

[handmatige correcties]

[correcties met de typemachine zijn in de lopende tekst verwerkt]

⟨- Plastic Art Shows the Evil of Oppression⟩ //

⟨+ Oppression in art and life.⟩ //

Introduction⟨: → .⟩ ⟨+ (italicize underlined)⟩ //

Although the present evils caused by oppression in political and /
economic domains are felt by everyone, it is not superfluous to show that /
plastic art brings light on the evil ⟨+ of oppression⟩ in all its depths. //

Events pass, but oppression remains. All that can help us to unmask /
this evil is useful to present and future. However, ⟨+ it⟩ must be clearly /
observed and basically understood if it is not to be continued in another /
form. Destruction is followed by construction and oppression is fatal to /
construction. This must be viewed realistically or else subject us ⟨+, if we do not live in a false ¬
optimism,⟩ to a /

false pessimism ⟨- if we do not live in a false optimism⟩. //

Oppression is that which kills - for a time - culture and life. It /
robs us of our ⟨I → i⟩ndividual ⟨F → f⟩reedom, the most precious thing that humanity /
possesses. For this freedom constitutes not only our personal being, but /
the whole of society: culture, life. Oppression is that which retards /
progress, the constant movement ⟨- of the Great Human Stream⟩ toward the /
⟨B → b⟩etter, the ⟨D → d⟩eeper, the ⟨M → m⟩ore ⟨I → i⟩ntense. Human life is oppressed by ¬
inner /

causes - physical and moral - as well as by external factors. We have to /
fight against both. //

Plastic art shows that ⟨+ in life we near the understanding of the facts, the events, if we ¬
study the mutual relationship of its composing forms. For it shows that⟩ a complete work ¬
cannot be created before the /

composing elements are authentic and well placed by just relations. It /
shows that forms are important, but that above all it is the quality of /
the mutual relations of these forms that express oppression or the con- /
quest of it. ⟨- in life we near the understanding of the facts, the events, if /
we study the mutual relationship of its composing forms. ⟨+ For it shows that⟩ //

Although⟨- t⟩ the evil of oppression clearly manifests itself in life, /
it is not always clearly discernable in relation to its basic causes, for /
it is veiled by all manner of particular complication in the appearance ///

of things. It is the same in $\langle A \rightarrow a \rangle$ rt if life $\langle + \text{ or nature} \rangle$ is followed in terms of repress- /
entation: oppression dresses itself in all kinds of particular forms and relations, /
so that it seems non-existent. $\langle [xxxx] \rightarrow \text{But in art} \rangle$ time /
and movement $\langle + \text{ are fixed, thus} \rangle \langle - \text{ and} \rangle$ contemplation is easier and oppression can be \neg
studied in /
a purer way. //

Because of the camouflaged appearance of oppression, there is in life /
and in $\langle A \rightarrow a \rangle$ rt, the danger to accept or to create oppression; oppression does /
not always cause revolt and $\langle \text{there are} \rightarrow \text{some} \rangle$ times $\langle - \text{ where} \rangle$ this evil even seems to /
be good. And $\langle \text{are} \rightarrow \text{is} \rangle$ there not in human nature $\langle + \text{ a powerful opposition:} \rangle \langle \text{two} \neg$
contradictions that have $\langle - \langle + \text{ has} \rangle /$
 $\langle - \text{ power} \rangle$ the desire for oppression and the desire to become free of it? /
This causes that long and continual struggle which life an art show until /
human equilibrium is neared. //

Plastic $\langle A \rightarrow a \rangle$ rt is an abstract, a free domain of life, $\langle \text{to} \rightarrow \text{the} \rangle$ causes and /
consequences $\langle + \text{ of its expression} \rangle$ are purely for study. It does not tolerate oppression and /
can resist it, for it is not bound by material and physical conditions. /
 $\langle - \text{ It is disinterested.} \rangle //$

Writers and thinkers have deeply $\langle - [x] \rangle$ explored $\langle - [x] \rangle$ the facts and causes of $\langle + ? \rangle$ /
the terrible realities in life, but $\langle P \rightarrow p \rangle$ lastic $\langle A \rightarrow a \rangle$ rt $\langle \text{remained} \rightarrow \text{was superficially} \rangle \neg$
“neutral”. It /
 $\langle - \text{ was good to} \rangle$ externalize $\langle + d \rangle$ events, persons, battlefields; $\langle \text{to do} \rightarrow \text{it did} \rangle$ war camou- /
flage; $\langle - \text{ to} \rangle$ entertain $\langle + \text{ ed} \rangle$ the troops. But the function of Art in neither $\langle - \text{ photo-} /$
graphic $\langle + \text{ descriptive} \rangle$ nor cinematic. Nor it is only a means of enjoyment amidst an in- /
complete life, nor a simple expression of $\langle - \text{ that} \rangle$ life, even in its beauty- /
ful aspect; $\langle + \text{ all this is} \rangle$ incidental. Art is the esthetical establishment of /
life $\langle + \text{ itself} \rangle$ - unity and equilibrium - free from all oppression. By this fact it /
can show the evil of oppression and show the way to combat it. //

[correctieopmerking in linkermarge:] double space //

$\langle [xxxx] \rightarrow \text{Plastic Art establishes a true image of reality,} \rangle$ for its primary function is /
to “show”, not to describe. It is for us to “see” what it represents. It /
cannot tell us anything new, but its presentation can evoke conviction. /
The culture of Plastic Art can enlighten $\langle + \text{ that of} \rangle$ mankind $\langle - , \rangle \langle + \text{ for} \rangle$ it manifests \neg
 $\langle - [xxx] \rightarrow \text{this} \rangle ///$

culture, but being free, advances it. //

When we view the terrible events of war, pessimism comes over us and /
it is difficult to think of ⟨the future → culture⟩: the effect of actual events /
weakens our confidence in life's progress. Where is to be found, in /
spite of all, a true optimism concerning humanity's future ⟨. → ?⟩ //

