

INTUITION AND CERTITUDE

***Abstract Painting Considered as a
Language***

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Ph.D. Thesis, History and Theory of Art

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Volume 2

LIST OF ILLUSTRATIONS

To the best of my ability I have identified the current owner of each work listed. In the case of works by Bill, Lohse and Vasarely, unless otherwise indicated, all works are in the possession of the artist or his estate. All works are oil on canvas unless otherwise stated and unless diamond paintings, the dimensions are given as height followed by width.

- III.1 Piet Mondrian, Windmill, 1905-6, Mead Coll., 65 x 80cms.
- III.2 Piet Mondrian, Composition with Red, Blue and Yellow-Green, (Composition C), Museum of Modern Art, New York, 1920, 80 x 80cms.
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- III.11 Piet Mondrian, New York City 1, 1942, Musée national d'art moderne, Paris, 119.3 x 114.2 cms.

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- Ill.22 Theo Van Doesburg, "Sketch for colour composition", 1924, Gemeentemuseum, 31 x 15cms.
- Ill.23 Theo Van Doesburg Counter-composition, 1923, Museum of Modern Art, New

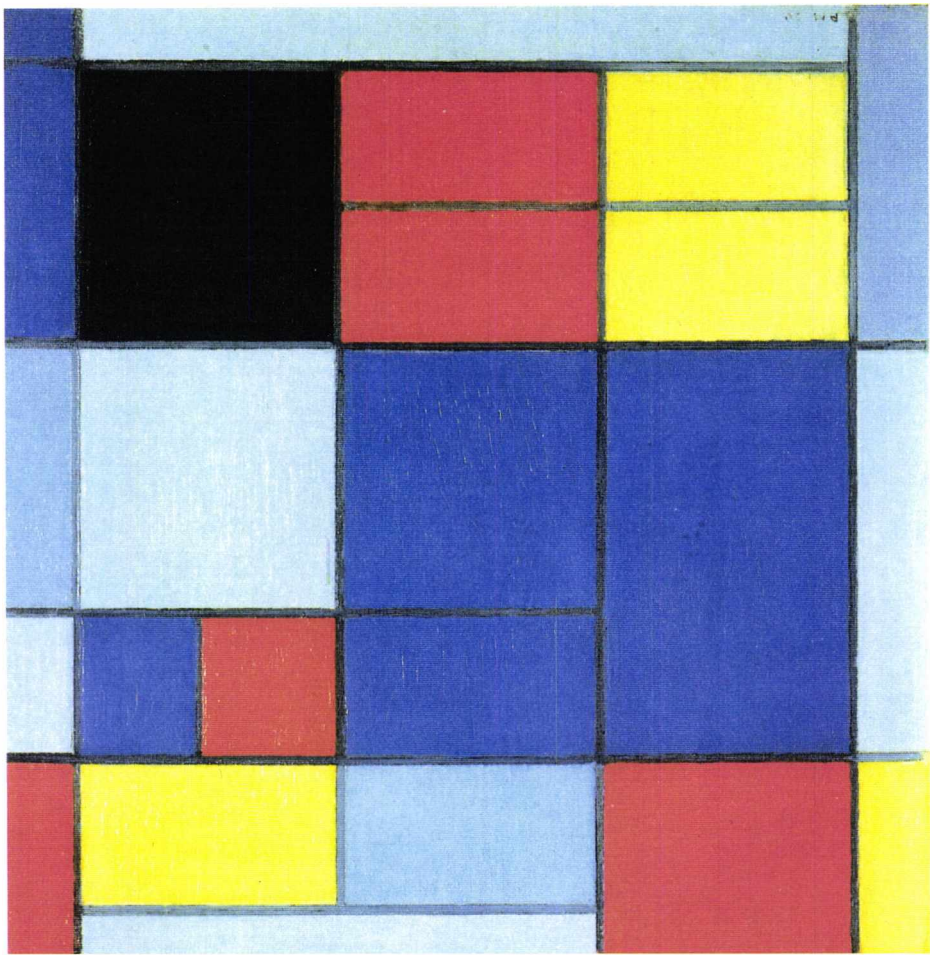
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- Ill.25a Theo Van Doesburg, Arithmetic Composition, 1930, Witzinger Coll., 101 x 101cms.
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- Ill.57 Victor Vasarely, Vega-WA-3, 1968, vinyl, 57.8 x 54.6cms.
- Ill.58 Victor Vasarely, Gestalt III, 1968, vinyl, 200 x 153cms.
- Ill 59 Victor Vasarely, Ion-DR, 1967, J.H. Hirshorn Coll, vinyl, 100 x 100cms.

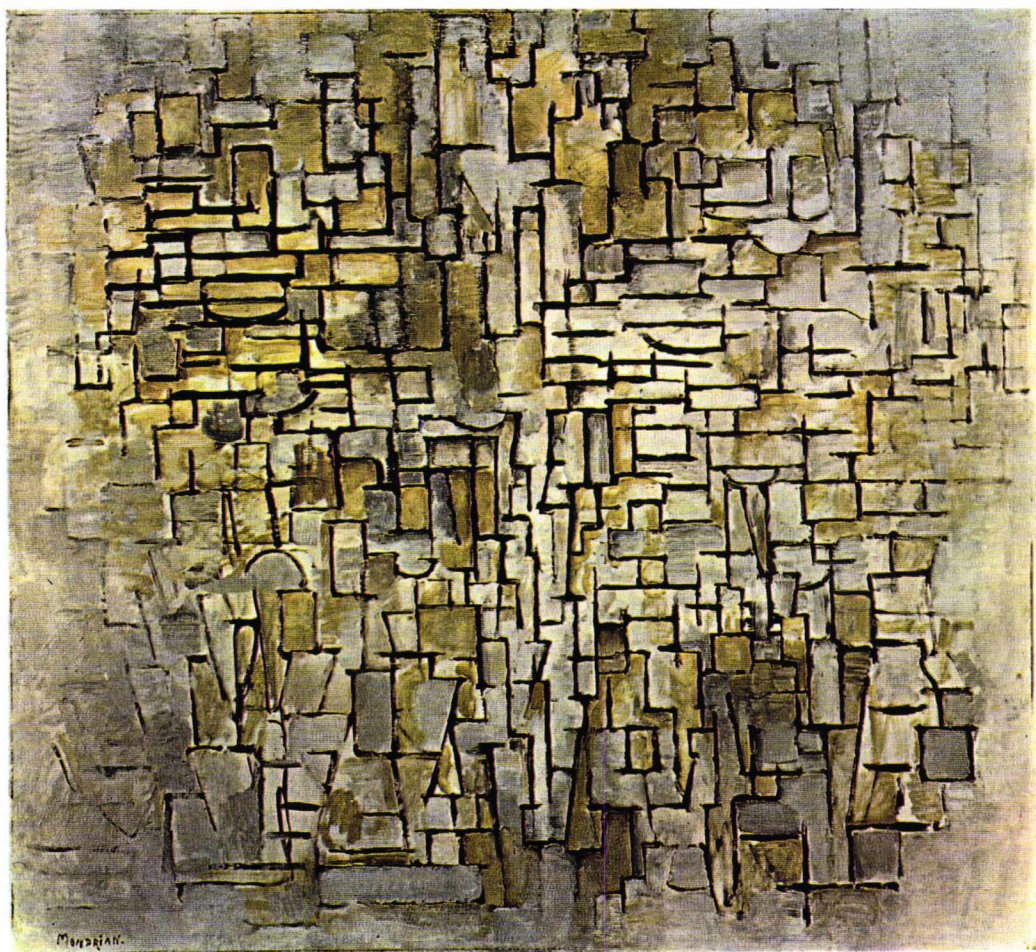


Ill.1 P. Mondrian, Windmill.

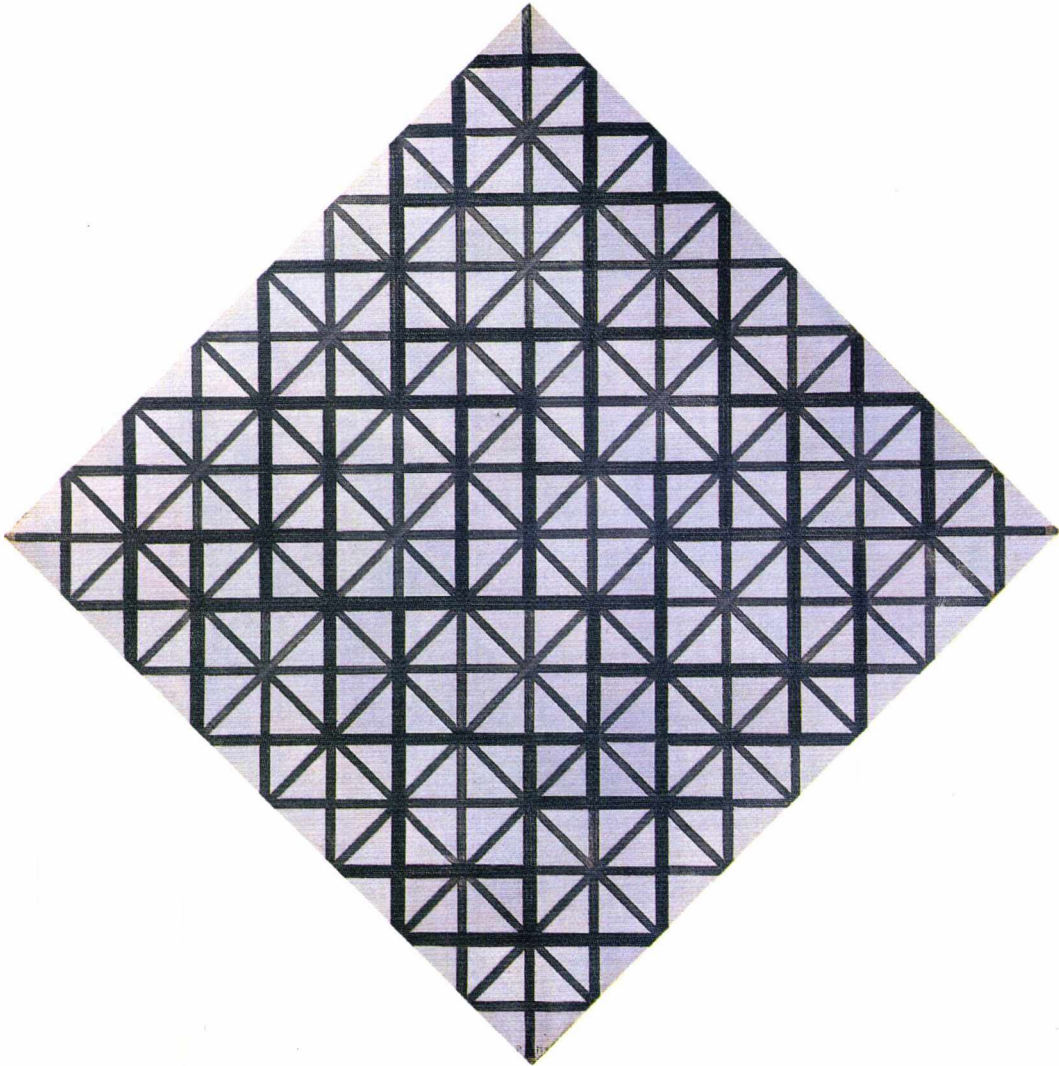


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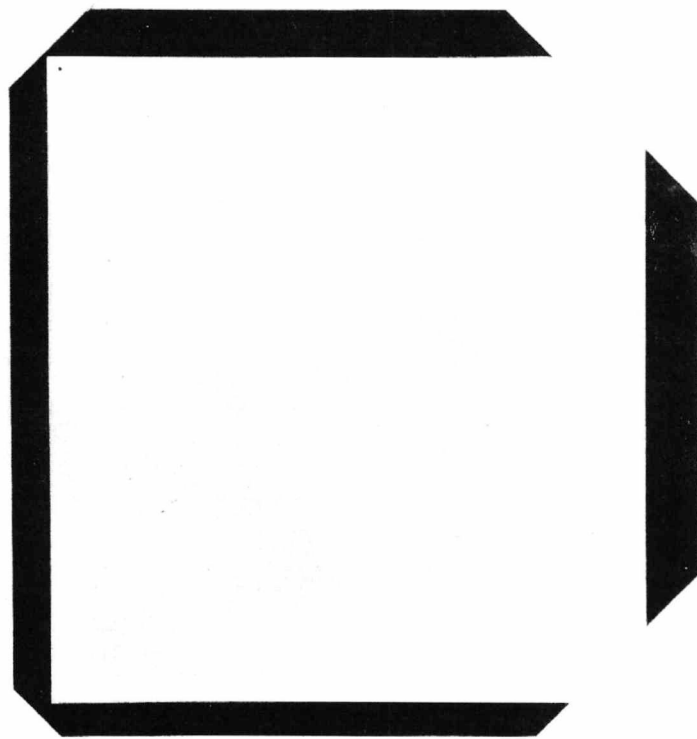
Ill.2 P. Mondrian, Composition with Red, Blue and Yellow-Green (Composition C).



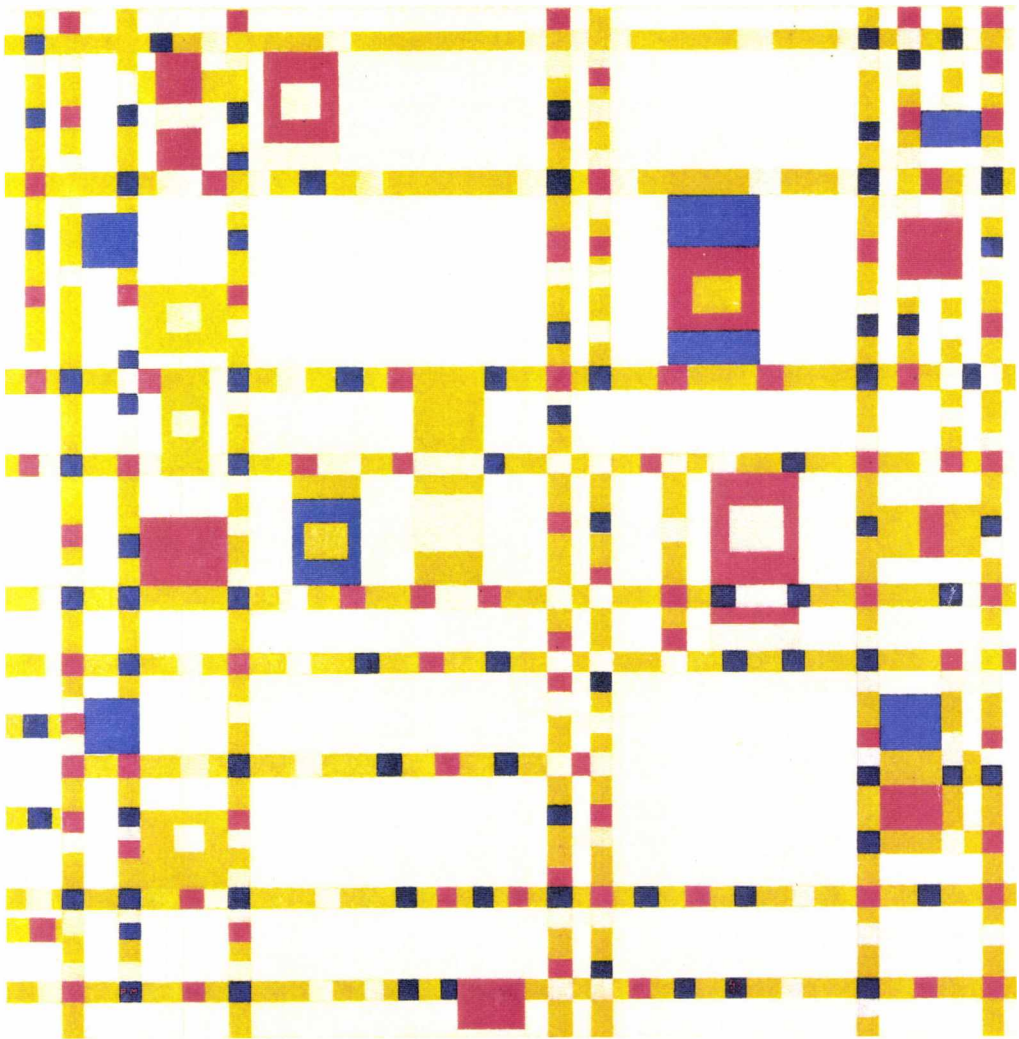
Ill.3 P. Mondrian, Composition No.7.



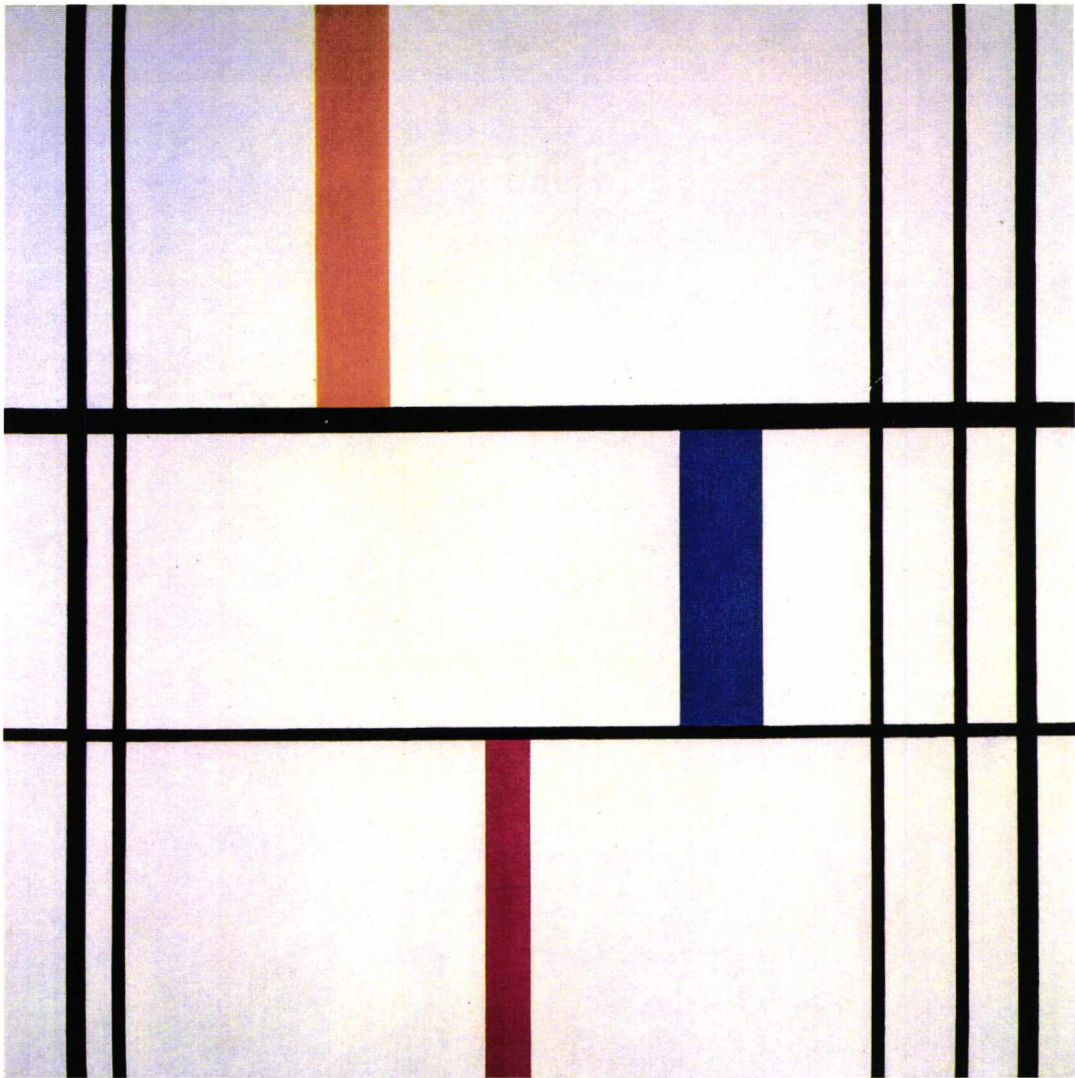
Ill.4 P. Mondrian, Composition in the Square with Grey Lines.



Ill. 5 P. Mondrian, Composition 1A.



