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To Rebecca Quayman.

We are now sending you the final list of art works (number 11 has been excluded) and packing list.

Yours faithfully
Lisbeth Berg

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THE NORDIC ARTS CENTRE

December 13, 1988/ay

SECRET PICTURES BY HILMA AF KLINT

LIST OF WORKS ACCORDING TO CATALOGUE NUMBERS

1. Group 1. Primordial chaos. Series WU.
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 10
2. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 30 cm
SEK 30.000
\$ 4.700
Case no 11
3. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 11
4. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 11
5. Group 2. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
6. Group 2. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
7. Group 2. Vestal-ascetic. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
8. Group 2. The Fresh Rose of the Lily. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

2. Image 471. Series II. 3a. Buddha's Point of View on Earthly Life. 3.1.1920. Oil on canvas. 36 x 27 cm
SEK 220.000
\$ 34.300
Case no 12

3. Image 34. Group 2. Series WU. 30.9.1907
Oil on canvas. 58 x 79 cm
SEK 254.000
\$ 39.000
Case no 8

4. Image 42. Group 3. Series WU. Key to the Work August 1907
Oil on canvas
SEK 1.900.000
\$ 296.000
Case no 4

Case no 13 contains 50 postcards; case no 12 100 catalogues to an approximate value of \$ 400.

The total sum of the exhibition goods is US\$ 1.177.600.

The cases/crates are marked HILMA and numbered from 1-13 and have the following measurements:

1. 260x202x21 cm
2. 258x197x14 cm
3. 180x159x33 cm
4. 178x134x33
5. 175x173x32
6. 175x173x32 cm
7. 156x120x29 cm
8. 81x95x43 cm
9. 81x95x43 cm
10. 81x96x57 cm
11. 60x93x53 cm
12. 81x61x49 cm
13. 163x160x22 cm

The exhibition is addressed to:
The Institute for Art and Urban Resources, Inc., P.S. 1
46 01 21st Street
Long Island City, N.Y. 11101
Phone 718 784-2084.

The exhibition will be shown in New York and thereafter be shown in Reykjavik, Iceland.

THE NORDIC ARTS CENTRE

Kirsti Berg
Kirsti Berg

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

102. In the Thistle. 27.9.1922.
Water-colour on paper. 26 x 35 cm
SEK 15.000
✓ \$ 2.300
Case no 8

103. Rowan and Whitebeam. 18.10.1922
Water-colour on paper. 26 x 35 cm
SEK 15.000
✓ \$ 2.300
Case no 9

104. The Liver and the Spleen. 4.12.1931
Water-colour on paper. 29 x 23 cm
SEK 12.000
✓ \$ 1.900
Case no 11

105. The Etheric Heart, the Heart and the
Spleen. 8.12.1931. Water-colour on
paper. 43 x 22 cm
SEK 18.000
✓ \$ 2.800
Case no 11

106. The Kidneys (Female). 10.12.1931
Water-colour on paper. 22 x 43 cm
SEK 18.000
✓ \$ 2.800
Case no 9

107. Without Title. 10.2.1932
Water-colour on paper. 34 x 60 cm
SEK 35.000
✓ \$ 5.400
Case no 9

108. Violet in Yellow 4, Luciferic Con-
templation of Feeling, Forgetting
Oneself. 11.7.1932
Water-colour on paper. 25 x 35 cm
SEK 16.000
✓ \$ 2.500
Case no 9

(Nos 109 - 117 excluded.)

THE FOLLOWING WORKS ARE ADDED TO THE EXHIBITION IN NEW YORK
(Extra numbers outside the catalogue):

1. Image 474. Series II. 3 d. The Doctrine of Buddhism.
7.12.1920. Oil on canvas. 36x27 cm.
SEK 220.000
✓ \$ 34.300
Case no 12

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

93. Series II no. 3c. The Muslim Standpoint.
4.1.1920. Oil on canvas. 36 x 27 cm

SEK 26.000

\$ 4.000

Case no 12

94. Series II no. 3d. The Christian Religion.
7.1.1920. Oil on canvas. 36 x 27 cm

SEK 26.000

\$ 4.000

Case no 12

95. Series VIII. Initial Picture. 7.3.1920.
Oil on canvas. 50 x 30 cm

SEK 26.000

\$ 4.000

Case no 12

96. Series VIII no. 1. 8.3.1920
Oil on canvas. 40 x 30 cm

SEK 26.000

\$ 4.000

Case no 12

97. Series VIII no. 2. 9.3.1920
Oil on canvas. 40 x 30 cm

SEK 26.000

\$ 4.000

Case no 12

98. Series VIII no. 3. 10.3.1920
Oil on canvas. 40 x 30 cm

SEK 26.000

\$ 4.000

Case no 12

99. Series VIII no. 4. 11.3.1920
Oil on canvas. 40 x 30 cm

SEK 26.000

\$ 4.000

Case no 12

100. Series VIII no. 5. 19.3.1920
Oil on canvas. 40 x 30 cm

SEK 100.000

\$ 15.700

Case no 12

101. Contemplating the Rose Hip.
19.9.1922.

Water-colour on paper. 18 x 25 cm

SEK 9.000

\$ 1.400

Case no 11

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

85. No. 19. Earnestness releases power from the atom and repels weakness. 26.1.1917

SEK 11.000

\$ 1.700

Case no 10

86. No. 20. The atom's innocence is protected by Holiness which is expressed in Mercifulness. 26.1.1917

SEK 11.000

\$ 1.700

Case no 10

87. Motacilla alba - the Guidelines of the Wagtail. 29.4.1919. Water-colour on paper. 19 x 24 cm

SEK 11.000

\$ 1.700

Case no 11

88. Violets with Guidelines. 6.6. - 3.7.1919 Water-colour on paper. 50 x 27 cm

SEK 25.000

\$ 3.900

Case no 11

89. Series II no. 1. 1.1.1920. Oil on canvas. 27 x 36 cm

SEK 26.000

\$ 4.000

Case no 12

90. Series II no. 2a. Mahatma's Present Standpoint. 2.1.1920. Oil on canvas. 36 x 27 cm

SEK 26.000

\$ 4.000

Case no 12

91. Series II no. 2b. The Standpoint of the Jews at the Birth of Jesus. 2.1.1920.

Oil on canvas. 36 x 27 cm

SEK 26.000

\$ 4.000

Case no 12

92. Series II no. 3b. The Standpoints of Judaism and Paganism. 4.1.1920.

Oil on canvas. 36 x 27 cm

SEK 26.000

\$ 4.000

Case no 12

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

78. No. 12. The atom increases its strength as it feels and acknowledges its dependence on the divine power which is the inexhaustible and incomprehensible life itself. 19.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
79. No. 13. The atom is on the way to consciously, voluntarily being regenerated in imitation of the Lord Jesus who has prepared the way for all mankind. 20.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
80. No. 14. The atom has found the first characteristic, which liberates it from forces which pull it downward, that is: Reliability and Sense of Duty. 20.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
81. No. 15. The atom has found the second characteristic, Order and Purity, which liberates it from forces which pull it downward. 22.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
82. No. 16. The atom has discovered that Patience and Tolerance are an unavoidable condition in order to go further in development. 23.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
83. No. 17. The atom has found the fourth characteristic, which carries mankind forward: A fervent inclination for Activity and Perseverance. 24.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10
84. No. 18. The atom assumes its true nature: Truth and Justice. 25.1.1917
 ✓ SEK 11.000
 \$ 1.700
Case no 10

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

71. No 5. The body is capable of rising above its earthly attachment by listening willingly to supernatural power. 12.1.1917

SEK 11.000

\$ 1.700

Case no 10

72. No. 6. When the atom rests on the ethereal level, power is drawn into its centre and stored there. When the body is in harmony, power from its centre is discharged and transmitted outwards. 12.1.1917

SEK 11.000

\$ 1.700

Case no 10

73. No. 7. The atom has both limitations and a capacity of development. When the atom expands on the ethereal level, the physical component of the earthly atom begins to glow. 13.1.1917

SEK 11.000

\$ 1.700

Case no 10

74. No. 8. On the ethereal level the atom constantly changes between rest and activity. While resting it turns inwards. This affects the earthly atom so that power from it is discharged. 13.1.1917

SEK 11.000

\$ 1.700

Case no 10

75. No. 9. The atom has four different phases of development which it can achieve in the body.

17.1.1917

SEK 11.000

\$ 1.700

Case no 10

76. No. 10. The atom contains four kinds of activity, all of them mutually dependent. 18.1.1917

SEK 11.000

\$ 1.700

Case no 10

77. No. 11. The atom has the capacity itself to expel the inertia of the innate resistance of matter. 18.1.1917

SEK 11.000

\$ 1.700

Case no 10

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

63. Series Parcival. Group 4. Envelope of the Physical Level no. 87. Outwards. Autumn 1916
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

64. Series Parcival. Group 4. Envelope of the Physical Level no. 83. Upwards. Autumn 1916
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

65. Series Parcival. Group 4. Envelope of the Physical Level no. 89. Inwards. Autumn 1916
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

Series The Atom. Water-colour on paper. 27 x 25 cm

66. No. b. Introduction: The Atom. 9.1.1917

✓ SEK 11.000

\$ 1.700

Case no 9

67. No. 1. The centre of the universe is composed of innocence. 10.1.1917

✓ SEK 11.000

\$ 1.700

Case no 10

68. No. 2. Every atom possesses its own centre, but each centre relates directly to the centre of the universe. 10.1.1917

✓ SEK 11.000

\$ 1.700

Case no 10

69. No. 3. The body must be transformed by entering its centre and acquiring new strength. 11.1.1917

✓ SEK 11.000

\$ 1.700

Case no 10

70. No. 4. Through its wish to conceive more and more beautiful forms first on the ethereal level, then materially the body at last is prepared to be illuminated by the light. 11.1.1917

✓ SEK 11.000

\$ 1.700

Case no 10

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

55. Series Parcival. Group 1, no. 13. Autumn 1916
Water-colour on paper. 25 x 26 cm

✓ SEK 11.000

\$ 1.700

Case no 4

56. Series Parcival. Group 1, no. 18. Autumn 1916
Water-colour on paper. 25 x 26 cm

✓ SEK 11.000

\$ 1.700

Case no 9

57. Series Parcival. Group 1, no. 19. Autumn 1916
Water-colour on paper. 25 x 26 cm

✓ SEK 11.000

\$ 1.700

Case no 9

58. Series Parcival. Group 1, no. 20. Autumn 1916
Water-colour on paper. 25 x 26 cm

✓ SEK 11.000

\$ 1.700

Case no 9

59. Series Parcival. Group 1, no. 21. Autumn 1916
Water-colour on paper. 25 x 26 cm

✓ SEK 11.000

\$ 1.700

Case no 9

60. Series Parcival. Group 4. Envelope of the Physical Level no. 84. Forwards. Autumn 1916
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

61. Series Parcival. Group 4. Envelope of the Physical Level no. 85. Downwards. Autumn 1916.
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

62. Series Parcival. Group 4. Envelope of the Physical Level no. 86. Backwards. Autumn 1916
Water-colour on paper. 27 x 25 cm

✓ SEK 11.000

\$ 1.700

Case no 9

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

46. Group 9. Series UW. Dove no. 37. Cosmic picture.
Spring 1915
Oil on canvas. 158 x 130 cm
✓ SEK 110.000
\$ 17.200
Case no 3
47. Group 9. Series UW. Dove no. 38. Cosmic picture.
Spring 1915.
✓ Oil on canvas. 158 x 130 cm
SEK 145.000
\$ 22.600
Case no 3
48. Group 10. Altar picture no. 1. Spring 1915.
Tempera and oil on canvas. 185 x 152 cm
✓ SEK 145.000
\$ 22.600
Case no 2
49. Group 10. Altar picture no. 2. Spring 1915
Tempera and oil on canvas. 185 x 152 cm
✓ SEK 145.000
\$ 22.600
Case no 1
50. Group 10. Altar picture no. 3. Spring 1915
Tempera and oil on canvas. 185 x 152 cm
✓ SEK 145.000
\$ 22.600
Case no 1
51. Series Parcifal. Group 1, no. 9. Autumn 1916
Water-colour on paper. 25 x 26 cm
✓ SEK 11.000
\$ 1.700
Case no 4
52. Series Parcifal. Group 1, no. 10. Autumn 1916
Water-colour on paper. 25 x 26 cm
✓ SEK 11.000
\$ 1.700
Case no 4
53. Series Parcifal. Group 1, no. 11. Autumn 1916
Water-colour on paper. 25 x 26 cm
✓ SEK 11.000
\$ 1.700
Case no 4
54. Series Parcifal. Group 1, no. 12. Autumn 1916
Water-colour on paper. 25 x 26 cm
✓ SEK 11.000
\$ 1.700
Case no 4

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

37. Group 9. Series SUW. Swan no. 17. October 1914 -
March 1915

✓ Oil on canvas. 155 x 152 cm

SEK 125.000

\$ 19.500

Case no 13

38. Group 9. Series SUW. Swan no. 21. October 1914 -
March 1915.

✓ Oil on canvas. 155 x 152 cm

SEK 125.000

\$ 19.500

Case no 6

39. (No. 39 excluded.) Swan no. 23. October 1914 -
March 1915.

✓ Oil on canvas. 155 x 152 cm

SEK 125.000

\$ 19.500

Case no 5

(No. 41 excluded.)

42. Group 9. Series UW. Dove no. 25. Spring 1915
Oil on canvas. 158 x 130 cm

✓ SEK 110.000

\$ 17.200

Case no 4

43. Group 9. Series UW. Dove no. 26. Spring 1915
Oil on canvas. 158 x 130 cm

SEK 110.000

\$ 17.200

Case no 4

44. Group 9. Series UW. Dove no. 31. St. George.
Spring 1915.

✓ Oil on canvas. 158 x 130 cm

SEK 110.000

\$ 17.200

Case no 3

45. Group 9. Series UW. Dove no. 35. St. George.
Spring 1915

✓ Oil on canvas. 158 x 130 cm

SEK 110.000

\$ 17.200

Case no 3

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

29. Group 9. Series SUW. Swan no. 4. October 1914 -
March 1915
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
30. Group 9. Series SUW. Swan no. 7. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
✓ SEK 120.000
\$ 18.700
Case no 6
31. Group 9. Series SUW. Swan no. 8. October 1914 -
March 1915
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
32. Group 9. Series SUW. Swan no. 9. October 1914 -
March 1915
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 13
33. Group 9. Series SUW. Swan no. 10. October 1914 -
March 1915
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
34. Group 9. Series SUW. Swan no. 11. October 1914 -
March 1915.
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 6
35. Group 9. Series SUW. Swan no. 12. October 1914 -
March 1915
✓ Oil on canvas. 155 x 152 cm
SEK 120.000
\$ 18.700
Case no 6
36. Group 9. Series SUW. Swan no. 14. October 1914 -
March 1915
✓ Oil on canvas. 155 x 152 cm
SEK 125.000
\$ 19.500
Case no 13

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

20. Group 6. Series WUS no. 9. Easter Eve's Lily.
February - April 1908.
Oil on canvas. 104 x 134 cm
✓ SEK 84.000
\$ 13.200
Case no 7
21. Group 6. Series WUS no. 13. The Tempter of the
World. February - April 1908.
Oil on canvas. 104 x 134 cm
✓ SEK 84.000
\$ 13.200
Case no 7
22. Group 6. Series WUS no. 14. February - April 1908.
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
23. Group 6. Series WUS no. 15. Spiritual Self-portrait.
February - April 1908. Oil on canvas. 104 x 134 cm
✓ SEK 84.000
\$ 13.200
Case no 7
24. Group 6. Series WUS no. 16. February - April 1908
Oil on canvas. 104 x 134 cm
✓ SEK 84.000
\$ 13.200
Case no 7
- (No 25 excluded.)
26. Group 8. Series US no. 5. Crucifixion. Autumn 1913
Oil on canvas. 156 x 116 cm
✓ SEK 100.000
\$ 15.700
Case no 4
27. Group 9. Series SUW. Swan no. 1. October 1914 -
March 1915
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 6
28. Group 9. Series SUW. Swan no. 3. October 1914 -
March 1915.
✓ Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

9. Group 3. The Large Figure Paintings. 1907
Oil on canvas. 158 x 114 cm
✓ SEK 100.000
\$ 15.700
Case no 4

(Numbers 10, 11 and 12 excluded)
13. Group 5. Series WUS no.1. January-February
1908. Water-colour on paper. 62 x 77 cm
✓ SEK 45.000
\$ 7.000
Case no 10
14. Group 5. Series WUS no. 5. January-February
1908. Water-colour on paper. 77 x 62 cm
✓ SEK 45.000
\$ 7.000
Case no 10
15. Group 5. Series WUS no. 6. January-February
1908. Water-colour on paper. 77 x 62 cm
✓ SEK 45.000
\$ 7.000
Case no 10
16. Group 5. Series WUS no. 9. January - February
1908. Water-colour on paper. 77 x 62 cm
✓ SEK 45.000
\$ 7.000
Case no 10
17. Group 5. Series WUS no. 11. January - February
1908. Water-colour on paper. 77 x 62 cm
✓ SEK 45.000
\$ 7.000
Case no 10
18. Group 5. Series WUS no. 19. January - February
1908. Water-colour on paper. 77 x 62 cm
✓ SEK 45.000
\$ 7.000
Case no 10
19. Group 6. Series WUS no. 6. Lotus flower.
February - April 1908.
Oil on canvas. 104 x 134 cm
✓ SEK 84.000
\$ 13.200
Case no 7

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THE ARTIST HILMA AF KLINT

Sweden on 26 October 1862, into a family that included several generations of naval officers skilled in navigation, mathematics, and astronomy.¹ She herself was interested in mathematics and even more so in botany. In addition, she began at an early age to study portrait painting. She neglected the study of languages and is said to have understood only the Scandinavian ones, a factor that may have intensified her subsequent isolation from the artistic movements of Europe. As a child and during her student years she was susceptible to extrasensory experiences and at seventeen became seriously involved in spiritualism. At the same time af Klint continued to develop her abilities as an artist and in 1882 entered the Royal Academy in Stockholm, where she was esteemed by the faculty. After five years of study she was awarded a studio of her own in which she worked professionally as a portrait and landscape painter.

Together with four other women she formed a spiritualist group during the 1890s. The Friday Group, or the Five, as they called themselves, began as an ordinary spiritualist group that received messages through a psychograph (an instrument for recording spirit writings) or a trance medium. The members of the group — af Klint, Anna Cassel, Cornelia Cederberg, Sigrid Hedman, and Mathilde N. (family name unknown) — met in each

other's homes and studios. Over the years af Klint became mediumistically adept and eventually functioned as the sole medium of the group. During the Friday Group's séances spirit leaders presented themselves by name and promised to help the group's members in their spiritual training; such leaders are common in spiritualist literature and life.

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THE LIFE OF THE ARTIST HILMA AF KLINT

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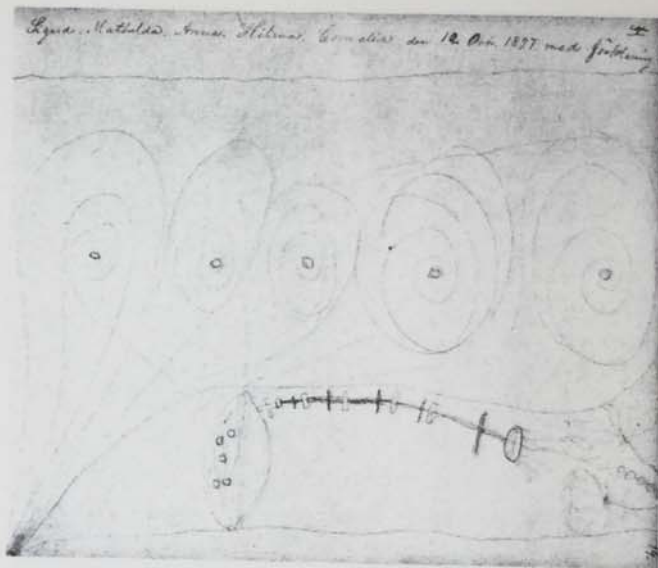
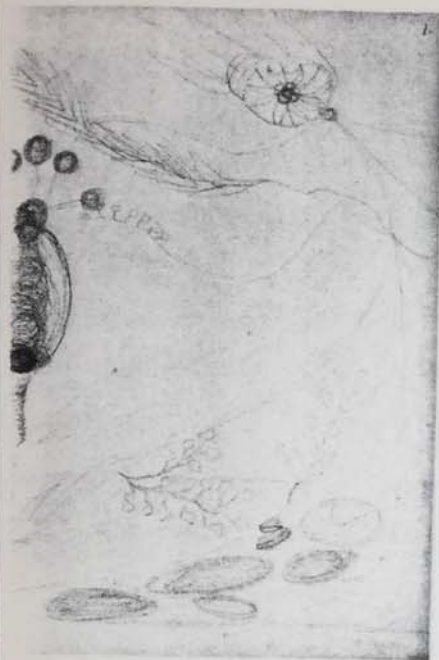
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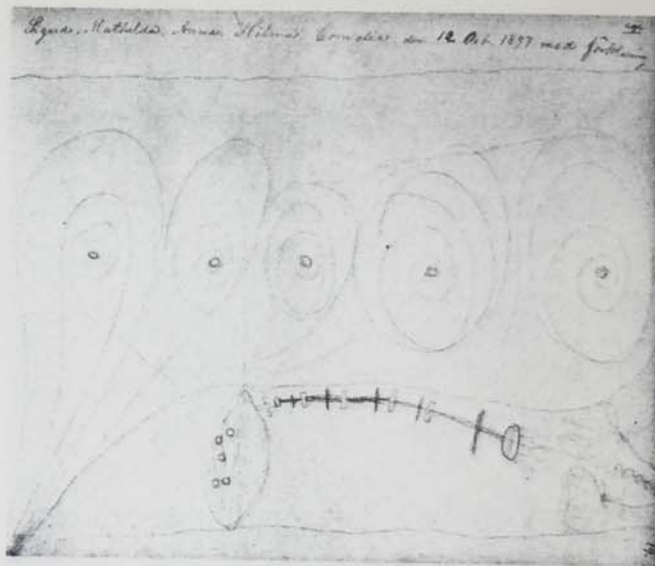
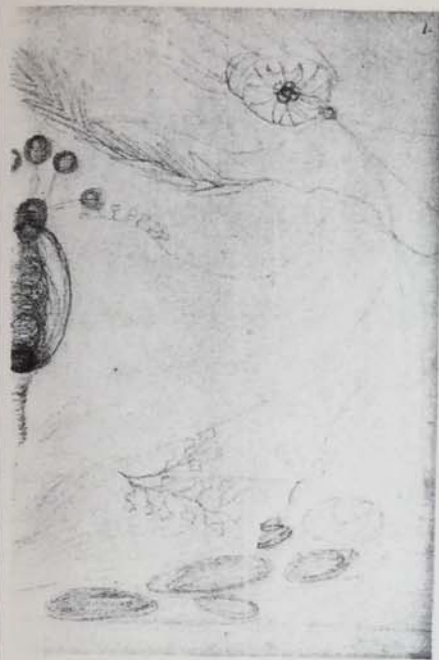
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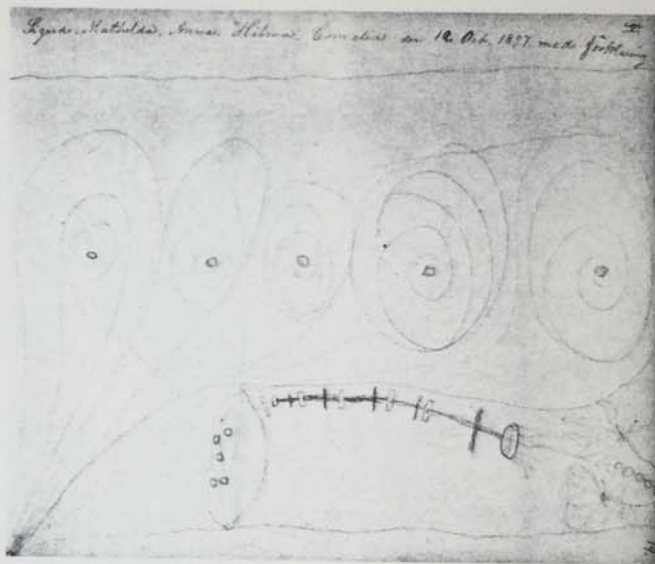
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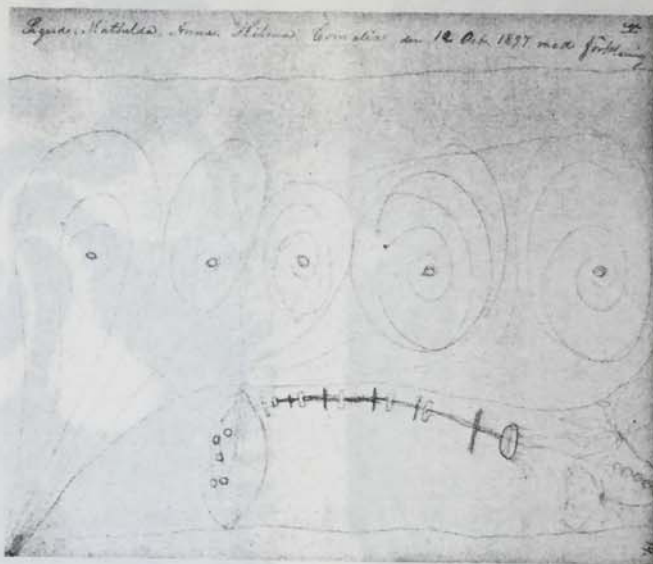
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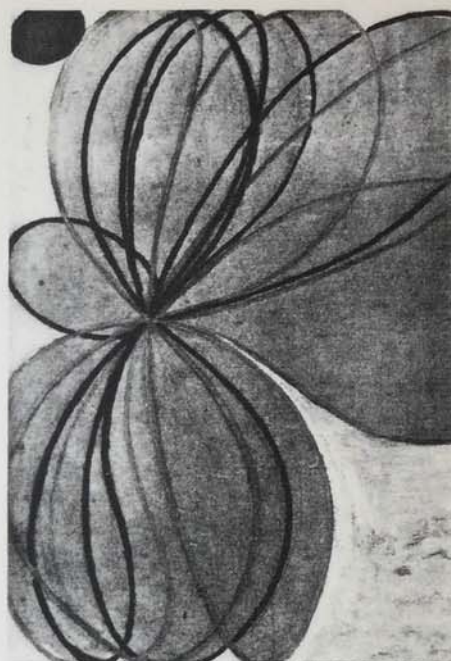
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You H. [Hilma] when you are to interpret the color hearing and seeing tones: try to tune your mind into harmony and pray: "O Thou, give me the picture of inner clarity. Teach me to listen and receive in humility the glorious message that Thee in Thy dignity deign to send the children of the earth. . . ."

