

[typescript 41Aa]

[Holtzman Deposit, Box 2, Folder 41A]

[PM's handwritten corrections – in normal hand and in print letters – are indicated with indications used for documentary editing; typewriter corrections are inserted.]

[verwijzingssteken:] L In the present time? [waar deze toevoeging ingevoegd moet worden, is niet aangegeven]
//

LIBERATION FROM OPPRESSION IN ART AND LIFE. //

<- by> //

<- Piet Mondrian> //

In our time, <+ The present> oppression is so clearly evident that everyone /
must regard it as one of the greatest evils. But does everyone see /
this evil in its real significance, <both in → in both> its positive and its /
negative action? //

<+ ?> Events <- may> pass <- ,> but oppression remains as long as it is /
not individually and <commonly → mutually> opposed by an equal force. <In order → To be> /
<- to> oppose<+ d> it <- actively> <+ <- really> <+ actively>, it must be viewed realistically; <- it ⊃
must /
be exactly> observed and studied. <- Above all,> <i → I>t must be basically /
understood, if it is not to continue <under → (under) <+ in>> new forms. <- <+ [xxx]> <- The> /
<d → D>estruction <- which is actually causes> is <- always> followed by construct- /
ion. //

Especially in this present <- <+ now> moment, it is important to see /
that throughout the course of history, human culture <has always → is> /
<- been> constructive <. → ,> <t → T>his is its essential action. But <historic → each epoch> / <-
periods have> <- <+ [xx]> always <had → has> and always need<+ s> <their → its> oppositions of /
destruction and construction. [correctieteken: nieuwe alinea] <It is → In all ages> <o → O>ppression ⊃
<- that> <-<+ has always> destroy<+ ed> /
culture and life - at least for a time. <It → At any time oppression> robs us of <our → the> individ- /
ual and common freedom, <- which is [xx]> necessary to cultural con- /
struction. [correctieteken: nieuwe alinea] Freedom constitutes <- not only> our personal <well-being → ⊃
existence> <- but> /
<+ as well as> <the well-being → that> of the whole of society: it constitutes "life". //

[correctieteken: geen nieuwe alinea]

Oppression <- is everything that> retards human progress <- which> <+ :> /
<- consists in> the constant movement toward <- the all> <that is → the> better, /
<+ the> deeper <+ ,> <and → the> more intense - toward <that → the> balance of <-<+the> ⊃ <-
opposition of> /
<- is> destruction and construction. <- But despite its expression as> /
<+ However> <- evil> <+ ,> oppression <- is> also creat<ive → es> <for → by> its negative action, /
<+ it> <- <+ [xxx]> strengthens opposition to <- it and the ensuing result is freedom> <+ itself. ⊃
The result is freedom.> //

Human life <has → is> <- [xxx]> <- <+ [xxx]> oppressed by internal causes - ///

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both physical and moral - as well as by external factors. It is /
necessary to fight against both. ⟨- Hence⟩ All that ⟨may → can⟩ help us to /
understand the evils of oppression is ⟨- ⟨+ permanently for its⟩ useful ⟨- not [xx] [xx] the⟩ ¬
⟨+ to⟩ ⟨+ present⟩ /
⟨- the present [xx] for the⟩ ⟨+ and⟩ future. ⟨It → Therefore it⟩ is ⟨- not un⟩essential to ¬
demonstrate /

that Plastic Art ⟨may shed light on → can help clarify⟩ this evil. //

Plast⟨+ ic⟩ Art shows ⟨- us⟩ that in life and in art, we experience /
objective oppression from the reality around us and ⟨+ that⟩ we suffer /
subjective oppression ⟨on account of → from⟩ our personal, limited vision. /
Plast⟨[x] → ic⟩ Art reveals to us that in order to vanquish ⟨- the former⟩ ⟨+ objective oppression⟩ /
⟨- existant factors⟩ ⟨+ existing elements⟩ and forms must be selected xxxxxxxx carefully, or if /
possible, transformed. To master ⟨- the latter⟩ subjective oppression /
the transformation of our mentality is needed. XXXXXXXXXXXXXXXX /
To accomplish ⟨both things → this⟩, human development, ⟨- [xxx]⟩ ⟨- ⟨+ through⟩ time, ¬
⟨- [xxx]⟩ /
experience and education are indispensable. //

⟨- The statement⟩ ⟨+ To the layman it may seem strange to hear⟩ that the culture of Plastic ¬
Art ⟨- through the /
centuries⟩ shows a progressive liberation from oppressive factors, /
⟨- may appear strange to the layman⟩. Actually this statement is based /
on technical facts ⟨- which have been⟩ revealed to artists through /
their practical researches. ⟨- ⟨+ [xxx]⟩ ⟨+ A⟩ real ⟨understanding → comprehension⟩ of plastic ¬
art /
⟨is → can⟩ only ⟨- to⟩ be obtained through a technical ⟨way → understanding⟩; ⟨- the⟩ technical /
aspect consists in the use of ⟨its → the⟩ expressive means - volumes, planes, /
lines, colors - ⟨- and in ⟨the → their⟩ application xxxxxxxxxx⟩ - ⟨- that is,⟩ /
⟨+and in⟩ the development of these expressive means toward their pure state. /
⟨- This is what objectively demonstrates the truth of the above state- /
ment.⟩ //

Although ⟨[xx] → the⟩ evil of oppression is clearly manifested in /
life, it is not always clearly discernable in relation to its basic /
causes, for it is veiled by all manner of particular complications /
in the appearance of things. ⟨The same → This also⟩ applies to art ⟨, → .⟩ ⟨i → I⟩f ⟨+ Art⟩ /
follows life or nature in terms of representation: ///

oppression disguises itself in all kinds of particular forms and /
relationships <- ,> <so that often → and therefore> seems non-existent. But in art, /
time and movement are fixed; thus contemplation is easier and oppression /
can be studied in a purer way. //

