

ЖИВОПИС та ЕЛЕМЕНТИ

О. БОГОМАЗОВ



PAINTING and ELEMENTS

A. BOGOMAZOV



**ОЛЕКСАНДР
БОГОМАЗОВ**

1880—1930

**ALEXANDER
BOGOMAZOV**

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A PROPHETIC MANUSCRIPT

DMYTRO HORBACHOV

Alexander K. Bogomazov (1880-1930), a Ukrainian cubo-futurist, wrote the theoretical treatise "Painting and Elements" in August 1914 in the village of Boyarka, near Kyiv. In his work the artist presented the basic principles of Avant-Garde art with a unique insight for the time. He analysed the logic of artistic perception and the psychology of image formation.

In 1984, a Parisian art-critic called this treatise a prophetic manuscript: "Exceptionally mature conclusions. Bogomazov was fortunate to discover the primal pictorial element, which is a point on the picture plane. Dynamism, the principle of Futurism, evolves from point to line, the movement of which results in a plane. Such dynamic vision of creativity enabled Bogomazov to trace the genesis of artistic form which exists only "from the moment of motion of the primal element." V. Kandinsky <a world renowned theorist of New Art - D.H.> arrived to this conception of creativity only in Autumn 1916. Bogomazov's prophetic words are even more impressive if to recall that he developed as a painter on his own, living in the vicinity of Kyiv, independently of Moscow and St. Petersburg futurists. However, one should not forget that until 1914 Kyiv and Odesa were active artistic centres hosting important Avant Garde exhibitions "Izdebsky's Saloon."

Yet in his teens Bogomazov clearly understood that one cannot entirely rely on one's intellect in poetry, because it is overburdened with everyday concerns and interests and acts as a barrier "on the path to one's soul. One has to demolish many barricades of different notions <which separate our spirit from the cosmos - D.H.> on this path in order to get to one's inner self. To find this lost unity and harmony is the mission of modern art. If ancient painters successfully did it in the past it was because their psyche was more primitive and less demanding than ours."

A mundane life without heavenly feelings depresses as much as penal servitude. "Tomorrow will be a new day. My soul is terrified. I imagine a dreadful picture: it is a grey, dull day, an endless road stretches ahead of me, my heart is seized with melancholy, and a striped circle is steadily rolling over on this road frightening me with the monotony of its stripes, and this circle is my life."

It was written in 1911, when Bogomazov was thirty-one. By that time, he had already been through with Naturalism and Impressionism in art. At that moment he was a symbolist: he painted unreal, imaginary, solemn, bluish and foggy water-colours. He was impressed with the works of painters from the "Blue Rose," with the prose and poetry of representatives of the "Golden Fleece." With great interest he read O. Wild, K. Hamsun. He wrote his own poetry: "Dreams," "Fog of Sorrowful Autumn." The music of Symbolism is a sweet whisper of death. In his numerous papers, poems, parables and letters Bogomazov described all corners of his soul or, more precisely, all of its reflectors and sensitive spots which responded to different external stimuli. Once he called the Painter a sensitive resonator.

In 1913, Bogomazov's soul was in unison with the active impulse of his will, which could have overcome even death. He married Wanda Monastyrskaya, a paintress, almost five years after their acquaintance. It took Wanda five years to get adjusted and accustomed to exalted and impractical Alex. Slowly but gradually, she fell in love with him, which lasted to the end of her long life. It enabled "Black melancholy, or Alex" (as he had once signed his letter) to feel rhythms of Life, the flow of vital energy, which let him take a different look at his native land - the warmest place in the universe, which previously seemed to be permanently monotonous. He sensed the influence of universal forces and perceived Life everywhere: in Kyiv's streets and hills, in its churches and parks, in a tangle of central avenues and in lonely pedestrians at the city's outskirts. "Kyiv, as regards its plastic volume, is imbued with marvellous, diverse and profound dynamism. The streets are pressing against the sky, forms are intense, lines are energetic; they fall, shatter to pieces, sing and play. The everyday pace of life emphasises this dynamism even more, as if legitimatising it, and it spreads all around until it comes to rest on the left bank of the Dnieper."

There is no such a thing as unimportant people or insignificant events. Each person is a tide of cosmic energy, as academician Vernadsky would put it a little later. He who has understood this idea becomes a Superperson; Bogomazov interpreted the concept, which had first been introduced by Nietzsche, exactly this way. At the meeting of two elements - man and universe, i.e., individual and impersonal, or absolute, psychology - there is always a sight, or life theatre, which may find its expression in virtually any kind of art.

Such is painting of New Realism, which may easily overshadow the triviality of Euclidean space, painting which appeals to the vital energy of the cosmos rather than the evil powers of the rigid material world.

During the explosive 1913-1914, Bogomazov comprehended the basic principles of New Art: a strong will to live, a determined creative instinct, a sense of involvement into the process of overall cosmic energy transfer. "Many people, including a number of painters, have gone "blind" with a continuous current of realities and assert that we are surrounded by dead stillness rather than real, turbulent and exciting life. Nothing of the sort! We, painters, are keenly aware of the surrounding world which all the time reminds us about its existence and stirs our imagination. There seemingly have been enough time to study all kinds of our perceptions."

Life seemed to be a dynamic, well-serviced tank, which each time had a new and unexpected rhythm. Participants in this dance of Life - people, buildings, objects, trees, animals - demonstrated their capability to instantly change their forms: to become elongated, spherical, flattened. Bogomazov perceived that Cezanne and the right-wing futurists (among whom were former Kyiv citizens Arkhyenko and Exter, who at the time

lived in Paris) were right in changing the proportions of objects and making their silhouettes look more geometrical. Otherwise, rhythmic, dynamic values of those objects would not catch the eye. The artist's keen perceptivity discerns motion even in a motionless object. "Have a look at our stone buildings and you are likely to perceive a distinct upward motion of mass. On the other hand, look at a one-storey old building — how it clings to the ground, how much it wants to crawl sideways. Notice how forcefully a sharp projection of the iron roof is piercing into a comparatively still mass of green trees." The artist's objective is to recreate our perceptions of turbulent life: "The invisible struggle of pictorial elements is extremely enchanting and thrilling if the artist finds for it a proper place in the overall pictorial entity."

French impressionists come to mind: how much vital energy are there in their everyday street scenes, how exciting is the chaotic motion of coloured patches and lights. However, New Realism cannot do without an analysis of the overall perception, without qualitative assessment of all rhythmic constituents. "A man is pushing a trolley down the street," marvels and contemplates Bogomazov. "The long, straight lines of the wooden handles, the angle formed by the box, the man's moving figure and the rolling wheels produce such a thrust of motion that it encounters resistance from the adjacent buildings and sidewalk and gives an illusion of motion in the opposite direction: windows seem to have made their corners more acute and point them against the direction of motion of the trolley, as if to protect themselves."

This is an example of poetic perception which, according to Boris Pasternak, "strips the things of their trumpery." This is an indication of active human perception, where the world is each time as if born anew.

The will and the instinct unite a modern painter with his predecessors who created archaic art which even today defies comparison in terms of its cosmic qualities, expressiveness and rhythmic exactness and which counterbalanced the mortal terror. Ornamental painting of country painters brought us an ancient system of cosmological metaphors with its regular interlacing of intensity and relaxation. Bogomazov was inspired by the artistic experience of the "collective and timeless personality" who created folk arts. His own manner of painting may be viewed as an ornament on the plane, a rhythmic code of psychological activity. However, being a product of the new era, he did not want to belong to the past. He valued every moment of life and superimposed all momentary impressions on the cosmic frame of reference, thus co-ordinating his individual existence with the energy of perpetual motion. Bogomazov's art, as well as his theory, may be called "Impressionism of the eternal," as B. Pasternak once put it. The treatise "Painting and Elements" became an apology for the uniqueness of all life events. Bogomazov came to regard a spiral — a symbol of the restless Cosmos — as the embodiment of dissimilarity between life's subjects.

According to Bogomazov, New Art consists in returning to primal impressions, childhood perception which is acutely aware of the world's grandeur and coherence (which is equivalent to a perception of quantitative rhythm), and simultaneously it is an analysis of the object's features, a stimulant of our impressions (which must be reflected in the picture by the creation of qualitative rhythm). New Realism

is a systemic-synchretic approach to the perception of the world and, at the same time, its structural comprehension.

Reading Bogomazov's writings, we are ready to believe that he is our contemporary, so close is his theory to semiotics, to structuralised theories of other "simulating systems" at the end of the twentieth century. Despite the fact that Bogomazov's treatise bears relation to Kandinsky's theoretical work "On The Spiritual In Art" and Glez-Metzenge's book "On Cubism," the profoundness and logic of his reasoning in substantiating New Art has made his work unparalleled. It is a system of universal artistic guidelines, the psychology of artistic perception, "visual thinking," which is explained stage by stage, from the moment of intuitive tuning to the wave of a "rhythm-setting object," through comprehensive analysis of its characteristics and qualities, to the volitional imitation of our excitement in the picture. Bogomazov managed to combine in his prophetic manuscript Bergson's intuitivism with Hegel's dialectic. The treatise explains how the pace and rhythm of everyday life are translated by the artistic personality into the language of painting. It shows how a tranquil picture plane is filled with agitated lines and pictorial forms, with a charge of mobile energy, in much the same manner as our relaxed psyche is agitated and filled with the rhythm of lines and forms of the object which we contemplate. Rhythm has a psychological aspect: it can cause depression or elevate spirits.

The margins of another treatise, written by Bogomazov in 1915, were covered with abstract geometric compositions (examples of early — even by the international standards — Abstractionism) which graphically showed how a painter could create rhythms of anxiety and joy, drama and tragedy, thoughtfulness and sorrow, by means of the motion of lines, forms and colour. In so doing, Bogomazov brought his art back to the magic origins: to Dionysism, to freeing one's emotional sphere, to volitional changes in one's psychological state — from mortal tragedy to high spirits; one could even simulate pathetic emotions, where tight constraints of impartial knowledge and aesthetic limitations succumbed to free creative endeavour of a human being.

World War One and Two prevented this manuscript from being published. At the end of the 1920s, *Nova heneratsiya* ("New Generation") began publishing theoretical studies of scholars from the Kyiv Art Institute. The manuscript was planned to be published as a textbook for the Institute, where Prof. Bogomazov was lecturing. But this time a campaign against Formalism stood on the way. Left-wing painters were regarded as deficient, educated art-critics were imprisoned in labour camps. For decades Wanda Vitoldovna, the painter's widow, kept his works in her small room at Voznesensky bypass in Kyiv. In 1943, German occupiers announced this area a restricted zone. So she moved paintings, drawings and manuscripts to the Svyatoshyn District, more than ten kilometres away, with the help of a cart; after liberation of Kyiv she brought everything back in the same manner.

Starting from the 1960s (when a small exhibition of Bogomazov's paintings in 1966 made "Ukrainian Picasso" known to the public, hopefully for good) and up till now, the manuscript "Painting and Elements" has been carefully studied and highly praised by such historians of Ukrainian Avant Garde as A.Nakov, V. and I. Markade, M.Mudrak, I.Dychenko, B.Lobanov-Rostovsky. But to publish it in this country has become possible only today.

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ALEXANDER BOGOMAZOV



Draft of the book cover sketched by Alexander Bogomazov



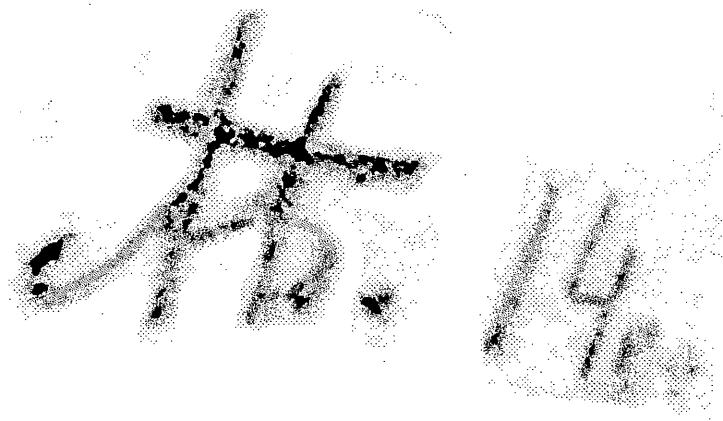
...I'm so determined to say that you are not an ordinary mortal in Art. Your works are majestic and deeply beautiful. They carry the enigma of the force of the being that we find in the world seen by the eyes and in the one seen by the mind and soul.

From the letter of Vanda Bogomazova (Monastyrska) to her husband
1916

Dedicated to my faithful, life-long companion

W.V. Bogomazova-Monastyrskaya

August 1914, the town of Boyarka



Art is the Perfect Rhythm of elements
which constitute it.
Painter is a sensitive resonator,
who reveals their Pictorial Difference.

INTRODUCTION

This book is devoted to the Art of Painting. It presents my views on the new, wonderful movement, on numerous explorations and findings that unceasingly enrich the treasure-house of Art.

I would like to start with a remark that the underlying principle of any art — be it Poetry, Music or Dance — consists in the expression of artistic idea with the help of means available to that art. It is imperative that in creating a work of art we use the expressive means inherent in that kind of art, so that each time the aesthetic excitement, emotion, is translated into certain elements of art. Without such translation, such profound understanding, which at this stage transforms into what we call creativity, there is no point in art. Therefore, any literary interpretation of an object, which substitutes the object's pictorial elements, is inadmissible in the Art of Painting. And those who advocate painting reality "as one sees it" are making a big mistake because they attempt to stop what cannot be stopped, they try to extinguish a sacred fire which, having blasted into dazzling flames, irritates the unaccustomed eye. They fasten the mortal noose and want, consciously or otherwise, to destroy a living flower of art. But Art itself has great power and does not need my weak protection...

The only reason why I am speaking about it is because I want to re-think everything once again and share my excitement, views, joys and sorrows that befall any sincere artist with other sympathetic and interested souls.

I say "sincere" without hesitation because sincerity is the only thing in art that keeps me on my way. Even if I err, my error is sincere and may lead to revelation.

I look into the world with the inquisitive eyes and relentlessly keep asking questions and seek answers. As a result, many new questions arise, the veil that hides the unknown gets lifted and the meaning of such notions as line, form and colour becomes clearer...

My soul is elated when I learn even a small bit, acquire a little more insight into the amazing depth of art.

I am distrustful. Everything new should make an imprint in my soul before being incarnated in my art. I have gone through my own way of development because I had to abolish my old ideas before working out a new conception. Slowly, yet consciously and resolutely, I was destroying my old understanding of art and building a new one on its ruins. This difficult and exhilarating work is going inside me all the time, and perhaps it will continue like that until I will be no more.

I ought to confess that in my younger days I was an ardent supporter of Academism and was carried to an extreme in my enthusiasm: I counted all leaves on a bush or branch, painted a frog's eye though the frog itself had the size of a fly on the canvas.

Critical attitude to my work and a growing insight into the sense of art soon freed me from this delusion, however, and I began to perceive essential aspects of the Art of Painting.

In my opinion, there should always exist certain internal correspondence, a relationship between what we see and our emotional reaction. Intuitively, I always aspired to materialise my aesthetic feeling so that I could feel its base, its foundation, on which it is created. I was frequently wondering why one motif pleasantly excited my soul while another left it unmoved? What lay at the base of such motifs that influenced my soul so differently?

All this made me peer into the world of plastic relations more intensely, look for the Art's secrecy... I cannot work mechanically, slavishly copying the outside world; I need freedom for my creative endeavour because only freedom allows me to express myself the way I want. Alas, nature gets into this process and tempts me with the abundance of its wonderful details — a house, a branch, a flower, etc., thus obstructing the overall aesthetic impression.

I have come to understand that a painter, in order to become a creator, has to gain freedom in his relations with nature; otherwise he will forever remain a subordinate to nature obediently registering everything that comes into his view. Such a painter has obviously no personality and will inexorably tend to photography as an ideal means of exposing reality "as it is". A minimum of freedom is admittedly available to each painter, which is manifested, for instance, in a free choice of a motif through unconscious scanning of pictorial values open for painter's observation. But such tiny freedom is not what I am going to discuss. I am speaking about the unbounded power of the artist, about his free creative work based on the intimate insight, thorough knowledge and understanding of pictorial values which he paints at a given moment. The more profound this understanding is and the more revealing these pictorial values are, accentuated by the intimacy of the insight, the more impressive the artist's creation is going to be. Only he who can appreciate the value of the material which is at his disposal has the right to create.

Savages drew their first sketches precisely because of this appreciation, though unconsciously at the time. If it were not for this reason, nothing in the world could have made them produce those drawings.

We are no longer savage people and our faculties of understanding and perceiving have grown considerably. Now we can easily make a correct drawing of an object without much thinking of its artistic worth, which is the result of the painting techniques gained. And if a primitive ornament or a picture of an animal still touches a sympathetic cord in our soul, it is solely because they have preserved this unconsciously creative attitude to the values of painting, which were obliterated and lost afterwards.

A savage could not draw an object "true to life" because he was unskilled and had no knowledge of it; but the very lack of knowledge, as well as his naïvness, protected his art and allowed him to unconsciously reveal only the painting aspect of the object.

As the Art of Painting was gradually studied and with improvements in painting techniques, a mediocre understanding of form prevailed and the creative insight into this subject was abandoned. New canons and techniques of painting were developed; the concept of proportion was established, the relationship between light and shadow, as well as other notions, and the following criterion became a measure of Art: the more crudely a work of art imitated reality — and by crudely I mean lacking creative intuition, the more enthusiastically it was received. A natural thing was happening: the painter had to learn about the material which he used in his creative work, he had to submit to that material, explore all its qualities so that, after mastering it, to emerge free from it and victorious.

A creative painter goes through a lot of pains at this stage because it is exactly at this moment of cognition, anticipation of freedom that New Art comes into being. Following this, the next stage in the Painter's endless development is about to unfold. However, painters are faced with a dilemma at this moment: either to move forward or turn back in fear of New Art. Boundless joy and throes of creation are in store for those who were brave enough to advance, while melancholy, frustration, tedium of repeating the known and blaming everything new await those who were not. It is about this New Art that I want to speak and to tell the reader, to the best of my abilities, what I see, feel and understand.



The more I work and observe, the more clearly I understand the necessity of establishing the very basics of the Art of Painting — the pictorial elements of this Art. It may seem odd to speak about such an elementary prerequisite but it is necessary, nevertheless, because everything is either distorted or forgotten.

Take a look at paint. In most paintings, it is just coloration of a known object, which bears no internal relation to the object itself. Look at line used by a painter: it merely outlines the object without expressing its essence. Consider form and you are likely to perceive indifference, irrelevance and in many cases no insight into the emotional meaning and structure of this form. Examine the overall pictorial content and you will shudder at lifelessness, decomposition and lack of individuality that overwhelm the entire picture. Let us take an example. An artist paints a portrait and places a particular person, who lives in a certain environment, among certain objects, who is bound with

that environment both internally and externally, into absolutely different surroundings, the Picture Plane, which understandably becomes antagonistic to this unwelcome intruder, once the artist forgets about the differences in the existence of the person and his/her portrait. This antagonism is felt as soon as the contradiction appears — that is at once, with the first touches.

A living model sitting in the room cannot possibly look the same as the model's image on the canvas because it is, first of all, painted on a plane and, secondly, painted on a bounded, motionless plane of a certain shape. One would not assert, for instance, that two rooms lit with a candle and with sunlight impress one equally. I gave an intentionally extreme example so as to accentuate the inevitability of object transformation once it is positioned in a different environment. I have deliberately chosen the portrait as the most conservative kind of painting, where advocates of banal similarity find their arguments. It is a vulgar kind of portrait which has nothing in common with the true pictorial likeness! People who seek such similarity come to a painter by mistake, they had better address a photographer in this matter.

Even if one is not a painter and has no talent at all, it should be clear just from the logical point of view that the essence of an artistic work does not consist in careful reproduction of the appearance of an existing object, but in revealing and emphasising its pictorial merits, hence making some alterations in its appearance. However, if an object undergoes certain transformation in the perception of a creative person and this transformation seems to be the law of creativity, then where is the limit to such creativity and is there any limit at all? The artistic personality is so gifted and diversified and the beauty is so versatile in its forms of appearance that to focus just on any one of its forms would mean giving up art completely.

In contrast to "Old Art," which displayed the skill of copying objects to a degree of illusion without much consideration for the internal relationship between pictorial elements, "New Art" unequivocally calls for taking into account these pictorial elements, as well as their interrelation. It expands the pictorial understanding of the object and portrays it through the perception of an artistic personality, thus becoming the highest form of creativity. New Art is evidently more demanding than Old Art. Moreover, the painter becomes a creator only after entering this stage because only here he consciously encounters objects that surround him, consciously comes into conflict with them in order to create, on the basis of discord and disagreement, a harmonious pictorial ensemble transformed by the force of his artistic personality.¹

How does it happen? It is the most interesting question for me because I have to identify, quite objectively and logically, the way which painter covers in his development.

I deliberately leave the subject of talent out of this discussion so that not to have a possibility to hide behind the curtain of mystery and obscurity in case I fail to explain anything intelligibly. I shall not refer to the views of connoisseurs or to famous works of art because such references are not very convincing; I shall appeal directly to the reader's logic and his power to observe. I want to outline just a framework of development, which a gifted personality may expand and diversify; I am going to offer an approach which can help the public better understand the painter.

I want to reiterate that the clue to understanding a new movement in art resides in conscious attitude of the painter to pictorial elements, and I invite the reader to study these elements.

Let us now turn to the Picture and try to find the supporting arguments in its very essence. A Picture, as any work of art, is the result of aesthetic excitement of the painter embodied in certain material symbols. The purpose of this embodiment consists in imitating the excitement by means of appropriate symbols of a corresponding Art; it is in this form that the Picture is presented to the Spectator. So, for the Spectator the Picture is a combination of symbols representing the aesthetic emotion of the Painter. Ideally, the Spectator, while contemplating a Picture (symbols), is supposed to translate these symbols into Painter's emotion, performing the reverse imitation. Therefore, both the Painter and the Spectator translate one emotion into another, thus jointly participating in the creation of the Picture. The Painter, being aesthetically excited by an object, translates his excitement into Art symbols, while the Spectator, deriving pleasure from the Picture and probing into the meaning of symbols, gets moved by the aesthetic excitement of the Painter. Here is a simple example: a Spectator, seeing a well-drawn picture of a hound, gets pleasantly excited because the symbols depicting the hound more or less successfully imitate reality. It is a

¹ I include a spectator into this process, too, because both his and the artist's personality are involved in the creation of the Picture.

crude, primitive imitation, but it proves that for the Spectator a symbol is always reminiscent of something. For the Painter, though, a symbol is a means of materialising his emotion and addressing the Spectator.

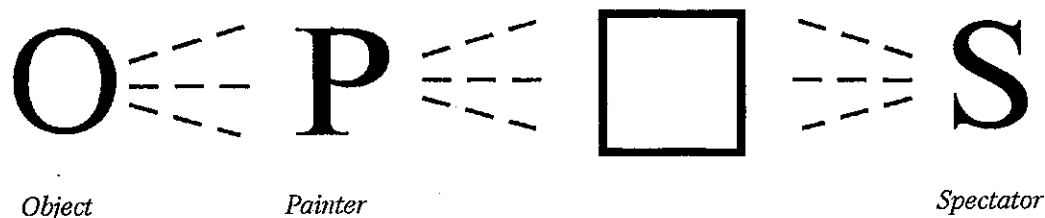
In a way, the Picture mediates an aesthetic feeling from Painter to Spectator, encompasses both of them, containing the Painter's message and the Spectator's response. The Painter, by expressing his pictorial idea through Picture, seeks in fact a coherent response from the Spectator who is, of necessity, a more or less sensitive resonator of the Painter's aesthetic excitement. In order to be stimulated in the Spectator, this excitement generally goes through the following stages:

- Painter becomes aesthetically excited by an object.
- This excitement is translated into Art symbols (Picture).
- Spectator performs the reverse translation of a combination of Picture symbols into aesthetic excitement.

The Painter and the Spectator thus become united through the symbol in the Picture. This symbol is related, via the Painter's aesthetic excitement, to the object which caused this excitement. Such a relationship between Art's symbols and the object may manifest itself only if both of them are of the same nature.

So the development of Picture, hence the level of unification which is achieved between the Painter and the Spectator, depends on conditions which facilitate the development and unification of symbols, their ties with the object.

The unification between the Painter and the Spectator may be represented by the following diagram.



The black square in the middle of this diagram represents the sum of all symbols of the Art of Painting, which I shall herein call Art elements, P and S are the sums of aesthetic emotions of the Painter and the Spectator. The Painter always acts as the initiator of unification, and it is in his power to set a certain arrangement of symbols, elements in the Picture. Such an arrangement depends, however, on the feelings which he derives from the object, his professional level and his mood. In order to follow the evolution of Picture, it is necessary to elucidate in what direction and in what way the Painter's aesthetic excitement will progress. This progress is determined by his attitude towards the object which arouses the excitement. The Painter also views the object as a combination of material symbols: forms, lines, planes, facets, etc. These symbols which I call object elements evoke in the Painter, directly or through reminiscences, certain feelings, the combination of which produces aesthetic excitement. *So the Painter's attitude to the object is in fact his attitude to the object's components and the overall aesthetic excitement is a combined result of specific feelings induced by individual elements.* So the mounting of overall aesthetic excitement will proceed along the growth of specific feelings from these elements and their combination. Regarding our diagram, the enrichment and development of P should bring about the enrichment of the square, i.e., Picture, and the latter is expected to enrich S accordingly. The enrichment of Picture does not imply mere development of the subject matter or improvement in painting techniques; it rather implies a deeper and more intimate unity of Art elements which express the Painter's aesthetic excitement because this excitement will rely on progressive absorption of a spectrum of individual feelings. So the artistic value of Picture is determined by the degree to which the Painter can control the object and express his feelings stimulated by the object's elements.

Logically, the evolution of Picture should have started with total and unconscious submission to the object. This is why the development of aesthetic excitement, hence Picture, historically can be divided into the following stages:

- ❁ Total and unconscious submission to the object.
- ❁ Conscious submission to the object.
- ❁ Conscious discord with the object.

Or, in other words:

- ❁ Picture which tries to resemble the object (Primitivism).
- ❁ Picture which resembles the object (Realism).
- ❁ Picture which is at variance with the object (New Art).

All the three stages of evolution of aesthetic excitement and Picture bear direct impact on the growth of impression from object's elements and on the process of imitation (or translation?) of excitement by means of art symbols. All of them reflect the development of the Painter's conscious attitude to object's elements, his striving for the freedom of creativity, which finds its logical implementation in the Picture.

