

[typoscript]

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[628-634 typescript with corrections by Mondrian?]

⟨+⟨-⟨+Notes on Space expression,⟩ Space-Determination in ptg. sc. and arch⟩

(Untitled)

⟨(Since→For) a quarter of a century, ⟨-there has been spoken,⟩ ⟨-⟨+space determination has been discussed⟩ in plastic art as well as in architecture, ⟨-of⟩ space-expression ⟨+has been discussed⟩. In ⟨+a⟩ literal sense, space-expression is not the problem to ⟨+be⟩ solve⟨+d⟩, neither in classic art or ⟨+in⟩ architecture.

⟨+”Space-expression” ⟨meant→taken⟩ in ⟨+its⟩ literal sense would announce ⟨+produce⟩ a naturalistic conception.⟩

Space has no other function than to make life possible, but ⟨+it⟩ is not life. ⟨The→If life is to exist⟩ undetermined space must be⟨+come⟩ determined, ⟨-will life exist⟩.

Space-determination has been and ⟨always is→remains⟩ the problem ⟨from→for⟩ mankind to resolve. It is the eternal problem in economics, politics, technics ⟨-(ique)⟩, science, plastic art.

The right solution would ⟨+could⟩ ⟨make an on→end⟩ all suffering, ⟨+and⟩ make ⟨+war⟩ unnecessary ⟨-war⟩.

For our feelings, empty space is unbearable, ⟨(One→it makes us) feel ⟨not easy→uncomfortable⟩. The desert is not an easy place for us. ⟨But even for a part→and even if it is partly⟩ determined ⟨+[- det.], we still [xxxx] feel lonely⟩, ⟨-we⟩ feel ⟨alone→isolated in it⟩.

Necessity, ⟨+and [-xxx]⟩ utility ⟨+always⟩ create a certain determination which gives us relief ⟨-In⟩ churches, pillars, pews, etc., in ⟨+the⟩ circus, trapezes, seats, people. ⟨-creates such relief.⟩

Masses of trees, [-xxxxx], animals or men, ⟨forming an undeterminable bloc-space→which form an indeterminate block of space⟩, are ⟨alike terrible→also somewhat terrifying⟩ to see. ⟨Anyhow→In any case⟩, not space but life is important for us.

Plastic art is not ⟨+the⟩ expression of space but of life in space. Life establishes itself in plastic art by means of continuous opposition of forms and colors that determine space. But plastic art shows us that these means, as well as space, have a secondary function. The dynamic movement created by these means creates life.

Reality ⟨plastically shows space-determination→shows space-determination plastically⟩. But because of the extensiveness of the world this is ⟨⟨for→to⟩ us not always perceptible→not always perceptible to us⟩. In spite of this, even in ⟨pastural→its pastoral⟩ appearance, reality reveals that its space-determination is not arbitrary but has its unchangeable laws. These laws contain the secret of the constant equilibrium of reality.

Reality as life ⟨reveals also→also reveals⟩ space-determination. There are countries, provinces, towns, etc. But in life the laws of reality are not realized. The personal interests of men corrupt ⟨the right→⟨-proper⟩ just ([-xxxxx])⟩ mutual relationships.

⟨-By force of intuition,⟩ In plastic art the laws of reality are established ⟨+by ⟨+the⟩ force of intuition⟩.

Therefore art is the true mirror of reality.

Every artist knows that plastic art is not ⟨+merely⟩ a ⟨play→playing⟩ with forms and colors. This ⟨+kind of⟩ play would ⟨+only⟩ produce a fantastic expression, false towards reality.

Reality shows a logical universal structure which is the manifestation of growth.

This structure can be called construction, but where reality reveals destruction also, the word construction can ⟨make→cause us to⟩ interpret reality in a false way.

⟨While→Just as⟩ Reality shows the double action of construction and destruction, art has to take the same way. This way is that of the technical researches of all artists.

Nothing must be ⟨-(+ only) positive or ⟨-(+ only) negative: the force created by these polarities must be established.

As in life, ⟨-in plastic art⟩ space-determination is a technical problem ⟨+in plastic art⟩..

