockholm. However, her artistic trajectory took a significant turn when she began exploring spirituality and metaphysics, which deeply influenced her creative expression. Unlike many of her contemporaries who were inspired by Cubism or Fauvism, af Klint's abstraction emerged from a metaphysical quest

to visualize the unseen forces of the universe.

Her involvement with Theosophy and later Anthroposophy, spiritual movements focusing on the connection between the material and spiritual worlds, inspired her to use painting as a medium for communicating complex esoteric knowledge. This spiritual underpinning distinguishes Hilma af Klint a pioneer of abstraction from other abstract artists whose work was more focused on formal experimentation or political expression.

Hilma af Klint's Artistic Innovation and Style

Hilma af Klint's paintings, created primarily between 1906 and 1915, predate the acknowledged emergence of abstract art in the Western canon by several years. These works defy easy categorization but are characterized by bold geometric shapes, vibrant colors, and symbolic motifs.

Unique Features of Her Abstract Works

- **Geometric Symbolism:** Circles, spirals, and triangles recur in her compositions, representing spiritual concepts such as unity, evolution, and duality.
- **Color Theory:** Af Klint's use of color was intentional and symbolic, often conveying emotional or spiritual states rather than purely aesthetic concerns.
- **Large-Scale Series:** Her monumental series, such as "The Ten Largest" paintings, showcase her ambition to create immersive experiences that guide viewers through a spiritual journey.
- **Automatic Drawing and Mediumship:** Many of her works were produced through trance-like states, guided by what she described as higher spiritual beings, a method that prefigures later Surrealist automatism.

These distinctive features contributed to an abstract language that was both personal and universal, merging scientific inquiry with mystical insights.

Reevaluating the History of Abstract Art

For decades, the narrative of abstract art has centered on male artists active in early 20th-century Europe. Kandinsky's 1911 work is often cited as the first recognized abstract painting. However, Hilma af Klint's abstract pieces date back to 1906, prompting scholars and art historians to reconsider the origins and development of abstraction.

Comparison with Contemporaries

- **Wassily Kandinsky:** While Kandinsky's work is celebrated for its pioneering abstraction rooted in music and emotion, af Klint's abstraction was spiritually charged and often created in secrecy.
- **Kazimir Malevich:** Malevich's Suprematism focused on pure geometric form, but Hilma af Klint's forms were symbolic and narrative-driven.
- **Piet Mondrian:** Mondrian's De Stijl movement emphasized harmony and order, whereas af Klint's work embraced complexity and metaphysical storytelling.

Hilma af klint a pioneer of abstraction, underscores the importance of acknowledging diverse influences and motivations behind early abstract art. Her relative obscurity until recent decades reveals biases in art history that have often marginalized female artists and spiritual art forms.

The Impact of Spirituality on Hilma af Klint's Work

Af Klint's commitment to spiritual exploration was not merely thematic but integral to her creative process. She believed her art could serve as a bridge to higher dimensions of consciousness, and she meticulously documented her visions, symbols, and meanings. This approach distinguishes her from many abstract artists who pursued abstraction primarily as an aesthetic or formal experiment.

Connection to Theosophy and Anthroposophy

Theosophy, popularized by Helena Blavatsky, and Anthroposophy, founded by Rudolf Steiner, profoundly shaped af Klint's worldview. These movements taught that the visible world is only a fraction of reality and that hidden spiritual truths can be revealed through symbolic imagery. Many of her paintings include references to these doctrines, such as the idea of evolution, reincarnation, and the unity of all living things.

Automatic Drawing and Channeling

Hilma af Klint's method of creating art often involved trance-like states where she claimed to receive guidance from spiritual entities. This automatic drawing predates the Surrealists' similar techniques by decades and highlights her as a precursor to exploring subconscious creativity through abstraction.

Rediscovery and Contemporary Recognition

For much of the 20th century, Hilma af Klint's work was largely unknown outside Sweden, partly due to her own wishes that her paintings remain private until decades after her death. It was only in the 21st century that international audiences began to appreciate her groundbreaking role in abstract art.

Major Exhibitions and Scholarly Attention

In recent years, major museums such as the Guggenheim in New York have hosted retrospectives that have elevated Hilma af Klint's profile. These exhibitions emphasize her innovative techniques and spiritual depth, challenging established art historical narratives.

Challenges in Interpretation

While her work is celebrated, it also poses interpretive challenges. The deeply symbolic nature of her art requires viewers and scholars to engage with her spiritual framework, which can be alien to secular art audiences. Furthermore, debates continue about how to contextualize her contributions within the broader history of modernism without reducing them to mere curiosities of spiritualism.