<+ <i → I>n Life and in Art> Because <- the> <+ of its camouflaged> appearance <- of ¬
oppression is [xxx] camouflage, /
both> <- in Life and in Art>, there is <+ there is> the danger of accepting oppression <+ ;> /
<- [xx]> <o → O>ppression does not always cause revolt. <- And> does <not this → there not> /
<+ exist in human nature this> powerful opposition <- exist in human nature>: the desire for ¬
oppression /
and the desire to be free of it, <[xxx] is what → this opposition which> causes that long /
and continual struggle <which both → that [xx]> Life and Art show until human /
equilibrium is neared <+ ?> //

Plastic Art is an abstract, a free domain of life; the causes /
and consequences of its expression are purely for study. It does not /
tolerate oppression and <- it> can resist it, for <it → art> is not bound /
by material or physical conditions. //

Writers and thinkers have deeply explored the facts and the /
causes of the <terrible → tragic> reality <y → ies> <- <+ in life> created by oppression <- [xxx]> ¬
<+ in life and art>. /
<- life. But> <p → P>lastic <A → a>rt <- has [xxx]> remained <+ neutral <- indifferent> [xxx] et ¬
has> <- apart from life, even when> /
<+ <- [xxx][xxx]> been used for immediate and personal purposes:> /
<- when> it externalized events, persons, battlefields; <- [xx]> <did → made> war camou- /
flage <+ and propaganda> <- and entertained troops>. However, the function of Art is /
<- [xxx] neither descriptive nor cinematic. <- Nor it> it merely a /
means of enjoyment amidst an incomplete life, nor even a simple /
expression of that life <+ even> in its <- [xxx]> beautiful aspect<-s>. All this is /
incidental. *[correctieteken: nieuwe alinea]* Art is the aesthetic establishment of pure <+complete> life -- /
unity and equilibrium - free from all oppression. <- It is> <f → F>or this /
reason <- that> it <[xxx]→can> <- [xx]> reveal the evil of oppression and /
show the way to combat it. ///

[toevoeging tussen pagina 3 en 4, beschrijving van laatste alinea van pagina 3]

Writers and thinkers have deeply explored the facts and /
causes of the tragic realities created by oppression. xx /
Art has been used for immediate and personal purposes: /
it described events, xxxxxxxxxxxx persons, battlefields; war /
camouflage and propaganda were made. But the function of /
plastic art is neither descriptive nor cinematic. It is not /
merely a means of enjoyment amidst an incomplete life, /
or a simple expression of that life even in its beautiful x /
aspect. All this is incidental. //

Art is the esthetic establishment of complete life -- /
unity and equilibrium --- free from all oppression. For this xx /
reason it can reveal the evil of oppression and show the /
way to combat it. ///

<+ 4>

[*verwijzingssteken:*] L more than life has learned → taught) ¬
us [*verwijzingssteken:*] X /
<- can us give conviction of the vaults /
that has been revealed the thruths > //

<- 3->

4 [*verwijzingssteken:*] X but can give us /
conviction of <- [xxx] > /
truth in life. //

Plastic Art establishes the true image of reality, for its /
primary function is to “show,” not to describe. It is <for → up to> us to /
“see” what it represents. It cannot tell us, <- anything new,> [*verwijzingssteken:*] L <-(<+concerning ¬
the essential nature of art) <- but its > /
<- presentation may evoke conviction) <- <+ we respond to this truth). The culture of Plastic Art /
<may → can> enlighten mankind, for it <- manifests> not only reveals human /
culture, but being free, <- it> advances it. //

<+ When we> view<- ing> the <terrible → tragic> events of <- this> war, pessimism ¬
overtakes us /
and makes it difficult to think of culture <: → .> <t → T>he effect of actual /
events weakens our confidence in the progress of life. Where, /
<- in spite of all this> <may → is to> be found <+ ,> <+ despite this,> a true optimism concerning /
humanity’s future? //

If we <are able to grasp that → can understand> the culture of Plastic Art as /
a continuous growth toward the full utilization of <art’s → its> freedom /
<- for> <the → to> express<- ion> <- of> pure life, <- then> then <the → one> way <of → to> ¬
optimism /
is open to humanity. The culture of Art reveals to us that <L → l>ife /
is a continual growth, an irresistible progress. <- Despite the fact> /
<- <+ [xxx]> <- that subjective factor prevent many from seeing this,> <- <+ In spite of all> ¬
<- human culture> /
<- [xxx]> <- <+ [xxx]> <- [xxx] that the culture of Art demonstrates progress> <- <+ [xxx]> /
<- [xxx] continual change.> /

Through its <- [xxx]> culture, Plastic Art shows <- <+ best> a growth toward /
the culmination of limited form <+ ,> <- <+ then after> <- and upon the fulfilment of) /
<- this accomplishment> <- <+ [xxx]> a dissolution of this form and a determination /
of <its → the> freed constructive elements (planes, colors, lines) /
If we <- have> observe<- d> this fact, <- and> we <may state conclusively → we can conclude> /
that our <+ whole> culture <- as a whole> <+ equally> reveals the same process <- equally). //

The question whether this process in <L → l>ife and in <A → a>rt is a /
progress or a decay is answered when we consider that it is the /
liberation of <L → l>ife and <A → a>rt from all obstacles <- and in an effort> /
toward a clearer manifestation of their real content. Seen ///

[toevoeging tussen pagina 4 en 5]

Plastic art establishes the true image of reality, for its /
primary function is to “show”, not to describe. It is up to /
us to “see” what it represents. It cannot reveal more than /
life xxxxxxxxx teaches, but it can evoke in us the conviction /
of existent truth.

In spite of all, human culture must manifest what the /
culture of art demonstrates: ⟨+ continual⟩ progress. But subjective /
factors prevent this from being seen. It is seen only /
as continual change.

