

8 It is of general knowledge that not only a great deal /
of works of Modern Art ha(s → ve) been rejected by Ger(+ m)a(- [x])n /
and Soviet(- s) Rulers but that these Rulers exercise a /
Tyrannic Censorship on actual Art-product(ing → tion). /
It is known that they have Abused Art as their Pro- /
paganda using it as Politic(+ al) Education. But the fact /
that in this way Arts (- in its) Progress is Stopped, (thus → therefore) /
Killed, is not always seen. //

Soviets w(- h)ere first to Tyrannize Art. (While in → Whereas at) the /
beginning of the Russian Revolution, Modern Art was /
seen as a revolution also and therefor(+ e) was accep- /
ted, (+ it was) soon (afterwards it was rejected → thrown over) as being not “ /
Real.” They did not see that Modern Art, fr(+ e)eing it /
self from passing events and feelings, is able to esta- /
blish a (m → M)ore (t → T)rue Reality. Evidently, when Art is /
(dicted → forced) to be (+ a) Representation of Daily-life in its com- /
mon (vision → aspect) – directly understandable (by → to) the mass(+ es) – /
then Modern Arts Free vision (is not → becomes no longer) acceptable. //

Certainly, (- (+ [xx]) Daily-life is (o → O)ur Reality. But at /
present - apart from the actual war (+ !) – it is Incom- /
plete. It is not an expression of Life in its Full- /
ness : there is (n → N)o Balance between material and /
moral (terrain → values). //

If (+ the) Soviets intended to improve Daily-life creating /
better material conditions, better education, of /
course they w(- h)ere right (+ in this). But is this possible by /
protecting only One Class and Tyrannizing an /
other ? By the Glorification of “Work” and the /
Degradation of Art ? //

Later than Soviets, Nazi Rulers exercised an ana- /
logi(cal → ous) tyranny in Germany. Before Nazi Dic- /
tatorship, Art in Germany was (+ as) free as anywhere /
else. Modern Art was rejected or appreciated (- com- /
formable to) (+ according to (+ the) way it comformed with) Individual feeling and ⊖
conception, ///

⟨- 4⟩

9 just as in the rest of the world. Even the most modern Art was not only in private collections but museums acquired it. However, the most advanced art was imported from abroad or created by foreign artists living in Germany. Some of them already had fled from Russia. Then, Tyranny cut all off. Nazi Leaders claimed ⟨+ to⟩ purify Art, to bring it back to its classic value. Art production became censored, Modern Art was chased out of the country. //

Nazi leaders dictated the way Art had to go. Whereas its way is Continual Progress Art had to go Backwards. It Lost its Living Value. Modern Artists had to leave Germany if they would continue their work. //

Fortunately, the world is greater than Germany : Art Continued its Way. //

Not all the in Germany documented works are lost. //

⟨⟨Out off → from⟩ German museums expelled Pictures → Pictures expelled from German museums⟩ hang /

now in a New York ⟨- er⟩ museum. //

Never before Art has known such a constraint as Soviet ⟨- s⟩ and Nazi domination made possible. //

History reveals despotism in State and Religion – even in Science (Galilei) – but Art was free. //

Despotism, arising from Egoism and Fear, did not ⟨+ then⟩ fear Art. In the Past, Art itself was more or less veiled by Oppressive Factors – often also it was in Service of State and Religion. ⟨- Arts⟩ Plas- ///

10 tically Arts freedom was not so manifest as in our / $\langle - [xx] \rangle$
days. $\langle \text{Arts Plastic} \rightarrow \text{Plastic Arts} \rangle$ culture was half-way, the *[verwijzingssteken:]* ✕ //

3. The Art of the Past and Modern Art. //

$\langle + \text{ There } \langle - \text{ where} \rangle \rangle$ Where $\langle - \text{ Nazi and Soviets Rulers condemned} \rangle$ Modern /
Art, $\langle + \text{ is condemned} \rangle$, we have to see if it is Really Progress and Not De- /
cay. We have to Compare the Two Expressions, $\langle + \text{ old and the new} \rangle$ of $\langle - \text{ a} \rangle$ /
One Sole Art. But where is the $\langle \text{limit} \rightarrow \text{boundary} \rangle$ between /
Art of the Past and Modern Art? Following Art's /
culture, we see a Gradual Detachment from the /
Natural Vision and a Progressive Determination /
of $\langle \text{Art's Plastic} \rightarrow \text{Plastic Art's} \rangle$ Real Content. We see no sharp /
limit between Modern Art and the Art of the Past. /
The two expressions dissolve in each other until, in /
Modern time, a Real Difference of Expressive /
Means (forms, colors, relations) is created. //

