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INTRODUCTION

I have divided my thesis into three parts. The first is on Mondrian. His interest in Mme. Blavatsky's Theosophy and its various interpretations by Steiner, Edouard Shuré, Krishnamurti and Schoenmekers at a critical point in his life has been generally acknowledged. I have indicated what I believe might have been a possible source of motivation and spiritual support that would direct the evolutionary progress of his art. The connotations and meanings ascribed to the words idea and symbol by symbolist poets and critics during the period 1885-1895 with views expressed by Mondrian in his article Natural Reality and Abstract Reality, jottings and aphorisms in his notebooks and sketchbooks, suggest to me that he was either familiar with those writings or that he was so in tune with the general feeling of the period that the "idea" (as defined by Schopenhauer) which seemed to be so influential a part of the Symbolist aesthetic might have been a determining factor for Mondrian.

In the second part, I have quoted from letters written to Jean Gorin by Mondrian primarily during the period with which I am dealing (1930-34); in which he mentions Marlow Moss and amongst other things dicsusses Neo-Plasticism and its potential as a style of painting. I have analysed Mondrian's Composition B in Yellow and Grey to indicate its importance as a bridge between the old and the new in his work. I have attempted to reconstruct Marlow Moss' paintings exhibited in the Abstraction Création group catalogues between the years 1930-34 to demonstrate how calculated her paintings were, and how White, Black and Grey (1934) (Fig. 41) is, I think, of special importance.

The third part is on Moss herself. I have tried to show that her interests and life experience shaped her vision. In a general survey of the period (in which I have necessarily had to make choices), I have concentrated on the stream in art which placed its faith in formal, pure objective values, which for Moss meant an aesthetic based on numbers. At some point of her career she said that she was "no painter", which implies to me that she considered herself a constructivist, in which case there was no need to limit her work to painting. During the period in which I am dealing, however, she was a Neo-Plasticist as far as Mondrian was concerned.

I believe that an investigation of the sort I have undertaken can be based only partially on self supporting evidence. I also believe that the discussion of compositional problems is open to the over exercise of personal bias at the expense of an attempt to reveal the purposes of the artists who created them. However, with the little information available on Moss in the period with which I am dealing, I have had to depend a great deal on personal interpretation, which is, of course, bound to be limited.

Part I

To suggest that a little known English woman artist could have made a contribution to a new expression of Mondrian's later pictorial image would, I suspect, have been unthinkable before the sixties, either as irrelevant or undocumentable -- irrelevant because Mondrian's reputation, influence and production is so much greater than Marlow Moss'; undocumentable because it was only in 1969 that Jean Gorin published letters from Mondrian in his exhibition catalogue at the Centre National d'Art in Paris in which she was mentioned as a painter dealing with similar pictorial problems. She would have been the first to admit that she was a "disciple" of Mondrian. This is usually brought up when her work is shown or discussed and tends to overshadow an evaluation of her total output which includes drawings, relief structures and three dimensional constructions as well as her Neo-Plastic paintings.

In the visual arts the spatial and special concerns of the artist in his approach to his environment have usually been those that parallel or anticipate the philosophic, scientific or religious thinking of the society in which he has a part. The degree to which he is able to express those ideas is dependent on his sensibility, intelligence and awareness of the plastic potential of his medium, in fact his concern with language in its broadest sense.

Mondrian and Moss were not exceptions. Although at the beginning of her career Moss undoubtedly had a great admiration for and her pictorial image bore a resemblance to Mondrian's Neo-Plastic canvasses, her approach was, I believe, relatively more logical than Mondrian's, in

so far as her image, the end product, was both calculated and constructed rather than formed intuitively. Moss and Mondrian were the products of their temperaments and the intellectual and visual climates of their environment at their "coming of age" in painting. Mondrian at the time when the symbolist asethetic provided a milieu in which he could gradually make the transition between representational and abstract painting, and Moss when constructivist techniques and numbers were being explored by some avant garde artists as the alternative to those aesthetics dominated by the "tyranny of the individual" [1].

By 1918 Mondrian, as he said, had abstracted everything until he had arrived at "a fundamental quality (albeit an external fundamental quality)" [2]. After that the sources of his abstractions were internalized perceptual images of the natural and man made worlds, which were gradually superceded, I believe, by the idea, in Schopenhauer's sense, of psychical (or spiritual) energy in all matter, Man especially. Moss' source was a concept of physical energy: space, movement and light -- psychical energy cannot be measured in a scientific way, physical energy can.

It is possible that until about 1934 some of Moss' images might have been mistaken for Mondrian's. Seuphor and Max Bill [3] in introductions to Moss' exhibition catalogues of nearly thirty years later both remarked on how well she had understood the master. Ben Nicholson was reported to have said that she plagiarized [4].

Mondrian acknowledged a debt to Picasso, Léger and Van der Leck towards the development of his Neo-Plastic image [5]. In 1937 Vantongerloo writing to Gorin [6] seemed to think that he might have acknowledged a debt to Moss.

Mondrian's representation of the "Universal in us" -- a sense and concept of balance which he said all Neo-Plasticiens should use [7] -- was the right angle in a perpendicular [8] position, an image that is classical and frontal. Until 1935 Moss seems to have shared this view. In 1936 she introduced curved rope in an all-white relief composition, which anticipated curved forms in her later drawings and three dimensional sculpture. (There may have been other reliefs incorporating the curved line, which were destroyed.) Also during that same period she constructed a number of reliefs, which like Van Doesburg's paintings incorporated the diagonal. Her paintings remained orthogonal constructions.

After three years at the academy in Amsterdam, Mondrian worked largely on his own, painting figures and landscapes (1897-1901) and later landscapes exclusively (1902-09). Basically conservative (human beings and artists especially hesitate to follow the new until they have understood it to be true [9), he seems to have had little incentive at first to change his painting style. His subject matter was his immediate environment and had much in common with that of the Hague School. By 1909 when Mondrian had committed himself totally to Theosophy by joining the society, he must have felt that his work had to express what he had decided was an essential feature of that doctrine, and that nature must be seen in a new way in relation to his idea.

"For Theosophy man himself is a living temple of God" [10]. As an alternative to the puritanical Calvinism and Christian dogmatism of his early upbringing, Theosophy attracted Mondrian: ". . . when we look at the Church, we are determined by another force, when we look at the starry sky, we are determined by our own powers to create" [11]. He had long discussions with his brothers and friends and read a great many books

which dealt directly or indirectly with the subject [12]. Founded in 1875 by Mme. Blavatsky, the modern movement had many followers and was extremely popular at the turn of the century. (One of the books to which Mondrian was particularly attracted was Les Grandes Initiés by Edouard Schuré, published in 1889, translated into Dutch in 1907, and a favourite book of the Nabis painters in France [13].) One of the basic beliefs of the Theosophists (and of mystics in general) is that a deeper spiritual truth exists beyond and above scientific knowledge. Man may establish direct contact with this truth through meditation and revelation or some other state transcending normal consciousness. The world of the spirit to which the Theosophist doctrine subscribed was real to Mondrian: ". . . the universal can manifest itself -- and once it does I can see that it might be as real as anything else"; and "from the moment we are capable of contemplation, isn't abstraction reality?" [14]. One of the aims of the Theosophical Society according to Mme. Blavatsky was "to investigate the hidden mysteries of nature under every aspect possible and the psychic and spiritual powers latent in man especially." [15] The importance intuition played in Mondrian's working aesthetic cannot be overemphasised, for "intuition", according to Madame Blavatsky, is innate to Man -- "it is his (natural) inner faculties and powers which if not tainted by intellectual subtleties and preconceptions can, with perception, reveal the hidden mysteries of nature" [16].

Peter Gay has written that Mondrian valued Theosophy highly for being, as he said in 1914, a spiritual science (Mme. Blavatsky's book The Secret Doctrine was subtitled "The Synthesis of Science, Religion and Philosophy" [17]). It had done much for him, leading him toward clarity in the realm of spiritual evolution [18]. Gay goes on to say that for

Rudolf Steiner, as for his fellow prophets, " Man is threefold in essence; in ascending purity he lives through his body, his soul and his spirit". Steiner believed that

> Man is a citizen of three worlds. Through his body he belongs to the world which he also perceives through his body; through his soul he constructs his own world; through his spirit a world is revealed to him that is elevated above the two others. [19]

Through Schopenhauer's disinterested contemplation (or Mme. Blavatsky's intuition) man can arrive at "a conscious unity with the Universal" [20]. "Art strives", says Mondrian "for plastic harmony between intuitive, aesthetic awareness and recollections of external reality" [21], and "the means to spiritual progress lies in the interiorization of nature in plastic art" [22].

The manipulation of the formal elements in art to express a specific idea had its self conscious beginnings with the French Symbolist poets in France in the 1880's. Mondrian had always been interested in design problems (Fig. 1 & 2), but that it became crucial to his work after 1912 can be seen in his painting and theoretical writing. As early as Oct. 29, 1909 he wrote: " Everything in our times must be represented otherwise even through a different technique" [23]. And in 1917

> if indeed the appropriate elaboration of the expressive means and their use -- that is composition -- is the only pure expression of the Universal, they cannot be other than universal, that is to say abstract. [24]

If the symbolic content of Mondrian's painting was too generalized to allow for its classification as a genuine product of the symbolist movement in art, as Welsh has suggested [25], it is remarkable how closely his ideas parallel the theoretical writings from the 1890's of the influential critics of the French Symbolist movement, J. Albert Aurier,

Maurice Denis and Rémy de Gourmont. The work of art will be, according to Aurier:

1. **Ideist**, for its unique ideal will be the expression of the idea,

2. **Symbolist**, for it will express this idea by means of forms,

3. **Synthesist**, for it will present these forms, these signs, according to a method which is generally understandable,

4. **Subjective**, for the object will never be considered as an object but as the sign of an idea perceived by the subject,

5. **Decorative**; . . . it is nothing other than a manifestation of art at once subjective, synthetic, symbolic and ideistic.

and

> . . . the artist has the right to exaggerate those directly significant qualities (forms, lines, colours, etc.) or to attenuate them, not according to the configuration of his own subjectivity (as happens even in realistic art) but more to exaggerate them, to attenuate them, to deform them, according to the needs of the idea to be expressed. [26]

For Rémy de Gourmont, the artist

> doit s'enquerir de la signification permanente des faits passagers, et tacher de la fixer -- sans froisser les exigences de la vision propre -- tel qu'un arbre solide émergeant du fouillis des mouvantes broussailles, il doit chercher l'éternel dans la divérsité momentanée des formes . . . [27]

From an investigation of the Symbolist aesthetic in France between 1885 and 1895, A.G.Lehmann concluded that the unity of expression, the unity of form and content, was the only aesthetic fact that underlay all the references to the word symbol during that decade [28]. If the method of creating art was to be distinguished from the scientific method, it had to embody an absolutely effective system of formal values. He said that it was not possible to limit the use of the literary symbol to one or other of the formal constructs in the art, but it was possible to draw

up a list of the different ways in which the Symbolist poets used symbols [29]

1. Any isolatable member of the external world, or any quality which bears witness (to the mystic) of a supernatural unity and universal analogy in the world.
(For Mondrian: "The flat surface and the straight line provide the means for saying everything -- but it is the artist who does the saying" [my emphasis] [30].)

2. Any sensible thing or any word, so far as it suggests to the Mallarmein poet the Platonic idea imminent in it.
(For Mondrian: "Plastically, the universal, expressed in the relation founded on the right angle, is the manifestation of the unchangeable" [31].)

3. Any representation serving as a sign of a general attitude which either tradition or supernatural decree has invested with powerful emotional resonances.
(Query to Mondrian: "Was it always a feeling for the straight line that prompted you to paint?" His response: "Since the straight line is the most perfected, the profoundest element in ourselves, doesn't that go without saying?" [32].)

4. A single representation abstracted from a complex of experiences, involving many associated representations, which is intended to do duty for its fellows as the most characteristic.
(For Mondrian: "In this variety of relations, a single relation is unchanging: this is the right angle" [33].)

5. Any work of art . . . whose evident purpose is to express the artist's attitude.
(For Mondrian: "Needless to say, when the man who creates aesthetically becomes really inward, he will feel the need to externalize his new inner identity, since every artist necessarily embodies in his art what he is in himself" [34].)

6. Any formal construct or poetic image of great force which constantly recurs in the poet's work, as his mind circles a certain predominant attitude.
(For Mondrian: the right angle.)

7. Any work of art considered as a formal unity or embodying an aspiration of formal unity.
(For Mondrian: "We ought to apprehend the visible as a whole from which nothing can be omitted, a whole in which all things are parts and therefore necessary" [35].)

In his article Natural Reality and Abstract Reality and in earlier

notes Mondrian invests the right angle with so much connotative data that it must function as a symbol, and this symbol would seem to parallel most of the interpretations of the word symbol by Symbolist poets. Not only does the right angle demonstrate one of the universals of experience which was formulated as a law by Pythagoras and known empirically as the element of symmetry that divides the plane four ways, but it also expresses a single metaphysical concept of life and immortality. As Mme. Blavatsky said,

> It symbolizes our human existence, (right angle turned four ways), for the circle of life circumscribes the four points of the cross, which represent in succession Birth, Life, Death and Immortality. [36]

The conjunction of the horizontal and vertical, the masculine and feminine elements, symbolizes the artist, who, Mondrian says, is asexual. [37]

Andre Gide wrote in **Mercure de France** (1897) that "en étudiant la question de la raison d'être de l'oeuvre d'art on arrive a trouver que cette raison suffisante, ce symbol de l'oeuvre c'est la composition" [38].

The influence of the French Symbolist poets after 1870 was felt in all the arts **(Correspondances)**, and eventually in most European countries. In painting this influence manifested itself as a reaction against Impressionism and especially against the principle of Realism as formulated by Courbet:

> Painting is an essentially concrete art and can consist only of the representation of things both real and existing . . . Painting is a physical language and deals with the visible world. Things which are abstract, invisible or non existent do not belong in the domain of painting. [39]

One of the aims of Symbolism was to resolve the conflict between the material and spiritual worlds. Maurice Denis, the theorist of the movement, wrote in Cézanne as Symbolist in 1907

> Symbolism was not originally mystical or idealistic. It was begun by landscape and still-life painters, and not by painters of the soul. It did, however, imply a belief in the correspondence between external forms and subjective states. Instead of evoking our state of mind by means of the subject represented, it is the work itself that should transmit the initial sensation and perpetuate the emotion. Every work of art is a transposition, an impassioned equivalent, a caricature of some sensation experienced or, more usually, a psychological fact. [40]

Mondrian wrote

> . . . the origin of the work of art: the emotion of the beautiful . . . you noticed the tonality, while I was struck by the way the beauty of colors and tones suggested repose. . . . Repose becomes plastically visible through the harmony of relations and that is why I stress the expression of relations. [41]

From about 1870, Schopenhauer's philosophy interpreted by the French avant garde poets became the vogue. It provided a justification for and a source of many artistic preoccupations of the time. According to Schopenhauer's doctrine

> Idea was not a concept (which is the object of rational activity and science) nor a mental image: it could be defined as the adequate representation of a concept entirely within the sphere of intuition. [42]

One of the most influential of the Symbolist Poets, Gustave Khan, in defining Symbolist aims reversed the conventional relation of artist and subject when he wrote in l'Evénement (1886)

> the essential aim of our art is to objectify the subjective (the externalization of the idea) instead of subjectifying the object (nature seen through the eyes of temperament). Thus, we carry the analysis of the self to the extreme. [43]

Mondrian never used accepted philosophical and religious imagery in his art, unlike most of the more conventional literary Dutch Symbolists. Welsh feels that it is because of his less cosmopolitan background that he felt more in sympathy with traditional landscape painters "who considered their work as much a craft as a liberal art" [44]. However,

I feel that it was the ideas implicit in symbolism that stimulated him rather than how other symbolists had realized them.

The examples I have used to illustrate most of the similarities have been drawn from Mondrian's article Natural Reality and Abstract Reality. Severini, in La Peinture Avant Garde, an article first published in Mercure de France in 1917 [p. 452] and reprinted in De Stijl at Mondrian's instigation, writes

> Tout les efforts des peintres d'avant-garde tendent vers l'expression de ce réalisme nouveau qui, étant tributaire de la sensation et de l'idée, avait été défini par moi dans mon article précédent: réalisme idéiste, en adoptant l'expression de Rémy de Gourmont qui me parait très éxacte.

He makes the distinction between two types of idealism, and notes that

> On pourrait l'appeler 'idéaliste', mais Rémy de Gourmont observe très justement qu'il y a deux 'idéalismes' très differents. Un qui vient de idéal et qui est 'l'expression d'un état d'espirit moral ou réligieux, synonyme de spiritualisme' et l'autre qui vient de idée, et qui est une 'concéption philosophique du monde'. (Platon, Schopenhauer, Bacon, etc.) C'est ce dernier idéalisme prenant sa base sur la matière et sur la forme qui s'identifie avec l'art, c'est pourquoi j'ai cru devoir l'adopter dans cette éxpression: réalisme idéiste, qui le définit sans possibilité de doute. [p. 452, Note 1]

Mondrian was to spend three summers from 1908-11 at Domburg where he met Jan Toorop, who under the impact of the literary works of Maeterlinck and Verhaeren had become a symbolist. The content of his paintings was mystical, but he was one of the few symbolist artists in Holland who incorporated a blend of Pointillist, Symbolist and Art Nouveau techniques in his work. In 1905 he had become a Catholic. It is unthinkable that with their common interests in painting and Theosophy, the two men never discussed those topics. Seuphor says that Van Toorop visited Mondrian in 1908 "where he would remain for a long time in silent contemplation of one of Mondrian's canvases and express his approbation

in a monosyllable just before leaving." [45] Welsh suggests that certain paintings such as Devotion (1908) (Fig. 3), the Dying Chrysanthemum (Fig. 4) of the same year, and Evolution (1911) (Fig. 5) can be interpreted as specific attempts to represent certain concepts in the Theosophical doctrine as laid down by Mme. Blavatsky. Querido, a critic and acquaintance of Mondrian's, commented on the greater unity of style which Mondrian had achieved in his new painting at that time: "colour no longer represented matter, but (instead) the spirit of things. Colour must be comprehended symbolically, and suggest moods " (1908-09) [46]. Mondrian adopted a version of Pointillist style in 1909. According to Querido and other critics "he seems to express great realization of an overpowering moment in nature" [47] . (His Mill in Sunlight (1908), Haystack (1908-09) and Red Tree (1908) are all attempts to capture this intense moment in nature by a symbolic use of anti-natural pure colour.) Mondrian himself wrote in 1909 that "It seems to me, a clarity of thought must be accompanied by a clarity of technique" [48].

In 1914 Mondrian returned to neutral Holland where he remained until the end of the war. There he renewed his contact with Toorop, met painters Bart Van der Leck and Van Doesburg in 1916 and architect J.P. Oud, with whom he discussed problems related to painting, and where his Neo-Plasticism began gradually to evolve. Bart Van der Leck had developed a hard edged style by 1917 and both he and Van Doesburg were painting more or less geometrical forms by 1915 [49] . Mondrian wrote: "my technique, which is more or less pictorial in nature was influenced by his Van der Leck's exact technique" [50]. In 1915-16 Mondrian, who had practically stopped painting at this time to work on his article Neo-Plasticism in Painting, saw a great deal of the Christophist Mathematician Dr. M.H.J

Schoenmekers, for he considered that Schoenmekers' ideas in general might be able to provide his theory of Neo-Plasticism with an objective Philosophical background [51]. Mondrian's ideas seem to have been greatly influenced by Schoenmekers' books The New Image of the World (1915) and Principles of Plastic Mathematics (1916) and the latter is a key document for the theoretical-philosophical background of Neo-Plastic writing [52]. At this time he started to jot down notes which were later to be found in De Stijl and Natural Reality and Abstract Reality. Mondrian always considered himself a realist -- first as a natural realist and then as an abstract realist. Traditionally pictorial realism drew from material evidence the solidity of objects which could be perceived by a sense of touch. At the end of the century symbolism brought back the value of intuition; solidity lost its importance, the line became undulating, arabesques bounding flat areas of colour and tone.

By 1910-11 the works of Picasso and Braque had reached a degree of abstraction which owed very little to a legible transcription of visual reality (although Picasso, Braque and Metzinger all insisted that the object was essential to Cubism). Cubism according to Picasso "is not either a seed or a foetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life." [53]

In 1911-12 there were two important exhibitions in Amsterdam -- one in honour primarily of Cézanne and Picasso, and the second of Gauguin and LeFauconnier [54]. In 1912 Mondrian moved from Holland to Paris, where analytic cubism was already established among avant garde painters. He came to Paris to learn, and he did so from Picasso and Léger, as he was to write later [55]. According to a young musician friend, Jakob Van Domselaer, whom he saw frequently in 1912, he painted "trees, nothing but

abstract trees" [56]. In writing to the art critic H.P.Bremmer in 1914 he explained his artistic aims:

> . . . I construct line and colour combination upon a flat plane with the aim of giving form to general principles of beauty. . . . I abstract everything until I arrive at the fundamental quality (albeit an external fundamental quality) of objects . . . chance must be avoided as much as calculation. [57]

Unlike the predominant tendency of Braque and Picasso by that time for studio constructs of man made objects, Mondrian's preference was for landscape painting. His late Cubist oriented paintings of 1914 transformed the Cubist scaffolding into a lattice composed of horizontal and vertical elements with an occasional curved line. Bearing in mind that one of the objects of the Theosophical society was "to investigate the hidden mysteries of nature under every aspect possible", Mondrian used the Cubist's destruction of corporeal matter and remoteness of visible reality as yet another, but major step, towards fulfilling his mission as a Theosophist. Moving gradually away from concrete (or determined) form in nature (trees) (Figs. 6,7,8,9), man made objects in the landscape (churches Figs. 10, 11 , windmills Fig. 12 , building facades Figs. 13, 14), the sea (Figs. 15, 16), the heavens (Fig. 17), and finally Man himself (Fig. 18), he gradually abstracted the hidden mysteries to the right angle.

Between 1914-17 Mondrian did a series of drawings and paintings which he called Pier and Ocean, Sea, and Composition in which the plastic elements were reduced to short horizontal and vertical lines that occasionally intersect, and it is the structure alone that creates an image of a self contained form.

In the diamond series of 1918-19 (Figs. 19 & 20) Mondrian identified

the shape of the painted composition directly with the shape of the canvas, in a simple all over regular grid. Previously, his images had been (whether or not enclosed by a line) self contained centralised oval or circular shapes against the rectangular field. The night sky, he told Van Doesburg, inspired him to produce those paintings [58].

Before he painted Composition in Lines (Black and White) (Fig. 16) in 1917, Mondrian had never used a square format; and it is possible that he felt that with these paintings he had finally faced all aspects of the physical world and reduced them to his idea of what lay behind the natural appearance of phenomena. Squares have a special significance in Theosophy and especially the horizontal and vertical cross inscribed in the square. "Within its mystical precinct lies the master key which opens the door of every science, physical as well as spiritual. It symbolises our human existence", wrote Madame Blavatsky [59].

In 1919-20 Mondrian composed an "Essay in Dialogue Form" entitled Natural Reality and Abstract Reality (which Seuphor described as the only one he continued to like) in which he described, through the medium of a dialogue between a natural painter, an abstract painter and an art lover, how and why his "abstract reality" had evolved. "The origin of the work of art", he said "is the emotion of the beautiful" and what Mondrian found beautiful was a feeling of repose engendered by the tones and colours of the landscape. He wrote that in contemplating the landscape with artistic vision images are produced which gain force when the object of contemplation is no longer visible. "It is these images", said Mondrian "and not the objects we see that are the real expressions of beauty" [60]. Mondrian's images -- the ones he retained from the contemplation of nature as expressed by plastic relations (the opposition

of lines and colours) -- are very specific ones: the mass of form reduced to coloured planes determined by straight right angled contour lines, and in his article General Principles of Plastic Equivalence of 1920, Mondrian said that "art must not only be the aesthetic expression of our subjective sensations but must include what is above all misery and happiness (the tragic) -- a state of balance". In Man a state of balance is largely unconscious and intuitive and can only become conscious through "disinterested contemplation". This balance is a new harmony -- it can never be found in nature -- it is the harmony of art.

As early as 1915 until the late 1920's there was a general movement of the avant garde in Paris away from the intuitive self-expressive approach to painting to a more classically oriented rational approach [61]. This attitude, "the compulsion for a return to order", was reflected in a number of reviews and magazines published during this period. The Dutch group De Stijl, founded in 1917 by Van Doesburg with Mondrian as one of the original members and its most faithful contributor, was the most abstract and idealist in ideology. Van Doesburg had felt an immediate affinity to Mondrian's paintings when he first saw them, and in his criticism of one of these works in 1915 suggested that it gave the impression of "spirituality and repose". However, throughout their association he felt that the exclusive use of orthogonal relationships rendered a painting too static, and movement, a very real concern of contemporary artists, should somehow be represented in a painting. In keeping with the De Stijl group's interest in the duality of matter and mind, van Doesburg chose to solve it in a visually more dynamic way than Mondrian. He associated the diagonal with spirit and the orthogonal relationship with matter [62].

Unlike other founding members of the group, Mondrian consistently used an intuitive approach to painting. Neither did he defect from Schoenmaker's view that the spiritual and material reality existed as a unity of counterpoints in equilibrium.

After the Great War, Mondrian returned to a predominantly purist Paris, whereas Van Doesburg went North to Weimar and the Bauhaus of Walter Gropius in an attempt to promote the De Stijl ideas.

> We define the progressive artist as one who fights and rejects the tyranny of the subjective in art. As one whose work is not based on lyrical arbitrariness, as one who accepts the new principle of artistic creation -- the systemization of the means of expression to produce results that are universally comprehensible. [63.]

This quotation is part of a statement issued at the Congress of International Progressive artists in Germany in 1922 by Van Doesburg, El Lessitsky and Hans Richter. By providing a positive declaration of principles, they were attempting to unite all European artists by a common style which was to transcend barriers of nationality and profession, parallel the contemporary discoveries in science of the nature of the physical universe and in this way be the representation in art of man's evolutionary standing vis à vis nature. The new art was to be founded not on a subjective, but on an objective basis. The artists were to set themselves problems; their aim to make use of each other's work: "There can be no excuse for anything that does not clarify the intention behind a piece of work" [64]. They felt that art was a universal and real expression of creative energy. In 1925 El Lissitsky and Hans Arp wrote: "constructivism proves that the limits between mathematics and art, between a work of art and a technical invention are not to be fixed" [65]. Known as "International Constructivism" this ideology could be said to

have evolved from Russian constructivist imagery toward a more universally acceptable art based on the clarity of geometric form [66].

Towards the end of 1924 and the beginning of 1925 Van Doesburg began to develop a new approach to painting which he called Elementarism. At the time he also wrote several articles attacking the "classical" in art and the role of intuition in painting, which he felt should be replaced by a more scientific attitude. During 1926 he reiterated his views and reinforced his long standing disagreement with Mondrian:

> The classical notion of art consists of the plastic expression of this polarity (matter-mind) as a balanced unity, but this solution has proved inadequate to the expression of the modern spirit which is characterized by an unavoidable opposition to nature, to physical structure and to all romantic symbolic romantizations there of. [67]

And again:

> I understand spirit to be entirely different from that which it represented for our predecessors, or until this very day for witches, fortune tellers and Theosophists. [68]

He felt that Elementarism was the natural outcome of Neo-Plasticism: "The Elementarist considers life only as a perpetual transformation" [69]. In another fragment he writes that

> Elementarism has been born partly in reaction to overdogmatic and often narrow minded application of Neo-Plasticism, partly as a consequence but ultimately from what is primarily a radical correction of Neo-Plastic ideas. [70]

In his article Home Street City (1926) Mondrian wrote that

> Neo-Plasticism was recently accused of being classical and of trying to follow natural appearance (even though abstractly). Neo-Plasticism is classical only in so far as it is the true and pure manifestation of cosmic equilibrium from which we cannot separate ourselves as long as we are men. At first sight some points seem to support the accusation. Therefore an explanation is necessary, especially as the use of the oblique in architectural chromoplastic would destroy the Neo-Plastic unity of architecture and painting . . . . In any case, note that

> in Neo-Plastic art it is not the vertical or horizontal but the perpendicular position that is essential -- and the relationship so obtained. [71]

When asked to contribute to the jubilee issue of De Stijl in 1927 Mondrian replied

> After your authoritative improvement(?) of Neo-Plasticism any collaboration has become impossible. I regret being unable to prevent any reproduction of my articles and photos in the present De Stijl. For the rest I cannot feel any rancour either. [72]

Although Van Doesburg wrote in his diary that "the renewed friendship with Mondrian provides both of us with the pleasant evidence of mutual support" (May 1929) [73], this certainly did not seem to reflect Mondrian's attitude. Because of some "offensive" letter that Doesburg had written Seuphor [74], he informed Van Doesburg that he never wanted to see him again -- in 1931 Van Doesburg died from a heart attack.

In 1930 Mondrian wrote

> Les différentes religions et les systèmes philosophiques nous montrent clairement que, dès qu'ils prirent une forme, ils n'établisaient qu'un seul côté de la vérité. De là, tant de doctrines et de dogmes apparemment contradictoires. Tandis que le vrai mystique, s'abstenant d'établir une forme, exprime la vérité universelle en ne s'occupant que du rythme libre de la vie. Parallèment à l'art et à la vie sociale, la religion et la philosophie d'aujourd'hui s'acheminent vers une conception universelle en se basant exclusivement sur ce qui se manifeste 'par' la forme. [75]

(an opinion he had expressed in Natural Reality and Abstract Reality.)

In 1931 Léger published an article in Cahier d'Art entitled Abstract Art in which he said that Neo-Plastic painting had reached its apogee; that as a logical extension of Cubism it had gone as far as it could; it had served its function and should now be forgotten:

> They are the true Purists. Their analysis is complete. External activity is reduced to its simplest expression. Evolution has to go that far. They have created an indisputable plastic fact, Neo-Plasticism had to exist. It

is done. [76]

In the preface to Piet Mondrian: Life and Work [60], George K. Morris, who was one of Léger's students at the Academie Moderne in the 1920's, asked him at the time what he thought of the work of Mondrian, Pevsner and Arp, and Léger said that his own approach was so different that he felt unable to appraise them; they were abstract, whereas he was interested in the object. However, by 1931 in the article quoted above he must have felt strongly enough to write that he found it

> a mute essentially static art which will always function for some initiates who have freed themselves from the ordinary and are apt to be satisfied by a coefficient of beauty that does not change and does not even seem visible -- a dangerous game that must be played. [77]

FOOTNOTES Part I

1. Stephen Bann, The Tradition of Constructivism, a volume in the series **Documents of 20th Century Art.** Stephen Bann, ed. London: Thames and Hudson, 1974, p. 69.

2. **Documentatie over Mondrian 1-3,** Museum journal Voor Moderne Kunst Vol XII nos 4-6 1968. Artist's Correspondence, Joop Jooster, ed. Letter No. 5, Jan 5. 1914 to H. P. Bremmer.

3. Michel Seuphor, Catalogue Introduction to a Marlow Moss exhibition at the Hanover Gallery London, 1958.
Max Bill, Catalogue Introduction to a Marlow Moss retrospective at the Gimpel and Hanover Galerie, Zurich, 1973-74.

4. Ben Nicholson. Letter to author included in the Addenda, p. 86.

5. Mondrian to H.P.Bremmer, Jan. 29 1914, in J.M.Jooster, ed. **Documentatie over Mondrian 1,** Letter No. 5. Museum Journal XIII (1968), p. 213.

6. Letter No. 8 of the Vantongerloo correspondence in the Addenda, p. 67.

7. Letter No. 2 of the Mondrian-Gorin correspondence in the Addenda, p. 68.

8. Until 1926 Mondrian referred to the position as horizontal and vertical. In his essay Home Street City in 1926 he insisted that what was important was a perpendicular orientation.

9. Piet Mondrian, "Natural Reality and Abstract Reality", in Piet Mondrian: Life and Work, Seuphor, Michel. New York: Harry N. Abrams, 1958. P. 324.
[Subsequently referenced as NR+AR.]

10. Dutch architect and Theosophist J.L.M. Louweriks writing on Rembrandt and Theosophy, **Theosophia** XV July 1906, p.136.

11. NR+AR, p. 329. Mondrian is discussing form -- but by analogy organized religion.

12. Piet Mondrian: Life and Work, p. 53.

13. **Ibid,** p. 53.

14. NR+AR, p. 312.

15. H.P. Blavatsky, The Key to Philosophy. Covina Calif.: Theosophical University Press, 2nd printing 1946, p. 39.
"The Universe and everything in it, moral, mental, physical, psychic, or spiritual, is built on a perfect law of equilibrium and harmony. As said before (vide Isis Unveiled), the centripetal force could

not manifest itself without the centrifugal in the harmonious revolutions of the spheres, and all forms and their progress are the products of this dual force in nature. Now the spirit (or Buddhi) is the centrifugal and the soul' (Manas) the centripetal spiritual energy . . .", pg. 189-190.

16. Ibid, p. 261.

17. Peter Gay, Art, its History and Psychological Significance. Icon Editions, New York: Harper and Row, 1976, p. 205.

18. Two Mondrian Sketchbooks 1912-14. Joop Jooster, ed. (Trans. Robert Welsh.) Amsterdam: Muelenhoff International, 1969.

19. Art, its History and Psychological Significance, p. 206.

20. NR+AR, p. 311.

21. Ibid, p. 334.

22. Ibid, p. 316.

23. Robert P. Welsh, Piet Mondrian's Early Career. New York: Gailard Pub. Inc, 1977, p. 32.

24. De Stijl, 1:5 (1917).

25. Piet Mondrian's Early Career, p. 32.

26. J. Albert Aurier, Le Symbolism en Peinture: Paul Gauguin. Mercure de France, (Paris) 1891, pg. 159-164.

27. Rémy de Gourmont, L'idéalisme (1892). Paris: Le Chemin de Velours, 1902, p. 21.

28. A. G. Lehman, The Symbolist Aesthetic in France 1885-95. Oxford: Basil Blackwell, 1950.

29. Ibid, pg. 306-307.

30. NR+AR, p. 309.

31. Ibid, p. 312.

32. Ibid, p. 314.

33. Ibid, p. 306.

34. Ibid, p. 316.

35. Ibid, pg. 305-306.

36. H.P. Blavatsky, Isis Unveiled. Vol. 1 (in 2 volumes). Pasadena:

Theosophical University Press, 1960, p. 508.