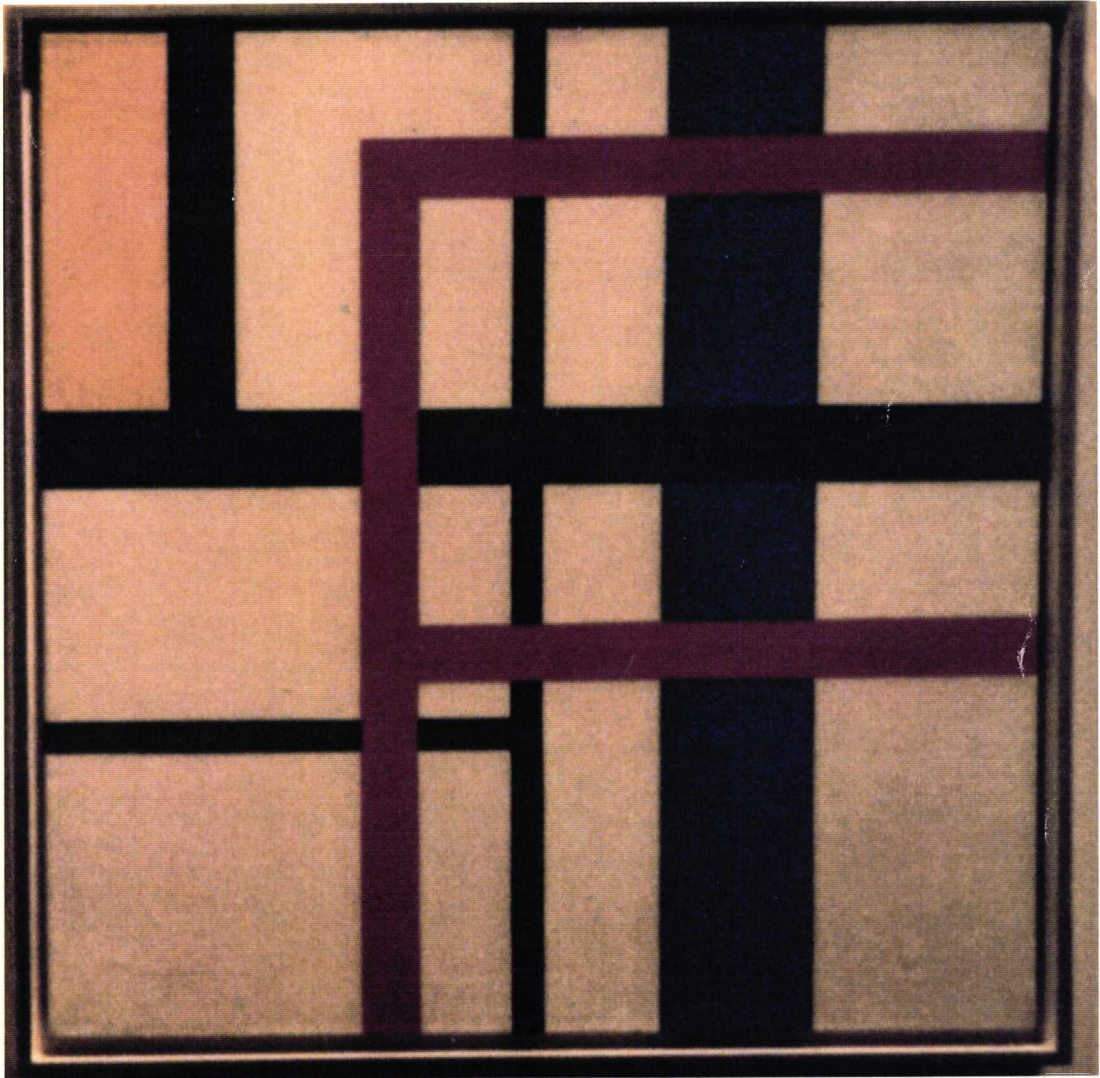
Ill.6 P. Mondrian, Broadway Boogie-Woogie.



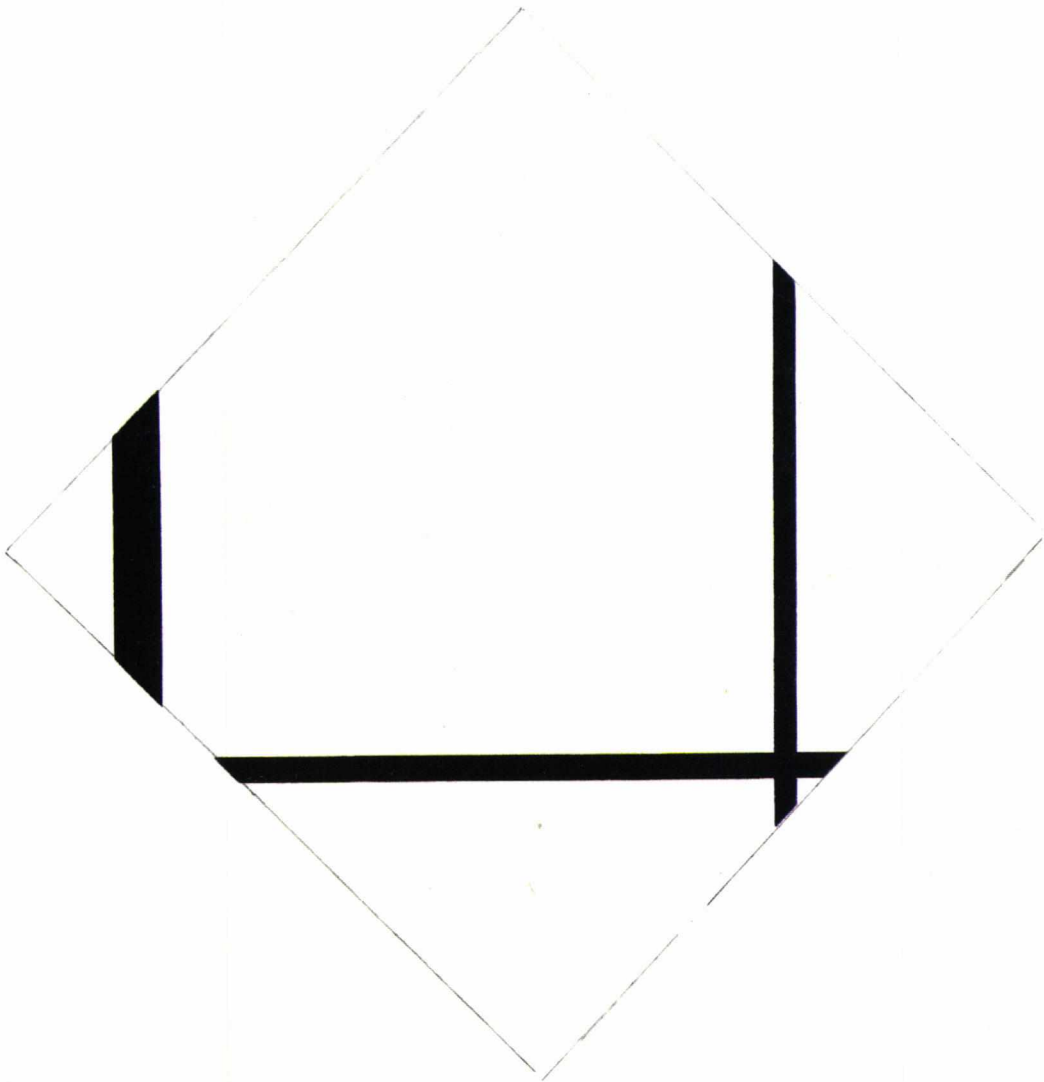
Ill.7 B. Diller, Second Theme.



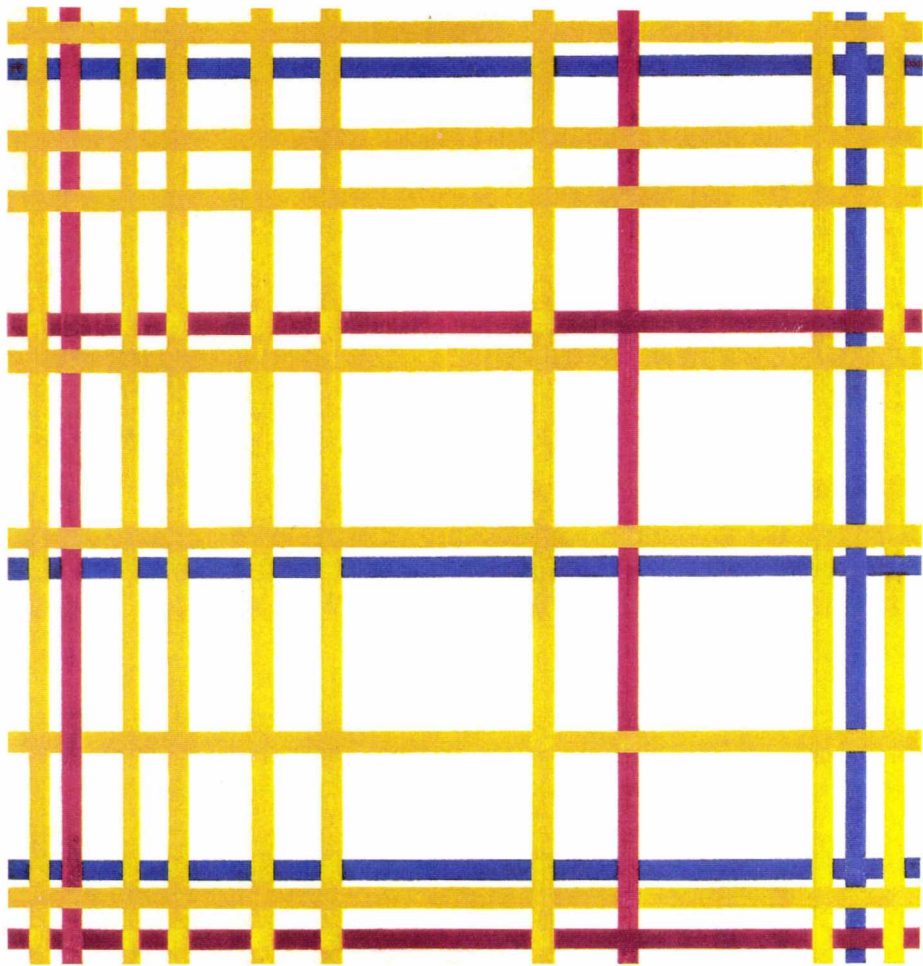
Ill.8 S. Davis, Report from Rockport.



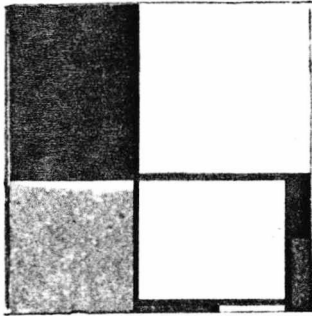
Ill.9 B. Diller, Untitled No.21 (2nd Theme).



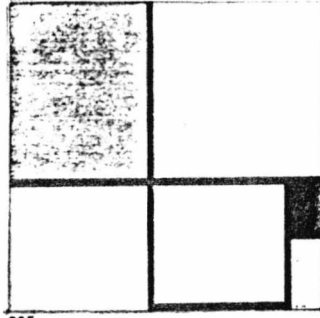
111.10 P. Mondrian, Fox Trot A.



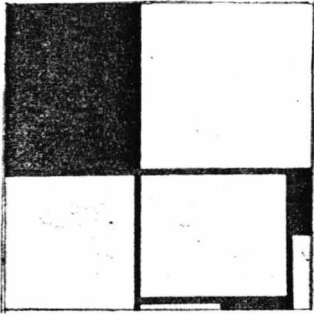
Ill.11 P. Mondrian, New York City 1.



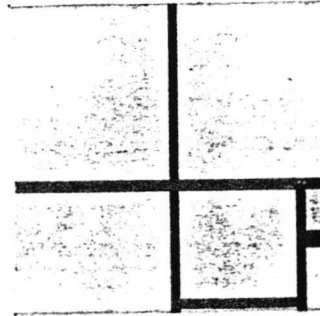
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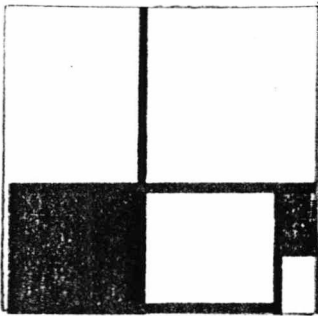
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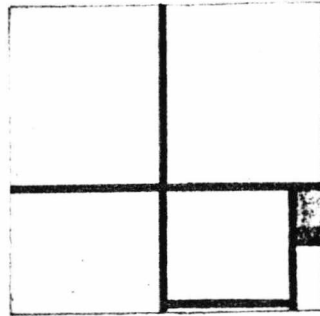
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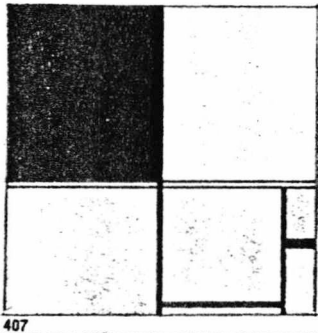
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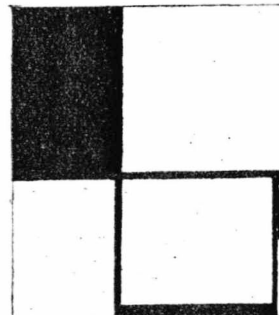
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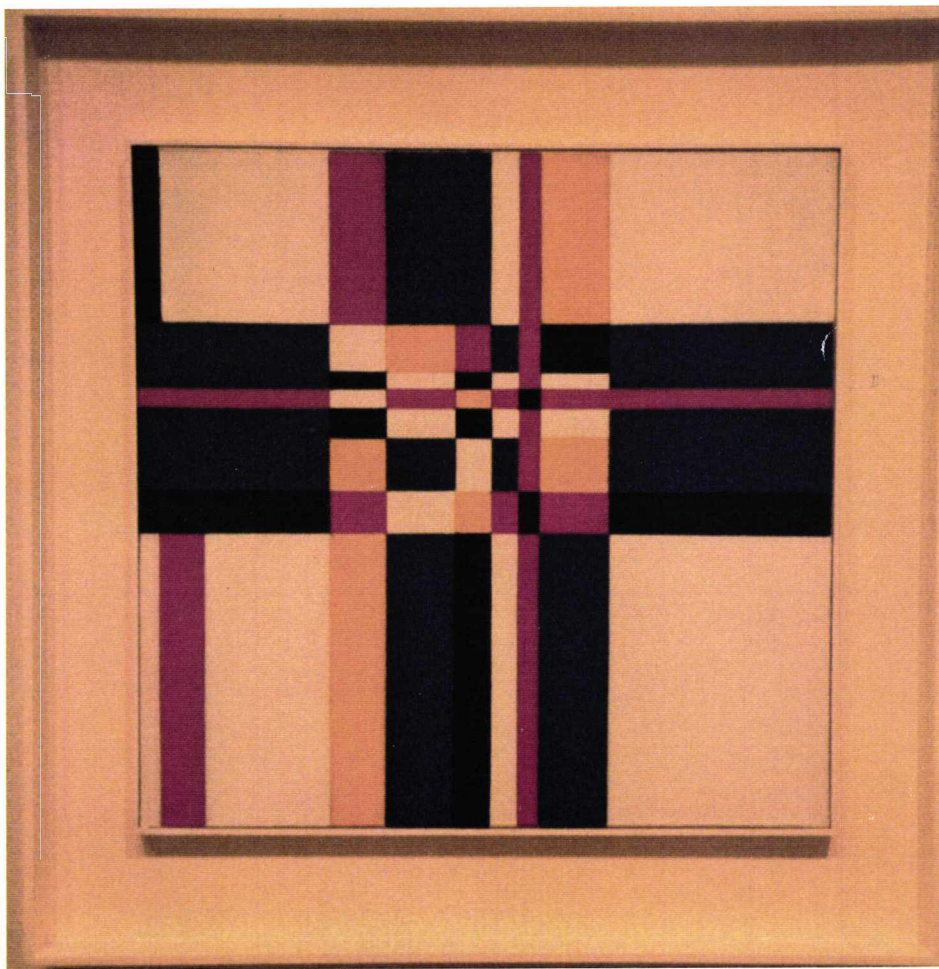


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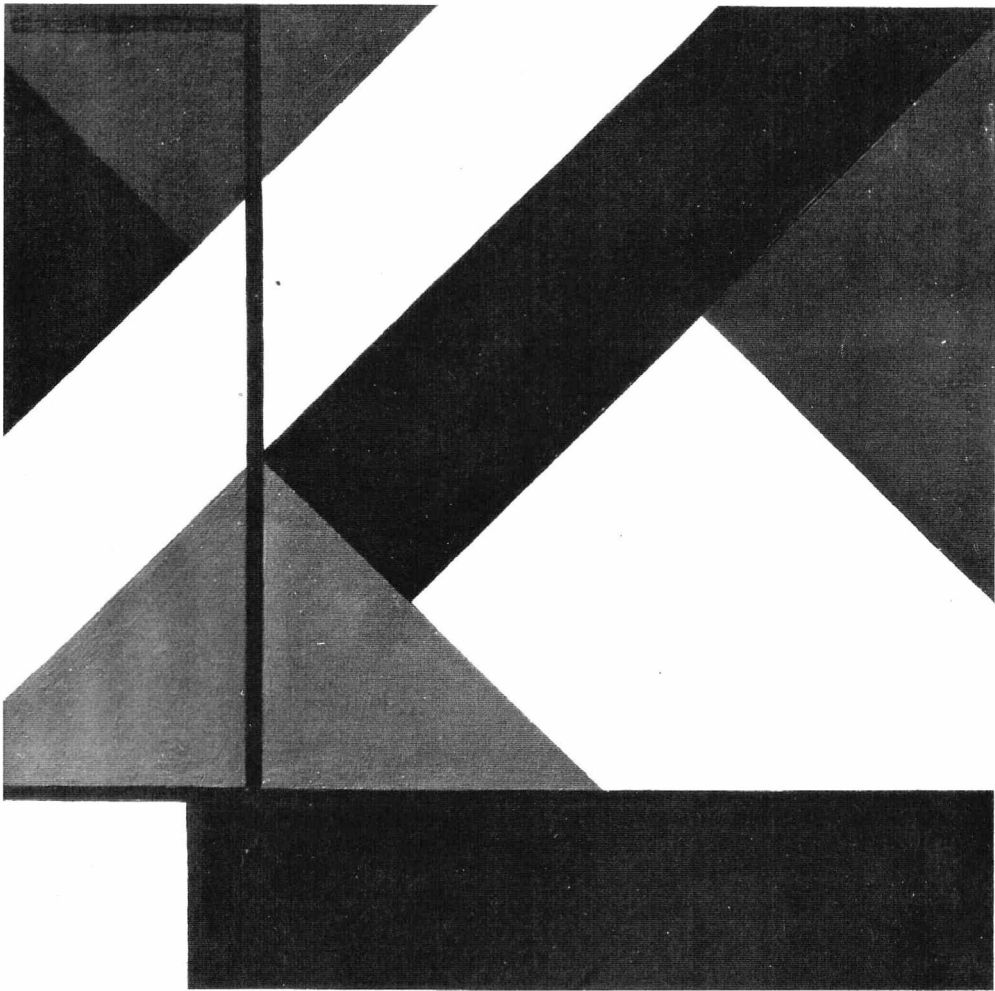


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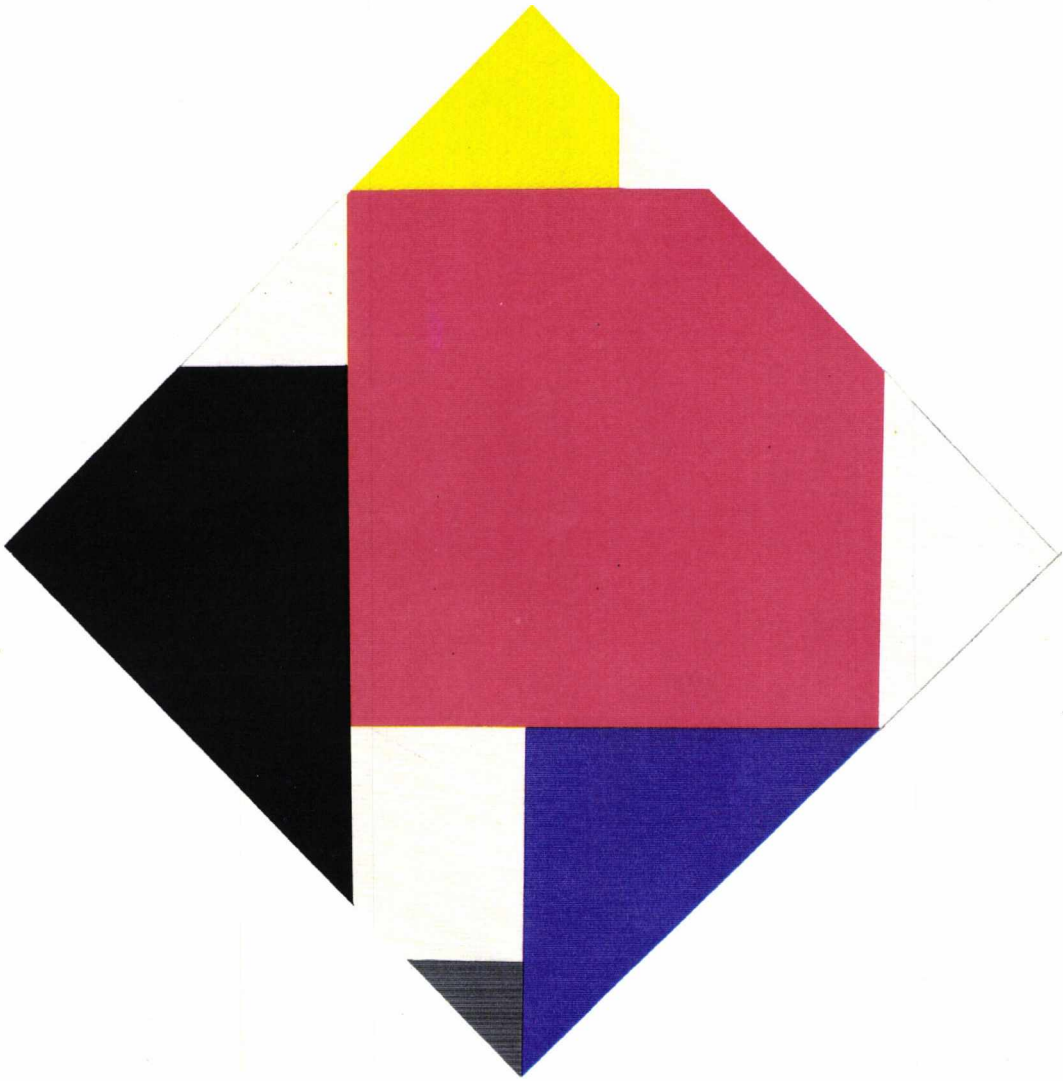
III.12 A series of Neo-Plastic works.



