

world. These mad figures must no longer sully nature. Today, as in the days of the early Christians, the essential must become known. The artist must let his work create itself directly. Today we are no longer concerned with subtleties. My reliefs and sculptures fit naturally into nature. On closer examination however they reveal that they were formed by human hand, and so I have named certain of them: "Stone formed by human hand." [illustration 12]

The germ of a new plastic work

A small fragment of one of my plastic works presenting a curve or a contrast that moves me, is often the germ of a new work. I intensify the curve or the contrast, and this determines new forms. Among the new forms two grow with special intensity. I let these two continue to grow until the original forms have become secondary and almost expressionless. Finally I suppress one of the secondary, expressionless forms so that the others become more apparent. One work often requires months, years. I work until enough of my life has flowed into its body. Each of these bodies has a spiritual content, but only on completion of the work do I interpret this content and give it a name. In this way my works have received names such as: "Black cloud-arrow and white points," "Plant escutcheon," "Arabic eight," "Plant pendulum at rest," "Leaves arranged according to the law of chance." [illustrations 13 a, b, 15 a, b]

concrete art

we do not want to copy nature. we do not want to reproduce, we want to produce. we want to produce like a plant that produces a fruit and not to reproduce. we want to produce directly and not through interpretation.

as there is not the slightest trace of abstraction in this art, we call it: concrete art.

the works of concrete art should not be signed by their creators. these paintings, these sculptures, these objects, should remain anonymous in the great studio of nature like clouds, mountains, seas, animals, men. yes, men should return to nature, artists should work in community like the artists of the middle ages. in 1915 o. van rees, c. van rees, freundlich, s. taeuber and myself, made an attempt of this kind.

in 1915 I wrote: "these works are constructed with lines, surfaces, forms and colors. they strive to surpass the human and achieve the infinite and the eternal. they are a negation of man's egotism. . . . the hands of our brothers,