



Robert Kudielka On Bridget Riley

Robert Kudielka



Robert Kudielka On Bridget Riley:

Robert Kudielka on Bridget Riley Robert Kudielka, 2014 Since meeting Bridget Riley in 1967 art historian and critic Robert Kudielka has proved her keenest observer This newly revised and expanded edition collates a substantial body of his essays on and interviews with the artist For over 40 years Robert Kudielka has documented Bridget Riley's career progress and artistic development in an academic and personal manner reflecting his relationship with the artist Moving from an analysis of Riley's iconic 1960s black and white paintings to her more recent wall drawings Kudielka explores the unpredictable changes of direction throughout Riley's career Accompanied by over 80 full colour illustrations biographical notes and bibliography the texts in this volume provide a unique insight into Riley's working methods and styles Bridget Riley and Robert Kudielka will launch the book at a signing at David Zwirner on Monday 23 June

Robert Kudielka on Bridget Riley Robert Kudielka, 2005 For many years the author has followed and commented on Riley's work This is a collection of those texts a mixture of occasional essays introductions and interviews It is a document that is both personal and objective

Bridget Riley: The Complete Prints Lynn MacRitchie, Craig Hartley, 2021-01-12 A completely up to date catalogue raisonné of celebrated artist Bridget Riley's graphic work Throughout her long and heralded career Bridget Riley has made screenprints exploring how the principles of her paintings transfer onto a reproducible medium Bringing together the complete updated inventory of this substantial body of work this volume explores Riley's development as a printmaker the importance of the work as an element of her artistic practice and her relationship to the medium Newly revised updated and designed this catalogue raisonné richly illustrates Bridget Riley's graphic work in a larger enhanced format Alongside a full color inventory of the prints is a foreword by Riley and updated essays by Lynn MacRitchie and Craig Hartley as well as an additional essay by Robert Kudielka which provide new context and insight to Riley's work This edition a co publication with The Bridget Riley Art Foundation also benefits from an artist biography and selected solo and group exhibition history Bridget Riley The Complete Prints is an excellent addition to the shelves of collectors and fans of Riley's work students and art historians

Bridget Riley Bridget Riley, British Council, 1978

Bridget Riley Bridget Riley, 2003-08-13 Bridget Riley is one of Britain's most respected artists with an international reputation Her distinguished career encompasses forty years of uncompromising and remarkable innovation paintings she began to make in 1961 under the Op Art banner Disseminated through the mass media and widely plagiarized by the fashion industry these came to epitomise an era Since then she has remained at the forefront of developments in contemporary painting making highly distinctive works which seek to articulate an abstract language in which relations of colour and form generate visual sensations includes key examples of all phases of her work It accompanies the exhibition held at Tate Britain Summer 2003

Bridget Riley: Dialogues on Art Robert Kudielka, 2019-10-22 Op art pioneer Bridget Riley in conversation with some of the world's leading art historians and artists from Ernst Gombrich to Michael Craig Martin On the occasion of a major exhibition of Bridget Riley's born 1931 work at the

Hayward Gallery London in 1992 BBC Radio broadcast an illuminating series of five dialogues each one between Riley and a well known personality from the art world These talks are collected in this volume expertly edited by the art historian Robert Kudielka With Neil MacGregor art historian and former director of the British Museum Bridget Riley discusses the art of the past in relation to the present with the celebrated art historian and theorist Ernst Gombrich she explores the perception of color in painting with the artist Michael Craig Martin she addresses the theory and practice of abstraction and with the critics Bryan Robertson and Andrew Graham Dixon she talks about the events and travels that have shaped her life as an artist The publication of this newly revised edition coincides with Bridget Riley's 2019-20 retrospective exhibition at the National Galleries of Scotland and the Hayward Gallery London

Bridget Riley Bridget Riley, Robert Kudielka, Kunsthalle Nürnberg, 1992

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

Bridget Riley Bridget Riley, Sidney Janis Gallery, 1990

Bridget Riley Bridget Riley, Michael Bracewell, Jennifer Higgie, Dave Hickey, 2018-12-15

Bridget

Riley Robert Kudielka, 2014-02-20 Eight never before seen gouache studies are at the centre of this volume illustrating Bridget Riley's dynamic approach to colour This volume documents a group of gouache studies by Bridget Riley from 1969 to 1972 Reflecting a major reconfiguration of Riley's style the shapes formed in these gouaches are arranged from a limited selection of colours namely violet green and pink Accompanying full colour illustrations a conversation between the artist and Robert Kudielka from 1972 posits the works within the context of Bridget Riley's oeuvre **Bridget Riley** Bridget Riley, Robert Kudielka, 2008 This catalogue accompanies Bridget Riley's exhibition Circles Colour Structure Studies 1970-71 at Karsten Schubert in London November 2008 January 2009 Here a series of 22 gouaches are shown for the first time In this publication the studies are accompanied by an interview between the artist and Robert Kudielka from 1972 just following the creation of these works The studies I make have different purposes At the beginning I try to be as unselective as possible to allow things to happen later gradually tightening up until all aspects have been drawn together I proceed by trial and error exploring and slowly establishing a particular situation Obviously many studies will be discarded en route to a painting though they may still be interesting as visual statements Bridget Riley 1972 **Bridget Riley, the Complete Paintings: 1959-1973** Robert Kudielka, Alexandra Tommasini, Natalia Naish, 2018 A stunning catalog bringing together for the first time the complete paintings of abstract artist Bridget Riley a must have for collectors of her work **Bridget Riley** Bridget Riley, Michael Bracewell, 2009 Bridget Riley Flashback is the first in a new series of monographic Hayward Touring exhibitions from the Arts Council Collection Each exhibition will bring together outstanding early works by high profile British artists and set them against major recent works borrowed from the artists themselves This book tracks Bridget Riley's career from its sensational beginnings in the early 1960s to the ambitious and powerful paintings and works on paper of recent years It includes an essay by Michael Bracewell and a new piece of writing by the artist discussing the genesis of a key early painting Movement in Squares 1961 A chronology illustrated with archive photographs and an illustrated inventory of works by the artist in UK public collections complete this rich survey Published to accompany the exhibition Bridget Riley Flashback touring in 2009-10 to Walker Art Gallery Liverpool Birmingham Museum and Art Gallery Norwich Castle Museum and Southampton City Art Gallery *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 ric 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 Robert Kudielka, 2003 **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 *Bridget Riley* Bridget Riley, Robert Kudielka, Arts Council of Great Britain, Whitworth Art Gallery, 1973* **Chronophobia** Pamela M. Lee, 2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art In the 1960s art fell

out of time both artists and critics lost their temporal bearings in response to what E M Cioran called not being entitled to time This anxiety and uneasiness about time which Pamela Lee calls chronophobia cut across movements media and genres and was figured in works ranging from kinetic sculptures to Andy Warhol films Despite its pervasiveness the subject of time and 1960s art has gone largely unexamined in historical accounts of the period Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture The accompanying rapid technological transformations including the advent of computers and automation processes produced for many an acute sense of historical unknowing the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture Reflecting upon the 1960s cultural anxiety about temporality she argues helps us historicize our current relation to technology and time After an introductory framing of terms Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art kinetic sculpture and new forms of global media the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann Robert Rauschenberg's interest in seriality and futurity considered in light of his reading of George Kubler's important work *The Shape of Time: Remarks on the History of Things* and Norbert Wiener's discussion of cybernetics and the endless belaboring of the present in sixties art as seen in Warhol's *Empire* and the work of On Kawara

The Artists's Eye : Bridget Riley. An Exhibition of National Gallery Paintings Selected by the Art Bridget Riley, 1989

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