Legacy of Hilma af Klint in Modern Art

Hilma af Klint, a pioneer of abstraction, has inspired a reevaluation of artistic innovation by highlighting the intersection of spirituality and abstraction. Her legacy encourages contemporary artists and scholars to expand the boundaries of what constitutes modern art and who is recognized as its trailblazers.

Her influence can be seen in the growing interest in abstract art that incorporates metaphysical themes and in the increasing acknowledgment of women artists who have historically been overlooked. By bridging science, spirituality, and creativity, Hilma af Klint's work remains a compelling testament to the multifaceted origins of abstraction.

In revisiting Hilma af Klint's oeuvre, art history gains a richer, more inclusive narrative—one that honors the diverse voices and visionary pioneers who shaped the trajectory of abstraction long before it was widely recognized.

[Hilma Af Klint A Pioneer Of Abstraction](#)

hilma af klint a pioneer of abstraction: *Hilma Af Klint* David Lomas, Pascal Rousseau,

Helmut Zander, *Hilma af Klint*, 2013 *Hilma af Klint* (1862-1944), an artist whose work is still far too unknown to a wider public, eschewed representational painting as early as 1906. Between 1906 and 1915 she produced nearly two hundred abstract paintings, some of which are in monumental formats. Like Wassily Kandinsky, Piet Mondrian, and Kazimir Malevich, who have previously been regarded as the main protagonists of abstract art, Hilma af Klint was influenced by contemporary spiritual movements, such as spiritism, theosophy, and anthroposophy. Her multifaceted imagery strives to provide insight into the different dimensions of existence, where microcosm and macrocosm reflect one another. Hilma af Klint left more than one thousand paintings, watercolors, and sketches. This publication presents her most important abstract works as well as paintings and works on paper that have never before been seen in public, enhancing our understanding of her oeuvre. (English edition ISBN 978-3-7757-3489-9) Exhibition schedule: Moderna Museet, Stockholm February 16-May 26, 2013 - Hamburger Bahnhof -Museum für Gegenwart, Berlin, June 15-October 6, 2013 - Musée Picasso, Malaga October 21, 2013-February 9, 2014

hilma af klint a pioneer of abstraction: Hilma Af Klint: Tree of Knowledge Hilma af Klint, Julia Voss, 2023-05-09 The first detailed survey of Swedish artist Hilma af Klint's groundbreaking Tree of Knowledge series "Revelatory and sublime. . . Her work remains conceptually open enough for viewers to draw their own conclusions, insert their own meaning and feel transported to other glorious worlds." —The New York Times One of the most inventive artists of the twentieth century, af Klint was a pioneer of abstraction. Her first forays into nonobjective painting preceded the work of Kandinsky and Mondrian and radically mined the fields of science and religion. Deeply interested in spiritualism and philosophy, af Klint developed an iconography that explores esoteric concepts in metaphysics, as demonstrated in Tree of Knowledge. This rarely seen series of works on paper renders orbital, enigmatic forms, visual allegories of unification and separateness, darkness and light, beginning and end, life and death, and spirit and matter. Published on the occasion of the exhibition *Hilma af Klint: Tree of Knowledge* at David Zwirner, New York, in 2021 and David Zwirner, London, in 2022, this book features a text by the art historian Susan Aberth examining af Klint's spiritual and theosophical influences. With a conversation between curator Helen Molesworth and the US Poet Laureate Joy Harjo discussing connections between Tree of Knowledge and Native theories, the publication broadens the scope of philosophical interpretations of af Klint's timeless work. Also included is a newly commissioned essay by the celebrated af Klint scholar Julia Voss, a contribution by the artist Suzan Frecon, and a text by art historian Max Rosenberg that further develops the conversation around why af Klint's work was not recognized in its time.

hilma af klint a pioneer of abstraction: Hilma Af Klint David Lomas, Pascal Rousseau, Helmut Zander, 2013

hilma af klint a pioneer of abstraction: The Five Lives of Hilma af Klint Philipp Deines, Julia Voss, 2022-08-30 A moving biography, told in vivid illustrations, this graphic novel features key moments in the life of Swedish artist and pioneer of abstract painting Hilma af Klint (1862-1944). Long underrecognized, af Klint has been amid a sensational rediscovery that continues to take art audiences by storm. Artist Philipp Deines traces the story of now world-famous af Klint's unique life and groundbreaking oeuvre through five chapters featuring her development as an artist, her family background, and her relationship to the spiritual. Highlighting how she came to her distinctive paintings, her spiritual quest, and the friends who helped her, this is a story of the strength it took af Klint to continue as an artist against all odds. Beautifully drawn, brightly colored, and well researched, this graphic novel is a new way of looking at the story of an artist. Referencing Julia Voss's new biography of af Klint, Deines presents an accessible and lively introduction for many ages. Biography, art history, and contemporary narrative style merge and complement each other in this magnificent visual world.

