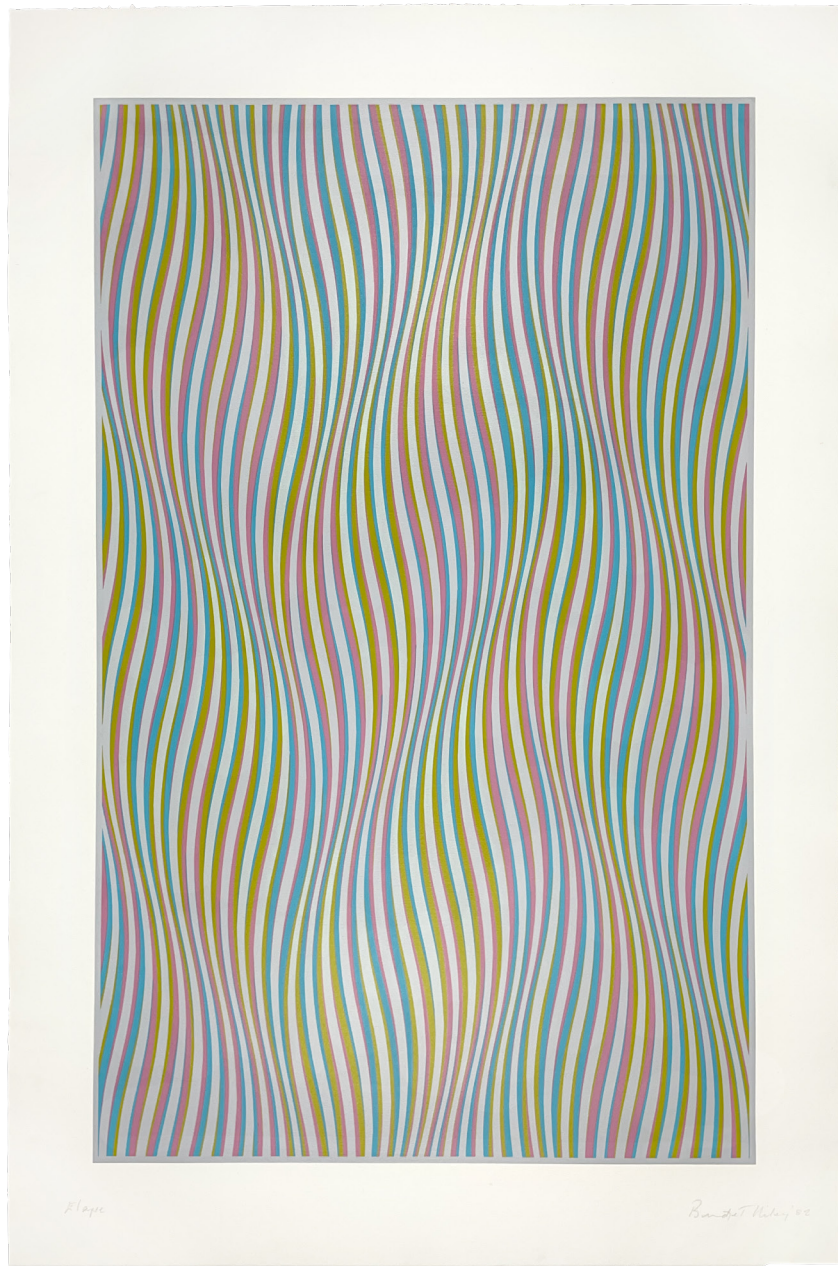




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Bridget Riley, Eclapse, 1972

ARTIST

Bridget Riley (b.1931)

TITLE

Elapse

MEDIUM

Screenprint in colours

DATE

1982

SIZE

47 x 31 ¼ in : 119.6 x 79.7 cm

FRAMED SIZE

50 x 34 ¼ in : 127.0 x 87.0 cm

EDITION

From the edition of 250, all of which are unnumbered

INSCRIPTIONS

Signed, titled and dated by the artist in pencil

PRINTER

Printed by Graham Henderson, London

PUBLISHER

Publication commissioned by the Print Club of Cleveland

PROVENANCE

Karsten Schubert, London

LITERATURE

"Bridget Riley - The Complete Prints 1962-2020",
The Bridget Riley Art Foundation, Thames &
Hudson, London, 2020, no. BRS 31, pp.132-133
(col. illus.)