37. Piet Mondrian: Life and Work, p. 117, note 6.

38. Andre Gide, Reflexions Oeuvres, NRF 1933 , p. 424 (first published 1897 in the **Mercure de France**).

39. Letter by Courbet of Dec. 25, 1861, in the **Courier du Dimanche.** Included by Castagnary in Les Libres Propos. Paris: Courthion, 1864, p. 205.

40. Maurice Denis, Cezanne as Symbolist.

41. NR+AR, p. 303.

42. "The idea is, by reason of the temporal and spatial form of our intuitive perceptions, a unity dissolved into multiplicity; on the other hand, the concept is a unity reconstructed out of multiplcity by the power of abstraction exercised by our reason." Schopenhauer, Albert. **Die Welt Absville und Vostellung** 3rd edition, 1859 II Ch. 49, p. 277. Quoted in A.G. Lehmann, p. 129.

43. Gustave Kahn. L'Evenement 1886.

44. Piet Mondrian's Early Career, p. 2.

45. Piet Mondrian: Life and Work, p. 76.

46. Piet Mondrian's Early Career, p. 132.

47. **Ibid**, p. 137.

48. **Ibid**, quoting Mondrian, 1909.

49. Piet Mondrian: Life and Work, p. 82.

50. **Ibid**, p. 130.

51. Joost Baljeu, Theo Van Doesburg Studio Vista. London: Cassell & Collier MacMillan Ltd. 1974, p. 29.

52. **Ibid**, pg. 28-29, 75-77, 79.

53. Statement published in 1923. Dore Ashton, ed. Picasso on Art: a Selection of Views (1972) 5-6.

54. Piet Mondrian: Life and Work, p. 82.

55. **Documentatie over Mondrian 1**, letter No. 5.

56. Piet Mondrian: Life and Work, p. 98.

57. Robert P. Welsh, **Bulletin (Nat. Gal. of Canada 1977)** note 25, p.

30.

58. Ibid.

59. Isis Unveiled, p. 508.

60. NR+AR, p. 332.

61. Arthur O. Stevens, unpublished Ph.D. Thesis, University of Indiana, 1971.

62. Theo Van Doesburg, p. 29.

63. The Tradition of Constructivism, p. 68.

64. Ibid, p. 67.

65. Ibid, p. 297.

66. Ibid, p. 51.

67. Theo Van Doesburg, p. 153.

68. Ibid, p. 154.

69. Ibid, p. 160.

70. Ibid, p. 163.

71. Piet Mondrian, "Home Street City" in the exhibition Catalogue for The Process Works. Pace Editions Inc. 1970, p. 72.

72. Piet Mondrian: Life and Work, p. 149.

73. Theo Van Doesburg, p. 153.

74. Piet Mondrian: Life and Work, p. 149.

75. "L'Art Réaliste et l'Art Superréalist". La Morphoplastique et la Néoplastique. Cercle et Carré 2, 15th April 1930. Reproduced in Tout l'ouvre peint de Piet Mondrian. Paris: Les Classiques de l'Art, Flammarion, p. 14.

76. Fernand Léger, Functions of Painting, a volume in the series The Documents of 20th Century Art, London: Thames and Hudson, 1965, p. 82.

77. Ibid, p. 83.

Part II

The magazine **Macula 2** published in 1977 a collection of letters to Jean Gorin (three of them reprinted from his retrospective exhibition catalogue of 1969) from various painters with whom he had associated in the thirties. Among these letters were a number from Mondrian which reveal the extent of his concern with the analysis of the formal aspects of Neo-Plastic paintings with respect to the theory and personal variations possible within the general horizontal and vertical orientation of the design elements. He mentioned Marlow Moss, a painter and mutual acquaintance in connection with these researches.

Moss' contact with Mondrian's work dated from the late twenties. The start of her career as an artist of some consequence coincided with a period in Mondrian's when his aesthetic was being questioned generally by his peers, specifically by Van Doesburg and Léger (see pg. 19 & 21) and later Vantongerloo [1], either as being too static or too reductive (by that time he had condensed his image to three black lines -- the limit of the plastic means -- on a white rectangular ground, Fig. 18). He had, I have suggested, investigated the "hidden psychic and spiritual powers latent in man" and was writing notes on his aesthetic theory that were subsequently published as a long article in **Circle Magazine** in 1937. The fact that Moss' early work and correspondence were destroyed [2], that Mondrian kept only documents that were of an extremely personal nature apart from his paintings and articles, and that most of their discussions took place on the occasions when they met, precludes any written evidence for this period. Seuphor said that he never saw Moss at Mondrian's studio

at that time, although he (Seuphor) was there frequently [3]. Gorin's published letters are therefore of considerable importance and interest.

Marlow Moss met Mondrian in 1929. She painted her first Neo-Plastic painting that year; two black lines intersecting at right angles on a white ground [4]. In 1930 she exhibited at "Le Salon des Surindépendants" a composition with "double lines" [5]. Mondrian was interested enough to write to her asking the purpose of these lines. In view of the subsequent development of his painting and the contents of the letters, it seems not unreasonable to speculate that Moss' use of the double line acted as a catalyst that stimulated Mondrian to research this particular expression of Neo-Plasticism.

Mondrian first used two narrowly spaced horizontal lines in a painting in 1932. This work is quite different in appearance to any of his previous paintings and any that were to follow. However, upon closer examination of this painting, I found that Composition B with Grey and Yellow (Fig. 21) was in fact the last in a series of seven squares painted during 1928-32 [6] in which the composition is divided into four main areas, with the top half larger than the bottom. The two top rectangles and the bottom left hand rectangle are open on two sides. The fourth division contains a smaller closed rectangle which is sometimes a square. The bottom side of the small square is either flush with the periphery of the canvas plane or separated from it by a narrow strip. The remaining area is divided into small rectangles. In 1930 and '31 he painted three rectangular canvases [7], the first two of which consisted of three black lines each. In the third, which was less reductive but basically the same composition, the line traced a continuous path inside the confines of the canvas plane except at one point where it follows the edge of the canvas

to the next section of line. Until this painting, this kind of continuous line was unique in Mondrian's work, and was only used again in the composition with the "double line" (Fig. 21.)

Composition B with Grey and Yellow (Fig. 21) is divided vertically into two equal parts, and bisected horizontally by two thin black lines. The small closed rectangle of the lower right hand quadrant is a square if portions of the black lines and double lines are included. This poses the question whether Mondrian's picture grid was calculated in this case, which was not his usual practice. As it happens the plane is a grid with 5cm units and the black and bottom double line coincide with the underlying divisions. Because the picture plane is divided more precisely and the lines are positioned on it, one can presume that the grid served some function, which in fact it did. In order that the picture plane was not bisected into two equal parts to produce a strictly symmetrical division of the canvas plane (against Neo-Plastic principles), Mondrian painted the thickness of the line to one side of the vertical division so that it determined the yellow rectangle conceptually and divided if from the white rectangle on the right perceptually. In the lower half of the painting the line "belongs" to the small rectangle because it is only by including it as a part of the square that the measurements will be true for the square. The horizontal lines "belong" to the top half of the image because the lower of the two lines is coincidental with the grid line. This manner of constructing with line where it is superimposed on the underlying grid, is most unusual for Mondrian and the only possible precedent in his previous work (the diamond paintings of 1918) is tenuous at most. (However, this procedure was and continued to remain standard strategy with Moss.) The solid black line in the painting leads the eye

from the top to the bottom of the canvas, across the lower edge of the square, up the other side and across to the canvas edge in a continuous flow (uninterrupted by the double line). Unlike the line in the 1931 painting (Fig. 22) it does not turn in on itself nor does it seem to continue off the canvas, but instead ends with what is virtually a double line or one that has been underscored. Because of its horizontal position; the fact that it bisects the vertical side of the square into two equal portions; that it is twice as wide as the rest of the line and the neutral grey rectangle which lies next to it is half a square, this small segment seems to be the focal point for the whole painting. If one studies the reproduction for any length of time, the white between the narrow black horizontal lines is suffused with yellow creating an area of ambiguity (again, unusual for Mondrian) in which the lines lose their individuality, seem to recede, and take on the characteristics of a grey plane, bridging the gap between, or connecting, the two coloured areas.

As basic construction lines in the composition, Mondrian's double lines are not as successful as the solid line he normally employed. What they did do was to suggest the means by which he could release the yellow plane from the constraints and determining black lines. It is significant that in 1933 he painted his great diamond Composition with Yellow lines (Fig. 23) -- the potential of which he did not develop until New York ten years later.

Another painting with horizontal closely paired lines was Composition with Yellow and Blue (1933) (Fig. 24) in which the lines were already beginning to function as separate entities. Possibly the yellow area modified the white between the black lines on the left hand side of the vertical line, but on the other side the lines seem to function

separately as boundary lines for the planes. The blue and yellow planes diametrically oppose each other in dynamic equilibirium. There seems to be no underlying grid on which the black lines are superimposed.

The two paintings form the vital link between the old and the new ways of expression in Mondrian's work. Composition in Yellow and Grey brings together two series but it also includes seminal ideas of the direction in which his work could have and in which it did evolve. They were both bought at the same time by a Swiss collector directly from the painter and form part of the Muller Widman collection in Basle. A photograph taken in Mondrian's studio in 1933 (Fig. 25) show two paintings Composition in Yellow and a "double line" canvas [8] (Fig. 26, listed in Seuphor, but since lost.). The juxtaposition of these two paintings suggest that Mondrian had been fully aware of the implications in the Composition B with Grey and Yellow and had chosen to continue to experiment with the multiple black line compositions which he evidently considered a very important step forward in his evolutionary progress, and which colleagues considered important in his plastic expression [9].

Moss (proposed by Mondrian) was one of the founding members of the Abstraction Création group of painters in Paris. This group existed from 1931-35 and it is from the reproductions of her paintings in the catalogues that I have been able to get some ideas about her work of that period.

Moss, as I have mentioned, painted her first Neo-Plastic painting -- two black lines intersecting at right angles -- in 1929. More spare even than Mondrian's, this image was a beginning for her and not the end of a period of intensification as it was for him. A year later she introduced her first canvas using the "double line". Moss' basic grid

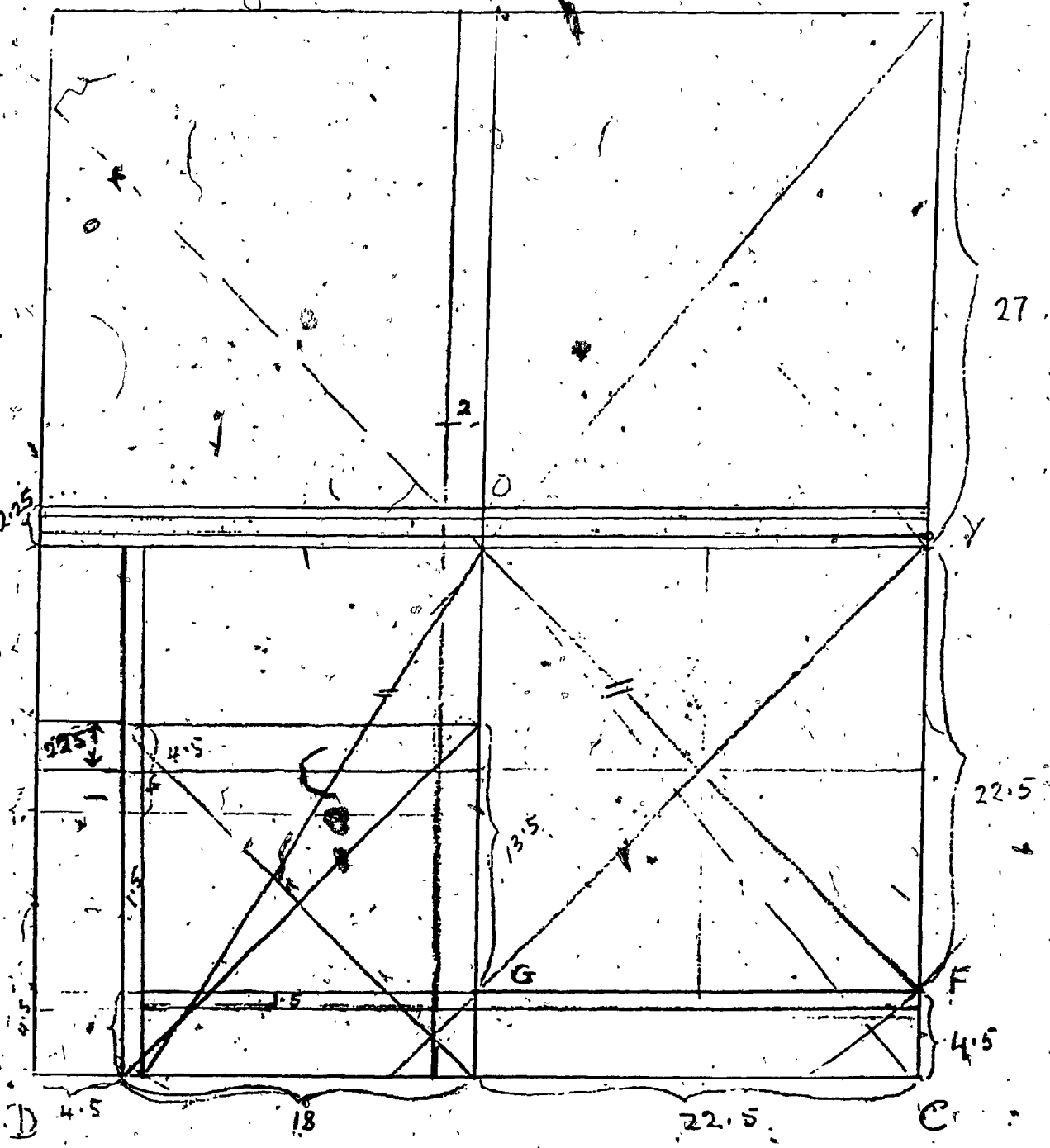

Fig. 37

Ratio Reconstruction of the Preceeding Moss Painting by the Author.

depended on the ratios she used. Two of her paintings I have analysed (Figs. 36 & 41) because I have their dimensions. First I drew them to scale and by carefully measuring the reproductions through a 1 mm transparent grid, I drew in the lines, took all the measurements and worked out how she might have arrived at her image:

Fig. 36 Composition in White, Black, Red and Grey 1932 (54 x 45 cms.)

1. Establish rectangle dimensions 54 x 45 cms. The common denominator is 9 cms.
2. Bisect square ABCD horizontally and vertically.
3. Establish right hand square (half rectangle diameter), OYFG.
4. Extend FG. Base of square to AD.
5. Bisect second square horizontally and vertically.
6. Extend horizontal bisector to meet AD.
7. Establish third square in series 27:22.5:4.5 which is 18 cms. Base on DC.
8. Construct an equilateral triangle with diagonal FO second side to meet DC.
9. Extend both perpendicular to XY. side of second square and point where equilateral triangle meet DC to line XY.
10. This establishes the width of the narrow black line.
11. The point where the extended diagonal of the second square and the diagonal of the third square meet establishes the width of the wide vertical. Extend FO to establish double line section.
12. Width of the left hand horizontal line is 2.25 -- that is, half the size of the second square 11.25 + 4.5 cms -- subtracted from the side of the third square (18 cms). Same width as double line.
13. The narrow black horizontal line is 1.5 cms (4.5 - 3).
14. The black lines are in numerical progression, 0.75:1.5:2:2.25 .

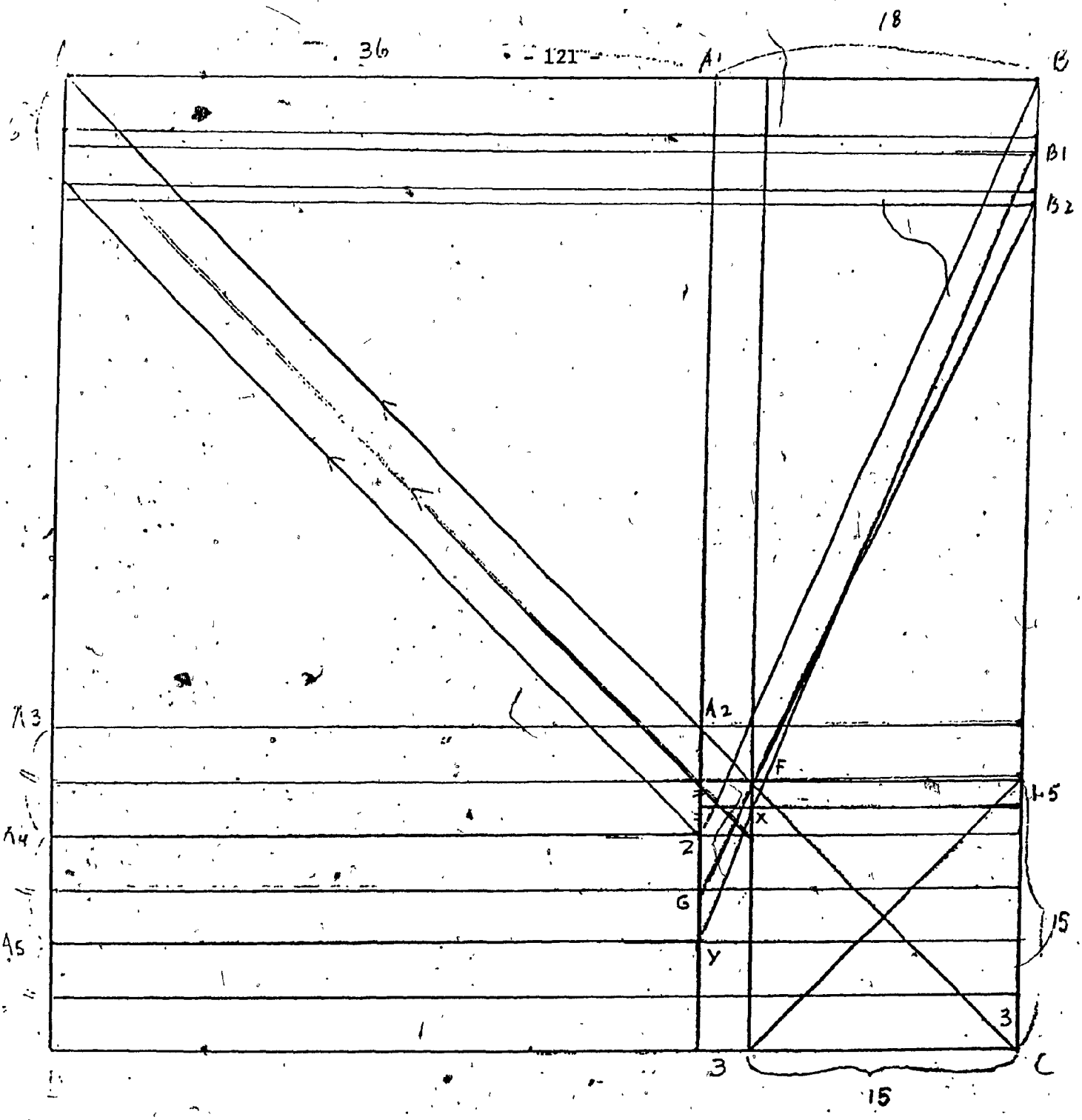

Fig. 42

Ratio Reconstruction of the Preceeding Moss Painting by the Author.

As far as I have been able to calculate, there is a difference between this painting (Fig. 36, 1932) and the next one I will reconstruct (Fig. 41, 1934). Here, although the double lines are part of the underlying grid structure determined by the ratios, their "relating" and "interrelating" functions are primarily dependent on the lines generated by the grid. Although the next painting is also determined by the ratios, the double lines of the visible image are those that create the "relating and interrelating" and bind the whole structure (painting) together. My reconstruction (Fig. 42) will make this clear.

Fig. 41 Composition in White, Black and Grey 1934 (54 x 45 cms.)

1. Given square 54 cms ABCD. Common denominator 6.
2. Join diagonal AC.
3. Establish square A A1 A2 A3 in the ratio 2:3 to given length of square ABCD. Extend sides to meet sides BC and CD.
4. Divide remaining section of line AD into three parts of 6 cms each. (Middle section results in large grey plane.)
5. Establish second square of 18 cms.
6. Draw two lines parallel and equal to A A1 from extension of A1, A2 to meet AD.
7. Join BZ. On the extension of A1 & A2, draw a perpendicular line through point where BZ meets extension of A2 & A3. This is the second side of the vertical grey plane. Extend 2nd line parallel to diagonal to meet second side of grey plane.
8. Smaller right hand square 15 cms.
9. Horizontal black line 1/2 of 3 = 1.5
10. Join Y and X, and extend to B1.
11. Join FG and extend to B2. Large grey plane 6 cms small 3

cms. Lower black line 1.5 two top lines 1 cm each.

This painting, I believe was a very important one for Moss. Even in the original (which I saw in New York at the Carus Gallery) the two black horizontal lines seem over emphatic. They are there to illustrate the double lines "relating and inter relating in space". As I show in my reconstruction, the lines are not only intimately connected to the underlying grid, but the image as well. The grey planes, which could be read just as pale black lines, anticipate the direction in which she is moving -- towards the elimination of the black lines.

Another of the paintings Moss exhibited in the 1932 **Abstraction Création** group show was a "diamond painting" (Fig. 34), the only painting in a diamond format of hers extant. Contained within the diamond and sharing its centre is a smaller square in a horizontal-vertical position. Each side of the square is extended in a clockwise direction to meet the sides of the diamond so that the image creates a very strong pinwheel effect. If the black lines are extended further to meet the anitclockwise extension of the diamond edge, another square can be constructed and this process can be repeated indefinitely. The sides of the white area constructed by the black lines are in proportion to the diamond edges and the sides of the imagined squares, the Fibonacci series (7:13:20). The radii of the circles circumscribed around the squares are also in the series (5:9:14:23) and the diamond lines divide the diamond edge into two parts in the ratio 8:5. The white square in the centre is part of the series without the inclusion of the line, but it is only by including the measurement of the line that the ratio of the diamond edge division and the imagined diamond will conform to the series. Perceptually, the black lines within the diamond format suggest rotation and extension --

potential motion; conceptually they provide the clues for an orderly system that defines the space. Although the lines suggest so strongly mobility, the central square by virtue of its symmetry, centrality and strong horizontal and vertical orientation, is stable. By enclosing the smaller square with relatively heavy black lines, the area is compressed and the white lines accentuated with maximum contrast in each corner. The diamond picture plane in comparison to the strong dynamic figure is deemphasised; it creates the link between the central figure and the larger scheme. The oblique sides check the physical extension of line. Ends extended in an anticlockwise direction create the next square. Centrifugal and centripetal tendencies in the image are in equilibrium.

The final painting of Moss' that I will comment on is Fig. 38, exhibited in 1933 in the **Abstraction Création** group show, to point out that even without the given dimensions and possible distortions due to the reproductive process, the numbers involved in its construction are too calculated to be arbitrary. For instance, measurements give 99, 87, 63, 39, 9 cms which make the connections 12, 18, 24, 30 (an arithmetic progression). The squares, the painted one and the two constructive ones are also connected: 54, 18, 9 cms square.

Moss, according to Nijhoff [10], first drew free hand a sketch on a piece of paper, coloured in gouache or oils, then alterations were made to this sketch until she was satisfied. She then measured and checked the ratios. Once the scheme had been laid down, the sketch was redrawn carefully. The dimensions of the frame and linen were a multiple of the drawing (a purely mechanical process). Mondrian's canvases were sketched and lightly primed. He used long strips of transparent paper placed on the horizontal canvas to manipulate the composition.

According to Seuphor [11], Mondrian operated in this way:

> The actual work was done on the table . . . I often suprised Mondrian armed with a ruler and ribbons of transparent paper, which he used for measuring. I never saw him with any other working tools.

Harry Holtzman writes:

> The composition was first established on the given canvas itself with charcoal; sometimes further developed with charcoal on paper measured to the exact size of the canvas. Then, at a certain point, very rapidly, colour became essential. Until final certainty, painted pieces of paper, strips of tape pinned and tacked, were combined with a complex collage with the paints and charcoal. Finally, the laborious process of displacing all with the homogeneous surface of paint. When he decided to make a change in the paint, it was necessary to strip it down to the canvas and rebuild the surface completely. It was during this process that the pencil, charcoal and coute chalk drawings appeared as the intermediate working notes and thoughts; sometimes as suggestions for alternative structures or for new works of the same order. [12]

In the early thirties, Mondrian went through a difficult period [13]. In letters to Jean Gorin in January and April 1933 he wrote that his paintings were progressing "lentement et pas sans fatigue", that he could always find variations, but that his compositions "reviennent quand même au même". In April he wrote

> Moi, j'ai été très absorbé dans mes nouvelles rechèrches. J'ai essayé de toute manière mais je vois qu'il soit pour moi dans l'espirit que tu as vu chez moi; je crois avoir réussi de trouver un rapport satisfaisant. [14]

In October: "Je suis un peu content de mes peintures, qui maintenant commencent a être visible" [15]. Finally, in January 1934 he wrote "je vois maintenant qu'il est possible de travailler NP autrement" [16].

The yellow diamond (Fig. 23) is dated 1933. The photograph (Fig. 26) shows a painting which has since disappeared (or been overpainted). No painting is recorded which is dated 1934. In 1935 one of Mondrian's basic compositional schemes is a variation of the theme to which

Composition B in Yellow and Grey (Fig. 21) belongs. The painting in the photograph bears a resemblance to Moss' painting (Fig. 38) in the Abstraction Création group show.

In 1933 in response to a letter from Jean Gorin, Mondrian wrote that he was happy that Gorin had "reussi de faire du N.P [Neo-Plasticism] selon ta conception personelle", but in the same letter asked him "je voudrais bien savoir si tu trouves qu'il est possible de créer d'autres que celles que nous avons faites?", which could indicate that he had doubts about that possibility, for he writes in the same letter:

> Tout ce qui concerne cette question, est pour bien savoir notre attitude envers le publique et les autres peintres qui nous pourrons attaquer. Si une autre composition est impossible, nous devons cela défendre et chercher la personalite seulement plus intérieurement. [17]

He had also posed this question to Mlle. Moss who had answered; he wrote

> J'ai reçu encore et enfin une lettre d'elle -- plus modérée et que je te montre quand tu sera ici -- dans laquelle elle ne montre une théorie-à-elle pour défendre l'emploi de la ligne double -- théorie que je n'ai pas compris, mais qui aussi va en dehors de la question.[18]

Without the documentation there is no way in which it is possible to know how she had answered his question or what is more to the point, what sort of answer he had expected.

In her introductory essay to Moss' exhibition in 1962 at the Stedelijk Museum in Amsterdam, Nijhoff mentioned the fact that in 1930 Moss introduced her double line into her paintings and that three considerations had moved her to do so: Moss felt that

1. Single lines split up the canvas so that the composition fell apart into separate planes and the painting became a self contained unit.
2. Single lines made the composition static.
3. The double line or multiplicity of lines rendered a

> continuity of related and interrelated rhythms in space possible, which made the composition more dynamic rather than static. [19]

Nijhoff also mentioned the fact that the first time Moss exhibited a composition with double lines, Mondrian wrote her a note in which he asked her the purpose behind her use of the double line. In a written reply, according to Nijhoff, she explained her three reasons and enclosed two drawings with the letter to illustrate the difference -- at their next meeting all Mondrian said about the correspondence was "I couldn't quite follow your letter. Figures don't mean much to me". If as Nijhoff writes, Moss stated her three reasons as early as 1930 the letter [20] from Mondrian to Gorin in 1933 seems to me to imply that at the time of Composition B with Grey and Yellow Mondrian used the double line as a way of bringing together two different compositional schemes in his work, and it was only subsequently that he seriously considered it as an alternative way of, as he said, working Neo-Plasticism. [21]

As far as Mondrian was concerned

> La composition N.P. la plus simple (+) tout néo-plasticien doit s'en servir, je crois. Mais pour exprimer ses différentes émotions ou conceptions de voir, il lui faut des sous-compositions (complications). [22]

Mondrian, at the time, seemed to be happy and anxious to have disciples, but he wanted to make quite sure that they understood what Neo-Plasticism was. He had written to Moss twice -- presumably he expected her to answer "no", or to simplify her answer.

In January 1934 Mondrian wrote to Gorin:

> Tu parles de la ligne double et dis que cela cause de la symétrie. Cela je ne trouve pas parce qu'elle ne reste qu'une 'ligne' tout comme dans ton creux.=/1Dans mes dernières choses la ligne double s'élarge vers le plan, et est, quand même, plutôt une ligne. Mais quoi-qu'il en soit, je crois que cette question est une de celles qui tombent

> en dehors de la théorie et qui sont si subtiles, enfin ressortissent encore du mystere de 'l'art'. Mais cela ne m'est pas encore clair! En tout cas, avec 'creux' tu ne fais non plus la ligne simple! Et moi, avec mes differentes epaisseurs non plus! [22]

Mondrian said in fact that two explicit lines "sont plutôt une ligne". Although the diagonals are implicit in his rectangles, the horizontal and vertical orientation implicit in the diamonds and the black lines could project beyond the canvas edge -- these effects depend primarily on sense orientation and imagination, not perception per se. If the lines do, as Mondrian said, function as one, then they again depend on imagination. In Composition B, where they are very close together, they **must** function as two separate lines with a yellow saturated central plane to produce the grey, in which case the quality of the line, which Mondrian seemed to feel was so indescribable, so subtle, and one of the mysteries of art, is very important. Mondrian wrote:

> Je suis très heureux d'apprendre que tu as rêussi de faire de N.P. selon ta conception personelle. Comme je te l'ai déjà ecrit, moi je ne tiens pas beaucoup a la personalite, **mais par différents faits, et parce que l'on dit, j'ai appris que pour ce temps-ci, une certaine personalité même est necéssaire.**[my emphasis] [23]

Was Mondrian finally accepting the implications of the theory of Relativity?

Mondrian's black lines seem to have been intricately associated with his metaphysics and therefore their function in the plastic organization of the paintings must reflect his current thinking. In Natural Reality and Abstract Reality (1918-19) they were **straightened contour lines.** In 1923 they denoted **spirit** and finally by 1937 in his article Plastic Art and Pure Plastic Art (which he had been working on since 1933 [25) they were **"free lines which intersect and appear to form rectangles".**

From Gorin's letters it seems plain that Mondrian never considered that his two parallel lines were anything but a general orientation -- a unit however far apart they ultimately became.

As far as I can tell from reproductions, until 1929 with few exceptions (three in 1925, one in '28 and two in '29) Mondrian used black lines of a uniform width in his paintings. From 1929-33 one or two of these lines are wider than the others; there seems to be no record of finished paintings in 1934. From 1935 onwards, his horizontal lines are all only a fraction wider than the perpendicular ones. In most of Moss' extant paintings of the period 1930-34, the explicit lines are in numerical progression with the possible exception of Fig. 34. It is not possible to identify the colours from the black and white reproductions of the **Abstraction Création** catalogue. In three of her canvases (Nos. 36, 39 & 41) she used grey lines rather than black -- something that Mondrian never did, except through saturation in his 1932 painting.

In 1932 and 1933 Mondrian painted two canvasses with closely paired parallel lines. Seven paintings with parallel lines are dated 1935 (there are no paintings dated 1934). Two of the seven have closely paired lines.

FOOTNOTES Part II

1. Letter No. 8 in Addenda, from Vantongerloo to Gorin, p.67.

2. A.H. Nijhoff. Exhibition Catalogue for Marlow Moss, at the exhibition at the Stedelijk Museum Amsterdam, 1962.

3. Addenda Letter from Michel Seuphor to Ann Cecil. p. 84.

4. Nijhoff.

5. Nijhoff.

6. Illustrated in Les Classiques de l'Art, Paris: Flammarion, 1976.
No. 381 Composition avec Rouge, Jaune et Bleu, 45 x 45 cms, 1928.
No. 385 Composition avec Jaune et Bleu, 52 x 52 cms, 1928.
No. 391 Composition III, 50.5 x 50.5 cms, 1929.
No. 395 Composition avec Jaune, 46 x 46 cms, 1930.
No. 402 Composition, 50 x 50 cms, 1931.
No. 404 Composition avec Jaune et Bleu, 49 x 49 cms, 1931.
No. 407 Composition B avec Gris et Jaune, 50 x 50 cms, 1932.

An analysis of some of these paintings may be found in: C.H. Waddington, Behind Appearance. Cambridge Mass.: M.I.T. Press, 1969, p. 43.

7. Ibid.
No. 399 Composition I avec Lignes Noires, 50 x 51 cms, 1930.
No. 400 Composition II avec Lignes Noires, 50 x 51.1, 1930.
No. 403 Composition avec Rouge et Blanc, 81 x 54 cms, 1931.

8. Robert P. Welsh. Bulletin, National Gallery, Ottawa: 1977, p. 29.

9. Letter No. 4 in the Mondrian-Gorin correspondence in the Addenda, p. 70.

10. Nijhoff.

11. Michel Seuphor, Piet Mondrian: Life and Work, New York: Harry Abrams Inc, 1956, p. 158.

12. Mondrian: the Process Work, New York: Pace Editions Inc, 1970.

13. Letter No. 2 of the Mondrian-Gorin correspondence included in the Addenda, p. 68.

14. Letter No. 3 of the Mondrian-Gorin correspondence in the Addenda, p. 69.

15. Letter No. 4 of the Mondrian-Gorin correspondence in the Addenda, p. 70.

16. Letter No. 5 of the Mondrian-Gorin correspondence in the Addenda, p. 71.

17. Letter No. 2 of the Mondrian-Gorin correspondence in the Addenda, p. 68.

18. Ibid.

19. Nijhoff.

20. Letter No. 2 of the Mondrian-Gorin correspondence in the Addenda, p. 68.

21. Ibid.

22. Letter No. 5 of the Mondrian-Gorin correspondence in the Addenda, p. 71.

23. Letter No. 2 of the Mondrian-Gorin correspondence in the Addenda, p. 68.

24. NR+AR, pg. 10, 14, 308.

25. Letter No. 4 of the Mondrian-Gorin correspondence in the Addenda, p. 70.

Part III

Marlow Moss, unlike other Neo-Plasticiens Jean Gorin in France and Burgoyne Diller in America, is by a combination of circumstances and temperament still virtually unknown today. When Moss was in Holland in 1940, the Germans invaded the country, and she barely managed to escape to England. She left behind her the tangible evidence of her years in France: her work and her house. During a bombardment in 1944 all her possessions, including a body of work that she had built up during the thirties (except for a few paintings that happened to be elsewhere at the time), were destroyed.

