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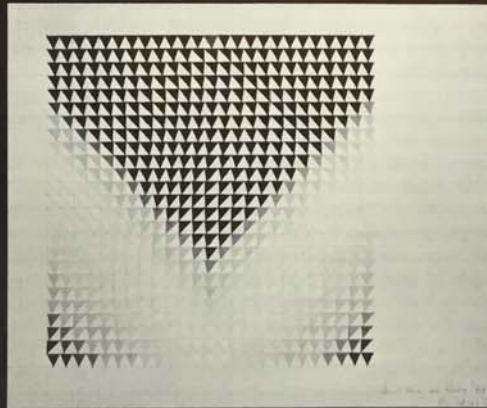
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI	II. B. 465

bridget riley: drawings



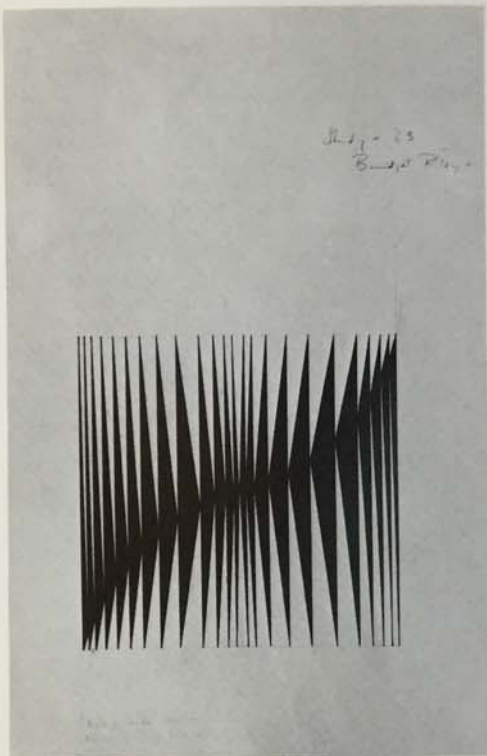
An exhibition organized for circulation by The Museum of Modern Art, New York

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Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem inexorably predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic; they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the *perpetuum mobile* of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies.

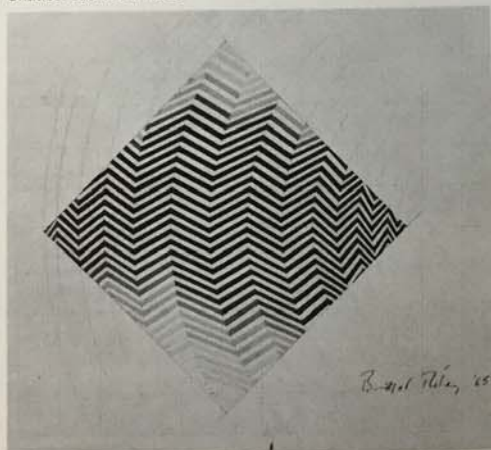
This exhibition is a selection, mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper focal length are necessary for the tension and movement which the paintings are intended to effect, some of the drawings, such as *Study for Polarity* and *Study for Blaze*, do have much of the power of vertiginous motion, while the studies for *Disfigured Circle*, *Intake*, and *Loss* exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly by exploiting the contrast of black and white, some introducing a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms. The work sheet, *Study '65*, a scale of the transformation of simple units, was prepared to test limits of stability and movement, and is particularly explicative of Riley's working methods. So are, in a more express way, the annotated drawings, where we can follow, from the artist's own notes, corrections and improvements which will be incorporated in the ensuing study in order to bring her idea to complete realization. Especially in the several series of studies on related themes, can one see the work in progress—a unique record of the empirical development of the artistic concept from the inceptive steps of choice of element and color through the organizing toward increasingly powerful ordinations of that strict visual vocabulary to which Riley confines herself. *Study for Continuum* is a drawing for a circular environmental work which extends her fundamental resources into three dimensions and human scale.

Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish "of something stated, changing, destroyed, but always there...appl[ies] supremely to human relationships"; and she has said, "I have always believed that perception is the medium through which states of being are directly experienced."