A relationship between a feeling derived from the object and the imitation of this feeling by means of a symbol on the Picture can solely be based on the common character of their development, on their common origin. So it is important to thoroughly study the nature of this common factor, its impact, its subjective physiognomy in the Art of Painting, etc. Only then the Painter will be able to clearly translate his excitement into Picture and the Spectator will come closer to an understanding of the role of imitating symbol in Art. New Art is remarkable, first of all, for valuing the pictorial element as the bearer of the Painter's excitement. Now I will proceed to elucidation of this factor.

Spectator's aesthetic excitement from the Picture is controlled by the Artistic Personality and goes through the same stages in its evolution. Taking no part in the development of the Picture element, the Spectator always dislikes new forms until they are firmly imprinted in his memory. The process of creating a Picture by a Spectator, as well as by the Artist, is based on previous experience and memories, and the Spectator's experience and memories can never match those of the Artistic Personality. It is especially evident now that the Painter's aesthetic excitement has entered into its third phase of development, when the Painter claims his right to be master of the material source of his excitement, i.e., the object. At this crucial yet interesting moment, when the Painter imparts a new value to art symbols, the Spectator's consciousness, his aesthetic education are seriously tested. I see my objective in explaining that the current phase of development of the Art of Painting, all those "strange things" observed by an unprepared Spectator logically evolve from the very course of Art development, are deeply rooted in the nature of perception of reality and represent the most vital kind of the Art of Painting.

The Artistic Personality commits itself to making new revelations in Art because of the realisation of his own power, rather than a desire to show off. Such an accusation seems more appropriate for those who are ever ready to please the public.

The translation of aesthetic excitement reveals yet another significant factor: the Painter simultaneously comprises both artist and spectator and monitors and controls the process of translation of his feelings by switching between the two. Such duality is extremely important because any domination of either personality can influence this translation. A Painter who has more affinity with the spectator will invariably be drawn to the latter, more and more complying with his preferences. Since the Spectator is generally more inert and has more traditional judgement, his domineering influence on the Painter will be demonstrated through a pronounced intention of the latter to meet Spectator's conventional expectations. If, however, the Painter is dominated by Artist, he is compelled to struggle against established traditions, break them and establish new forms, contributing to the enrichment of Art. It is both drama and bliss for the Painter.

The general cultural level in the country and the development of Arts set limits to such duality in the Painter: each painter has his own admirers according to the tastes of his inner spectator. By educating his inner spectator the Painter thereby educates the public.

PAINTER

DEVELOPMENT OF ART ELEMENTS

A Picture is in fact materialised aesthetic excitement. Let us consider the essence and nature of this excitement. First of all, it is a complex emotion which consists of a number of simpler feelings. It is natural to inquire: when and under what conditions does this sum of feelings become aesthetic excitement? Can any sum of feelings be called aesthetic excitement? For instance, I see a butterfly and enjoy its flight, the colour of its wings, but there is no aesthetic excitement. On the other hand, when I look at the picture, listen to the music, contemplate a landscape, etc., I feel pleasant excitement which I call aesthetic excitement; however, when I see another picture or listen to another piece of music I remain completely indifferent. Or it may be that a work of art arouses aesthetic excitement at one moment and produces no impression at other times. How can this phenomenon be explained? Evidently, it has something to do with the relationship between individual feelings, as well as with their nature. If there exists aesthetic excitement, then why there should not be an aesthetic feeling or at least a possibility to derive it? For example, looking at colours we often say that one colour is very nice, pleasing, etc., while others are less so; that this line is good and that one is bad and so on. Such sensations may be regarded as elemental but they implicate future aesthetic excitement which we anticipate with delight. We may say about colour that it is nice and pleasing and if we manage to arrange an ensemble of hues of comparable merits we can derive a number of exciting feelings which will not, however, amount to aesthetic emotion. Why is it so? I think it is because these feelings are not organised. If we take a good picture which stirs up aesthetic excitement and cut it into strips, then throw about these colourful strips in disarray and look at them again, we will not be aesthetically excited at all. However, if we organise the strips, i.e., subordinate individual elemental feelings to the overall artistic idea of the piece of art then we can re-create the original aesthetic excitement. Thus we can transform a sum of elemental feelings into a single emotion again. If this is possible, then one can assume that the aesthetic quality is inherent in every elemental feeling where it exists in its potential form. Finally, let us consider the case where feelings have already been organised through the art elements but still there is no aesthetic excitement. It means that we cannot grasp the idea of their organisation and cannot blend individual feelings into a whole emotion again.

Some concluding remarks: a Painter must be very exact in arranging individual elements in his Picture; a Spectator ought to be extremely attentive in his observation of the Picture.

So, a work of art is a material embodiment of aesthetic excitement based on a combination of different feelings. The development of Art is actually the development of feelings and our ability to perceive and organise our feelings. Therefore, the history of art development is at the same time the history of the development of perception. In order to understand the development of perception, to determine its initial and final phases, as well as the relationship between them, it is necessary to answer two questions which naturally arise from the very essence of perception:

- ① What is the source of our feelings? and
- ② How does this source effect us?

The answers to these questions can provide us with a logical path following which we shall be able to evoke adequate feelings, that is we shall learn how we can render our sensations in Art.

Looking at different objects and deriving certain visual sensations from them one can easily notice that such sensations are always based on the quantity of mass associated with a given object. One can further notice that in our visual perception the total quantity is disintegrated into smaller parts; in other words, an object first impresses us with its overall quantity, thus creating a silhouette, then with its various forms and finally with parts of these forms, all the time offering to our sight some quantity of its mass.

If we consider any other than visual sensation, for instance, aural sensation, we can also notice that our hearing is stimulated by different sound quantities and so on.

So we can answer the first question like this: a visual sensation is based on the quantity of mass; each sensation is associated with a certain amount of mass.

Then what is the mechanism of our perception of quantity? How does this feeling grow within us?

Earlier we have established that visual sensations are always associated with certain quantity. Now we have to identify the main influential factor of this quantity. It is a necessary precondition because a painter plays a passive, perceptive role with respect to the mass that influences him. He will not know how to deal with this mass unless back in his mind he has a standard for assessing this influence. Namely, he will not be able to take proper account of the influence of different parts of the mass and will perceive this influence as uniformly emanating from the entire mass. However, we can reasonably assume that the influence of the entire mass is not uniform in all its points. So without a definite notion of how our feelings are influenced, our mind will be confused and wander off the right path. Art has a history of such telling examples.

By now the reader should be aware of the importance of finding a general influential factor; if we can find it, it will serve as a yardstick for critical assessment of feelings aroused inside us.

Thus, we have agreed that mass influences our vision. Each individual bit of a quantity of mass, say an apple, contributes to the overall effect. An apple is an active stimulus for our eyes and our eyesight serves as a perceiving medium. Each bit of apple is charged with a certain amount of action, energy — you may call it whatever you like — which, after getting into our view, causes some changes to our perception, disturbing it to such a degree that a sensation is passed to our mind where it is associated with an apple of certain mass. It is this latent energy of individual bits of mass that is extremely important to us. This energy is a potential force, the main influential factor which I generally call

MOTION.

One should not, however, regard it as real physical motion, rather as certain potential energy. This is a guiding principle which can help the Painter get out of a "realistic trap" and open new vistas in the Art of Painting. This principle is true to life, based on realistic ideas and has nothing mysterious about itself. It enables the Painter to study and investigate the laws according to which we are influenced by mass, puts individual, spontaneous sensations in order and elevates the Painter from the position of a mere copyist to a creative constructor in Art. The Painter will then be able to use his sensitive mind for scrutinising the incoming impressions and will make his conclusions on a truly realistic basis, in close co-operation of mind and soul.

Considering the above, the answer to the second question is as follows. A mass (quantity) influences us by its movement (dynamism), and sensations can be stimulated only through this effect. The fact that motion is inherent in mass follows from the very essence of mass, from the law of universal gravitation; it is concealed in the nature of attraction which exists between all bodies (quantities). However, mass has its own distinctive power which originates from contrasts and may not necessarily comply with the law of gravitation. Therefore, our perception of mass motion is the main influential factor by which mass stimulates sensations or creates impressions in us. Further, if an impression is based on mass motion, then a logical and correct way of developing this impression is to expand and diversify the scope of factors which convey this motion. It is understandable that the more of such factors we can incorporate into a work of art, the more appealing it will be to a Spectator.

An object influences our feelings through the motion of its mass, the distinctiveness of which is revealed against the background of another mass. Being indicative of both quantity and quality of object material, mass defines quantitative and qualitative characteristics of its motion. So quantity is the cause of our impressions by virtue of its intrinsic dynamism. Hence, impressions can be aroused in us as long as we ourselves are ready to give in to the influence of quantity dynamism and as long as our mind can differentiate their resultant sum. The more diversely our mind can differentiate impressions created by a given quantity, the richer and more comprehensive our feelings will be and the more vividly they will be expressed in the picture. And conversely, the

more limited this differentiation is, the more difficult it will be for our mind to assess the overall emotion and single out the essential impressions, let alone realise them in a work of art.

Only our mind can, in the long run, validate the correctness of our perception, determine the intensity and quality of our sensations through comparison. Moreover, basing on such perception, the mind reveals dynamic physiognomy of the whole quantity and of its constituent parts. The proper realisation of an impression allows us to identify that part of the entire quantity by which it was created. In other words, the Painter acquires his own inner vision and starts to perceive.

The mind actively participates in the development of perception but this work is progressively difficult. One should remember, however, that we are discussing the quality of dynamism inherent in any quantity only as regards moments when we voluntarily lend ourselves to the influence of this quality. Instances of indifference or mere memories about quantity are irrelevant to this discussion because they are void of vital motive force.

Our mind is continuously inundated with the unceasing current of dynamic impressions from outside quantities and our brain can cope with this flood of impressions only due to our psychological weariness and fixation of our attention on a single object at a time. Each impression competes for leadership, strives to dominate our mind, and it is only this competition, as well as changeability of our mind, that save our psyche from the slavery of monotony. To be a master and an organiser in such an active environment, speak about one's own desires and ideas, make a conscious choice — that is to participate in the process of creating art — is a difficult, albeit very interesting task for a painter.

Those who do not belong to art are ignorant of these difficulties and only we, painters, who live in a world of real, active forms, tirelessly resolve them with our creative minds and bring you the joy of liberation in our works.

Many people, including a number of painters, have gone "blind" with this continuous current of realities and assert that we are surrounded by dead stillness rather than real, turbulent and exciting life. Nothing of the sort! Everyone who can summon up his mind, observation power and energy of his personality in order to strengthen his vision will witness a great and beautiful struggle. Our "blindness" owes to our ignorance, misunderstanding and sloth.

Painters are keenly aware of the surrounding world which all the time reminds them about its existence, stirs their imagination. There seemingly have been enough time to study all kinds of impressions but in fact we know little, if anything, about them or even tend to disregard at times.¹ At the same time we have no difficulty in differentiating sensations from our own body. All sorts of skin irritation and body injuries instantly produce particular sensations in our mind and it quickly and accurately locates the place of injury, determines its nature and severity. Internal illnesses such as headache or rheumatic pain produce in our mind, as sensations, the most incredible quantities and transform the very nature of our body to such a degree that we feel it as an absolutely foreign material rather than our own body. This is the result of the differentiation of our bodily sensations by our mind, the perception of quantity in its abnormal, unhealthy action. On the other hand, consider the state of our body when we feel good and healthy. In this case sensations from individual parts of our body are in such a harmony that they produce a feeling of overall contentment, comfort and imperceptibility of bodily quantity.

In scanning the outside world, our mind usually registers only the fact of existence of quantities in certain forms, for instance, a building, a flower, the sea, and determines their dimensions, typical forms and colour — that is crude, primitive attributes which allow us to discriminate between different objects. However, the quality of each object, its influential force remains largely outside our notice and we become aware of them only sporadically, under favourable conditions. It happens when we are suddenly struck by the "beauty" of a given object, when its quantity accentuates certain impressions and makes our mind pay attention to them. In this case we are able to perceive qualitative features of the object, which is being contemplated, and our mind forgets about the above primitive attributes.

At last we have come to the moment when our mind begins to differentiate the sum of impressions. Before this moment we had at our disposal only an integral sum, and since it was not differentiated our mind associated this sum with the entire quantity of the object.

¹ We remain largely ignorant of everything that concerns our art and often resort to "mystical penetration" to cope with the situation. This practice should be abandoned. We reproach the public for not understanding art, but what have we done to correct the situation? There is not a single satisfactory manual on the subject, no history of art which would give an account of the development of art rather than a list of works. Where is art law, art science? We have nothing at all. Our methods of drawing are absurd: the subject is studied from a technical point of view but no explanations and conclusions are provided. Art students get the wrong idea that a painter is someone who can skillfully copy from nature or another picture.

This is the first stage in the development of perception. It is characterised by the availability of

- ⊗ overall silhouette form,
- ⊗ general colour, and
- ⊗ outward quantitative relationship.

The development continues in the direction of dividing the overall form of a quantity into smaller pieces and attributing the same integral sum of impressions to each fragment. Relationships which appear between separate fragments are of outward quantitative nature because only sums of quantities are taken into account. This is elementary arithmetic of the great general mathematics of art.

Since the sum of impressions gives our mind information only about quantity of mass and, hence, the mind can deduce only certain quantitative comparisons and relationships of the kind "greater" and "smaller", we shall call such perception

an impression of quantitative motion

in contrast to

an impression of qualitative motion,

where the differentiated sum of impressions informs our mind of not just quantity alone but of its qualitative aspects as well.

Quantitative relationships stemming from this observation can no longer be described by a conventional comparison of greater and smaller quantities.

The notion of quantity is based on our visual perception of the outer limits of the object, its framework and a body of mass which fills this framework. The notion of quality derives from the perception of the specifics of these limits, framework and filling mass. The perception of quality wholly depends on the conditions of object existence (contrasts).

The impressions of both quantitative and qualitative motion are based on mass quantity. However, if the first impression is focused solely on the quantity of mass giving no consideration to its qualities, the second embraces the whole range of characteristics, including the quality of material which constitutes the object and conditions of its existence.

Quantitative characteristics of motion are more readily accessible to our perception, hence the development of our perception of mass must have started with learning quantitative features of mass motion. They are best perceived at the mass boundary since it is in close proximity to contrasts where quantitative motion of mass is most intensive; so our perception evolved by accepting the motion of mass boundary.

There was an impression that mass was somehow drawn to the object edges and we mistook, in our perception, these edges for the expression of mass motion, ascribing motion to lines which confined the mass. The lines so perceived should have tended to coincide with the real boundary of the object since mass concentrated near the edges in the form of a thin, narrow strip, and developed its motion lengthwise. This motion reflected the fact that mass abided by the law of gravitation but did not reveal its distinctive power, though.

The object framework and boundary were seen in our perception as moving, while the body of mass could not yet create in our mind an impression of motion of appreciable intensity. Even the edges of different parts inside the object framework were defined insufficiently. Pictures of that period were rather primitive, conveying only the motion of the object framework. As far as the motion of the body of mass was not yet perceived, the impression developed towards complying with the law of universal gravitation, that is by defining quantitative motion of the boundary more precisely. In our perception this motion should have found its expression in observing the outside proportions since the quality of mass, its distinctive power, could not influence them so far.

From that moment our mind became aware of the impression of quantitative motion of the object boundary and painters strove to express it. A desire to realise this impression indicated a rise in our awareness of motion because such a desire could have appeared only when our mind, after receiving a quantitative sum of movements of the object boundary, was able to translate the motion into another material (picture plane). Perceiving only the motion of the object framework the mind quickly inferred motion of lines; receiving purely quantitative information about motion, it established only quantitative relationships between lines. Quantitative motion within the object

framework was expressed by a relationship between the linear borders and by conservation of quantity, which followed from this. Consequently, our perception was bound to realise such quantitative relationships with respect to mass, too.

Next, our perception mastered the motion of frameworks of different forms within the overall framework, at which point there appeared a premonition of qualitative motion as a result of studying quantitative characteristics of mass and noticing the influence of neighbouring masses. It was expressed by enhancing or weakening certain segments of the object boundary and by using thick and thin lines conveying different types of motion of the mass body towards the boundary. This influence was of purely quantitative nature, however; for instance, light visible on objects was treated solely in terms of quantity: more or less light, transition from white to black. Quantitative motion remained the same, though it acquired more subtlety because the quantity of mass was associated with the quantity of light. The motion was distinctly perceived at the boundaries of shapes while the bulk of the mass which filled the shapes remained motionless. This period may be regarded as the beginning in the development of our perception of qualitative characteristics of mass (colour).

The period was marked by an increased interest in studying quantitative motion within the object. The impression of motion was conveyed by exact resemblance to real objects and by assigning qualitative features to the body of mass. It was the time when the object framework became united with the object content (the body of mass), when motion was assigned to the whole quantity of mass, not just to certain parts of it (framework). The desire to achieve resemblance to the object delayed the development of our perception of motion for a long time because painters wanted to explore all potentialities of quantitative motion and gather enough courage before making the next step. In order to be able to perceive qualitative motion our mind first had to get acquainted with a sufficient number of qualitative features of the mass body. It pained our mind to notice dissimilarities between the object and its picture and the mind worked hard to get out of this impasse because it was no longer possible to develop in this direction without coming into conflict with our evolved perception.

Having accumulated certain knowledge about qualitative features and being aware of the motion at the object boundary, our mind was already capable of perceiving motion of the entire body of mass. Such perception, or more precisely anticipation of qualitative motion, was yet unconscious and painters tried to convey it with the help of only qualitative features of mass, that is colour. Therefore, the intensity of anticipation found its reflection in the intensity of colour which was supposed to induce an impression of motion of the entire mass body. The forcefulness of qualitative features of the body of mass resulted from comparison of their quantities, and one could notice that qualitatively mass was already at variance with the object, though quantitatively they remained identical. At the same time, quantitative motion underwent subtle transformation and uncoordinated motions of individual forms were organised into a single coherent motion. This generalised the perception of quantitative motion, while minor details tended to be consciously disregarded.

If previously the mind could perceive the overall quantitative motion of the object mass only intuitively, now it attempted to perceive the motion more or less consciously by decomposing it, studying its quantitative constituents and integrating them into a whole perception again. The mind evidently learnt how to deal with quantitative motion and was preparing for the perception of qualitative motion.

This ended the first stage in the development of our perception of quantitative motion, which was governed by the law of universal gravitation. It heralded in new possibilities and gave us the freedom to express motion of quantities in accordance with our perception.

By ignoring unimportant quantitative details our perception focused on qualitative features of the entire mass. In the course of its development our perception grew in scope and paid more and more attention to the quantitative motion of individual forms. Consequently, the image in the picture differed from the actual appearance of the object and acquired more affinity with the image which had been formed in our mind by our developed perception. Soon the mind perceived that the intensity of qualitative features was not uniform over the object and there were places

with much less intensity. This impression used to be conveyed through the quantitative motion of the boundary (by a thin strip of the framework) but now the entire body of mass contributed to such intensity. It turned out that the quantitative motion of the whole object did not coincide with the qualitative motion of its constituent parts, that quantitative motion was influenced in our perception by qualitative features derived from the comparison of quantities and consideration of the setting and conditions in which such motion occurred.

Considering that all mass quantities (objects) are distributed in space, it can be said that each piece of mass occupies its own place and exists and moves under certain specific conditions. Another piece of mass exists under different conditions (light, background), therefore its mass, even if it is absolutely identical with other masses, possesses its own particular qualitative features and its motion will be perceived differently.









Now let us discuss the principle of implementing our perception.

It we want to materialise the impressions perceived from various mass quantities, it is only natural to do it through the quantities of the material in hand. If we work with sound, for example, then we should use sound quantities and qualities in such a way as to preserve and express a particular relationship between separate masses which we perceived in the original real object. However, if we deal with pictorial material which can be expressed on a plane of a limited size (paper, wall, canvas), then in order to embody our impressions from, say, a bouquet of autumn leaves arranged on a piano, we should divide this limited plane with pictorial elements in such a manner that the resultant fractional areas endowed with appropriate features of motion would reflect the struggle in our perception; in other words, we ought to render the dominance of the object's stronger forms over the weaker ones, their respective influences and so on. Under the influence of our perception we are likely to change the existing proportions of leaves, vase, piano, etc., in so doing we rely on the individual relative power of each mass form of the original object.

We would attempt to impart a synthetic result of motion of the original object to the fractional areas and consolidate a newly perceived relationship between quantities with the help of quantitative and qualitative features of plane forms and their boundaries.

Therefore, having derived certain impressions from the object by perceiving the quantitative and qualitative motion of its mass, we consolidate and render our impressions into other quantities which better correspond to the nature of Art.

The development of each kind of art is based on the development of its Primal Element which defines this art: sound, word, matter, etc. The Element in the course of its development creates Form and fills it with Content. This general mechanism is applicable to all arts, only the names of the Primal Element, Form and Content vary. In addition, the development of the Primal Element always takes place in certain Environment. Let us consider several arts:

Painting		Line Form Filling of Form with pictorial mass Environment		Primal Element
Music		Sound Form Filling of Form with sound mass Environment		Form
Poetry		Word Form (Phrase) Filling of Form with verbal mass Environment		Content (mass)
Architecture and Sculpture		Line Form Filling of Form with material Environment		Environment

It is obvious therefore that such categories as

- Primal Element,
- Form,
- Content (mass), and
- Environment

are common and distinctive features of all arts.

I shall call them Art Elements because they are present in certain combination in each work of art. Such presence would not be possible, however, without the existence of a relationship between these elements, so it is interesting to find a factor which unites all of them. Evidently, this factor should be vividly expressed in each element, be common to and characteristic of it. If we can identify this factor, we will be able to understand Art Elements better and will find ourselves in a domain where conditions are most favourable for the development of Elements, hence, for the improvement of a work of Art.

The above diagram of major Arts clearly and logically points to the fact that the Elements of all Arts have one and the same nature; the material available to a given art changes but the attitude to this material is absolutely the same in all Arts: to create a Form from the Primal Element and fill it with Content.

Since Form is created from the Primal Element, its identity with the nature of the Primal Element is clearly visible.

What is the nature of Form's Content? By the very essence of Art, Content should be expressed by the amount or concentration of mass of the Primal Element. If sound is the Primal Element, then the Form's Content can only be expressed by the concentration of sound mass, that is by the material of this art. A change in material invariably changes the nature of Art and alters the relationship between Form and Content.

Consider a piece of wood, earth, clay, etc.: it is an example of concentrated mass in its primal form. If you apply your mind to this concentrated material and impart a new shape to it you can make a table, a wall, a bas-relief — you will create a work of Art.

Since each art can use only a specific material available to it, it is sensible if we choose to express the Content of Form, produced by the motion of the Primal Element, by a certain concentration of this material or mass. We are free to do with this mass whatever we like, for instance, we can maximise or minimise it. As a result, the flow and ebb of material will enlarge or diminish the Form's Content, imparting to mass such properties which it does not really have: we can make it sing, dance, think, swim, look light, transparent, etc., in other words, express our impressions. Just as we can make iron seem light and airy by constructing tracery arcs from it and heavy motionless stone soar to the sky in gothic cathedrals.

All these elements are related to and develop in a specific Environment which is characteristic of a given art. The existence of such a relationship is proved by the fact that we cannot place the Elements in an Environment which is foreign to them, without altering their essence.

Therefore,

the first element

of any Art is a basic unit of the material available to a given art (line, sound, word, etc.);

the second element,

Form (e.g., shape, chord, phrase), reflects our attitude to this unit;

the third element,

Content, is the result of conscious filling of Form with mass, or with a material available to a given art (colour, sound, word);

the fourth element,

Environment, reflects the attitude of all Elements to the setting where the development of a work of art takes place.

One can draw the conclusion: the essence of any Art is rooted in its attitude to mass, the available material. Now let us proceed to elucidation of the relationship between Art Elements. As far as Art Elements have the same nature in all Arts, the relationship which exists between them will be common to all Arts. What is this relationship? What are its characteristics? First of all, it should be based on a factor which is vividly and distinctly expressed in each Element. Secondly, it should have a great affinity to mass so as to foster the creation of Form and Content

and logically evolve from their development. Thirdly, this relationship should exist between all Elements and a particular Environment in which they develop.

Form can evolve from the Primal Element only as a result of motion of this Element; without such motion no Form can appear. Motion can take place only in space, that is in the Environment where Art develops. A point moving around the centre makes a circle, words arranged in certain order make up a sentence, etc. If this sounds somewhat strange it is only because we usually associate the notion of Form with a linear closed shape. However, form made of other elements may be just as closed and complete and will have all distinctive features of a linear shape. The rule for creating and completing Form is the same for all elements: Form is a portion of space separated from the Environment by the motion of the Primal Element. Thus, a sound element in the course of its motion produces sound form, a linear element — linear form, a verbal element — a phrase.

As we have established earlier, the Form's Content is the material which is characteristic of a given art. Content is represented by the concentration of this material in Form. The diversity of Form depends on how varied this concentration can be; in other words, how differently we can fill Form with material. There are numerous possibilities for doing this: we can put the material in any place, in any quantity and with varying degree of quality in accordance with our purpose. We can lay it densely in one place, sparingly in another, make it seem compact in a third place.

What happens to mass in this case? It is set in motion, spreading throughout the volume confined by Form. Form has, in order to express its Content, to concentrate the mass contained inside it and this concentration will vary depending on how much Form is filled with mass. Since we cannot possibly expect that Form is completely filled all the time, as one would not assume that a barrel is always filled up to the brim; the difference in Form filling, or accumulation of mass, will result in different concentration, that is in a relocation of material within Form. Such relocation of material will affect the state of Form because any change in the centre of gravity will alter the perception of Form. So after having been filled with Content, Form itself is set in motion, imparted to it by the filling mass. This motion occurs in the Environment where the development of a given work of art takes place.

So all Art Elements are imbued with motion and this very motion facilitates their development: Form and Content evolve from the motion of mass of the Primal Element, the Content imparting motion to the Form. Motion is a distinctive and vital quality of all Art Elements, which unites them all. This is the relationship which we were seeking, the most favourable domain for the development of Art Elements.

Brief summary: Form is created by the motion of the Primal Element. The Mass of the Primal Element, being relocated inside the Form, provides the latter with a Content and motion, and all elements are in the state of motion within the Art Environment.

This motion, controlled by the mind of the Artistic Personality, creates Rhythm — a relationship which is consciously established between all Elements.

