

Untitled, 1970  
 Fibreglass over polyethylene over aluminium wire  
 Seven units, each circumference 188 – 282 × 25.5 – 40.5  
 cat. no.39



THE NATIONAL COLLEGE OF ART AND DESIGN

"THE EMOTIONAL JOURNEY OF HESSE'S WORK"

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF SCULPTURE

BY

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APRIL 1985



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ILLUSTRATIONS

NO.

CHAPTER I.

ALL ILLUSTRATIONS ARE BY EVA HESSE.

I9.	<u>UNTITLED 1965</u> .....
20.	<u>UNTITLED 1965</u> .....
21.	<u>UNTITLED 1965</u> .....
22.	<u>UNTITLED 1965</u> .....
II.	<u>ITERATE 1966</u> .....
I2.	<u>CONSTANT 1967</u> .....
37.	<u>RINGAROUND AROSIE 1965</u> .....



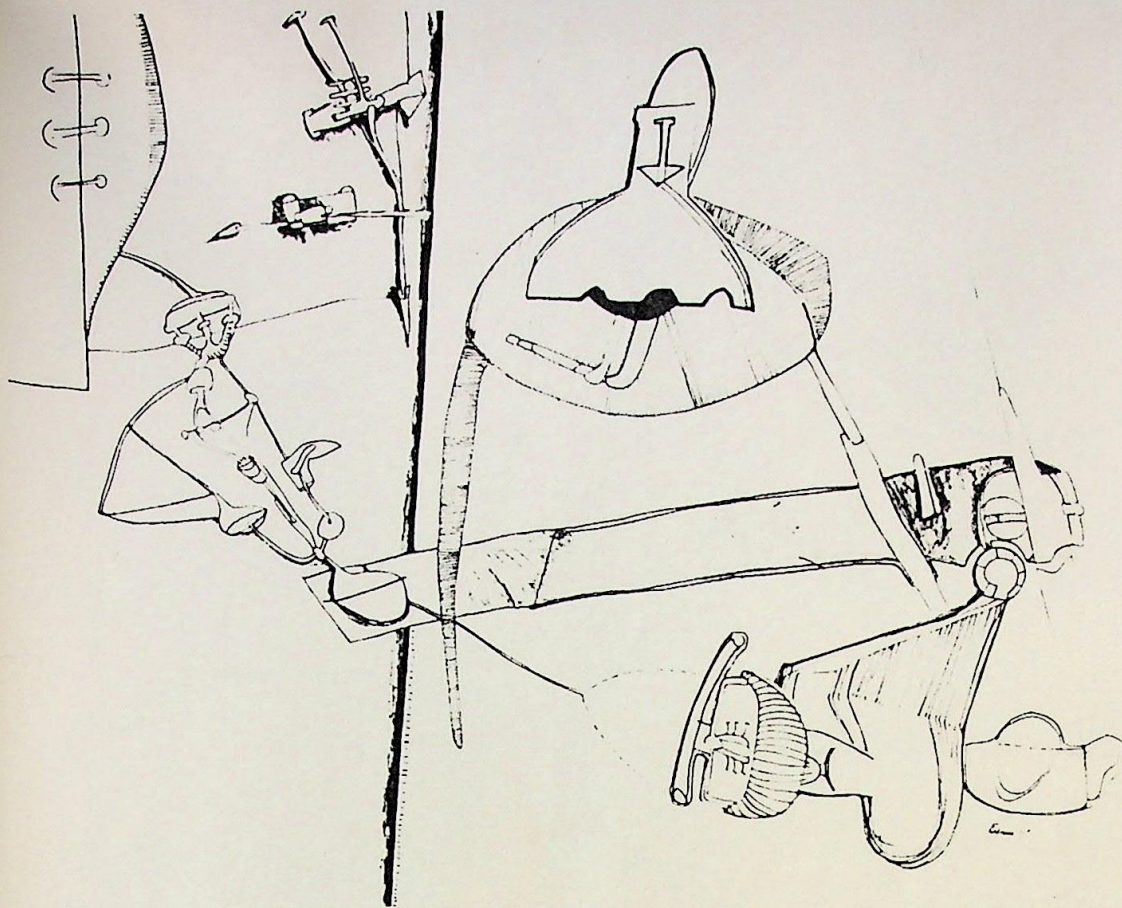


Fig. 19. Untitled, 1965, pen and ink, 19¼ x 25½", Fourcade, Droll, Inc., New York.

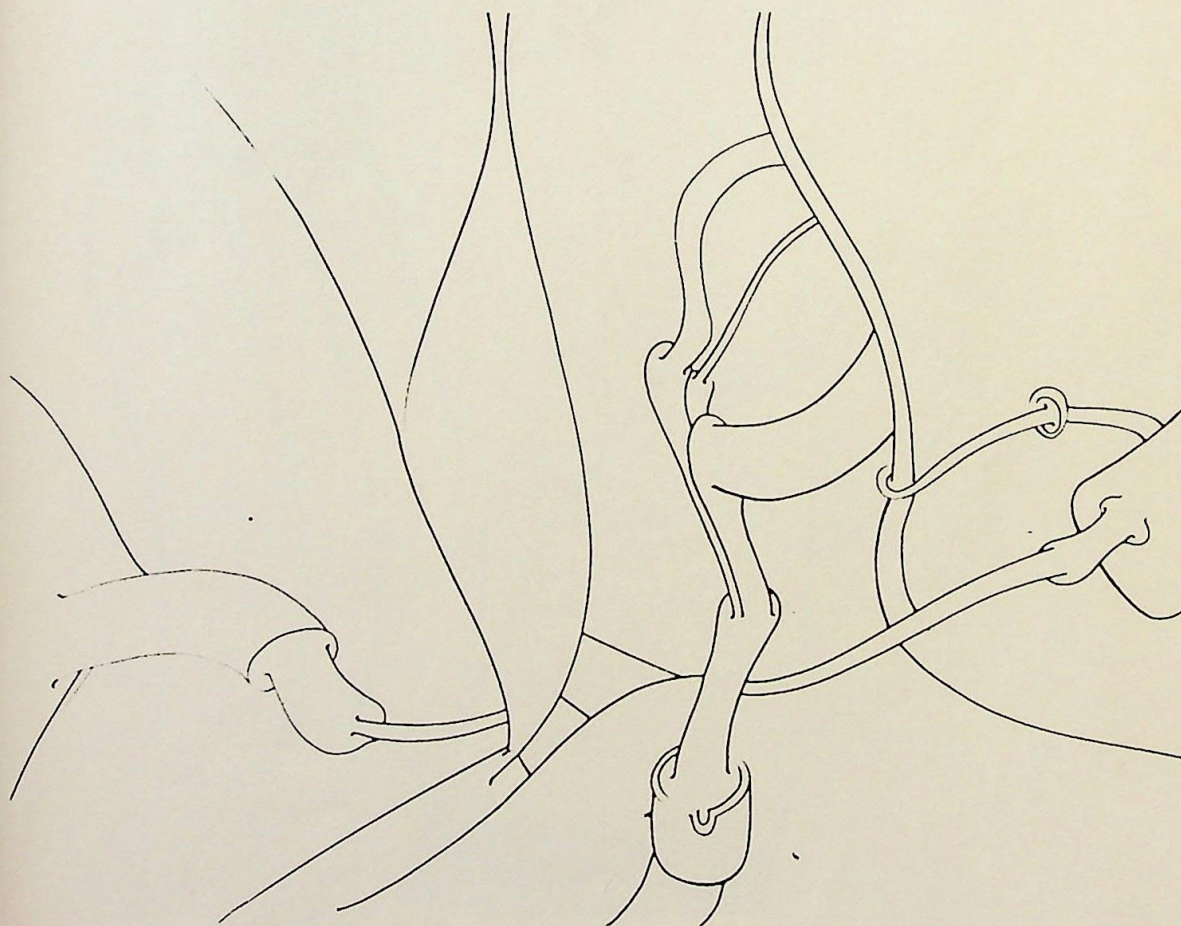


Fig. 20. Untitled, 1965, pen and ink, 19½ x 25½", Fourcade, Droll, Inc., New York.



