

Piet Mondrian, *New York*, 1942, huile sur toile, 119,3x114,2cm, Paris, Centre Pompidou



Piet Mondrian, *Gray Tree* ou *Arbre argenté*, huile sur toile, 78.5x107.5 cm, 1911 (1912), Gemeentemuseum Den Haag, La Hague



1899



1922



Barnett Newman and unidentified woman standing in front of *Cathedra* in his Front Street studio, New York, 1950

“How many canvases were in the show?”

“Oh, maybe ten or twelve – but all exactly the same – just one stripe down the center, that’s all!”.

“All the same size?”

“Well, no; there were different sizes; you know, from about three to seven feet”

“Oh, three to seven feet, I see; and all the same color?”

“No, different colors, you know; red and yellow and green... but each picture painted one flat color – you know, like a house painter would do it, and then this stripe down the center”

“All the stripes the same color?”

“No”

“Were they the same width?”

“Let’s see. No. I guess not. Some were maybe an inch wide and some maybe four inches, and some in between”

“And all upright pictures?”

“Oh, no; there were some horizontals”.

“With vertical stripes?”

“Uh, no, I think there were some horizontal stripes, maybe”

“And were the stripes darker or lighter than the background?”

“Well, I guess they were darker, but there was one white stripe, or maybe more...”

“Was the stripe painted on top of the background color or was the background color painted around the stripe?”

“I’m not sure, I think it might have been done either way, or both ways maybe...”

“Well, I don’t know. It’s all sounds damned complicated to me”

Thomas B. Hess, *Barnett Newman*, New York Graphic Society Ltd. 1971, p. 89



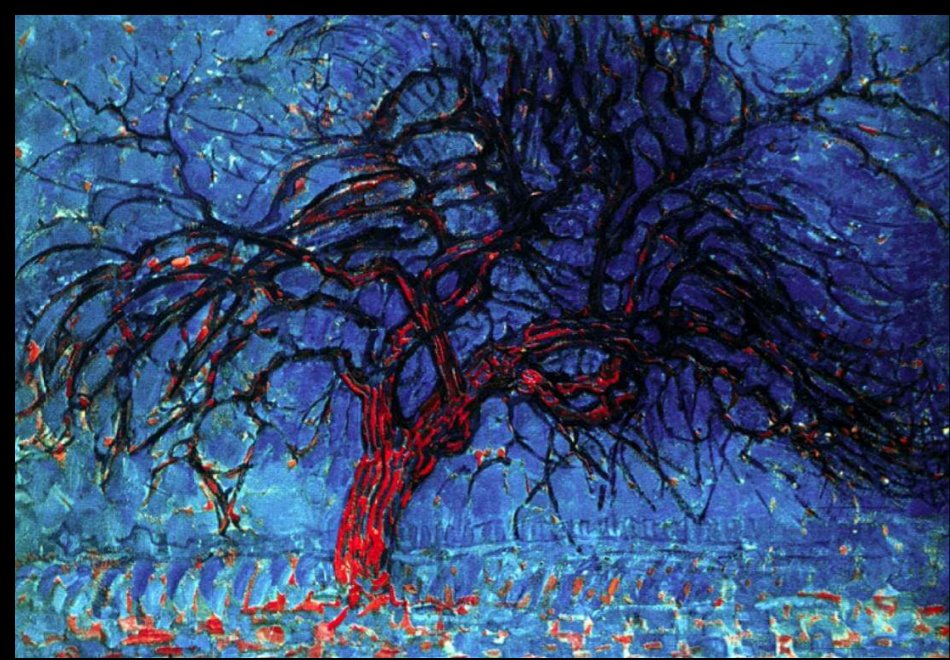
Piet Mondrian, *Gray Tree* ou *Arbre argenté*, 1911 (1912), huile sur toile, 78.5x107.5 cm, Gemeentemuseum Den Haag, La Hague



L'arbre rouge, 1908-1910, huile sur toile, 70x99 cm, Kunstmuseum Den Haag, Pays-Bas

