

20/5/1990

MoMA

HILMA AF KLINT

THE MUSEUM OF MODERN ART



MELISSA MASON

GORDON MASSMAN

Tulipa

MARION ALBRECHT

HEATHER MARTINDALE

RICHARD GLICK

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SEPTEMBER 1, 2025

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FROM EDITOR-IN-CHIEF

SHOTA BAGATURIA

AUGUST 3, 2025

There are moments when history doesn't just whisper - it resounds. When an artist's vision, long buried under the sediment of bias, convention, and institutional oversight, rises to meet us with breathtaking clarity. This fall, the Museum of Modern Art presents one such reckoning: a long-overdue, full-bodied encounter with the mystical, radical, and deeply modern work of Hilma af Klint.

Af Klint painted in secret, guided by spirit voices and inner geometries that she never fully explained, only rendered - vividly, and without apology. It is a rare thing - and a quietly radical one - when a museum invites us to look not only at art, but through it. The Museum of Modern Art does just that with Hilma af Klint: What Stands Behind the Flowers, an exhibition centered on the museum's recent acquisition of Nature Studies - a suite of 46 botanical drawings by the Swedish mystic and modernist Hilma af Klint. On view for the first time, these works offer a lesser-known but deeply revelatory lens into an artist long misread, long ahead of her time.

In these pages, we've gathered voices from across art criticism, spiritual studies, and contemporary practice to explore what af Klint means today - not only as a visionary abstractionist but as a woman who defied the strictures of her time, and ours.

MoMA

WHAT STANDS BEHIND THE FLOWERS

The Museum of Modern Art announces an exhibition showcasing MoMA's recent acquisition of Nature Studies, a portfolio of 46 botanical drawings by the Swedish artist Hilma af Klint (1862–1944), which will be on display for the first time. On view from May 11 through September 27, 2025, *Hilma af Klint: What Stands Behind the Flower* explores af Klint's engagement with the natural world. Created during the spring and summer of 1919 and 1920, the Nature Studies portfolio presents the wonders of Sweden's flora and showcases the artist's keen botanical eye.

Af Klint combines her renowned approach to abstraction with traditional botanical drawing, juxtaposing detailed renderings of plants discovered in her surroundings with enigmatic abstract diagrams. Examples include a sunflower paired with concentric circles, a narcissus crowned by a pinwheel of primary colors, and tree blossoms accompanied by checkerboards of dots and strokes. Through these forms, af Klint seeks to reveal, in her words, "what stands behind the flowers," reflecting her belief that studying nature uncovers truths about the human condition.

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THE MUSEUM OF MODERN ART

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HILMA AF KLINT

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INSTALLATION VIEW OF HILMA AF KLINT: WHAT STANDS BEHIND THE FLOWERS ON VIEW AT THE MUSEUM OF MODERN ART, NEW YORK, FROM MAY 11 THROUGH SEPTEMBER 27, 2025. PHOTO: JONATHAN DORADO.

HILMA AF KLINT



INSTALLATION VIEW OF HILMA AF KLINT: WHAT STANDS BEHIND THE FLOWERS ON VIEW AT THE MUSEUM OF MODERN ART, NEW YORK, FROM MAY 11 THROUGH SEPTEMBER 27, 2025. PHOTO: JONATHAN DORADO.

HILMA AF KLINT



INSTALLATION VIEW OF HILMA AF KLINT: WHAT STANDS BEHIND THE FLOWERS ON VIEW AT THE MUSEUM OF MODERN ART, NEW YORK, FROM MAY 11 THROUGH SEPTEMBER 27, 2025. PHOTO: ROBERT GERHARDT.