hilma af klint a pioneer of abstraction: Hilma Af Klint Kurt Almqvist, Louise Belfrage, 2015 This volume of essays contains many of the lectures given in conjunction with the exhibition 'Hilma af Klint - a pioneer of abstraction' that took place during 2013 and 2014 at Moderna Museet in Stockholm, Engelsberg Manor in Sweden, Hamburger Bahnhof Museum in Berlin and Museum of

Modern Art in Louisiana, Denmark.--Back cover.

hilma af klint a pioneer of abstraction: Hilma Af Klint Hilma Af Klint, 2024-08-15

hilma af klint a pioneer of abstraction: Hilma Af Klint John Hutchinson, Hilma af Klint, 2005

hilma af klint a pioneer of abstraction: Hilma Af Klint Julia Voss, 2022-10-19 A highly anticipated biography of the enigmatic and popular Swedish painter. The Swedish painter Hilma af Klint (1862–1944) was forty-four years old when she broke with the academic tradition in which she had been trained to produce a body of radical, abstract works the likes of which had never been seen before. Today, it is widely accepted that af Klint was one of the earliest abstract academic painters in Europe. But this is only part of her story. Not only was she a working female artist, she was also an avowed clairvoyant and mystic. Like many of the artists at the turn of the twentieth century who developed some version of abstract painting, af Klint studied Theosophy, which holds that science, art, and religion are all reflections of an underlying life-form that can be harnessed through meditation, study, and experimentation. Well before Kandinsky, Mondrian, and Malevich declared themselves the inventors of abstraction, af Klint was working in a nonrepresentational mode, producing a powerful visual language that continues to speak to audiences today. The exhibition of her work in 2018 at the Guggenheim Museum in New York City attracted more than 600,000 visitors, making it the most-attended show in the history of the institution. Despite her enormous popularity, there has not yet been a biography of af Klint—until now. Inspired by her first encounter with the artist's work in 2008, Julia Voss set out to learn Swedish and research af Klint's life—not only who the artist was but what drove and inspired her. The result is a fascinating biography of an artist who is as great as she is enigmatic.

hilma af klint a pioneer of abstraction: The Myth of Abstraction Andrea Meyertholen, 2021 An alternative genealogy of abstract art, featuring the crucial role of 19th-century German literature in shaping it aesthetically, culturally, and socially. Once upon a time (or more specifically, in 1911!) there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history - or so the traditional story goes. A good story, but not the full story. The Myth of Abstraction reveals that abstract art was envisioned long before Kandinsky, in the pages of nineteenth-century German literature. It originated from the written word, described by German writers who portrayed in language what did not yet exist as art. Yet if writers were already writing about abstract art, why were painters not painting it? To solve the riddle, this book features the work of three canonical nineteenth-century authors - Heinrich von Kleist, Johann Wolfgang von Goethe, and Gottfried Keller - who imagine, theorize, and describe abstract art in their literary writing, sometimes warning about the revolution it will cause not just in art, but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth-century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms. mes warning about the revolution it will cause not just in art, but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth-century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, The Myth of Abstraction writes an alternative genealogy featuring the crucial role

of literature in shaping abstract art in aesthetic, cultural, and social terms. The first study to bring these early descriptions of abstraction together and investigate their significance, *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms.

hilma af klint a pioneer of abstraction: The Occult Nineteenth Century Lukas Pokorny, Franz Winter, 2021-01-09 The nineteenth century witnessed a proliferation of alternative religious currents and practices, appropriating earlier traditions, entangling geographically distinct spiritual discourses, and crafting a repository of mindscapes eminently suitable to be accommodated by later generations of thinkers and practitioners. Penned by specialists in the field, this volume examines important themes and figures pertaining to this occult amalgam and its resonance into the twentieth century and beyond. Global guises of the occult, ranging from the Americas and Europe to India, are variously addressed, with special attention to the crucial role of mesmerism and the origins of modern yoga.

