

"In 1926, while still under 18 years of age, I took my first trip to Italy. The first stop on my ticket was Genoa, and then Naples and Rome; I came back by way of Florence, Venice, Milan, and finally, Zurich.

At each of these places I remained two or three days. I travelled with a rucksack containing only the barest necessities. As for communicating, the few words of Italian that I remembered from school stood me in good stead.

In Genoa I saw the sea for the first time. I took an interest in the port and in the castles on the surrounding hills. In Rome I saw St. Peter's and then left for Naples. There I met a German traveller with a good knowledge of the town, who took me along to a strange sort of dormitory, where the most diverse types passed the night: beggars, policemen, etc. My most vivid memory was the feeling that I was being devoured by cockroaches. I then took a boat for Capri, slept on the beach, and came back two days later, passing through Naples and then on to Rome again. Since I had already spent most of my money, I thought of asking the Swiss consulate for something and they gave me a bit of money to keep me going.

Then I left for Florence. I went up as far as Fiesole and presented myself at the door of the monastery, where the monks kindly put me up for a few days.

From Florence I proceeded to Venice and wandered through the streets which, I found, instead of continuing, led to the canals. It was with this impression that I left Venice, without having really seen it.

I cabled my father for a bit of money, which he sent to Milan for me. The "harvest" of this trip turned out to be several watercolours, which I still have.

My second trip to Italy - which I took during the school vacation period at the "Bauhaus" (Dessau) in 1928 - took me to Positano.

What occasioned this trip was a postcard from a Bauhaus friend, Arne Meel, who was living in a house on the steep slope of Positano. On the

illustrated postcard this house was marked with a cross.

I arrived in Salerno during the night and I was told that one could reach Positano with a mule-drawn cart. I took one and we travelled by night. At Amalfi we stopped and had a coffee laced with some strong anisette. I was surprised to see by moonlight a huge building which I later learned was the famous "Norman cathedral". The journey proceeded along a rocky road. In the morning we finally reached Positano. I hadn't brought the postcard and all the houses looked the same.

I turned down various streets and tried to find Meel by blowing on our special "Bauhaus" whistle. In the end I had to ask a postman to show me the way, for Meel had rented a typical Positano house.

We spent the days swimming in the sea and doing absolutely nothing else. At night we ventured out with the fishermen, and then we went for something to eat at the local trattoria. One day we went on an excursion to Paestum, on which I wrote later: "...It was the morning of a day that promised to be hot and I thought I understood why the Greeks had abandoned the place, for it was boggy and full of mosquitoes. All that was left of Paestum was the basilica and the temple of Poseidon. I remember being displeased that these buildings were without their roofs. But what particularly surprised me was the compactness of their structures...from the renaissance to the neoclassical and down to Auguste Perret's "cement classicism" we had become used to a continual lightening of structures. But here we found big columns resting directly on the surface of the foundations..." 1*

After a short stay at Vientri, I returned home.

Binia and I, having got married, set out again in February 1931. We visited Agrigento and its monumental "tempio della concordia". We also went to see the nearby porto di zolfo at Porto Empèdocle. There was a time when I decided that I would settle down there, because the very sound

of the town's name intrigued me. "The Porto Empèdocle wharf seemed surprisingly practical to me, for it was built with the fragments of columns and walls of the nearby temple, a structure which was in this way put to good use." 1*

In 1934 Max and Binia Bill travelled up through Italy to southern France.

In 1936 Bill stayed for about 8 days in Milan, where, with the assistance of his collaborators, he mounted the Swiss pavilion at the Milan Triennale (total expenses, including the trip, hotel, and labour: 15.000 Swiss francs).

"For years now Italy had been under a Fascist dictatorship and at that time it was at war with Abyssinia. This in itself was reason enough for me not to participate in the exhibition; on the other hand, it was also a reason for taking part, with the greatest possible coherence in the selection of the material to put on display..." 2* Bill deliberately slipped in several antifascist items for display.