Amaliel draws a sketch, which H. then paints. The goal is to represent a seed from which evolution develops under rain and tempest, lightning and storm. Then heavy grey clouds are coming from above.⁶

This text also describes the first preparatory painting (pl. 3), followed by thirty-three others, which constitutes the basis for the later Drawings for the Temple (executed, with interruptions, between 1907 and 1915). These paintings vary in size, color, and degree of abstraction. There are often words written within them, such as "Vestal-Ascetic" (meaning a virgin living a life dedicated to higher morality and asceticism, the kind of person af Klint tried to be), which appear to indicate connections to Jakob Böhme's published writings from 1682. Böhme did not use these exact words but others that suggest a similar morality. Af Klint also used abstract symbols — the cross, the triangle, the sphere — similar

to those in Böhme's books. Other forms and symbols in af Klint's paintings, however, cannot be traced to Böhme or to other occultists. These forms appear to be unique to af Klint, and all represent, in af Klint's words, the "knowledge of duality." In the paintings from 1907 and 1908 a rich, creative strength emerged.

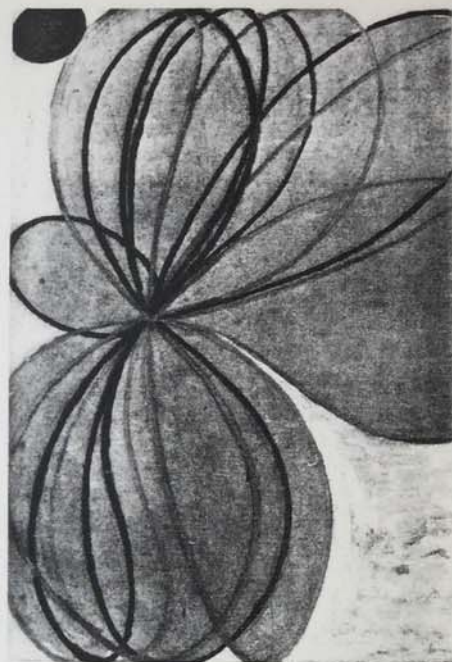
Af Klint stressed that she was a tool for her guides and that her hand was led by them. The year dedicated to Amaliel culminated in the Ten Large Paintings series, painted between October and December 1907 (pl. 4). Af Klint made very few statements about her work and her sources, and the few statements that she did make revealed nothing of her own personality. She was constantly surprised by the results of her unconscious activities and was unable to explain them. She wrote of the Ten Large Paintings in her journal on September 27, 1907: "Ten paradisaically beautiful paintings were to be executed; the paintings were to be in colors that would be educational and they would reveal my feelings to me in an economical way. . . . It was the meaning of

the leaders to give the world a glimpse of the system of four parts in the life of man. They are called *childhood, youth, manhood, and old age*." As with all of her paintings from that period af Klint said that the theme as well as the execution was carried out according to orders from her spirit leaders.

Af Klint was working in an unconscious automatic way without knowing what the results would be. Thus in her figurative paintings there are anatomical errors that, given her academic training, would not have been possible had she been conscious of her actions. For example, in *First Large Series No. 6: Silence* (see p. 143) the anatomy of the female figure does not fit together properly, which demonstrates that af Klint had worked in a trancelike state. More importantly, she was so faithful to the mediumistic result that she did not change it afterward, when she saw that the execution was anatomically wrong.

In 1908 af Klint met with Rudolf Steiner for the first time and showed her paintings to

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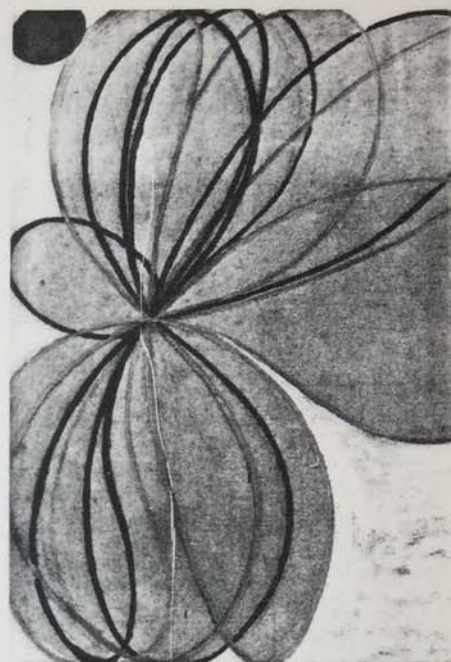
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You H. [Hilma] when you are to interpret the color hearing and seeing tones: try to tune your mind into harmony and pray: "O Thou, give me the picture of inner clarity. Teach me to listen and receive in humility the glorious message that Thee in Thy dignity deign to send the children of the earth. . . ."

Amaliel draws a sketch, which H. then paints. The goal is to represent a seed from which evolution develops under rain and tempest, lightning and storm. Then heavy grey clouds are coming from above.⁶

This text also describes the first preparatory painting (pl. 3), followed by thirty-three others, which constitutes the basis for the later Drawings for the Temple (executed, with interruptions, between 1907 and 1915). These paintings vary in size, color, and degree of abstraction. There are often words written within them, such as "Vestal-Ascetic" (meaning a virgin living a life dedicated to higher morality and asceticism, the kind of person af Klint tried to be), which appear to indicate connections to Jakob Böhme's published writings from 1682. Böhme did not use these exact words but others that suggest a similar morality. Af Klint also used abstract symbols — the cross, the triangle, the sphere — similar

to those in Böhme's books. Other forms and symbols in af Klint's paintings, however, cannot be traced to Böhme or to other occultists. These forms appear to be unique to af Klint, and all represent, in af Klint's words, the "knowledge of duality." In the paintings from 1907 and 1908 a rich, creative strength emerged.

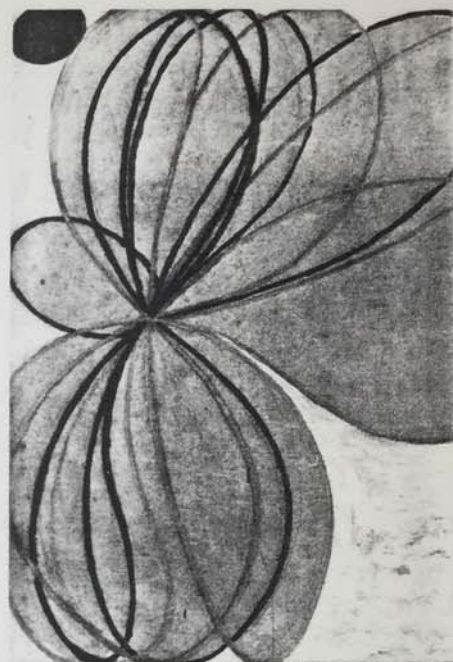
Af Klint stressed that she was a tool for her guides and that her hand was led by them. The year dedicated to Amaliel culminated in the Ten Large Paintings series, painted between October and December 1907 (pl. 4). Af Klint made very few statements about her work and her sources, and the few statements that she did make revealed nothing of her own personality. She was constantly surprised by the results of her unconscious activities and was unable to explain them. She wrote of the Ten Large Paintings in her journal on September 27, 1907: "Ten paradisaically beautiful paintings were to be executed; the paintings were to be in colors that would be educational and they would reveal my feelings to me in an economical way. . . . It was the meaning of

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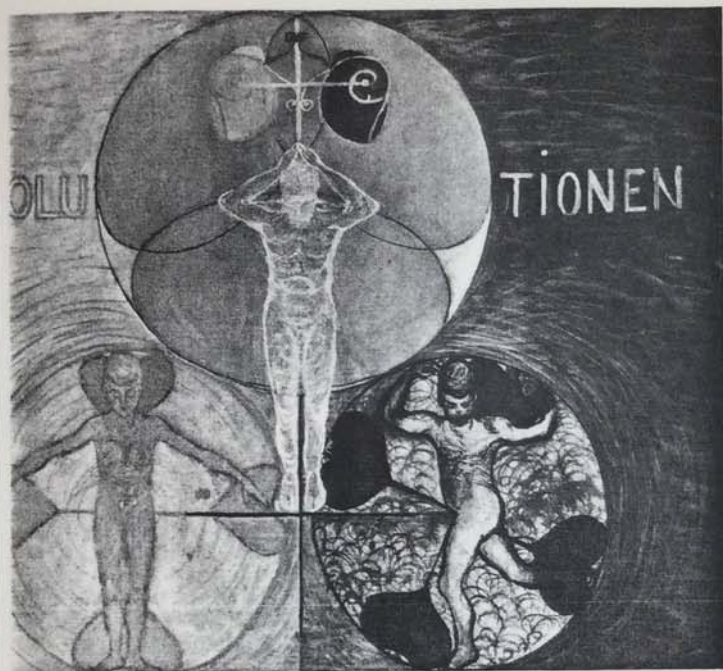
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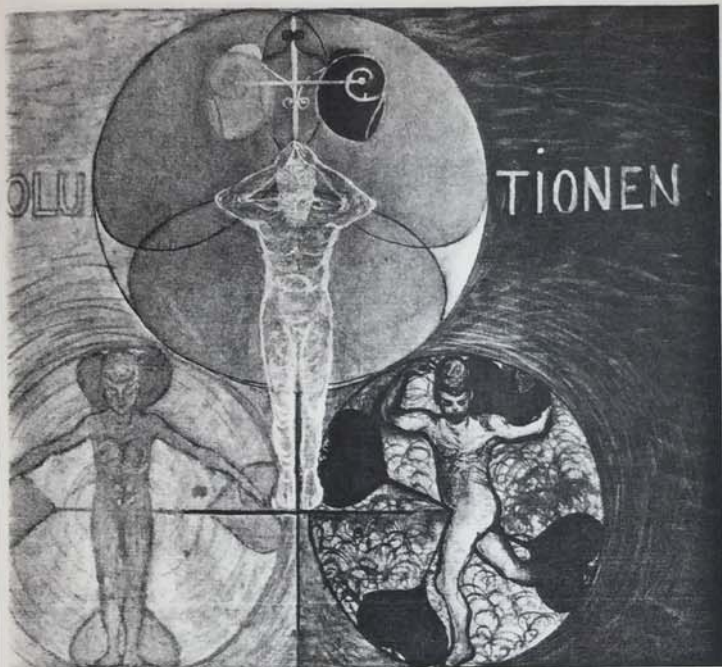
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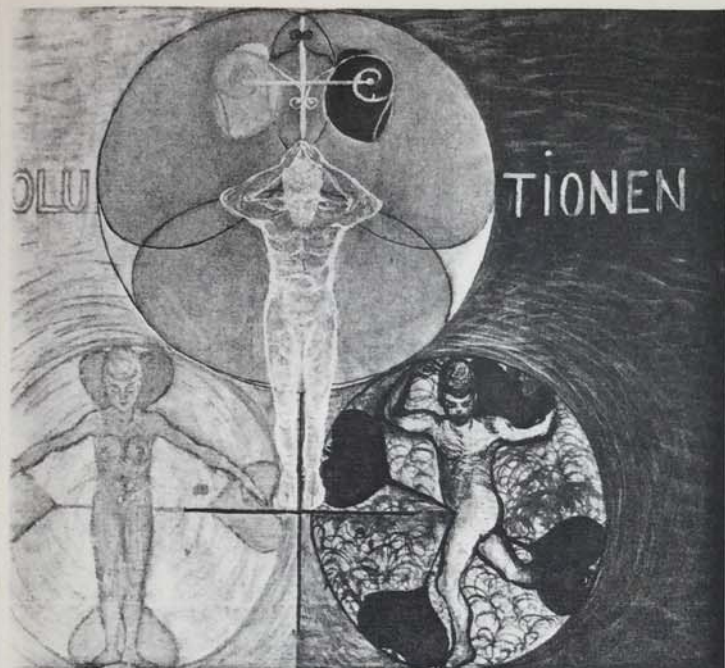
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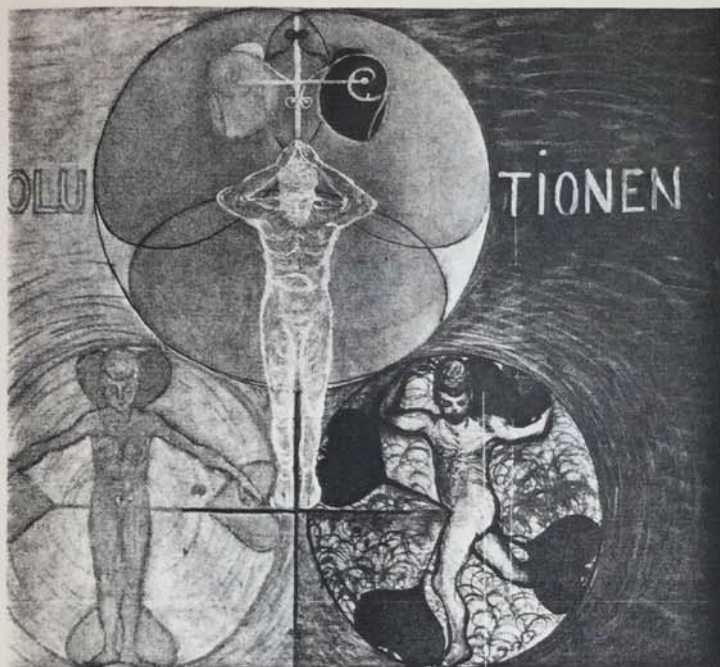
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In June 1922 she took up painting again but in a more explicitly anthroposophical way, using soft watercolors flowing into each other without any underlying drawing. She continued her work with plants, and the titles of her watercolors, such as *Looking at the Rose Hip II* (pl. 10) and *Looking at Mallow*, give an idea of how she worked. They convey her inner experiences while she studied the specific plant. Those experiences are expressed through the anthroposophical painting technique; one is able to trace af Klint's connections with the plants through her use of colors. She struggled to fill her personality with the impressions that the colors and forms of the plants evoked within her and then to give expression to them and her knowledge of botany. Add to this the influence of Steiner's proposal that one had to work out the experience of the color itself, and the result is an inner experience that is expressed through flowing forms of color.

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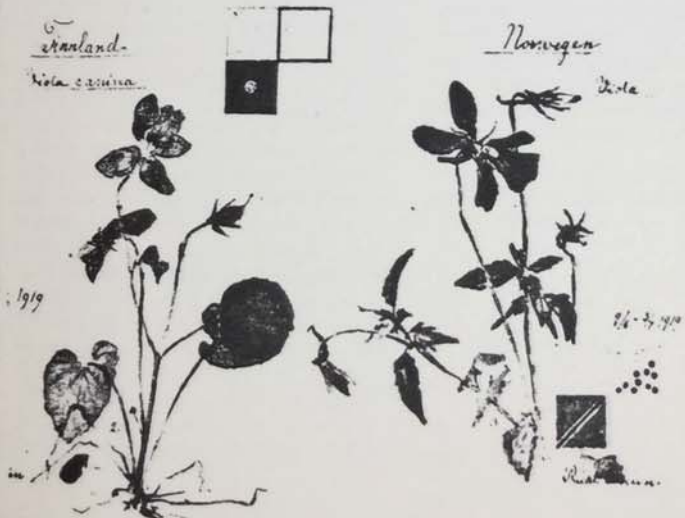
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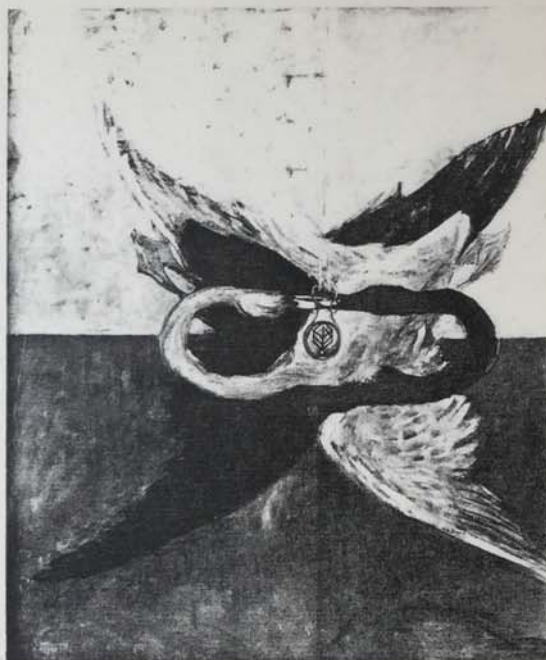
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This is the technique adopted by af Klint from that time onward. She visited Dornach regularly over the years and continued to work in an anthroposophical manner through her last paintings, which were made in 1941.

Af Klint considered the knowledge of duality to be the main theme, or message, of her work. She believed that the sexes of men and women in the real world are reversed in the astral world; and that this reversal provides a resolution of the duality within human existence. The struggle between male and female is an expression of creation, and af Klint believed that this struggle was the fundamental idea behind all creative power. Formal elements and colors in her paintings can be related to this duality. Her work leads the observer to the conclusion that when the balance between male and female is attained one can leave the physical plane and join the angels. This problem of duality is evident in paintings throughout her career. For example, the closing picture (pl. 11) of the Swan series, which consists of twenty-four abstract and representational paintings, portrays a black swan and white swan embracing each other.

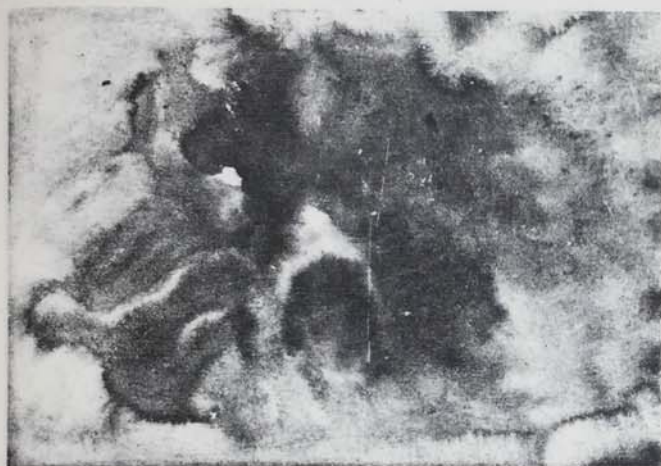


The background is divided into four equal fields of rose, gray, brown, and white. The wings of the swans form diagonals, and the beaks meet in a kiss in the center of the painting. Around the beaks are symbols from the whole series: yellow and blue forms, a hook and eye (representing male and female forces), a divided circle, and an intricate geometrical form describing the cube. The swans and the symmetrical cube represent harmonious oneness after the long struggles between dualities that were shown in all the preceding pictures in the series. Af Klint strived for such harmonious oneness in all her work.

Af Klint was unwilling to exhibit her occult paintings during her lifetime. She died in 1944, and her will stated that her output of

more than one thousand occult paintings should be kept together and should not be exhibited publicly for twenty years. She expected that toward the end of this century it would at last be possible to show her pictures to a responsive public. Now a selection is being exhibited for the first time.

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more than one thousand occult paintings should be kept together and should not be exhibited publicly for twenty years. She expected that toward the end of this century it would at last be possible to show her pictures to a responsive public. Now a selection is being exhibited for the first time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 1323



This is the technique adopted by af Klint from that time onward. She visited Dornach regularly over the years and continued to work in an anthroposophical manner through her last paintings, which were made in 1941.