hilma af klint a pioneer of abstraction: The Legacy of Hilma Af Klint Daniel Birnbaum, Ann-Sofi Noring, 2013 Hilma af Klint was an abstract pioneer who eschewed representational painting as early as 1906. Her radical spiritual imagery strives to provide insights into the different dimensions of existence. Besides Hilma af Klint's important and radical abstract paintings, she left behind a plethora of notebooks and drawings. Taking one of these, 'A Work on Flowers, Mosses and Lichen', as a starting point, nine contemporary artists were invited to respond to Hilma af Klint and her legacy. Hilma af Klint did not want her works to be seen until several decades after her death.

hilma af klint a pioneer of abstraction: Art, Music, and Mysticism at the Fin de Siècle Corrinne Chong, Michelle Foot, 2024-07-29 This edited volume explores the dialogue between art and music with that of mystical currents at the turn of the twentieth century. The volume draws on the most current research from both art historians and musicologists to present an interdisciplinary approach to the study of mysticism's historical importance. The chapters in this edited volume gauge the scope of different interpretations of mysticism and illuminate how an exchange between the sister arts unveil an underlying stream of metaphysical, supernatural, and spiritual ideas over the course of the century. Case studies include Charles Tournemire, Joseph Péladan, Erik Satie, Hilma af Klint, Jean Sibelius, František Kupka, and Wassily Kandinsky. The contributors' unique theoretical perspectives and disciplinary methodologies offer expert insight on both the rewards and inevitable aesthetic complications that arise when one artform meets another. The book will be of interest to scholars working in art history, musicology, visual culture, and mysticism.

hilma af klint a pioneer of abstraction: Organization as Time François-Xavier de Vaujany, Robin Holt, Albane Grandazzi, 2023-07-06 This volume explores the temporal structures and dynamics at stake in contemporary management and organization in relation to technology, power and politics. The chapters bring together process studies and critical management studies whilst broaching further disciplinary fields such as history, media theory and literature.

hilma af klint a pioneer of abstraction: The Occult Imagination in Britain, 1875-1947 Christine Ferguson, Andrew Radford, 2017-12-15 Between 1875 and 1947, a period bookended, respectively, by the founding of the Theosophical Society and the death of notorious occultist celebrity Aleister Crowley, Britain experienced an unparalleled efflorescence of engagement with unusual occult schema and supernatural phenomena such as astral travel, ritual magic, and reincarnationism. Reflecting the signal array of responses by authors, artists, actors, impresarios and popular entertainers to questions of esoteric spirituality and belief, this interdisciplinary collection demonstrates the enormous interest in the occult during a time typically associated with

the rise of secularization and scientific innovation. The contributors describe how the occult realm functions as a turbulent conceptual and affective space, shifting between poles of faith and doubt, the sacrosanct and the profane, the endemic and the exotic, the forensic and the fetishistic. Here, occultism emerges as a practice and epistemology that decisively shapes the literary enterprises of writers such as Dion Fortune and Arthur Machen, artists such as Pamela Colman Smith, and revivalists such as Rolf Gardiner

hilma af klint a pioneer of abstraction: *Hilma Af Klint* Daniel Birnbaum, Jennifer Higgie, Julia Voss, 2016 Hilma af Klint is now regarded as a pioneer of abstract art. While her paintings were not seen publicly until 1987, her work from the early 20th century pre-dates the first purely abstract paintings by Kandinsky, Mondrian or Malevich. Af Klint sought to express her feelings transmitted to her from nature and the unseen spiritual world. This catalogue focuses primarily on her body of work *The Paintings for the Temple*, 1906-15, and numerous paintings from the key series never published before. Exhibition: Serpentine Galleries, London, UK (03.03-15.05.2016).

hilma af klint a pioneer of abstraction: Abstraction in Science and Art Chiara Ambrosio, Julia Sánchez-Dorado, 2024-09-30 This volume explores the roles and uses of abstraction in scientific and artistic practice. Conceived as an interdisciplinary dialogue between experts across histories and philosophies of art and science, this collection of essays draws on the shared premise that abstraction is a rich and generative process, not reducible to the mere omission of details in a representation. When scientists attempt to make sense of complex natural phenomena, they often produce highly abstract models of them. In the history and philosophy of art, there is a long tradition of debate on the function of abstraction, and – more recently – its relation with theories of depiction. Adopting a process-oriented perspective, the chapters in this volume explore the epistemic potential of a diversity of practices of abstracting. The systematic analysis of a wide range of historical cases, from early twentieth-century abstractionist painting to contemporary abstract photography, and from nineteenth-century physics to recent research in biology and neurosciences, invites the reader to reflect on the material lives of abstraction through concrete artefacts, experimental practices, and theoretical and aesthetic achievements. *Abstraction in Science and Art: Philosophical Perspectives* will be of interest to scholars and advanced students working in aesthetics, philosophy of science, and epistemology, as well as to historians of science and art, and to practicing artists and scientists interested in exploring foundational questions at the heart of the creative practice of abstracting. The Open Access version of this book, available at www.taylorfrancis.com, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license. Open access for this book was funded by University College London.

