National Museum of Women in the Arts

Ursula von Rydingsvard: The Contour of Feeling

March 22–July 28, 2019

Large-Print Object Labels
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Return these large-print labels to the Information Desk or to the provided containers in the exhibition for future visitors’ use. Please do not remove from the museum.

The large-print guide is ordered presuming you are entering the exhibition from the passenger elevators and that you view the works clockwise from each gallery entrance.
Elevator Lobby

**Apron, 1997**
Cedar, stain, and graphite
National Museum of Women in the Arts, Gift of the Tony Podesta Collection

**Enter the first gallery.**

**For Natasha, 2015**
Cedar and graphite
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**SCRATCH II, 2015**
Cedar and graphite
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
Collar with Dots, 2008
Cedar and pigment
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

COŚ, 2017
Cedar and graphite
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Center:
Krypta I, 2014
Cedar and graphite
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
Enter the niche.

Left to Right:

- **Dwanaście, 2008**
  Cedar, plaster, and graphite
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

- **Czternaście, 2009**
  Cedar, plaster, and pigment
  Private Collection, Seattle, and Galerie Lelong & Co., New York

- **Osiem, 2008**
  Cedar, plaster, and graphite
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

- **Siedem, 2008**
  Cedar and plaster
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
• **Dziesięć, 2008**
  Cedar and plaster
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

• **Cascading Plate, 2010**
  Cedar and plaster
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

• **Sześć, 2008**
  Cedar and plaster
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

• **Dziewiętnaście, 2011**
  Cedar and pigment
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

• **Siedemnaście, 2009**
  Cedar and pigment
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
• **Piętnaście, 2009**
  Cedar and pigment
  Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Enter the next gallery.

**PODERWAĆ, 2017**
Leather, cotton, steel, and polyester batting
In collaboration with The Fabric Workshop and Museum, Philadelphia

During the artist’s recent residency at The Fabric Workshop and Museum (FWM) in Philadelphia, von Rydingsvard collaborated with FWM studio staff on the construction of this new sculpture made from leather—an unexpected material for her. Evocative of the human presence that is ubiquitous, although subtler, in her other works, the leather forming **PODERWAĆ** has been touched
by many hands. Its material was sourced from more than ninety deconstructed leather jackets found in thrift stores and flea markets. While the imposing scale of the piece is not unusual for her work, the use of new material represents a departure for von Rydingsvard—it demonstrates her predilection for artistic risk.

**Untitled, 2017**
Silk scarf, lace, and pigment on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**Untitled, 2017**
Silk scarf, pigment, and linen pulp on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
**Untitled, 2017**

Silk scarf, lace, pigment, and linen pulp on linen handmade paper

Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

While widely known for her large-scale cedar sculptures, von Rydingsvard has translated her style of abstract imagery and woodworking techniques into an ongoing series of works on paper. The artist began this series in 2009 during a residency at New York’s Dieu Donné, an institution devoted to creating art from handmade paper. Von Rydingsvard incorporates pigments, fibers, and personal objects into wet paper pulp, sometimes producing organic, grid-like abstractions. Whereas the laborious process for her monumental sculptures can take months to complete, this practice allows von Rydingsvard to explore immediate, gestural ideas.
Book with no words II, 2017–18
Cedar, linen, and leather
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Untitled, 2016
Steel wool, thread, and black ink on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Untitled, 2017
Thread, pigment, graphite, hair net, hair, and pulp on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
Untitled, 2017
Silk, pigment, and pulp on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Untitled, 2016
Thread, wool, and pigment on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Untitled, 2016
Cotton scarf, cotton thread, and pigment on linen handmade paper
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
**Untitled, 2017**

Fabric, thread, yarn, and pigment on linen handmade paper

Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**Enter the next gallery.**

**OCEAN VOICES, 2011–12**

Cedar and graphite

Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**thread terror, 2016**

Cedar and graphite

Commissioned by Turner Contemporary, Margate, U.K.

Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
Tak, 2015
Cedar
National Museum of Women in the Arts, Gift of Wilhelmina Cole Holladay

Untitled (stacked blankets), 2014
Cow intestines and string
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Next, enter the gallery to the right of thread terror.

Ocean Floor, 1996
Cedar, graphite, and cow intestines
 Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York
**Zakopane**, 1987
Cedar and paint
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**little nothings**, 2000–15
Various materials
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

Von Rydingsvard considers her studio to be a sanctuary—a space where she can best express herself. Adorning the walls of her Brooklyn studio is her ever-growing assemblage of what she calls “little nothings”: miscellaneous cedar objects, drawings on paper, copper wires, photographs, tools, threads, and lace. Replete with the artist’s personal touch and admiration for the “humble,” these fragmentary gestures show von Rydingsvard forming her visual vocabulary through experimentation. A
number of these little nothings represent discoveries that she will explore, sometimes finding inspiration for large works.
1. Cedar, paper, plaster, tape
2. Fourth stomach of a cow, black paint
3. Fourth stomach of a cow, black paint, in collaboration with mice
4. Cedar and paper
5. Hair from Staś, the artist’s brother, at 3 years old
6. Ink on paper
7. Paper, charcoal
8. Hand-sewn lines, thread, paper
9. Ancient fields in Pisco Valley, Atiquipa, Peru
10. Natasha, the artist’s granddaughter
11. Silicone rubber, cheesecloth, dye
12. Abandoned trailer parking spaces
13. Silicone rubber, steel pins, graphite
14. Thread, muslin, cedar
15. Paper, wax, charcoal
16. Wax, paper, paint
17. Worn on the artist’s arms to a costume party, with the nails being consequential
18. Paper, pencil, charcoal
19. The artist with little nothings in her Williamsburg studio, Brooklyn; Photo by Russel Panczenko
20. Silicone rubber, graphite, cedar
21. Drawing with a sewing machine
22. Unknown skeleton of growth
23. Corn
24. Roots
25. Kiki Smith photograph (Christmas gift to the artist)
26. Silicone rubber
27. Bronze with wax
28. Bronze that fits each finger of the artist’s right hand
29. Knitting with pig intestines
30. Fourth stomach of a cow, artificial hair
31. Sisal rope threaded through pigs intestines, in collaboration with mice
32. Abaca paper over cedar
33. Hat from Ukraine owned by the artist’s father
34. The beginning of perforations onto bronze
35. Shells
36. Sheep’s wool
37. Intestine
38. Knitting with pig intestines
39. Abaca paper

Return to the last gallery, walk through the staircase exhibition entrance to enter the final gallery.

**Droga, 2009**
Cedar and graphite
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

**Untitled (nine cones), 1976**
Cedar
Courtesy of Ursula von Rydingsvard and Galerie Lelong & Co., New York

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