As a child she had become an accomplished pianist; as an adolescent she contracted tuberculosis, which, in the days before antibiotics, entailed months of curtailed movement. When she was cured she took up ballet dancing for a short time, but it was her desire to become a professional artist that eventually caused the final and total rupture with her family. Rejection of her work at the Slade and emotional problems at the same time, brought on a complete breakdown from which she eventually recovered. After her recovery she was determined to create a new personality, to expand her intellectual capabilities, and to initiate a personal space that would make it possible for her to encounter a wide range of life experiences. She was fascinated by light and was especially attracted by the work of those painters whose images reflected different qualities of light: as revealer of form in Rembrandt, as vital energy in Van Gogh and diffuser of form in the Impressionists.

Moss moved to Paris from England in 1927 and it was there that she

encountered Mondrian's paintings for the first time. Formal academic training (a year at St. John's Wood School of Art (1916-17) and a short time at the Slade (1918)) had meant very little to her. She enrolled in l'Academie Moderne, run by Ozenfant and Léger in 1927. (She was to say later of Léger: "All I understand of the art of painting I owe to his criticism." [1]

In the 1931 issue of Abstraction Création she explained her reasons for painting abstractly:

> . . . si en effet les formes naturelles contient un élément d'une verité universelle et immuable, cela veut dire alors que ces formes sont composés de deux éléments, c'est-a-dire d'un élément changeable en tant qu'elles sont formes visibles, et d'un élément inchangeable en tant qu'elles appartiennent a cette vérité universelle et qui n'est pas visible. Leur vrai valeur ne se trouve donc pas dans leur forme visible mais dans la relation qui éxiste entre cette forme et l'univers. La tache de l'homme est donc d'approfondir sa conscience de l'univers afin de pouvoir etabli l'équilibre de rapports qui donc éxister mutuellement entre ces formes visibles et invisible . . . le peintre veut contruire la plastique pure qui pourra éxprimer en tbtalité la conscience de l'artiste envers l'univers.

and in 1932:

> Aujourd'hui . . . le developpement de la science et de la técnique lui (homme) ouvrent un nouvel horizon . . . Plus la force physique, non plus la force morale mais la force cérébrale a démontré être l'arme la plus puissante de l'homme. Par la mappemonde, il a le plan exact de toute l'étendue de son domaine. Par science et técnique, il sera capable de vaincre son plus grand ennemi: LA NATURE. Devenu conscient de son propre pouvoir, il prévoit une nouvelle réalité: réconstruction de la vie humaine par l'homme lui même . . . La base de cette nouvelle plastique: l'équilibre sur lequel sera basé cette plus grande oeuvre d'art: la vie humaine. [2]

A reconstruction of human existence by man himself; a reality which is created by the intelligent human being; a reality controlled by reason and not led astray by emotions; a reality, in fact, that as an artist she attempted to equate with her work as a consciously controlled process.

Moss' belief of "la force cérébrale" would have attracted her to a kind of art in which a sense of order in the image predominated; her interest in "space, movement and light" would have attracted her to abstractions in their purest form, which happened to be Mondrian's at the time. The Parisian environment in which she found herself at the end of the twenties would have supplied her with an artistic milieu that she would certainly have found stimulating and challenging.

Nijhoff [3] felt that "l'abstraction pûr" of Marlow Moss was not based on a metaphysical philosophy but on biological realism. D'Arcy Wentworth Thompson's influential book On Growth and Form was published in 1917. In it he analysed biological processes in their mathematical and physical aspects, which was a totally new scientific approach based on numerical precision. Matila Ghyka's books with which Moss was familiar, also contained a similar approach to the study of natural form.

Mathematics matured with the Greeks. The concepts of number and form which the Babylonian and Egyptians related to external reality were converted into new concepts of a higher level of abstraction. The association with number, the most basic element of mathematics with line, one of the most basic elements of geometric form lay at the heart of the absorbtion of geometric form into mathematics. The Greeks believed that their geometry established a science of physical space and spatial relations. The Pythagoreans thought originally that all ratios of line segments were rational, that is that the length of the two segments has a ratio resembling that of one natural number to another, and their geometry was based on that assumption. They ultimately discovered that the diagonal of a square is irrational ($\sqrt{2}$). In Euclid's Elements the distinction is drawn between number and magnitude. Number was natural

number with the exception of one which was termed a unit and from which all other numbers were derived. Magnitude is a quantity, like a geometric line segment, which afforded a treatment of irrationals on the same basis as rationals.

The discovery of analytic geometry by Descartes and Fermat demonstrated the one to one relationship between algebra and geometry. Descartes showed that any point in a plane can be uniquely determined by two co-ordinates at right angles to each other. The Cartesian rectangular co-ordinate system is still one of the most economical in use, as the co-ordinates of a point serve simultaneously as the components of a vector drawn from an origin to the point.

In his theory of Universal Gravitation, Newton replaced a descriptive account of phenomena (Heliocentric theory of Copernicus and Kepler) with a rational scheme of physical cause and effect. He devised a mathematical model of the solar system, based upon a theory in which the change of motion of an object is analysed in terms of the environmental forces which act on it. Space and time were absolutes in Newton's view and he made no attempt to define either of them: "If there is any knowledge to be gained about absolute space", he said in Principia, "it can only be gained by the relative measurements in a co-ordinate system".

Nineteenth century analysts based the concept of the real number system on the natural numbers and their arithmetic (+x etc.) making no appeal to geometry. This resulted in the separation of the real number concept relative to

1. The structure of the real line (ie. its topology).
2. Its arithmetic and algebraic properties.

The revolution in mathematical and philosophical thought that occured in the 19th Century can be largely attributed to the increasing use of the axiomatic method in algebra and formal geometry and the introduction of the non Euclidean geometries. It became evident that mathematics was not bound to certain patterns given a priori as Kant imagined or patterns found in our perception of the external world, but that it could create its own patterns. A new foundation for the whole of mathematics seemed necessary to meet the crisis. Best known of these attempts were those of the Englishmen Bertrand Russell and J.H.C. Whitehead, and the German D. Hilbert who founded schools based on logicism and formalism.

Radically different from them was the intuitionist doctrine of the 19th Century mathematician Leopold Kronecker. He said that mathematics was a construction based on the natural numbers, outgrowths of man's intuition. All numbers that could not be constructed from natural numbers were to be avoided. At the turn of the century his thesis was reaffirmed in modified form by the Dutchman L.E.T. Brouwer. Most of the logic that had been introduced into mathematics by the Greeks was ignored except what could be used by their constructive methods [3]. As a system it seemed to have had a beneficial influence in spite of its limitations, for great mathematicians like H. Poincaré (who was to be so influential to some of the Cubists) and H. Weyl shared some or all of its tenets. New discoveries at the end of the 19th century -- radioactivity, the electron and nuclear particles and electromagnetic phenomena -- called for fundamental new ideas about space and time. Einstein's special theory of relativity led scientists in 1905 to apply the notion of relativity to all physical experience and not merely to a restricted range of phenomena.

The Universe of Einstein's relativity, although it cannot be perceived or sensed, is as real (in that it can be measured) as that of Newton. It is a mathematical representation that is objectively independent of the observer, but also implies a personal viewpoint.

Projection systems depend on the idea of straight lines running from an object to corresponding points on a flat surface, and the type of system depends on the relationship of these lines to each other [4]. In the simplest case, these lines are parallel and strike the surface at right angles. Until the middle of the 5th Century B.C. the Greeks described all objects in terms of orthographic projections. Since the lines are parallel, only one view of the object will result which cannot describe an object in real space. In the early renaissance, a system of related plan and elevation was used in architectural drawings but this was abandoned in favour of the more logical "scientific" perspective, which implied the concept of a controlled pictorial space, and by extension an orderly world. The artists reproduced particular objects or events at a particular time from a limited point of view. Contemporary critics of Cubism credited Picasso with the invention of Cubism, but later art historians [5] felt that it was the result of the collaboration with Braque that some formal ideas implicit in "Les Demoiselles d'Avignon" were made explicit in terms of a consistent style. Painting was to become intellectual and painters would depict the world not as they "saw it" but as they "knew it to be". The artist would convey more clearly the real nature of the object by showing as many aspects of it as possible; a multiple viewpoint. Space was represented as being as real and tangible as the objects it contained. Metzinger wrote in 1910 that Picasso "defines a free mobile perspective, from which the ingenious mathematician

Maurice Princet has deduced a whole geometry" [6], and in 1913 Appolinaire in Les Peintres Cubistes wrote

> The New Artists have been violently attacked for their preoccupation with geometry -- yet geometric figures are the essence of painting. Geometry, the science of space, its dimensions and relations, has always determined the norms and rules of perspective. [7]

Some of the Cubists known as the Puteaux Group (which included Gleizes, Metzinger and Jacques Villon) took over the Nabis' interest in a mathematical system of proportion, and organized an exhibition "La Section d'Or" in 1912. This proportion attracted a great deal of interest at the time. (Marcel Duchamp was to say of these painters later that "there were discussions at the time of the 4th dimension and of Non Euclidean geometry. But most views of it were amateurish" [8 .]. Gris became a serious student of Poincaré and Einstein, and in 1921 was able to write a letter to Ozenfant in which he claimed to be able to reduce any given composition to purely geometric terms [9].

In 1918 Ozenfant and Jeanneret published Après le Cubisme, which, in conjunction with a show of their paintings, was intended to put a new aesthetic movement, "Purism", on the map. It was, according to the Purists, the discoveries of science and the power and possibilities of the machine, that was to bring about a new golden age of classical objectivity in art. They advocated an ordered, rational and scientific art which must nevertheless be reached intuitively. They emphasised mathematics and a mystique of numbers [10].

In 1927, Van Doesburg, giving an account of the De Stijl relationship with Bauhaus artists, wrote

> Invitation by Gropius to visit the Bauhaus. January 1921, visit to the Bauhaus, where in addition to Expressionist degeneration, so called 'root compositions' in the manner

of Vantongerloo, produced by their students are found. [11]

Gino Severini, the most intelligent critic the Futurists produced wrote in 1921 that "The realization in art of an ideal dimension, the equilibrium between conceptual and perceptual ways of knowing an object, can only be established by scientific means" [12]. He had published two articles in Mercure de France in 1916-17 and had been invited to submit one of them, La Peinture d'Avant Garde, for republication in De Stijl by Mondrian. His book Du Cubisme au Classicisme (Esthetique du Compas et du Nombre) was published in 1921. In it he attempted to clarify the principles of classicism in art and supply painters with rules with which to construct paintings in a classical manner. He said:

> J'ai cru comme tout le monde à la 'tendance classique' de Cézanne; mais maintenant que je vois clair dans l'origine sensorielle de ses 'intentions' je ne puis plus croire à un homme qui veut faire 'du Poussin sur Nature' qui veut redevenir classique par la nature, c'est a dire par la sensation.' [13]

He felt that all art that seeks to express order must be symmetrical. Unlike the modern notion of symmetry (two figures and a central axis) the Greeks invented "une symétrie par équivalents" which they understood as "le rapport constant qui rélie les parties êntre elles, et chaque partie au tout" and which they called Eurythmic. He continues:

> Ainsi si nous prenons la composition de la diagonale [the cross of St. Andrews] le grand secret de la composition consiste a savoir tirer partie des properties des deux triangles ainsi formee sur la toile. [14]

Two approaches are possible in this method of establishing the basic compositional plan: either the 'triangle rectangle' is constructed from the measurements of the two sides of the canvas or it was possible to begin by a given triangle (he specified the golden rectangle and an equilateral triangle) and work from those lengths. The objects

distributed on the plane were to be constructed by a system based on certain parts of Gaspard Monge's geometry, specifically "les projections orthogonales conjugées", or the first angle projection of descriptive geometry, and the objects thus constructed could be located in a specific space by means of renaissance "scientific perspective". By this method he believed that art could "reconstruire l'univers selon les mêmes lois qui les régissent" [15]. He felt that space must be constructed geometrically as space is the same for everyone. He was a firm believer in the scientific method and he was one of the many painters of the time who were interested in "intellectualizing" the painting process.

Moss acquired her basic mathematical tools by working her way through the books of Matila Ghyka, and became familiar with le rectangle croissant, proportion divine and le section d'or. She was attracted to Léger's constructivism [16]. Moss' mathematics were never as complicated as Vantongerloo's or Max Bill's but in her later works the computations became quite involved.

"I am no painter. I do not see form, I only see space, movement and light", said Moss. The role of the artist as interpreter and transmitter of forms in the traditional sense did not interest her. What I think she must have experienced was a space in which movement and light were the qualities that animated that space and gave it meaning. White light reveals our physical world. It is the carrier of information that binds us; the velocity of light is one of the two qualities of the universe that is the same for all observers under any and all circumstances. Light continually transforms the appearance of things. "The secret of form lies not in the form itself, but in the continual changing and shifting of forms", Moss felt [17]. Her interest in the

properties of light drew her to those painters whom she felt were the discoverers of light. Mondrian's pure abstractions, which she first saw in the original in 1927, were a revelation for her and an inspiration.

Moss' aim was to find an image that could transcend the limits of the canvas. Mathematics seemed a logical way of arriving at the solution of her pictorial problem. Numbers are capable of an infinity of changes and combinations in one dimension.

Mondrian "looked through" nature in order to abstract the balanced relation. Even during the years 1917-19, when he was closest to pure geometric rectangular grids, first colour dominated the image and then line segments. These line segments evolved into different sized rectangles which were (personal) arbitrary variations superimposed on the impersonal mathematical grid. His paintings he said (in 1926) were "abstract surrogates of the whole" -- a whole which was to "give the impression of the objective, universal spiritual condition that comes to the fore in the most severe style forms" [18].

The unifying principle in Mondrian's paintings -- rectangles and diamonds alike -- was the right angle, in its principle perpendicular orientation. Moss' scheme was from its beginning a system of proportions in which, as Matila Ghyka [19] put it there is the "permanency of the characteristic ratio". Her grid was based on these ratios, which determined not only the sides of her rectangles and squares but the image itself. The permanency none the less allows for variations in the ratios which create a flexible grid and one which is indeed a part of a larger scheme. Moss obviously knew the work of other De Stijl artists such as Van Doesburg and Vantongerloo, both of them advocated more mathematically based painting, and was obviously acquainted with Vantongerloo. Mondrian

must have helped to stimulate and clarify her ideas about what she wanted to achieve in her work. Evidently, she was very productive during the thirties. By 1936 she no longer felt it necessary to use black lines, finding that they made her image look too "heavy".

After 1935 Moss started to experiment in shallow relief, replacing the black construction lines with wire cord or rope; or she built up the surface of the canvasses with different kinds of linen or wood which she then painted white. Eventually after her return to England in 1940, these reliefs evolved into three dimensional sculptures. In the meantime she continued to paint two dimensionally, and her Neo-Plastic canvasses were the works to which she continued to feel the most deeply committed [20]. Although all her late paintings were still based on an underlying structure of simple proportions, the lines are first segmented so that they seem to function as black planes rather than broken lines. Then some of these segments were coloured red, yellow or blue, and either work together as units or individually. In 1957 the black disappears from the pictorial image or else it is treated strictly as colour. The sense of serial progression, of variations on themes, is pronounced in her paintings whereas each sculpture must be approached as an isolated and unique constructed object, dealing with specific visual problems; after 1957 she experimented with multiples of pure geometric forms, organized in different spatial relationships. She died in 1958.

FOOTNOTES Part III

1. A.H. Nijhoff. Exhibition catalogue for Marlow Moss Exhibition at the Stedelijk Museum Amsterdam, 1962.

2. **Abstraction Crëation** Group catalogues for 1931 and 1932.

3. R.L. Wilder, Evolution of Mathematical Concepts. The Open University Press, 1973, p. 192.

4. Fred Dubery and John Willats, Drawing Systems. Studio Vista (Van Nostrand Reinhold), p. 10.

5. John Golding, Cubism: a History and Analysis 1907-14. London: Faber & Faber, 1968.

6. Metzinger, Note Sur La Peinture. Quoted in John Golding's Cubism, p. 158.

7. G. Appolinaire, La Peinture Moderne. Les Soirees de Paris, No. 3 (april 1912), p. 89.

8. Marcel Duchamp. The Essential Writings of Marcel Duchamp, ed. by Michel Sanowillet and Elmer Petersen. London: Thames and Hudson, 1975, p. 126.

9. The Letters of Juan Gris, compiled by D.H. Kahnweiler and edited by D. Cooper. London: 1956, pg. 105-6 (March 1921).

10. Exhibition catalogue Lëger and Purist Paris. Introductory essay by John Golding, p. 18.

11. Joost Baljeu, Theo Van Doesburg. Studio Vista. London: Cassell & Collier MacMillan Ltd. 1974, p. 29.

12. Gino Severini, Du Cubisme au Classicism (Esthetique du Compas et du Nombre). Paris: J. Povolozky & Cie., 1921.

13. **Ibid, p .20.**

14. **Ibid, p. 46.**

15. **Ibid, p. 24.**

16. **Nijhoff.**

17. **Ibid.**

18. **Piet Mondrian, Home City Street. Paris: Pub. Vouloir 1927, No. 5, p. 11.**

19. **Matila Gyka, Geometric Composition and Design. London: Alec Triante**

Ltd, 1952, p. 3.

20. Nijhoff.

Part IV

My investigations have led me to conclude that Mondrian was in fact stimulated by Moss' double line in a Neo-Plastic painting. He used it as a means of furthering his evolutionary artistic theory. As the idea behind the symbolic interpretation of the black lines in Mondrian's paintings became more refined, so the image became more concentrated until he had arrived at Composition with Black Lines (which Mondrian had told Van den Briel was his portrait [1), pure spirituality in the individual. His research in the early thirties was, I believe, an attempt once again to transcend the individual, to express universal consciousness as pure psychic energy, which meant emphasis on the lines rather than the planes. He had fulfilled both his Theosophic mission and reached a visual image of pure "spirituality". How did he justify using multiple lines? As Moss had suggested, "a multiplicity of lines renders a continuity of related and interrelated rhythms in space possible". His "free" lines represented spirit at the time and this was a way of making visible a theosophical view of related and interrelated free spirits [2]. From the time of Composition B in Yellow and Grey the visual emphasis of Mondrian's paintings gradually (the letters show how hard the transition was) shifted from planes to lines. These lines were explicit renderings of psychical energy, which, concentrated in the black, modified the white planes. The areas of maximum dynamic activity around the edges of the canvas no longer dominated the image as they had in the work of the twenties. In the majority of his subsequent paintings, the areas of dynamic interaction are located in different parts of the canvas, leaving the periphery open.

Moss' paintings in the Abstraction Création group show all have images that leave the periphery open. In Mondrian's work, the lines do the determining; in Moss' work it is the ratios.

Mondrian's lines retained their connotations of infinite extension in space (in what was basically a classical Newtonian concept of space) but now it is more emphatic. Moss' mathematically derived images suggest finite infinite -- Einstein's Relativity. (Euclid's axiom "every line can be extended" did not say that every line was infinitely long.) While Mondrian was exploring the possibilities of rhythmical black lines, Moss' investigations were leading her towards eliminating them. Mathematical calculations didn't mean anything to Mondrian; intuitively derived proportions did.

What was it that Mondrian saw in Moss' work that made him get in touch with this unknown English artist? I would suggest the main reason was to find out her rationale behind the use of the "double line". The second motivation was to determine whether she at least knew what she was doing. If she did, then it was possible that Neo-Plasticism would become a style, variations on the master's theory. (This might well have been his main reason.)

Nijhoff said that Moss saw Mondrian frequently until he left for England in 1938. She seemed to be one of the few artists apart from Gorin whom he recognized as a painter interested in Neo-Plasticism, and with whom he could hold, up to a point, some sort of dialogue. As the reproduction of the postcard in the Addenda shows, they were still in touch even after he had moved to America.

It seems to me that the fact that Moss used a double line in a painting two years before Mondrian is only part of his "debt" to her.

(Gorin also seems to have used a double line before Mondrian [3 .) There are other less tangible aspects of their relationship that are no less important. Her attitude towards Neo-Plasticism and therefore by extension himself, was positive. She held her own opinions and was prepared to defend them. Finally, unlike Gorin, she was actually living in Paris.

MOSS

One Person Exhibitions

London: Hanover Gallery, 1953 and 1958.

Amsterdam: Stedelijk Museum, 1962.

Netherlands: Stadhius Middleburg, 1972.

Zurich: Gimpel and Hanover Galerie, 1973.

New York: Carus Gallery, 1979.

Group Shows

Paris: Abstraction Création, 1931-1936.

Zurich: Kunsthaus 40 Artists of Constructivist and Surrealist Schools, 1937.

Paris: Salon des Réalites Nouvelles, 1955.

London: Cornwall 1945-55. The New Art Centre, 1956.

New York: Mondrian, De Stijl and Their Impact, 1964. Marlborough-Jenson Gallery.

Cologne: Von Stijl zu Cercle et Carré. Galerie Gmurznska, 1974.

London: Gimpel Fils Gallery, 1975.

Paris: Muenster, Westfaelisches Landesmuseum and Musée d'Art Moderne de la Ville de Paris, 1978.

When I started to investigate Marlow Moss I had no idea who she was, except that she was English and had been brought up in Richmond, where I would be staying. I'm not certain of the sequence of events at the beginning of my search, but think I went first to the Victoria and Albert Museum reading room, where I discovered the name of a Miss Erica Brausen, who had owned and operated the Hanover Gallery in London where Moss had been given two solo exhibitions in the 50's. Miss Brausen was still listed in the London telephone directory. She was in Italy at the time, but my letter was forwarded there.

I also found that the Tate Gallery owned two of Moss' works which had been donated by Miss Brausen. In the Thames and Hudson Encyclopedia of Arts (1966, general ed. Ben Nicholson), I found that although Moss had been dead for eight years no death date was recorded and her association with Mondrian was incorrectly recorded as occuring in the 20's rather than the 30's. She was not mentioned in two other books on English Sculpture.

Miss Brausen wrote to give me the name of Mr Stefan Nijhoff whose mother was a great friend of Moss, and Mme Anna Rotzler, who runs the Hanover and Gimpel Gallery in Zurich. In the meantime the Los Angeles County Museum had mounted a major exhibition entitled Women Artists 1550-1950, in which Moss had been included. I wrote to Rae Becker, who had contributed the entry on Moss; to Professor Welsh in Toronto and to Michel Seuphor to obtain from them additional information on Moss. Mrs. Mueller of Thames and Hudson had written to Mr. Bram Hammacher to ask the same.

By this time Moss, the person, interested me. Here was, it would seem, a courageous woman who had overcome psychological difficulties and resisted social pressures; who had lived at a time when it was still only

exceptional women who broke away from their traditional roles, who wished moreover to become a professional artist rather than a gifted amateur with its connotations of middle class gentility. Why was she not better known? A disciple of Mondrian always seems to come up when her name is mentioned. She learnt from Mondrian certainly, but as John Russell, the English art critic wrote about her at the time of the 1958 exhibition at the Hanover Gallery in London, "her exhibit radiates . . . a distinction of mind which makes her much more than a follower of her master!"

The English have never been particularly attracted to abstract art, and those artists who were members of the avant garde in the thirties seemed to have had a difficult time financially. I cannot imagine that they would have welcomed a newcomer into their midst who had spent so long in France, preferred living there, and I suspect made no bones about her preference. In 1967 in his book Modern English Sculpture A.M. Hammacher wrote:

> This is the moment to remember another isolated fact which demonstrates the sense of abstraction awakening in England, and which, moreover, was the first direct link between England and Mondrian -- Marlow Moss.

Recently, Moss was included in Dr. Willy Rotzler's important book Constructivist Concepts, published in New York in 1979. I believe that her work deserves the exposure that it is now getting. This is primarily due to the women's movement and secondarily to a renewed interest in constructivism and the 20's generally. However, I do feel that the extravagant claims made for her work in relation to Mondrian's with this particular bias does her reputation more harm than good.

The information I had gathered on Moss, still largely reflected that in Ms. Nijhoff's essay. Mr. Stefan Nijhoff and Mr. Andreas Osthock, whom

I had met in Zurich, had been of much assistance, but no one seemed able to add anything regarding the period in which she participated in **Abstraction Création.** Mr. Nijhoff indicated that Jean Gorin would not be much help, and the fact that Max Bill had written about "teddy bears" in his introduction to Moss' exhibition at the Gimpel Gallery in 1973-74 suggested that there wouldn't be much point in approaching him. I decided that what information I had managed to accumulate would have to serve.

Had I known more about Mondrian when I started on this project, the thesis might possibly have turned out differently -- not the conclusions I have drawn, but the emphasis. On the other hand, perhaps it is only because of all the reading and looking that I have done, that I have been able to evaluate to some extent what I did find.

In 1928 Mondrian illustrated a poem by Seuphor in which he used narrow black lines close together (Fig. 29). In 1931 Theo Van Doesburg died and that same year Mondrian painted Composition with Red, Black and White (Fig. 22). In 1932 Mondrian painted Composition B with Grey and Yellow which I suggest was a "portrait" of Marlow Moss.

FOOTNOTES Part IV

1. Piet Mondrian Centennial Exhibition Catalogue. Article by L.J.F. Wijseenbeek, quoting Van den Briel, p. 33.

2. H.P. Blavatsky, The Key to Philosophy. Covina, Calif.: Theosophical University Press, 1889, pg. 18-19.

3. Letter No. 5 in the Mondrian-Gorin correspondence included in the Addenda, p. 71.

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Moss, Lanyon and some Modern French. John Russell in **Art News** LVII, April 1958.

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lettre 8

Paris, le 16 Avril 1937

Mon cher Gorin,

J'ai une communication à te faire et te demander ton concours. Je traiterai donc directement le sujet qui m'occupe et qui est la raison principale qui m'impose de t'écrire.

Il y aura une exposition dite CONSTRUCTIVISTE, qui aura lieu à Londres prochainement. Les organisateurs sont les profiteurs et les parasites de l'art abstrait. *Nicholson*, Gabo, Moholy, Moor, etc. Sont invités : pour dorer la pilule, Mondriaan, Pevsner, Domela, etc. *(14)*

Domeal a demandé à Nicholson pourquoi ils n'ont pas invité : « Vantongerloo, Tauber-Arp, Gorin, Moss.

Derièrement Pevsner a protesté et PRETEND ne pas exposer si les susnommés n'exposent pas. Il n'y a que Mondrian qui boit toujours à toutes les sources.

Mais voici ce qui *doit rester secrèt* afin que notre activité ne soit pas entravée. Je suppose que tu m'accordes cette confiance et de n'*en parler* qu'à moi *seul*.

Voilà :

On est venu me trouver pour faire un manifeste. Comme je suis un des vieux et authentique dans cet art abstrait, ma présence appuyera le bienfondé de notre manifeste. Si entretemps Nicholson me demande d'exposer, j'exige que toi et les autres soient également demandé d'exposer. Nous allons donc lancer un manifeste. Ce manifeste contiendra une chronologie de l'art abstrait. avec document, titre et dâte des publications paruent, une sorte de confrontation. Il y aura des reproductions et il conviendrait que nous ayons q.q. photos de tes œuvres, mais qui te représentent le mieux. C'est à dire, la part que tu as apporté à cet art. Je sais que Mondrian, par son Néoplastisime, monopole à lui et avec lequel nous n'avons rien à faire, t'a toujours trompé sous forme que l'art doit être international et que les œuvres peuvent et doivent se ressembler. Drôle de conception de l'internationale. Il avait aussi suggéré cette idée à Miss Moss, qui avait d'après Mondrian, le tord d'introduire la double ligne que Mondrian cependant n'a pas ratté d'adopter. *(15)*

Les manœuvres de Mondrian ont donc pour conséquence que toi et Moss ont été négligés à l'exposition de Bâle. Héureusement qu'un concours de circonstances à fait échouer les programme Mondrian.

Il s'en suit que. lorsqu'on veut faire une exposition d'art abstrait, toi ni Moss ne viennent en ligne de compte. Aini, l'évolution de l'art est faussée, du moins pour un spectateur et c'at cela qu'il faut mettre au clair. Des profiteurs comme Nicholson, Hélion et q.q. non méritants, appellent à leur service un Mondrian, dont ils ont l'interêt d'encourager le monopolisme et cela pour se mettre au rang des novateurs.

Cette duperie, nous n'avons pas le droit de laisser subsister et je te demande si tu partages la même opinion et si oui, veux-tu me donner la documentation qui te concerne pour completer le manifeste.

Chaleureusement à ta femme et à toi.

G. Vantongerloo

lettre 2

20 janvier (?) 1933 (2)

20 / i 33

Bien cher ami,

Voilà plus de 15 jours que j'ai ta lettre et je n'ai pas encore eu l'occasion de te répondre. Mes tableaux avancent, mais lentement et pas sans fatigue. Je suis très heureux d'apprendre que tu as réussi de faire du N.P. selon ta conception personnelle. Comme je te l'ai déjà écrit *(3)*, moi je ne tiens pas beaucoup à la personnalité, mais par différents faits et par ce que l'on dit, j'ai appris que pour ce temps-ci, une certaine personnalité même est nécessaire. Tout cela tu le trouve aussi, je le vois par ta lettre. Mais dans celle-ci tu t'occupe seulement de la personnalité plus ou moins « intérieure », c'est-à-dire tu le trouves dans la *qualité* des rapports, dans *l'expression* qui s'en dégage et la technique et que « tout cela est franchement indescriptible ». En ceci tu as pleinement raison, mais tu ne parle pas de la forme du tableau : de la composition *elle-même*. Et c'est justement sur ce point que j'ai voulu te demander ton opinion.

La composition N.P. la plus simple(+) tout néo-plasticien doit s'en servir, je crois. Mais pour exprimer ses différentes émotions ou conceptions de voir, il lui faut des sous-compositions (complications).

Tout ce qui concerne cette question, est pour bien savoir notre attitude envers le publique et les autres peintres qui nous pourront attaquer. Si une autre composition est impossible, nous devons cela défendre et chercher la personnalité seulement plus intérieurement. Ce dernier j'ai appelé « Uniformité », mais dans ton sens : « diversité dans l'unité ».

- Je voudrais bien savoir si tu trouves qu'il est possible de créer d'autres que celles que nous avons faites ? C'est justement la question que j'ai posée à Mad.ll Moss. J'ai reçu encore et enfin une lettre d'elle - plus modérée et que je te montre quand tu sera ici - dans laquelle elle me montre une théorie-à-elle pour défendre l'emploi de la ligne double - Théorie que je n'ai pas compris, mais qui aussi va en dehors de la question *(4)*. J'ai donc *à nouveau lui demandé* ce que je te demande ci-dessus. Tu m'as dit que tu t'est affranchi maintenant de tout influence et parce que je crois que l'influence se montre dans les sous-compositions cela m'intéresserait beaucoup comment, à ce point, tu t'est pris. La plus claire réponse sera de me tracer les lignes de composition de tes dernières œuvres.

Tu as vu les miennes, donc moi je n'ai pas besoin de te tracer mes sous-compositions. J'en trouve toujours des *variations*, mais elles reviennent quand même au même. Malgré tout ce que je t'ai dit ci-dessus, moi aussi je trouve que la personnalité surtout est une chose intérieure et indescriptible. Mais malgré cela dans chaque style les maitres étaient dans l'œuvre aussi extérieurement différents : jamais on ne voit des compositions pareilles, je crois. Je vois que cette question t'intéresse tant comme moi et je suis heureux de pouvoir causer ainsi avec toi, ne fût ce que par lettre, pour le moment.

Bonjour cher ami hélas je n'ai plus de temps et dois finir !

Ton Piet Mondrian.

lettre 3

1 avril 1933

1/4 '33

Bien cher ami,

Je ne t'ai pas encore remercié de ta lettre laquelle m'a faite grande joie. J'étais content d'apprendre que tu est plein d'espoir pour l'avenir, comme moi. Bien que des événements tel qu'à présent en Allemagne nous remplissent de dégout et tristesse cela ne peut durer et évoquera un contre-effort fameux.

Tout de même cette dominance de la tyranny du moyen-âge m'a bien excité. Pour le moment nous ne pouvons que continuer notre travail. Je suis heureux que tu t'occupe de plus en plus de l'architecture parce qu'il y a beaucoup à améliorer dans celle-ci et elle est l'avenir de l'art.

Quant à la Russie, on verra s'il y aura le désir d'approfondissement. Ce que j'apprends n'est pas encourageant : on tent vers la régression, comme partout. Mais en tout cas l'art et l'humanité avanceront. Moi j'ai été très absorbé. dans mes nouvelles recherches j'ai essayé de toute manière mais je vois qu'il soit *(5)* pour moi dans l'esprit que tu as vu chez moi ; je crois avoir réussi de trouver un rapport satisfaisant. En ce moment je suis très fatigué et je me repose de temps en temps dans le soleil s'il y en a ! J'ai envoyé depuis longtemps ma réponse à Abst-Créat. mais je n'entends rien de l'édition, probablement on y travaille *(6)*. Alors cher ami, ces simples mots pour te faire savoir que je ne t'oublie pas. Bonjour et au revoir - Piet Mondrian - Je n'avais pas le temps pour mon livre.

[en haut, au coin supérieur droit du recto, à l'envers] La santé va lentement de mieux en mieux.

Mondrian - Gorin Correspondence

lettre 4

6 Octobre 1933 (7)

6 Octobre

Bien cher ami, j'étais très content de recevoir ta lettre et manuscrit, que je te renvoie.

Le travail me prend tellement que je n'arrive à te répondre, mais j'espère, comme tu le dis, te revoir bientôt ici.

Je ne sais si c'est nécessaire ou même utile de poser nos problèmes en si peu de mots : qu'est-ce que tous ces manifestes ont faits ? Enfin, si tu peux les placer quelque part dans une revue, ce ne sera pas mal peut-être.

Comme tu le comprends, je suis avec tout d'accord, seulement je te demande si c'est bien de lier le N. P. ainsi au communisme, parce que les gens ne le connaissent que tel qu'il se manifeste aujourd'hui. Et encore, je ne crois pas que pour la civilisation occidentale, la France en tête, le communisme est la voie. Tu vas donc nuir au N.P. avec ta limitation ou détermination. Si tu veux quand même maintenir ta phrase, il sera prudent de la changer un peu p. expl. tel que moi j'ai indiqué sur ton manuscrit avec crayon.

Je n'ai pas encore écrit à Seuphor c'est bien pénible de lui dire des choses désagréables.