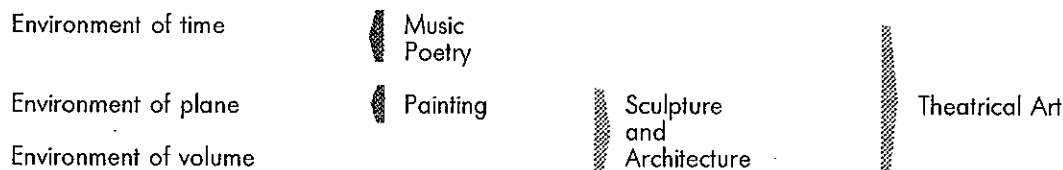
As in the case of motion, I ought to make a reservation here that Rhythm should be understood as the existence of a relationship between the motions of all elements, rather than a division of motion into equal time intervals. The division of motion into equal intervals in time is the initial and simplest kind of Rhythm.

Now I want to say a few words about Environment. It is a very important factor of Art because every Art Element develops in a certain Environment, like a flower grows in the sun rays. Environment fosters the development of Art Elements and enables them to shine with bright colours, just as the sun helps a flower bud produce delicate petals.

In what Environments can the Art Elements develop? There are three kinds of such Environments:

- the environment of time;
- the environment of volume;
- the environment of plane.

Major arts are related to these environments in the following manner:



From the above, it is obvious that Theatrical Art comprises all Environments and therefore represents a synthesis of all Arts. Each Environment acts as a resonator, emphasising the action of a particular element, as shown below.

- Music and Poetry require specific acoustic qualities of the premises.
- Painting requires the "acoustics" of the picture plane.
- Architecture and Sculpture depend on the "acoustics" of the volume they occupy.
- Theatre needs a harmony of the "acoustics" of all three Environments.

If some arts, like Poetry, have lost their relationship with space, it is only because Poetry in its pure, verbal form is rarely encountered nowadays. Poems are no longer recited but printed for reading. Alas, it produces a different effect because other senses are involved. Theatre is the only place where word can develop in its own Environment.

The relationship between Environment and Art Elements can best be seen in Music, where the acoustical qualities of the premises play a decisive role in the development of the sound element. Unfortunately, an audience which listens to the music is aware of only the outward aspect of this relationship, namely, that sounds should be audible, which largely reflects the listeners' view on the problems of performance. However, for a performer, the acoustics of the hall is of much greater importance because he has to decide to what degree the hall facilitates the development and enrichment of sound form and to enhance the positive and attenuate the negative qualities of the hall accordingly. Thus, the performer is required to take into account the specifics of the Environment where he develops his musical composition.

Therefore, the distribution of a sound quantity, or any other Art Element, in space requires a thoughtful and careful approach, as well as consideration of all positive and negative qualities of a given Environment. Neglect of Environment or the Surroundings, where the development of a given work of art takes place, will invariably accentuate the negative characteristics of the Environment and detract from the merits of a work of art.

What kind of the relationship is there between Art Elements and the Environment in which they develop?

This relationship is of qualitative nature, which means that a work of Art created with due regard for the influence of the Environment will be more complete and more comprehensive in its form.

Now one can draw the following conclusion from a general analysis of the development of Art Elements and the influence of Environment.

Considering the indispensable dependence of Art on the material available to it and the existence of a relationship between Art Elements, each artist should be concerned only with this material and in the process of creating his work of art he should strive to reveal the material's best and most striking qualities. An introduction of another material, or any substitution for the original material, can merely amount to a more or less successful falsification. This should be specifically mentioned in view of the fact that spectators, as well as many painters, mix the literary and the artistic material in the picture. It does not mean, however, that an artist cannot try a new material but he may use it only under certain specific conditions of translation, which will be discussed in greater detail in the subsequent chapters.

ANALYSIS OF ART'S OBJECT

In this chapter we shall consider the object which is, overtly or covertly, the cause of each work of art. Any object depends on the Environment in which it exists. A house, a landscape, nature — everything evolves in the Environment of Volume and concurrently in the Environment of Arts: Architecture, Sculpture, and Painting. The Environment of Painting is an integral part of the Environment of Volume and coincides with the Environments of these Arts — a fact of great significance.

If I manage to reveal the internal coincidence in the development of art's and object's elements and to prove that in our perception the development of these elements follows the same pattern, it will justify and logically validate my attitude to Art.

Our impressions, thoughts, emotions originate mainly from the Environment of Volume; even those sensations which develop in other Environments originated in the primary Environment of Volume. What is the mechanism of this process is another question, but the source of origin is one and the same. So now I am going to dwell on the development of object's elements in the Environment of Volume.

First of all I must explain how we gain impressions and identify the law which enables us to perceive the difference in our impressions. This is the law of contrasts, the law of dissimilarity of our impressions. It is understandable that if we derived similar impressions from all objects we could not tell the difference between them. In such a case everything we see — a table, a house, a mountain — would merge in our perception into a single and strange entity. However, by virtue of the law of contrasts we are able to discriminate among our impressions, to compare them and thus to reveal individual merits of different objects. So in our perception we not only can behold the object in its wholeness but also can trace down and learn its development. This same law allows us to perceive the object's mass, form containing this mass, lines confining this form, individual merits of these lines, etc. In other words, we discern the object's elements:

- Primal mass;
- Form; and
- Content of this Form.

One should remember that I am considering only impressions of the object, rather than any knowledge about it, because our knowledge is in fact a result, a combination of our impressions, about which I shall speak below.

In the Environment of Volume the law of contrasts depends on the intensity of light, in other Environments on Hearing. Accordingly, we gain most different impressions from the sunlit objects in nature. It gives us an abundance of contrasts because their number is determined by the number of points from which light can be shone on the object. If we also take into account the differences in perception and other factors, the source of contrasts will be truly inexhaustible. Different lighting of object produces a variety of contrasts which create plenty of impressions that result in a range of perceptions of the object's Primal Mass, Form and Content. Inertial and motionless knowledge fails to take notice of this aspect and makes a judgement averaged over the entire spectrum of impressions. Before we came to know the object and made an averaged judgement, we valued our impressions because they reflected the essence of object at a given moment. Knowledge ousted our spontaneous impressions and forcefully substituted an averaged judgement for them. The absurdity and inconsistency of such an action in terms of perception is quite obvious because we cannot perceive the whole range of impressions at once, we cannot behold the object simultaneously from all points of view and lighting.

Knowledge about the object is necessary for developing painting technique as far as the latter is not concerned with the contrast of impressions, while a work of art establishes itself wholly on the basis of such contrasts. Technical skills are impassive to the difference in our perception between a table and the adjacent wall, whereas for Art this difference is of paramount importance. Basing on the dissimilarity of these objects, Art will reveal all peculiarities in the development of their elements, while the technical skill will focus on specific characteristics, such as the table length, height, material, etc. One cannot but agree that an assessment of this kind has nothing to do with the real human perception. Knowledge can only be of benefit in understanding the role of contrasts in the course of development of the object's elements. Impressions must always precede knowledge and never vice versa.

In the exposition that follows, I shall frequently be referring to the law of contrasts, which has great significance. I shall offer to an observant reader a number of examples, comparisons, conclusions, etc.; this law, as well as the reader's power to observe and analyse, will help in understanding the nature and contents of the impressions gained.

As was said earlier, all objects in nature develop in the Environment of Volume and each object contains a portion of the overall volume. What is our perception of object based on? It is based on our impression of the object's Form, the Content of this Form, and the mass constituting this content. Therefore, the object's Form confines a portion of Volume. The volume thus confined contains the Form Content. Since the object's Form is confined by planes, the understanding of the object will proceed along the study of properties of these planes. Considering a plane, one can see that it is bounded and the boundary is formed by the mass which fills Form and is perceived as a line. What is the influence of contrast on Forms and lines? If there are several forms then the law of contrasts will emphasise in our perception the merits of each form and line: we shall perceive one form more sharply than another; lines will also produce different impressions, i.e., some of them will be more accentuated and so on.

The law of contrasts separated in our perception one object from another; quite logically, it should have done so in respect to Form, Line (boundary), Form Content. The Arts which develop in the Environment of Volume, such as Sculpture, Architecture, and Painting, draw their material from different combinations of objects of this Environment. Therefore, the law of contrasts, which exposes these objects, must play a key role because it enables us to correctly evaluate and appreciate the material offered by nature. The law of contrasts between different materials and forms is widely used in Architecture for practical purposes, though Architecture does not employ objects in their "natural" form. I ought to stress that when I say Architecture I mean art rather than the skill of building a house. Sculpture and Painting draw their material directly from nature.

A natural object manifests itself by the state of its forms. The law of contrasts enables us to evaluate the merits of object's forms, determine their state, study them and finally produce our own synthetic image of the object which reflects its true essence.

I think everyone will agree with the postulate that any Art implies a process of synthesis. So it is quite logical to make a synthesis of our own impressions of object. However, a synthesis of this kind, which reflects a profound relationship between impressions, may only flourish in our mind when we clearly understand the object's elements which impress us by virtue of the law of contrasts.

In order to attain this state of mind, it is necessary to learn the laws which govern the development of object's elements, to uncover the principles of unification and disjoining of these elements, to master the skill of decomposing object into constituent parts so as to re-integrate them afterwards into a single whole in accordance with one's own perception.

The only logical way to do it is to equip ourselves with the law of contrasts, which is deeply embedded in our nature. Therefore, we can accept it as an axiom that if we are able to discern two, three, or more of the object's forms, all of them will be different in our perception, although they may seem identical to our knowledge.

Basing on experience, our knowledge always attempts to level our impressions of object's forms, thus committing an act of violence on the nature of perception. Should we perceive these forms alike, we would not be able to notice them: there would appear only one general form in our

perception. According to our knowledge, a cube is one of the most regular shapes, confined by absolutely the same — from the point of view of our experience — planes; however, we will perceive them differently and this difference will manifest itself in the development of elements in plane forms: in the boundary which outlines Form, in Form itself, and in the Form Content, i.e., mass. It is extremely important not to mix knowledge with perception. Let us consider the nature of both notions.

Knowledge is an averaged judgement taken over the entire sum of multiple impressions of a given object.

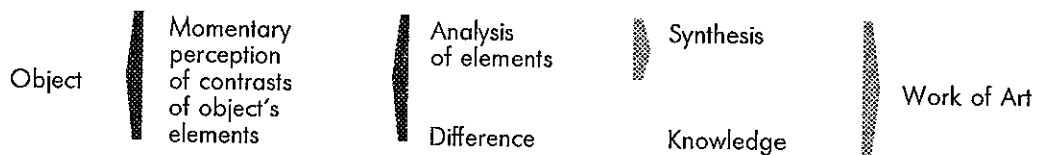
Perception is only a small part of this knowledge.

Both knowledge and perception are based on the same foundation: the law of contrasts. However, knowledge of object, being an averaged judgement of impressions, is less related to and dependent on contrast, where it originates, than perception which is closely related to contrast at any given moment. This closeness points out to the fact that in studying our perception we should proceed from contrast which is intimately related to the nature of perception. Knowledge, being more detached from contrast, may only be useful in synthesising our sensations. This is a more honourable and dignified role for knowledge than the one imposed on it, namely the custodian of conventional forms.

Since Great Art, owing to its creative nature, is based on spontaneous impressions rather than on an averaged judgement, said attitude to our impressions of object is logically validated. If Art were based on practical knowledge alone, all scientists would have been famous artists and chemistry, physics, geometry, algebra would have been taught in the classes of Arts. However, history has effectively dismissed all attempts to develop Art canons in this direction.

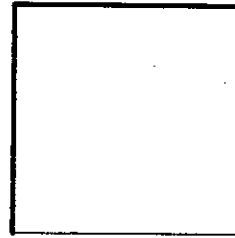
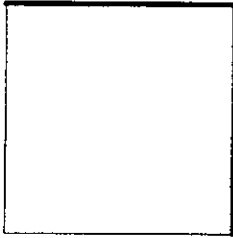
But let us come back to the cube. Since we perceive all its plane forms differently we cannot render our impressions of them with similar plane forms having the same content. A draftsman drawing a cube will disregard the difference in perception and will be guided by practical knowledge, whereas an artist has to be able to separate knowledge from perception so that to make use of the latter.

Therefore, our attitude to the object may be represented by the following diagram.



This diagram clearly shows that knowledge comes in to join synthesis only after analysis of impressions and never before it.

The next question is how can the artist discriminate between different perceptions and express this difference in the appropriate Environment of his art? Again, as follows from the diagram, we can come to comprehend the difference in perceptions by analysing elements of the object which impresses us, in this case, a cube. As I have already mentioned, this difference reveals itself yet at the stage of considering form's boundary. There are numerous opportunities to observe difference in perception of linear boundaries in nature. This difference will be greatly enhanced if you compare the expressiveness of lines of two or more forms; the same effect can be observed in the cube as well, but in a more subtle form. In order to better comprehend the difference in our perceptions I recommend you to put in front of your a cube or, if it is unavailable, just any thing having a rectangular shape. Perceiving various forms in nature, and then going over to the cube, you will sense the difference in perception of identical plane forms. However, I must remind you that you should base your observations on contrast and not on your knowledge of the object. Consequently, we shall notice linear forms on the object expressed by different intensity of their boundaries, while a comparison of these forms will reveal this difference to us. To make this concept more illustrative, I shall give you a crude example of two impressions of two plane forms which are geometrically identical.



How can we explain the difference between them? By the influx of mass, filling these forms, to form's boundaries. We cannot perceive the sharpness of boundary better than through the influx of mass to it.

Going over to Form's Content, we can see that the boundary of Form is related to Form's Content and the distinctiveness, intensity of the boundary is in direct proportion to Form's Content, that is mass, the material of a given object.


Turning again to nature, you may notice that mass is concentrated more densely in places adjacent to the sharp borders. Comparing the concentration of material throughout the entire Form we are likely to notice an opposite phenomenon in our perception, namely, the intensity of the boundary and the influx of mass are less pronounced in places which are not outlined strong enough. This is just a rough approximation of our perception of Form and its Content, produced by analysis.

Consider another Environment, for instance, the Environment of Sounds: the same processes are going on there, only the names of objects and their elements vary. Listen carefully to the diversity of noises and roars in nature, to the whistle of a train, to conversations and you will find the same patterns in your perception.

Therefore, due to the law of contrasts, we perceive the mass as non-uniformly distributed within Form, being dense in some places and thin in others.

Developing this observation, one can notice that such concentration is possible throughout the entire extent of Form — from periphery to centre. Since we are interested in Form's Content, the impression of diversity in the distribution of Content is very important because it implies a variety of expressive means in a given Form.

Further analysis of the object's elements must lead us to the establishment of a relationship between the elements. A clear understanding of this relationship enables us to fully utilise the analysis data, which can be summarised as follows:

Object		Perception of Form
		Perception of Form's Content (mass, material)
		Perception of distribution of this Content

All these perceptions, which have been formed by contrasts, are based on the expressiveness of the object's mass. The formation of Form, the essence of Content and the pattern of its distribution are wholly based on our impression of the intensity of mass motion. Form's boundary is perceived as more or less distinct only due to the flow and ebb of material. The same applies to the Content. If Form is filled with a non-uniformly distributed mass, the latter imparts a quality of motion to Form, which is directed towards the place of the highest concentration of mass. The quality of motion, dynamism of the primary mass, which embraces all elements and is a characteristic state of mass, which conditions the development of elements, is in fact, from the logical point of view, a relationship between elements. Recalling the above analysis of the development of Art Elements and comparing it with the development of object's elements presented just now, one can admit both external and internal coincidence between these patterns unified by a common feature — motion.

So each element of the object originates in our perception a certain amount of mass motion and

expresses its own rhythmic value, while the object itself comprises a certain combination of these rhythmic values. A work of Art, which draws its material directly from the object, must take account of the rhythmic qualities of this object in implementing it in its own Environment. Considering that the artist may be regarded as a sensitive resonator, who is well aware of his impressions, it is only natural to expect him to produce, like a musical instrument, additional rhythms associated with the basic rhythms of the object, rather than with the object itself. It enables the artist to use either basic or additional rhythms of the object, or both. In the latter two cases, the role of the object itself in a work of art is correspondingly diminished. Whatever the artist's attitude to the object, it should be based on and proceed from the understanding of its basic rhythmic values. A building will be safe and sound only if the constructor is intimately familiar with the material. But let us return to the discussion of motion.

Once again, we perceive the motion of mass within the entire extent of Form, this motion being of an imaginary rather than real nature. It is contrary to our knowledge, our notion of a motionless object. However, as I said before, this conclusion is the result of our multiple impressions of the object. Sometimes this impression is so strong that it overpowers the common sense knowledge about a motionless object. Such expressions as a "falling tower," "the road runs," or "the path winds up," etc., could have come into being only because our perception overcame our knowledge about the object. Finally, real motion can only be detected with the help of our senses rather than knowledge, which can only gather and summarise information from our senses. Moreover, I am speaking about *perceived*, rather than real motion of the object's elements, which can be measured physically.

So the apparent relocation of the Content's mass in this or that direction within Form is explained by the contrast which exists between our knowledge of the stillness of this mass and our perception of it. We know from experience that mass is uniformly distributed within Form but in our perception we notice a certain relocation. Therefore, we have two notions of mass: one comes from knowledge, the other one, from perception. In the first case mass is always motionless, while in the second it is capable of changing its position, so it is mobile in relation to the former.

Thus, we are looking at the mass from two perspectives — from the standpoints of perception and knowledge, as if feeling it with our hands and simultaneously viewing it from afar.

Remembering that a work of art is the result of the author's perceptions and emotions, the dual attitude to the object is especially pronounced in the Artistic Personality. Impressions are continuously coming to our mind and are always in contrast with our knowledge, thus revealing their essence. A synthesis of knowledge and perception takes place and we perceive an object in a new Form.

Now I will consider our knowledge about object and elucidate the role it plays in assessing impressions. Old Art which was concerned with the perception of the outward appearance of an object considered only those impressions which did not contradict common knowledge and were in full harmony with the established principles. All other impressions were ignored as interfering and complicating this perception. Here I must dwell on the subject of Academism in Painting because knowledge of object has a special significance in this school.

I want to analyse the basis on which Academism rests and to compare it with that of New Art. It will reveal the merits of both trends and show their depth and logic of reasoning.

Generally speaking, creativity in Art is based on emotions (perceptions) and intelligence, although the latter plays mainly an auxiliary role. The mind helps in synthesising our impressions but the final judgement rests with emotion. The first picture was drawn by man precisely because of emotion or impression derived from a given object, which was so strong that man was able to overcome a great technical difficulty — to distance himself from his impression. This is the starting point in the development of the Art of Painting: on the one hand, the development of our impressions of objects, on the other hand, the improvement in technical skill.

The perception of pictorial merits of a given object is slower in its development than the acquisition of technical knowledge about it, so when our mind had already assessed the object in its wholeness, our pictorial impressions were not yet strong enough to counteract the mind's influence and to keep the object under their control.

Therefore, it is clear that, as knowledge and technical skill at depicting the object's appearance developed, they left far behind our pictorial perceptions, and the latter had no option but to give in, to succumb to matured knowledge. Having chosen the most basic perceptions and ignoring all the rest, our knowledge established a general rule that each object always possesses such qualities as

- length,
- width,
- height,
- depth,
- form,
- colour,
- immobility.

However groundless was this assumption, weak and unconscious perception, subdued by knowledge, could not offer any resistance.

In spite of the fact that knowledge completely prevailed in depiction of objects, nonetheless, it was doomed by the logic of its own development because it was contributing to the expansion and sharpening of our perception, more and more deepening the contrast between itself and perception. Gradually and unwillingly, knowledge introduced new attitude to the object. For instance, having acknowledged the refraction of light by a prism, our knowledge had to admit the possibility of expressing the object's colour by variously filling Form with paint (Impressionism, reflexes, etc.); having learnt the proportionality of lines, it had to admit rhythm and so on.

When our knowledge became aware of its inconsistency with our pictorial impressions, when our perception became mature enough to claim its rights on the object, knowledge, in an attempt to retain its position, secluded itself from the outer world and found its refuge in what we call Academism. By discouraging further development of our perception, ignoring all data obtained from it, disavowing everything that logically stemmed from the very course of development of knowledge itself, knowledge stopped in its progress and began to assert indirectly that Art was totally based on the knowledge of object alone, and impressions are admitted inasmuch as they do not contradict our knowledge. At least we can make this inference from the fact of its seclusion. Such a substitution for the main purpose of Art affected a great deal of works which showed nothing but technical skill. In order to disguise its trick, knowledge invented a number of notions which resembled real perception, namely:

- perspective of objects,
- proportion between object's parts,
- black-to-white ratio (light),
- immobility and completeness of all elements,
- impartial attitude to the Environment where a work of art evolves.

Let us consider the notion of perspective as it is understood by knowledge: perspective is the distance between objects, their distribution in space. To what extent does it comply with a free perception? In our perception that object seems nearer to us which produces greater impression, more strongly influences our feelings. On the other hand, if an object does not stir our emotions, we are disposed to put it that much far away that sometimes we fail even to notice it, i.e., later we cannot recall this object although we have definitely seen it among others. Likewise, our perception will modify proportions depending on the degree of our interest in this or that part of the object. Accordingly, some parts will be emphasised in our perception, others will be scaled down or even vanish.

Try and visualise the face of a man who has just asked you about the way. Try to recall his eyes, nose, eyebrows. You may notice that you remember some of his features better than others, that you cannot possibly describe the shape of his nose, as if you did not see it at all; at the same time you made a good notice of his big mouth, black beard, etc. When you meet this man again you see, much to your surprise, that his mouth is not that big after all, his beard is not so black as it seemed, and he has an ordinary nose. Why did it happen? Your perception focused on those

features which possessed the greatest amount of contrast and as if brought them nearer, while other, less impressive features were forced to recede. Our mind could not memorise the nose because it had an insufficient amount of contrast, and later you indeed noticed that it had no special features.

During the first meeting you were seized by impressions, during the second one you applied your knowledge of face to the impressions and they faded, as if bleached by general knowledge.

There are plenty of such examples. For instance, visiting a familiar place once again, you cannot but notice a difference in impressions: the house seemed to be higher, there seemed to be more trees, etc. It proves that our perceptions have their own proportions based on impressions of the object's qualities.

The same principle applies to our perception of Form, colour and object's immobility because it represents the next stage in the development of perception.

Pictures made without due account of the Environment where a given Art evolves, have no firm foundation. Immobility and completeness of all object's elements impair understanding of the object.

Academism, by disregarding all impressions, deprives creativity of its prime mover, prevents direct contact with the source of creativity. Knowledge was not secluded until our perception came into an open conflict with it. However, from the beginning of this conflict our knowledge was divided, so to speak, into two antagonistic camps: on the one side, there was Academism with its negative attitude to impressions and a limited set of data and relationships, on the other side, New Art based on a combination of knowledge and perception and hailing every impression that might help in comprehending the role of object in Art. People are more familiar with Academism solely due to its long existence but it does not give Academism any advantage. Looking through the history of Painting, we can notice that the understanding of object was elevated to an amazing height during the Renaissance in the creations of Michelangelo, Raphael and other great masters.

Later, painters became discontented with their knowledge of the outward appearance of the object and strove to find new forms of expression; as a consequence, the level of understanding of object was on the decline. This explains why we are so enchanted by the works of the great masters of outward form, who made the final accomplishments in this trend. People who refer to those masters overlook this historic perspective. What has been done once cannot be done again because Art has already entered into a new stage of its development. If a history of Art is going to be written in the future, it must take account of this historic aspect of the development of Art Elements. Then we shall witness a radical reevaluation of works and paintings once highly praised may recede into oblivion. Modern works of art which follow the same pattern of development cannot possibly capture our imagination; they still remain of interest only due to human inertness and the indifference of painters, rather than due to particular pictorial merits.

Both Painter and Spectator must gradually cover all stages of Art's development, in much the same manner as a human being covers in its growth all stages of human evolution.

The present situation can be summarised as follows: Art has gone through the stage of comprehending the outward appearance of the object and is passing on to synthesising data obtained from analysis, whereas the public at large still remains at the initial stage of comprehension. This is quite understandable in view of the fact that a true artist should always remain head and shoulders above the commons, be a leader and a messenger of new revelations.

In analysing our knowledge, one can understand why the modern artist can no longer be satisfied with knowledge of only the outward appearance of the object. Since the comprehension of object consists in studying the intrinsic qualities of its Lines, Forms and Forms' Content, this study is going to embrace all impressions derivable from the object's elements.

First, we shall consider impressions which are in harmony with our knowledge. Strictly speaking, there should be no such impressions because knowledge is in fact our judgement averaged over the entire range of multiple impressions, so no single impression can exactly match this overall assessment. All the same, let us try and find impressions which are at least as close to the overall judgement as possible. It will help us in understanding the

degree to which knowledge can merge with impression. In so doing, let us make a comparative analysis of our knowledge and perception of object's elements.

With respect to Line,

Knowledge focuses on: ① direction;
② proportion.

Perception focuses on: ① direction;
② proportion;
③ motion;
④ expressiveness.

With respect to Form,

Knowledge focuses on: ① proportions of borders;
② completeness of Form.

Perception focuses on: ① proportions of Form;
② generation of Form;
③ Form's motion;
④ completeness of Form at any given moment;
⑤ expressiveness.

With respect to Content,

Knowledge focuses on: ① motionless, inert, and complete mass,
uniformly filling the entire Form;

Perception focuses on: ① maximum and minimum of filling, i.e., generation of Content;
② place of filling;
③ motion;
④ degree of completeness of Content at any given moment;
⑤ expressiveness.

The above data objectively show that perception compares favourably with knowledge because the former has an abundance of means for comprehending the development of elements from the very beginning to the end. A few impressions which are in accord with knowledge belong to the final stage of the element's development and therefore give us no opportunity to follow the development of elements. This conclusion remains valid for elements from other Environments as well. So, whatever the Environment from which the element is taken — Volume, Time, etc., our knowledge, the custodian of the final result in the development of Form, cannot be relied upon in analysing impressions derived from the object.

However, when it comes to synthesising perceptions, knowledge assumes full control of the situation. With the help of data gathered by our perception, knowledge performs the following:

- ① Determines the completeness of all elements at a given moment.
- ② Arranges all elements in groups.
- ③ Determines the kind of relationship and dependence.
- ④ Translates elements from the object's Environment into the Environment of a given Art.
- ⑤ Takes account of all favourable and unfavourable conditions of this Environment.
- ⑥ Fixes the relationship between all elements.

To my mind, this is a more serious, logical and honourable role of knowledge than the one imposed on it by the academists.

Therefore, the Artistic Personality, who draws his material from a given Environment, should take into account both the impressions of the object and the knowledge about it, and should base his creation on their combination.

The attitude to our perception, as well as to the synthesis of knowledge and perception, as indicated above, provides an answer to a topical question from the public: why is a given work of art so remote from reality?

If science, basing on the laws of nature and the qualities and specific features of material, creates wonderful machines and appliances and gives them abilities which are utterly foreign to the nature of their material, making it fly, jump, swim, speak, etc., and nobody objects that iron speaks and sings, then why cannot Art make use of the arsenal of perceptions at its disposal and deduce from the sum of these perceptions its own objective laws, so that later to be able, like science, to impart new qualities to its material in terms of diversity of expression and influence on spectator.