However, every one Feels a Difference in the /
Conception of these expressions, even $\langle - \text{ then} \rangle$ where /
the Subjects in both are identic $\langle + \text{ al} \rangle$. It cannot be /
otherwise. Men of the Past, living under quit dif- /
ferent condi $\langle - \text{ t} \rangle$ ons, obviously must have other /
conceptions. //

$\langle - \text{ It is } \langle - \langle + \text{ has} \rangle \text{ to state} \rangle \langle + \text{ While it can be said} \rangle$ that Much $\langle \text{w} \rightarrow \text{t} \rangle$ hat was Veiled in the /
Past $\langle \text{n} \rightarrow \text{N} \rangle$ ow is More Clear, certainly Plastic Art /
Shows it as well as life. Human Culture - /
Science, Technic, Whole Daily-life has Conti- /
nued its Way not without results : an Other /
Reality is Created Am $\langle \text{id} \rightarrow \text{ong} \rangle$ the Re $\langle \text{stes} \rightarrow \text{mains} \rangle$ of the Past. //

[linkermarge verticaal]
[verwijzingssteken:] ✕ culture of pure relationship had not /
begun. ///

- 11 Plastic Art, as well as Daily-life show Modern /
time as Rising out of the Dark to the Light. /
Seems this statement actually contradict(ary → ed) (+by) /
(← the) terrible events, it is nevertheless true. But /
we have to remember that Life is Free from Time /
and Space and that it Creates by Destruction /
and Construction. //
- The highest Antic Art Reveals it self to the /
man of our time more or less as Darkness e- /
ven when the work of Art shows no real dark- /
ness : a white marble statue can be oppressing /
as well as a dark (+ murky?) picture ; (← the) peace- /
full, dreamy Romantism, the devote Religious /
conception as well as dramatic History or (+past-) /
Daily-life's events. //
- Generally, all Particularitys of the Past are /
Oppressing as Darkness to our Actual life. /
Is darkness oppressing, the Past has a /
Tyrannic influence upon us, not always /
to escape. The worst is that there is always /
something of the Past Within Us. We have a /
Memory, we have Dreams – Outside, /
hear the old Carillons, enter the old Muse- /
ums, Churches ; see the old Buildings /
everywhere. Fortunately we also can enjoy the /
New Constructions, the Marvels of Science and /
Technic of all kind, as well as Modern Art. ///

⟨- [xx]⟩

12 In normal ⟨times → conditions⟩, we can enjoy a Real Jazz /
with its Dance ; we can see the Electric ⟨- ⟨+ [xxxx]⟩ Lights of /
luxury and utility, ⟨- ⟨+[xxxx]⟩ the wonderful Shop-⟨- eta- /
lages ⟨+ fronts⟩/Shows ? now the thought alone of /
all this makes already happy. //

And th⟨a → e⟩n we feel the Great Difference of Mo- /
dern time and Past. //

[correctieteken: nitregel invoegen]

Inspite of all, Modern life and Art are Anni- /
hiling the Oppression of the Past. Progress of /
Production, Concurrence in Trade, Struggle for /
Livinghood created Lighter Environment /
already there where the inevitable re⟨stes → mains⟩ of the /
Past are dominating. Light-Advertisements, /
Posters, Technical Constructions of all kind /
compensate for the lack of sufficient quantity /
of New Architecture. //

In this terrible war many re⟨stes → mains → lics⟩ of the Past are or /
will be destroyed. Among them many beautiful specimen /
of Art. Obviously it is hard to see these beautiful /
things dis⟨- per⟩appear. But Life Always is Right. /
Certainly it will Construct an Other Surrounding /
Nearer to Us. But where ? On the same place ? In /
the same Countrys ? All is in darkness. We only /
have to understand that new constructions Not /
Must be Created in the Spirit of the Past ; Not Must /
be Repetitions of What Has Been. But that they /
Have to Be True Expressions of Modern time. //

Just as our surroundings, Modern Art re- ///

⟨- [xx]

