

[correcties met de hand - in lopend schrift en in blokletters - zijn met diacritische tekens aangegeven; typemachinecorrecties zijn in de lopende tekst doorgevoerd]

\2

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 complications in the appearance /
(- -2-)

of things. It is the same in art if life (+ or nature) is followed in terms of repress- /
entation: oppression dresses itself in all kinds of particular forms and relations, /
so that it seems non-existent. (xxx) → But (these are not the limitations of → in art) time /
and move (+ ment are fixed, thus) (- [xxx]): contemplation (+ is) easier and oppression can be ¬
studied in /
a purer way. //

Because of the (+ its) camouflaged appearance of oppression, there is in life /
and in Art, the danger to accept (+ of accepting) (- [xxx]) oppression: oppression (- (+ [xxx]) ¬
does /
not always cause revolt. (- (+ [xxxx]) (- and [xxx] [xxx] times [xxx] [xxx] evil [xxx] [xxx] [xx] /
[xxx]). And (are → is) there not in human nature (two contradictions that have → a powerful ¬
opposition:) /
(- power:) the desire for oppression and the desire to become free of it? /
This causes that long and continual struggle which life and art show until /
human equilibrium is neared. //

[correctieteken: witregel invoegen]

Plastic Art is an abstract, a free domain of life (+ ,) (its → the) causes and /
consequences (+ of its expression) are purely for study. It does not tolerate oppression and /
can resist it, for it is not bound by material or physical conditions. /
(- It is disinterested.) *[correctieteken: geen nieuwe alinea]*

Writers and thinkers have deeply (complained → explored) the facts and causes of /
the (terrible → tragic) realities in (+ actual) life (+ ,) (+ created by oppression,) (- [xx]) (+ but) ¬
Plastic Art remained (“neutral” → in different to them) /
[verwijzingssteken:] ↑ (- was good to externalize) (+ tragic) events, (persons → personalities),
battlefields; (to do → it did) war ¬ camou- /
flage (+ ,) (to entertain the troops → made propaganda.) But the function of Art (in → is) ¬
neither (- photo-) (+ des-) /
(- graphic) (+ criptive) (or → nor) cinematic. Nor it is only a means of enjoyment amidst an in- /
complete life (: → ,) nor a simple expression of (that → (- [xxx] that) life, even in its beauty- /
ful aspect. (+ All) (these are → this is) incidental. Art is the esthetical establishment of /
(+ pure) life (- (+ [xxxx]) - unity and equilibrium - free from all oppression. By this fact it /
can show the evil of oppression and the way to combat it. //

[correctieopmerking:] double space //

(- [xxx]) Plastic art (is the most really → establish a the true image of reality,) 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, (+ concerning the essential nature of art,) but its (- presentation) ¬

⟨+ we respond to the truth⟩ ⟨- can evoke conviction⟩ ⟨- ⟨+ [xx]⟩ /

The culture of Plastic Art can enlighten ⟨+ that of⟩ mankind, ⟨+ for⟩ it manifests ⟨human → this⟩ //

⟨+ on occasions when it did not⟩ //

⟨- ⟨+ [xxx] remained perfect life⟩ //

[linkermarge, verticaal]

[verwijzingssteken:] ↑ It has allowed it self to be used /
for immediate ⟨[xxx] as → and⟩ external purposes, /
it has represented ///

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> <. → ,> <t → T> the effect of actual events /
weakens our confidence in life's progress. Where is to be found, in /
<- spite of all> <+ despite this>, a true optimism concerning humanity's future <. → ?> //

If we can understand the culture of Plastic Art as a continuous growth /
toward the full utilization of Art's freedom <+ to express <- life> pure life,> th<a → e>n one ¬
way to optimism is /

open to humanity. <- To [xxx] be [xxx] understand that [xxx] expression of /
of complete life <- <+ [xxx]> is <- <+ [xxx][xxx]> the pure [xxxx] of life [xxxx].> Art's culture /
[correctieopmerking:] <+ paragr.> [correctieteken: nieuwe alinea] reveal's life to us as continual growth, ¬
irresistible progress. <- [xxx]> /

<- force of [xxx][xxx][xxx][xxx] by the [xxx][xxx][xxx][xxx][xxx][xxxxx]> /

<- [xxx][xxx][xxx][xxx] [xxx][xxx][xxx][xxx] [xxx][xxx][xxx][xxx] /

<- [xxx][xxx][xxx][xxx] [xxx][xxx][xxx][xxx] [xxx][xxx][xxx][xxx] <+ from seems> /

