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⟨- Reality and Plastic Art.⟩ //

Plastic Art: ⟨- reflex⟩ Reflex of Reality //

To the right understanding of Plastic Art /
it is necessary to see that ⟨- real⟩ reality /
manifest it self ⟨- in⟩ ⟨- () by ⟨-)⟩ substantiel, pal- /
pable forms, accumulated or disper- /
sed in ⟨- emp⟩ - for us - empty space /
and that they exist independent /
of our perception. //

Empty space is undetermined: ⟨- it⟩ ⟨+ for us it means⟩ /
nothing and ⟨in this way → there fore⟩ leaves us /
with our thought⟨+ s⟩ and feelings to our /
selves. No reciprocal action ⟨of → between⟩ us and /
the surrounding reality is possible. /

Without this action, no development, /
no human culture ⟨- ,⟩ no life exists. /
Forms determine the empty space. /

Their ⟨character particular → particular character⟩ and the way /
in which they are accumulated or /
dispersed in space determine⟨- s⟩ the /
expression of reality. //

The objective existance of determined /
space and forms is the plastic expres- /
sion of reality. ///

[achterzijde pagina 1]

[tekst met één verticale streep doorgehaald]

⟨- [verwijzingsteken:] **Z** nor idea. (Symbolism)⟩ //
⟨- neutral means of expression have no /
relation ⟨to → with⟩ any particular form [verwijzingsteken:] **Z**. They /
are dislocated parts of form ⟨if → or even⟩ ele- /
ments of form, [verwijzingsteken:] **⊥** Here has to be re- /
marked that although the circle ⟨+ and the square⟩ ⟨- [xx]⟩ /
are particular forms, they do not ap- /
pear ⟨in ⟨+abstract⟩ Art ⟨- ,⟩ as such → as such in abstract Art⟩. The circle, /
due to ⟨- th⟩its perfect balanced expression, /
the square because of ⟨+ the possibility ⟨- the⟩ to⟩ continu⟨ation → e⟩ /
⟨- of⟩ its limiting lines, can become /
neutral means of expression. //

⟨- [verwijzingsteken:] **⊥** In painting, these elements ⟨+ which constitute a form, are lines neither /
lines nor forms⟩ //
[verwijzingsteken:] **⊥** in painting, lines.⟩ ///

⟨The → The⟩ ⟨F → f⟩orms ⟨+ themselves⟩, however, are determined /
 space. Thus the intrinsic unity of /
 forms and empty space proves ⟨+ prove⟩ the in- /
 trinsic unity of reality. All plastic /
 art manifests this truth and ⟨- ⟨+ in⟩ ⟨- the course /
 of the⟩ the culture of plastic art ⟨+ in its course shows⟩ ⟨- we /
 observe⟩ ⟨+ a⟩ ⟨increasing continually → continually increasing⟩ conscious- /
 ness of the necessity ⟨+ to⟩ accentuate /
 the equivalence of form and ⟨- space⟩ empty /
 space. *[verwijzingsteken:] Z //*
 The unity of reality appears more or /
 less clearly ⟨according → proportionate⟩ to the more or less /
 ⟨determination exact → exact determination⟩ of space. ⟨The /
 importance of space-determination is /
 revealed in all plastic art → In all plastic art the importance of space-determination is revealed.⟩ ¬
 The composition is the foundation of all work of /
 Art. In nature, the perfect space- /
 determination of the universe appears, /
 ⟨- according ⟨+ through⟩ to time and space⟩ ⟨+ (because of)⟩ the changing /
 ⟨- appearance⟩ aspect of nature, often /
 confused, even lacking ⟨+ in complete⟩. ⟨+ *[verwijzingsteken:] H*⟩ Plastic Art /
 is in search to clear up the confusion : to express the true manifestation /
 of reality. //
 Science has proved that the ⟨- real⟩ true ma- /
 nifestation of reality is ⟨not → neither⟩ expression ///

[achterzijde pagina 2]

[verwijzingsteken:] **Z** In modern time the “fond”, <- <+ the empty space> of a /
picture, represent<- ing><- s><+ ing> three-dimen- /
sional space, has become equiva- /
lent with the forms. Like the /
forms, it is two-dimensionally /
<- exp> established. //