"...thus, as an exemplification of a very modern typographical style, I chose a few antifascist publications written by Ignazio Silone 3* and this, together with a rather unusual application of plastic spatial elements was enough to attract the attention of a great many visitors." 2*

Among others that Bill met in Milan were a progressive group of architects known as BBPR (Banfi, Belgioioso, Peressutti, and Ernesto N. Rogers).

In the Triennale Lucio Fontana presented his monumental sculpture "Victory" in the "Sala della Vittoria". At the inauguration, Luigi Veronesi, Bill's colleague in the "Abstraction création", appeared in a complete Fascist uniform. "...also interesting was the reaction of my Italian colleagues, who grasped the meaning of my gesture. All of them being blackshirts, they tried to explain to me that what they called true Fascism was in every regard progressive and mindful of social and cultural problems." 2*

The King of Italy and his escort came into the Swiss Pavilion, by mistake, on the wrong side, so that on leaving the

group had to trudge their way among the crosssties.

Instead of Max Bill, a conventionally-dressed man was presented to the King as the architect responsible for the Swiss exhibit.

Owing to the intervention of the French member of the Jury, Auguste Perret, the "gran prix" was awarded to the "Swiss Section" and not to Max Bill.

During the Second World War Max Bill never came to Italy. But he kept postal contact with the Milanese bookshop "Salto", which sold his books and articles on art published by the "Allianz-Verlag" of Zurich.

"...during the course of the war...my colleagues had occasion to change their minds about the true face of the regime.

A few of them ended up in Nazi concentration camps 4*, others joined the Resistance, fought the Fascists, and later contributed to the reconstruction of Italy." 2*

A few of the Italian partisans, among whom architect Ernesto N. Rogers, sought asylum in Switzerland. With Rogers, who was then working as a teacher at the University of Winterthur, and also with his students, Bill maintained intense and friendly contact. The topical subject of the "reconstruction" was generally the theme discussed. Bill wrote about it in his book 5*, which was published in 1945. On this occasion he was invited, together with his Swiss friend, architect Alfred Roth, to the "First Convention on the Reconstruction" in Milan. There he met his colleagues of the "BBPR" (excepting, of course, Banfi). The city was still under military jurisdiction.

Subsequently, Bill collaborated with several Italian reviews, among which *Cantieri*, *Casabella*, and *Domus*. 6* In 1947 an exhibition of "abstract and concrete art" was organized at the "Palazzo Ex-Reale" of Milan. 7* Bill exposed along with others. 8* He also wrote an introduction (translated into Italian by Gianfranco Bombelli Tiravanti), which was published along with other writings (by Wassily Kandinsky, Ettore Sottsass and

Georges Vantongerloo) for a catalogue documenting the exhibit. In the post-war years Max and Binia Bill took a trip to Ravenna, Verona and Venice. The Galla Placidia sepulchre (Ravenna) as well as the teatro del Palladio (Vicenza) had a decisive influence on Bill.

Together with Bombelli, Huber, Rogers and other Italian architects he founded "l'Istituto Cultura Progressiva" (IPC) in Milan in 1947-48.

The intention was to propose for Italy a progressive teaching programme which would be modelled on and seek guidance in the experiments carried out before the Second World War at the "Bauhaus".

The "I.P.C." was unable to put this plan into practice in any active way in Italy.

The ideas were realized in accordance with this plan some years later in Germany at the "Hochschule fur Gestaltung" Academy at Ulm 9*, built by Bill and officially inaugurated in 1955.

In Bergamo, in 1949, the "Congrès d'architecture moderne" (CIAM) was held, under the presidency of the Dane, Cornelius van Eesteren. Well-known architects from all over the world met at this Congress, among whom Le Corbusier, Max Bill and Helena Syrkus.

An excursion was organized to the Val d'Ossola in order to see the "Olivetti" complex planned by CIAM.