Af Klint considered the knowledge of duality to be the main theme, or message, of her work. She believed that the sexes of men and women in the real world are reversed in the astral world; and that this reversal provides a resolution of the duality within human existence. The struggle between male and female is an expression of creation, and af Klint believed that this struggle was the fundamental idea behind all creative power. Formal elements and colors in her paintings can be related to this duality. Her work leads the observer to the conclusion that when the balance between male and female is attained one can leave the physical plane and join the angels. This problem of duality is evident in paintings throughout her career. For example, the closing picture (pl. 11) of the Swan series, which consists of twenty-four abstract and representational paintings, portrays a black swan and white swan embracing each other.

The background is divided into four equal fields of rose, gray, brown, and white. The wings of the swans form diagonals, and the beaks meet in a kiss in the center of the painting. Around the beaks are symbols from the whole series: yellow and blue forms, a hook and eye (representing male and female forces), a divided circle, and an intricate geometrical form describing the cube. The swans and the symmetrical cube represent harmonious oneness after the long struggles between dualities that were shown in all the preceding pictures in the series. Af Klint strived for such harmonious oneness in all her work.

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	MoMA PS1	I.A.1323

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4. For detailed descriptions of similar mediumistic situations, see John L. Lowes, *The Road to Xanadu: A Study in the Ways of the Imagination*, 2d ed. (London: Constable, 1951), 59, 81–82, 305, 346; Théodore Flournoy, *Nouvelles observations sur un cas de somnambulisme avec glossolalie* (Paris: Archives de Psychologie, 1901), 1:101–255.
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I. A. 1323

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

10/11 '88 10:42

358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Helsinki 9.11.1988

Rebecca Quaytman
PS 1
New York
fax 718-4829454

Dear Rebecca,

Enclosed I am sending you the corrections for the check list of Hilma af Klint's exhibition at PS 1. It means that the list published in the printed catalogue is otherwise correct except for these changes.

Birgitta Lönnell will contact you about the agreement.

Kind regards,

Maaretta
Maaretta Jaukkuri

Ake Fant is soon going to phone you. If you like, you can try to contact ~~xxx~~ him early in the morning at 0755-50396 or at Stockholm university 08-162050. Sweden is 46.

Could you check if the catalogue number 11 (324 x 240 cm) goes through your doors.

Thanks!

■
Suomenlinna Sveaborg
SF-00190 HELSINKI HELSINGFORS
Suomi Finland
Puh. Tel. (9)0-668 143

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

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82

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

The exhibition

Secret Pictures by Hilma af Klint

Changes in the checklist as printed in the catalogue

The following works won't be included in the exhibition
in New York:

- No 10. Group 3. The Large Figure Paintings. Love
without Passion. 1907. Oil on canvas. 164x148 cm
- No 12 Group 4. The ten greatest no 7. Manhood. Tempera on paper.
- No 25. Group 8. Series US no. 4. Crucifixion. Autumn 1913.
Oil on canvas. 156x116 cm.
- Nos 109-117

The following works are added to the exhibition in New York:

1. Image 42. Group 3. Series WU. Key to the Work.
August 1907. Oil on canvas. 150x115 cm
2. Image 34. Group 2. Series WU. 30.9.1907
Oil On canvas. 58x79 cm
3. Image 471. Series II. 3a Buddha's Point of View on Earthly
Life. 3.1.1920. Oil on Canvas 36x27 cm
4. Image 474. Series II. 3d The Doctrine of Buddhism. 7.1.1920
Oil on canvas. 36x27 cm

Helsinki 3.11.1988

Maaretta Jaukkuri
Head of Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

NOV 03 '88 10:21

205 P01



November 2, 1988

To: Rebecca Quayman, Program Coordinator, PS1
 From: Patricia Tracy-Nagle, Executive Administrator,
 The Bernard Osher Foundation
 Re: Fax this date

We have received your Fax to Barbro Osher with your tax-exempt number. This is not the number we need.

If you are a non-profit organization, we need your IRS tax-exempt number for organizations designated 501(c)(3).

Many thanks. Any questions, please feel free to contact me, (415)861-5587.

IRS TAX-EXEMPT 146003
 FED I.D. # 237379091

Received from [faded]

Date: [faded]

Original amount [faded] [faded]

To: [faded]

If you have any other questions about the conditions of our donation, please call (415) 861-5587.

Sincerely,

 Barbro Sachs-Osher
 Executive Administrator

220 San Bruno Avenue
 San Francisco
 California 94103
 Telephone (415) 861-5587

Board of Directors
 President:
 Barbro Sachs-Osher
 Ronald Fisher

Ruth Ciani
 Stephen Dobbs
 Robert Friend
 Executive Administrator:

Received from [faded]
Program Coordinator

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	MoMA PS1	I.A.1323

21/11 '88 16:38

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE



Sent
Nov 2. 5.00

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

November 2, 1988

Barbara Osher
Bernard Osher Foundation

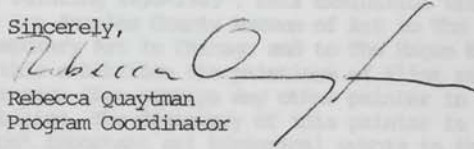
Dear Ms. Osher:

Brigitta Lonnell asked that I forward
our tax exempt number to you.

It is I46003.

If you have any other questions about
the Institute do not hesitate to write
or call. Our FAX # is (718) 482-9454.

Sincerely,


Rebecca Quaytman
Program Coordinator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

21/11 '88 16:38

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NKC

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE



The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

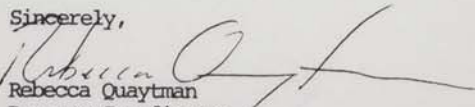
Nov. 1, 1988

Pia Rhodin
Omni Berkshire Place Hotel
21 East 52nd St.
NYC, NY 10022

Dear Ms. Rhodin:

Enclosed are examples of past newsletters, announcement cards and reviews. I also include the Klint catalogue. The exhibition is scheduled to open on January 15, 1989 and close on March 12. It will be located in the main exhibition center. The first time Hilma Af Klint paintings were shown was in an exhibition called "The Spiritual in Art, Abstract Painting 1890-1985". This exhibition traveled from The Los Angeles County Museum of Art to The Museum of Contemporary Art in Chicago and to The Hague Museum. Through this exhibition the paintings of Klint received more attention than perhaps any other painter in the exhibition. The discovery of this painter is one of the most important art historical events in the last four years and it is very important that the public be given an opportunity to see the work. I hope the meeting is successful.

Sincerely,


Rebecca Quaytman
Program Coordinator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Fax Rebecca Quaytman ex 18nc01

Regarding payments Hilma af Klint

We hope to have information from the Bernard Osler Foundation soon.
If they give a grant I guess we will have to follow their procedures.

If we pay, then it does not matter too much when except it will have to
be next year, preferably after the opening.

Let us know how you would like to have it done.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

NORDISKT KONSTCENTRUM ■ BOMHOUSAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE



*Fax sent
Oct 31, 1988*

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

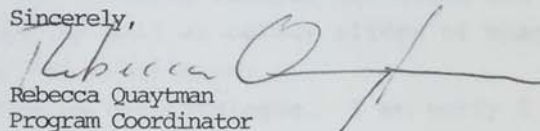
Alanna Heiss
President and Executive Director

Brigitta Lonnell
Director
The Nordic Arts Center
Suomenlinna Sveaborg
SF-00190 Helsinki Helsingfors
Suomi Finland

Dear Brigitta:

I have been trying all morning with no luck to get in touch with you. We are having problems trying to contact Pia Din. She is not at the hotel you mentioned. What is your response to our last FAX sent out last friday? Could you call tomorrow or whenever you receive this message.

Sincerely,


Rebecca Quaytman
Program Coordinator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Helsinki 26.10.1988

Mr Chris Dercon
Ms Rebecca Quaytman
Project Studios One
46-01 21st Street
Long Island City, NY 11101

Dear Rebecca Quaytman and Chris Dercon,

With reference to the planned exhibition of Hilma af Klint I am here enclosed sending you black and white photographs as well as colour slides of some of the works on the exhibition.

The numbers refer to the catalogue. I am sorry I couldn't provide all the slides with correct numbers as the works were not to be seen while I was numbering these. I have, however, written the series "Swan" on each of the slides without number and that refers to catalogue numbers 27-41.

Then I would very much appreciate if you could let us know as soon as possible how many catalogues you would like to have for sale. It seems that we have to reprint the catalogue.

With kind regards,

Maaretta Jaukkuri
Maaretta Jaukkuri
Head of exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.1323

**Swedish
Information
Service**

Swedish Consulate General

825 Third Avenue
New York
New York 10022
Tel: (212) 751-5900
Telex: 125385
INFORSWED NYK
Facsimile:
(212) 832-0389

September 12, 1988

Rebecca Quaytman
P.S.1
46-01 21st Street
Long Island City, NY 11101


PHONE MESSAGE	FOR	Rebecca	DATE	TIME	AM
	FROM	Kevin Foxby	AREA CODE	208	PM
	OF		NO.		
			EXT.		
			OPERATOR		
		(212)	Swedish Info Service		
			751 5900		
		call before 5:30			
			SIGNED		
	PHONED <input type="checkbox"/>	RETURNED CALL <input type="checkbox"/>	CALL BACK <input type="checkbox"/>	WILL CALL BACK <input type="checkbox"/>	WANTS TO SEE YOU <input type="checkbox"/>
			WAS IN <input type="checkbox"/>	URGENT <input type="checkbox"/>	

FORM NO. 5076-4 The Colonial Co. Brooklyn, N.Y. 11204

I would
of
Arts Center
29, 1988.
P.S.1 and
ma af Klint.
attend the
and myself

Please let me know if there should be any changes.
Looking forward to seeing you in two weeks.
With best regards,


Kevin Foxby

atomatic conditions  Kautt...
light.
insurance
change of meeting. Gustaf Klint.

New York Los Angeles San Francisco

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Swedish
Information
Service

Swedish Consulate General

825 Third Avenue

New York

New York 10022

Tel: (212) 751-5900

Telex: 125385

INFORSWED NYK

Facsimile:

(212) 832-0389

September 12, 1988

Rebecca Quaytman
P.S.1
46-01 21st Street
Long Island City, NY 11101

Dear Rebecca,

According to our telephone conversation today, I would like to confirm the meeting and visit at P.S.1 of Mrs. Birgitta Lönnell, Director of the Nordic Arts Center in Helsinki, at 12 noon on Thursday, September 29, 1988.

She will discuss the possibility of taking to P.S.1 and New York the exhibit of the Swedish artist Hilma af Klint. We would appreciate if Ms. Alanna Heiss could attend the meeting. From this office, Ms. Gun Nilsson and myself will be present as well.

Please let me know if there should be any changes.

Looking forward to seeing you in two weeks.

With best regards,



Kevin Foxby

at dramatic conditions
light.
insurance
change of meeting. *Gustaf af Klint.* *Kantton*

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107 paintings.

90 paintings showing

400 sq meter. one big room 4 walls

100 sq-meter.

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23/11 '88 16:21

☎ 358 0 668594

NKC

01

NÖRDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Att: Rebecca Quaytman
PS1

Regarding dates of payment, Hilma af Klint

We would appreciate if we did not have to pay more than US \$ 2.500
in December.

Is that O.K. with you?

Birgitta Lönnell
Birgitta Lönnell

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pledges for Hilma af Klint

Nordic Arts Centre	\$10,000
Swedish Government (Institute)	\$ 8,000
Swedish Information Service	\$ 2,500
The Nordic Arts Centre pledges	\$ 7,650
Until sponsors are found. (Slides and catalogue prices are deducted)	
Total	\$28,150

16 thousand

*Let's try to find
Wednesday morning*

*you could check some of
necessary*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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14/11 '88 14:13

358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Att: Rebecca Quaytman
The Institute of Contemporary Art

HILMA AF KLINT

Thank you for your fax and the slightly revised version of the agreement.
Page 2.

"In producing the exhibition for the Nordic Arts Centre, the Nordic Arts Centre will finance".....

Will sounds not the right word in this case. What about saying
is financing ?

Page 2.

4. Providing PSI with 50 catalogues for press and informations purposes
at a cost of US\$ 250.

Page 3.

First paragraph:

(PSI is free to charge US\$ 10 for each catalogue)

This would mean that you would pay a total of US\$ 500 for the 100 catalogues.

Our head of exhibition can give you the final size, weight etc. of the shipment
in early December.

Yes, we are very much like to have it covered with muslin.

Regarding the poster and postcards I would like to know if you are
have more visitors than usual ?

If you do, I would suggest that you asked one of the Nordic artists at PSI
if they would like to help out for a certain fee and for a limited number
of days.

We would in that case send a certain amount of posters and cards for this
purpose.

Pia Nordin phoned me today and said that as they will not open a new office
until next autumn the timing was not right for them.

I will let you know as soon as we hear from the other two agencies we have
approached.

Yours sincerely,

Birgitta Lönnell
Birgitta Lönnell

*PS: We think we will reprint
the catalogue, in case
you would order more if
necessary.*

*Christina
12.07.88
Wednesday*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nov. 8, 1988.

TO: Birgitta Lonnell
From: Rebecca Quaytman

The Institute for
Art and Urban Resources, Inc.
PS: 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

Dear Birgitta,

If you agree with this
agreement, I will rewrite
it with a place for signatures.

Rebecca

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page 1.

AGREEMENT BETWEEN THE INSTITUTE FOR CONTEMPORARY ART, P.S. 1 MUSEUM AND THE NORDIC ARTS CENTRE REGARDING THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN LONG ISLAND CITY, NEW YORK.

The Institute for Contemporary Art, P.S. 1 will show the exhibition "Secret Pictures by Hilma af Klint" in our main gallery in Long Island City from January 15th until March 12th, 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in cooperation with the Sriftelsen Hilma af Klints verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31.

The net price of the catalogue is USD 5 and is to be credited to the Nordic Arts Centre.

In producing the exhibition for the Nordic Arts Centre, the Nordic Arts Centre will finance directly:

1. Research and restoration of the material
2. framing of the artwork
3. catalogue costs
4. documentary photographing
5. curator's salary
6. packing, transports and insurance
7. all costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In producing the exhibition in Long Island City, the Nordic Arts Centre, the Swedish Information Service and The Swedish Institute are responsible for and will finance directly the following:

1. transporting the exhibition to the New York airport and from the New York airport to Reykjavik.
2. provide insurance "from nail to nail"
3. provide the curator of the exhibition, Dr. Phil Ake Fant with traveling expenses for a period of seven days.
4. Providing P.S. 1 with 50 catalogues for press and information purposes.
5. Providing P.S.1 with 15 black and white photographs as well as 30 color slides for information purposes for which P.S. 1 will pay \$100.

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Page 2

The Nordic Arts Centre hopes to find a sponsor for local costs and will guarantee 8000 US dollars to the institute until a sponsor(s) is found. Deducted from these costs are the \$250 for 50 catalogues and \$100 for slides and transparencies.

The receiving institution, P.S. 1, is responsible for the following contingent upon receipt of aforementioned funds:

1. local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all local the local customs formalities.
2. Installation of the exhibition under the guidance of Dr. Phil. Ake Fant as well as all necessary constructions needed for the showing of the artwork.
3. P.S. 1 will make sure all walls are neatly painted white.
4. P.S. 1 is responsible for providing the exhibition with guards and the general security of the exhibition.
5. P.S. 1 is responsible for the promotion of the exhibition and this will include the following :
 - a. press release
 - b. personal follow ups
 - c. advertisements
 - d. mailing of a newsletter and an announcement card. (200 cards will be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints)
 - e. A Special Reception and an opening for the general public for all the exhibitions at P.S.1.
 - f. P.S. 1 is responsible for the printing of the announcement card, the newsletter and the design of the advertisements. All of these will include information for all three exhibitions at P.S. 1.
 - g. P.S. 1 will pay for the travelling costs as well as for the accommodation for four days, three nights, to the chairman of the Hilma af Klint foundation, Mr. Gustaf af Klint.
 - h. P.S. 1 agrees to provide any press material to the Producer of the exhibition, the Nordic Arts Centre.

All information material about the exhibition will credit:

1. Stiftelsen Hilma af Klints Verk, Stockholm
2. The Nordic Arts Centre, Helsinki
3. The Swedish Information Service, New York
4. The Swedish Institute, Stockholm

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The Institute for
Art and Urban Resources, Inc.
PS 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

To: Birgitta Lonnell
From: Rebecca Quaytman

Dear Birgitta:

Can you please try to call me today or tonight at
P.S. 1. I have been trying all morning to reach you
but the lines are busy. We need to discuss scheduling
for payment before I rewrite the contract. (which I
want to get out today if possible). All is well here.
Talk to you soon.

Sincerely,


Rebecca Quaytman

Phone: (718) 784-2084
FAX: (718) 482-9454

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page 1.

AGREEMENT BETWEEN THE INSTITUTE FOR CONTEMPORARY ART, P.S. 1 MUSEUM AND THE NORDIC ARTS CENTRE REGARDING THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN LONG ISLAND CITY, NEW YORK.

The Institute for Contemporary Art, P.S. 1 will show the exhibition "Secret Pictures by Hilma af Klint" in our main gallery in Long Island City from January 15th until March 12th, 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in cooperation with the Sritfelsen Hilma af Klints verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31.

The net price of the catalogue is USD 5 and is to be credited to the Nordic Arts Centre.

In producing the exhibition for the Nordic Arts Centre, the Nordic Arts Centre is financing directly:

1. Research and restoration of the material
2. framing of the artwork
3. catalogue costs
4. documentary photographing
5. curator's salary
6. packing, transports and insurance
7. all costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In producing the exhibition in Long Island City, the Nordic Arts Centre, the Swedish Information Service and The Swedish Institute are responsible for and is financing directly the following:

1. transporting the exhibition to the New York airport and from the New York airport to Reykjavik.
2. provide insurance "from nail to nail"
3. provide the curator of the exhibition, Dr. Phil Ake Fant with traveling expenses for a period of seven days.
4. Providing P.S. 1 with 50 catalogues for press and information purposes at a cost of U.S. \$250.00.

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page 2.

5. Providing P.S.1 with 15 black and white photographs as well as 30 color slides for information purposes for which P.S. 1 will pay \$100.

The Nordic Arts Centre hopes to find a sponsor for local costs and will guarantee 8000 US dollars to the institute until a sponsor(s) is found. Deducted from these costs are the \$500 for 100 catalogues and \$100 for slides and transparencies.

The receiving institution, P.S. 1, is responsible for the following contingent upon receipt of aforementioned funds:

1. Local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all local the local customs formalities.
2. Installation of the exhibition under the guidance of Dr. Phil. Ake Fant as well as all necessary constructions needed for the showing of the artwork.
3. P.S. 1 will make sure all walls are neatly painted white.
4. P.S. 1 is responsible for providing the exhibition with guards and the general security of the exhibition.
5. P.S. 1 is responsible for the promotion of the exhibition and this will include the following :
 - a. press release
 - b. personal follow ups
 - c. advertisements
 - d. mailing of a newsletter and an announcement card.
(200 cards will be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints)
 - e. A Special Reception and an opening for the general public for all the exhibitions at P.S.1.
 - f. P.S. 1 is responsible for the printing of the announcement card, the newsletter and the design of the advertisements. All of these will include information for all three exhibitions at P.S. 1.
 - g. P.S. 1 will pay for the travelling costs as well as for the accommodation for four days, three nights, to the chairman of the Hilma af Klint foundation, Mr. Gustaf af Klint.
 - h. P.S. 1 agrees to provide any press material to the Producer of the exhibition, the Nordic Arts Centre.

All information material about the exhibition will credit:

1. Stiftelsen Hilma af Klints Verk, Stockholm
2. The Nordic Arts Centre, Helsinki
3. The Swedish Information Service, New York
4. The Swedish Institute, Stockholm

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Page 3.

In witness whereof, the parties have executed this written agreement.

By: _____
Gwen Darien,
Deputy Director
The Institute for Contemporary Art.

By: _____
Birgitta Lonnell
Director
The Nordic Arts Centre

[Faint, mostly illegible text, possibly bleed-through from the reverse side of the page]

- 1. The number of objects returned
- 2. The weight of those objects
- 3. The date
- 4. The date of arrival
- 5. The name of the company handling the shipment

[Faint text, possibly bleed-through]

[Faint signature and text, possibly bleed-through]

[Faint handwritten text, possibly bleed-through]

[Handwritten signature]

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November 23, 1988

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

To: Birgitta Lonnell

From: Rebecca Quaytman

Regarding dates of payment for Hilma af Klint

Received your FAX this morning. Gwen Darien, Deputy Director, says that payment of \$2,500 by December 12 is fine if The Swedish Information service agrees to remit \$2,500 also some time in mid December. I talked to Kevin Foxby about this and he seems to think that this will not be a problem. Would it be acceptable to you if we said in the contract that P.S. 1 will receive \$2,500 by Dec. 12 and the rest of the money by Jan. 15, 1989? I am sending a list of pledges gathered from all the information I have received so far. If this list is incorrect please call or FAX. This list does not include the Institutes expenses.

We urgently need to know:

1. The number of crates arriving
2. The weight of these crates
3. The sizes.
4. The date of arrival
5. The name of the company handling the shipment.

November 24 and 25th is a thanksgiving holiday. If you want to reach me tomorrow or Friday I will be at (203)453-9517 in Connecticut.

Hope your staying warm!

Rebecca Quaytman
Rebecca Quaytman

*mid December:
Eighties of Man.
3 meters.*

4000 \$1000

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The Institute for
Art and Urban Resources, Inc
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784 2084

Alanna Heiss
President and Executive Director

October 7, 1988

Maaretta Jaukkuri
Head of Exhibitions
The Nordic Arts Center
Suomenlinna Sveaborg
SF-00198 Helsinki Helsingfors
Suomi Finland

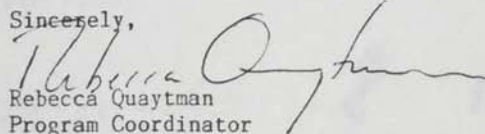
Dear Maaretta:

Just a note to confirm our conversation today. As we understand it, The Nordic Arts Center agrees to contribute ten thousand dollars, and the Swedish government will contribute the remaining eight thousand dollars needed to cover the expenses of the Hilma Af Klint exhibition at P.S. 1 scheduled to open and run through January 1988 to March.

As I understand it our mutual concerns at this point are 1. safe transportation, storage and exhibition of these delicate paintings, and 2. thorough press coverage, mailing and advertising. We will also need confirmation as soon as possible from the Hilma Af Klint Foundation, so that we can proceed with arrangements here.

We look forward to working with you and presenting this important artist to the New York art public. Thank you for your enthusiasm and support.

Sincerely,


Rebecca Quaytman
Program Coordinator

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PHONE



Swedish Consulate General

825 Third Avenue
New York
New York 10022
Tel: (212) 751-5900
Telex: 125385
INFORSWED NYK
Facsimile:
(212) 832-0389

September 12, 1988

Kevin returns the 24th

Rebecca Quaytman
P.S.1
46-01 21st Street
Long Island City, NY 11101

Dear Rebecca,

According to our telephone conversation today, I would like to confirm the meeting and visit at P.S.1 of Mrs. Birgitta Lönnell, Director of the Nordic Arts Center in Helsinki, at 12 noon on Thursday, September 29, 1988.