HILMA AF KLINT

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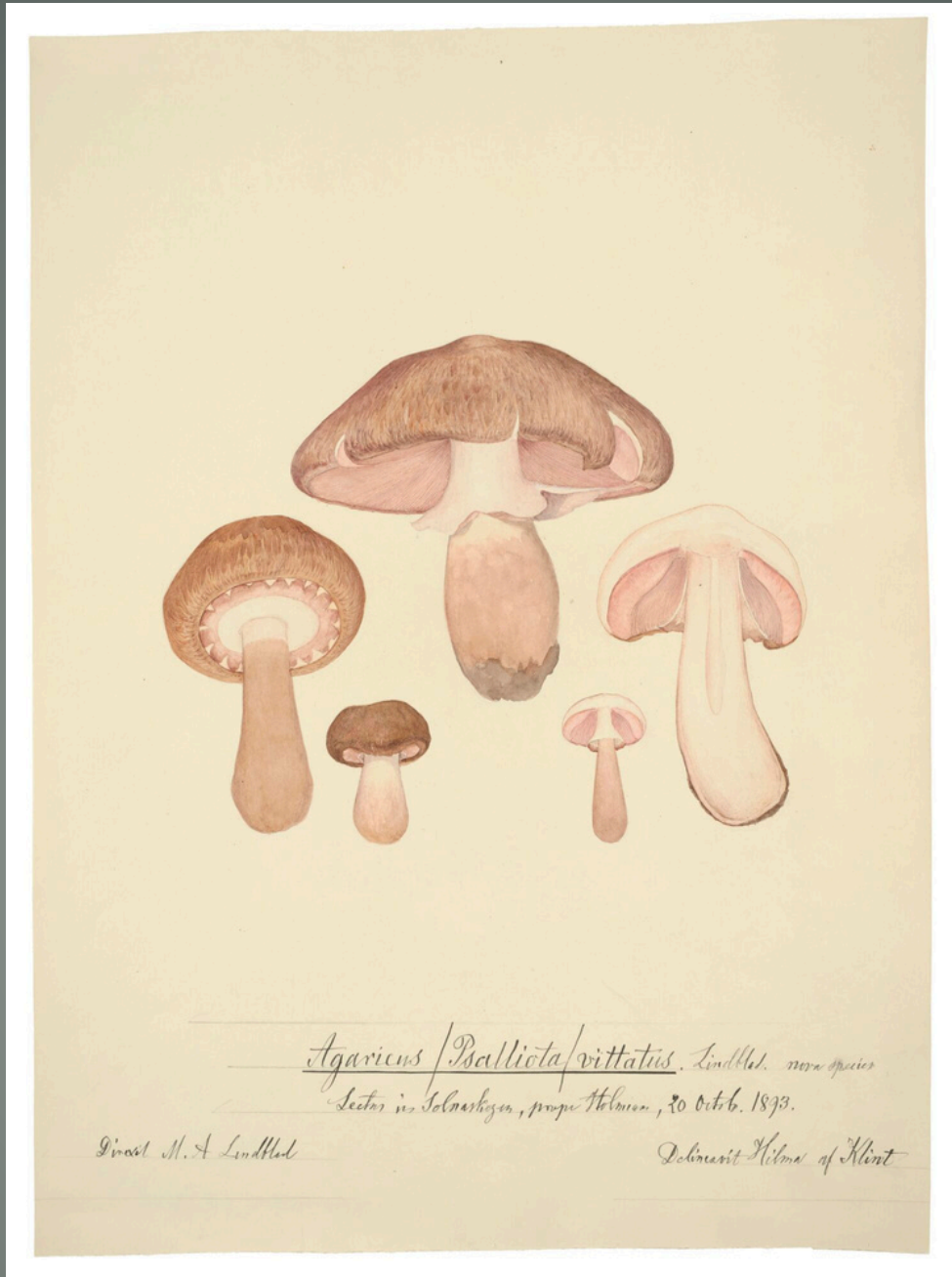
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HILMA AF KLINT. TULIPA SP. (TULIP). SHEET 35 FROM THE PORTFOLIO NATURE STUDIES. MAY 20, 1920. WATERCOLOR, PENCIL, INK, AND METALLIC PAINT ON PAPER, 19 5/8 × 10 5/8 IN. (49.8 × 27 CM). THE MUSEUM OF MODERN ART, NEW YORK. COMMITTEE ON DRAWINGS AND PRINTS FUND AND GIFT OF JACK SHEAR, 2022

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PROBABLY *AGARICUS BISPORUS* (CULTIVATED MUSHROOM). C. OCTOBER 20, 1893. WATERCOLOR, GOUACHE, PENCIL, AND INK ON PAPER, 16 3/8 × 11 15/16 IN. (41.6 × 30.3 CM). NATURHISTORISKA RIKSMUSEET, STOCKHOLM. M.A. LINDBLAD ARCHIVE