<+ But subjective factors prevent many to see this.> /

In spite of all, human culture <- must> show<+ s> what Art's culture <- demonstrats:> /
demonstrates: <- human> progress. <- Many to not see this factor [xxx]> <- <+ [xxx][xxx][xxx]>. /
<- [correctieopmerking:] <+ paragr.> <- [xxx][xxx][xxx]> <+ They see it <- but> only it as a continual ¬
change.> <+ hey see it> //

<- [correctieopmerking:] <+ paragr.> Plastic Art 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 <+ the> /
then freed constructive elements (planes <+ ,> <+ colors> and lines). If we <undersand → observe> /
this fact, we can fully state that our <+ whole> culture <- as a whole> reveals this /
process equally. //

The question <of → whether> this process in life and Art as a progress or a /
decay is solved <+ answered> when we consider it as the freeing of life and art from /
obstacles <- :> toward a clearer manifestation of their real content. Seen /
from without, this freeing is an abstraction; from within <+ actually> it is a Real- /
ization. In abstract art, we see this <- <+ [xxx][xxx][xxx]> clearly. <[xxx][xxx] → The> elements of /
limited form are no longer <[xxx] of → veiled in> this form, but appear as the /

Expressi(on → ve) (itself → means). This fact is undeniable progress. For all art reveals (– ,) / (although → that) limited form is narrative, symbolic(–al), (+ and) that its co(+ n)structive / elements - planes, (+ colors) and lines - (– are what) establish Art. (The use → Nevertheless, ¬ the loss) of limited /

form (– is [xxx] (results from)) is (– seen out of a subjective → from the) viewpoint (– and / is) (+ of realism) a Decay. We find (– an) analogous decay in life: at first, the diminution / (+ of the phys)ical aspect of man; then the fact that humanity as a whole (– is / [xxx]) (+ differentiates) (+ itself) from natural primitive life. Whereas everyone knows that / in spite of (+ this) (– physical diminution and retirement from nature (natural prim- / itivity), this) humanity (– as a whole) develops, it is recognized enough that this / (is just → is partly) through the facts which appear as decay(+ ?) Plastic Art shows that / (– [xxx] [xxx])

(W → w)e can conclude that a (D → d)ouble (A → a)ction is manifested in life and ¬ (A → a)rt: /

an action of decay and another of progress (+ growth). A progress of (I → i)ntensification / (+ and) (D → d)etermination of the (I → i)inner (A → a)spect (+ of forms, and) a decay in ¬ the way of (+ reduc)ing the(+ ir) /

(E → e)xternal (A → a)spect. (– 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. / (+ Creating more equivalence of the opposite factors (– of), this action) / produces the possibility of approaching equilibrium. //

[correctieopmerking:] double space //

In Art, when we think of the masterpieces of the past, the statement / of progress may seem to be untrue. (*– (+ arts culture [xxxx]*) But then we have to see that ¬ (the → in art the) cul- /

ture of particular forms is (+ culminated and) completed, and that Art has undertaken the / culture of pure relationships. This means that the particular form (+ ,) (– is) /

freed from its limitation and (– is) reduced to (+ more) neutral forms. (– [xxx][xxx]) /

(–(+ [xxx]) (– [xxx][xxx] which only) can (establish → now better develop,) pure relationship. ¬ Art is /

freeing itself of the oppressive factors that veil its pure expression of /

(L → l)ife. When this is so in Art, it must also be true for human life. //

[opmerking in linkermarge:] repeat is't part but better //

[correctieopmerking:] paragr [correctieteken: nieuwe alinea] //

(The culture of → Whereas all) Plastic Art shows that (– in) its (+ culture contains) [xxx] ¬ [xxx] two parallel /

cultures: that of limited forms and that of their relationship, (+ it must be stated that (– it is to ¬ state that)) they go /

together until the (G → g)reat (O → o)ppression of limited form is ended: when (plane, line ¬ and color → the elements of form) /

(+ more or less) are freed. Then (– through these plastic Means (+ Relationship) can be ¬ established ///

[*verwijzingssteken:*] ✕ The principal occupation with relationship of more neutral expressive means is ⟨- clear⟩ to be / ⟨+ clearly⟩ seen in Modern Art. //