Schubert 30

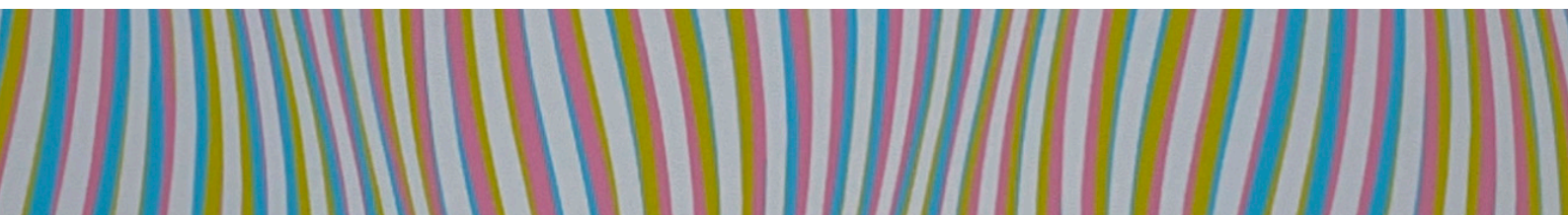
EXHIBITED

Städtische Galerie, Villingen-Schwenningen, 2013

Museum in Kulturspeicher Würzburg, 2019

REFERENCE

A22-54



'I don't paint light. I present a colour situation which releases light as you look at it.'

From 1974 until 1979, the fundamental unit of Bridget Riley's paintings was the curve. A broadening and a deepening of Riley's understanding of the relation of colour and light can be discerned in her curve paintings. The key to this is the role of the curve in creating a more pliable, less assertive structural armature so that occasionally the effect is as delicate as stained glass. This is also a structure in subtle movement. The eye follows the course of a curve and loses the thread as the shapes begin to fuse, dissolving like a rising haze of heat or undulating like ripples on the surface of water. These effects are non-descriptive yet tantalisingly evocative, recalling the patterns and rhythms of nature. They are also deeply expressive.

Before commencing the curves, Riley had observed: *'My paintings are, of course, concerned with generating visual sensations, but certainly not to the exclusion of emotion. One of my aims is that these two responses shall be experienced as one and the same.'* The curve paintings include some of the most serene and emotionally radiant that she has ever painted, an implication that blossoms in the connotations of poetry and music contained in some of their titles. The paintings draw the eye into an intoxicating optical experience. The simultaneous contrast of adjacent colours, and the evocation of fugitive colours resulting from optical mixing, build cumulatively. They take the paintings within a hair's-breadth of their overall colour focus being lost. Yet always, within this dissolution, a sense of order remains.

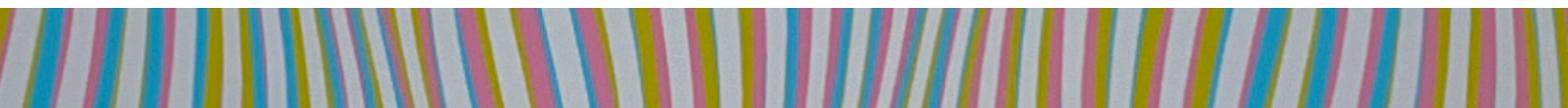
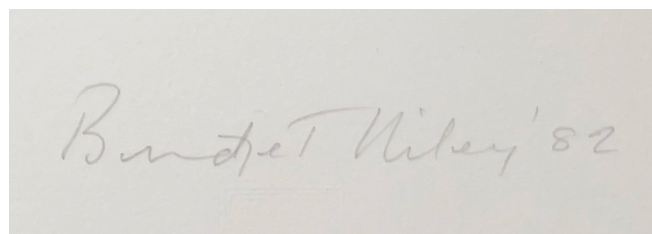
Elapse represents the end of a complex investigation into the vehicle of the twisted curve. Riley produced

10 prints which employed the structure. *Coloured Greys [1]* and *[3]* in 1972; *Wave* in 1975; *Green Dominance*, *Blue Dominance* and *Red Dominance* in 1977; *Untitled [Blue]*, *Untitled [Bronze]* and *Untitled [Rose]* in 1978 and finally *Elapse* in 1982, by far the largest in size and edition.

Having taken the dissolution of colour to an extreme, the reinstatement of a firmer sense of structure now seemed necessary. In 1980, Riley visited Cairo and the Nile Valley and began her so-called Egyptian period, reverting to the structure of the simple stripe in her painted work and in the two prints which directly precede *Elapse* in her canon. The work was commissioned by the Print Club of Cleveland for distribution to its members, which most likely explains the period "elapsed" between Riley moving to the next phase of her work and the publication of this print.

A copy of this print is held in the permanent collection of the Cleveland Museum of Art and the Sweet Briar College Art Collection, Virginia. The work was illustrated on the private view invitation card for the exhibition *Prints - Bridget Riley*, Museum in Kulturspeicher Würzburg, in 2019.

Some text bridged from Paul Moorhouse's introductory text to Bridget Riley's Tate Gallery retrospective catalogue, 2000.





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.



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