

Plastic Art Shows the Evil (<+ causes>) of Oppression. // 1

Introduction. //

Although at present the evils /
caused by (<+ (resulting ? from)>) oppression on political and economi- /
cal domain are felt (<- and>) or seen by every-one, /
it is not superfluous to show that Plastic- /
Art this evil enlight in all its depths. //

Facts are passing, but "oppression" remains. /
All that can help us to unmask this evil is use- /
ful (<- l) to present and futur. The evil must be /
clearly observed and basically understood /
if it is not to continue in another form. //

Destruction is followed by construction (<+ [verwijzingssteken:] ¶). It /
must be (<realistically viewed → viewed realistically>) or else sub- /
ject us, (<to an (<- pessi) untrue pessimism, if we don't live in a false optimism → if we don't ¬
live in a false optimism, to an untrue pessimism>). //

Oppression is that what kills - for a time - /
culture, life. It robs us our individual /
Freedom, the most precious thing humanity /
has. For (<+ this>) freedom constitutes not only our /
<- own> personal being, but whole the socie- /
ty : Culture, life. //

Oppression is that what retains Progress : the /
Great Human Stream towards always Bet- /
ter, always Deeper, more Intense. //

[verwijzingssteken:] ¶ (<- to) which oppression is fatal. ///

Human life is oppressed ⟨- by⟩ as well by /
 inner causes - physical and moral - as well /
 as ⟨- f⟩ by ⟨- from⟩ outside factors. We have to /
 fight against both. Plastic Art shows that /
 an complete work cannot be created before /
 composing elements are just and well placed /
 by just relations. It shows that forms are /
 important, but that it are above all the mu- /
 tual relations that cause oppression or conquer /
 it. In life, we near the understanding of the /
 facts, the events, if we study the mutual /
 relationship of its composing forms. //

Although life the evil of oppression clearly ma- /
 nifest, it is not always clear to discern, veil- /
 led as it is by all sort of things. It is ⟨- [xx] nearly⟩ /
 the same in Art if ⟨- nature is⟩ life is followed /
 in the representation : oppression dresses it self /
 in all kind of forms and relations in such a way /
 that even it seems not existent. But there /
 are not the limitations as time and mo⟨ving → ment⟩ : /
 contemplation is easier, oppression is to study /
 in a purer way. //

Just by the camouflaged appearance of /
 oppression, there is, in life and Art, a danger /
 to accept or to create oppression : not always /
 oppression presses to revolt. Sometimes even ///

the evil seems to be the good. ⟨For → And are there not⟩ in /
 human nature ⟨– the⟩ two contradictions /
 ⟨+ that⟩ have an power, the want for oppression /
 and the desire to get free from it ? It /
 causes that long and continual struggle /
 which life and Art show until human equi- /
 librium is neared. //

Plas⟨+ tic⟩ Art is ⟨+ an⟩ abstract, free domain of life : /
 causes and consequences ⟨– can be of that evil can⟩ /
 are purely to study. ⟨– [xx]⟩ It does not tolerate any /
 ⟨– It does not tolerate any⟩ oppression and /
 can resist it, not being bound by physical /
 or material conditions. It is disinterested. //

Writers and thinkers already have deeply explo- /
 red facts an causes of the actual terrible reality /
 but ⟨– Ar⟩ Plastic Art remained “neutral”. It was /
 good to eter⟨+ na⟩lize events, persons, batlefields, /
 to do war camo⟨+ u⟩flage, to entertain the troops. /
 But ⟨a → A⟩rt is not photographie nor screen, neither /
 it is ⟨– an entertainment⟩ an enjoyment amids an /
 incomplete life, nor ⟨+ only⟩ a simple expression of /
 ⟨– this⟩ ⟨–thi⟩ life ⟨– but the⟩ even in its beautiful as- /
 pect, but the esthetical establishment of /
 complete life – unity, ⟨+ equilibrium,⟩ free from all oppress- /
 sion. By this fact it can show the evil of oppress- /
 sion and the way to combat it. //

Off all Art, Plastic Art is the most real. /
 Its primery function is to “show”, not to describe. /
 It is for us to “see” what it represents. This can ///

not be new, but it can evoke conviction. //
 The culture of Plastic art can enlighten the /
 future of mankind <- . It> <+ : it> manifeste human /
 culture, but, being free, it advances /
 it. //

? the <- human> //

Viewing <events terrible → the terrible war events,>, at present it is diffi- /
 cult to think of the future. But pessimism /
 comes over us : the effect of this events weakens /
 our confidence in <l → L>ife's progress. Where is /
 to be found, in spite of all, a true optimism /
 concerning humanity's future ? //

If we comprehend (understand) <- [xx]> <+ the> culture <- [xx]> /
 of <- Art> Plastic Art as a continuous growth toward /
 the full <- realization> utilization of <its → Art's> freedom, /
 then one way to optimism is open to humanity. /
 But first it must be understood, however, /
 that <Art the → Art's expression of> complete life <- that Art represents> /
 is the pure expression of Life (Energ<ie → y). Art's /
 culture rev<ai → ea>ls <it → this Life> to us as continual growth, /
 irresistable progress. //

