

the infinite is

a **square** without corners

- pause -

the universe cannot be read until we have learnt its language and have become familiar with its mathematical language:

the **square**, circles and other geometrical figures without which means it is humanly impossible to comprehend a single word ( world?)

the **square**, the triangle the circle and other figures are ideograms linked to their historical relation to Greece and Egypt. Geometry would not exist without writing. Mathematics are written rather than spoken.

The relation between the alphabet and a geometric ideogram offers a limitless path. We have to start over and go back to these parallel lines that never meet

the **square**, among all the known shapes, is a unique and special one.

Phenomenally, its singularity, homogeneity, regularity and symmetry are among the strongest of all the known shapes. The circle also shows unique properties, but unlike the **square** it is present in nature. The **square** is instead a human invention. It is a pure creation of the human mind

the invention of the **square** is as important as the wheel

the **square** is a basic shape used to measure any kind of object, shape or space. Every shape either regular or irregular is measured in **squares**. The **square** is the unit and the 'brick' of all the other shapes.

the **square** is only recognized as a plastic value, in the 20th century

the **square** equals feeling and the white background equals nothingness

the Suprematist **square** and the forms proceeding out of it can be likened to the primitive symbols of aboriginal man which represented, in their combinations, not ornament but a feeling of rhythm

the **square** changes and creates new forms, the elements of which can be classified in one way or another depending upon the feeling which gave rise to them

the **square** is not a subconscious form, it is the creation of intuitive reason. It is the face of the new art. Before it, there were naive deformities and copies of nature

the **square** represents to us what the cross represented to the early Christians

his 1934 *Quadrate* (Squares) consists of a loop of 271 abstract paintings of layered **squares** moving toward (or in reverse, away from) the viewer producing infinite color variations on the same balanced composition of square shapes. Unfortunately the Nazi censorship against "Degenerate" abstract art prevented him from shooting **Squares** as he had planned

the **square** is much more honest than the circle. When a circle circulates you don't see it. The outer curve looks the same whether it moves or does not move

the **square** is gifted with undetectable resources, which multiply considerably thanks to the multiple senses and volumes it takes

the simple **square** running from left to right, from right to left, from top to bottom and bottom to top and provides itself 4 informative variations

the order of **squares** remains the same in all paintings-in proportion and placement - these same **squares** group or single themselves, connect and separate in many different ways

the **square** takes the role of the ideal form, when I feel played out, I always go back to the **square** as a starting point. Though its structure is vacant, its interior space can be perceived through four openings into the vacancy. I call this "Egg"

the **squares** contain relations similar to those in mathematical games; New sources for the organisation of form are created. They are new relations involving occupied or vacant areas-forming three-Dimensional surfaces; outside the plane. To the order determined by mathematical games, like groups that interact among themselves. They are mathematical games involving a virtual moving around, like living beings making the surfaces dance. They are also pictorial, like painted surfaces that create landscape of a different order. Mysterious landscapes, unique in and of themselves.

mystery and order:

- at the same time-a tempo

hidden in resonant arpeggios:

- inaudible music

- a non-sound

- pause -

a **square** (*neutral, shapeless*) canvas, five feet wide, five feet high, as high as a man,

as wide as a man's outstretched arms (*not large, not small, sizeless*), trisected (*no composition*), one horizontal form negating one vertical form (*formless, no top, no bottom, directionless*), three (*more or less*) dark (lightless) no-contrasting (*colorless*)—a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting—an object that is self-conscious (no unconsciousness) ideal, transcendent, aware of no thing but art

"as we do not see **squares** in nature, I thought that it is man-made. But I have corrected myself. Because squares exist in salt crystals, our daily salt"

symbols and motifs related to number Four can take many shapes (a cross, a star, a square, an octagon,...). One of these symbols, called « squaring the circle », is frequently found in alchemical texts. « Squaring the circle » breaks down the original chaotic unity into the 4 elements and then combines them in a higher unity.

a **square** (earthbound) inside a circle (eternal whole) represents the relationship between the human and the divine in Buddhist symbolism

the fourfold symmetry of the **square** eventually leads to the study of alchemical works and in these we have many examples, such as the four main steps in the alchemical process: nigredo (black), albedo (white), citrinalis (yellow), and rubedo (red). Alchemical processes have fourfold properties such as hot, cold, wet, and dry while all materials are said to be combinations of the four elements: earth, air, fire, and water.

the **square** which becomes blobby

A Square, spoken in words of a Chinese proverb, Galileo Galilei, Michel Serres, Baingio Pinna, El Lissitzky, Kazimir Malevich, Theo van Doesburg, Oskar Fischinger, Josef Albers, Victor Vasarely, Lygia Clarck, Lygia Pape, Ad Reinhardt, Jung, Claes Oldenburg...and more