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Neo-Plasticism.

Time is ripening to replace beauty-as- /  
an-art by beauty-of-life. The road /  
to this must be gradual. As yet it is /  
impossible to realise pure beauty-of-life. /  
For, what we understand by « life » is not the /  
subjective life of the individual : it is the /  
public common life of at least a group. //  
Real beauty does not grow out of a subject- /  
tive condition. This latter creates an il- /  
lusion of beauty which serves only as a /  
preparation for real beauty. If we under- /  
stand by beauty unity by equiponderance, /  
grown out of an équivalent polarity-of- /  
life, then the time of realisation is still /  
far. Is, however, the highest and most ac- /  
tual realisation still in a far future, one /  
realisation becomes already possible. It is /  
the « real » beauty of our surroundings. /  
By this, life can be prepared. <- and the sub- /  
jective life can be objectified. In order to /  
reach pure relation in life, that which /  
surrounds us and speaks plastically to /  
us must be in pure relation to us. This > /  
<+ But this > also requires preparation. The beauty of our /  
surroundings finds its preparation in /  
art only, because art is free. So it is /  
necessary before realising pure art in ///

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our surroundings, to finish art with an /  
art which is utterance of our ripened being : /  
a plastic expression of the equally balanced /  
relation of the polarity of life. It has to /  
be a determinate, new art which contains fixed /  
aesthetics. Only this can give the pure image /  
of beauty for the future and so change both /  
surroundings and life from a domination /  
of nature, into equiponderance between /  
nature and non-nature. Absolute beauty /  
is only possible through the equiponderance /  
between us and what is around us, between /  
contents and apparition. The ignoring of /  
the apparition, the restricting oneself to the /  
ego is the old idea, necessary under the do- /  
mination of the natural. As soon as the na- /  
tural ⟨+ by contrary transformation⟩ deepens to equi⟨valence → ponderance⟩ with /  
the spiritual, ⟨- by contrary transformation⟩ /  
the apparition becomes ⟨+ a factor⟩ that needs not be /  
set ⟨- out⟩ aside anymore. ⟨- It is the same with /  
life.⟩ The ripened individual sees contents as /  
an apparition. So ⟨+ the contents expresses it self exactly⟩ all description (lyric) /  
cesses to exist : it is the apparition which /  
brings everything ahead -- free from time /  
and place. ⟨- Plastically it expresses the un- /  
changeable-in-fixedness exactly.⟩ //  
A determinate representation, by determi- /  
nate means of expression, is an evidence. /  
For in all relativeness the unchangeable /  
⟨+ the contents⟩ is absolute. ⟨All arguing about → Every difference of⟩ form ///

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cesses: the absolute has its determinate appa- /  
rition. It may be called objective or abstract, in /  
contrast to the varying apparition of the change- /  
able. But for the new man it is real. ⟨- New plas⟩ //  
New plastics arise in art. The old plastic of /  
form inevitably represents the tragedy between /  
nature and non-nature, a tragedy arisen /  
out of ⟨- duality⟩ an unequally duality. It is the /  
utterance of the involving ripe⟨ned → ning⟩ life. When /  
ripened, nature and non-nature have remodelled /  
each other. A pure equiponderance arise⟨- s⟩ : dua- /  
lity has been abolished through the equivalence /  
of the one and the other. //

Neo-Plasticism expresses plastically this uni- /  
ty. In painting it expresses this equivalence of /  
nature and non-nature (the interiorised exte- /  
riority and the exteriorised interiority) by /  
the straight line in vertical and horizontal /  
position ⟨or → and⟩ by rectangular planes in colour /  
and non-colour. In colour it takes the pure /  
primary colours : yellow, bleu and red ; the /  
non-colour is white, black and grey. //

So, by an universal means of plastic expression, in /  
multiplicity neutralised by composition, /  
it becomes « universal plastics ». //

Neo-Plasticism grew from the preceding /  
art-movements 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 movements ///

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do not accept his principle in the art of pain- /  
ting. In the latter the necessity of the « straight- /  
ness » and « flatness » is not seen at all. //

⟨- through⟩ Only as « decoration » the flatness is /  
accepted. The ⟨- y⟩ unity of the arts is not ac- /  
cepted. So we may conclude that the appli- /  
cations (however impure) of Neo-Plasticism /  
in architecture do not bear witness of a real /  
new plastical conception, but are either /  
outer varnish or a happening grown out /  
of the pure nature of architectural itself. /

The preference in ⟨- the⟩ painting for the curved /  
line, even of the most absolute, the circle, /  
shows that nature still dominates, all though /  
the vision of natural perspective has already /  
been left. The closed, curved ⟨- by⟩ line always /  
represents « form » ; ⟨- al⟩so restriction in time /  
and space. The straight line on the contrary /  
is the plastical expression of the greatest speed, /  
of the greatest power, carrying to the aboli⟨- s⟩ /  
⟨+ tion⟩ ⟨- ment⟩ of time and space. //

What falls outside time and space /  
is not unreal. If, in the beginning it is but /  
an intuitive understanding ⟨- [xxx]⟩, it become /  
real when intuition has become pure and /  
strong in us. New plastics is the plastical /  
expression of the determinate intuition. ///

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