Technical sciences owe their exciting achievements to the intimate knowledge of all characteristics of the material and the development of its elements; Art should likewise get to know the qualities, specifics and the development of its elements if it wants to attain a maximum expressiveness in its works. It would surely be ridiculous if technical sciences would merely copy examples from nature, but nobody laughs at Art making a similar thing now. However, it is quite a fun. Imagine a scientist studying the qualities of wine by pouring it from one barrel into another only because it is liquid.

Falsifications and inertia have turned Art into a meaningless duplicator of objects from nature and exposed it to the public from its least attractive aspect. The benefits of trade have been mistaken for the value of Art and superfluous copying has been pronounced the purpose of Art. It is gross misrepresentation! Art should have its own branches of knowledge which would use data from sciences and on the strength of those data Art should formulate its own laws and principles strictly related to its nature and needs.

I do not mean perspective, anatomy and other "clever" studies. I mean Art knowledge which is to be gained from research into the relationship between the object's mass and our perception. It will be as infinitely diverse and inexhaustible as are perceptions in an individual or masses in an object.

Now I shall return to the Art of Painting and try to explain, as clearly as possible, the development of elements of this Art, their interrelation and the Environment where Painting evolves.

PAINTING

TRANSLATION OF PERCEPTION INTO THE PICTURE PLANE (PICTURE)

The Art of Painting draws its material mainly from the Environment of Volume. In considering objects from this Environment, we perceive dynamism of the object's mass, which well agrees with the dynamism of Art's Elements.

Let us study more closely the manifestation of dynamism in our perception of the material available to the Art of Painting. Such general acquaintance with dynamism in our perception will bring us closer to understanding the dynamism of pictorial elements and this knowledge will, in turn, make it easier to determine the rhythmic value of each element. The motion of an object in the Environment of Volume (i.e., in nature) can assume either a dynamic form, that is real and measurable motion, or reveal itself as a static motion which cannot be perceived by our knowledge. However, due to the fact that in our perception the static state of the object does not remain unchanged, we shall call the relationship between object's mass and our perception "dynamism of mass".

In order to prove the reality of this notion, I shall have to refer to certain examples and appeal to the reader's observation. Everybody knows, I suppose, what a coniferous forest with high, graceful pine trees looks like. Note the presence of the qualitative attribute "graceful" in the description of the coniferous forest. This word clearly reflects our perception of trees. What is the state of these trees, what dynamism does their mass possess? Why don't we call "graceful" any other kind of forest, such as the alder or oak forest? The pine tree is graceful, but can the willow be described so? All this reflects the distribution of mass in the tree trunk and it is obvious that in the pine tree the mass is distributed more favourably from the point of view of our perception. We perceive the most sharp contrast, in terms of favourable distribution of mass, between the lines of pine trunks and the trunks of other trees. What is this contrast manifested in? Peer intensely and you will perceive a distinct upward motion of the pine trunk mass due to the contrast between trunk lines and the motionless mass of earth.

Have a look at stone buildings and you are likely to perceive the same thing. However, look at a one-storey old building with several rooms and you may perceive its desire to cling to the ground, to stay flat with it and to crawl sideways. Why does it happen? It is solely due to the fact that the vertical lines of these buildings are developed differently. Look at the sharp projection of an iron roof to see how forcefully it is piercing into the comparatively still mass of green trees. Proceed to this mass, consider the intensity of its large parts, and you will notice that they possess different motion in our perception.

I would also like to tell you about one of my drawings, which was exhibited at the exposition "Circle" in Kyiv.

Making sketches from nature and considering the quantities of motion in lines and forms, I observed an interesting phenomenon of object transformation in my perception. A man was pushing a trolley down the street. The long, straight lines of the wooden handles, the angle formed by the box, the man's moving figure and the rolling wheels produced such a thrust of motion that it encountered resistance from the buildings and sidewalk, created an illusion of motion in the opposite direction. I clearly saw how the lines of a four-storey building as if changed their direction in order to assume a more steady position and not to be swept away by the concentrated motion of the man and trolley; the sidewalk also changed its direction of motion and was running

uphill, whereas an instant ago it was running downhill; windows seemed to have made their corners more acute and pointed them against the moving trolley, as if in an attempt to defend themselves. It seemed to me that I had never perceived the dynamism of objects so clearly before. One more comment: those transformations in objects occurred only when the trolley was drawing nearer, gradually increasing in my perception to the point of collision with other forms and lines, which thereafter followed the movement of the trolley.

This motion emanated mainly from the accentuated inclination of the trolley's long, straight handles.

Observing a moving carriage through my window, I noticed that its motion did not produce the same transformation in my perception, merely the motion of lines of the sidewalk against the carriage was more pronounced. It was because the carriage form, as I saw it through my window, had no lines of prevailing direction, unlike the handles of the trolley, so the movement of the carriage could not produce clear and definite lines and was perceived merely as the motion of the overall mass. It explains a tranquil state of the surrounding objects, which is reflected by more solid and distinctive lines.

Therefore, a static mass in nature produces dynamic impressions in our perception. In drawing his pictures (in pencil, charcoal, paints, etc.), a painter uses this mass in a certain way and thus has a possibility to create corresponding dynamic perceptions in spectators.

The picture below illustrates the difference in the perception of motion of one and the same mass having different forms. All these masses are moving towards the centre in the picture, but our perception of each motion is very different. The mass which has the form of acute angle moves towards the centre resolutely and forcefully, mass A approaches the centre gently and smoothly, mass B moves moderately, while mass C is completely lost in this concentrated motion and is perceived as motionless.

Further analysis of this idea may enable one to perceive dynamism in every object, in each constituent part of it.

I intentionally emphasise the presence of the quality of dynamism in all masses because dynamism is the basis for rhythmic value of each pictorial element, the enigmatic factor which changes the appearance of the object beyond recognition and horrifies the unprepared public.

If you can understand its presence in nature, you will be able to understand and appreciate works of New Art. You will easily perceive all pictorial treasures contained in the revelations of New Art and see how favourably it compares to Old Art. The time of Old Art has gone. Now its proper place is in museums to illustrate a particular stage in art development.

New Art is moving into the foreground with promising potentialities of knowledge and perception and a fascinating opportunity of synthesising impressions!

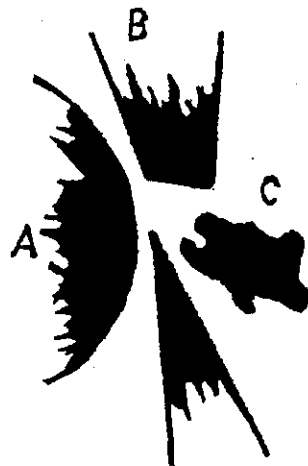
A general perception of dynamism in the object's mass will be distributed among all object's elements combining in our perception according to the produced contrasts. A painter, in order to embody his perceptions, uses the same elements which we discussed in relation to the object, i.e., Line, Form, Content, and Environment.

Contemplating a simple work of art or an ordinary picture, one can notice that it consists of various forms outlined by different lines: thin, thick, curved, straight, closed, discontinued, etc. Line is the first element, developed from the motion of the Primal Element which is part of mass.

Line, upon closing, forms the second element, Form. It will be shown below that Form does not need a completely closed line.

A sheet of paper, a canvas, a wall represent the Environment of the Art of Painting, where a work of art evolves, and constitute the third element, the Picture Plane.

The Form's Element in the course of its further development generates the fourth element, Colour (Content). These two elements are always closely interrelated.



All elements contain rhythmic values, and conscious control over them produces Rhythm.

The Art of Painting, as any other art, is based on (1) elements inherent in this Art, and (2) rhythmic relationship between them, without which their unification becomes impossible. This Art depends on the extent of the Picture Plane and can evolve only in this Environment.

The above two principles, as well as the dependence of the Art of Painting on the extent of the Picture Plane, give the Painter the following tips on his development. He should:

- ① Understand the development of elements inherent in the Art of Painting.
- ② Be aware that his attitude to a given piece of mass, an object, is actually his attitude to the perception of rhythmic values contained in the object's elements.
- ③ Find and determine these elements.
- ④ Translate a given perception of element and its rhythmic value into the Pictorial Element and incorporate this element into the Picture Plane.
- ⑤ Dispose of the area of the Picture Plane so as to preserve characteristic features of each Pictorial Element.
- ⑥ Express his pictorial ideas with the help of available elements in such a way as to emphasise the rhythmic relationship between the elements.
- ⑦ Remember that any violation or scaling down of the rhythmic relationship, as well as any misuse of the Picture Plane or the element's rhythmic values, will detract from the picture's pictorial content.

I shall provide answers to all questions in the course of studying the qualities and specifics of the Pictorial Elements.

Prior to discussing these elements, however, let us consider the third element, the Picture Plane, because all elements evolve in this Environment.

PICTURE PLANE

The term "Picture Plane" stands for a certain part of two-dimensional space strictly bounded on all sides. The mere fact that the Picture Plane has, in most cases, only four sides and always a regular shape, is evidence that the sides and the regular form are of significance. What does this significance consist in? Why is it inconvenient to take an irregular form or a regular polygon as a Picture Plane? Evidently, the number of sides and regular shape are meaningful. Let us forget for a while that it is a Picture Plane and regard it as a mere form. Form, as we already know, evolves from the motion of the Primal Element and bears a certain sum total of motion within its bounds. The more perfect is a form, the more definite is the aggregate motion of its bounds. Hence, the Picture Plane of one or another form carries a more or less definite total motion of its bounds. So the more regular the shape of a Picture Plane is, the clearer the total motion and the more even its intensity are, which explains the preference for a limited number of sides and a regular form.

The most regular and least-sided shapes are: square, quadrangle, triangle and circle. In the case of circle, we come up against an interesting situation: this figure has only one or a host of sides and its total motion is uniformly distributed throughout its spread. In any other figure the total is made up of the qualities of motion of all the sides of its form.

Thus, the Picture Plane, being an environment for housing all pictorial elements, has a certain aggregate motion and a rhythmic value which depends on its form.

As we proceed with our study, we shall look into the translation of elements into the Picture Plane's space to see how its influence tells and manifests itself. From all the polygons, the square, which has equal intensities in all its sides, is the most regular one, which fact is very important because unequally distributed intensity can affect the translation of elements. For this reason I regard the square as the most complete form for a Picture Plane, next comes the circle.

The meaning of the Picture Plane element will be more fully clarified in the context of the other elements which we are going to examine. Here I shall merely note that there is no such thing as a neutral Picture Plane, because any plane has lines and a shape, which cannot help having a share in the overall harmony of the production. Therefore, it would only be natural for the artist to make most of the Plane's good influence. The Picture Plane is meant to enclose, concentrate and help manifest the pictorial content, rather than diffuse and obscure it.

Academism totally ignores the influence of the Picture Plane as the Environment where the evolution of Painting takes place, thus leaving its products without ground and support. The few attempts along these lines made by some sensitive masters of the Renaissance were forgotten and mutilated before long. Composition came to be understood solely in terms of putting the motif's parts in proper positions relative to one another, yet with no reference to the Environment where the parts are placed. Meanwhile, the Picture Plane element may be broken down into:

- lines confining the Plane;
- the form itself; and
- the form's content which is expressed in a plane having a certain position.

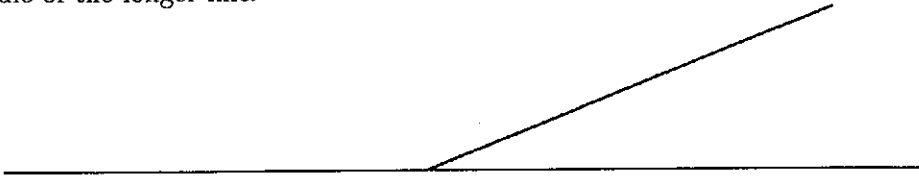
The plane can be painted and re-painted many times over, but one cannot destroy its surface or dismiss it from mind, leaving a vacuum instead. Hence, it is much more honest and sensible to reckon with the Picture Plane, rather than feign that it is invisible.

LINE

Before proceeding to an examination of the Line element, we should recall and keep in mind that Line, irrespective of its appearance, is a definite *effective quantity of mass*. The geometrical notion of line should be renounced as something ephemeral, devoid of quality and quantity. Once a line is drawn on a plane, it asserts itself through the quality and attributes of its mass. Do not be frustrated or puzzled by this statement and assert the *Pictorial Line* in a bold and open manner.

The Line Element. Let us take for consideration two simple lines of definite directions: a longer horizontal line and a shorter one tilted to the first at an acute angle. The lines must be clear and equally thick. Now, if we start applying the shorter line to the horizontal one at an acute angle, we will obtain quite curious data from our perception.

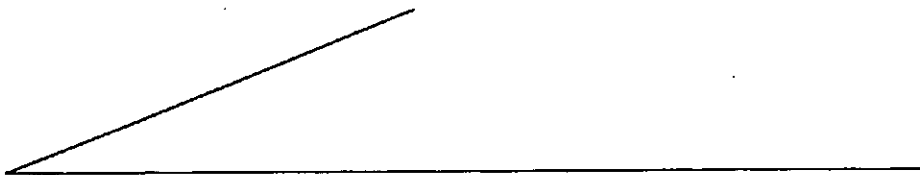
Let us apply the shorter line at an acute angle to the longer one at a point somewhere in the middle of the longer line:



Consider the resultant correlation between the two line quantities in terms of their motions. In our perception, each line taken separately bears a certain quantity of motion, evenly distributed along its mass. What happens next? Our physical, objective sight suggests that in this case one line comes up against the other at a certain point. What about perception? What does perception suggest? Does it take motion quantity as unchanged and spread along as uniformly as previously, when each line was presented separately? The resultant interrelationship will be more conspicuous if we focus at the point of contact.

Our attention is concentrated mostly on the contact point and the area immediately around it. Imagine that the motion of the tilted line is downward and you will clearly notice the motion of quantity grow in strength as the line approaches the point of contact.

An even more vigorous expression of the same phenomenon can be achieved by shifting this line to the extreme left of the horizontal line.



In this arrangement the combined motion of the quantities of the two lines is felt more acutely, especially towards the point of convergence.

The motion will be less conspicuous if we apply the shorter line to the opposite extreme of the longer one to make an obtuse angle. This change comes about by virtue of contrasts emerging in motion, and it absorbs part of the motive energy to overcome this contrast.



The motion will vanish altogether if we turn the slant line down to a horizontal position. In general, whatever point along the longer line we may choose for applying the shorter line, the result will only somewhat vary in the strength of perception.

Thus, it is evident that in any case where two lines converge, the motion of line quantity increases as the lines come closer to each other and weakens as they go farther apart.

Such are the data which we obtain through perception. But what can the painter derive from his consciousness? Consciousness can only provide an explanation for a given fact and reserve its data for future use. The explanation is quite simple. If we pay attention to the location of the spot where the motion of quantities is perceived at its strongest, we can see that this small area is always located around the point of contact of the two lines. In this particular area our perception reacts most strongly to the motion of quantities in different directions and the intensity of motion as if gets redistributed along these directions, which contrast and complement the motion of line. This is the area of contrasts.

This can easily be tested by a reverse experiment.

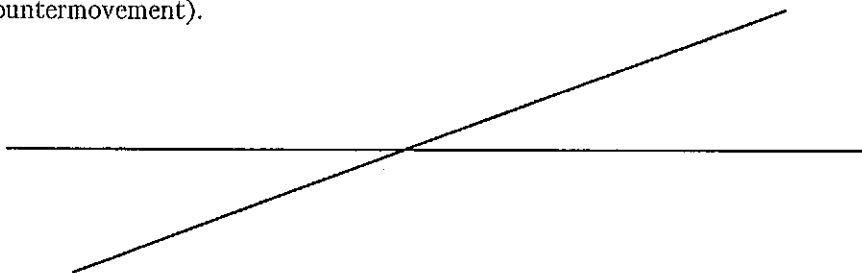
Let us eliminate the effect of any one of the quantities in this contrastive area. Then we can notice that the motion of line quantity is no longer intensified as the line approaches the contact point and is perceived as nearly even.



Finally, having eliminated the line quantity throughout the contrastive area, we obtain a latent, disguised motion of the remaining lines towards a certain point, and even a reverse motion if we shift our attention to the extremes of the picture.



Two mutually intersecting straight lines yield a small rise in motion as a result of opposite contrast (countermovement).



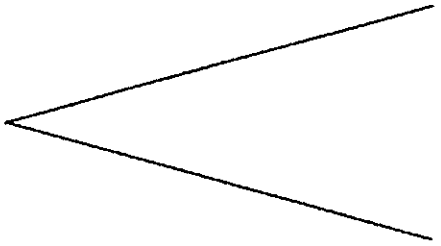
Now, if to construct such "angular" arrangements of more than two lines, the results will generally be the same, though more diversified in their effects; all of them should be considered individually. The same holds true for curves.

A problem may arise: the painter may still need to preserve uniform motion for an "angular" arrangement of lines. How can it be done? The issue of how to control and regulate the line motion is very essential for transforming aesthetic excitement into a tangible work of art.

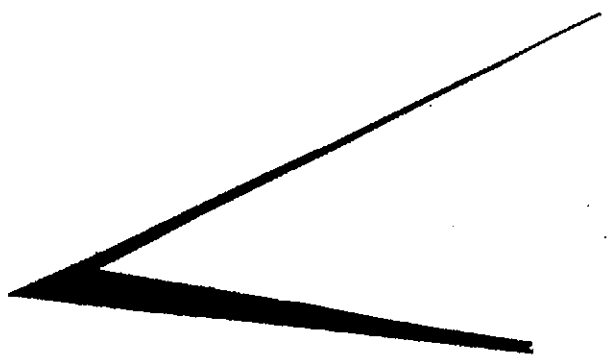
Motion control may be effected through conscious intensification or attenuation, balancing or elimination of motion. This is achieved by means of appropriate arrangement and interrelation of the quantity of mass and line. By redistributing the quantity of mass, as if concentrating it here and thinning it there, we obtain various kinds of suggestions from perception until consciousness acquires a definite and desirable sensation.

Angular motion of line:

⊗ Normal. Mass is distributed evenly.



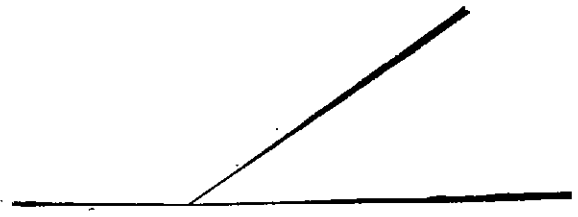
⊗ Intensified. Mass concentration increases towards the vertex of the angle.



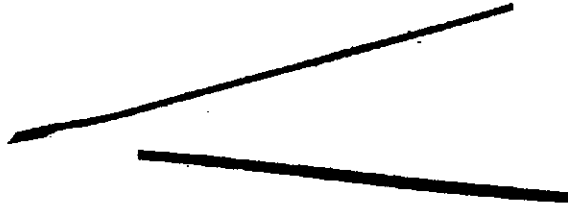
⊗ Attenuated. Mass concentration diminishes towards the vertex of the angle.



⊗ Balanced.



☉ Unfinished or discontinued.



Before speaking about line in the context of Picture Plane, I will say a few words about conventional graphic art. The deliverance of Line from its academic shackles originates in this simple art which already carries a prototype of a would-be independent Line. Graphic Line, yet ignoring the Picture Plane, aspires for a certain graphic impression through strengthening and generalising shades, emphasising the object's bounds, simplifying the object and even removing, in its own right, unneeded details of the object. In so doing, graphic art seeks to take account of the Picture Plane, marking off a certain form of space on paper (the frame), gives more attention to the nature of the object's plane and the motion of planes proper, but it does all this at an embryonic level as yet: our perception struggles against the conventional knowledge of object.

An interesting phenomenon is observed here: as graphics develops, it releases Line, ousting the object's ordinary outward appearance, narrowing down the object's rights to its conventional form. And vice versa, the less graphic a given drawing is, the more it is dominated by the object's exterior appearance and the more enslaved is the Line.

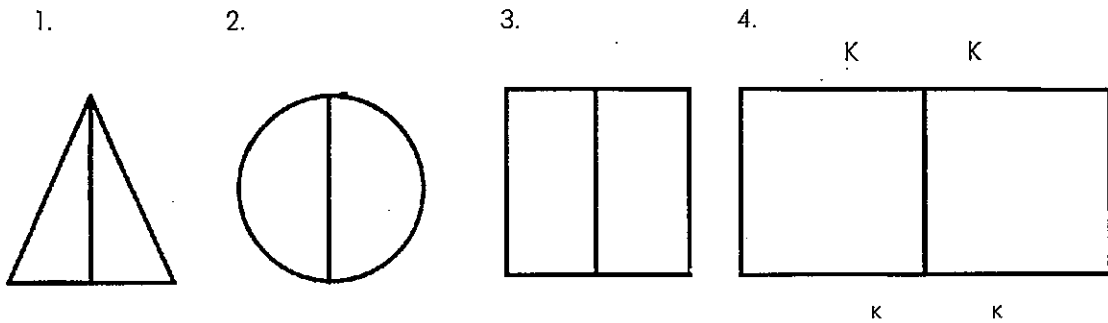
This is why I welcome the free Line, because in it I see the new artist's aspiration to come close up to the real object instead of getting rid of it by attaining a likeness in appearance; I see the desire to comprehend the Line's language and properties, to understand the inner relationship between the object and its linear bounds in order to use these relations in the pictorial representation of the object.

The Picture Plane in itself is an integral, finished formation which has a certain amount of rhythmic influence. That amount is made up from the rhythmic values of its surface and boundaries.

Hence a Picture Plane of a square, triangular, circular, etc., shape has its own definite face and a set of influences and properties to be reckoned with when something is applied to this plane. Therefore, even the most common line of an object should find a way to assert itself. This implies that a painter, who wants to express the line's rhythmic value within the Picture Plane, should find the most favourable position for the line to retain its pictorial value.¹ Indeed, the painter's aim is just to demonstrate the pictorial value of a given line.

As was said previously, the Picture Plane is not an indifferent form. On the contrary, it is a form with a certain physiognomy, a definite amount of rhythmic influences. Therefore a Line applied to the Plane has to grapple with the totality of rhythmic influences of the Plane and either win or integrate with the latter without losing its own face. What is better – a victory or deliberate alliance – is a different matter but it is a must that the line retains its identity. Again, an absolute victory is impossible because that would mean a total destruction of the Picture Plane by the Line, which would be a glaring incongruity. The sense of the Painter's work rests in the preservation of this identity, his artistic personality is expressed through its assertion. In this connection the issue of the line's direction arises. The Line, being transferred into a different environment – a Picture Plane of a definite shape – is evidently bound to change in appearance and direction with respect to its prototype in life; thus, for instance, in nature it may be inclined leftwards, while its direction in the Picture Plane may be barely similar, sometimes opposite and very rarely the same. This change in direction arises from the total influence of the Picture Plane's rhythm. This can easily be proved by a very simple experiment. Take several Picture Planes of different shapes and draw on them one and the same line which is supposedly closely follows its direction in nature. Let us determine the original line's quality, i.e., its rhythmic value: it is a straight line with downward or upward motion. This information comes from perception; knowledge adds that this line is also perpendicular to the horizontal plane.

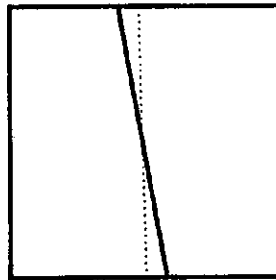
¹ The words "rhythmic value" stand for the sum total of the rhythmic characteristics of a given element in an object.



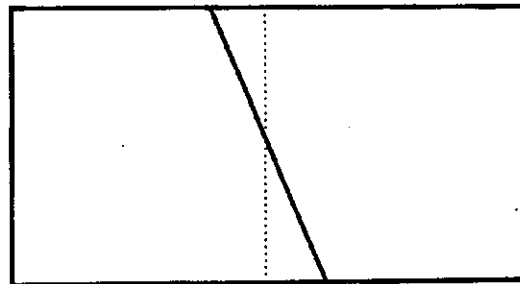
Considering the expressiveness of each line and making a comparative analysis, it is easy to notice that the circular and triangular Picture Planes make the line look most expressive. Why is it so? Because there is no coherence between the motion and rhythm of this line and those of the lines of these two Picture Planes, while in the other two cases the line is totally identical in rhythm with the two side lines of each plane. Moreover, the portions K.K. of the boundary line of the fourth Picture Plane are nearly the same in length as the line crossing the Plane.¹

Hence, the third and fourth Picture Planes provide the least favourable environments for the line, making it lose its individuality and expressiveness (quality). The sides of the square and the quadrangle emulate the line's motion, thus depleting the line's rhythmic value.

What should the painter do to maintain the expressiveness of this line? He should place the line on the Picture Plane in such a way so that to preserve its distinctive aspects. For a square Picture Plane, this can be achieved by slightly tilting the line.



For a quadrangular Picture Plane, this tilt should be even more pronounced in order to overcome the totality of unfavourable rhythms.



These directions of lines are already different from those in nature. Compare the translated lines with their respective originals. Their quality has been preserved quite well because, though tilted to the vertical, they still retain characteristic downward motion. This tilt is the only sin against knowledge, but as I mentioned before, knowledge cannot have a decisive say in this matter.

Hence the conclusion: a square Picture Plane is more favourable for this line than a quadrangular Picture Plane, whereas Round and Triangular planes are still better because on them the line has

¹ In each Picture Plane this line is placed in absolutely the same conditions, i.e. drawn across the center.

the same pictorial expressiveness as the line in nature.² I define this kind of change in the line in the third and fourth Picture Planes as a manifestation of the line's pictorial value in the context of its environment.

If you have a jewel, a beautiful vase, etc., you will most likely place a thing of this kind in such an environment where its beauty will not be lost. It is highly unlikely that you can place two identical vases side by side. Guided by unconscious protest against monotony which obscures the artistic values of the vases, you will rather place them apart in different corners or put them in different attitudes: upright versus horizontal, etc.

The way the painter acts, when he translates a line of certain pictorial value into the Picture Plane, is very much the same. He does not change the line's essence, as you do not change your vase when you tilt it. He only places the line in the most favourable environment with due regard for the Picture Plane. Having established one line, the painter proceeds to the next one and chooses a position for it taking into consideration not only the Picture Plane but also the first line. Thus, each new line is placed in a progressively more complex setting in strict correspondence with the rhythmic values imparted to the Picture Plane before.

At a certain stage of his work the painter may realise that a new line of the object can no longer be applied because its pictorial values will come into conflict with what has already been done on the canvas and obscure or repeat the existing pictorial content. The painter will be quite right in rejecting such a line. After all, the object is merely material, while the painter is a living personality who wants to reveal and demonstrate the object's pictorial value.

