

Abstract Art. //

Not everyone realizes that in all plastic /  
art, even in the most naturalistic work, the /  
natural form and colors are always, to some /  
degree, transformed. Actually it is not directly /  
obvious ⟨+ ?⟩ that the tension of lines and forms /  
as well as the intensity of colors are ⟨+ exaggerated ?⟩ enlarged. //

In plastic art is experienced that the natu- /  
ral appearan⟨g → c⟩e of things is not to be esta- /  
blished in its essential realism ⟨- This appea- /  
rance⟩ ⟨+ but⟩ must be transformed in order to /  
evoke ⟨- our⟩ esthetic⟨- al⟩ ⟨- sentations⟩ sensation. //

⟨- Study of⟩ The culture of plastic art ⟨- does⟩ /  
⟨⟨+ in⟩ its cours of centuries ⟨- [xx]⟩ teaches us → teaches us in its cours of centuries⟩ that /  
this transformation is actually ⟨- tha⟩ the be- /  
ginning of an ⟨+ the⟩ abstraction of natural visi- /  
on, which ⟨+ that ?⟩ ⟨- has [xxx]⟩ in modern time ma- /  
nifest it self as Abstract Art. Although /  
develloped in the way of abstraction of the /  
natural aspect, Abstract Art is, throug its /  
pure forms and colors, nevertheless more /  
concrete than this aspect. //

Consciousness of the necessity of ab- /  
straction in plastic art develloped slow- /  
ly. Originaly it was intuitive. Only /  
after centuries of increasing transfor- /  
mation of the natural ⟨- vision⟩ aspect ⟨- ⟨+ (appearance)⟩, more ///

apparent abstraction emerged, until plas- /  
 tic art was freed from ⟨+ the⟩ particular⟨- s⟩ ca- /  
 racteristics of subject and object. //  
 This ⟨fact → liberation⟩ is of the greatest importance. /  
 For plastic art reveals that ⟨the → these⟩ ⟨+ particular⟩ characteris- /  
 tics veil the pure expression of form and /  
 color. In plastic art form and color are /  
 the ⟨expressive means ⟨- and not⟩ essential → essential expressive means⟩. /  
 Their propertyts ⟨+ ies⟩ and mutual relationship⟨+ s⟩ /  
 determinent the general expression of /  
 a work. Abstract⟨+ ion⟩ ⟨- forms⟩ ⟨- ⟨+ [xx]⟩ does manifest /  
 ⟨- the M⟩ ⟨+ form and color⟩ more objectively, but, on the other /  
 hand, shows ⟨the → their⟩ propertyts more clearly. /  
 ⟨We see thus → thus we see⟩ that abstraction of form /  
 and color ⟨- does not⟩ merely “modifie” a /  
 work of art and that ⟨- as in naturalistic /  
 art⟩ abstract art has, even ⟨- ⟨+ ?⟩ as naturalistic /  
 art, ⟨- th⟩ to create the general expression /  
 ⟨- then⟩ by means of the composition of /  
 (form and color). ⟨Thus [xxx][xxx] → Through the composition⟩ /  
 ⟨through → and other⟩ plastic ⟨qualityts → factors⟩, a naturalistic /  
 ⟨+ work⟩ of art can have more universal expression /  
 than a work of abstract art which ⟨+ is⟩ lack⟨ing⟩ ⟨- the /  
 qualityts⟩ ⟨+ the proper use of these factors.⟩ //  
 ⟨+ We see that⟩ ⟨T → t⟩he principal probleme in plastic art is not /  
 to avoid the representation of ⟨- forms⟩ objects /  
 but to be as objective as possible. The /  
 name “⟨n → N⟩on-Objective Art” ⟨- is thus⟩ ⟨+ must be⟩ created, ⟨+ .⟩ ⟨+ viewing⟩ ¬  
 ⟨+ [xxx] view⟩ /  
 ⟨- in an other order of ideas and⟩ ⟨- viewing⟩ /  
 ⟨+ to⟩ the ⟨- “⟩object⟨- s⟩”, ⟨+ thus⟩ ⟨+ that is⟩ in an other order of ideas. //  
 ⟨+ Plastic art reveals that⟩ ⟨T → t⟩he ⟨+ principal⟩ expression of an ⟨- Art⟩ work of art ⟨de- /  
 pends⟩ ⟨+ is dependent⟩ on our subjective vision, ⟨- and⟩ ⟨- ⟨+ [xxx]⟩ ⟨- causes⟩  
 ⟨+ which⟩ ⟨is → offers⟩ the ⟨principal → main⟩ obstacle to objective /  
 representation of reality. //  
 Objective vision - as far as possible - is the /  
 principal claim of all plastic art. ///

[*verwijzingssteken:*] L though coinciding with all / 3  
modern progress, //

<+ If> <W<- h>ere objective vision → objective vision Were> possible, it <w → c>ould give /  
us a true image of reality. //

For centuries our vision has been increa- /  
singly enlarged through <+ the> development of /  
life, science, and technics. Consequently, /  
it has become possible to see more objectively. /

<+ However,> <P → p>lasic art has always <+ intuitively> aimed at the /  
universal expression of reality. <It has → All plas- /  
tic art> establishe<d → s> this expression through a dyna- /  
mic movement of forms and colors. //

<More than → In opposition to> naturalistic art, Abstract Art /  
can <- estab> do this <- more> clearly and <- more> /  
in conformity with modern life. <It shows → But> /  
<- But> It must be stated <+ observed> that the judgment /  
of a work of art depends on the indivi- /  
al vision of it. What is clear for some- /  
body <+ one> is vague for an other. This fact /  
requires <+ explains ?> the <- na> existence of different /  
tendencies <- [xxx] in <- <+ th> an <+ same ([xxx])> epoc<+h>. //

Abstract art <determines → manifest> <- revails> <- <+ always> clearly /  
<- determines> the conceptions and feelings /  
which give birth to a work of art as well /  
the laws which dictate its creation. //

<It → Consequently it> is <- also> evident that in modern times /  
it has become possible to study and ana- /  
lyse these laws more exactly. //

Study of the culture of plastic art <+ as it revails it self> in /  
<its → the> cours of centuries <revails that → <- does us> <+ makes us> see that> Abstract /  
Art <as → is> a product of these culture. It <- [xx]> /  
shows <+ us> that Modern Art <+ ,> [*verwijzingssteken:*] L developed out of /  
the art of the past through <work → praktise> and <+ through> expe- /  
rience<- s>. <- obtained by this work.> <- However,> <- <+ Nevertheless> <- it /  
coïncides with all modern progress.) ///

Evidently ⟨+ It is evident⟩ the culture of plastic art reveals /  
 it self as progressive. [*verwijzingssteken*:] ⊢ ⟨- Through⟩ ⟨P→ p⟩periods of /  
 progress and periods of regression or stand /  
 still ⟨- , an⟩ produce an increasing develop- /  
 ment of ⟨- plastic⟩ expression towards a more /  
 direct representation of the essential con- /  
 tent of plastic art. The periods of re- /  
 gression and stand still act as ⟨- [xx]⟩ nega- /  
 tive factor in ⟨- the [xxx] general⟩ cours /  
 of ⟨the → its⟩ general progress. //

nov.

Piet Mondrian. //

[*verwijzingssteken*:] ⊢ The changes in the tendencies fol- /  
 low one another in logical succession. ///