<+ 5.> This is not merely a reduction or elimination, /
<- for,> /
<- 5-> <- Seen in relation to nature> /
<- 2->
<+ but> it is an intensification.> /
<- subjectively> //

<- from without,> <t → T>his freeing is an abstraction<; → ,> <- from without> <- <+ actually> it is /
a realization. In abstract art, we see this clearly. <+ There> the elements <- <+ are> /
<of limited form → of form> are no longer veiled <in this form → by the limited form> but ¬
appear as /

the expressive means<, → .> <t → T>his fact is undeniable progress. For all /
art reveals that limited form is narrative, symbolic, and that it<+ s> /
<- is the> constructive elements - planes, colors and lines - <- that> /
establish art. Nevertheless, <+ from the naturalistic viewpoint,> the loss of limited form <- is> ¬
<- from> <- <+ the> /
<- <the → naturalistic> viewpoint of realism> <- <+ [xxx]> <+ is> a decay. We find analogous ¬
decay in life; /

at first <+ ,> the diminution of the physical <aspect → force> of man <- as an animal>; /
then the fact that humanity as a whole differentiates itself from /
natural primitive life. <- While everyone knows that> <i → I>n spite of this, /
humanity is developing, <+ but> is it recognized sufficiently that this is /
due partly to facts which appear as decay? //

<<P → p>lastic <A → a>rt shows <w → W>e <may → can> conclude<- d> that → We can ¬
conclude that plastic art shows) a double action <- is> /
manifested in life and in art: an action of decay and an action of /
growth: a progress of intensification and determination of the <- inner> /
<+ fundamental> aspect of forms, and a decay xxxxxxxx through the reduction of /
their external aspect. Art and human life show that this reciprocal /
action does not destroy <- form> but manifests <- it in> <its → The> intrinsic value <+ of form>. /
By <- creating> <+ establishing> greater equivalence of <+ the> opposi<te → ng> factors ¬
<- oppositions>, /
a possibility of approaching equilibrium is created. //

When we think of the masterpieces of the past <- in art>, <the → this> /
statement concerning progress may seem to be untrue. But then <- we> /
<- have to see> <+ it is necessary to see> that in art the xxx culture of particular forms <has → is> /
<- been> <+ culminated and> completed, and that art has undertaken the culture of pure /
relationships. This means that <- the> particular form, freed from its /
limitations and reduced to <[xxx] → more> neutral <aspect → form>, <is able to → can now> ¬
establish /
pure<+r> relationships. Art is <- <+ thus> freeing itself from oppressive factors ///

6)

that veil its <- <+ the> pure expression of life. <- If this is so> <+ What is true> in Art, <- it> / must also be true in human life. //

<+ It must be stated that> <- [xxx]> <P → p>lastic art <- shows that its culture> contains two ⊃ <- parallel> <- <+ paralel> <- <+ separate> <+co-existent> /

<- [xxxx]> <- <+ [xxx]> <- <+ cultures> <+ cultures>: that of limit<+ ed> form and that of ⊃ relationship; they /

develop <side by side → together> until <- that moment when> the <- great> oppression / of <- the> limited form is ended: <- that is>. <w → W>hen the elements of form /

become more or less freed. → ,> <T → t>hen relationship<- s> becomes a special / culture. This change <has been → is> created by the whole of modern art /

but <it has been actually → is> realized in Abstract Art. [*correctieteken: nieuwe alinea*] The ⊃ <overwhelming → principal> /

preoccupation with <+ the> relationship<- s> of more ne<tu → ut>ral expressive means is / <- to be> clearly <+ manifested> <- seen> in <+ all> modern art. [*correctieteken: geen nieuwe alinea*] /

Whatever our conception <- of art> may be, this change <has to → must> /

be recognized. Only this recognition can prevent errors<+ ,> <- in con-> /

ception and regression to the past. And while> <+ it must be equally recognized that> an ⊃ analogous change /

must have taken place in life <- itself, it, <+ this> too, must be equally re- / cognized). //

Throughout history, human life<+ ,> oppressed by material and / physical factors, by particular forms, frees itself <+ from these factors> by means of the /

purification of these forms <- ,> <- and> <+ as well as> by the determination of the<+ ir> re- / lationship <- of these factors>. The changing <- <+ [xx]> conditions of human /

life - <- xx that is> <+ in> experience, education, science, and technics - /

<helps to reduce → are reducing> the brutish, primitive force of <m → M>an and <- to> trans- / form <it → ing it> into a real human force. <Through the reduction of the → A less> animal /

physical constitution and <- the creation of> a stronger mentality /

<- <+ is creating> <- a more brute human being is being developed> <- [xxx][xxx][xxx]> ⊃

<- <+ [xxx][xxx][xxx]> [*verwijzing naar toevoeging onderaan pagina*] /

<- that the culture of art advances the culture of mankind, and while> <+ Because> /

<- <+ of man's weakness> <- periods of temporary regression seem to be an inevitable ⊃ necessity,) //

[*toevoeging:*] is making Man more "human". ///

7-

⟨- on account of the weakness of man. ⟨+ and in Art⟩ So despite of all intuition, the /
culture of art must reflect ⟨+ also show⟩ these periods.⟩ //

Progress is a continual “real” change. Every new period appears /
as a sudden mutation ⟨- born out of⟩ ⟨+ after⟩ a long evolution of ⟨+ by⟩ construction and /
destruction. ⟨- Simple changing is an external [xxx] [xxx] [xxx]⟩ ⟨- ⟨+ [xxx] [xxx]⟩ /
[verwijzingssteken:] ↓ ⟨- and necessary, but insufficient [xxx] [xxx]⟩ ⟨- Progress requires /
the [xxx] [xxx] [xxx] that it can be.⟩ ⟨p → P⟩ possibilities of /
expressing the ⟨- beautiful⟩ content of life in a stronger and purer way ⟨- ,⟩ /
⟨+ are to be created.⟩ New possibilities ⟨- of creation always⟩ astonish the masses, ⟨- even ¬
though⟩ ⟨+ but⟩ /
⟨- it is⟩ the masses ⟨- she⟩ have helped to ⟨discover → create⟩ them. //

