

# LÉVY GORVY

## LÉVY GORVY TO OPEN FALL SEASON WITH *INTIMATE INFINITE: IMAGINE A JOURNEY*

September 6—October 24, 2018

Lévy Gorvy  
909 Madison Avenue  
New York, NY 10021



Installation view of *Intimate Infinite: Imagine A Journey*. Photo: Elisabeth Bernstein.

**New York, NY**—Beginning September 6, 2018, Lévy Gorvy is pleased to present ***Intimate Infinite: Imagine A Journey***, an exhibition inviting visitors to immerse themselves in the work of artists who collapse the vastness of infinity into tangible dimensions through obsessive detail, concentrated mark making, the distilled intensity of small scale, or the tactile materiality of their surfaces.

On view through October 24, *Intimate Infinite* is the first exhibition organized for the gallery by Lévy Gorvy co-founder Brett Gorvy and includes nearly one hundred artworks by twenty-seven artists. His selection of paintings, drawings, collages, and sculptures was inspired by William Blake's poem

*Auguries of Innocence*: “To see a World in a Grain of Sand / And a Heaven in a Wild Flower / Hold Infinity in the palm of your hand / And Eternity in an hour.” In its exploration of the sublime, the exhibition unfolds over all three levels of the gallery’s New York City landmark building, beginning on the ground floor with the pairing of **Robert Ryman** with **Cy Twombly**. The second floor presents works by **Jasper Johns** alongside such contemporaries as **Agnes Martin**, **Eva Hesse**, and **Hannah Wilke**, among others. On the third floor, visitors will encounter the personal universes of Surrealists **René Magritte** and **Yves Tanguy**, with magical boxes by **Joseph Cornell** and **Lucas Samaras**.

Gorvy explains, “I want to explore the way we, as viewers, can be totally absorbed by a small-scale painting—by how such a work can literally fill a room with its power. At a time when social media bombards us with thousands of fleeting images a day, I want to give visitors a chance to slow down, engage each work in close scrutiny and reflection, and take a journey, floor by floor, through a selection of artists exhibited in depth and in conversation with each other.”

*Intimate Infinite* includes works loaned by major private collections and institutions, including the Whitney Museum of American Art, San Francisco Museum of Modern Art, and the Museum of Contemporary Art Chicago, among others.



Installation views of *Intimate Infinite: Imagine A Journey*. Photos: Elisabeth Bernstein.

### **About the Exhibition**

*Intimate Infinite* begins with the pairing of Ryman and Twombly. Gorvy envisions the viewer absorbing and being absorbed by a wall of Ryman paintings of different scales and materiality, in direct conversation with three paintings by Twombly: the heavily impastoed *View (Rome)* (1959); a blackboard painting from 1967; and a small-scale Roma painting from 1961.

The second floor focuses on artworks that demonstrate distinctive sensuality and sensitivity to material. The highly dimensional and textural works in this part of the exhibition are by **Alberto Burri**, **John Chamberlain**, **Mona Hatoum**, **Piero Manzoni**, **Brice Marden**, and **Günther Uecker**. Here, masterworks by the most influential female artists of the 1960s and 1970s are shown in juxtaposition with those of their male peers, which Gorvy notes, “allows the viewer to compare and contrast the different sensibilities to material.” *White Target* (1958) by Johns is presented with the bulging and stitched form of **Lee Bontecou**’s *Untitled* (1959), a wall relief created from leather, canvas, welded steel rods, and wire. Also on view are several works by Wilke, including *Mellow Yellow* (1975), an organic floral-like form that reinforces the artist’s concern, “...with the creation of a formal imagery that is specifically female, a new language that fuses mind and body into erotic objects that are nameable and at the same time quite abstract.”<sup>ii</sup>

The third floor of *Intimate Infinite* is a meditation upon fantastical universes, featuring works by **Maria Bartusová**, **Hans Bellmer**, **Claude Cahun**, **Max Ernst**, **Joan Miró**, and **Carol Rama**, among others. Surreal worlds such as Tanguy’s *Lumen* (1949) and Magritte’s *La condition humaine* (1935), are positioned alongside exquisitely executed box assemblages by Cornell and Samaras. Obsessively detailed drawings by **Vija Celmins** are paired with **Bruce Conner**’s hallucinogenic collages and ink drawings, and **Henri Michaux**’s “mescaline” drawings, produced under the effects of his controlled

experimentation with the psychotropic. *Intimate Infinite* also marks the first time in New York that seven of **Jean Dubuffet**'s rare and intricate butterfly collages will be shown together.



Installation views of *Intimate Infinite: Imagine A Journey*. Photos: Elisabeth Bernstein.

### **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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<sup>1</sup> Hannah Wilke, 1976.