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# **DIVINE WISDOM**



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## **Abstract, introduction;**

With the use of Mondrian's language, theory and thoughts in the Journal; *De Stijl*, the text; *New Plastic in Painting*, the *Dialogue on the New Plastic* and the *Trialogue; Natural and Abstract Reality*, together with the learning of Madame Blavatsky in theosophy, I am investigating spiritual Mondrian and his fascinating writings. While reading the texts, I visually translated my analyses into my work and created an installation. I used this installation as a starting point for my text. While working, my research in Mondrian grew and I got more involved in his way of thinking. I wanted to completely decipher Mondrian's theories and so this evolved into a greater research into theosophy. I feel that I still haven't completely decoded Mondrian as my interest for theosophy and my recognition for Madame Blavatsky just recently developed. Helena Petrovna Blavatsky an occultist and author, developed the spiritual philosophy of theosophy. In this thesis I will first introduce my findings into theosophy, followed by different chapters on Mondrian's theory along with Blavatsky's learnings. I will write about the theosophical character in Mondrian's work and theory and how the New Plastic developed.

To reach an universal, real and pure truth by meaning of abstraction.

To make the invisible universe, the spiritual, visible.

Art does not reproduce the visible; rather, it makes visible.

In Mondrian's early years he painted a representative form of nature. Later his paintings developed by his aim to find a visual form for his theosophic ideas. His analysis leads to painting; painting was an outward sign for his philosophy. His paintings visually changed to a non representative form and pure abstraction.

As a observer it seems like a pure form of abstraction with composition, colour, lines and forms. As an example in the interview 'Dialogue on the New Plastic' in the journal *De Stijl* we read that the Singer sees nothing in these rectangles. Reading more in to the text you find out that Mondrian aims to express relationships plastically through oppositions of colour and line. He expresses himself by a given in nature.

To explain pure abstraction referring to the text 'Dialogue on the New Plastic'. To delete everything that is representative, including natural colours and natural lines that you see in the compositions of the representative, 'nature'. The composition disappears as well and makes place for a whole new one, one that expresses itself more in its deepest essence. This way all can become equally the same, individual makes place for universal. The general is what is left, a pure plastic relationship.

*What do you experience while viewing a work, knowing of the theory and language that is connected too it. How does this change the way we view the art works?*

## **Introduction in theosophy and the Secret Doctrine of Madame Blavatsky**

The theosophist seeks to understand the mysteries of the universe and the bonds that unite the universe, humanity and the divine (godlike, heavenly). Mysteries of being and nature, particularly concerning the nature of divinity. Hidden knowledge or wisdom that offers the individual enlightenment and salvation. The goal of theosophy is to explore the origin of divinity and humanity, and the world. Theosophists try to discover a coherent description of the purpose and origin of the universe.

The purpose of a theosophical society is to bring about an exaltation of man at all levels and aspects of life; physical, cultural, moral, intellectual and spiritual.

The theosophical society is not a philosophical organisation. But there is a deep philosophy in theosophy, which is communicated by means of literature. This philosophy is the basis of the functioning of theosophy. And has to do with the essential nature of man and the universe and makes it possible to bring profound changes in man and society.

Theosophy is not one particular religion, but itself is religion. Because theosophy rises above the limitations of only tradition and faith. It is, I would say, a belief with more freedom than traditional religions.

Theosophy was considered by Blavatsky to be “the substratum and basis of all the world-religions and philosophies”. According to her, all real lovers of divine wisdom and truth had, and have, a right to the name of theosophist.

According to Madame Blavatsky, I could now call myself a theosophist. I am trying to show my compassion in the divine and search for the truth. I want to discover the law of the universe and show the mysteries behind the reality in my work. By making the invisible visible and get to the quintessence. The hidden secrets of the universe.

Quintessence; heavenly element

The core, heart, being. The pure, highly concentrated essence of a thing. The purest or most typical instance.

In ancient and medieval philosophy; the fifth and highest essence after the four elements of earth, air, fire and water, thought to be the substance of the heavenly bodies and latent (hidden) in all things.

The Secret Doctrine, written by Helena P. Blavatsky, is a model developed for experiences of truth. Which is a truth unable to put into words. It is beyond description and beyond relative values. This form of theosophy is not meant to portray the truth, but to lead you to the truth.

The value of any analysis of theosophy must lie in the depth of experience to which it can lead the student who is willing enough to break its form or pattern to its deep or hidden reality.

