

Piet Mondrian

# Mondrian, Village Church , 1898

b 1872

traditional art training

Here, a simplification  
interest in landscape  
screen of trees - art nouveau?  
flatness







**Departure of the fishermen (Zuiderzee) c1900**  
**form to convey subject - angular, thick, flat = masculinity**





**Gauguin Vision After the Sermon 1888**  
**Departure of the fishermen (Zuiderzee) c1900**





**Truncated View of the Broekzijder Mill on the Gein, Wings Facing West 1902-03**  
small sketch, investigation of light and color





Van Gogh Cypresses 1889  
Mondrian Mill in Sunlight 1908  
response to Van Gogh retrospective in 1908 - but more pointillist

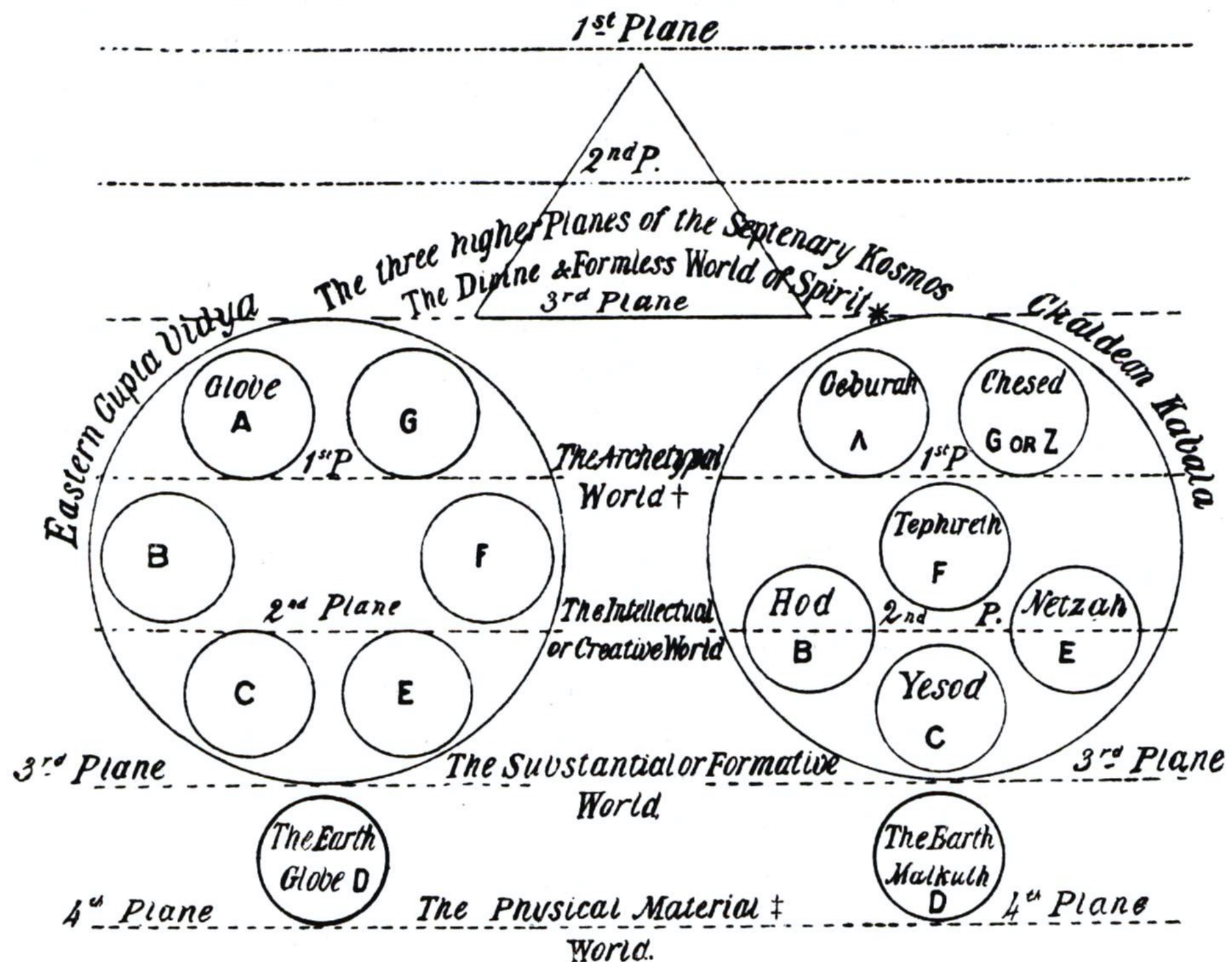




**Mondrian, Red Tree, 1908**

**use of color, brushwork, not just a study, but the life force/energy (think VG)**





From: THE SECRET DOCTRINE: THE SYNTHESIS  
 OF SCIENCE, RELIGION, AND PHILOSOPHY. by  
 H. P. BLAVATSKY, 1888

Joins Theosophy Society 1908





**Mondrian, Sea after Sunset, 1909**

**Shift: not so moody, not representational  
not about surface, but focus on structure of scene/larger forms**





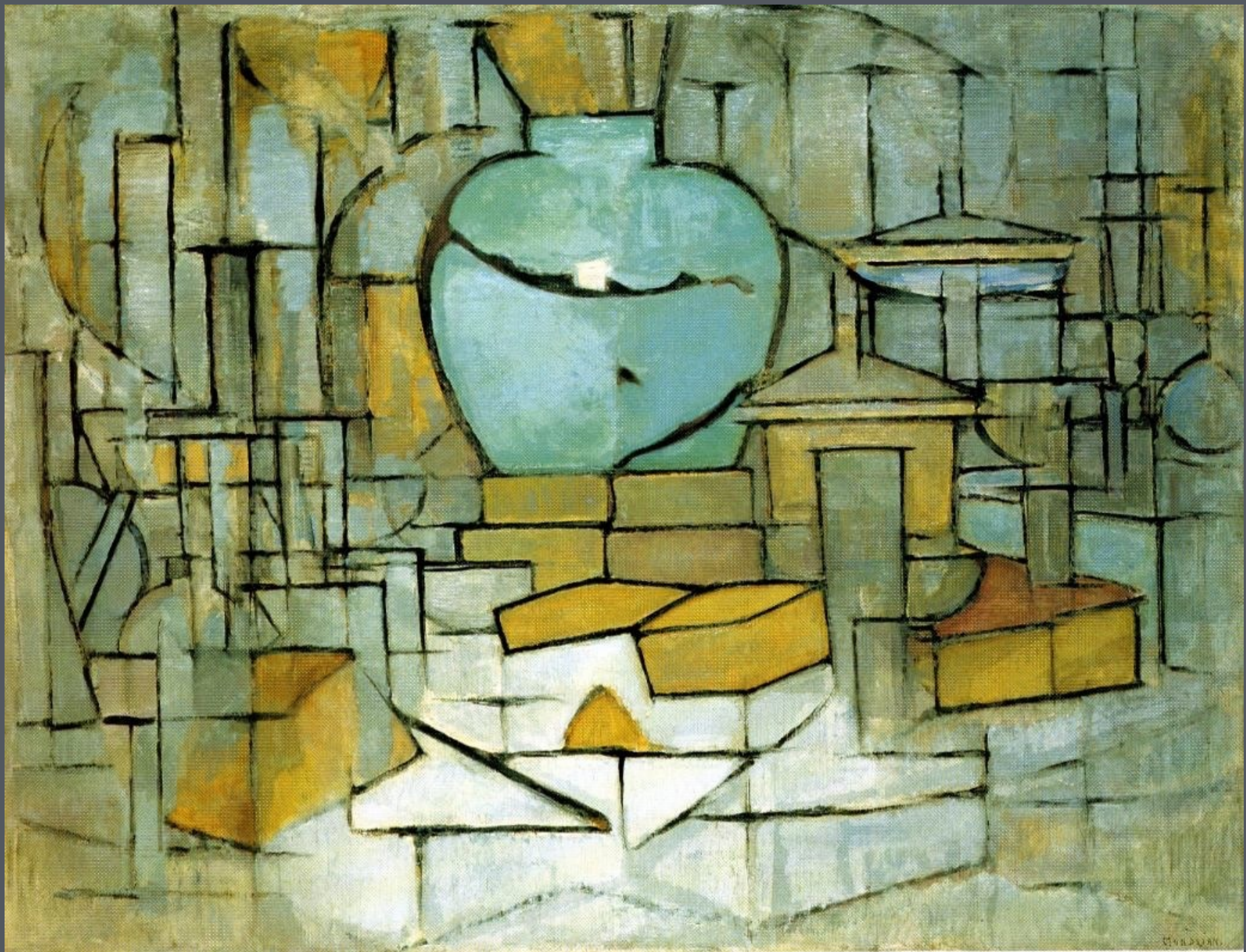
Monodrian Still-life w/Ginger Jar II 1912  
and Candlestick 1910