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HILMA AF KLINT. HELIANTHUS ANNUUS (COMMON SUNFLOWER). SHEET 27 FROM THE PORTFOLIO NATURE STUDIES. SEPTEMBER 3, 1919. WATERCOLOR, PENCIL, INK, AND METALLIC PAINT ON PAPER, 19 3/4 × 10 9/16" (50.2 × 26.8 CM). THE MUSEUM OF MODERN ART, NEW YORK. COMMITTEE ON DRAWINGS AND PRINTS FUND AND GIFT OF JACK SHEAR, 2022

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HILMA AF KLINT. GAGEA LUTEA (YELLOW STAR-OF-BETHLEHEM), PULMONARIA OFFICINALIS (COMMON LUNGWORT), TUSSILAGO FARFARA (COLTSFOOT), DRABA VERNA (COMMON WHITLOWGRASS), PULSATILLA VULGARIS (EUROPEAN PASQUEFLOWER). SHEET 2 FROM THE PORTFOLIO NATURE STUDIES. APRIL 24–30, 1919. WATERCOLOR, PENCIL, AND INK ON PAPER, 19 5/8 × 10 9/16 IN. (49.9 × 26.9 CM). THE MUSEUM OF MODERN ART, NEW YORK. COMMITTEE ON DRAWINGS AND PRINTS FUND AND GIFT OF JACK SHEAR, 2022

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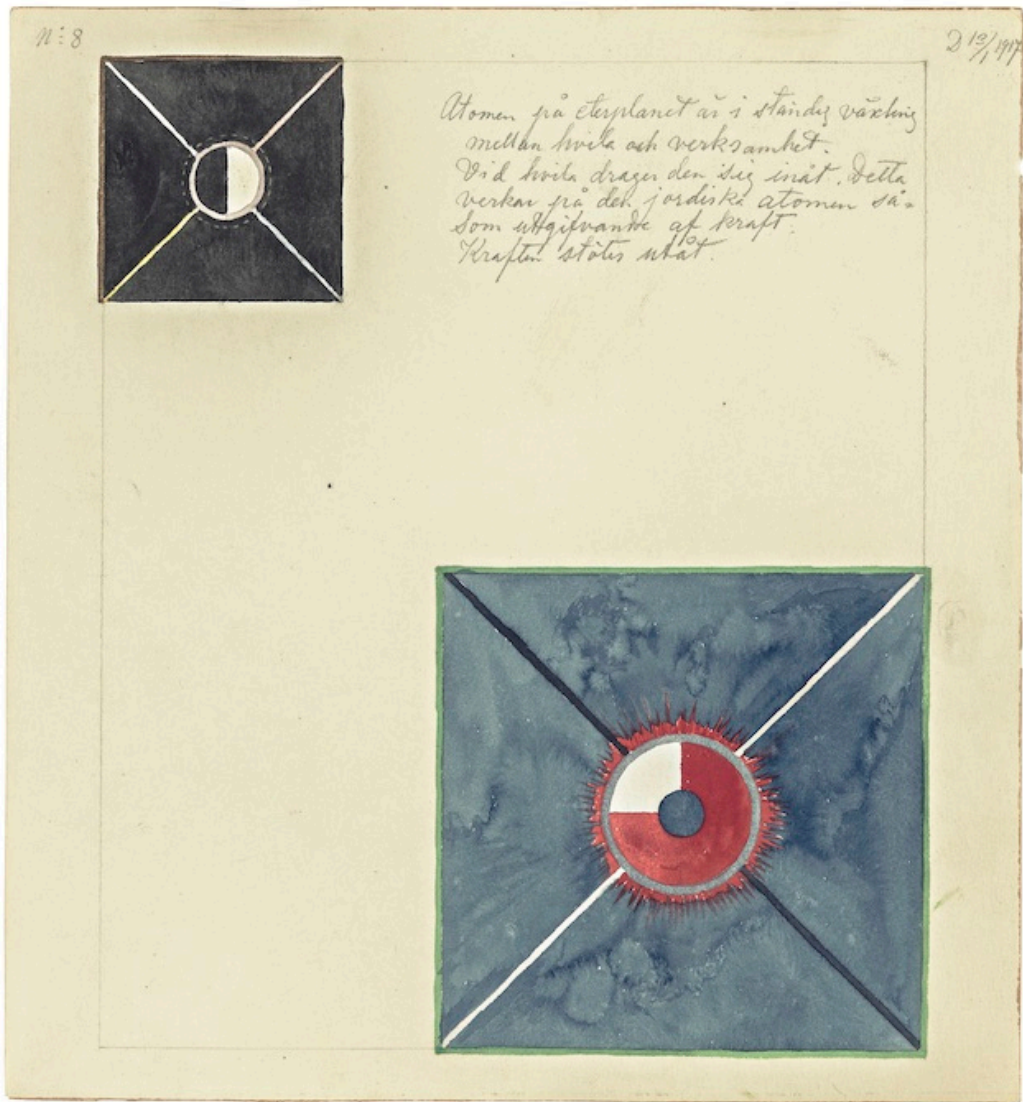
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HILMA AF KLINT. *TILIA × EUROPAEA* (COMMON LINDEN). SHEET 22 FROM THE PORTFOLIO NATURE STUDIES. JULY 29, 1919. WATERCOLOR, PENCIL, INK, AND METALLIC PAINT ON PAPER, 19 5/8 × 10 5/8 IN. (49.9 × 27 CM). THE MUSEUM OF MODERN ART, NEW YORK. COMMITTEE ON DRAWINGS AND PRINTS FUND AND GIFT OF JACK SHEAR, 2022

