

Barbara
Hepworth



Barbara Hepworth Exhibition - 1982

Storm King Art Center
Old Pleasant Hill Road
Mountainville, New York 10953
(914) 534-3115

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ACKNOWLEDGEMENT

My sincere thanks to the lenders who generously permitted the Storm King Art Center to borrow their Barbara Hepworth sculptures for this exhibition. I acknowledge, with gratitude, the special assistance and cooperation of the Estate of Barbara Hepworth and Marlborough Gallery, New York, as well as the staff of the Storm King Art Center.

David R. Collens

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Cover Photo
ANCESTOR I (Partial view)
Bronze; edition of 4
109 in. high

Back Cover:
SQUARE FORMS WITH CIRCLES, 1963
Bronze; edition of 6
102¼" x 60½" x 9⅝"
Storm King Art Center

THE FAMILY OF MAN 1970

ANCESTOR I
Bronze; edition of 4
109 in. high/276.9 cm.

ANCESTOR II
Bronze; edition of 4
107 in. high/271.8 cm.

BRIDEGROOM
Bronze; edition of 4
102 in. high/259 cm.

PARENT I
Bronze; edition of 4
105¾ in. high/268.6 cm.

PARENT II
Bronze; edition of 4
94¾ in. high/233 cm.

THE BRIDE
Bronze; edition of 4
94½ in. high/240 cm.

ULTIMATE FORM
Bronze; edition of 4
118¼ in. high/300 cm.

YOUNG GIRL
Bronze; edition of 4
67½ in. high/171.5 cm.

YOUTH
Bronze; edition of 4
76 in. high/193 cm.

CONVERSATION WITH MAGIC STONES 1973

FIGURE I
Bronze; edition of 4
106 in. high/269.2 cm.

FIGURE II
Bronze; edition of 4
108 in. high/274.3 cm.

MAGIC STONE I
Bronze; edition of 4
31½ in. high/80 cm.

MAGIC STONE II
Bronze; edition of 4
34 in. high/86.3 cm.

All works courtesy Estate of Barbara Hepworth and Marlborough Gallery except as noted.

(Photo Right)
FIGURE II
Bronze, edition of 4
108 in. high

ASCENDING FORM (GLORIA), 1958
Bronze; edition of 6
75 in. high/190.5 cm.

DISC WITH STRINGS (MOON), 1969
Aluminum with strings; edition of 9
18 in. high/45.5 cm.

FOUR HEMISPHERES, 1969
White marble
39 in. wide/99 cm.

HOLLOW FORM WITH INNER FORM, 1968
Bronze; edition of 6
48 in. high/122 cm.

ONE, TWO, THREE (VERTICAL) 1974
White marble
47¼ in. high/120 cm.

PAVAN (1956), 1967
Bronze
29½" x 43" x 21"
Collection of Storm King Art Center

RIVER FORM (1965), 1973
Bronze; edition of 3
74 in. wide/188 cm.

SHELTERED FORM, 1972
Slate and marble
14½ in. high/36.8 cm.

SOLITARY FORM, 1971
White marble
25½ in. high/64.7 cm.

SQUARE FORMS (TWO SEQUENCES), 1963
Bronze; edition of 7
51½ in. high/130.8 cm.

SQUARE FORMS WITH CIRCLES, 1963
Bronze; edition of 6
102¼" x 60½" x 9⅝"
Collection of Storm King Art Center

SUMMER DANCE 1971
White marble
36 in. high/91.5 cm.