Study, 1963. Cat. no. 4

Untitled, 1965. Cat. no. 24



Riley's involvement with a form of art which is to be synthesized in an ill-defined area between the eye and the brain, her concern with inducing a direct emotional response through close relation of the perceptual and the psychological, and the clear and insistent means by which she attains this objective are rooted in her earlier experiences as an artist and teacher. Born in London in 1931, she studied at the Royal College of Art and early became interested in Seurat's theories of optical mixture, painting in the pointillist style for a time. Her interest in "repetitive rhythms and the inventive potential contained in working within strict limitations" was stimulated by her experience teaching children. She arrived at her present style in 1961. Jennifer Licht

Study for Blaze, 1962. Cat. no. 2



Catalog of the Exhibition

Measurements given of works unframed; height precedes width.

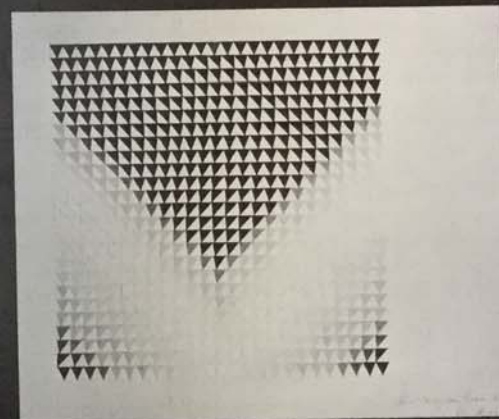
1. *Untitled*, 1961. Ink on graph paper, 11 $\frac{1}{2}$ x 8 $\frac{1}{4}$ ". Owned by the artist.
2. *Study for Blaze*, 1962. Ink and pasted paper, 23 $\frac{3}{4}$ x 22 $\frac{1}{2}$ ". The Harry N. Abrams Family Collection, New York.
3. *Preparatory Drawing for Shift*, 1963. Ink and pencil, 19 $\frac{1}{4}$ x 15". Owned by the artist.
4. *Study*, 1963. Ink and pencil, 22 $\frac{1}{2}$ x 14 $\frac{3}{4}$ ". Owned by the artist.
5. *Study for Disfigured Circle*, 1963. Ink, pencil and pasted paper, 15 $\frac{3}{4}$ x 19". Owned by the artist.
6. *Study for Off*, 1963. Ink, pencil and pasted paper, 12 $\frac{3}{4}$ x 16 $\frac{3}{4}$ ". Owned by the artist.

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- 7 *Final Study for Burn*. 1964. Gouache and pencil on graph paper, 16 x 19 $\frac{1}{2}$ ". Owned by the artist.
 - 8 *Scale Study for White Disks*. 1964. Ink and pencil, 22 x 30". Owned by the artist.
 - 9 *Study for Intake*. 1964. Ink and pencil, 30 x 22 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
 - 10 *Study for Intake*. 1964. Ink and pencil, 21 $\frac{1}{8}$ x 22 $\frac{1}{8}$ ". Robert Fraser Gallery, Ltd., London.
 - 11 *Study for Intake*. 1964. Ink and pencil, 30 $\frac{1}{8}$ x 22 $\frac{1}{8}$ ". Richard Feigen Gallery, New York and Chicago.
 - 12 *Study for Polarity*. 1964. Gouache and pencil, 18 $\frac{3}{8}$ x 15 $\frac{7}{8}$ ". Owned by the artist.
 - 13 *Study for Turn*. 1964. Gouache and pencil, 13 $\frac{3}{8}$ x 14 $\frac{3}{8}$ ". Owned by the artist.
 - 14 Untitled. 1964. Ink and pencil on graph paper, 10 $\frac{1}{2}$ x 8 $\frac{3}{8}$ ". Owned by the artist.
 - 15 Untitled. 1964. Gouache and pencil, 11 $\frac{3}{8}$ x 13 $\frac{3}{8}$ ". Richard Feigen Gallery, New York and Chicago.
 - 16 Untitled. 1964. Gouache and pencil, 11 $\frac{1}{2}$ x 22 $\frac{1}{8}$ ". Richard Feigen Gallery, New York and Chicago.
 - 17 Untitled. 1964. Gouache and pencil, 18 $\frac{3}{8}$ x 11 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
 - 18 *Image B Tonal Structure 1*. 1965. Gouache and pencil on graph paper, 28 $\frac{1}{8}$ x 13 $\frac{1}{2}$ ". Collection John G. Powers, Aspen, Colorado.
 - 19 *Study*. 1965. Pencil on graph paper, 28 x 41". Owned by the artist.
 - 20 *Study for Final Painting Completed 1965*. Gouache and pencil on graph paper, 13 $\frac{1}{2}$ x 28". Owned by the artist.
 - 21 *Study for Final Painting Completed 1965*. Gouache and pencil on graph paper, 28 $\frac{1}{8}$ x 20 $\frac{3}{8}$ ". Owned by the artist.
 - 22 Untitled. (c. 1965). Ink and pencil on graph paper, 9 $\frac{3}{8}$ x 15 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
 - 23 Untitled. 1965. Gouache and pencil. 20 x 13 $\frac{1}{4}$ ". Owned by the artist.
 - 24 Untitled. 1965. Gouache and pencil on graph paper, 11 x 12 $\frac{1}{2}$ ". Owned by the artist.
 - 25 *Study for Annul*. Gouache and pencil, 18 $\frac{3}{8}$ x 18 $\frac{1}{4}$ ". Collection John G. Powers, Aspen, Colorado.
 - 26 *Study for Continuum*. Ink, pencil and pasted paper, 28 $\frac{1}{2}$ x 134 $\frac{1}{8}$ ". Owned by the artist.
 - 27 Untitled. Gouache and pencil, 22 $\frac{1}{8}$ x 15". The Harry N. Abrams Family Collection, New York.
 - 28 Untitled. Gouache and pencil on graph paper, 29 $\frac{3}{8}$ x 17 $\frac{3}{8}$ ". Collection Mr. and Mrs. Richard L. Feigen, New York.
 - 29 Untitled. Gouache and pencil, 19 x 16 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
 - 30 Untitled. Gouache and pencil, 15 $\frac{1}{4}$ x 20". Owned by the artist.
- Prints
- 31 *Number 5*. 1965. Silk screen on plastic, 20 x 39". Collection Cornell Jaray, New York.
 - 32 *Number 7*. 1965. Silk screen on plastic, 25 $\frac{1}{8}$ x 32 $\frac{1}{8}$ ". Richard Feigen Gallery, New York and Chicago.

