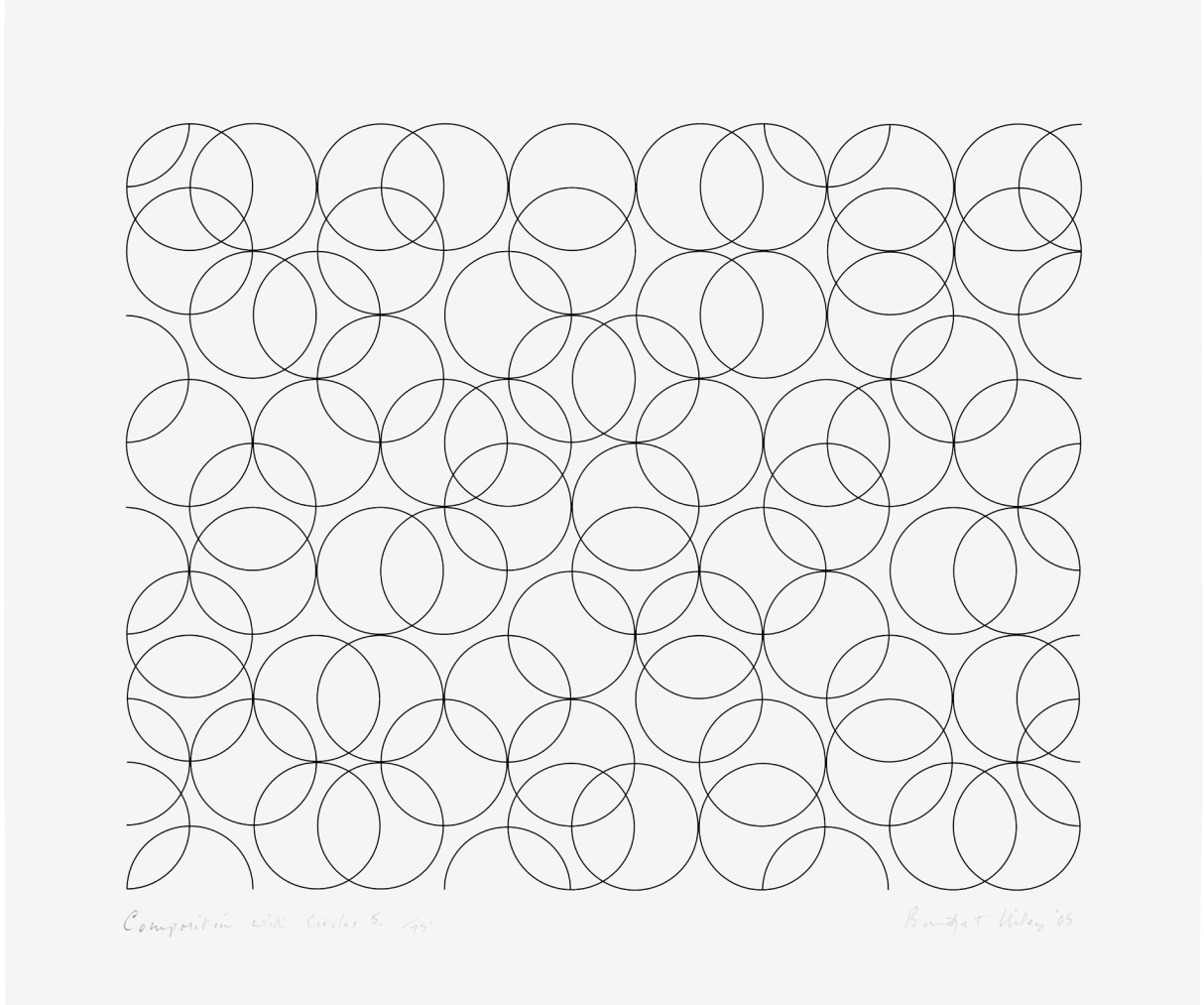


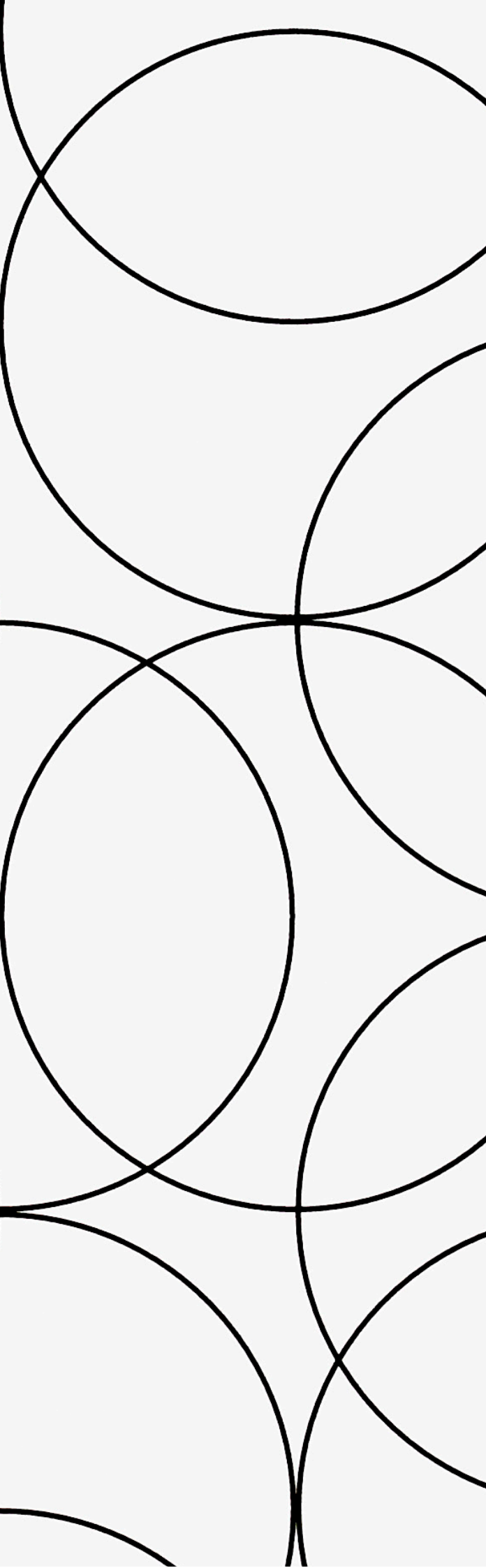
ARCHEUS / POST-MODERN

www.archeus.com



Bridget Riley, *Composition with Circles 5*, 2005

This print is based on the wall drawing *Composition with Circles 5*, 2005 (BR 427), first installed in the exhibition *Prolog*, Akademie der Künste, Berlin n 2005,

**ARTIST**

Bridget Riley (b.1931)

TITLE

Composition with Circles 5

MEDIUM

Giclée print on paper

DATE

2005

SIZE

25 x 29 ½ in : 63.5 x 75.0 cm

FRAMED SIZE

28 x 33 in : 71.0 x 83.5 cm

EDITION / INSCRIPTIONS

From the edition of 75, signed, dated, numbered and titled by the artist in pencil recto

PRINTER

Printed by Prudence Cuming Associates, London

PUBLISHER

Published by the artist

NOTES

The entire edition was donated to the Akademie der Künste, Berlin on the occasion of the exhibition *Prolog* in 2005

LITERATURE

"Bridget Riley - The Complete Prints 1962-2020",
The Bridget Riley Art Foundation, Thames &
Hudson, London, 2020, no. BRS 63, pp.196-197
(illus.)
Schubert 63

EXHIBITED

Städtische Galerie, Villingen-Schwenningen, 2013
Museum in Kulturspeicher Würzburg, 2019

REFERENCE

A22-70

Bridget Riley

Bridget Riley created some of the most era-defining images in the history of art, her black and white optical art provided a visual summary for 'Swinging London'. By 1960 and approaching her late-twenties, Riley had settled into a dynamic style of hard-edged abstraction with, often, wild optical properties. She came to international attention in 1965 when her work was included in MoMA's famous exhibition *The Responsive Eye*, presenting her pictures with other artists of the Op Art movement, and illustrating her painting *Current* on the cover. She worked almost exclusively in a black, white and grey palette until 1967, when colour was allowed into her work and the first of the famous stripe paintings was produced. In the following year she represented Great Britain at the Venice Biennale for which she received the International Painting Prize.

Throughout her career, Riley has exhibited an unwavering commitment to experimentation and innovation. She has continuously pushed the boundaries of her practice, exploring various techniques and approaches to create fresh and exciting work. Her rigorous investigation of colour interaction, line and form has resulted in a diverse oeuvre that encompasses paintings, prints and murals.