In 1950 this art association commissioned Max Bill to stage an exhibit entitled "Futurism and metaphysical painting" at the "Kunsthau Zurich. 10* In the articles in the Catalogue Bill included the most important Futurist manifestos. Early in 1951, again at the "Kunsthau Zurich", he organized an exhibit called "Modern Art from the Peggy Guggenheim Collection" (Venice) - and he wrote the introduction to the catalogue.

In 1951 Max Bill was again called on to stage the exhibit of the Swiss pavilion at the Milan Triennale. He chose marble for the flooring. The choice of this material shocked some critics, because the Italian Fascists

had always preferred marble. Despite the protests against this notorious material, he was awarded the "grand prix" for the ideation of the Swiss pavilion.

A "meeting on divine proportion" was organized at the Triennale. Bill had proposed adding to the list of guests for the meeting the following personalities: the writer Adrien Turel, the artist Georges Vantongerloc, Prof. Brinkmann, Hans Kayser, as well as the mathematician Prof. Andreas Speiser. As part of the event, also Max Bill contributed with a lecture entitled "der Mensch und der Raum" (Man and Space). Rogers, Le Corbusier, Giuseppe Somonà and Bill formed a working committee charged with guaranteeing the continuation of this project. In 1954 at the "Industrial Design" congress at the Triennale he read a paper on "Was ist Industrial Design?" (What is Industrial Design) and he was awarded the gold medal for the objects created and displayed at the Triennale. The following year saw the publication in Milan of his short book on architect Mies der Rohe (Balcone editore).

In 1958 at the Venice Biennale Bill officially represented Switzerland in the Swiss pavillon with a one-man exhibition.

Giulio Carlo Argan and Palma Buccarelli, the director of the museum of Rome, came together to visit the exhibit. Dr. Buccarelli decided to acquire Bill's sculpture "Dreiteilige Einheit" (Three-part unity) for the Galleria Nazionale d'Arte Moderna in Rome. In that year Bill turned 50. On the occasion of this birthday a publication was issued, to which Ernesto N. Rogers, among others, contributed: "...in the forms created by this artist, in both the simplest and the most complex, one often finds a mathematical model or scheme: in his Fibonacci series, for instance...or in the alternating relationship between static necessity and aesthetic requirements in his constructions. Bill reveals not only imagination and intelligence, but beyond these and together with them, a third quality: the strength of a moral will."



max bill
mit dem modell für die
endlose treppe (1988):
monument für ernst bloch
wilhelm-hack-museum, ludwigshafen am rhein

max bill neben seiner skulptur
"endlose treppe" (1988),
granit Ø 127 cm, höhe 426 cm
aufgenommen in môtiers/CH, 1989



In 1964 various galleries staged one-man exhibits with works by Max Bill. 12* Two years later, on the occasion of an "international congress of critics and artists" Verucchio was awarded the "gold medal of the President of the Italian Chamber of Deputies".

After a visit to Fritz Glarner in 1966 of thereabouts, Max Bill, along with Remo Rossi, went to Feriolo (NO) to see the sculptor Erardo Cardini. This visit led to an intense and uninterrupted collaboration between Bill and Cardini in the creation of granite sculptures.

In 1969 there were several one-man exhibits of Bill's works in northern Italy. 13*

On an invitation from the Venice Biennale Max Bill did the exhibition designing of two rooms, choosing his own works for the exhibition on the theme "line of research"; moreover, following a request by Umbro Apollonio during a conversation in Venice, he drew up a report on the theme "the function of art and the artist in society". 14*

From 1970 to 1976 there were several other one-man exhibits of Bill's works in various Italian galleries. 15*

Commissioned by Prof. Argan, Max Bill wrote a report on the development of constructivism and concrete art for the "Istituto dell'enciclopedia italiana". 16*

In May 1977 Max Bill and Angela Thomas drove down to Florence and Parma for the inauguration of the retrospective exhibit "Max Bill" at the "Pilotta". 17*

In 1978 it was discovered that the Italian art market was offering for sale works allegedly by Max Bill that were in reality fake. Four of these works were put on display at the Galleria Lorenzelli. "For the information of the public we are putting on view 4 fake paintings attributed to Max Bill that have recently appeared on the market." 18*

Some 50 fakes are presumed to be in circulation.

