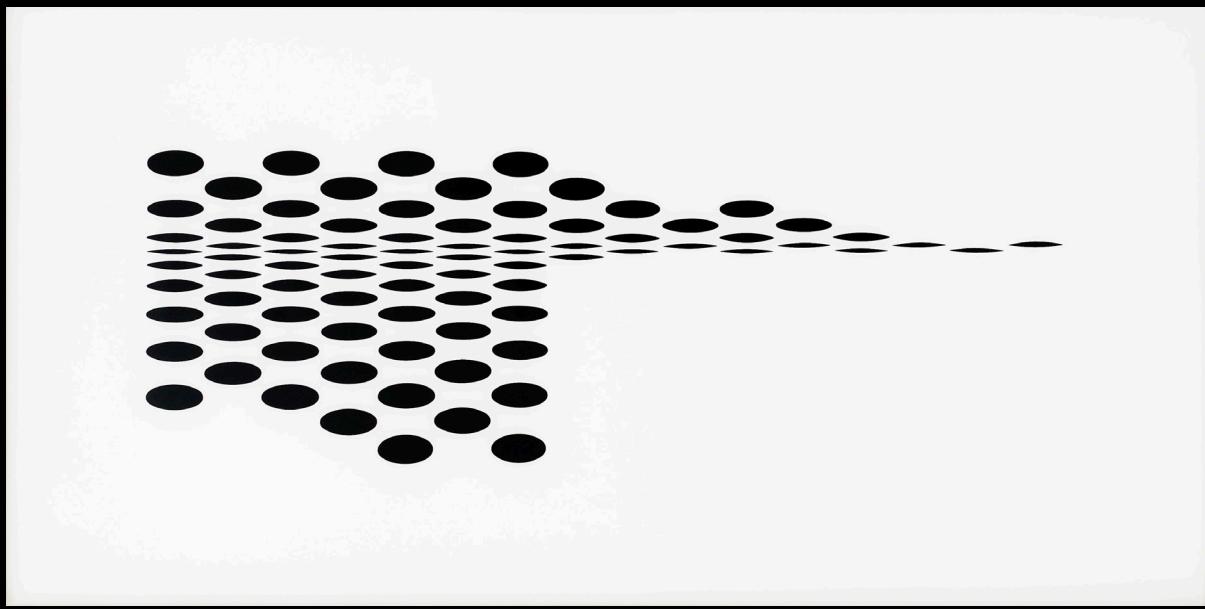
The background of the image consists of a grid of black, horizontally oriented ovals. They are arranged in approximately 12 rows and 10 columns, creating a pattern that suggests depth or perspective. The ovals are solid black and have a slight transparency, allowing some of the underlying grid structure to be visible.

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Bridget Riley, Untitled [Fragment 7], 1965

**ARTIST**

Bridget Riley (b.1931)

**TITLE**

Untitled [Fragment 7]

**MEDIUM**

Screenprint on plexiglas

**DATE**

1965

**SIZE**

20 x 39 1/16 in : 50.9 x 99.2 cm

**EDITION**

From the edition of 75, signed and dated by the artist (in reverse from back)

**PRINTER**

Printed by a commercial signmaker under license from Kelpra Studios, London

**PUBLISHER**

Robert Fraser Gallery, London

**LITERATURE**

"Bridget Riley -The Complete Prints 1962-2020", The Bridget Riley Art Foundation, Thames & Hudson, London, 2020, no. BRS 6G, pp.72-73 (illus.)

