Focusing on Bridget Riley's seminal encounter with a painting by Georges Seurat, this volume demonstrates how studying Seurat has enabled Riley to extend and transform her visual language.

In 1959, Riley's copy of Seurat's *The Bridge at Courbevoie* (1886–87) offered the artist a new understanding of colour and tone, which led her to produce her first major works of pure abstraction during the early 1960s.

This volume accompanies an exhibition at The Courtauld Gallery (2015–2016) that presents Riley's paintings with this key work by Seurat in the museum's collection. Brought together for the first time, it demonstrates a ‘shared preoccupation with perception’ at pivotal points throughout three decades of Riley’s career.