Max Bill and Lorenzelli established a relationship based on mutual esteem. 18*

The gallery is celebrating Bill, on the

occasion of his 70th birthday, with a one-man exhibit. 19*

Bill avails himself of the opportunity to offer a detailed explanation of his method of work: "...a quarter of a century ago I described 'the mathematical way of thinking in the art of our time'... Today I prefer to call this process creative and on longer mathematical, as I did thirty years ago, but a logical method which means that each part of the creative process corresponds step by step with logical operations and with their analytical examination. This attitude is valid also for my other activities. They are always based on an analysis of the problem for the purpose of finding a logical and analysable solution (Max Bill. Feststellungen; 1978). 20*

Again in Milan in the summer of 1980, Bill takes part in a round-table discussion as a guest of Lea Vergine's on the occasion of the exhibit "The Other Half" organized by her. An enquiry comes from Florence as to whether he would like a big open-air exhibition (like Henry Moore's) of his works in front of the Castello. Bill goes to see the place proposed for the exhibit. At that time Florence had organized the "Dani Karawan - one-man show", which required a considerable economic investment. Bill decided that the place was not suitable. He suggested that the money set aside should be used for developing a plan a modern museum, which Florence lacked. The representatives of the authorities suggested that the amphitheatre - built under the Fascist regime - should be replaced by a modern museum. Bill set about working on the plan and presented his "Plan for a museum of contemporary art, Florence (1980)" 21* at a meeting held in Florence in 1981, chaired by Prof. Argan. Even though everybody was in agreement that the City of Florence needed an attractive centre for modern art, it was impossible to develop the project owing to the continual changes in the upper echelons of the Town Council. Prof. Giulio Carlo Argan (Rome), member of an international jury of

experts, comes to Zurich to examine Max Bill's "Pavilion-Sculpture".

Max Bill is awarded the "premio europeo Umberto Biancamano".

At the "13th biennale internazionale del bronretto piccola scultura, Padova" (the 13th international biennial of small bronze statues, Padua) an extraordinary exhibition was held with works by Max Bill, who was awarded the "medal of the City of Padua".

In 1982 he accepted a commission offered by the "Deutsche Bank" to install a new version of his "Kontinuitat" (Continuity) in front of their new main office in Frankfurt am Main.

In accordance with a principle that he developed between 1945-47, Bill thought of utilizing Sardinian granite and of entrusting the job of working it to Carrara. For this undertaking he consulted Dominique Stroobant.

Together with colleagues like Giuseppe Granai, Silvio Santini, Luciano Salvetti, Paolo Grassi and Mario Fruendi, Stroobant formed the "Esagono" group, which assumed the responsibility of realizing the "Kontinuitat" after Bill's 1:3 model.

In the Scarraciano quarry near the Pausania Temple (Sardinia) Max Bill held a conference in September 1983 with Rodolfo Constantino (CECAS). In October they blasted out a huge block of granite, which was then reduced to a transportable weight of 300 tons. This polyhedral mass of Sardinian granite was shipped to Marina di Carrara, where it arrived on the 20th of February 1984. From there it was transported to the workrooms of the "Esagono" team. 23*

In May 1985 Bill gave an exhibit at the Lorenzelli Arte, in the catalogue accompanying this show, Argan presented this theory:

"in Bill's paintings one sees that while quantity and quality are antithetical entities on the conceptual level, they can coexist and be reconciled on the phenomenological level. All of Bill's paintings can be described and interpreted as an analysis or even as a record of the phenomenological relation of quantity and quality."