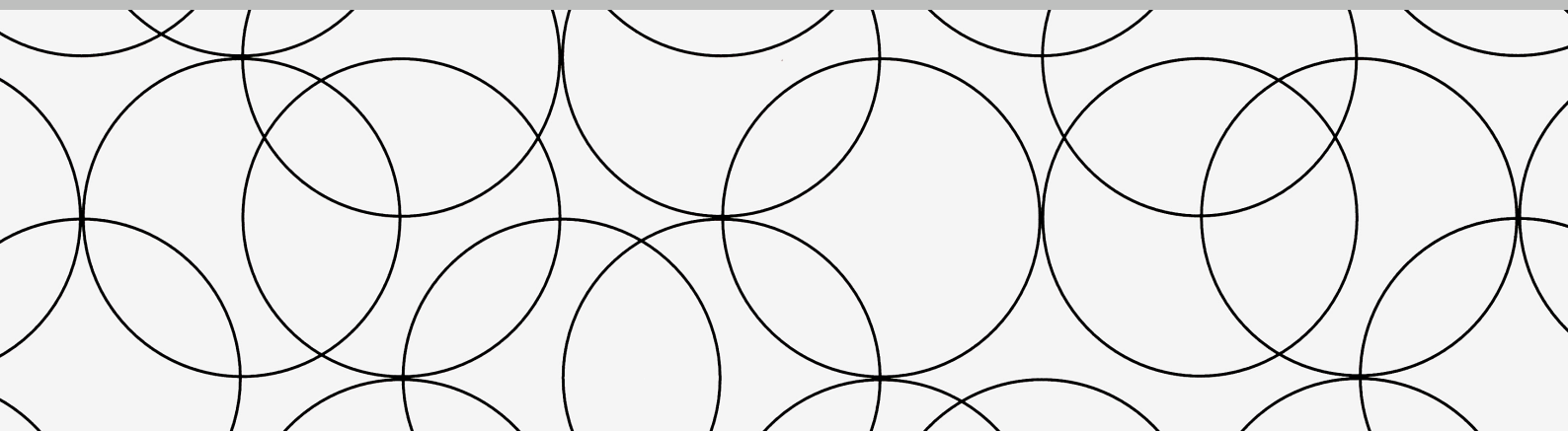
Riley's significance extends beyond her technical prowess and aesthetic achievements. Her contributions to hard-edge abstraction have had a transformative impact on the entire field of contemporary art. By developing mastery of a visually dynamic style that relies on optical illusions, something first explored by many artists internationally during the 1950s, Riley challenged traditional notions of representation and perception. Her work opened new avenues of artistic exploration, inspiring countless artists and paving the way for subsequent generations of abstract and conceptual artists.

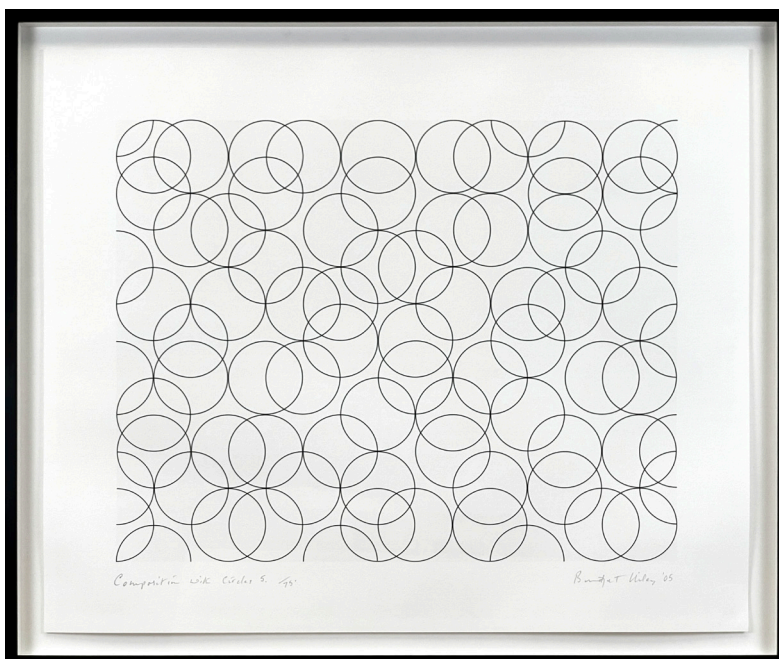
In Britain, Riley's influence has been particularly profound. Her early exhibitions at the Hayward and Tate Galleries in London catapulted her to prominence, making her a central figure in the British art scene. Abundant and frequent retrospectives of her work have been presented internationally at leading institutions from her mid-career period onwards.

Bridget Riley is considered to be one of the most important artists living and working in Britain.



Bridget Riley '05





ARCHEUS / POST-MODERN
www.archeus.com

All enquiries:
Brian Balfour-Oatts
brian@archeus.com
US: 1-212-652-1665
UK: +44 (0)7979 695079