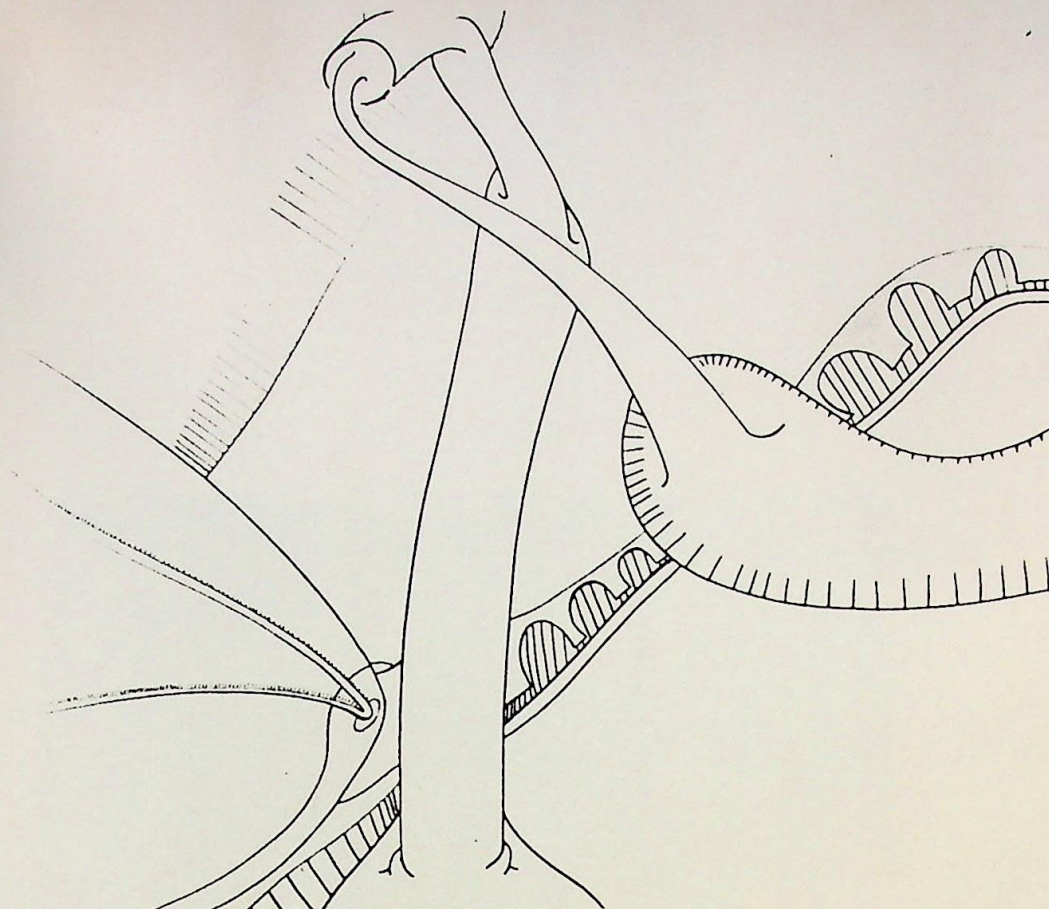


Fig. 21. . . . . Untitled, 1965, pen and ink, whereabouts unknown.

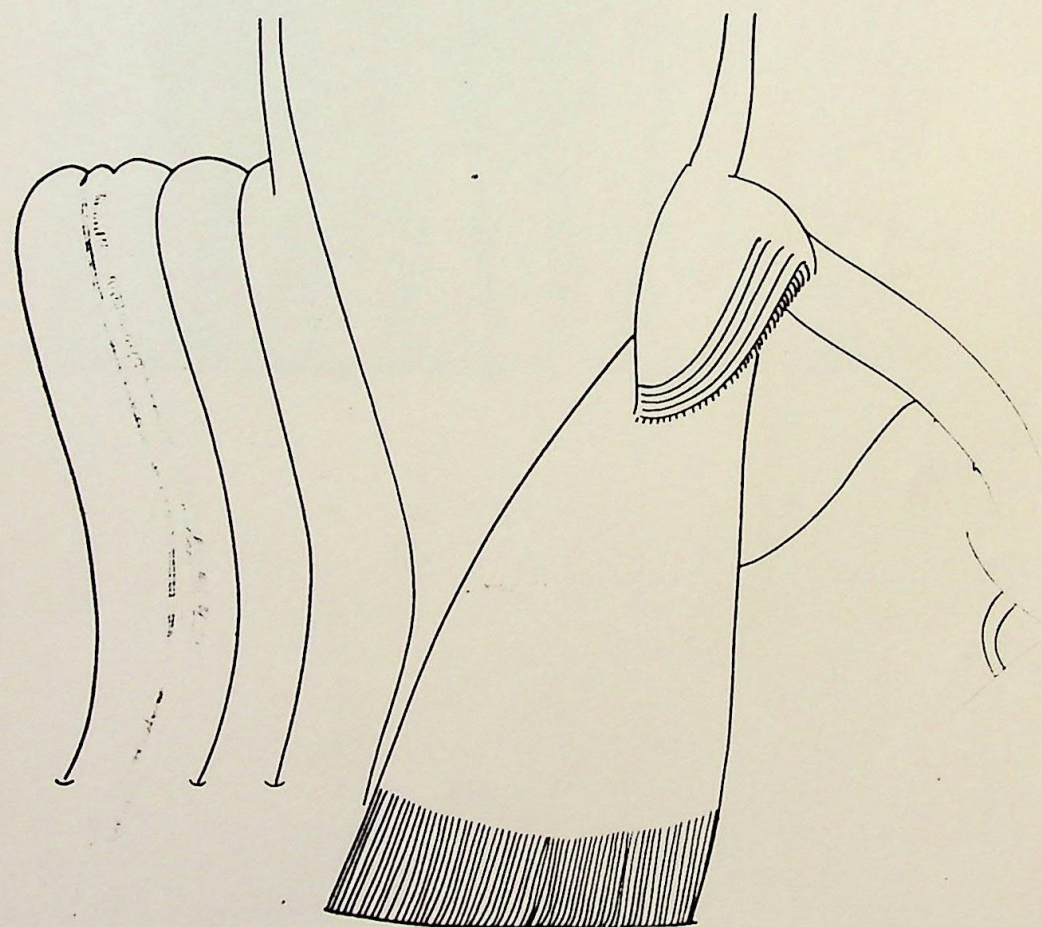


Fig. 22. Untitled, 1965, pen and ink, whereabouts unknown.





Fig. 11.

Iterate, 1966  
Acrylic on woodshavings, glue, string and board,  
51 x 51  
cat. no. 14