Il m'a envoyé le « Sartorius », architecture mauvaise, et cela il appelle plus ou moins N.P. !!

Et je pense à tes beaux projets.

Alors, cher ami, à bientôt.

Fraternellement.

P. Mondrian

Je suis un peu content de mes peintures, qui maintenant commencent à être visibles. Aussi les collègues les regardent comme une évolution.

[*en marge*] J'ai écrit un peu mais seulement des notes (pour mon livre).

Mondrian -- Gorin Correspondence

lettre 5

31 janvier (?) 1934 (8).

31 / i 34

Bien Cher Ami,

Bienque ta lettre m'ait fait beaucoup de plaisirs, je n'arrive qu'aujourd'hui à te répondre. Toutes mes félicitations pour la réussite de tes recherches, car je trouve ces trois compositions sont personnelles et, tant que cela est nécessaire, indépendantes et forment aussi une unité avec ta technique de contre-plaqué. Ton œuvre et celle de Domela s'éloigne de l'art du tableau, tendance déjà, pour une partie, dans l'œuvre de Doesburg et Vantongerloo. Cela est dans mes yeux, un progrès, parce que tu sais que je crois dans la perte future de «l'art». Une difficulté se pose néanmoins : celle, que, plutôt, il ne faillait pas l'exposer comme «tableau» - C'est entre tableau et réalisation (pour ainsi dire) architecturale (plutôt «realisation plastique-esthétique dans notre ambiance».

C'est plus loin que mon œuvre, qui reste au fond encore «tableau» - je te l'ai dit déjà, je crois. Ce sont donc deux valeurs différentes, et c'est une des multiples raisons pourquoi j'aime mieux exposer seul. Ensemble, ça donne lieu à des comparaisons fausses. Doesburg ne s'en était pas conscient, et, je crois, Vantongerloo non plus. Et ce n'est que du dernier temps que c'est tout à fait clair pour moi. Qu'est-ce que tu en pènses ? Tu peux aussi bien me répondre quand tu sera ici, parce que cela n'est pas d'urgence, comme la question de la composition. Je vois maintenant qu'il est possible de travailler N.P. autrement. Il paraît que Mell Moss n'est pas si loin que toi ou moins consciente, parce qu'elle ne m'a pas encore répondue.

Il y a quelque temps Domela m'a rendu une visite. Il était sympathique et comme autre fois avant son séjour en Allemagne. Mais peu après il m'annonça une visite avec sa femme et Petro Doesburg. Je croyais une visite amicale mais qui se montra plutôt «d'affaire», parce qu'il me proposait d'exposer avec lui, toi et Doesburg chez Abstraction-Création. J'ai refusé pour des raisons différentes : d'abord je ne suis pas prêt, ensuite je trouve l'endroit inconvenable, enfin j'ai tâché lui faire comprendre ce que je t'ai écrit ci-dessus, mais vaguement parce qu'en ce moment cela n'était pas encore si clair qu'à présent. Je lui ai dit également que je trouve que lui n'a que des œuvres anciennes et que toi aussi étais encore en recherche, de sorte que je ne voyais pas qu'une exposition - pour, comme il m'a dit, montrer le N.P. - n'est pas aussi pressée. Il m'a dit que sans moi il le ferait quand même, et je n'ai rien contre cela seulement je n'en vois pas l'utilité : au contraire cela pourrait nuire au N.P., si l'œuvre n'est pas encore plus ou moins complète. Peut-être tu as maintenant quelques œuvres récentes à montrer mais Domela certainement pas. Voilà, mon chère Ami, franchement parlé. Je serai toujours très heureux d'apprendre tes idées déjà par lettre. Autrement nous en causerons, n'est-ce pas ?

Mes meilleures pensées et amitiés comme toujours.

Piet Mondrian.

Tu sais que Vantongerloo a déjà exposé en groupement au Ab. Cr. ce qu'il avait. J'aimais ses grands tableaux, mais pas les sculptures qu'il y avait.

P.S. Tu parles de la ligne double, et dis que cela cause de la symétrie. Cela je ne trouve pas parce qu'elle ne reste qu'une «ligne» tout comme dans ton creux =|=

Dans mes dernières choses la ligne double s'élarge vers le plan, et est, quand même, plutôt une ligne. Mais quoiqu'il en soit, je crois que cette question est une de celles qui tombent en dehors de la théorie et qui sont si subtiles enfin ressortissent encore du mystère de «l'art». Mais cela ne m'est pas encore clair ! En tous cas, avec «creux» tu ne fais non plus la ligne simple ! et moi, avec mes différentes épaisseurs (— |) non plus ! (9)

(renvoi en marge, recto, première feuille) C'est vrai, une nouvelle forme de tableau peut naître, mais, je crois, cela exige une préparation très longue.

lettre 7

12 octobre 1934

12 Oct.

Bien cher ami,

Ta lettre m'était tellement réconfortante que je t'envoie un mot, bienque j'espère donc te voir bientôt ici. Quand je te lis, je sens une pensée homogène, sans petits soucis d'arrivisme etc., comme c'est, hélas, le cas quand on rencontre les collègues ! Ce que je regrette ici, c'est surtout cette discorde entre les artistes, tous de valeur. On ne peut comprendre les différentes valeurs mutuelles : l'un croit avoir la vérité et l'autre le croit - ça c'est bien mais on n'estime pas l'autre. Et moi je suis au milieu là dedans avec une appréciation pour tous, et (ce qui fait la chose difficile) on m'apprécie à un certain degré des deux côtés ! Pour être pur, la seul possibilité pour moi c'est de rester *seul*. Enfin, nous en parlerons.

Je regrette infiniment que tu ne peux venir habiter Paris pour l'instant. Moi aussi je ne m'en tire qu'avec des grandes difficultés. Quelquefois d'anciennes relations m'aident un peu, quelquefois je vends, et j'ai 86 frs les 15 jours de la Caisse du Syndicat des Artistes (de chômage) comme beaucoup des autres. Quelques collègues m'ont dit pourquoi je n'en profiterais pas aussi, et j'ai fait ma demande. Mais depuis j'ai vendu un tableau (1800 frs) en Amérique, on m'a retenu l'argent pour deux mois environ. J'ai pensé à toi pour cela les français reçoivent plus, 10 frs ! par jour. Mais on dit qu'il faut habiter Paris plus de 10 ans. Toutefois, je crois qu'il y ait des exceptions ! Enfin, nous en parlerons. Oui, moi aussi, je suis touché par le bouleversement mondial, mais, comme toi, je pense nous devons continuer tant que possible notre art et préparer dans celui-ci la vie nouvelle, qui viendra une fois, et qui existe déjà mais est réprimée par l'intérêt personnel des gens en arrière.

Bonjour mon cher, à bientôt. Ton Piet Mondrian.

lettre 10

le 18 novembre 1936 (13)

le 18 nov
278 Bd Raspail

Bien cher ami,

J'étais si content d'avoir de tes nouvelles. Moi aussi, j'ai voulu t'écrire il y a déjà longtemps, mais il y a toujours tant à faire, n'est-ce pas ? J'ai travaillé beaucoup et vendu de temps en temps de sorte que tout marche. J'ai fait (depuis longtemps je n'avais rien écrit) - un article dont je te parlerai plus tard *(14)*. Je suis si content que toi aussi persévère malgré tout dans la voie de l'art purement abstrait... Il y en a si peu, n'est-ce pas. J'ai été aux Surindépendants et seulement Vantongerloo était sur la voie ; le seul qui était logique dans sa conception. (Je ne parle pas de l'exécution) Il était là avec sa femme ; je suis bien avec eux mais en distance. Miss Moss continue à sa façon ; je suis maintenant comme autrefois avec elle ; il paraît qu'elle s'est aperçue elle-même que Vantongerloo, l'avait mal renseignée à propos de moi - enfin, tant mieux *(15)*.

Arp semble être encore en Suisse, je ne les ai pas vus depuis longtemps, mais aussitôt que je les vois je remettrai tes amitiés. Garcia Torrés de l'Amérique, qui édite le vieux « Cercle et Carré » à Montévidéo, avait fait un grand envoi aux Surindépendants, *(16)* ainsi que ses enfants et élèves. C'est un artiste, mais pas neo-plasticien ! Autrement il n'y avait là que des jeunes inconnus.

Chez Pierre, il y a quelques jours, Miro a exposée... des « Miros » ! Autrement rien de nouveau, je vois peu de monde. Hélion habite depuis six mois l'Amérique ; sa femme y a de la famille ; c'est plus avantageux pour eux. Domela est à Berlin on m'a dit, pour faire faire une reproduction en couleur d'une de ses choses. Tu sais probablement qu'il éditera avec Mad. Arp ou quelques Américains une petite revue *(17)*. Moi ne je suis pas là dedans et je n'y collabore pas. Il y a quelques mois il m'a dit qu'il voudrait reproduire quelques bons peintres moins connus, comme Gorin, il m'a dit. Je crois donc qu'il t'aura parlé de cela. Quant à l'exposition de 37, moi je n'y participerai pas, et je crois les amis non plus. *Ces dernières phrases, en marge, font le tour du verso, les derniers mots, de salutations, venant s'inscrire, séparés d'un trait du reste de la lettre, à leur place normale, en bas* Ce sera une chose assez banale, cette exposition, de notre / point de vue, toujours. Je regrette que je ne te verrai pas avant le mois de mai. C'est encore long !! Alors, mon cher ami, bonjour, aussi à ta femme. Ton Mondrian.

[en marge du recto, à droite] Miss Moss m'a demandé de tes nouvelles.

[en marge du recto, à l'envers, en bas] La santé va heureusement de mieux en mieux. L'atelier est maintenant assez bien.

I feel that the letters I have included are self explanatory. I was grateful and surprised that the people I had approached bothered to answer my enquiries.

Letter I Miss Brausen owned and operated a gallery in Paris as a young woman in the thirties. She is still part owner of the Gimpel and Hanover Gallery in Zurich.

Letters II & III Mme. Anne Rotzler is the director of the Gimpel and Hanover Galerie in Zurich. Her husband recently wrote a book on Constructivism in which Moss was included.

Letter IV From Stedelijk Museum in Amsterdam for a copy of Marlow Moss' exhibition catalogue for 1962.

Letter V From W.S. Nijhoff. The inheritor of Moss' estate and son of her great friend A.H. Nijhoff whose biography furnished me with most of the information on Moss' life.

Letter VI Robert P. Welsh. Art Historian at the University of Toronto.

Letter VII Michel Seuphor. Mondrian's biographer and friend from the thirties.

Letter VIII Rae Becker, who wrote the entry for Moss for the Exhibition Women Artists 1550-1950.

Letter IX Pat Mueller. Reader for Thames and Hudson Press, who has approached various people on my behalf for information on Moss.

Gilles Gheerbrant supplied me with the illustrations of Moss' work from Abstraction Création catalogues for which I am grateful.

LE CASE DEI SETTE MULINI
98050 PANAREA-MESSINA (ISOLE EOLIE)

26th July 77

Dear Mrs. Cecil —

Thank you for your letter enquiring about Marlow Moss who was a great friend of mine & I admired her work. I gave her 2 exhibitions at the Hanover Gallery & later we had 1 exhibition in my gallery in Zurich which I share with the Gimpels in London. Gimpel in London held also an exhibition 2 years ago. — The two works at the Tate were given by me. We have quite a lot of her work in Zurich. —

I am here in my house for the summer & the very best way to find out about her now is to write to Mrs. ANNE ROTZLER (directrice of our gal…

Gimpel + Hanover Galerie
34 CLARIDENSTR. (CLARIDENSTR)
ZÜRICH Switzerland →

She can send you catalogues. A very charming Dutch man interested all her work + he also lives in Switzerland.

I shall be back in London the end of September.

I do hope this letter reaches you as you did not give me your Canadian address.

Yours sincerely

Erica Brausen

GIMPEL & HANOVER GALERIE ZÜRICH

Ms. Ann Cecil
379 Prince Albert Ave.
MONTREAL H3Z 2N9
Canada

Zurich, August 26, 1977

Dear Ms. Cecil,

Thank you very much for your letter of August 22. I am very happy to furnish as much information on MARLOW MOSS as we can find:

a) a copy of the catalog we published in 1973, with reproductions of every painting and sculpture being available at that moment.

b) Photostat of a very personal report on the artist by A.H. Nijhoff, the very best friend of Moss, of 1962.

c) Photostat of 3 pages out of the catalog "Women Artists: 1550 - 1950", published by the Los Angeles County Museum of Art in 1976.

With the newly arisen interest in genuine constructivist work Marlow Moss has been re-discovered, as there has never been much publicity for her duringvher lifetime - she must have been an extremely modest, interesting and intelligent woman.

We still dispose of a number of her paintings and sculptures. We took the liberty to note in the catalog which works are still available, with the actual prices in dollars. Please let us know if you wish more or other informations or photographs or transparencies - we would gladly try to satisfy your interest.

With best regards,
yours sincerely

Anne Rotzler

GIMPEL & HANOVER GALERIE ZÜRICH

answered 16-th Nov.

Ms. Ann Cecil
379 Prince Albert Ave.

MONTREAL, H3Z2 N9

Canada

Zurich, November 3, 1977

Dear Ms. Cecil,

We all are aware that materiel on the artist MARLOW MOSS is extremely rare as far. By our exhibition of 1974 her work has extensively been shown for the very first time. Marlow Moss in her lifetime never was a fighter and furthermore being a rich woman she was not keen on selling her work, or in any kind of publicity. I shall never forget my discovering her estate in a very small and purely white little Dutchhouse.

I am afraid we don't dispose of too many colour transparencies. We only have the catalog numbers 29, 30 in colour. The rest of the colour reproductions was done in a very special procedure: black and white prints, the necessary colours added.

We therefore are sending you enclosed two colour transparencies only, plus two black and white prints.

Would you be kind enough to tell us whether you would love to receive the full documentation for scientific purposes? We certainly could have made colour transparencies of each available work. Whereas we have to draw your attention to the fact that ektachroms in Zurich cost (at todays exchange rate) ca. 35 - 40 $ each and the result would not be more satisfactory than our little booklet.

We certainly wish to give you our full assistance. Will you please let us know what else we can do for you?

Sincerely yours,
GIMPEL & HANOVER GALERIE

Anne Rotzler

Encl.: Colour transparencies (to be returned), 2 black & white prints.

Stedelijk Museum | Reproduktie-afdeling

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Telefoon 020-73 21 66

Ms. Ann Cecil
379 Prince Albert Avenue
MONTREAL 3H 22 NG
CANADA

Datum 29th November 1977

Nummer

13 xerox copies catalogue Marlow Moes à fl. 0,50 fl. 6,50

mailing and handlingfee - 7,50

fl. 14,-
========== Guilders

Upon receipt of your payment -by check or international money order- we shall send you the copies as soon as possible.

In our first letter we mentioned another number of copies and a different price; after all we decided to make less copies on larger paper, this being the cheapest solution.

Saint-Légier, 3-1-1978.

Dear Mrs Cecil,

Some time ago j recieved a letter from Miss Erica Brausen, which inclosed your letter to Miss Brausen, dated the 22 August.

In this letter to Brausen you are interested in the work of Marlow Moss.

J herebij wish to inform you, that J, Stefan Nijhoff are the sole proprieto r (also the copyrights) of wathever Miss Moss has made.

At present however the works of Moss are with my consent at Gympel &Hanover Galery Zurich.(Frau Dr.Anna Fotzler.)

Mrs. A.H.Nijhoff the author, who happens te be my mother, has indeed written an article om Marlow Moss. In case you want it J could eventually sent it to you.

Due to the fact that art aroundthe period of Abstraction -Creation is reviving certainly an artist as Moss, should be thouroughly mentioned.

As J do not know what exactly your intentios are, you can have any informat through me and my adviser who is one of the experts on Constructivisme.

Would you kindly inform me about what projects you habe got in mind ?.

Looking forward your reply

J remain with kind regards yours sicerely

W.S. Nijhoff

W. S. NIJHOFF
Ch. de Pengires 8
1806 SAINT-LÉGIER

Saint-Legier, 27-2-78.

Dear Miss Ann Cecil,

J am very grateffuel for your kind letter, from which I understand that you want to study more profoundly the work of Miss Moss.

J appriciate the understanding you show for her work and personnality

A great drawback is our long distance. The best advice J can give you, is to get in touch with, Mr Andreas OOSTHOEK, who is a very rood friend of mine who's connoisser in constructivest Art, and is now studying ,,Moss,, in her time, and J gave him therefore all the necessaries documentations. I told him abtout you and he wil surely hlp you wherever he can.

His Adress is: Andreas Oosthoek. ,,Antoipette,, Valkenisseweg 66.

Biggekerke (Walcheren) Holland. tel:01186-1335.

Marlow Moss was indeed a very private person She loved her work very much and due te the fact that her character was ,,To straight,,to be true, that that she lost a great deal of public recognition. Besides she was independa nt, and therefore in no need to earn her living.

Hoping to have been helpfull for you I remain always your dispositin for further information. I hope some day we meet, to talk the matter over.

yours truly,

S Telan myhoff

W.S. NIJHOFF
Ch. de Pangires 8
1806 SAINT-LEGIER
(Suisse)

303 West 66th Street
New York, NY. 10023
Feb. 6, 1978

Dear Ms. Cecil,

Your letter regarding your Marion Wiess project was forwarded to me from the Graduate Center. I am really delighted that you will be researching her work — I quite agree that she is a fascinating artist.

Unfortunately, other than the sources and information in my entry to the Women's catalog, I've no further references to offer. You are aware, I'm sure, that a large body of Wiess' work was destroyed during World War II — that, of course, presents problems. I am not certain what may have been photographed prior to the air raid, but that certainly should be looked into. I would suggest that you check the catalogs to the Stedelijk Museum exhibition in Amsterdam in 1962, the Marlborough-Gerson Gallery show in New York in 1964, and particularly the Abstraction-Creation publications of the 1930's. These last may have some photos and information that have not yet been published. Also check the catalogs to the Salon des Realités Nouvelles in Paris.

I would be very happy to know what

Fig. 3 Dévotion (concept of), 1908. Oil, 94 x 61 cms.

Fig. 4 Dying Chrysanthemum, 1908. Oil, 33 1/4 x 21 1/4 ins.

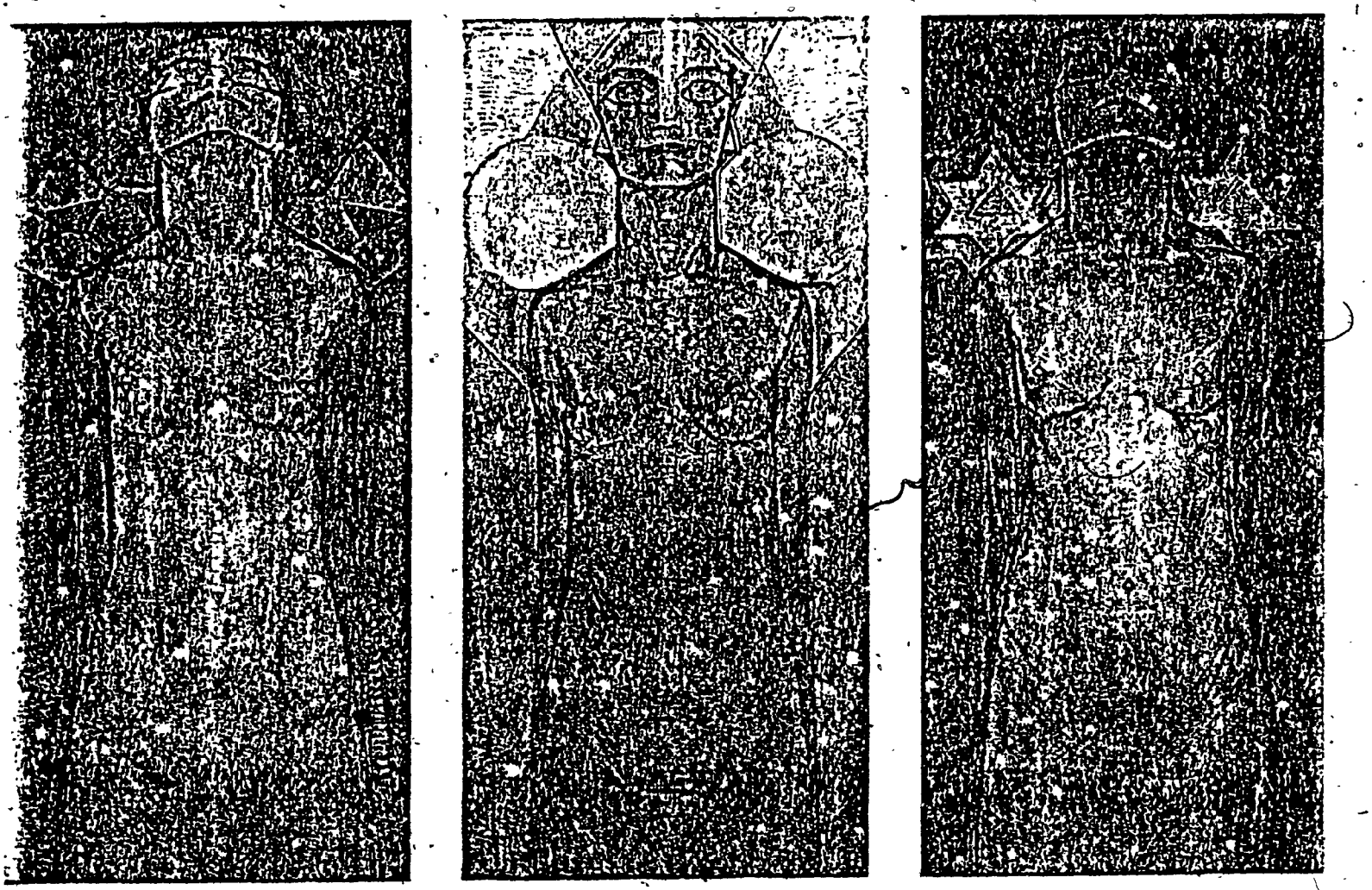


Fig. 5 Evolution. Triptych centre 183 x 875 cms; each side 178 x 87.5 cms.

Fig. 6 'Woods near Ole, 1908. 128 x 158 cms.

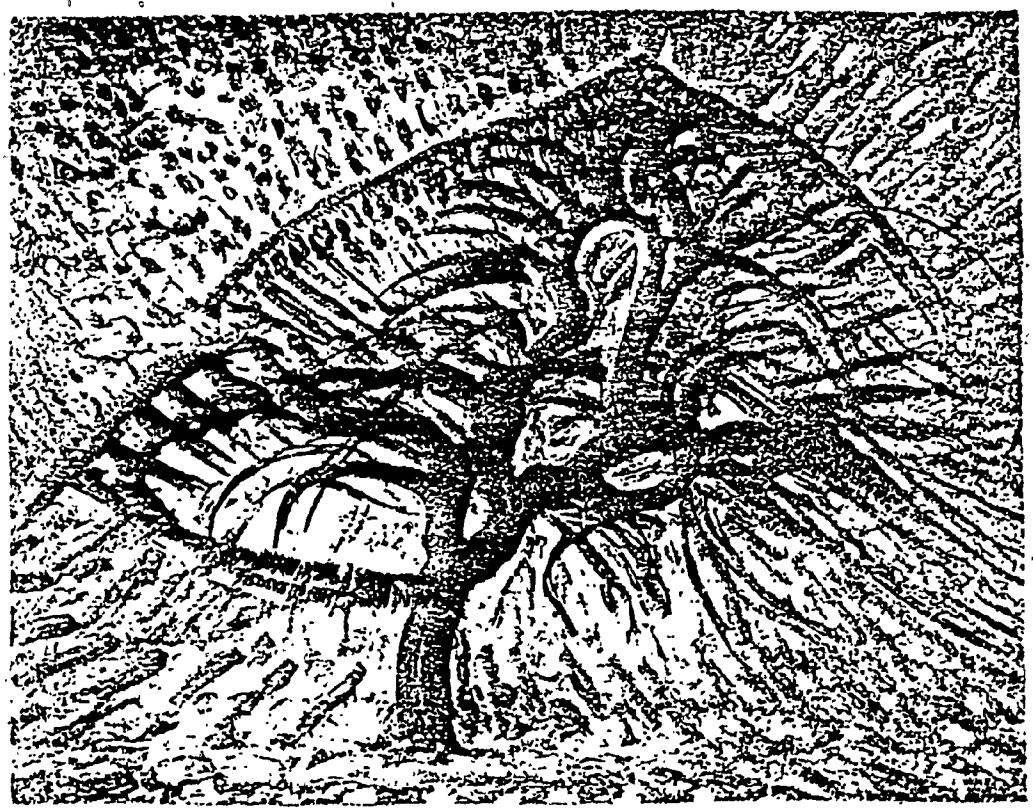


Fig. 7 Blue Tree, 1909-10. 55.2 x 74.3 cms.

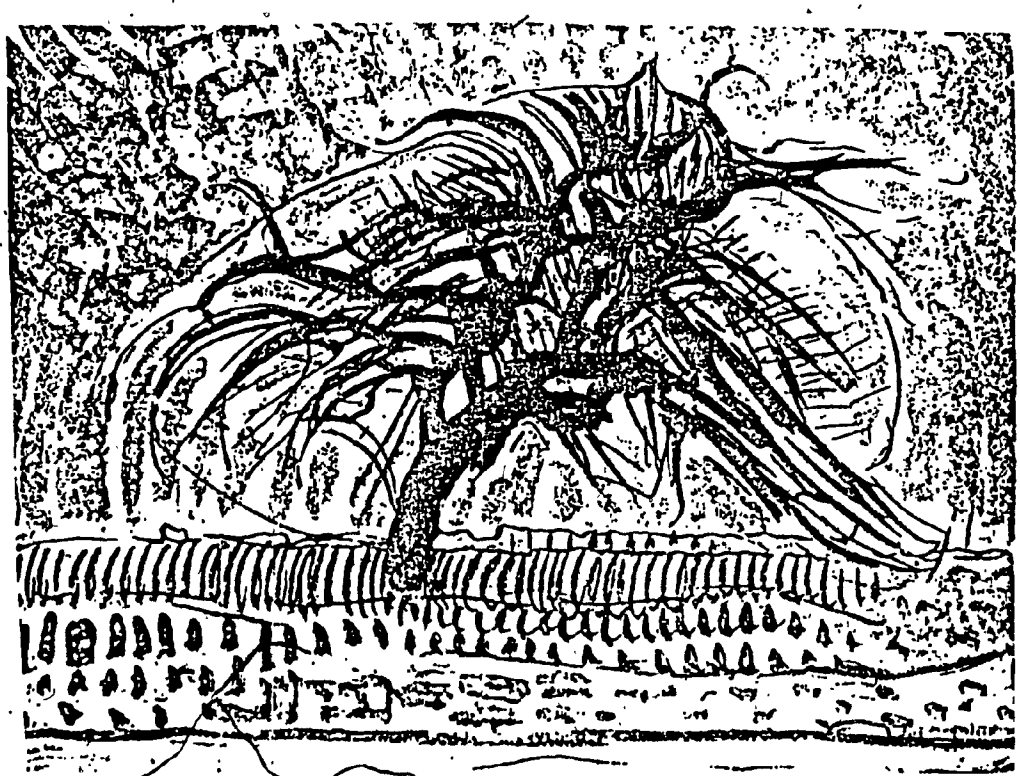


Fig. 8 Tree, 1909-10. Ink & watercolour, 75.5 x 99.5 cms.

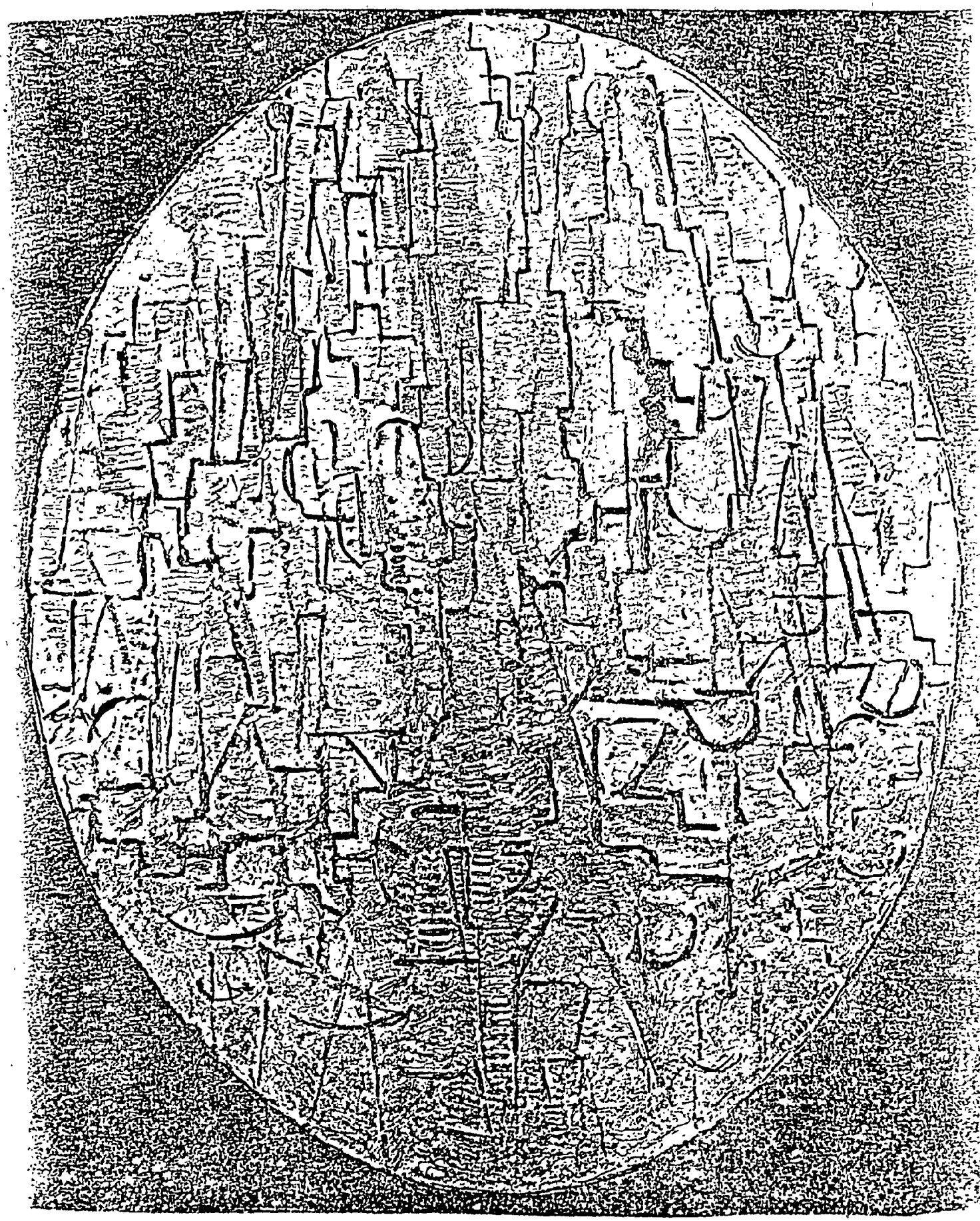


Fig. 9 Oval Composition (Trees), 1913. 94 x 78 cms.

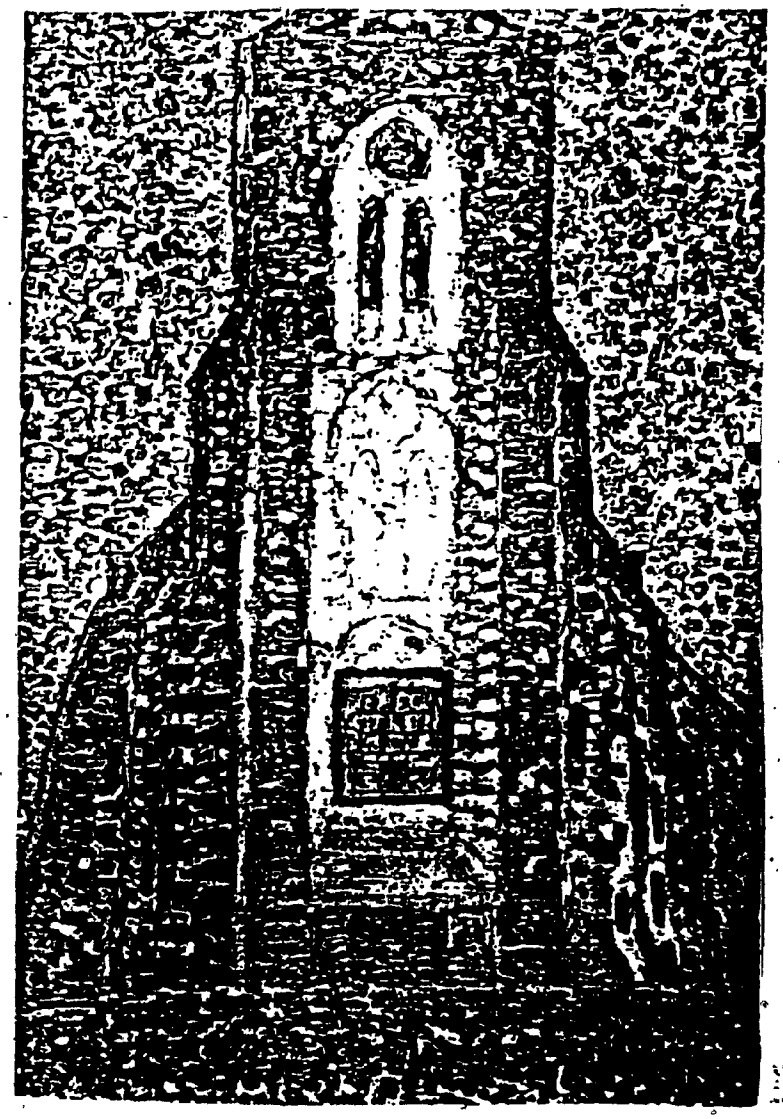


Fig. 10 Church Tower at Zoutelande, 1909. Oil on canvas, 907 x 682.2 cms.

