

[typoscript [CVW-5]]

[The Paul Getty Research Institute, 'Mondrian/Von Wiegand: Photocopied Letters'.]

*[correcties met de hand zijn met diacritische tekens aangegeven;
typemachinecorrecties zijn in de lopende tekst doorgevoerd]*

PURE ABSTRACT ART.

Unconsciously ever⟨+ y⟩ true artist has always been moved by /
the beauty of line, color ⟨+ ,⟩ and relationships for their own sake- /
and not ⟨[xxx] → for → by⟩ what they may represent. He has always tried to express /
all energy and all vital richness by these means alone. Never- /
theless, consciously, he has followed the form ⟨+ of things⟩. Consciously, he /
has tried to express ⟨its corporal sensation → ⟨- their⟩ things and sensations⟩ through modelling /
and technic⟨- que⟩. But ⟨- ,⟩ unconsciously, he has ⟨expressed himself in → established⟩ /
planes: he has augmented the tension of the line and purified the /
color. Thus, gradually, through centuries, the culture of /
painting has led to ⟨- this end⟩ the total abolition of the limiting /
form and the particular representation. ⟨- To this end, that⟩ ⟨i → I⟩n /
our time, art has been liberated from everything that prevents /
it from being truly plastic. This liberation is of the greatest /
importance for art, whose ⟨goal → purpose⟩ is to conquer individual expression /
and to ⟨manifest → establish⟩ ⟨+ ,⟩ as ⟨much → far⟩ as possible ⟨+ ,⟩ the universal ⊃
⟨expression → manifestation⟩ of /
life, ⟨- which lies beyond the tragic.⟩ //

Every expression of art has its own laws, which ⟨+ are in⟩ accord /
with the principal law of art and of life: that of equilibrium. /
On these laws depends ⟨to what → the⟩ degree ⟨+ of⟩ equilibrium ⟨+ that⟩ is realized and /
therefore, also at what point disequilibrium ⟨- (tragic expression)⟩ /
is destroyed. This is clear to us ⟨- ,⟩ if we compare the different /
expressions of past and contemporary art. ⟨+ In⟩ ⟨B → b⟩oth ⟨have → is⟩ tried to express /
equilibrium, ⟨- but⟩ always in a different way – yet ⟨- [xxx]⟩ ⟨-(+ [xx] identically)⟩ identical /
in ⟨+ the⟩ search⟨- ing⟩ for and creation ⟨a → of universal⟩ expression. The aspirations /
toward equilibrium and toward disequilibrium constantly oppose ///

each other. This ⟨tragic feeling → fact⟩ is only ⟨+ the expression of⟩ culture moving toward equilibrium., ⟨- , which⟩ ⟨+ culture⟩ progresses in ⟨+ measure to⟩ the degree ⟨- to which⟩ we feel / the oppression of the tragic - an oppression caused by ⟨- this⟩ ⟨+ the un- / equivalence of the two⟩ ⟨- two⟩ polarities ⟨+ in human nature.⟩ ⟨- and our desire to be deliver ¬ from them.⟩ //

In Nature, a ⟨real → complete⟩ deliverance from the tragic is not possible. / ⟨-And⟩ ⟨i → I⟩n life, where the physical form ⟨remains → is⟩ not only necessary / but of the greatest importance, equilibrium will always be very / relative. But man, evolving toward ⟨- the⟩ equilibrium ⟨- of his duality⟩ / will create in ever greater degree ⟨+ ,⟩ in life as well as in art, / equivalent relationships and ⟨- ,⟩ therefore equilibrium. Social / and economic life today already show⟨+ s⟩ his efforts toward an exact / equilibrium. ⟨- Our⟩ ⟨m → M⟩aterial life will not ⟨forever be → be forever⟩ menaced and ¬ ⟨+ made⟩ / tragic ⟨on account of → by⟩ the material-moral disequilibrium of social / life. And our moral life will not always be shackled by the / oppression and domination of material existence. More and more, / science succeeds in maintaining ⟨- and caring for⟩ our physical / well-being. ⟨Gradually → Through⟩ technics ⟨- are vanquishing⟩ primitive ⟨- [xxx]⟩ / ⟨matter and bringing it → materials are brought⟩ closer to ⟨+ the needs of⟩ man. Human life, ¬ although / dependent on the physical and material, will not always remain / dominated by Nature. But equilibrium ⟨+ will be approxiated⟩ through the equivalence / of relationships ⟨- will be attained in a manner that most approx- / imates it⟩ in every purely plastic creation⟨- s⟩ ⟨within the limits ⟨+ of plastic means⟩ / ⟨- of the plastic⟩ ⟨m → M⟩an can create a new reality. → Man can create a new reality within ¬ the limits of plastic means.⟩ ///