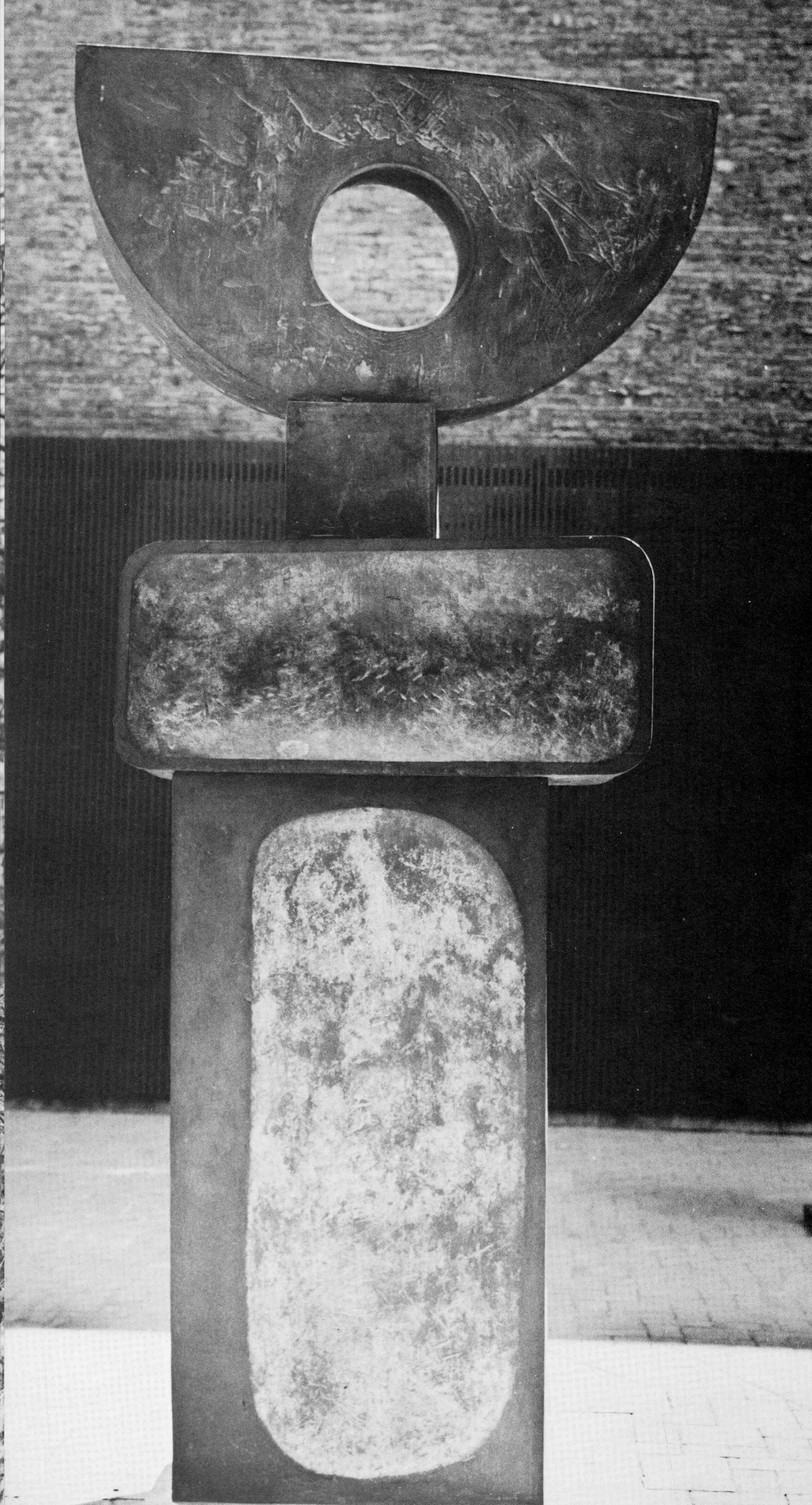
TWO FORMS WITH WHITE (GREEK),
(1963), 1969
Bronze; edition of 7
37¼ in. high/94.5 cm.