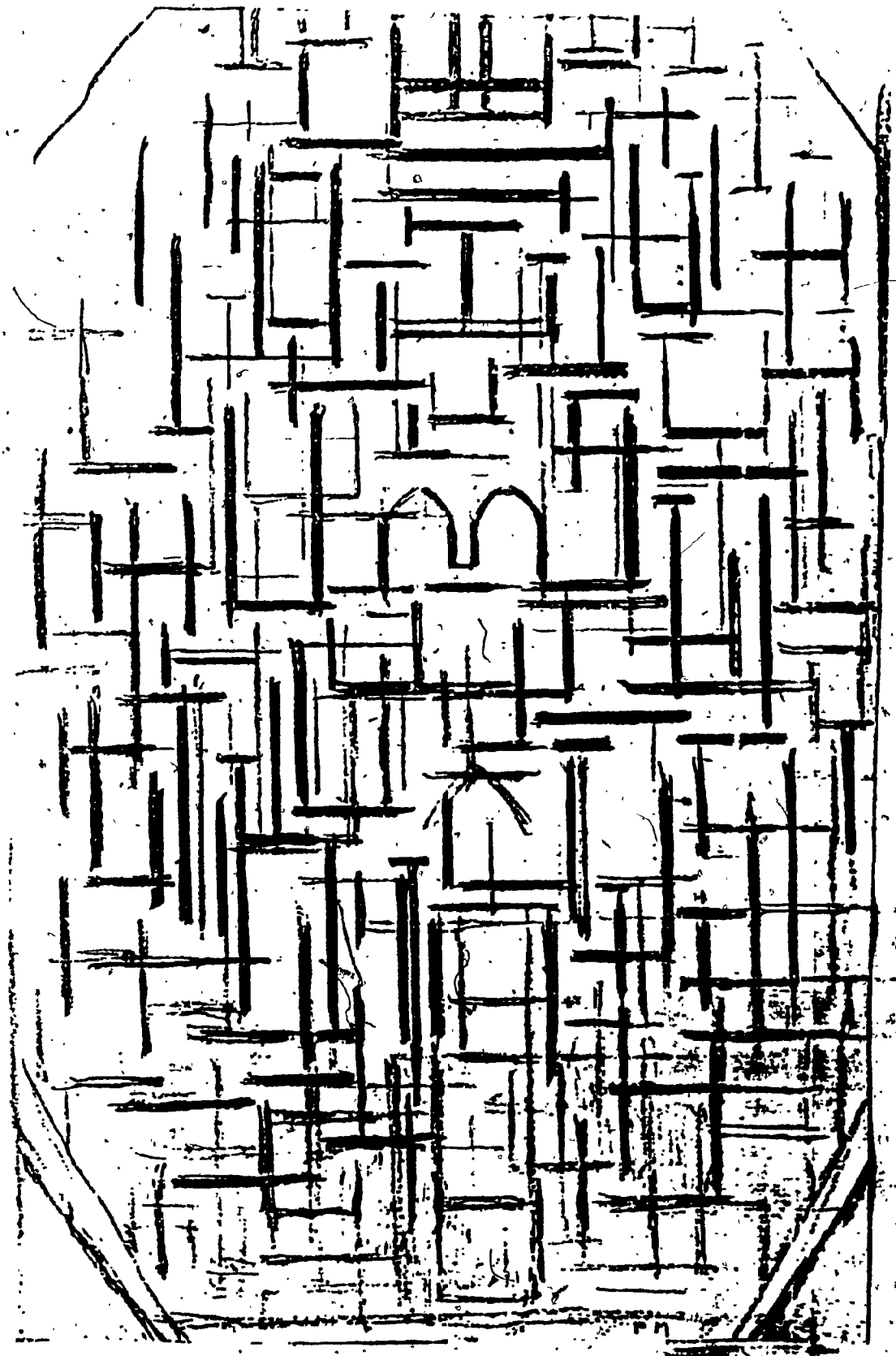


Fig. 11 Church Facade, 1914. Charcoal drawing, 622 x 37.5 cm.

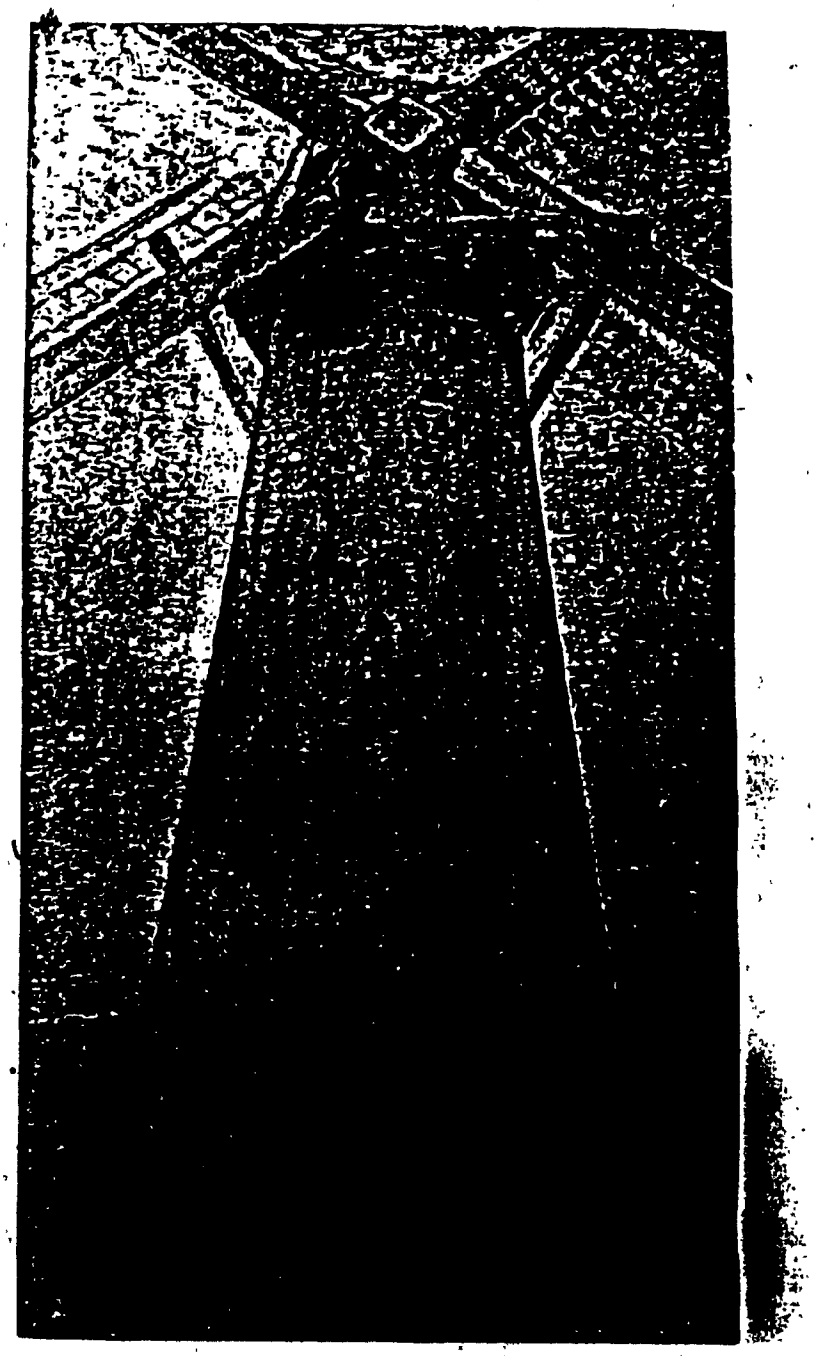


Fig. 12 Mill Near Dunburg, 1910. 150 x 86 cms

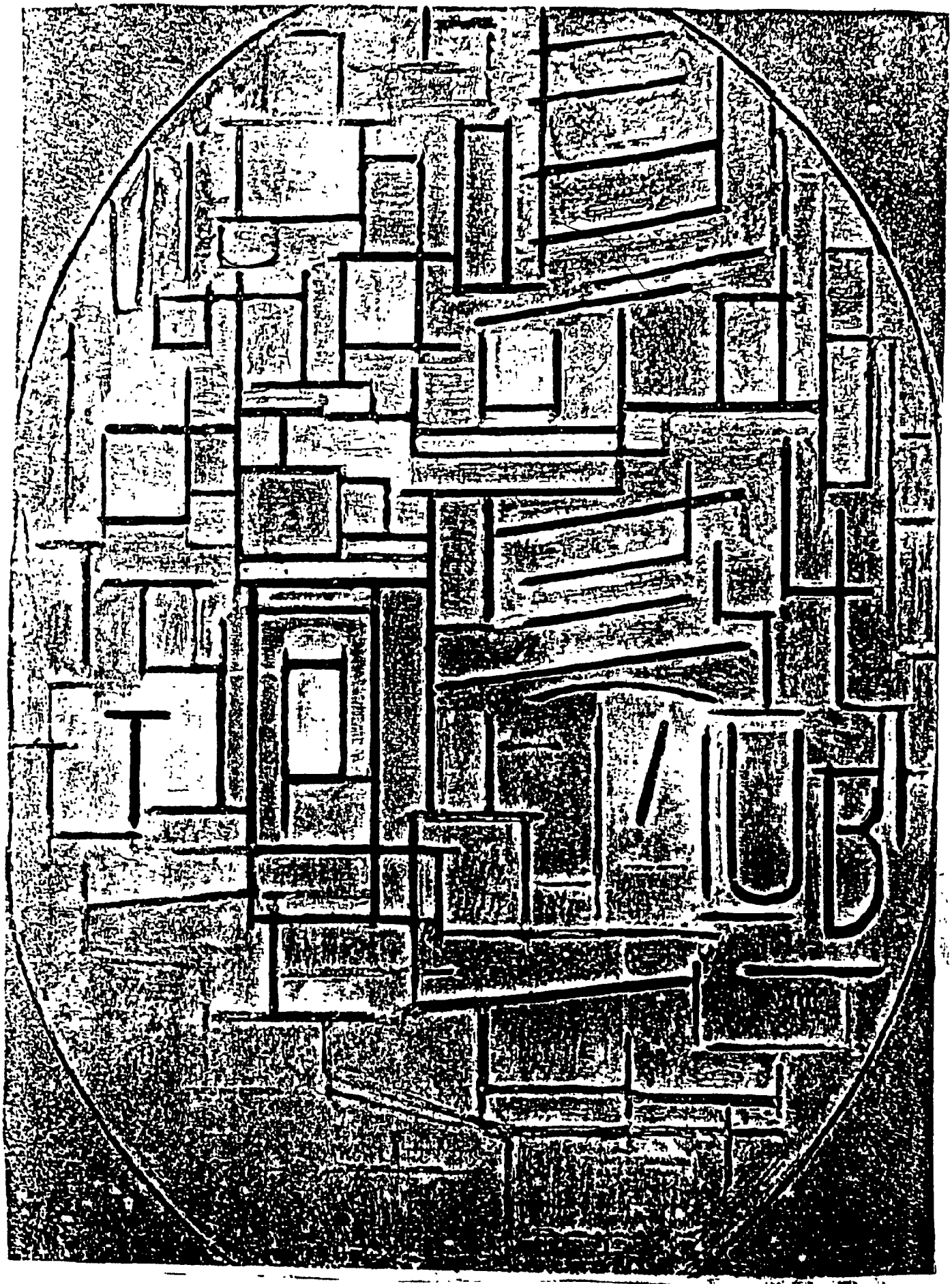


Fig. 13 Oval Composition (Buildings), 1914. 113 x 845 cm.

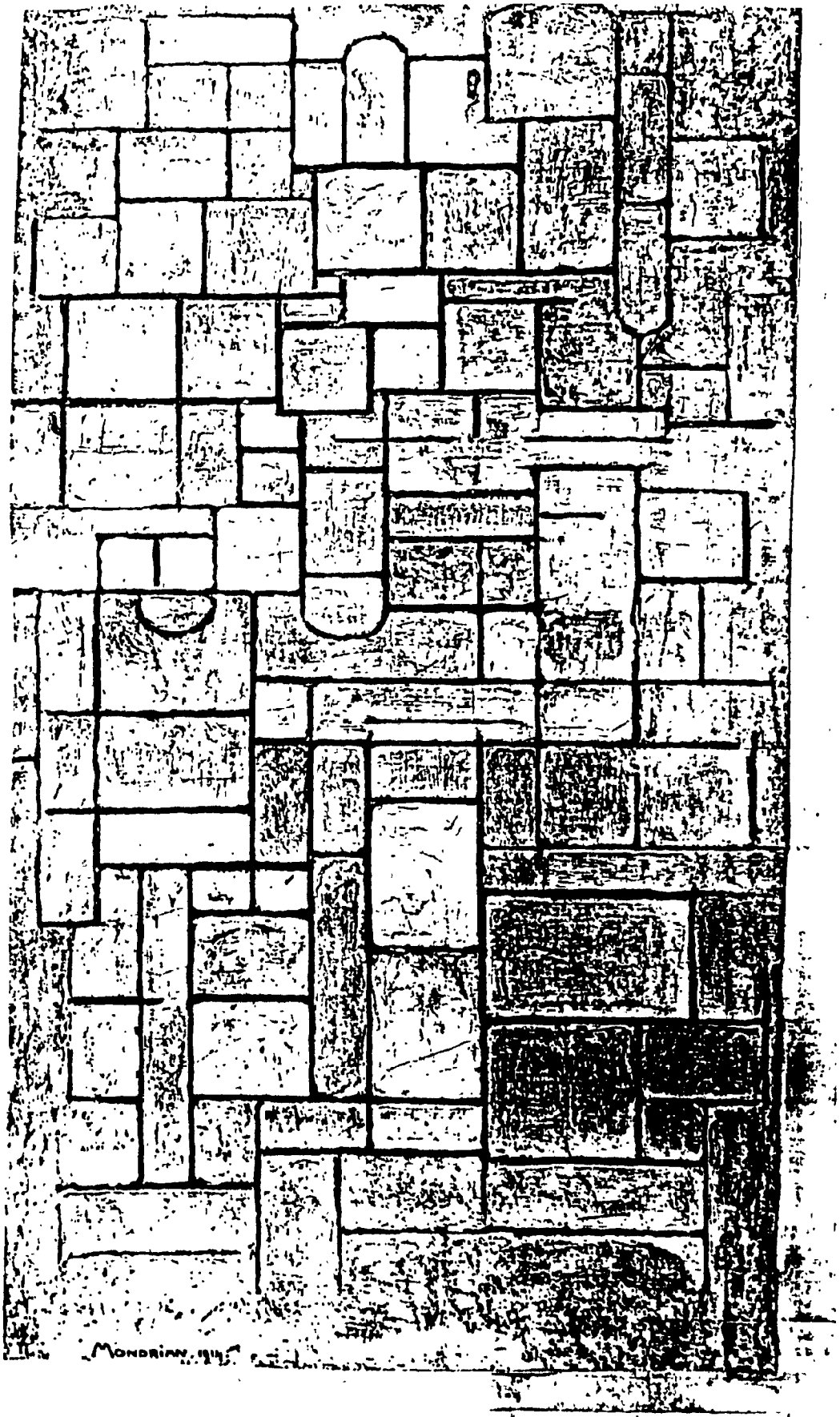


Fig. 14 Composition No 8 (Facade), 1914. 94.5 x 55.5 cms.

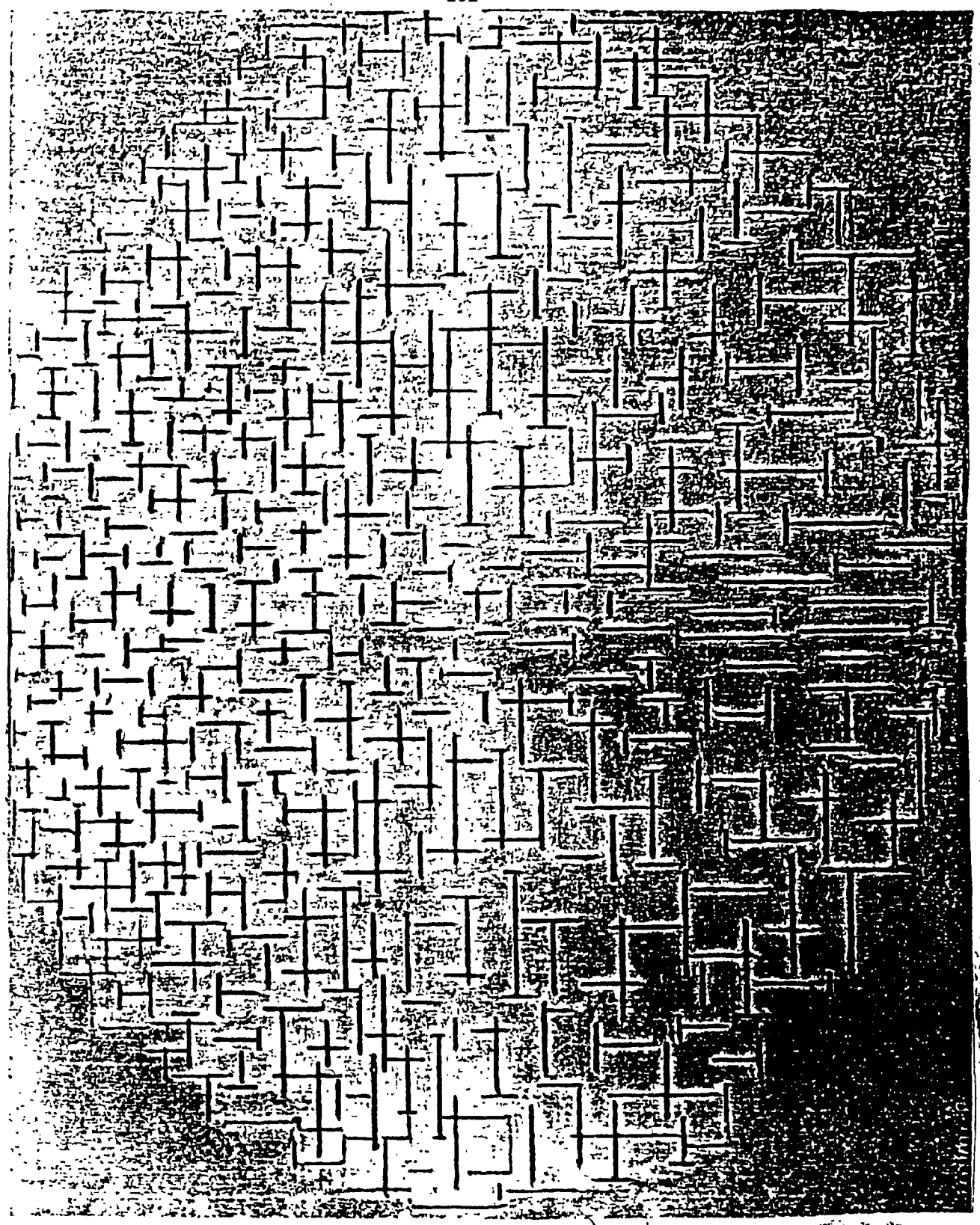


Fig. 15 Pier and Ocean, 1915. 85 x 108 cms.

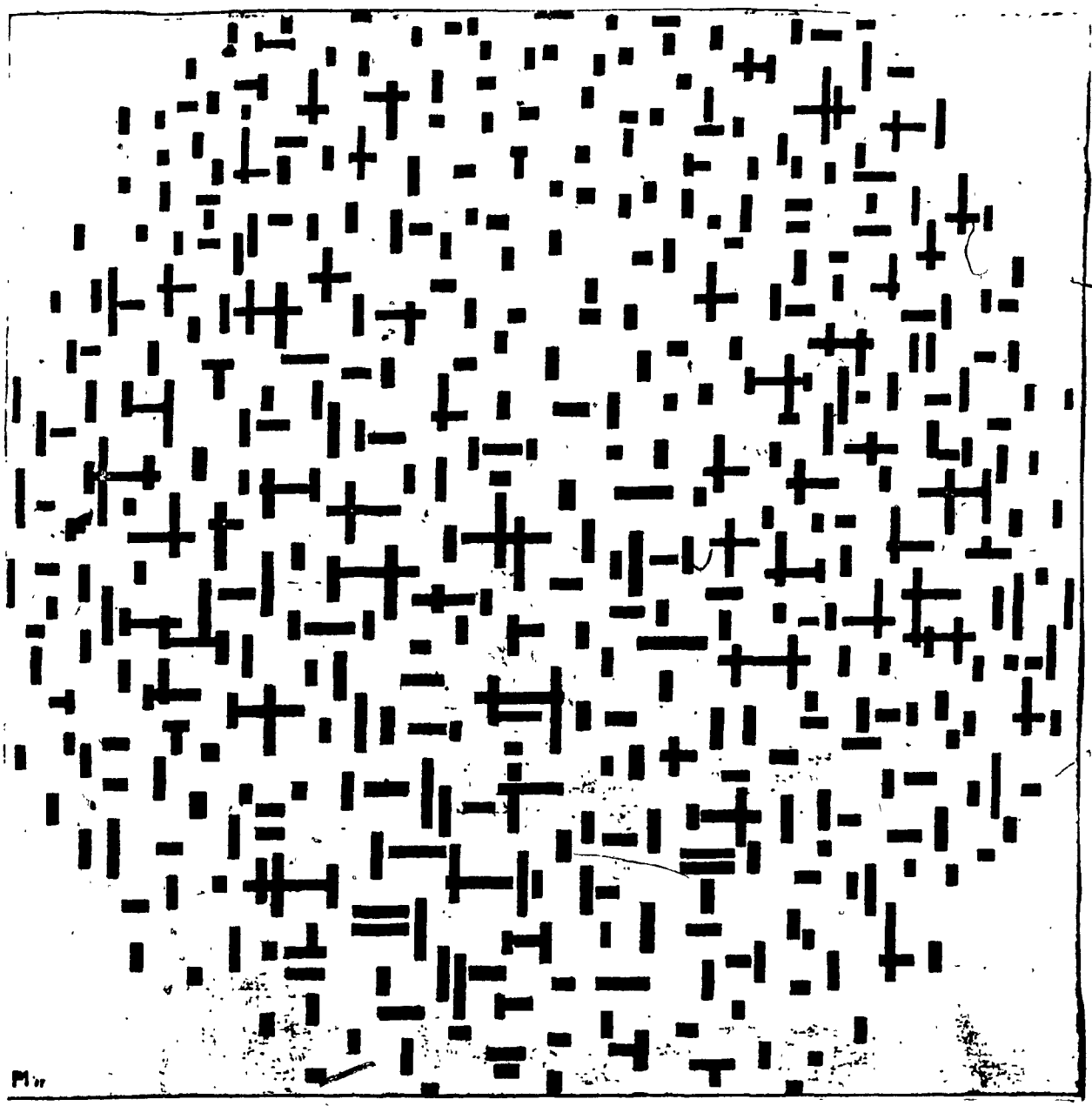


Fig. 16 Composition, 1917. 42 9/16 x 42 9/16 ins.

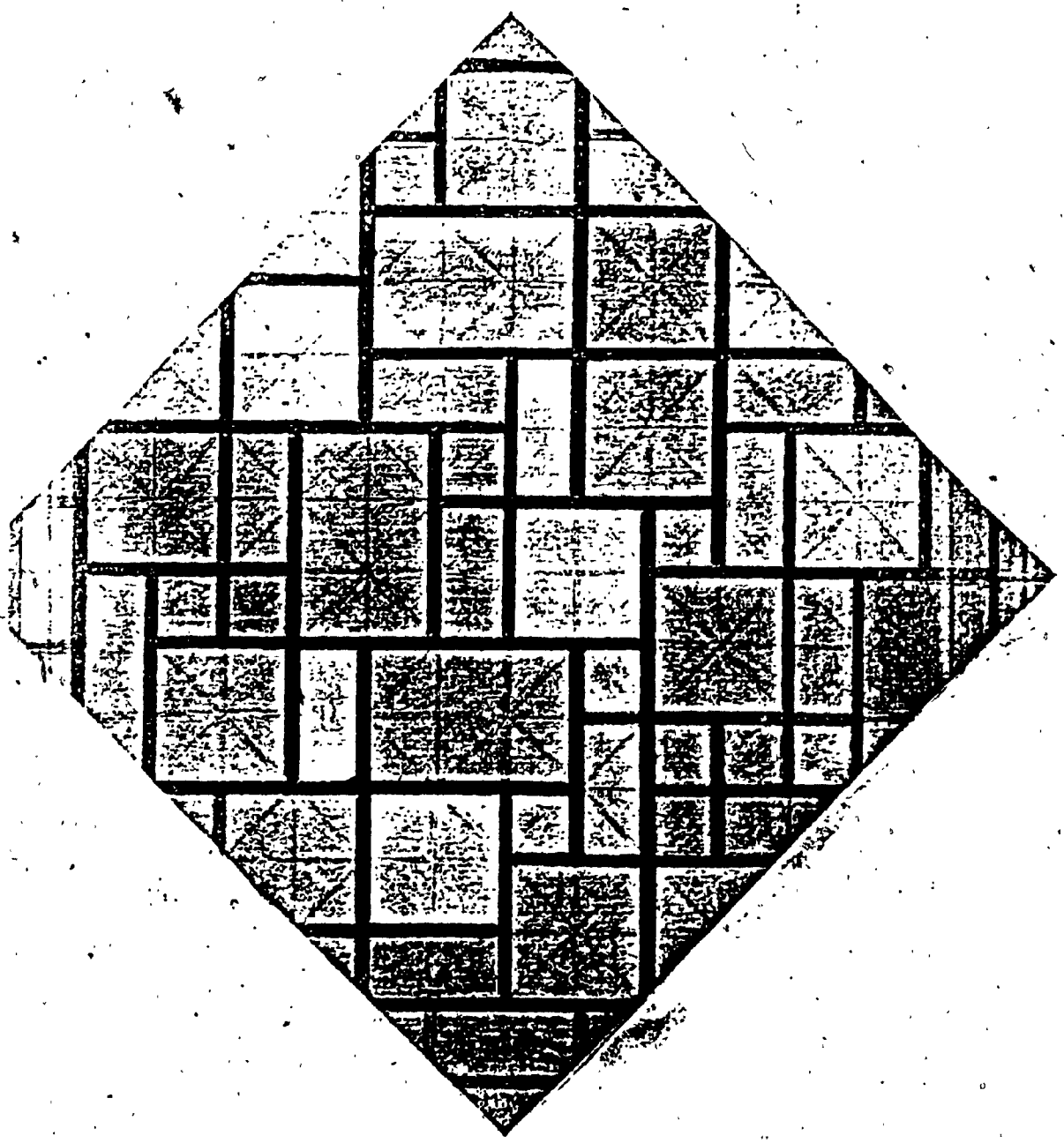


Fig. 17 Composition, 1919. Bright colour planes with grey lines.

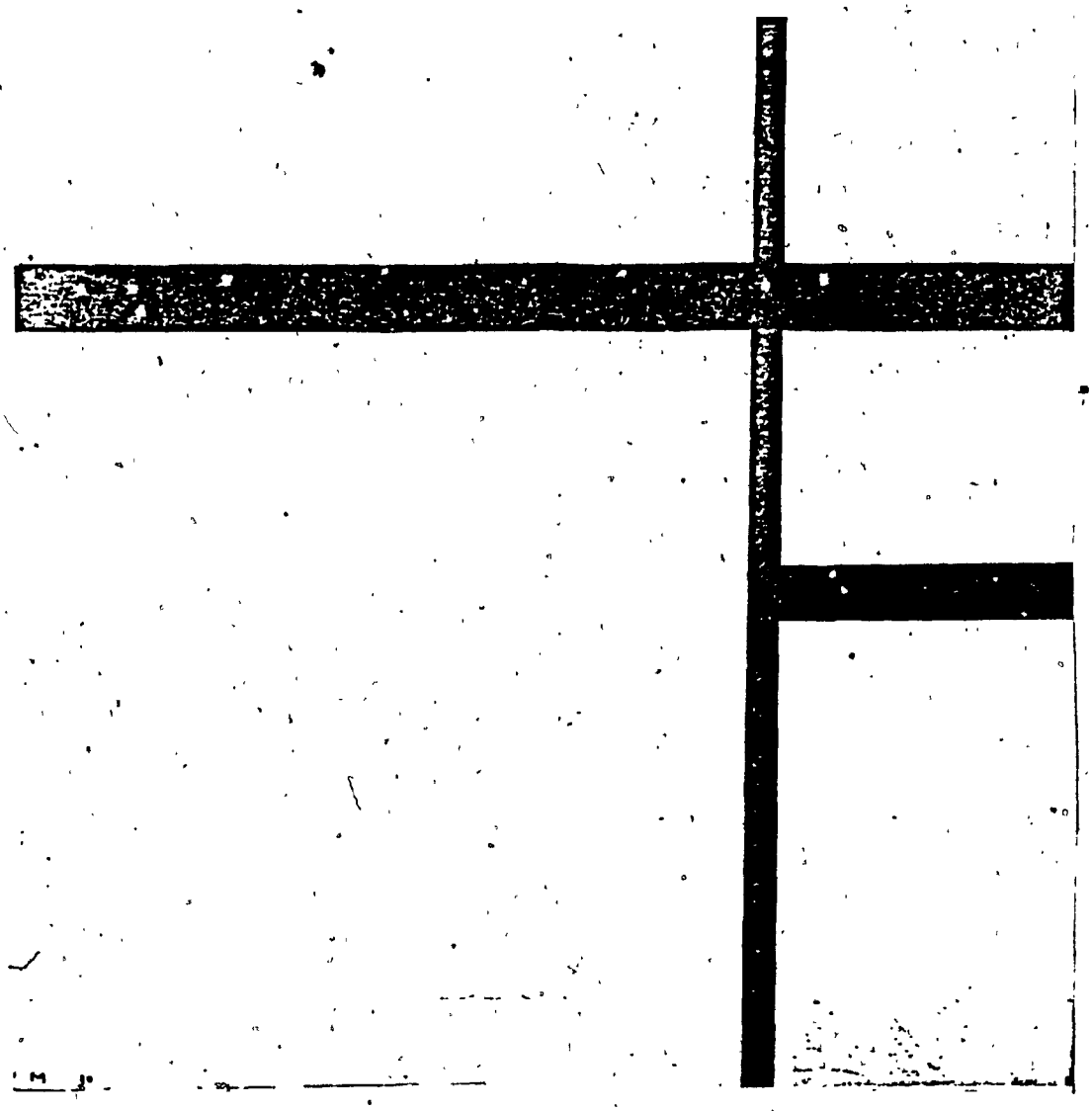


Fig. 18 Composition II with Black Lines, 1930. 19 11/16 x 20 1/8 ins.

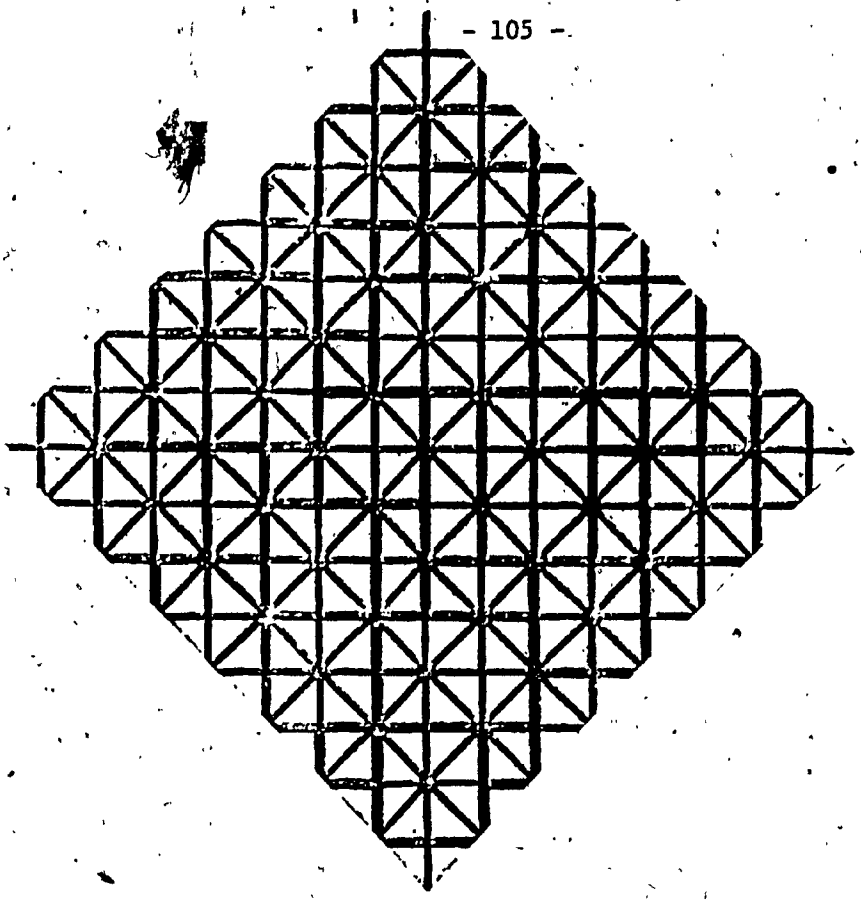


Fig. 19 Lozenges with Grey Lines, 1918.

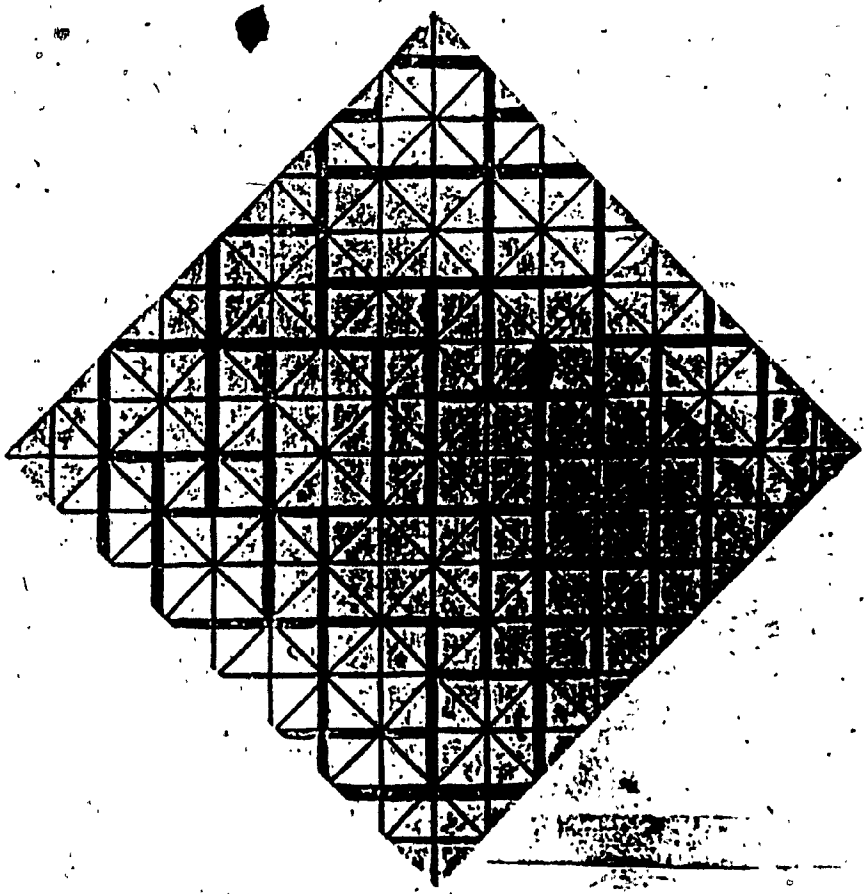


Fig. 20 Lozenge (with Grey Lines), 1919.