The truth rises beyond ideas that we can formulate or express

Important learnings in the Secret Doctrine of Blavatsky; The fundamental unity of all existence - the form of reality is the fundamental one existence or absolute Being (Being positive; Spirit. Being negative; Substance of Consciousness). There is no lifeless matter, each atom is alive, each atom is a absolute Being, every atom of matter, in every area, is in itself a life.

Hermetic axiom; sums up everything; As within, so without. So big, so small. As above, so below.

There is only one Life and Law and the controlling power is one. There is no inside, no outside. Not big, not small. No high, no low in the divine order.

## Introduction Mondrian and theosophy

Mondrian, in his early years, painted a representative form of nature. Later his paintings developed in abstract paintings, and show some kind of formalism. Endless variations of color, line and plane. According to the formalistic approach, these paintings are the results of research into the pictorial possibilities of those three picture elements and his personal touch is only recognisable in the precise choices he made and in the painter key. But Mondrian's formal use of picture elements is a systematic outcome of his art theory and philosophy. Which were both rooted in theosophy and remained so until the end of his life.

Mondrian decided himself how he wanted to be involved in the theosophical society. Which is the freedom of theosophy, everyone is free to determine its own position and decides its own values of experiences, as I wrote on the student position in; introduction in theosophy. Mondrian remained a theosophist all his life.

### Mondrian's writings

By writing down his ideas, reflect on them and receive reactions of others on those writings, he could verify the precision of his ideas. Which could lead to a deeper understanding in the development of his art. Putting thoughts on paper requires commitment, but it also improves its own development. Through consciousness thinking while working, to get a deeper and more precise image. Mondrian's sketchbooks are filled with drawing and texts with a high theosophical content. He refers not only to different places of theosophical teachings but he also makes notes of the various principles of theosophy. The unity of opposites, evolution and the higher consciousness that he was looking for.

### *De Stijl - The New Plastic in Painting - Dialogue on the New Plastic - Trialogue; Natural and Abstract Reality*

The connections between text and image in Mondrian's sketch book are early indications that his art practice and theory accompany each other. With theosophy as the unifying ideological basis. In the essay *The New Plastic in Painting* Mondrian formulates the basic structure of his theosophical art theory. The two other writings, *The Dialogue and Trialogue* are more autobiographical of nature. Mondrian describes his own path to abstraction by means of a dialogue and a conversation between him and two others in the field of modern painting. The form of these writings are based on the Socratic method where the expert asks questions to the other and let them independently find out the right insights. Mondrian uses several examples from the tradition of theosophy, the writings of Plato are composed of questions and answers and often Buddhist scriptures use this form too. In his writing for *De Stijl* he refers to theosophical ideas, the double bottom of reality and the importance of the objective observation for understanding the laws of life.

### Beeldend

Esoteric philosopher M. H. J. Schoenmaekers, who wrote *The New World Image (Het nieuwe wereldbeeld, 1915)* where he claimed to reveal the absolute underlying structure of the universe. Schoenmaekers' term *beeldend* (plastic, image-forming) and *nieuwe beelding* (new plastic, new structure) must have influenced Mondrian's choice of *De Nieuwe Beelding* as an alternative name for Abstract Real Art. (The Dutch verb *beelden* and substantive *beelding* signify form giving, creation, and by extension image. As do *gestalten* and *Gestaltung* in German, where Neo-Plastic(ism) is translated as *Die neue Gestaltung*. The English *plastic* and the French *plastique* stem from the Greek *plassein*, to mold or to form, but do not quite encompass the creative and structural signification of *beelding*).



## Theosophical character in Mondrian's Art Theory

Just like the symbolists Mondrian was in esoteric terms, an alchemist. Who through practical application of materials and image resources of his own consciousness wanted to fulfil the equivalent of the esoteric phenomenon cosmogenesis; The creation of a New Visual World with its own cosmic laws, within painting. His consciousness of cosmogenesis led Mondrian to the destruction of matter, connected with the earthly reality. And then to reconstruct the spiritualised matter, that is to say; matter that could show the abstract cosmic laws of cosmogenesis. Mondrian's theoretical essays on the mystic process of visualisation of the cosmogenesis in his art and in himself formed the mirrored element of his esoteric artistry. The artist, the substance and the theory are in an relationship of a trialectics. (*Trialectics* is the third essential current of the logical thinking that evolved from Aristotle's formal logic and Hegel's dialectics. Trialectics is a synthesis of the same systems of thought). They are seen as equally important and they can not be separated from each other. Mondrian's art theory is quite a pure and direct translation of the theosophy of Blavatsky. It concerns the general structure of the learning and the relationship of aspects of this. Even Mondrian's esoteric principles that he mentioned in his texts could be replaced by Blavatsky's general Sanskrit descriptions. Mondrian generalised Blavatsky's esoteric concepts and translated them into an artistic conceptual framework. This is why his art theory could not be analysed and described purely from a formal aspect.