(Far Right)
MAGIC STONE II
Bronze; edition of 4
34 in. high









ULTIMATE FORM
Bronze; edition of 4
118¼ in. high

(Preceding Spread)
THE FAMILY OF MAN 1970

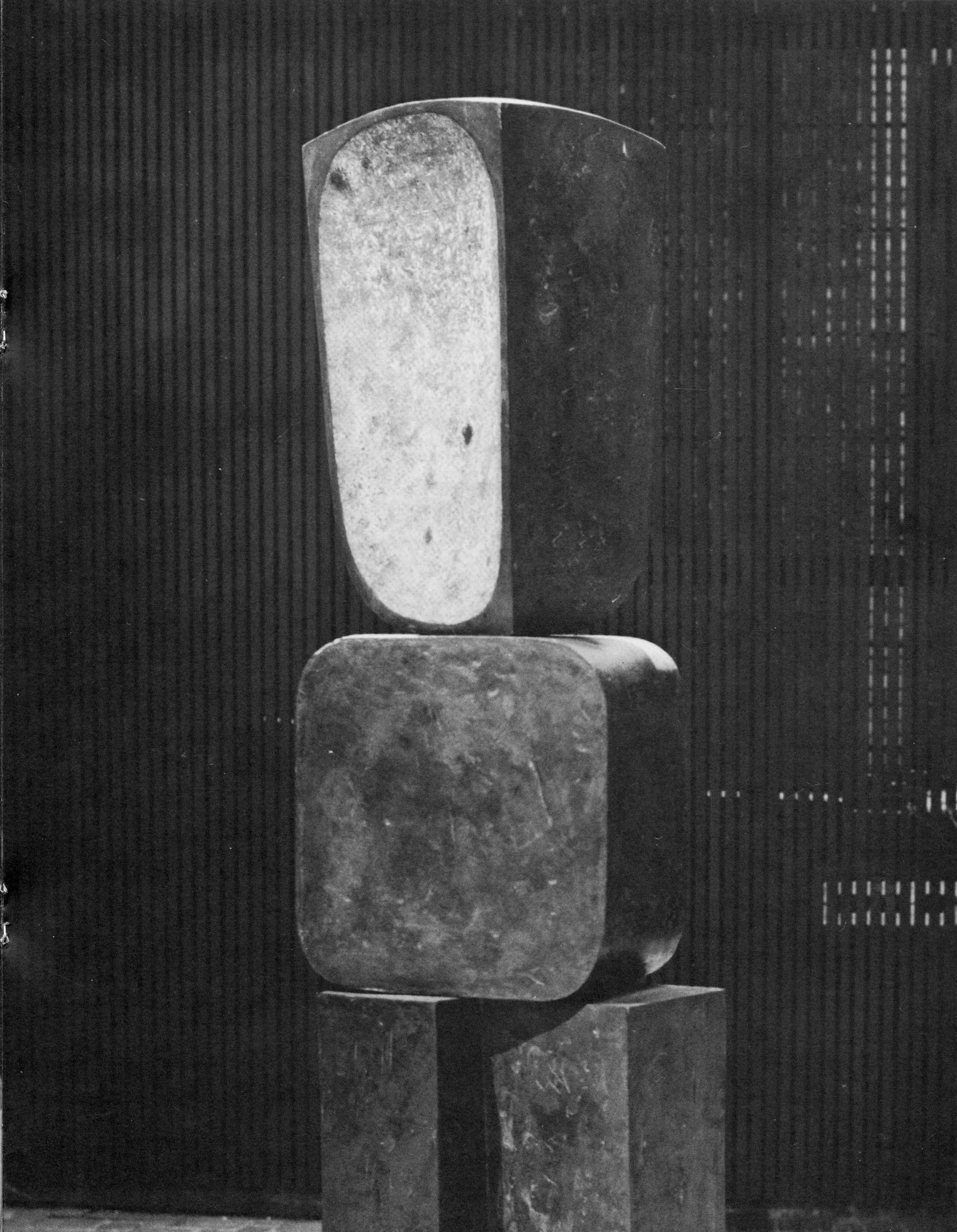
ANCESTOR I
Bronze; edition of 4
109 in. high