If we can understand the culture of ⟨P → p⟩lastic Art as a continuous growth /
toward the full utilization of Art's freedom, ⟨+to express „life”,⟩ than one way to optimism is /
open to humanity. It must be first ⟨understood → stated⟩ that ⟨- Art's expression of /
of complete⟩ life ⟨+ here⟩ is ⟨+ concieve[?] in its⟩ ⟨- the⟩ pure expression ⟨-of Life energy⟩. ¬
Art's culture /
reveals life to us as continual growth, irresistable progress. By the /
force of intuition, ⟨A → a⟩rt expresses ⟨- ⟨+ that⟩ ⟨L → l⟩ife ⟨- (energy)⟩ ⟨stronger → purer⟩ ¬
⟨than → then⟩ ⟨- ⟨+ in⟩ human life ⟨+it /
does:⟩ ⟨which → this⟩ is oppressed by the incidentals of existence and which, therefor⟨+ e⟩, /
cannot express the completeness and purity that we enjoy in ⟨A → a⟩rt. //

In spite of all, human culture must show what ⟨A → a⟩rt's culture ⟨- demonstrate⟩ /
demonstrates: ⟨- human⟩ progress. [*correctieteken: nieuwe alinea*] Many do not see ⟨A → a⟩rt's ¬
culture and ⟨H → h⟩uman xx /
culture as a continual progress. ⟨+ However,⟩ /

[*correctieopmerking: geen nieuwe alinea*] ⟨P → p⟩lastic ⟨A → a⟩rt shows through its culture, first, ¬
a growth toward the /
culmination of limited form, and then, after the fulfilment of this /
accomplishment, a dissolution of this form and a determination of its /
then freed ⟨C → c⟩onstructive ⟨E → e⟩lements (planes, ⟨+ colors,⟩ and lines). If we understand /
this fact, we can fully state that our culture as a whole reveals this /
process equally. //

The question of this process in life and in ⟨A → a⟩rt as a ⟨P → p⟩rogress⟨- s⟩ or a /
Decay is solved when we consider that it as the freeing of life and ⟨A → a⟩rt from /
Obstacles ⟨- [x]⟩ toward a clearer ⟨manifestation → establishment⟩ of their ⟨+ ⟨- real⟩ ¬
⟨- ⟨+ deepest⟩ Content ⟨+ ;⟩ ⟨- ⟨+ ⟨+ the⟩ pure manifestation of life.⟩ Seen /
from without, this freeing is an abstraction ⟨. → ;⟩ ⟨F → f⟩rom within it is a Real- /
ization. In abstract art, we see this ⟨+ progress⟩ clearly ⟨. → :⟩ ⟨- [xxxx]⟩ the elements of /
limited form are no longer ⟨D → d⟩etails of this form, but appear as ///

⟨E → e⟩xpression ⟨I → i⟩tself. This fact is undeniable progress. For all ⟨A → a⟩rt reveals ⟨- ,⟩ /
 ⟨although → that⟩ limited form is narrative, symbolic⟨- al⟩, ⟨that → and that⟩ its co⟨+ n⟩structive /
⟨E → e⟩lements - planes, ⟨+ colors,⟩ and lines – xxxxxxxx Establish Art. [*verwijzingssteken:*] [¬
 ⟨- The use) of limited /
 form xxxxxxxx ⟨results → is,⟩ from ⟨- [x]⟩ ⟨- is been out of a subjective) ⟨- ⟨+ form-culture ?⟩ ¬
 viewpoint, ⟨+ of realism) ⟨- and /
 is) a Decay. [*correctieteken: nieuwe alinea*] We find ⟨- an) analagous decay in life: at first, the diminution /
 of the physical aspect of man ⟨. → ;⟩ ⟨T → t⟩hen the fact that humanity as a whole ⟨- is /
 retiring) ⟨+ differentiates) ⟨+ develops) itself from natural primitive life. Whereas everyone ¬
 knows that /
 in spite of ⟨+ this) ⟨- physical diminution and retirement from ⟨- nature) natural prim- /
 itivity) ⟨- [x]⟩ humanity ⟨- as a whole) Develops, is it recognized enough that this /
 ⟨+ for a part) is just through the facts which appear as decay? ⟨- Plastic Art shows ⟨this→that) /
 again ⟨+ development.)
 ⟨+ Plastic Art shows that) ⟨We → we) can conclude a Double Action is ⟨M → m⟩anifested in ¬
 life and in ⟨A → a⟩rt: /
 an action of decay and another of progress. A progress of Intensification /
 ⟨+ and) Determination of the Inner Aspect ⟨+ of forms, and) a decay in the way of ⟨pro → ¬
 re)ducing the⟨+ ir) /
 External Aspect ⟨- of forms). Art and human life show that this ⟨R → r⟩eciprocal /
 ⟨A → a⟩ction does not destroy form, but ⟨M → m⟩anifests it in its ⟨highest → intrinsic) value. It /
 produces the possibility of approaching equilibrium⟨! → .) //
 [*correctieopmerking in linker marge:*] double space //

In Art, when we think of the masterpieces of the past, the statement /
 of progress may seem to be untrue. But then we have to see that ⟨the → in art the) cul- /
ture of particular forms is ⟨+ culminated and) completed, and that ⟨A → a⟩rt has undertaken the /
culture of pure relationships. This means that the particular form ⟨+ ,) ⟨- is) /
 freed from its limitations and ⟨- is) reduced to neutral forms: ⟨+ ⟨⟩ ⟨- pure) planes, /
 lines, ⟨+ pure) colors, ⟨+)⟩ ⟨- which only) can ⟨establish → now better develop) pure ¬
 relationship. Art is /
 freeing itself of the oppressive factors that veil the pure expression of /
 ⟨L → l⟩ife. When this is so in Art, it must also be true for human life. //