### The plastic Essence

Mondriaan wrote "I see reality as a unity; what is manifested in all its appearances is one and the same: the immutable. We try to express this plastically as purely as possible." And at the end of his life he wrote "Life, reality, is all in all - Unity' and 'All is one - Unity."<sup>1</sup>

Blavatsky names the primal source of all; *the One, the Universal and Life*, or in the Sanskrit description; *Brahma, Akasha or Swabhawat*. She also calls *the One; The Plastic Essence* which fills the universe, the area of the hidden potential that brings evolution. This is what connects with Mondrian's term for his new art; Neoplasticism. His theory was a new artistic interpretation of the ancient theosophical view of the unity of the cosmos. For Mondrian Neoplasticism; the new art of the Plastic Essence was the artistic final station that every artist had to reach, to contribute to the improvement of a society as a whole. According to theosophy, the artist must therefore pass through a long personal development. The ways in which this development takes place, are necessarily determined by the general laws of life itself, because the art and the artist are both part of life. Theosophy teaches that life develops from *the One* according to cosmic laws. One of these laws is the law of periodicity, also known as the law of the unity of opposites. Another law is that of involution and evolution, also known as the law of destruction and regeneration. From how the way those laws work come all kinds of visible and invisible phenomena, such as colour, planes, lines and intuition.

### Unity

The reaction of Mondrian on Blavatsky's idea that the universe is a duality. The opposite poles of subject and object, spirit and matter are just faces of a unity in which they are summarised. Just as the one plus the other, so as the duality, the whole is, so is the One. This thought applied at the New Plastic phrased by Mondrian "The extreme opposites that find their plastic expression in Abstract-Real painting can be seen not only as outwardness and inwardness, as nature and spirit, as individual and universal, but also as female and male elements."<sup>2</sup> Because of the duality of nature (matter) and Nature (spirit), Mondrian named his art Abstract-Real. Showing universal,

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<sup>1</sup> Mondrian, P., "[A Folder of Notes]" (ca. 1938-44), in" *Mondrian, -The Art of Destruction. Part 3: England and the United States 1938-44*. Carel Blotkamp, Reaktion Books LTD. London 2001, page 364.

<sup>2</sup> Mondrian, P., "The New Plastic in Painting" (1917), in" *Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24*. Carel Blotkamp, Reaktion Books LTD. London 2001, page 64/65.

abstract subjects, but still tied to the materiality of the image resources; paint and the canvas stretched on a wooden frame.

The appearance of nature is far stronger and much more beautiful than any imitation of it can ever be; if we wish to reflect nature, fully, we are compelled to find another plastic. Precisely for the sake of nature, of reality, we avoid its natural appearance.<sup>3</sup>

I see reality as a unity; what is manifested in all its appearances is one and the same: the immutable. We try to express this plastically as purely as possible.<sup>4</sup>

### Nature and Spirit as Female and Male Elements

By universal Mondrian means in theosophic sense the One, swabhawat (in Sanskrit); the balance between matter and spirit. The female; Prakriti; picture elements plane, colour and line. And the male; Purusha; and the influence on the picture elements

The female component in Sanskrit is Prakriti which means cosmic substance. Which is the abstract potential to form matter. She is, as an abstract force, mental space, extensiveness. It is an area with an unknown dimension and no sense of time, because it is part of the immutable One. It is also passive and, therefore, has as basic characteristics; peace and quiet.

The male component in Sanskrit is Purusha, which is the root of individual being; spirit or cosmic thinking. His abstract expression is the opposite of the female substance. Spirit is on cosmic level the mutable of the One, in contrast to the immutable matter. Its basic characteristics are active and determinate; movement, direction and time. Without spirit there would not be a material world. Spirit is also the potential power of evolution with its dynamic features.