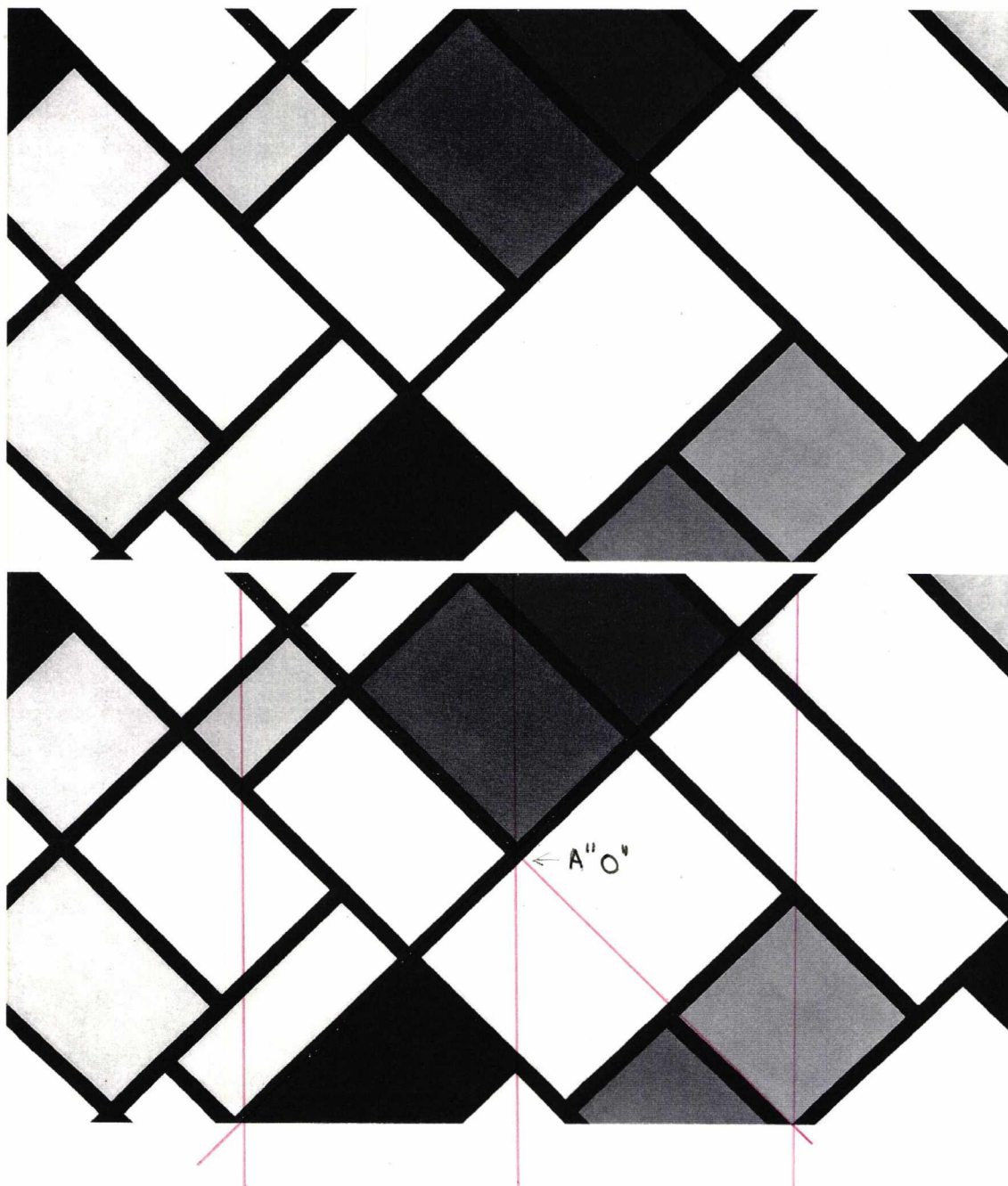
Ill.13 C. von Weigand, Night Intersection.



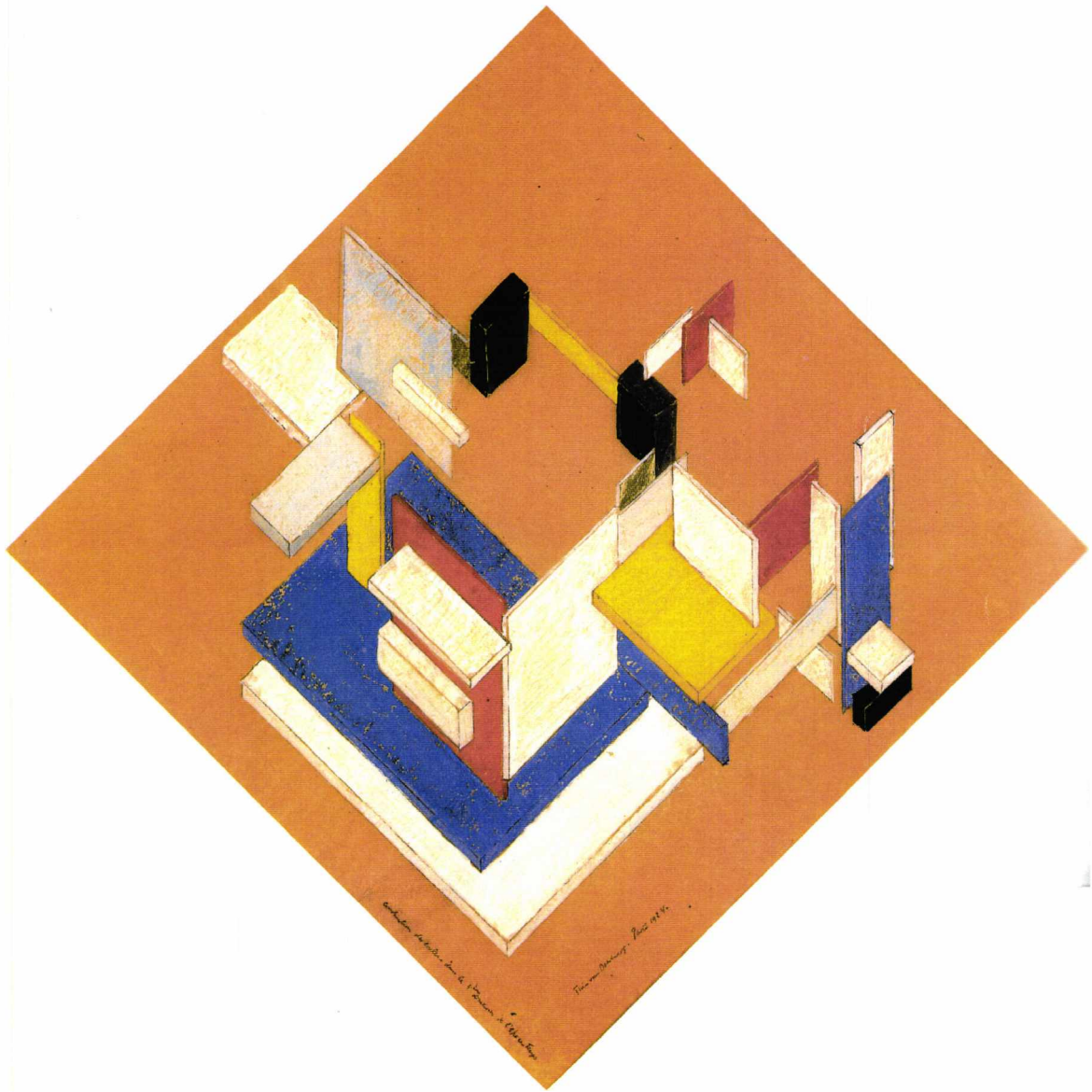
Ill.14 T. Van Doesburg, Simultaneous Counter-composition XXI.



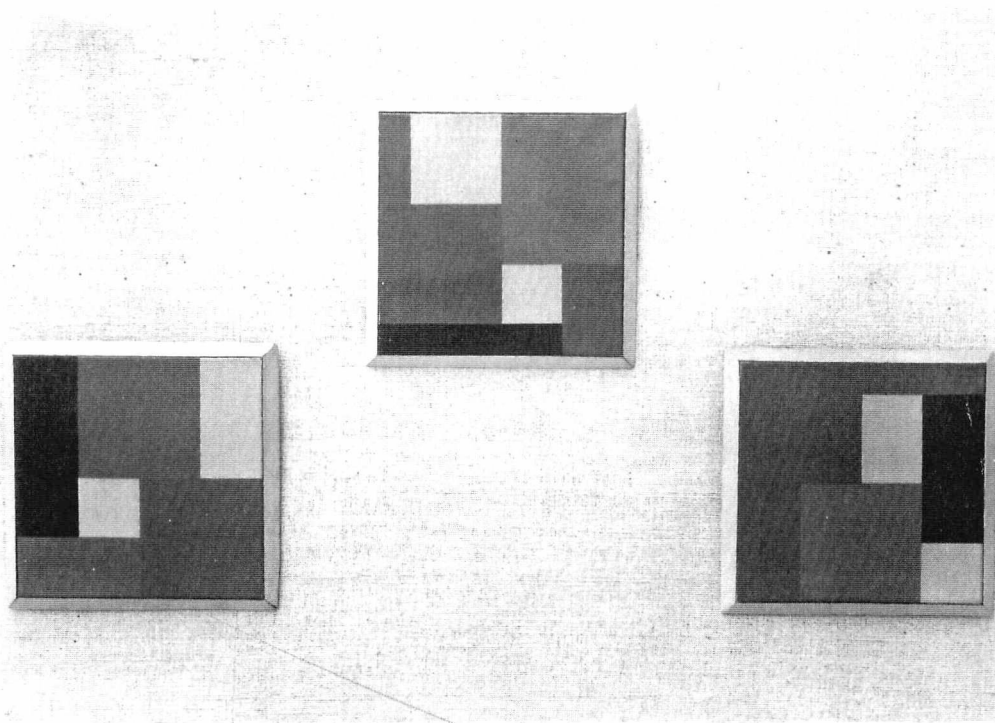
Ill.15 T. Van Doesburg, Counter-composition V.



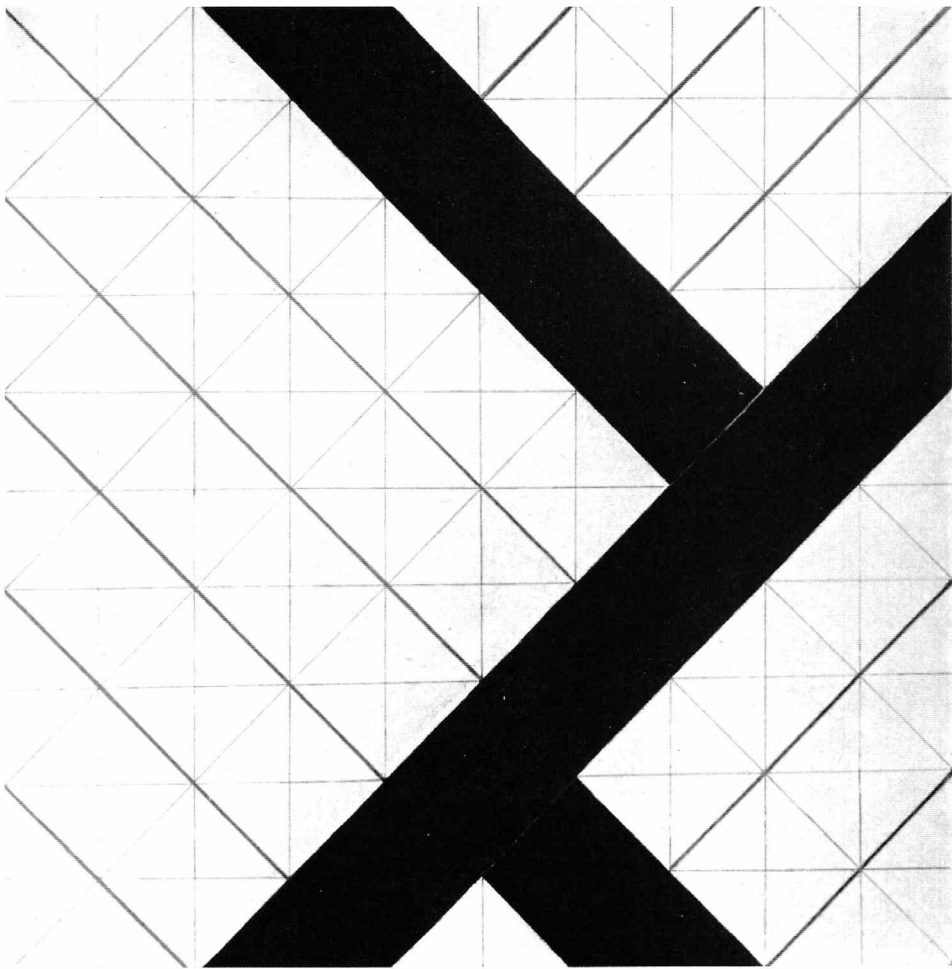
Ills.16a & b T. Van Doesburg, Counter-composition XVI
with diagrammatic analysis.



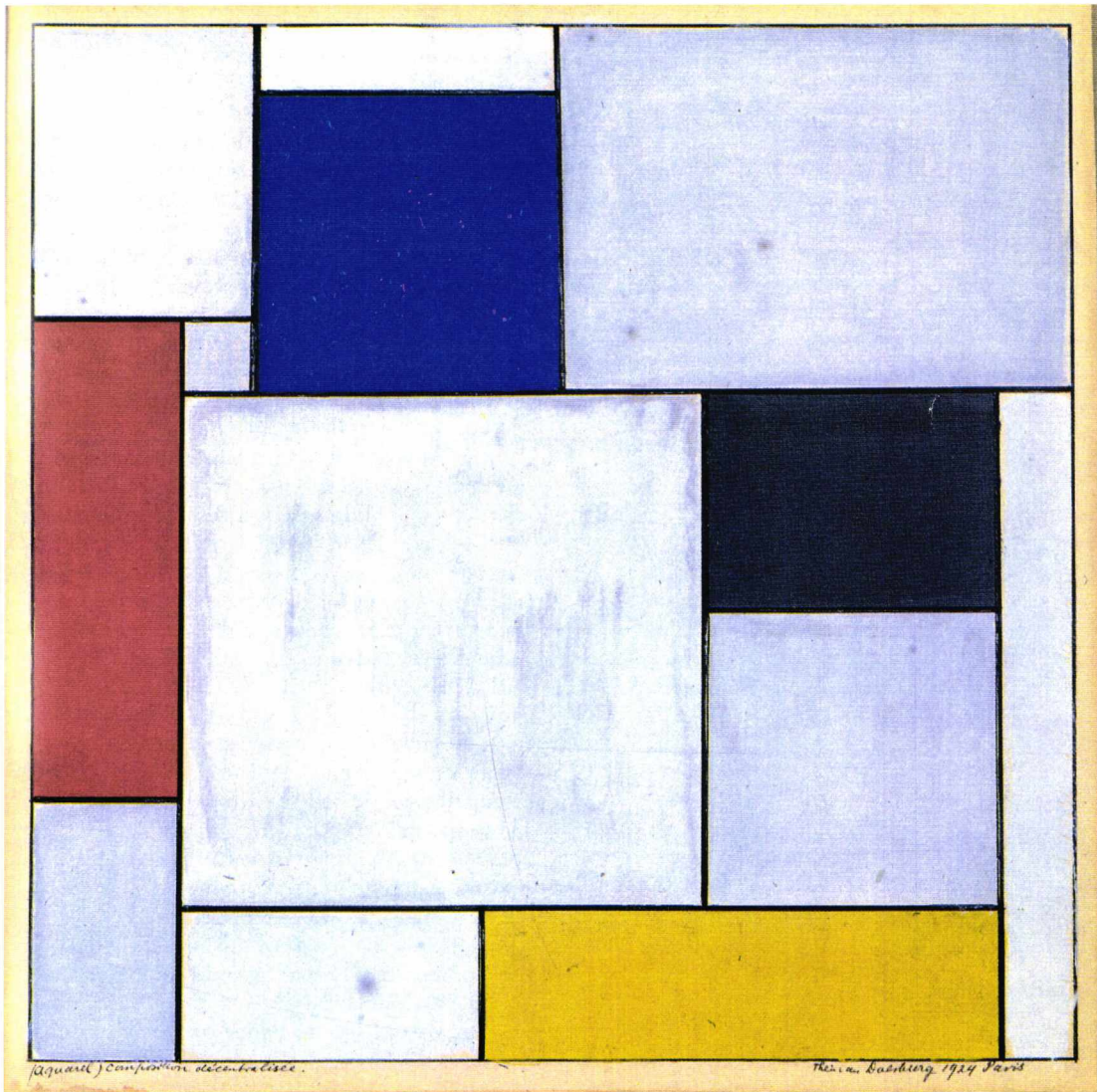
Ill.17 T. Van Doesburg, "Colour Construction in the 4th Dimension of Space-time".



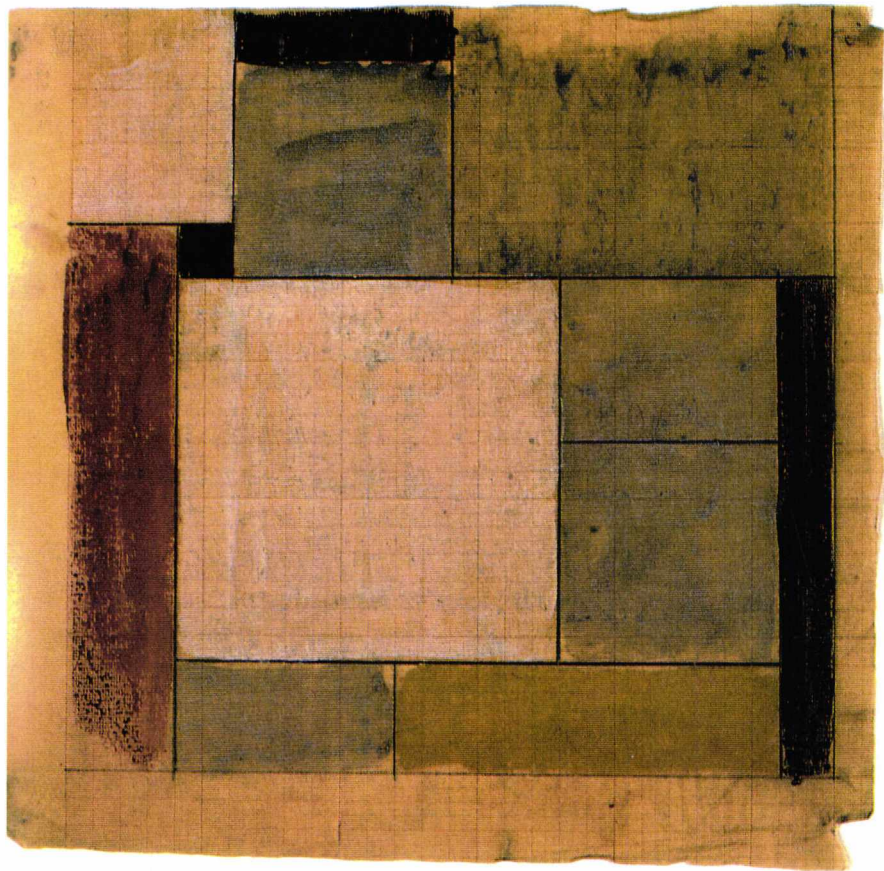
Ill.18 T. Van Doesburg, Composition of Three Paintings.