She will discuss the possibility of taking to P.S.1 and New York the exhibit of the Swedish artist Hilma af Klint. We would appreciate if Ms. Alanna Heiss could attend the meeting. From this office, Ms. Gun Nilsson and myself will be present as well.

Please let me know if there should be any changes.

Looking forward to seeing you in two weeks.

With best regards,

Kevin Foxby
Kevin Foxby

*climatic conditions
light
insurance
change of meeting*

Amittion #

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her name is
Marietta

Label →
transcription:
New York Arch
668 134 →
668 466

ask her to send some
catalogue immediately

8-thousand NL
8-15 thousand announcement
press release Nov 15

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A 358 0 6121335

OPETUSMINISTERIO

01

Derlem
 To Chris ~~Derlem~~
 Institute for Contemporary Art, New York

Proposal for agreement regarding the secret pictures by Hilma af Klint.

Black & white photos and transparencies are sent today.

Sponsors who have been approached are:

New Sweden 88
 The secretariat in Stockholm
 Count Peder Boude

The Bernard Osher Foundation
 San Francisco
 Barbro Sachs-Osher, president
 (Born Klint)

Ria Rodin
 Marketing and PR
 Sparbankernas bank
 (one major Savings bank)
 Tel. 790 1000

Arriving New York probably Thursday or Friday
 Omni Berkshire and Place Hotel? 212-753 5800

611

Please contact John Walidén, Swedish Information Service, tel. 734 5900, and let him confirm that he will give a grant to us, if you are in a hurry to send out your press-material. We have his word, but not on paper.

Let us know if you have an inhouse insurance

→ Hank.

You can reach us by fax c/o the Ministry of Education, who will forward it to us.

Their fax: 06 46 11 11

61 21 333

Yours sincerely,

Birgitta Lönnell
 Birgitta Lönnell

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3 358 0 6121335

OPETUSMINISTERIO

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

PROPOSAL FOR AGREEMENT BETWEEN THE NORDIC ARTS CENTRE AND THE INSTITUTE ^{E FOR} OF CONTEMPORARY ART REGARDING THE SHOWING OF THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN NEW YORK

PSI (The Institute for Contemporary Art) will show the exhibition "Secret Pictures by Hilma af Klint" in their main gallery in New York from January 15 until March 12 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in co-operation with the Stiftelsen Hilma af Klints verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The complete check list of the works shown in New York is enclosed in the agreement.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31. ? -> Harsh

The net price of the catalogue is USD 5 to be credited to the Nordic Arts Centre.

In producing the exhibition the Nordic Arts Centre has financed:

- research of the material
- framing of the artworks
- catalogue-printing, translations
- documentary photographing
- printing of poster and postcard
- curator's salary
- packing, transports and insurance
- restoration of the material

as well as all the costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In connection with the showing of the exhibition in New York the Nordic Arts Centre is, with support by the Swedish Information Service and the Swedish Institute, responsible for

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358 0 6121335

OPETUSMINISTERIO

01

2

- transporting the exhibition to the New York airport and from the New York airport to Reykjavik
 - providing insurance "from nail to nail"
 - curator's travelling expenses for a period of seven days (The curator of the exhibition is Dr. Phil. Ake Fant, Stockholm.)
- Further, the Nordic Arts Centre is

- providing PS 1 with 100 copies of the catalogue for press and information purposes
- providing PS 1 with 200 postcards to be used according to the receiver's wishes
- providing PS 1 with 200 posters to be printed with local information for a total cost of 1000 US dollars → provide PS 1
- providing PS 1 with 15 black-and-white photographs as well as 30 colour slides for information purposes (for which the Nordic Arts Centre will charge 100 USD)

X The receiving institution, PS 1, is responsible for local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all the local customs formalities. → Frank.

- Installation of the exhibition under the guidance of the guest curator as well as all the necessary constructions needed for showing the artworks. The receiver is advised to see to it that the walls are neatly painted.
- The receiver is taking care of exhibition surveillance (guards should be present in the exhibition rooms) as well as the overall security of the exhibition.
- The receiver takes care of the promotion of the exhibition including:

- press preview
- press releases
- advertisements → yes. Village Voice Art in America
- mailing to members
- social events
- opening
- printing of invitation cards (200)

invitation cards should be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints verk, Stockholm. → 3 exhibitions →

- The receiver will pay for the travelling costs as well as for the accommodation for four days, the minimum, to the chairman of the Hilma af Klint foundation (Mr Gustaf af ... ticket). →

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OPETUSMINISTERIO

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The receiver is recommended to arrange a few special events in connection with the showing (for instance a series of lectures) as well as a special event for sponsors if so wished.

All information material about the exhibition should include a mention of credit to:

1. Stiftelsen Hilma af Klints Verk, Stockholm
2. The Nordic Arts Centre, Helsinki
3. The Swedish Information Service, New York
4. The Swedish Institute, Stockholm

The receiver takes care of minor translations as well as collecting of the press material and sees to its being sent to the producer of the exhibition.

The receiver is taking care of eventual revenues.

The Nordic Arts Centre hopes to find a sponsor for local costs listed under ^{the} receiving institution, and will pledge 8000 US dollars until sponsor is found. Deducted from these 8000 dollars are costs for catalogues, cards, posters, etc. 1100 dollars mentioned above. Helsinki, October 25, 1988 New York

The Nordic Arts Centre

1100

Birgitta Lönnell

when will they give us ^{PS1} - 1100
 - deduction = 1100 dollars?
 does this mean that catalogues are already paid? and that we can keep 5 USD per catalogue? ^{can we raise price 10 USD}

1000

- Hank total of local costs?
 - travelly costs APEX Sweden-Ny-Sweden (night Sat/Sunday)

200? 600? 3 night hotel

- left mailings.

run them →
 200 - Skandina
 - Skandina

invitation-card = total card
 8000 / 15.000. PS1 winterish.
 - advertisements = total ads
 (Art America / Affairs / PS1 winterish. / Artscribe / Flash Art / Village Voice.
 what are post cards? oliv. / sep
 - what kind of local info for poster? → deduction of use / deductio

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☎ 358 0 6121335

OPETUSMINISTERIO

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

FAX (718) 482-9454

For Qyatman - Dercon

Sorry we could not answer your fax earlier as I was away.

1. We will send you by mail a postcard that we printed, The Swan nr 17.
 If you have no use for it, then we skip it. We have sold it in our bookshop, so it is not an invitation card.

2. I will include a poster in the mail. If you want to use it you will have to print local information, perhaps you could use a streamer? *... that make it swp*

3. Regarding catalogues we had suggested to supply you with 100 copies for press and information purposes and would deduct 1.000 US dollars for those and the 200 posters etc out of the 8.000 US dollars that we hope will be covered by sponsor ~~for~~ local costs. *500*

where put them up?

For the 100 catalogues you do not need to pay us anything extra above what we already have mentioned.

We can supply you with further catalogues for which we would charge 5 US dollars each. You could sell them for 10. How many would you need? *50*

4. An Apex ticket Stockholm - New York, a so called mini price, is 4.265 Sw. cr. (693 US dollars) if you leave Stockholm in the middle of the week. 7 nights have to be spent in New York, unfortunately. A shorter weekend, 3 to 4 nights including hotel, is at present sold for around 740 US dollars. One leaves Thursday or Friday. *740 US dollar.*

5. Swedish Information Service will participate with a grant if everything falls into place.

*8000 - 1000
 → 1100
 5900*

6. If you agree on our proposed agreement I will send you the document in two copies by express letter to sign.

7. Pia Rodin can be reached at the bank's branch in New York. Tel. 212/245 3342.

8. From Nov. 7th we will lease a telefax and we will send you the number.

Yours sincerely

Birgitta Lönnell

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Dorson
 To Chris ~~Dorson~~
 Institute for Contemporary Art, New York

Proposal for agreement regarding the secret pictures by Hilma af Klint.

Black & white photos and transparencies are sent today.

Sponsors who have been approached are:

New Sweden 88
 The secretariat in Stockholm
 Count Peder Boude

The Bernard Osher Foundation
 San Francisco
 Barbro Sachs-Osher, president
 (Born Klint!)

Pia ~~Rodin~~ *Rhodin* *NY*
 Marketing and PR
 Sparbankernas bank *Swedish Banks.*
 (the major Savings bank) *tomorrow.*
 Tel. 790 1000

212-245-3340

Arriving New York probably Thursday or Friday
 Omni Berkshire and Place Hotel? 212-753 5800

*21 east 52nd St.
 NY 10022*

Please contact John Wallden, Swedish Information Service, tel. 754 5900, and let him confirm that he will give a grant to us, if you are in a hurry to send out your press-material. We have his word, but not on paper.

Let us know if you have an inhouse insurance. *→ Hank.*

You can reach us by fax c/o the Ministry of Education, who will forward it to us.

Their faxns: 358 0 1 1

61 21 335

Yours sincerely,

Birgitta Lönnell
 Birgitta Lönnell

Pia Dinm.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

- transporting the exhibition to the New York airport and from the New York airport to Reykjavik
- providing insurance "from nail to nail"
- curator's travelling expenses for a period of seven days (The curator of the exhibition is Dr. Phil. Ake Fant, Stockholm.)

Further, the Nordic Arts Centre is

- providing PS 1 with 100 copies of the catalogue for press and information purposes
- providing PS 1 with 200 postcards to be used according to the receiver's wishes
- providing PS 1 with 200 posters to be printed with local information for a total cost of 1000 US dollars → provide PS 1
- providing PS 1 with 15 black-and-white photographs as well as 30 colour slides for information purposes (for which the Nordic Arts Centre will charge 100 USD.)

X The receiving institution, PS 1, is responsible for local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all the local customs formalities. → Hank.

- Installation of the exhibition under the guidance of the guest curator as well as all the necessary constructions needed for showing the artworks. The receiver is advised to see to it that the walls are neatly painted.
- The receiver is taking care of exhibition surveillance (guards should be present in the exhibition rooms) as well as the overall security of the exhibition.
- The receiver takes care of the promotion of the exhibition including:

- press preview
- press releases
- advertisements →
- mailing to members
- social events
- opening

yes. Village Voice
Art in America

- printing of invitation cards (200 invitation cards should be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints verk, Stockholm.) → 3 exhibitions →

- The receiver will pay for the travelling costs as well as for the accommodation for four days, three nights minimum, to the chairman of the Hilma af Klint foundation Mr Gustaf af Klint (apex ticket). →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

PROPOSAL FOR AGREEMENT BETWEEN THE NORDIC ARTS CENTRE AND THE INSTITUTE ^{FOR} OF CONTEMPORARY ART REGARDING THE SHOWING OF THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN NEW YORK

PSI (The Institute for Contemporary Art) will show the exhibition "Secret Pictures by Hilma af Klint" in their main gallery in New York from January 15 until March 12 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in co-operation with the Stiftelsen Hilma af Klins verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The complete check list of the works shown in New York is enclosed in the agreement.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31. ? -> Hank

The net price of the catalogue is USD 5 to be credited to the Nordic Arts Centre.

In producing the exhibition the Nordic Arts Centre has financed:

- research of the material
- framing of the artworks
- catalogue-printing, translations
- documentary photographing
- printing of poster and postcard
- curator's salary
- packing, transports and insurance
- restoration of the material

as well as all the costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In connection with the showing of the exhibition in New York the Nordic Arts Centre is, with support by the Swedish Information Service and the Swedish Institute, responsible for

Pia Dinn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The receiver is recommended to arrange a few special events in connection with the showing (for instance a series of lectures) as well as a special event for sponsors if so wished.

All information material about the exhibition should include a mention of credit to:

1. Stiftelsen Hilma af Klints Verk, Stockholm
2. The Nordic Arts Centre, Helsinki
3. The Swedish Information Service, New York
4. The Swedish Institute, Stockholm

- The receiver takes care of minor translations as well as collecting of the press material and sees to its being sent to the producer of the exhibition.

The receiver is taking care of eventual revenues.

The Nordic Arts Centre hopes to find a sponsor for local costs listed under ^{the} receiving institution, and will pledge 8000 US dollars until sponsor is found. Deducted from these 8000 dollars are costs for catalogues, cards, posters, etc. 1100 dollars mentioned above. Helsinki, October 25, 1988 New York

The Nordic Arts Centre

1100

Birgitta Önnell

when will they give us ^{PS1} - 1100
 - deduction = 1100 dollars?
 does this mean that catalogues are already paid? and that we can keep 5 USD per catalogue → can we raise price 10 USD

1000

200? 600?
 3 night hotel

- Have total of local costs?
 - travelly costs & PEX Sweden-NY - Sweden (night Sat/Sunday)

- left mailings.
 further →
 200 - Skandina
 - Skandina

- invitation card = total card
 8000 / 15.000. PS1 winter esth.
 - advertisements = total ads
 At i America / At Paris / PS1 winter esth.
 Art Saite / Park Art / Village wise.
 what are post cards? don't see
 → deduction of us

Pia Dinn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 8, 1988

Birgitta Lonnell
Director
The Nordic Arts Centre

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784 2084

Alanna Heiss
President and Executive Director

Dear Ms. Lonnell:

Here is a rough draft of the contract. Read it over and FAX me any questions you might have. As we discussed on the phone we only need fifty catalogues for press and fifty to sell during the exhibition. As I understand it your contract states that we will be responsible for paying you for these 100 catalogues totaling \$500. And it is agreeable to you if we charge \$10 for the catalogue. If the demand seems to be great for the catalogues after the opening is it possible for us to buy more from you?

We have decided for several reasons not to distribute or sell the poster and announcement cards. They are as follows: 1. our experience with the Pistoletto poster does not merit the cost and effort to distribute and print up the new information. 2: Our museum publicity policy is not to publicize one show in the building without including the other exhibition information. This would not be possible to do with the Nordic Arts Centre's poster. In all our promotional material whether it be posters, newsletters or announcement cards we strive for a visual consistency. This means that on all our advertisements we have a photo of the P.S. 1 building behind the text. One reason for this is that in N.Y. the art public often goes to an architectural site rather than a particular exhibition. If, however, you still want to distribute/sell the cards and posters in the main office during and after the exhibition, this is fine, however not at our expense. I personally and P.S. 1 will do all we can to promote this exhibition to the public, however on certain levels (primarily graphic ways) we think it wise not to separate this particular show from the winter exhibition as a whole.

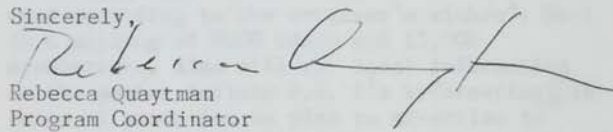
Pia Dinn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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In reference to the potential sponsors, I talked with Pia Rhodin and it does not appear to be feasible for Sparbankernas bank to help with funding, and as yet I have had no word from The Bernard Osher Foundation. Is there anything I could be doing to help out with this and what exactly will happen if the three possibilities you mentioned fall through?

We need to know as soon as possible the quantity, weight and size of the works being shipped so that we can alert the appropriate people. Also we need to know if you think it necessary to cover the windows with muslin to defuse the light because on one side of the exhibition space the light is very direct. I look forward to your response.

Sincerely,


Rebecca Quaytman
Program Coordinator

Pia Rhodin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323



October 27, 1988

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

Brigitta Lonnell
Director
The Nordic Arts Center

Dear Brigitta:

We received your FAX this morning. Everything looks fine, but we have a few questions on which we need clarification. For every exhibition at P.S.1 we print one announcement card which includes information for the shows on all three floors. So we are a little confused about what you mean when you write "Providing P.S. 1 with 200 postcards to be used according to the receiver's wishes". We do a mailing of 8000 cards and 15,000 newsletters. Also will the local information on the poster include P.S. 1's information? In terms of promotion we plan to advertise in newspapers and art magazines.

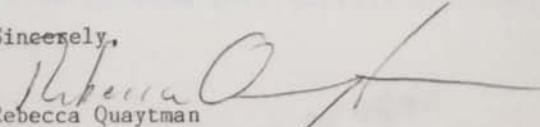
In reference to the last paragraph:

"The Nordic Arts Centre hopes to find a sponsor for local costs listed under the receiving institution, and will pledge 8000 US dollars until sponsor is found. Deductd from the 8000 dollars are costs for catalogues, cards, posters, etc. 1100 dollars mentioned above."

1. What is the schedule of payment?
2. Does this mean that the catalogues are already paid for, and if so, do we keep the \$5.00 per catalogue? And if not do we have the option of raising the price of the catalogue to \$10 so that we can keep \$5 to help cover costs?

Finally, could you provide us with the cost of and APEX flight Sweden-NY, NY-Sweden? I am also sending a map of the first floor. Thanks for your prompt response.

Sincerely,


Rebecca Quaytman
Program Coordinator
FAX (718)482-9454

Pia Dims

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

+
Sweden

Helsinki 11.8.1988

10 thousand

Mrs Rachel Quauytman
PS 1
46-01 21st Street
Long Island City
New York, NY 11101

Dear Rachel Quauytman,

I am here enclosing a catalogue of Hilma af Klint's exhibition which opened last week in our gallery in Helsinki. This marks the first wider presentation of her art ever. The interest both in Sweden and here in Finland is very great in her art and there have been many long articles about her art in newspapers both in Sweden and Finland. The exhibition will close in our gallery on October 2 and it will be shown in Norway and in Iceland next year.

Your Father mentioned that there might be an interest in her exhibition in your gallery and that there is a vacant time in December. I have mentioned this possibility to the Hilma af Klint foundation that owns all her works and they agree to let the works travel to New York should there be interest.

I am right now in the process of clarifying the venues in Norway and Iceland and would therefore greatly appreciate if you could let me know at your earliest convenience how the matter is proceeding with you.

We would really like to show this excellent collection of works in New York.

Yours sincerely,

Maaretta Jaukkuri
Maaretta Jaukkuri
Head of exhibitions

011 358 0090

011 358 0068-143

■
Suomenlinna Sveaborg
SF-00190 HELSINKI HELSINGFORS
Suomi Finland
Puh. Tel. (9)0-668 143

Pia Dinn

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October 7, 1988

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

Maaretta Jaukkuri
Head of Exhibitions
The Nordic Arts Center
Suomenlinna Sveaborg
SF-00198 Helsinki Helsingfors
Suomi Finland

Dear Maaretta:

Just a note to confirm our conversation today. As we understand it, The Nordic Arts Center agrees to contribute ten thousand dollars, and the Swedish government will contribute the remaining eight thousand dollars needed to cover the expenses of the Hilma Af Klint exhibition at P.S. 1, in January 1989 through March. ^{As I understand it} Our mutual concerns at this point are: 1. safe transportation, storage and exhibition of these delicate paintings, and 2. thorough press coverage, mailing and advertising. ← (C)

H AH

We look forward to working with you ~~it~~ ~~the~~ and presenting this important artist to the New York art public ^{enthusiasm and} thank you for your support.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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③ We will also need confirmation as soon as possible from the H. A. K. Foundation, so that we can proceed with arrangements here.

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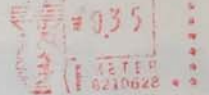
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	MoMA PS1	I.A.1323

NOV 25 '88 12:13

339 P01
FAX (718) 482-9454



350th Anniversary
of the
New Sweden Colony
in North America



Swedish Consulate General
825 Third Avenue
New York, New York 10022

**SWEDISH
INFORMATION
SERVICE**

Rebecca Quaytman
P.S.1
46-01 21st Street
Long Island City, NY 11101



(Faint, illegible text, likely bleed-through from the reverse side of the envelope)

220 San Bruno Avenue
San Francisco
California 94103

Board of Trustees
President
Barbara Sachs-Cohen

Judith Crane
Stephen Dobos
Robert Friend

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHAT'S COMING

SWEDISH EVENTS AND VISITORS IN THE NEW YORK AREA

December, 1988

ART

Through Thursday,
December 1

EVA ENGLUND's art glass show Zenith will be on view at Orrefors Crystal Gallery, 58 East 57th Street, NYC. For further information please contact the Gallery at (212) 753-3442.

Through Friday,
December 23

Sweden and America 1638-1988: A History Celebrated. An exhibit sponsored by the Swedish Council of America and the New Sweden '88 Swedish National Committee at the American Swedish Historical Museum, 1900 Pattison Avenue, Philadelphia, PA. For further information please call (215) 389-1776.

Through Friday,
December 30

Oil paintings and lithographs by PHILIP VON SCHANTZ are on view at the Privatbanken Gallery, 20 West 55th Street, NYC. Hours are Monday through Saturday, 10AM to 5:30PM.

PHOTOGRAPHY

Through December

Photo exhibit recording Swedish contributions to America during the past 350 years, organized by the Swedish Council of America, is on view at the American Swedish Historical Museum, 1900 Pattison Avenue, Philadelphia, PA. For further information please call (215) 389-1776.

Friday, December 16
through Saturday,
February 4, 1989

TORE JOHNSON: Still Moments in the River of Life: Photos From the 1950s. An exhibition of photographs by the late Swedish photographer Tore Johnson will be on view at the Union Square Gallery, 32 Union Square, Room 408, NYC. Gallery hours are Fridays 1-7PM, Saturdays 12noon-5PM, and by appointment. For further information please call (212) 777-8393.

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What's Coming -2-

F I L M

Wednesday,
December 21

MAX VON SYDOW will star in the Danish-Swedish coproduction of Pelle the Conqueror opening at the Lincoln Plaza Theater, Broadway between 66th and 67th Street, NYC. For showtimes please call (212) 757-2280.

M U S I C

Wednesday,
December 7
8PM

ANDERS PAULSSON, saxophone, will appear in recital with organist Harry Huff featuring an all Bach program at the Union Theological Seminary, Broadway at 122nd Street, NYC. For further information please call (212) 568-0039.

Thursday, December 8
5:30PM Reception
6:00PM Lecture

Conversation with soprano ELISABETH SÖDERSTRÖM in Lincoln Center's Off Stage lecture series will take place at Bruno Walter Auditorium in the Library for Performing Arts, Amsterdam Avenue at 65th Street, NYC. Single ticket \$12. Wine and cheese reception with the artist at Amsterdam Gallery at 5:30PM. For information please call (212) 877-1800 ext 538 Tuesday-Thursday.

Sunday, December 11
8PM

Soprano ELISABETH SÖDERSTRÖM, accompanied by James Levine on the piano, will give a concert as part of the "The Art of the Song" recitals in the "Great Performers" series at Alice Tully Hall, Lincoln Center, NYC. For further information please call (212) 362-1911. To subscribe by phone (212) 874-6770.

Sunday, December 11
8PM

ANDERS PAULSSON, saxophone, will appear in recital with organist Harry Huff featuring an all Bach program at Calvary Episcopal Church, Park Avenue at 21st Street, NYC. For further information please call (212) 568-0039.

Thursday,
December 15
8PM

Soprano ANNE SOFIE VON OTTER will make her debut in Le Nozze di Figaro at the Metropolitan Opera, Lincoln Center, Broadway at 63rd Street, NYC. Also on Monday, December 19 at 8 PM; on Tuesday, December 27 at 8 PM; and on Saturday, December 31 at 1 PM (sold out). Phone orders at (212) 362-6000 Monday through Saturday, 10AM to 8PM, Sunday noon to 6PM.