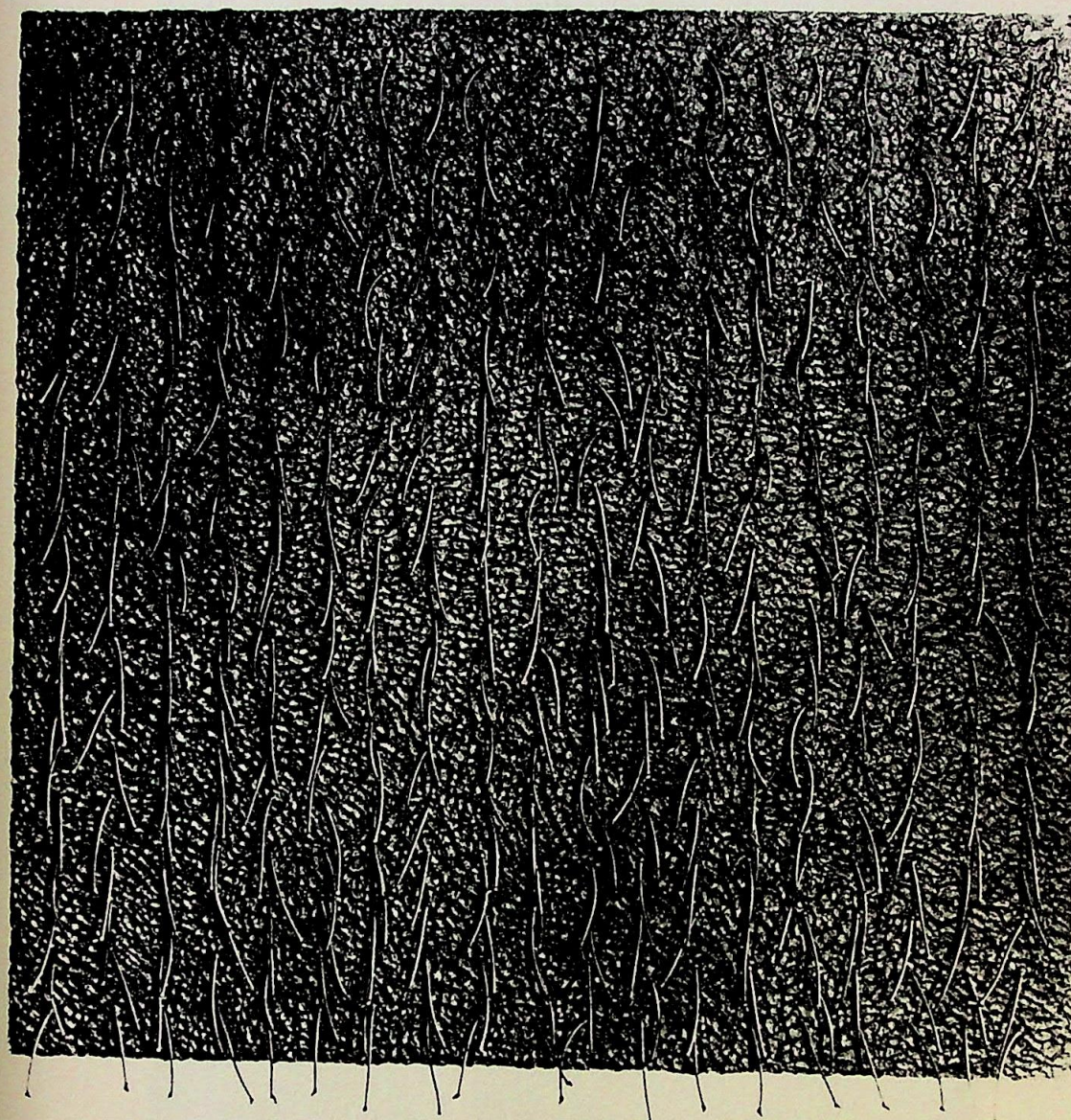
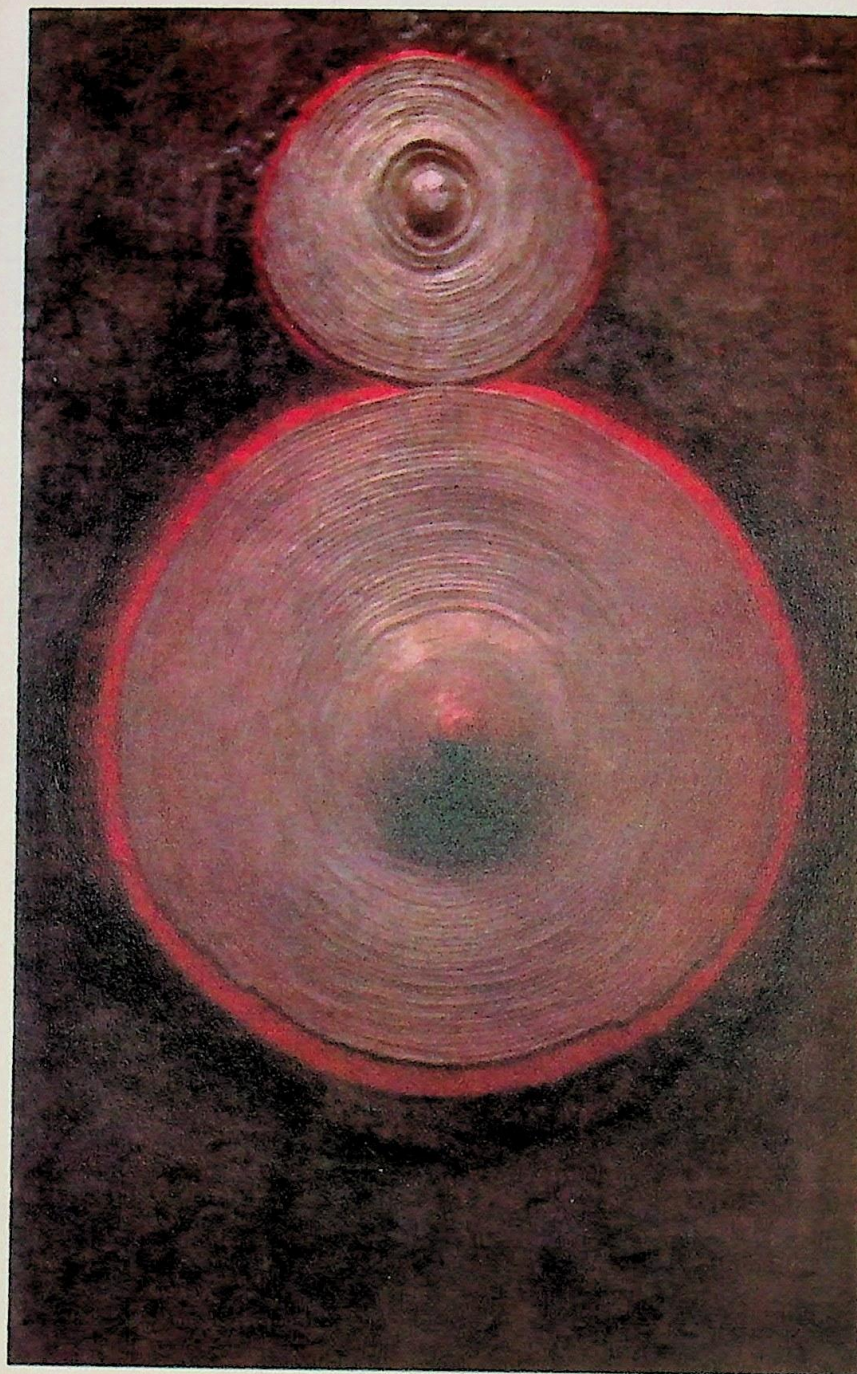


Fig. 12.

Constant, 1967  
Acrylic, woodshavings on board, rubber tubing  
152.5 x 152.5 x 14.6  
Mr and Mrs Victor W. Ganz, New York





Ringaround Arosie, 1965, pencil, acetone varnish, enamel, ink, glued cloth-covered electrical wire on papier-mâché and masonite, 26 $\frac{3}{8}$  x 16 $\frac{1}{2}$ ".



ILLUSTRATIONS

NO.

CHAPTER II.

38.

SELF PORTRAIT 1960/61 .....





Fig. 38

. Self Portrait., 1960-61, oil on canvas, 36 x 36", Dr. and Mrs. Samuel Dunkell, New York.



ILLUSTRATIONS

CHAPTER III.

NO.

6.	<u>HANG UP 1966</u> .....
I2.	<u>CONSTANT 1967</u> .....
	see chapter I.....
II.	<u>ITERATE 1966</u> .....
	see chapter I.....
23.	<u>UNTITLED 1970</u> .....
IO.	<u>ONE MORE THAN ONE 1967</u> .....
I5.	<u>ACCRETION 1968</u> .....
27.	<u>REPETITION NINETEEN (I) 1967</u> .....
28.	<u>REPETITION NINETEEN (III) 1963</u> .....
I3.	<u>SCHEMA 1967</u> .....
I4.	<u>SEQUEL 1967</u> .....
4.	<u>ENNNEAD 1966</u> .....

Reference to chapter's ie. No. I2, can be obtained in the Illustration section of chapter I.