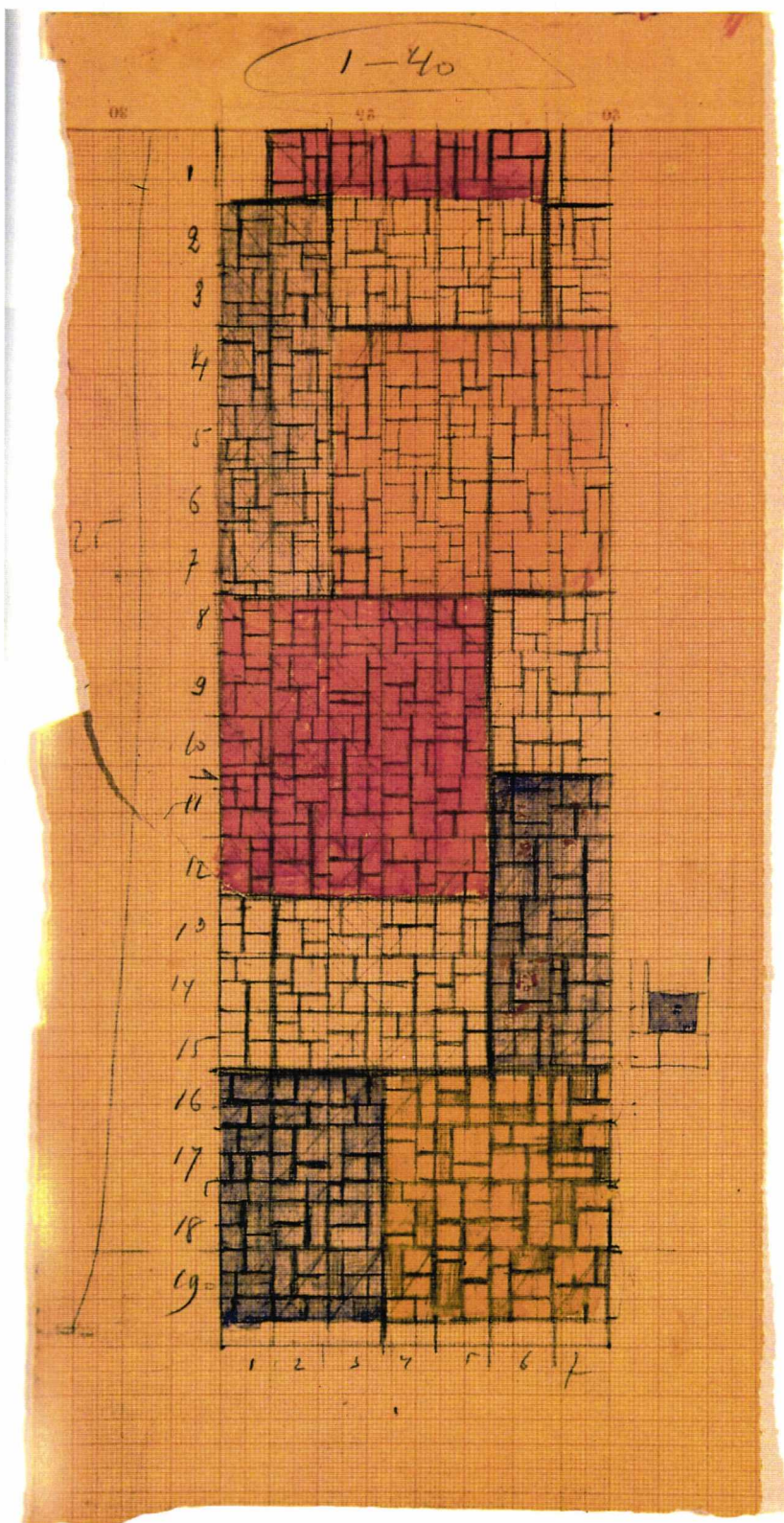
Ill.19 T. Van Doesburg, Counter-composition VI.



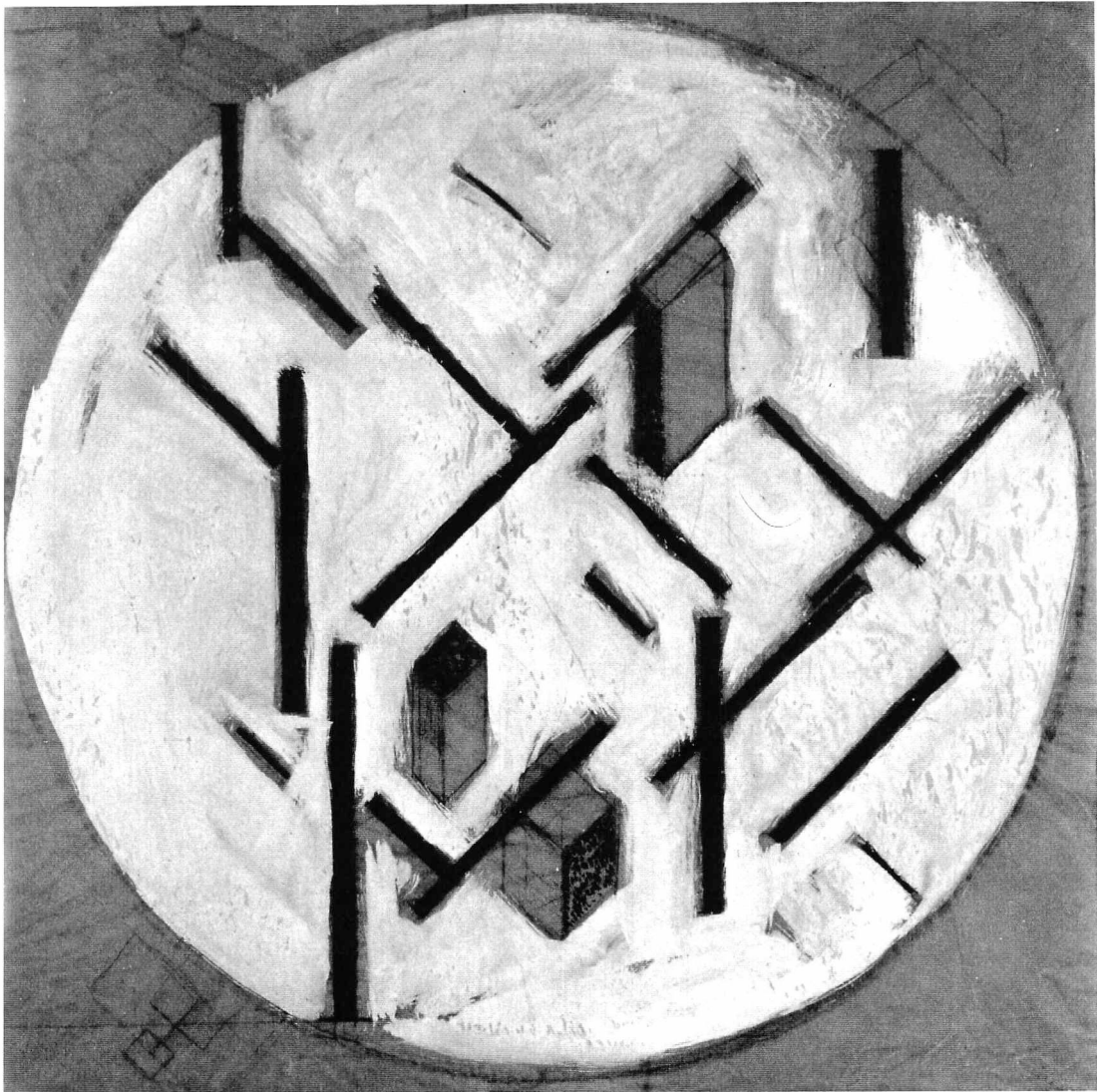
Ill.20 T. Van Doesburg, "Decentralised Composition".



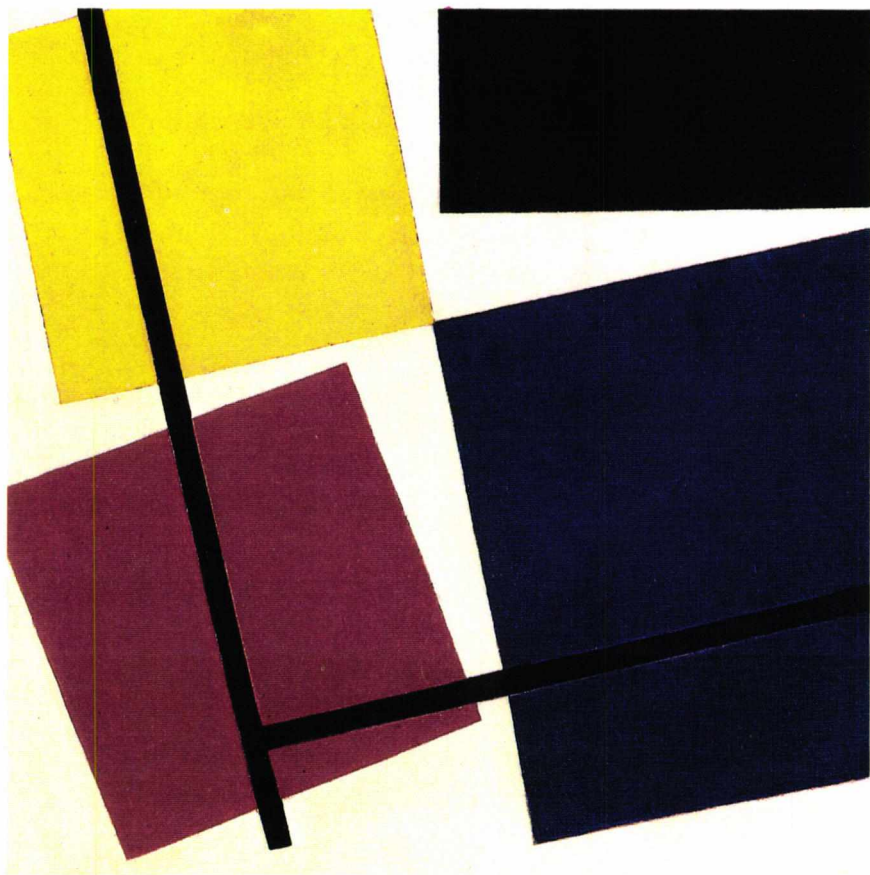
Ill.21 T. Van Doesburg, Study for Floor Plan of University Hall, Amsterdam.



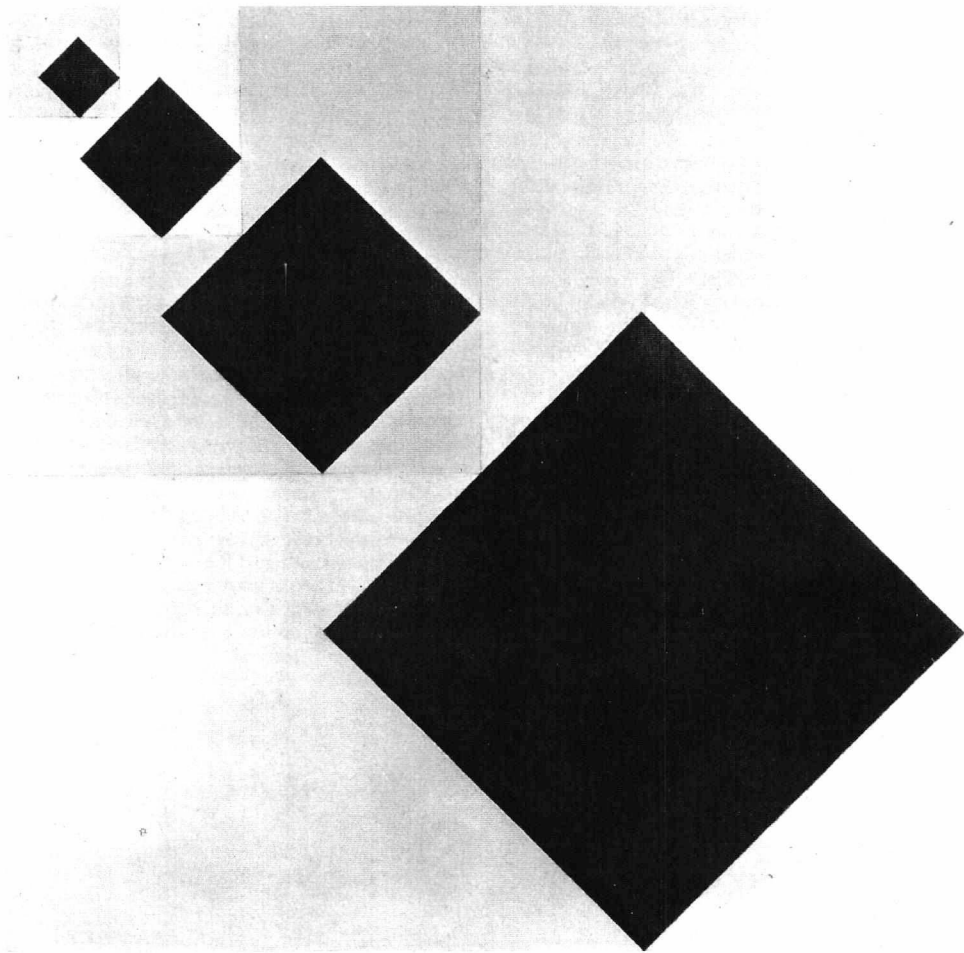
III.22 T. Van Doesburg, "Sketch for colour composition".



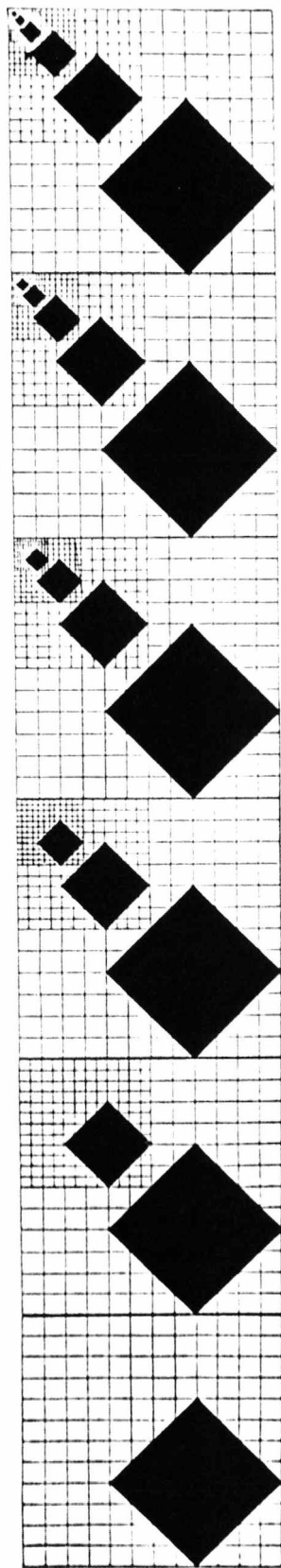
Ill.23 T. Van Doesburg, Counter-composition.



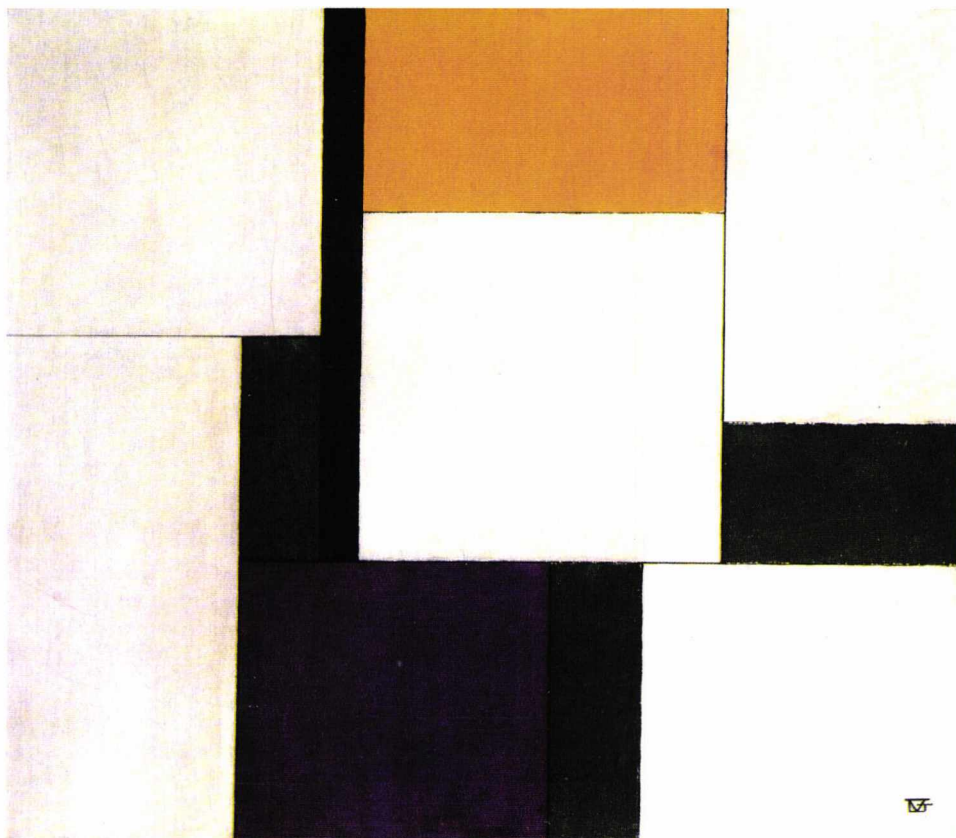
Ill.24 T. Van Doesburg, Simultaneous Counter-composition.



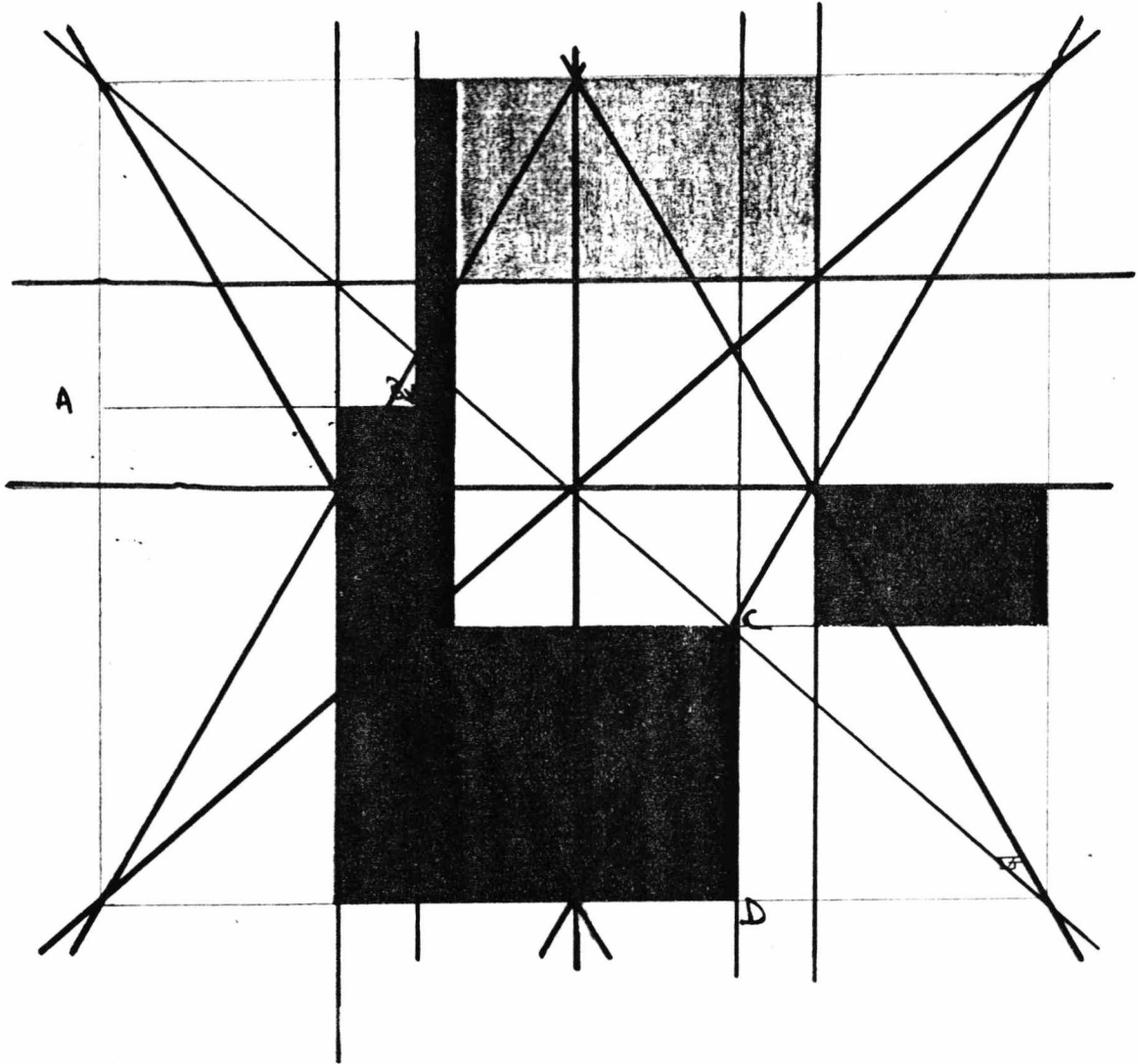
Ill.25a T. Van Doesburg, Arithmetic Composition.