So when you behold a Picture representing a house or a table with transformed lines, shapes, etc., be aware that you see the object's pictorial values fitted into the Picture Plane, rather than the object's real outward appearance.

What are the properties of Line as a basic pictorial element? Its main attribute is motion, in which it originates. Motion may be perceived as fast, easy, ponderous, vibrant, fragile and soft; it may be perceived in colour, light, shade, etc., that is by the entirety of human senses, as they are based on the perception of motion which is more or less latent in character.

How can the Line's motion be expressed? By its state. Lines may be straight, curved, thin, thick, undulated, etc. The painter blends their qualities into combinations, wherefrom he derives a new quality or peculiarity which does not seem to be inherent therein at a first glance. Line provides boundless possibilities. And it is black Line alone! But then there are coloured Lines: blue, red, yellow and so on and so forth. What values do they hold? We can only guess, it seems to me, because that matter remains largely enigmatic to man...

A rushing train gives the most vivid notion of the Line of moving mass, though the same train, having stopped at a railway station, will likewise yield a moving-mass Line, not less intense, but placed in a different environment. When we "count ties," we often get a feeling that the rails "run away," so vivid is the line motion in this case. This characteristic example of vigorously expressed line motion shows that no dynamic movement is needed to perceive latent motion in a static line.

A whole set of expressions, such as receding columns, falling folds, a dome soaring in the sky, etc., clearly imply latent motion of mass, in this case — of lines. These words describe the pictorial impression produced by masses in our perception. Still, if you say that the chair is moving and turning round, that the table is running into the wall and the house is falling down, you may genuinely bewilder your listeners, who are not aware that your statement expresses nothing more than your pictorial impression of a given object.

It is quite normal that the artistic personality has a keener sense for pictorial impressions, deriving them from things to which the layman's eye is blind. Only a drudge can make a pair of shoes which will suit any pair of feet, a true artist each time creates something new.

The place which is reserved in human consciousness for pictorial impressions perceived from objects is still too far from prominent. Two different concepts — the pictorial meaning of object and the object itself — merge in our perception into one purely realistic and common notion of the object. The pictorial meaning of a given object is made up of pictorial values of lines, forms, colour masses, the properties of the object's material, etc.; in other words, it combines the qualities of the object's elements, while the common notion



(Academism) does not go beyond yardstick-and-compass drudgery.

Indeed, is a yardstick approach applicable in measuring the pictorial values of two lines? Considering the motion of lines, one can easily notice that lines vary in their intensity and pictorial significance. Hence, the stronger lines are bound to influence the weaker (see the picture).

Peer into these ascending lines; you are likely to perceive that each of them has a physiognomy of its own. Scrutinise their motion and you will feel that the thick Line is the most confident and resolute in its motion, the thin straight line shows lack of

confidence in comparison with the thick one, while the zigzag line is flabby. The thick line domineers over the thin line and the like.

In a pictorial whole, this dominance can manifest itself in changing the motion of the weaker line, bending or even obliterating it. Here the invisible struggle of pictorial elements is taking place, which is so fascinating and breathtaking when brought by the artist into a single pictorial whole.

Look at the white corner of the house, the fence next to it, the balcony railings, the tree trunk... What an abundance of motion everywhere. The white line of the house corner dominates, in its confident downward dash, the motion of other lines, as if steering them: breaks the balcony railings line, attracts the black tree trunk, drives the fence and so on and so forth. There is a Picture Plane in front of you. Put the pictorial content of these lines in the new environment, find a place and expressiveness for each line, take due account of their mutual influences and you will succeed in rendering the pictorial impression of the scene.

You have departed from the actual outward appearance, broken the perspective, etc., but you have got a deeper insight into reality, its inner content.

There is an inevitable discrepancy here, a normal conflict between the pictorial representation of object and the object proper. If it were not for this pictorial discrepancy, Art would have lost all its meaning. When picturing an object, the painter scrutinises the pictorial values of its lines, finds an appropriate way to render them on the Picture Plane and integrates their expressiveness.

Leaving his yardstick and compasses aside, the New Artist gives prominence to the proportionality of the object's pictorial values rather than preserves the external correlation between the object's parts, such as a mediocre preservation of proportions between the leg and the top of a table.

F O R M

A Line moving in two-dimensional space generates Form — the second element of the Art of Painting. Form is meant to be filled with content. The Content of Form is Mass. The Mass, filling a Form, is bound to merge, fuse with Form into a single whole. Form, circumscribing and enclosing a certain part of space, may be either filled or empty; empty meaning that the content of Form may not be clearly expressed, for one reason or another.

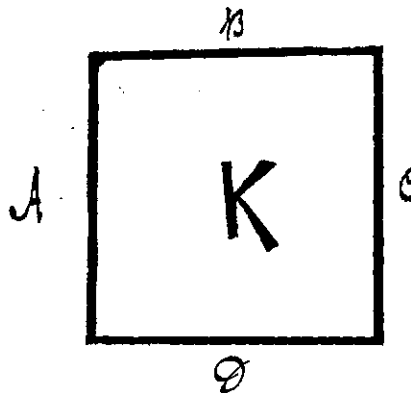
In what way does Form come into being? Two convergent lines initiate a Form by enclosing part of space. It is important to mention form generation because it is involved in the creation of Picture.

Form is of paramount importance to the Painter, because, giving a Form, the Painter is bound to give it a Content. I hasten to say that by the Content of Form I do not, on any account, mean the apparent coincidence of a given Form with its object. By Content I mean the sum total of distinctive features inherent in a particular piece of mass, the sum total of rhythmic values received from that mass. All other attributes of mass shall be left aside, unless they provide rhythmic data for the Painter. The attributes of the green mass of trees include the existence of each individual leaf, branch etc., but this does not mean that the Painter is supposed to present the mass of each leaf or branch in the content of form. He will drop this attribute of separateness, although taking account of its influence. The rhythmic impression of mass arises from contemplation of the state of its planes and Lines. Lines produce motion and put bounds on mass, while one or another state of its surface provides Form with a Content.

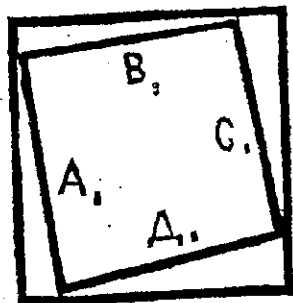
A square white wall and a square plot of grassland are similar in form but different in pictorial Content. One and the same white wall, presented in two different forms, will not remain the same in terms of pictorial content. This can be easily proved by comparing two houses, identical in colour but different in shape. You may give preference to one of them, saying: "I like this one better..." By this statement you unconsciously resolve the comparison between the two objects from the point of view of their plastic virtues. The Painter beholding the scene from the same point would have to gain an insight into the pictorial Difference of the two objects and render it on the Picture Plane. The situation is identical to that of Line-plotting, except for a more pronounced presence of mass.

Form, very much like Line, undergoes change when it is entered on the Picture Plane, because the Painter has to fit the Form in with the Picture Plane, if he wishes to preserve its expressiveness.

By way of example, we take the same shapes of Picture Plane that were used in our consideration of the transfer, or translation, of Line — square, circle, triangle and quadrangle. Let us take the square K as the most complete form in the position shown below. The Picture Plane and the square K are in one and the same plane.



In order to preserve the expressiveness of each line of the square, as well as the characteristic interrelations among the lines, i.e. their rhythmic combination, we should place them on the Picture Plane in an appropriate manner. Let us take a square-shaped Picture Plane and try to fill it with the given square K.

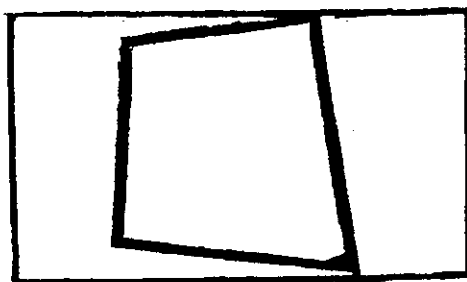


Let us take the first line A of the square and transfer it into the Picture Plane. In order to preserve its expressiveness, in this case the upward/downward direction of the line, we make it take the position of the line A1. Now we take the second line B of the object. To preserve its expressiveness (horizontal rightward/leftward tendency), as well as its attitude towards the first line (right angle) we transfer it into the Picture Plane as B1. The directions of the object's lines A1 and B1 differ from those of the lines A and B; the angle, in its turn, may not be precisely right, yet the characteristic features of the two lines and the angle have been preserved. Now we take the third line C to find that, to present it on the Picture Plane, it is necessary to take due account of the influence of the two lines already plotted. This line, like the line A, also tends upwards/downwards and if we transfer it, like the first line, the resulting line C1 will weaken the expressiveness of the line A1, without attaining the expressiveness of C.

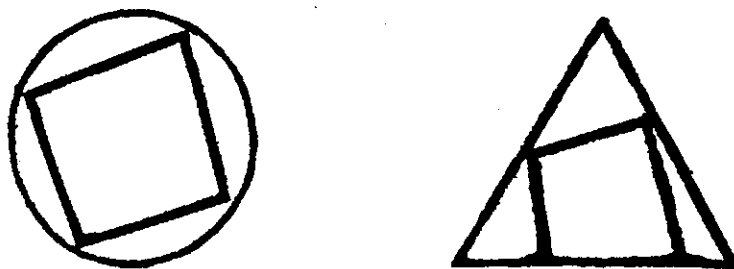
Hence it is necessary to translate the pictorial value of the line C in such a way that it retains, like A, its distinctive rhythmic features, i.e. the upward/downward direction, without nullifying, or interfering with the translation of the first line. This can be done by slightly changing its tilt with respect to the line transferred first, by preventing parallelism and preserving its orthogonal character with respect to the second one. The fourth line of the square, D will be translated in much the same manner but depending on the line B1.

Thus we obtain a Pictorial representation of the square K on our Picture Plane. It is thus seen that a work of art does not benefit from precise replication of Line's quality. The square K is formed by elements of lines of similar quality, i.e. two sides, top and bottom. By the same token, we also obtain drawings of the same square K, albeit slightly different ones, on other Picture Planes.

So, the pictorial representation of the Form of any object is bound to be directly linked to the shape of the Picture Plane. Quite naturally the question arises: which form of Picture Plane is the most convenient? I give preference to the square and similar shapes. The square is complete in its form and its plane has the most even distribution of intensity. Uniform intensity is very important because uneven intensity affects the quality of translation, in one way or another. Suffice it to look at a square translated into a quadrangular Picture Plane to see that such non-uniformity may have ill effects and make problems in handling the plane.



The circle is also good because it is a complete form, but a round Picture Plane would be technically inconvenient. Triangle is even less favourable because it has stronger intensities in the corners.



Both Line, with respect to Picture Plane bounds, and Form, with respect to the Picture Plane itself, have to retain their expressiveness. For the sake of convenience, the influence of Content on Form will be discussed later.

Plane is the only means of pictorial representation of Form. Hence, one or another state of Form with respect to the Picture Plane is crucial for the Painter. He has only one Picture Plane at his disposal. Nature provides a series, a rhythm of pictorial planes. I do not mean here the ordinary, sculptural relief; the case in point is the association between each of the object's planes with the plane of the Picture.

Formerly, if a painter found himself too weak to overcome the resistance of the Picture Plane, he would try to deceive the viewer by scrupulously conveying aerial perspective and the objects, thus trying to delete the notion of Picture Plane from painting. By contrast, the New Artist is aware that the Picture Plane is as important as any other element of the Art of Painting. He declares that *Picture Plane is indestructible*, that any depiction pretending to a worth in Painting, is bound to involve Picture Plane.¹

Indeed, should this influence be neglected, should the Picture Plane be viewed as a scrap of paper, on which one can sketch any form, regardless of the shape of the paper, then what is the point of the Art of Painting? In that case the latter would turn into literature, a story, etc., then it would make more sense to write in words: there is a yellow house here, or there is a river, etc.

The Art of Painting deals with pictorial elements whose values are revealed solely in association with the Picture Plane and is unthinkable beyond it.

What is good for one art may be unsuitable for another. The literary notion of house or river does not correspond to the pictorial notion of the same objects. The literary form of a given object is not tantamount to its pictorial form. The New Artist has grasped this difference. He speaks of the same objects, however, not in the language of literature but in the language of Painting: in terms of Form, Colour and Line, guiding himself by and heeding to the Picture Plane as the resonator and conductor for his pictorial thought.

So, in order to retain its expressiveness in translation, the plane of a Form must take a certain position with respect to the Picture Plane. The basic position of the Picture Plane is perpendicular to the line of sight, i.e. nearly vertical. The Picture Plane is always there, indestructible and, despite its varicoloured surface, always clearly perceivable. Any plane translated so as to repeat the direction of the Picture Plane, will evidently lose in expressiveness for lack of contrast. Hence it is evident that, as is the case with Line, the Form's plane should decline total coincidence with the direction of the Picture Plane. The same understanding of expressiveness holds for the cases where some of the planes transferred lie in one plane.

Let us take an example and try to trace the changes that the object undergoes in the Artistic Personality's perception. Imagine we see an orange-coloured veranda in front of us. On both flanks of the veranda we can see parts of one and the same wall, to which the veranda is attached, also visible are the floor and the ceiling of the veranda and the ground surface below. A look into the scene in terms of the arrangement of its planes will show that both parts of the white wall, the poles and banisters of the veranda are all in one vertical plane; the floor, the

¹ Academism generated an amazing inconsistency: it mustered up all its talents against a key element of its art! The Art of Painting, appealing directly to human visual perception as a means of influence on human mind, cannot give up such an important factor. The academists wish to influence us through visual perception and, simultaneously, they reject this keystone of perception, leaving a work of art as if suspended in the air.

ceiling of the veranda and the ground surface are in the horizontal plane. The Painter faces the challenge of transferring each plane of the scene into the Picture Plane without losing the expressiveness of each one and preserving their overall relationship. He will translate each vertical plane separately, but in such a way that it retains its vertical direction without coinciding with another similar plane. There may be a host of such directions, and the choice depends on the painter's sensitivity. Should the painter choose to repeat all similar directions, he would at the most make one plane expressive, leaving all the others smudged and blurred. In much the same manner will he handle the horizontal planes of the veranda floor and ceiling and the ground, but here only one plane at most can keep the horizontal direction, and there is a risk of coincidence between the line of that plane and the Picture Plane's boundary line. The rest of the horizontal planes in this scene as represented on the Picture Plane will get certain tilts, or biases, their choice depending on the painter's taste.

Every form is under the influence of its content, which is a factor making this change in the directions of planes enhance the character and quality of each plane. The change of all planes in the scene should be performed in such a way that the characteristic correlation between the vertical and the horizontal planes remains unchanged. He who tries to find the correlation with the use of a protractor and a pair of compasses is sure to make a bad miscalculation.

Thus the painter will give us a number of planes of the said scene without losing in the expressiveness of each one or in the overall correlation among them all. (Should a picture impress a layman as a house falling apart, it would be his own fault rather than the painter's, because it is the viewer that cannot renounce the literary understanding of the object.)

CONTENT: COLOUR

Form, like a vessel, can be filled with Content in different ways; in other words, the presence of mass within a given Form can be sensed differently. Mass, like a line, has intrinsic motion. A running train can be cited to exemplify lines and mass in motion, but this is a dynamic type of motion. Static mass motion is visible in a tilted fence, a house or a church leaning sideways, and so on. Whenever we say that a fence or a house is falling down or collapsing, we imply static mass motion which is felt so strongly that we use a metaphoric expression to convey it.

This latent dynamics is observable in other cases, too, where motion is not derived from a visible movement of the centre of gravity of an object. Pay heed to a light-shone corner of a house, standing out against a dark night sky, and you are likely to perceive that the mass of the house strongly gravitates towards this particular corner, that the mass of the brickwork has gained in density and solidity in this very corner, while away from it the mass appears to be thinner. Take a look at the shadow, cast by the house, to see that its darkest shade is next to the line of light, and grows thinner away from it. This is the effect of the law of contrasts on our perception. The dark around fire is thicker than behind it and so on. This contrast arises from the fact that we perceive mass as thickening or thinning in certain places, that is as if moving. I will refer to this impression of mass motion in our perception as pictorial dynamics of mass.

Thus, Form is perceived differently in its different parts. One of its sides or a corner may give the painter a stronger impression and, therefore, be presented as a more or less definite line. At another location the line as if disappears and here the Form tends to dissolve, nearly vanish. This is why lines disappear in the weaker parts of the Form. In such places Form blends with the surrounding forms, as though becoming their part.

If two forms are located side by side and their weak aspects face each other, then these forms are to combine with each other. The combining of forms goes along the path of the least resistance. Generally, the combining of forms depends on their individual intensity; in other words, the resultant impression of the two Forms will be biased towards one of them or emanate evenly from the two if the Forms are equal in strength.

So the painter faces a new challenge of presenting on the Picture Plane not only the form of an object, its outer envelope, but also its inner Content, the dynamics of its mass. I am leaving aside, for the time being, the characteristic features of mass, revealed in the texture of its surfaces, colour, etc. They can either enhance or weaken pictorial dynamism. The simplest medium to convey a pictorial impression is pencil or charcoal, therefore the painter should distribute and concentrate his material in such a way as to obtain the desired dynamics of mass contained in the form. In this case the painter has at his disposal only a piece of charcoal and a white picture plane. Charcoal is his material. Applying more of it to that part of the form where the mass seems to be more intense, he concentrates the charcoal very much like mass concentrates in our perception of the object.

In order to adequately represent the mass dynamics of an intense corner of a white wall the artist should concentrate his material — charcoal — at appropriate places of his drawing.

Let us examine the New Art and the academic approaches to the treatment of the above wall corner. The academist, guided by his knowledge, sees the corner as a quite finished form under definite lighting conditions. In sketching it, he will consider this form of wall only in terms of lighting, rather than in terms of its formation and expressiveness, leaving alone the fact that the object is to be transferred into a different environment. He can, at best, notice a certain difference

in the strength of light and add a shade to the spot where the light is weaker. Thus, the academist will spread his material over the spot of the weaker mass intensity, giving emphasis to the weaker aspects of the form (wall), setting off its less striking parts. This would be quite natural if he used the white colour of paper in the same way as we used charcoal,¹ but this is impossible because the academist is hardly expected to delve into the Content and evolution of Form.

The New Art painter does pay heed to how he feels the object mass as it develops and fills the form, the way it concentrates, and he spreads his material accordingly. The artist will present the corner of a white wall as black in this place. If he had sanguine at his disposal, he would paint it brown, and if he painted in oils, he would apply here a colour suitable to convey the pictorial value of this form.

Proceeding from perception and synthesis, the New Artist reveals the quality of the object, while the Academist, guided by knowledge alone, offers a bare formula.

For this reason I regard the academic principles of chiaroscuro as being too superficial and unable to properly convey the object's pictorial values on the Picture Plane.

Thus, the filling of the object's pictorial form with mass is of much consequence for the painter, providing him with an access to new pictorial values.

The dynamics of the object's mass, as well as variations in the degree of its concentration, create a combination of influences which make the object change its appearance under the painter's artistic treatment.

The condensation and relocation of mass changes the balance of composition: some parts of it become attracted, others moved along, still others destroyed or broken up. The variety of masses, which occur in nature, diversify the painter's impressions. The dynamic motion of mass may be perceived from pictorial point of view as heavy, light, loose, soft and so on and so forth. These typical qualities of mass play an important role in raising the expressiveness of Form's dynamism, since the filling of Form with a given type of mass will either hinder or contribute to its dynamism. Mass which creates an impression of gravity and density reinforces the dynamism of Form.

I find it appropriate to note that not any heavy mass strengthens this quality of Form. For instance, an iron lid of a box may be dynamically weaker than a sack of straw juxtaposed with it. The quality of Form has an impact on the expression of dynamism.

He who tries to determine the Form's dynamism by finding the specific gravity of the masses is doomed to waste his efforts in vain. Considering the dynamism of mass in terms of its distribution within Form, one can notice the following: the condensation of mass may take place:

- at the corner of a given Form,
- on its periphery, and
- at its centre.

A sharp corner of a red or white roof, projecting from behind the trees, is an example of mass condensation in the corner. The gravitation of mass towards the periphery of Form can also be observed at the upper edge of an embankment, silhouetting against the sky. It is more difficult to observe mass concentration at the centre of Form. The spreading branches of a wild pear tree, just before blossoming, provide an example of a material which is thick at the centre and thinning towards the periphery.

These are three basic types of mass distribution, which produce numerous combinations. The treasures hidden here are still awaiting their artist to put them to good use.

In addition, mass intensity may be so strong that Form cannot stand its gravitation and as if disintegrates, and vice versa, there are Forms so solid that even the aggregate movement of the masses of other forms cannot break them up.

The sapless academic principles of relations, proportionality and perspective appear pitiful and helpless in comparison with the pictorial laws of motion of masses and lines. The academic guidelines may be of use for a novice and serve no purpose for the mature Artist.

Colour is the expression of the mass contained in a Form, its plastic completion. The academic approach treats Colour as a correlation between black and white, which depends on the lighting of the object. New Art considers such attitude as inadequate in view of its total disregard for the natural correlation between coloured masses. A coloured mass, as I said earlier, makes a given form

¹ That is, doing the reverse: operating the weaker mass intensities.

complete because Colour reveals all its pictorial values. Therefore, it is absolutely correct to seek the value of a given mass in its comparison with the pictorial value of another mass, by finding a greater or lesser Difference. This Pictorial Difference in representing a mass is of paramount importance for the painter; it is the Difference of things that the painter gives on the canvas, rather than the things in themselves.

If a painter is picturing two house walls – a yellow and a white one, it is not the yellow and white colours that he renders but the *Pictorial Difference* among the two masses. I have deliberately italicised these two words to emphasise once again that the mission of Painting consists in uncovering the Pictorial Difference between a given object and other objects, rather than reproducing the object “the way it is.” Objects depicted in “the way it is” manner may reveal remarkable skill, yet their Pictorial Difference may be equal to zero, because it is a common portrayal, an inference from experience, devoid of artistic Painting.

In a well-known motif, the grape was depicted so “true to life” that a bird alighted on the canvas to peck at it, bringing on its beak an appraisal of this kind of painting, namely, optical illusion. When a layman says that oaks and pine-trees in Shishkin's woodland scenes are presented absolutely the way they are in life, the painter appears to be placing his viewer in the shoes of the bird, does he not?! Colour is the most brilliant medium to convey the state of a given Form, therefore, it is the chromatic Pictorial Difference that is presented in Form in the most emphatic manner. So, what clues can help the painter find a Pictorial Difference? The answer is clear:

- the directions of the lines outlining the Form;
- the Form itself;
- the direction and appearance of the Form's plane;
- the mass content in the Form, i.e., the Form's dynamism;
- the mass itself.

In other words, the painter should scrutinise all his sensations produced by a given Form of an object. Earlier I pointed out that Form may have different mass content and the intensity of its motion may be higher or lower. I described how the painter renders the mass intensity in the corner of a white wall by filling this site in his picture with the material at hand: charcoal, sanguine, etc. Now there are Paints and Colours at his disposal. Taking a deep insight into the plastic intensity of mass, the painter determines what colour and shade convey the mass dynamism most vividly, what colour difference exists between the mass maximum and minimum intensities. As far as the painter perceives mass by observing its outward planes, it is evident that the state of the surfaces, as well as their appearance, are important in conveying the characteristic dynamism and Colour of mass. A surface may be rough, smooth, porous and so on, but the importance of all these characteristics is proportional to their effect on the overall dynamism of mass and the expressiveness of Form.

The dynamics of mass is equivalent to the dynamics of Colour, hence the identity of qualities. Colour may fill a given Form differently: it may concentrate at its corner, centre or periphery; it may fill a Form so heavily that the Form will be unable to withstand such a load. The similarity in the qualities of Colour and mass emerges from the deep fundamental association between them. Just as mass is unthinkable without colour, so no concept of Colour is possible without a concept of mass.

The translation of Colour into the Picture Plane does not directly depend on the Picture Plane, but is related to it indirectly, through the mediation of Form and mass. Mass and Colour have identical nature, hence the identity of their translation into the Picture Plane, i.e., the intensity of mass equals the intensity of Colour. However, if the painter is faced with a whole set of forms, the use of Colour becomes more complicated. First and foremost, the painter should comprehend the expressive characteristics of each form in order to derive their Pictorial Difference. The painter has to spread his material – paint – over the Picture Plane in such a way so as to preserve the pictorial values of each form, as well as the correlation between the intensities of masses and the influence of a stronger mass on a weaker one. The expressiveness of Paint varies accordingly: the object's fragments with low or zero intensity should be filled with a paint fit to convey this peculiarity. Thus the pictorial Colour of a given object is determined by the state of

its mass as a whole, rather than its surface colouring. From this it is obvious that the Pictorial Difference, being the carrier of the qualitative peculiarities of the object's mass, cannot possibly coincide with the outer colouring of the object. Colour represents the quality of mass in one's perception, rather than its objective state.

Thus, the above study of the elements of the Art of Painting shows that every element of this art carries a certain amount of perceptible motion, i.e., a rhythmic value. The relation existing between the elements is clear: motion – Rhythm. Common sense suggests that the values obtained should be used in such a way that they retain their qualities, i.e., with due regard for the mutual influence of the Environment of Art and the elements in their combination.

So the painter's artistic thought, his attitude to the world as a plastic Form consist in revealing on the Picture Plane the intensity and quality of colour masses, Forms and Lines, in combining the Rhythms of their motions into an integral whole.

However, in addition to visible objects of nature, some other factors may be involved in the creation of a picture, i.e., sensations of non-visual character, for instance, hearing, from objects in the medium of temporal Space. In such a case the painter has to translate these sensations from one Medium into another. Thus, for example, aural sensations from a piece of music can be transformed into visual images. However, in so doing we diverge from the music proper, i.e., the resultant creation will not be identical to the original object, just as no identity is achieved in conveying sensations from a visual object.

I admit the presence of other senses, too, such as taste and smell, but these are less interesting, in my view, and poorer, because of a weaker association between these senses and the elements of Pictorial Art, between the taste of a pear and its visual image. Taste and smell sensations are poor in rhythmic content because they stand lower in relation to other cognitive human senses.

I will leave out of consideration now the issue of how a sensation can be translated from one Environment into another. I will only say a few words about music. This art features a wealth of lines, colours, forms, rhythms, and, above all, has much in common with the Art of Painting.

