



Bridget Riley.

Robert Kudielka on Bridget Riley
Essays and interviews since 1972

Robert Kudielka

Ridinghouse

Robert Kudielka On Bridget Riley Essays And Interviews Since 1972

Teong Eng Tan



Robert Kudielka On Bridget Riley Essays And Interviews Since 1972:

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 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 **Bridget Riley** Bridget Riley, Marla Prather, 2007 A selection of recent paintings and gouaches by Bridget Riley **The Eye's Mind** Bridget Riley, 2009 Divided into three sections the writings reveal Riley's relationship to different topics over time including the term abstract the influence of Georges Seurat and Paul Cézanne the role of colour and painting throughout art history the importance of perception and much more The book includes interviews with preeminent art historians such as David Sylvester Mel Gooding and Lynne Cooke as well as in depth studies of other artists Piet Mondrian Bruce Nauman and Georges Seurat Publisher's description **De Kooning** John Elderfield, Willem De Kooning, Lauren Mahony, Jennifer Field, Delphine Huisinga, Susan Lake, 2011 This publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades beginning with his early academic works made in Holland before he moved to the United States in 1926 and concluding with his final sparely abstract paintings of the late 1980s **Bridget Riley** Lynne Cooke, John Elderfield, 2001 Essays by Lynne Cooke John Elderfield Foreword by Michael Govan *In the Middle* Teong Eng Tan, 2016-04-05 The French philosopher Gilles Deleuze remarked in his book *Negotiations* that Things and thoughts advance or grow out from the middle and that's where you have to get to work that's where everything unfolds This prompts the question How does an artist get to work in the middle of a process that is continuously becoming The thesis is an unfolding narrative of the author's attempt to experientially answer the question by way of an art practice leading to an examination of the issue of freedom freedom from attachments and freedom to create new possibilities with all for all The thesis offers a view that art practice exploring ways to break free from the bondage of the mind moments of freedom from oneself is spiritual practice is life practice **Corita Kent and the Language of Pop** Susan Dackerman, 2015-01-01 Exhibition catalog published in conjunction with the exhibition held at the Harvard Art Museums Cambridge Massachusetts September 3 2015 January 3 2016 and at the San Antonio Museum of Art San Antonio Texas February 13 May 8 2016 *Tate: Brief Lessons in Rule Breaking* Frances Ambler, 2019-04-04 Learn the rules like a pro so you can break them like an artist Picasso Whether it's through disrupting a routine turning an idea on its head or challenging the norm *Brief Lessons in Rule Breaking* will give you the confidence to take creative risks and experiment free from self doubt Be inspired by the artistic avant garde with wise words from Abramovic Duchamp and more **Helen Frankenthaler** Alison Rowley, 2007-10-24 This extraordinary examination of the work of colour field painter Helen Frankenthaler overturns assumptions about the artist whose work has been burdened by its label as the bridge between Pollock and what was possible Trained as a painter Alison Rowley brings a keen eye to Frankenthaler's paintings returning to the fore the artist's debt not only to Jackson Pollock but also to Cézanne and speculating for the first time as to her artistic responses to wider political events in particular the Rosenberg trial Making a fascinating case too for the connections between the breakthrough work *Mountains and Sea* and Lily Briscoe's

painting in Virginia Woolf's novel *To the Lighthouse* this beautifully written book provides crucial new insights into Frankenthaler's practice as a painter who is also a woman *Art in America* Frank Jewett Mather, Frederic Fairchild Sherman, 2003-07

Bridget Riley, rétrospective Bridget Riley, Musée d'art moderne de la ville de Paris, Anne Montfort, 2008 Le Musée d'Art moderne de la Ville de Paris présente la première rétrospective française consacrée au peintre britannique Bridget Riley Depuis le début des années 1960 cette artiste de renommée internationale développe une œuvre abstraite fondée sur l'exploration des effets optiques de la couleur et de la forme

Dragging Away Lex Morgan Lancaster, 2022-08-08 In *Dragging Away* Lex Morgan Lancaster traces the formal and material innovations of contemporary queer and feminist artists showing how they use abstraction as a queering tactic for social and political ends Through a process Lancaster theorizes as a drag dragging past aesthetics into the present and reworking them while pulling their work away from direct representation these artists reimagine midcentury forms of abstraction and expose the violence of the tendency to reduce abstract form to a bodily sign or biographical symbolism Lancaster outlines how the geometric enamel objects grid paintings vibrant color and expansive installations of artists ranging from Ulrike Müller Nancy Brooks Brody and Lorna Simpson to Linda Besemer Sheila Pepe and Shinique Smith offer direct challenges to representational and categorical legibility In so doing Lancaster demonstrates that abstraction is not apolitical neutral or universal it is a form of social praxis that actively contributes to queer feminist critical race trans and crip politics

Print Culture Frances Robertson, 2013 With the advent of new digital communication technologies the end of print culture once again appears to be as inevitable to some recent commentators as it did to Marshall McLuhan This book charts the elements involved in such claims through a method that examines the iconography of materials marks and processes of print and in this sense acknowledges McLuhan's notion of the medium as the bearer of meaning

Impressions of the 20th Century Victoria and Albert Museum, 2001-10 Drawing on the Victoria Albert's magnificent collection of 20th century prints this concise history of printmaking is presented through the work of internationally renowned artists Each year of the century is represented by a print or a set of prints revealing the versatility of the medium and offering insights into the development of different techniques From etchings and woodblock prints to abstract lithographs and screenprints this book shows how artists have been pushing forward the boundaries of the fine art print over the last 100 years

The Shock of the New Robert Hughes, 2013-08-14 A beautifully illustrated hundred year history of modern art from cubism to pop and avant guard More than 250 color photos

Enchanting David Bowie Toija Cinque, Christopher Moore, Sean Redmond, 2015-06-18 A longstanding successful and frequently controversial career spanning more than four decades establishes David Bowie as charged with contemporary cultural relevance That David Bowie has influenced many lives is undeniable to his fans He requisitions and challenges his audiences through frequently indirect lyrics and images to critically question sanity identity and essentially what it means to be us and why we are here *Enchanting David Bowie* explores David Bowie as an anti temporal figure and argues that we need

to understand him across the many media platforms and art spaces he intersects with including theatre film television the web exhibition installation music lyrics video and fashion This exciting collection is organized according to the key themes of space time body and memory themes that literally and metaphorically address the key questions and intensities of his output

Criticism, Art and Theory in 1970s Britain JJ Charlesworth, 2024-03-12 A critical study of the life of art criticism in the 1970s this volume traces the evolution of art and art criticism in a pivotal period in post war British history JJ Charlesworth explores how art critics and the art press attempted to negotiate new developments in art faced with the challenges of conceptualism alternative media new social movements and radical innovations in philosophy and theory This is the first comprehensive study of the art press and art criticism in Britain during this pivotal period seen through the lens of its art press charting the arguments and ideas that would come to shape contemporary art as we know it today This book will be of interest to scholars working in art history British cultural history and history of journalism

The Aesthetics of Risk John C. Welchman, 2008

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