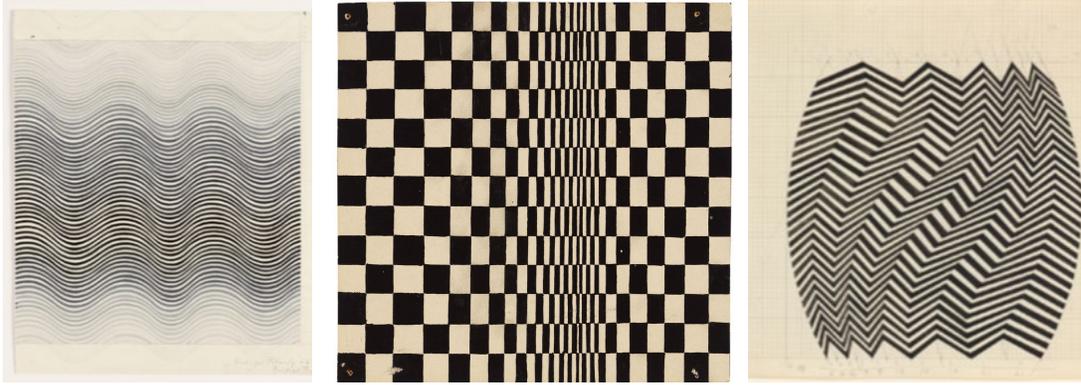


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**Hammer Museum Presents *Bridget Riley Drawings: From the Artist's Studio*
February 5-May 28, 2023**



(Los Angeles, CA)— The Hammer Museum is pleased to announce *Bridget Riley Drawings: From the Artist's Studio*, the first and most extensive American museum exhibition dedicated exclusively to Riley's drawings in over half a century. Organized in collaboration with the Art Institute of Chicago and the Morgan Library & Museum in New York, *Bridget Riley Drawings: From the Artist's Studio* is on view at the Hammer from February 5 through May 28, 2023 and includes more than 90 sheets from Riley's private collection. Drawings have long been part of Riley's dynamic studio practice, and many will be seen for the first time.

Hammer director Ann Philbin remarked, "Although she is best known known for her remarkable abstract paintings, drawing is an essential aspect of Bridget Riley's artistic practice. This is of particular interest to the Hammer, the Art Institute of Chicago, and the Morgan Library & Museum, all of which have a deep commitment to collecting, exhibiting, and studying works on paper."

The exhibition is curated by Cynthia Burlingham, Deputy Director of Curatorial Affairs, Hammer Museum; Jay A. Clarke, Rothman Family Curator, Prints and Drawings, Art Institute of Chicago; and Rachel Federman, associate curator, Modern and Contemporary Drawings, Morgan Library and Museum.

Riley's early student drawings made in the 1950s drew inspiration from the human form and nature to establish the foundation for her investigation of pure abstraction. In 1960 Riley moved abruptly from making representational drawings to creating purely abstract sheets that depict meticulously composed geometric forms in black and white. Although it marked a stark departure from her early figurative and landscape work, this new direction was in fact a solution to Riley's earlier efforts to find a pictorial structure equivalent to vision itself. These studies range from working drawings on graph paper to finished gouaches and serve to anticipate her paintings. The drawings, along with a small selection of paintings, reflect what Riley considers an essential part of her, and any, artistic practice. She has described the process of drawing "as though there is an eye at the end of my pencil, which tries, independently of my general-purpose eye, to penetrate a kind of obscuring veil or thickness."

In the late 1960s Riley shifted from employing exclusively black, white, and gray circles, squares, and triangles to include color in her energetic horizontal and vertical compositions. Her aim was to investigate visual perception and light effects through the adjacent placement of hues. In her stripes, whether horizontal, vertical, diagonal, or curved, Riley uses color to guide our optical sensations. Line,

Image captions (L-R): Bridget Riley, *Study for Polarity*, 1964. Graphite and gouache on paper. 18 3/4 x 15 3/4 in. (46.7 x 40 cm). Collection of the artist, © Bridget Riley; Bridget Riley, *Study for Movement in Squares*, 1961. Gouache on card. 6 1/2 x 6 3/4 in. (16.5 x 17.2 cm). Collection of the artist, © Bridget Riley; Bridget Riley, *Study for Shuttle*, 1964. Gouache on graph paper. 9 3/8 x 9 1/2 in. (24.5 x 24.1 cm). Collection of the artist, © Bridget Riley.

in her words, is “the basis of what you might call a color vocabulary, as Seurat used the dot.” Beginning in the mid-1970s, Riley explored an expanded range of color for her stripes.

“Reviewing and selecting works from the extensive body of drawings retained in Bridget’s studio has broadened and deepened our understanding of her practice and the larger context for her art,” shared Cynthia Burlingham, deputy director of curatorial affairs and exhibition curator for the Hammer Museum.

CATALOGUE

An accompanying catalogue reproduces all works in *Bridget Riley Drawings: From the Artist's Studio* and includes new essays by Jay Clarke and Rachel Federman, as well as art historian and critic Thomas Crow. Designed by Tim Harvey and published by Modern Art Press, the book is available at the Hammer Store or online at store.hammer.ucla.edu (\$35).

RELATED PROGRAMS

Curator Walk-through: Bridget Riley

Sunday February 12, 1pm

Exhibition curator Cynthia Burlingham leads a walk-through of the exhibition.

CREDITS

Bridget Riley Drawings: From the Artist's Studio is co-organized by the Hammer Museum, the Art Institute of Chicago, and the Morgan Library & Museum, and is curated by Cynthia Burlingham, Deputy Director of Curatorial Affairs, Hammer Museum, Jay Clarke, Rothman Family Curator of Prints and Drawings at the Art Institute of Chicago, and Rachel Federman, Associate Curator of Modern and Contemporary Drawings, the Morgan Library & Museum, New York.

Support for *Bridget Riley Drawings: From the Artist's Studio* is provided by the Ampersand Foundation and the Steinhauser Greenberg Exhibition Fund.

ABOUT THE HAMMER MUSEUM

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the biennial, Made in L.A., the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free. Tuesday-Sunday: 11am to 6pm. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$7 (maximum 3 hours) or \$7 flat rate after 6 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.