⟨+ Whereas) ⟨The → the) culture of Plastic Art shows that its course are two parallel /
 ⟨C → c⟩ultures: that of lim⟨e → i⟩ted forms and that of their ⟨R → r⟩elationship, ⟨+it is to ¬
 state that) ⟨T → t⟩hey go /
 together until the ⟨G → g⟩reat ⟨O → o⟩ppression of limited form is ended: when plane, line ¬ and
 color /
 are freed. Then ⟨- through these Plastic Means ⟨+ Relationship, being) can be established) ///

⟨− more Clearly⟩ ⟨R → r⟩relationship ⟨B → b⟩comes a ⟨New → special?⟩ Culture ⟨; → .⟩ ⟨− the ¬
culture of Limited /

Forms ends.) This change ⟨− in Culture⟩ is created by the Whole of Modern Art, /
but is ⟨R → r⟩realised in ⟨A → a⟩bstract ⟨A → a⟩rt. //

Whatever our conception might be, th⟨e → i⟩s ⟨C → c⟩hange ⟨M → m⟩ust ⟨B → b⟩e ¬
⟨R → r⟩ecognized. /

This recognition alone can prevent errors in conception and regression /

to the past. ⟨+ Where as⟩ An analogous change must have taken place in life, ⟨− [xxx]⟩ ¬

⟨+⟨T → t⟩his⟩ change must be ⟨+ equally⟩ recognized ⟨+ if⟩ human /

progress ⟨+ is to⟩ be possible ⟨[x] → .⟩ ⟨− This change must be equally recognized if⟩ //

Human life, oppressed by material and physical factors, by particular /

forms, frees itself ⟨+ from these factors⟩ by purification of these forms and by the determin- /
ation of relationship in age-long xxxxxx culture, ⟨− from these factors⟩. /

The changing of conditions of human life, xxxx experience, education, /

science, and technique (technics), is reducing the brutish primitive force of /

men to Real Human Force. ⟨+In spite of all,⟩ ⟨A → a⟩ less animal physical constitution and a
strong- /

er mentality is creating a human equilibrium that will make men capable /

of being completely “human”. But it is well to remember that ⟨A → a⟩rt’s culture /

advances that of Man, and that periods of timely regression seem to be an /

indispensible necessity. By the weakness of men, in spite of all intuition, /

even ⟨A → a⟩rt’s culture shows these periods. //

[correctieopmerking in linkermarge:] double space //

Progress is a continuously “real” change. Every new period appears as /

a sudden mutation after a long evolution ⟨+ of construction and destruction⟩. Simple ¬

“changing” is an external /

action, necessary but insufficient to progress. ⟨Inner → Complete⟩ change, a change in /
being, in conception, in feeling, is what progress requires. Possibilities /

to express ⟨L → l⟩ife’s beautiful content, stronger and purer, are to be ⟨found → created⟩. /

New possibilities astonish the masses, but the masses have helped to ⟨find → create⟩ /

them. *[correctieteken: verwijder nieuwe alineae]* //

In spite of all, ⟨H → h⟩uman ⟨P → p⟩rogress is conquering ⟨O → o⟩ppression, it ¬

⟨follows → goes⟩ /

⟨− (inconsciousness) unconsciously [xx]⟩ the way of the Progress of Art. Opp- /

ression is killing itself, but not without humanity’s continual fight /

against it. ///

History and actual events show the facts of mutual oppression: /
Political, Economic, Social, Familial. Art suffers with life. Art /
suffers from ⟨public ignorance ⟨+of the⟩ → ignorance of the public⟩, educated by ¬
incompetent writers and /
critics, museum ⟨directors → committees⟩, etc. ⟨- ⟨+ However⟩ [verwijzingstekenen:] ¶ ⟨- Causes ¬
and Consequences however com- /
plicated, are to be understood⟩, ¬ [laatste doorbaling waarschijnlijk niet van Mondriaan, omdat de toevoeging
ook niet van hem is] by studying the forms and relationship /
that life and Art show. //

[verwijzingstekenen:] ¶ [niet in Mondriaans handschrift] However, the complicated causes and /
consequences of this situation can be /
understood --- etc. ///

of ⟨M → m⟩odern ⟨A → a⟩rt were present not only in private collections but /
were also acquired by the museums. ⟨- It is interesting to note that the⟩ /
⟨m → M⟩ost ⟨+ of the⟩ advanced work was imported from abroad or created by foreign artists /
living in Germany⟨. → ,⟩ ⟨S → s⟩ome of ⟨them → whom⟩ had already fled from Russia. Then /
tyranny cut all this off: Nazi leaders claimed to purify art, to bring /
it back to a ⟨- so-called⟩ ⟨+ “⟩classic⟨+ ”⟩ value. Art production was censored and /
Modern Art was evicted. Nazi leaders dictate the way of Art. Art has had /
to regress under these conditions and lose its living value, against its /
way as continual progress. Modern Artists have had to leave Germany ⟨[xx] → if⟩ ⟨- to⟩ /
⟨+⟨- they would⟩ continue their work. //

Fortunately the world is greater than Germany ⟨+ ,⟩ Art continues its way. /
⟨- Not all the works doomed in Germany are lost, many works expelled from /
the museums are now in New York⟩. ⟨+ But⟩ ⟨N → n⟩ever before has Art known such xxxxx /
constraint⟨+ ,⟩ made possible by the Nazi and Soviet domination. History /
reveals despotism in politics and religion - even in science (Galileo) - /
but Art was ⟨- [x]⟩ relatively ⟨- [x]⟩ free. Despotism, arising from egoism and fear, /
did not then fear Art. [*correctieteken: nieuwe alinea*] ⟨+ Evidently, for⟩ In the past, Art itself was ¬
more or less veiled /
by oppressive factors, - it was also often in the service of the state /
or religion. Plastically, ⟨A → a⟩rt ⟨- 's freedom⟩ was not manifested as in our time. /
The culture of ⟨P → p⟩lastic ⟨A → a⟩rt was half-way developed, the culture of pure /
relationship had not yet begun. ///

⟨- [verwijzingssteken:] ⊥ expressive means.⟩ //
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⟨-Part 3 -⟩ (italicise underlined) //
The Art of the Past and Modern Art. //