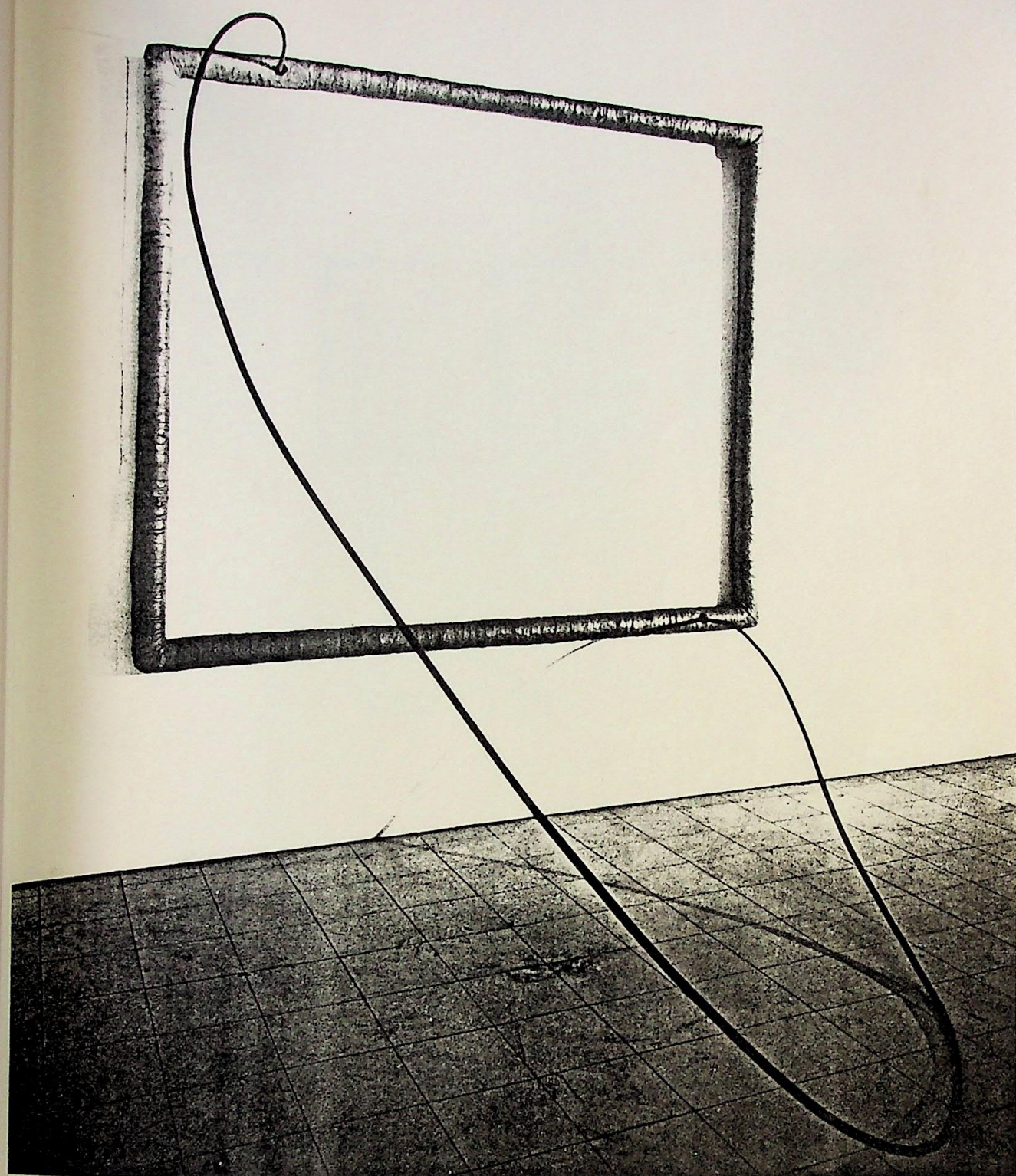


Fig. 6.

Hang Up, 1966  
Acrylic on cloth, wood and steel  
183 × 213.5 × 198  
cat. no. 7



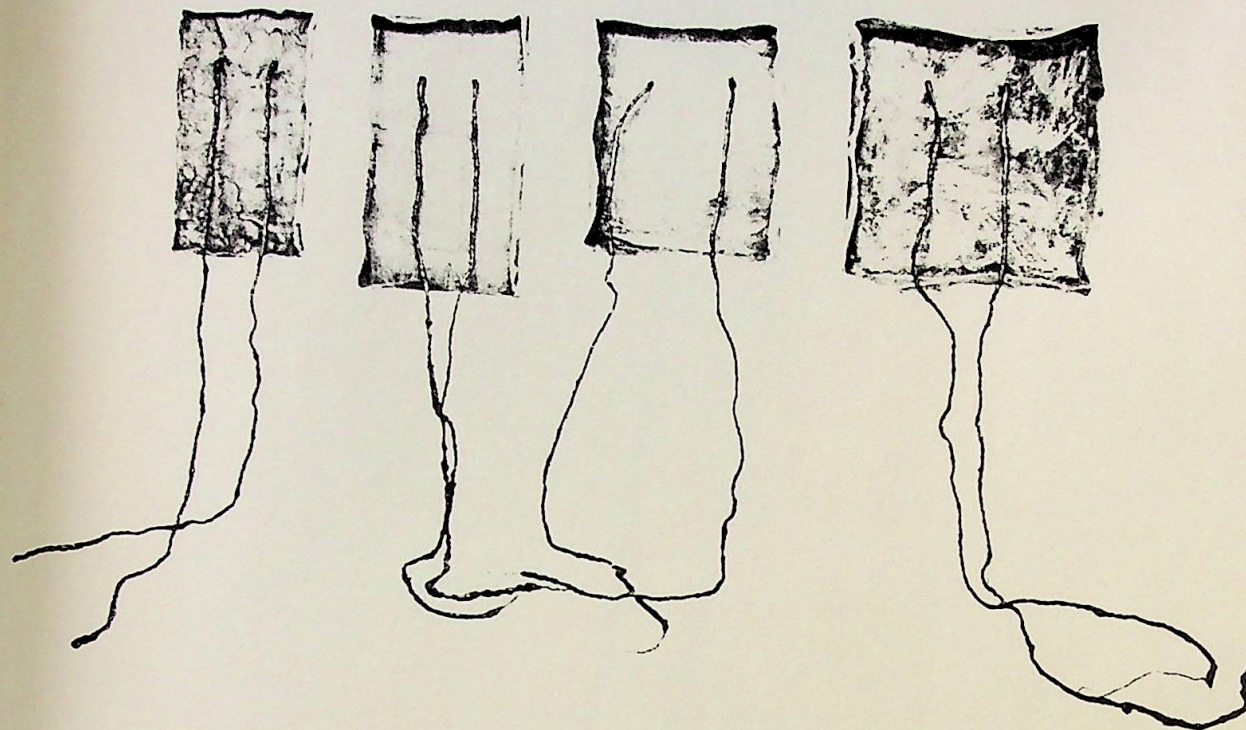


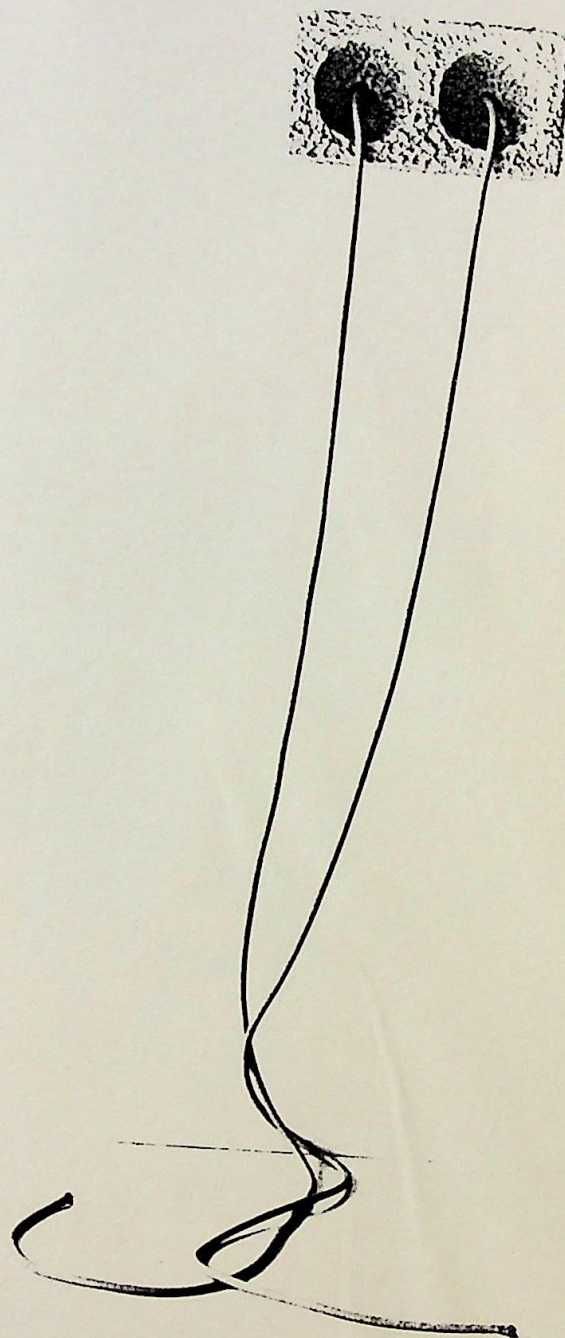
Fig. 23.

