

⟨+ The liberation from⟩ Oppression in Art and Life //

At present oppression is so clearly manifest /  
that everyone must see it as one of the greatest /  
evils. But does everyone see this evil in its /  
real signification, in its positive and its ne- /  
gative action ? //

Events pass, but oppression remains as long /  
as it is not individually and commonly /  
opposed by equal force. To be really oppo- /  
sed, it must be viewed realistically, it /  
must be ⟨- clearly⟩ ⟨+ well⟩ observed and studied. It /  
must be basically understood if it is not to /  
be continued in new forms. Destruction /  
which it actually causes is followed by /  
construction. //

[*verwijzingssteken:*] **M** ⟨- In⟩ its course of centurys, human culture /  
is “construction”. ⟨- This⟩ ⟨+ It⟩ is its essential action. /  
But perodes have and need their oppositions /  
of destruction and construction. //

Oppression is that what ⟨+ which⟩ kills – for a time – /  
culture, life. It robs us ⟨+ of⟩ our individual /  
and common freedom which is necessary /  
to ⟨construction cultural → cultural construction⟩. Freedom consti- /  
tutes not only our personel being, but the /  
whole of society. It constitutes “life”. //

Oppression is that ⟨+ which⟩ detains ⟨+ human⟩ progress /  
⟨+ which is⟩ ⟨+ Progress is⟩ the constant movement toward the better, /  
the deeper, the more intense – toward /  
the balance of the oppositions ⟨+ between⟩ destruction /  
and construction. //

But ⟨+ it can be seen that despite its expression as evil⟩ oppression also creates ⟨+ for⟩ its nega- /  
tive action can strengthen the opposition /  
against it, ⟨+ and⟩ ⟨freedom hav(ing → e) → have freedom⟩ as ⟨+ the⟩ result. //

Human life is oppressed by inner causes – /  
physical and moral – as well as by ex- /  
ternal factors. We have to fight against /  
both. Thus all that can help us to un- /  
⟨- mark⟩ derstand the evil of oppression is use- /  
ful to present and futur. It is not su- /  
perfluous to show that Plastic Art can /  
bring light on this evil. [*verwijzingssteken:*] **K** //

*[linkermarge, verticaal]*

*[verwijzingsteken:]* **M** Especially in the⟨- se⟩ present days it is important to see that in ///

## K

[*verwijzingstekenen:*] **K** ⟨+ Plastic Art shows us that ⟨- In⟩ in life and in Art,⟩ /  
⟨O → o⟩bjective oppression ⟨- exists⟩⟨+ we undergo ?⟩ ⟨- ⟨+ we suffered [xx]⟩⟩ through /  
the reality around us, ⟨+ from⟩ subjective /  
oppression ⟨+ we suffer⟩ through our personal /  
limited vision ⟨+ of reality⟩ ⟨- [xx]⟩ ⟨+ Plastic Art reveals that, to⟩ vainc the /  
first, existent factors and forms /  
have to be selected carefully /  
or, if possible, transformed. /  
To master ⟨+ ?⟩ the second, the transfor- /  
mation of the mentality is needed. /  
To both is human development /  
- time ⟨- -⟩, experience, education - /  
indispensable. //  
[*verwijzingstekenen:*] **P** ///

P

[*verwijzingssteken:*] P //

For a laiman it must be strange to /  
hear the statement that ⟨+ the history of⟩ Plastic Art /  
shows in its culture of centuries a /  
progressive liberation from oppressive /  
factors. ⟨In fact → Actually,⟩ this statement is /  
based on technical facts revealed to /  
the artists in their practical resourch. /  
Only in ⟨+ an⟩ technical way ⟨+ is the⟩ understanding of /  
Plastic Art is to obtain ⟨+ obtainable⟩ ⟨+ While⟩ its technical /  
aspect consists ⟨in → of⟩ The expressive means – /  
volumes, planes, lines, colors and in their /  
application (use), the development of /  
these expressive means towards their /  
pure state is what ⟨only can → objectively⟩ shows /  
⟨+ the thruth of⟩ the above statement. ///