-5-

⟨- more clearly⟩ ⟨R → r⟩relationship ⟨B → b⟩comes a ⟨New → special⟩ Culture. ⟨- the culture of Limited Form ends⟩ This change ⟨- in Culture⟩ is created by the ⟨W → w⟩hole of ⟨m → M⟩modern ⟨a → A⟩rt, / but it is realized in Abstract Art. [*verwijzingssteken:*] ✕ //

Whatever our conception might be, this change ⟨M → m⟩ust ⟨B → b⟩e recognized. / This recognition alone can prevent errors in conception and regression / to the past. ⟨+ Where as⟩ an analogous change ⟨M → m⟩ust ⟨+ have⟩ taken place in life ⟨+ ,⟩ / ⟨+ this change must be ⟨+ equally⟩ recognized. ⟨- [xxx]⟩ / ⟨- [xxx][xxx][xxx]⟩ ⟨- ⟨+ [xxx]⟩ ⟨- this change must be ⟨+ equally⟩ recognized. //

⟨⟨i → In ⟨+ thru⟩ age-long xxxxx culture⟩ Human life, oppressed by material and physical factors, by particular / forms, frees itself ⟨+ from these factors,⟩ by ⟨+ means of⟩ purification of these forms and by / the determin-

ation of relationship ⟨- in ⟨+ three⟩ age-long xxxxx culture, from these factors). /

The changing of conditions of h⟨i → u⟩man life ⟨[xxx] → as well as⟩ experience, education, / science, ⟨- technique () technics ⟨-)⟩, ⟨+ all this⟩ is reducing the brutish primitive force of / men to ⟨R → r⟩eal ⟨h → Human⟩ ⟨F → f⟩orce. ⟨+ In spite of all,⟩ ⟨A → a⟩ less animal physical / constitution and a strong-

er mentality is creating a ⟨+ more⟩ “human” ⟨+ being⟩ ⟨- human equilibrium⟩ ⟨- ⟨+ [xxx]⟩ / ⟨- that will [xxx] [xxx] [xxx]⟩ /

⟨- [xxx] [xxx] [xxx]⟩ ⟨- “human”⟩. But it is well to remember that Art’s culture / advances that of ⟨m → M⟩an, and that periods of timely ⟨+ temporary⟩ regression seem to be an / indispensable ⟨+ inevitable⟩ necessity. By the weakness of men, in spite of all intuition, / even Art’s culture shows these periods. //

[*correctieopmerking:*] double space //

Progress is a continuously “real” change. Every new period appears as / a sudden mutation after a long evolution ⟨+ [xx]⟩ ⟨+ by construction and destruction⟩. Simple / “changing”, is an external / action, ⟨+ important and⟩ necessary, but insufficient to progress. ⟨- ⟨+[xxx]⟩ ⟨- [xxx][xxx][xxx]⟩ / ⟨+ changing in line of progress⟩ ⟨- [xxx][xxx][xxx]⟩ 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 ⟨+ even [xxx]⟩ the masses have helped to ⟨- find⟩ / ⟨+ create⟩ them. [*correctieteken: geen nieuwe alinea*] //

⟨- In spite of all⟩ Human Progress is ⟨+ to⟩ conquere⟨- ring⟩ Oppression ⟨, → .⟩ ⟨i → I⟩t / ⟨follows → goes ⟨+ takes⟩⟩ /

⟨xxxxxxxxx⟩ ⟨- unconsciously (?)⟩ the way of the Progress of Art. Opp- / pression ⟨is killing → destroys⟩ itself, but not without humanity’s continual fight / against it. ///

⟨+ after pag 6 follows 9⟩ //

-6-

⟨+ At present,⟩ ⟨H → h⟩istory and actual events show the facts of mutual oppression: /
⟨P → p⟩olitical, ⟨E → e⟩conomic, ⟨S → s⟩ocial, ⟨F → f⟩amilial. 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. ⟨- Causes and consequences⟩ However, ⟨+ com-⟩ ¬
⟨+ the complicated, causes and consequences of this situation can be understood⟩ /
⟨- plicated, are to be understood⟩ ⟨+ Then we see all as ⟨+ inevitable⟩ necessity.⟩ by studying ¬
the forms and relationships /
that life and Art show. //

⟨+ Art suffers because the public ⟨+ ignorant⟩ is made /
maleducation caused by of incompetent ⟨+ teachers⟩ writers /
and critics, museum committees, etc.⟩ ///

<- Part 3> (italicise underlined) //

The Art of the Past and Modern Art.

