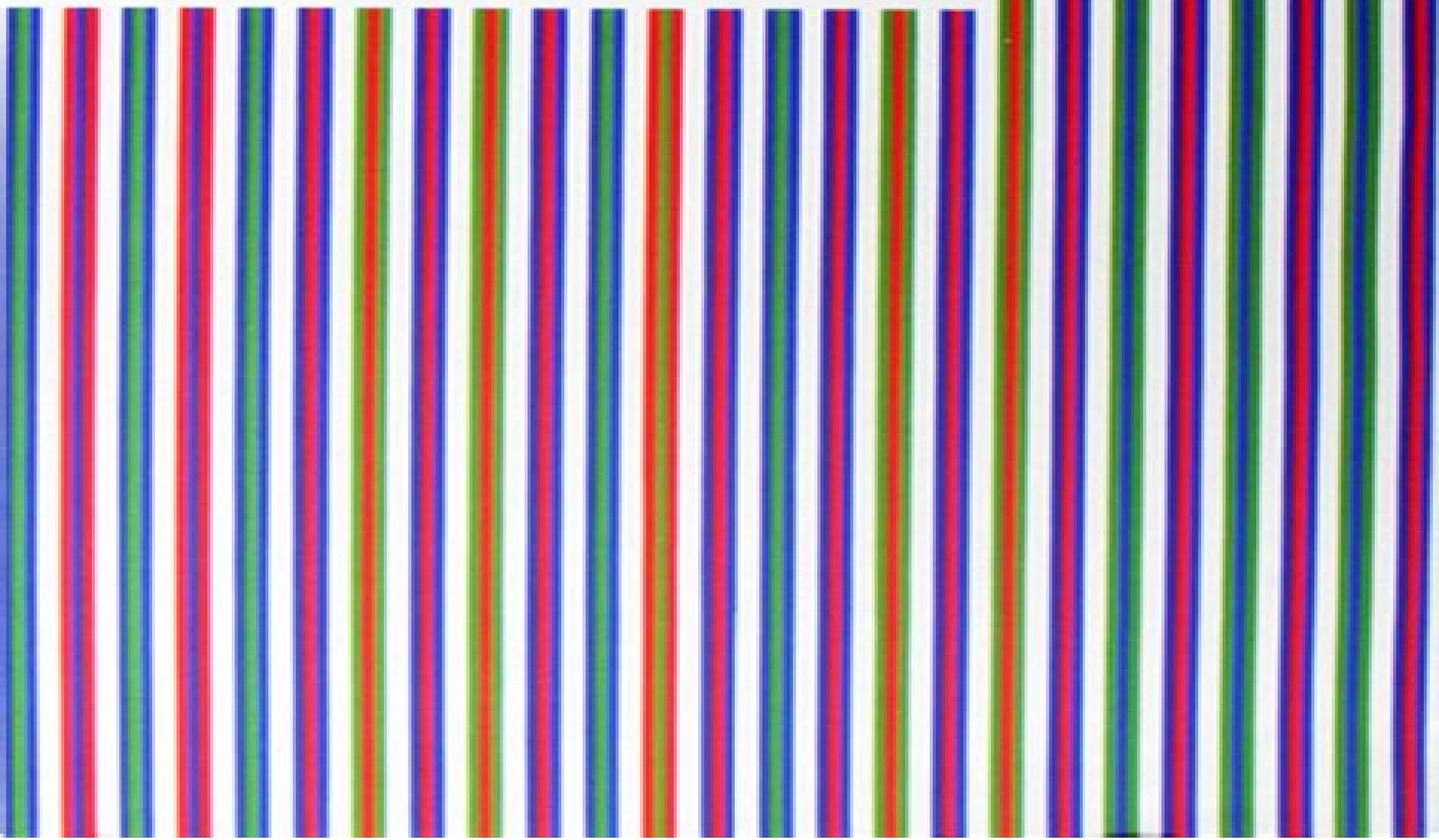


Edited by Robert Kudielka

BRIDGET RILEY **DIALOGUES ON ART**

with Neil MacGregor, E.H. Gombrich, Michael Craig-Martin,
Andrew Graham-Dixon, Bryan Robertson

Introduction by Richard Shone



Bridget Riley Dialogues On Art

Richard Shiff



Bridget Riley Dialogues On Art:

