

[manuscript 11Aa]

[Holtzman Deposit, Box 1, no.11Aa; niet in Mondriaans handschrift]

Neo-Plasticism

Time is ripening ⟨+ to replace⟩ ⟨- that⟩ beauty-as-an-art ⟨- is going to be /
replaced⟩ by beauty-of-life ⟨- (in its widest sence.)⟩ /
The road to this must be gradual. As yet it is /
impossible to realize pure beauty-of-life. For /
what we understand by "life" is not the subject- /
tive life of the individual: it is the public /
common life of at least a group. Real beauty /
does not grow out of a subjective condition. This /
latter creates an illusion of beauty which serves /
only as ⟨- an⟩ a ⟨transition → preparation⟩ for ⟨- ⟨+ [xxxxx]⟩ real beauty. If /
we understand by beauty unity ⟨- ⟨+ ⟨- by⟩ equiponderance⟩, grown out of /
⟨- an equilibrium as a result of⟩ an equ⟨- al⟩ pol- /
arity-of-life, then the time ⟨for→of⟩ realisation /
is still far ⟨- (to seek.)⟩ ⟨Is → If⟩ however the highest /
and most actual realisation ⟨-is⟩ still in ⟨the → a⟩ far /
future, one realisation becomes already possible. /
It is the beauty of our surroundings. ⟨Through → By⟩ /
⟨it→this⟩, life can be prepared and the subjective /
life can be objectified. In order to reach ⟨- an /
clear⟩ ⟨equilibrium → pure relation⟩ in life, that which sur- /
rounds us and speaks to us pla⟨+s⟩tically must /
be in ⟨clear → pure⟩ proportion to us. This also requires /
preparation. The beauty of our surroundings /
⟨- also⟩ finds its preparation ⟨only in art → in art only⟩, because /
art is free. So it is necessary before realising ///

2)

⟨+ pure⟩ art in our surroundings, to finish art with an /
art ⟨that → which⟩ is an utterance of our ripened /
being, ⟨an image → a plastic expression⟩ of the equally balanced /
proportion of the polarity ⟨- life polarity⟩ of life. It has /
to be a ⟨special → determinate⟩ new art which contains ⟨- a⟩ /
fixed ⟨- aethe⟩ aesthetics. This can give the /
pure image of beauty for the future and /
so change both surroundings and life from /
a domination of nature, ⟨+ in⟩ to ⟨a state of balance → ⟨- evenweighted⟩ equiponderance⟩ /
between nature and non-nature. Absolute /
beauty is only possible through the ⟨balance→equiponderance⟩ /
between us and ⟨the round-about-us → what is around us⟩, between /
⟨- the⟩ contents and ⟨- the⟩ apparition. The ignoring of /
the apparition, the restricting oneself to the ego /
is the old idea, ⟨- an idea⟩ necessary under /
the domination of the natural. As soon /
as the natural is ⟨- deepens to → deepens to ⟨equiponderance→equivalence⟩⟩ ⟨opposite → ¬
by contrary⟩ /
⟨- recast in equilibrium → transformation⟩ ⟨- with the spiritual⟩ /
the apparition becomes a factor that ⟨cannot → needs not⟩ /
be set aside anymore. ⟨- And⟩ It is the same /
with life. The ripened ⟨- being⟩ individual /
sees ⟨matter → contents⟩ as an apparition. So all descript- /
tion (lyric) ceases to exist. ⟨+ It is⟩ The apparition /
brings everything ⟨to the face → ahead⟩ - free from time /
and place. Plastically it ⟨express to→expresses⟩ the un- /
changeable-in-fixedness. A ⟨fixed image → determinate representation⟩ /
⟨- ⟨+ (It brings the unchangeable to plastical determinate expression)⟩ // /

3)

⟨+ by determinate means of ⟨representation → expression⟩ is an evidence.⟩ ⟨- with fixed ¬ means of imaging is one in self- /

ness⟩ For in all relativeness the unchangeable /

is absolute. All arguing about form ⟨- and ap- /

partition⟩ creates: the absolute has its ⟨fixed→determinate⟩ /

apparition.

It may be called objective or ab- /

stract in contrast to the varying apparition /

of the changeable. But for the new man it /

is real. ⟨In art the new plasticism arises → (New plastics arise in art.)⟩ The /

old plasticism of form ⟨+ inevitably⟩ represents the tra- /

gedy between nature and ⟨not→non⟩-nature; a /

tragedy arisen out of duality. It is the /

utterance of the involving ripening life. /

When ripened nature and non-nature have /

remodelled each other ⟨- .⟩ A ⟨+ moet een kleine a zijn.⟩ pure ⟨balance→ equiponderance⟩ arises; /

duality has been abolished through the equi- /

valence of the one and the other. //

Neo-Plasticism ⟨+ Especially known by the review „de Stijl”⟩ ⟨+ expresses plastically⟩ ¬