Cover: *Final Study for Burn*. 1964. Cat. no. 7

bridget riley: drawings



The exhibition was selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York.

1966

An exhibition organized for circulation by The Museum of Modern Art, New York

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BRIDGET RILEY: DRAWINGS (C/E 66-5)

An exhibition circulated by The Museum of Modern Art, New York

CHECK LIST: 32 WORKS
1 Title Poster
1 Introductory Poster
32 Title labels.

Museum Number	Title/date/medium lender	Dimensions (unframed) Height x Width	Box No.
66.1051	UNTITLED. 1961 Ink on graph paper. Owned by the artist.	11 5/8 x 8 1/4"	2
66.1031	STUDY FOR BLAZE. 1962 Ink and pasted paper The Harry N. Abrams Family Collection, New York.	23 3/4 x 22 1/8"	2
66.1055	PREPARATORY DRAWING FOR SHIFT. 1963 Ink and Pencil Owned by the artist.	19 1/4 x 15"	2
66.1054	STUDY 1963 Ink and Pencil Owned by the artist.	22 1/8 x 14 3/4"	2
66.1052	STUDY FOR DISFIGURED CIRCLE 1963 Ink, pencil and pasted paper. Owned by the artist.	15 3/8 x 19"	2
66.1053	STUDY FOR OFF. 1963 Ink, pencil and pasted paper. Owned by the artist	12 3/4 x 16 3/8"	2
66.1043	FINAL STUDY FOR BURN. 1964 Gouache and pencil on graph paper. Owned by the artist.	16 x 19 5/8"	2
66.1032	SCALE STUDY FOR WHITE DISKS. 1964 Ink and pencil. Owned by the artist.	22 x 30"	1

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BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 2.

66.1035	STUDY FOR INTAKE. 1964 Ink and Pencil. Richard Feigen Gallery, New York and Chicago.	30 x 22 1/8"	1
66.1033	STUDY FOR INTAKE. 1964 Ink and pencil. Robert Fraser Gallery, Ltd., London.	21 1/8 x 22 1/8"	2
66.1034	STUDY FOR INTAKE. 1964 Ink and pencil. Richard Feigen Gallery, New York and Chicago	30 1/8 x 22 1/8"	1
66.1040	STUDY FOR POLARITY. 1964 Gouache and pencil. Owned by the artist.	18 3/8 x 15 7/8"	2
66.1044	STUDY FOR TURN. 1964 Gouache and pencil. Owned by the artist.	13 5/8 x 14 5/8"	2
66.1056	UNTITLED. 1964 Ink and pencil on graph paper. Owned by the artist.	10 1/2 x 8 5/8"	2
66.1036	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 3/8 x 13 5/8"	2
66.1037	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 1/2 x 22 1/8"	2
66.1038	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	18 7/8 x 11 1/2"	2

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BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 3.