<- Where Modern Art is condemned.> <w → W>e have to see whether <+ modern art> \neg <- it> is really / progress and not decay. We have to compare the two expressions, the old / and the new, of one sole Art. But where is the boundary between the / Art of the past and Modern Art? Following Art's culture, <+ from the past to the present>, we \neg see a gradual / detachment from the natural vision and a progressive determination of <- [xxx]> / <+ Plastic> Art's real <- content> <+ expressive means. First> <W → w>e see no sharp limit \neg between the Art of the past and / Modern Art. The two expressions dissolve into one another, until, in / modern time, a real difference of expressive means (forms, colors, <[xxx] → spatial) / relations,) 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. //

<- [xxx]> <i → I>t can be said that much that was veiled <- [xxx]> in the past is / now <+ ()more<+)> <clear → clearer> and certainly Plastic Art 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 [xxx][xxx]> <- <+ [xx][xxx]> <+ is> as rising / out of the dark to the light. If this statement seems contradicted by / the terrible <+ destructive> <events of actuality → actual events>, <+ reality and art show that> it \neg is nevertheless true. But we have / to remember that <L → l>ife <+ as continuous growth>, is free from time and space, and that it \neg creates by / destruction and construction. //

<- Even> <t → T>he greatest <- antique> Art <+ of antiquity> reveals itself to the man of \neg our time more / or less as darkness; even when the work of <A → a>rt <[xxx] → is> <no need darkness → not \neg dark> <+ or tragic:> / a white marble statue, <+ peaceful, dreamy Romanticism, the devout religious conception> can \neg be as oppressive as a dark, murky picture, <- [xx]> / <- peaceful, dreamy Romanticism, the devout religious conception> <- as well> / <- [xx]> dramatic history or the <[xxx] → actualities> of daily life. ///

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 ⟨+ upon us⟩ which is difficult to escape. The worst is /
that there is always something of the Past 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⟨s → -⟩fronts --- these thoughts alone bring pleasure. /
And then we feel the great difference between Modern Time and the Past. //

⟨+ () In spite of all, ⟨+) ⟩ Modern life and Art are annihilating the oppression /
of the Past. Progress in ⟨+ communication⟩, production, concurrence in trade, the struggle /
for livelihood have created a lighter environment, even where the in- /
evitable remains of the Past dominate. Electric-light advertisements, /
posters, technical constructions of all kinds, compensate for the /
dearth of ⟨⟨n → N⟩ew architecture ⟨+ sufficient⟩ → sufficient New architecture⟩. //.

In ⟨- this terrible⟩ war many relics of the Past are ⟨- or still be⟩ destroyed, /
among them beautiful specimens of Art. Obviously it is hard to see these /
⟨- things⟩ beautiful things disappear. But ⟨L → l⟩ife, ⟨+ ⟨- [xx]⟩ as ⟨- [xx]⟩ continious ↯
progress,⟩ is always right. ⟨- It will⟩ /
⟨c → C⟩ertainly ⟨- construct⟩ another ⟨- [xxx]⟩ environment, nearer to ⟨- us⟩ *[verwijzingsteken:]* ↑. ↯
But where? /

On the same places? In the same countries? -- All is ⟨+ in⟩ darkness. ⟨+ However⟩ 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 /
previously been expressed ⟨- [xxx] [xxx] there before⟩. It must be clear that ⟨+ all⟩ /
⟨- they⟩ ha⟨ve → s⟩ to be the true expressions of Modern time. //

Just like our ⟨surroundings → environment⟩, Modern art reveals change. All Modern /
Art shows a conception that conforms to our time, and this is ⟨- [xxx]⟩ true /
even of Academic Art that continues to express itself in the traditional //

[verwijzingsteken:] ↑ our actual mentality will be created. ///

way. //

It would be erroneous to limit Modern <- and> Plastic Art to too narrow /
frontiers. At present, two principle expressions are revealed: one that /
uses more or less xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx naturalistic /
forms and colors; the other <(that uses → employs)> more or less <+ (> geometric <+ ?> and < +)> ¬
purified /
<- expression> 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 Modern Art. //