In the autumn of 1985. Luciano

Caramel gave a talk at the inauguration of the exhibition "Max Bill: sculptures and paintings" 25* at Todi. A colleague of Max Bill's, artist Piero Dorazio, who lives near Todi, commented on the exhibit as follows: "...figuring in this exhibit are a group of recent paintings (1969-1985) and a group of sculptures all in gold-plated brass... which sum up all those special experiments concerned with the development of a flat surface; especially when it opens and rotates in space, creating, with crossings and variations, forms that at first geometrical become fantastic and poetic.

In fact, every sculpture here is created out of a flat brass plate which, cut properly, bends back on itself, generating ellipses, angles, and surfaces which are extraordinary in the continual dynamism that their profiles generate, set in motion by the reflections of light..." 26*

Bill mounts an exhibit in memory of his deceased friend Georges Vantongerloo. Its title is "A centenarian: Georges Vantongerloo" with works chosen by Bill at the "Pac" (Padiglione d'Arte Contemporanea di Milano) which, with an accompanying publication 27*, is inaugurated on the 6th of March.

At the "Galleria Comunale d'Arte Moderna" in Bologna 12 series of graphic works (1935-1986), roughly 100 sheets by Max Bill are presented. "The Max Bill exhibit was promoted as part of the 1st international prize for painting, sculpture and electronic art, by the fondazione Marconi and by the University of Bologna." 28* Shortly before the inauguration of the exhibit, Binia Bill had an accident in her hotel in Bologna and she died a few days later in Zurich.

Bill was the first person to receive the "Premio Marconi" (after the name of the inventor of telecommunications, who was born in Bologna). He was given the award during the course of the symposium "Art as Science", chaired by Prof. Giulio Carlo Argan. In Parma, in March 1989, Prof. Arturo Carlo Quintavalle shows Max Bill and Angela Thomas a construction by

Nervi, which was to become an archive for architectonic designs. Bill and Thomas drive on to Carrara, where they visit Scapellini's workshop. It was here that Max Bill's "Pavillon-Skulptur" (1988-89) was executed, to be sent later to the "Fondation Cartier" at Jouy-en-Josas, France).

They proceed on their journey to Perugia and thence to the Todi area nearby, where they visit Piero and Giuliana Dorazio.

In May 1989, in Como, two spaces (the "palazzo Volpi" and "San Francesco") are utilized for the exhibit, "L'Europa dei razionalisti; pittura, scultura, architettura negli anni trenta" 29*.

Present in both of these spaces are a group of functionalists. In the "San Francesco" there was a reconstruction of a part of the Swiss pavilion of the Milan Triennale as Bill conceived it in 1936.

In 1988 he had "an infinite flight of steps" made by the Biselli company of Massa Carrara. As a further development, this gives rise to a granite sculpture nine metres high called "Endlose Treppe: Monuments fur Ernst Bloch" (an infinite flight of steps: a monument for Ernest Bloch"), for the City of Ludwingshafen am Rhein.

In 1988, on being asked to propose a sculpture for the "Wilhelm-Hack" Museum in Ludwingshafen, Bill turned to his new experiment of the "infinite spiral" which, for several reasons, he considered quite suitable: "the construction, made up of elements of granite of the same size arranged as steps, would not only benefit the right proportion for the substantial construction of the museum but, together with the concept of a helicoidal rise and the infinite movement up and down, it would become at the same time a symbol and "monument for Ernst Bloch". In honour of this famous philosopher, "born in Ludwingshafen, his main work, "Das Prinzip Hoffnung" would thus assume a tridimensional form." (Max Bill) 30*

The sculpture was realized with the assistance of Dominique Stroobant,

and in the spring of 1991 it was disassembled and transported to Ludwingshafen am Rhein, where it will be reassembled next to the "Wilhelm-Hack" Museum.