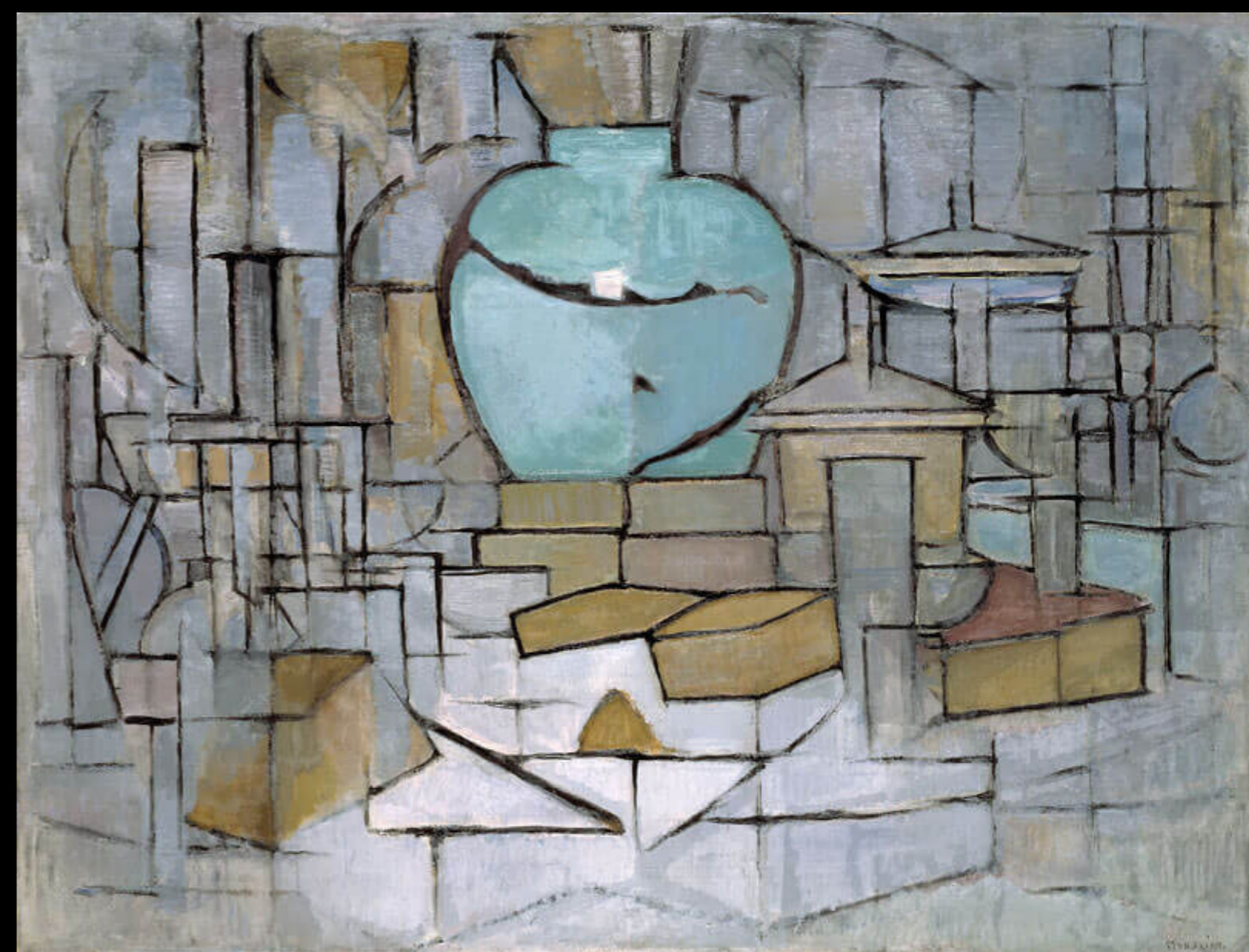


The Flowering Apple Tree ou *Pommier en fleur*, 1912, huile sur toile, 78.5x107.5 cm, Gemeentemuseum Den Haag, La Hague





Piet Mondrian, *Still Life with Gingerpot II*, *Nature morte au pot de gingembre II*, 1912, huile sur toile, 91.5x120 cm., Solomon R. Guggenheim, NYC





Still Life with Gingerpot I, 1911-1912, huile sur toile,
65.5x75 cm, Solomon R. Guggenheim Museum, NYC



Still Life with Gingerpot I, 1911-1912, huile sur toile, 65.5x75 cm,
Solomon R. Guggenheim Museum, NYC



Mondrian, *Study for Blue Apple Tree*, 1908



Mondrian, *Tree II*, 1912



Piet Mondrian, *Wood with Beech Trees*, 1899, gouache, aquarelle, papier, 45.5 x 57 cm, Gemeentemuseum den Haag, Hague, Netherlands



Mondrian, *Trees by the gein at moonrise*, 1908



Claude Monet, *The Four Trees*, 1891,
huile sur toile, 81.9 x 81.6 cm,
Metropolitan Museum, NYC



Mondrian, *The Tree A*, 1913 ca.,
huile sur toile, 100.3x67.3 cm,
Tate Modern, Londres

“In 1912, or perhaps as early as the winter of 1911/12, Mondrian came back to the theme of trees in a large drawing in black chalk, in which his unmistakable aim was to bring the three-dimensional volume of the bare tree, with its twisted branches, onto the surface of the picture, into the second dimension. His project was to transform the thing that he saw in front of him into a rhythmic sign on his sheet of paper.”

<https://www.piet-mondrian.org/the-gray-tree.jsp>



Piet Mondrian, *Gray Tree* ou *Arbre argenté*, 1911, huile sur toile, 78.5x107.5 cm, (1912), Gemeentemuseum Den Haag, La Hague

*Sun, Church in Zeeland;
Zoutelande Church Facade,
1909–10, huile sur toile, 90.5x62.1 cm,
Tate Gallery, Londres*





Mondrian, *Church at Zoutelande, three-quarter view*, 1909, huile sur toile, 69x62 cm, collection particulière



Mondrian,
The Windmill in Sunlight,
1908



Mondrian, *Summer, Dune in Zeeland*, 1910, huile sur toile, 123x194.9 cm,
Solomon R. Guggenheim, NYC









The Delta Works of Zeeland





<https://www.sensesatlas.com/territory/the-delta-works-the-oosterscheldekering/>