Modern <- Plastic> Art opposes itself against <(the way → the)> method of expression /
of the Past, but it continues its real content. Thus it continues what the /
Art of the Past had 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 invisible) Modern Art xxxxxxxx accomplishes more or less visibly. //

All Art of the Past shows an exaggeration of the tension <- and> of lines /
and forms <+ ,> change of the natural colors and proportions <+ :> <- always> a <- [xxx]> /
transformation of reality's natural aspect. <[xxx] → art was> never a copy of nature. /
Such a copy would not have been strong enough to evoke human emotion. The /
living beauty of Nature cannot be copied: it can only be expressed. //

Modern time creates a greater transformation of reality: sometimes by /
<- [xxx]> means of freer composition, freer colors and forms (academic /
art, realism, surrealism, and xxxxxxxxxxxxxx sometimes by a more <- [xxx]> /
consequent transformation <+ of forms and their relations> (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. <+ But to <+ do> this, /
freedom is necessary.) ///

<- Part 4.) Art and Life Need Freedom. //

[*verwijzingsteken:*] 8 man is an individually //

Plastic Art shows that whatever conceals its real content /
suppress(ing → es) <- of) Art. Art's progress contains and therefore requires /
deliverance from this oppression. Art's culture is the continual search /
for freedom. xxxxxxxxxxxx It is as Human life: continually in /
search of freedom of thought and action. But Human culture is long <-[xx] [*verwijzingsteken:*] 8 /
xxxxxxxxxxxxxx for it is complicated by the fact <+ that men are different and) that continually ⊃
<- ,) new people /
are born. Each new generation has to obtain its own experience, to begin /
its individual culture from that point which progress has already reached. /
<- Apparently) <t → T)he choice <+ seems to be) between Past or Present, but in reality it is /
Progress that must be followed. It is obvious that <- [xxx] [*verwijzingsteken:*] [<+ note) progress ⊃
is <+ ?) /
impossible(, → .) <b → B)ut progress continues - it does not wait. Fortunately, <- [xxx] /
[xxxxx] <+ all is going in) accelerated <- [xxx] tempo more and more, <- and) the light of /
Modern Time makes the way clearer. //

The inequality of men <+ is also) manifest<- s) <- itself) in Art and is an obstacle /
to simultaneous progress. [*verwijzingsteken:*] × <+ note) Instead of continuing <+ and developing) ⊃
Art's real progress, /
young artists xxxxxxxxx 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 → there) is a danger<- ous) <(in that it → when there is) conflict<- s) ⊃
with <- the) exist- /
ing progress, and this is what often happens in Art <+ [x] <(an → in) life. It arises out /
of personal convictions, <+ and) it also happens from personal interests. Thus /
progress can be delayed. xxxxxxxxx //

[*correctieopmerking in marge:*] no paragr. //

The inequality of men <+ however) does not involve <+ the) degradation of <(human life ⊃
→ society). /

<+ If freedom exists, progress can be continued. However, /
<- But) egoism is not excluded. The difficulty of maintaining and creating /
<+ in a certain degree.) <+ and requires it <- But not to be to ⊃ an egoist to the detriment follows) /
an existence and livelihood evoke <- it. [xxx] this inevitable struggle,) //

[*verwijzingsteken:*] [<+ note) because of the inequality of men, simul- /
<- tanious individually has) common //

[*linkermarge, verticaal*]

[*verwijzingsteken:*] × Artists are mutual<+ ly) different and /
continually new artists are born. <+ out) ///

⟨- [verwijzingsteken:] ⊢ An other factor that) //

-13-

Particular interest⟨- s) ⟨+ is one of the factors which) prevent social life from being free. ⊃

⟨-[xx]) Art is /

disinterested. For just this reason it is free. ⟨- It only [xxx]) /

⟨- ⟨+ Nevertheless) ⟨- ⟨+ [xxx]) ⟨- establish the beauty of compete ⟨+ all [xx]) life [xxx] [xxx] ⊃
[xxx] [xxx]) /

⟨- [xxx] ⟨+ can) the [xxx] is not always ⟨+ [xxx]) [xxx] of artists ⟨+ ?)⟩ ⟨- In its search for ⊃ ⟨+
[xxx]) /

⟨- particular (personal) interests, social life lacks unity ⟨+ freedom) [xxx] [xxx] [verwijzingsteken:] ⊢ ⊃
[xxxx]) /