Summer 1911 PM moves to Paris - exposed to Cubism

But, PM not a Cubist - not so interested in rendering object from multiple vantage points.

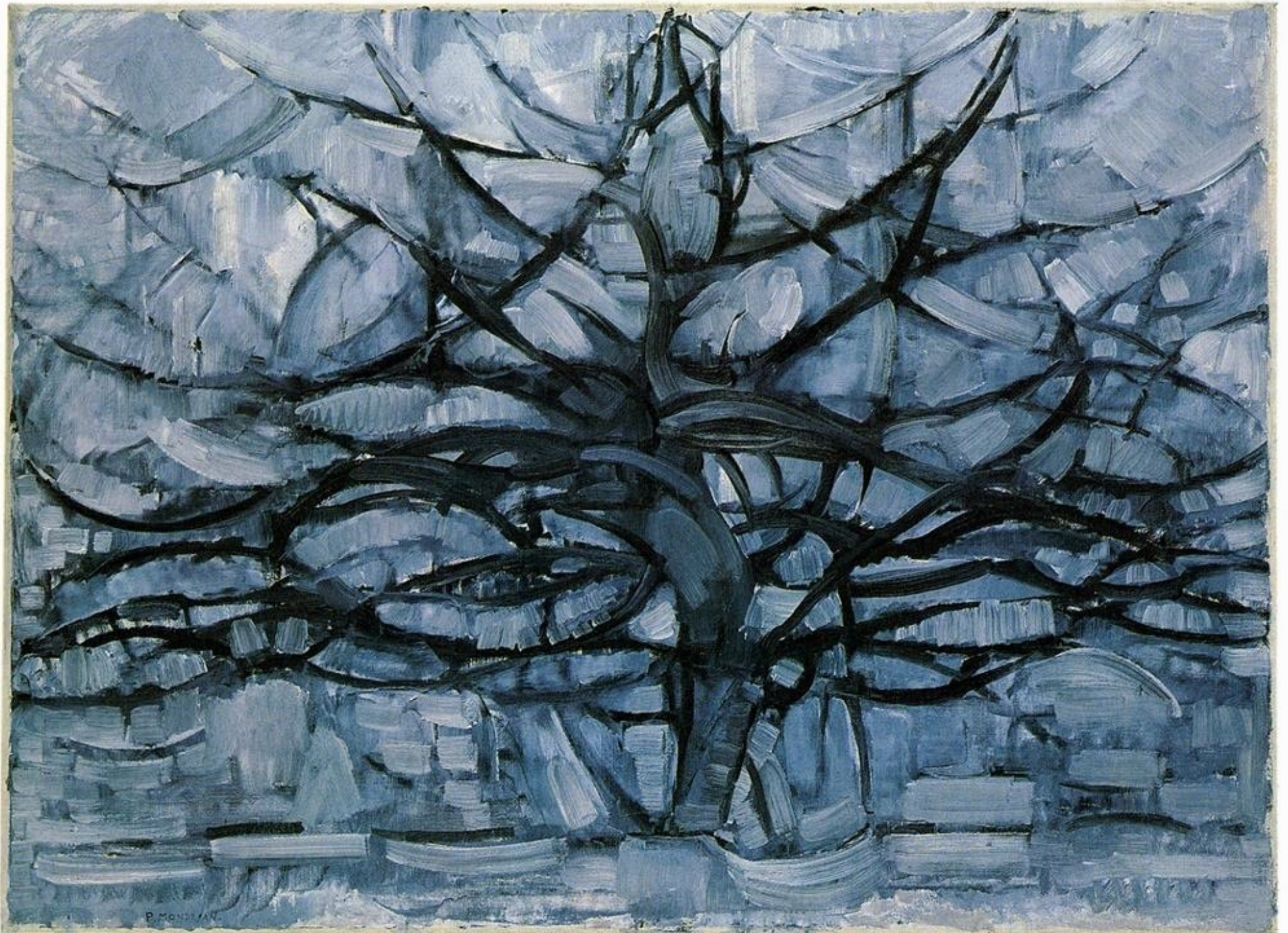




**Mondrian Still-life w/Ginger Jar II 1912**

**Planes of objects flattened out, things more frontal, less focus on mass and volume; not interested in forms in space; dissolves distinction between foreground and background**