Friday, December 30
8PM

Baritone HÅKAN HAGEGÅRD will perform in the Metropolitan Opera's production of Die Fledermaus at Lincoln Center, Broadway at 63rd Street, NYC. (Also January 6, 11, 14, 19, and 28, 1989.) Phone orders at (212) 362-6000 Monday through Saturday, 10AM to 8PM, Sunday noon to 6PM.

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What's Coming -3-

C H R I S T M A S E V E N T S

- Friday, December 2 Church of Sweden's annual CHRISTMAS BAZAAR. Advent
11AM-8PM and candles, Christmas items, craft goods, baked goods,
Saturday, December 3 and games. For further information please call
10AM-6PM (212) 832-8443.
- Saturday, December 3 Stanford's PRO ARTE SINGERS, conducted by Arthur
8:30PM Sjögren, will present two performances of its
and Candlelight Christmas concert at St. John's Episcopal
Sunday, December 4 Church, 628 Main Street, Stanford, CT. The highlight
4PM of the concert will be traditional LUCIAfest. Tickets
\$18 for reserved seating, \$13 for general admission,
and \$9 for seniors and students may be ordered by
phone (203) 323-7955.
- Sunday, December 4 Swedish LUCIA procession will be part of the annual
3:15-3:45PM Madison Avenue Christmas for Children Day, starting at
Madison Avenue and 66th Street, NYC.
- Tuesday, December 6 The Swedish-American Chamber of Commerce annual
Christmas luncheon and Lucia celebration will be held
at the Waldorf-Astoria hotel, NYC, in the presence of
Their Royal Highnesses Prince Bertil and Princess
Lilian of Sweden. Tickets \$120. For reservations and
further information please call (212) 838-5530.
- Wednesday, December 7 SWEA's New York Chapter will celebrate LUCIA with a
7:30PM Swedish smorgåsbord and glögg, and a Lucia procession
led by the soprano Madeleine Kristofferson, at Saint
Peter's Church, 53rd Street & Lexington Avenue
(Citicorp Building), NYC. \$25 members, \$30 guests.
Please mail checks by December 5 payable to SWEA
International, New York Chapter, to Mona Johnsson, 400
East 89 Street, NYC 10128. For further information
please call Mona at (212) 930-6440.
- Saturday, December 10 Church of Sweden's annual LUCIA celebration will be
4PM held at the Salvation Army Temple, 120 West 14th
Street, NYC. Tickets may be purchased at the Church
of Sweden. For further information please call
(212) 832-8443.
- Saturday, December 10 The Swedish Folkdancers of New York will hold their
8:30PM to 1AM Annual LUCIA Pageant and Christmas Dance with the Ruth
and Gus Johnson Orchestra at Dongan Hall, Knights of
Columbus, 7601 Fourth Avenue, corner of 76th Street,
in Bay Ridge, Brooklyn. Donation \$12 per person. For
further information, please call (516) 593-5791, (718)
492-5577, or (201) 836-9008.
- Saturday, December 24 CHRISTMAS VESPERS at the Church of Sweden, 5 East 48th
Street, NYC. Church open from 12noon to 9PM. Julbön
med körsång kl 17, julfirande kl 19.
- Sunday, December 25 JULOTTA at the Church of Sweden, 5 East 48th Street,
7AM NYC.

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What's Coming -4-

O T H E R E V E N T S

Thursdays
8-11PM

Anyone interested in learning SWEDISH FOLKDANCES is welcome to weekly practices at McBurney YMCA, 215 West 23rd Street, NYC. For further information please contact the Swedish Folkdancers of New York at (516) 593-5791, (718) 492-5577, (201) 836-9008, or (914) 725-3543.

Sunday, December 11
11AM

Inauguration of the chasuble donated by SWEA International's New Jersey and New York Chapters will take place at the Church of Sweden, 5 East 48 Street, NYC. Coffee will be served.

Monday, December 19

Sweden's Minister of Finance, Kjell-Olof Feldt, will be the guest speaker at the Swedish-American Chamber of Commerce membership luncheon. For further information and reservations please call (212) 838-5530.

V I S I T O R S

Through December 3

BARBRO HODEN, Producer, Swedish Television Channel 1, and BJÖRN NORDSTRÖM, Swedish Educational Radio, will be in New York for study visits. For further information please call (212) 643-8855.

December 3-10

DAG LAURELL, Swedish National Radio Company, and ULLA BERGLUND, GERD LEKMAN, ULLA LENNMAN, and LARS SJÖGREN, Swedish Television Channel 1, will be in New York for study visits. For further information please call (212) 643-8855.

F U T U R E E V E N T S

January 15 through
March 12, 1989

Abstract avantgarde works of the Swedish turn-of-the-century artist HILMA AF KLINT will be on exhibit at the P.S.1 Museum's Main Gallery on the first floor, 46-01 21st Street, Long Island City, NY. For further information please call (718) 784-2084.

H A P P Y H O L I D A Y S A N D A H A P P Y N E W Y E A R !

NEW SWEDEN 88 is a year-long celebration commemorating the 350th anniversary of the arrival of the first Swedes in North America. Exhibitions, lectures, festivals, seminars, and performances observing Swedish culture and traditions are held throughout 1988 in close to 100 American cities. Events taking place in the New York area in December are listed in this issue of What's Coming.

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NOV 25 '88 12:13

339 P01
FAX (718) 482-9454



November 25, 1988

Alana Heiss
 PS1
 Institute of Art & Urban Resource
 46-01 21st Street
 Long Island City, NY 11101

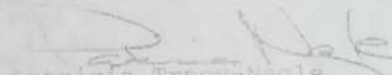
Dear Ms. Heiss:

I spoke to someone at your office a couple of weeks ago, and was told that a copy of your IRS tax-exempt status letter would be mailed or faxed to me right away. I still have not received it.

We have under consideration a request for a grant which we cannot award unless we have the IRS tax-exempt status letter and an indication that you are serving as fiscal agent.

You may send it via FAX to the number indicated on the letterhead. If you have any questions, please call me.

Sincerely,


 Patricia Tracy-Nagle
 Executive Administrator

220 San Bruno Avenue
 San Francisco
 California 94103

Board of Directors
 President
 Barbra Sachs-Chase

Julith Crane
 Stephen Dobos
 Robert Friend

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.1323

Address any reply to:

Department of the Treasury
P. O. Box 3100 Church St. Station
New York, New York 10008

District Director
Internal Revenue Service

Date:	In reply refer to:
July 2, 1974	AU:F:610:Bey1
M-75-EO-42	Tel:264-1870



Institute For Art & Urban Resources, Inc.
7 Jerald Orlover
540 Madison Avenue
New York, New York 10022

Gentlemen:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(vi) and 509(a)(1).

You are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. You are not liable for the taxes imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes under sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, you must let us know so we can consider the effect of the change on your exempt status. Also, you must inform us of all changes in your name or address.

If your gross receipts each year are normally more than \$5,000, you are required to file Form 990, Return of Organization Exempt From Income Tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Please keep this determination letter in your permanent records.

Sincerely yours,

J. E. Cooney
District Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

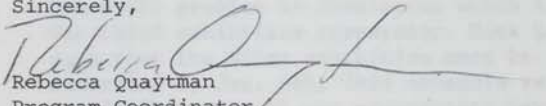
Nov. 28.

Patricia Tracy-Nagle
Executive Administrator

Dear Ms. Tracy-Nagle:

On Nov 16, I FAXed a copy of our IRS tax exempt
letter and discussed this with a secretary on the
phone. I assumed you had received it because no
one called to tell us otherwise. I will call after
I FAX this to make sure you received it.

Sincerely,


Rebecca Quaytman
Program Coordinator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 2, 1988

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

For: Birgitta Lonnell
From: Rebecca Quaytman

Dear Birgitta:

That is good news about the Bernard Osher Foundation. As I understand it they are now mailing The Institute a check for \$7000. I will be federal expressing the contract tomorrow for you to sign.

One small problem is developing which is this. Our chief exhibition preparator, Hank Stahler says that the Hilma exhibition must be installed by Jan. 6th. This schedule is crucial because all our preparators have planned to install the third floor exhibition, Theatergarden Bestiarium beginning January 9th. This exhibition involves fourteen very temperamental international artists and will require our full attention. This would mean that we would need Ake Fant to arrive on Jan. 1st. Is this possible?

Has the storm passed?

Rebecca

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December 10, 1988

To: Maaretta

From: Rebecca

Dear Maaretta:

This morning I received a FAX from Birgitta with information about the arrival of Ake Fant and Gustof af Klint. Do they both have hotel arrangements and if so can you tell me where they will be staying. Also, do we have to send or make any flight or hotel arrangements for Mr. Klint. As I understood it Birgitta said she was buying a apex ticket for him in Helsinki which includes hotel. I sent the final agreement over a week ago by Federal Express mail! If you have not received it yet please fax me right away. I am also sending a copy of the text which will be on the wall at the entrance of the exhibition. It is an edited version of Ake Fants introduction to the catalogue. If you have any problems with this you must tell me right away so I can have it changed. Also, we do not have pressopenings instead we do a large press mailing and follow ups with personal letters and the critics come when they want, so that they can go through the show quietly and slowly. However we do have a private reception from 12 - 2 on Jan. 15 in which the press and funders and other important people are invited. Hope to hear from you soon.

Sincerely

Rebecca
Rebecca Quaytman

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

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08/12 '88 22:31

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NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Att: Rebecca Quaylman
ex. Birgitta Lönnell

Ake Fant will arrive December 31. Can he join a party? (My question).
Leaves Jan. 6.

Gustaf of Klint will arrive Jan. 17. When will the preopening take
place?

The final agreement has not yet arrived. Maarotta will now take over
the job. I was involved as long as the fundraising was going on.

Birgitta

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December 12, 1988

The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084


Alanna Heiss
President and Executive Director

To: Maaretta
From: Rebecca

Dear Maaretta:

I am sending the agreement express mail today so it should reach you tomorrow. We need to know the weight and size of the shipment of paintings and the name of the company that is handling it so that we can arrange a pickup. We need to know what size truck etc... I assume the paintings are arriving on the 15th.

Sincerely,


Rebecca Quaytman

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The Institute for
Art and Urban Resources, Inc.
P.S. 1 (Project Studios One)
46-01 21st Street
Long Island City, NY 11101
718 784-2084

Alanna Heiss
President and Executive Director

Dec. 13

Dear Maaretta:

The show opens on January 15th and closes March 12.
The installation of Hilma's paintings must happen
between January 2 and the 8th. When did you think the
show was opening????!!!

Rebecca
Rebecca

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Series II no.3c. The Muslim Standpoint.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series VIII no.1.8.3.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series II no.3d. The Christian Religion.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series VIII no.2.9.3.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series VIII. Initial Picture.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series VIII no.3.10.3.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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No.15.

Motacilla alba – the Guidelines of the Wagtail.

1919

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series II no.2a. Mahatma's Present Standpoint.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.16.

The work has discovered that Ireland and Norway are an unavoidable condition in order to go further in development.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series II no.2b. The Standpoint of the Jews at the Birth of Jesus

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.17.

Series II no.1.1.1.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series II no.3b. The Standpoints of Judaism and Paganism.

1920

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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No.15.

The atom has found the second characteristic, Order and Purity, which liberates it from forces which pull it downward.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.16.

The atom has discovered that Patience and Tolerance are an unavoidable condition in order to go further in development.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.17.

The atom has found the fourth characteristic, which carries mankind forward: A fervent inclination for Activity and Perseverance.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.18.

The atom assumes its true nature: Truth and Justice.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.19.

Earnestness releases power from the atom and repels weakness.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.20.

The atom's innocence is protected by Holiness which is expressed in Mercifulness.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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No.9.

The atom has four different phases of development which it can achieve in the body.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.10.

The atom contains four kinds of activity, all of them mutually dependent.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.11.

The atom has the capacity itself to expel the inertia of the innate resistance of matter.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.12.

The atom increases its strength as it feels and acknowledges its dependence on the divine power which is the inexhaustible and incomprehensible life itself.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.13.

The atom is on the way to consciously and voluntarily being regenerated in imitation of the Lord Jesus who has prepared the way for all mankind.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.14.

The atom has found the first characteristic, which liberates it from forces which pull it downward, that is: Reliability and Sense of Duty.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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No.3.

The body must be transformed by entering its center and acquiring new strength.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.4.

Through its wish to conceive more and more beautiful forms first on the ethereal level, then materially the body at last is prepared to be illuminated by the light.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.5.

The body is capable of rising above its earthly attachment by listening willingly to supernatural power.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.6.

When the atom rests on the ethereal level, power is drawn into its center and stored there. When the body is in harmony, power from its center is discharged and transmitted outwards.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.7.

The atom has both limitations and a capacity of development. When the atom expands on the ethereal level, the physical component of the earthly atom begins to glow.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.8.

On the ethereal level the atom constantly changes between rest and activity. While resting it turns inwards. This effects the earthly atom so that power from it is discharged.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Series *Parcifal*. Group 4. Envelope of the Physical Level no.88. Upwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

b. Introduction: The Atom.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series *Parcifal*. Group 4. Envelope of the Physical Level no.89. Inwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.1.

The center of the universe is composed of innocence.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series *Parcifal*. Group 4. Envelope of the Physical Level no.84. Forwards.

The Atom Series.

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

No.2.

Every atom possesses its own center, but each center relates directly to the center of the universe.

1917

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Series Parcifal. Group 1, no.20.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 4. Envelope of the Physical Level no.85. Downwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.21.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 4. Envelope of the Physical Level no.86. Backwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 4. Envelope of the Physical Level no.84. Forwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 4. Envelope of the Physical Level no.87. Outwards.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Series Parcifal. Group 1, no.10.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.13.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.11.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.18.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.12.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Series Parcifal. Group 1, no.19.

Autumn 1916

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Group 9. Series SUW. Swan no.23.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series UW. Dove no.26.

Spring 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.24.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series UW. Dove no.31. St. George.

Spring 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series UW. Dove no.25.

Spring 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series UW. Dove no.35. St. George.

Spring 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

Group 9. Series SUW. Swan no.11.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.17.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.12.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.21.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.14.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.22.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Group 9. Series SUW. Swan no.3.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.8.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.4.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.9.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.7.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.10.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Group 9. Series SUW. Swan no.3.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.8.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.4.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.9.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.7.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.10.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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**Group 6. Series WUS no.13.
The Tempter of the World.**

February - April 1908

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 6. Series WUS no.16.

February - April 1908

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 6. Series WUS no.14.

February - April 1908

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 8. Series US no.5. Crucifixion.

Autumn 1913

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

**Group 6. Series WUS no.15.
Spiritual Self-portrait.**

February - April 1908

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 9. Series SUW. Swan no.1.

October 1914 - March 1915

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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Group 5. Series WUS no.6.

January - February 1908
Watercolor on paper
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 5. Series WUS no.19.

January - February 1908
Watercolor on paper
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 5. Series WUS no.9.

January - February 1908
Watercolor on paper
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 6. Series WUS no.6. Lotus Flower.

February - April 1908
Oil on canvas
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 5. Series WUS no.11.

January - February 1908
Watercolor on paper
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 6. Series WUS no.9. Easter Eve's Lily.

February - April 1908
Oil on canvas
Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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Group 2. Vestal-ascetic. Series WU.

1907

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

**Group 4. The Ten Greatest no.3. Youth.
10.2-12.7.**

1907

Tempera on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

**Group 2. The Fresh Rose of the Lily.
Series WU.**

1907

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 5. Series WUS no.1.

January - February 1908

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 3. The Large Figure Paintings.

1907

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 5. Series WUS no.5.

January - February 1908

Watercolor on paper

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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Group 1. Primordial chaos. Series WU.

1906

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 1. Primordial chaos. Series WU.

1906

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 1. Primordial chaos. Series WU.

1906

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 2. Series WU.

1907

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 1. Primordial chaos. Series WU.

1906

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

Group 2. Series WU.

1907

Oil on canvas

Collection of the Stiftelsen Hilma af Klints Verk, Stockholm

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30/11 '88 09:45

☎ 358 0 668594

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01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

November 30, 1988/ay

For Rebecca Quaytman - PS1, New York Ex: Birgitta Lönnell

Re: Hilma af Klint

The Bernard Osher Foundation phoned me last night, to say that they decided to give a grant. They are today mailing you a check with US \$ 7000, which means that dates of payment etc. in the agreement will have to be changed.

I will inform you within a few days about the travelling costs for Gustaf af Klint.

The money from the Swedish Institute and the Swedish Information Service will go straight to us to cover part of our costs for the show i New York.

The Bernard Osher Foundation is eager to get the show to San Fransisco at a later date.

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20/12 '88 22:31

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HNC

02

AGREEMENT BETWEEN THE INSTITUTE FOR CONTEMPORARY ART, P.S. 1 MUSEUM AND THE NORDIC ARTS CENTRE REGARDING THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN LONG ISLAND CITY, NEW YORK. page 1.

The Institute for Contemporary Art, P.S. 1 will show the exhibition "Secret Pictures by Hilma af Klint" in our main gallery in Long Island City from January 15th until March 12th, 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in cooperation with the Stiftelsen Hilma af Klints verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31.

The net price of the catalogue is USD 5 and is to be credited to the Nordic Arts Centre.

In producing the exhibition for the Nordic Arts Centre, the Nordic Arts Centre is financing directly:

1. Research and restoration of the material
2. framing of the artwork
3. catalogue costs
4. documentary photographing
5. curator's salary
6. packing, transports and insurance
7. all costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In producing the exhibition in Long Island City, the Nordic Arts Centre is responsible for and is financing directly the following with financial support from the Swedish Information Service and the Swedish Institute:

1. transporting the exhibition to the New York airport and from the New York airport to Reykjavik
2. provide insurance "From nail to nail"
3. provide the curator of the exhibition, Dr. Phil Ake Fant with traveling expenses for a period of seven days
4. providing P.S. 1 with catalogues for press and information purposes at a cost of USD 50.00

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03

5. Providing P.S.1 with 15 black and white photographs as well as 30 color slides for information purposes for which P.S. 1 will pay \$100. page 2.

The Bernard Osher Foundation has pledged \$7,000.00, in support of the transportation and installation of the exhibition and for catalogues and posters for press and information purposes.

The receiving institution, P.S. 1, is responsible for the following contingent upon receipt of aforementioned funds:

1. Local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all ~~local~~ the local customs formalities.
2. Installation of the exhibition under the guidance of Dr. Phil. Ake Fant as well as all necessary constructions needed for the showing of the artwork.
3. P.S. 1 will make sure all walls are neatly painted white.
4. P.S. 1 is responsible for providing the exhibition with guards and the general security of the exhibition.
5. P.S. 1 is responsible for the promotion of the exhibition and this will include the following :
 - a. press release
 - b. personal follow ups
 - c. advertisements
 - d. mailing of a newsletter and an announcement card, (200 cards will be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints)
 - e. A Special Reception and an opening for the general public for all the exhibitions at P.S.1.
 - f. P.S. 1 is responsible for the printing of the announcement card, the newsletter and the design of the advertisements. All of these will include information for all three exhibitions at P.S. 1.
 - g. P.S. 1 will pay for the travelling costs as well as for the accommodation for four days, three nights, to the chairman of the Hilma af Klint foundation, Mr. Gustaf af Klint.
 - h. P.S. 1 agrees to provide any press material to the Producer of the exhibition, the Nordic Arts Centre.

- All information material about the exhibition will credit:
1. Stiftelsen Hilma af Klints Verk, Stockholm
 2. The Nordic Arts Centre, Helsinki
 3. The Swedish Information Service, New York
 4. The Swedish Institute, Stockholm
 5. The Bernard Osher Foundation

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04

3 sets of 3000

2 sets of 3000 - 1200

Page 3.

In witness whereof, the parties have executed this written agreement.

By: _____
 Gwen Darien,
 Deputy Director
 The Institute for Contemporary Art.

By: _____
 Birgitta Lonnell
 Director
 The Nordic Arts Centre

Dear Helena,

Unfortunately I have to tell you that some of the
 and some change in the schedule of dates of Elliot's
 exhibition. It is now coming out slightly and the
 costs is as follows:

24.12. 24 412 - Helsinki-Turku
 25.12. 25 100 - Boston New York, arrival in NYC at 15:15.

The transport agent at NYC has been notified of the arrival
 and they are going to act immediately.
 The airway bills are as follows:

24.12. 24 412 - Helsinki-Turku
 25.12. 25 100 - Boston New York, arrival in NYC at 15:15.

Best regards,

Gwen Darien

Birgitta Lonnell

Attachments

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22/12 '88 14:28

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NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

3 sets of 3000

2 sets of 8000 ~~8000~~ Clock
1200 - PS. † 8720

11200

Helsinki 22.12.1988

8720

Rebecca Quaytman
PS 1
New York

Dear Rebecca,

unfortunately I have to tell you that there is still one more change in the transport of Hilma af Klint's exhibition. It is now coming via Zürich and the route is as follows:

26.12. SR 413 Helsinki-Zurich
SR 100 Zürich New York arriving in NYC at 15.15.

The transport agent in NYC has been notified of the arrival and they are going to act immediately.

The airway bills are as follows:

Main AWB 085-63439633 and House AWB JN 119716.

Sorry for this.

Kind regards,

Maaretta
Maaretta Jaukkuri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

22/12/88 09:42

358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

21.12.1988

To Rebecca Quaytman
PS1
New York

Dear Rebecca,

PANAM unable to load today. The dispatch is arriving tomorrow through another airline company.

Hope you have been able to secure technical assistance for Ake Fant.

Merry Christmas!

kaarti

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323



December 23, 1988

The Institute for
Contemporary Art,
P.S. 1 Museum
and The Clocktower Gallery
46-01 21st Street
Long Island City, NY 11101
718-784-2084

Alanna Heiss
President and Executive Director

To Maaretta
From Rebecca

Dear Maaretta:

That's fine about the changes in shipping dates. I'm still waiting for your response about the agreement and the issue of crediting the Bernard Osher Foundation. They are not credited in the newsletter or in the advertisements in Artforum and Artscribe. We did not know of their involvement soon enough. I am also still waiting for more detailed information on insurance and what exactly "nail to nail" means. Please respond to these questions as soon as possible. I will be away for christmas until next wednesday. So have a jolly one yourself. Oh! Ake Fant will have two assistants for one week and myself to help install the show. One of them speaks swedish.

Sincerely


Rebecca

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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20/12 '88 22:31

☒ 358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

December 20th, 1988/ay

PS1

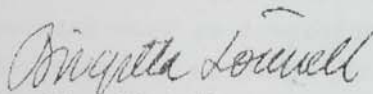
The Institute for Art and Urban Resources, Inc.
Deputy Director Gwen Darien

TELEFAX from Birgitta Lönnell

After having made changes in accordance with our telefax of Dec.
16, I have sent two signed copies by airmail.

Do you agree with our version?

Yours sincerely


Birgitta Lönnell

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

16/12 '88 12:14

Z 358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

December 16, 1988

Rebecca Quaytman
PSI Gallery
New York

Total Value \$ US
\$ 1,232,300.00
who is paying insurance?