Progress for humanity consists in the conquest of oppression; it xx /
parallels the progress of art. ⟨o → Op⟩pression ⟨- is⟩ ⟨- always⟩ ⟨- ⟨+ constantly⟩ ¬
destroy⟨ing → s⟩ itself, /
⟨not → but⟩ not without humanity’s continual struggle ⟨- ⟨+ [xxx]⟩ against it. At /
Present ⟨+ we see [x]⟩ ⟨- [xxx] [xxx] [xxx] [xxx]⟩ the facts of mutual /
oppression: p⟨+ o⟩litical, economic, domestic. ⟨- And [xxx] [xxx] [xxx]⟩ ⟨- ⟨+ [xxx] [xxx]⟩ /
Art suffers from the ignorance of ⟨a → the⟩ public, educated by incompetent /
writers, critics, teachers, museum ⟨directors → committees⟩ etc. ⟨+ ⟨b → B⟩y ⟨+ the⟩ ¬
study⟨- ing⟩ ⟨+ of⟩ the forms and relationships that life and art show,⟩ the complicated causes /
and consequences of ⟨[xxx][xxx] → all oppression⟩ can be understood, and seen as /
an inevitable necessity. ⟨- ⟨b → B⟩y ⟨+ the⟩ study⟨- ing⟩ ⟨+ of⟩ the forms and relationships that /
⟨- both⟩ life and art show,⟩ ⟨+ Then we can see its /
all as an [xxx] [xxx] necessary. //

[verwijzingssteken:] ↓ In the line of progress, modifications /
are important and necessary, but /
insufficient. ///

<+ 7>

Progress is a continual “real” change. Every new /
period appears as a sudden mutation after a long evolution /
by construction and destruction. In the line of progress, /
modifications are important and necessary, but insufficient. /
Possibilities of expressing the content of life in a /
stronger and purer way are to be created. New possibilities /
astonish the masses but the mass(+es) have helped to create them. //

Progress for humanity consists in the conquest of /
oppression; it parallels the progress of art. Oppression /
destroys itself but not without humanity’s continual /
struggle against it. At present, we see the facts of mutual /
oppression: political, economic, domestic. Art suffers /
from the ignorance of the public, educated by incompetent /
writers, critics, teachers, museum committees, etc. By the /
study of the forms and relationships that art and life show, /
the complicated causes and consequences of all oppression /
can be understood. Then we can see the necessary function /
of oppression. ///

〈- Modern Art and〉 the Art of the Past 〈+ and Modern Art〉 //

We have to 〈observe → see whether〉 modern art 〈- in order to see whether it〉 is /
really progress or decay. We must compare both the new and the old /
expressions 〈- of〉 〈- [xxx][xxx][xxx]〉 〈- 〈+ [xxx][xxx]〉 〈+ in the culture of plastic art.〉 But ¬
where is the boundary 〈- [xxx]〉 between /
〈- the art of〉 the 〈past → old〉 and 〈+ the〉 modern 〈- art〉? If we follow the development of /
〈+ plastic〉 art from the past to the present 〈- day〉, we 〈- may〉 see a gradual detachment /
from the natural vision and a progressive determination of the real /
expressive means. 〈- of Plastic Art.〉 We see no sharp divi〈de → sion〉 between the /
art of the past and modern art. The two expressions dissolve into /
each other 〈- 〈+ unequally〉, until, in modern times, a real difference of expressive /
means (forms, colors, spatial relationships,) is created. //

However, everyone 〈- can〉 feel〈+ s〉 a difference in the conception of /
the〈- re〉 two expressions, even when the subject in both is identical. /
〈- This is natural because of〉 〈+ It cannot be otherwise, because the men of〉 the past, ¬
〈- [xx]〉 living under quite different /
conditions, obviously 〈+ must have〉 had different conception〈+ s〉. 〈- It 〈may → can〉 be ¬
stated that〉 /
〈m → M〉uch that was veiled in the past is now clearer 〈+ .〉; 〈p → P〉lastic art 〈+ ,〉 as well /
as life 〈+ ,〉 makes this 〈plain → apparent〉. Human culture -- science, technics, the /
whole of our d〔[xx] → ai〕ly life – has developed 〈the following → with〉 result〈+ s〉 〈+ :〉 it has /
created another reality 〈- [xx] → out〉 〈- 〈+ of〉 〈- the [xxx]〉 〈- 〈+ [xxx]〉 of the past. Plastic art ¬
〈+ ,〉 as well /
as 〈daily existence → life,〉 is emerging 〈out of the dark → from ignorance〉 toward ¬
〈the light → understanding〉. /
If this statement seems contradicted by 〈- the〉 destructive events 〈- of today〉 〈+ ,〉 /
both art and reality reveal that it is nevertheless true. But we must /
remember that life, which is continuous growth, is free from time and /
space, and 〈+ that〉 it creates through destruction and construction. //

For modern man, the great art of antiquity reveals itself more /
or less as darkness, even when 〈the work of art itself → it〉 is not dark or /
tragic. 〈- For instance〉 a white marble statue 〈with its → expressing a〉 〈- 〈+ which expresses〉 ¬
peaceful 〈+ ,〉 dreamy /
romanticism 〈+ ,〉 〈- and [xxx] → a〉 devout religious conception, can be as oppressive ///

as ⟨+ a⟩ dark, murky picture. //

In general, all particularities of the past are as oppressive /
as darkness ⟨- in our present days⟩. The past ⟨- [xx] its oppressive darkness⟩ /
 has a tyrannic influence ⟨- upon us⟩ which is difficult to escape. /
 ⟨+ The⟩ Wors⟨e → t⟩ ⟨- yet⟩ ⟨+ is that⟩ there is always something of the past within ¬
 ⟨ourselves → us⟩. /
 We have memor⟨y → ies⟩, ⟨- we⟩ dream⟨+ s⟩ - ⟨- outside⟩ ⟨- ⟨+ outside of⟩ we hear the old ¬
 carillons; enter /
 old museums and churches; ⟨+ we⟩ see ⟨-(+ the) old buildings ⟨+ everywhere⟩. Fortunately, ¬
 we can also /
 enjoy ⟨new → the modern⟩ constructions, marvels of science, technique of all /
 kinds ⟨+ ,⟩ ⟨and also → as well as⟩ modern art. ⟨- Under normal conditions⟩, ⟨w → W⟩e ¬
 ⟨may → can⟩ enjoy /
 real jazz and ⟨modern → its⟩ dance; we ⟨- may⟩ ⟨- ⟨+ can⟩ see the electric lights of luxury /
 and utility; the ⟨[xxx] store windows → window displays⟩. - ⟨these thoughts bring⟩ ¬
 ⟨+ Even ⟨- just⟩ the thought of⟩ /
 ⟨- us pleasure and⟩ ⟨+ ⟨- These can bring things⟩ all this is gratifying⟩. ⟨t → T⟩hen we feel ¬
 the great difference between modern /
 times and the past. //