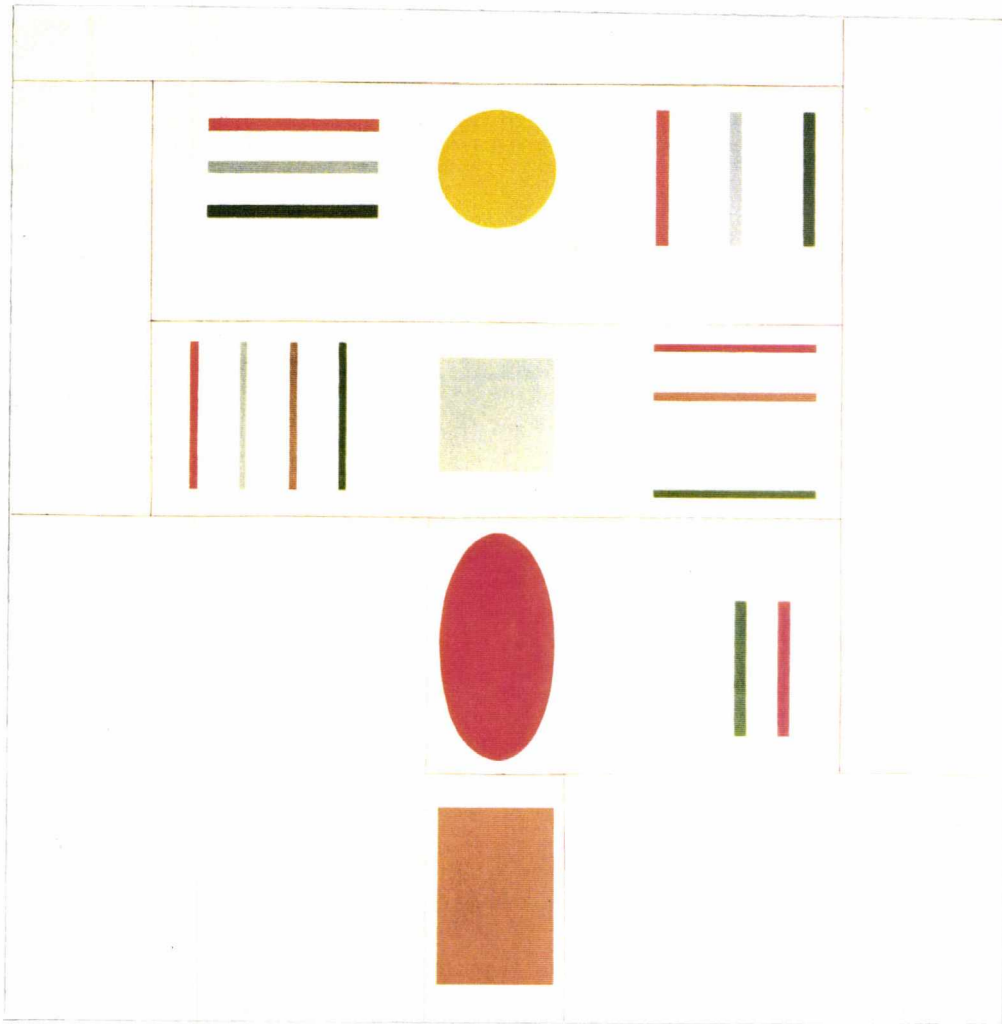
Ill.25b T. Van Doesburg, "From Surface to Space..."



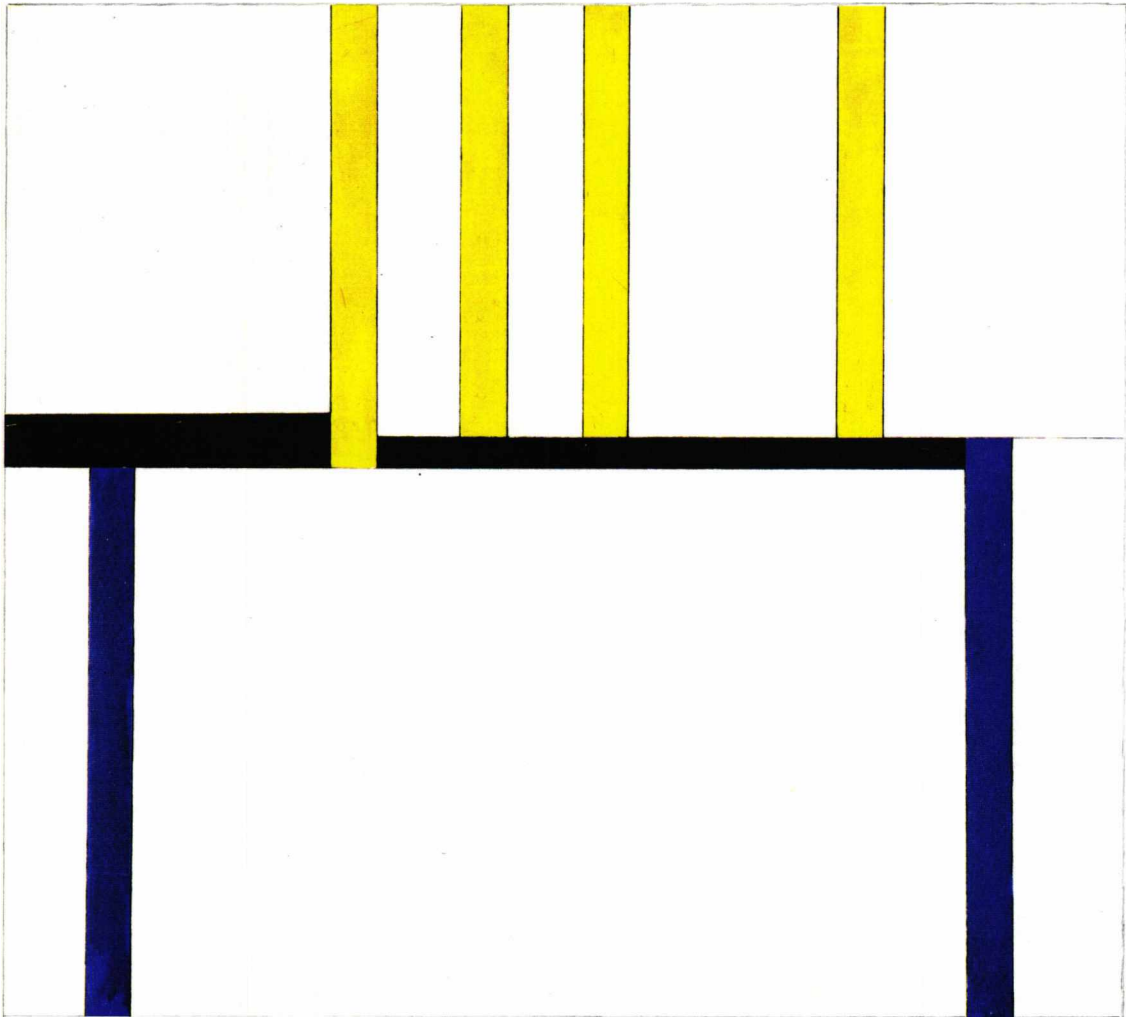
Ill.26a G. Vantongerloo, Composition from the
Equilateral Triangle.



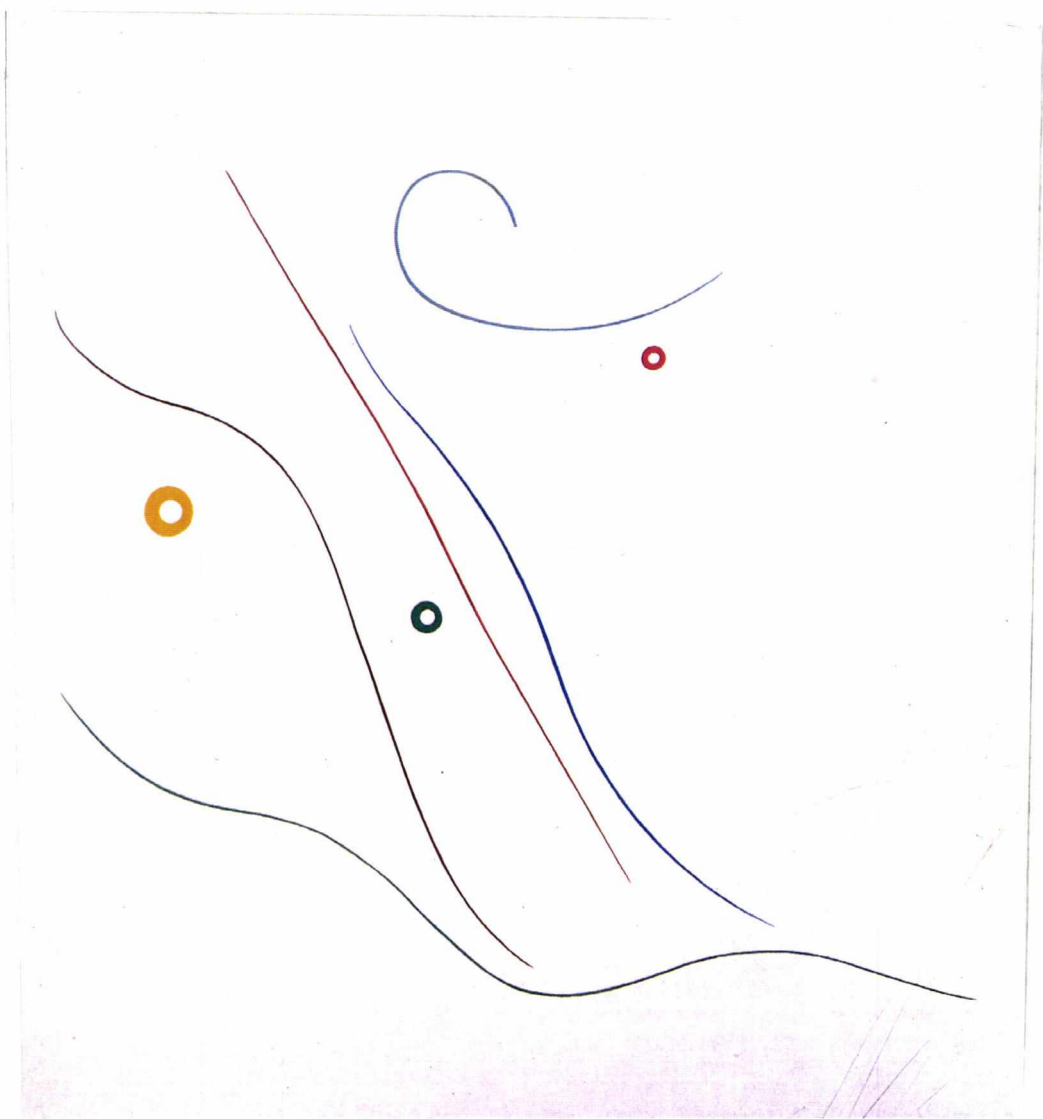
Ill.26b Diagrammatic analysis of Ill.26a.



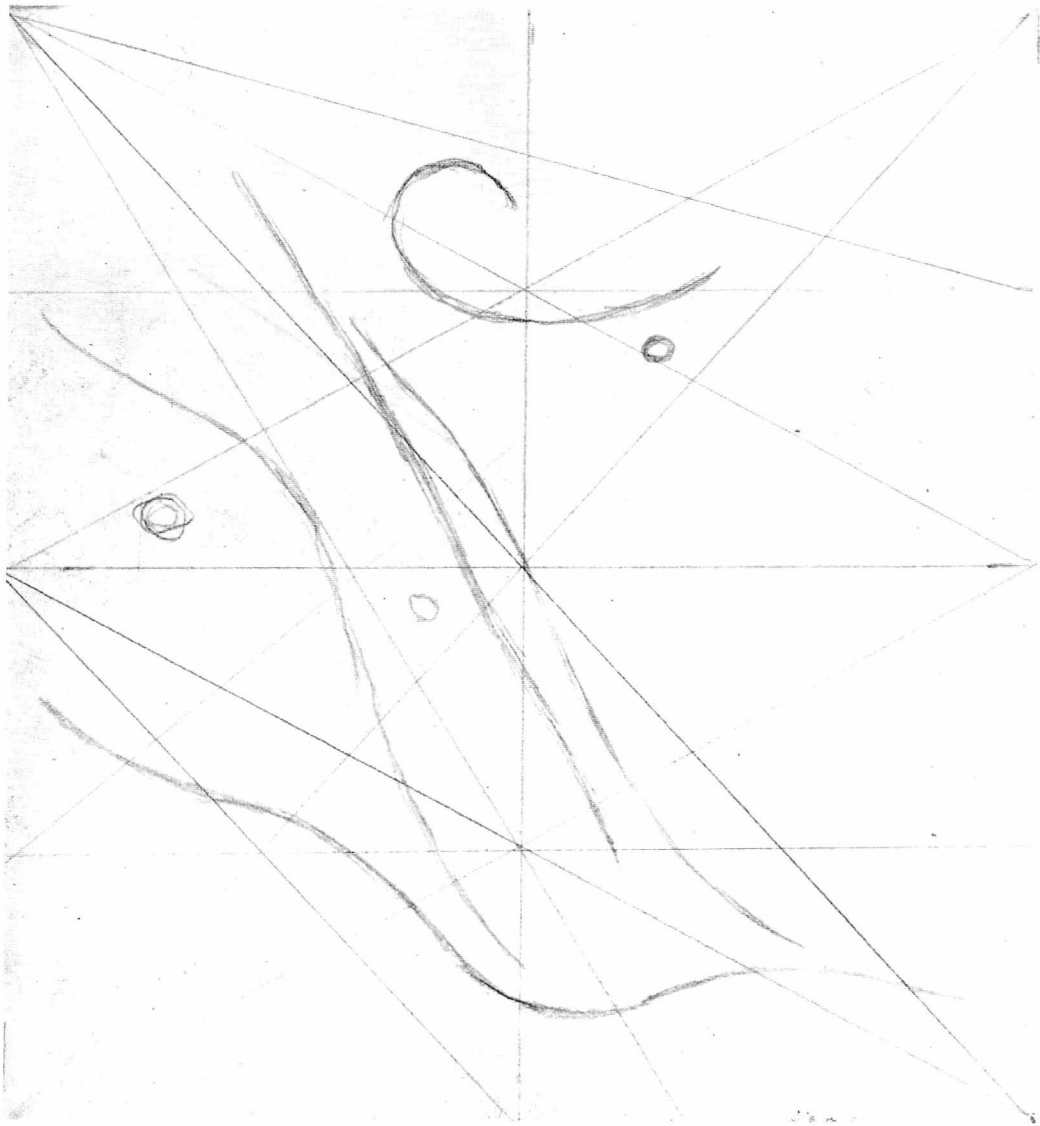
Ill.27 Georges Vantongerloo, Function of Forms and Colours.



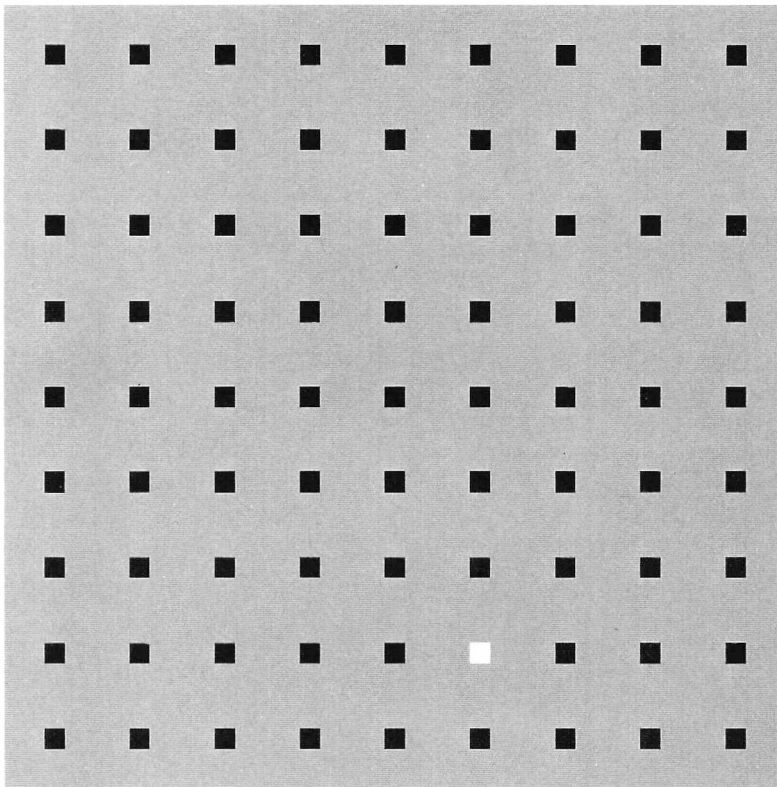
Ill.28 Georges Vantongerloo, $\frac{3457}{18}$ $\frac{\text{yellow}}{\text{blue}}$



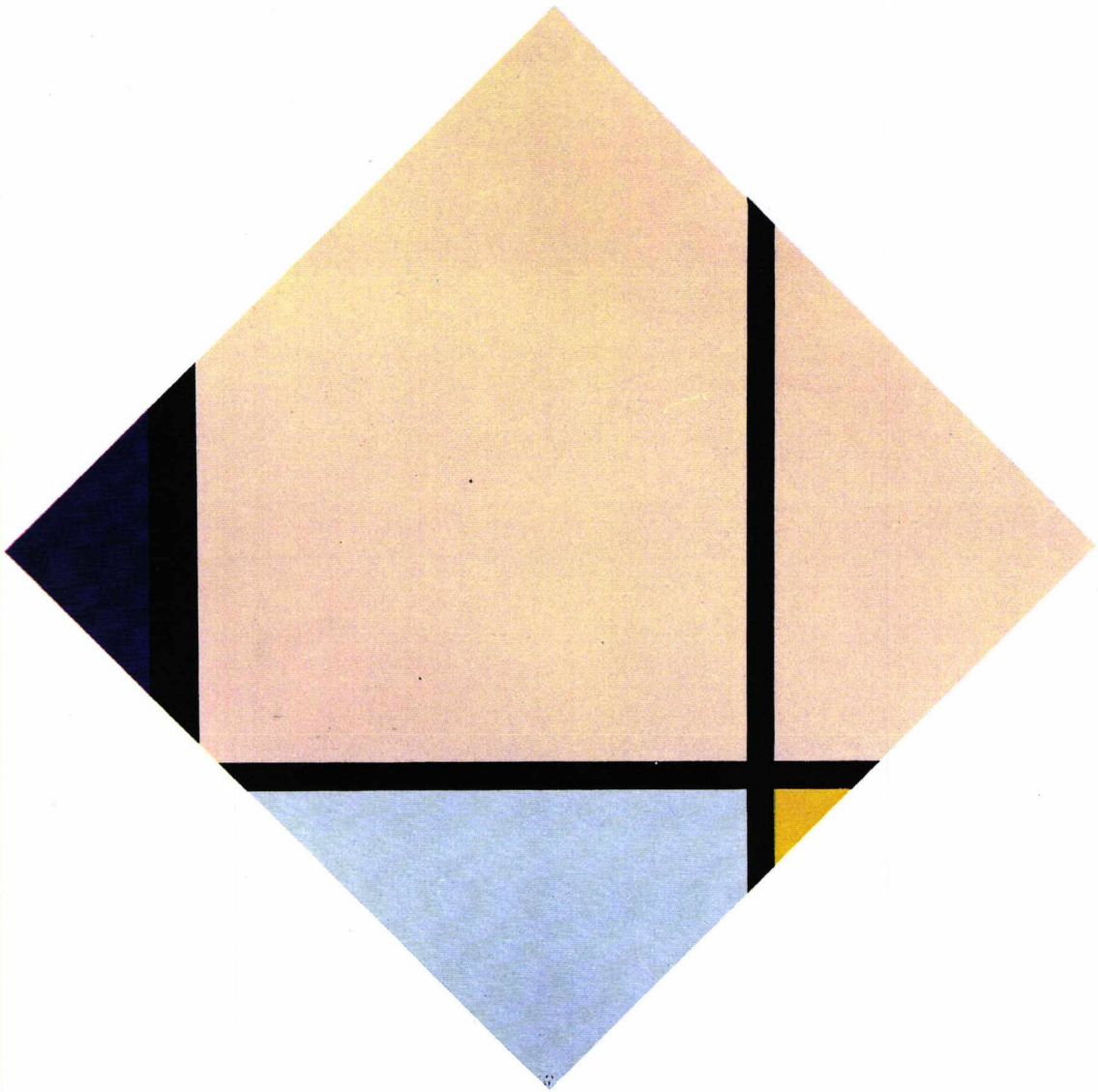
Ill.29a Georges Vantongerloo, Variants.



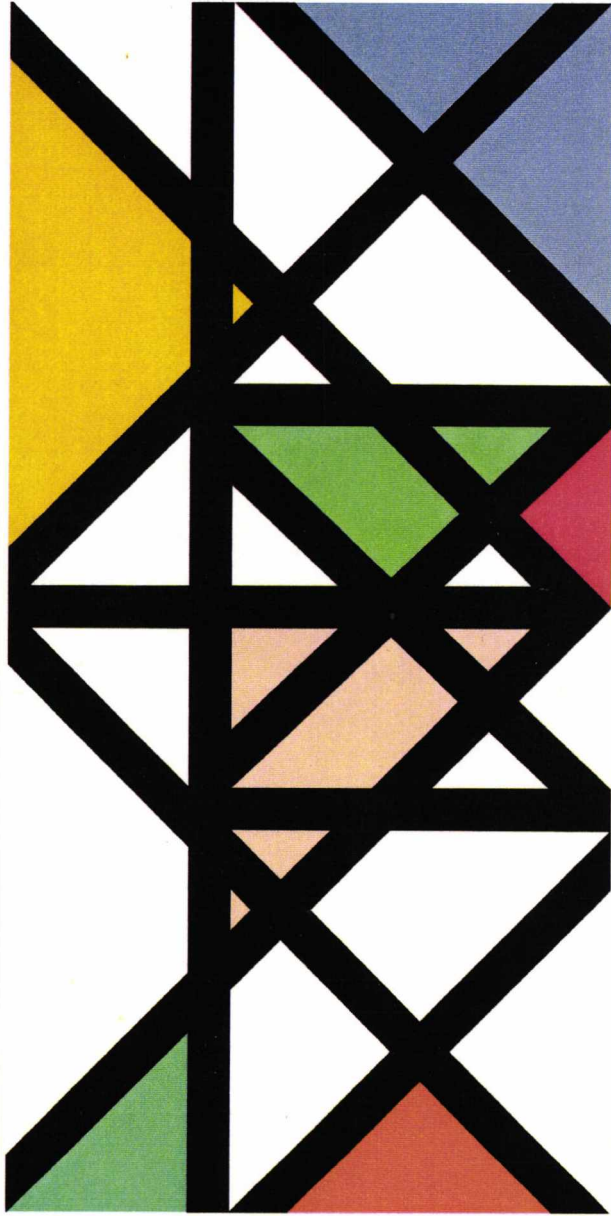
Ill.29b G. Vantongerloo, Study for Variants.