There's space: nothing. Visual art gives expression to space and how more truthfully she does this all art will be greater. But to us subjective essence there is time, there is change and there is evolution. We need to find the most unchanging forms to express unchanging space.<sup>5</sup>

*One of the theosophic laws; The Law of Unity from the equivalence of Opposites; The One cannot exist without the Other, otherwise the One will not exist.*

I became conscious that reality is form and space. Nature reveals forms in space. Actually all is space, form as well as what we see as empty space. To create unity, art has to follow not nature's aspect but what nature really is. Appearing in oppositions, nature is unity: form is limited space concrete only through its determination. Art has to determine space as well as form and to create the equivalence of these two factors.<sup>6</sup>

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<sup>3</sup> Mondrian, P., "Dialogue on the New Plastic" (1919), in" *Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24.* Carel Blotkamp, Reaktion Books LTD. London 2001, page 78.

<sup>4</sup> *ibid.*, page. 78/79.

<sup>5</sup> Mondrian, P., "[A Folder of Notes]" (ca. 1938-44), in" *Mondrian, -The Art of Destruction. Part 3: England and the United States: 1938-44.* Carel Blotkamp, Reaktion Books LTD. London 2001, page 361.

<sup>6</sup> Mondrian, P., "Toward the True Vision of Reality" (1941), in" *Mondrian, -The Art of Destruction. Part 3: England and the United States: 1938-44.* Carel Blotkamp, Reaktion Books LTD. London 2001, page 339.





## Picture elements and the influence on them

The female component; matter is expressed with material; coloured paint. The most immutable spatial forms for the painter are the picture elements; plane, colour and line. From esoteric point of view space and substance are one. In exoteric terms, the painted plane refers in painting to substance. The plane is associated with colour. Without the application of coloured paint on the carrier there is no visual surface. Colour is the result of painting, paint is the product of pigment and binder. Paint is therefore a direct, physical expression of substance which is necessary to create a plane. Mondrian also uses his use of colour to express his personal interpretation of theosophy. His choice for the primary colours is a central point in his art theory. The word *primary* has a dual meaning: exoteric and esoteric. The exoteric meaning is related to Mondrian's profession as a painter. The colours Red, Yellow and Blue are the basic colours of painting, while the black and white colours can help bring the primary colours in intensity to each other or remove from each other. Black and white could also be used as independent colours, then they are polar opposites. Mondrian manipulated these primary colours in a way that they expressed esoteric ideas by detaching the colour more and more from the natural representation.

In abstract-real painting, the primary colour is only used as a ground colour. The primary colour has as basis that is is free of being connected to the individual and the individual sensations (subjective) and only the silent emotion of the universal expresses (the mystical experience of the objective, calm, motionless, the female component of the One). The primary colours in the abstract-real painting are a representation of the primary colour in such a way that they do not portray the natural anymore but yet remain real.

It to definiteness - set of color means: first, the reduction of the natural to the primary color, secondly, to reduce the color to flatness and third sealing the color so that they as a unity of rectangles appear. Internalisation of the female element is what the New Plastic in the deepening of natural color and the fulfilment of visual form represents, it is the control, the tightening of the capricious and definiteness theory of the floating, vague.<sup>7</sup>

### Vertical and Horizontal lines

Mondrian gave a specific esoteric meaning for the position of the line: the straight vertical line represents the male spirit, and the straight horizontal line represents the female matter. The vertical represents the inside, the content, the spirit and the horizontal represents the outside, the form, the matter.

Often Mondrian would say that the male component, spirit, is expressed with line, because in painting the line is often conceived as a stretched plane. The lines express spiritual deepening and direction towards the painted plane as the female component; matter and space. Depending on how this line is presented on the canvas, horizontal or vertical, it is either female or male.

### Colour

Primary colours, the plane and line are considered by Mondrian as independent picture elements that have no direct relationship with reality, apart from their own materiality and as such they form the female cosmic power of matter. The pure material female aspect of the picture element can not be strictly separated from his male complement. In Mondrian's method to the reduction of colour and form, terms like definiteness, internalisation and fulfilment, are all expression of male power of creation. This blending of male and female aspects is a logical consequence of the law of the unity of opposites; one can not exist without the other, because otherwise the One would not exist.

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<sup>7</sup> Mondrian, P., "Pure Plastic Art" (1942), in "Mondrian, -The Art of Destruction. Part 3: England and the United States: 1938-44. Carel Blotkamp, Reaktion Books LTD. London 2001, page 342, 343.

## Composition

Balance and harmony between plane, line and colour.

In the New Plastic we see that equilibrated relationship is achieved by interiorising the individual and determining the universal, that is, by intensifying the natural (or female) and by accentuating the spiritual (or male).<sup>8</sup>

The relationship between the primal power of the male component and the primal power of the female component in art. The function of the primal powers; an esoteric understanding, not an exoteric understanding (not the difference between man and woman in a sexual way).