13 veals ⟨- an⟩ chang⟨ing → e⟩. All Modern Art shows an /
conception ⟨+ that⟩ conform⟨able → s⟩ to our time, ⟨- Even⟩ ⟨+even⟩ the Aca- /
demical Art ⟨- that⟩⟨+ that⟩ continues ⟨+ to⟩ express ⟨+it self⟩ in traditional /
way. //
It would be erroneous to limit Modern Plastic /
Art by too narrow frontiers. At present two prin- /
cipal expressions reveal them self : one that uti- /
lises more or less Naturalistic forms and colors, /
⟨an → the⟩ other that ⟨- use express it self by means of⟩ ⟨+ uses⟩ more /
⟨- or⟩ ⟨- ⟨+ the⟩ ⟨+ or⟩ less Geometric ⟨expression means ⟨+ of⟩ and Purified → and ¬
Purified means of expression⟩. /
These expressions appear by differend names. /
But all those names are Approximative, Par- /
tial and therefore ⟨Untrue → misleading⟩. //
Apparently the two expressions are opposing /
each other, but ⟨as → when⟩ we observe that ⟨- ⟨+ [xx]⟩ ⟨- both⟩ they /
are ⟨+ both⟩ showing in Different Ways a Same Search /
⟨- for⟩ ⟨- ⟨+ [xx]⟩ ⟨+ for⟩ Freedom ⟨- from⟩, than we see their Unity. /
⟨Freedom → Deliverance⟩ from the Oppression of the Past /
is what all Modern Art is ⟨- undertaking⟩ /
showing. //
Moderne ⟨Art Plastic → Plastic Art⟩ ⟨o → O⟩pposed it self against /
the Way of Expression of the Art of the Past. /
But it Continues its Real Content. In this /
way it ⟨+ has⟩ Continued What the Art of the Past had /
Beg⟨a → u⟩n : Transformation of the Natural Vision. /
What the Art of the Past – just by the oppression /
of the epoc – has done Nearly Invisibly, Mo- /
dern Art did more or less Visibly. ///

14 All Art of the Past shows an Exaggeration of the /
Tension of Lines and Forms, a<- n> Changing of the Na- /
tural Colors and Proportions. Always it has been /
a Transformation of Reality's Natural Aspect. Never /
it was as Copy of Nature. Such a copy would not /
have been Strong Enough to evoke human emoti- /
on. The Living Beauty of Nature is not to copy : /
it can only be Expressed. //
Modern time created a Greater Transformation /
of Reality : sometimes by means of an other /
Composition, freer forms and colors (academi- /
cal Art, Realism<- e>, Surrealism<- e>) sometimes /
more <- direct Plastic → by the more> consequent (Abstract Art) //
Bound together by Unchangeable Plastic Laws, /
Modern Art's different Tendencies Continue the /
Struggle for a <m → M>ore and More Real Establish- /
ment of Art's True Content. //
4 Art and life Need Freedom. //
Plastic Art shows that all <w → t>hat is Concealing /
its Real Content is Suppression of Art. //
Art's Progress <c → C>ontains, th<us → erefore> Requier, Deliverance /
from this <sup → op>pression. //
Art's culture is the Continual Search for Free- /
dom. It is as Human <+ life>, Continually in Search /
<- for> <+ of> Freedom <on → of> Thought and Action. //
But Human Culture is long by its Complica- /
tion : <c → C>ontinually New People <is → are> Born. They have ///

⟨- [xx]⟩

15 to Obtain Experience Themselves, to Begin ⟨an → their⟩ Indivi- /
dual Culture from there where Progress is Already Advan- /
ced. Apparently they have to cho⟨+ o⟩se Past or Present. /
But Really they have to Follow Progress. //

It is obvious that Common Progress is impossible. /
But Progress Continues its Way – Does Not /
Wait. //

Fortunately ⟨I → i⟩ndividual culture is accelerating /
its tempo more and more ; the Light of Modern /
time makes ⟨Clearer the Way → the Way Clearer⟩. //

The inequality of men manifest it self also in Art /
and is there an obstacle to simultanious progress. /
In stead of continuing Arts real progress, young /
artist will ⟨- find⟩ ⟨- ⟨+ search⟩ ⟨+ search⟩ out something New. But while /
Art is Intuitive Creation on a Free Domain, all /
⟨- pass⟩ obstacles are more easily ⟨- be⟩ overcome than /
in life. //