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HILMA AF KLINT. NO. 8 FROM THE ATOM SERIES. JANUARY 13, 1917. WATERCOLOR, GRAPHITE, AND METALLIC PAINT ON PAPER, 10 5/8 × 9 13/16 IN. (27 × 25 CM). HILMA AF KLINT FOUNDATION, STOCKHOLM (HAK 360)

HILMA AF KLINT

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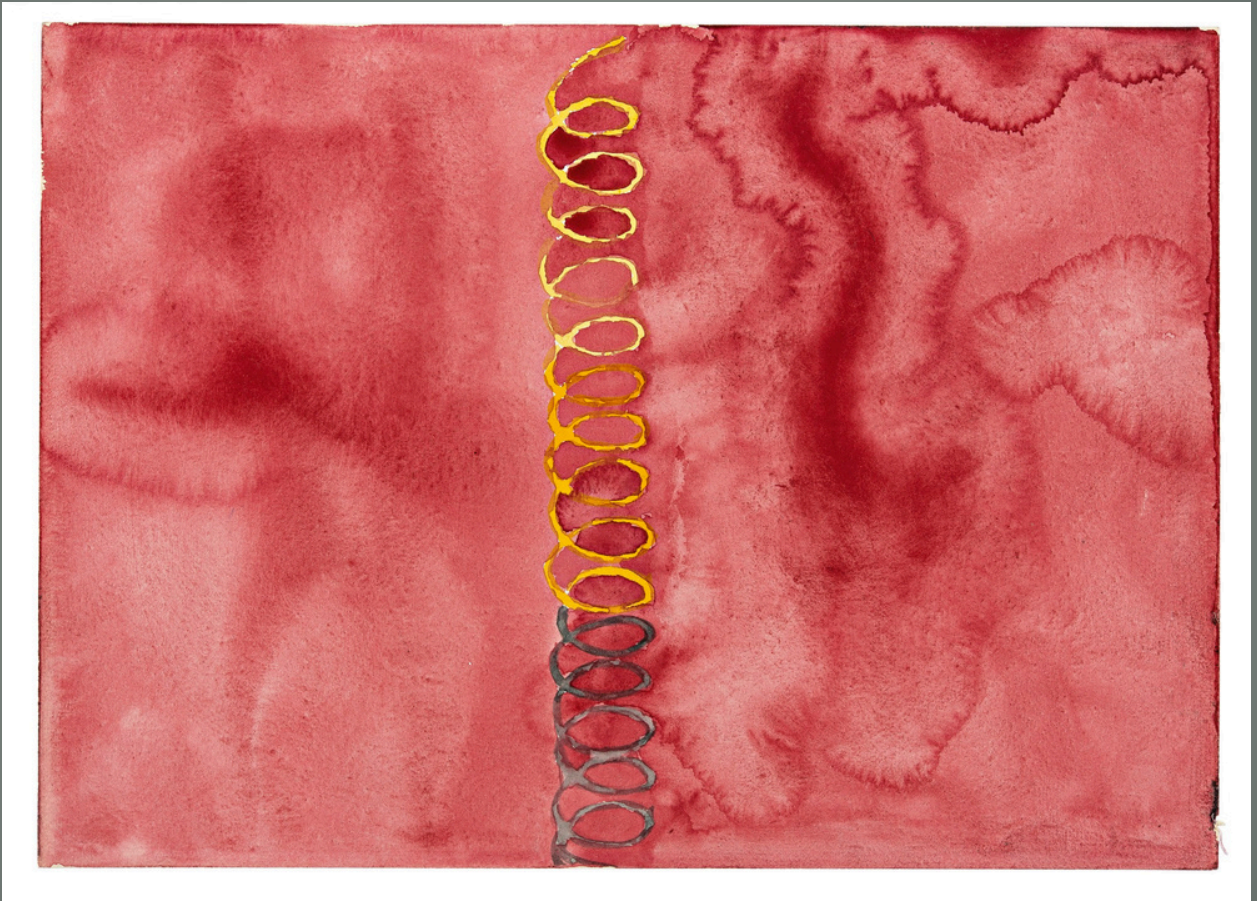
HILMA AF KLINT. NO. A FROM THE ATOM SERIES. JANUARY 9, 1917. WATERCOLOR, PENCIL, AND METALLIC PAINT ON PAPER, 10 5/8 × 9 13/16 IN. (27 × 25 CM). HILMA AF KLINT FOUNDATION, STOCKHOLM (HAK 351)