Untitled, 1970  
Fibreglass over wire mesh, latex over cloth over wire  
Four units, each  $86.5 - 108.5 \times 58.5 - 86.5 \times 78$   
cat. no. 38



Fig. 10

One More than One, 1967  
Acrylic, papier-mâché, plastic cord, wood  
9.4 × 21.6 × 14  
cat. no. 16





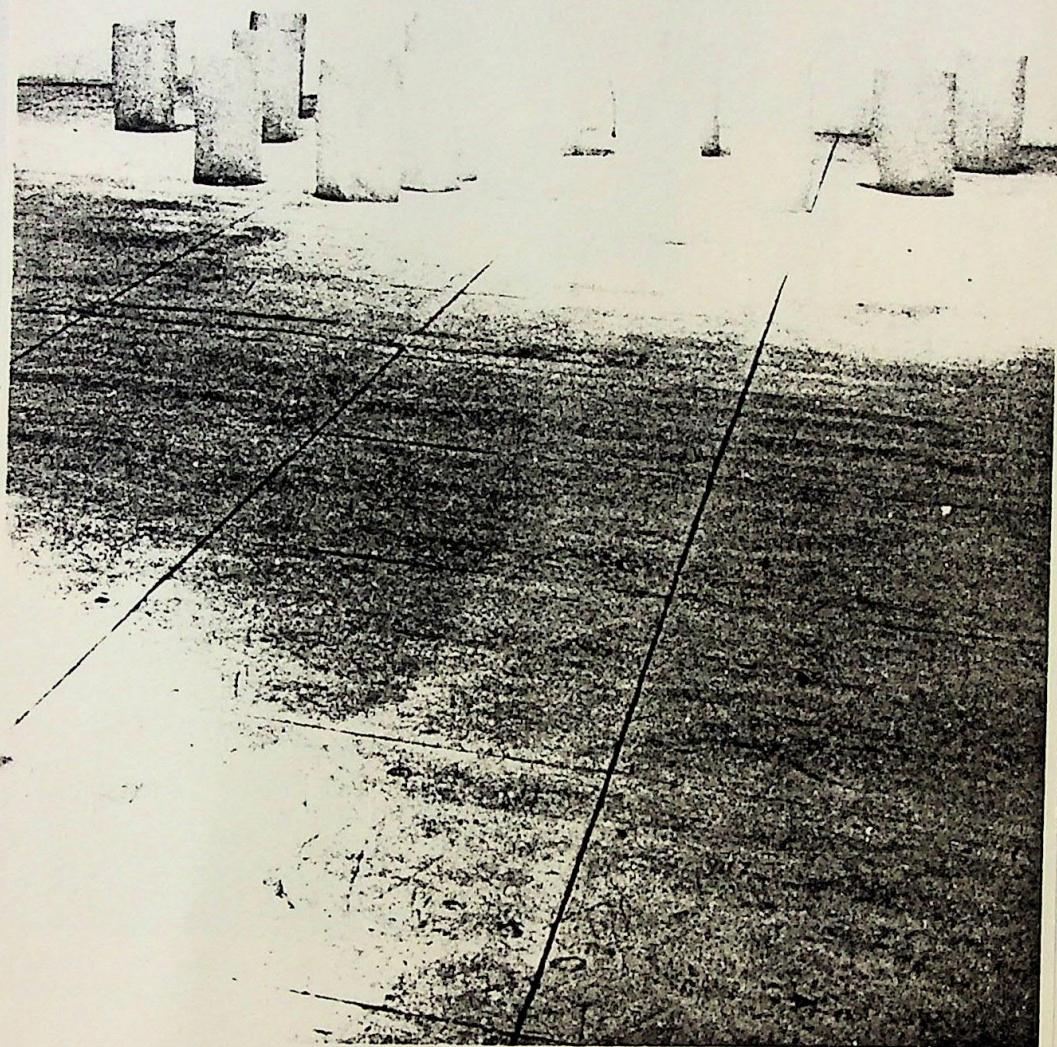
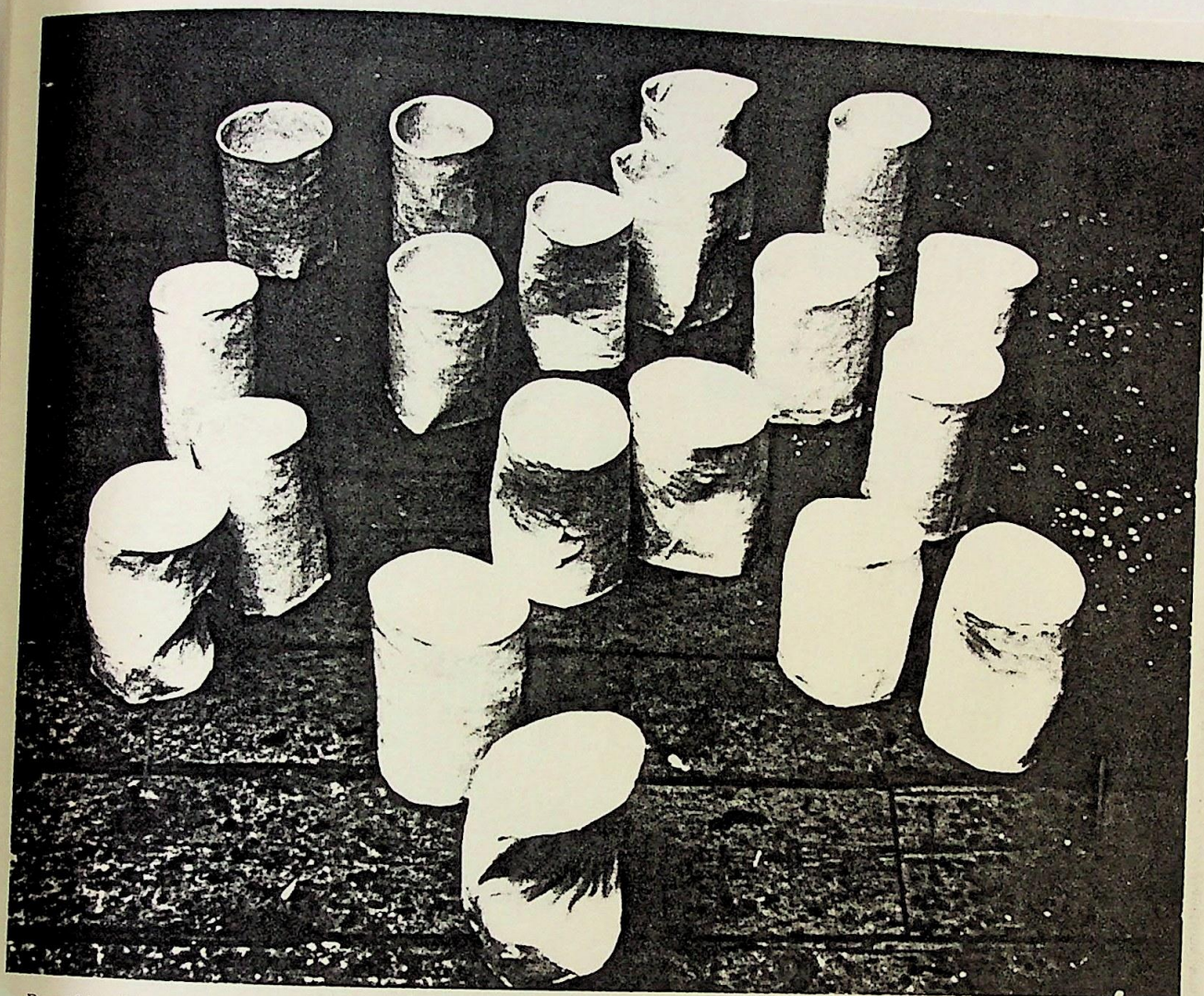


Fig. 15.