Where Modern Art is condemned, we have to see whether it is really /
progress and not decay. We have to compare the two expressions, the old /
and the new, of one sole ⟨A → a⟩rt. But where is the boundary between the /
⟨A → a⟩rt of the past and Modern Art? Following ⟨A → a⟩rt's culture, we see a gradual /
detachment from the natural vision and a progressive determination of xxxxx /
Plastic Art's real ⟨- content⟩ [verwijzingssteken:] ⊥ ⟨+ expressive means⟩. We see no sharp limit ⊃
between the ⟨A → a⟩rt of the ⟨P → p⟩ast and /
Modern Art. The two expressions dissolve into one another, until, in /
modern time, a real difference of expressive means (forms, colors, xxxxx ⟨+ spatial⟩ /
relationships,) is created. //

However, everyone feels a difference in the conception of these ex- /
pressions, even where the subject in both are identical. It cannot be /
otherwise, men of the past, living under quite different conditions, /
obviously must have ⟨+ had⟩ distinct conceptions. //

xxxxx It can be said that much that was veiled xxxxx in the past is /
now more clear and certainly ⟨P → p⟩lastic ⟨A → a⟩rt shows that as well as life. /
Human culture-science, technics, the whole of daily life has continued /
its way with results: another reality is created from the remains of the /
past. Plastic art, as well as daily life, ⟨- shows modern ⟨+ () ⟨+ ?⟩ aims ⟨+ ?⟩ ⟨+)⟩ ⟨be → are⟩ ⊃
rising /
out of the dark to the light. If this statement seems contradicted by /
⟨- the⟩ terrible ⟨+ actual⟩ events ⟨- of actuality⟩, it is nevertheless true. But ⟨- ⟨+ For⟩ we have /
to remember that ⟨L → l⟩ife [verwijzingssteken:] ⊥ ⟨+ as continuous growth⟩ is free from Time ⊃
and Space, and that it creates by /
destruction and construction. //

⟨- ⟨+ Even⟩ The greatest ⟨Antique Art → art of antiquity⟩ reveals itself to the man of our ⊃
time more /
or less as darkness⟨: → ,⟩ even when the work of Art ⟨shows → is⟩ no⟨+ t⟩ ⟨- real⟩ dark⟨- ness⟩ ⊃
⟨+ nor tragic⟩: /
a white marble statue ⟨+ ⟨- the⟩ peaceful, dreamy Romanticism, the devout religious conception ⊃
⟨- as⟩ dramatic history or ⟨the events → the actualities⟩ of daily life.) can be as oppressive as a ⊃
dark, murky picture ⟨+ ,⟩ ⟨- the⟩ /
⟨- peaceful, dreamy Romanticism, the devout religious conception⟩ ⟨- as well⟩ /
⟨-as⟩ dramatic history or ⟨the events → the actualities⟩ of daily life.)

⟨- [verwijzingssteken:] ⊥ as continuous growth,⟩

Generally, all particularities of the past are ⟨− as⟩ oppressive as /
darkness to our actual life. In its oppressive darkness, the Past /
has a tyrannic influence which is difficult to escape. The worst is /
that there is always something of the ⟨P → p⟩ast within us. We have memory, /
we have dreams --- outside, hear the old carrillons, enter the old museums, /
churches; see the old buildings everywhere. Fortunately, we can also /
enjoy the new constructions, the marvels of science, and technics of all /
kinds, as well as Modern Art. Under normal conditions we can enjoy /
real Jazz and its dance; we can see the electric lights of luxury or /
utility; the wonderful shop-fronts --- these thoughts alone bring pleasure. /
And then we feel the great difference between ⟨M → m⟩odern ⟨T → t⟩ime and the ⟨P → p⟩ast. //

In spite of all, ⟨M → m⟩odern life and ⟨A → a⟩rt are annihilating the oppression /
of the ⟨P → p⟩ast. Progress in production, concurrence in trade, the struggle /
for livelihood have created a lighter environment, even where the in- /
evitable remains of the ⟨P → p⟩ast dominate. Electric-light advertisements, /
posters, technical constructions of all kinds, compensate for the /
dearth of New architecture. //

In this terrible war, many relics of the Past are or will be destroyed, /
among them beautiful specimens of Art. Obviously, it is hard to see these /
xxxxx beautiful things disappear. But ⟨L → l⟩ife, ⟨+ in its as continuous progress⟩ is always ¬
right. It will /
certainly construct another xxxxx environment, nearer to us. But where? /
On the same places? In the same countries? -- All is ⟨+ in⟩ darkness. ⟨+But⟩ we must ⟨− have to⟩ /
understand that xxxxxxxxxxxx the new constructions must not be created /
in the spirit of the past; they must not be repetitions of what has /
⟨− already⟩ previously ⟨+ ?⟩ been expressed ⟨+ ,⟩ ⟨− what was there before⟩. It must be clear that /
⟨they have → all has⟩ to be the true expressions of ⟨M → m⟩odern time. //

Just like our ⟨surroundings → environment⟩, ⟨M → m⟩odern ⟨A → a⟩rt reveals change. ¬
All ⟨M → m⟩odern /
⟨A → a⟩rt shows a conception that conforms to our time, and this is xxxx true /
even of ⟨A → a⟩cademic ⟨A → a⟩rt that continues to express itself in the traditional ///

way. //

It would be erroneous to limit (M → m)odern xxx (P → p)lastic (A → a)rt to too narrow /
frontiers. At present, two principal expressions are revealed: one (– that) /
uses more or less xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx naturalistic /
forms and colors(: → ,) the other (that uses → employs) more or less geometric and purified /
xxxxxxxxx means of expression. These expressions appear under differ- /
ent names, but all (– these) names are approximate, partial, and therefore /
misleading. //

It appears as though the two expressions oppose each other, but when /
we observe that they both show in different ways the same search for /
freedom, then we see their unity. Deliverance from the oppression of the past is shown by /
all (M → m)odern (A → a)rt. //

