

PRESS RELEASE

## DOROTHY RUDDICK

A Decade in Fiber, 1973-1983

Extended through January 31, 2021



*Buttonhole*, c. 1975-76  
wool and cotton thread on linen, 21 x 22 in



*Untitled, (T.044)*, c. 1973  
wool, cotton & silk thread on linen, 12 in (diameter)

The Drawing Room is pleased to announce that **DOROTHY RUDDICK: A Decade in Fiber, 1973-1983** has been extended through January 31, 2021.

The exhibition of thirteen works highlights a pivotal period in the career of Dorothy Cole Ruddick [1925- 2010] that began in the summer of 1973. After focusing on drawing in pen and ink for two prodigious decades, the artist picked up needle and thread while transfixed by the televised Watergate hearings. This spontaneous choice of materials sparked an expansive exploration of imagery that combined stitching, weaving and drawing on natural linen grounds.

The earliest works on view are vibrant, intricately constructed compositions that exemplify Ruddick's first experiments with embroidery floss and other fibers. Within a few years, her stitched and woven canvases evolved to incorporate a broader range of yarns and thread assembled in dramatic high reliefs. Fischbach Gallery presented Ruddick's first solo show of this body of work in 1976, and museum acquisitions and exhibitions soon followed. By 1980, a more subdued sensibility appeared in a series of meticulously rendered works that incorporate muted strands of thread with ink and white gesso.

Ruddick's inspirations spanned classical, baroque and minimal influences developed over the course of her rigorous art education. Art history studies at Radcliffe College and the Fogg Art Museum for two years preceded her decision to attend Black Mountain College in 1945. At that time Black Mountain was shaped by the leadership of Josef Albers, whose instruction and emphasis on dissolving the boundaries between art and craft made a profound impression on the young artist. Albers introduced key Bauhaus principals during his time in Ashville, and Black Mountain is widely recognized as an important incubator for noted 20<sup>th</sup> century artists, writers, musicians and other cultural figures.

(over)

After Black Mountain, Ruddick moved to New York. She contributed drawings to the publication *Flair* and made an award-winning textile design for Knoll before turning her attention to a full-time studio practice. In the mid-1950s, she and her husband lived in Canada for several years. Manhattan became their permanent home a few years later, and she worked and exhibited there regularly for the remainder of her life. The Ruddicks also had a house in the dunes of Amagansett, New York, where they spent extended periods of time and established friendships with many members of the storied East End arts community.

Dorothy Ruddick's work has been widely exhibited and is represented in the collections of the Museum of Modern Art, the Art Institute of Chicago, the Brooklyn Museum, the Cleveland Museum of Art and The Metropolitan Museum of Art among others.



*Untitled, (T.010), 1981*  
cotton thread, ink, watercolor and gesso on linen, 27 x 27 in

For further information and reproduction quality images  
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The following exhibitions are also on view in association with Eric Brown Art Group

**JANE FREILICHER & FAIRFIELD PORTER: BETWEEN FRIENDS**

and

**JOE BRAINARD: 10 COLLAGES**

Gallery hours: Friday, Saturday & Sunday 11-5, and by appointment

[www.drawingroom-gallery.com](http://www.drawingroom-gallery.com)