By force of intuition Art <- bring> expresses <+ this> /
 Life <[xxxxx] → stronger than> human life it <+ does which is more> oppressed by /
 all sort of things and there fore cannot have /
 <+ the> complete<+ness that> <- [xx]> we enjoy <- it> in Art. //
 In spite of all, human's <life → culture> must show what ///

Art's ⟨- shows through⟩ culture shows : human /
 progress. //

Many do not see art's and human's ⟨- life⟩ /
 culture as a continual progress. And really /
 we have to see well and to compare /
 juste. In Art, when we think of the master- /
 pieces of the past, the statement of progress /
 seems to be untrue. But than we have /
 to see that art's culture of form is comple- /
 ted and that Art has undertaken the culture /
 of pure relationship. This means that the /
 ⟨form particular → particular form⟩ is freed from its limitation /
 and ⟨- in the⟩ reduced to ⟨+ neutral forms,⟩ pure ⟨- line and⟩ plans /
 lines and colors which only can establish /
 pure relationship. Art is freeing it self /
 from the oppressive factors that veil its /
 pure expression of Life. When this is so /
 in art, it must be so for human life. //

Human life, ⟨- is⟩ oppressed by material and /
 physical factors, by particular forms, /
 ⟨By → freed it self, by⟩ purification of these forms and by /
 determination of relationship, in age-long /
 culture, ⟨- humanity frees it self⟩ from these /
 factors. The changing of conditions in human /
 life, experience, education, science, technic /
 is reducing the brutish primitive force of /
 men to real "human" force. A less animal ///

[*verwijzingssteken:*] ⌈ By the weakness of men, in

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physical constitution and a stronger men- /
tality is creating a human equilibri- /
um that will make men capable of being /
completely “human”. But it is well to /
remember that Art’s ⟨advances culture → culture advances⟩ that /
of men, and that periode of timely re- /
gression seem⟨- s⟩ to be an indispensable neces- /
sity. ⟨- In⟩ ⟨+ [*verwijzingssteken:*] ⌈ ⟩ spite of all intuition, ⟨- Art⟩ even /
Art’s culture shows this periodes. //
⟨- P⟩

Progress is a ⟨+ continuous⟩ “real” changing. [*verwijzingssteken:*] ⌋ ⟨-Art⟩ ⟨- ⟨+Progress appa⟩ ¬
⟨- Art ⟨+ [xxxx]⟩ mutation”
after long evolution. Simple “changing” is /
an external action, necessary but insuf- /
ficient to progress. Inner changing – an /
changing in being, in conception, in fee- /
ling ⟨+ is what⟩, progress requires. Possibilitys /
to ⟨- mat⟩ express Life’s beautiful content /
stronger and purer are to be found. /
New possibilitys astonish the mass. But /
the mass has helped to find them. //

Inspite of all, ⟨Progress Human → Human Progress⟩ is conquere- /
ring Oppression. It follows inconscious /
the way of ⟨Art → the⟩ Progress of Art. Oppression /
is killing it self, but not without ⟨- our⟩ /
humanity’s continual fighting. //

[*verwijzingssteken:*] ⌋ Every ⟨changing → new periode⟩ appears as a sudden “ ///

History and ⟨+ actual⟩ events show the facts of ⟨one [xxx] → mutual⟩ /
 ⟨- of⟩ oppression : ⟨- Art⟩ Political, Economical, /
 Social, Familial oppression. Art suffers /
 with life. Art is suffering from ignorant /
 public, educated by ⟨ignorant → incompetent⟩ writers and /
 critics, museum directies, etc. ⟨- But the⟩ /
 Causes and consequences, ⟨are → however⟩ complicated, ⟨- They⟩ /
 ⟨must → are to⟩ be ⟨studyed → understand⟩ by studying forms and /
 relations⟨+hip⟩ that life and Art ⟨- contains⟩ show. //

2 Great Facts of oppression //

⟨- Now⟩ At present the world is ⟨t → T⟩ouched ⟨of → or⟩ suffers /
 from Dictators oppression. Art suffers with /
 life there where their power is strong enough. ///

The culture of Plastic Art shows in its /
course Two Paralel Cultures : that of ⟨+ Limitating⟩ Form /
and that of their Relationship. They go to ga- /
ther until the Great Oppression of ⟨Limitating → that⟩ /
Form is ended : when Plan, Line and Color /
are Freed. Then ⟨+ through⟩ these Plastic ⟨- strongh⟩ Means ⟨can be /
established Relationship → Relationship can be established⟩ more Clearly. //
Relationship Becomes a New Culture : /
the culture of Limitating Form ends. //
This change in Culture is created by Whole /
Modern Art but Realized in Abstract Art. //

Whatever ⟨+ our⟩ conceptions may be, this Chan- /
ge Must Be Recognized. ⟨- Recognizing⟩ This /
recogni⟨zing → tion⟩ alone can prevent errors in /
conception and regression to the past. //

An ⟨a → A⟩nalogue change Must have been in /
life. Will ⟨Progress Human → Human Progress⟩ be possible, /
This Change Must be recognized. ///

¹ Niet duidelijk waar gedeelte 'x' toegevoegd moet worden. In de volgende versie (typoscript '41Ab') is deze toevoeging op deze plaats ingevoegd.