It is right that a new generation ⟨+ should⟩ oppose it self a- /
gainst convention and go⟨- es⟩ its ⟨one → own⟩ way. But it /
is dangerous as ⟨- they⟩ it ⟨is going against → conflicts with⟩ Existent /
⟨- Real⟩ Progress ⟨- already made⟩. And this is what /
often happens in Art and in life. It happens /
⟨- arising⟩ from personal conviction, but ⟨- it hap- /
pens⟩ also ⟨arising → happens⟩ from personal interest. /
Thus Progress can be delayed for a time. //

The inequality of men does not involve a⟨- n⟩ de- /
gradation of human life. But egoism is not /
⟨- to⟩ exclude⟨+ d⟩. ⟨+ The⟩ ⟨D → d⟩ifficulty in maintaining and cre- ///

⟨- [xx]⟩

16 ating ⟨- of⟩ an existence, livinghood, evoke it. Strug- /
 gle inevitable, ⟨+ mutual⟩ oppression appears. //
 Particular Interest prevent Social life from being /
 free. Art is Desinterested. Just therefore it is /
 free. It's Only Need is to Establish the Beauty /
 of Complete ⟨L → l⟩ife Unity. //
 Is Art desinterested, artists are that not always. /
 ⟨In → So⟩ ⟨life it is ⟨+ in⟩ → it is in life⟩ ⟨- the same⟩. //
 ⟨- Being⟩ In search of ⟨p → P⟩articular interests (of All /
 Sort), Social life lacks Unity. //

Of cours, our existense requiers ⟨+ us⟩ more or less /
 to be self-interested. But it ⟨+ does not⟩ Requier⟨- s⟩ ⟨+ it⟩ ⟨- Not⟩ ⟨+ us⟩ to /
 ⟨be it On Depends → the detriment⟩ of Others. //

Inspite of ⟨that → it⟩ all and pushed by ⟨that → it⟩ all, Hu- /
 manity always has been ⟨[xxxx] for → driven to⟩ Unity - /
 just as Art ⟨- ⟨+ [xxx]⟩. More and more the world is con- /
 cious that it must be created - just as in Art - /
 by the ⟨constitution → establishment⟩ of Purer Forms and Purer /
 Mutual Relations. //

[vernijzingsteken:] ✕ Humanity always is Going the Right Way. ⟨+ Besides that what we ¬
 consider as wrong, in the world⟩ Conti- /
 nually better Social Forms and Mutual Relations /
 Are Born – just by Necessity. But as long as there /
 are Tyrannic Powers that will create a false Unity /
 by Force, no better world order is possible. Huma- /
 nity Needs Freedom as well as Art needs it. //

[linkermarge, verticaal]
[vernijzingsteken:] ✕ In spite of all ⟨- deviations /
 and⟩ what seems to be devia- /
 tion, ///

<- [xx]>

17 Just as in Art can be established unity by means /
of varied forms only already by the creation of e- /
quivalent relations, Social life can form an unity /
inspite of the unequalness of men. //
But Real Unity Requires Individual Equiva- /
lence. //
Plastic Art shows that Real Freedom is Not Mu- /
tual Equality, but Mutual Equivalence. //
In Art forms and colors are different of dimen- /
sion and position but have an <e → E>qual Value. /
By more mutual equivalence of individual ele- /
<+ ments> Our life Can Be Better than it is now. Art al- /
ways create a certain mutual equivalence of its /
composing <elements → forms>. Where it can realize this /
by its Freedom, we see clearly the Need for /
Freedom in human life. //

By the Unequ<evalence → elness> of men, in Social life /
a certain co<- n>ntraint <+ a Government,> is necessary. Reality /
shows that it can exist Without Tyranny. But /
the most important constraint is that what /
Social life it self includ<s → es> (contains ?) //
5 Arts Real Content. ///