It makes sense to speak about colour in music, about motion and intensity of music forms and lines. Singers quite often refer to the notion of white sound, which means the absence of expressiveness, whereas it would be more appropriate to call such a sound as empty or colourless. On the other hand, sounds may be brilliant, succulent, vigorous and so on, just as colours may be dull, garish, gay, etc. This is so much akin to painting, that one suggests the other. The elements of these two arts clearly manifest the common nature of their evolution – movement – which quite frequently suggests homogeneous rhythmic values: there are short, thick, thin, green, red, yellow, etc, sounds. I have my own experience of this amazing musical effect, of this close affinity between Music and Painting. Listening to a tune and observing a scenery, I suddenly felt the lines and forms gaining in strength, growing more beautiful and expressive in my perception; I saw things, just an instance ago dull and colourless, all of a sudden blaze up with gorgeous colours. Rhythm is more strong and expressive in Music. Evidently, the rhythms of that tune had much in common with the rhythms hidden in the view which I had before my eyes. In terms of expression, the music element comes close to that of painting. Given the common nature of all elements in art, this closeness opens up a new source of material (Music) for the painter's creative endeavour, wherefrom he can derive new values in order to add them to the treasure-house of his art, to expand and deepen his artistic thought. Yet this will hardly be possible until the painter has got a firm grasp of the elements of his own art, until he feels at home in the qualitative wealth of their rhythmic nature. The task of the day for the painter is to work hard to comprehend his elements.

RHYTHM

Of all the senses we have, the finest are those of Sight and Hearing. Each of these two senses controls a very keen and extensive sphere of perception. It is a kind of specific sensitive space responding to everything which happens to get into it. Science has proved, however, that these spheres are relatively limited, because many natural phenomena cannot be sensed by Sight or Hearing, which appear to be too coarse for them. Suffice it to say that there are sounds, which we cannot hear, and colours, which we cannot see. All these things point to the limited character of the aural and visual spheres; at the same time, the very limitations outline a certain operating volume which has a tendency to expand.

Basing on the data of this volume, art tends to extend and refine its corresponding sphere, as the latter is the sole grounding for a progress in Art. Nowadays, when so much ink and even more substantial things have been spent to defend one or another trend, when any innovation may be vehemently attacked as imposture, it appears worth while to trace, without going into an assessment of such criticisms, the fundamentals of New Art. It would be safe to say that they are rooted in the advanced nature of the perceptive sphere, and therefore, in the inferences which the Artistic Personality draws in his mind. I have earlier noted the sources of this advancement, and now there remains only one thing to be shown: what changes come about in the perceptive sphere under the effect of quantity and what inferences are made on this basis in the Artist's mind. This issue is quite important and indispensable, because the state of one's visual sphere is later reproduced in a Picture. I reject all irrational talk about mysterious states of mind, divine inspirations, etc., which place human perception on a specific, unreal grounding, whereas its sources are absolutely real. I am not rejecting creative inspiration, I just mean that it rests on the real basis of perception, which may, under favourable conditions, become more refined and subtle and discern new relations, new data, which are capable of producing, through synthesis, a piece of outstanding beauty.

Thus, it is quantities that rule our sensations which are produced by the motion of mass. Sensations develop as signs of motion accumulate, and we can see an initially quantitative motion grow into a qualitative one, revealing in our perception the individuality of each quantity. What happens to a perceptive sphere receiving this quantity, what is the nature of its response, what alterations produce quantitative and qualitative motions of mass in the sphere?

Without external action, a sphere remains more or less at rest. Any sensation in a sphere results from an irritation, a change in its quiet state. The motion of a quantity of mass is just the factor that excites and changes the state of a given sphere, transferring it from a quiet state to a state of tenseness and activity.

Thus, there are two states of a sphere:

- ⊗ quiet, and
- ⊙ active.

When the sphere is in a quiet state there are solely echoes, reminiscences of previous stimulations. The human mind judges new sensations on the basis of a difference in the state of the spheres, and the more contrastive the difference, the stronger the sensation. Natural phenomena or occurrences, such as a thunderbolt or a locomotive whistle, which sharply disturb or irritate the usually quiet state of the spheres, always cause a fairly excited state of the auditory sphere, and vice versa, weak irritants of the quiet state, such as the buzz of a fly at the ear, produce a very weak contrast with the initial state of the sphere.

The stronger the sensation, the closer it approaches its maximum limit in terms of sphere disturbance and the stronger the reaction of the mind. Finally, should a sensation trespass the irritation limit, the result would be disastrous: paralysis, insanity, etc. Remember the deafness and blindness caused by a nearby strike of lightning, the nervous shock following a sudden tragic or even happy piece of news and the like.

Thus, the receptive spheres have a series of gradations: from the weakest to the strongest. Therefore, the extent of the sensitive sphere of an individual is determined by the irritability extremes of his sphere. The Artistic Personality determines this extent by the degree of sensitivity to elements of his art and thus is capable of establishing a certain gradation for each sensation. Each individual has a sphere with its specific sensitivity, therefore the possessor of a more advanced auditory or visual sphere has a greater range of gradations and thus a greater set of contrasts. He who can react solely to rifle firing or blazes, certainly cannot respond to finer sensations. Modern culture, with its achievements in engineering, has made our nervous sensitivity more refined and advanced.

If we are facing a visual object, the quantity of its mass irritates our perceptive sphere and creates a sensation by producing a certain contrast of its active state with the initial quiet state. The two objects affect the sphere through the motion of their Quantities, each trying to excite the sphere as strongly as possible. The stronger quantity will therefore exert a stronger irritating action on the perceptive sphere and will consequently stir up a keener interest in our mind by creating a greater contrast.

From here it follows: the greater number of characteristics of the motion of a quantity we perceive, the deeper and finer the contrasting Difference, hence the individual strength of a quantity, will appear in the sensitive sphere. The qualitative characteristics of the motion of a quantity contribute to the development of the contrasts by revealing the quantity's individual strength.

Earlier we could see that the elements of Painting and those of the object carry an intrinsic rhythmic value, i.e., a certain set of indications of a quantity in motion. Every element – starting from Line, which is evidence number one of motion in a mass, to the quality of the entire mass – bears indications of movement, i.e., ways (or means) in which motion acts on human perception. This suggests that in order to consolidate a sensation the same methods of acting on the Spectator's perception should be used, with due regard for the material in hand, i.e., the principle of motion should be taken as a basis for combining the quantities inherent in a sensation into an integral whole. Thus, by consciously controlling the rhythmic values of art elements, we will find the best way towards an implementation of our aesthetic excitement. And the more conscious and free is this control, the higher will be the standards of the resultant work of Art. In this respect I believe it would be of interest to trace how moving quantities act on our perceptive sphere so that to find a general principle and a motivation for our mind to lean upon.

The most primitive rhythmic value consists, as we have seen, in quantitative motion. This value is subject solely to the law of universal gravitation and manifests itself in the motion of line.

This kind of quantity acts on the sphere solely with its linear bounds, i.e., it is the framework of mass that produces the strongest irritation of the sphere, whereas the mass in itself, being devoid of any other indications of motion, exerts a very poor effect on the sphere in the middle of the framework. Therefore, the sphere reacts to the framework alone, and it is just the framework, governed by the law of gravitation, that is reflected in our mind. Should another mass framework emerge beside the first one, it would be safe to say that the difference between these two will be of purely quantitative character, because the parts of the perceptive sphere perturbed by the frameworks will have nothing in between, but the quantitative relations between their bounds. The difference in the character and strength of disturbance falls on the quality of mass, whose characteristics still remain unknown to perception.

The development of those characteristics tends towards a stronger excitability of the perceptive sphere by the space enclosed inside the framework. At a certain point, the intensity of the space is to get equal to that of the framework itself. That instance corresponds to the intensity of colour in a strictly real, so far, form. Then the intensity of mass begins to exceed the intensity of the

framework. Hence it follows quite naturally that the framework cannot bear this intensity of mass in our sensation and, drawn towards a stronger motion, it is to change. Indeed, the framework (outline, contour) is just a small particle of the aggregate quantity and, certainly, some particularly favourable conditions would be needed for this narrow strip to remain unchanged. More than that: such conditions are impossible. Sensation confirms to mind this particular positioning of forces in quantity, and mind cannot disregard this important statement. The importance of quantity for sensation is proportional to the contents of motion in quantity, while a motionless quantity reduces to naught for sensation.

As for the qualitative characteristics of motion, they reveal the dynamic activity of quantities as individualities, stir up struggle for power over space in the perceiving sphere. This suggests a comparison between quantity movements in perception, which may result in some quantities or their parts getting under the domination of strong quantities, so much that the former may, as though it were, lose their individuality, or rather disappear altogether, because their own weak movement is incapable of keeping control over the position held. With intrinsic motion, a quantity cannot produce sensations. Being a kind of witness to that struggle, sensation reports to mind about the advantages of one quantity or another, its real rights to existence among other quantities. The role of mind with respect to quantity is to synthesise sensations from different quantities with due regard for the right of each quantity to exist. The qualitative characteristics of movement in a quantity being diverse and not the same for the quantity as whole and part of the quantity may fail to manifest its rights (the movement is fairly strong), then the mind of the Artistic Personality would be quite right in disregarding a quantity or a part of it, if these cannot justify themselves before sensation and will, therefore, be ousted by neighbouring, more active quantities.

This is the reason behind the deformations and disproportions in familiar objects as they are presented in New Painting pictures. The activity of quantity develops and, like a spring, exerts pressure on the weak sites of other quantities.

These quantities and their parts may move: towards us, up, down, backward, sideways, etc. These may break away, penetrate into other ones, vanish, destroy themselves, fracture, etc. By the strength of such qualitative characteristics; real movement produces an even greater change in quantity.

The qualitative characteristics of motion have the intrinsic aptitude to channel human sensation along the absolutely normal path of perception: beginning with the larger quantity and concluding with the lesser, i.e. qualitative characteristics first of all draws one's perception to the overall mass, then to the mass in form and only then to the mass at the boundary or line, rather than the other way round, as it is in the case of quantitative characteristics, where the mass remains inert. So, in qualitative movement Line is subordinate to mass, while in quantitative movement, on the contrary, mass is subordinate to Line, which situation should be, certainly, recognised as less correct.

Imagine yourself riding on a streetcar and watching through the window a cab running at the same speed. To a person inside the streetcar the cab appears as motionless, which sensation arises from the fact that the speed of movement of the cab and the tram are the same. Now the tram stops. The motionless cab starts moving, soon disappears and you feel the movement. It is evident that the value of one and the same sensation is absolutely different, and, in terms of the sense of motion, it should be recognised that in the first situation the cab was nearly motionless, while in the second one, the motion was clearly manifested. You should admit that the cab, as it was in the first situation, did not exist for you as a moving quantity. Why did it happen? Because the evidence of motion in other (the walls of the streetcar, etc.) reduce to zero the evidence of the cab's movement. A similar thing takes place in the perceiving visual sphere: sensation has nothing to say to the mind about quantities, which have lost motion. Perceiving does not mean just seeing but feeling, too. This fact makes the difference between the human being and the photo camera, which can see, too, but cannot feel.

Passing over to the natural scenery around, we can find a situation similar to our perceptive sphere. Indeed, every object holds a certain position in space. Does the space, or volume, not appear to be a similar quiet visual sphere, into which all objects enter to live and act? Does their

presence not dissect, cut up this space into parts. Do the objects not change the state of the space at the site where they are, simultaneously contrasting with the overall volume of the space? Is it not true that a strong, mighty tree oust weaker trees with its branches. Does a huge collapsing house not grasp more space, destroying whatever weaker things in its way?

Is it not struggle for space, for power over space, and is it not greatly reminiscent of our perceptive sphere? And if we tacitly admit the power of a collapsing house, if we accept a fact, why should we deny the power of this house or a tree solely because the collapse has not happened yet?

One can realise a sensation in a sphere which meets the requirements of the perceptive sphere. These are as follows:

- ⊗ an initial quiet state;
- ⊗ the ability to change the state as much as possible.

A medium meeting these requirements will be fairly capable of imitating the perceptive sphere, in this case, the visual. The Picture Plane, as a certain amount of space, is perfectly apt to meet these requirements: it remains quiet, quantitatively unchanged and, at the same time, it may profoundly change in terms of quality under the impact of elements.

Thus, the following parallels suggest themselves:

Quiet medium of space		Imitation of these quiet media
Quiet sphere of perception		(Picture Plane).
Changes in the state		Imitation of this change:
of space caused by objects		(State of Picture Plane changed
Changes in the state of a quiet		by Painting elements — Picture).
perceptive sphere, caused by quantity		

Thus, the creation of a Picture rests on the real bases of nature and the Artistic Personality never tries to evade them.

The above said suggests the following conclusion:

Sensation has its origins in quantity, or mass. Quantity acts on us through the motion of its mass. The motion of mass excites our perceptive sphere, producing a sensation.

Picture Plane imitates a quiet visual sphere.

Work of Art is a tangible result of aesthetic excitation, i.e. a combination of a set of sensations.

Thus, the Artist's task is to combine the sensations aroused in him by his object.

As far as sensation is based on the movement of quantity, the combination of sensations is a combination of the motions of quantities. This is a direct evidence that quantity is interesting as much as it is a carrier of motion, while control over sensation is tantamount to control over the motion of quantity. For this reason a Work of Art may be built up on any quantity whatsoever. The only thing of importance is that the material in hand would allow a free control over its quantity, and the fuller the control, the more suitable is the material from the standpoint of Art. The latter has long been proved by the following materials: three-dimensional quantities (Sculpture, Architecture, Dance), sound quantities (Music, Poetry), plane (two-dimensional) quantities (Painting).

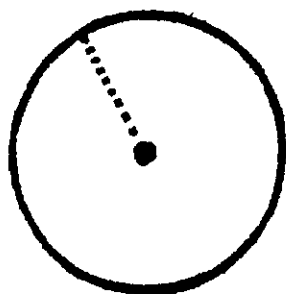
The Picture Plane is a tangible realisation of our perceptive sphere. Does it not follow necessarily that the laws governing the excitation of our perceptive sphere are equally mandatory for the Picture Plane, as the latter directly reflects the former? Should we not comply in our Picture Plane with those peculiarities of the motion of its quantities that we can observe therein. Concerning the contrastive difference between sphere sectors, is it not mandatory for the Picture Plane as well? My answer is positive: yes, it is! The closer our familiarity with what is going on in our sphere, the more expressive will our means prove to be within the limits of our Picture Plane.

A lightning, flashing its blinding zigzag, sharply perturbs the general comparatively quiet visual sphere, has a dramatic impact on the pre-lightning quantities and thus we have two images in our mind: (1) a reminiscence of the first, quiet state of our sphere and (2) its tangible perturbation by the quantities of the lightning. By unconsciously comparing these two states of the visual sphere

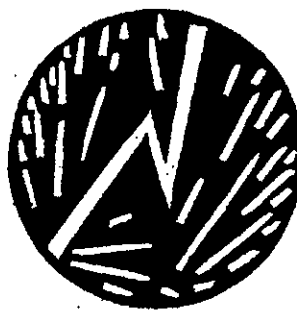
we draw the conclusion: the lightning is very bright and strong, its zigzag has a certain shape. We have its image in the mind solely on the strength of contrasts between two states of the visual sphere.

Any sensation is preceded by a certain state, more or less quiet, of the visual sphere. The more quiet and placid the state is, the stronger such a sphere contrasts with its new state produced by an impression gained. What kind of relationship is there between a quiet state of the sphere and the perturbations produced by the quantities involved in its second state? This relationship is expressed in the relation of the general quiet, comparatively motionless sphere to its quantity-perturbed parts in its second state and, hence, the relationship depends on the quantity and quality of movement. A weak quantity will separate for itself a proportional part of the sphere and weakly disturb this quantity of the sphere; a strong quantity seeks to perturb the taken space on the sphere as strongly as possible. Thus, the relation of the first state of our visual sphere to the second state will come as relation to the difference of their movements, i.e. the stronger the sensation, the greater is the Difference and, hence, the stronger the contrast with the first state of the sphere. Graphically, the situation may be presented as follows:

Quiet visual sphere



Sphere under the impact of lightning



The lightning zigzag is a quantity of light with an extraordinary strength of motion. The relation will come as Difference between the motion of a perturbed and a quiet sphere. The motion cannot confine itself to the narrow strip of the lightning alone, it will involve the adjacent spaces of the sphere. In case there previously were any disturbances, then, naturally, the motion of the lightning's quantity, being the strongest, is bound to capture and involve the motions of other quantities. This results in the absolute domination of the motion of the lightning's quantity and inferior, minor disturbing actions of other quantities. In the Figure this influence is given in black.

Now let us turn to the Picture Plane. Its quiet and invariable overall volume is represented, as we know, by the visual sphere in a quiet state. If we were to convey the sensation of a lightning, we would have to combine the motions of elements in the Picture Plane in such a way that their motion bear the same difference of motion and the state of the Picture Plane, as has been created in the perceiving sphere.

But lightning makes such an inexpressibly strong motion of Line quantity, which is connected, in addition, with movement in time, that our weak elements are unable to convey.

It is true that our visual perception is refined and advanced so much that it can respond not only to such suppressive lightning effects, but also more tender and quiet ones, too. If you are watching a house that you like (no matter, whether it is beautiful or not, because there is an underlying canon in the word), but it must necessarily look pleasing to you, then this house's quantities will be distributed in your visual sphere according to the motions inherent in each of the quantities, i.e. the quantities will excite your visual sphere by the presence of an evidence of motion.

How can we consciously control the rhythmic values of elements? Solely on the basis of Difference in the motions of their quantities in the visual sphere, by associating this Difference in the motions of quantities with the difference in the motions of quantities in the space of the

Picture Plane. The latter is the site where the Painter is to place the given element — Line (quantity) in such a way that the intensity of motion in its mass as presented in the Picture Plane coincide with the intensity of motion in its mass as presented in the perceptive sphere. Thereafter, with due regard for all qualitative characteristics of an elements in the object, by virtue of which the latter has one or other type of motion in the visual sphere, the Painter should find a similar motion of the Line element within the limits of the Picture Plane. As far as the latter has a certain rhythmic value of its own, it is necessary to take account of its motion characteristics as well. Then we shall become aware of the need to divide the space of the Picture Plane into quantities in such a way that the relationship among the motions be absolutely identical to the relationship among quantities in the visual sphere, while the contrastive difference between motion and the whole Picture Plane volume at rest be in correspondence with the contrastive difference between the quiescent and excited states of the visual sphere.

This conscious control over the motion in the quantities of elements in the Picture Plane is referred to as Rhythm. The excitability limits of a sphere cannot be found precisely. Only its limiting points can be more or less accurately determined, as well as its difference from the overall quiescent state. On the other hand, we have a quite definite form of the Picture Plane and a clearly expressed in perception elements of an object with its motion's legitimate right to existence. Therefore, the path to arrive at this similarity between the intensity of motion in the elements in question and its intensity in the visual sphere runs through partitioning the Picture Plane with these elements, through the relationship among the motions in the fractional motions thus obtained. Then we can expect this elements to raise the wanted sensation in the Spectator by adequately exciting his perceptive sphere.

Thus, Rhythm in Painting, being understood as conscious control over the rhythmic values of elements, is control over the motion in the fractional quantities in the Picture Plane and over the entire space of the latter.

We have previously discussed the wealth of two-dimensional quantities (Elements of Painting). Now we only have to trace the peculiarities of controlling the motion of quantities. The Line element occupies the first place in parts of the Picture Plane space, marking the boundaries. So, to begin with, we shall look into control over the rhythmic value of this element, restricting the consideration to the relationship between the linear boundaries alone (quantitative motion), rather than all the spaces of the parts of the Picture Plane.

In discussing the development of elements in Art, we noticed that all arts have a common nature of development — motion, which attribute is so characteristic and important that it can serve as the link to bind all the elements of Art firmly together. Each element of Art carries, through quantity, its inherent rhythmic value, which combines with another rhythmic value through the motions of their respective quantities. Conscious control over a rhythmic value means the cognition of its quality. Hence, the development of Rhythm is tantamount to development in the cognition of the attributes of rhythmic values, proceeding from the unconscious and most primitive quantitative characteristics to the most perfect and free control of qualitative characteristics.

Music and Dance, being so illustrative of such a high level of Rhythm development and due to the common nature of all elements in Arts, provide evidence that Rhythm is necessarily present in other Arts, specifically, in Painting.

Regretfully, a large majority of the public and critics overlook this fact. The latter base their appraisals on all kinds of outside ideas, rather than on the general essence of Art. Of course, it is through the fault of the Artists, who have done next to nothing so far to provide a starting point for the cultivation of the public understanding. A penetration into the essence of the elements of Painting, a clear picture of how they combine, the ability to consciously distinguish between the perception of and a primitive knowledge of an object — these are the prerequisites for evaluating the rhythmic qualities of a work of Art...

Earlier I pointed out the two types of quantity motion in our perception: quantitative motion and qualitative motion, each having a set of characteristics. Therefore, the control of quantity

motion similarly falls into two categories: quantitative rhythm and qualitative rhythm. Quantitative rhythm is based on the attributes of quantitative motion:

- ⊗ Motion of the framework of a quantity (boundary).
- ⊗ Motion of forms inside the framework.
- ⊗ Motion of mass can at the most balance out the motion of the framework, but not exceed it.

Thus, it is clear that quantitative rhythm consists in control over motion in the framework, i.e. the very small part of the overall mass, which accounts for most of the excitement produced in a perceiving visual sphere. The impact of the general law of gravity is much stronger than the perception an individual strength of mass both in a rhythmic quantity and in the Picture Plane, therefore the rhythmic control of the framework's mass is expressed in obedience of the object's boundary to the same law of gravity.

We readily admit the presence of Rhythm in Music and Dance, meaning time: one, two, three and so on, i.e. division of a sound length into equal quantities. This is the most primitive perception of rhythm, but this very primitiveness will help me make clear the rhythmic nature of the Art of Painting and give another proof that Painting is exactly the perfect Rhythm of its constituent elements.

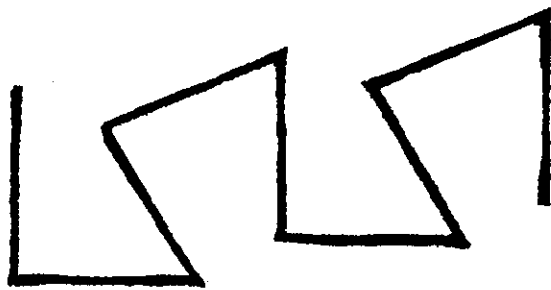
In my discussion of controlling the rhythmic values of the Art of Painting, I shall treat of its first stage of development (rhythm in the quantitative motion) in parallel with Music, which is the most brilliant and legitimate representative of Rhythm. In this way I shall demonstrate that the law of control over rhythmic quantities is the same, in principle, for all Arts.

So, I believe, the reader will not find it difficult to recall a simple tune to see that it is based on a combination of the motions of sound quantities, i.e., Rhythm. The combination was produced by the author's conscious will. An analysis of the tune will make you see the tune as a series of sound quantities — long and short, low and high, etc. Leaving aside the quality of sound, let us attend to its duration. By acting on our perception during a certain span of time, a sound quantity creates in our perception an idea of duration, as though it were a shorter or longer line. The combination of sound quantities is based on a proportion of their duration, which rests on there being a divisor, referred to as time in Music. The simplest case of proportion is the repetition of one and the same sound duration (quantity), e.g., when you mark time with your steps. This will be just the simplest type of Rhythm, where the repeated sound elements are absolutely identical in their sound quantity and have the ratio of 1:1.

A corresponding situation in Painting can be found in a series of equally spaced lines of the same length and width, turned in one direction (motion of equal quantities).



Should you add a new sound, equal in duration to the first one, to the tune you have been marking with your steps, you will have a new tune with the same sound quantities. For instance, instead of do, do, do ..., you will have do, re, do, re ... The latter case presents a higher stage of Rhythm, where the sound quantities are the same, but the motion is different. In terms of Painting, this Rhythm is expressible as follows:



Here we have a different Rhythm of lines, produced by repeating the motion of two equal lines or, to put it differently, this is a rhythmic combination of a Line element, expressed in two equal quantities, but with different inherent motions. If we have 3, 4, 5, etc., Lines equal in length but different in motion, then, on the assumption that the alteration of the quantitative motion of lines is regular, we will have the following rhythmic combinations.



Alternatively, if the alteration is irregular, then:



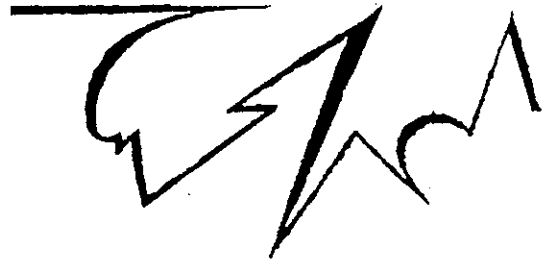
Noticeable in the latter two figures are longer lines, which are not repeated (these are crossed in the middle). This line has a double length/duration (double quantity) of the same motion, a sum; their common divisor is expressed by the ratio 1:2, while, in terms of Music, by a double duration of the corresponding note.

These are the simplest types of rhythmic tunes produced from the Line element, still observable on ancient artifacts, such as earthenware, bearing plain ornaments — the unconscious visualisation of tunes by the ancient artisan. Obviously, way back in early times there was a craving in his mind for expression of rhythmic values in Art. The study of the object and technical achievements have overshadowed this central value of Art, because the Artist was in the power of the object. Having perceived the object, the Artist must get back to the initial source of Art, but now he is conscious, free and enriched with his new knowledge. This implies neither returning to old ways, nor imitation, as some people say. On the contrary, this is a new way for the cultured Artist to consciously embark on.

A development of our plainest tune, made up from sounds of equal duration, by introducing new durations, will yield a different, slightly higher Rhythm, where the 1:1 ratio of sound durations

is replaced with 1:2, 3, 4 and so on. In this way we progressively improve control over the rhythmic values of quantities departing from the commonplace, primitively regular division; from drumbeat to a higher-order melody, which is equivalent to departure from mere repeating of quantitative motion in an object (replication) to creation of a graphic value.

By gradually changing Line quantity and motion, we obtain the following tune:



Thus you can notice that a plain Rhythm is based on the repetition of quantity and its motion, while in a more sophisticated Rhythm the repetition is hidden behind a diminished visible proportionality among all the quantities involved, i.e. repeated is not the entire duration of an element, but only its small fraction. The smaller the repeated fraction, the more accomplished and rich is the manifestation of Rhythm.

It may repeat in the elements within the boundaries of the Picture Plane, the development of quantitative rhythm proceeds from control over Line elements to their connection with the Picture Plane boundaries. The above rhythmic combination of the Line element and Sound is a reference to the simplest case. The evolving Line element yields a Form in the plane space, while Sound gives a Form in the space of time, etc., i.e., Forms, consisting of and produced by quantity, bearing certain rhythmic values, expressed in the sum: $a + b + c$ and so on, where each summand is the quantity of a Line element.