Dear Rebecca Quaytman,

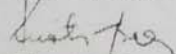
Maaretta Jaukkuri has had to leave for Oslo on a short trip. However, she asked me to contact you during her absence regarding the arrival of Åke Pant. As you already might know he plans to arrive on December 31st and would be extremely eager to start working already the next day - on New Year's Day.

Would that be possible and if so, do you think you could arrange for somebody to be at the gallery to help him?

Furthermore I want to inform you that the measurements of the cases will be slightly changed in to cases and that it seems we shall send you only 13 cases instead of 15. As soon as the packing work is completed you will receive a slightly revised, detailed and complete packing list. In the meanwhile please, find enclosed the complete list of art works included in the exhibition. The numbers refer to the catalogue. Two more works have been excluded namely 39 and 41.

Yours faithfully,

THE NORDIC ARTS CENTRE


Kirsti Berg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

Rebecca Quaytman
PS 1
New York

Helsinki 27.12.1988

Dear Rebecca,

Two of the paintings by Hilma af Klint that are on your show will be deposited at the Los Angeles County Museum.

The works are:

Untitled no 1, Altar painting, Nordic Arts Centre catalogue no 48,
and Untitled no 14, SUW Swan, our catalogue no 36.

I have informed the Museum that they can be fetched from you after March 12, when the exhibition closes.

This is an agreement between the Hilma af Klint Foundation and the Los Angeles County Museum. The person that I have been in contact with is Mrs Renée Montgomery.

Yours sincerely,

Maaretta Jaukkuri
Maaretta Jaukkuri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

27.12.1988

Rebecca Quaytman
PS 1
New York

Dear Rebecca,

Thank you for your fax of Dec. 23. I think the Bernard Osher Foundation should be credited wherever it is still possible. May be one could put up a sign somewhere in the exhibition entrance stating the donors and the financial supporters of the exhibition. "Nail to nail" is a term used for insurance that covers everything that takes place (with the exception of the things stated in the insurance policy) from where the art works leave until they are back to the place of departure. In a way a painting taken from the wall until it is hanging on the same nail again. The agreement has been mailed to you by Birgitta.

I am glad to hear the Ake Fant will have assistance and hope it all will run smoothly.

Kind regards,

Maaretta
Maaretta Jaukkuri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

PS
1

December 30, 1988

The Institute for
Contemporary Art,
P.S. 1 Museum
and The Clocktower Gallery
46-01 21st Street
Long Island City, NY 11101
718-784-2084

Alanna Heiss
President and Executive Director

Kulturrådet Beate Sidhoff-Millhagen
Swedish Embassy
Watergate 600, Suite 1200
600 New Hampshire Avenue
NW Washington DC 200 37

Vi kommer på P.S.1 Museet på Long Island City i vinter att visa den svenska utställningen Hilma af Klints Hemliga Bilder. Vernissagen kommer att äga rum den 15 januari, 1989 i vårt stora galleri.

Utställningen är organiserad av Nordiskt Konstcentrum (Helsingfors), Stiftelsen Hilma af Klints Verk (Stockholm), Svenska Institutet (Stockholm) och The Swedish Information Service (New York), under medverkan av Ake Fant och Gustaf af Klint.

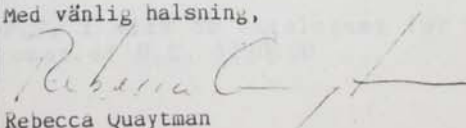
Vi känner oss mycket hedrade av att få visa denna utställning. För att understryka att det är en utställning av en svensk konstnärinna, så skulle vi på vernissagen vilja bjuda på någonting svenskt. Exempelvis ett traditionellt svenskt smörgårdsbord. Men eftersom P.S.1 är en "non profit organization" med begränsade ekonomiska möjligheter, så vänder vi oss härmed till den Svenska Ambassaden med en förfrågan om Ambassaden har möjlighet att åta sig värdskapet för mottagningen. Vi skulle med glädje hjälpa till med arrangemangen.

Vi tror att en medverkan från den Svenska Ambassaden, såsom värd på öppningsdagen, skulle gagna utställningen och hedra denna unika svenska konstnärinna.

Vi sänder med en kopia på vår Nyhets Broschyr och en katalog över utställningen.

Vi ber att snarast få kontakt Er för ett besked om Ni har möjlighet att åta sig värdskapet.

Med vänlig hälsning,


Rebecca Quaytman
Program Coordinator

c.c. Generalkonsul Arne Thorén
Swedish Consulate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

page 1.

AGREEMENT BETWEEN THE INSTITUTE FOR CONTEMPORARY ART, P.S. 1 MUSEUM AND THE NORDIC ARTS CENTRE REGARDING THE EXHIBITION "SECRET PICTURES BY HILMA AF KLINT" IN LONG ISLAND CITY, NEW YORK.

The Institute for Contemporary Art, P.S. 1 will show the exhibition "Secret Pictures by Hilma af Klint" in our main gallery in Long Island City from January 15th until March 12th, 1989. The exhibition is produced by the Nordic Arts Centre, Helsinki, Finland in cooperation with the Stiftelsen Hilma af Klints verk, Stockholm, Sweden.

The exhibition in New York is realized with the support from The Swedish Institute, Stockholm, and the Swedish Information Service, New York.

The exhibition will arrive in New York by December 15. The next venue of the exhibition is due in Reykjavik where the material should be by March 31.

The net price of the catalogue is USD 5 and is to be credited to the Nordic Arts Centre.

In producing the exhibition for the Nordic Arts Centre, the Nordic Arts Centre is financing directly:

1. Research and restoration of the material
2. framing of the artwork
3. catalogue costs
4. documentary photographing
5. curator's salary
6. packing, transports and insurance
7. all costs involved in showing the exhibition in the gallery of the Nordic Arts Centre in Helsinki.

In producing the exhibition in Long Island City, the Nordic Arts Centre is responsible for and is financing directly the following with financial support from the Swedish Information Service and the Swedish Institute:

1. transporting the exhibition to the New York airport and from the New York airport to Reykjavik
2. provide insurance "from nail to nail"
3. provide the curator of the exhibition, Dr. Phil Ake Fant with traveling expenses for a period of seven days
4. providing P.S. 1 with 50 catalogues for press and information purposes at a cost of U.S. \$250.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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page 2.

5. Providing P.S.1 with 15 black and white photographs as well as 30 color slides for information purposes for which P.S. 1 will pay \$100.

The Bernard Osher Foundation has pledged \$7,000.00, in support of the transportation and installation of the exhibition and for catalogues and posters for press and information purposes.

The receiving institution, P.S. 1, is responsible for the following contingent upon receipt of aforementioned funds:

1. Local costs including transports from and to the airport in connection with the arrival and departure of the exhibition as well as all ~~local~~ the local customs formalities.
2. Installation of the exhibition under the guidance of Dr. Phil. Ake Fant as well as all necessary constructions needed for the showing of the artwork.
3. P.S. 1 will make sure all walls are neatly painted white.
4. P.S. 1 is responsible for providing the exhibition with guards and the general security of the exhibition.
5. P.S. 1 is responsible for the promotion of the exhibition and this will include the following :
 - a. press release
 - b. personal follow ups
 - c. advertisements
 - d. mailing of a newsletter and an announcement card. (200 cards will be sent to the Nordic Arts Centre and 100 to the Stiftelsen Hilma af Klints)
 - e. A Special Reception and an opening for the general public for all the exhibitions at P.S.1.
 - f. P.S. 1 is responsible for the printing of the announcement card, the newsletter and the design of the advertisements. All of these will include information for all three exhibitions at P.S. 1.
 - g. P.S. 1 will pay for the travelling costs as well as for the accommodation for four days, three nights, to the chairman of the Hilma af Klint foundation, Mr. Gustaf af Klint.
 - h. P.S. 1 agrees to provide any press material to the Producer of the exhibition, the Nordic Arts Centre.


All information material about the exhibition will credit:

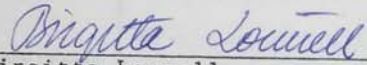
1. Stiftelsen Hilma af Klints Verk, Stockholm
2. The Nordic Arts Centre, Helsinki
3. The Swedish Information Service, New York
4. The Swedish Institute, Stockholm
5. The Bernard Osher Foundation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Page 3.

In witness whereof, the parties have executed this written agreement.

By: 
Gwen Darien,
Deputy Director
The Institute for Contemporary Art.

By: 
Birgitta Lonnell
Director
The Nordic Arts Centre

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323



The Institute for
Contemporary Art,
P.S. 1 Museum
and The Clocktower Gallery
46-01 21st Street
Long Island City, NY 11101
718-784-2084

Alanna Heiss
President and Executive Director

December 30, 1980

Generalkonsul Arne Thorén
Swedish Consulate General
825 Third Avenue, 38th Floor
New York, New York 10022

Vi kommer på P.S.1 Museet på Long Island City i vinter att visa den svenska utställningen Hilma af Klints Hemliga Bilder. Vernissagen kommer att äga rum den 15 januari, 1989 i vårt stora galleri.

Utställningen är organiserad av Nordiskt Konstcentrum (Helsingfors), Stiftelsen Hilma af Klints Verk (Stockholm), Svenska Institutet (Stockholm) och The Swedish Information Service (New York), under medverkan av Åke Fant och Gustaf af Klint.

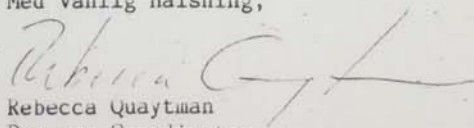
Vi känner oss mycket hedrade av att få visa denna utställning. För att understryka att det är en utställning av en svensk konstnärinna, så skulle vi på vernissagen vilja bjuda på någonting svenskt. Exempelvis ett traditionellt svenskt smörgårdsbord. Men eftersom P.S.1 är en "non profit organization" med begränsade ekonomiska möjligheter, så vänder vi oss härmed till den Svenska Ambassaden med en förfrågan om Ambassaden har möjlighet att åtaga värdskapet för mottagningen. Vi skulle med glädje hjälpa till med arrangemangen.

Vi tror att en medverkan från den Svenska Ambassaden, såsom värd på öppningsdagen, skulle gagna utställningen och hedra denna unika svenska konstnärinna.

Vi sänder med en kopia på vår Nyhets broschyr och en katalog över utställningen.

Vi ber att snarast få kontakt Er för ett besked om Ni har möjlighet att åtaga Er värdskapet.

Med vänlig hälsning,


Rebecca Quaytman
Program Coordinator

c.c. Kulturrådet Beate Sidhoff-Millhagen
Swedish Embassy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PS
1

December 20, 1988

The Institute for
Contemporary Art,
P.S. 1 Museum
and The Clocktower Gallery
46-01 21st Street
Long Island City, NY 11101
718-784-2084

Alanna Heiss
President and Executive Director

To: Kirsta Berg

From: Rebecca Quaytman

Dear Kirsta:

Here is the new version of the contract with the suggested corrections made. Please read over and FAX me as soon as possible and I will express mail another copy. There is a little confusion on what exactly insurance from nail to nail means. Does that mean we insure the paintings while they are in our building? That's what I thought it meant but please confirm this. There will be a crew to assist Mr. Fant 10:00 monday morning (the day following his arrival) for one week.

Sincerely,

Rebecca Quaytman
Rebecca Quaytman
Program Coordinator

We need a copy of your insurance contract.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

Swedish
Information
Service

Swedish Consulate General

825 Third Avenue

New York

New York 10022

Tel: (212) 751-5900

Telex: 125385

INFORSWEDNYK

Facsimile:

(212) 832-0389

December 23, 1988

Rebecca Quaytman
P.S. 1
46-01 21st Street
Long Island City, NY 11101

Dear Rebecca,

Enclosed is our list for the people to be invited to the opening party on Sunday, January 15 from 12noon to 2PM, for HILMA AF KLINT exhibit.

This is not final yet though as I have not been able to talk to my director, who's been off, so I might come up with a few more names later.

I would appreciate if you could send a few invitations (as many as you can spare) and a press release, so I can do a mailing.

Looking forward to hearing from you,

I wish you a wonderful holiday season.

Best regards,



Kevin Foxby

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

Mottagning i samband med vernissage av utställningen
HILMA AF KLINT på P.S. 1 i New York, söndagen, den 15
januari 1989, kl 12-14

← Swedish
for opening!

Anthony Calnek, Editor
Contemporanea
17 East 76th Street
New York NY 10021

Peter Schjeldahl
53 St Marks Place
New York NY 10003

Barbro Sachs Osher
Bernard Osher Foundation
220 San Bruno Avenue
San Francisco CA 94103

Zoriana E. Siokalo
ASHM Museum
1900 Pattison Avenue
Philadelphia PA 19145

John Howell, Editor
Elle Magazine
551 Fifth Avenue
New York NY 10176

Gary Indiana
Village Voice
842 Broadway
New York NY 10003

Carlo McCormick
3 Clinton St, Apt 9
New York NY 10002

Enid Nemy
135 East 55th Street
New York NY 10022

Patricia Phillips
Art Critic
19 Doncan Place
New York NY 10040

Stuart Wrede
MoMA
11 West 53rd Street
New York NY 10019

Mr. and Mrs. Ib Alvin
1148 Fifth Avenue
New York NY 10128

Peter Åström
10 East 16th Street
New York NY 10011

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maya Eizin
105 Hudson St, 306
New York NY 10013

Siri Berg
93 Mercer Street
New York NY 10012

Miriam Berkley
353 West 51st St, 1A
New York NY 10019

Jeanette Bonnier
15 West 81st Street
New York NY 10024

Olle Bonnier
P.O. Box 483
Williamsburg Sta
Brooklyn NY 11211

Pontus Carle
124 East Broadway
New York NY 10002

Albina De Meio
788 Columbus Avenue
New York NY 10025

Agnes Denes
595 Broadway
New York NY 10013

Claes Eklund
521 West 26 Street, 6 Floor
New York NY 10001

Hans Frode
Experimental Glass Workshop
142 Mulberry Street
New York NY 10013

Douglas Heller
Heller Gallery
71 Greene Street
New York NY 10012

Bernhard Kirschenbaum
180 Park Row
New York NY 10038

Mr. and Mrs. Billy Kluwer
69 Appeltree Rd
Berkeley Hights NJ 07922

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

Anders Knutsson
~~133 East 80th Street~~
~~New York NY 10021~~

P.O. Box 498
NY, NY. 10018.

William Lieberman
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York NY 10028

Jan Erik Löwenadler
799 Park Avenue
New York NY 10021

Susan Nessim
295 Third Avenue, 4B
New York NY 10010

David U. Neuman
42 West 71st Street
New York NY 10023

Tonie Roos
48-11 Vernon Blvd
Long Island City NY 11101

Patricia Malloy
American-Scandinavian Foundation
127 East 73rd Street
New York NY 10021

Kjersti Board
Swedish Information Service
825 Third Avenue
New York NY 10022

Karin Ehnbohm-Palmquist
Swedish Information Service
825 Third Avenue
New York NY 10022

Ambassador and Mrs.
Jan Eliasson, Swedish Mission to the UN
825 Third Avenue
New York NY 10022

Marna Feldt
Swedish Information Service
825 Third Avenue
New York NY 10022

Solveig Linka
Swedish Information Service
825 Third Avenue
New York NY 10022

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Lisette Mossberg
Swedish Mission to the UN
825 Third Avenue
New York NY 10022

Inga-Lill Nilsson
Swedish Information Service
825 Third Avenue
New York NY 10022

Bjorn-Gosta Sporrang
Swedish Consulate General
825 Third Avenue
New York NY 10022

Dr. Beate Sydhoff and
Mr. Lars Millhagen
Swedish Embassy
600 New Hampshire Avenue, N.W.
Washington DC 20037

Ambassador Wilhelm Wachtmeister
and Countess Ulla Wachtmeister
Swedish Embassy
600 New Hampshire Avenue, NW
Washington DC 20037

John W. Walldén, Director
Swedish Information Service
825 Third Avenue
New York NY 10022

Mr. and Mrs. Torsten Nilsson
Swedish Information Service
825 Third Avenue
New York NY 10022

(all Swedish correspondents, see separate list)

Lena Biorck Kaplan
1030 Fifth Avenue
New York NY 10028

Rigmor Newman
789 West End Avenue, 9D
New York NY 10025

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324

718 784-2084
212 233-1440

Alanna Heiss,
President and Executive
Director

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

ANN McDOY

212-233-1440
46-01 21st Street
Long Island City, NY 11101

Jun 30, 1989

To: Maaretta

From: Rebecca Quaytman

Dear Maaretta:

Everything going very well with Hilma, however we need more catalogues if there are any left. We need at least 50. Tried to call this morning but there was no answer. FAX me if this is possible.

Sincerely,

Rebecca Quaytman
Rebecca Quaytman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

(212) 982-5607

ANN McCOY

P.O. Box 1491
Peter Stuyvesant Station
432 East 14th Street
New York, NY 10009

Sun. 29 Jan

Chris —

Dominique would like you to rush them a catalogue of ~~Held~~ of Klint. He wished he had known earlier about it for a venue at the Everson. Has slots only for next year unless he can move a slot.

Mr. Dominique Francois Nahas

curator

Everson Museum

401 Harrison St.

Syracuse, N.Y. 13202

(315) 474-6064

It is the best show in NY in ages —
Very Moving. Best. Ann McCoy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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30/11 '88 09:43

2 358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

November 30, 1988/ay

011 358-0-

For Rebecca Quaytman - PS1, New York Ex: Birgitta Lönnell

Re: Hilma af Klint

The Bernard Osher Foundation phoned me last night, to say that they decided to give a grant. They are today mailing you a check with US \$ 7000, which means that dates of payment etc. in the agreement will have to be changed.

I will inform you within a few days about the travelling costs for Gustaf af Klint.

The money from the Swedish Institute and the Swedish Information Service will go straight to us to cover part of our costs for the show in New York.

The Bernard Osher Foundation is eager to get the show to San Francisco at a later date.

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	MoMA PS1	I.A.1323

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UNITED STATES CUSTOMS SERVICE

Form Approved
OMB No. 1515-0069

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25 Hudson St. 941-2100

New York

NY 10013

19 CFR 142.3, 142.16, 142.22, 142.24

C.H. Box 024

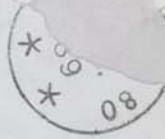
Broker Code: 233

2. ELECTED ENTRY DATE	3. ENTRY TYPE CODE/NAME	4. ENTRY NUMBER
01	[Consump]	560700-6
7. BROKER/IMPORTER		



560700

J. & J. Trucking



Waived
Used For Your Use Only.

Mrs
Rebecca Quaitman
P S 1
4601 21st Street
Long Island City
New York 11101
U S A

28. CUSTOMS USE ONLY

I hereby make application for entry/immediate delivery. I certify that the above information is accurate, the bond is sufficient, valid, and current, and that all requirements of 19 CFR Part 142 have been met.

SIGNATURE OF APPLICANT

X Beno Shipping Co. Inc.

PHONE NO.

212-941-2100

DATE

1/12/89

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Container

OTHER AGENCY ACTION REQUIRED, NAMELY:

CUSTOMS EXAMINATION REQUIRED.

ENTRY REJECTED, BECAUSE:

DELIVERY AUTHORIZED

U.S. CUSTOMS
New York, N. Y.
Delivered Authorized
Date Inspector [Signature]

DATE

01/13/89

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WHISE CONTROL #0665

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.1323

DEPARTMENT OF THE TREASURY
UNITED STATES CUSTOMS SERVICE

Form Approved
OMB No. 1515-0069

ENTRY/IMMEDIATE DELIVERY

Bemo Shipping Co., Inc.
25 Hudson St. 941-2100

New York

NY 10013

C " Box 024

Broker 233

19 CFR 142.3, 142.16, 142.22, 142.24

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5.1.1989

Rebecca Quaytman
The Institute for Art and Urban Resources, Inc.
P.S. 1 Gallery
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No 50 copies of the catalogue "Hilma af Klint" for exhibition use.
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THE NORDIC ARTS CENTRE

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Contemporary Art,
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and The Clocktower Gallery
46-01 21st Street
Long Island City, NY 11101
718-784-2084

Alanna Heiss
President and Executive Director

January 9, 1989

To Staff:

Attached please find a copy of Ake Fant's lecture
in the gallery on Hilma Af Klint. I did very little
editing. The narrative is as close to Ake's words as
possible.

NOTE:
There are some parts which I could not hear on the
tape....etc.

There may be some minor errors aside from my usual
typo's. Please inform me if you catch any. I hope
you enjoy!

Thanks,

A handwritten signature in cursive script, appearing to read 'George Yank'.

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Prima et Alint

Lecture given by Ake Fant, at P.S. 1, January 6, 1989

Rm 2

Start with a series called the EVOLUTION SERIES, it's not the very first one. That series starts with figure painting and then it changes: figure painting, figures in a very bad mood; ...depressing, but then you have the lotus flower, and then everything changes; and then after that you have the EASTER LILY on that side; and she notes about that Easter Lily "Well it had to be brought a bit to the right hand side, so one side is a bit predominant."

And then it was on with the Evolution Series, and they become more and more abstract to the pattern, as you can see and she works very much with the surface, the Plane Surface, like this, with red and black, it changes as you can see,

Tom: are they chronological?

Ake: Well they're not quite chronological, because of the hanging, they had to change a bit.

Well, the second series that she painted in this specific mood, are the paintings here, the Pink ones on that wall and that Green one on the back wall there, across.

? These are matched?

A: Yes, they belong together in one series, and that's the last one in that series, that pink one to the right.

And here you can see how she's working with a Plane Surface and with Diagonals. Now you may want to look at the very first one. And here

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you will see the very first painting from 1906, when she has ceased painting portraits and landscapes - she had been a landscape and portrait painter, and was known as that in Sweden, and if you look in a Dictionary of Swedish Artists, she's known for that, and they are noted works till 1905, and then there are no noted works, and nothing is written about her work since that time. Now, the specific things are happening.

From the 1880s she was deeply involved with Spiritists, and work in the Spiritists, you know, you work with Automatic Writing, and Automatic Drawing. And after that work, she also got messages from Spiritist Leaders, and they told her in 1905 that she was to have a commission, the commission at first would last for one year. And she had to prepare herself for one year from 1905 - 1906, and then she started working like in the Spiritistic drawings, with the pen or the pencil working lightly, and after that with the forms, and this is called her "Primordial Chaos" and this is her very first one, and you can see a form like an Embryo in this painting, and she speaks about thunder and waves, and out of that cosmos begins to work out.

And we have the second painting ..and it goes on, There are 26 paintings of this size in the series of which we have 4 and she works with green, yellow and blue, and as it goes on the forms become more and more evident; and some words and some sounds are written on the painting. This is not a word just a sound;

These are preparatory works: She wrote, "and upon the easel I saw the Jupiter sign rising, and then the work started, like that, then I took the pencil and my hand was led and I had no idea what would happen, and then she painted and it came to 10 figure paintings, and this is

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#4 of these figure paintings where you can see the sort of natural beings, the green ones and they are in relation to the male person and the female person, the male person is painted in the yellow color and the female is painted in blue; and these colors come through during her work; and these are the paintings for the Temple. And when she came to #4 she didn't know how to do it, how to explain the painting, and then she painted that Blue one and said, "That is the Key to the works," but no other comments. It's just the key to the work. And after that she just continued with her work.