⟨- [xxx] us to be more or less self interested, ⟨+ This is [xxx] [xxx] our freedom) but it does not ⊃
require) /

⟨- it to be to the detriment of others.) //

Humanity is constantly developing toward ⟨unity → freedom). More and more, the /
world becomes conscious that unity must be created - just as in Art - by /

the establishment of purer forms and purer mutual relations. ⟨- In spite) ⟨+ Time) /

⟨- of all [xxx] [xxx] [xxx]) ⟨+ shows that humanity is, even with all its) deviations, ⟨- Humanity) ⊃
⟨- is) ⟨+ is) always 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) ⟨+ the culture of Plastic Art ⊃
shows that) real ⟨unity → freedom) requires ⟨- individual) /

⟨+mutual) 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. ⟨+ In the same manner, ⟨B → b) more mutual ⊃
equivalence of /

individual elements, our life can be better than it is now. ⟨+ Whereas ⟨- Art)) 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 men, ⟨+ however) a certain constraint must ⟨govern → ⊃
establish) our /

social life, and reality shows that this can exist without tyranny. /

⟨- That [xxx] important) ⟨+But ⟨- however) the most important) constraint is that which social ⊃
life ⟨+ it self) imposes upon the ⟨+ individual.) /

⟨+ It is logical that to feel this constraint a certain /

state ⟨- [xx]) of ⟨+ individual) development is needed. ///

<- 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 art?", cannot be <[xxx] → solved> 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 esthetic feelings evoked by the appearance of nature and life. It /
has been stated that <- [xxx]> the latter <- viewpoint, art> is a<+ n> <more objective → abstract> /
expression of <+ color and 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 /
Abstract Art does not arise from an inner <- [xxx]> source alone. Like all /
Art, its origin is in the reciprocal action of the individual and /
environment, and is inconceivable without feeling. <- <+ It is a concrete expression of space> ¬
Realistic art is <+ ,> <- <+ also> /
xxxxxxxxxxxxx <+ as well as abstract art> 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 → In spite of> particular definitions, /
Art <rep[xxx] → shows> only one necessity, that is the <creation of → expression> <+ of the ¬
beauty of <- [xxx][xxx]> life> vitality, obscured in life.> <- [xxx] [xxx]> /
<- [xxx] [xxx]> <- So it ought to be in daily life> <- <+ And this is also required for life.> //

<- The classic definition of Plastic Art: the plastic expression of the> /
<- [xxx] [xxx] is, [xxx] [xxx] [xxx] true. We feel beauty of the [xxx] <+ [xxx]> Plastic> /
<- expression <+ [xxx][xxx][xxx]> in life [xxx] [xxx] [xxx] [xxx] [xxx]> /
<Life → Beauty> <+ however> <- [xxx]> for us is relative. <+ Men is mutual different <- [xxx]> ¬
The). <- The> fact that the perception, feeling and conception /
of Beauty <- in so called> continual<+ ly> progress<+ es>, <- is> <+ [xxx] parallel with> <- [xxx]> ¬
<- life> <+ progress> is too much /
<ignored → neglected>. The attachment to a merely conventional conception of Beauty /
hinders true vision of it. Where the conception of Beauty does not /
change in a progressive direction, there is something wrong in ///

xxxxxxxxxxxxxxxxxxxx <- because all our senses are active and> xxx /
xxxxxxxxxxxxxxxxxxxx xxx <- participant.> However, <- we see> <+ The appearance of nature and \neg
all reality> <- reality in> /
<+ we see, by different causes <- [xx]> (changing of light etc.) not always identic.> /
<- <+ changes> <- [xxx]> Time and space which are changeable.> A work of art is constant. /
<- <+ [xxx]> <- The Plastic expression of life> <+ Pure [xxx][xxx]> <+ life reveals it self> <- is \neg
to [xxx] it> as <- [xx]> dynamic /
<- <+ [xxx]> <- equilibrium [xxx]> continuous movement.[*verwijzingssteken:*] I A study of Plastic \neg
Art /
<reveals \rightarrow shows> that <dynamic equilibrium i(s \rightarrow t) establish<- ed> \rightarrow it establish dynamic \neg
equilibrium> <- <+ [xxx]> by 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. Plastic Art <+ has,> by purely plastic means <+ ,> <- has> the /
power to establish dynamic movement without employing "real" movement. /
xx /
Nevertheless, xxxxxxxxxxxxxxx <+ while> we see <- in> Plastic Art as an express- /
ion of dynamic movement, then it is logical that in Modern sculpture /
mobile constructions are created. //