As we have seen earlier, in the case of a quantitative motion, the motion of the boundaries does not exceed the motion of the bulk of mass; for this reason, controlling the rhythmic value of the motion of the entire form means controlling its boundaries alone, and establishing the proportionality: to what extent the quantity of the summand A is larger or smaller than the quantity of another summand, B.

Thus the possibility emerges to combine not only Lines, but also Forms, developed from the Lines. The Line element can be used to establish a divisor common to several forms, i.e. the rhythmic relationship among the motions of their linear boundaries. Rhythmic control over the Form boundaries will consist in establishing proportions among the boundaries.

The proportionality of quantities, which follows from here, is merely consequent to the proportionality of the boundaries. The closure of a Line Rhythm produces a form, whose rhythmic value is determined by the ratio of its boundaries. The simplest form corresponds to the ratio of 1:1, i.e. square. By developing this ratio we shall obtain quadrangles, triangles and so on and so forth, until we reach a circle, wherein the repeating quantities are extremely small. Therefore, the circular form should be regarded as perfect in terms of the development of the rhythmic quantity of Line.

Control of the Line rhythm is not much involved with the Picture Plane boundaries. Form, on the contrary, is of much more consequence, in this respect. When the Painter conveys a Form on a Picture Plane, he is required to find a rhythmic correlation (repeating quantity) with the boundaries of the Picture Plane. The Old Masters were aware of the requirement and used to seek for a relevant composition. They used to make mass in quantity fit submissively into the framework.

The transfer from quantitative to qualitative rhythm has been effected through generalisation of qualitative rhythms, through conscious removal of quantities of secondary importance. The qualitative rhythm rests on the qualitative attributes of motion: the motion of mass, form and line. Being derivative, like the quantitative rhythm, from a repeating quantity, the qualitative rhythm is more expressed in the mass of a quantity than in its framework. Being a logical extension of the developing motion of mass, its fractional quantity, repeating itself in the framework of the quantity, the importance of Line as a self-consistent rhythmic quantity expands from the linear form to include the entire mass and correspondingly diminishes. The body of quantity, its mass, encloses

a much greater amount of such repeating units and thus gains a greater sum total of motion than the sum enclosed in the framework alone. The Line only takes its legitimate role of expressing the motion of the boundary rather than of the whole mass. For the layman, the seemingly sharp transition is, however, justified by the logical course of the development of a rhythmic quantity. If formerly the framework of quantity used to inhibit the motion of mass, now it has to give in, submitting to the individual strength of quantity. The development of the quantitative rhythm initially brought the intensities of the mass and the framework into equality, yet it was just a transitive stage, a balance of developments, rather than a finale. This heralds in a bright sunshine, a hot day, an emerging morning with the sunshine gradually ousting the dark of night... A rhythmic mass is greater in importance than its rhythmic framework, so far as a mass in quantity is larger than its framework. This importance may be even higher, due to the intensity and quality of the mass. Then the mass, carrying a bright and strong motion, will not only affect its own boundaries, but also the boundaries and masses of all neighbouring quantities. Thus, every quantity determines its own sphere of influence and subdues weaker quantities. Therefore, rhythmic control of Form implies not only the Content and boundaries of the Form, but also the demarcation of its sphere of influence and taking proper account of it.

To find a rhythmic quantity common to several forms means to find a common divisor to their Contents, which submit to the mind their respective claims for the right to existence in perception. Inasmuch as we know by now that this right to existence does not always conform with the space occupied by a quantity in the perceptive sphere, it is obvious that the remaining surplus must be under the influence of another, stronger quantity. Finally, clashing among themselves, the boundaries of the spheres of influence of each quantity may annul not only their mutual influence on this site, but the very quantity, occupying the site. Then a kind of empty space emerges here, the importance of which will be explained later.

This is the reason why this type of rhythm is referred to a qualitative, despite being based on the very same motion of quantity. The establishment of a common rhythmic quantity concerns the entire quantity of the Picture Plane and it must penetrate every form therein contained. Such a quantity may vary in the intensity and direction of motion. This quantity will be expressed in every element, in conformity with each one's specific features, i.e. in every part of the Picture Plane space as we have divided it. This space, in its turn, has its own intrinsic rhythmic values. Therefore, in choosing a rhythmic quantity, account should be taken properly of the impact of the rhythmic Picture Plane, i.e. its boundaries, the motion of space and its aggregate quantity. Hence, the elements copying the rhythmic qualities of the Picture Plane, will obviously gain no advantage in terms of retaining their expressiveness, presenting no contrast to the Picture Plane itself. As far as our visual sphere is concerned, every sensation rises from a contrast between an excited space and the initial state of the sphere, apart from the contrasts among excited spaces themselves.

Thus we are arriving at the conclusion that Rhythm, i.e. the conscious control of motion in all elements, rests on due regard for the intensities of all motion characteristics in their respective quantities, and finding a common quantity divisor. So, should an element, for instance, Form, feature a stronger intensity of its Content, then the influences of these two elements on the overall rhythmic expression of sensation from the object perceived, will be proportional to their respective intensities. Conversely, an empty Form, devoid of Content intensity, will have no direct impact on the formation Rhythm. The role of such a form will be more or less submissive and even self-destructive with respect to active forms. Form is related to Content/Mass/Colour.

Control over the rhythmic value of colour follows the same law: finding a common divisor; yet this control is much more complicated, because this element concentrates all the qualitative characteristics of motion. Since all the qualitative peculiarities of Content are most vividly expressed in Colour, obviously, the rhythmic combination of Forms and Contents will express itself in establishing a common qualitative divisor; Colour implies quantity as well, but this quantity has intrinsic peculiar characteristics, by virtue of which the intensity of its mass motion may increase or diminish. Hence: some colours are more vigorous in terms of rhythm than others. Quantity determines itself through its quality.

INTERVAL

Further consideration of the above-mentioned simple tune, will let us notice the presence therein of longer or shorter blank intervals of zero sound, or, to be more precise, of inaudible sound. These intervals bear the name of pauses in music. They are necessary to call back to mind the quiescent state of the aural sphere, which serves as a background for refreshing contrastive perception. These pauses or intervals are inherent in every Art. Remember a plastic dance, a piece of music, a poem, then proceed to Architecture, Theatre and so on and so forth to find such respite intervals. This positively suggests a certain role of Interval in the rhythmic combination of element values. Can this role be specified? Let us recall that sound perception rests on the contrast of the two states of the aural sphere: quiescent and sensation-charged. Let us also recall that the first state, being the most stable and motionless, is a kind of frame of reference in our evaluation of all further sensations, which fact proves that the initial quiescent state must be necessarily kept in mind. Hence, sensations from elements should somewhere alternate with intervals remindful of the initial state. As a matter of fact, the first state of the sphere is always latently present in between each sensation and the one next to it, but it is of too short a duration to be clearly noticed. As a succession of sensations takes the perceiving sphere away, increasingly far from its first quiescent state, with the contrasts losing sharpness, and the sensations, correspondingly, losing vividness. This situation calls for an urgent and radical return to the initial state. Then the latent state of the sphere turns explicit, being expressed in a more or less durable pause. Thus, any attempt to consciously control rhythmic values comes up against the physiological peculiarity of this sphere, namely, its liability to fatigue. Should we dismiss the nature of this sphere, the musician would have to resort to ever increasing contrasts in his melody to keep the perception under control, or give up contrasts altogether. The first option would naturally lead to a speedy depletion of musical means, while the second would result in dull conventionality and monotony. The Art elements at our disposal are very limited and scanty and the only way to enrich them can be found in their relations to one another and to the sphere where they belong.

Therefore, Interval is important as far as it is capable of influencing the expressiveness of elements and their combinations. Music illustrates such intervals most dramatically, providing a broad variety of their combinations with sound elements.

As far as Painting is concerned, we have no reasons to disregard the importance of Intervals in this realm. Indeed, it sounds somewhat unusual, because we are not accustomed to seeing such Intervals in Painting. We are familiar with intervals between sounds in the space of time. What about intervals in the space of planes or volumes? Why should visual intervals be impossible in case the visual sphere is involved? No doubt, they do exist, and New Art points them out. The simplest idea of visual interval is derivable from primitive ornaments, where all elements are placed apart but are linked together through a certain interval, a certain amount of space on the plane. These empty spaces are involved in the overall rhythmical pattern, their motion creates the beauty of ornament. The Figure below demonstrates such a primitive contribution of intervals to Rhythm. The blank intervals return the visual sphere to its initial quiescent state, refreshing the sense of contrast. A monochrome pattern is the most illustrative presentation of Interval, because the background remains intact.



Two lines or forms placed apart have a certain Interval in between, which is bound to affect their combination. So, the question arises of the influence of Interval on element combinations. It is safe to assume that two elements give a weaker combination when placed far apart than when they are close to each other. Hence, the longer is an Interval between two elements, the weaker is their rhythmic combination and vice versa. This fact shows that the rhythmic control over line in a drawing should be exerted with due regard for the influence of these interval quantities, in such a way as to make them contribute to the expression of the rhythmic values of the elements.

At the outset the Picture Plane is an imitation of a quiescent visual sphere, a vast continuous Interval to be turned by the Artistic Personality's conscious will into the scene of action for graphic elements. The Plane will be divided, slashed by graphic elements of different strengths, which do not all match one another so well as to make the existence of Interval impossible. Suffice it to remember the varying intensity in Form, the expressiveness in Color, etc., that is the aggregate dynamism of elements to make sure that a combination of such different in strength elements is to be somewhere in between the two extremes: a maximum fusion and a maximum isolation. So, if such elements can be disjunct, the Interval may step in quite legitimately.



Interval emerges from the law of contrasts and is part of perception. It is a quantity carrying the least amount of its mass motion. Interval marks off the empty spaces which leave our perception intact.

These Intervals, being the remains of the quiescent quantity of the Picture Plane, must be considered like elements in their rhythmic conjunction and influence, they should be built into the integral rhythmic whole, the sum total contrasting with the initial state of the Picture Plane.

Passing over to paint, I can only refer to more or less colored Intervals. The chromatic characteristics of an Interval must correspond to the quiescent visual sphere.

I should refrain from any specific prescriptions in this respect, because everything depends here on the taste and sensitivity of the Painter. He determines to what extent intervals should be involved in the Rhythm and finds means to present them, depending on his individual depth of insight into the activity of elements in his object.

In the case of a monochrome drawing, the Artistic Personality's sole concern is to divide a quiescent Picture Plane with the elements of his art, while, using color, the Painter has, as though it were, to change the initial state of the Picture Plane.

Conscious control over Interval rests on the same principles as used in controlling elements.

The reader may quite reasonably ask the question: how can one find the mysterious common divisor? Certainly, not by the use of a yard-stick or a compass. It is derivable from the difference of sensations: if you want to determine the relation of the lines of a white wall to an adjacent fence, you should look into your own perception of the lines with all their qualities. This task may be beyond your technical facilities, but it is in your power to understand what you sense, and you will see that a long line of the fence is not bound to be stronger than a short line of the white wall, and so on. The qualities of one line or another may enhance or diminish its rhythmic value, as though they were suggesting a different scale of relationship. I am laying emphasis on the law of contrasts alone, on its development in perception, on its role in our increasingly profound

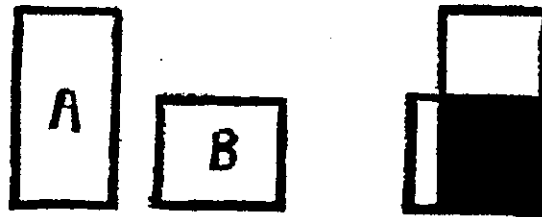
comprehension of the nature of perception, because this law is the only reliable and accurate guide in our effort to consciously analyze our own sensations.

Contrast generates Difference, i.e, sets off individual attributes of quantity motion in perception.

The Pictorial Difference of two quantities, integral or fractional, may be expressed in the following two kinds:

- Quantitative Difference,
- Qualitative Difference .

The Development of Art means the development of the Pictorial Difference between two objects. The logical conclusion is as follows: the objective identity of an object is zeroized by its subjective identity, produced by subtracting identical characteristics in each of the objects. If we have two objects A and B in our sight, the Pictorial Difference between them is expressed as: $(A-n)+(B-n)$, i.e. each object will be expressed in a picture as $A-n$, where A is its objective identity and n is the sum total of characteristics similar with objects A and B. As a result, each object changes but, on the other hand, it gains in its distinctive features. This difference can be sketched as follows: suppose these two quadrangles stand for two objects, A and B, which contain a certain number of similar and different characteristics. By superimposing one quadrangle on the other, we obtain a rough but logically correct picture of comparison between the two sensations in our consciousness. The black space diagrammatically expresses the similar characteristics of the two objects, while the white areas stand for their distinctions.



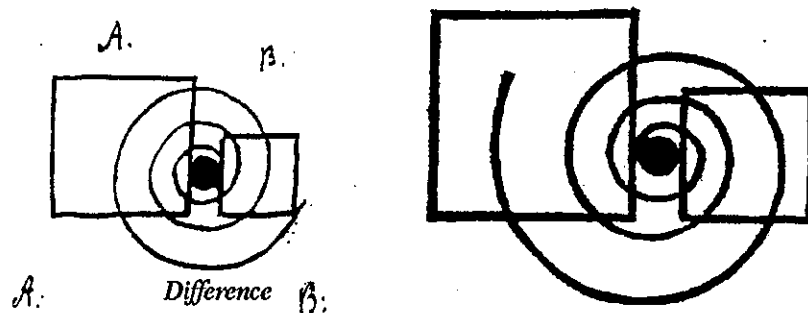
Since every work of art rests on the combination of objects, its only goal may be an expression of difference among them, rather than similarity, because, if it were otherwise, Art would be producing works wherein totally identical objects are combined, which situation, naturally, is absurd. A work of art is called to emphasize distinctions, rather than similarity in objects. If you have two human faces to depict, you will probably try to highlight their dissimilarity, instead of finding out their common features.

The meaning of a developing perception consists solely in the expansion of the sum total of characteristics expressing this Difference.

So, Difference must logically and necessarily lie at the basis of every work of Art.

As far as our perception develops from quantitative towards qualitative characteristics, the Difference will be perfectly in keeping with this development: it will be quantitative and qualitative, i.e. from a minimum of distinctive features to a maximum. While the characteristics of motion underlying our sensation from an object are just the sole material to be compared.

Then the development of Difference can be sketched as follows:



A and B are objects. The spiral denotes difference. The quadrangles correspond to the instance when the object presents the least amount of difference expressed in the black circle inside the spiral. The developing Difference increases the sum total of distinctions and reduces the sum total of similarities. The evolving spiral captures an ever increasing amount of the object. Accordingly, the objective significance of the object diminishes and the objects A and B are gradually taken up by Difference.

Hence the conclusion: in the course of time, a Developing is bound to absorb the object completely, i.e. our perception will develop in future so much that it will wipe out all points of similarity between the objects. The object, as something immobile and self-sufficient, is bound to cease to exist. Instead, its vitality develops, as well as its potentialities for involvement in the common life of objects, retaining its individual strength to an extent that it can withstand the absorbing potential of other objects of similar strength. The object, as a still form, is bound to disappear to manifest itself in the vigour of its motion, which is the only point of reference to our perception.

Similarity is more destructive for an object than Difference. We often find ourselves puzzled and embarrassed when we see three sisters absolutely alike, because the likeness of features makes us take one face for another. Even mothers often mistake their own like children.

By developing Difference we approach the object in its integrity. Total control over an object means the triumph of Difference, because then not a single point of likeness remains in the object's quantity and, therefore, the object's life becomes most full and real...

What is the essence of Pictorial Difference? Our mind compares the sensations from the quantities of two objects. Object A, like object B, incorporates all the characteristics of the motion of its mass. Like features will create similarity, i.e. they will incorporate a certain part of the aggregate mass of quantity, while the remaining mass will bear points of distinction, i.e. Difference. Thus, Difference is not the quantity, but the expression $A - n$, diminished for each object. n carries identical characteristics of the quantities of motion in the given objects and, in terms of action on the visual sphere, n is in unfavorable conditions, because its quantities, producing identical contrasts, will depress one another, being the passive part of the objects' quantities. Difference, on the contrary, carrying the rest of the quantity, acts on the visual sphere with the full strength of its distinctive features, being the active, vigorous part of the aggregate quantity.

Thus, in terms of action on one's visual sphere, the quantity of an object falls into two parts: passive and active, the second part being just the site of Difference. Hence the Painter's attitude to the object becomes clear and if he wants to consolidate his sensation from the two objects, then he has to combine the active and passive parts of the two quantities.

The characteristics underlying his sensation will show him the way of quantitative and qualitative combination; in the first case he will seek for proportionality, as the latter yields a quantitative Difference of the frameworks, while in the second case he will have to take account of the strength of the entire mass, rather than that of the framework alone, i.e. take into consideration the active and passive forces and their mutual influence, and arrive at a Qualitative Difference.

Difference is a necessary prerequisite for a work of art, therefore the translation of qualitative Difference into the limits of the Picture Plane calls for careful handling and special attention on the part of the Painter, because the Picture Plane is also a certain quantity for him. It is necessary to combine this quantity with Difference, i.e. to find those similar features in the quantity of the Picture Plane, which, being repeated in Difference, will bleach, weaken it in the process of transference. For this reason, it is necessary for the Painter to allow for this harmful influence and place the quantities of his art on the Picture Plane in such a way that the Difference produced in the mind reproduce, as faithfully as possible, the difference in the perception of elements. The passive part of quantity, subject to the active part, will, naturally, be subordinate to the strong quantities of elements in the Picture, too.

Quantitative Difference, concerning solely the framework of a mass, is not concerned with the mass itself; therefore, in transferring such a difference into a Picture Plane the framework of the Picture Plane, the proportionality of its boundaries should be solely considered. Qualitative Difference, in its turn, takes into account not only the proportionality, but also the quality of the

boundaries (motion, direction, intensity, etc.). As a result, this Difference makes an organic whole with the Picture Plane. (The object remains unchanged in the first case, but gets transfigured in the second. This fact in itself is less important, because it is only a logical result of developing perception.

The Painter receives rhythmic values from an object and controls their Difference. The more characteristics the Difference embraces, the broader and more sophisticated is control and the more conspicuous is the fact of change in the objective physiognomy of the original.

Quantitative Difference is just the starting point of a primitive control of its rhythmic values and, logically, this control should have started from replication of quantities in the object, i.e. from an attempt to approach the original in its outward appearance. Yet, once started, the control was to pass through the stage of outward conformity with the object, to pass over, through comprehension, from a hint of life in the silhouettes and boundaries of quantities to a full life of the entire quantity and its mass...

Thus, the challenge facing the Painter falls into two parts:

- ① To determine the characteristics of motion in the quantities of all the elements of the object perceived;
- ② To find out a Pictorial Difference (to transfer the results of this motion into the Picture Plane by controlling the rhythmic quantities of Art elements).

In this case the Painter is the conscious and sensitive resonator of sensations received, who consciously transfers them into the space of the Picture Plane.

Such conscious control is very valuable in one more respect: it expands the creative horizon of the Artistic Personality. Such control gives the Artistic Personality a free hand in selecting rhythmic values, thus tapping an unexhaustible source of combinations with rhythmic values, which, in their turn, generate new rhythms. In the final account, such rhythmic revelations result in the emergence of new qualitative relations in graphic elements and, therefore, another means of influence on the human psyche.

PICTURE – AUDIENCE

Now we can clearly see a link between the Painter's aesthetic excitement and the result of this excitement – Picture. As has been shown, this link is based on the graphic element. The sum total of such elements links up, on the one hand, with the aesthetic excitement of the Painter, and on the other hand, with a similar excitement in the Spectator, provided the latter accepts the Picture.

The Painter creates a Picture by imitating his excitement through Art elements. The Spectator follows the reverse path, imitating the Painter's excitement through the perception of individual elements in the Picture. The aesthetic excitement of the Spectator results from his insight into the totality of relations among the elements of the Picture. Thus, the of the Spectator's imitation of excitement evolves along with his awareness of the art element in itself and in the relations of art elements with one another.

Here it should be noted that this evolution of the Spectator's awareness of the element is historically and logically bound to lead the Spectator to accept the principles of New Art. For the Spectator, the element is related to the object, therefore, the evolution of the Spectator's awareness of the elements, which imitate the excitement produced by the object, is bound to be to be totally subject to the overwhelming influence of the object. Creation of a Picture by the Spectator through adding up the perceptions of its elements, is bound to evolve within the limits of likeness with the object, all the way from a slight similarity to an absolute replica, from an unconscious recognition of elements and relations among them to a conscious acceptance of these within the limits of likeness with the object. If a Spectator has no insight into the secret of union among the elements, his creative effort would be limited to coincidence with the object, holding timidly on to it on the way to the unknown.

As the spectator came to better understand the relationship among art elements, his consciousness started inching towards a recognition of the rights of the elements and his creative effort – moving away from coincidence with the original.

Nowadays, nearly everyone in the public is firmly convinced that present-day painters should not care for details, that their task is to convey the overall and general. This fact is quite remarkable and typical in terms of the Spectator's evolution: coincidence with the object has not been totally abandoned, but its acceptance is not absolute any more. You can see that the Spectator's consciousness has grown up to understand a meaning in the combining elements, to see connections and dependence among them. Accordingly, the creation of a Picture by the Spectator does not rest solely on coincidence with the original, now it also rests on a certain independence of the elements. Even academic studios are forced to admit this fact and the revolutionary intrusion of evolving elements. To put it in a nutshell: the Spectator's creative activity has largely grown out of the object limits and tends to release Picture elements from the inhibiting hypnosis of the original.

What does it mean? These facts imply the Spectator's growing awareness of the independent role of elements in a work of Art and his increasingly loosening attachment to the object.

The Spectator's creative activity comes to lean on the independent value of the imitative elements of Art.

As was noted above, quantity-based rhythm may be qualitative or quantitative in character. Now let us trace the evolution of rhythmic value, as expressed in the Picture, to see that this value is necessarily present, always and everywhere.

The earliest depiction of an animal, say, a lion, performed by a savage on his knife-hilt, came into being solely due to the perception by the artist of the rhythmic combination of lines and forms in the object. The object struck the savage's perception with the expressiveness and harmony of its forms and made him transfer this image into different conditions, i.e. from a Three-dimensional medium to a Two-dimensional medium. The perception of rhythmic quantities in the animal led his hand unconsciously to find adequate rhythmic relations among the separated quantities of space that he transferred onto the knife-hilt. He had no idea of proportion, anatomy or perspective to guide himself by; the drawing was created by a very strong perception of the overall rhythmic combination of quantities in the animal's forms. This is why, the fine line and expressiveness of form, featured in primitive drawings, never occurred in later times, although the Artist was already armed with the knowledge of perspective, proportions, etc.

What happened? Naturally, this fact cannot be explained by allegations that the early artists were more talented. The thing is that the primitive artist was sensitive solely to quantitative rhythms, but in their sum total, in their entire quantity. This totality was to be gradually obscured along with the breakdown of the aggregate quantity into parts. Such breakdown, or partitioning was beyond the potential of the early painters. This is why, his perception unconsciously merged parts of quantity into one rhythmic quantity, sometimes strikingly strong and expressive.

However, the evolution of the artist's consciousness and perception was bound to bring about a breakdown of the overall quantity, its disintegration, because, earlier or later, the object was bound to come under study, where parts of quantity would be highlighted, while its entirety would be lost. Here the overall rhythmic nature of quantity splits up and each part expresses its own quantitative rhythm. The painter could see that there was no absolute likeness between his production and the original. Seeking to convey his aesthetic excitement, he believed in all sincerity that his effort would not be successful until identity was reached between the Picture and the original. Very soon, the accessibility of quantitative rhythms suggested to the painters a path, which, they believed, would lead them to the best possible method to convey a sensation.

In this way the first stage in the development of Art took shape, marking the outset of the evolution of quantitative rhythms in Painting. The first step of the artist along this path was logically necessary, because he needed an understanding of the material, which gave him inspiration, to uncover its hidden values. It was necessary to cover this alluring path to the end to get rid of the temptation of coincidence with the original. Thorough measurements made by painters have produced painting canons, formulae, etc. For which purpose? Which were their motives, what were they trying to find in proportions? They were unconsciously seeking for a rhythmic combination of quantities in the object, in its forms, lines and colours: the painter could not have even a momentary freedom from the unconscious sense of rhythm, inasmuch as he was an artist altogether. The Painter was seeking to establish latent quantitative rhythms in the object to transfer them into the Picture Plane.

In transferring his sensation into the Picture Plane the Painter believed that the only thing of importance was to reproduce the quantitative proportions of the original in the Picture. The study of quantitative rhythms was bound to suggest such a conclusion, thus minimising the transfer of sensation. In this case the Picture turned out to be merely a transfer of the object into the Picture Plane, rather than an expression of the Painter's excitement. This conclusion resulted from enthusiasm for quantitative rhythms, manifested in mechanical reduplication of the quantities of the object. The falsehood of such a conclusion, logical as it was, could be seen at least from the fact that the object was directly transferred from one medium to another, with no regard for the influence of the latter.

Art stayed on this path for a very long time and the artists sought to express those rhythms more or less conspicuously, depending on their personal abilities. Yet the consciousness of the more sensitive artists suggested that Picture was not a copy of an object, that there was something else, which defied expression. The sensitive artist had a anticipation of rhythmic values of a different type in the object, which urged him to generalise certain lines, to omit some minor details and so on. Here started the reverse process of combining the perceived parts of quantity, the striving to retrieve the missing overall quantitative rhythms of the object. The major traits of

the object were conveyed, while the details were dropped. This kind of anticipation of new values can be found in portraits by the Old Masters, where the face and hands are manifest, while the garments are devoid of detail and mysteriously obscured in the dark background of the picture. They initiated qualitative rhythmic values, a suggestion of them, expressed in the combination of the highlights of the face and hands and the dark spot of the background and garments. That marked the instance when quantitative motion had developed and its characteristics in human perception had expanded so much that both mass and framework provided an equal overall intensity of rhythmic quantities. At that point of struggle the antagonists became equal in strength.

On the other hand, the study of parts in the object, in terms of establishing their quantitative rhythms, reached an extremity where the overall rhythmic motion was lost and the Picture nearly ceased to exist as a link between the Painter and the Spectator. The concept got firmly established that a Picture is a precise replica of an object, which only lacks the ability to speak, laugh, walk, etc., to make a long story short, the requirement for a Picture was that it be an illusion of the object.

Regretfully, reference is often made in this connection to the works of Old Masters, who are naively believed to have had similar views, while in actual fact, those masters, giving the overall quantitative rhythms of the object, were on the threshold of uncovering qualitative rhythms in quantities.

