

Dr. Wim Van Krimpen, Director
Stichting Gemeentemuseum Den Haag
Postbus 72
2501 CB Den Haag
The Netherlands

Aprilia, 10 March 2008

Dear Mr. van Krimpen,

I have written an in-depth critique of Piet Mondrian's work.
Enclosed, please find a copy of the first edition book.

Assuming that the Haags Gemeentemuseum would be interested in a new study on the Dutch master, on 26 October 2006 I have sent a copy of my essay to Mr. Hans Janssen. While other scholars and public institutions have showed interest and appreciation for my text, I have never had the pleasure to hear from Mr. Janssen. I recall a similar attitude in 1991 when I had sent my analysis of *Broadway Boogie Woogie*. At that time Michel Seuphor, G. C. Argan and Joop M. Joosten - among others - expressed great satisfaction (see attached letter) whereas no sign whatsoever came from Mr. Janssen.

If I think at recent Mondrian exhibitions (Vienna, Brescia, Köln) I can see that my studies could help improving the level of knowledge about Neoplasticism. I refer especially to the visual aspects which are at the end what really matters in painting.

Being a painter myself, my approach is in fact based on what I can see and draw directly from the images rather than on historical information which constitute the guideline for others who have a more literary approach to art.

I am glad to see that my studies have now awakened some sort of visual approach.

Associazione Culturale Nuova (editor of the first version of the book) was founded by a group of artists, art critics and collectors who wish to promote the appreciation of modern art. We think that art has very little to do with fashion, advertisement, events and business. Mondrian's art even less so.

We fully endorse Cézanne statement "*art is like a religion; its goal is to elevate thought.*"

In this particular case our goal is to provide museums and institutions which display paintings by Mondrian with basic information enabling the visitors to see, step by step, the whole process from figuration to abstraction and, above all, to understand the impact of such a radical evolution in our life today; in other words, understand reality through abstraction. These are not just esthetical theories, rather, social and spiritual issues our time should be able to deal with.

I hate to sound negative, but I am afraid that recent publications about Mondrian did not help much with that and this is why I have offered our co-operation to Mr. Janssen (copy of the letter enclosed).

I wouldn't bother writing to Mr. Janssen if he was not the curator of the modern art section which includes one of the most significant collections of Mondrians.

I would not reiterate my request of attention today if I was not convinced that the privilege to own such a collection goes along with the responsibility to make its full significance available to the public. If this means considering the work of somebody who comes from outside but has the right insight, we believe the museum should be somehow responsive.

It is a real pity that for the Köln exhibition our proposal has not been considered.

While visiting the show at the Ludwig Museum, I happened to talk with some visitors and gave them some hints in order to visualize the evolution process which has guided Mondrian throughout his life. People were fascinated and asked me why the exhibition did not mention that. Shouldn't the public visiting a Mondrian exhibition be exposed to the complete body of knowledge available up-to-date on Mondrian? Can a prestigious museum like the Haags Gemeente ignore a significant contribution just because it does not come from their own staff?

When dealing with the Dutch master, one should be ready to join with others and reach for a common level. Mondrian would say a universal level.

This is why *Associazione Culturale Nuova* are willing to share my work with the Haags Gemeentemuseum and this is why, we believe the museum should consider our proposal.

By the way, a lighter version of my studies is now available.

The teaching experience I was able to make during the past few years prove that accurate and comprehensive didactic support can be made available to the public in simple, unexpensive and quite effective ways.

Just to make one example out of many possible ones, if you take the triptych *Evolution* (1911), you can find in the first edition book (p. 36) an explanation which highlights new aspects that have not been pointed out so far. The same can be said with many other paintings such as the *Pier and Ocean's*, *Checkerboards with Light and Dark Colors*, *Composition with Four Yellow Lines*, *New York City*, *Broadway and Victory Boogie Woogie*.

Please have a look at the explanation of *Broadway Boogie Woogie* in relation to our daily life experience (p. 169). Excuse if I may sound pretentious but, as a matter of fact, nobody ever explained Mondrian this way.

Shouldn't a public institution support scholarship and be open to new ideas?

As the managing director of the Haags Gemeentemuseum I would appreciate, Mr. van Krimpen, hearing from you about these issues.

I thank you for your time and remain,

Sincerely,