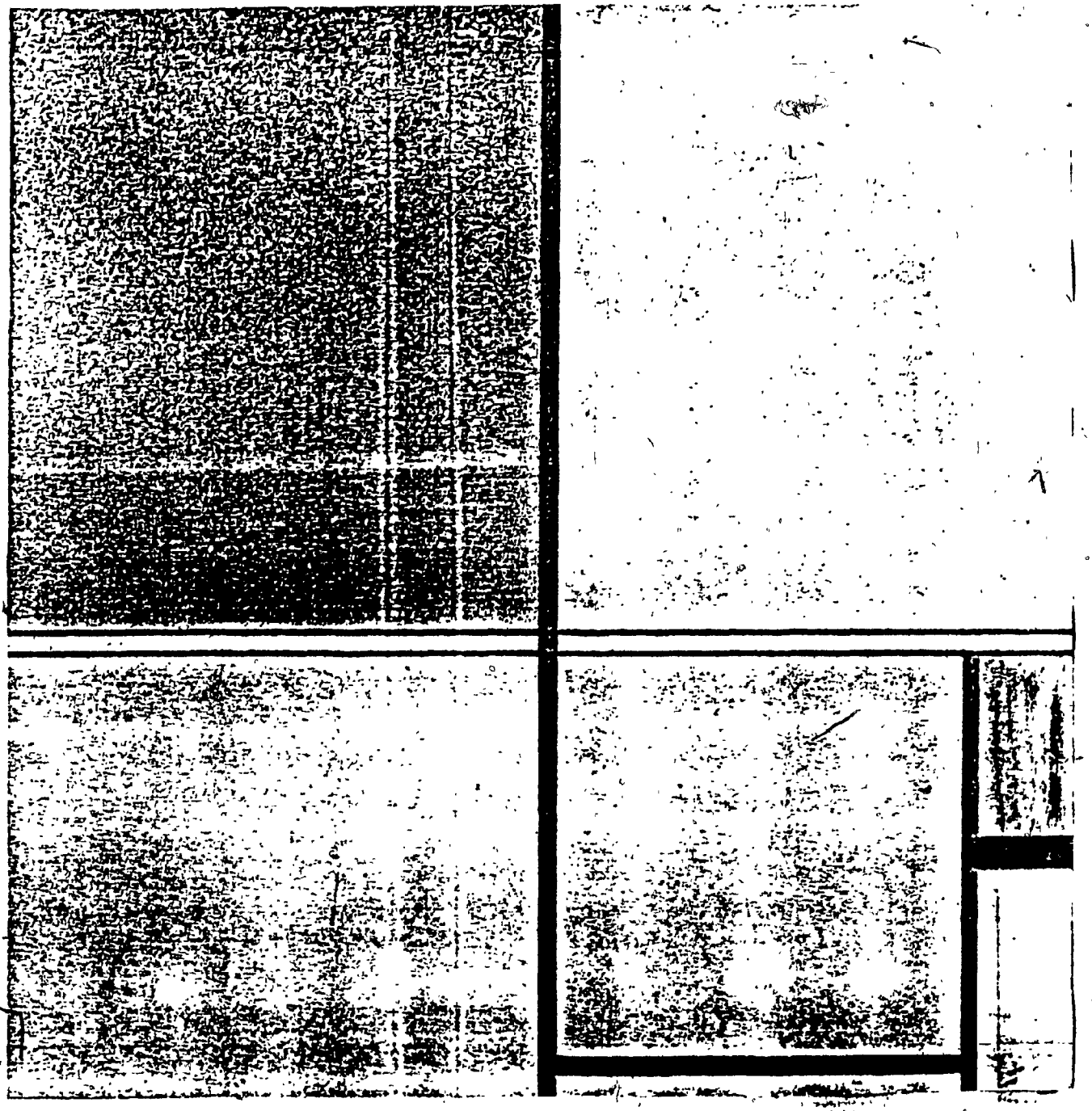


Fig. 21 Composition B with Grey and Yellow, 1932. Oil on Canvas, 50 x 50 cms.

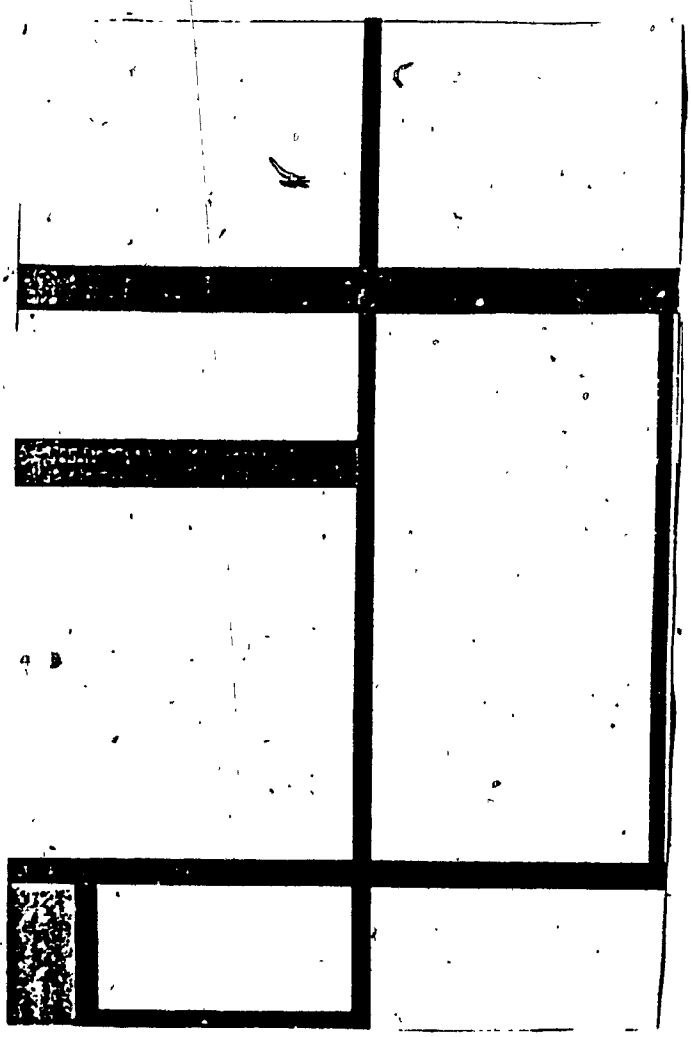


Fig. 22 Red, Black and White, 1931. 81 x 54 cms.

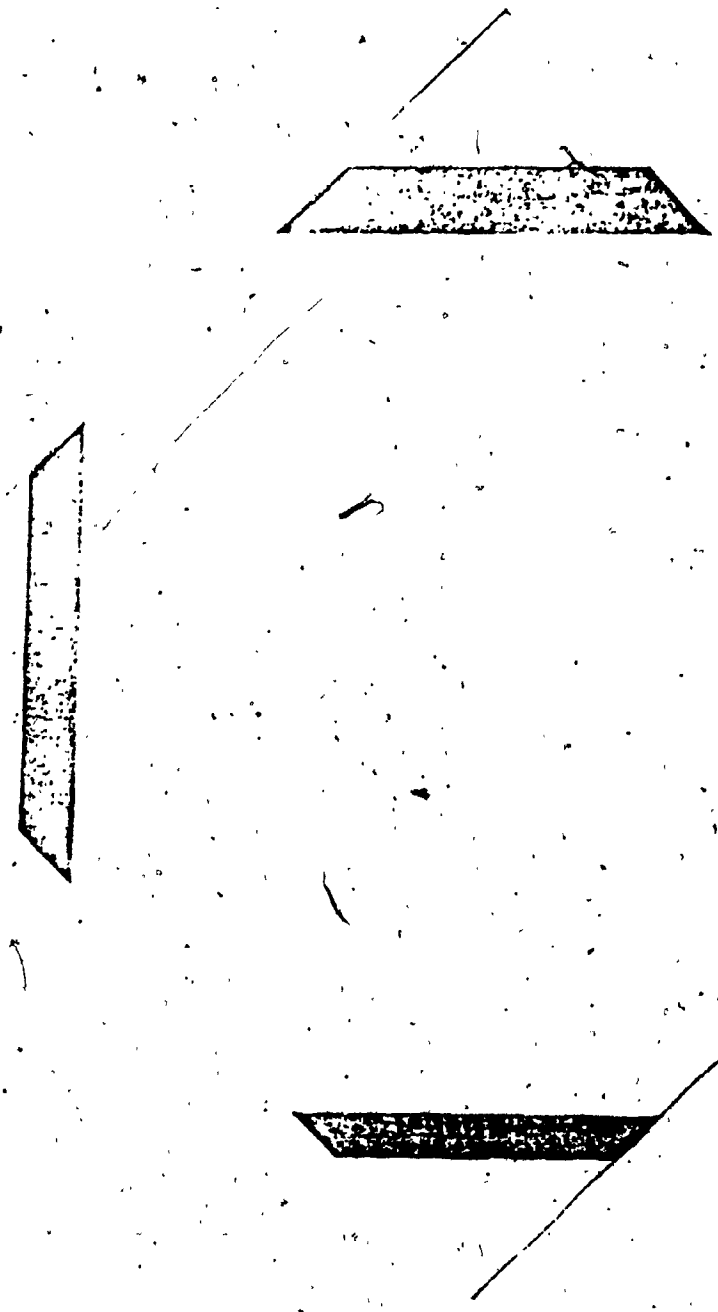


Fig. 23 Composition with Yellow Lines, 1933. Oil on canvas, 80 x 80 cms.

Fig. 24 Composition with Yellow and Blue, 1933. 41 x 335 cms.

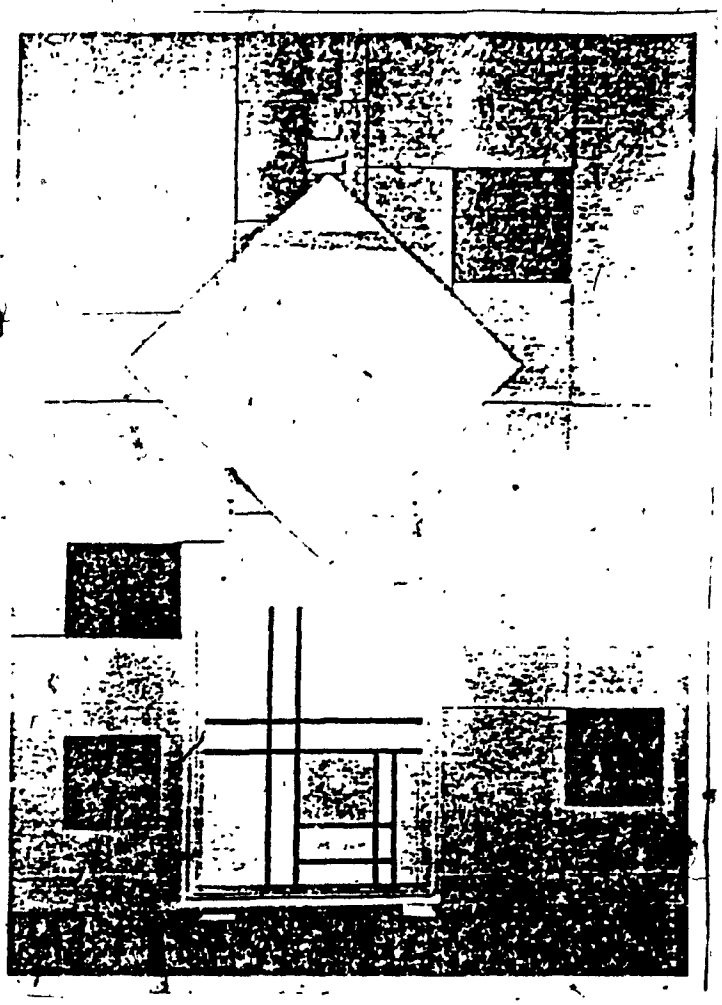


Fig. 25 Mondrian's Studio, Rue du Depart 1933.

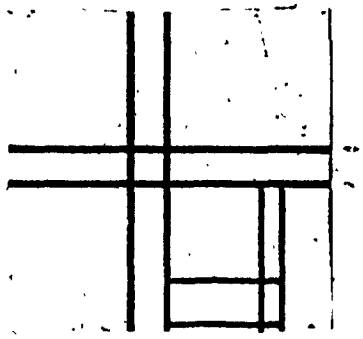


Fig. 26 Composition Black and White, 1933.

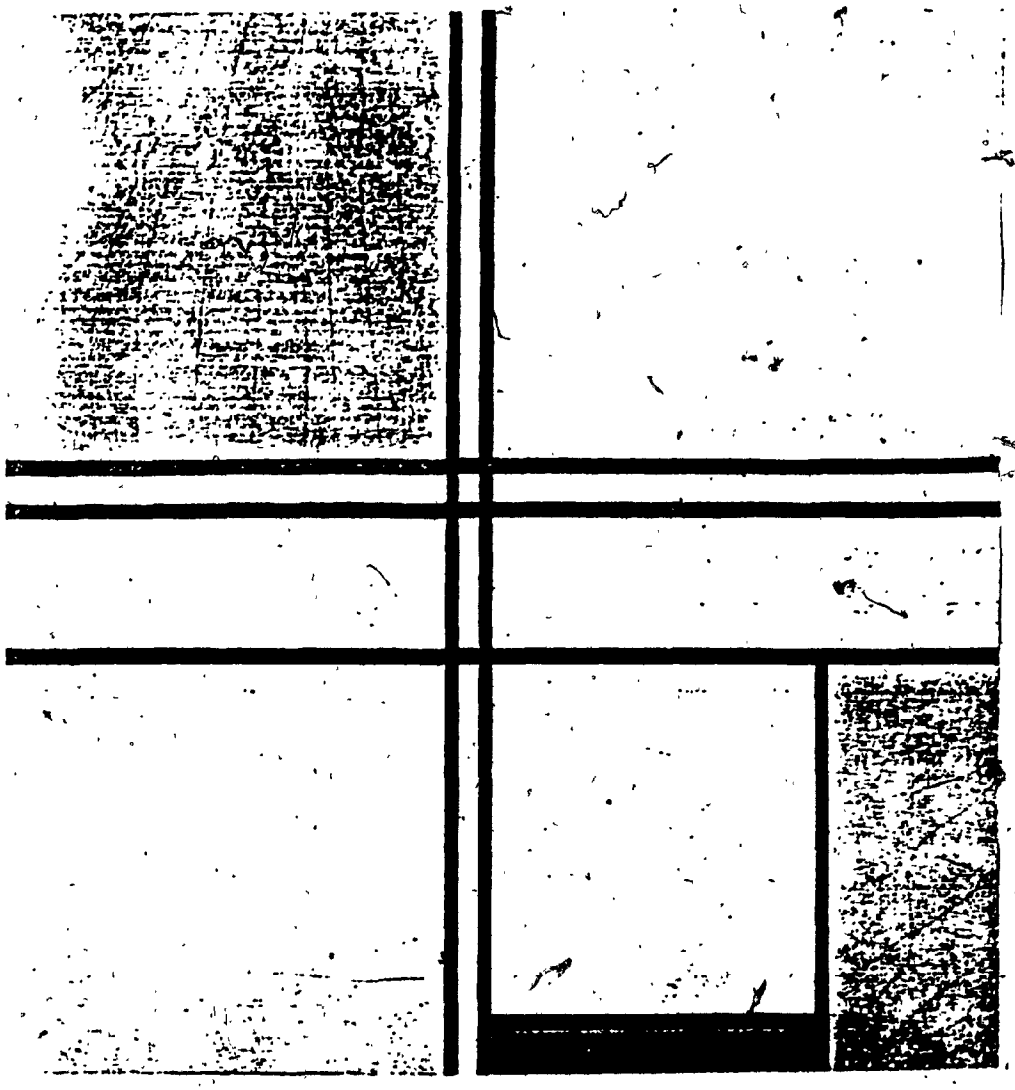


Fig. 27 Composition in Grey — Red, 1935. 55 x 57 cms.

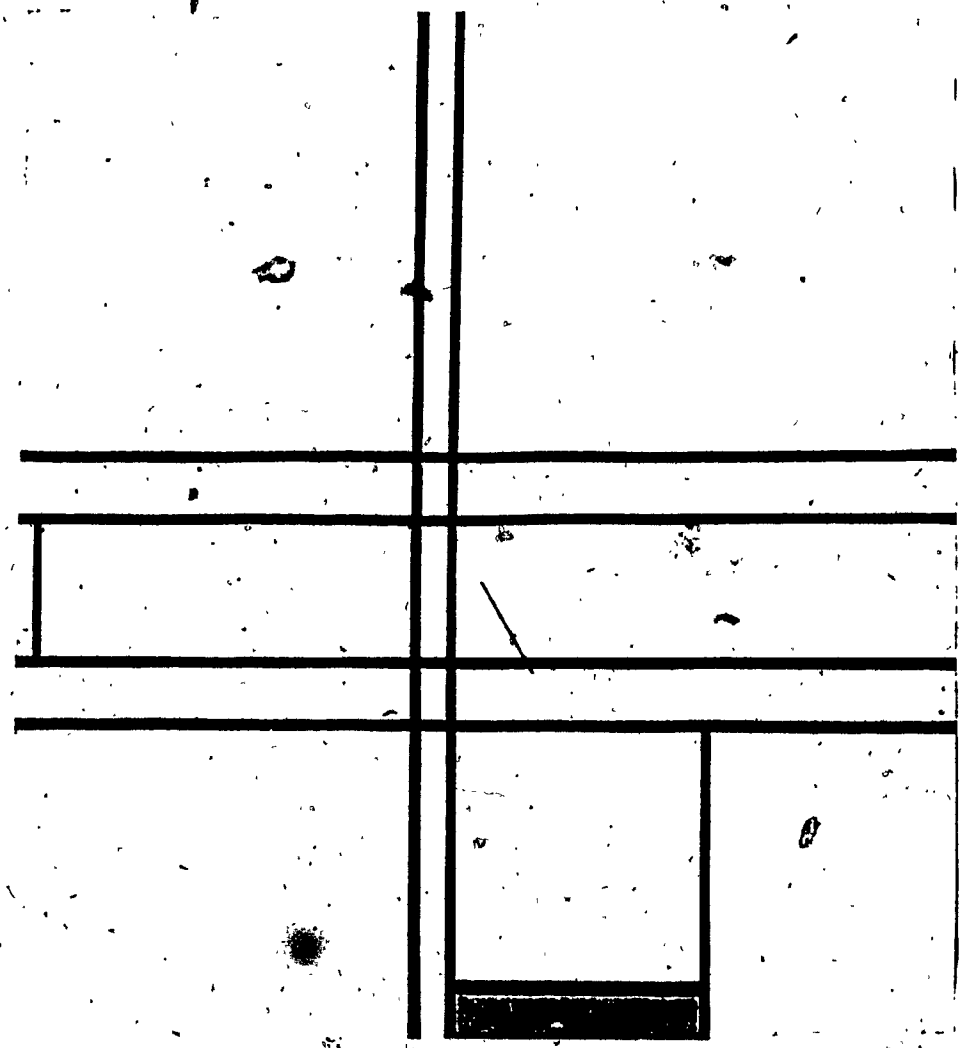
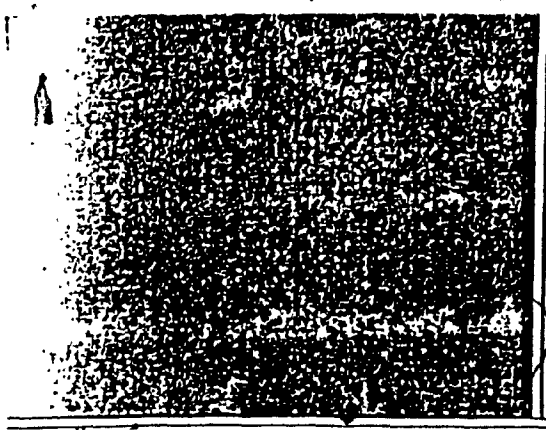


Fig. 28 Composition with Blue and Yellow, 1935. 705 x 68.6 cms.



T

Ilot physique Seuphor sous l'aile de Mondrian
sous les drapeaux sérieux du Néo-Plasticisme
battant le pavillon très pur

échappée belle de l'art
enfin mesure d'hygiène
ralliez-vous tous au pavillon du grand secours
du grand sérieux quand nous serons mieux éclai
et disparaisse la flore sous le regard néo
et cessent les éboulements

E

X

l'ilot physique sort des cavernes
il ose construire dans le clair
il lève la tête
où il n'y a que le grand bleu
et le grand gris et le grand blanc
et le grand noir et le soleil tout feu
suivi des synonymes bonheur sagesse connais-
et de la joie...
qu'il ne faut pas confondre encore

T

U

E

L

mais il fallait y penser si j'ose dire
être déjà et non choisir et choisir bien quand-même
mais il fallait prendre contact
marcher longtemps et sous le juste signe

N.Seuphor
16 mai 1928

Fig. 29 Tableau Poeme with Michel Seuphor. 1928.

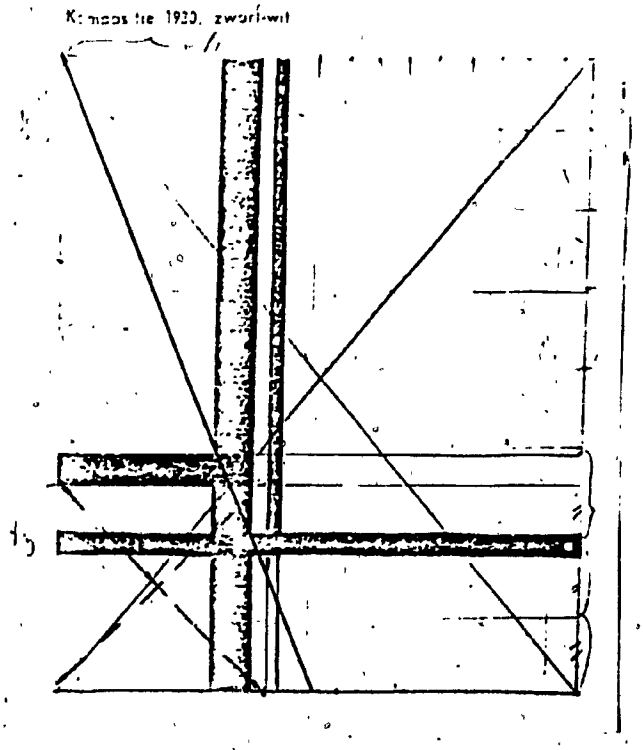


Fig. 30 Composition Black and White, 1930.

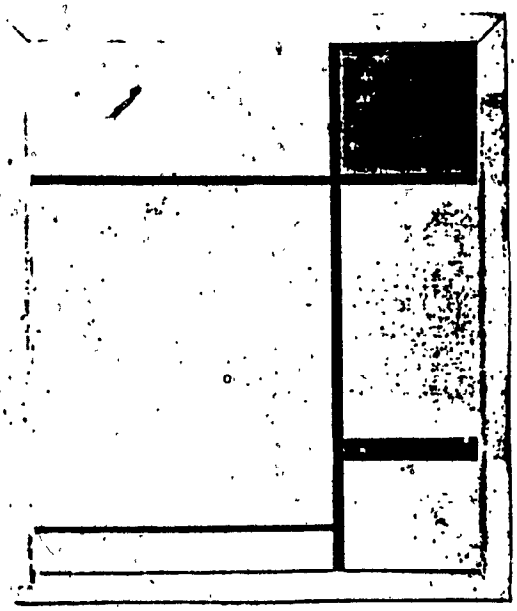
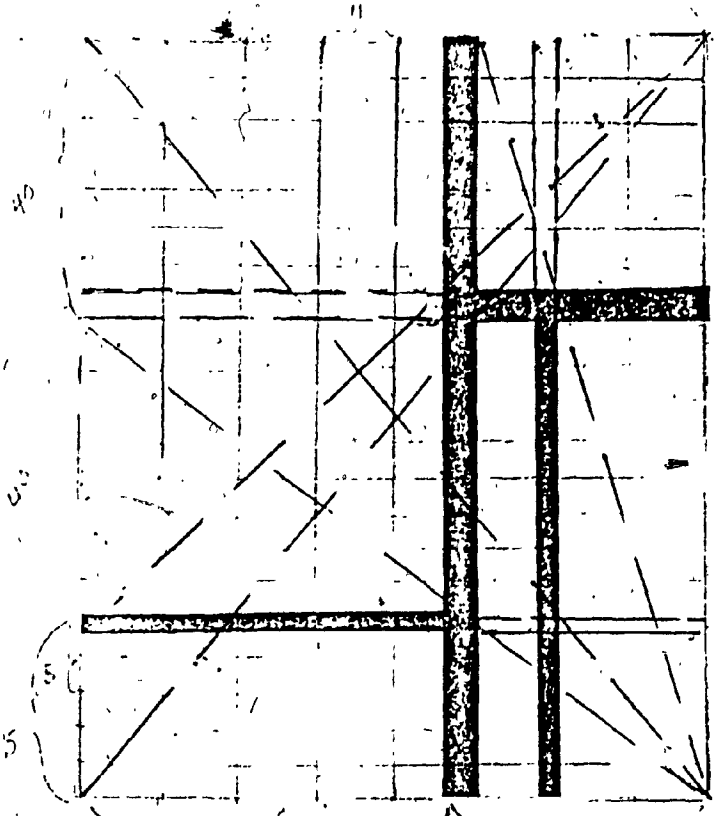


Fig. 31 Black and Blue, 1930 (or 1931?). 54 x 45 cms.



moss m . 1931 .

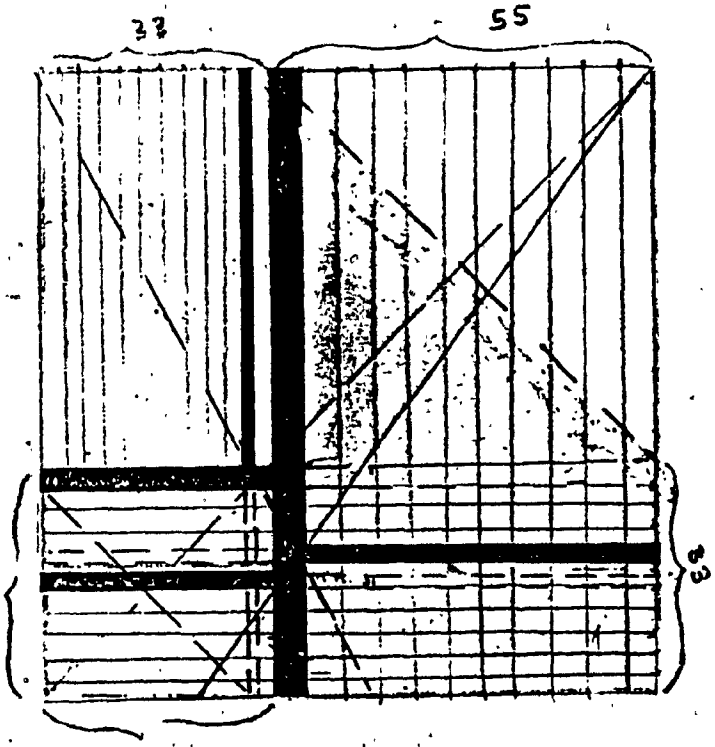
majorie moss .

puisque c'est le but de cet almanach d'introduire le public dans le domaine de l'art non-figuratif, je veux me limiter ici à une brève explication des raisonnements qui m'ont poussée vers cette nouvelle plastique .

jusqu'aujourd'hui la peinture a employé comme moyen d'expression *les formes déjà faites par la nature* . pourtant le but de l'artiste n'a jamais été de donner simplement une représentation de ces formes . l'artiste se sentait attiré vers les formes naturelles, parce que malgré l'évidente mutabilité de leurs formes limitées, elles semblaient lui communiquer une vérité immuable et universelle . sans éprouver pourtant le besoin d'approfondir cette vérité, il l'acceptait comme un mystère .

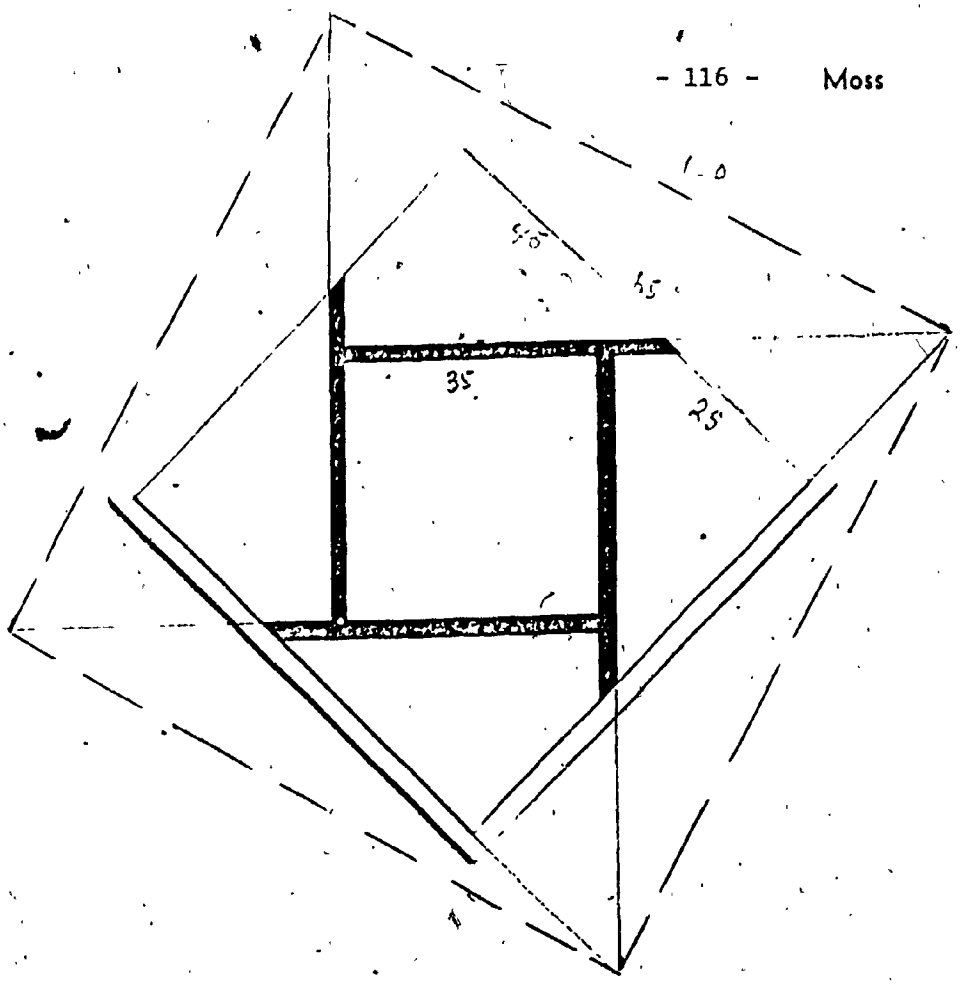
mais le peintre moderne ne se contente plus de ce sentiment de mystère . il suit ce raisonnement : si en effet les formes naturelles contiennent un élément d'une vérité universelle et immuable, cela veut dire alors que ces formes sont composées de deux éléments, c'est-à-dire d'un élément changeable en tant qu'elles sont formes visibles, et d'un élément inchangeable en tant qu'elles appartiennent à cette vérité universelle, et qui n'est pas visible . leur vraie valeur ne se trouve donc pas dans leur forme visible mais dans la relation qui existe entre cette forme et l'univers . la tâche de l'homme est donc d'approfondir sa conscience de l'univers afin de pouvoir établir l'équilibre de rapports qui doit exister mutuellement entre ces formes visibles et l'invisible . ayant formé une fois une conception mentale de l'univers il ne pourra plus se servir des formes naturelles pour exprimer cette conception, parce que ces formes naturelles et limitées, n'ayant qu'une valeur relative témoignent de cette vérité sans l'exprimer en sa totalité .

le peintre a donc été obligé de se créer une nouvelle plastique . voilà ce que l'art non-figuratif cherche à accomplir . il veut construire la plastique pure qui pourra exprimer en totalité la conscience de l'artiste envers l'univers .



moss m . 1931 .

Fig. 32 Fig. 33



Moss

Moss

Quelle est l'influence des arbres sur ma peinture ? Il faut que je réponde par une autre question : qu'est-ce que c'est l'art ?

Atmosphère, terre, eau, animaux, minéraux, plantes — univers chaotique, dont le mouvement fixe les destins. L'homme partie de cet univers. Forme accidentelle dont le but reste inconnu ; pourtant à son tour créateur d'un univers de noms, de nombres et de Dieux. Extériorisé en formes plastiques suivant les étapes de son évolution : art.

L'homme primitif basait sa conception sur l'apparence des forces élémentaires. Son art : idoles. Plus évolué, l'homme devinait un but spirituel et s'imposait un système moral : la religion : art mystique. Aujourd'hui, après des siècles de décadence, le développement de la science et de la technique lui ouvrent un nouvel horizon. Plus la force physique, non plus la force morale, mais la force cérébrale a démontré être l'arme la plus puissante de l'homme. Par la mappemonde, il a le plan exact de toute l'étendue de son domaine. Par science et technique, il sera capable de vaincre son plus grand ennemi : LA NATURE. Devenu conscient de son propre pouvoir, il prévoit une nouvelle réalité : reconstruction de la vie humaine par l'homme lui-même.

C'est cet essor qui pousse l'artiste vers une nouvelle plastique : l'art non figuratif. La base de cette nouvelle plastique : l'équilibre sur lequel sera basé cette plus grande œuvre d'art : la vie humaine.

