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[handmatige correcties met diacritische tekens aangegeven]

ABSTRACT ART. //

The fact that in abstract art the natural aspect of ⟨+ the⟩ repre- /  
sentation is to a ⟨great → certain⟩ degree transformed and rendered more or /  
less unrecognizable ⟨leads people to → may do⟩ consider that this is what makes /  
it ⟨+ “⟩abstract⟨+ ”⟩. But art itself shows us that simple abstraction does /  
not really change the essential expression of work but merely /  
modifies it. While the abstraction of natural appearance may pro- /  
duce more clarity and different plastic values, it does not in /  
itself ⟨+ “⟩create⟨+ ”⟩ abstract art. It does, ⟨+⟨- however⟩, demonstrate more /  
directly the conception and feelings which lead to the creation of /  
a work of art and makes us see what is confused and vague in nat- /  
ural representation. This may be the reason why in modern times it /  
has been possible to analyse so clearly what ⟨+ are ?⟩ the plastic values /  
in a work of art are. [verwijzingssteken:] **A** //

Abstraction has emphasized the old truth, that art, ⟨like /  
true reality ⟨- , ⟩ must be universal. → must be universal like true reality⟩. It shows ⟨+clearer⟩ ¬  
that our subjective /  
vision obscures ⟨this → true⟩ reality, so that we do not see things as /  
they intrinsically are in their complex beauty. Conscious- /  
ness of this ⟨+ truth⟩ was developed slowly. Only after centuries of research /  
and transformation, ⟨real → more visible⟩ abstraction of particular forms emerged. /  
If we understand this, we see the unity of all art from its earliest /  
origins to our own time, and recognize that modern art has developed /  
out of the art of the past ⟨, → .⟩ ⟨- and that abstract art is its culmination.⟩ /  
All these stages of development had inevitably to be lived through. //

For centuries our vision has been increasingly enlarged by /  
science, technics, economic life. The faculty of intuition, /  
which creates art, has become more conscious in man. ⟨- But while man⟩ ⟨+But only when man⟩ ¬  
⟨- h still remains more or⟩ ⟨+ ⟨- growing⟩⟨- becomes,⟩ becomes⟩ ⟨+⟨- less⟩⟩ subjective, ⟨- art has ¬  
become⟩ ⟨+ art can be⟩ more objective ///

<+ It <- All> depends of the use of the through ab- /  
 straction obtained <more → the> /  
 pure expressive means.> //

<- through the use of purer means of expression.> <- Thus> <- <+In this way> the real content ⊃  
 of art - the expression of true and universal reality - <- has> now /  
 <- be> more directly <established <+can be> → can be established.> //

Pure Abstract Art is the logical conclusion of all art /  
 culture. It aims to represent reality in its closest approximation. /  
 It endeavors to express the dynamic movement of life in equilibrium /  
 solely by means of lines, planes, volumes and pure color, seeking /  
 to avoid the creation of all limiting <- and> particular forms which /  
 evoke particular feelings. //

[*verwijzingssteken:*] **A** When we realize that the <essence of → essential in ?> all works of art is the /  
 universal expression of reality and that this <essence → essential> is created /  
 through the abstraction of the subjective vision of <+ the> things, <+ and not through the ⊃  
 abstraction of things themselves,> it /  
 becomes clear that this is what makes a work of art really abstract. /  
 <+ Then we see> Abstraction <- is> <- <+ must be> not merely <+ as> simplification; <it is → ⊃  
 but as> intensification.> [*einde A*] [*verwijzingssteken:*] **B** [*waar deze verwijzing naar verwijst, is niet  
 gevonden*]/ //

<+ When> <T → t>he question may arise as <to why → if> abstraction of natural /  
 appearance is preferable to <its → natural> <+ <- representation>. [*verwijzingssteken:*] **T** <- Actually> ⊃  
 a natural- /  
 <+ through its composition> istic work of art <can → to> be more universal than a work of ⊃  
 abstract<. → ,> /

<- <+ But> The principal problem in art is not to avoid the representation /  
 of objects, but to be as objective as possible.> xxxxxx <- It> is possible for a) natural- /  
 <- istic work of art> <+ it can>, however, <- can> <+ <- never> be as direct and clear as /  
 a truly abstract work of art. <+ But The principle problem in art is not to avoid the ⊃  
 representation of objects, but to be as objective as possible.> Here one may state that the ⊃  
 conception /

of art depends not only of the epoch in which it is created, but also /  
 on the personal character of the artist and upon his audience. //

Not many people value a clear and direct expression of true reality. /  
 Generally they prefer to see it veiled by subjective feelings; and /

<have a need for → their need is for> romanticism or symbolism - <+ for> the expression of the /  
 tragic in daily life. //

Although subjectivity can never be excluded completely //

[*verwijzingssteken:*] **T** <- Thus> the answer is affirmative because it /  
 can diminish <the → the numbre of> obstacles to universal /  
 vision of the thin ///

and is necessary ⟨in → to⟩ every human expression, pure abstract art /  
aims at the utmost possible objectivity. ⟨- ⟨+ expression⟩ For this reason, it /  
may be called objective rather than non-objective art. Actually /  
it is non-subjective art. Under this head ⟨+ ing⟩ we may include all /  
true abstract art, such as is found in Constructivism, Suprematism, /  
Neo-plasticism and even in ⟨- some⟩ naturalistic art -- if it were /  
possible for us to divest ourselves of our subjective feelings /  
and conventional conceptions. It is in this order of ideas that /  
abstract art becomes “concrete” for us and ⟨appears as → is⟩ true Realism. //

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Piet MONDRIAN. ///