Modern (– Plastic) Art opposes itself against (– the way) (– ()method(–)) of expression /
of the Past, but it continues it(+ s) real content. Thus it continues what the /
Art of the Past begun: the transformation of (– the) (+ “)natural(+ ”) vision. ((B → b)ecause /
of the oppression in its epochs, (w → W)hat the Art of the Past has done /
nearly invisibly → What the Art of the Past because of the oppression in its epochs, has done ¬
nearly invisibly), Modern Art xxxxxxxx accomplishes more or less visibly. //

All the Art of the Past shows an exaggeration of the tension (– and) of lines /
and forms, (– change) (+ the transformation) of (– the) natural colors, (–and) proportions (+ :) ¬
(– always a [xxxx] /
transformation) of reality’s natural aspect(. → ,) (It was → Art was) [*verwijzingssteken:*] ↑ ¬
(+ (– Never) a copy of nature. /

Such a copy would not have been strong enough to evoke human emotion. The /
living beauty of (N → n)ature(– s) cannot be copied: it can only be expressed. //

Modern time created a greater transformation of reality: sometimes by /
XXXXXXXXXX (– [xx]) means of freer composition, freer colors and forms (academic /
art, realism, surrealism,) and xxxxxxxxxxxxxxx sometimes by a more xxxxxx /
consequent transformation [*verwijzingssteken:*] L (+ of forms + their relationship) (abstract art).
Bound together by ¬ unchangeable /
plastic laws, Modern Art’s different tendencies continue the struggle for /
a more and more real establishment of Art’s true content. //

(– [*verwijzingssteken:*] L of forms and (+ their) relationship) // /
(– [*verwijzingssteken:*] ↑ never art was) //

⟨- Part 4 -⟩ Art and Life Need Freedom. *[verwijzingssteken:]* ⊥ simultaneous individual //
[verwijzingssteken:] ⊥ because ⟨+ of⟩ the ineq⟨+ u⟩ality /
of men, *[verwijzingssteken:]* ⊥ //

Plastic ⟨A → a⟩rt shows thatx whatever conceals its real content, ⟨- is the /
suppression of → suppresses⟩ ⟨A → a⟩rt. Art's progress contains and therefore requires, /
deliverance from this oppression. Art's culture is the continual search /
for freedom xxxxxxxxxxxxxxxx It is as in ⟨H → h⟩uman life: continually in /
search of freedom of thought and action. But ⟨H → h⟩uman culture is long xx /
xxxxxxxxxxxxxxxxxxxxx for it is complicated by the fact that continually⟨- ,⟩ new people /
are born. Each new generation has to obtain its own experience, to begin /
its ⟨I → i⟩ndividual culture from that point which progress has already reached. /
Apparently, the choice is between ⟨P → p⟩ast and ⟨P → p⟩resent, but in reality it is /
Progress that must be followed. It is obvious that ⟨+ ,⟩ ⟨- common⟩ *[verwijzingssteken:]* ⊥ ¬
⟨+ because of the inequality of men simultaneous individual⟩ progress is /
impossible. ⟨b → B⟩ut ⟨P → p⟩rogress continues - it does not wait. Fortunately, indiv- /
idual culture accelerates its tempo more and more: xxxx the light of /
⟨M → m⟩odern ⟨T → t⟩ime makes the way clearer. //

The inequality of men is ⟨+ also⟩ manifest⟨-s⟩ xxxxx in Art and xxxxxx is an obstacle /
to simultaneous progress. Instead of continuing *[verwijzingssteken:]* ⊔ ⟨+ and developing⟩ Art's real
progress, /
young artists xxxxxxxxxxxxxxxx would search out something "new." /
But while Art is intuitive creation in a free domain, all obstacles are /
⟨more easily overcome → overcome more easily⟩ than in life. //

It is right that a new generation should be opposed to convention and /
go its own way. But ⟨it is → there is⟩ danger⟨- ous⟩ ⟨- in that it⟩ ⟨+ when there is⟩ conflict⟨- s⟩ ¬
with ⟨- the⟩ exist- /
ing progress, and this is what often happens in ⟨A → a⟩rt an⟨+ d⟩ life. It arises out /
of personal convictions, ⟨+ and⟩ it also happens from personal interests. Thus /
progress can be delayed. xxxxxxxxxxxx *[correctieteken:]* no *[nieuwe alinea]*. //

The inequality of men does not involve ⟨a → the⟩ degradation of ⟨human life → society⟩. ¬
[verwijzingssteken:] ✕ /
⟨+ If freedom exists, progress can be continued.⟩ But egoism is not excluded. The difficulty ¬
of maintaining and creating /
an existence and livelihood evoke it. From this inevitable struggle, /
mutual oppression ⟨+ can⟩ appear⟨- s⟩. //

[linkermarge, verticaal]

[verwijzingssteken:] ✕ If freedom exists, progress can be /
continued. //

[verwijzingssteken:] ↓ an other way

⟨- *[verwijzingssteken:]* ⊔ and developing⟩ ///

⟨- [xxxx]⟩ //

Particular interests prevent social life from being free. ⟨- ⟨+ [xxxx]⟩ But Art is / disinterested. For just this reason it is free. Its only need is to / establish the beauty of complete life: unity. While art is disinter- / ested, ⟨the same is not always true → can the same be said⟩ of artists ⟨+ ?⟩ [*correctieteken*: ¬ *nieuwe alinea*] ⟨- In its ⟨+ present⟩ search for [*verwijzingssteken*:] **M** / particular ⟨- ⟨+ personal⟩ interests, social life lacks ⟨unity → freedom.⟩⟩ Of course, our existence / requires us to be more or less self interested, but it does not require / it to be to the detriment of others.