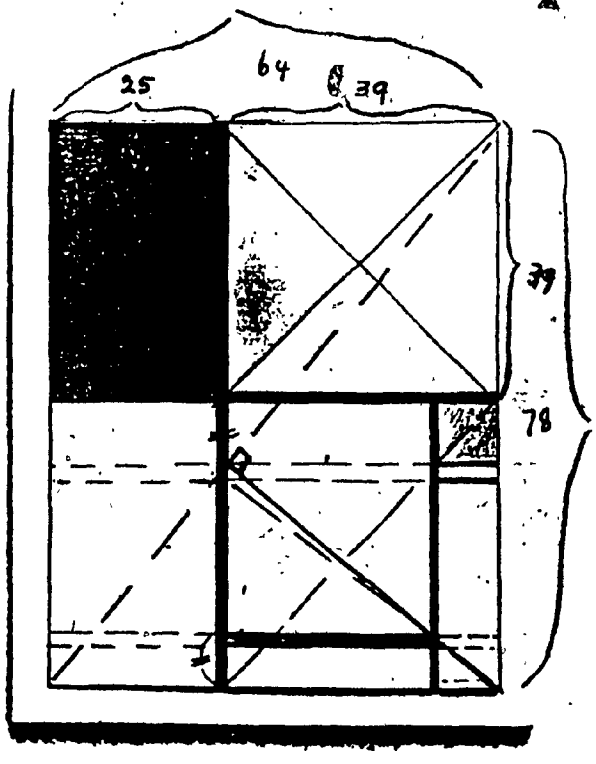
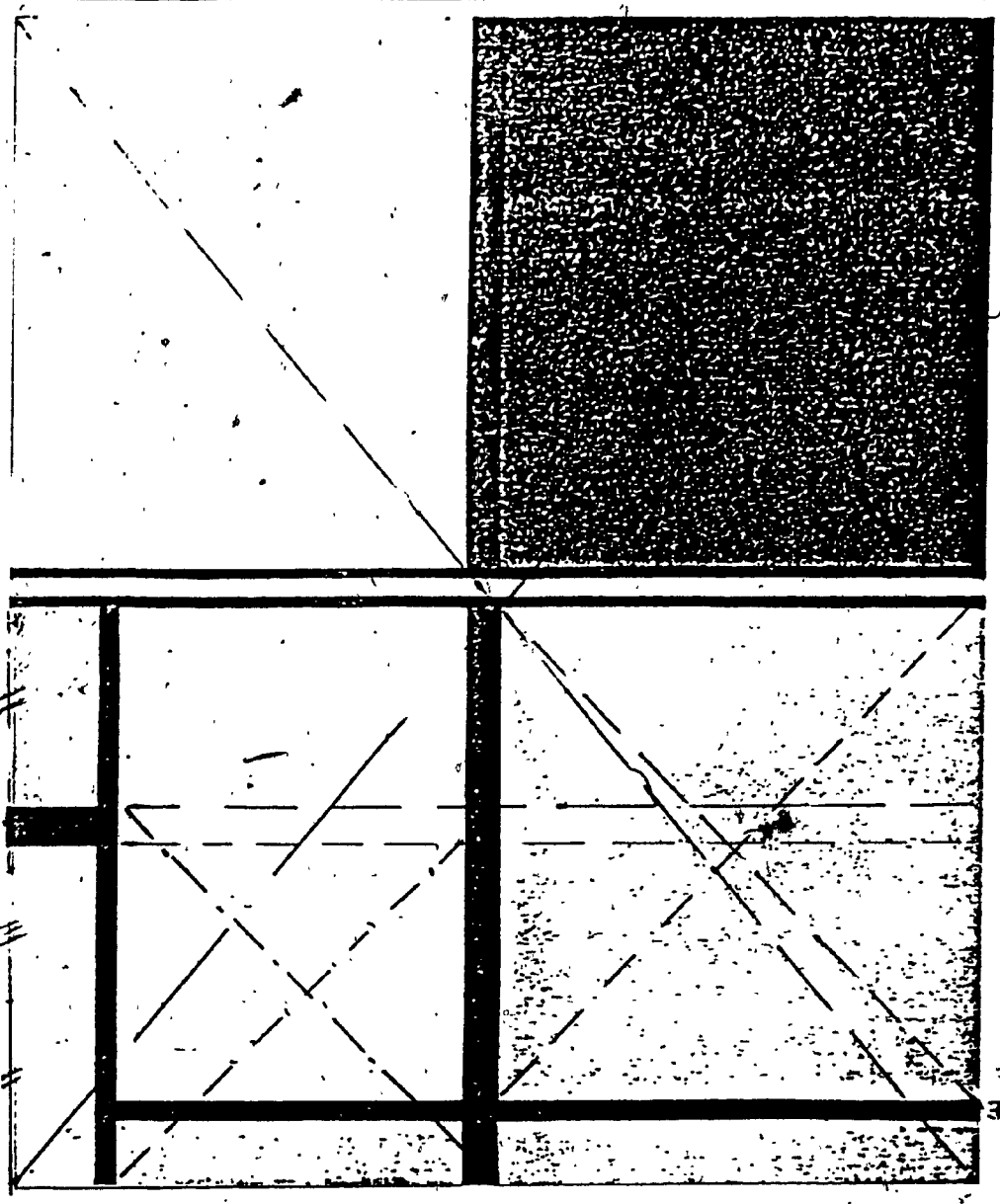


Fig. 34 Fig. 35

1932



15. MARLOW MOSS
Composition in White, Black, Red and Gray (signed and dated m. moss, 1932)
Oil on canvas, 54 x 45 cm
GEMEENTEMUSEUM, THE HAGUE

15. MARLOW MOSS
Composition en blanc, noir, rouge et gris (signée et datée: *m. moss, 1932*)
Huile sur toile, 54 x 45 cm
GEMEENTEMUSEUM, LA HAYE

Fig. 36

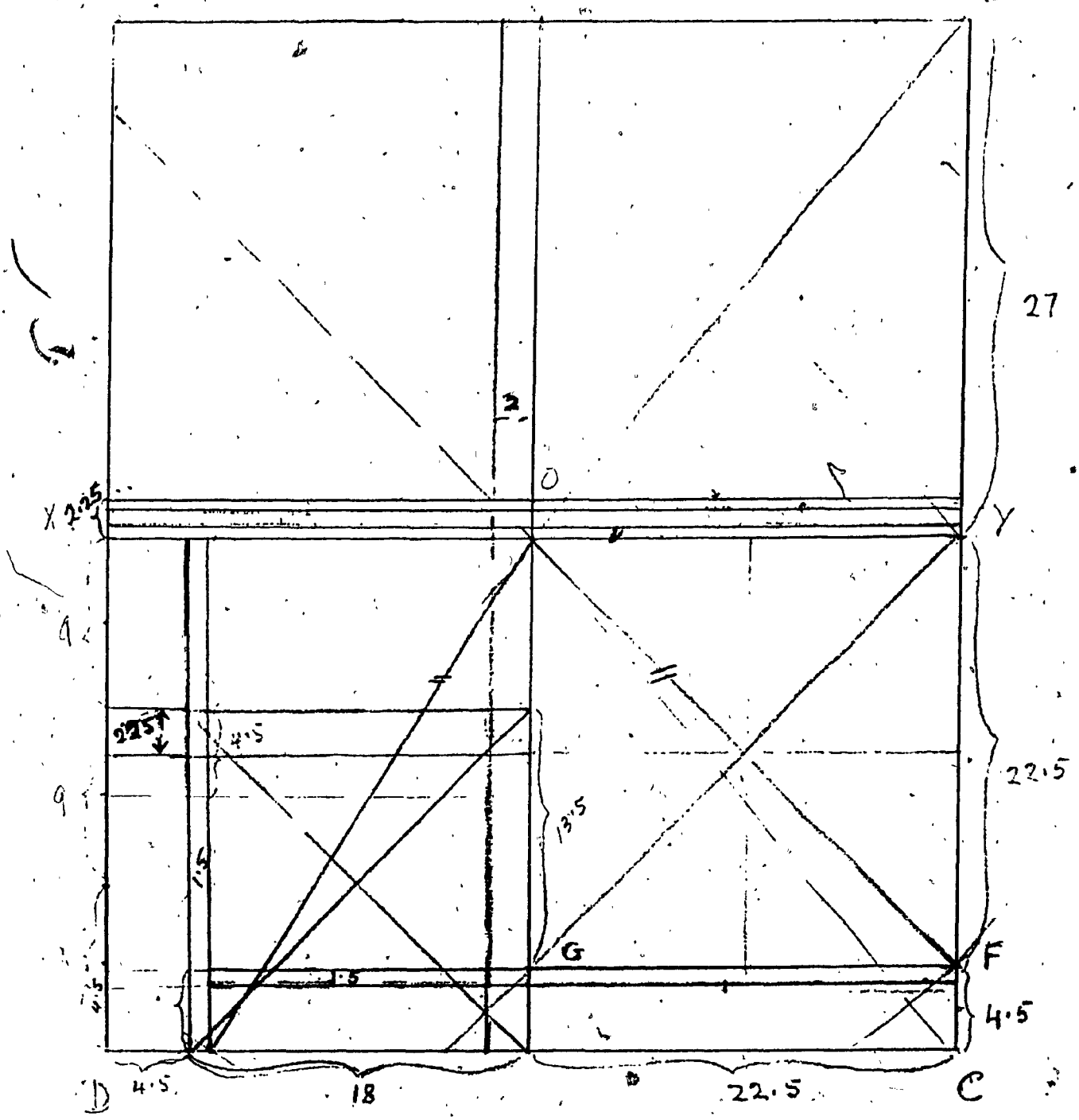
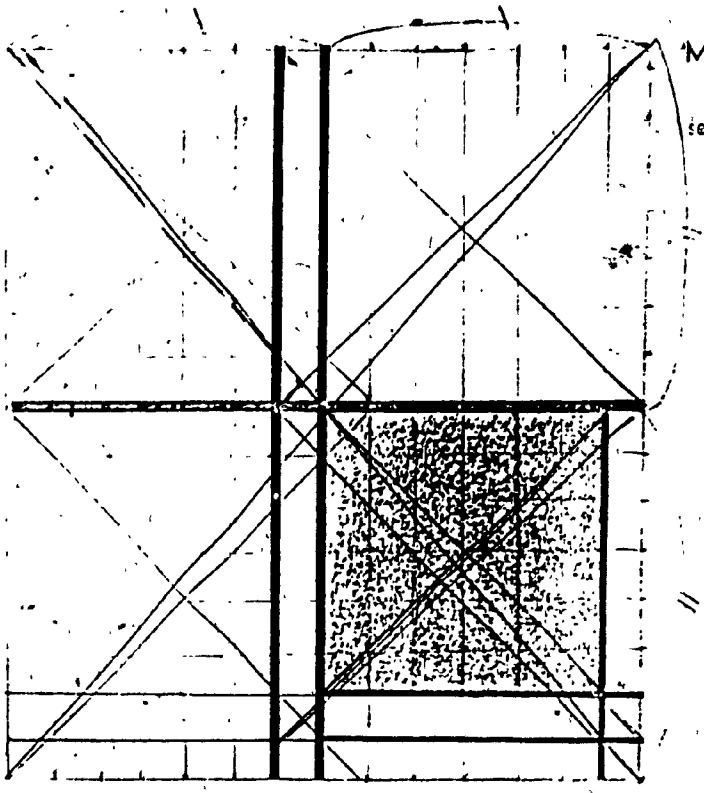


Fig. 37

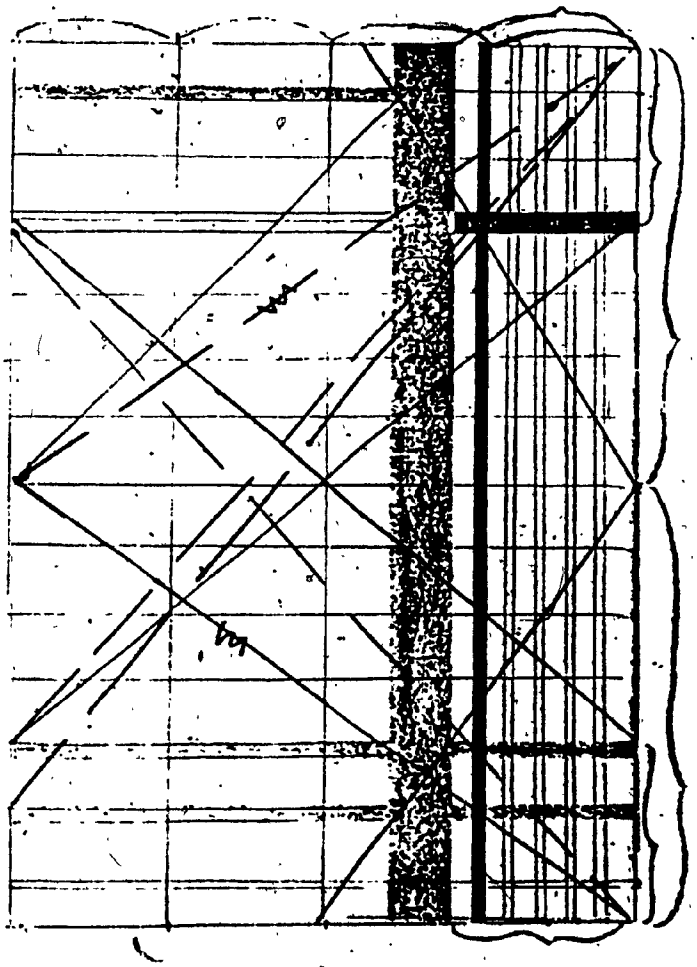
Ratio Reconstruction of the Preceeding Moss Painting by the Author.



Moss

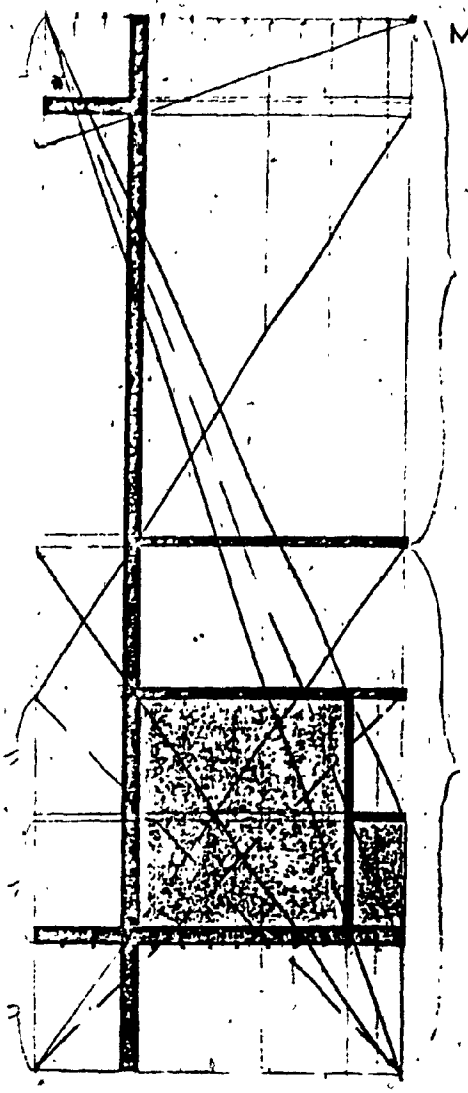
Moss

..... pour aider un peu le spectateur profane je lui conseille de regarder mon œuvre sans préjugé.....

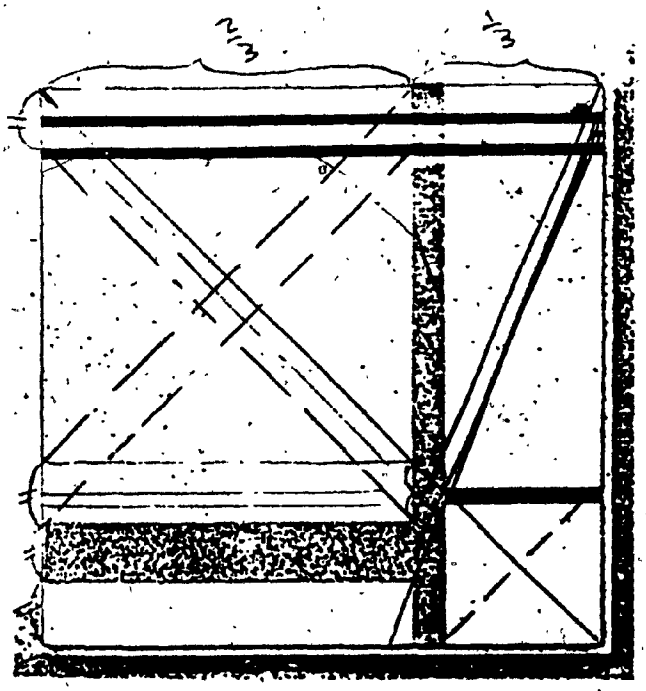


Moss 1933

Fig. 38 Fig. 39



Moss



1934.

Fig. 40 Fig. 41

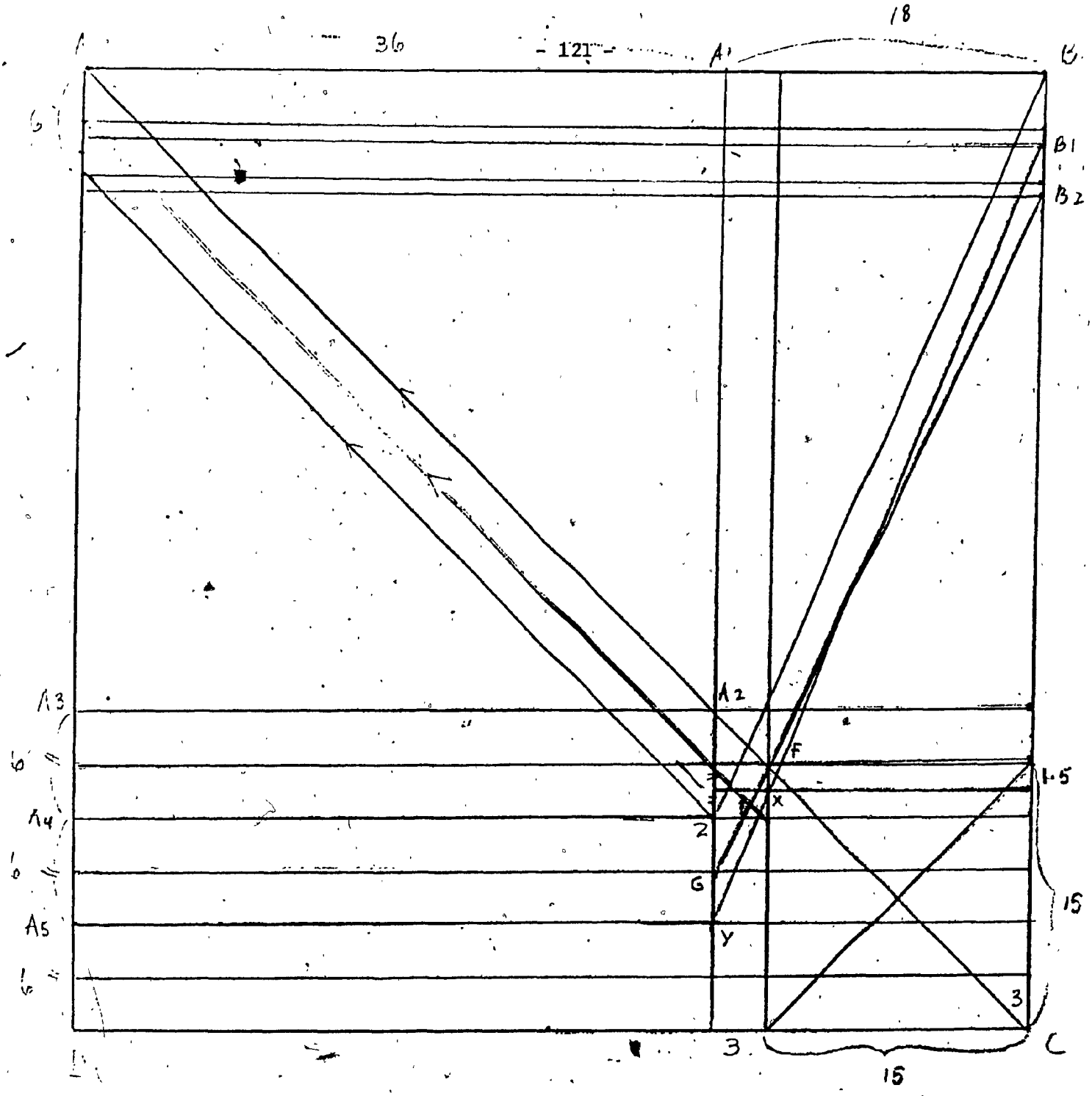


Fig. 42

Ratio Reconstruction of the Preceeding Moss Painting by the Author.

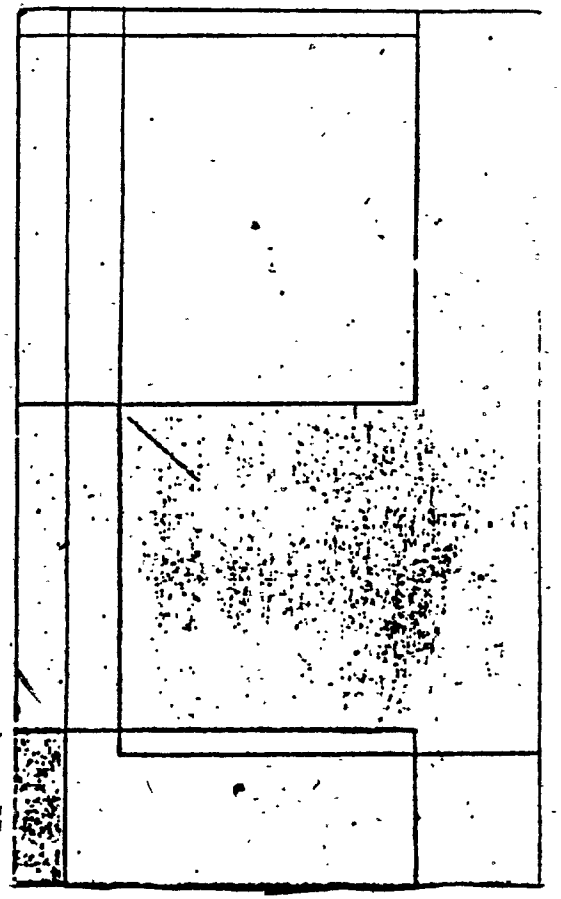


Fig. 43 White and Yellow, 1935.

Oil and linen with string, 55 x 33 cms.

Fig. 44 White and Blue, 1935.

Oil and linen with red string, 63 x 45 cms.

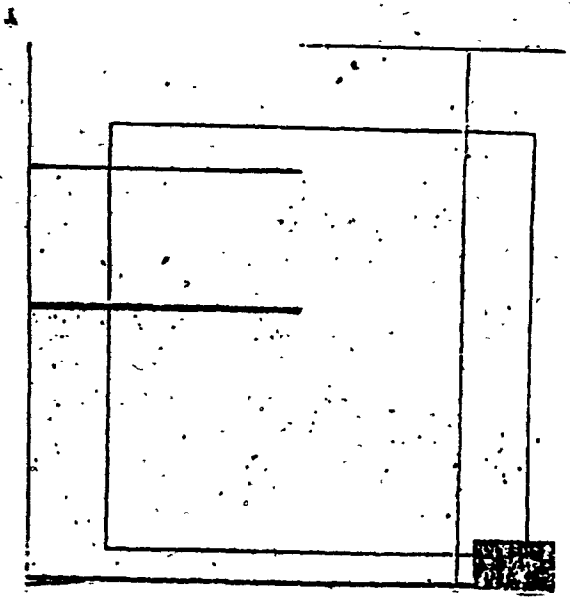


Fig. 45 Abstraction Creation Catalogue, 1936.

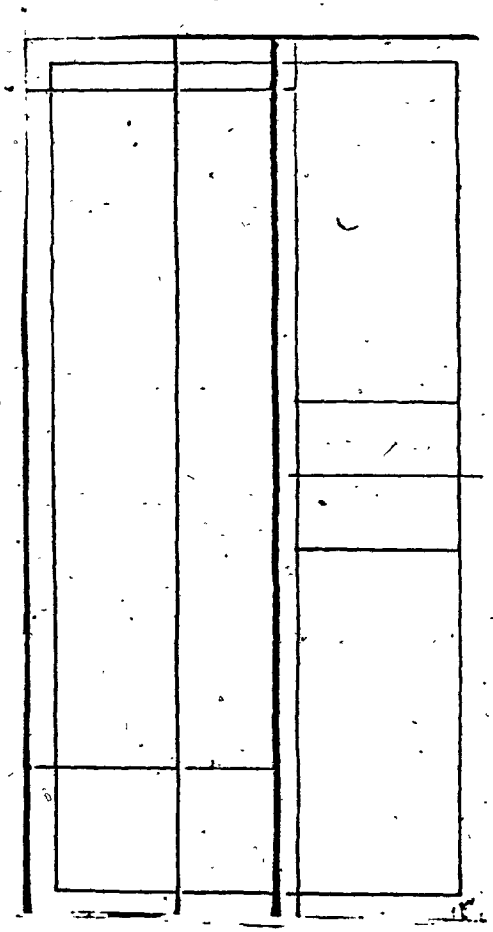


Fig. 46 White, 1936. Oil and Linen with String, 90 x 45 cms.

Fig. 47 White and Blue, 1936.

Oil and linen with thread, 81 x 27 cms.

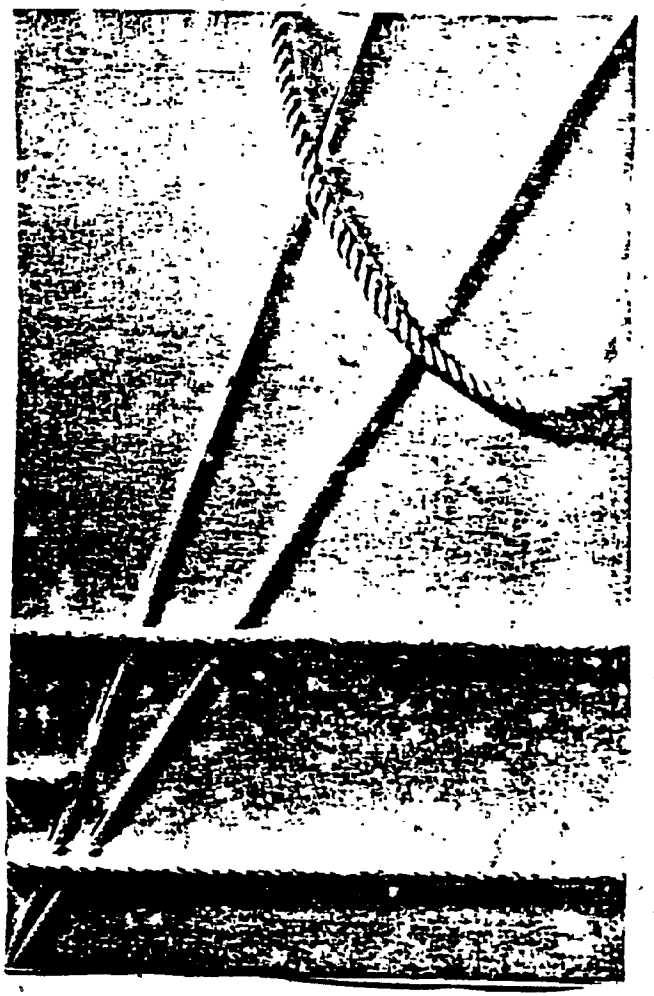


Fig. 48 White, 1936. Oil and canvas with rope, 80 x 50 cms.

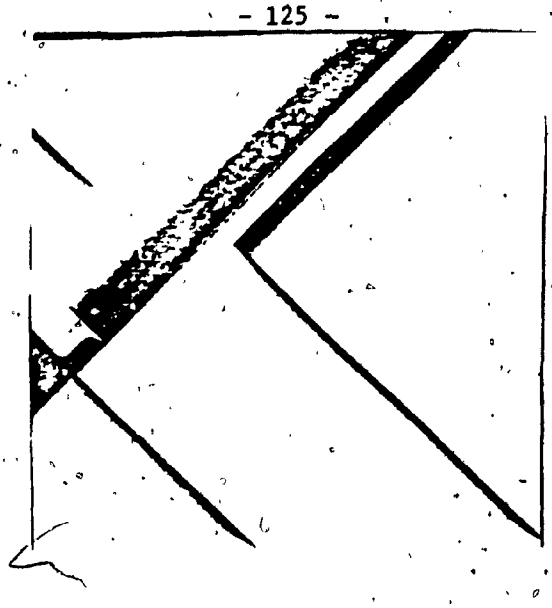


Fig. 49 White wood relief, 1940. 36 x 36 cms.

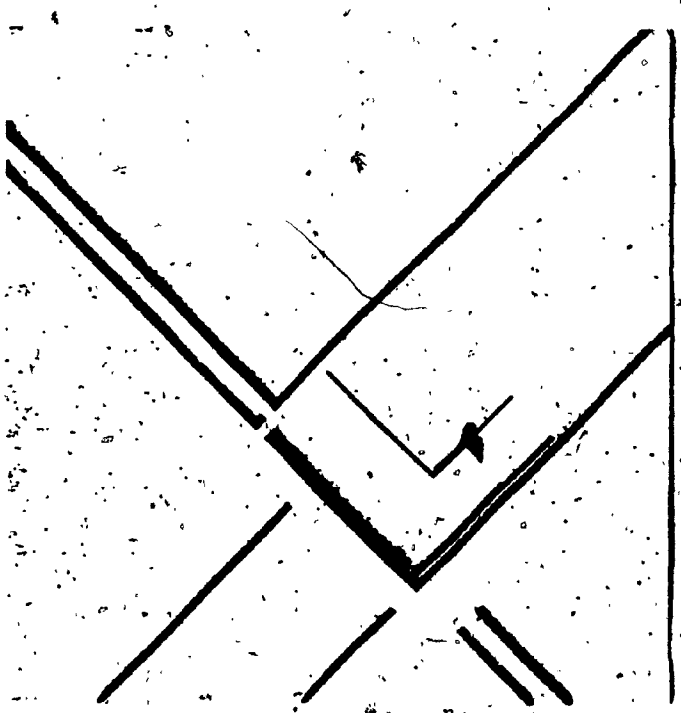


Fig. 50 White wood relief, 1940. 54 x 54 cms.

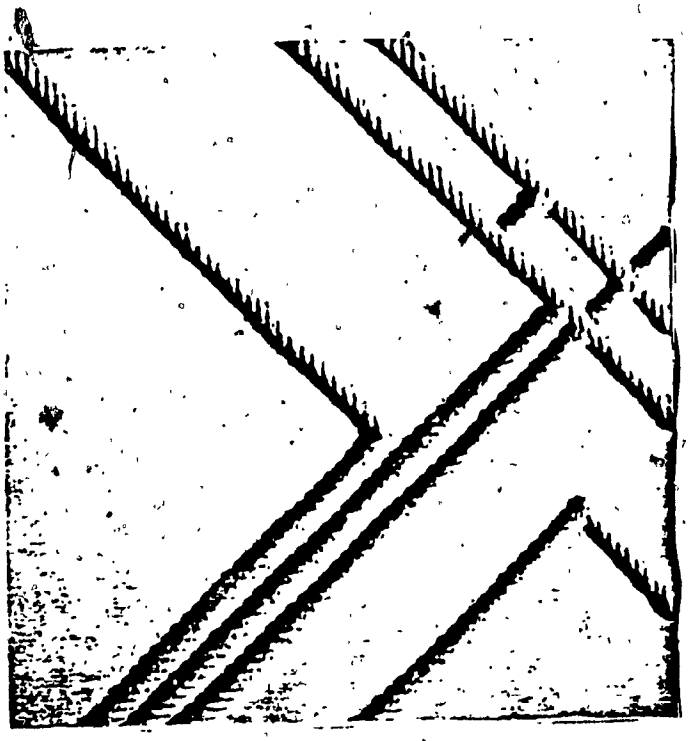


Fig. 51 White relief, 1940.

Oil and linen with rope, 54 x 54 cms.

Fig. 52 Relief, 1944. Oil and Linen with wood, 61 x 61 cms.

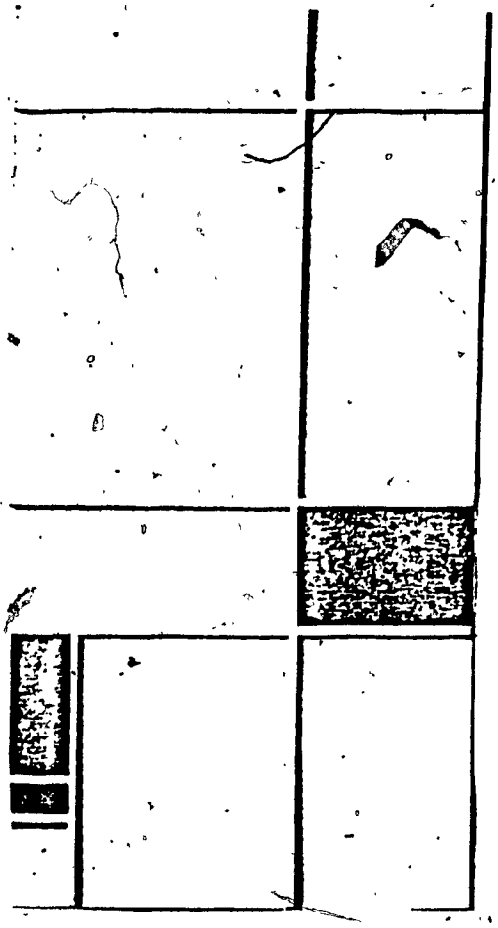


Fig. 53 White, Blue, Yellow and Black.

Oil and linen with wood, 96.5 x 48.5 cms.

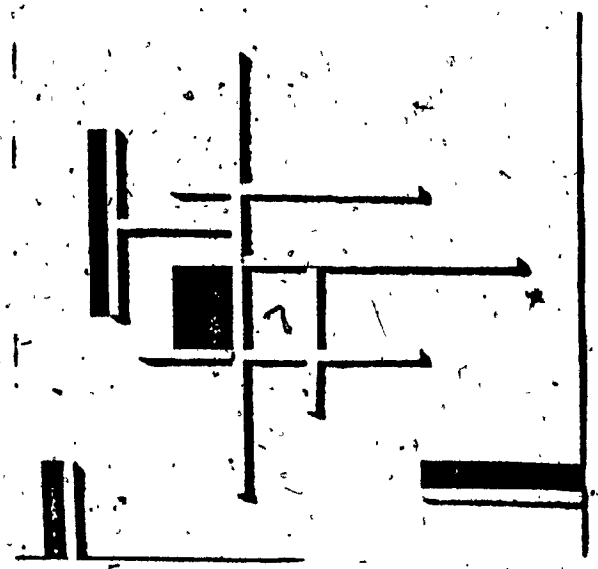


Fig. 54 White, Red and Black, 1949. Oil with linen, 53 x 53 cms.