**Mondrian Gray Tree 1911-12**

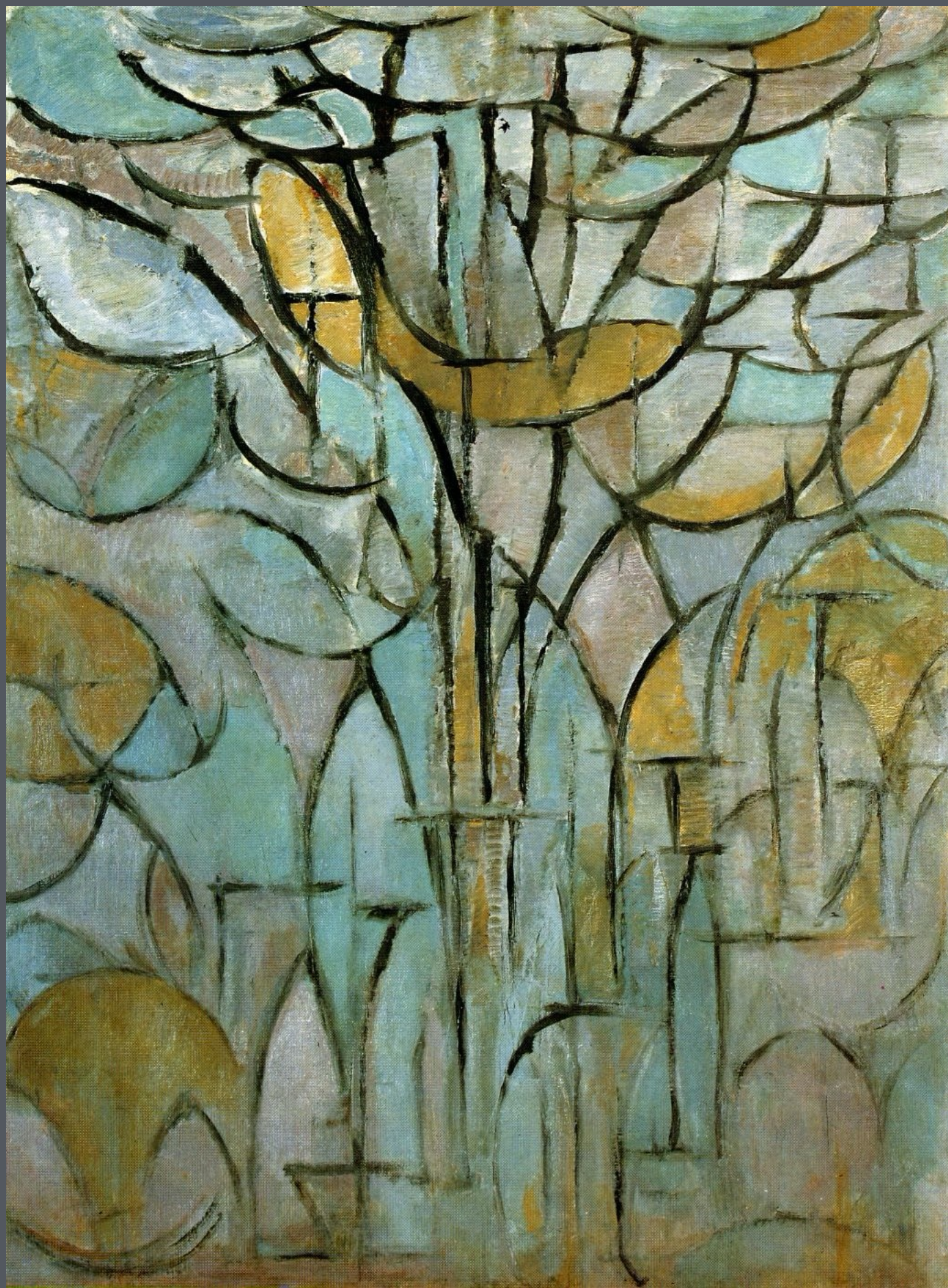
**Turns to nature, dissolves difference between mass and space - note rendering of