

# LÉVY GORVY

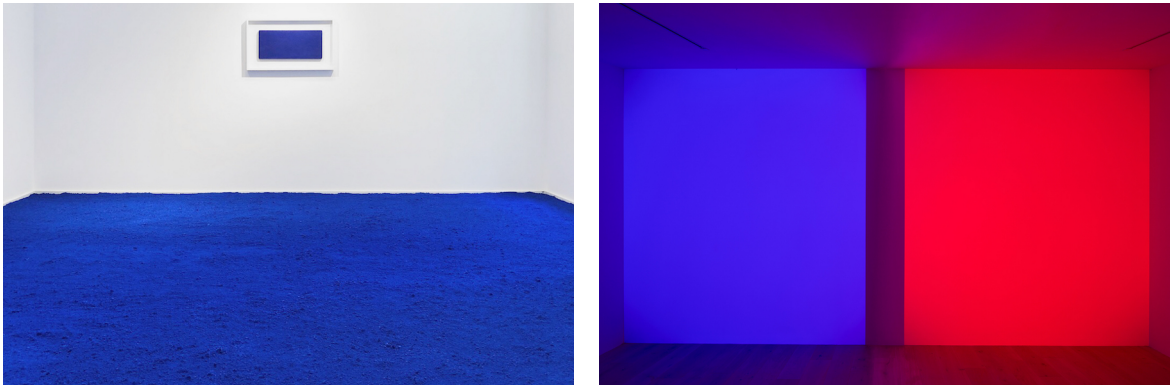
## LÉVY GORVY'S LONDON GALLERY LAUNCHES *FOCUS*

NEW EXHIBITION SERIES TO COUNTERPOSE LANDMARK  
ARTWORKS, INSPIRING THEMATIC DIALOGUES

***FOCUS: Yves Klein | James Turrell***

1 June – 6 July 2018

Lévy Gorvy  
22 Old Bond Street  
London, W1S 4PY



LEFT: Yves Klein, *Pigment pur bleu*, 1957/2018. Wood tray with dry pigment, Dimensions variable. © Yves Klein Estate, ADAGP, Paris / DACS, London, 2018. Courtesy Lévy Gorvy. RIGHT: James Turrell, *Orca, Blue-Red*, 1968, MRI wire projector (double projection), Dimensions variable. © James Turrell. Photo by Stephen White. Courtesy Lévy Gorvy.

**London, UK** — On 1 June Lévy Gorvy will debut *FOCUS: Yves Klein | James Turrell*, the inaugural exhibition of the gallery's new *FOCUS* series, which encourages prolonged contemplation of landmark works. These intimate presentations at the gallery's newly remodelled London location will highlight works by artists rooted in Lévy Gorvy's programme alongside ancillary work by the artist or by an artist engaging resonant themes or forms.

On view through 6 July, *FOCUS: Yves Klein | James Turrell* is a two-room presentation that brings into dialogue seminal immersive works by each artist: Klein's installation *Pigment pur bleu* (1957/2018) and Turrell's projection *Orca, Blue-Red* (1968). Together, these monumental projects initiate a negotiation of space and perception.

### **About the Exhibition**

Klein once described monochrome painting as an 'open window to freedom,' and across his artistic pursuits he sought to represent boundlessness. To this end, he developed the unique ultramarine pigment that he would patent, in 1960, as International Klein Blue. The

hue was meant to evoke the perceptual space where the earth is indivisible from the sky. Just a few years later, Turrell would begin experimenting with projection, testing the ways in which light produces immaterial architectures. Though working in different continents and contexts—Klein as a leading member of the Nouveau réalisme movement and Turrell in the Southern California Light and Space group—these near contemporaries expanded the possibilities of colour and light.

*Orca, Blue-Red* is an early example of Turrell's ground-breaking Projection Piece series. The room-spanning installation comprises two beams of vivid light—one blue, one red—that are projected such that the areas of light do not meet. Between them is a narrow band of shadow that produces an uncanny effect of negative space. The disjuncture between the unlit passage and the opposing colours creates a perceptual illusion that challenges the very solidity of the gallery's architecture.

The void is also referenced in Klein's *Pigment pur bleu*, a large, white wooden tray containing a flat plane of blue pigment. With this work, Klein presents the raw material of painting—pigment—as a work in itself, allowing the colour to remain unfixed and vulnerable to the elements. The installation shifts the traditional vertical pictorial space of painting to a horizontal one, reorienting the viewer to the conditions of beholding art and drawing one's attention to the force of gravity. Archival footage featuring *Pigment pur bleu* in its first installation at Galerie Colette Allendy, Paris, in 1957 will also be on view.

### **About Lévy Gorvy**

Lévy Gorvy cultivates a program devoted to innovation and connoisseurship in the fields of modern, postwar, and contemporary art. Founded by Dominique Lévy and Brett Gorvy, Lévy Gorvy maintains gallery spaces at 909 Madison Avenue in New York and in Mayfair, London. In September 2017, Lévy Gorvy opened an office in Shanghai. The gallery fosters continued dedication to the living artists and artists' estates it represents, and pursues a robust program of exhibitions and multidisciplinary events. Lévy Gorvy also produces ongoing art historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications.

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