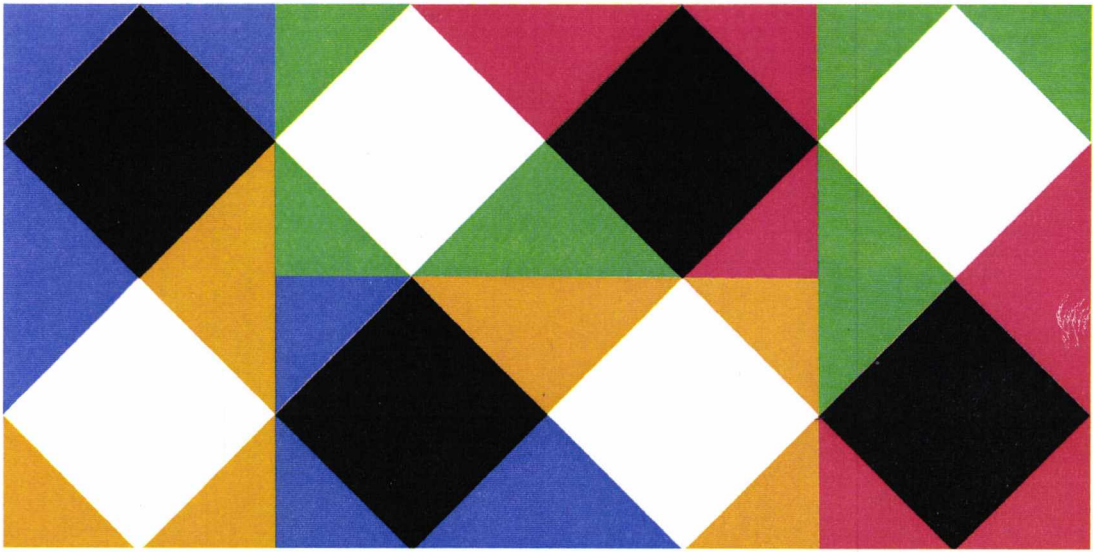
Ill.30 M. Bill, The White Square.



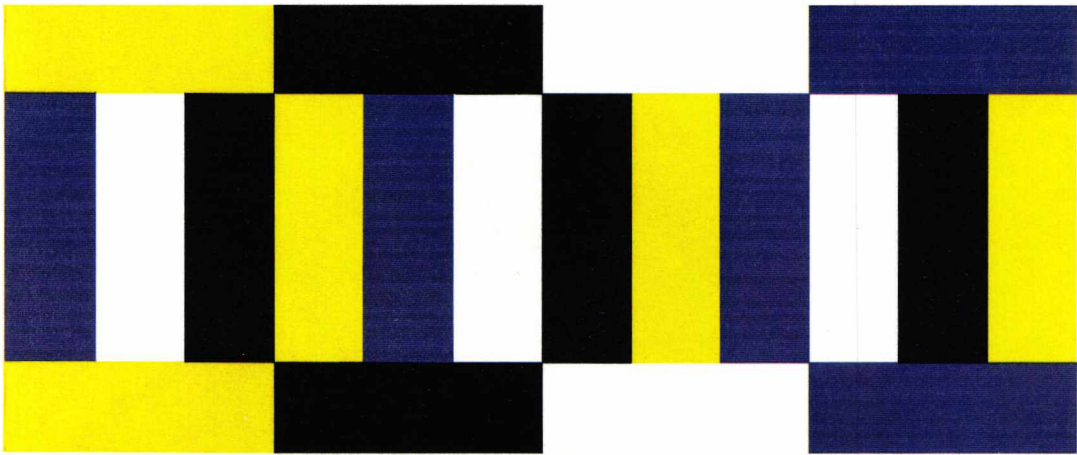
Ill.31 P. Mondrian, Composition 1.



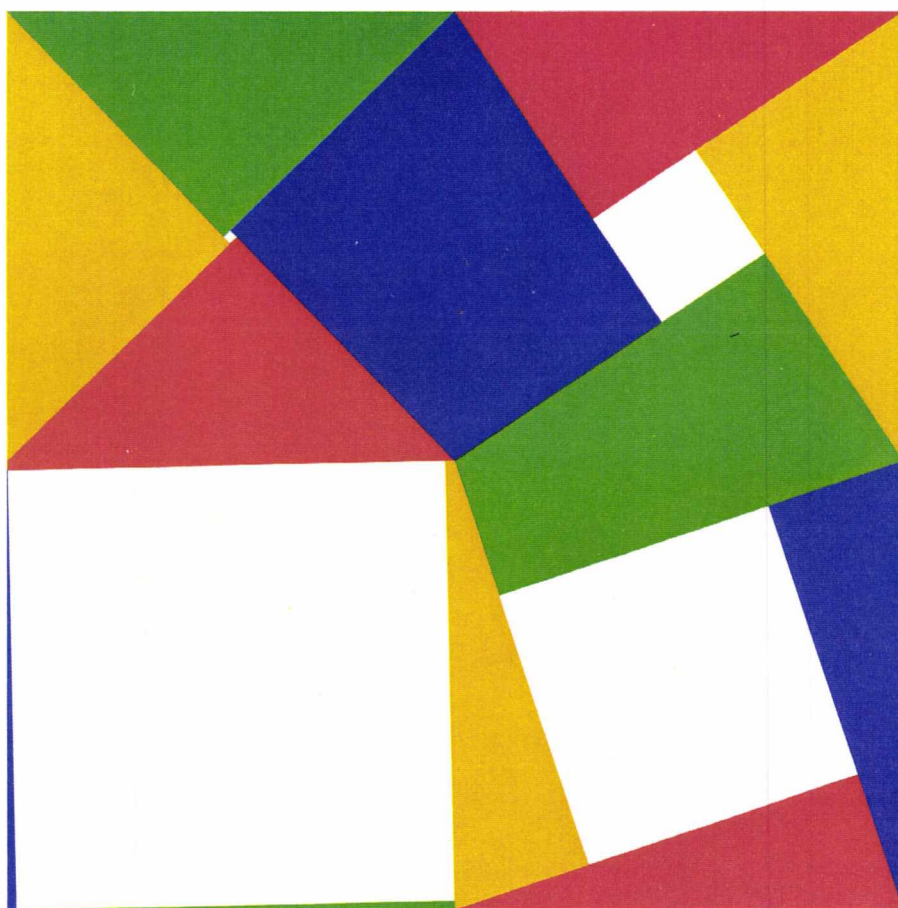
Ill.32 M. Bill, Rhythm: Horizontal-vertical-diagonal.



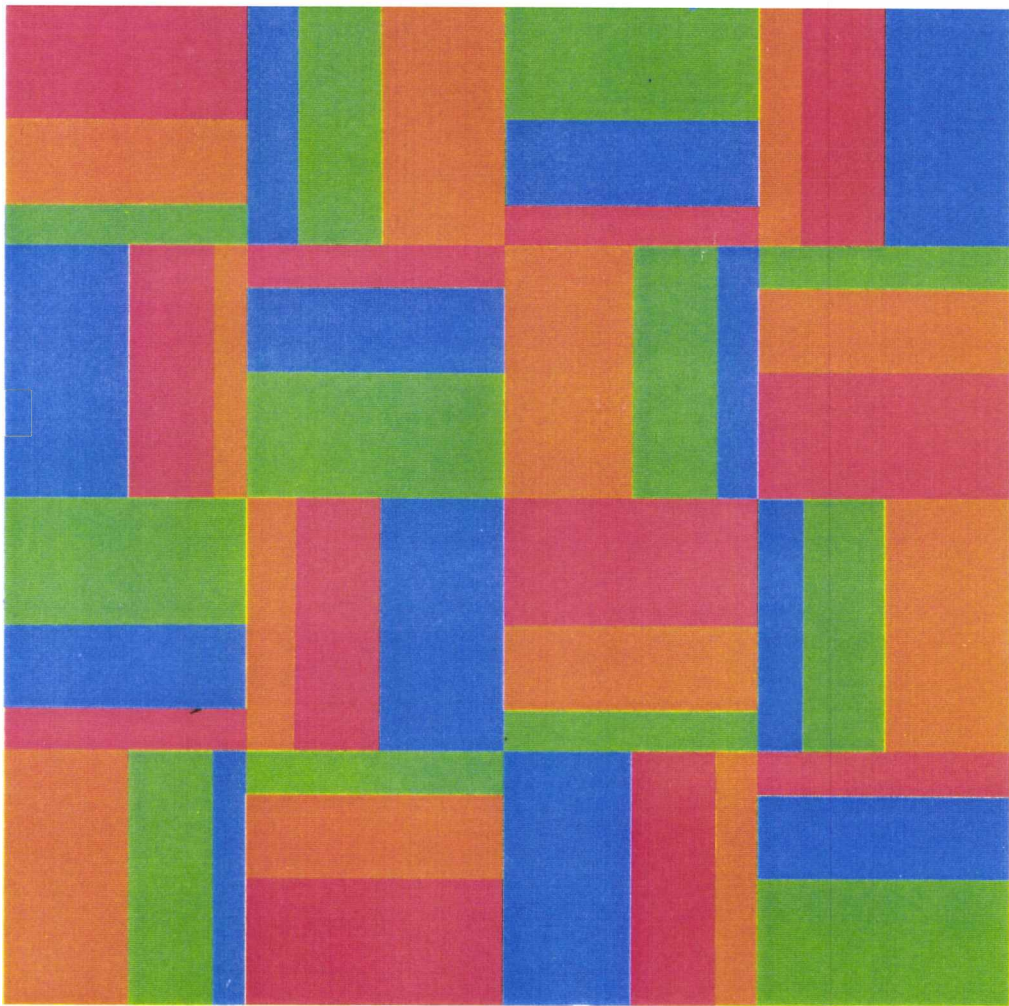
Ill.33 M. Bill, Centre Field with White and Black Accents.



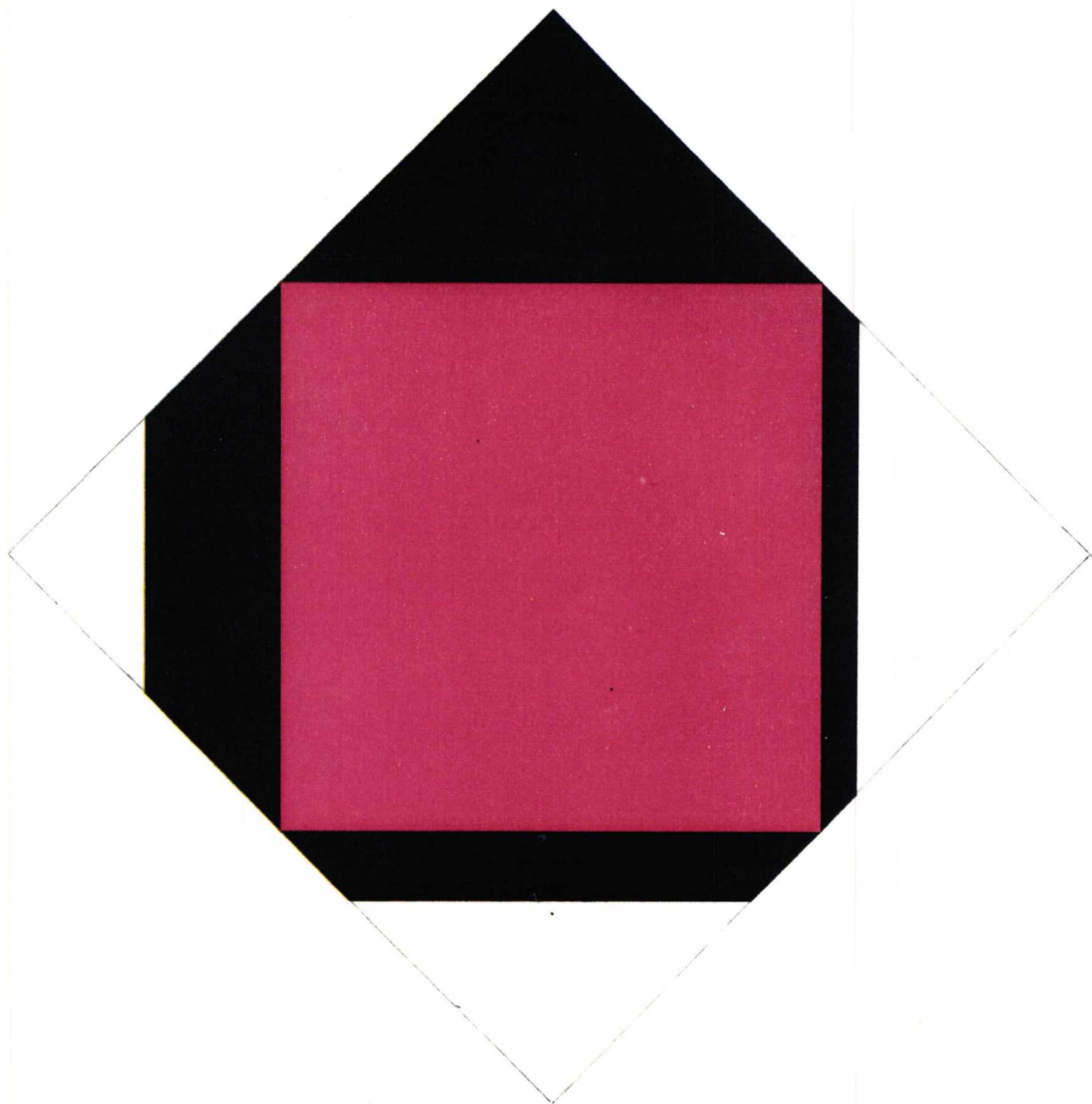
Ill.34 M. Bill, System in Four Colours.



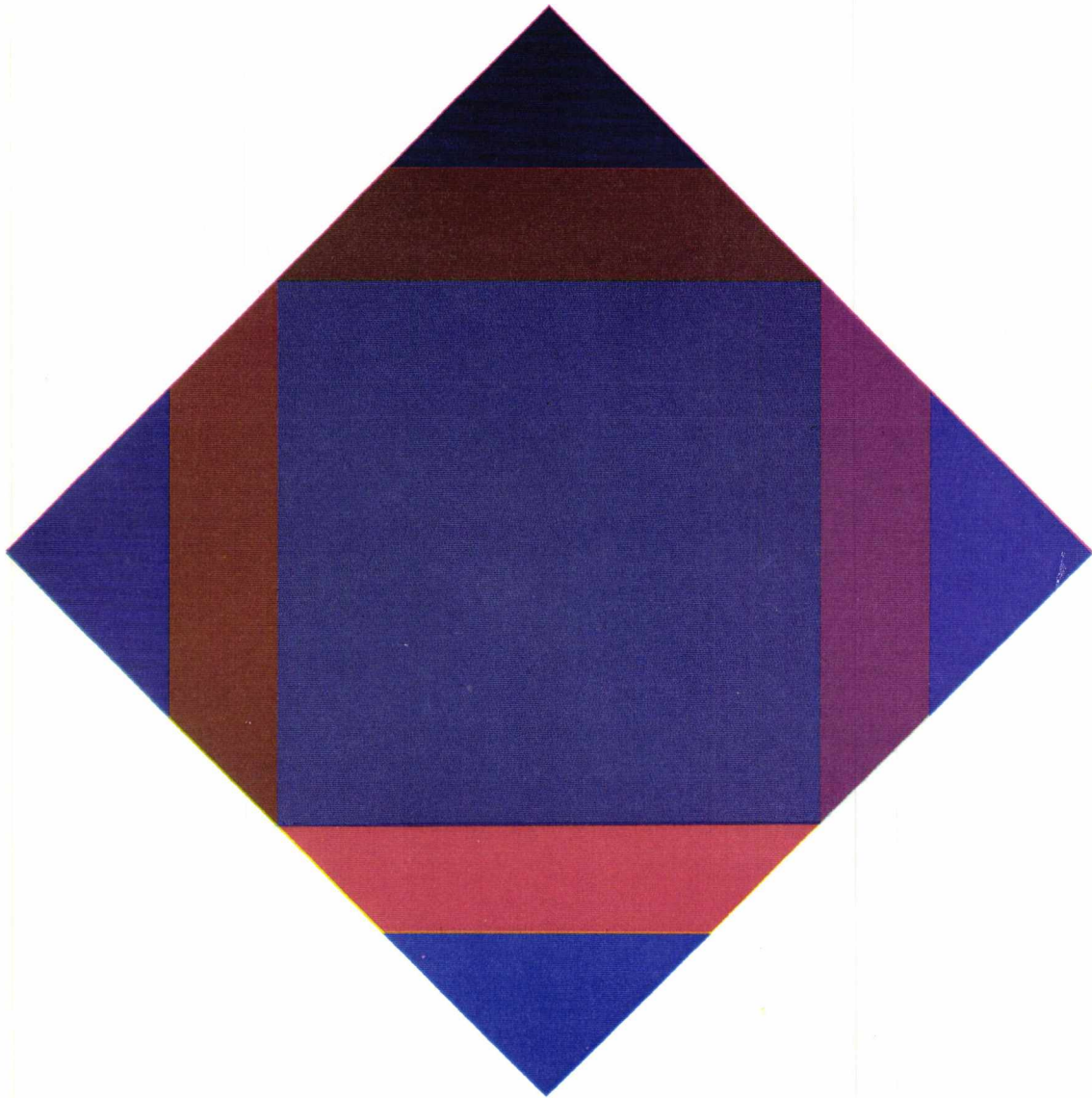
Ill.35 M. Bill, Rotation of Equal Colours Quantities
around White Centres.



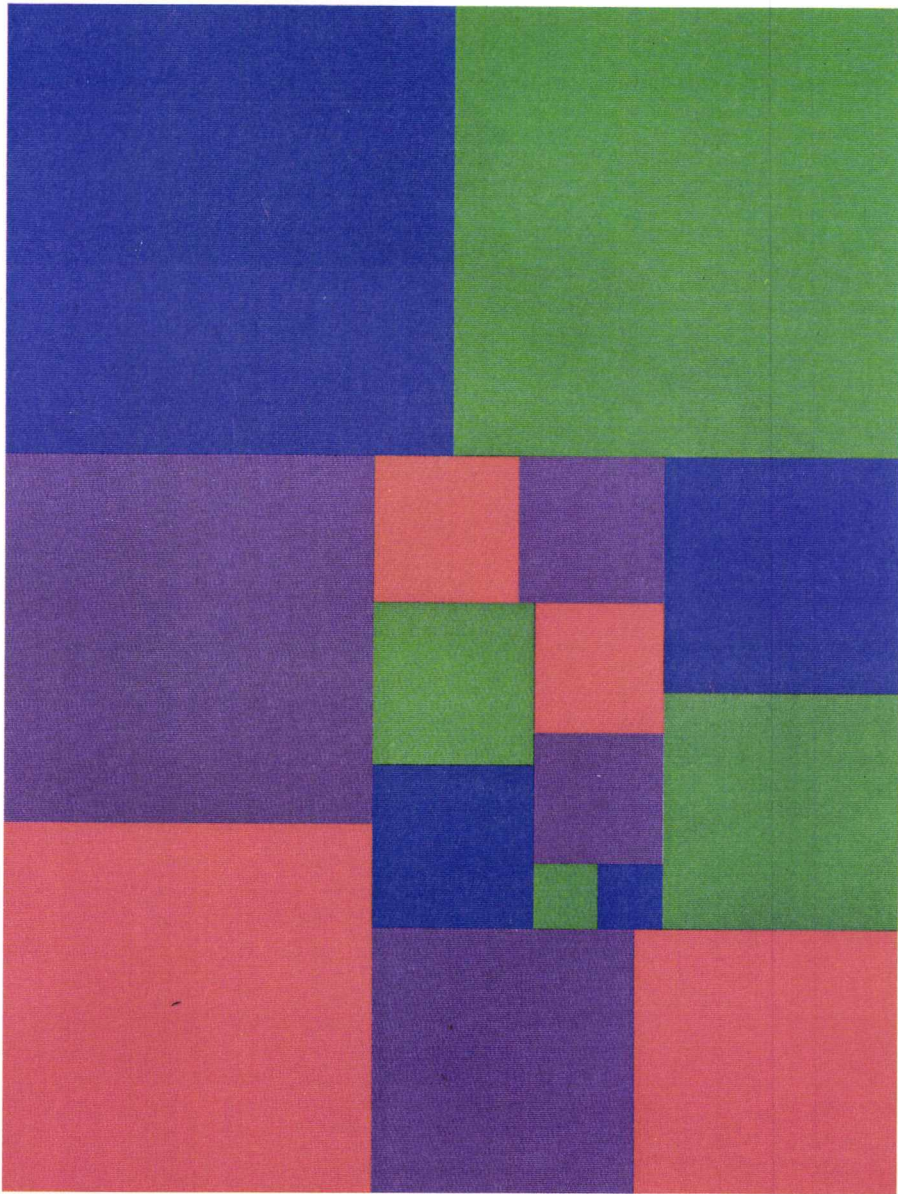
Ill.36 M. Bill, System with 5 Four-Coloured Centres.