⟨- For⟩ Modern life and art, ⟨- despite all hindrances⟩ are /
annihilating the oppression of the past. Progress in communication, /
 production, concurrence in trade, the struggle for livelihood have /
 created a lighter environment, even where the inevitable remains of /
 the past ⟨- still⟩ dominate⟨- s⟩. Electric signs ⟨- ,⟩ ⟨- advertisements⟩, posters, /
 technical construction⟨+ s⟩ of all kinds, compensate for the dearth of /
 sufficient new architecture. //

In ⟨- this⟩ war, many relics of the past ⟨have been → are⟩ destroyed, /
 among them many beautiful specimens of art. Obviously it is hard /
 to see ⟨- these⟩ beautiful things disappear. But life ⟨+ ,⟩ as ⟨- a⟩ continuous /
 ⟨- growth and⟩ progress ⟨+ ,⟩ is always right. ⟨- it will in time most certainly⟩ ⟨+ Eventually⟩ /
 ⟨- create⟩ another environment nearer to our present mentality ⟨+ will be created⟩. But /
 where? In the same ⟨- old⟩ places? In the same countries? ⟨- All that⟩ /
 ⟨- is obscured by darkness in the present⟩ ⟨- ⟨+ What is importance that⟩ ⟨- However we⟩ ¬
 must understand //

⟨+ It⟩ ///

⟨+ It is important ⟨- that we⟩ to understand⟩ /
that ⟨+ the⟩ new constructions ⟨+ must⟩ ⟨- can⟩ not be created in the spirit of the past; /
they ⟨- can⟩ ⟨- ⟨+ must⟩ ⟨+ should⟩ not be repetitions of what has been previously expressed. /
 It must be ⟨+ come⟩ clear that ⟨- they have to be⟩ ⟨+ everything should be⟩ the true expression ¬
 of ⟨- our⟩ /
 modern time. //

Like our environment, modern art reveals change ⟨- s⟩. All ⟨- of⟩ modern /
 art shows a conception that ⟨dorms → conforms⟩ to the time, and this is true even /
 of ⟨+ the⟩ academic art ⟨- s⟩ which continues to express itself in the traditional /
 way. //

It would be erroneous to limit modern ⟨- [xx]⟩ plastic art to ⟨+ too⟩ /
 narrow frontiers. ⟨- At present⟩ ⟨t → T⟩ two principal expressions exist: ⟨of one → one of⟩ /
 them uses more or less naturalistic forms and colors; the other /
 employs more or less purified means of expression. These two ex- /
 pressions appear under different names, but all ⟨- their⟩ names are /
 approximate, partial, and ⟨- ,⟩ therefore ⟨- ,⟩ misleading. //

⟨- In appearance⟩ ⟨+ It appears as though⟩, these two expressions ⟨- seem to⟩ oppose ¬
 each other, /
 but ⟨if → when⟩ we observe xxxx ⟨-they⟩ ⟨both in different ways → in different ways both⟩ ¬
 show the same /

⟨- quest re⟩ search ⟨- s⟩ for freedom, then we ⟨realize → see⟩ their unity. For /
 all modern art reveals a liberation from the oppression of the past. //

Modern art ⟨is opposed to → rejects⟩ the methods of expression used in the /
 ⟨- ⟨+ the art of the⟩ past, but xx xxxxx continues its real content. ⟨Then it → It⟩ ⟨- [xx]⟩ ¬
 ⟨- ⟨+ [xx]⟩ continue ⟨s → d⟩⟩ /
what the art of the past began: the transformation of natural vision. /
⟨- What the art of the past ondeavored [xx] accomplish invisibly due⟩ ⟨+ accomplished more ¬
or less⟩ /
⟨- to the oppression of ⟨[xx] → the⟩ epoch, modern art accomplishes more ⟨- or⟩⟩ /
⟨- less⟩ visibly.⟩ //

All the art of the past shows an exaggeration of the tension /
 of lines and forms, changes in the natural colors and proportions: /
 a transformation of reality's natural aspect. Art has never been /
 a copy of nature, for such a copy would not have been strong enough ///

to evoke human emotion. The living beauty of nature cannot be copied: /
it can only be expressed. //

Modern time⟨- s⟩ creates a greater transformation of reality: /
sometimes by means of freer composition, freer colors and forms /
(academic art, realism, surrealism) and sometimes by a more xxxxx /
consequent transformation of forms and their relations. : (abstract /
art). Bound together by unchangeable plastic laws, xxxxxxxx /
the different tendencies of modern art continue the struggle for /
⟨+a more⟩ ⟨- a gradual⟩ ⟨- ⟨+ increasingly⟩ real establishment of the true content of art. But to /
accomplish this, freedom is necessary. ⟨- Both art and life have need of /
freedom.⟩ //

⟨+ ART AND LIFE NEED FREEDOM⟩

Plastic art shows that whatever conceals its real content /
suppresses art. Art's progress contains and therefore requires /
deliverance from this oppression. The culture of art is the continual /
search for freedom. As in human life, it is continually in /
search of freedom ⟨- .⟩ of thought and action. But human culture is /
long, and complicated by the fact that men are individual /
and different and new human beings are continually being born. /
Each new generation has to ⟨acquire → obtain⟩ its own experience, to begin its ⟨- develop⟩ /
individual culture from that point ⟨- of⟩ which /
progress has already reached. ⟨There → The choice⟩ ⟨- ⟨+ [xx]⟩ seems to be ⟨- a balance⟩ ¬
between /
past and present, but in reality ⟨+ ,⟩ ⟨- ⟨+ [xx]⟩ ⟨- to⟩ progress ⟨- that⟩ must be followed. /
It is obvious that ⟨+ because of the inequality of men, simultaneous,⟩ equal progress is ¬
impossible. ⟨, → .⟩ ⟨yet → But⟩ progress /
continues - it does not wait. Fortunately everything is moving in /
a more accelerated tempo, for the light of modern times makes the /
way clearer. //