66.1050	STUDY. 1965 Pencil on graph paper. Owned by the artist.	28 x 41"	1
66.1049	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	13 1/2 x 28"	1
66.1048	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	28 1/8 x 20 3/8"	1
66.1058	UNTITLED. c. 1965. Ink and pencil on graph paper. Richard Feigen Gallery, New York and Chicago.	9 5/8 x 15 1/2"	2
66.1042	UNTITLED. 1965 Gouache and pencil. Owned by the artist.	20 x 13 1/4"	2
66.1039	UNTITLED. 1965 Gouache and pencil on graph paper. Owned by the artist.	11 x 12 1/2"	2
66.1047	IMAGE B TONAL STRUCTURE 1. 1966 Gouache and pencil on graph paper. Collection John G. Powers, Aspen, Colorado.	28 1/8 x 13 1/2"	1
66.1041	STUDY FOR ANNUL. Gouache and pencil. Collection John G. Powers, Aspen, Colorado.	18 7/8 x 18 1/4"	2
66.1057	STUDY FOR CONTINUUM. Ink, pencil and pasted paper. Owned by the artist.	28 1/2 x 13 1/8"	1
66.1030	UNTITLED. Gouache and pencil. The Harry N. Abrams Family Collection, New York.	22 1/8 x 15"	2

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BRIDGET RILEY: DRAWINGS (C/E 66-5) Check List - Page 4.

66.1046	UNTITLED. Gouache and pencil on graph paper. Collection Mr. and Mrs. Richard L. Feigen, New York.	29 3/8 x 17 5/8"	1
66.1045	UNTITLED. Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	19 x 16 1/2".	2
66.1059	UNTITLED. Gouache and pencil. Owned by the artist.	15 1/4 x 20"	2
66.1060	NUMBER 5. 1965 Silk screen on plastic. Collection Cornell Jaray, New York.	20 x 39"	1
66.1061	NUMBER 7. 1965 Silk screen on plastic. Richard Feigen Gallery, New York and Chicago.	25 5/8 x 32 1/8"	1

September 14, 1966

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BRIDGET RILEY: DRAWINGS
C/E 66-5
Publicity Release

DEPARTMENT OF CIRCULATING EXHIBITIONS
THE MUSEUM OF MODERN ART, NEW YORK

BRIDGET RILEY: DRAWINGS, an exhibition circulated by The Museum of Modern Art, New York, will be on view at _____ from _____ to _____. The exhibition shows the young British artist's graphic work in 30 drawings, and two prints on plastic, selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions of The Museum of Modern Art. The works date from 1961 to 1965, and many are series of studies from the artists' collection in which the development of a theme from conception to final form can be followed.

Born in London in 1931, Riley has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce a visual situation involving optical tensions and motion. However, as Mrs. Licht writes in the introduction to the exhibition: "Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish 'of something stated, changing, destroyed, but always there... appl[ies] supremely to human relationships'; and she has said, 'I have always believed that perception is the medium through which states of being are directly experienced.'"

Riley, who became interested in theories of optical mixture as an art student at the Royal College of Art in London and emulated the pointillist style of Seurat for a time, arrived at her present style in 1961, having her first one-man show in London at the Gallery One in 1962. She says she became interested in repetitive rhythms and the possibilities for expression that working within strict limitations afforded while teaching art to children. Within her restricted means she uses both intuition and carefully worked-out execution which lead her to the

more...

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RILEY, continued

-2-

final drawing, which in larger scale will be made into a painting. The exhibition shows a work sheet in which the artist has tested the limits of movement and stability of forms, and includes a study for a circular environmental work.

Rily has taught and also worked at the J. Walter Thompson Advertising agency in London. She first exhibited in a group show in London in 1955 and in the United States at the Pittsburgh International of 1964. In 1965 her work was included in "The Responsive Eye," a major survey of "optical" art shown at The Museum of Modern Art. She has had one-man shows at the Richard Feigen Gallery, New York, 1965, 1966, and at the Richard Feigen Gallery, Chicago, and the Feigen/Palmer Gallery, Los Angeles, in 1965. Her work has been exhibited in group exhibitions in the United States and Europe.

10/3/66