What characterizes the composition at first sight is a position. Ring the phase of rethinking, and it is my impression that this was no coincidence. I believe that way Boogie Woogie (BBW) necessarily left incomplete. The canvas is the same size as the one used for Victory Boogie Woogie (VBW) but this time in the lozenge position.

What characterizes the composition at first sight is a further increase in multiplicity.

Another significant difference with respect to BBW consists in the almost complete absence of continuity in the lines, which are reduced to seven horizontal and two vertical rectilinear sequences.

The lines appear continuous in BBW because the space between the small squares is predominantly yellow. The rectilinear sequences of VBW are instead made up of a tighter rhythm of small squares, so closely arranged as to reduce the sense of linear continuity to the absolute minimum. In VBW the small planes are laid out in rectilinear sequences whose continuity disappears with changes in the color, size, and position of the planes.

In BBW the planes are generated by the lines and return to them; in VBW lines and planes seem to become one and the same thing.

While the space is nevertheless very dynamic (not least because of the lozenge format), its dynamism is the result of a virtually unlimited number of planes interacting with one another. While the finite dimension of the planes appears to predominate now, their enormous number and variety tend to evoke an infinite space. The infinite space of the lines is now expressed through the finite space of the planes.

Everything varies in this painting, as it does in BBW, but we no longer see any process leading to a unitary synthesis. It is multiplicity that predominates here.

VBW appears to present an endless sequence of possible syntheses of yellow, red, and blue manifested in constantly varying forms.

In actual fact, this is precisely what BBW tells us: unitary synthesis opens up again to multiplicity. We encounter a great many instances of partial unity (including white) in VBW, but not one that holds for the composition as a whole. All the planes are in a state of reciprocal motion. They are all relative and there is not one that establishes itself as a synthesis of all the others. I am reminded of the multiethnic society of New York, where all cultures and all religions necessarily assume relative value.

We mentioned unitary syntheses in white. A white form verging on the square can be seen in the upper section (diagram A) (1).

On the left we see a white plane (2) (with the same proportions as the unitary synthesis of BBW) inside which two small notes of color (yellow and red) are born.

These then develop linear sequences inside a third white area (3), which is analogous in its proportions to the square (1).

The synthesis we see in 1 is manifold at the same time (3). All the colors (3) blossom from the white (1): first the two small accents of yellow and red (2) and then more substantial sequences of yellow, red, and blue (3). A quick view taking in the composition as a whole picks out a group of yellow planes that seem to evoke something more constant (diagram B).

On closer observation, we note that the eight yellow planes present analogous amounts of color but vary in their proportions or present the same proportions but vary in terms of position and relations with the surrounding parts. We are thus observing either different entities that are related to the same thing or the "same" entity in a state of becoming, constantly changing in appearance: the one and the many.

Here too, as in the canvases of 1930, there is nothing more different than things that appear to be almost the same.

Mondrian shows us this broader variation of yellow in order to suggest that the variety he intends to evoke is in actual fact far greater than the canvas can display. It prompts us to imagine all the other different shapes, sizes, and proportions that the white, gray, red, and blue could also assume in all the possible positions and reciprocal relations: a truly infinite "landscape".

As noted above, VBW is characterized by the almost complete disappearance of lines, a crucial component of Neoplastic space all the way up to BBW. In VBW lines and planes become the same thing and the sense of multiplicity or totality previously expressed through the continuity of the lines now appears to be wholly concentrated inside the canvas.

This has a precise meaning upon which it is necessary to reflect. (see page 2)
Neoplastic lines were born when the oval of the Cubist period expanded beyond the finite space of the canvas (see paintings 1, 2, 3) and the planes joined to generate continuous lines (4).

The totality of space expressed by the oval as a whole within the canvas (1) opened up (1916-19) and become a totality manifested through lines that continue uninterruptedly (5, 6, 7).

The idea of totality conceived in a metaphysical form (the oval) gave way to the assumed totality of real space of the pictorial representation and the infinite space of reality.

Mondrian thus concentrated all through the 1920s on the unitary synthesis (the white square field) (6), which adjoined space of the canvas because “all” of the manifold aspect of the world is now manifested inside the canvas itself. The lines no longer continue beyond the edges of the composition, which means that the totality of space (formerly expressed by the oval) re-enters the canvas in the two last paintings.

The whole of the European Neoplastic phase is a slow and gradual opening up of unity to multiplicity (from 1 to 13). The one finally opens up to the point of coinciding with the many (14).

While it is unity that alludes to virtual multiplicity in 9, it is multiplicity that alludes to a series of possible units in 14.

This is probably what Mondrian felt in his heart but was not yet able to explain clearly when he said that there was too much that was old even in BBW. Mondrian was again dissatisfied with BBW, and I can understand this. Some parts are not resolved very well and it is now impossible to understand what state the composition was in when the painter initially decided that it could be regarded as a finished work.