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HILMA AF KLINT. FERN AND POLYPODY FROM THE SERIES ON THE VIEWING OF FLOWERS AND TREES. 1922. WATERCOLOR ON PAPER, 9 13/16 × 13 3/4 IN. (25 × 35 CM). HILMA AF KLINT FOUNDATION, STOCKHOLM

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HEATHER MARTINDALE



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HEATHER MARTINDALE

“If my work does not evoke an emotion from the viewer, I haven’t succeeded yet. It could be a feeling of inspiration, or hate, or question, or anything in between. As humans, we are conditioned to compact and hide our emotions so deep that we lose touch with our authenticity and believe our emotional facade as truth. My goal is to evoke the an authentic response.”

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SUSPENSION, 2021
OIL ON CANVAS
48 X 36 X 1.75 IN

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ADMIRATION, 2022
OIL ON CANVAS
48 X 36 X 1.75 IN

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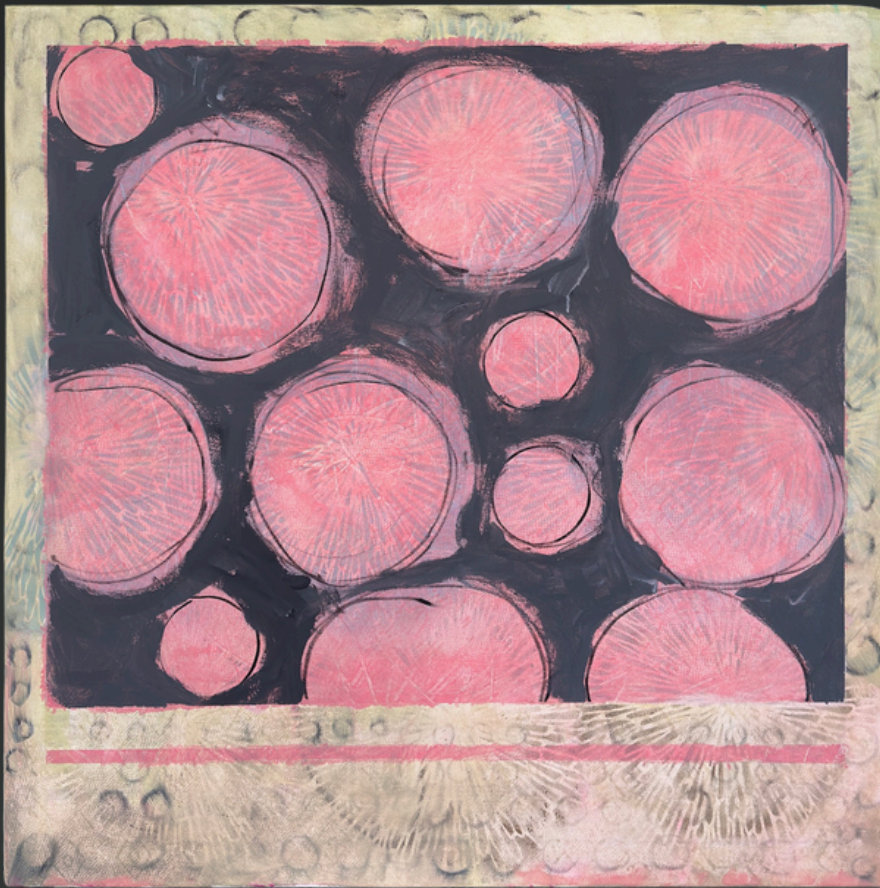
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RICHARD GLICK