The inequality of men is also manifest in art and is an /
obstacle to simultaneous progress. Artists are ⟨mutally → mutually⟩ different /
and new artists ⟨are continually being born → continually come into being.⟩ Instead of ¬
continuing ///

and developing art's real progress, young artists ⟨+ would⟩ seek ⟨- to search⟩ /
for something "new." But because art is intuitive creation in a /
free domain, all obstacles are more easily overcome than in life. //

It is right that a new generation should be opposed to /
convention and go its own way. But there is a danger when there is /
conflict with existing progress, and this is what often happens in /
art and in life. Conflict arises out of personal convictions and /
⟨- out of⟩ personal interests ⟨+ ,⟩ and thus progress is delayed. The in- /
equality of men does not, however, involve the degradation of /
⟨human life → society⟩. As long as freedom exists, progress can be continued. /
This does not mean that egoism is excluded. To a certain degree /
the difficulty of maintaining and creating an existence and lively- /
hood requires it. Particular interest is one of the factors that /
prevents social life from being free. Art is ⟨- really⟩ disinterested and /
for this reason ⟨- ,⟩ it is free. //

Humanity is constantly developing toward freedom ⟨- (unity)⟩. /
More and more, the world becomes conscious that unity must be /
created as in art by the establishment of purer forms and purer /
mut⟨+ u⟩al relationships. Time proves that humanity, despite all /
its deviations, is always moving in the right direction. ⟨Alongside → Beside⟩ /
⟨- of the⟩ ⟨+ that which we consider wrong, better⟩ social forms and mutual relations ∩
⟨- which consider wrong,⟩ /
⟨- better times⟩ are ⟨- emerging⟩ ⟨+ evolving - the consequence⟩ -- ⟨- born out⟩ of necessity. ∩
But as long /
as there are tyrannical powers that seek to create a false unity /
by force, no better world ⟨+ order⟩ is possible. Humanity, as well as art, /
needs freedom. Just as in art, where freedom can be approached /
⟨through → by⟩ xxxxxxxxx equivalent relationships of varied forms, /
social life can approach freedom in spite of the inequality of men. /
⟨+But⟩ ⟨T → t⟩he culture of plastic art shows th⟨is → at⟩ ⟨+ real freedom /
requires mutual equivalence.⟩ ///

Plastic art shows that real freedom is not mutual equality, /
 but mutual equivalence. In art, forms and colors have different /
 dimension and position, but are equal in value. In the same way, /
 through greater mutual equivalence of individual elements, our /
 life can be better than it is now. (When it is free, → By its freedom) art always /
 creates a (+ certain) mutual equivalence of its composing forms, and (- so we) (+ shows) /
 (- see) the need for this freedom in human life. However, because of /
 the inequality of men, a certain constraint must (g[xxx] → establish) our social /
 life (+ and) reality (shows → manifests) that this can exist without tyranny. (+ But) (T → t)he -
 most /
 important constraint is that which social life itself imposes upon /
 the individual. It is logical that (+ for (- [xxx] this) (- to feel this constraint) a certain /
 degree of individual development is needed. //

(+ (ARTS) THE REAL CONTENT OF ART) //

History, actual events, and above all, (- art's real content) /
 (+ the real expression of plastic art.) clearly show the evil of oppression and the need for -
 freedom. The /
 problem. "What is art?" cannot be solved by explaining our personal /
 conceptions, for these will vary according to individual feeling. /
 Actually, plastic art is manifested in two principal tendencies: /
 the "realistic" and the "abstract." The first (may be → is) viewed as an /
 expression of our esthetic feelings evoked by the appearance of nature /
 and life. (- The latter, as has been stated) (+ It has been stated that the latter) is (- an [xxx]) -
 (+ abstract) expression /
 of color, form, and space by means of more abstract and often /
 geometric forms or planes; it does not follow nature's aspect and its /
 intention is to create a new reality. //

These definitions are incomplete and often misleading. Even /
 the most abstract art does not arise from an in([xxx] → ner) source alone. /
 As in all art, its origin is in the reciprocal action of the /
individual and (- the) environment and it is inconceivable without feel- /
ing. Realistic art as well as abstract art is an expression of form and space; the difference ///

results from ⟨- these⟩ different conceptions and the ⟨- se⟩ use of different / expressive means. In spite of particular defin⟨+ i⟩tions, art shows / only one necessity: the expression of the beauty of vitality, which / is obscured in life. Beauty ⟨- for us⟩ is ⟨- however⟩, ⟨- always⟩ relative ⟨- for⟩ / ⟨+ because⟩ men are mutually different. The fact that the perception, feeling / and conception of beauty ⟨- is⟩ continually ⟨+ progresses⟩ ⟨- changing⟩, parallel with ⟨+ all⟩ / progress, is too ⟨often → much⟩ neglected. Attachment to a merely conventional / conception of beauty hinders a true vision of it. When the conception / of beauty does not change in a progressive direction, there is / something wrong in human life: it is either at a standstill or / in regression. //

Art is the expression of truth as well as of beauty. We / ⟨cannot → do not⟩ know what complete truth is. We only observe many truths, / ⟨- ⟨+ passing⟩ ⟨- ⟨+ changing⟩ all transient and changing ⟨- and therefore unique⟩. Plastic art ¬ shows / us that the purest expression of truth ⟨- ,⟩ is the purest expression of vitality ⟨. → ,⟩ / ⟨- It is⟩ ⟨+ it is⟩ the most ⟨+ constant⟩ expression, ⟨+ in art ⟨- [xx]⟩⟩ the most free of subjective ¬ and ⟨+ objective⟩ / oppressive particularities. As the esthetic expression of ⟨+ vitality, pure⟩ life, / all art is true, but it shows truth in different degrees of clarity. / It is the same in human life. When self interest stands in the way, / truth is suppressed and ⟨- because of falsehood⟩ ⟨- ⟨+ through⟩ life appears to / xxxx degenerate temporarily. But ⟨- in⟩ the age-long ⟨history → culture ⟨- of⟩⟩ of art ⟨- [xx]⟩ / ⟨- culture⟩ shows that life ⟨- in its process⟩ destroys all that is untrue. //