1* Max Bill. "Meine Erfahrungen mit griechischer Architektur" in *Architektur der Welt: Griechenland*, Office du livre, Fribourg, 1966, p.4

2* Max Bill. "Die schweizer Abteilung an der Triennale di Milano 1936", in *Dreissiger Jahre Schweiz, 1936 - eine Konfrontation*, the Kunsthau Aarau Catalogue. p.95 In the Italian version: Max Bill, "La sezione svizzera alla triennale di Milano nel 1936" in *L'europa dei razionalisti*, pittura, scultura, architettura negli anni trenta"; cat. a cura di Luciano Caramel, Como 1989, ELECTA Milano 1989, p. 142, p. 144

3* Pseudonym for Secondo Tranquilli in Italy. On the most-wanted list, Silone was one of the first refugees to arrive in Switzerland. Since 1931 Bill had been collaborating with the writer. Silone was the editor of the antifascist review, *Information*, published in Zurich. Bill was a contributor.

4* Banfi was killed by the Nazis in the "Mathausen" concentration camp.

5* Max Bill. *Wiederaufbau*, documents on destruction, plans and constructions. Zurich Verlag fur Architektur Erlenbach, 1945.

- 6*
"Concrete construction and the domination of space", introd. by Ernesto N. Rogers, Illus. 2 illustrations of pictures by Max Bill in *Domus*, Milan, no. 210 1946; Max Bill, "Beauty from function and beauty as function" in *Domus*, Milan, no. 250, 1950; Max Bill, "Infinite space as a plastic subject" in *AZ*, Milan, no. 8, 1950. Max Bill, "Mathematical thought in contemporary art", in *AZ*, Milan, no. 11, 1951.
- 7*
"The initiative for the organization of this exhibition came from l'altana." The actual organization, the staging and the presentation were supervised by Gianfranco Bombelli Tiravanti, dipl arch. eth., with the collaboration of Max Huber. Also contributing to its realization were architects Elena Berrone and Franca Helg. The collecting and forwarding of the works requested of Swiss artists and collectors was the responsibility of Max Bill. (in the catalogue "Arte astratta e concreta", Palazzo ex-reaie, Milan, 11 January - 9 February 1947).
- 8*
Arp, Bassi, Bodmer, Bonini, Graeser, Herbin, Hinterreiter, Huber, Kandinsky, Klee, Leuppi, Licini, Lohse, Mazzon, Munari, Radice, Reggiani, Rho, Sottsass, Taeuber-Arp, Vantongerloo, Veronesi, Vordemberge-Gildewart.
- 9*
Material an Max Bill's school buildings was published in Italy by Alberto Sartoris in *Encyclopédie de l'architecture nouvelle*, Hoepli, Milan, 1957, pp. 304-321. Detailed descriptions and documents were also provided by Margit Staber in "La scuola di Ulm" in *Casabella*, Milan, no. 259, 1962.
- 10*
"Futurism (Balla, Baldessari, Boccioni, Carrà, Chiattonne, Depero, Dottori, Funi, Giannastasio, Marasco, Prampolini, Rosai, Russolo, Sant'Elia, Severini, Soffici) and metaphysical painting (Carrà, De Chirico, Morandi, Sironi)", *Kunsthaus Zurich*, Nov-Dec. 1950, with bibliography.
- 11*
Max Bill, published by Eugen Gomringer, Verlag Arthur Niggli, Teufen, Switzerland 1958.
- 12*
At the Galleria Cadario, Milan; the Galleria del deposito, Genoa-Boccadasse; and the Galleria dell'Accademia, Rome.
- 13*
At the Galleria La Bertesca, the Galleria de deposito, Genoa, the Galleria Lorenzelli, Bergamo, the Galleria Vismara, Milano; and the Galleria Martano/duè, Turin.
- 14*
Max Bill, published in *La Biennale di Venezia*, vol. XXI no. 67-68.
- 15*
1970: the Galleria del Cavallino, Venice; the Galleria Arte Studio, Macerata; the Galleria d'arte "Peccolo", Livorno; the Galleria del Cortile, Rome.