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RICHARD GLICK

My paintings reflect my experience - the changes I've gone through in my life - the new things, the old things, the past, and the present. Each painting is an experience that takes time and it's created in stages. I add and delete elements as I paint and often return to old paintings to recreate and reinvent them. In some ways, I never really see a painting as finished.

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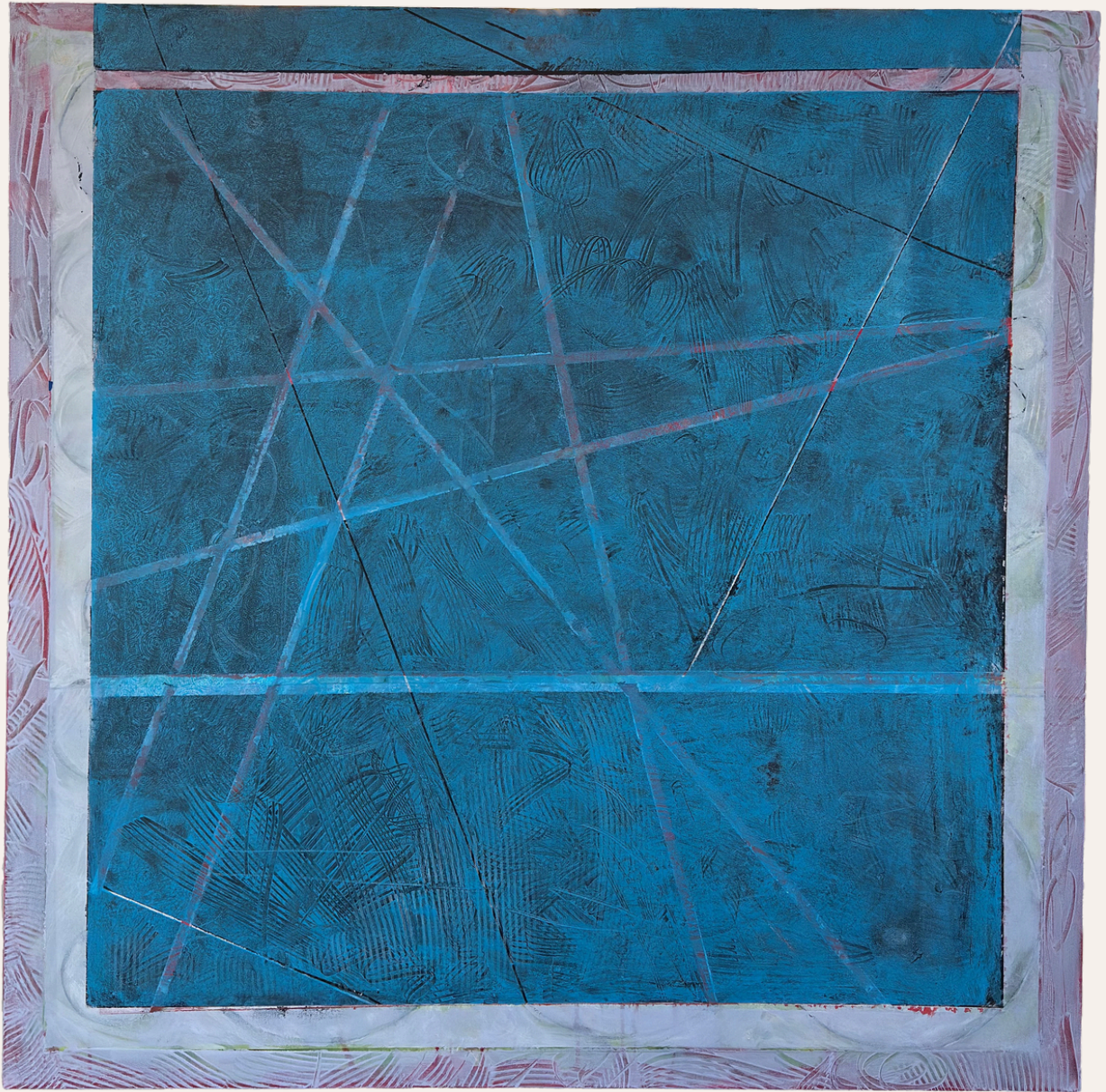
ROTHKO'S RUNWAY
ACRYLIC, SPRAY PAINT, INK, STENCILS ON CANVAS
40 X 40 INCHES
2025