To make a descriptive defin⟨+ i⟩tion of the deepest content of / art is as impossible as ⟨- ⟨+ [xxx]⟩ it is to define the deepest content of life. / Art ⟨= is⟩ create⟨s → d⟩ through intuition. In our daily, social, and intellectual / life, all of which are only partial expressions of ⟨+ vitality⟩ ⟨- life intensif⟩, / intuition can lose its force due to many forms of oppression. / But in art intuition is free, insofar as it is not oppressed by / subjective factors. ///

In Art, the expression of vitality - pure life - is that /
 “something” which is identical in all art. That “something” is /
 also revealed in Nature, in all reality. Due to different causes /
 (such as ⟨- the⟩ changes ⟨made by → of⟩ light) we xxxxxxxxxxxxxxxx /
 ⟨- do not always see⟩ the appearance of nature and reality ⟨as identical → is not constant ?⟩. /
 A work of art is constant. ⟨- Pure life⟩ ⟨+ In plastic expression ⟨- plastically⟩, vitality⟩ reveals ∩
 itself as dynamic /
 continuous movement in equilibrium. A study of Plastic Art shows /
 us that it establishes dynamic equilibrium through a rhythm of forms, /
 lines, and colors, in a manner that evokes esthetic emotion. It /
 depends upon our individual conception “how” ⟨this → dynamic equil.⟩ will be established /
 and “how” it will be seen. ⟨- Plastic art, by purely plastic means, has /
 the power to establish dynamic movement without employing “real” /
 movement. Nevertheless, while we see Plastic Art as an expression of /
 ⟨dynamic → this⟩ movement, it is logical that in Modern Sculpture mobile /
 constructions are created.⟩ The expressive means by which the rhythm /
 of forms, lines, colors is established ⟨+ ,⟩ are not only these ⟨- forms, /
 lines, and colors⟩, but also the empty space between them. Plurality /
 of forms, lines, ⟨+ co⟩lors ⟨+ and empty spaces⟩ create ⟨+ s⟩ relationship. In single forms, /
 the proportions of the different parts of these forms represent /
 the relations that create rhythm. It should be emphasized that forms, /
 colors, lines, spaces are as important as the relationships ⟨+ ,⟩ and /
 conversely, all means of expression determine the character of the /
 rhythm. The same is true in social life: the constituent elements /
 are as important as their mutual relations. //

We have xxxxxx already seen that the culture of Plastic /
 Art, from its origins, shows a progressive determination of re- /
 lationships ⟨+ ,⟩ until today ⟨+ ,⟩ relationship ⟨may → can⟩ be established only /
 through the elements of form, purified color and determined space. ///

On the other hand, we see a progressive (decomposition → reduction) of forms and colors, and a growing determination of space. This reduction of /
form and color - a freeing of form and color from their particular /
appearance in nature - is necessary to free rhythm, and consequently /
⟨- to⟩ Art. Clearer ⟨rhythym → rhythm⟩ produces clearer equilibrium. //

⟨- Generally⟩ ⟨i → I⟩n Nature ⟨- and in reality⟩, the appearance of things is /
so expressive, so “living”, that the tendency is to feel only harmony /
and to ignore rhythm. If Art is to give us the feeling of reality, /
it cannot follow reality’s aspect. Art has to accen⟨+ t⟩uate rhythm ⟨- ,⟩ but /
in such a manner that rhythm dissolves in⟨- to⟩ unity. //

The purest rhytm must be the purest expression of life. But /
⟨- the processes of⟩ seeing and creating are always more or less subjective. /
In Art, although the individual emotions are always differently /
evoked, all expressions of fhythm are true. But objectively, all /
particularities of forms and colors oppress pure rhythm. Whatever our /
feelings and conceptions may be, the cultureof Plastic Art shows /
the way of progressive expression. This, however, can only assist us /
to strengthen our conception and to control our feeling - it cannot /
make us create Art. It is the same in ⟨- human⟩ life. Nothing can tell us /
what we have to do. Religion, philosophy, science and art express the /
general paths of human progress. These paths can be a help or a hin- /
drance accor⟨+ d⟩ing ⟨- depedning on⟩ to individual development, but they cannot dictate xxx /
this development. //

The ⟨- rhythm which the⟩ art of the Past established ⟨+ rhythm⟩ ⟨- was⟩ not /
only veiled by subject matter and particular forms, but ⟨- was⟩ oppressed /
by the spirit of the Past. When we ⟨[xxx] → became⟩ more liberated from this /
oppression, Modern Art was born. In our time, rhytm is more and /
more accentuated, not ⟨mostly → only⟩ in Art, but in m⟨a → e⟩chanized reality and ///

in the whole of life. Marvelously determined and full of vitality, /
 it ⟨finds its → is⟩ express⟨ion → ed⟩ in ⟨– the rhythm of⟩ real jazz, Swing, and /
 Boogie-woogie music and dance. [*correctieteken: nieuwe alinea*] As a ⟨result → consequence⟩ of ¬
 the accentuation of /
 rhythm and the reduction of natural forms and colors, ⟨– we see⟩ the /
 subject lose⟨+ s⟩ its importance in Plastic Art. For some, this fact is /
 a gain, for others, a loss. For some, the subject is a help, for /
 others it is an obstacle to the enjoyment of the real content of Art. /
 Objectively, ⟨+ the⟩ subject ⟨– matter⟩ is more or less tyrannical. It /
 thrusts Plastic Art ⟨– back⟩ into literature, psychology, philosophy - /
 narrative. To enjoy the pure plastic expression of a work of art, one /
 has to rule out the psychological factors that the subject ⟨– matter⟩ /
 awakens. //

All Modern Art is distinguished by a greater relative freedom /
 from the oppression of the subject. Impressionism ⟨– took xxxx into⟩ ⟨– more⟩ /
 ⟨account xxx → emphasized⟩ the impression of reality ⟨+ more⟩ than its representation. /
 ⟨+ After the Impressionists,⟩ all ⟨+ plastic⟩ Art shows a relative negation of Nature's aspect: ¬
 the Cubists /
 delivered a further blow; the Surrealists transformed xxxxx it; /
 the Abstract artists excluded it. //

