

\ 1

<Plastic Art <- and> Reality <+ and> → Reality and Plastic Art> //

To the right understanding of Plastic Art /  
it is necessary to see that reality manifest /  
itself by <+ (in)> substantiel, palpable forms, ac- /  
cumulated or dispersed in empty space. //

<+ This> <s → S>pace, for us, is unde[xxx] → termi)ned. It manifests /  
nothing and so leave us with our thoughts /  
and feelings to ourselves. No reciprocal /  
action of us with our surroundings <- is pos- /  
sible) and therefore no development <+ n)or /  
'life' is possible. //

Forms are determi<+ ne>d <+ space> <- and> <+They> determine <+ the> emp- /  
ty space. <- Th> Their plastical <expression → appearance> is /  
one of the expressions <- throu> of reality <by → through> /  
which we live and develop. [*verwijzingssteken:*] **M** //

The intrinsic unity <- of space> <+ of> forms and emp- /  
ty space prouve the universality of reality. //

<- Forms esta> <+ In Plastic Art, forms esta> blish the unity of reality. /  
The unity is clear<- er> expressed in measure /  
the forms are <- more> determined. The /  
<grade → degree> of determination determines the /  
clearness of the expression. //

The importance of space-determination /  
is felt in all plastic Art. The Compo- /  
sition is the foundation of a <- art> work. /

The <+ perfect> space-determination <often → of the univers often is> in na- /  
ture <- is> confused. Plastic art tr<y → ies> /  
to <- express the perfect <+ space> determination /  
of nature the univers it) clear the /  
confusion : to establish the real <- content> /  
expression of reality. ///

Science has proved that the real expression /  
of reality is movement even there where /  
the forms are static. Plastic Art shows /  
in a plastical way (this ⟨- is⟩ means through /  
an image) ⟨the → this⟩ truth. Through continuous /  
oppositions of forms it establish a dyna- /  
mic ⟨rythme movement → rythm⟩ by which this /  
movement is produced (result). //  
⟨- In reality, the⟩ ⟨+ In Plastic Art, the⟩ dynamic movement of ⟨- the⟩ /  
oppositions of form and ⟨- sp⟩ empty space /  
makes our surrounding reality living /  
for us. ⟨- Forms shows⟩ In the same way, ⟨- plastically⟩ /  
forms ⟨+ (single forms)⟩ as entity ⟨+ plastically⟩ are living for us /  
by the oppositions of the ⟨+ ir⟩ composing ele- /  
ments : volumes and planes. //  
Volumes and planes produce lines /  
and c⟨ol → ou⟩lors : means of nearer ⟨+ more exact⟩ deter- /  
mination of empty space and ⟨- of⟩ greater ⟨+ stronger⟩ /  
expression of "life". //  
⟨- Single forms express them⟩ ⟨+ In relation to the whole, single forms⟩ show a static /  
balance. This in spite of their own dyna- /  
mic rythme. ⟨- They⟩ ⟨- This balance⟩ ⟨+ [verwijzingsteken:] ✕⟩ ⟨Multi- → des-⟩ /  
⟨plicity → troying⟩ of forms is needed ⟨- to destroy /  
this balance⟩ ⟨- and⟩ ⟨+ In order⟩ to ⟨- create the⟩ establish /  
⟨+ plastically⟩ the dynamic ⟨movement → equilibrium⟩ of reality → In order to establish ¬  
plastically the dynamic equilibrium of reality destroying of forms is needed ⟨- which /  
appears as⟩. //  
    ⟨- destroying thro⟩ /

[verwijzingsteken:] ✕ destroys th⟨en → is⟩ balance.

In Plastic Art the expression of form /  
is subordinate to the expression of dyna- /  
mic movement. Forms are necessary /  
but have to be ⟨+ only⟩ means of expression. ///

⟨+ The⟩ More determinate the expression of dyna- /  
mic movement becomes, ⟨+ the⟩ more the /  
⟨+ particular⟩ form⟨- s⟩ ⟨- have to⟩ disappears ⟨- and they⟩ ⟨+ and⟩ /  
⟨- as⟩ ⟨+ volumes, planes,⟩ color and lines become the only means /  
of expression. //

Besides ⟨- ⟨+ the relations of⟩ the plastical ⟨- relation⟩ ⟨- ⟨+ relations of the⟩ expression /  
of Art and Reality which are pure objective, /  
the great fact⟨- or⟩ of our subjective vision /  
has to be considered. //

⟨Our → The⟩ subjective reaction on reality determines /  
⟨our → the⟩ expression of a work of art. //

The more objective (this word has to be under- /  
stood in its classical signification) ⟨+ is⟩ our attitude, /  
⟨- towards [xxx]⟩ ⟨+ [verwijzingssteken:] Γ⟩ the ⟨- [x]⟩ truer reality is /  
expressed. But inner propertys ⟨+ [verwijzingssteken:] F⟩ oppress /  
our perception as to ⟨- become⟩ change per- /  
ception into “conception”. [verwijzingssteken:] Z All subject- /  
tive ⟨- fa⟩ conceptions are fals and ⟨tempo → time-⟩ /  
ly. Reality is constant and has its un- /  
changeable laws. //

[verwijzingssteken:] Z Romanticism, ⟨+ Symbolism⟩ and Classism ⟨+ reveals it self.⟩ ⟨- is cree⟩ //

[verwijzingssteken:] F or influences ⟨+ and memories⟩ of the past ⟨- and m⟩ //

[verwijzingssteken:] Γ the more we are a mirror or instrument, ///

Because of the intrinsic unity of men, /  
 the reaction ⟨− intrinsic⟩ on reality is intrinsic /  
 universal. ⟨− But timely difference /  
 of men⟩ The expression in Plastic art ⟨− is⟩ /  
 thus is ⟨universal intrinsic → intrinsic universal⟩. ⟨+ [verwijzingsteken:] **Z**⟩ It could /  
 be collective, but the timely difference /  
 of men produces different perceptions, /  
 even conceptions. More or less ho- /  
 mogeneity of groups of man ⟨makes → produces⟩ /  
 styles, tendencies -- individual /  
 expressions. In course of time, ⟨− these /  
 are growing⟩ by growing homogeneity /  
 of men, the true expression of reality /  
 can be neared. //  
 We can say that time is culture. //  
 The continual reaction upon reality /  
 produces development of perception /  
 liberation of subjective oppression ⟨ing → ive⟩ /  
 properties. In course of time, reality /  
 becomes more and more understood. /  
 Then Plastic Art can be a true /  
 image of reality. //

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[verwijzingsteken:] **Z** It manifests itself intuitively. //

[verwijzingsteken:] **M** It is important to observe that the /  
 forms have their own proper expression /  
 independent of ⟨− [x]⟩ our perception. ///

*[tekst op achterzijde pagina 4 is een toevoeging bij manuscript 48b[2]]*