In life, where intuition is confused, technical problems have to be resolved by reasoning and science. In art, intuition produces the right technique. Therefore there is very little to ⟨technically establish→establish technically⟩ in plastic art. But ⟨a→the⟩ long ⟨art culture ⟨+of⟩→culture of art⟩ ⟨have→has⟩ made evident some constant truths which ⟨the→all⟩ artists establish ⟨-(+[xx])⟩ each in ⟨their→his⟩ own way.

It has become more and more clear that the composition of a work of art is not accidental. That forms, planes, lines, colors have their proper function. In abstract art this becomes more clear proportionate to the degree of abstraction. Painting has the privilege to become pure(ly) abstract.

⟨+In this way we transfer plastic art from the domain of fantasy and accident to a technical problem: that of space-determination. The ⟨-first⟩ action is ⟨+first⟩ through sensibility, as well as through intellect, and in accordance with the laws of dynamic movement, the ⟨dividing→division⟩ of limited space which represents the universe.)

Planes, forms and colors as well as empty space, appear in true ⟨+mutual⟩ relationship as well as with the limited ⟨-natural⟩ space: their ⟨-(+ mutual)⟩ oppositions produce the dynamic action.)

Generally, architecture and sculpture are seen as a construction of volumes. Volumes have a three dimensional aspect. Their corporeality makes abstraction relative. But seen as a construction of planes, sculpture and architecture can take a new ⟨way→path⟩ and be⟨+come⟩ abstract art. ⟨-Their⟩

⟨+The modern vision has left the static vision of the past. The eye is moving. So ⟨+one can move around⟩ a building or any prismatic creation ⟨-can so move around⟩. The impression ⟨from→of⟩ one side remains ⟨- un) when seeing another side, which produces a richness that a picture cannot have.)

⟨There→In sculpture and architecture) the undetermined space is reduced to an undetermined space limited by its ⟨extend→extension⟩. The technical problem is to find the right division of this space. This can be executed by erection of lines, or by the application of planes on it. ⟨Anyhow→However⟩, the great technical problem is that neither lines nor planes ⟨-can⟩ speak for themselves but ⟨must→become⟩ ⟨themselves in→within⟩ the whole. Neither lines nor planes are the purpose, but the dynamic rhythm which suggest establishes life.

Where ⟨+as in) painting reality can be established on a space determined by the extent of the canvas, in sculpture and architecture this is impossible. The works appear in undetermined space, and are thus as objects in it. The ⟨(+of the) space environment→environment of the space) must be excluded in the vision of the work, which has to show all ⟨-(+ must appear)[[xxxxxx]] in itself; ⟨+as a spatial isolate)⟩.

⟨+ A certain volume as well as a certain plane absorbs a part of space. ⟨They are→Each is a) limited space,) determined as ⟨+an) ⟨entities→entity) apart in the empty space. ⟨They→Each) can be dissolved as ⟨+an) ⟨entity→entities) through division. In this way, opposition can produce a dynamic movement that destroys them as ⟨entity→entities)⟩.

But then volume and plane ⟨has→have) to be seen as a ⟨-means) ⟨+micro(space)⟩ in the macro space.

So a statue and a picture are a world in themselves that reality as a whole reflects. Because of its corporeality, the volume can only have the degree of abstract expression which a picture can have, when it is non-perspectively seen. This is <<from→through> prismatic forms only possible→ only possible through prismatic forms>>.

Interior architecture, however <nears→approaches> the possibilities of painting because a every room is a determined space.

<+In this way painting <annihilates literally→literally annihilates> the three dimensional volume. Moving the picture into our surroundings <+by> giving it real existence, has been my ideal since I came to abstract painting. I think <about→of> abstract painting in its logical conclusion - <this→that> is, using pure color and straight lines in rectangular position - can become much more real, much less subjective, much more objective when its possibilities are realized in architecture in <this manner→such a way> that <+the> painter's capacities join the constructive. But then the constructions would <become→be> very expensive: <+because> they would require <a pretty long→much> time <of→for their> execution.

I have studied the problem in several studios with removable color and non-color planes: I have made plans for interiors and for theatre.

Of course Art then will come less "Art"; but is not "Art" <- us an> <+a> heritage of the past <+for us?>.*>