<- [x] 18. *[verwijzingssteken:]* ↑ which merely depict //
 Not only history and actual events and /
 facts, but above all, Art's Real Content <+ clearly> shows /
 the evil of oppression, the Need for Freedom in /
 strong light. First the probleme "what is Art ?"/
 is posed. It is not /
 to <+ be> solved) by explaining our personal conceptions /
 of Art. Men, mutual<+ ly> so different, <+ evidently> must have /
 <different → obviously varying> definitions for it. Actually, Plastic Art /
 manifests it self by Two Principal tendencies : /
 <Art Realistic → Realistic Art> and <Art Abstract → Abstract Art>. In Realistic Art <+ is> /
 <- Art Realistic sees> Plastic Art <+ is seen> as an expressi- /
 on of our Esthetical Feelings, evokated by Nature /
 or life. <+ In> Abstract Art <+ one> stated that Art is <- expression> /
 a<- n> more <o → O>bjective expression of Form and Space /
 by means of more Objective <+ often> Geometrical /
 <- more or less> forms. It does not follow <+ the> <Natures /
 aspect <+of> → aspect of Natures> but <+ its> intent<+ ion> <+ is> to Construct a New Reality. /
 But these definitions <- being> *[verwijzingssteken:]* ↓ "⟨Concep → inten⟩tions", are /
 Incomplete and even misleading. //
 Even the most Abstract Art does not arise <- only> /
 from Inner source <+ alone>. Like all Art, it<+ s> <arises from → origin is> /
 the Reciprocal Action of <Us → ourselves> and our Surroundings. /
 Abstract Art is not imaginable without Feeling, /
 <and → while> Realistic Art <+to a certain extent> <- is also> <+ the> expression of Form and /
 Space.<Seen in such a manner → From this view-point> the difference /
 <exists merely in → derives from> the <m → M>eans of Expression and, *[verwijzingssteken:]* ✕ /
 <- After all, there is only> Art requires on- /
 <- <+ with> <- In Art there is nothing to [xxxx]. There is on> /
 ly) One Ne<ed → Necessity> that is : Creati<ng → on> <- and Enjoying> <- <+ [xxx]> /
 of Beauty <- in> Unity, Equilibrium. //
 So it Ought to be in Daily-life. //
 The classic definition of Plastic Art : "Plastic /
 Expression of the Beautiful<- l)", is indefinite but /
 true. We feel Beauty as the Highest <+ Plastic> Expression /
 of that Wonderful<- l> Mystery that we call Life. //

[linkermarge, verticaal]

[verwijzingssteken:] ✕ of course, in an other conception <- of the same purpose> ///

19 evidently, Beauty, though a Constant expression of Con- /
stant Life, is for us Relative. //
The fact that the perception, feeling and conception /
of Beauty is ⟨+ as well⟩ a Continual Progress as ⟨- well is⟩, Human /
life is too much ignored. The attachment to a Con- /
ventional conception of Beauty ⟨retains → hinders⟩ ⟨- [xx]⟩ true /
vision. //
⟨- There⟩ ⟨w → W⟩ here the conception of Beauty does not /
change in ⟨+ a⟩ progressive ⟨way → direction⟩ ⟨+ there⟩ is something Wrong in /
Human life : there is ⟨+ either⟩ a Standstill or a Going Back- /
ward⟨- s⟩.

Art Real Content is expression of Thruth as /
well as of Beauty. //
Thruth is an other aspect of Life. (Energie) /
We do⟨- nt⟩ not know what is Thruth. ⟨We observe /
only → ⟨o → O⟩nly we observe⟩ Several Thruths, All Passing and Changing /
and therefore Untrue. //
In Art the Purest expression of life, the most /
Constant, the most Objective, the most free from /
⟨- expression⟩ ⟨o → O⟩ppressing Particularitys, ⟨- expression of Reali- /
ty⟩, is the most true. //
So it is Human-life ⟨+ even⟩ where the events /
blind us. //
As expression of Life, All Art is true but /
showing thruth in different grades of ⟨Clear- /
ness → Clarity⟩. So it ⟨ought to be → is⟩ in Human life. But /
when Self-Interest stands in the way, ⟨+ thruth⟩ /
is Oppressed and ⟨Lie → Falsehood⟩ appears degenerating /
human-life – for a time. ⟨Life Destroy ⟨- all /
what is Untrue⟩ Arts culture shows that /
all ⟨w → t⟩hat ⟨+(which)⟩ is untrue in age⟨- s⟩-long culture , → Arts culture shows that Life ∇
Destroy in age-long culture all that ⟨which)⟩ is Untrue. //
⟨+For us⟩ To make a ⟨+ literary⟩ definition of the Real Content of /
Art is ⟨equally → as⟩ impossible as to define the Real ///