[*verwijzingssteken*:] **M** ⟨+ In its present search for particular interests, social life lacks freedom.⟩ / Humanity is constantly developing toward ⟨unity → freedom⟩. More and more, the / world becomes conscious that ⟨unity → it⟩ must be created - just as in Art - by / the establishment of purer forms and purer mutual relations. [*verwijzingssteken*:] ∫ ⟨- ⟨+ Time ¬ should be in⟩ ⟨- In spite⟩ /

⟨+ Time ⟨- [xxx]⟩ shows that ⟨- even⟩ humanity ⟨+ is⟩, even) ⟨+ with⟩ ⟨- of⟩ all xxxxxxxxxx ¬ deviations, ⟨- Humanity is⟩ always ⟨- ⟨+ [xx]⟩ going in / the right way. Beside that which we consider as wrong, better social / forms and mutual relations are ⟨born → evolved⟩ - the consequence of necessity. But / as long as there are tyrannical powers that would create a false unity / by force, no better world order is possible. Humanity, as well as Art, / needs freedom. Just as in Art, where ⟨unity → freedom⟩ can be approached by the equiv- / alent relations of varied forms, social life can also approach ⟨unity → freedom⟩ / despite the inequality of men. But ⟨+ plastic art in its culture art shows that⟩ real ⟨unity → ¬ freedom⟩ requires individual / equivalence.

Plastic art shows that real freedom is not mutual equality but / mutual equivalence. In Art, forms and colors are of different dimension / and position but have an equal value. ⟨- By⟩ ⟨+ In the same manner, by⟩ more mutual ¬ equivalence of / individual elements, our life can be better than it is now. ⟨+ Whereas,⟩ By its / freedom, Art always creates a certain mutual equivalence of its com- / posing forms ⟨+ ,⟩ ⟨- and⟩ we clearly see the need for this freedom in human life. / Because of ⟨+ the⟩ inequality ⟨among → of⟩ men, a certain constraint must ⟨govern → ¬ establish⟩ our / social life, and reality shows that this can exist without tyranny. / ⟨+However,⟩ ⟨T → t⟩he most important constraint is that which social life ⟨+ self⟩ imposes ¬ upon the / individual. //

⟨- [*verwijzingssteken*:] ∫ Not taking account of time, ⟨+we can state that⟩ humanity,⟩ ///

<- Part 5-) Art's Real Content //

Not only history and actual events, but above all, Art's real content /
 <+ clearly> shows the evil of oppression and the need for freedom <- in a strong light>. /
 The problem, "What is <A → a>rt?", cannot be so <vl→lv>ed by explaining our personal /
 conceptions, for these will vary according to individual <tendencies → feeling>. /
 Actually, Plastic Art is manifested by two principal tendencies: "xxxxxxx" /
 "realistic" and "abstract". The first is viewed as an expression of /
 our aesthetic feelings evoked by the appearance of nature and life. It /
 has been stated that <- from> the latter <- viewpoint, Art> is a more <objective → abstract> /
 expression of <+<- form> <- and> space, by means of more <objective → abstract> and often ⊃
 geom- /
 etrical forms <+ or planes>; it does not follow nature's aspect but its intention is /
 to create a new reality. //

These definitions are incomplete and often misleading. Even the most /
 <A → a>bstract <A → a>rt does not arise from an inner xxxxx source alone. Like all /\
 <A → a>rt, its origin is in the reciprocal action of the individual and <- his> /
environment, and is inconcievable without feeling. [*verwijzingsteken:*] ⊃ <- <+ It is a concret ⊃
 expression of space, planes.) Realistic Art is <- <+ also> /
 xxxxxxxxxxxx an<- other> expression of form and space. Thus, the /
 difference between the two results from different conceptions and the use /
 of different expressive means. Notwithstanding particular definitions, /
 <A → a>rt requires only one necessity, that is the creation of the beauty: unity /
 and equilibrium. <So it ought to be in → And this is also required for> daily life. //

The classic definition of <P → p>lastic <A → a>rt, "the plastic expression of the /
 beautiful", is indefinite but true. We feel beauty as the xxxxxxxx <- <+ aethetics> <P → p>lastic /
 expression <+ intrinsic, constant> of <L → l>ife <- <+ [xxxxxx]>. <- Beauty, through a constant ⊃
 expression of constant <- <+ that>> /
 <- Life> <- <+ if for us> is <+ This> for us relative. The fact that the perception, feeling and ⊃
 conception /
 of Beauty <- is as well a continual progress> <+ continually progresses>, as <is → does> Human ⊃
 life, <- <+ it is> is too much /
 ignored. The attachment to a merely conventional conception of Beauty <- [x]> /
 hinders a true vision <- [x]> of it. Where the conception of Beauty does not /
 change in a progressive direction, there is something wrong in //

<- [*verwijzingsteken:*] ⊃ It is a concret expression of space: (expension, limi- /
 tation. However,) ///

human life, there is either a standstill or a regression. //

Art's true content is the expression of $\langle T \rightarrow t \rangle$ ruth as well as of $\langle B \rightarrow b \rangle$ eaury. /
Truth is another aspect of $\langle L \rightarrow l \rangle$ ife $\langle - \text{ (energy)} \rangle$. We do not know what complete /
 $\langle T \rightarrow t \rangle$ ruth is. We only observe several truths, all passing and changing /
and therefore untrue. $\langle - \text{ In} \rangle \langle + \text{ Plastic} \rangle$ Art, $\langle + \text{ shows us that} \rangle$ the $\langle \text{most true} \rightarrow \text{purest} \rangle \neg$
expression $\langle + \text{ of truth} \rangle$ is the purest /
expression of $\langle L \rightarrow l \rangle$ ife is the most constant $\langle + \text{ expression in art} \rangle$, the most objective, the most /
free of oppressive particularities. So it is in Human life, even where /
it blinds us. //

As $\langle \text{the} \rightarrow \text{esthetical} \rangle$ expression of $\langle L \rightarrow l \rangle$ ife, all Art is true, but it shows truth in /
different degrees of clarity. So it is in Human life. But when self-in- /
terest stands in the way, $\langle T \rightarrow t \rangle$ ruth is oppressed and falsehood appears to /
 $\langle \text{temporarily degenerate} \rightarrow \text{degenerate temporarily} \rangle$ Human life. $\langle + \text{ But} \rangle$ In age-long culture, \neg
Art's culture /
shows that $\langle L \rightarrow l \rangle$ ife destroys all that which is untrue, $\langle - \text{ (false)} \rangle$. //

