

Let us suppose that I am giving a lecture on some system of geometry, such as ordinary Euclidean geometry, and that I draw figures on the blackboard to stimulate the imagination of my audience, rough drawings of straight lines or circles or ellipses. It is plain first, that the truth of the theorems which I prove is in no way affected by the quality of my drawings.

Godfrey Harold Hardy, A Mathematician's Apology, 1940, Cambridge University Press, 1993, 125

An abstract painter entering a room where a mathematician has demonstrated a theorem on the blackboard is charmed by the diagrams and formulas. He scarcely understands what they represent; the correctness or falsity of the argument doesn't concern him. But the geometrical figures and writing in white on black appeal to him as surprising forms – they issue from an individual hand and announce in their sureness and flow the elation of advancing thought.

Meyer Schapiro, Mondrian: On the Humanity of Abstract Painting, 1960, George Braziller, 1995, 12