[verwijzingsteken:] **H** Being imperfect never we can /
conceive the perfect <- ex> plastic /
expression of nature. But /
intuitively it is expressed in Art. ///

of particular forms nor ⟨space → that of⟩ empty spa- /
 ce. ⟨- For⟩ ⟨t → T⟩he fact that ⟨+ reality is ⟨- in⟩⟩ ⟨- they are⟩ in constant /
movement ⟨- contains the expression of ⟨- li⟩life, /
 vitality⟩ ⟨+ is⟩ the most important factor /
 for us. ⟨- It contains⟩ It makes us aware /
 of “life.” Plastic Art ⟨- sh⟩ reveals ⟨-us⟩ that /
 through continious opposition of forms /
 reality establish a dynamic ⟨- rythm by⟩ /
 movement that evocks the sensation /
 of life. //
 In single forms dynamic movement /
 reveals it self through the continious /
 opposition of their composing elements, /
 volumes, ⟨+ and⟩ planes. Volumes and planes /
 produce lines and color: means of more /
 exact determination of reality. But in /
 ⟨- In⟩ relation to the whole, single forms /
 show a static balance. ⟨- They⟩ ⟨a → A⟩pppear⟨+ing⟩ /
 as a entity in the empty space, they /
 show a fals unity, because they are /
 separated from the whole. To esta- /
 blish true unity, ⟨this → their static balance⟩ has to be /
 destroyed : their particular expression /
 has to be annihilated. The static /
 balance has to be transformed in the dynamic equilibrium that /
 the univrs revails. //
 In Plastic Art we see the expression /
 of form subordinated to the expression ///

[achterzijde pagina 3]

[tekst met één verticale streep doorgehaald]

⟨− Neutral means of expression have no rela- /
tion with any particular form nor idea. /
(Symbolism). They are ⟨+ pure colors⟩, dislocated parts /
of form and ⟨− even⟩ ⟨+ especially the constructive⟩ elements of form, ⟨+ in painting⟩ lines, ¬
[verwijzingsteken:] ✕ /
It has to be remarked that, although /
the circle and the square are particular /
forms, they ⟨+ do⟩ not appear as such in /
abstract ⟨A → a⟩rt. ⟨+ ⟨− The circle⟩ ⟨The circle,⟩, ⟨− [xxx]⟩ ⟨+ due⟩ to its /
perfect balanced ⟨expression, → manifestation⟩ ⟨− the square /
because of the possibility to conti- /
nue its limiting lines, can⟩ ⟨+ can, through ⟨− [xx]⟩ composition,⟩ become /
⟨+ a more or less⟩ neutral ⟨− means of⟩ expression. ⟨− But⟩ [verwijzingsteken:] ⊗ //

[verwijzingsteken:] ✕ , in sculpture planes and volumes. //

[verwijzingsteken:] ⊗ Its is possible to annihilate more /
⟨− [verwijzingsteken:] ⊗⟩ ⟨⟨T → t⟩he square ⟨− can⟩ complement → complement the square⟩ ¬
⟨− be⟩ for /
⟨− annihilated because⟩ its limiting /
lines can be ⟨+ infinitively⟩ continued. ⟨+ However⟩ Multi- /
plicity of the square is needed.) ///

of dynamic movement. Forms appear⟨- s⟩ /
 as necessary but only as means of ex- /
pression. ⟨- In the cours⟩ ⟨- of ⟨this → its⟩ culture⟩ ⟨- of⟩ /
 Plastic art reveals ⟨+ in the cours⟩ ⟨+ of ⟨this→its⟩ culture⟩ that the more de- /
 terminated the expression of dynamic /
 movement becomes, the more the /
 particular form has to disappear /
 and the more its constructive elements /
 free themselves from the limitation /
 of particular expression. [*verwijzingssteken*:] **M** //
 It is logical that the most neutral /
 elements of form are the most ade- /
 quate to express dynamic movement /
 in the way it appears in reality : this /
 ⟨- [xxx]⟩ ⟨+ that is,⟩ as universal ⟨- , as⟩ ⟨+ thus ⟨- including⟩ manifesting⟩ every thing ⟨- inclu⟩ /
 without limiting it. //
 However, our subjective perception ⟨+ always⟩ li- /
 mited to a certain degree. It transforms /
 the true expression of reality or makes /
 it vague. As long as culture has not /
 brought men to more or less objective ⟨+ [*verwijzingssteken*:] []⟩ /
 perception, ⟨+ the expression of⟩ reality, life, remains obscured. /
 Men has to become ⟨- a 'mirror'⟩ a⟨+ n⟩ in- /
 strument, reflecting reality. ⟨- through /
 which it reveals it self⟩ [*verwijzingssteken*:] **N** /
 The predominance of subjective feelings /
 degenerates Plastic Art. Inner pro- /

