



Bridget Riley Works 1960 1966

Irving Sandler



Bridget Riley Works 1960 1966:

Bridget Riley Bridget Riley, 2012 This title features over 40 works from the beginning of the artist's impressive career. These iconic black and white works, paintings, gouaches, and prints challenge the viewer's sensations and form the foundation of Riley's continued explorations of shape, movement, and perception over the following four decades and continued today.

Exhibition Karsten Schubert London UK 24.5.6.7.2012 **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 bears traces of Riley's deep engagement with color in the interim. As critic *de Chasse* 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 Eugene 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 American Art of the 1960s Irving Sandler, 1988 Sandler covers the art artists and movements of the sixties Painterly and Post Painterly Painting Pop Art New Perceptual Realism Op Art and Kinetic Sculpture Minimal Sculpture Construction Sculpture Eccentric and Process Art Earthworks Conceptual and Performance Art and so on He discusses the aesthetics of art as well as the social and political context of art the art market the art world and the culture heroes of the sixties Provided by publisher **Bridget Riley** Bridget Riley, British Council, 1978 **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 A Dictionary of the Avant-Gardes, 2013-05-13 A Dictionary of the Avant Gardes recognizes that

change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture *The Sixties Art Scene in London* David Mellor,1993 The sixties saw the emergence of many of Britain s most important artists amongst them Anthony Caro Robyn Denny David Hockney Richard Hamilton and Bridget Riley This book explores the explosion of styles and techniques which characterized the decade *Visual Allusions* Nicholas Wade,2017-03-27 In this book a leading researcher and artist explores how we see pictures and how they can communicate messages to us both directly and indirectly by making allusions to objects in space or to stored images in our minds Originally published in 1990 Dr Wade provides fascinating examples of pictures that communicate hidden messages either by implying something else or by a shape or portrait which is carried covertly within another design He analyses image processing stages in vision demonstrating that the various stages may be related to styles in representational art He shows how the way we have been taught to look at and recognise objects affects the way we see them The book lavishly illustrates with original examples of visual allusions and includes detailed practical advice on how photographers and designers can create them Essential reading for photographers designers artists people in film and television and anyone involved in visual science visual communication and advertising *The Director* ,2009 **Current Biography Yearbook** ,1982 National Art Library Catalogue : Victoria and Albert Museum, London, England : Catalogue of Exhibition Catalogues National Art Library (Great Britain),1972 **The Sixties** Lesley Jackson,1998 Lesley Jackson traces the transition from the contemporary design of the 1950s to the pure geometry of the look and the styles that proliferated throughout the momentous events of the 1960s *Towards Another Picture* Andrew Brighton,Lynda Morris,1977 *Environment and Planning* ,2005 **An Outline History of Polish 20th Century Art and Architecture** Andrzej K. Olszewski,1989 Art at Work J. Walter Severinghaus,Chase Manhattan Bank,Dorothy Canning Miller,Robert Rosenblum,1984 The JPMorgan Chase Art Collection began in 1959 when David Rockefeller then president of The Chase Manhattan Bank established the firm s art program and took the lead in the field of corporate art collecting By integrating artwork with the architecture of new buildings and incorporating an enlightened approach to acquisitions this forerunner of corporate collections became a model for other companies worldwide Today it is one of the oldest and largest corporate art collections in the world focusing on modern and contemporary painting sculpture works on paper and photography which continue to be the portfolio s strength This core collection is enhanced by a diverse and eclectic range of objects from every country in which JPMorgan Chase does business offering a unique perspective on the firm s culture The JPMorgan Chase Art Program oversees more than 30 000 objects in 450 corporate offices around the globe In addition the program administers an active museum loan program originates traveling exhibitions provides educational programming for internal and external audiences and supports the firm s global philanthropic and sponsorship activities JPMorgan Chase Co believes that arts and culture are the lifeblood of vibrant communities We support a range of programs and events that foster creativity provide

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