5-

[X] the fact that palpable reality is revealed /
in limiting forms and the weight of tradition /
encourages the use of limiting forms in art. //

time, every manifestation ⟨+ ,⟩ as well as plastic expression ⟨+ ,⟩ shows a /
desire to free itself from the limited for ⟨+ m⟩ ⟨+ ,⟩ it becomes an obstacle. /
⟨- Its is perhaps an⟩ ⟨- ⟨+ [xxx]⟩ ⟨- [xx]⟩ ⟨+ [ons verwijzinsteken: X]⟩ ⟨t → T⟩ radition ⟨- and⟩ ¬
⟨+ as well as⟩ the fact that palpable reality is /
revealed in ⟨- [x]⟩ ⟨+ limit⟨ed → ing⟩⟩ form ⟨- which⟩ ⟨- [xxx][xxx][xxx] the⟩ ⟨- ⟨+ that is⟩ ¬
expression /
⟨- of forms [xxx]⟩ ⟨- ⟨+ is encouraged and necessitated in art⟩ Above all ⟨+ ,⟩ it has an ¬
⟨internal → an other⟩ cause ⟨+ :⟩ ⟨- it is⟩ the ⟨+ un- /
conscious⟩ love of ⟨- the⟩ tragic ⟨+ ,⟩ ⟨the love of → there exist au ⟨+ ner⟩ disequibriated ¬
⟨sensation → feeling⟩. //

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Our actual environment (architecture, ⟨- [xxx]⟩ and utilities etc.) /
is more easily liberated from tragic expression than ⟨- ⟨art is → is art⟩⟩ ⟨+ the work of art.⟩ /
⟨The work of art → It⟩ necessitates ⟨+ [verwijzinsteken:]⟩ ⟨- stronger⟩ ⟨- ⟨+ different⟩⟩ plastic ¬
expression than ⟨+ the⟩ /
⟨material reality.⟩ ⟨+ work of art.⟩ ⟨- which has its own plastic functions. The reality⟩ ¬
⟨+ ⟨+ Al⟩ Though qualified by aesthetic conception, ⟨- it⟩⟩ /
⟨+ our environment⟩ is above all ⟨+ ,⟩ created by necessity, utility, and function ⟨+ .⟩ ⟨- and only⟩ /
⟨- then by aesthetic conception. Although⟩ ⟨I → I⟩n our time, there ⟨- has⟩ ⟨+ is⟩ ⟨- ⟨+ [xxx]⟩ /
⟨- been⟩ a tendency to suppress ⟨+ aesthetic feelings ⟨+ nevertheless⟩ these are essential,⟩ ⟨- the ¬
latter, it [xxx] [xxx] [xxx]⟩ in order /
to guide any realization ⟨- [xxx] [xxx] [xxx]⟩ so /
that ⟨- we may [xxx]⟩ our physical and moral needs ⟨+ may [xxx] be satisfied.⟩. ⟨- It may ¬
⟨+ [xxx] for⟩ [xxx] [xxx] /
⟨- [xxx]⟩ pure plastic ⟨- ⟨+ the⟩ principles [xxx]⟩ ⟨+ new aesthetics⟩ the actual environment in ¬
which /
we live and which exerts the greatest possible influence on our /
mentality ⟨+ can be deduced from the principles ⟨+ [verwijzinsteken:]⟩ ⟨- should express the ¬
conception of equivalence⟩ in the future ⟨+ ,⟩ /
⟨- the pure plastic idea will displace the work of art by moving towards⟩ ⟨+ the realization of ¬
pure plastic expression in ⟨- the⟩ /
⟨- its realization⟩ palpable reality⟩ ⟨[xxx] [xxx] [xxx] → will replace the work of art.⟩ /
But in order to achieve this, ⟨- it is necessary that a group of /
people, at least, be⟩ orient⟨ed → ation⟩ ⟨+ ,⟩ toward a universal conception and /
⟨- be⟩ detach⟨ed → ment⟩ from the oppression of ⟨Nautre → nature is necessary⟩. ⟨- And what ¬
a joyous future /
when⟩ ⟨w → W⟩e will no longer ⟨any → have⟩ need ⟨- [xxx] substitute⟩ ⟨+ of⟩ picture⟨+ s⟩ ¬
⟨+ and⟩ /
statue⟨+ s⟩ -- ⟨- when⟩ we will live in ⟨art realized → realized art⟩. //

If we conceive ⟨– of a⟩ truly human life as a continual enjoy- /
ment through research for and ⟨– the⟩ creation of concrete equilibrium, /
⟨– the truth⟩ //

[linkermarge]

[verwijzingsteken:] [of pure plastic expression in art. //

[linkermarge]

[verwijzingsteken:]] sometimes a more complex ///