RICHARD GLICK

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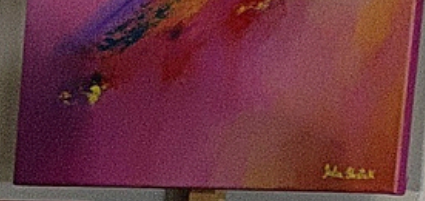
JOYCE'S JOURNEY
ACRYLIC, SPRAY PAINT, INK, STENCILS ON CANVAS
40 X 40 INCHES
2025

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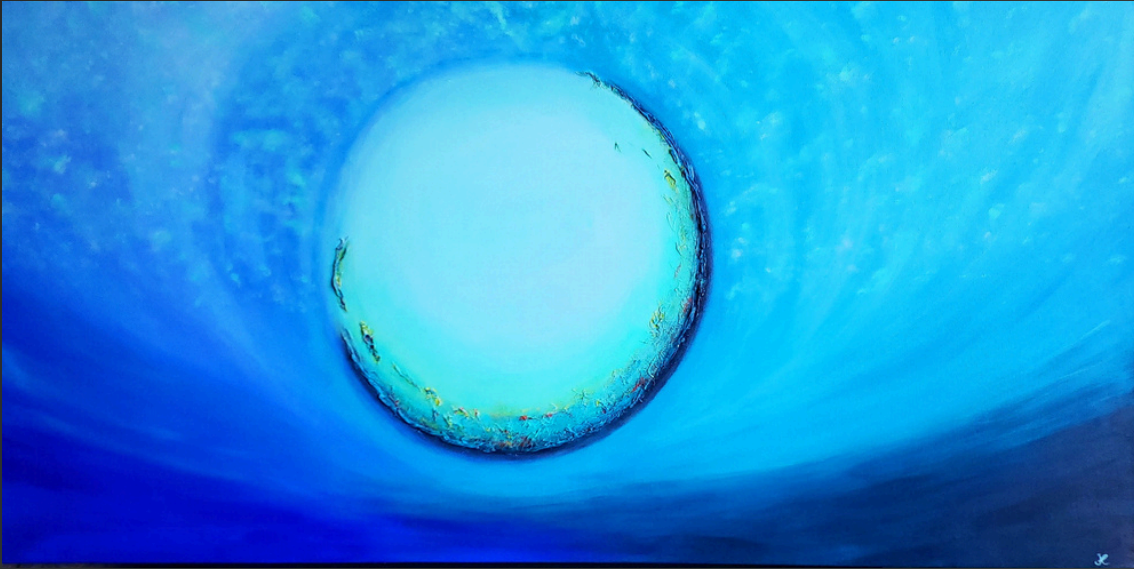
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JULIA SHESTAK



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JULIA SHESTAK

Julia Shestak is a self-taught contemporary abstract artist from Odessa, Ukraine. As a Reiki healer and empath, Julia brings a unique sensitivity to her work, allowing energy and emotion to guide her creative process. Her art has become a medium of healing and transformation—an expressive fusion of spirit, texture, and movement.

