

mediumship experiences as a “commission,” the fundamental idea being “to convey knowledge about the unity of all existence, which lies hidden behind the polarized, dual world in which we live” (*Hilma af Klint: A Pioneer of Abstraction*). Her first painting series of the commission, *The Temple* (1907-1915), consists of several large groups of paintings on various themes. Some are composed of organic shapes — others are more geometric.

Several notebooks document Hilma af Klint’s working processes for many of her paintings with notes and sketches, giving clues to the symbolism and Theosophical ideals she embedded in her works. Spirals and snails depict the spiral of evolution, and the tendril, as seen in plant growth, represents the consciousness that embodies life and seeks to grow. Color has important meaning in Hilma af Klint’s paintings: “white is the ‘holiest of all colours’, blue ‘the colour scale of powerful, real nature, the faithful’, and yellow, ‘the splendid colour of light, of the foundation of knowledge’.” Yellow also represents the



*Evolution, No. 15, Group IV, The WUS/Seven-pointed Star Series, 1908*