

P. Mondrian.

Neo-Plasticism.

Time is ripening to replace beauty-as-an- /
art by beauty-of-li⟨v → f⟩e. The road to this /
must be graduel. 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 com- /
mon 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 a preparation for real /
beauty. If we understand by beauty unity /
by equiponderance, grow out of an equivalent /
polarity-of-life; then the time of realisat- /
⟨- t⟩ion is stil⟨+ l⟩ far. Is however the highest and /
most actual realisation stil⟨+ l⟩ in a far future, /
one realisation becomes already possible. /
It is the beauty of our surroundings. By /
this, life can be prepared and the subjective /
life can be objectified. In order to reach /
pure ⟨realisation → relation⟩ in life, that which surrounds /
us and speaks plastically to us must be /
in pure relation tu[sic] us. This also requires /
preparation. The beauty of our surround- /
⟨- d⟩ings finds its preparation in art only, be- /
cause art is free. So it is necessary be- /
fore realising pure art in our surroundings, /
to finish art w⟨- h⟩ith an art which is /
an utterance of our ripened being, a plas- ///

tic expression of the equally balanced propor- /
 tion of the polarity of life. It has to be a /
 determinate new art which contains fixed /
 aesthetics. This can give the pure image of /
 beauty for the future and so change both sur- /
 roundings and life from a domination of /
 nature, into equiponderance between na- /
ture and non-nature. //

Absolute beauty is only possible through the /
 equiponderance between us and what around /
 us, between contents and apparition. The ig- /
 noring of the apparition, the restricting oneself /
 to the ego, is the old idea, necessary under the /
 domination of the naturel. As soon as the natu- /
 ral deepens to equiponderance by contrary trans- /
 formation, the apparition becomes a factor /
 that needs not be set aside anymore. It is /
 the same with life. The ripened individual /
 sees contents as an apparition. So all descript- /
 tion (lyric) cesses ⟨+ ceases⟩ to exist. It is the apparition /
 which brings everything ahead --- free from
 time and place. Plastically it expresses the /
unchangeable-in-fixedness. A determinate /
 representation by determinate means of repre- /
 sentation is an evidence. For in all relati- /
veness the unchangeable is absolute. All /
 arguing about form and apparition ceases ⟨- ;⟩ /
 the absolute has its determinate apparition. /
 It may be called objective or abstract in /
 contrast to the varying apparition of the /
 changeable. But for the new man it is real. ///

New plastics arise in art. The old plasticism /
of form represents the tragedy between /
nature and non-nature, a tragedy arisen out /
of duality. It is the utterance of the involving /
ripened life. When ripened, nature and non- /
nature have remodelled each other. A pure /
equiponderance arises duality has been abo- /
lished through the equivalence of the one /
and the other. //

Neo-Plasticism⟨- e⟩ expresses plastically this /
unity. It expresses the equivalence of nature /
and non-nature, the interiorised exteriority /
and the exteriorised interiority, by plasti- /
cal expression of ⟨- straight⟩ straightness in ver- /
tical and horizontal position. It expresses /
plastically in planes, determined by this /
straightness. It realises these planes in pure /
primary colours : yellow, blue, red, contras- /
ted by the non-colours: white, black, grey. //

In the visible plastical arts, which prepare /
our visible surroundings, it is represented /
by plurality of rectangular planes or rectan- /
gular prismata in colour and non-colour /
while the same consequences are more or /
less possible in the non-visible arts. So it /
expresses plastically by an universal means /
of plastic expression which is neutralised /
by contrast in multiplicity and so, through /
composition, becomes « the universal /
plastics ». //

Neo-Plasticism⟨- e⟩ grew from the prece- ///

ding art-movements and in the art of painting /
 assumed a fixed form. And it is just in this lat- /
 ter that Neo-Plasticism is mostly attacked. Even /
 the most modern movements do not accept this /
 principle in the art of painting. In the latter the /
necessity of the straightness is not seen at all, /
 through the plane is accepted. The unity of the arts /
 is not accepted. So we may conclude that the /
 applications, however impure, of Neo-Plasticism /
 in ⟨- the⟩ 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 /
 art of painting for the curved line even of the most /
 absolute, the circle, shows that nature still /
 dominates, all through the vision of natur⟨e → a⟩l /
 perspective has already been left. The closed, /
 curved line always represents form, and restrict- /
 tion in time and space as a consequence. //
 The straight line on the contrary is the plastical /
 expression of the greatest speed of the greatest /
 power, carrying to the abolishment of time and /
 space. What falls outside of time and space is not /
 unreal. If, in the beginning, it is but an intuit- /
 ⟨- t⟩ive understanding in us, it becomes real when /
 intuition has become pure and strong. Neo- /
 Plasticism is intuition which, expressing it /
 self plastically, has grown into determination. ///