*Eva Hesse exhibition at the Fischbach Gallery, New York, November 1968*  
*Foreground Accession III (cat. no.29), left Accretion 1968 (cat. no.32)*  
*right Repetition Nineteen III*





Repetition Nineteen I, 1967, aluminum screening, papier-mâché, Elmer's Glue, polyester resin,  
Dutch Boy Diamond Gloss paint, 19 units, each c. 10" x 8" diameter.

Fig. 27



Fig. 13.

*Eva Hesse exhibition at the Fischbach Gallery, New York  
November 1968*

*From foreground: Schema 1967, Sans I 1967-68, Sequel 1967 (cat. no. 28) and  
Stratum 1967-68*

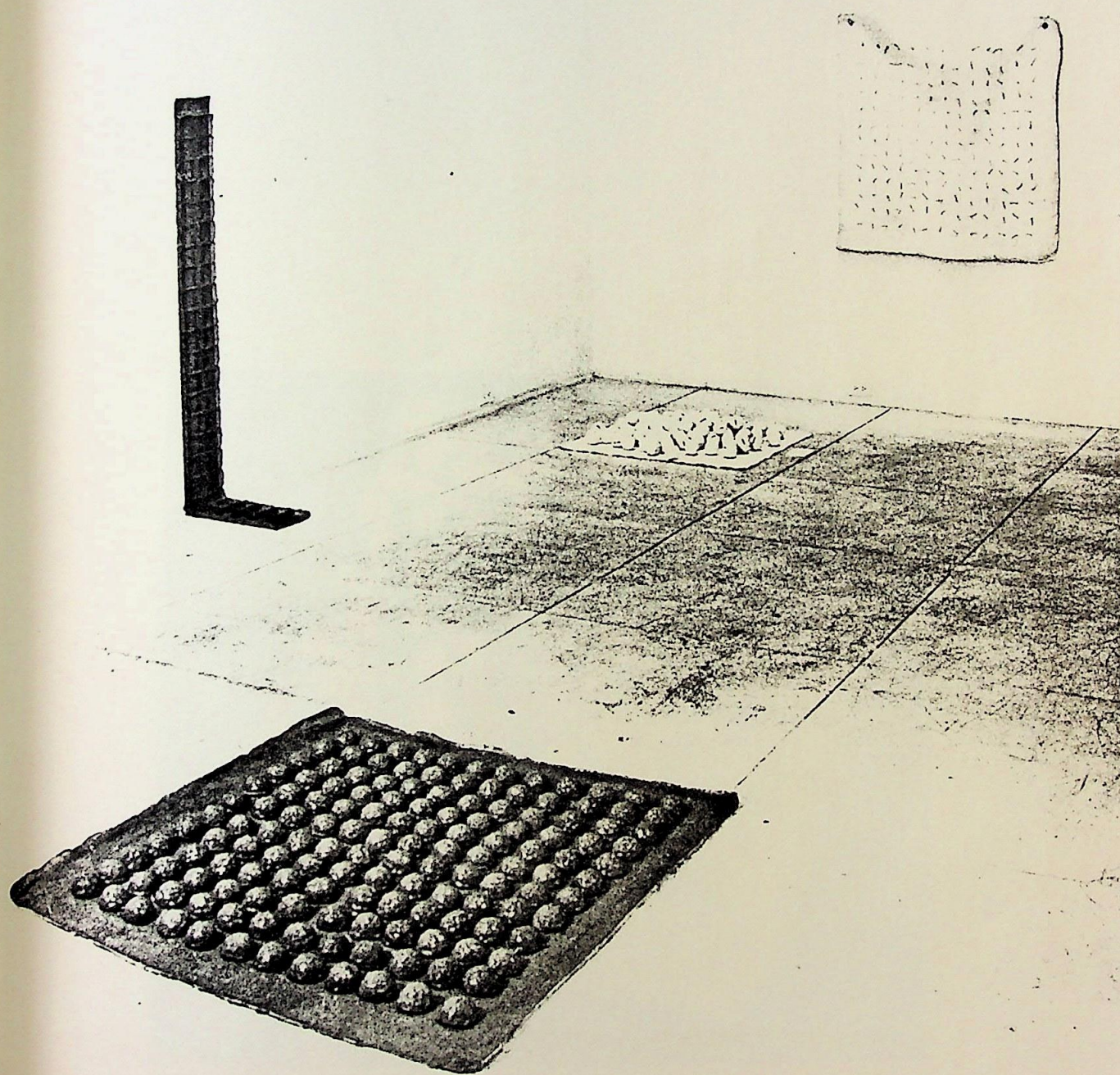
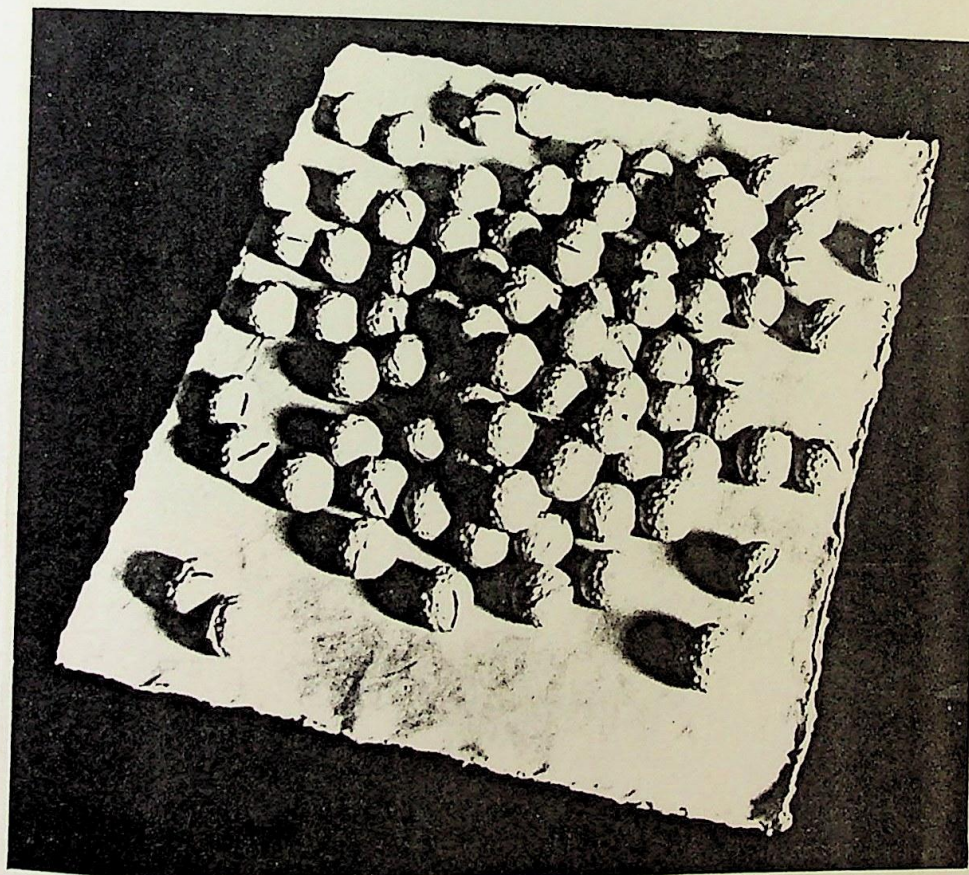




Fig. 14.

