

THE DESIGN EDIT

by Adrian Madlener / (New York Dispatch / 24th January 2022)

max bill and georges vantongerloo crossover, Hauser & Wirth

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Drawn together by their implicit understanding of mathematical principles and modern scientific theories – but also beauty and intuition – contemporaries Max Bill and Georges Vantongerloo left an indelible mark on 20th century art, especially minimalism. A new show at Hauser & Wirth's East 69th Street outpost seeks to unveil the two European masters' ongoing exchange. A comprehensive selection of paintings and sculptures, some never seen in the United States before, have been paired to reveal the artists' shared interests and impact on each other. On view are Bill's colour-blocked canvases and Vantongerloo's golden ratio-inspired geometric compositions, coded in equally bold primary hues.



Georges Vantongerloo, 'Composition émanante de l'ovoïde', 1917

COURTESY: Georges Vantongerloo & Hauser & Wirth / PHOTOGRAPH: Jon Etter

While Bill was a faithful disciple of the Bauhaus – principles he held onto his entire life and disseminated widely – Vantongerloo helped shape the De Stijl movement in the Netherlands. The two first met in 1935 and began a lifelong friendship. An extensive correspondence reveals how one pushed the other into making some of his most important and impactful breakthroughs, and vice versa. This retrospective surveys the progression of each artist's career and reception in the United States. Having influenced critical talents like Donald Judd, Andy Warhol and Ellsworth Kelly at different periods of their respective careers, Bill and Vantongerloo were constantly in search of the infinite.



Max Bill, 'konstruktion aus zwei kugelförmigen ringen', 1965
COURTESY: Max Bill & Hauser & Wirth /PHOTOGRAPH: Jon Etter

['max bill & georges vantongerloo crossover'](#)
at Hauser & Wirth, New York.