Where Art shows through its culture /
 first a Groth toward $\langle c \rightarrow C \rangle$ ulmination of $\langle \text{Particular} \rightarrow \text{Limitating} \rangle$ /
 $\langle f \rightarrow F \rangle$ orm and then – after fulfilment of that – /
 a $\langle d \rightarrow D \rangle$ issolution of this form and a $\langle d \rightarrow D \rangle$ etermination /
 of its $\langle e \rightarrow E \rangle$ lements – plans, lines, colors – , we /
 freely can state that human life $\langle + \text{ in its culture} \rangle$ this proces /
 equally revails. //
 The question of this proces in life and in Art /
 is a progress or a decay is solved when we /
 conceider it as a Freeing from the Obstacles /
 $\langle + \text{ that life and Art meet} \rangle$ on the way to express $\langle + \text{ their} \rangle \langle - \text{ its} \rangle \langle - \langle + \text{ the} \rangle \text{ Real Content} \langle - \text{ of } \neg$
 life and Art). /
 Seen from outside, $\langle \text{the way} \rightarrow \text{this freeing} \rangle$ is an Abstraction. /
 Seen from inside, it is an Realization. //

In $\langle + \text{ abstract} \rangle$ art we see elements of form no longer /
 as Details of Form-expression, but as Ex- /
 pression itself. Undeniable Progress. For /
 all art $\langle - \text{ has} \rangle$ revails that it is Established on- /
 ly by means of These $\langle e \rightarrow E \rangle$ lements – Plans - Lines, /
 Colors – and that $\langle e \rightarrow E \rangle$ very Particular-Object- /
 Form is an Interpretating Subjective Li- /
 mitation of those means. //
 However, the Loose of Object - form is - /
 $\langle - \text{ Decay} \rangle$ seen out of the view-point of form - a Decay. //

In Human-lifetime the dimunuation of /
 the physical aspect is equally revailing Decay. ///

² Dit gedeelte 'A' is herschreven op de volgende pagina.

(A and B to ⟨+ somewhere⟩ ad to Progress ³

Plastic Art shows through its culture ⟨+ at⟩ first /
 a Groth toward Culmination of Limited Form /
 and then – after accomplishment (fulfilment) of /
 that – a Dissolution of this form and a Deter- /
 mination of its ⟨– Constru⟩ then freed Constructive /
 Elements ⟨– → () plans and lines ⟨– →)⟩. ⟨When → If⟩ we under- /
 stand this fact we can freely state that our /
 culture as a whole this proces equally re- /
 vails. //

The question of this proces in life and in art is a /
 Progress or a Decay is solved when we consider /
 it as life's and Art's Freeing from obstacles to /
 ⟨on the way to → a clearer⟩ ⟨– ⟨+ the⟩ manifest ⟨+ ion of⟩ their Real Content. /
 ⟨– more clearly⟩. Seen from outside, this /
 freeing is an Abstraction. From inside, it /
 an Realisation. In abstract art we see /
 this clearly. There the elements of limited /
 form are no longer Details of this form, /
 but appear as Expression Itself. This fact /
 is undeniable Progress. For all art revails /
 ⟨that → where-as⟩ the limited form is Narrative, symbol- /
 lical, ⟨– the⟩ its Constructive Elements – Plans and /
 lines – ⟨– the⟩ are that what Establish art. //

The Loose of limited form is, ⟨+ however⟩, seen out of /
 ⟨– of the⟩ ⟨view-point, ⟨– of⟩ subjective → subjective view-point⟩ a Decay. //

An analogue decay we find in life : ⟨– It has /
 subjective man life-time the diminuation of the /
 physical aspect of men. ⟨revails equally → equally revails⟩ this). ///

³ Waar de gedeelten 'A' en 'B' toegevoegd moeten worden, maakt Mondriaan niet duidelijk. In de volgende versie (typoscript '41Ab') zijn deze toevoegingen op deze plaats ingevoegd.

B

at first the diminution of the physical /
aspect of men ⟨− reveals this⟩. Then /
the fact that humanity as a whole is re- /
tiring itself from natural primitive /
life. ⟨But → Where-as⟩ every-one knows that in spite /
of physical diminution and retiring from /
nature, men and humanity as a whole /
Develop⟨− s⟩, is it recognized enough that /
this just is through the facts which /
appear decay ? Plastic art shows it /
again. //

We can conclude that a Double Action se /
Manifest in life and in art : an action of /
decay and an other of progress. A progress /
in the way of Intensification and Concre- /
tification⟨+ ?⟩ (Determination) of the Inner As- /
pect, a decay in the way of Reducing of /
the External Aspect of forms. //

Art and human life show that this Reci- /
proque Action does ⟨n → N⟩ot Destroy Form, /
but just Manifest it in its highest value. /
It is producing the possibility⟨− s⟩ to near /
equilibrium. ///