

MAX BILL Concrete Art (1936–49)

We call “Concrete Art” works of art which are created according to a technique and laws which are entirely appropriate to them, without taking external support from experiential nature or from its transformation, that is to say, without the intervention of a process of abstraction.

Concrete Art is autonomous in its specificity. It is the expression of the human spirit, destined for the human spirit, and should possess that clarity and that perfection which one expects from works of the human spirit.

It is by means of concrete painting and sculpture that those achievements which permit visual perception materialize.

The instruments of this realization are color, space, light, movement. In giving form to these elements, one creates new realities. Abstract ideas which previously existed only in the mind are made visible in a concrete form.

Concrete Art, when it is true to itself, is the pure expression of harmonious measure and law. It organizes systems and gives life to these arrangements, through the means of art. It is real and intellectual, anaturalist while being close to nature. It tends toward the universal and yet cultivates the unique, it rejects individuality, but for the benefit of the individual. [1936–1949]