Schubert 5g

Arts Council, 1980, no.6

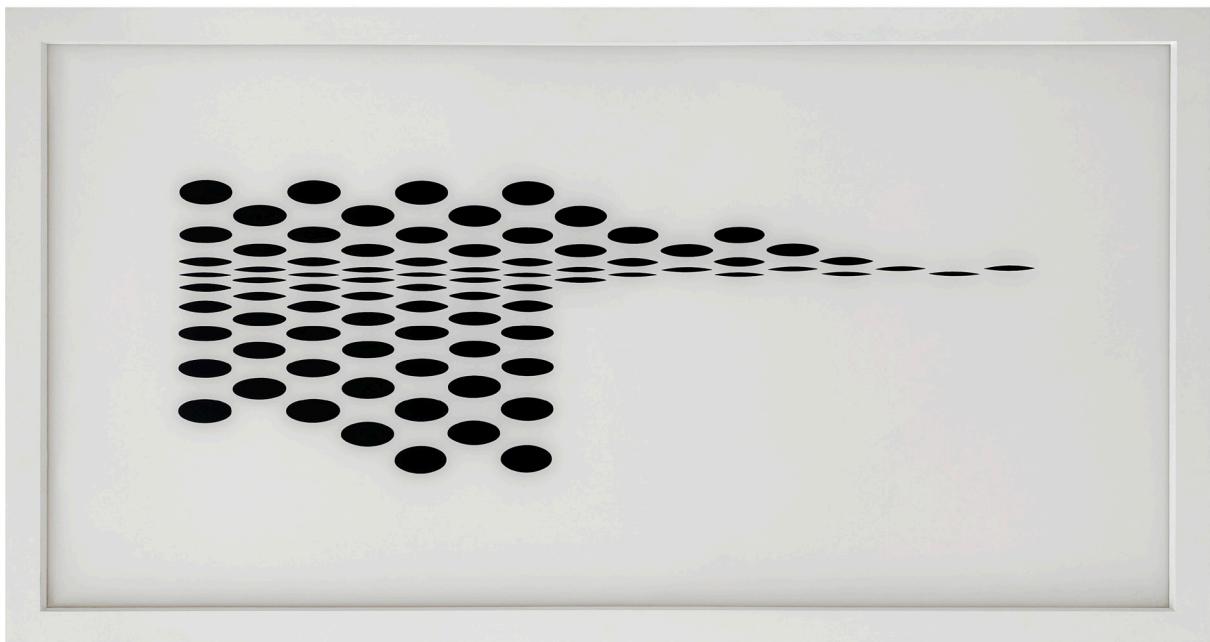
**EXHIBITED**

Robert Fraser, London, 1965, no.7  
National Museum of Modern Art, Kyoto, 1969  
Arts Council 1970-71, included at the following venues  
London, no.221, Hannover, Bern and Düsseldorf, no.151, Turin, no.149  
Tate Gallery, London, 1973  
Arts Council, London, 1980-84, no.6  
Arts Council, London, 2001-03  
British Council, Lübeck, Leeds and 16-venue tour, 2003-2010  
British Council, London, 2004-05  
Städtische Galerie, Villingen-Schwenningen, 2013  
Tate Liverpool, 2018-2020  
National Galleries of Scotland, Edinburgh, 2019  
Museum im Kulturspeicher Würzburg, 2019

**REFERENCE**

A17-07





“..Riley...initiated the extraordinary series of seven prints called *Fragments*, exhibited at Robert Fraser Gallery. Her catalogue note sums up the role of screen printing in her work at that time, a position which, almost forty years on, remains unchanged. ‘During the preparatory work for a painting, I may make images which are tangential to the problems posed by the particular painting. Some of these images I return to and develop later; others remain as fragments of a theme. These prints are a selection of such fragments in my folios and cover a period from 1962-1965.’ While from the first Riley knew that any prints she made would be essentially separate from the main thrust of her work, she was also quick to recognise that they could occasionally allow her to make work in a way that could be achieved by no other means. In the case of *Fragments*, she used making screen prints as a way of experimenting with an entirely new material, Plexiglas, a form of transparent plastic.

Artists in the early Sixties had left post-war austerity behind them and were inspired by the sense that they were creating a brave new world. ‘We were

