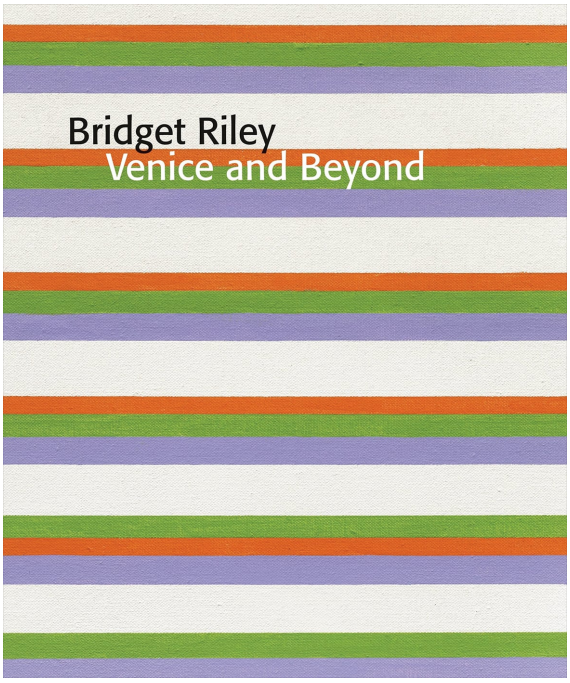
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Bridget Riley

Venice and Beyond

Paul Moorhouse

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- This volume accompanied an exhibition at Graves Gallery, Sheffield (18 February–25 June 2016) that chronicles the period of change which took place before, during and after Riley's representation of Great Britain at the 34th Venice Biennale

During the early 1960s, Riley's black-and-white work employed elementary shapes to convey movement and light. Having tested this limited set of means, the artist incorporated colour into her paintings in 1967.

This volume accompanied an exhibition at Graves Gallery, Sheffield (18 February–25 June 2016) that chronicles the period of change which took place before, during and after Riley's representation of Great Britain at the 34th Venice Biennale. Using Rise 1 (1968) as a starting point, the carefully selected group of paintings and works on paper from 1967–85 situate this important painting within its context.

Alongside over 30 full-colour illustrations, an essay by Paul Moorhouse explores how the adoption of colour informs developments throughout Riley's ensuing career.

Paul Moorhouse is a curator at the National Portrait Gallery.

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