

[manuscript 45b[2]]

[Holtzman Deposit, Box 2 no.45b]

⟨− the oppositions in life⟩ is the tragic /
of human life. ⟨− ⟨+ It makes⟩ Life ⟨− becomes oppression /
or suffering.⟩ Subjectively seen, ///

[microfilm 710: 572]

Not being able to free us from time, /
we are able to free our ⟨+ subjective⟩ vision more and /
more : ⟨- from and so from⟩ tragic will lose /
its oppression. //

⟨- [verwijzingssteken:] ✕ Plastic Art in its culture ⟨- show⟩ revails /
more and more clearly that reality /
is ⟨+ objectively⟩ dynamic movement in equilibrium. /
Is our objective vision very relative, ///

[microfilm 710: 574]

<- In order to accomplish this action, /
the culture of plastic art reveals /
<- of) increasing abstraction. Constant /
<+ in all ages) is the <expression → manifestation) of dynamic movement /
<- in all ages) but <the → its) expression <- of it) is /
different.) //

[twijfel of onderstaande wel in handschrift is van PM:]

[verwijzingssteken:] **A** In all ages, the manifestation of /
dynamic movement is constant, but its /
expression is different in each period ///

[*microfilm 710: 575*]

⟨- Only ⟨- in the way of⟩ ⟨determining exacte → exacte determining⟩ of /
the structure, that reality ⟨+ reveals⟩ through forms /
and empty space can ⟨+ produce⟩ an abstract /
image of reality. ⟨- produce⟩ ///

[*microfilm 710: 576*]

<- Plastic art is the expression of "life" in /
space. As human life, <- life is> not <- expres.> /
in its d It <establish→ is expression of > life as pure /
vitality, not <of → as> <- denegenated> life in dege- /
nerated state.) ///

[microfilm 710: 580 (achterzijde van 579)]

reality in its unchangeable /
⟨appearance → manifestation⟩, ⟨- which /
means a) in other words reality /
as dynamic movement in /
equilibrium. ///

[microfilm 710: 581]

[581 is een beschrijving van 582]

[Tekst is met twee gekruiste diagonale lijnen doorgehaald]

<- [verwijzingsteken:] **Z** <In paintin → than> the <problem principal → principal problem> is /
t<o → he> establish<ing → ment> of the structure that /
reality manifest and the chois of the /
means to <+ in> this purpose. //

In this way we transfer plastic art /
from the domain of phantasie and accident- /
talness to <+ a> technical problem<- s> : that of /
space-determination. <+ [verwijzingsteken:] **Z** > <+ In ordre> <T → t>o emphasize the /
plastical action in painting, it can be re- /
marked <- that> <+ [verwijzingsteken:] ↓ > dividing <- of> the canvas <- on the /
construction can create the means of expressions > /
as well <- as> <+ as through> <- th> construction of /
<+ the> chosen <+ expressive> means <- of expression are possible> <+ on the canvas> /
<- can establish structure>. <+ Always> <S → s>ensibility /
as well as intelligence <+ are necessary> <- and accordance /
with the laws of dynamic move- /
ment are necessary.> <- For> <- This> <+ The dynamic> move- /
ment <- must be expressed produced> <- <+ is> /
<+ produced> through the equivalent oppositions /
of forms (colors) and empty space <+ [verwijzingsteken:] **N** > <- <+[xxx]> //

[verwijzingsteken:] ↓ that structure can be established /
in the way of //

[verwijzingsteken:] **N** with that what reality reveals. > ///

[microfilm 710: 582]

[Tekst met één verticale lijn doorgehaald]

⟨− [verwijzingssteken:] **Z** ⟨or through→or⟩, the construction of the means /
of expression. ⟨− In painting⟩ ⟨− ⟨+ in⟩, or ⟨+ it is possible⟩ ⟨− the canvas⟩. /
⟨+ [xx]⟩ ⟨− With the purpose⟩ ⟨− To remember⟩ ⟨+ [verwijzingssteken:] **P** the ⟨real → plastical⟩ ¬
action /
in painting, it can be remarked that //

In this way we transfer plastic /
art from the domain of phantasie /
and accidentalness to ⟨the → a⟩ technical /
problem : that of space-determination. /
⟨− Then⟩ ⟨t → T⟩he ⟨−first action⟩ ⟨+ [verwijzingssteken:] **X** problem is⟩ ⟨+ [verwijzingssteken:] ↑⟩ ¬
⟨− is⟩ the dividing /
⟨− of the limited space which manifest⟩ ⟨− ⟨+ represents⟩ /
⟨− the work of art⟩ ⟨+ of the canvas⟩. ⟨+ [verwijzingssteken:] **Z**⟩ ⟨− This through⟩ ⟨−⟨+ feeling of⟩ ¬
Sensibility /
as well as ⟨− through⟩ intelligence ⟨and in → and⟩ /
accordance with the laws of dynamic /
movement ⟨+ are necessary⟩. ⟨− The equivalence of forms⟩ ⟨− ⟨+ mutual⟩ /
and (colors) and empty spaces has to /
be established the oppositions which /
produce the rythme of that move- /
ment.) ⟨− This movement⟩ //

⟨− It⟩ ⟨− This⟩ ⟨+ This movement⟩ is produced through the ⟨+ equivalent⟩ ⟨− rythm /
of⟩ oppositions of forms (colors) and /
empty space. //

[verwijzingssteken:] ↑ to establish the structure of reality and to chose /
the means to this purpose. ⟨− ⟨+ [verwijzingssteken:] **X**⟩ ⟨− This is possible⟩ ⟨− ⟨+ This, in ¬
painting⟩, //

⟨− through⟩ //

[verwijzingssteken:] **X** To emphasize the [verwijzingssteken:] **P** > ///

[microfilm 710: 583 (achterzijde 582)]