Bridget Riley Bridget Riley, 1995

Bridget Riley Robert Kudielka, 2003

Bridget Riley Robert Kudielka, 2019-11-07

Bridget Riley is one of the outstanding figures of modern painting. She has pursued a course of rigorous abstraction for over fifty years from her celebrated black and white Op Art works in the 1960s to the complex colour paintings of the 1990s. On the occasion of a major exhibition of her work in 1992 at London's Hayward Gallery BBC Radio broadcast a series of five dialogues each one between Riley and a well known figure from the art world. These encounters edited by an art historian are contained in this book. With Neil MacGregor Riley discusses the art of the past in relation to the art of the present with Sir Ernst Gombrich the perception of colour in painting with the artist Michael Craig Martin the theory and practice of abstraction and with the critics Bryan Robertson and Andrew Graham Dixon she talks about events and travels that have influenced her as an artist. Taken as a whole this series forms an excellent introduction to the work and ideas of one of the most creative minds of today. **Bridget Riley** Bridget Riley, Neil MacGregor, Robert Kudielka, 2003

Bridget Riley has pursued a course of rigorous abstraction for some 40 years from her celebrated black and white Op Art works in the 1960s to the complex colour paintings of the 1990s. This volume contains an illuminating series of dialogues between Riley and well known figures from the art world. **Bridget Riley: Works from 1981-2015** Bridget

Riley, 2016-07-26. Bridget Riley's explorations of perception through form and color have made her into one of the most significant painters working today. Since the early 1960s she has used elementary shapes, lines, circles, curves and squares to create visual experiences that immediately draw the viewer in, often triggering optical vibrations and illusions. More recently Riley has shifted back to black and white in her large scale paintings, marking a departure from her recent colored stripe paintings and a return to the palette of some of her earliest works. Published on the occasion of her 2015 solo exhibition at David Zwirner, *Bridget Riley Works 1981-2015* presents paintings from the last thirty four years of her career including images of Rajasthan, a wall painting previously shown in Germany and England and exhibited for the first time in New York. These dynamic reproductions begin with stripe paintings from the 1980s and end with a coda of sorts, a return to black and

white that ties back to her work from the 1960s but bear traces of Riley's deep engagement with color in the interim. As critic Eric de Chassey puts it in his essay for Riley's 2015 catalogue with Galerie Max Hetzler: 'The black and white paintings not only enter into a dialogue with the 1960s works but take stock of every painting experience Riley has created during a long career.' Also included is a selection of the artist's works on paper taken together; these complementary aspects of her practice over the past four decades reveal the astonishing variety she has achieved by developing and rediscovering different forms. An essay by art historian Richard Shiff helps contextualize the developments in Riley's practice since the early 1980s and further emphasizes her influence and lineage as a painter. Rounding out the publication are biographical notes by Robert Kudielka, one of the artist's foremost critics. With a career spanning six decades, Bridget Riley remains one of the most exciting painters today, and *Bridget Riley Works 1981-2015* presents a selection of works from what may be her richest period to date.

Bridget Riley: The Stripe Paintings 1961-2014 Bridget Riley, 2014-10-31. Published on the occasion of Bridget Riley's major exhibition at David Zwirner in London in the summer of 2014, this fully illustrated catalogue offers intimate explorations of paintings and works on paper produced by the legendary British artist over the past fifty years, focusing specifically on her recurrent use of the stripe motif. Riley has devoted her practice to actively engaging viewers through elementary shapes such as lines, circles, curves, and squares, creating visual experiences that at times trigger optical sensations of vibration and movement. The London show, her most extensive presentation in the city since her 2003 retrospective at Tate Britain, explored the stunning visual variety she has managed to achieve working exclusively with stripes, manipulating the surfaces of her vibrant canvases through subtle changes in hue, weight, rhythm, and density. As noted by Paul Moorhouse: 'Throughout her development, Riley has drawn confirmation from Eugène Delacroix's observation that the first merit of a painting is to be a feast for the eyes. Her most recent stripe paintings are a striking reaffirmation of that principle, exciting and entrancing the eye in equal measure.' Created in close collaboration with the artist, the publication's beautifully produced color plates offer a selection of the iconic works from the exhibition. These include the artist's first stripe works in color from the 1960s, a series of vertical compositions from the 1980s that demonstrate her so-called 'Egyptian palette', a narrow chromatic range that recalled natural phenomena, and an array of her modestly scaled studies executed with gouache on graph paper and rarely before seen. A range of texts about Riley's original and enduring practice grounds and contextualizes the images, including new scholarship by art historian Richard Shiff, texts on both the artist's wall paintings and newest body of work by Paul Moorhouse, 20th Century Curator at the National Portrait Gallery in London, and a 1978 interview with Robert Kudielka, her longtime confidant and foremost critic. Additionally, the book features little-seen archival imagery of Riley at work over the years, documentation of her recent commissions for St Mary's Hospital in West London, taken especially for this publication, and installation views of the exhibition itself, installed throughout the three floors of the gallery's eighteenth-century Georgian townhouse located in the heart of Mayfair.