For nature and painting apply different laws, what is a visible relationship in nature, does not have to be visible on a painting. According to Mondrian these were not only the invisible compositional laws, but also the invisible nature laws. Preferably he let those two laws come together. The primal relationship between Matter and Spirit are shown in his abstract works as a result of conscious efforts to represent the cosmic nature as a energetic web of creation forces that hold each in balance. The rectangular surface, the deepened colour and the straight line were in his view, the absolute painterly picture elements to express the cosmic web.

The realisation that subject matter served only to determine composition, color, and line led to an increasingly pure aesthetic plastic version. Consequently, representation vanished completely, leaving pure composition in color and line - and thus relationship - to express plastically both the spiritual and the natural. The new Plastic expresses a more equilibrated relationship of nature and spirit, in the sense of the universal. The universal plastic means is just as much outwardness, nature, as is natural appearance or subject matter of any kinds. But by being outwardness interiorised to the maximum, it can most purely manifest the inward, the universal.<sup>9</sup>

Fohat; Energy; Rhythm

What in Mondrian's work is even more expressed than the flat line, is the compositional rhythm of the picture elements whereby movement is suggested. The unity of opposites; spirit and matter, swabhawat, has a third component, without this component the origin of the universe as a whole is not possible. This third primal force is called Fohat in Blavatsky's theosophical Sanskrit. Swabhawat (Spirit and Matter) and Fohat together form a cosmic trinity. In Mondrian's art theory Fohat expresses itself as extension, the coexistence of the cosmic male aspect movement, and the feminine aspect of cosmic space. Fohat determines the structure of a composition. The function of Fohat, leads to rhythm in the composition accompanied by harmony as Fohat achieves the balance between Spirit and Matter. Once Fohat starts functioning, the universal balance of Swabhawat is disturbed and the unity is broken. Then reconstruction finds place: a new unity is build. Deconstruction and reconstruction are cosmic laws, and used by Mondrian to create an universal image.

Through multiplicity, rhythm appears. This is the plastic expression of life, it merges all particularity into unity. The multiplicity of particularities creates natural rhythm, however, which to some extent destroys the capriciousness of individual things, while the multiplication of the primary relationship creates a more inward rhythm that in turn destroys the absoluteness of his primary relationship. This difference separates the old plastic from the new: The task of naturalistic painting was to accentuate the rhythm of the plastic. While the new art precisely serves to destroy naturalistic

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<sup>8</sup> Mondrian, P., "The New Plastic in Painting" (1917), in "Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24. Carel Blotkamp, Reaktion Books LTD. London 2001, page 65.

<sup>9</sup> Mondrian, P., "Dialogue on the New Plastic" (1919), in "Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24. Carel Blotkamp, Reaktion Books LTD. London 2001, page 80.

rhythm as far as possible. In the New Plastic, rhythm, even though interiorised, continues to exist, through the relationships of dimension by which the relationship of position, the primal relationship, is expressed.

#### Deconstruct, Reconstruct, Universal

The primal relationship must be plastically expressed in multiplicity to make us see it as living reality. Simply to represent the horizontal and the vertical as a unity would naturally not be art, it would be symbols. The primal relationship in itself represents something relatively determined by ourselves. But the New Plastic seeks precisely not to express anything individually determined. If the purely universal is to be rendered sensible and perceivable, everything that exists for its own interest must be destroyed. That is why the New Plastic must continuously break up, as it were, the primal relationship. And this is how it expresses harmony so strong.

The New Plastic involves reconstruction: equivalence in the expression of the physical and the spiritual as unity. The natural is then not destroyed but only stripped of the most external: apparent unity becomes duality, and apparent duality can become pure unity.<sup>10</sup>

The New Plastic leads to conscious universal vision, just as naturalistic painting led to unconscious natural vision. Nature is perfect, but we do not need and cannot make perfect nature in art. What we need is a representation of the more inward. We have to transform natural appearance in order to create a purer vision of nature. A deeper vision is essential, this is achieved if one can escape tragic naturalistic individual emotion into the universal through pure plastic vision.

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<sup>10</sup> Mondrian, P., "Natural Reality and Abstract Reality" (1919-20), in" *Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24.* Carel Blotkamp, Reaktion Books LTD. London 2001, page 95.