It is a most regrettable fact that further progress along these lines went on by its own momentum, losing previously gained rhythmic riches, producing but faint echoes of previous quests and findings. Precisely at this point are rooted the traditions of narrow understanding of the objectives of Art, which have ruined many a gifted artist and glorified mediocrities. Many years had elapsed before the painting community produced personalities who stood up in protest against the bigotry of outdated traditions in painting.

The Spectator found himself out of contact with the Painter and face-to-face with the Picture as an object. Nevertheless he was making instinctive efforts to translate the Picture and, if no translation was offered, he invented one of his own, ascribing some specific, mysterious or other meanings to the object. This remarkable trait was especially conspicuous in the Spectator at the time, when reached its quantitative limit and the translation of aesthetic excitement into the Picture declined to its lowest. This feature is very characteristic of the Spectator.

All of a sudden, the decline in translation was accompanied by the Spectator's need to have this translation. The Spectator could not be satisfied with seeing the Picture and getting nothing out of it, taking it as a bare fact, or verbatim record. So he embarked on a search for psychological data, a message, etc., in the Picture, that is started to seek a translation and to derive, albeit incorrectly, new ideas from those already depicted. Ultimately, this demand for ideas to be presented in the Picture developed into Symbolism, i.e., a manifest translation of the Picture, although incorrect, because the translation concerned various notions depicted by elements, rather than the elements in their combinations, while the forms expressing the notions were generalised and changed for reasons of convenience.

Impressionism initiated a more correct translation, on the one hand, of the Painter's perception into Picture and, on the other hand, of the latter by the Spectator. Discarding old traditions, it was naturally bound to clash with long-established concepts and show the true way of Picture. In Impressionism, art elements, which were still bound by tradition, demonstrated increasingly strong and vivid combinations, based on quantitative rhythms, a deeper and subtler translation of the artist's perception. While the Spectator, in his turn, was offered an interpretation instead of a verbatim record. The fact that the Painter broke down the monochrome plane of the object into component colours and further synthesised those colours in his impression, opened up a broad way to further development of translation. It was proposed to the Spectator to translate colour resolution through perception, combine the colours on his own, and enjoy feeling the object in this process. That was a kind of run-up for both Painter and Spectator to a transition from quantitative rhythms to qualitative rhythms. Impressionism stands just halfway between these two types and it should be given credit for cushioning the change from one type of rhythm to another. The overall rhythmic tone of mass was broken down into components, as if it were small rhythmic quantities, carrying their intrinsic quality — colour. The combined

rhythm of those small quantities produced the aggregate rhythm of a dab. That decomposition later showed that the distribution of the qualities of a rhythmic quantity over the overall dab of mass was uneven.

Impressionism gave a strong impetus to further development of the Painter's awareness of pictorial elements and to relieve Art of imposed foreign ideas. The Painter was already mature enough to understand that any idea, any thought should be expressed totally in the media of painting, through the relation of elements of this art, i.e. their rhythmic combination, rather than in literary terms. The elements gained in importance and Picture retrieved its legitimate position as the intermedium for the painter's aesthetic emotions. Art got rid of the burden of oppressive concepts.

The Spectator, educated to the foregoing one-sided understanding of Picture, believed that the mission of the Art of Painting was to reproduce the original as accurately as possible. Naturally, he was quite surprised to see art ceasing to replicate the object and doing something else, which, in the Spectator's opinion, totally different from reality. The false narrow conception, which possessed the Spectator and the Artist for centuries, had deep roots in the minds of the former and most of the latter, so that protesters emerged in no time, branding this art as decadent, degenerate and so on and so forth. Meanwhile, the more sensitive painters, who were aware of the importance of the qualitative rhythm of quantity in object elements, launched efforts towards an expression of this rhythmic nature in the Picture Plane through finding a way to translate those rhythms in a similar qualitative-rhythmic combination of pictorial elements and thus rendering their aesthetic excitement in certain pictorial signs. Thus, sign, an element of art, has finally taken its legitimate place of honour in Art, has truly become the mouthpiece and bearer of the pictorial idea, which is intrinsic to the nature and essence of sign. Linked through rhythm to aesthetic excitement in the Artist and the Spectator, sign rids itself from imposed ideas, which are alien to its nature. These signs, their essence reveal themselves in the qualitative rhythms of quantities, blooming and growing in this medium like in clear water.

This manifestation of qualitative rhythm can be found in all Arts: Music, Poetry, Sculpture and Theatre. Particularly remarkable this tendency appears to be in Theatre, because it is synthesised from all Arts. All these facts demonstrate the huge importance of rhythm in Art, particularly, the importance of qualitative rhythm.

Now let us attend to the data which underlie the acceptance or rejection of a Picture by the Spectator, let us see which factors help or hamper acceptance.

Let us first recall that perception is based on a rhythmic value (motion), a certain impact of the latter on the human nature, the nervous centres, conveying the sensations perceived to consciousness. Now, it is of interest to consider what consciousness does about those sensations. When consciousness receives a sensation, its judgement of the latter is based on recollection. In order to grasp the worth of a sensation perceived, consciousness must compare this sensation with similar in nature earlier sensations. Should the new sensation be quantitatively or qualitatively superior to previous ones, it occupies a more prominent position, depending on how consciousness determines quality in sensations.

For instance, every Spectator has a notion of table, its shapes etc., i.e. he has a large amount of recollections of the thing, therefore he will hardly meet with much difficulty in assessing the quality of another table. Proceeding from the sum total of his recollections, he will promptly find his bearings and pass his judgement. For a very long time the Art of Painting has been preoccupied with the quantitative notion of object with just a tiny grain of its quality, which confined itself to the qualities of the quantity of elements in that object. So, it is only natural that the Spectator has accumulated a host of quantitative recollections, while qualitative recollections are rather scanty. Should the new sensation be weaker than those in memory, it will take a humble place in his consciousness, the Spectator will accept it indifferently: 'nothing new to me'. Should the quality of sensation, albeit very similar to a recollection, bring a new trait, although not a very sharp one, into the Spectator's consciousness, the latter will revive, taking a lively interest in such a sensation. Finally, in case a sensation weakly associated with memory carries a host of new qualitative traits, then the Spectator's consciousness, finding no support in memory, will, more often than not, be in a state of disturbance and protest.

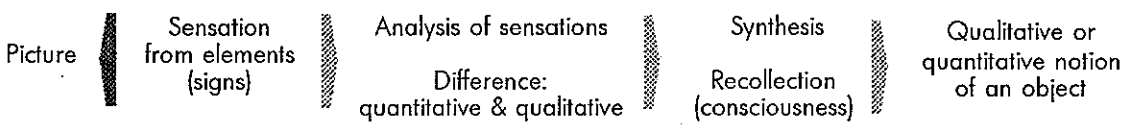
The situation is as follows. Should the new Art of Painting address a quality of objects revealed in a Picture to a Spectator, the Picture will hardly meet with much sympathy in the Spectator, because the latter has very few recollections about the quality of rhythmic combinations in objects, but he has a lot of quantitative recollections. In this context the lack of understanding of such a Picture by most of the audience and all the invectives etc. appear as quite logical.

It seems, it would be more correct to take these peculiarities of the Spectator into consideration and, leaning upon the bulk of his recollections, to give him as many new sensations as possible. However, this path is too dangerous for the Artist, because he may fail either himself or the Spectator. What is an average Spectator like and is there a way to harmonise his demands with the ambitions of the Artistic Personality, who blazes new trails?... I would not venture to advise such pandering.

Ushering in the new dawn, Art is called to cast light on the dark corners; naturally, all the enmity and of conservative quarters in society is in store for the pioneers.

The appearance on the scene of Art of a new factor of importance, such as qualitative rhythmic value, calls on the cultured Spectator to develop a more earnest and independent attitude to the art of Painting, to accumulate new qualitative recollections, establish a new, more profound point of view.

Now let us consider translation of Picture by the Spectator and conditions, whether favourable or adverse for the Spectator's creative efforts. This path is diagrammed below:



This path is essentially similar to that of the Painter. The Spectator is face-to-face with a Picture. At the first step its signs are perceived and sensations formed: their forms, colourings, sizes, definiteness, etc. Then the second stage comes, where these sensations are analysed, compared and difference is revealed. Thereafter comes synthesis of the data obtained, which associate with consciousness through recollection. This point is of paramount importance for decision-making, because the quality of synthesis and recollections a crucial role. Imagine you have an academic picture in front of you. The process of perceiving the elements and revealing the difference has a smooth going, because only quantitative relations are involved in the picture. The link-up of synthesis and consciousness is easy because a host of quantitative recollections are available in the Spectator's memory, and synthesis also carries the same quantities. As a result, the Spectator accepts the Picture.

Now imagine a Picture presenting a qualitative (rhythmic), rather than quantitative, combination of object elements. The Spectator, who has gone as far as synthesis, loses his way, because there are more quantitative than qualitative notions in his recollections. Those of the audience who already have qualitative recollections, will accept the Picture and create a qualitative notion of the object. Thus, the Spectator's creative activity is confined to synthesising new perceptions with memories of previous experiences. Hence, the Spectator's creative growth depends on the quality of synthesis and the qualitative wealth of memories, on his ability to think about an object not only quantitatively but also qualitatively, i.e., the ability to translate.

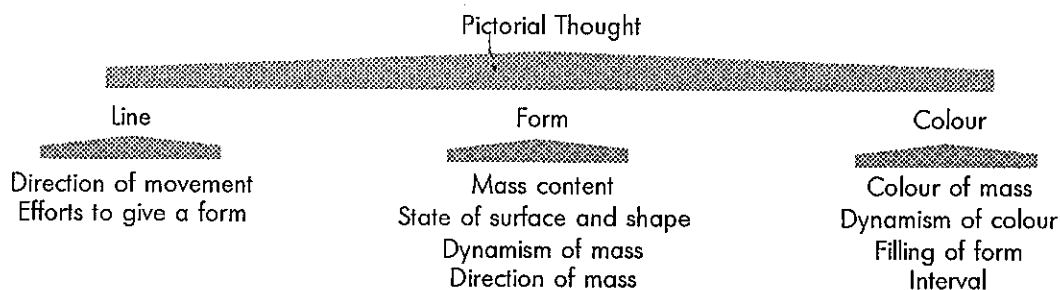
I have often come up against the following fact: a picture is appealing due to its colours, lines, combination of forms, etc., i.e., the Spectator appears as capable of synthesising; yet, when it comes to the point of linking this synthesis to consciousness, there is a reaction of protest.¹ This resentment is especially strong when the object is a person closely related to the Spectator. Why does it happen? The only reason here is that the sum total of qualitative memories about the object is not sufficient, although the Spectator may instinctively feel the beauty of the picture. In case the object is in addition dear to the Spectator for some reason, then the dominance of quantitative notions in the Spectator is even greater, which hampers the linking of synthesis with consciousness and raises a real storm of protest.

¹ Consciousness cannot put up with the fact of change in the object.

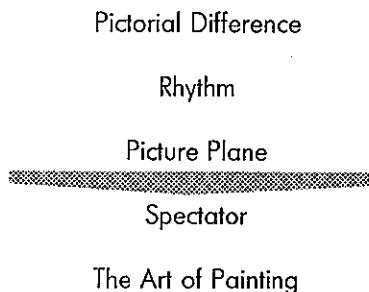
Quality follows from a union of quantities, i.e., it takes a combination of at least two quantities to let a quality manifest itself. One quantity yields no quality. Any object is a combination of different qualities of its elements and the combination depends on the environmental conditions of the object. All these factors make it clear that the firm organic bonds between the quantities of an object may rest in our perception on the qualitative characteristics of those quantities, because the latter assert the right of quantity to exist in human perception. Picture is also a quantitative combination of art elements, therefore the union of its elements must rest solely on the qualitative characteristics of its object, while the underlying basis of that union, as we have seen, consists in qualitative rhythms.

Quantitative rhythms, based on the ratio 1:2, 3, and so on (proportionality) cannot satisfy the advanced perception of the New Artist. Such rhythms are too poor and rough relative to the aesthetic emotions and the heightened, intense pictorial thought, which is expressed in New Art. The New Picture is the Painter's thought embodied in the real tokens of his art, the product of his inspiration and excitement over the plastic beauty of the World, where the Artist assertively affirms his Ego. Having defeated the force of individual object, he is on the way to an in-depth synthesis.

In conclusion, I can offer a brief diagram showing the progression of the expression of pictorial thought:



Other perceptions should also be rendered into these elements.



The above study of the importance of pictorial elements shows that New Art rests on firmer basis than Academism and its roots are much deeper in the ground of reality than superficial critics may be thinking. The Painters of New Art have a more conscious and deeper insight into the very essence of art, its elements and the role they are called to play in the picturing of an object. For this reason, their vision of the world around demonstrates a deeper and subtler realism than the notorious "realism" of Academism. Academism marks the first stage in degeneration of the cognition of the object, because the study of the visual appearance of the object had been accomplished much earlier and further progress along these lines led, on the one hand, to a loss of meaning in Painting and, on the other hand, to an affluent growth in its second stage, that is to New Art.

A. BOGOMAZOV'S SPEECH AT THE FIRST ALL-UKRAINIAN CONGRESS OF PAINTERS

(9 - 16 JUNE 1918)

Before speaking about the development of the art of painting in Ukraine I think it is appropriate to define the basic constructive elements which constitute a work of art. All arts, for instance, music, painting, poetry, etc., originate from one and the same domain and are the result of a single cause. Apparently, there is no need to prove this if to recall that a work of art is the product of our "ego." Consider the theatre which harmoniously unites all arts; this unification would have been impossible if arts had different roots. Painting is only one of the beautiful flowers in the eclectic bouquet of art.

In order to be solved correctly, the problem of the development of painting in Ukraine requires a strictly objective approach. Gathered in this hall are representatives of various schools and interpretations of art, and if we base our approach on any single point of view we shall never find mutual understanding and just waste time. We should not proceed from either Academism or Impressionism or Futurism but from the constructive elements which are natural to each art, and hence, to painting.

So, let us come to business. How can we define the essential, constructive elements of art? In discussing this matter we obviously should not proceed from any single kind of art, e.g., painting or music, because elements have individual properties inherent in a particular art. We can find essential characteristics common to all arts only if we part with all secondary features which differ one art from another. This will put us on the objective ground. All considerations regarding the content of art, its purpose and different trends should be discarded. First of all, we should determine the nucleus, that is a combination of the basic constructive elements, the main branches from which will represent different arts and the secondary ones, trends. It is understandable that the richer the basic elements are, the pithier the nucleus, the more ramified the branches and the more beautiful the flowers will be. We should, like a clever gardener who, before planting a tree, examines its roots and buds and chooses the appropriate soil for it, take notice of the roots and buds of art and the soil on which it will grow and develop. Only this attitude, as well as favourable cultural conditions, can strengthen the tree of art and enrich our museums and galleries with the masterpieces of national creativity.

Let us now take one work from each art and try to define the basic elements in them. In so doing, we shall not be concerned with a particular trend, to which a work of art belongs, or its significance; however, it is important that all the elements for which we are looking be truly essential. In this way we are going to consider works of painting, architecture, poetry, sculpture, etc. What was the cause for their creation? They came into being primarily due to the author's creative impulse, his desire and will. We can also consider other aspects, such as trends, but these are minor

factors which differ each work of art from others, while the creative impulse is the main element without which a work of art cannot appear.

Further, psychology has established that our "ego" is continually being influenced by the environment, responds to its impact and "transforms" it, so the wilful creative impulses are the result of the influence of stimulating forces of the environment. No work of art has ever been created without these stimulating forces. They influence, directly or indirectly, our psyche, may differ in their nature and intensity, can assume various forms, but their necessity is indisputable. The latent dynamism of the environment constantly arouses in us certain emotions; it is as much needed for a creative impulse as air for breathing. Making various combinations, the dynamic forces urge us to take up this or that art, create painting, architecture, poetry, etc., determine all trends, or are wasted if conditions are unfavourable. It explains why there are periods of renaissance and decadence in the history of national creativity. The influence of the environment is especially felt in painting, where the artist becomes fascinated with a landscape, a street scene, shades of the sky, etc. Realism, where the author is captivated by the outward appearance of the object, is a vivid example of this. So the second basic element which determines the existence of art is the availability of the environment with its inherent pattern of dynamic forces.

Considering different art works further, we can notice that each of them is embodied in a certain material: architecture - in construction material, sculpture - in clay, stone, or metal, painting - in paints and so on, each work of art having its own material. A work of art has to be embodied in something which exists independently of the author because without such an embodiment there is no work of art, there is only the author's idea. So the third basic element which determines the existence of art is material. All other elements pertain to different kinds of art and make for their differences.

Therefore, the basic constructive elements which determine the existence of art are the wilful impulse to creativity; the environment in terms of diversity of its dynamic forces which stimulate the creative impulse; and the material which defines art and embodies a work of art. Considering now the issue of art development we must logically admit that it is determined by the development of these elements, so we are required to study dynamic forces, their nature and combination, because art culture originates from here.

All the above considerations apply to painting just as well, though with certain peculiarities which are especially visible in selection of the embodying material. Now we have to put this problem on a real ground, that is to adapt it to the territory of Ukraine, its nation.

So, the three basic elements which determine the existence of art are the wilful impulse, the environment with its dynamic

forces and the material. What is the nature of these notions in Ukraine? What is their content? How rich are they? What do they mean in terms of culture? For convenience, let us start with the second element, the environment, because it not only stimulates creativity but also forms the nation's character and psychology. Everybody knows the enchanting beauty and lyrical spirit of Ukrainian nature. But in speaking on the development of national art it should be mentioned, however, that such richness is valuable as much as it contains dynamic tendencies because only the latent dynamism stimulates the nation's creativity and makes it unique. If you analyse or intuitively perceive the richness of lines, colours and forms in Ukraine, you will be able to feel their vital energy, joyful buoyancy and striking contrast with what exists, for example, in the North. There, the plastic forms live as if drowsing, there is less of vital dynamism, everything is imbued with muffled struggle, petrified torment and submissiveness, while here, under the bright sunshine, dynamism is revealed to its full extent, the struggle attains the highest peaks of emotional intensity - passionate tragedy, triumphant laughter and quiet lyrical sadness. Line is considerably thinner, sympathetic, serious and frivolous. Here, form is truly live and vital, whereas in the North it reminds plane ornament. Here, paint is like a decisive chord in music, capable of arousing sympathetic feelings; there, it reminds low, timid whisper.

In the North, the dynamics of lines is largely horizontal; in Ukraine, it is omnidirectional, with many vertical lines (poplars, mountains, etc.). It greatly impresses the spectator, perhaps does not allow him to concentrate, distracting his attention with multiple rushes. Nonetheless, it creates a superb picture. It is not for nothing that Ukrainians like to bathe in the gentle sunlight, quietly observing the surroundings. I would say that there is so much beauty in Ukraine that the soul is overwhelmed with delight, and creative drives lose their intensity; one would sooner dream than work. So here a person is in the midst of acting forces, is filled with them, while in the North a person is mainly a viewer. This peculiarity of Ukrainian nature makes the artist to develop strong resistance to such an entertaining influence of the environment.

Kyiv, the capital of Ukraine, which is soon going to host all intellectual forces of the country, is filled with beautiful, diverse and profound dynamism throughout its plastic volume. Streets are pressing into the sky; lines are energetic and forceful, they drop down, break up, sing and play. The pace of life emphasises this dynamism even more, as if legitimatising it, and it spreads all around until it comes to rest on the tranquil left bank of the Dnieper.

There is no need to prove another element, the wilful impulse. It has already been proved by the entire historical heritage of our nation: we have rich folklore, poetry, music, etc. It is proved by the very fact of holding this congress.

As regards painting, we must admit that little has been done in this direction so far. Poor cultural development is responsible for this, as well as the richness of our nature which requires from a painter great self-control, deep insight and concentration. It is easier to do it in the North than in Ukraine, but at the same time it is our advantage because it gives great possibilities. Moreover, all artistic talents were absorbed and transformed by the North, of which I shall speak below. Those

who stayed in Ukraine confined themselves to trivial compositions painting houses with ridged roofs, pots, etc. Narrow-minded nationalism is detrimental to creativity, too, limiting its artistic potential.

We should not turn a blind eye to our drawbacks; on the contrary, they should be exposed and analysed as much as possible. Only in this way we can find the solution. We must use all potentials available in Ukraine so that our own art would flourish together with culture. The object of this congress is to determine and implement measures which will foster the development of creativity in the direction of comprehending our own heritage, its characteristic features.

Finally, the third basic element which determines the existence of art is the embodying material. Our attitude to it substantially differ from our attitude to other elements because the artistic personality has full control over the material. This situation necessitates a profound understanding of material, since the painter embodies in it his creations. If we want to talk about the development of art seriously, we should have thorough knowledge about forms, colour of lines and the picture plane, which constitute the main elements of painting, as well as about the rules according to which they influence our psyche. The more competent the painter's analysis of pictorial elements is, the more valuable the painter's works of art are. We must frankly admit that practically nothing has been done in Ukrainian art in this respect; at least we see no changes in our art schools. True, there are causes which are beyond the will of the nation, but the fact remains. Schools which seemingly should develop in students the ability to critically analyse pictorial elements and cultivate the basics of synthetic approach do not carry out their mission; moreover, consciously or otherwise, they obscure the issue. They follow guidelines from the North, adhere to obsolete academic standards according to which they want to mould souls and creative aspirations of young painters. The fact that Ukraine had to listen to the directions of artists who, by their psychology and understanding of creativity, were painters of the North is a fragrant contradiction, to say nothing about the fact that Academism has long become outdated and impotent. For these artists the plastic wealth of Ukraine, its multifaceted dynamism, the psychology of colours, etc., are essentially foreign. So they, as "leaders," unavoidably exert pressure on schools which they supervise.

Today we have no directives from the North but their spirit still persists. Our schools are imbued with it, so we have a difficult task of rehabilitating the artistic environment. The main work should be directed towards comprehending Ukraine's plastic wealth, revealing dynamic principles, developing self-consciousness, self-criticism, the ability to analyse pictorial elements. We should define what we want, how we understand the development of national art; only then we will be able to determine real ways out of this situation.

Young generations will follow our steps. What can we give to them? How can we satisfy their sacred quest and endeavour? How can we strengthen their self-reliance? It is no secret that there is a growing discontent among students, that they have long been feeling the damaging stiffness of school and lost all confidence in it. We bear moral responsibility towards them. If there are student representatives in this hall they have the

right to inquire because now both we and they are at home and there is no need for them to turn their eyes to St. Petersburg or Moscow and for us to allude to the St. Petersburg Academy. Our responsibility is to retain all talented people who used to go to the North, only to be dispersed and deprived of their individuality. If previously they had to leave the native land, lose touch with the spirit of their nation, poison their young, immature souls with the breath of the North, now it is our duty to save them from this tragedy, give them the joy of living here, under the rays of our tender sun. In order to implement this goal, it is necessary to carefully grow the flowers of critical thinking, elevate art culture, acquire a deep insight into the foundation which is to stimulate art development.

Another part of this work should be geared towards creating conditions for further development of painting in Ukraine. Art schools should be reorganised because they are overwhelmed with the spirit of Academism which destroys mind and young creative forces, transforms sacred art into trade. I now raise my voice against Academism as a pedagogical approach rather than the artistic trend. Art schools and the Academy cannot freely develop within its narrow limits which are in fact pointless because Academism does not understand its role and place in the overall cultural development. All real causes which justified its historic existence are no longer valid. What remains, however, is empty form, a template, contempt of an arrogant trader. Tendencies of Academism are still popular with society and the public but the school should lead the way, be a continuously operating laboratory for testing new values. A collision of various trends and interpretations of art should take place in such a laboratory so that students have an opportunity to choose, compare and criticise. Our schools are afraid of new trends in art because of the fear of losing their authority which, incidentally, they no longer possess, to our great regret. I shall ask a concrete question, What have they done? What problems did they tackle? What did they give to the students, except for a graduation certificate? All schools are dead, their atmosphere is stifling for the artistic personality, and what is more, their lifeless spirit imbues the public's understanding of art. This is the reason why we should recreate art schools and put Academism - as a trend, rather than a method of teaching - in its proper place. Everyone, who has conscious attitude to art and likes it, can notice the deleterious effect of Academism. Therefore, I would like to acquaint the congress with regulations which I have developed for teaching art in Ukrainian art schools. They should include:

- two parts, creative and technical, with the prevalence of the former in the primary classes;
- scientific struggle with the spirit of Academism, its de-personification of the artist, its canons, overestimation of the importance of painting technique, etc., by introducing all other trends to the curriculum;
- lectures on the history of pictorial elements and stylistic analysis based on them;
- history of Ukrainian art;
- comparative analysis of the plastic wealth of Ukrainian nature with another places in terms of availability of pictorial elements;
- publishing of a school magazine.

APPENDIX. This will inevitably happen to any other trend, left or right, notwithstanding, if it is taken by the school as a basis for art development. Such a trend will soon exhaust itself and turn into another lifeless Academism, only with a different name. It is imminent from the logical point of view because any trend is an individual form in the general development of art, one of its many facets, which is more or less cultivated and which must die of necessity, as a human individual dies. Of importance in this respect are the dynamic tendencies rooted in the very essence of art, rather than forms which they assume. Obviously, we cannot give up a real moment because in so doing we would distance ourselves from life which requires its own forms of expression, but I think such moments should be created by life itself, by the principles which are embedded in individuals. Therefore, forms and the understanding of art should be formed in school, logically proceed from school's work, rather than be imposed as a norm. School as a concept already lags behind life: it is a stilled form which gradually loses its content, and this loss is in direct proportion to the level of its despotism. The basic elements, which I explained above, must all the time combine with each other, complement and develop each other. The moment one of them starts to subordinate two others the school will shut itself up in its own shell and approach a dangerous situation where a trend becomes a method of teaching, i.e., Academism. This is why all interesting trends should be represented in school. Above all, it is historically inevitable. As long as painting was concerned with the study of real form, as long as the artistic personality made it a point to follow in his works the relationships which existed in reality, until the dynamics of creativity surpassed and overpowered the dynamics of external real form, there could freely exist in art one general trend which might have aspired to have a school. However, due to the deepening of understanding of creativity it began to fall into pieces, whence came into being Impressionism, Symbolism, Cubism and all those "isms" which are so frightening to some.

I expect that some advocates of Academism will reject such a unification of trends on the grounds that school should give students certain concrete knowledge approved by... By whom can it be approved? What does approval mean in art other than a template and routine? Art is a living, ever changing and moving well spring which sparkles with beautiful diamonds. Why should school stop this movement?

9 June 1918

Slightly abridged version.

The original text is deposited with the CSADMLA

Трактат «Живопис та елементи» (1914) друкується у перекладі з російської
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An attempt has been made to preserve the author's style and terminology.