20 Content of Life. //

Intuition, the ⟨purest refle⟨t →x⟩ → most direct reflection⟩ of Life, creates Art. /
 In Daily life, Social life, Intellectual life ⟨- [x]⟩ - all /
 Partial expressions of Life - intuition ⟨+ can⟩ lose⟨- s⟩ its /
 force ⟨by → through⟩ all ⟨- kind⟩ sort⟨+ s⟩ of Oppressions. In Art /
 it is Free, ⟨for → in⟩ so far ⟨+ as⟩ not oppressed by subjecti- /
 ve factors. But ⟨by → through⟩ its force ⟨+ in Art⟩ it can ⟨- in Art⟩ es- /
 tablish Complete life : ⟨- ⟨+ in Art⟩ ⟨- that is⟩ Human life ⟨- in⟩ /
 ⟨+ united in⟩ the splendor of All its Partial ⟨expressions → manifestations⟩ /
 ⟨- unified⟩. //

In our reality, all partial expressions of Life /
 Are Growing to establish together Complete li- /
 fe ⟨+ Unity.⟩ This Growth is Human Progress. //

A work of Art is thus an Image of Comple- /
 te life ⟨+ which is⟩, the purest expression of Life. //

⟨+ In Art,⟩ ⟨T → t⟩he expression of “Life” is that “something” that /
 in All Art is Identic⟨+ al⟩. We call it Harmony, U- /
 nity, Equilibrium. //

In beautifull moments its reveals it self also /
 ⟨- and much stronger⟩ in ⟨- the⟩ reality ⟨+ Nature⟩ : much Stron- /
 ger, but more Confused because ⟨+ then⟩ all our senses /
 ⟨- than⟩ are active and the light has more force. /
 However, we See Reality in Time and Space : /
 Chang⟨+ e⟩able. ⟨Art is Constant ⟨a → A⟩ work of. → A work of Art is Constant.⟩ //

[correctieteken: nitregel invoegen]

The Plastic expression of Life is to describe /
 as Dynamic Equilibrium of Contin⟨ual → uous⟩ /
 Movement. A study of Plastic Art reveals ///

⟨- [xx]⟩

- 21) *[verwijzingsteken:]* ⊥ the different parts of //
that it in Art is established by a Rhythm of Forms, /
Lines and Colors in a manner ⟨that → which⟩ evokes Esthe- /
tic⟨- al⟩ Emotion. It depends ⟨of → on⟩ our Individual Fee- /
ling and Conception “How” it will be established /
and “How” it will be seen. //
- ⟨- Noth⟩ *[verwijzingsteken:]* ⊥ withstanding Plastic Art it Self has the power /
to establish Dynamic Movement ⟨- Only⟩ by Plastic /
means without real movement, ⟨- it is logical /
that⟩ in Modern Sculpture mobile constructions /
are created. //
- Not only Forms, Lines and Colors are the Expressive /
Means by which the Rhythm is ⟨created → established⟩, but also /
their Mutual Relations, ⟨- and⟩ the Empty Space /
between them. In single Forms, the Proportions /
of *[verwijzingsteken:]* ⊥ these ⟨are → forms represent⟩ the Relations that create⟨- s⟩ Rhythm. //
- It is to emphasize that Forms, Colors, Lines, /
Space, are ⟨+ as⟩ Equally Important as the Relations /
of them and between them ⟨+ and in reverse : all⟩ ⟨- the expressive⟩ means /
⟨+ of expression⟩ Determine the ⟨Expression → “character”⟩ of the Rhythm. *[verwijzingsteken:]* **Z** //
- The Culture of Plastic Art since its origine shows /
a Progressive Determination of the Relations Un- /
till To day Even They Appear Only by ⟨m → M⟩ means /
of the Elements of Form, Purified Color⟨- s⟩ and /
Determined Space. //
- On the other hand, we see a ⟨+ Progressive⟩ Decomposition of /
Forms and Colors and a ⟨+ Growing⟩ Determination of ⟨- Ev⟩ Spa- /
ce. //
- This Reduction of Form and Color – a Freeing /
of Form and Color from their Particularity – was /
Necessary to Free the Rhythm and ⟨with this → at the same time⟩ Art. /
⟨More Real → Clearer⟩ Rhythm produced ⟨more Real → clearer⟩ /
Equilibrium. //
- In nature and whole ⟨- the⟩ reality the beings and /
things are so expressive, ⟨- so strong,⟩ so “living” /
that we feel ⟨harmony only → only harmony⟩ and ignore⟨- nt⟩ a-
bout all Rhythm. Will Art give us the same fee- /
ling it Cannot Follow Reality's Aspect. It /
⟨h → H⟩ as to Accentu⟨e → ate⟩ the Rhythm but in ⟨+ such⟩ a manner /
⟨- [x]⟩ – even the most Abstract Art – ⟨- that it⟩ as ⟨+ to⟩ /
Dissolve it self as Unity. //
- Seen objectively, the purest Rhythm is the purest /
expression of Life. But ⟨we or → our⟩ seeing and creation ⟨- [x]⟩ ⟨+ are⟩ /
always more or less Subjective. Our emotions Dif- /
ferently evoked, the different representations of /
Rhythm ⟨are All → All are⟩ True. //
- Seen objectively, All Particularity of Forms //