“My art is a reflection of my own emotional landscape and spiritual journey as well as how I see others go through their own life experiences.”

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GOLDEN GATE
MIXED MEDIA
30 X 30 INCHES
2022

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SOUL TIDES
MIXED MEDIA
20 X 16 INCHES
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SHIVANI KHANNA VOHRA

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SHIVANI KHANNA VOHRA

“Art is a form of expression of emotions. Colors are the means to this expression and the final artwork is the artist's heart poured out in its bare and pure form. An idea becomes a reality. For me, it's like meditation. It's the only form of therapy where the therapist is the patient and the patient is the therapist, the cure and curer unite and create a symphony in the form of art. It's diverse in nature and every set of eyes sees something they relate to and makes it their own.”

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FALL IN

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FRAMED NOSTALGIA

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MELISSA MASON

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MELISSA MASON

Melissa Mason is a contemporary abstract painter best known for her dynamic equine art. Influenced by the energy and freedom of the Abstract-Expressionists, she approaches painting as a dialogue with the surface—marking, blending, and responding until form and feeling find their balance.

“It begins with the horse, but the true subject is the process—and the quiet exchange that unfolds between the painting and the viewer.”

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36X36 BEAUTY QUEEN

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70X70 OUT OF THE BLUE

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GORDON MASSMAN

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GORDON MASSMAN

Born and raised in Corpus Christi, Texas, graduate of The University of Texas at Austin (BA) and The University of Alaska at Fairbanks (MFA). My visual art springs from a four decade's long devotion to poetry. Having published seven volumes - one a collected poems which was nominated for the 2013 Pulitzer Prize in Poetry. During those decades over two hundred journal editors selected my work for publication including Harvard Review, Chelsea, The Georgia Review, The Literary Review, The Antioch Review, Fiddlehead, Malahat Review, to name a few.

I transferred my raw emotion to the visual realm after realizing that I had reached my peak as a poet, and after realizing that visual art can be much more immediately impactful than literature. Visual art needs not elite literacy or cerebral processing; it radiates a more immediate unfiltered catharsis.

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THE DUBIOUS ANGEL

OIL

11.5 X 11.5 FEET

2024

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THE DISTURBED CHILD'S PLAYROOM WALL
OIL
9 X 14 FEET
2023

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MARION ALBRECHT

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MARION ALBRECHT

I live and work as an artist in Oberreifenberg, a small village nestled in the Taunus region near Frankfurt. My path into art has been largely self-taught, deepened and refined through numerous painting courses and workshops across Germany.

My art is defined by its tactile surfaces and layered compositions. I experiment with materials like marble dust, limewash, rusted iron, old paper, and fabrics; these are substances that hold memory and invite interpretation. These elements come together in my abstract paintings to create a sense of depth, both physical and emotional. The materials I use are never neutral; they carry stories, scars, imperfections and echoes of past lives. Each painting is a remembered moment, a glimpse of a feeling evoked by being in the landscape.

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TERRE DE PROVENCE 1
70X100X4 CM
MARBLE DUST WITH PIGMENTS ON MDF BOARD

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WABI SABI
80X60CM
MIXED MEDIA ON CANVAS
2024

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KATE STREMOUKHOVA



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KATE STREMOUKHOVA

Kate unveiled her Time Travel series collection at the Beka Museum - a collection of works that speak in the language of earth, memory, and longing. With Ukrainian soil folded into oil and acrylic, each canvas becomes a vessel of time, where history breathes through texture and pigment.

These paintings do not merely depict - they remember. They carry the weight of landscapes walked by generations, the silence between wars, the whisper of seasons turning. Soil becomes more than medium; it is voice, it is witness, it is home.

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SEPTEMBER
UKRAINIAN SOIL, OIL AND OTHER ON CANVAS
12 X 16 INCHES
2025

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UKRAINIAN SOIL, OIL AND OTHER ON CANVAS
12 X 16 INCHES
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