For us to make a $\langle - \text{ literary} \rangle$ descriptive, definition of the $\langle \text{real} \rightarrow \text{deepest} \rangle$ content of Art, is as /
impossible as it would be to define the $\langle \text{real} \rightarrow \text{deepest} \rangle$ content of $\langle L \rightarrow l \rangle$ ife. Intuition, /
the most direct reflection of $\langle L \rightarrow l \rangle$ ife, creates Art. In $\langle d \rightarrow D \rangle$ aily $\langle - \text{ life} \rangle$, social /
 $\langle - \text{ life} \rangle$, intellectual $\langle \text{life} \rightarrow \text{expression} \rangle$ all partial expressions of $\langle - \langle + \text{ complete} \rangle \langle L \rightarrow l \rangle$ ife - $\neg \langle I \rightarrow$
 $i \rangle$ ntuition $\langle - \text{ can} \rangle$ /
lose $\langle + \text{ s} \rangle$ its force through all sorts of oppressions. $\langle - \langle + \text{ But} \rangle$ In $\langle A \rightarrow a \rangle$ rt it is free, inso- /
far as it is not oppressed by subjective factors. $\langle - \langle + \text{ But} \rangle \langle t \rightarrow T \rangle$ hrough its force $\langle + \text{ ,} \rangle$ in /
Art, $\langle I \rightarrow i \rangle$ ntuition $\langle - \text{ can} \rangle$ establish $\langle + \text{ es} \rangle \langle \text{complete life} \rightarrow \text{life's true content} \rangle \langle - \text{ Human life} \neg$
united in the /
splendor of all its partial manifestations.) $\langle \text{In our reality} \rightarrow \text{Thus in life} \rangle \langle a \rightarrow A \rangle$ ll partial /
expressions $\langle - \text{ of life} \rangle \langle \text{are} \rightarrow \text{can} \rangle$ grow $\langle - \text{ ing} \rangle$ to establish complete life $\langle - \text{ -unity} \rangle$. This /
growth is Human progress. $\langle - \text{ A work of Art is thus an image of complete life} /$
which is the purest expression of Life.) //

In Art, the $\langle + \text{ complete} \rangle$ expression of $\langle L \rightarrow l \rangle$ ife is that "something" which is identical /
in all $\langle A \rightarrow a \rangle$ rt. It is established by $\langle - \langle + \text{ means of} \rangle \langle - \text{ what we call} \rangle$ harmony $\langle - [x] \rangle \langle + \langle \rangle \neg$
 $\langle - \text{ the} \rangle$ unity $\langle - \text{ ,} \rangle \langle + \text{ and} \rangle$ equilibrium $\langle + \rangle \rangle /$
 $\langle - \langle + \text{ which} \rangle$ in beautiful moments $\langle + \text{ is} \rangle \langle - \text{ is, is} \rangle \langle + \text{ are} \rangle$ also revealed in the physical aspects \neg
of $\langle - \text{ reality} \rangle \langle - \langle + \text{ nature} \rangle$, $\langle - \text{ but it is confused these} \rangle /$
reality, $\langle - \text{ change but confused} \rangle$. /
 $\langle - \text{ but its aspect becomes} \langle + \text{ stronger but} \rangle$ confused because) ///

xxxxxxxxxxxxxxxxx <- because <+there> all our senses are active and its /
xxxxxxxxxxxxxxxxx xxx participant.) However, <we see → the appearance of> reality <- <+ which> /
<Time and Space → changes> <- which are changeable> <+in time and space>. A work of Art ⊃
is constant. //

<- The Plastic expression of Life> <+ <e → E>equilibrium> is to <+ be> describe<+ d> <- it> ⊃
as <- the> dynamic<+s> /

<- equilibrium> <- of continuous> continuous movement.) [*verwijzingssteken:*] ⊥ <+ Plastic Art ⊃
has, without employing “real” movement by purely plastic means, the power to establish ⊃
dynamic movement. Nevertheless, while we see Plastic Art as an expression of dynamic ⊃
movement, it is logical that Modern sculpture mobile constructions are created.) A study of ⊃
Plastic Art /

reveals that dynamic equilibrium is established by <the → a> rhythm of forms, /
lines, and colors, in a manner which evokes esthetic emotion. It depends /
upon our individual conception as to “how” it will be established and as /
to “how” it will be seen. [*verwijzingssteken:*] ⊥ <- Plastic Art <+ has>, <+ without employing “real” ⊃
movement> by purely plastic means, <- has> the /

power to establish dynamic movement, <- without employing “real” movement.) /
xx /
Nevertheless, xxxxxxxxxxxxxxxxxxxx <+ while> we see <- in> Plastic Art as an express- /
ion of dynamic movement, <- then> it is logical that Modern sculpture /
mobile constructions are created.) //

The expressive means by which <+ this> rhythm is established are not only /
the mutual relations of forms, lines, and colors, but also the empty space between them. In /
single forms, the proportions of the different parts of these forms /
represent the xxxxx relations that create rhythm. It should be /
emphasized that forms, colors, lines, spaces are as important as /
the relationships, xxxxxx and conversely; all means of expression /
determine the character of the rhythm. It is the same in social life: /
the con<+ s>tituent elements are as important as their mutual relations. //

[*correctieopmerking in linkermarge:*] double Space //

The culture of <P → p>lastic <A → a>rt, since its origin, shows a progressive /
determination of relationship <- ,> <+ until> <T → t>oday xxxxxxx relationship <+even> appears /
only by means of the <- <+ pure> elements of form, purified color and determined space. /
On the other hand, we see a progressive decomposition <- <+ reduction> of forms and colors /
<- and a growing determination of space> <+ and a growing determination of space>. This ⊃
reduction of form and color /
-- a freeing of form and color from their particular appearance in /
nature -- <was → is> necessary to free rhythm, and consequently <A → a>rt. Clear<+ er> ///

rhythm produces clearer equilibrium. //

In nature and reality generally, the appearance of things is so /
xxxxxxx expressive, so “living,” that the tendency is to feel only /
harmony and to ignore rhythm. If <A → a>rt is to give us the feeling of /
reality, it cannot follow reality’s aspect. Art has to accentuate /
<R → r>hythm, but in such a manner that <R → r>hythm dissolves itself in <U → u>nity. //

