
[Sommige aanvullingen met potlood zijn niet van PM en daarom weggelaten in de leestekst. De correcties met pen zijn wel van PM en daarom met diacritische tekens aangegeven in de basistekst.]

1

Neo-Plasticism. //

- Piet Mondrian - //

Time is ripening to replace beau⟨+ ty⟩- /
as-an-art by beauty-of-life. //

The road to this must be gradual. As /
yet it is impossible to realise pure beauty- /
of-life. For, what we understand by „life” /
is not the subjective life of the individual : /
it is the public common life of at least /
a „group”. //

Real beauty does not grow⟨+ n⟩ out of a sub- /
jective condition. This latter creates an illusion /
of beauty which serves only as a preparation /
for real beauty. //

If we understand by beauty unity by /
⟨+ through balance⟩ equiponderance, ⟨+ which⟩ grows out of equivalent /
polarity-of-life ; then the time of rea- /
lisation is ⟨- still⟩ ⟨+ yet in the far distance⟩ far. Is however the highest /
and most actual realisation still in a far /
future, one realisation becomes already pos- /
sible. It is the beauty of our surroundings. /

⟨By → Through⟩ this, life ⟨can → will⟩ be prepared and the subject- /
tive life can be objectified. //

In order to reach pure relation in life, /
that which surrounds us and speaks plasti- /
cally to us must be in pure relation to us. /
This also requires preparation. The beauty /
of our surroundings finds its preparation in /
art only, because art is free. //

⟨* + the equalizing polarity-of-life *⟩

So it is necessary before realising ⟨pure /
 ⟨art → beauty⟩ in our surroundings, to ⟨finish → complete⟩ art with /
 an art which is an utterance of our ripened /
 being, ⟨+ this is⟩ a plastic expression of the equally /
balanced relation of the polarity of life. /

It has to be a ⟨determinate → conscious⟩ new art which /
 contains fixed aesthetics. This only can /
 ⟨give → create⟩ the pure image of beauty for the /
 future and ⟨− so⟩ change both surroundings /
 and life from a domination of nature, /
 into ⟨equiponderance → balance⟩ between nature /
 and non-nature. //

Absolute beauty is only possible through /
 the ⟨equiponderance → balance⟩ between us ⟨− and⟩ what ⟨− is⟩ /
 ⟨+ around → surround⟩ us ⟨+ and ourself⟩, between contents ⟨+ reality⟩ and apparition \neg ⟨+
 appearancy⟩. /

The ignoring of the apparition ⟨+ ?⟩ ⟨+ appearance⟩, the restrict- /
 ing oneself to the ego, is the old idea, /
 necessary under the domination of the na- /
 tural. As soon as the natural ⟨deepens to equiponderance by contrary transformation → by \neg
 contrary transformation deepens to equiponderance⟩ /
 whit⟨+ h⟩ the spiritual, the apparition becomes /
 a factor that needs not be set aside anymore. //

It is the same in life. The ripened indivi- /
 dual sees contents as an apparition ⟨+ reality as clearly as appearances⟩ (clairified). //

So all description (lyric) cesses to exist. /
 It is the apparition ⟨+ ?⟩ which brings everything /
 ahead – free from time ⟨− of⟩ and place. //

Plastically it expresses the unchangeable- /
in-fixedness. A determinate representation, /
 by determinate means of expression, is an evi- /
 dence. ///

For in all relativity the unchangeable /
is absolute.

All arguing about form ceases inevitably : /
 the absolute has its determinate apparition. /

It may be called objective or abstract in con- /
 trast to the varying apparition of the change- /
 able. But for the new man it is real. //

New plastics arise in art. //

The old plasticism of form represents the /
 tragedy between nature and non-nature : /
 a tragedy arisen out of duality. It is the /
 utterance of the involving ripened life. //

When ripened, nature and non-nature /
 have remodelled each other : a pure /
 equiponderance arises ; duality has been /
 abolished through the equivalence of the /
 one and the other. //

Neo-Plasticism expresses plastically /
 this unity. It expresses this equivalence /
 by plastic expression of <+ the> straight<- ness> /
line in vertical and horizontal position. /

It forms also planes, realised by the /
 pure primary colours : yellow, blue, red, /
 contrasted by the non-colours : white, /
 black, grey. //

<- <+ So>> <In → This> „universal means of plastic /
 expression” becomes through composition /
 the „universal plastics”. ///

Neo-Plasticism grew from the preceding /
 art-movements (specially Kubism) and /
 in the art of painting assumed a fixed form. /
 And it is just in this latter that Neo-Plasti- /
 cism is mostly attacked. Even the most /
 modern movements do not accept his prin- /
 ciple in the art of painting. In this the /
 necessity of the straight line and the rectan- /
 gular plane is not seen at all. //
 The unity of the arts is not seen. //
 So we may conclude that the applications /
 (however impure) of Neo-Plasticisme /
 in architecture do not bear witness /
 of a real new plastical conception, but /
 are either outer varnish or an ⟨happening → expression⟩ /
 grown out of the pure nature of archi- /
 ture itself. The preference in the art /
 of painting for the curved line, even of /
 the most absolute, the circle, shows /
 that nature still dominates, all through /
 the vision of natural perspective has al- /
 ready been left. For the closed, curved line /
 ⟨- The⟩ always represents „form” ; ⟨so → this⟩ restrict- /
 tion ⟨in → of⟩ time and space is ⟨a → the⟩ consequence. //
 The straight line on the contrary is the /
 plastical expression of the greatest speed /
 of the greatest power, carrying ⟨- to⟩ the abo- /
 lition of time and space. //

What falls outside time and space is /
 not „unreal”. If, in the beginning it is ///

but an intuitive understanding, it becomes /
„real” when intuition has become pure /
and strong in us. //

Neo-Plasticism is the plastical expres- /
sion of the ⟨− determinate intuition.⟩ ⟨+ concious intuition⟩ ⟨− ⟨+ limitation conscients⟩

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