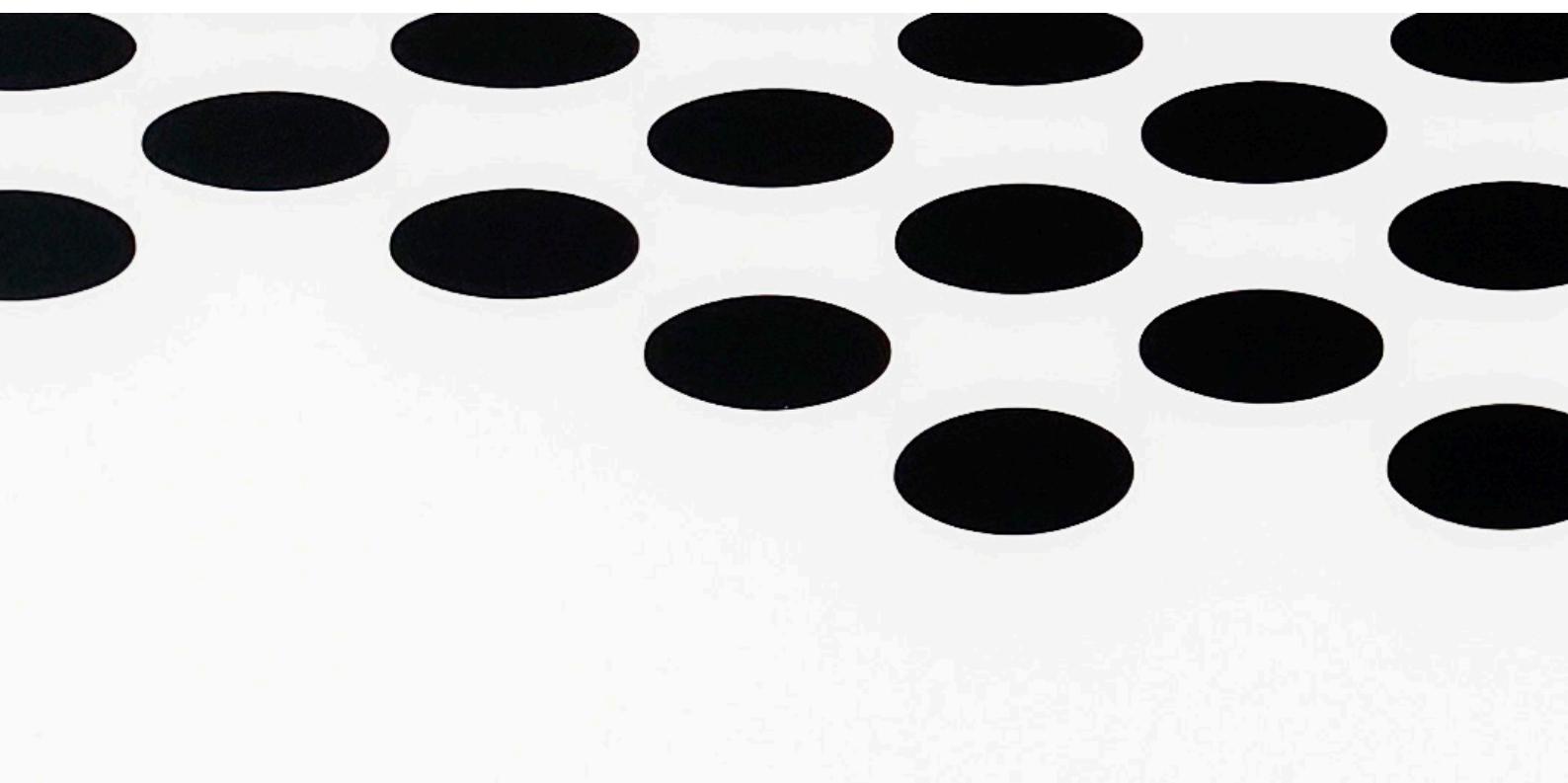
excited about trying new materials - we all wanted the new!’ Riley explains. Plexiglas, clean, clear, fresh and synthetic, symbolised this sense of a new beginning: anything was possible. But not at Kelpra. The studio, despite its considerable technical expertise, did not know how to handle the unfamiliar material. The work had to be sent out to a commercial sign printer experienced in working with plastic, for the printing was to be done directly on to the back of the plastic sheet. The black figure was printed first, the white ground added afterwards: the completed image was immediately visible through the transparent material. There was no need for the prints to be covered in glass, which had attracted Riley to experiment with the material in the first place. Her intuition proved sound: the transparency of the Plexiglas seems to give the prints a new sort of life, a perfect marriage of image and support.”

Lynn MacRitchie, ‘*Fragments of a Theme*’, from *Bridget Riley Complete Prints 1962-2005*, Karsten Schubert, Ridinghouse Editions, London, 2005.

## **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.

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





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