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Piet Mondrian's early Years

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Propositions

Piet Mondrian's Early Years

The Winding Path to Straight Abstraction

I Mondrian turned to pure abstraction as an escape from personal, emotional wounds and out of fear of psychological elements within himself.

II Mondrian's sexuality is a subject of deep fascination to numerous writers, both female and male, who have attempted to portray the realities of his life as authoritatively as possible. In fact, all of the various accounts – which range from the notion that he was a lifelong virgin, to a homosexual, to a highly successful womanizer – tell more about the observer and writer focused on Mondrian, than about Mondrian as he actually was. Nothing about his sexual preferences or activities is truly verifiable.

III Mondrian, toward the end of his life, had nothing but negative things to say about his father. Yet careful research reveals that his father was extremely supportive of his development as a creative artist, notwithstanding Mondrian's subsequent claims that his father opposed his becoming an artist.

IV Mondrian's famous unwillingness to look out of windows when he was seated in the dining rooms of various friends in Paris because he said he could not face trees is not because he loathed the sight of trees, as has been claimed in at least three different variations of the same story, but because he was obsessed with trees as well as male phallic imagery.

V Mondrian's belief in theosophy and his worship of Madame Blavatsky as a source of wisdom permeated his art from 1912 until the time of his death.

VI Mondrian's anti-Semitism, which he voiced vehemently, while it was a distinct odds with the numerous relationships he had with Jewish supporters, is an example of his extreme emotional limitation, which needs to be considered in relationship to the personal detachment evident in his art.

VII Mondrian's self-portraits are further evidence of the same lack of psychological depths, because he always portrayed himself more as an assemblage to visual elements or as a mask rather than as a person with normal human complexity.

VIII Mondrian's incapacity for true intimacy with any other human being, which is distinctly clear in all what counts of his so called personal relationships, is, at the same time that it is a limitation and a sign of a lack of full adult development, is a key ingredient to his particular form of his artistic creativity.

IX The source of the perpendicular horizontal and vertical lines intersecting with right angles that exists in all of Mondrian's art from 1919 onwards, can be traced to the design of the windows of his childhood home.

X Mondrian assiduously avoided the color pink in his paintings because he was vehemently anti-communist.

Nicholas Fox Weber
Groningen, 20 September 2018