[linkermarge, verticaal]

[verwijzingsteken:] ¶ As we see Plastic $\langle a \rightarrow A \rangle$ rt as $\langle - \text{ the} \rangle$ an expression of /
Dynamic Movement, then it is logical $\langle - , \rangle$ that, not //

[linkermarge, verticaal]

[verwijzingsteken:] **Z** It is the same in social li[fe]: the consti- /
tuing elements are as impor[tant] as their /
mutual relations [xxx] $\langle \text{subversions} \rightarrow \text{reverse} \rangle$. ///

22 and Colors are Oppressing Pure Rhythm. //
 But in reality, this statement is relative ⟨by → because of⟩ our /
 Subjectivity. //
 Whatever our feelings and conceptions may be, /
 the Objective Thruth Shows the Way of the Progress- /
 sing Art-expressions. This thruth, however, can be /
 no more than a help to ⟨strainth → strengthen⟩ our conception /
 and to control our feelings : it Cannot ⟨do → make us⟩ Create /
 Art. //
 So it is in Human life. Nothing can tell us What /
 we Have to do. Philosophy, Religion, Science, /
 Art, ⟨- can do ⟨-⟨+Experience⟩ Observation of Life especially⟩, can /
 show the General ⟨Way → path⟩ of Human Progress. /
 ⟨It → They⟩ can be ⟨+ a⟩ help⟨- full⟩ or ⟨+ a⟩ hind⟨ering → rance⟩, confor- /
 mable to our being. But ⟨it → they⟩ Cannot ⟨- Dogma- ⟨+ Dictate⟨- d⟩ /
 tize⟩ our Individual Way we Have to go. /
 What we ⟨h → H⟩ave to do Depent of Our Individual Be- /
 ing – for so far as we are Free, inwardly ⟨- that /
 around us⟩ and outwardly. //
[linkermarge, verticaal] [correctieopmerking:] more space //
 The Art of the Past established the Rhythm ⟨+ not only⟩ Veilled /
 in Subject or Particular Forms, but Oppressed /
 by the Spirit of the Past. We ⟨can → might⟩ state that /
 ⟨- there⟩ ⟨where → when⟩ ⟨- the⟩ Free⟨ing → dom⟩ ⟨of → from⟩ this Oppression Be- /
 ⟨gun → gan⟩, Modern Art was Born. //
 ⟨We see ⟨i → I⟩n Modern time → In Modern time We see⟩ ⟨+ Rhythm⟩ more and more Ac- /
 centuated, ⟨- itself⟩, not only in Art, but ⟨+ also⟩ in ⟨- Whole⟩ /
 our ⟨- ⟨+ whole⟩ mechani⟨s → z⟩ed Reality, in ⟨Whole our Life → our Whole life⟩. ///