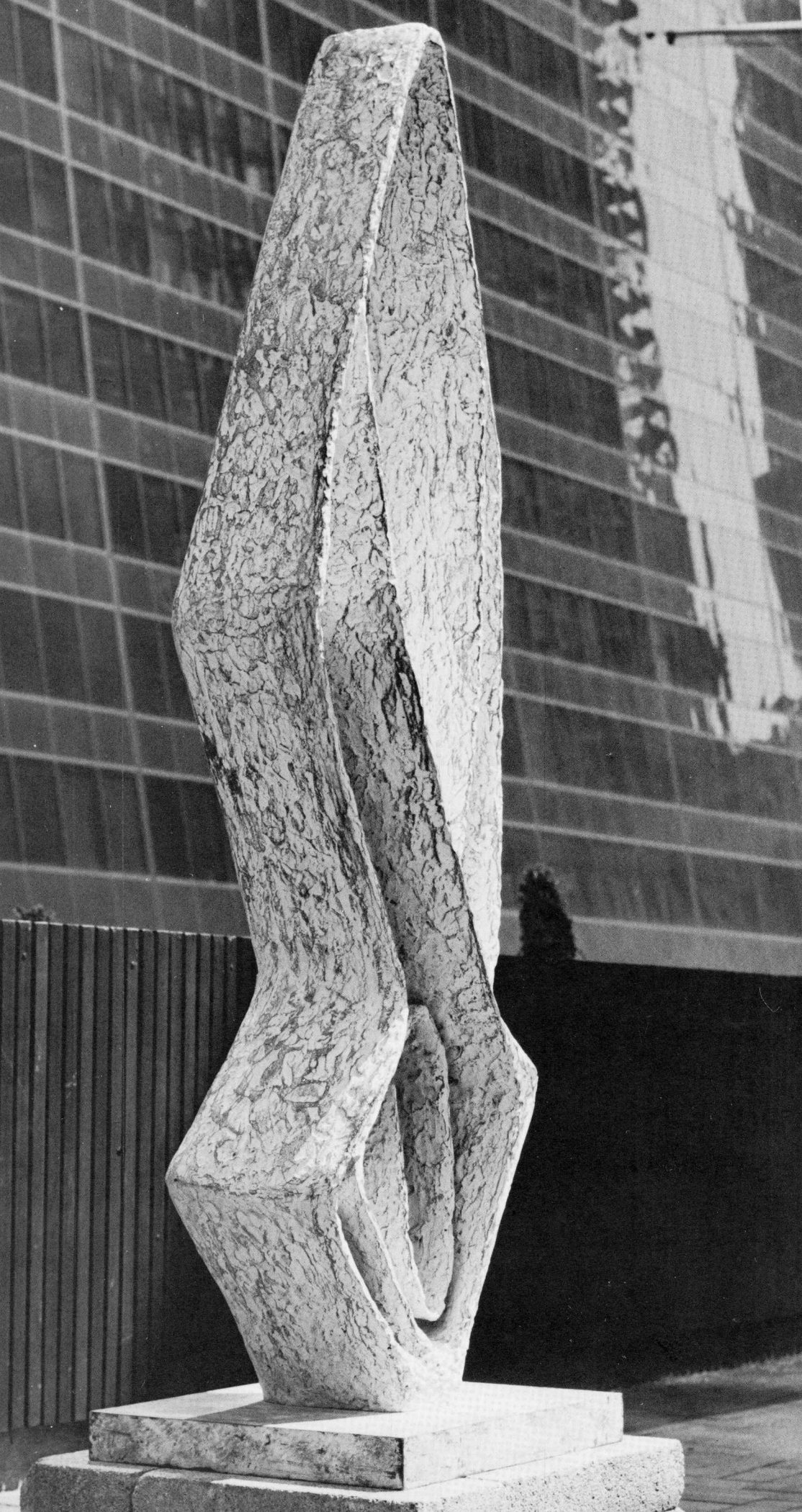
(Overleaf left)
PARENT I, 1970
Bronze
105 $\frac{3}{4}$ in. high
(Partial view)

(Overleaf Right)
PARENT II, 1970
Bronze; edition of 4
91 $\frac{3}{4}$ in. high
(Partial view)





