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Hilma Af Klint: Paintings for the Future

Showcasing amazing art work between the years of 1906 to 1920, the Guggenheim's exhibition was based on the works of Hilma Af Klint. She is known for modernism and her interest greatly impacted into her paintings such as theosophy, spirituality, and the natural sciences and atomic particles. Hilma af Klint assumed that there was a spiritual dimension to life and focused on visualizing beyond what the eye can see. She believed that she was in contact with spirits that spoke and conveyed messages through her from her paintings.. In November of 1904 she started working on the project's first group of paintings *Primordial Chaos*. Hilma Af Klint and the four other women met to practise specific sets of drawings and pieces of writing that represent the birth of the world striving to demonstrate scientific visualizations related to the cosmic, the microscopic, and the atomic.

In 1906, Af Klint reported that the spirits had commanded her to create a cycle of works. This began the series *Paintings of the Temple*, in which she invented an abstract vocabulary blending biomorphic and geometric forms. In Hilma Af Klint project the *Primordial Chaos* Group I, No. 16 (Grupp 1, Urkaos, nr 16), from The WU/Rose Series (Serie WU/Rosen) during the years of 1906-1907 demonstrates a guide of introducing the idea of a temple that could potentially be enforced to a series of spirituality derived paintings. In the image top row from right to left, No. 5, 1906-1907 oil on canvas is what I will be discussing.

Hilma Af Klint embraced the colors forest green, yellow, navy blue, and royal orange throughout her project. Hilma Af klint painting in No. 5, 1906-1907 demonstrates some sort of scientific rays of what could potentially showcase traveling into the inhumane environment. The spirals could mean infinity. For example, infinity means the idea of something that has no end. In our world we don't have anything like it. So we imagine traveling on and on, trying hard to get there, but that is not actually infinity. Hilma Af Klint possibly may be thinking her interpretation of an idea of endless or boundless that can't be seen within the spirits and time. Hilma Af Klint contradicts that there is no reason something should stop which could be infinite.

This painting reminds me of Sonia Delaunay Franz Marc, and Wassily Kandinsky. They both contribute abstract art and connection. Franz Marc connects with the natural world, Wassily Kandinsky's interest was to commune with the spiritual. For Kandinsky, abstraction was not opposed to realism, it was realism. Emotion and consciousness are realities which could be reflected on paintings as well. Sonia delaunay co founded the Orphism art movement, noted for

its use of strong colors and geometric shapes. Franz Marc, after early experiments with Naturalism and Realism, Marc later inputted into those styles in favor of the greater symbolic potential of abstraction.

Bibliography



Group I, Primordial Chaos, No. 16

(Grupp 1, Urkaos, nr 16), from The

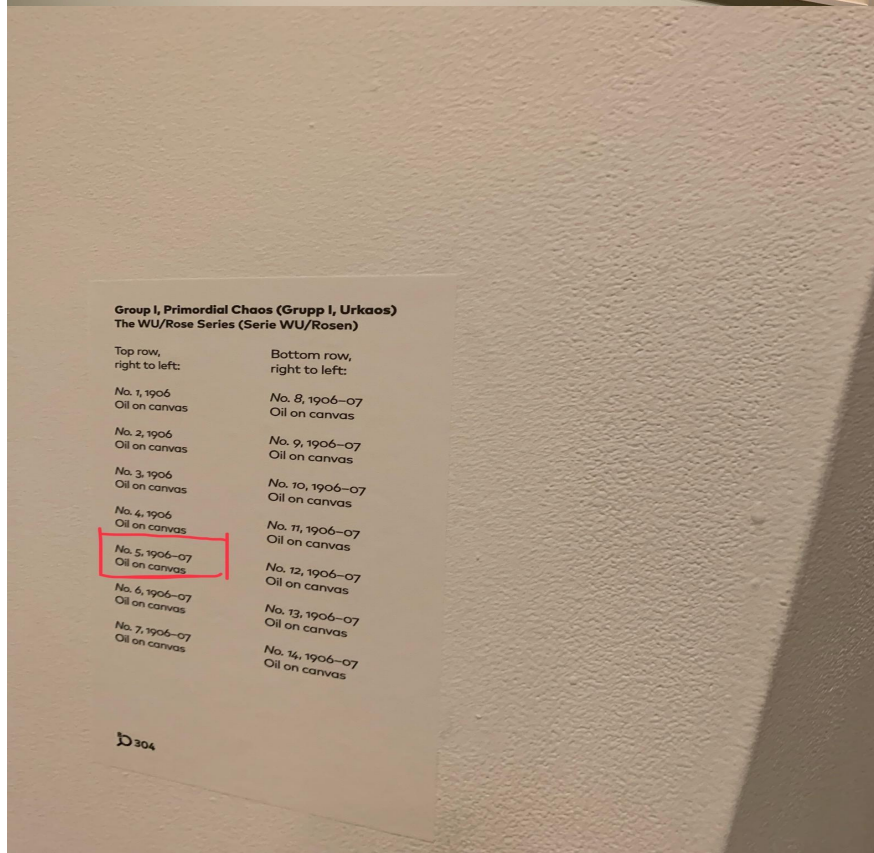
WU/Rose Series (Serie WU/Rosen),

1906-1907

Oil on canvas

20 9/10 × 14 3/5 in

53 × 37 cm



[https://www.artsy.net/artwork/hilma-af-klint-group-i-primordial-chaos-no-16-grupp-1-urkaos-nr-](https://www.artsy.net/artwork/hilma-af-klint-group-i-primordial-chaos-no-16-grupp-1-urkaos-nr-16-from-the-wu-slash-rose-series-serie-wu-slash-rosen)

[16-from-the-wu-slash-rose-series-serie-wu-slash-rosen](https://www.artsy.net/artwork/hilma-af-klint-group-i-primordial-chaos-no-16-grupp-1-urkaos-nr-16-from-the-wu-slash-rose-series-serie-wu-slash-rosen)