tree, but also space b/w limbs**





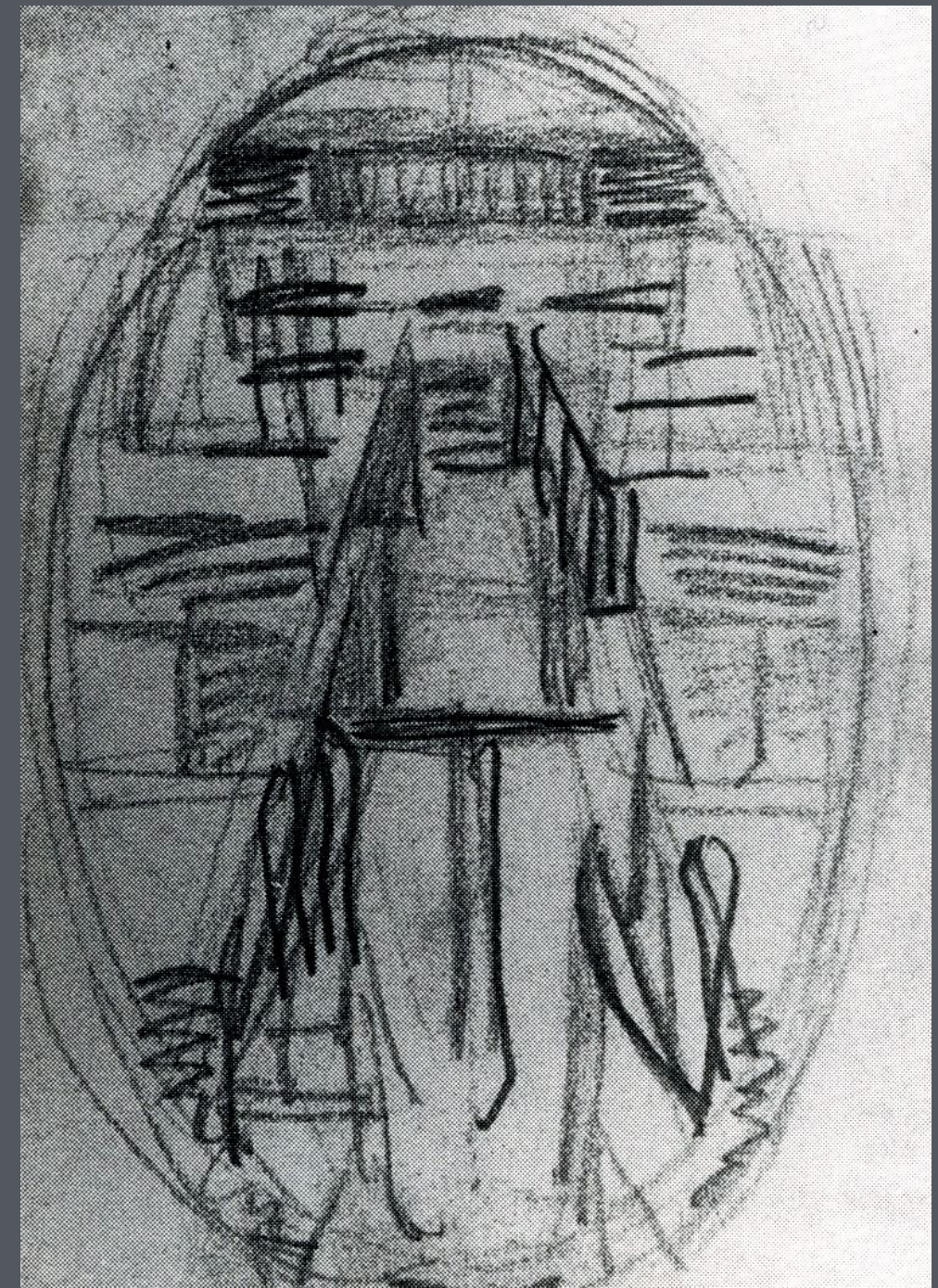
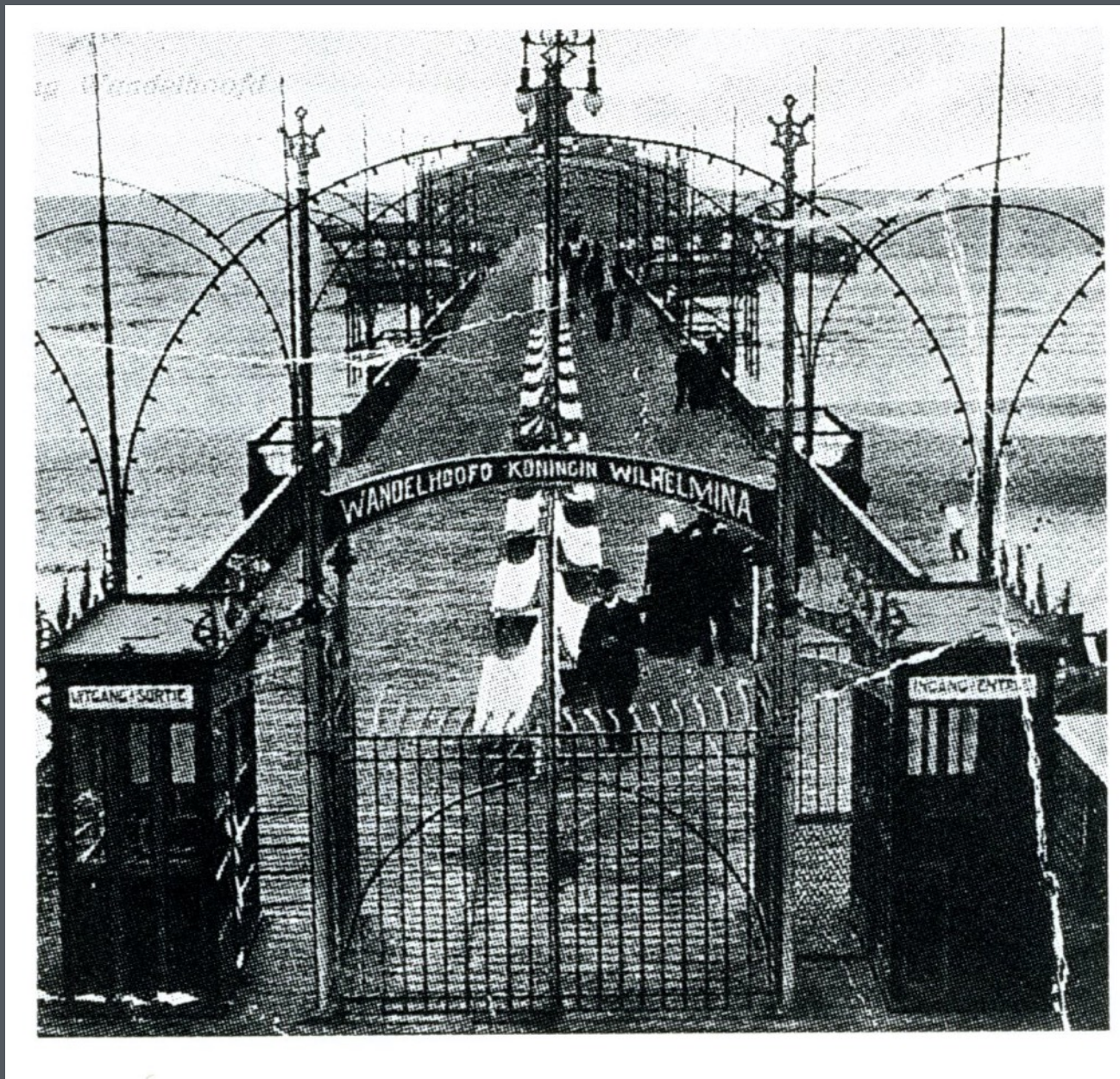
**Mondrian Flowering Apple Tree 1912**