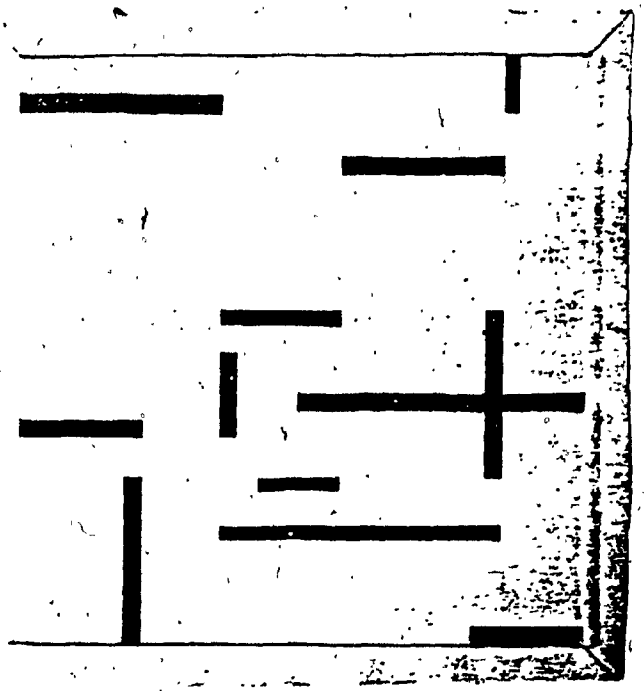


Fig. 55 Composition in white and red, 1948.
Oil on canvas, 53.5 x 53.5 cms.

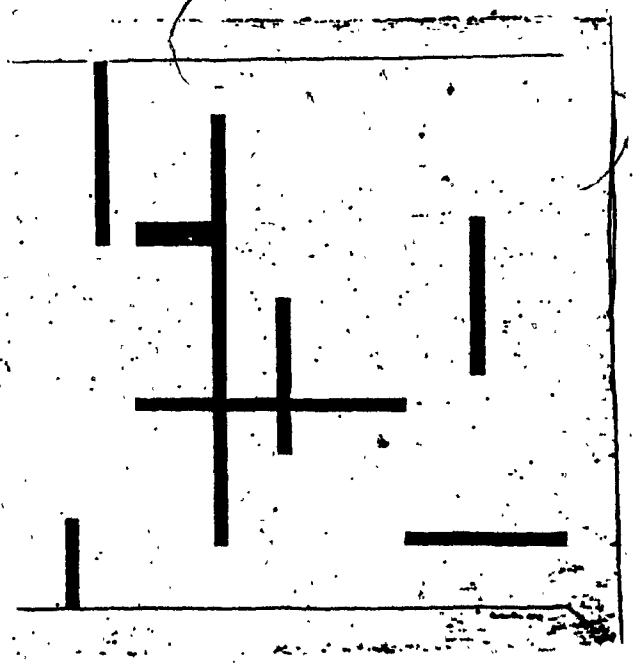


Fig. 56 Composition in White and Black, 1949. Oil on canvas, 53 x 53 cms.

Fig. 57 Composition in Black and Red, 1950. Oil on canvas, 40.5 x 50.5 cms.

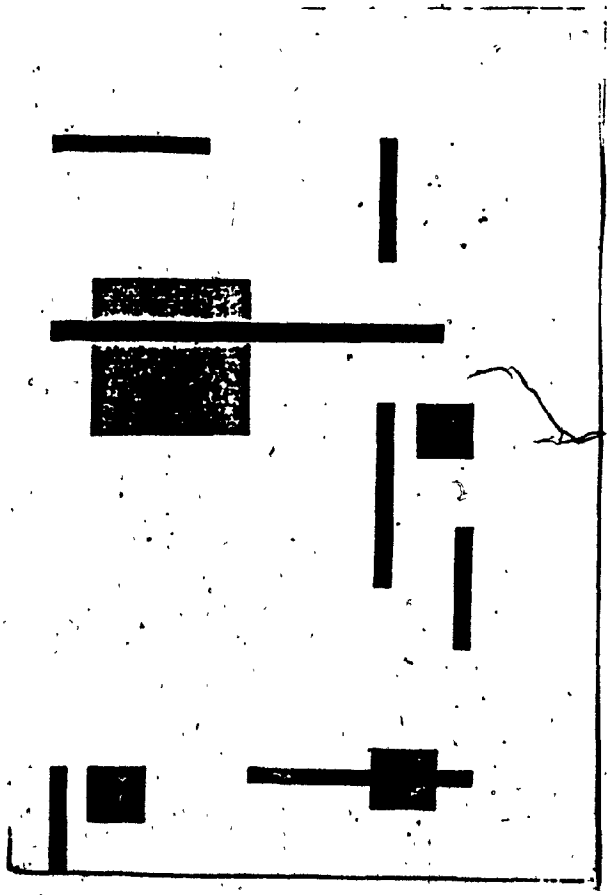


Fig. 58 White, Red, Blue and Black, 1951. Oil on linen, 71 x 46 cms.

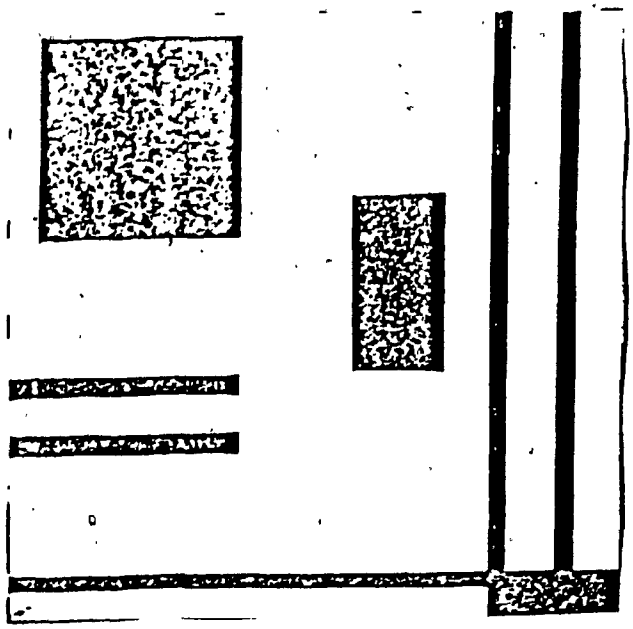


Fig. 59 White, Yellow and Black, 1953. Oil on canvas, 69 x 69 cms.

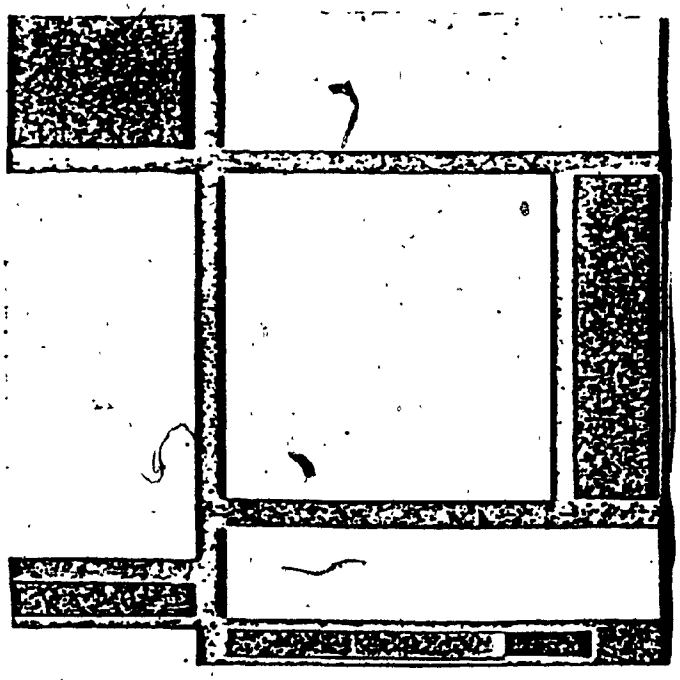


Fig. 60 White Black Blue and Red, 1956-57. Oil on canvas, 98 x 97 cms.

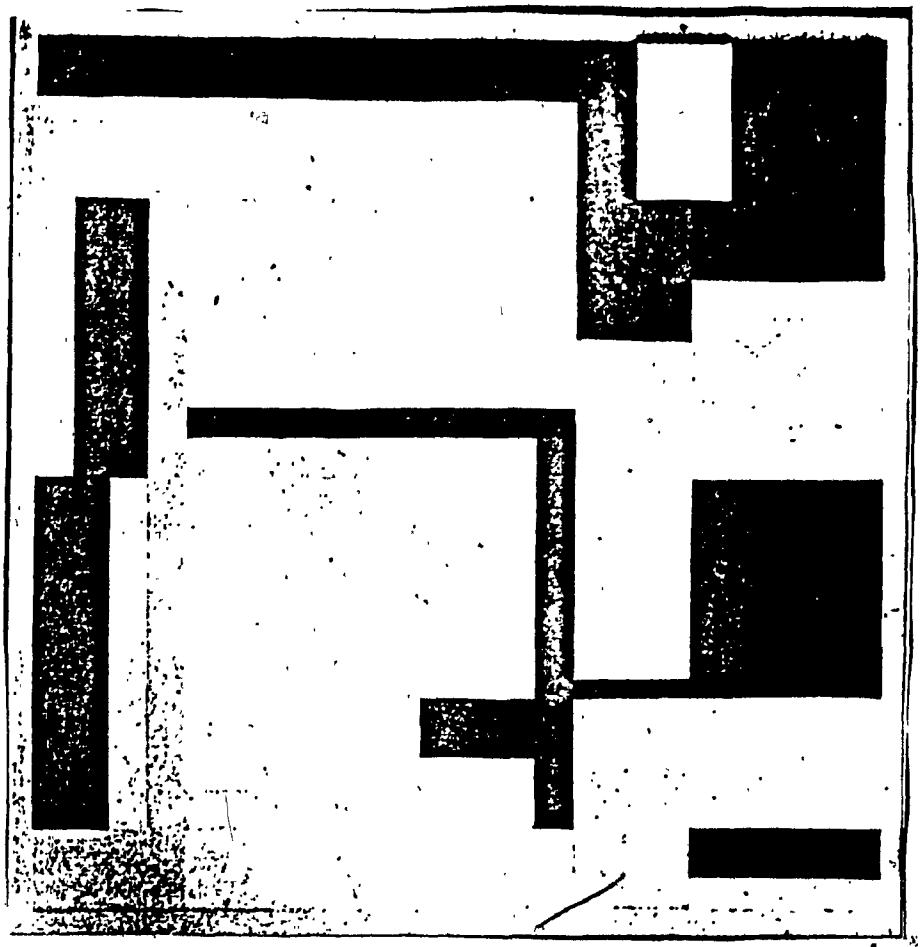


Fig. 61 Composition Red, Yellow, Blue and White, 1956-57. 38.5 x 38.5 cms.

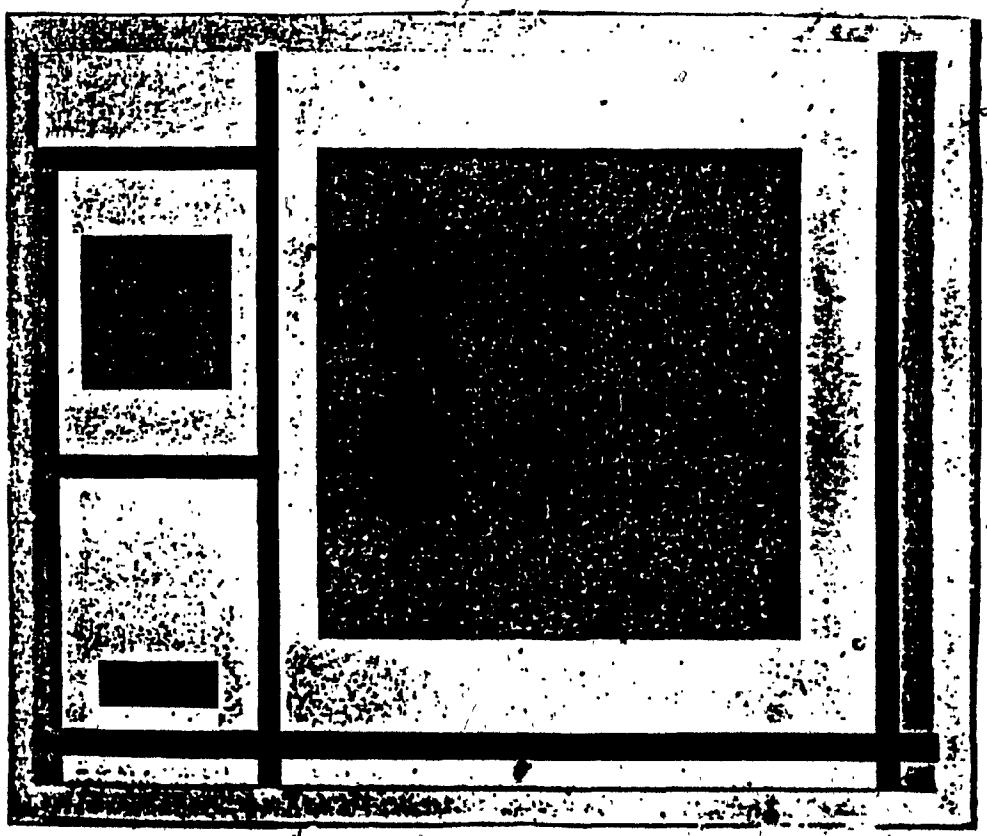


Fig. 62 Composition Yellow, Blue, Black and White, 1957. 30 x 24 in

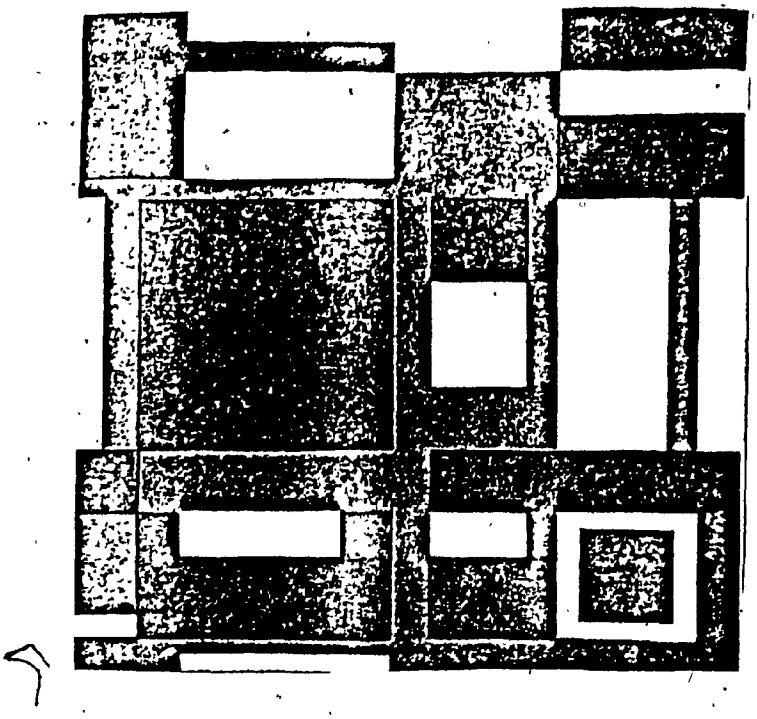


Fig. 63 White, Yellow and Blue, 1957. Oil on canvas, 81 x 81 cms.

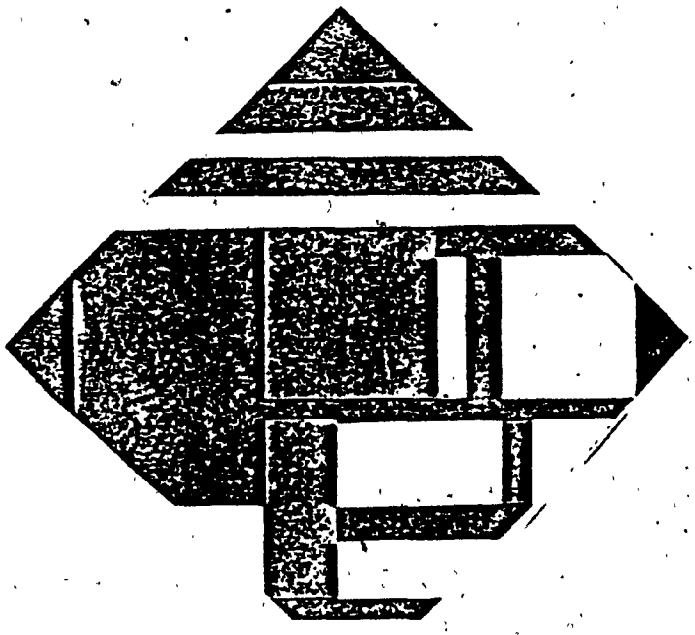


Fig. 64 White, Black, Yellow and Blue, 1957. Oil on linen, 76 x 76 cms.

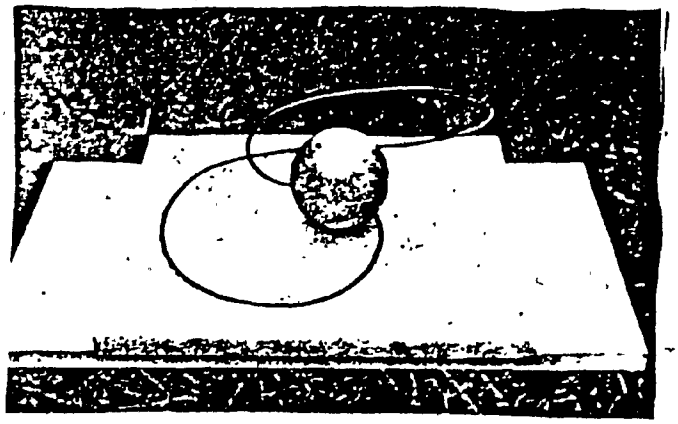


Fig. 65 Sphere with curved wire Marble and metal, 1943. 15 x 29 cms.

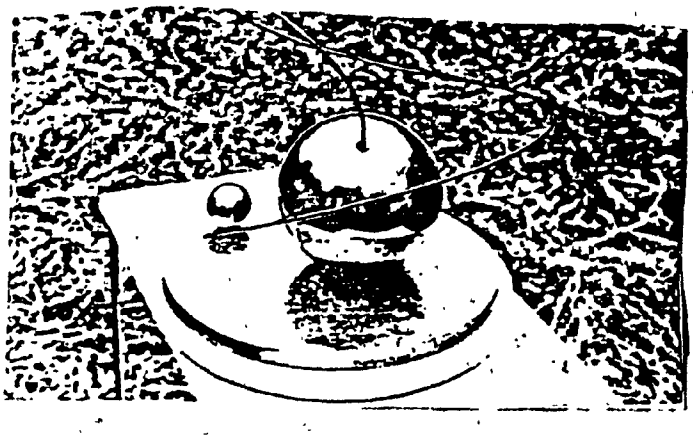


Fig. 66 Two Spheres with curved copper wire Copper and iron, 1945. 28 x 23 cms.

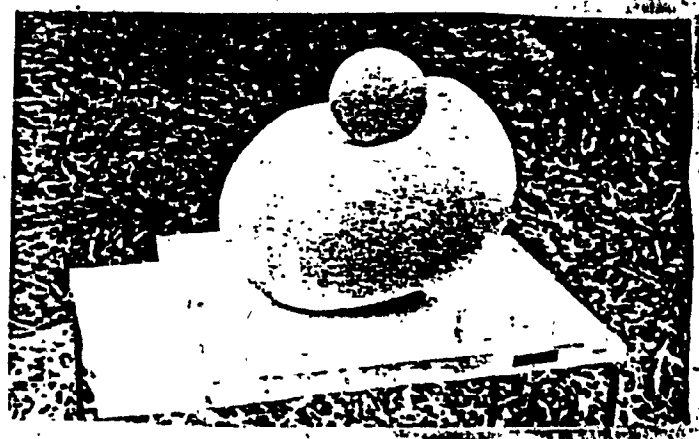


Fig. 67 Egg Shaped Oval with Sphere, 1950. Wood, 27 x 27 cms.

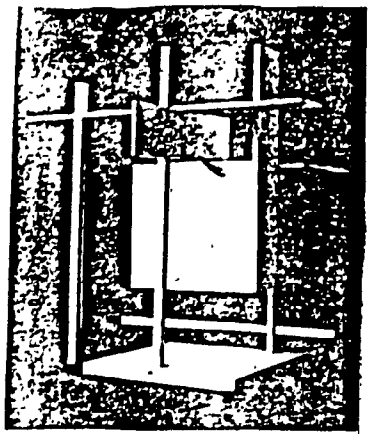


Fig. 68 Model for an aluminum construction with wood, 1956. 63 x 63 cms.

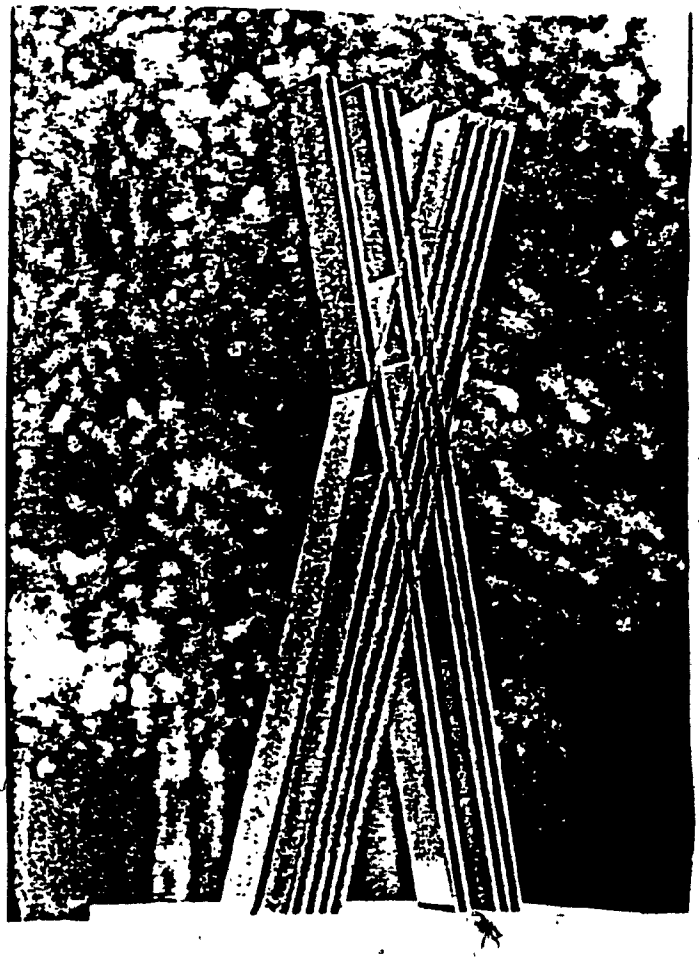


Fig. 69 LInear Construction in Steel, 1956-57. Height 26 ins.

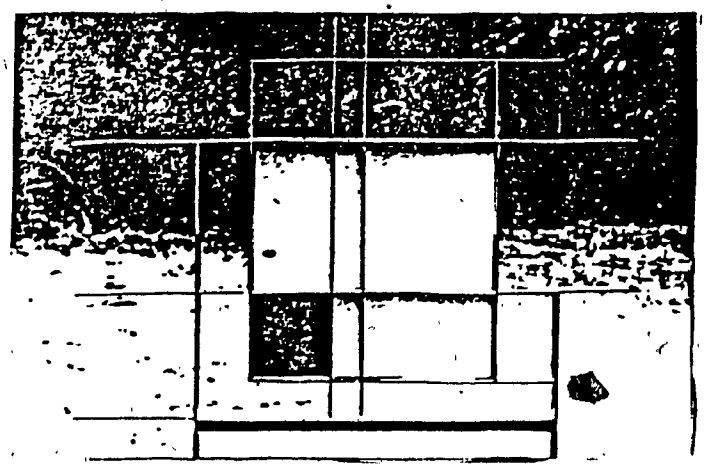


Fig. 70 Free Relief, 1957. Aluminum and Wood, 86 x 104 cms.

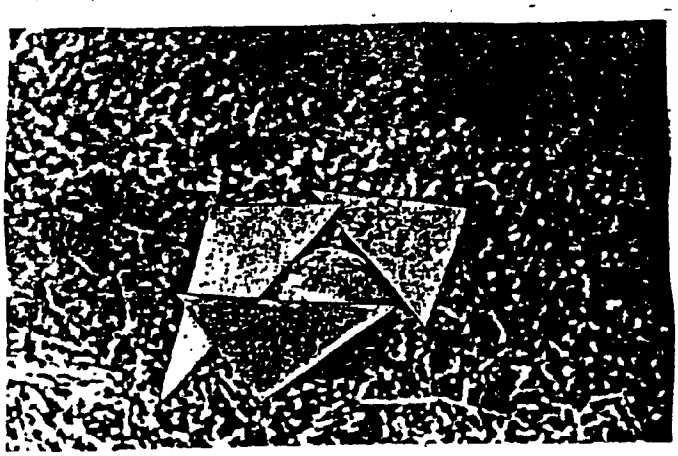


Fig. 71 Sphere with Wings, 1952. Steel, 16 x 27 cms.

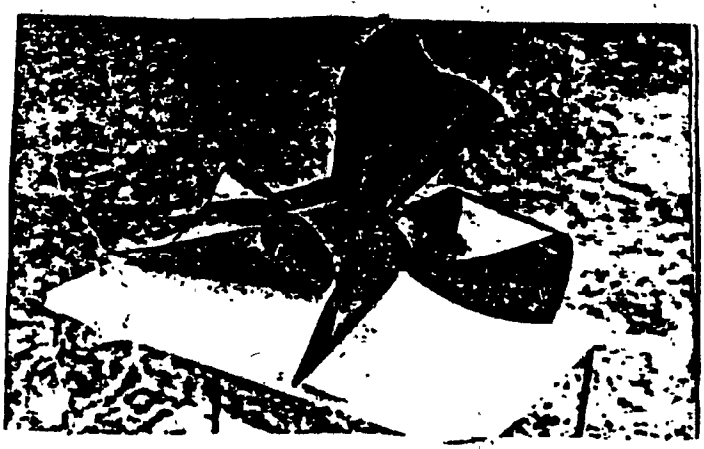


Fig. 72 Concentric Circles in Space, 1953. Steel, 46 x 35 cms.

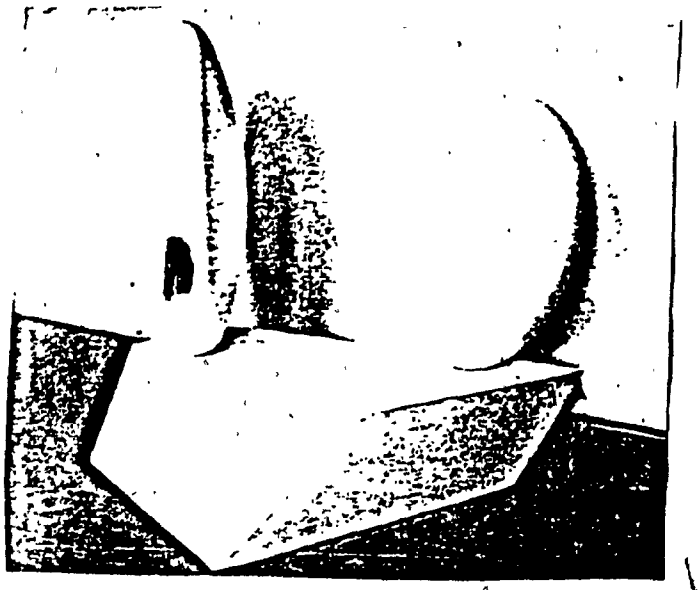


Fig. 73 Ovoid and Cylindrical Form Rotated on Pentagon Base, 1956-57. Wood painted white, height 40 ins.

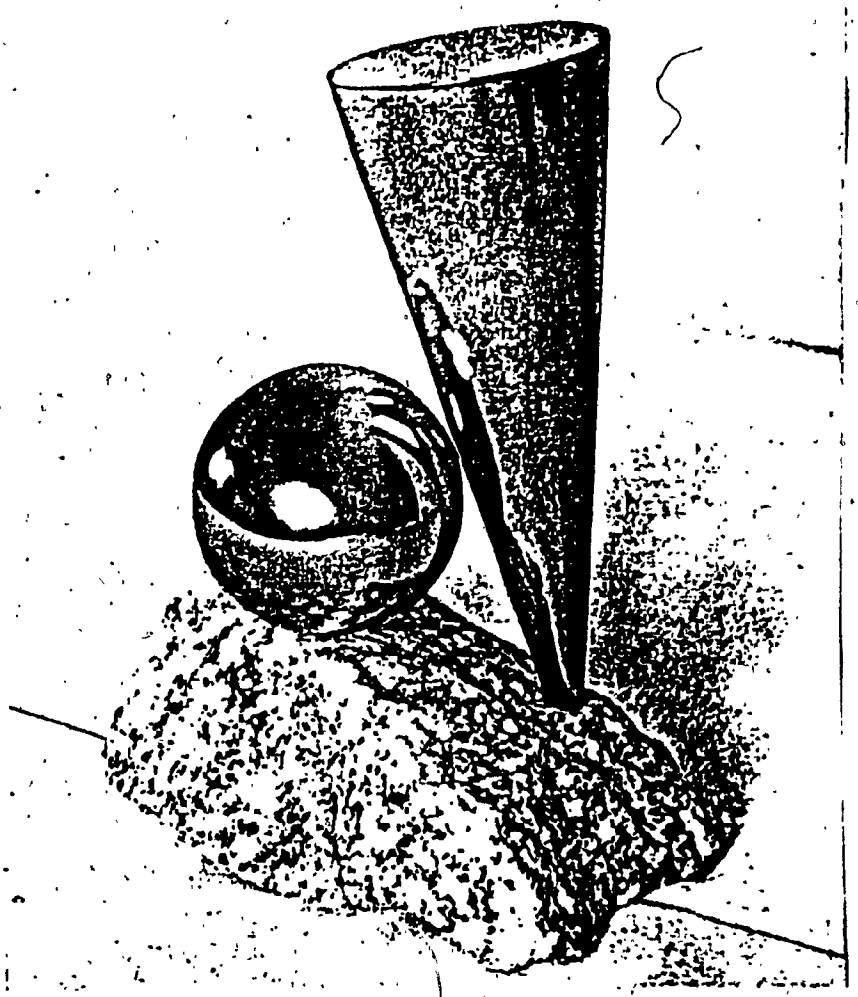


Fig. 74 Cone and Sphere in Relation, 1957. On white Cornish granite, height 10 ins.

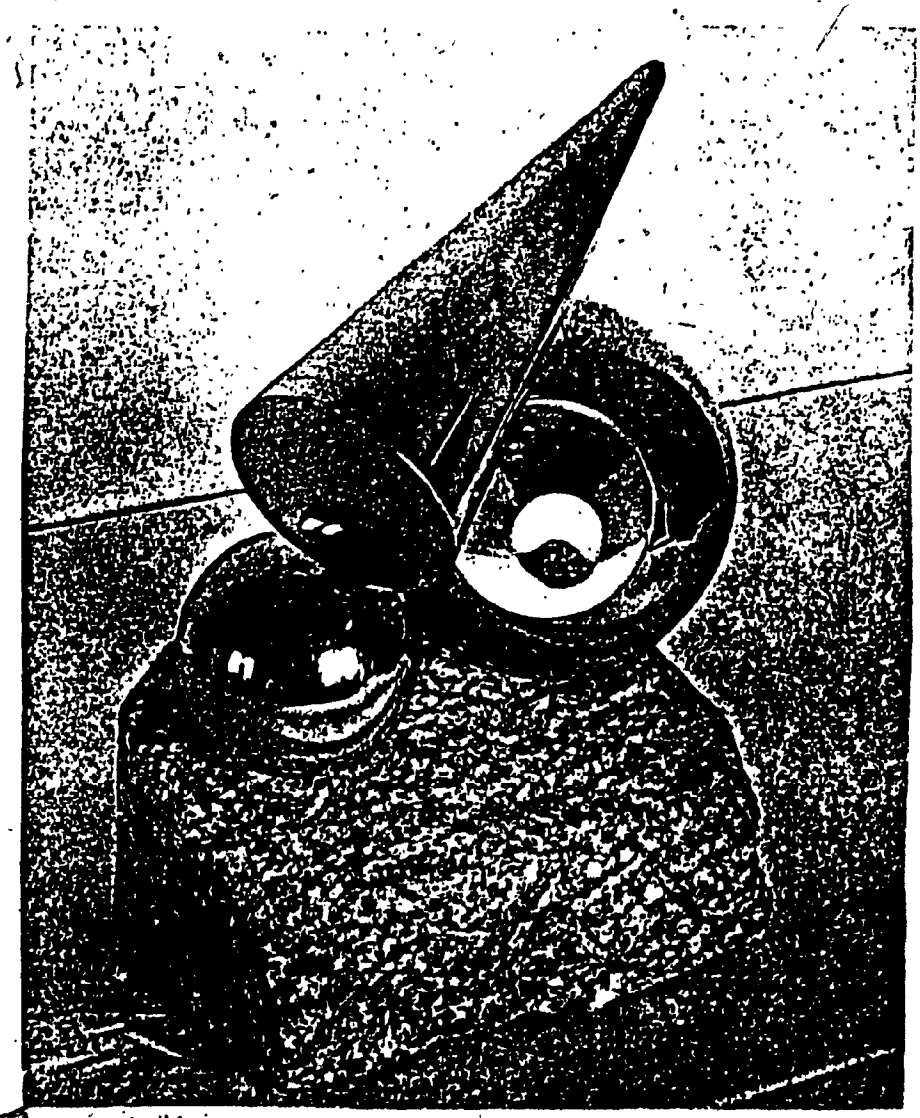


Fig. 75 Balanced Forms in Gunmetal, 1956-57. On Cornish granite, height 12 ins.