In the early Spring of 1908 she did the 1st part of the paintings for the Temple. And then things started to happen. Various people came to Stockholm, including Rudolf Steiner the Theosophist, to lecture, and Hilma spoke to him and showed him some of her paintings. And they discussed the paintings a bit and then she ceased to paint in 1908, she had a break for 4 years. During that time her work, her way of work changed a bit. At first she was just working as a medium, not knowing what she was doing in these paintings but then, after that break, she had a message or she saw it in a picture, and that picture she painted, and then she became more responsible herself to her work.

And this is one of her earliest, from 1912, also a series, and you can see, male and female beings...you can also see that they are looking through the body and see the bones and skeleton, and the inner organs, like the liver and the heart, and they are in different colors, blue and yellow. And you can also see how the brain is handled in 4 parts. And during this time she also dictates to a

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friend messages and the study according to the life of the soul, 6 Big Books, typewritten, and there are lots of messages - some are interesting, others are boring in those books.

And she says, when I look upon the female skull, I realized that the right hand side is very strongly illuminated, and if I look upon the male skull, I see that the left hand side is very strongly illuminated; and then she discusses the difference between male and female, female personalities mostly work out of their feelings, and male out of intellect, and then she discusses that a bit, comparing them to each other and saying that they have to cooperate in order to make a really true creation, female and male have to cooperate. And that is an "Amazing?" thing to be saying that about the brain in 1912.

And in the meantime, between 1908 and 1912, she says "Well, during that time I became Clairvoyant. And I can also heal with my hands."

Ake has found one example of that - she cured a man who was very sick with her hands, 1908.

She never married, she took care of her mother from 1908.

Question: Why did her friend cooperate, and write down what Hilma said?

Ake: There was a group forming around her, the group of female friends who saw her as a leader, and they always noted everything she said - there are piles of books where everything is noted what she said; so we have so many books with handwritten texts about that. And that group was very close, they called themselves the Five, The Friday Group, they had their meetings on Fridays. They were 2 friends from

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the Art PS Academy in Stockholm, among others.

And so she changed her way of painting.

All these were Paintings for the "TEMPLE" she conceived of a temple in a spiral form, theoretically, all together, but never had enough money to build it.

The Swan Series, 1914.

As you can see there are swans in the paintings, and there is a sort of mirroring, the left side mirroring the right, the white swan the black side. And we can also follow that we have those colors, blue here, yellow here — the feet are blue...

And then they are a bit more complicated, they are coming together the two swans.

And then you see on the third picture of the series, how they somehow are mixed, the black swan and white swan, and the feet are also mixed.

And you also have her color system, if you can call it that, male yellow, female blue, and then you have the Pink or Reddish color that is more a picture of a love, a higher love; and out of a meeting between those colors, all creation can come into being.. and in the center, a heart..

And then she changes to abstraction, and it's a very great change.

Her first works, she was a Spiritist; then she came into Theosophy, with 2 and Steiner, Theosophical Ideas, and these, referring to the paintings, are representatives of Theosophy, Theosophical ideas; at

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least through books she had in her library, some by ? and Steiner, who was a Theosophist, before he founded the ANTHROPOSOPIAL movement.

THE ALTAR PAINTINGS, the final series for the Temple

And I think, in looking at these paintings that they are, so to speak, recordings sort of MEDITATIONS, looking upon them, Notice for example, how the forms change, more and more, as they change to a round form, and then turn in the other direction, and you can meditate in the space. And also the colors, they are very bright, and as they are getting darker and more forceful. And then you have the Sun cut off.

And then reversed some how, with the triangle pointed downwards. And look how she's handling the surface, she's mixing tempera and oil colors. Notice the surface: and how she perhaps now works on the Floor, in #2, because we now have traces of a female person who walked on the canvas.

The triangle form and the globe above.

#3 and that was what was supposed to be the CENTER of her TEMPLE, belonging to these were a little painting, one of blue background, and in the center of that painting was a little girl, kneeling, holding a heart, a golden heart within her hands.. It's a painting, more personal in appearance, we didn't bring it

Further evolution of the SWAN SERIES

Here we have another aspect, in this room, of forms mirroring each other, of a bright field over a darker field, she puts a sort of a shadow over her colors so that they are getting darker, with sort of prismatic forms pointings upwards and downwards; and you have that

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strong circle, bl, y, and pink, on one side, and wh, bl, and against this reddish bkg., etc

Tom: Was there a lot of abstract painting in Sweden at this time?

Ake: None at all.

Alanna: Who was working in Europe in 1916?

Ake: She's born in 1862 and she died in 1942; Kandinsky is born in 1866 and dies in 1944; Mondrian 1872 - 1944; Munch 1862 - 1944. It's a very progressive days for artists, I would say, if you look upon Malevich, a bit younger, 1870s, contemporary with the Suprematists, tho unaware.

Ake: I'm told she just read Swedish, couldn't read English, German, or French.

Until 1908 she had a studio that she got from the Royal Academy, as a sort of gift, because she was a fantastic painter, landscape painter. She left that studio in 1908, there she had seen the more provocative paintings exhibited, for example, those of Munch exhibited, important ones like the DRY in 1902; she had the opportunity of seeing those, but Munch is working with the Soul, feelings, she is working with very different feelings, a more intellectual way, with the Spirit.

According to Ake: she was a tiny little woman, black hair, deep set eyes, very straight, very earnest, dry humor, interested in Math and flowers, esp. the books on Flora; for one year at the turn of the century, she worked at the Doctors Hospital in Stockholm, drawing horses, organs, so a very direct knowledge of such.

Lavatsky, Bassant, some books of theirs were translated into Swedish but not very specific ones, such as "Thought-Forms." But if they were in the Philosophical Library at that time, she could have

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looked at the pictures and someone could have translated them.

We do know that Kandinsky was not interested in Steiner's way of working as an artist, but in his theories. Out of the theories of Bassant, Lavatsky, and Steiner, Kandinsky worked out his very specific way of abstraction. So out of theory, more than out of example, like Mondrian, they worked out coming into a more abstract, non representational pattern. They are working with very specific sources, with man meditating.

When Hilma met Bassant and Steiner, they pointed out to her that you couldn't work out of an atavistic way, like a Shaman, you had to work out your intellect on your own, and that is what I suppose, she tried to do in her painting. And the paintings are examples of that way of working.

And we can see how her work shifts...Mondrian like colors red, blue, yellow, and notice the details of the colors in the paintings. (I can't make out the rest of this section.)

This is a bit more meditating way of working.

She always starts with figures; here, St. George, not pointing the sword toward the dragon, up, like this,
And Christ, and Anti-Christ.

The very distinct rhythms, in all her paintings, you can follow the circles coming into and going out again, that sort of rhythm of the forms and the lines in all paintings are due to a very specific rhythm, perhaps, and I suppose she was right handed, was due to the rhythm of the feeling of her body I think,

The signs of the Zodiac...

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She didn't have money to erect her temple, she asked Steiner, he said No.

She asked her nephews if they could help her; they loved her dearly, but they thought our very beloved but very specific aunt, we simply can't help her with that. and so, together, with her friends of the Five, they erected a studio building on an Island outside Stockholm, and they started erecting that building in 1915, just when the works were ready; and it consisted of a very large room where her paintings were scrolled, hanged, none of the paintings were pressed? they hung on hooks against the wall and they could be changed.

Like the Altar paintings, they have been scrolled for 40 years, when we started making an exhibition out of them, and these have been laid flat, piled on each other since her death. For when she died, in 1944, the Studio Building, and everything had to be taken away, because it stood on a ground that was not free; it belonged to someone else and returned to them after Hilma's death. According to Hilma's will, all her paintings went to her nephew, an admiral in Sweden; and in 1944, he had much to do, and he couldn't take part in storing and cataloguing them; So a friend went to the admiral and asked to help the admiral, and #id them, boxed them, and then stored in the admiral's attic. Her will also stipulated that the works couldn't be shown to the public until 20 years after her death. - the mid 1960s. It was also good for the admiral, who was then retired. He took some out of the attic and went to the Museum in Stockholm and said: Well I had an aunt who painted, would you like to have them for your museum; but you don't take an admiral and an aunt who painted very seriously.

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And some looked at the paintings and said, Well they look a bit like Kandinsky, but we are not interested, so the Admiral, who was a very noble man said, well the time was not ripe - yet, and he went home again with the paintings.

He got older and realized that he had to do something with them. I have to give them to a foundation; it's not good for them to be private. So, founded a Foundation consisting of artists, family members, and an art historian, Ake, and they are the Board. We take care of the paintings. Ake wrote about them. Took him 10 years, because few remember her, they are now quite old. The admiral died 5 years ago and his son took over, he is a commander in the navy, an old tradition in the Family, Hilma's father trained Cadets for the navy.

Ake wrote an article in German on the paintings. Got responses from a Harvard Art Historian, then "The Spiritual in Art" exhibition in Los Angeles, in 1986, where they were shown for the first time.

Last Room

MEDITATION paintings

started meditating the color according to theosophical ideas, and texts by Steiner, meditating different levels of experience.

The physical level: 6 paintings

studies of character of the astral level with different squares with texts on them:

the color coming forward, downward, backward;

outwards, upwards, upwards;

Meditates the colors in different squares

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Meditations of Flowers and Birds: The physical appearance as well as the spiritual appearance, she brought them together.

of looking outward and inward, the two ways of working; Kandinsky was very interested in the actual theory: Concerning the Spiritual in Art.

Also studied the Atom, the moral aspects and their evolutions.

Meditations: Different religious systems ending with christianity.

Mother died in 1920, remember, she took care of her since 1908, then she was freed and the world was open to her, she visited Switzerland to Steiner.. And ceased painting again, now 60 years old.

Last series: she changed.

George York

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The Institute for Contemporary Art

46-01 21st Street
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Alanna Heiss,
*President and Executive
Director*

718 784-2084
212 233-1440

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

February 16, 1989


To: Maaretta

From: Rebecca

Dear Maaretta:

Could you please send us 150 of the new edition of the Hilma catalogue as soon as they are available? Please FAX me with a rough estimate of when we might be able to expect these. If it would be after the show we might order less. Did you get my FAX review from the times?

Sincerely,


Rebecca Quaytman
Program Coordinator

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The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

Feb. 27, 1989

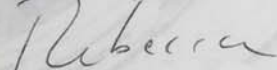
To: Maaretta Jaukkuri

From: Rebecca Quaytman

Dear Maaretta:

The exhibition ends on March 12th and a sad day it will be. As I understand it the exhibition must be in Reykavik, Iceland by March 30th. Have you made shipping arrangements for this? If so, on what date does the work have to be at the airport? Our people can begin deinstallation on the 16th and can have it to the airport on the 22nd. If it needs to be at the airport before that date we need to know so that we can make the appropriate arrangements. I am fAXing a copy of the little write up in the New Yorker.

Sincerely,



RQ

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Helsinki 13.12.1988

Dear Rebecca,

due to slight confusion I wonder if you could be so kind as confirm the opening date of Hilma af Klint's exhibition as well as the closing date. I am also wondering the role of January 15? I just want to go through the whole time schedule with Ake Fant and Gustaf af Klint. I would really appreciate to have the information still today.

Yours sincerely,

Maaretta
Maaretta Jaukkuri

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Gustaf af Klint
Armfeltsgatan 5
115 34 Stockholm

89 01 18

Mrs
Rebecca Quaitman
P S 1
4601 21st Street
Long Island City
N Y 11101

Dear Rebecca

Many thanks for making my stay in N Y so nice. I was very impressed by the way you and Åke had done the hanging. The rooms really were fitting Hilmas works so that they in my eyes could give maximum to a spectator. I also think that they fitted in well with the other exhibitions so that as a whole they presented a good covering of different artstyles and technics.

I also do appreciate the way you and Bran tied to make me feel at home. All arregements around was so nice not forgetting the friday night. All together i feel I got a good view of N Y in most aspects.

My flight home went well. Actually we got home one hour early. It really is not bad to make Stockholm in 6½ hours. Unfortunately the wether was as lousy when we got to Stockholm - no winter at all. I had hoped that it would have been cold so that the ice would have improved. But nothing of that.

Remember me to Bran, your father and his girlfiend and look me up when you get to Stockholm.

Yours

Gustaf

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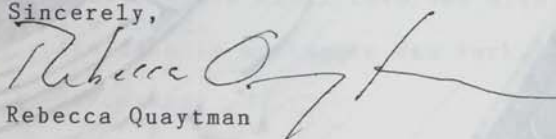
To: Maaretta

From: Rebecca Quaytman

Dear Maaretta:

As usual I underestimated the amount of catalogues we need. We sold out four days after receiving the last batch. We would like to order another 150 if possible. If you have enough catalogs in stock, you might want to consider selling some of them in New York City book stores. I'm sure they would sell out immediately. If you are interested in this I could make the initial contacts for you. I think it would benefit the Foundation to do this and it might further the contacts for Ake's next book on Hilma. Tell Brigitta the check for Gustave's travel expenses is on the way.

Sincerely,


Rebecca Quaytman

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The Institute for Contemporary Art

46-01 21st Street
Long Island City, NY
11101-5324

Alanna Heiss,
President and Executive
Director

718 784-2084
212 233-1440

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

March 16, 1989

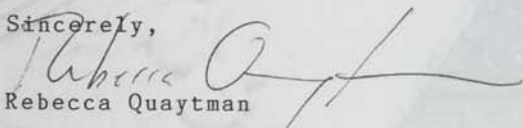
To: Maaretta

From: Rebecca

Dear Maaretta:

I was wondering if you could send me a list of all the museums that Secret Pictures is traveling to with the dates. Is it true that the Pompidou is taking the show, if so when? We would like to be able to publicize this and also alot of devoted fans have been asking. I recieved a letter from Gustaf asking me about the Everson Museum. It is a very good museum in upstate New York which has taken shows from us in the past. I am assuming that you are still involved with the show, correct me if I'm wrong.
Its finally spring in New York.

Sincerely,


Rebecca Quaytman

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Los Angeles County Museum of Art

5905 Wilshire Boulevard
Los Angeles, California
90036

telephone 213-857-6059 Telex 212913 LACMAUR
FAX 213-931-7347
CABLE LARTMUS

VIRKALÄHETYS
TJÄNSTEFÖRSÄNDELSE

**PAR AVION
LENTOPOSTI
FLYGPÖST**



PS1
46-01 21st Street
Long Island City
New York, NY 11101
USA

Att: Rebecca Quaytman



NORDISKT
KONSTCENTRUM
POHJOISMAINEN
TAIDEKESKUS
THE NORDIC
ARTS CENTRE

Suomenlinna/Sveaborg
SF-00190 HELSINKI/HELSINGFORS
Suomi/Finland

be shipped by a certain date... Angeles County has an agreement. Chandra can fill you in on this information.

We look forward to receiving the loans later in March.

Sincerely,

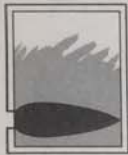
Renee S. Montgomery

Renee S. Montgomery
Registrar

cc: Maurice Tuchman

RSM:gd

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NORDISKT
KONSTCENTRUM

POHJOISMAINEN
TAIDEKESKUS

THE NORDIC
ARTS CENTRE

PS1
46-01 21st Street
Long Island City
New York, NY 11101
USA

February 27, 1989

Att: Rebecca Quaytman

Dear Rebecca,

How nice to see that there seems to be such a good response to the Hilma af Klint exhibition! The New Yorker made me surprised, I do not think they ever wrote about a nordic exhibition before, not a Swedish anyway!

Let us know if Art in America does anything. We have gotten so many proposals from very good museums in the US, Canada and Australia regarding the exhibition.

I am writing you regarding the travelling costs for Gustaf af Klint (by the way he was most enthusiastic about the reception you gave him). We already paid the bill but would appreciate if you could mail us a check for US dollars 978.

Yours sincerely

Birgitta Lönnell

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02/02/89 11:22

358 0 668594

NKC

02

**Los Angeles County
Museum of Art**

5905 Wilshire Boulevard
Los Angeles, California
90036

Telephone 213-857-6059 Telex 212913 LACMAUR
FAX 213-931-7347
CABLE LARTMUS

January 24, 1989

Profit

Maaretta Jaukkuri
Head of Exhibitions
Pohjoismainen Taidekeskus
Suomenlinna Sveaborg
SF-00190 Helsinki Helsingfors
Suomi Finland

Dear Ms. Jaukkuri,

Thank you for your December 27th letter regarding the loan of Hilma af Klint's Untitled no. 1, Altar painting and Untitled no. 14, SUW Swan.

I have spoken with Maurice Tuchman, Senior Curator of Twentieth Century Art, and he prefers that the works be sent to us after the exhibition closes at PS 1 on March 12th. Will you please contact Assistant Registrar, Chandra King, with pertinent shipping details in the next month.

The Los Angeles County Museum of Art will of course pay for all transportation costs, New York/Los Angeles, and will insure the loans. To do so, though, we ask that the works be shipped by a certain airfreight for arder with which Los Angeles County has an agreement. Chandra can fill you in on this information.

We look forward to receiving the loans later in March.

Sincerely,

Renee S. Montgomery
Renee S. Montgomery
Registrar

cc: Maurice Tuchman

RSM:gd

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02/02 '89 11:23

2 358 0 668594

NKC

03

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Ms Chandra King
 Assistant Registrar
 Los Angeles County Museum of Art
 telefax 213-931-7347

Helsinki 2.2.1989

Dear Chandra King

With reference to Renee S. Montgomery's letter of January 24 concerning the shipping of Hilma af Klint's paintings to New York I think the best way to handle this is to contact Mrs Rebecca Quaytman at PS 1 in New York.

I will inform you about the paintings and the deposition and you can discuss the shipping details with her. However, I would like you to send a confirmation of the insurance policy to Mr Gustaf af Klint in Stockholm.

When contacting Rebecca Quaytman you can also agree on the airfreight forwarder and other details.

I hope everything will go well with this and we are going to send you some copies of the new edition of the catalogue when it is printed in a couple of weeks' time.

Yours sincerely,

Maaretta Jaukku
 Maaretta Jaukku
 Head of exhibit

cc: Gustaf af Klint
 Rebecca Quaytman

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02/02 '89 11:22

2 358 0 668594

NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Helsinki 2.2.1989

To Mrs Rebecca Quaytman
 PS 1
 New York
 Telefax 718 - 4829454

Dear Rebecca,

thank you for your information about Hilma af Klint's
 exhibition. We are happy to hear that it is going
 well.

Yesterday we have sent you 35 catalogues and they
 are the last ones that we can give out of the
 first edition. The new edition is out in about
 10 days so that you can order them if you think
 that you can use them. It would be good to calculate
 the whole need as it is very expensive to send them
 by these special delivery systems.

Hope you are well and send my best regards also to
 Harvey.

Yours sincerely,

Maaretta Jaukkuri
 Maaretta Jaukkuri

Enclosed the correspondence concerning the two paintings
 by Hilma af Klint that will be deposited at the Los
 Angeles County Museum after your exhibition.

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NORDISKT KONSTCENTRUM ■ POLHIOJAMAINENTAIDEKESKUS ■ THE NORDIC ARTS CENTRE

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PHONE MEMO

FOR	Rebecca	DATE	2/6	TIME	AM
FROM	Chondra	AREA CODE	213	857	PM
OF	Los Angeles	NO.	6053		
	County Museum	EXT.			
		OPERATOR			
MESSAGE					
RE: Hilma af Klina					
SIGNED					
PHONED	RETURNED CALL	CALL BACK	WILL CALL BACK	WANTS TO SEE YOU	WAS IN URGENT

FORM NO. 5076-4 The Colonial Co. Brooklyn, N.Y. 11204

4. Image 42. Group 3. Series WU. Key to the Work August 1907

Case
to a
The
The
have

1. 26
2. 25
3. 18

PHONE MEMO

FOR	RQ	DATE	3/14	TIME	AM
FROM	Margaret	AREA CODE			PM
OF	Regency World-Wide Packing	NO.	729	8877	
		EXT.			
		OPERATOR			
MESSAGE					
LACMA - pick up					
SIGNED					
PHONED	RETURNED CALL	CALL BACK	WILL CALL BACK	WANTS TO SEE YOU	WAS IN URGENT

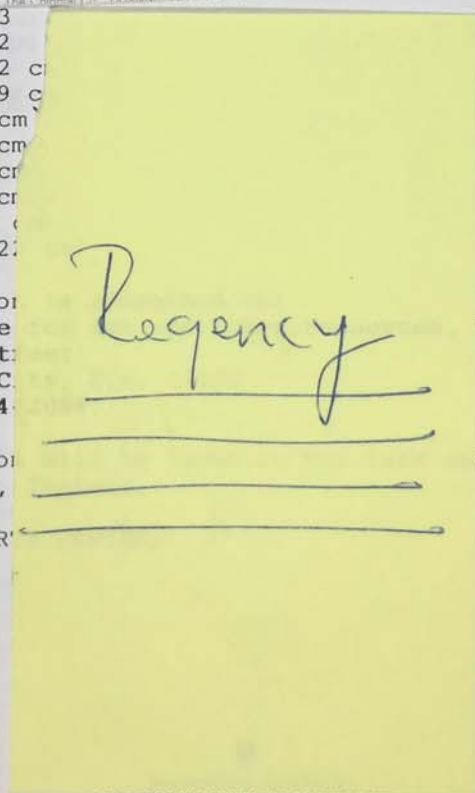
FORM NO. 5076-4 The Colonial Co. Brooklyn, N.Y. 11204

- 4. 178x134x33
- 5. 175x173x32
- 6. 175x173x32 c
- 7. 156x120x29 c
- 8. 81x95x43 cm
- 9. 81x95x43 cm
- 10. 81x96x57 cr
- 11. 60x93x53 cr
- 12. 81x61x49 c
- 13. 163x160x22

The exhibition
The Institute
46 01 21st St.
Long Island C.
Phone 718 784

The exhibition
in Reykjavik,

THE NORDIC AR
Kirsti Berg
Kirsti Berg



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0.
13 and

Inc., P.S. 1

d thereafter be shown

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

2. Image 471. Series II. 3a. Buddha's Point of View on Earthly Life. 3.1.1920. Oil on canvas. 36 x 27 cm
SEK 220.000
\$ 34.300
Case no 12
3. Image 34. Group 2. Series WU. 30.9.1907
Oil on canvas. 58 x 79 cm
SEK 254.000
\$ 39.000
Case no 8
4. Image 42. Group 3. Series WU. Key to the Work
August 1907
Oil on canvas
SEK 1.900.000
\$ 296.000
Case no 4

Case no 13 contains 50 postcards; case no 12 100 catalogues to an approximate value of \$ 400.

The total sum of the exhibition goods is US\$ 1.177.600.

The cases/crates are marked HILMA and numbered from 1-13 and have the following measurements:

1. 260x202x21 cm
2. 258x197x14 cm
3. 180x159x33 cm
4. 178x134x33
5. 175x173x32
6. 175x173x32 cm
7. 156x120x29 cm
8. 81x95x43 cm
9. 81x95x43 cm
10. 81x96x57 cm
11. 60x93x53 cm
12. 81x61x49 cm
13. 163x160x22 cm

The exhibition is addressed to:
The Institute for Art and Urban Resources, Inc., P.S. 1
46 01 21st Street
Long Island City, N.Y. 11101
Phone 718 784-2084.