1972: the Galleria Lorenzelli, Milan
1974: the Galleria Lorenzelli, Bergamo; the Galleria Medea, Milan
1976: the Galleria Lorenzelli, Milan, a Peppo Jelmorini/Max Bill interview in "Notiziario news and comments" (1) Galleria Lorenzelli, Milan.
- 16*
The Italian translation contains several flaws. Max Bill, "Costruttivismo" in the *Enciclopedia del novecento*, Istituto dell'enciclopedia italiana, 1976 pp. 1053-1058.
- 17*
On this occasion a book-catalogue, Max Bill, was issued: "Introduction and catalogue by Arturo Carlo Quintavalle, articles by Max Bill and others... Università comune della regione Emilia-Romagna, p. 294, illus.: 410.
- 18*
"Notiziario news and comments" (8), Galleria Lorenzelli, Milan, June 1978. Diagonally these fakes measue: 47 cm., 57 cm. or 76 cm.; they are dated between either 1972-73 or 1972-75. "The direction of the Galleria Lorenzelli of Milan wishes to communicate that it is the only Gallery in Italy authorised by Max Bill to appraise and authenticate his works."
- 19*
The Galleria Lorenzelli wishes to dedicate this exhibit to Max Bill in honour of 70th birthday. With warmest thanks for his long-standing friendship and profound esteem for his fertile vitality and the great purity of his art."
- 20*
In "Notiziario news and comments" (10), Galleria Lorenzelli, Milan, December 1978, in which the Italian translation "costatazione 1978" translates the term "Gestaltungsprozess" as "processo di raffigurazione". Instead, this should be more precisely called "processo creativo" (the creative process) or, as it is more frequently called these days, the "Processo logico creativo" (the "logical creative process").
- 21*
Illus. in: Eduard Hutterling, Max Bill. Edition Cantz, 1987, p. 56.
- 22*
Cat. Padova, Museo Civico agli Eremitani, 1981. Texts by Umbro Apollonio and Giulio Carlo Argan.
- 23*
On completion the "Kontinuitat" was shipped from Marina di Carrara to Frankfurt am Main, and there it was installed in its permanent site. Werner Spies, *Kontinuitat. Granit-Monolith von Max Bill*, "Deutsche Bank" Editions, 1986; illustrated.
- 24*
Max Bill, Lorenzelli Arte Milano cat. n. (30), May 1985. Text by Marco Meneguzzo, Max Bill, Valentina Arker, Giulio Carlo Argan.
- 25*
Cat. "Max Bill", associazione Piazza Maggiore, Todi, 6.10-10.11.10985. Texts by Piero Dorazio, Max Bill; Giulio Carlo Argan (1980); Will Grohmann (1957); Luigi Veronesi; Umbro Apollonio (1964).
- 26*
Piero Dorazio, "Una Mostra antologica di Max Bill", in the *Corriere della Sera*, 16/10/85.
- 27*
"Vantongerloo", Edizioni Electa, Milan 1986. Critical appraisals by Margit Weinberg-Staber, Angela Thomas, Max Bill. An essay by Giulio Carlo Argan. Texts by Georges Vantongerloo.
- 28*
Cat.: "Max Bill"/"premio Marconi 1988", Grafis edizioni, 1988 edited by Claudio Cerritelli - with a text by Giulio Carlo Argan.
- 29*
Cat. edited by Luciano Caramel, Como, Electa, Milan 1989.
- 30*
Quoted from: Angela Thomas: "Colloquio con Max Bill" (A talk with Max Bill) (October 1990) in Max Bill, Wilhelm-Hack Museum, Ludwigshafen am Rhein, 20 Octobre - 9 Decembr, 1990, Dr. Cantz'ache Druckerel, Stuttgart.

luciano caramel angela thomas

max bill

4ª di copertina
gruppe von drei farbsäulen
email und stahl. höle 32 meter
daimler-benz-verwaltung stuttgart-möhringen

autorizzazione del tribunale di milano n. 44 del 31-1-77
direttore responsabile matteo lorenzelli

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