Sequel, 1967  
Paint on latex  
76 · 81.5, 92 units, each 6.3 diameter  
cat. no. 28





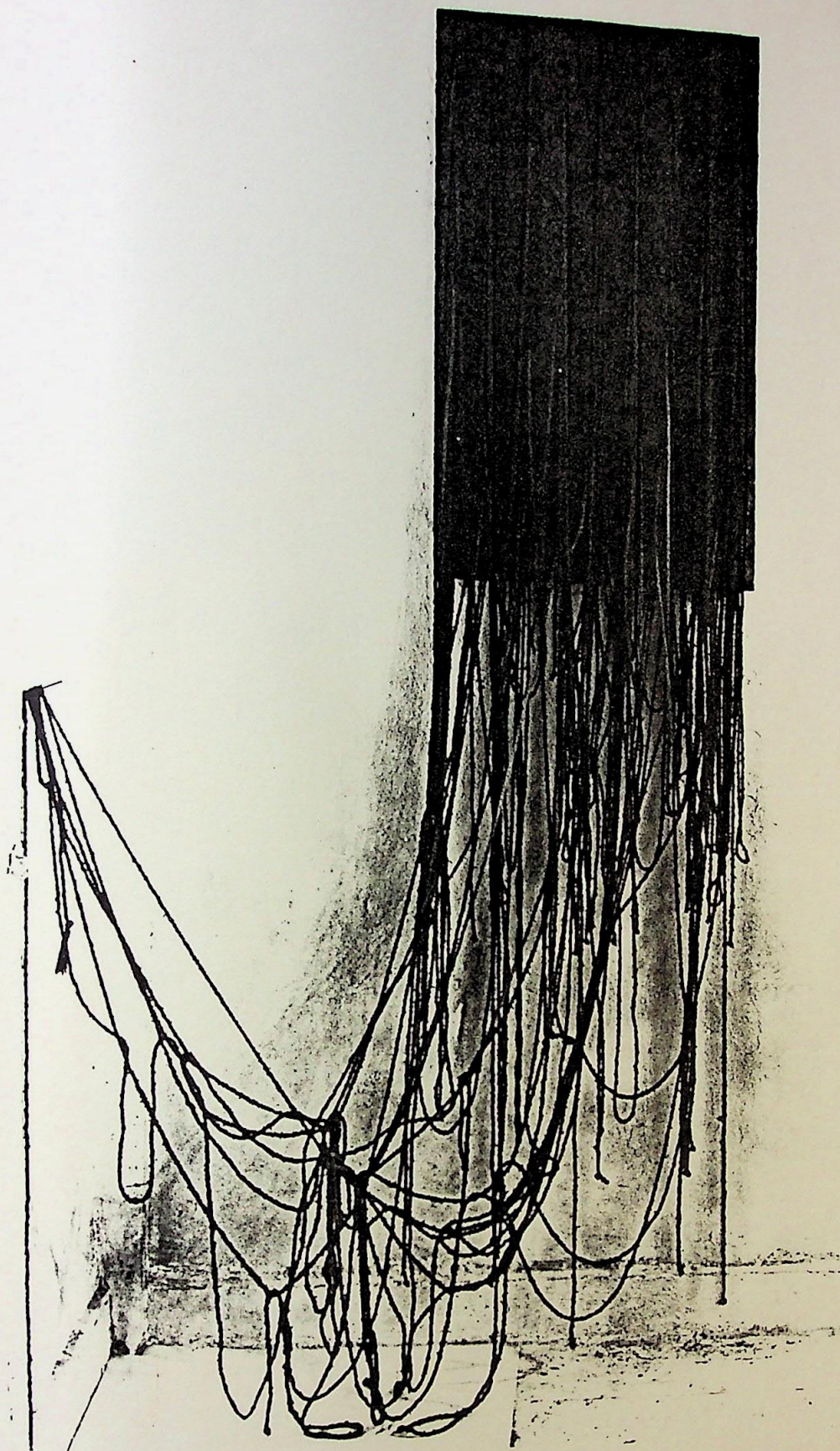


Fig. 4.

Ennead, 1966  
*Dyed string and painted papier mâché*  
91.5 × 56 × 3.8 (board)  
cat. no. 12



ILLUSTRATIONS

CHAPTER IV.

NO.

2.

SEVERAL 1965 .....

10.

ONE MORE THAN ONE 1967 - see chapter III.....

4.

ENNEAD 1966 - see chapter III.....

23.

UNTITLED 1970 - see chapter III.....

12.

CONSTANT 1967 - see chapter I.....

11.

ITERATE 1966 - see chapter I.....

29.

UNTITLED 1968.....

30.

UNTITLED 1967 .....

31.

UNTITLED 1968.....

27.

REPETITION NINETEEN (I) 1967.....

see chapter III.....

28.

REPETITION NINETEEN (III) 1963 - see chapter III.....

14.

SEQUEL 1967 - see chapter III.....

35.

CONTINGENT 1968/69.....





Fig. 2.

Several, 1965  
Acrylic on papier-mâché over rubber hose  
213.5 x 28 x 17.5  
cat. no.5





Fig. 29.

Untitled, 1968, test pieces in mixed media in glass and metal case,  $14\frac{5}{8} \times 10\frac{1}{4} \times 10\frac{1}{4}$ ".