**Mondrian Trees 1912**

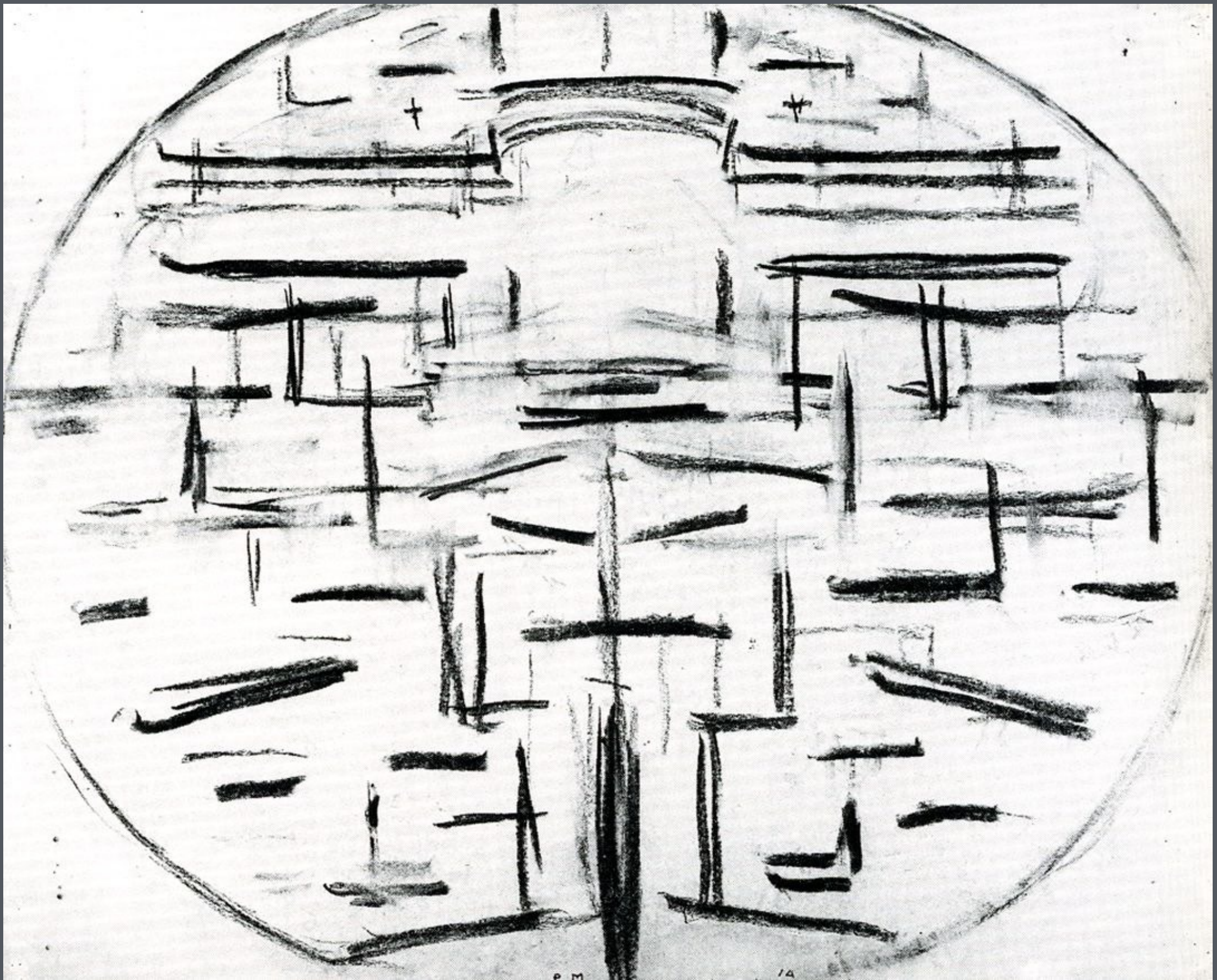




L: Postcard of Pier at Scheveningen  
R: Mondrian, Sketch of pier, 1914

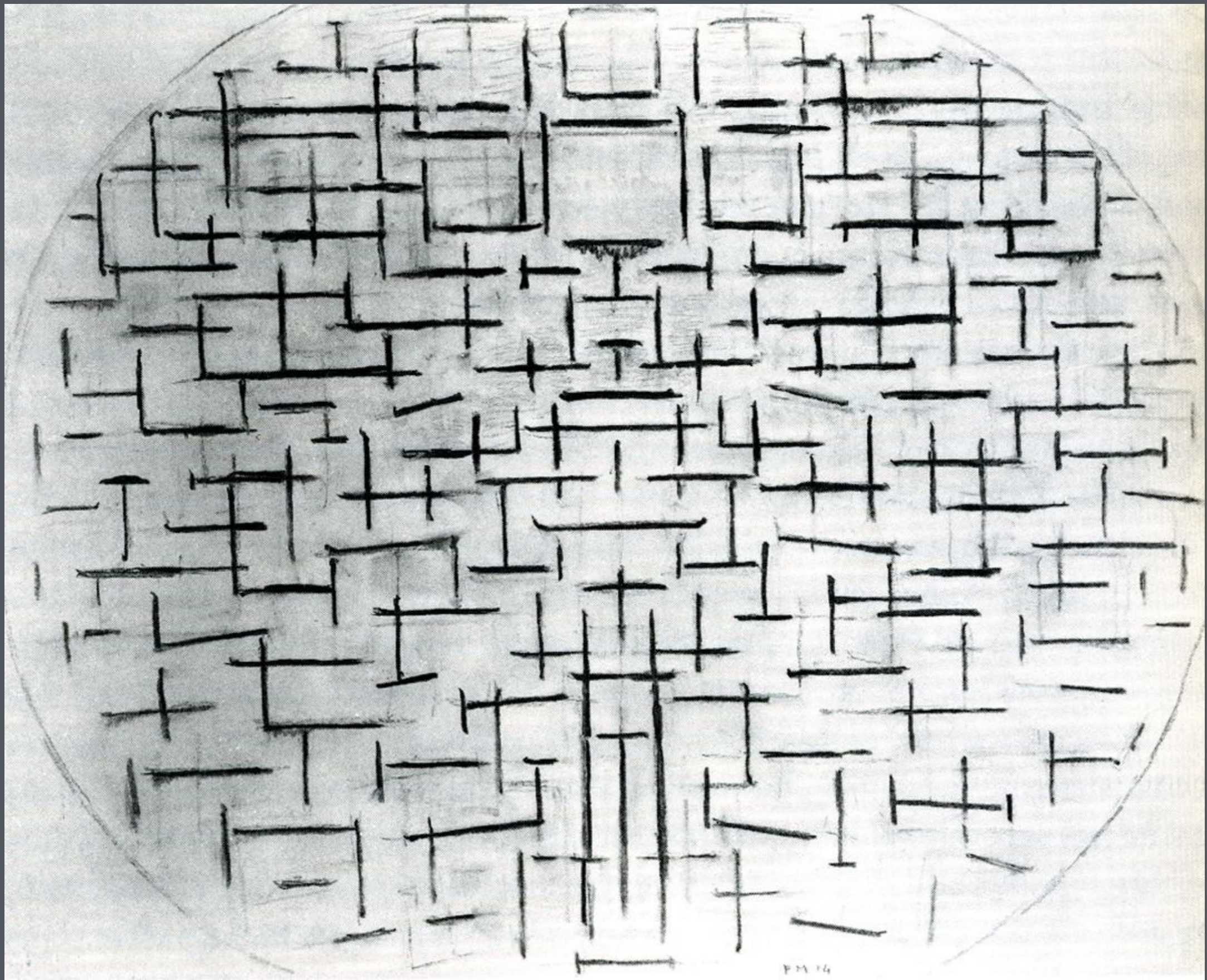
“Cubism did not accept that logical consequences of its own discoveries; it was not developing abstraction towards its own goal, *the expression of pure reality.*”





