

[publicatie]

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EDITORIAL

A new cultural unity is slowly emerging out of the fundamental changes which are taking place in our present-day civilization; but it is unfortunately true that each new evidence of creative activity arouses a special opposition, and this is particularly evident in the field of art. The inaccessibility of certain branches of science at least relieves the scientist from outside interference: the obvious utility of other advances gives the technician more or less freedom—it is not, of course, difficult to recall several far-reaching innovations which the public has shown itself willing to accept. But the creative work of the artist, for which it is difficult to claim any of the more practical virtues, is never free from interference in one form or another. Even a new development in architecture where it is certainly possible to show an advance in efficiency and economy of means, will not necessarily find itself applauded when it becomes clear that architecture, in changing its means, must also change its formal appearance.

It is indeed fair to say, that popular taste, caste prejudice, and the dependence upon private enterprise, completely handicap the development of new ideas in art. But, in spite of this, the ideas represented by the work in this book have grown spontaneously in most countries of the world. The fact that they have, in the course of the last twenty years, become more crystallized, precise, and more and more allied to the various domains of social life, indicates their organic growth in the mind of society and must prove that these creative activities cannot be considered as the temporary mood of an artistic sect, but are, on the contrary, an essential part of the cultural development of our time.

In starting this publication we have a dual purpose; firstly, to bring this work before the public, and secondly, to give to artists—painters, sculptors, architects and writers the means of expressing their views and of maintaining contact with each other. Our aim is to gather here those forces which seem to us to be working in the same direction and for the same ideas, but which are, at the moment scattered, many of the individuals working on their own account and lacking any medium for the interchange of ideas. Finally, this publication is not intended to be merely an impartial and disinterested survey of every kind of modern art. At the same time, we have no intention of creating a particular group circumscribed by the limitations of personal manifestos: the combined range of contributors represented here is a large one. We have, however, tried to give this publication a certain direction by emphasizing, not so much the personalities of the artists as their work, and especially those works which appear to have one common idea and one common spirit: the constructive trend in the art of our day. By placing this work side by side we hope to make clear a common basis and to demonstrate, not only the relationship of one work to the other but of this form of art to the whole social order.