The exhibition will be shown in New York and thereafter be shown in Reykjavik, Iceland.

THE NORDIC ARTS CENTRE

Kirsti Berg
Kirsti Berg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

THE NORDIC ARTS CENTRE

December 13, 1988/ay

SECRET PICTURES BY HILMA AF KLINT

LIST OF WORKS ACCORDING TO CATALOGUE NUMBERS

1. Group 1. Primordial chaos. Series WU.
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 10
2. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 30 cm
SEK 30.000
\$ 4.700
Case no 11
3. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 11
4. Group 1. Primordial chaos. Series WU. 1906
Oil on canvas. 50 x 38 cm
SEK 30.000
\$ 4.700
Case no 11
5. Group 2. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
6. Group 2. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
7. Group 2. Vestal-ascetic. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8
8. Group 2. The Fresh Rose of the Lily. Series WU. 1907
Oil on canvas. 58 x 79 cm
SEK 45.000
\$ 7.000
Case no 8

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

9. Group 3. The Large Figure Paintings. 1907
Oil on canvas. 158 x 114 cm
SEK 100.000
\$ 15.700
Case no 4
- (Numbers 10, 11 and 12 excluded)
13. Group 5. Series WUS no.1. January-February
1908. Water-colour on paper. 62 x 77 cm
SEK 45.000
\$ 7.000
Case no 10
14. Group 5. Series WUS no. 5. January-February
1908. Water-colour on paper. 77 x 62 cm
SEK 45.000
\$ 7.000
Case no 10
15. Group 5. Series WUS no. 6. January-February
1908. Water-colour on paper. 77 x 62 cm
SEK 45.000
\$ 7.000
Case no 10
16. Group 5. Series WUS no. 9. January - February
1908. Water-colour on paper. 77 x 62 cm
SEK 45.000
\$ 7.000
Case no 10
17. Group 5. Series WUS no. 11. January - February
1908. Water-colour on paper. 77 x 62 cm
SEK 45.000
\$ 7.000
Case no 10
18. Group 5. Series WUS no. 19. January - February
1908. Water-colour on paper. 77 x 62 cm
SEK 45.000
\$ 7.000
Case no 10
19. Group 6. Series WUS no. 6. Lotus flower.
February - April 1908.
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

20. Group 6. Series WUS no. 9. Easter Eve's Lily.
February - April 1908.
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
21. Group 6. Series WUS no. 13. The Tempter of the
World. February - April 1908.
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
22. Group 6. Series WUS no. 14. February - April 1908.
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
23. Group 6. Series WUS no. 15. Spiritual Self-portrait.
February - April 1908. Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
24. Group 6. Series WUS no. 16. February - April 1908
Oil on canvas. 104 x 134 cm
SEK 84.000
\$ 13.200
Case no 7
- (No 25 excluded.)
26. Group 8. Series US no. 5. Crucifixion. Autumn 1913
Oil on canvas. 156 x 116 cm
SEK 100.000
\$ 15.700
Case no 4
27. Group 9. Series SUW. Swan no. 1. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 6
28. Group 9. Series SUW. Swan no. 3. October 1914 -
March 1915.
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.1323

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

29. Group 9. Series SUW. Swan no. 4. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
30. Group 9. Series SUW. Swan no. 7. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 6
31. Group 9. Series SUW. Swan no. 8. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
32. Group 9. Series SUW. Swan no. 9. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 13
33. Group 9. Series SUW. Swan no. 10. October 1914 -
March 1915
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 5
34. Group 9. Series SUW. Swan no. 11. October 1914 -
March 1915.
Oil on canvas. 150 x 150 cm
SEK 120.000
\$ 18.700
Case no 6
35. Group 9. Series SUW. Swan no. 12. October 1914 -
March 1915
Oil on canvas. 155 x 152 cm
SEK 120.000
\$ 18.700
Case no 6
36. Group 9. Series SUW. Swan no. 14. October 1914 -
March 1915
Oil on canvas. 155 x 152 cm
SEK 125.000
\$ 19.500
Case no 13

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

37. Group 9. Series SUW. Swan no. 17. October 1914 -
March 1915
Oil on canvas. 155 x 152 cm
SEK 125.000
\$ 19.500
Case no 13

38. Group 9. Series SUW. Swan no. 21. October 1914 -
March 1915.
Oil on canvas. 155 x 152 cm
SEK 125.000
\$ 19.500
Case no 6

(No. 39 excluded.)

40. Group 9. Series SUW. Swan no. 23. October 1914 -
March 1915.
Oil on canvas. 155 x 152 cm
SEK 125.000
\$ 19.500
Case no 5

(No. 41 excluded.)

42. Group 9. Series UW. Dove no. 25. Spring 1915
Oil on canvas. 158 x 130 cm
SEK 110.000
\$ 17.200
Case no 4

43. Group 9. Series UW. Dove no. 26. Spring 1915
Oil on canvas. 158 x 130 cm
SEK 110.000
\$ 17.200
Case no 4`

44. Group 9. Series UW. Dove no. 31. St. George.
Spring 1915.
Oil on canvas. 158 x 130 cm
SEK 110.000
\$ 17.200
Case no 3

45. Group 9. Series UW. Dove no. 35. St. George.
Spring 1915
Oil on canvas. 158 x 130 cm
SEK 110.000
\$ 17.200
Case no 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

46. Group 9. Series UW. Dove no. 37. Cosmic picture.
Spring 1915
Oil on canvas. 158 x 130 cm
SEK 110.000
\$ 17.200
Case no 3
47. Group 9. Series UW. Dove no. 38. Cosmic picture.
Spring 1915.
Oil on canvas. 158 x 130 cm
SEK 145.000
\$ 22.600
Case no 3
48. Group 10. Altar picture no. 1. Spring 1915.
Tempera and oil on canvas. 185 x 152 cm
SEK 145.000
\$ 22.600
Case no 2
49. Group 10. Altar picture no. 2. Spring 1915
Tempera and oil on canvas. 185 x 152 cm
SEK 145.000
\$ 22.600
Case no 1
50. Group 10. Altar picture no. 3. Spring 1915
Tempera and oil on canvas. 185 x 152 cm
SEK 145.000
\$ 22.600
Case no 1
51. Series Parcifal. Group 1, no. 9. Autumn 1916
Water-colour on paper. 25 x 26 cm
SEK 11.000
\$ 1.700
Case no 4
52. Series Parcifal. Group 1, no. 10. Autumn 1916
Water-colour on paper. 25 x 26 cm
SEK 11.000
\$ 1.700
Case no 4
53. Series Parcifal. Group 1, no. 11. Autumn 1916
Water-colour on paper. 25 x 26 cm
SEK 11.000
\$ 1.700
Case no 4
54. Series Parcifal. Group 1, no. 12. Autumn 1916
Water-colour on paper. 25 x 26 cm
SEK 11.000
\$ 1.700
Case no 4

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

55. Series Parcifal. Group 1, no. 13. Autumn 1916
 Water-colour on paper. 25 x 26 cm
 SEK 11.000
 \$ 1.700
Case no 4
56. Series Parcifal. Group 1, no. 18. Autumn 1916
 Water-colour on paper. 25 x 26 cm
 SEK 11.000
 \$ 1.700
Case no 9
57. Series Parcifal. Group 1, no. 19. Autumn 1916
 Water-colour on paper. 25 x 26 cm
 SEK 11.000
 \$ 1.700
Case no 9
58. Series Parcifal. Group 1, no. 20. Autumn 1916
 Water-colour on paper. 25 x 26 cm
 SEK 11.000
 \$ 1.700
Case no 9
59. Series Parcifal. Group 1, no. 21. Autumn 1916
 Water-colour on paper. 25 x 26 cm
 SEK 11.000
 \$ 1.700
Case no 9
60. Series Parcifal. Group 4. Envelope of the Physical Level no. 84. Forwards. Autumn 1916
 Water-colour on paper. 27 x 25 cm
 SEK 11.000
 \$ 1.700
Case no 9
61. Series Parcifal. Group 4. Envelope of the Physical Level no. 85. Downwards. Autumn 1916.
 Water-colour on paper. 27 x 25 cm
 SEK 11.000
 \$ 1.700
Case no 9
62. Series Parcifal. Group 4. Envelope of the Physical Level no. 86. Backwards. Autumn 1916
 Water-colour on paper. 27 x 25 cm
 SEK 11.000
 \$ 1.700
Case no 9

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

63. Series Parcifal. Group 4. Envelope of the Physical Level no. 87. Outwards. Autumn 1916
Water-colour on paper. 27 x 25 cm
SEK 11.000
\$ 1.700
Case no 9
64. Series Parcifal. Group 4. Envelope of the Physical Level no. 88. Upwards. Autumn 1916
Water-colour on paper. 27 x 25 cm
SEK 11.000
\$ 1.700
Case no 9
65. Series Parcifal. Group 4. Envelope of the Physical Level no. 89. Inwards. Autumn 1916
Water-colour on paper. 27 x 25 cm
SEK 11.000
\$ 1.700
Case no 9
- Series The Atom. Water-colour on paper. 27 x 25 cm
66. No. b. Introduction: The Atom. 9.1.1917
SEK 11.000
\$ 1.700
Case no 9
67. No. 1. The centre of the universe is composed of innocence. 10.1.1917
SEK 11.000
\$ 1.700
Case no 10
68. No. 2. Every atom possesses its own centre, but each centre relates directly to the centre of the universe. 10.1.1917
SEK 11.000
\$ 1.700
Case no 10
69. No. 3. The body must be transformed by entering its centre and acquiring new strength. 11.1.1917
SEK 11.000
\$ 1.700
Case no 10
70. No. 4. Through its wish to conceive more and more beautiful forms first on the ethereal level, then materially the body at last is prepared to be illuminated by the light. 11.1.1917
SEK 11.000
\$ 1.700
Case no 10

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71. No 5. The body is capable of rising above its earthly attachment by listening willingly to supernatural power. 12.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
72. No. 6. When the atom rests on the ethereal level, power is drawn into its centre and stored there. When the body is in harmony, power from its centre is discharged and transmitted outwards. 12.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
73. No. 7. The atom has both limitations and a capacity of development. When the atom expands on the ethereal level, the physical component of the earthly atom begins to glow. 13.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
74. No. 8. On the ethereal level the atom constantly changes between rest and activity. While resting it turns inwards. This affects the earthly atom so that power from it is discharged. 13.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
75. No. 9. The atom has four different phases of development which it can achieve in the body. 17.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
76. No. 10. The atom contains four kinds of activity, all of them mutually dependent. 18.1.1917
 SEK 11.000
 \$ 1.700
Case no 10
77. No. 11. The atom has the capacity itself to expel the inertia of the innate resistance of matter. 18.1.1917
 SEK 11.000
 \$ 1.700
Case no 10

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

78. No. 12. The atom increases its strength as it feels and acknowledges its dependence on the divine power which is the inexhaustible and incomprehensible life itself. 19.1.1917
SEK 11.000
\$ 1.700
Case no 10
79. No. 13. The atom is on the way to consciously, voluntarily being regenerated in imitation of the Lord Jesus who has prepared the way for all mankind. 20.1.1917
SEK 11.000
\$ 1.700
Case no 10
80. No. 14. The atom has found the first characteristic, which liberates it from forces which pull it downward, that is: Reliability and Sense of Duty. 20.1.1917
SEK 11.000
\$ 1.700
Case no 10
81. No. 15. The atom has found the second characteristic, Order and Purity, which liberates it from forces which pull it downward. 22.1.1917
SEK 11.000
\$ 1.700
Case no 10
82. No. 16. The atom has discovered that Patience and Tolerance are an unavoidable condition in order to go further in development. 23.1.1917
SEK 11.000
\$ 1.700
Case no 10
83. No. 17. The atom has found the fourth characteristic, which carries mankind forward: A fervent inclination for Activity and Perseverance. 24.1.1917
SEK 11.000
\$ 1.700
Case no 10
84. No. 18. The atom assumes its true nature: Truth and Justice. 25.1.1917
SEK 11.000
\$ 1.700
Case no 10

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

85. No. 19. Earnestness releases power from the atom and repels weakness. 26.1.1917
SEK 11.000
\$ 1.700
Case no 10
86. No. 20. The atom's innocence is protected by Holiness which is expressed in Mercifulness. 26.1.1917
SEK 11.000
\$ 1.700
Case no 10
87. Motacilla alba - the Guidelines of the Wagtail. 29.4.1919. Water-colour on paper. 19 x 24 cm
SEK 11.000
\$ 1.700
Case no 11
88. Violets with Guidelines. 6.6. - 3.7.1919
 Water-colour on paper. 50 x 27 cm
SEK 25.000
\$ 3.900
Case no 11
89. Series II no. 1. 1.1.1920.
 Oil on canvas. 27 x 36 cm
SEK 26.000
\$ 4.000
Case no 12
90. Series II no. 2a. Mahatma's Present Standpoint. 2.1.1920. Oil on canvas. 36 x 27 cm
SEK 26.000
\$ 4.000
Case no 12
91. Series II no. 2b. The Standpoint of the Jews at the Birth of Jesus. 2.1.1920.
 Oil on canvas. 36 x 27 cm
SEK 26.000
\$ 4.000
Case no 12
92. Series II no. 3b. The Standpoints of Judaism and Paganism. 4.1.1920.
 Oil on canvas. 36 x 27 cm
SEK 26.000
\$ 4.000
Case no 12

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93. Series II no. 3c. The Muslim Standpoint.
4.1.1920. Oil on canvas. 36 x 27 cm
SEK 26.000
\$ 4.000
Case no 12

94. Series II no. 3d. The Christian Religion.
7.1.1920. Oil on canvas. 36 x 27 cm
SEK 26.000
\$ 4.000
Case no 12

95. Series VIII. Initial Picture. 7.3.1920.
Oil on canvas. 50 x 30 cm
SEK 26.000
\$ 4.000
Case no 12

96. Series VIII no. 1. 8.3.1920
Oil on canvas. 40 x 30 cm
SEK 26.000
\$ 4.000
Case no 12

97. Series VIII no. 2. 9.3.1920
Oil on canvas. 40 x 30 cm
SEK 26.000
\$ 4.000
Case no 12

98. Series VIII no. 3. 10.3.1920
Oil on canvas. 40 x 30 cm
SEK 26.000
\$ 4.000
Case no 12

99. Series VIII no. 4. 11.3.1920
Oil on canvas. 40 x 30 cm
SEK 26.000
\$ 4.000
Case no 12

100. Series VIII no. 5. 19.3.1920
Oil on canvas. 40 x 30 cm
SEK 100.000
\$ 15.700
Case no 12

101. Contemplating the Rose Hip.
19.9.1922.
Water-colour on paper. 18 x 25 cm
SEK 9.000
\$ 1.400
Case no 11

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102. In the Thistle. 27.9.1922.
Water-colour on paper. 26 x 35 cm
SEK 15.000
\$ 2.300
Case no 8
103. Rowan and Whitebeam. 18.10.1922
Water-colour on paper. 26 x 35 cm
SEK 15.000
\$ 2.300
Case no 9
104. The Liver and the Spleen. 4.12.1931
Water-colour on paper. 29 x 23 cm
SEK 12.000
\$ 1.900
Case no 11
105. The Etheric Heart, the Heart and the
Spleen. 8.12.1931. Water-colour on
paper. 43 x 22 cm
SEK 18.000
\$ 2.800
Case no 11
106. The Kidneys (Female). 10.12.1931
Water-colour on paper. 22 x 43 cm
SEK 18.000
\$ 2.800
Case no 9
107. Without Title. 10.2.1932
Water-colour on paper. 34 x 60 cm
SEK 35.000
\$ 5.400
Case no 9
108. Violet in Yellow 4, Luciferic Con-
templation of Feeling, Forgetting
Oneself. 11.7.1932
Water-colour on paper. 25 x 35 cm
SEK 16.000
\$ 2.500
Case no 9

(Nos 109 - 117 excluded.)

THE FOLLOWING WORKS ARE ADDED TO THE EXHIBITION IN NEW YORK
(Extra numbers outside the catalogue):

1. Image 474. Series II. 3 d. The Doctrine of Buddhism.
7.12.1920. Oil on canvas. 36x27 cm.
SEK 220.000
\$ 34.300
Case no 12

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

PACKING LIST/Hilma af Klint exhibition

The numbers indicated after the case number refer to the catalogue.

Case no 1: 49, 50

Case no 2: 48

Case no 3: 44, 45, 46, 47

Case no 4: 9, 26, 42, 43, 51, 52, 53, 54, 55, Extra 4

Case no 5: 28, 29, 31, 33, 40

Case no 6: 27, 30, 34, 35, 38,

Case no 7: 19, 20, 21, 22, 23, 24,

Case no 8: 5, 6, 7, 8, 102, Extra 3,

Case no 9: 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66,
103, 106, 107, 108,

Case no 10: 1, 13, 14, 15, 16, 17, 18, 67, 68, 69, 70, 71, 72,
73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86

Case no 11: 2, 3, 4, 87, 88, 101, 104, 105,

Case no 12: 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100,
Extra 1, Extra 2,

Case no 13: 32, 36, 37,

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21/03 '89 09:10

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NKC

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NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

March 21, 1989

To Rebecca Quaytman
P.S.1 Museum
New York
Fax 7184829454

Dear Rebecca,

Referring to your fax of March 3rd and the batch of 150 catalogues sent to you by air on March 11-12, we wish to ask you whether you have received all the catalogues you ordered and needed.

Within short we shall revert to your kind offer to make initial contacts with New York City book stores for further sales. We must first make sure we have enough for the exhibition tour.

Sincerely yours,
THE NORDIC ARTS CENTRE

Kirsti Berg
Kirsti Berg

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08/04 '89 13:22

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NKC

01

NORDISKT KONSTCENTRUM ■ POHJOISMAINEN TAIDEKESKUS ■ THE NORDIC ARTS CENTRE

Helsinki 8.4.1989

Rebecca Quaytman
The Institute of Contemporary Art
Fax 718-4829454

Dear Rebecca,

Thank you for your fax of April 7. The exhibition is now in the National Gallery of Iceland, after that it will be shown at Galleri F 15, Moss, Norway. This ends our tour of the exhibition. The Moderna Museet in Stockholm will open her exhibition at Christmas this year. Pompidou Centre has contacted the Foundation but as far as I know nothing definitive is settled. I tried to contact Mr Gustaf af Klint today to hear if there was more to tell but he is not at home. In USA we have been contacted by the Everson Art Museum in Syracuse. The Bernard Osher Foundation is seeing what kind of interest there would be in the West Coast. In addition the Museum of Montreal in Canada has been interested and Art Gallery of Western Australia in Pert.

In Europe besides the Pompidou the Kunsthalle in Kiel and probably some other museums in Germany have shown interest.

I regret not being able to say more about the Pompidou. Should I be able to talk to Gustaf af Klint on Monday and should he have some more information on the matter I will fax you a note on Monday.

Kind regards,

Maaretta Jaakkuri
Maaretta Jaakkuri

■
Suomenlinna Sveaborg
SF-00190 HELSINKI HELSINGFORS
Suomi Finland
Puh. Tel. (9)0-668 143

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The Institute for Contemporary Art

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Long Island City, NY
11101-5324

718 784-2084
212 233-1440

Alanna Heiss,
President and Executive
Director

The Clocktower Gallery 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

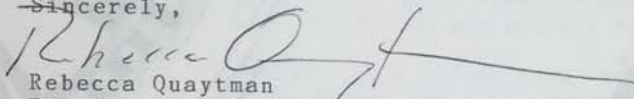
April 7, 1989

To: Kristi Berg or Birgitta Lonnell

From: Rebecca Quaytman

We urgently need a comprehensive list of all the museums that Secret Pictures by Hilma af Klint will be traveling to. We especially need to know whether or not the Centre Pompidou is actually taking the show. Could you please FAX me this info on monday so we can include it in our next press release.

Sincerely,


Rebecca Quaytman
Program Coordinator

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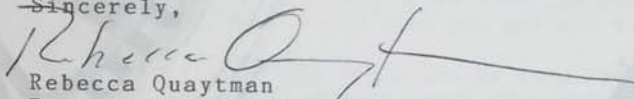
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Rebecca Quaytman
Program Coordinator

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Gustaf af Klint
Armfeltsgatan 5
115 34 Stockholm
Sweden

1989 02 21

Mrs
Rebecca Quaytman
The Institute for Contemporary Art
4601 21st Street
Long Island City
NY 11101 - 5324

Dear Rebecca

Thank you very much for the letter with the N Y times' review.

We are very happy that the exhibition is going so well and I hope that you get all the catalogues you need.

Åke has got a letter from the Everson Museum in which they express their interest for an exhibition.

It is now time for us to start planning for the future. We will meet with Moderna Museet, Stockholm this coming friday, which hopefully will give us their schedule. After that I am prepared to go out to museums which are interested. May I ask you for help before doing that which would mean if you can:

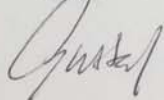
- give me some materiel on The Everson Museum. To us it is of course unknown. So I would also be grateful for your recommendation.
- inform me how The Centre Pompidou expressed their interest, by person or letter? If there is anything written I would be grateful if I could get a copy.

Thanks before hand for your assistance.

I am trying hard to stay warm. It is not so difficult as winter has not arrived yet.

Creetings to Alenna and all your family.

Yours



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Alanna Heiss,
*President and Executive
Director*

718 784-2084
212 233-1440

The Clock



Mrs
Rebecca Quaytman
The Institute for Contemporary Art
4601 21st Street
Long Island City
N Y 11101 - 5324
U S A

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Alanna Heiss,
*President and Executive
Director*

718 784-2084
212 233-1440

The Clocktower Gallery, 108 Leonard Street, New York, NY 10013-4050, (212) 233-1096

April 12

To: P'nina
From: Rebecca

Dear P'nina:

how's it going? I was wondering if you could fax me all the Studio * Exhibition labels so I could double check that you have them all. Here are four more labels

- 1 Photographs documenting destroyed and "replaced" art.
- 2 Visitors are invited to lie down on the stretchers or sit on chairs during the performance.
- 3 Excerpts from actual trial transcripts
- 4 Transcripts in their entirety can be found within the podium.

Rebecca

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Secret Pictures by Hilma af Klint exhibition schedule:

April: Reykjavik

May: Oslo, Galleri F15 in Moss, Norway

July - Aug.: Bergin Art Museum, Norway

Sept - Oct.: Odense, Braudts Kloedes Fabrik, Denmark

Jan. Feb.: Stockholm, Moderna Museet, Sweden

Ake Fant

Pl. 1654

s-15300 Jarna

Sweden

phone: 0755-50396 or 08-6600359 (Stockholm)

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Pledges

~~Budget~~ for Hilma af Klint

Nordic Arts Centre	\$10,000
Swedish Government (Institute)	\$ 8,000
Swedish Information Service	\$ 2,500
The Nordic Arts Centre pledges	\$ 7,650
Until sponsors are found.(Slides and catalogue prices are deducted)	
Total	\$28,150