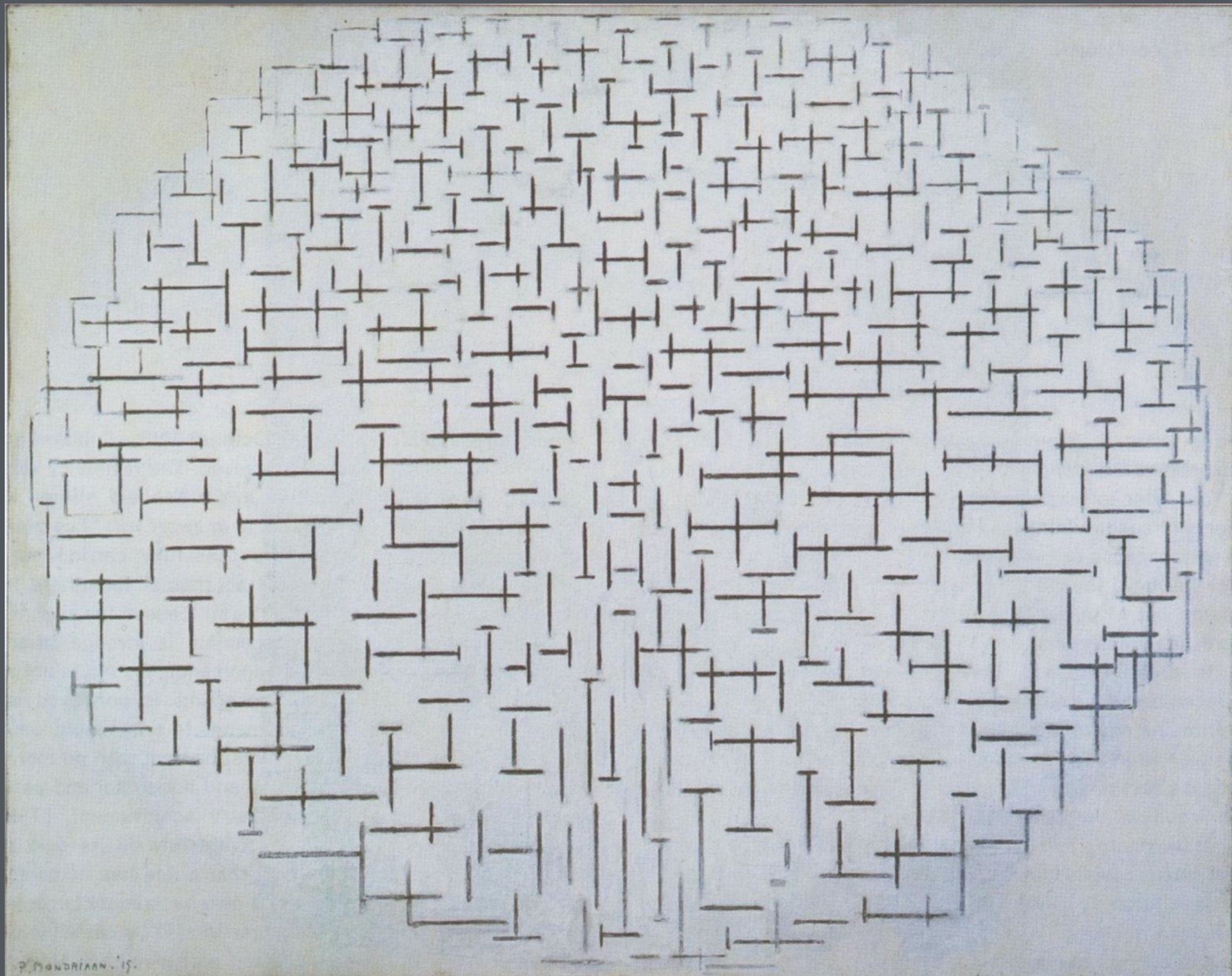
Mondrian, Pier and Ocean Study, 1914





Mondrian, Pier and Ocean 1914





**Mondrian, Composition no. 10 in Black and White: Pier and Ocean, 1915**

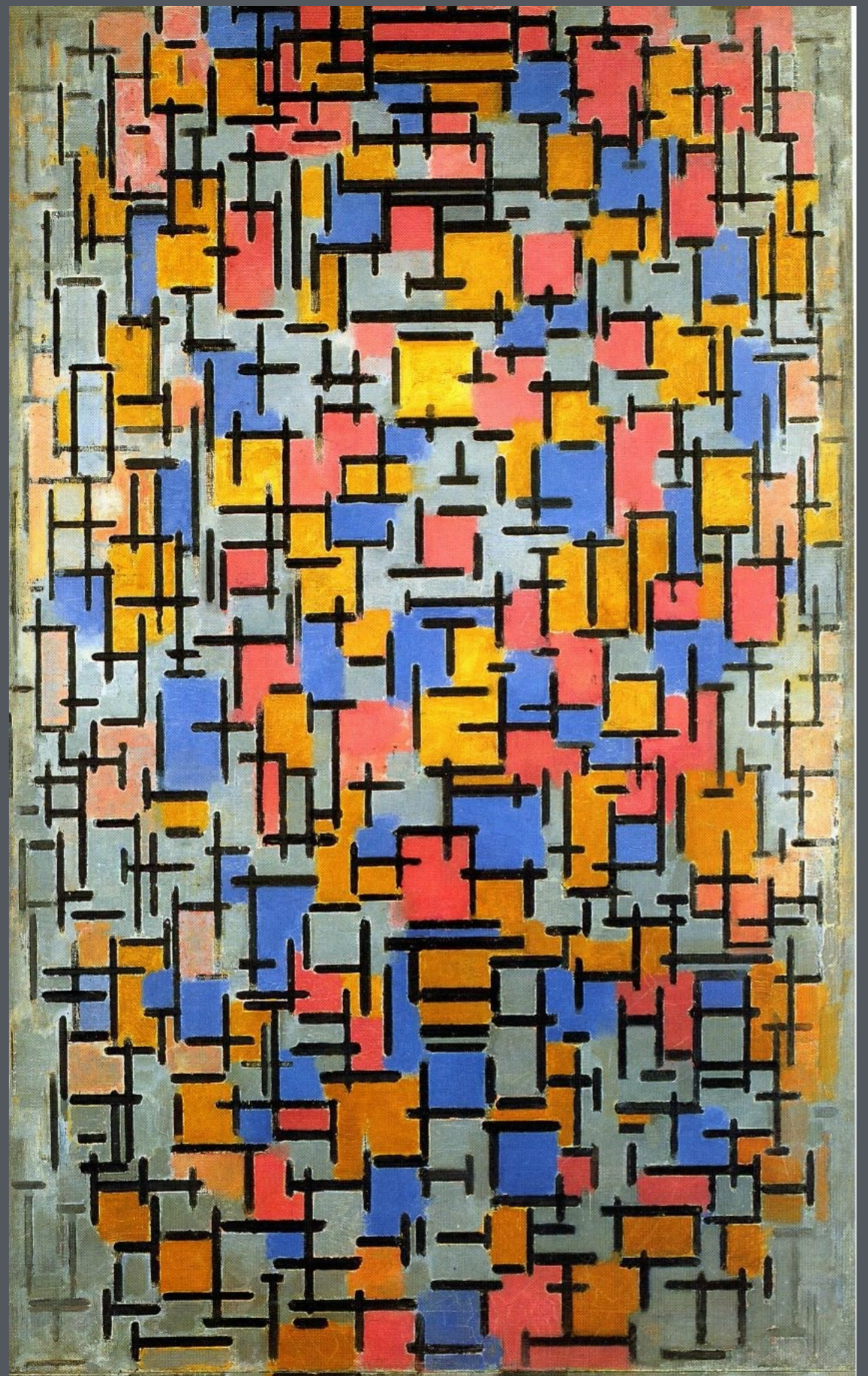
**“Perceived reality lies behind this work, but it is the lines themselves that has become the subject. Their pulse, their rhythm becomes the pictorial image.”**



**Mondrian, Composition, 1916**

**Goal: not to distill reality,  
but create a representation  
that would express the  
fundamental structure(s) of  
the world, and have the  
painting itself be a unique  
object (not a representation  
of something else).**