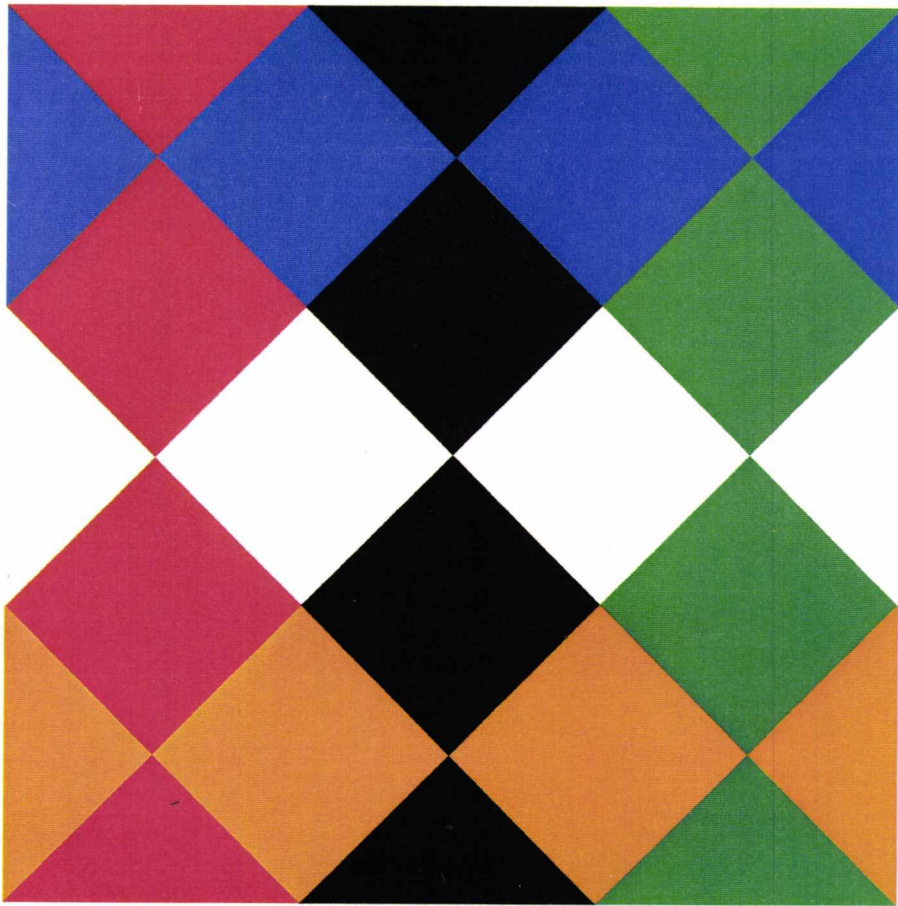
Ill.37 M. Bill, The Red Square.



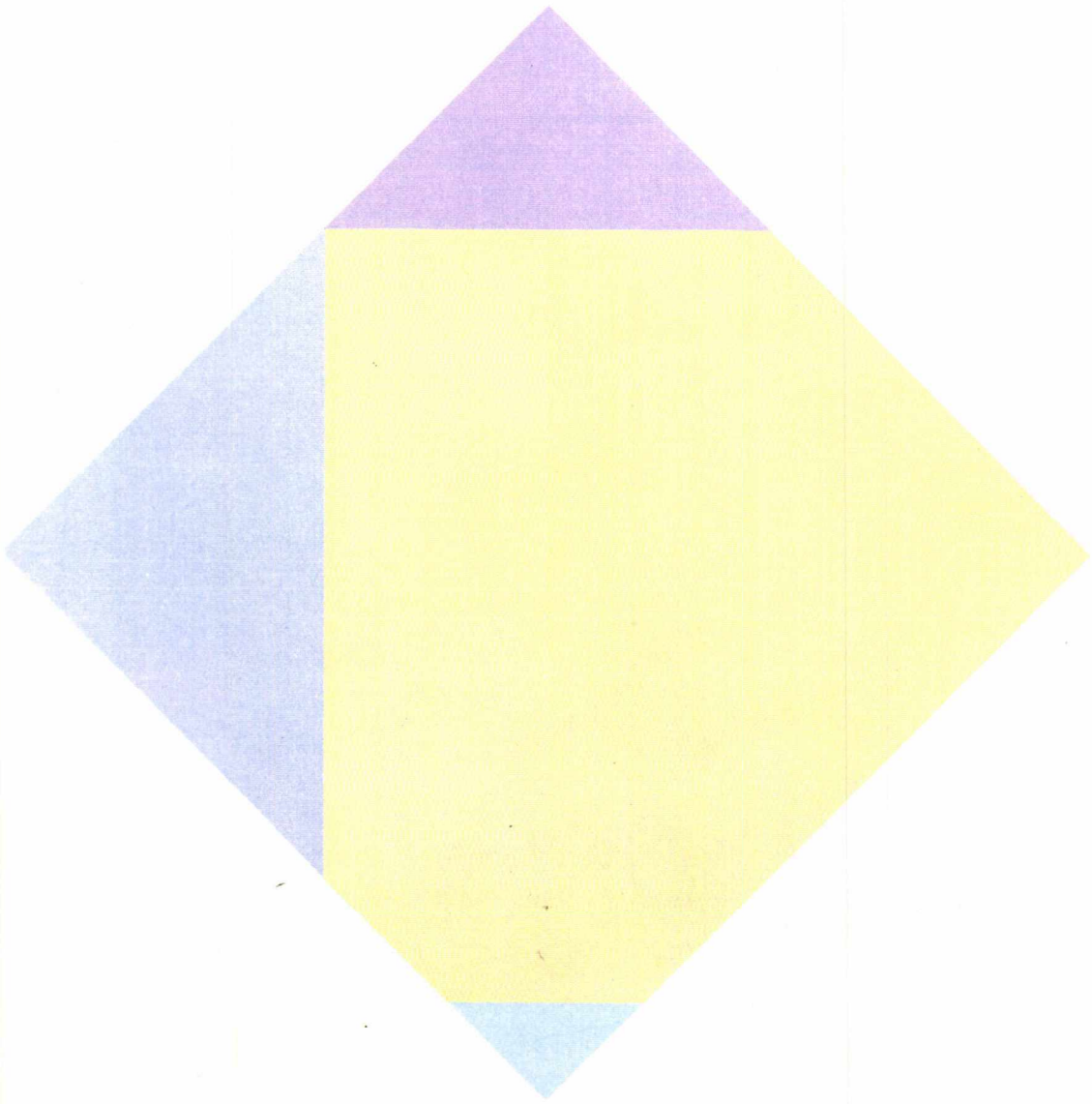
Ill.38 M. Bill, Radiation from Violet.



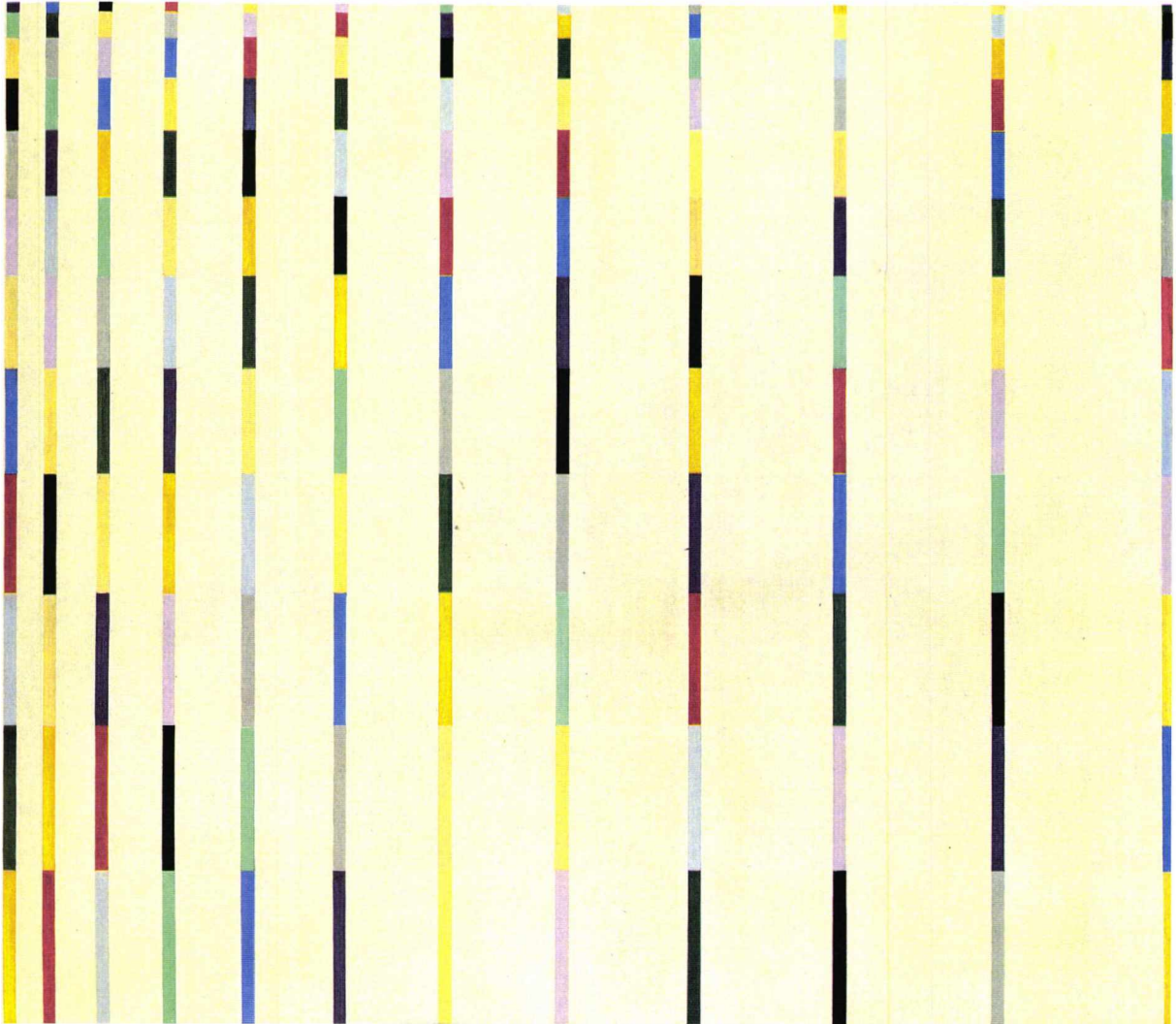
Ill.39 M. Bill, Two Groups of Double Colours.



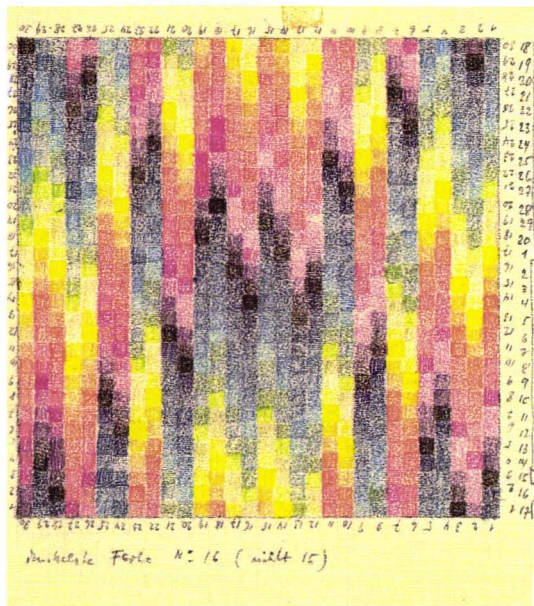
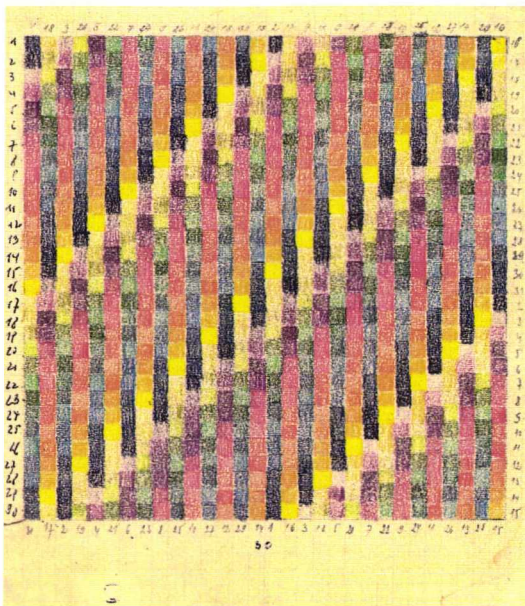
Ill,40 M. Bill, Six Penetrating Colours.



Ill.41 M. Bill, Square from Parts.



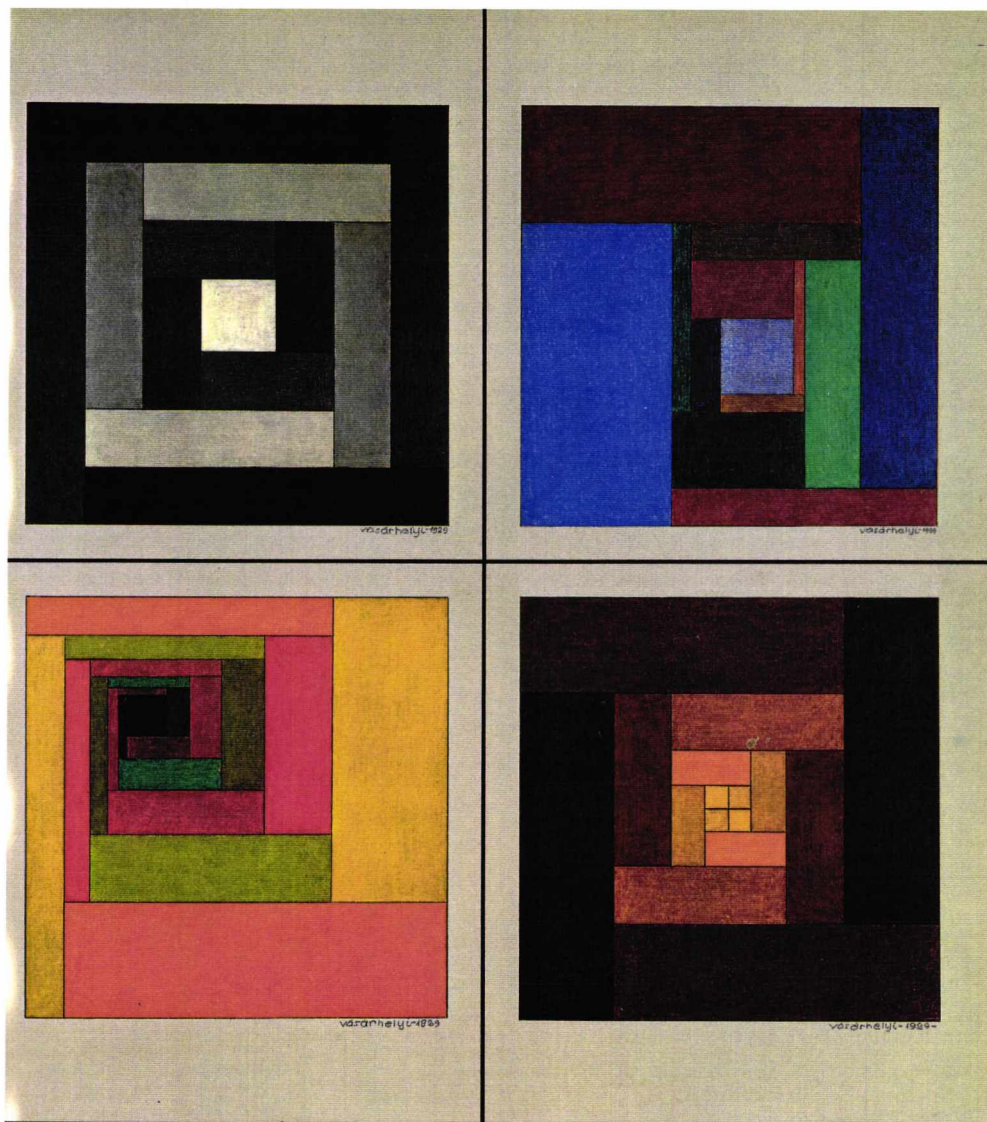
Ill.42 R. Lohse, Twelve Vertical and Twelve Horizontal Progressions, 1943-4.



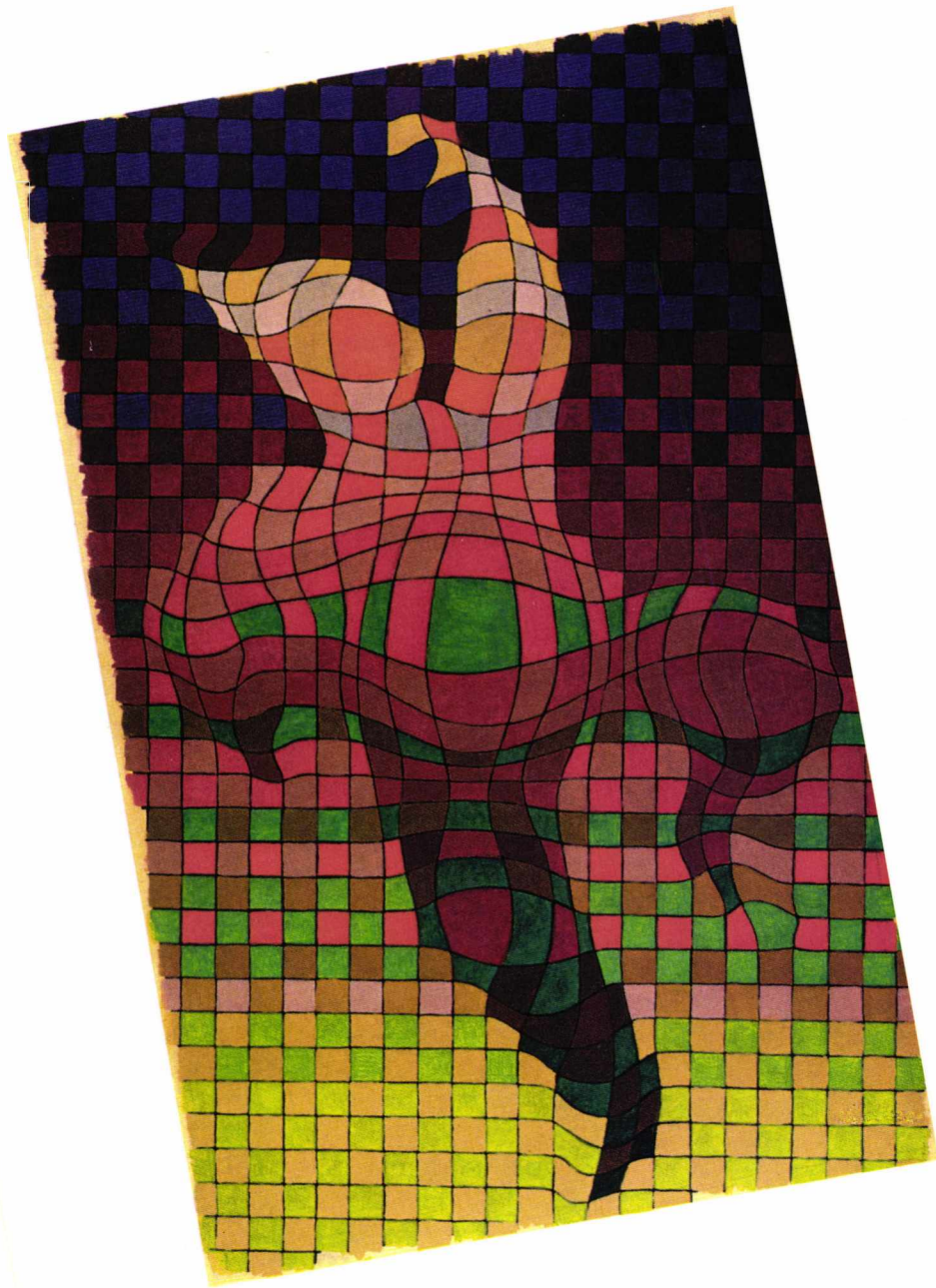
Ills 43a-b R. Lohse, Studies for the series "Thirty Vertical and Systematic Sequences of Colours".



Ill.44 R. Lohse, Thirty Vertical Systematic Colour Series with Red Diagonals, 1943-70.



Ill.45 V. Vasarely, "Bauhaus Studies".



