Extending the apex of the triangle destroys the equilibrium of forces and gives preponderance to one of the movements.

Introducing a right angle into the triangle creates a schematic conflict between this angle and the other two equal angles.

The circle carries no impulse to the side and that's why there can be no question of its instability: the circle is always stable and unstable. The only meaning to its movement is self-absorption and concentration.

The triangle and the circle represent the most intense point of opposition within the three primary geometric forms, the most intense lateral impulse and the most intense impulse inwards.

Amidst them is the square, outwardly related to the triangle and inwardly related to the circle.

Displacement is born of geometric forms and free forms do not depend upon geometric ones. Free planes can never be consumed, they can be created constantly, and, therefore, are a boundless [source of] material for the media of expression. Their language is not subordinate to the word and is germane only to one art – painting. This is the language of abstraction that serves as the abstract expression of the pure content of art, of painting.

Up and down are a property of ponderability which perhaps comes about through their original association with heaven and earth – high is lighter than low.

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1. Kandinsky gave his report, “Osnovnye elementy zhivopisi. Ikh suschnost' i tsennost' (kratkoe izlozhenie teorii zhivopisnoi formy),” to a session of the Section of Monumental Art at Inkhuk on June 2 (20?) 1920. It differs markedly from the other report, bearing the shorter title, “The Primary Elements of Painting,” that Kandinsky gave at RAKhN in September (translated below). The translation here is based on the version that Selim Khan-Magomedov included in his essay “Vasilii Kandinsky and the Section of Monumental Art at Inkhuk” (see above) and in a shorter form in his “V. Kandinsky o vospriiatii i vozdeistvii sredstv khudozhestvennoi vyrazitel'nosti (iz materialov arkhiva Sektii monumental'noego iskusstva INKhUKa),” Tekhnicheskaia estetika (M), No. 17 (1978), pp. 81-83. Khan-Magomedov was using a text from the archive of the late Aleksei Babichev, Moscow.
Right and left are also very different, although the difference would seem to derive not from any kind of association; movement from center to right is an aspiration to repose and restoration; from the center to left is an aspiration towards distance, specifically, a distancing from repose. The former carries the aroma of "home," of staleness and closed doors. Forms that aspire towards the right seem gradually to get stuck in the condensation and as they approach the right edge resistance becomes ever denser. To the left, however, the atmosphere becomes ever more rarefied where, as it were, the doors are flung open on to some "foreign land." Forms that aspire to the left not only do not decelerate, but seem more and more to engage their environment. The [fullest] degree of resistance, then, can be seen in the right and left corners.

[The painter conceives of colored form in three parts.]

1. Abstracted color, i.e., color just as it appears in the imagination and which cannot be seen in the real world. The color of the rainbow is what comes closest;

2. Color seen in nature, but which cannot be conveyed exactly by the medium of painting;

3. Color at the painter's disposal in the form of these or those paints.

The types of color can be divided into three groups:

1. Primary colors;

2. Derivatives from the primary colors; and

3. Mixed colors.

Standing apart from all three types are two other colors, i.e., white and black. The former has the constant, if latent, capacity of producing any color. The latter is diametrically opposed inasmuch as it means death to any other color. In the world of colors white and black are the extreme opposites.

There are three primary colors – yellow, red, and blue.

Yellow manifests two movements – towards the viewer and centrifugal. Both movements are distinguished by a very great impulse bordering on impor-tunity (especially the former) and madness (especially the latter).

Yellow is a color that expresses great acuity and, therefore, its link with the triangle is obvious. Consequently, yellow is most capable of translating – in the language of color – whatever is sharp, abrupt, impertinent, emboldened, pugnacious, aggressive, and so on.

Red manifests a single movement – within itself, for it aspires neither inwards, nor outwards, neither towards, nor away from the viewer. It is the color of a boiling interior and all phenomena possessing this quality can find their color expression in red.

Clearly, this homogeneity of movement connected with the character of a boiling interior underscores the link between the color red and the square.

Blue possesses two movements – away from the viewer and centripetal. That is why blue is diametrically opposed to yellow. Neither movement is im-