[*verwijzingssteken*:] [] (this word used in its original meaning as opposition /
 to subjective) ///

[achterzijde pagina 4]

[verwijzingsteken:] **N** Then, there is no question of /
“creation” $\langle, \rightarrow .\rangle \langle t \rightarrow T \rangle$ here is only perception : /
feeling and understanding. ///

pertys and influences of the past, me- /
 morys, etc., oppress our perception as /
 to change "perception" into "conception" -- /
 Romanticism, Symbolism, Classicism /
 appears. //
 <- Reality reveals → viewed> <P→ p>lastically, reality /
 reveals <- <+ itself as> constant, unchangable laws -- //

Because of the intrinsic unity of men, /
 the reaction on <+ upon> reality is intrinsic<+ ally> universal. /
 The expression of Plastic Art thus is <+ also> intrin- /
 sic universal. <It reveals → It could be collective, but> their <+ plastic> expression, /
 <- reveals Plastic Art> intuitively <revealed → seen> /
 <in Art, but → is more or less> subjugated by subjective /
 factors. <- which make collective> The /
 mutual <+ timely> difference of men produces dif- /
 ferend perceptions, even conceptions. /
 More or less homogeneity of groups makes /
 styles, tendencies, individual <+ personal> expressions. /
 In the cours of time, by <+ due to the> growing <+ increasing> homogeneity /
 of men, <+ the> truer expression of reality can /
 be neared. //

[*vernijzingsteken:*] **M** It is of the greatest importance <that is → to> see<- n> /
 that the particular expressions <+ of> <- which> <- <+ that> the /
 elements of form <manifest → also> exist indepen- /
 dant of us and ha<ve → s> a definite character. /
 Using as means of expression <+ the> elements of form, /
 <- it is> <important the chois of them is → the chois of them is important.> Never /
 a curved line can express what a straight line /
 express<+ es>, and contro verso -- The same is <+ to state> for color.
 There is no accidental. ///

[achterzijde pagina 5]

[tekst met één verticale streep doorgehaald]

⟨- [verwijzingsteken:] 1 Here must be ⟨emphasized → remarked⟩ that /
although⟩ //

⟨- ⟨+With⟩ Neutral means of expression is under- /
stood that they do not express any /
particular form. ⟨+ [verwijzingsteken:] ✕⟩ ⟨- [verwijzingsteken:] 1⟩ the circle is a parti- /
cular form as well as an appel ⟨. → ,⟩ ⟨- But⟩ ⟨+ [verwijzingsteken:] F⟩ /
⟨- a part of a circle can be ⟨+ more or less⟩ neutral⟩ //

The square ⟨+ also⟩ is a particular form, but /
in ⟨- the⟩ ultimate abstract art it does not /
appear as such because of the continuation /
of its limiting lines. //

[verwijzingsteken:] F ⟨- But the⟩ ⟨- it does not⟩ it can ⟨because of → due to⟩ its perfect /
⟨- its perfect⟩ equilibrated (balanced) expression of the /
⟨circle makes it → constitutes a⟩ more or less neutral ⟨manifeston → manifestation⟩. //

[verwijzingsteken:] ✕⟩ They ⟨- [xxx]⟩ are dislocated parts of elements of these /
forms : ⟨+ [verwijzingsteken:] 1⟩ //

⟨- With⟩ ⟨n → N⟩ neutral means of expression ⟨is → are⟩ understood ⟨+ as /
not⟩ having any particular expression.
relation⟩ ///