⟨-images⟩ this ⟨oneness → unity⟩. It /

⟨images → expresses⟩ ⟨the→this⟩ equivalence ⟨- of nature and non- /

nature⟩, the ⟨immaterialising of the outward /

aspect; and the bringing into image⟨-s⟩ of the /

immaterial by the use of the straight line → interiorised exteriority and ⟨+the⟩ exteriorised ¬

interiority by the plastical expression of ⟨+ the⟩ straight⟨-ness⟩ line /

⟨- in⟩ in vertical and horizontal position. It /

⟨pictures → formes also⟩ ⟨- ⟨+ expresses plastically⟩ ⟨- [xxx] in⟩ planes, ⟨- determined by /

these ⟨- is⟩ ⟨+ the⟩ straight lines ⟨- ⟨+ lines⟩⟩. ⟨- It⟩ realises ⟨- these planes⟩ ///

4)

⟨in → by the⟩ ⟨- ⟨+ the⟩ pure primary colours: yellow, blue, red, /
contrasted by ⟨+ the⟩ non-colours: white, black, /
grey. In the visible ⟨picturing → plastical⟩ arts, which pre- /
pare our visible surroundings, it is represented /
by ⟨multiplicity → plurality⟩ of ⟨+ rectangular⟩ planes or rectangular /
prismata in colour and non-colour, while /
the same consequences are more or less pos- /
sible in ⟨+ the⟩ non-visible arts. So it ⟨images → expresses⟩ /
⟨+ plastically⟩ by an universal mean⟨-s⟩ ⟨+ means wordt altijd meerv. gebruikt⟩ of ¬
⟨imaging → plastic expression⟩ which /
is neutralised by ⟨- a⟩ contrast in multiplicity /
and so, through composition, becomes : /
„the universal ⟨mean⟨- s⟩ of imaging → plastics⟩”. //
Neo-Plasticism grew from the preceding /
art-movement and in the art of painting /
assumed a fixed form. And it is just in /
this latter that Neo-Plasticism is mostly /
attacked. Even the most modern mo- /
vements ⟨don't → do not⟩ accept ⟨this→his⟩ principle in the /
art of painting. In the latter the necessity of /
the straight⟨+ ness⟩ ⟨line → and flatness⟩ is not ⟨been → seen⟩ at all. ⟨Through → Only /
as „decoration”⟩ the ⟨plane → flatness⟩ is accepted. The unity of the arts /
is not accepted. So ⟨me → we⟩ may conclude that /
the applications ⟨(though → however impure)⟩ of Neo- /
Plasticism in architecture ⟨does → do⟩ not /
bear witness of a real new ⟨imaging /
insight → plastical conception⟩, but ⟨is → are⟩ either outer varnish ///

or a happening, grown out of the pure nature /
of architectural itself. The preference in the /
arts of painting for the curved line, even /
of the most absolute, the circle, shows /
that nature still dominates ⟨+ all⟩, though the /
vision of naturel perspective has already /
been left. The ⟨+ verwijzingssteken:⟩ [] curved line always represents /
form, ⟨so → and → so⟩ restriction in time and space ⟨+ as a consequence⟩. /
The straight line on the contrary is the /
⟨+ plastical⟩ expression ⟨- in form⟩ of the greatest /
⟨quickness → speed⟩ of the greatest power carrying /
to the ⟨abolishing → abolition⟩ ⟨- ⟨+ [xxx]⟩ of time and space. /
What falls outside ⟨+ of⟩ time and space /
is not unreal. If, in the beginning /
it is but an intuitive understanding, /
⟨- in us⟩, it becomes real when intuition /
has become pure and strong ⟨+ in us⟩. ⟨- Neo- /
Plasticism → New plastics⟩ is ⟨intuition which, shaping → de plastic expression of⟩, /
⟨- itself⟩ ⟨- ⟨+ plastically⟩ ⟨- that grown into fixedness.⟩ ⟨+ The determinate intuition.⟩ //

[verwijzingssteken:] [] closed //
⟨- gesloten wou ik nog invoegen is closed /
hier goed ?⟩ //
⟨- Want ⟨- ⟨+ voor⟩ het ronde is niet de ronde lijn niet⟩ ///

[wel in Mondriaans handschrift; tekst geheel doorgehaald]

⟨- Jo, op de achterkant deed ik je al een /
vraag over closed. //

Verder staat er telkens non-nature en /
non-couleur. Is dat not of now? //

Now kon ik in de dictionaire voor niet /
niet vinden. Van Eck is weg en die /
liet 't jouwe zoo staan, maar ik kan /
't niet goed lezen of 't w of een n is. /
Non zou fransch zijn. Wil je verder /
dit briefje vertalen? //

Mijnheer,

Hierbij zend ik U een ⟨- mijner⟩ artikel⟨- s⟩ ⟨+ ter inzage⟩ /
dat, naar ik hoop, U plaats en kunt in /
Uwen revue „Futurist aristocratie”, mij /
door „Noi” bekend. //

Het is mij om de verspreiding der idee te /
doen dus verlang ik geen honorarium /
maar zou 't gaarne spoedig geplaatst zien. //

Met de meeste hoogachting /

P.M) ///