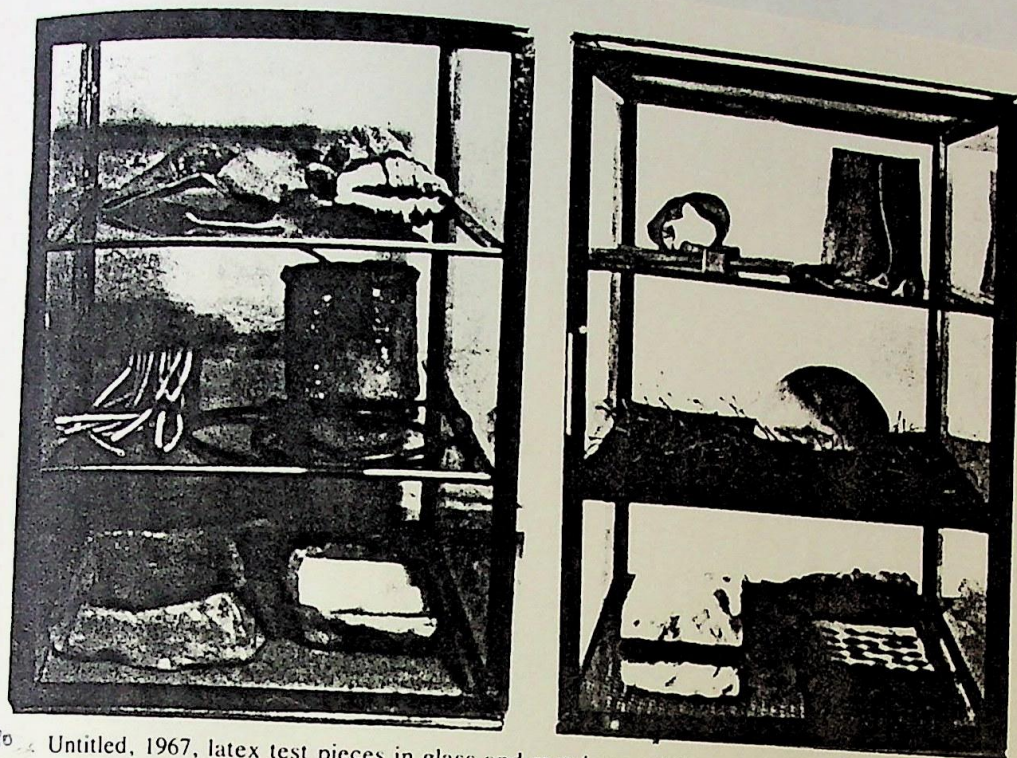
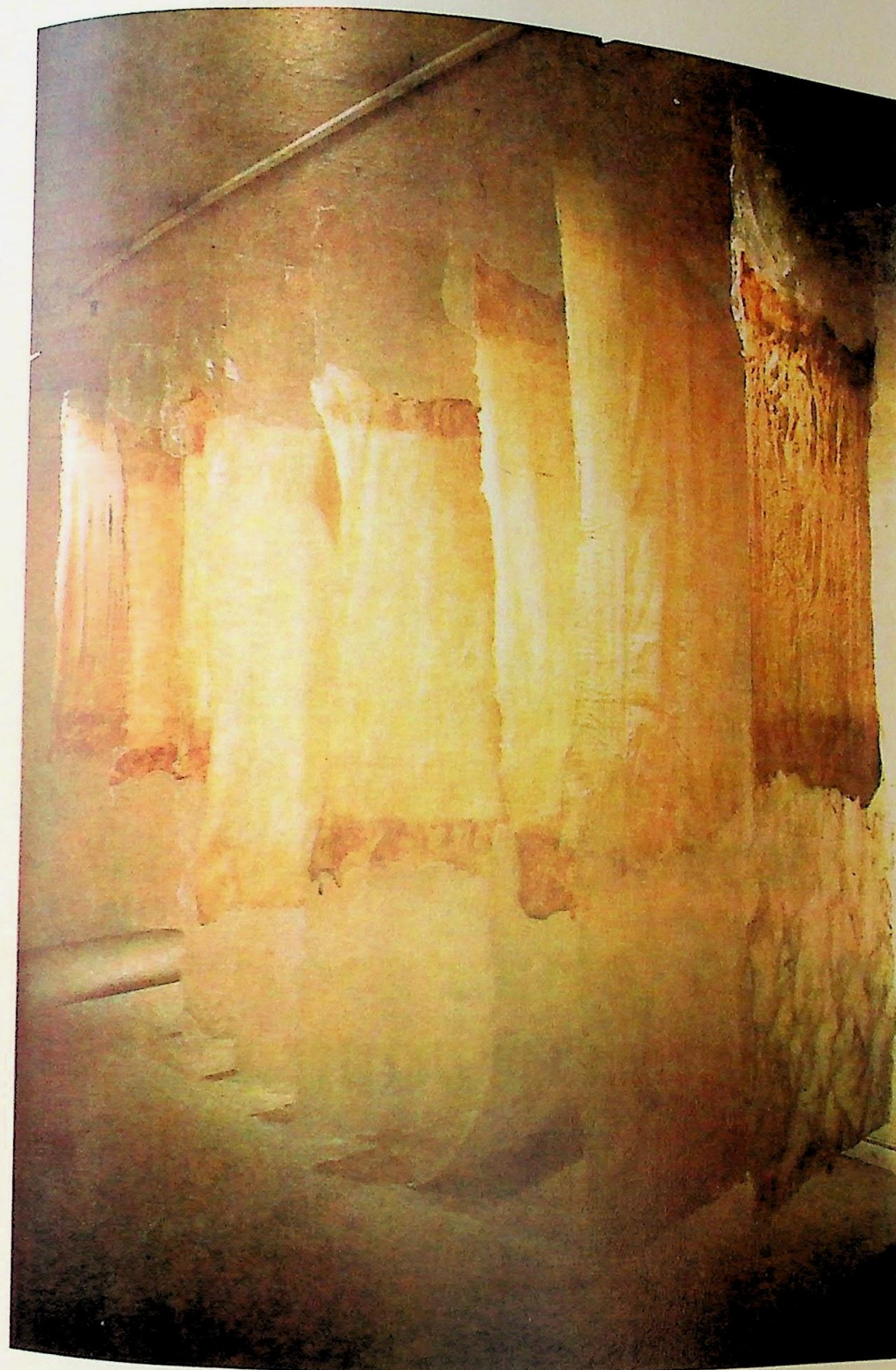


Fig. 30. Untitled, 1967, latex test pieces in glass and metal case, 14 $\frac{5}{8}$  x 10 $\frac{1}{4}$  x 10 $\frac{1}{4}$ ".  
 Untitled, 1968, test pieces in mixed media on latex and washers in glass and metal case,  
 14 $\frac{5}{8}$  x 10 $\frac{1}{4}$  x 10 $\frac{1}{4}$ ".

Fig. 31





Contingent, 1968-69, fiberglass and latex on cheesecloth, 8 units, each  $9\frac{1}{2}$ -11' x 3-4'.



INTRODUCTION:

- I. Hesse read a lot of other artist's works and recited in her notebooks those writings most appropriate to her. This was written in her 1964/65 notebook - a record of which is in the "Whitechapel Art Gallery", London 4th May - 17th June 1979 Catalogue.

CHAPTER I:

- I. This and all other Hesse quotations cited are from Cindy Nemser's interview with Hesse in May, 1970. All other direct quotations are from Eva Hesse by Lucy Lippard and come ultimately from the notebooks and diaries to which she had access from Hesse and Hesse's family.
- II. This is the subjective view of Lippard in her 1976 book Eva Hesse.
- III. Ibid. Ultimately from diaries made in Germany. This was at a time when she was growing more discontented with her life, with Doyle, and saw that her art was being undermined.
- IV. Ibid. In January 1969, she wrote this across the bottom of a letter from a feminist. It is obvious that she felt strongly that women in art were discriminated against. However she died before the women's movement gained a broad impact, hence it is impossible to say if she would have actively tried to change the "lot", of women artists or not.
- V. Eva Hesse by L.Lippard, 1976. Lippard had many conversations with Tom Doyle about Hesse after she had died.

CHAPTER II:

- I. L.Lippard, Eva Hesse 1976. A comment made by C.R.Norman, 1956.
- II. Ibid. Irving Petlin remained a friend of Hesse and through him she met Oldenburg as early as 1959 - a man she admired and whose art she admired.



CHAPTER II. Con.

- III. L.Lippard, Eva Hesse 1976. As early as 1955 Hesse was relating the idea of her art to her maturity in life. This theme was one that she never abandoned.
- IV. Ibid. In her notebooks this theme is mentioned repeatedly and it worried her as she felt that if she could overcome it she could produce better art.

CHAPTER III.

- I. See Jeff Perrone, Artforum, September 1977, p 55.
- II. Review of the Hesse Retrospective in 1973 by Jeff Perrone. Reprinted in L.Lippard, Eva Hesse.
- III. L.Lippard, Eva Hesse. The wrapping and binding was considered by Hesse to be a very good example of repetition and was meant to represent obsessive behaviour.
- IV. R.Pincus - Witten, "Post - Minimalism into Sublime", Artforum, Nov. 1971. Pincus - Witten also saw Ennead as having a mythological meaning, with Ennead being Enneas, Virgil's hero. The confused lines of cord are meant to record his (Enneas's) wanderings. But of course the primary experience in Ennead is mathematical, based on a grid structure of dark, once nipplelike buttons.

CHAPTER IV.

- I. L.Lippard, From the Centre: Feminist Essays on Women's art, 1976.
- II. The opinion of L.Lippard in her book, Eva Hesse, 1976.
- III. Ibid. By Pretty, Hesse also meant things that were perfectly symmetrical and ordered to a well defined pattern - she wanted to get away from this to the idea of absurdity; of contrasts between seemingly impossible combinations - of both material and ideas.



NOTES TO TEXT

CHAPTER IV. Con.

- IV. L. Lippard, Eva Hesse, 1976. This may be one of the reasons why it is difficult to tie Hesse down to any one set of artistic schools. She wanted to be unconventional and she succeeded for the time she lived. Even among Minimalists, she was always apart - her art owed more to her emotional make - up than to any ideology.



I.

Andersen, Wayne.,

Hill, Andrea.,

Lippard, Lucy, R.,

Lippard, Lucy, R.,

Lippard, Lucy, R.,

Lippard, Lucy, R.,

Nemser, Cindy.

Nemser, Cindy.

Perrone, Jeff.

Pincus - Witten, Robert.

Ratcliff, Carter.

Rubinstein, Charlotte, Streifer.

Serota, Nicholas.

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(Section on Eva Hesse, pp.201 - 229).

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Spalding, Frances.

Zimmer, William.

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"Eva Hesse"; Arts Review. Vol. XXXI, No. 10.,  
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