**note: organization -  
presence**



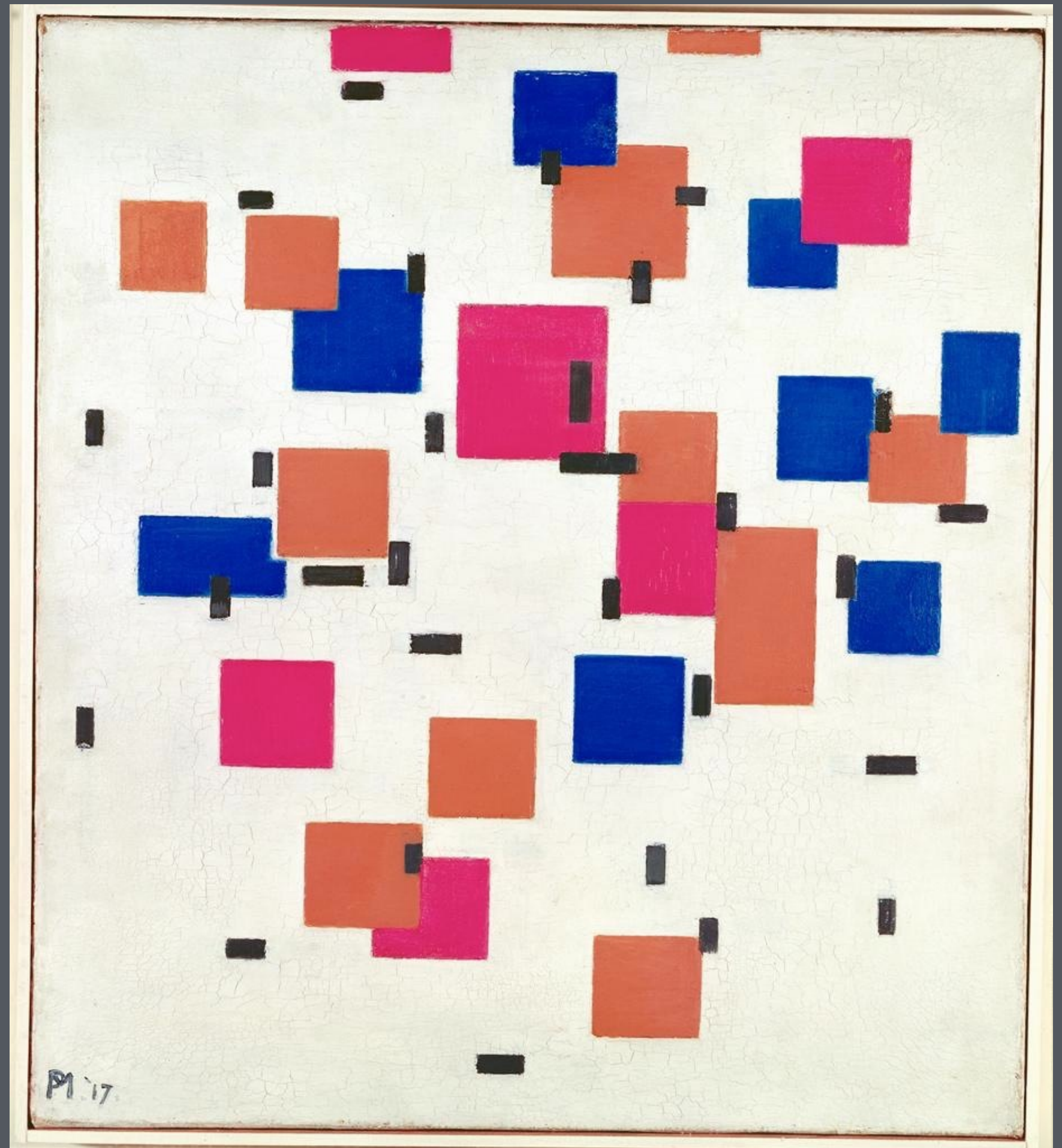


**Mondrian  
Composition in  
Color A 1917**

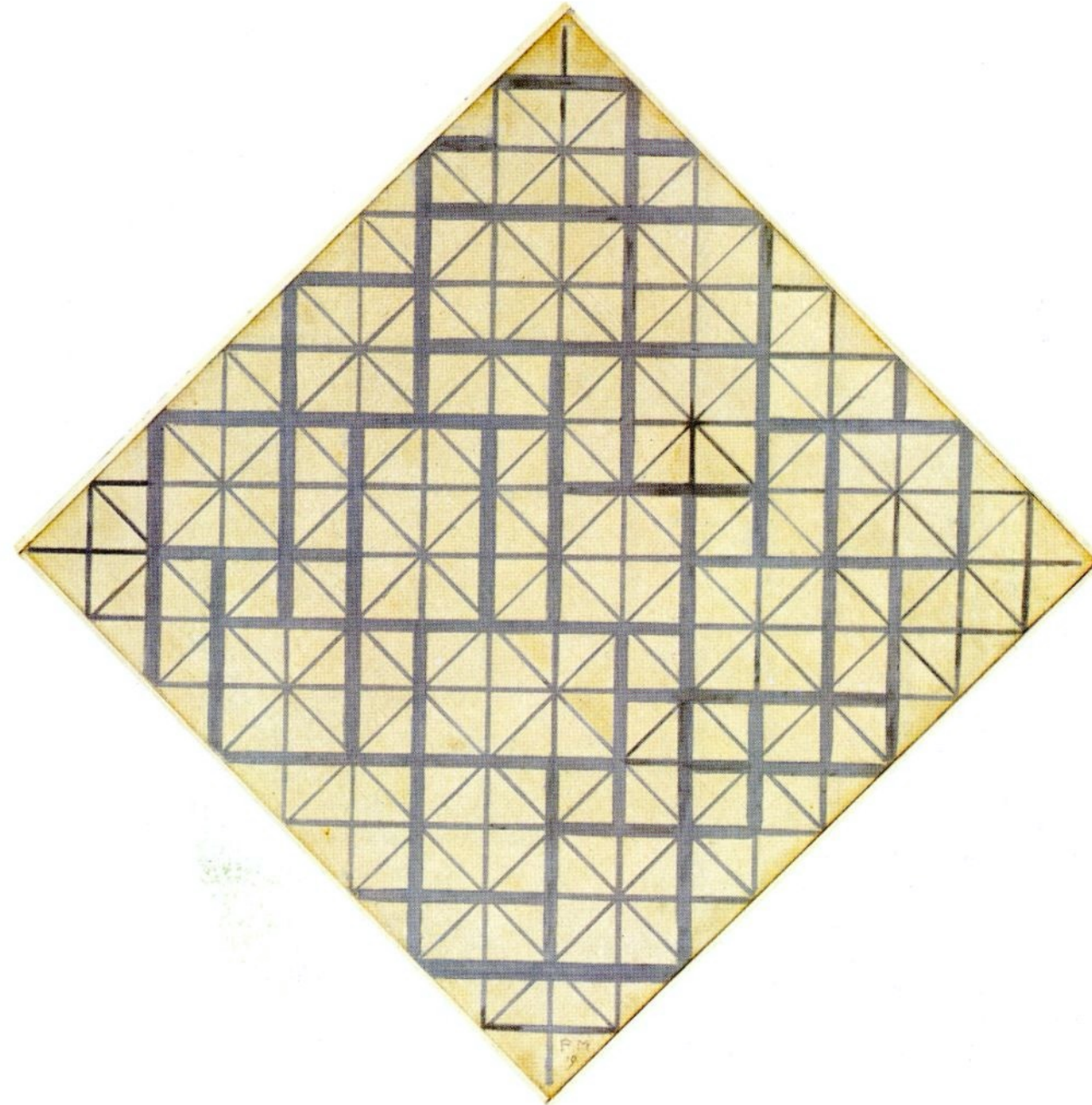
**depth and flatness**

**expansion and  
contraction/  
movement**

**but, still window  
onto another world**



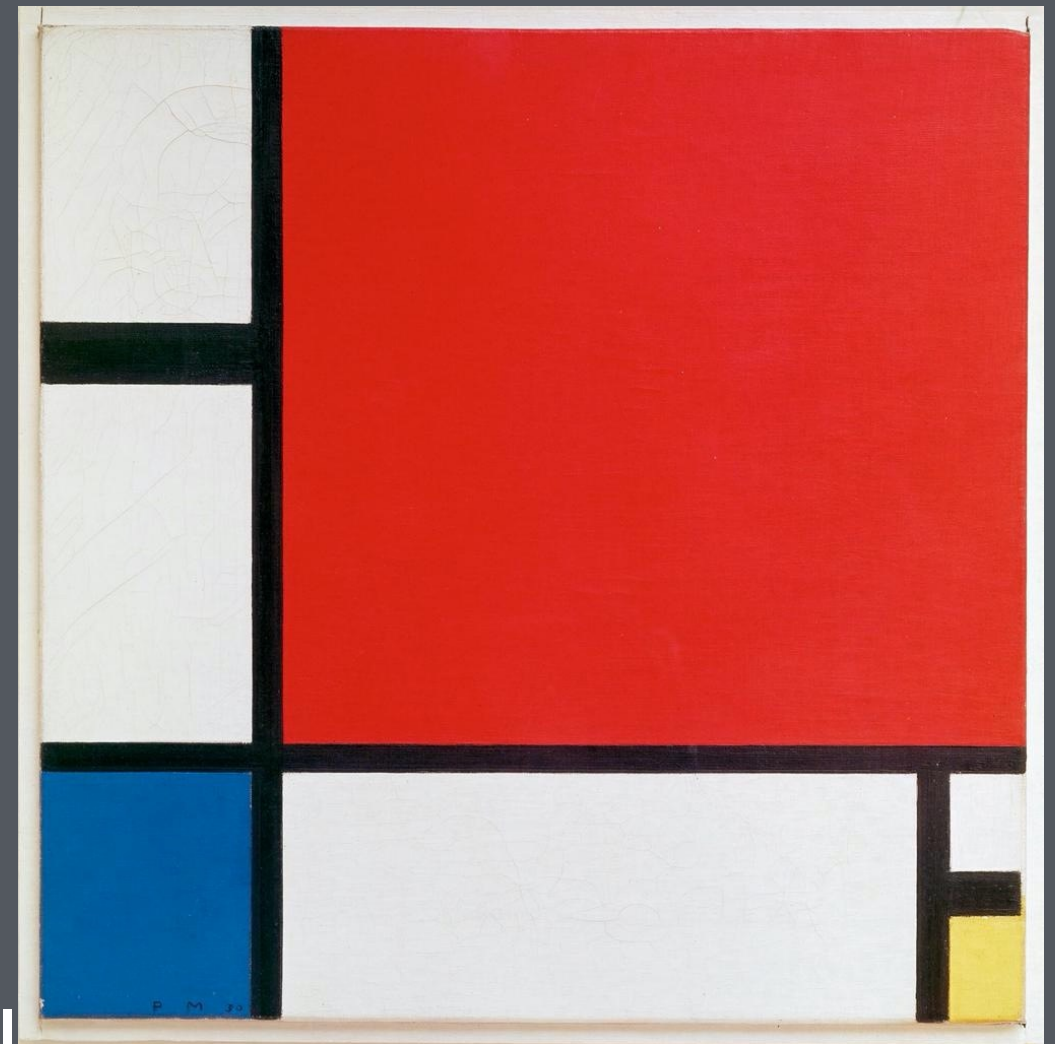
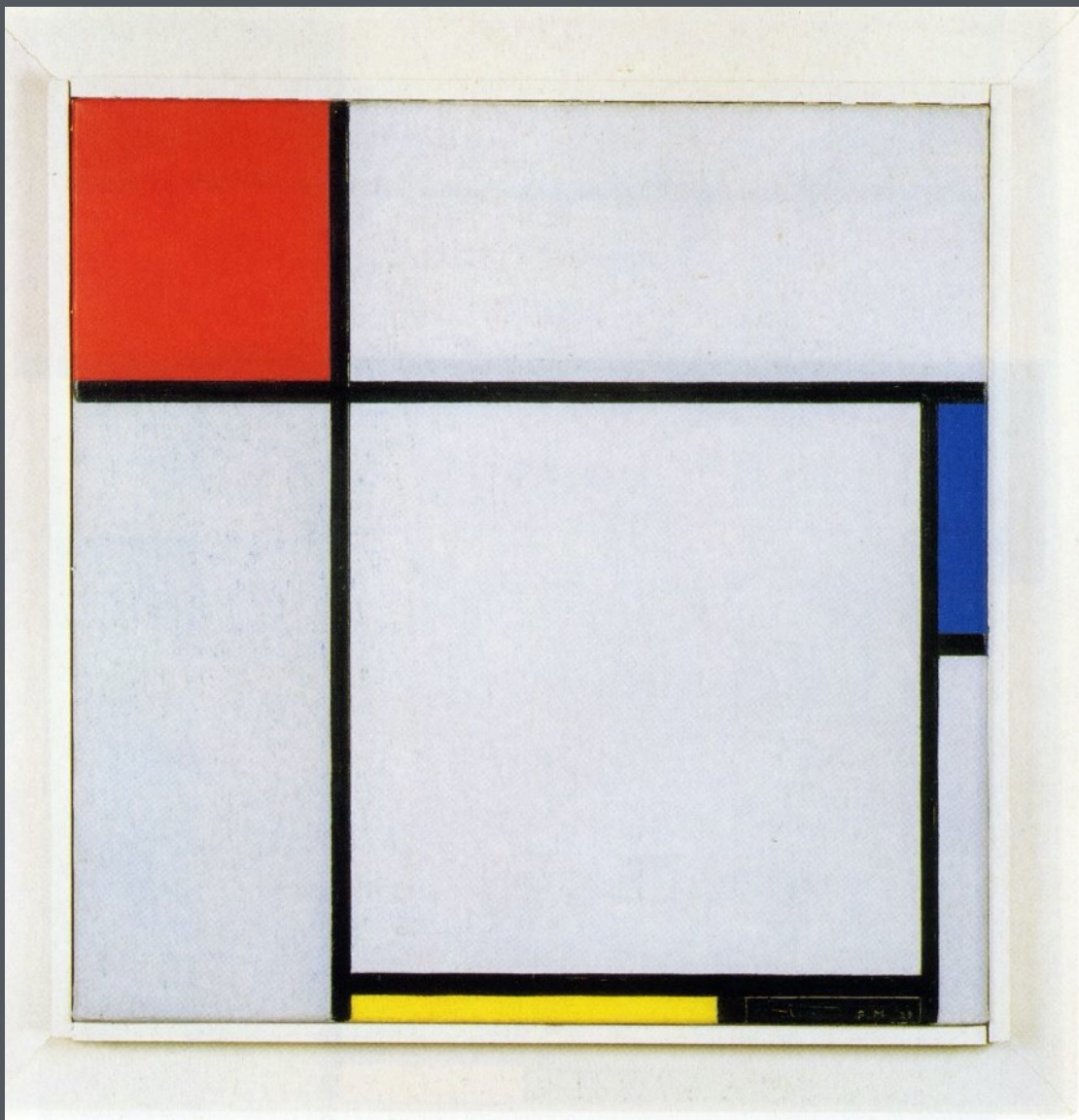




**Mondrian, Composition with Grid 4 (Lozenge) 1919**

cannot be read as window onto another world - horizontal lines do not = horizon  
varied thickness of lines mean we read them on the canvas, but also depth  
no repeating pattern, not a discrete unit from a whole, but a random cut  
lines continue beyond - sense of the infinite  
both finite and infinite





Mondrian, Composition with Red, Blue, and Yellow 1930  
 Mondrian, Composition with Red, Blue, and Yellow 1930

fragment from something larger, but seems a whole  
 primary colors, horizontal and vertical lines - building blocks  
 flatness and depth

For PM these works has static and dynamic, infinite and finite



**“This new plastic idea (by which he refers to his own work) will ignore the particulars of appearances, that is to say, natural forms and color. On the contrary, it should find its expression in the abstraction of form and color, that is to say, in the straight line and the clearly defined primary color.”**

**For PM, these basic elements enabled “the exact reconstruction of cosmic relations” and thus express the “universal”**

**PM wanted art to reflect a higher reality, a truth that transcended nature, beliefs, that in its perfection such an art would help others reach greater understanding and knowledge.**

**Utopian.**