

CONCLUSIONS

The method I have used to explain Piet Mondrian's work is based on one of the key ideas underpinning it, namely the relationship between unity and multiplicity. The analysis thus develops from an initial overall survey to detailed examination and then back to an overview of the whole.

More study will still be needed and I am sure that further confirmation will be found. Many other compositions (*Victory Boogie Woogie* in particular) will have to be painstakingly assessed, explained, and enjoyed.

A reading of the explanations will be followed by visits to museums to examine the original works, allowing the eye to reveal all the delights of the painted surfaces transformed by the Dutch painter into authentic wordless discourse about life.

This work is also dedicated to those who truly believe that abstraction can be reduced to a superficial exploration of cold geometry for its own sake. This has, unfortunately, been the case with many, all head and no heart, the type Fausto Melotti referred to as *hardworking clerks of abstraction*.

"Where do we come from? What are we? Where are we going?" Paul Gauguin wrote these questions on a painted image. Piet Mondrian painted them in colored lines that turn into planes and then back into lines. The content of Mondrian's thought is equivalent to its form. This aspect, which I shall discuss at length in my next work, constitutes what I regard as one of the crucial differences between North American and European culture. I believe that the existential path followed by Mondrian, who was born in the Netherlands and died in New York (a city previously called New Amsterdam), is not wholly a matter of chance. I think he planted a seed that will bear all its fruit in the new world. *Broadway Boogie Woogie* and *Victory Boogie Woogie* constitute a bridge between Europe and North America. Time will tell.

Neoplastic geometry demonstrates that it is possible to talk about universal questions without being tied down to absolute and eternal truths. Contrary to the claims of some unimaginative people, "universal" is not necessarily synonymous with "dogmatic".

Neoplastic painting is not a grid of black lines with a few planes of color; it is not even always and necessarily an arrangement of lines, as *Victory Boogie Woogie* shows. Neoplasticism is a way of conceiving reality that starts from its deepest contradictions. Mondrian sought rest and found it in motion; he pursued the beauty of the external world without losing sight of internal harmony and equilibrium. The work of an entire lifetime served the purpose of giving concrete shape to a feeling for existence, which he perceived in all its aspects, everyday and eternal, particular and universal. I think of all the times I have realized that the reality of the world is actually far richer and more complex than the ideas we form of it. Our peremptory images of reality-either/or, good or bad, black or white-should be opened up to contemplation of all the real gradations in between. I think of **64** becoming **73**.

The Neoplastic vision urges us to open up to the manifold aspect of the world both outside and inside, to contemplate all its variety, but without losing our way. This is certainly very difficult in everyday life, where so much fear is aroused in the human mind at the thought of opening up to variety and addressing diversity. All forms of closure, intolerance, and racism are born out of this.

In a world like ours today, where there seems to be no time for anything but first fleeting impressions, it is encouraging to discover that certain concentrated images like *Broadway Boogie Woogie* and *Victory Boogie Woogie* can still express all the wisdom of which human beings are capable, when they so wish.

I am sure that Mondrian's two last paintings will become spiritual symbols of the new world that we are now approaching through countless contradictions.