The expressive means by which <+ the> rhythm <+ of forms, lines, colors> is established are \neg
not only <+ these> /
<- the mutual relations of> forms, lines, and colors, but <+ included> also the empty space \neg
between them. [*verwijzingssteken:*] \times In /
single forms, the proportions of the different parts of these forms /
represent the xxxxxx relations that create rhythm. It should be /
emphasized that forms, colors, lines, space<+ s> 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 marge:*] double space //

<- The> <+ We have seen already that the> culture of Plastic Art, since its origin, shows a \neg
progressive /
determination of relationships, <+ until> today, xxxxxx relationship <+ even> appears /
only by means of the elements of form, purified color and determined space. /
On the other hand we see a progressive <decomposition \rightarrow reduction> of forms and colors /
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 \rightarrow is> necessary to free rhythm, and consequently Art. Clear<+ er> /
<- <+ [xxx] The relations between form, lines and colors and /
space is that what [xxx] determines the rhythm> //

[*linkermarge, verticaal*]

[*verwijzingssteken:*] \times Plurality of forms, lines, colors, /
empty spaces create relationship. ///

rhythm produces clearer equilibrium. //

In nature and reality generally, the appearance of things is so /
xxxxx expressive, so “living,” that the tendency is to feel only /
harmony and to ignore rhythm. If Art 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 rhythm dissolves itself in unity. //

<- Seen objectively> <t → T>he purest <R → r>hythm <is → must be> the purest expression ⊃
of <L → l>ife. /

But the processes of seeing and creating are always more or less sub- /
jective. <- <+ [xxx]> xxxx <+ In> Art, although <- the> individual emotions are always ⊃
differently evoked, /

<the consequent → all> expressions of rhythm are xx <- all be> true. <Seen → But> objectively, /
all particularities of forms and colors oppress pure xxxx rhythm. <- But> /

<- in reality> <- <+ [xxx] [xxx]> [xxx] [xxx] <- <+ [xxx] [xxx]> [xxx] [xxx] [xxx] [xxx] /

Whatever our feelings and conceptions may be, <[xxx][xxx] → the culture of Plastic Art> shows /
the way of progressive <- art> expression<-s>. This <- truth>, 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> Human life. Nothing can tell us what /

we have to do. <-(<+ [xxx]> <Philosophy, Religion → Religion, Philosophy,> science, <+ and> Art, ⊃
express the <+ general [xxx]> paths /

of Human progress. These paths can be a help or a hindrance according /
to xxx individual development, but cannot dictate <this development → it>. xxxx /
xxxxxxxxxxxxxxxxxxxxxxxxxxxx //

The Art of the Past established rhythm not only veiled in subject- /
matter and particular forms, but oppressed it by the spirit of the Past. /

When we <- [xxx]> were <+ growing> free<- d> from this oppression, Modern Art was born. /

In Modern time, Rhythm is more and more accentuated, not only in Art, /

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 <+ (music and dance)>. As a consequence of <- [xxx]> the /

accentuation of Rhythm <+ and the reducing of natural forms and colors,> we see <- [xxx][xxx]> ⊃
the subject <diminishing → lose> ///

[*verwijzingssteken:*] Z <- In> <t → T>hus <- way> Plastic Art expresses action in a real plastic / way. It creates it by the tension of the forms, lines, and the / intensity of colors – In this fact find it its force.)

-1<+ 8>-

<+ its im>portance 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 Plastic Art back upon literature, / psychology, philosophy -- narrative. To enjoy the pure plastic expression / of a work of art, one has to rule out all psychological factors that the / subject <+ subject or subject-matter> awakens. //

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, all Art shows / a relative negation of nature's aspect; the Cubists delivered a further / blow<; → ,> the Surrealists transformed <- it> <; → ,> the Abstract artists excluded <+ it>. /

Whether obscured or clarified, <R → r>hythm expresses dynamic movement / by the continu<ing → al> opposition of <composing → the> elements of composition. ⊃

[*verwijzingssteken:*] Z /

In art, we distinguish between oppositions of position and dimension. / The principal, the most exact, and the only constant opposition of position / is the right angle, in which two straight lines are opposed. <- Correct> <+ By its dynamic ⊃ action, in all Art> /