Whether obscured or clarified, rhythm expresses dynamic move- /
 ment through the continual opposition of the elements of composition. /
 By this means, Plastic Art expresses action in a real plastic way. /
 It creates action by the tension of the forms, lines, and the /
 intensity of the colors -- and in this ⟨– lies⟩ ⟨+ is ⟨– its⟩⟩ its force. /
 In art, we distinguish ⟨– between⟩ oppositions of position and dimension. /
 The principal, the most exact, and the only constant opposition of /
 position is the right angle, in which two straight lines are opposed. /
 ⟨+ In all art,⟩ The function of rhythm ⟨– in all art⟩ is to prevent static expression /
 through ⟨– the⟩ dynamic action. ///

In Art, as in life, it is the equivalence and not the equality of /
 opposite factors that creates unity. Art shows that differences in /
 power and capacity exist and are necessary, but that abuse of these /
 factors is fatal. Art and life show that oppositions produce the /
 continual destruction and construction of forms necessary to approach /
 the establishment of complete life. In Plastic Art opposing factors /
 annihilate each other 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 reciprocal action of these oppositions forms the /
 rhythm of human life: it brings life toward unity. Thus, seeing /
 Evil⟨- s⟩ perform⟨- ing⟩ its ⟨- real⟩ purpose, the acceptance of it becomes /
 obvious. But Plastic Art affirms that to create unity, we have to /
 oppose Evil with what is called Good. //

In Plastic Art we see the mutual oppression of forms and /
 colors annihilated by the creation of mutual equivalent values. /
 Whereas in art this is a moral struggle, in life the struggle is /
 physical as well. In life the physically strongest seems to dominate. /
 How is oppression to be vanquished? How is equilibrium to be created? /
 How are equivalent values to be established? Time must solve these /
 problems. For those who can see it, the way is revealed in ⟨L → l⟩ife and /
 in ⟨A → a⟩rt. Life being intrinsically in ⟨equilibrium → equilibrated⟩, ends oppression through /
 the resistance created by itself. ⟨- Th[xx]⟩ ⟨+ Then⟩ a new and better life becomes /
 certain. //

The liberation from oppressive factors can be clearly seen /
 in the development of architecture. In ⟨essence → general⟩, the architecture of /
 the past ⟨- [xx]⟩ absorbed painting and sculpture in order to create ///

19-

works of art. In this way architecture was oppressed /
by painting and sculpture and painting and sculpture /
were oppressed by architecture. Modern architecture /
attempts to free itself from this oppression, compelled /
to do so by practical and economic exigencies. /
Through reciprocal action, it developed its essential /
character simultaneously with painting and sculpture. /
However, in this way, the purification of modern /
architecture ha(d → s) not reached the completeness necessary /
to satisfy our moral as well as our practical xxxx /
exigencies. //

In order to reach completeness in a new way, /
modern architecture has to realize xxxxxxxxxxxx /
in its buildings the essential content of painting and /
sculpture. It must establish pure relationship through /
<+ the> pure means of expression: form and color. This signifies /
that it has to establish equivalent proportions and /
not employ color merely as decoration, but as a construct- /
ive part of the building. //

Transformation of the traditional means of enrich- /
ment - paintings and sculptures - is insufficient. These /
remain harmful to pure architecture. Displacing easel /
paintings with mural paintings xxxxxxxxxxxx is /
xx even a greater destruction of the architectural /
construction. //

Only planes and volumes <- <+ and volumes>> in pure color can conform to the new /
constructive means. xxxxxxxxxxxx To <reach → accomplish> pure expression ///

20-

⟨- the capacities of xxxx⟩ “painters and sculptors” /
are necessary. ⟨In this way → because⟩ the capacities obtained in /
painting and sculpture can lead to the completeness /
of the technical part of building. //

For those who would live in this architecture, /
the existence of pictures and statues, - and with /
them their oppression, - would be ended. xxxxxx /
We can see “art” as the substitute that compensates /
for xxxxxx lack of beauty in life. ///

[p.7]

⟨- on account of the weakness of man. ⟨-(+and in Art). So despite all intuition, the culture of art ⟨must → also shows⟩ reflects these periods.⟩

Progress is a continuous “real” change. Every new period appears as a sudden mutation ⟨born out of→after⟩ a long evolution ⟨of→by⟩ construction and destruction. ⟨-Simple “changing” is an external [xxxxx][xxxxxx], but insufficient for progress.⟩ ⟨+In the line of progress modifications are important and necessary, but insufficient.⟩ ⟨-Progress requires that the change be in line with it, that it can be.⟩ Possibilities of expressing the ⟨-beautiful⟩ content of life in a stronger and purer way. ⟨+ are to be created.⟩ New possibilities ⟨- of creation always⟩ astonish the masses, ⟨even though it is→but⟩ the masses ⟨- who⟩ have helped to ⟨discover→create⟩ them.

Progress for humanity consists in the conquest of oppression.; it parallels the progress of art. Oppression ⟨is always → ⟨- constantly⟩⟩ ⟨destroying → destroys⟩ itself, but not without, humanity's continual struggle ⟨-(+ fight) against it. At present ⟨+we see⟩ ⟨- both history and current events [xx]⟩ the facts of mutual oppression: political, economic, domestic. ⟨- Art's culture along with life ⟨-(+ [xxxxx])⟩.

Art suffers from the ignorance of ⟨a→the⟩ public, educated by incompetent writers, critics, ⟨+ teachers⟩ museum ⟨directors→committees⟩, etc. ⟨+By ⟨+the⟩ study⟨-ing⟩ ⟨+ of⟩ the forms and relationships that ⟨-both⟩ life and art show,⟩ the complicated causes and consequences of ⟨[xx] situation → all oppression⟩ can be understood ⟨-and seen as an inevitable necessity.⟩ ⟨+Then we can see its all as an ⟨- [xxxxxx]⟩ necessary.