

**[typoscript]**

[typoscript in Holtzman Deposit, Box 7 no.62b]  
[704-705]

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[Volumes and planes]

Volumes as well as planes are a limited part of universal space. In plurality, they ⟨(remain)→ are⟩ entities in themselves if they are not dissolved by equivalent parts of that space.

As separated objects in space [micro- in macrocosmos], they can be dissolved through division into parts which produce oppositions that annihilate their entity.

However, volumes in themselves can express an equivalence of form and space only when some parts are taken out. This is established in modern sculpture as well as in architecture.

Every work of plastic art is a world in itself reflecting reality as a whole. ⟨Whereas a→If a⟩ sculpture appears separated from empty space, the painting, the extent of the canvas, the planarity of the canvas, permits expression in an abstract way.

In sculpture and architecture this is only possible when their volume is seen as a construction of planes.

Modern vision has abandoned the static vision of the past: the fixed viewpoint has become constantly moving. Perspective vision is excluded. Round or curved objects, having two-dimensional aspects, appear three dimensional. But a building and any prismatic object can be seen in (its) two-dimensional aspect. Here we remark that while a round or curved form this alone (viewed) by section can appear abstract, prismatic objects in two dimensional appearance can be directly abstract in themselves.

The moving viewpoint enables us to see an object in its true proportions and relations. Moving around buildings and objects, and moving within interiors, the impression of one two-dimensional aspect is directly followed by that of an other aspect. If color is used, unification of sculpture and architecture with painting is possible. The expression of the planes and colors of the whole work is at once absorbed by the eye in direct continuity and in their true value. The relationships are exactly perceived. The work becomes more real.

This is also felt in Cubism. But there (it) is not seen that mobility of view(point) enables (us) to dissolve volume. To the contrary, Cubism tried to express volume and (thus) remained naturalistic. Pure abstract art dissolves the volume and its corporeal expression. Therefore it is abstract.