Marvellous Determined and Full of Life it ⟨- is al- /
 So ⟨+ finds⟩ express⟨ed → ion⟩ in the Real Jazz (music and dance). //
 ⟨+ a⟩ ⟨- In⟩ ⟨+ As⟩ consequence of the accentuation of Rhythm, /
 we see in ⟨+ Plastic⟩ Art the Subject more and more Lose its /
 importance. For some this fact is a Gain, for /
 others it is a Loss. //
 For some ⟨- is⟩ the subject ⟨+ is⟩ a Help; for others it is /
 an Obstacle to ⟨+ the⟩ enjoy⟨+ment of⟩ ⟨a work → the content⟩ of Art. //
 Seen Objectively, the subject is more or less /
 Tyr⟨+ r⟩annic⟨+ al⟩. It pushes ⟨back Plastic Art → Plastic Art back⟩ ⟨towards → upon⟩ /
 Li⟨- t⟩erature, Psychology, Philosophy – it is /
 Narrative. To enjoy the Pure Plastic Expression /
 of a work of Art, one has to Rule Out all Psycho- /
 logic⟨+al⟩ factors that the subject awakes. //
 All Modern Art ⟨+ is⟩ distin⟨ct → guished⟩ ⟨- it self⟩ by ⟨- a⟩ ⟨more → greater⟩ or /
 less Free⟨ing → dom⟩ from the Oppression of the subject. /
 Impressionism took more account of the Im- /
 pression of the reality than of its Representation. /
 Since all ⟨a → A⟩rt expressions show a ⟨more → greater⟩ or less /
 Negation of ⟨subjects → natures⟩ natural aspect. //
 Cubists ⟨gave → delivered⟩ a big blow to it, Abstract ⟨+ artists⟩ ⟨- ⟨+ painters⟩ ex- /
 clude it more or less, Surrealists transform /
 ⟨+ the⟩ natural ⟨- exp⟩ representation. ⟨- of it⟩ //
 ⟨+ Whether⟩ More or less veiled or clearly, Rhythm ex- /
 press⟨+ es⟩ Dynamic Movement by ⟨- a⟩ ⟨- ⟨+ its⟩ Contin⟨i → u⟩uous /
 Opposition⟨- s⟩ of ⟨- [x]⟩ its ⟨- means of [xx]⟩ composing /
 elements. *[verwijzingssteken:]* ✕ ⟨- It are ⟨+ is⟩ the⟩ Right Opposition ⟨- [xx] that⟩ /
 prevents the Rhythm ⟨+ from being⟩ Static. //

[linkermarge, verticaal]

[verwijzingssteken:] ✕ In Art we distinguish Oppositions of Position and of Dimension. /
 The Principal ⟨+ and most exact and the only constant⟩ Opposition of Position is Rectangular ⊃
 Position of two ⟨right → straight⟩ lines. ///

24 In Art as ⟨- well as⟩ in ⟨life Human → Human life⟩ it is the Equi- /
 valence and Not the Equality of the Opposite fac- /
 tors that creates Unity. //
 Art shows us again that the Difference in Power /
 and Capacity is Right but that the Abus⟨- ing⟩ of /
 it is Fatal. //
 In Art and in Human life the oppositions /
 ⟨create → produce⟩ the Continual Destruction and Constructi- /
 on of forms that is Necessary to ⟨+ come⟩ ⟨- ⟨+ reach⟩ Near the Esta- /
 blishment of Complete life. //
 In Plastic Art the opposite factors Annihil⟨e → ate⟩ Each /
 other ⟨- so that⟩ in such a manner that there is No /
 Oppression. The result is Unity. //
 In Human life, we see oppositions mainly as /
 Good and Evil. The reciproc⟨+ al⟩ action of these oppo- /
 sitions forms the Rhythm of Human life : it /
 brings that life to⟨+ ward⟨- s⟩⟩ Unity. //
 ⟨- See⟩ ⟨+ Thus when⟩ we ⟨+ see⟩ ⟨- Thus the⟩ Evil as not for nothing in the /
 world, then accept⟨able → ance⟩ of it is obvious. But we /
 Have to Oppose it with All our force by what /
 is called “Good” ⟨unless → if we are⟩ not to be destroyed by it. //
 ⟨- Is⟩ ⟨+If⟩ ⟨+ When?⟩ our force ⟨+ is⟩ not strong enough, th⟨a → e⟩n the evil /
 prevails for a time until it meet a stron- /
 ger force. //
 In Plastic Art we see mutual oppression /
 of forms and colors annihil⟨e → ated⟩ by the crea- /
 tion of Mutual Equivalent Values. If ⟨+ in Art⟩ this /
 ⟨+ is⟩ a moral struggle ⟨- in Art⟩, in human life the strug- /
 is ⟨- also⟩ physical⟨- ly⟩ ⟨+ as well⟩. The⟨ir → re⟩ the right ⟨is → seems⟩ to the ⟨+ physically⟩ ¬
 stron- /
 gest. ⟨It is → How⟩ to vanquish ⟨+ oppression⟩ ? ⟨- [x]to perish⟩. How to esta- /
 blish equilibrium ? How to create equiva- /
 lent values ? Time must ⟨- bring⟩ solve this /
 probleme, [verwijzingssteken:] Δ. Life being Equilibrium, Ends /
 Oppression Just ⟨by → through⟩ the Resistance ⟨-which⟩ crea- /
 ted by itself. Then New life is Certain. //

[linkermarge, verticaal]

[verwijzingssteken:] Δ but for them who can see, /
 the way is revealed in life and in Art. ///