<- opposition prevents the Rhythm from being static.> <+ 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 <+ exist> necessary, but that the abuse of these factors is fatal. / Art and life show that <- the> 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 Human life we see oppositions mainly as <g → G>ood and <e → E>vil. The reciprocal / action of these oppositions forms the rhythm of Human life: it brings / life toward unity. Thus, <even → seeing> Evil <supresses → performing> its <+real> purpose, ⊃ the acceptance ///

of it becomes obvious. But <+ Plastic Art <reveals → affirms> <- again> that to create unity> ¬
we have to oppose <it → evil> with all our force <- , > /
with what is called <G → g>ood. <- if we are not to be destroyed by [xxx], then /
our force is not strong enough, the evil prevails until it [xxx] /
[xxx] [xxx].> //

In Plastic Art we see the mutual oppression of forms and colors /
annihilated by the creation of mutual equivalent values. <+ Whereas> 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 created? How are equivalent /
values to be established? Time must solve 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. <- The [xxxx]> Then, ¬
<+ Thus> a new <+ and /
better> life is certain. [*verwijzingssteken:*] **H** //

Febr: '40 //

Febr: '41

Jan: '42 ///

Piet Mondrian //

[*verwijzingssteken:*] **H.** The ⟨- increasing temp⟩ liberation ⟨of → from⟩ op- /
pressive factors ⟨is → can ⟨+ also⟩ be⟩ clearly ⟨- to⟩ observed /
in the development of architecture. //
⟨+ In general⟩ The architecture of the past (had) absorbed /
painting and sculpture in order to create /
works of art. In this way ⟨+ the architecture was oppressed by⟩ painting /
and sculpture ⟨+ and ⟨- these⟩ p. + s.⟩ were oppressed by ⟨- the⟩ archi- /
tecture. Modern architecture ⟨+ attempts to⟩ freed itself /
from this oppression through practical /
⟨- and econ⟩ technical, economical and /
material causes. ⟨+ Through reciproc action, it developed its essential character homogeneous⟩ ¬
⟨- It became⟩ /
with ⟨- the⟩ painting and sculpture. However, /
in this way the ⟨purified → purification of⟩ modern architecture /
did ⟨+ has⟩ not reach⟨+ ed⟩ ⟨- to⟩ ⟨+ the⟩ completeness necessary /
to satisfy our moral /
⟨- and⟩ ⟨+ as well as our practical⟩ ⟨- physical⟩ exigences ⟨+ needs⟩. //
| follows on back-page | ///

[achterzijde 'vermijzingsteken H']

In order to reach completeness in a new /
way, modern architecture has to realize /
in its buildings the essential content /
of painting and sculpture. <- This [xx]> which /
<(are → is)> the establishment of <(right → pure)> relationship /
through <(+ its)> <- pure> means of expression: form and /
color. This signifies it has to make <- its> /
proportions equivalent and <(+) not> to employ /
color (no <(+) merely> more) as decoration but as a /
constructive part of its buildings. //
'Transformation of the traditionnal means /
of enrichment – paintings and sculptures – /
is insufficient. <- but> <(+) These remain <(+) are> harmful> nuisible to true <(+) pure> /
architecture. <- Transforming> Replacing <(+) displacing> <(+) esel> pain- /
tings through <(+) with> wall- <(+) mural> paintings is destroying /
still more <(+) the> <(construction architectural → architectural construction)>. //
<(+) Only> Planes in pure color can <(only [xx] [xx] → conform to the)> new /
constructive means. <(In → While in <(+) to)>> this way the <- quali> /
capacities of the “painter” <(can be used → are needed)> <- <(+) employs>, the /
capacities of the “sculptor” <- to> can be usfull /
<(in → as well)> to the pure expression of <(planes → volumes, planes)> and /
space. <(In this way → In this way)> <- <(+) only the use of> the capacities <- of> /
obtained in painting and sculpture can /
<(reach → lead to the)> completeness <(of the constructive crea- /
ting of → of)> the technical <(excigences → part)> of a buil- /
ding. For those who <(should → would)> live in this <- [xxx]> /
architecture, <(+) the existance of> pictures and <- sculptures> statues – /
and with them their oppression – would be ended. //
<(+) We see “art” as the substitute that compensates /
us for the lack of beauty in life. //

sentence here ///