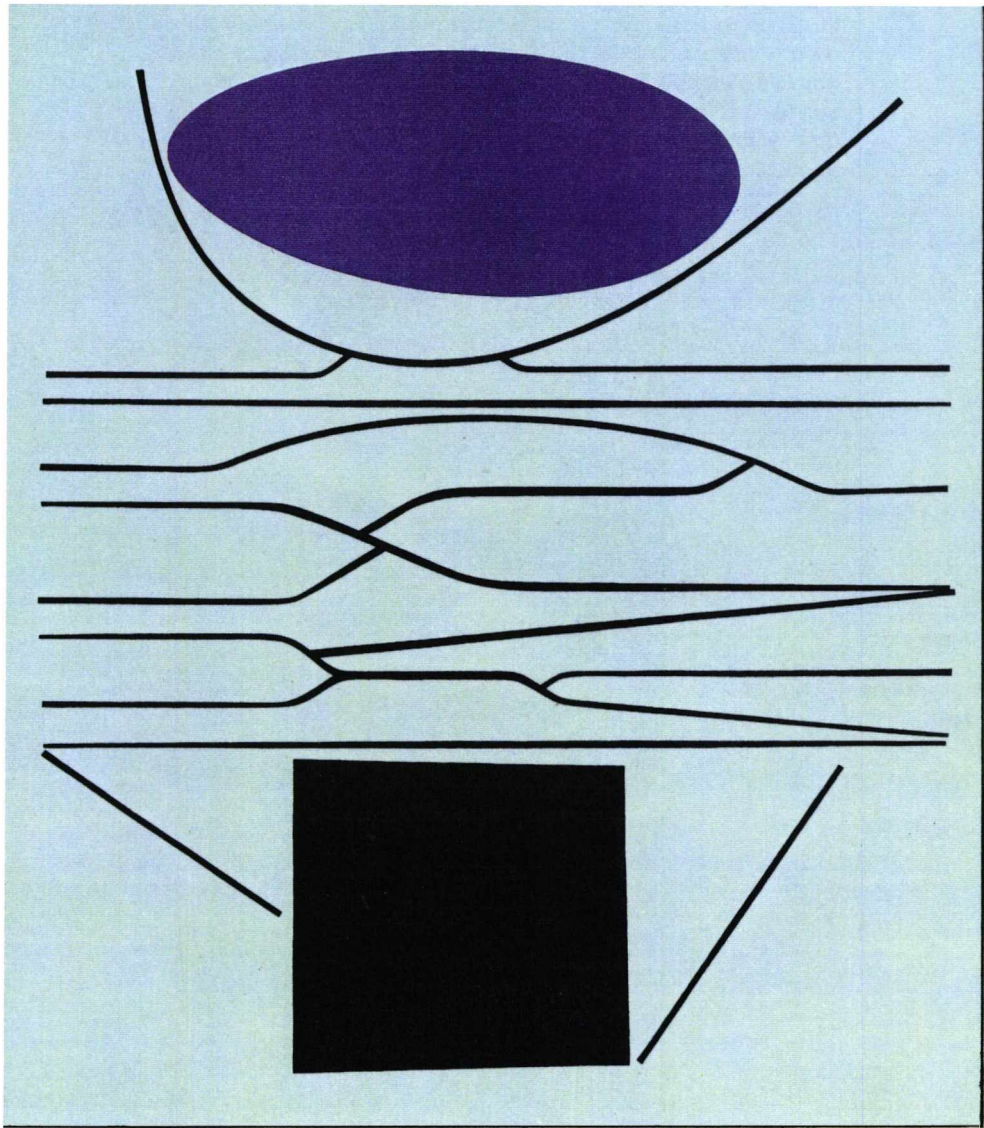
111.46 V. Vasarely, Harlequin.



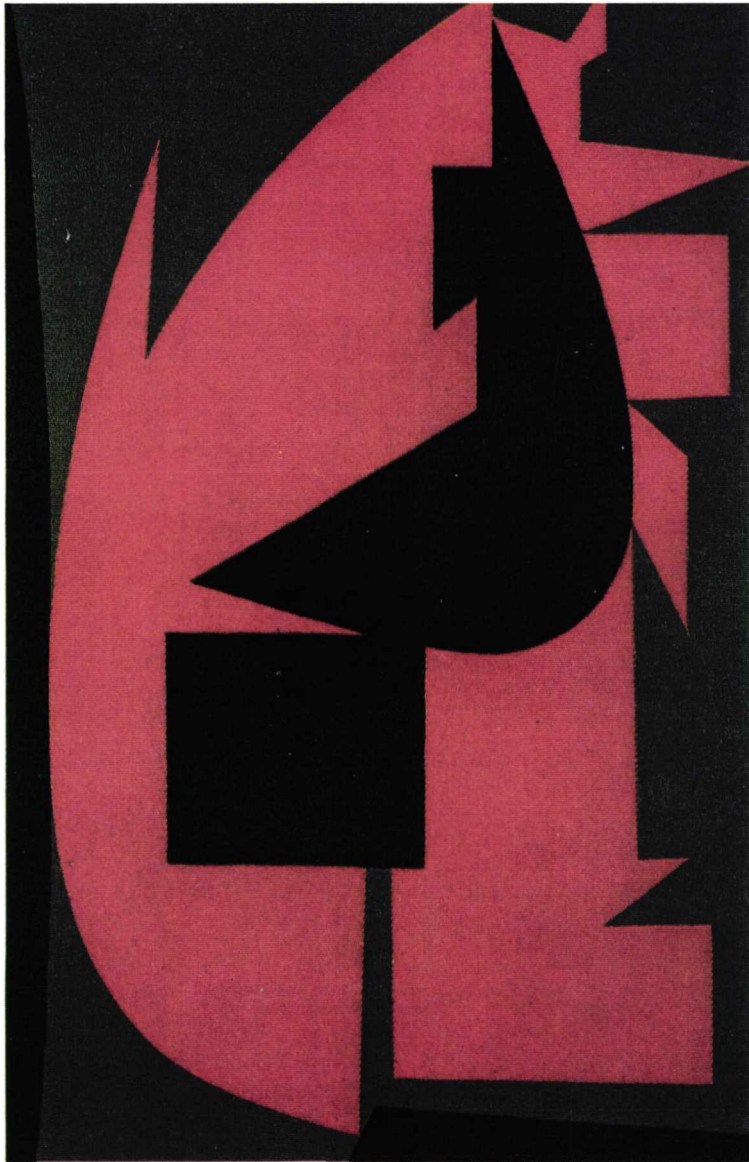
Ill.47 V. Vasarely, Zebras.



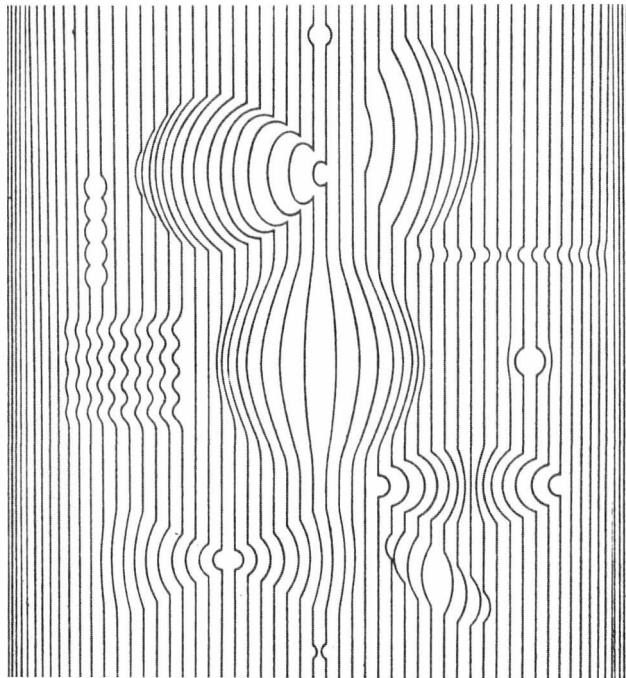
ill.48 V. Vasarely, Belle-Isle.



Ill.49 V. Vasarely, Olkra.

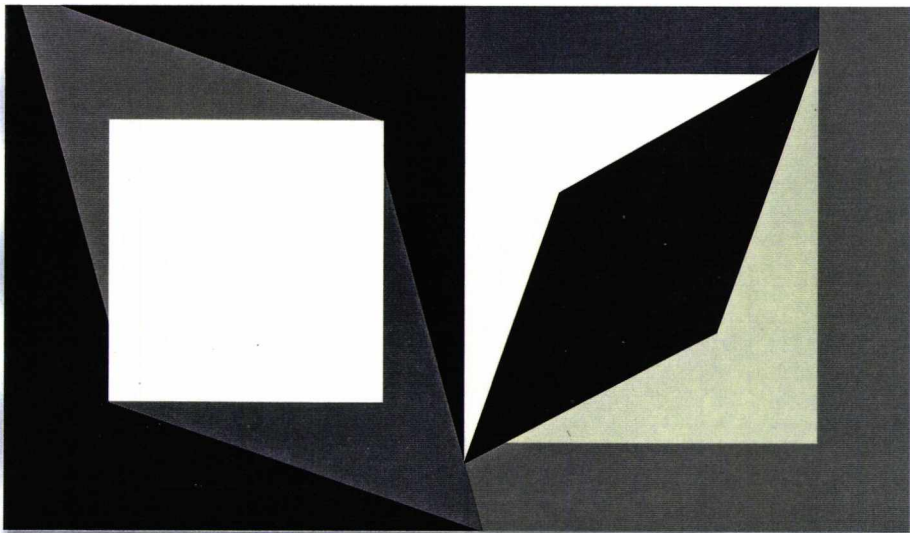


Ill.50 V. Vasarely, Garam.

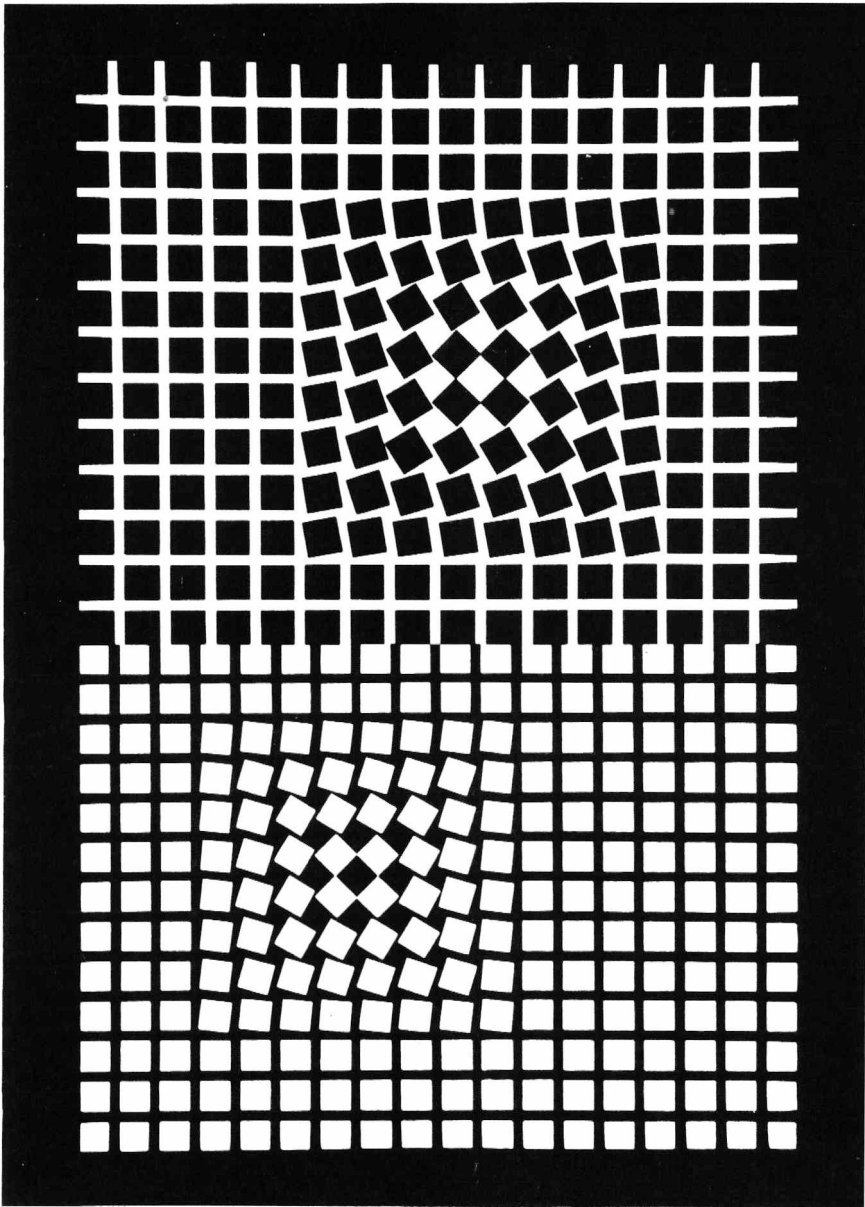


Ill.51 V. Vasarely, Manipur.

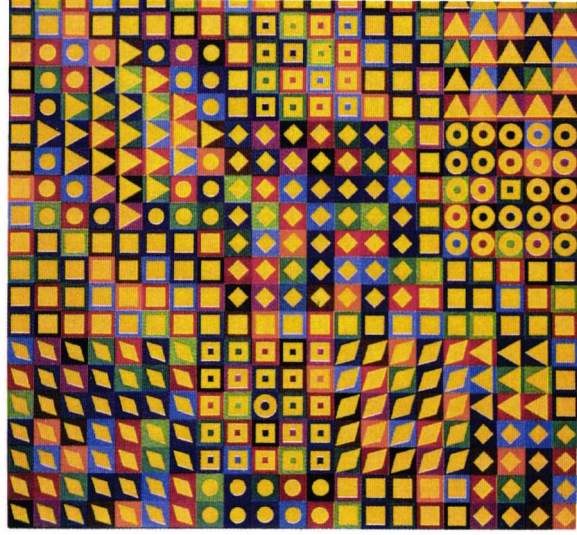
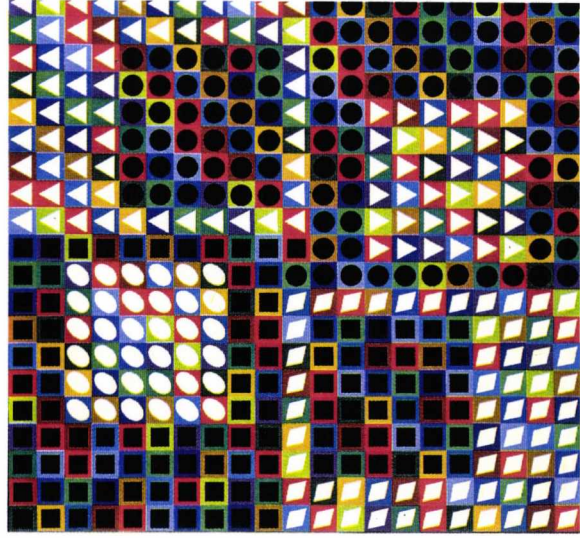




Ill.52 V. Vasarely, Homage to Malevich.



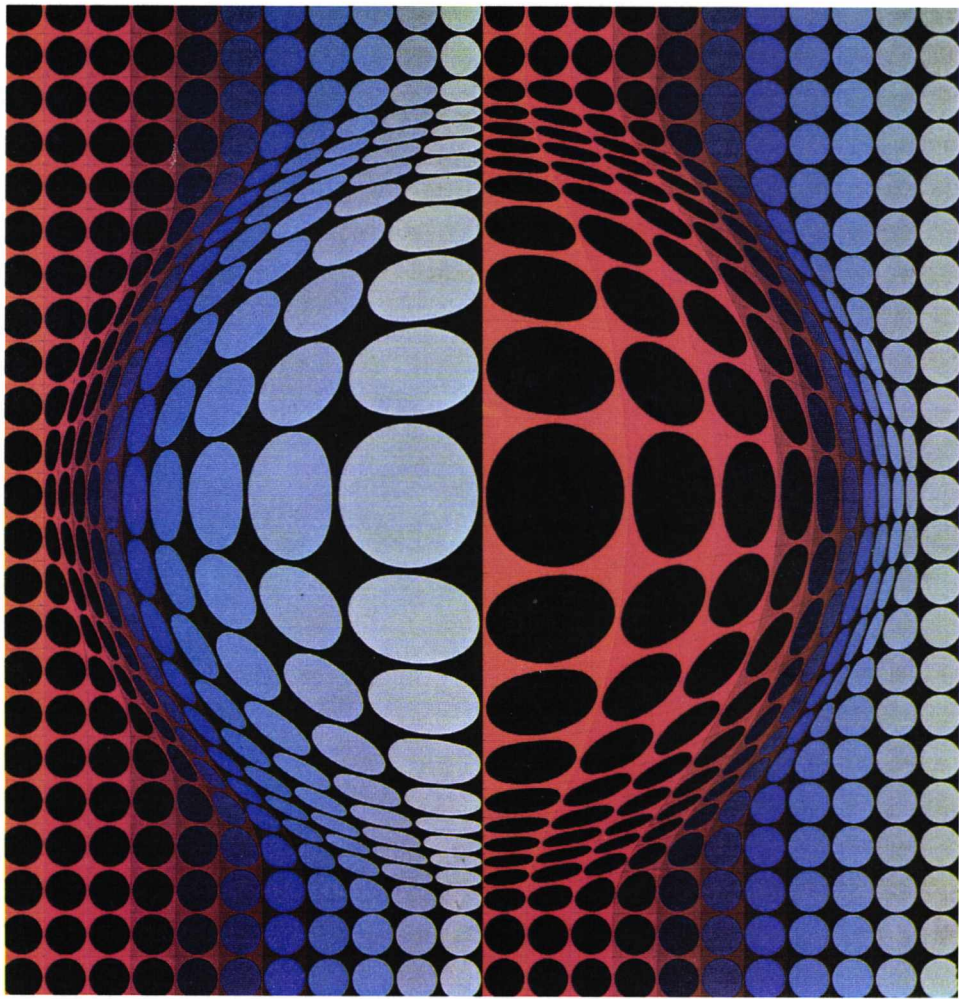
Ill.53 V. Vasarely, Eridan.



Ills. 54 & 55 V. Vasarely, Orion-or (bottom)
and Our-Mc (top).



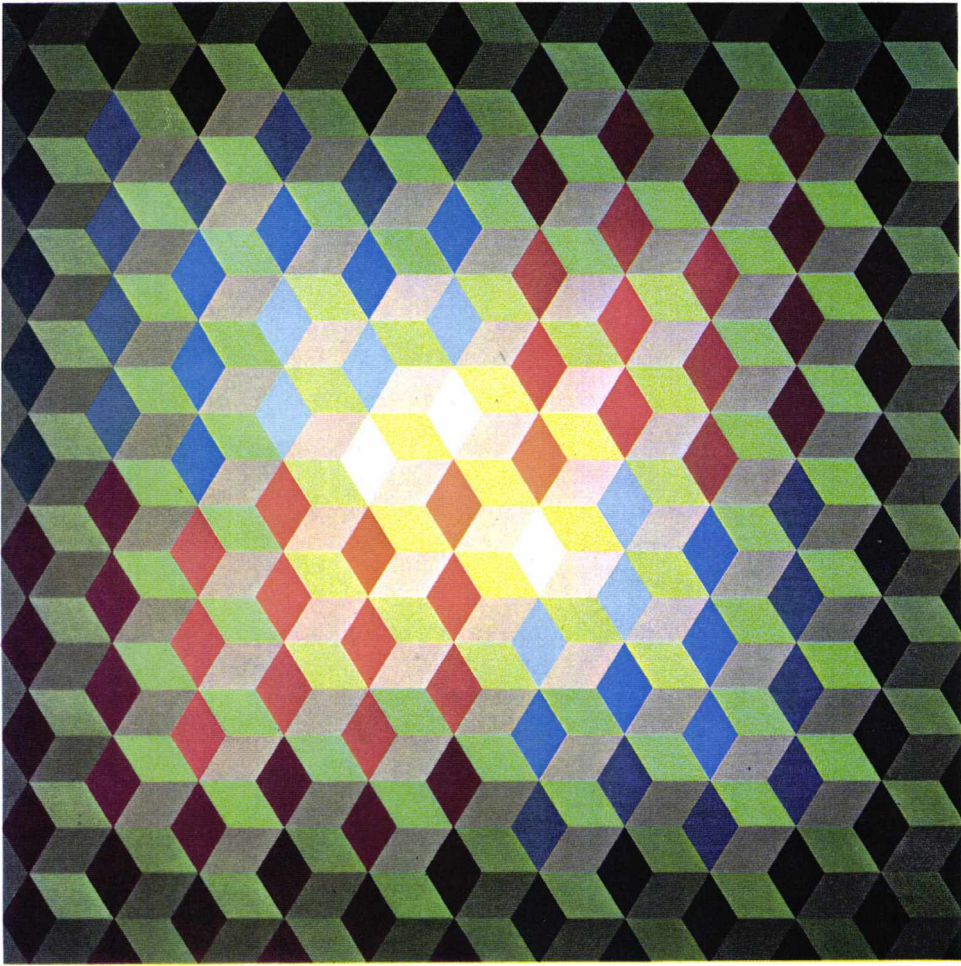
Ill.56 V. Vasarely, Sikra.



111.57 V. Vasarely, Vega-WA-3.



III.58 V. Vasarely, Gestalt III.



Ill.59 V. Vasarely, Ion-DR.