<– Seen <+ ?> objectively,> <t → T>he purest Rhythm <is → must be> the purest expression ⊃
of <L → l>ife. /

<– But> <t → T>he processes of seeing and creating are always more or less sub- /
jective. <+ Therefore,> In Art,> <A → a>lthough xxx individual emotions are always differently ⊃
evoked, /

<the consequent → all> expressions of Rhythm are true. <Seen → But> objectively, /
all particularities of forms and colors oppress pure xxxxx rhythm. <– But> /
<in reality → It is Evident that> this statement will be understood [xx] <+according> ⊃
<– is relative> to our subjective viewpoint. /

Whatever our feelings and conceptions may be, <the objective truth → the culture of plastic art> ⊃
shows /

the way of progressive <– art->expression<– s>. This, <– truth,> <– <+ [xxx]> however, <– can> ⊃
only assist us /

to strengthen our conception and to control our feeling - it cannot /

make us create Art. So it is <in → for> <H → h>uman life. Nothing can tell us what /

we have to do: <– However> Philosophy, Religion, Science and Art, express the general xxxxx ⊃
paths /

of human progress. These paths can be a help or a hindrance according /

to xxx individual development, but cannot dictate this development. Xxxxx /

xxxxxxxxxxxxxxxxxxxxxxxx /

The <A → a>rt of the <P → p>ast established <R → r>hythm, not only veiled by subject- /
matter and particular forms, but oppressed by the spirit of the <P → p>ast. /

When we xxxxx were freed from this oppression, Modern Art was born. /

In <M → m>odern time, <R → r>hythm is more and more accentuated, not only in <A → a>rt, /
but also in mechanized reality and in the whole of life. Marvelously /

determined and full of <life → vitality>, it finds expression in the real Jazz, /

Swing, and Boogie-Woogie <– style> <+ style (music) and dance <+ >>. [*correctieteken: nieuwe alinea*] ⊃

[*linkermarge:*] Space As a consequence of xxxxx the /

accentuation of Rhythm, we see xxxxxxxxxxxx the subject <diminishing → lose> ///

its importance in Plastic Art. For some, this fact is a gain; for others, /
a loss. For some, the subject is a help; for others it is an obstacle /
to the enjoyment of the real content of Art. ⟨- Seen⟩ ⟨+ ?⟩ ⟨o → O⟩bjectively, the subject /
is more or less tyrannical. It pushes ⟨P → p⟩lastic Art back upon literature, /
psychology, philosophy -- narrative. To enjoy the pure plastic expression /
of a work of Art, one has to rule out the psychological factors that the /
subject awakens. ⟨- ⟨+ awakened by subject-matter.⟩ //

All Modern Art is distinguished by a greater relative freedom from the /
oppression of the subject. Impressionism took more account of the /
impression of reality than of its representation. Since the Impressionists, xxxx All Art shows /
a relative negation of nature's aspect; the Cubists delivered a further /
blow⟨; → ,⟩ the Surrealists transformed ⟨- it⟩ ⟨+it⟩, the Abstract artists excluded ⟨+it⟩. //

Whether obscured or clarified, Rhythm expresses dynamic movement /
by the continu⟨ing → al⟩ opposition of xxxxxxxx the elements of composition. /
In Art, we distinguish between oppositions of position and dimension. /
The principal, the most exact and only constant opposition of position /
is the right angle, in which two straight lines are opposed. ⟨- Correct⟩ ⟨- ⟨+ In any arts⟩ /
⟨- ⟨+ rhythm [xxxx]⟩ ⟨- opposition prevents the Rhythm from being⟩ ⟨+ In all art, the function ¬
of rhythm is to prevent⟩ static ⟨+ expression.⟩ //

In Art, as in life, it is the equivalence and not the equality of the /
opposite factors that creates unity. Art shows that differences in power /
and capacity are necessary, but that the abuse of these factors is fatal. /
Art and life show that xxx oppositions produce the continual destruction /
and construction of forms necessary to approach the establishment of /
complete life. In Plastic Art the opposite factors annihilate each /
other in such a manner that there is no oppression: the result is unity. /

In ⟨H → h⟩uman life, we see oppositions mainly as good and evil. The reciprocal /
action of these oppositions forms the rhythm of ⟨H → h⟩uman life: it brings /
life toward unity. Thus ⟨- ,⟩ ⟨- even⟩ Evil ⟨expresses → performing⟩ its purpose, the ¬
acceptance ///

of it becomes obvious. But, ⟨+ if we are not to be destroyed by it,⟩ we have to oppose it with ¬
all our force ⟨- ,⟩ /
with what is called ⟨G → g⟩ood ⟨, → .⟩ ⟨- if we are not to be destroyed by it,⟩ When /
our force is not strong enough, the evil prevails until it meets a /
stronger force. //

In Plastic Art we see the mutual oppression of forms and colors /
annihilated by the creation of mutual equivalent values. ⟨+ Where as⟩ In Art this /
is a moral struggle, in life the struggle is physical as well. In life, /
the physically strongest seems to dominate. How is oppression to be /
vanquished? How is equilibrium to be xxxxxxxxx created ⟨+ ?⟩ How are equivalent /
values to be established? Time must solve xxxx these problems. For those /
who can see it, ⟨this → the way⟩ is revealed in life and in Art. Life being ⟨+ intrin- /
sical⟩ equilibrium, ends oppression through the resistance created by itself. Xxxxxxx Then, ¬
new ⟨+ and /
better⟩ life is certain. //

⟨+ To continue.⟩ //

Dec. '40

Piet Mondrian ///