hilma af klint a pioneer of abstraction: *Hilma Af Klint* Hilma af Klint, 2006

hilma af klint a pioneer of abstraction: The Story of Art Without Men Katy Hessel, 2023-05-02 Instant New York Times bestseller One of Vanity Fair's Favorite Books to Gift • One of PureWow's 42 Books to Gift This Year • One of Kirkus's Best Books of 2023 The story of art as it's never been told before, from the Renaissance to the present day, with more than 300 works of art. How many women artists do you know? Who makes art history? Did women even work as artists before the twentieth century? And what is the Baroque anyway? Guided by Katy Hessel, art historian and founder of @thegreatwomenartists, discover the glittering paintings by Sofonisba Anguissola of the Renaissance, the radical work of Harriet Powers in the nineteenth-century United States and the artist who really invented the “readymade.” Explore the Dutch Golden Age, the astonishing work of postwar artists in Latin America, and the women defining art in the 2020s. Have your sense of art history overturned and your eyes opened to many artforms often ignored or dismissed. From the Cornish coast to Manhattan, Nigeria to Japan, this is the history of art as it's never been told before.

hilma af klint a pioneer of abstraction: Hilma Af Klint Hilma af Klint, 2018 At the turn of the twentieth century, Swedish artist Hilma af Klint (1862-1944) created a body of work that left visible reality behind, exploring the radical possibilities of abstraction years before Vasily Kandinsky, Kazimir Malevich, or Piet Mondrian. Many consider her the first trained artist to create abstract paintings. With *Hilma af Klint: Notes and Methods*, we get to experience the arc of af Klint's artistic

investigation in her own words. Notes and Methods presents facsimile reproductions of a wide array of af Klint's early notebooks accompanied by the first English translation of af Klint's extensive writings. It contains the rarely seen Blue Notebooks, hand-painted and annotated catalogues af Klint created of her most famous series Paintings for the Temple, and a dictionary compiled by af Klint of the words and letters found in her work. This extraordinary collection is edited by and copublished with Christine Burgin, and features an introduction by Iris Müller-Westermann. It will stand as an important and timely contribution to the legacy of Hilma af Klint. --> s spletna str. založnika.

hilma af klint a pioneer of abstraction: The Other Side Jennifer Higgie, 2024-01-02 The first major work of art history to focus on women artists and their engagement with the spirit world, by the author of *The Mirror and the Palette*. It's not so long ago that a woman's expressed interest in other realms would have ruined her reputation, or even killed her. And yet spiritualism, in various incarnations, has influenced numerous men—including lauded modernist artists such as Wassily Kandinsky, Piet Mondrian, Kazimir Malevich and Paul Klee—without repercussion. The fact that so many radical female artists of their generation—and earlier—also drank deeply from the same spiritual well has been sorely neglected for too long. In *The Other Side*, we explore the lives and work of a group of extraordinary women, from the twelfth-century mystic, composer, and artist Hildegard of Bingen to the nineteenth-century English spiritualist Georgiana Houghton, whose paintings swirl like a cosmic Jackson Pollock; the early twentieth-century Swedish artist, Hilma af Klint, who painted with the help of her spirit guides and whose recent exhibition at New York's Guggenheim broke all attendance records to the 'Desert Transcendentalist', Agnes Pelton, who painted her visions beneath the vast skies of California. We also learn about the Swiss healer, Emma Kunz, who used geometric drawings to treat her patients and the British surrealist and occultist, Ithell Colquhoun, whose estate of more than 5,000 works recently entered the Tate gallery collection. While the individual work of these artists is unique, the women loosely shared the same goal: to communicate with, and learn from, other dimensions. Weaving in and out of these myriad lives while sharing her own memories of otherworldly experiences, Jennifer Higgie discusses the solace of ritual, the gender exclusions of art history, the contemporary relevance of myth, the boom in alternative ways of understanding the world and the impact of spiritualism on feminism and contemporary art. A radical reappraisal of a marginalized group of artists, *The Other Side* is an intoxicating blend of memoir, biography, and art history.

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