Between Art Practice and

Psychoanalysis Mid-Twentieth Century Beth Williamson, 2017-07-05 The work of mid twentieth century art theorist Anton Ehrenzweig is explored in this original and timely study An analysis of the dynamic and invigorating intellectual influences institutional framework and legacy of his work Between Art Practice and Psychoanalysis reveals the context within which Ehrenzweig worked how that influenced him and those artists with whom he worked closely Beth Williamson looks to the writing of Melanie Klein Marion Milner Adrian Stokes and others to elaborate Ehrenzweig s theory of art a theory that extends beyond the visual arts to music In this first full length study on his work including an inventory of his library previously unexamined archival material and unseen artworks sit at the heart of a book that examines Ehrenzweig s working relationships with important British artists such as Bridget Riley Eduardo Paolozzi and other members of the Independent Group in London in the 1950s and 1960s In Ehrenzweig s second book The Hidden Order of Art 1967 his thinking on Jackson Pollock is important too It was this book that inspired American artists Robert Rauschenberg and Robert Morris when they deployed his concept of de-differentiation Here Williamson offers new readings of process art c 1970 showing how Ehrenzweig s aesthetic retains relevance beyond the immediate post war era

Bridget Riley Bridget Riley, Lynne Cooke, Robert Kudielka, 2011 Text by Michael Bracewell Bridget Riley Robert Kudielka *Bridget Riley: Recent Paintings 2014-2017* Bridget Riley, Richard Shiff, 2018-11-20 The quest for discovery through looking is the driving force of Bridget Riley s work as she has written More than anything else I want my paintings to exist on their own terms That is to say they must stealthily engage and disarm you There the paintings hang deceptively simple telling no tales as it were resisting in a well behaved way all attempts to be questioned probed or stared at and then for those with open eyes serenely disclosing some intimations of the splendors to which pure sight alone has the key This publication unfolds along the lines of Riley s 2018 exhibition at David Zwirner London Beginning with an exploration of black and white equilateral triangles Riley leads the viewer into an awareness of the ways in which a surface wall or canvas can affect a seemingly simple form the triangle While she demonstrates these subtle changes Riley manipulates this form by bending its sides At first sight the viewer may experience this as a breaking apart but as one continues to look serpentine movements appear or large shadowy triangles which advance and recede These paintings constantly reinvent themselves through looking Riley is revisiting and developing works which she initiated over fifty years ago as is shown here by the inclusion of Black to White Discs 1962 1965 in the exhibition This diamond formation of discs which graduates in tone from white to black and back again offers a lead in to her new body of work In Cosmos and the Measure for Measure series Riley recalls a group of subtly shaded colors used this time in discs While the compositions remain fundamentally the same the play of colors changes every time The exhibition ends with a surprisingly spacious wall painting that offers the viewer many delights not least among them a dance of fugitive white lights Here Riley disarms the viewer encouraging us once again in an adventure of discovery In his essay Richard Shiff explores Riley s ability to give new life to basic forms as she invites the audience any audience to help participate in the

painting **Richard Shiff: Writing After Art** Richard Shiff, 2023-05-16 A broad and deep anthology of critic and art historian Richard Shiff's most influential writings which have shaped our understanding of twentieth and twenty first century art Elegantly designed as intended for broad readership including art historians art critics artists among other lovers of art this volume is a must read experience with pleasure and discovery Phong Bui The Brooklyn Rail In his engaging and often strikingly deep observations of major modern and contemporary visual art Shiff has written about an impressive range of artists including Willem de Kooning Marlene Dumas Jasper Johns Donald Judd Barnett Newman Pablo Picasso and Bridget Riley A leading scholar and powerful voice Shiff's insight into some of the most prominent artistic practices spans generation place and approach as seen in this considered selection of essays on twenty six artists These writings first appeared in exhibition catalogues for retrospectives at galleries and institutions including the Centre Georges Pompidou the Solomon R Guggenheim Museum The Museum of Modern Art and Tate Modern Shiff supplements his unquestionable fluency in art history with insights cultivated from his readings in philosophy phenomenology literary theory and psychoanalysis among other fields Shiff's writing conceptually rich meditative and enjoyable to read is attuned to the nuances of artistic style and technique drawing out art's social implications not merely from broad histories but also directly from artists mark making and technical gestures Actively engaged as a viewer and a writer Shiff has transformed the act of looking at art into contemplative and captivating writing Includes essays on Georg Baselitz Mark Bradford Georges Braque Jim Campbell Chuck Close Willem de Kooning Peter Doig Marlene Dumas Dan Flavin Suzan Frecon Lucian Freud Ellen Gallagher Jasper Johns Donald Judd Ellsworth Kelly Brice Marden Julie Mehretu Barnett Newman Pablo Picasso Bridget Riley Richard Serra Joel Shapiro Richard Tuttle Cy Twombly Jack Whitten and Zeng Fanzhi

The Enigmatic Realm of **Bridget Riley Dialogues On Art**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Bridget Riley Dialogues On Art** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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