## Conclusion and own experience thoughts

Statements that I formulated during my research and the creation of my installation;

*Forms in art can be pathways to rise away from matter. They can form a transition to finer regions; spiritual. You can't break the matter, it is what is already here. The laws governing matter are great generalities which do not change. The form I create could be a bridge to connect the world we see and we live in now, the world of matter, to the spiritual world.*

*We are slowly losing the natural and our lives are becoming more abstract. External things become more automatic. Our main focus fastens more on internal things. We are still a unity of body, mind and soul but we are showing a changed consciousness. All the expressions of life have different aspects. A more positive abstract. This is the same as with art. Art will become the product of another duality in man. The products of a more conscious and deepened being. As a pure representation of the human mind, art will express itself in an aesthetically purified abstract form.*

*I believe that to create a spiritual image, the natural has to be deconstructed and reconstructed. Whether working with a given in nature as the natural, or using the natural for something that is not a representation of something.*

*To balance the two extreme opposites you create a harmony between the one and the other and create a higher perfection.*

*From experience in daily life I understand that humanity seeks more spirituality. We are all searching for it and our minds think, our bodies feel, that we need it. We live in a world full of distractions and we are seeking to find a solution for a higher essence in life. We are now used to a digital world. With massive data and our knowledge, we can use this to find more and old spiritual paths. We can be overwhelmed by big pieces of text and endless information that is provided. To find what is really important and true we have to reach for our deepest inner self. Without all the distraction. This means we have to delete and remove everything which is not important - but where we are used to - to reach for the core/centre. Truth, quintessence.*

*Truth; That which is considered to be the supreme reality and to have the ultimate meaning and value of existence.*

*Images are veiled truths. Many images and all different truths form what is true. What is individual does not display all in a single image. Images are boundaries. The boundary clouds what is true. A boundary is just as relative as the image, as time and space. As to what is true. You can never show everything in one image. The time will be lost and the space changes.*

*Too approach the truth as closely as possible, you must abstract everything until you get to the foundation of things, only outward foundation. A clear truth is not something specific, it is what is most specific. Everything becomes abstract, only one important form stays. There is only one thing important and special and own, which is the truth. A pure and clear universal image in a most conscious way pictured.*

*A form must be of its own time if it is to be recognised. One cannot relate to what one is not or does not have. All that is of the past has to be rejected.*

*Vertical and horizontal lines are the expression of two contrary forces. They exist everywhere and dominate everything; they have the function to form 'life'. The balance of any specific aspect of nature lies in the equivalence of its contrary.*

*I believe that creating a work of art which is as strong as it is true, using horizontal and vertical lines/forms, comes with constructing these lines/forms consciously but not calculating. Guided by a higher intuition it can bring together harmony and rhythm. If these basic lines and shapes are*

*brought together, where necessary the use of lines in other directions or curved lines, can make it possible to create such kind of work. Change must be as far removed from calculation. To create this universal image of truth it is necessary to keep breaking off the horizontal and vertical line. If this action is not countered by the artist then these lines would themselves come to signify something specific, and thus human, individual.*

*To create a work that is universal, I must delete all that is given in nature. I will ignore the natural form and colour. The composition should find its expression in the abstraction of form and colour, in the horizontal and vertical lines and black and white colours.*

An understanding of the visual language of Mondrian is only possible through full knowledge of the structure of the theosophical teachings and its theme's. Art history usually focusses on the biography of the artist and his contact with other artist. But it is necessary to describe how and what the aspects of theosophical tradition the artist has come into contact with and a research into the philosophical context and culture is needed to provide insights. Through such research it is possible to figure out which aspects of theosophy the artist felt specific relationships with and how he or she has developed his or her work.

Mondrian has definitely brought me closer to his views on art and life, and made me more consciousness about spirituality and theosophy. I want to finish my text for now with two quotes of Mondrian that I relate to and that I experience;

"We are no longer natural enough to be completely one with nature, and we are not yet spiritual enough to stand entirely free and opposed to it"<sup>11</sup>

"In terms of cosmic evolution, we can say that man is now evolving in the opposite direction, away from matter, toward spirit"<sup>12</sup>

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<sup>11</sup> Mondrian, P., "[An Interview with Mondrian] (1943), in" *Mondrian, -The Art of Destruction. Part 3: England and the United States 1938-44*. Carel Blotkamp, Reaktion Books LTD. London 2001, page 357.

<sup>12</sup> Mondrian, P., "Natural Reality and Abstract Reality" (1919-20), in" *Mondrian, -The Art of Destruction. Part 1: The De Stijl years 1917-24*. Carel Blotkamp, Reaktion Books LTD. London 2001, page 94.

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