<- is only possible when they are seen /
in two-dimensional view> ///

[microfilm 710: 584]

⟨- B⟩ ⟨+ 9⟩ ⟨- [verwijzingssteken:] ⊥ For abstract conception, /
interieur architecture must be⟩ //

[verwijzingssteken:] ⊥ not ⟨- seen not⟩ as a ⟨- composition of⟩ volume⟨- s⟩ ⟨- ,⟩

Interieur-architecture is determi- /
nation of limited space. It ⟨has → includes⟩ /
⟨- also⟩ the possibility of painting /
but in a more reel way. //

Form and color can ⟨- be⟩ around us /
and ⟨+ be⟩ established in relationship /
with the limited space (rooms, etc.). /

Through ⟨the our moving → change in our⟩ position, /
that what ⟨+ in⟩ a picture ⟨+ in one plan⟨- e⟩ is fixed⟩ ⟨is immobile,⟩ /
⟨- ⟨+ can⟩ becomes ⟨- for us [xxx]⟩ ⟨- ⟨+ [xx]⟩ ⟨+ extended on ⟨[xx] → six⟩ planes.⟩ ⟨But → ¬
For⟩ /

⟨+ in ⟨- ⟨+ the⟩ abstract conception⟩ ⟨- always⟩ we ⟨- have to⟩ see ⟨- the⟩ /
three dimensional space ⟨+ [verwijzingssteken:] ⊥⟩ ⟨+but⟩ as /
⟨- two dimensional [xxx] the volume⟩ ⟨+ established by a⟩ /
⟨- ⟨+ but⟩ ⟨space as → multiplicity of⟩ planes ⟨- different⟩. /
⟨- Abstract conception exclude⟩ ⟨- All⟩ /

corporality ⟨+ must be excluded⟩ ⟨- and⟩ ⟨- ⟨+ and⟩ ⟨- sees accept⟩ ⟨- ⟨+ tries to express⟩. Only ¬
⟨+ ⟨A → a⟩ll⟩ ⟨+In abstract art⟩ /
the dynamic rythme of forms /

⟨- or⟩ and structure must be expres- /

sed. ⟨+ Therefore the ⟨means → determination⟩ /

⟨- vision⟩ of ⟨the → a certain⟩ space must conform /

⟨- to⟩ that space and not ⟨- be [xxx] upon⟩ ⟨+ be established⟩ /

⟨+ in⟩ an arbitrary ⟨+ way⟩ ⟨- conception of form⟩ ⟨- ⟨+ determination⟩ ⟨- ⟨+ relationship.⟩ ///

[microfilm 710: 585 (achterzijde 584)]

[dwars geschreven]

In plastic as well as in economic ⟨+ and politic⟩ domain /
⟨+ is⟩ at present ⟨- it is⟩ already /
observable that human /
culture leads to ⟨- the⟩ the realizing /
of equivalent space-determination, /
until have in Art established. //

In ⟨- ordre to be abstract⟩ sculp and archit. /
the three-dimensional aspect of works ⟨+ [verwijzingsteken:] ✕ ⟩ seems /
to exclude abstract art. But ⟨+ [verwijzingsteken:] ⊥ ⟩ they can /
be seen ⟨- as⟩ two-dimensional. //
Curved volumes ? //

[verwijzingsteken:] ✕ which causes /
a corporal expression. /
⟨-aspect⟩ //

[verwijzingsteken:] ⊥ ⟨- through⟩ ⟨+ because of⟩ our /
mobile /
position ///

[microfilm 710: 586]

[doorspekt met ander handschrift ?]

⟨9 → 8⟩ ⟨− A⟩ [verwijzingsteken:] **Z** The expression of the work must be /
found in it self ⟨, → .⟩ ⟨not in → Equivalent⟩ ⟨R → r⟩elation with /
surrounding space can not be ⟨expressed → established⟩. //

Painting ⟨+ can be a purely abstract expression⟩ has the privilege to be purely /
abstract art. ⟨[xx] → In⟩ painting ⟨+ reality⟩ can be esta- /
blished on ⟨a spa determined → the limited⟩ space /
⟨− (canvas) determined by the canvas, /
⟨− Therefore⟩ ⟨+ [verwijzingsteken:] **⊙** ⟩ ⟨− ⟨+ the⟩ space and forms ⟨− ⟨+ [xx] composing⟩ ¬
⟨+ which compose it⟩ can /
be brought to equivalent value. /
⟨− ⟨+ Where⟩ Sculpture and exterieur archi- /
tecture appear⟨− s⟩ in undetermined /
space. ⟨− [xx]⟩ ⟨e → E⟩quivalence ⟨+ with⟩ ⟨− of space⟩ ⟨− ⟨+ [xx]⟩ ⟨− ⟨+ [xxx] the⟩ ¬
[verwijzingsteken:] **L** /
⟨− and forms⟩ ⟨+ with surrounding space⟩ is impossible. Forms /
appear as objects (volumes). [verwijzingsteken:] **Z** //

Volume is partial to destroy by /
⟨− by color and⟩ decomposition ⟨− of⟩ /
or by color. But volumes re- /
main to ⟨be → have a⟩ corporal expression /
if they are not seen as a⟨− n⟩ ⟨− com- /
position of⟩ planes. [verwijzingsteken:] **A** //

[verwijzingsteken:] **⊙** ⟨− In the way⟩ ⟨+ Through⟩ the division caused by the forms, which /
produces a new determination of space.

⟨− [verwijzingsteken:] **L** [xxx][xxx] in relation to a determination [xxx] [xx] [xxx] ⟩ //

[verwijzingsteken:] **A** Sculpture and architecture can lose this expression when volume is seen as a
construction of planes.⟩ ///