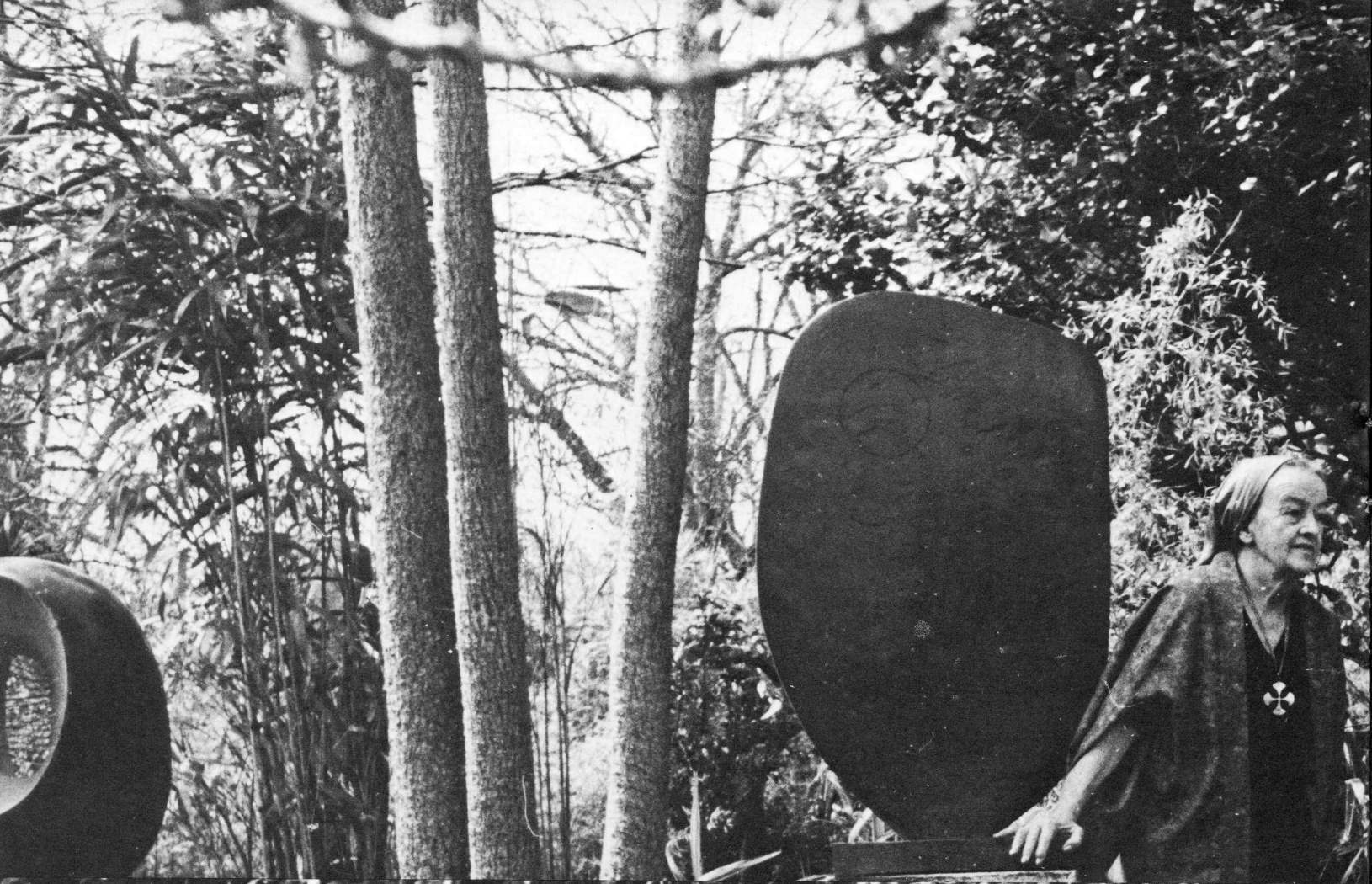




(Left)
ASCENDING FORM
(GLORIA) 1958
Bronze; edition of 6
75 in. high

(Right)
HOLLOW FORM
WITH INNER FORM, 1968
Bronze; edition of 6
48 in. high





1. SOLITARY FORM, 1971

White marble

25½ in. high

2. SUMMER DANCE, 1971

White marble

36 in. high

3. DISC WITH STRINGS

(MOON), 1969

Aluminum with strings

edition of 9

18 in. high

4. SQUARE FORMS

(TWO SEQUENCES), 1963

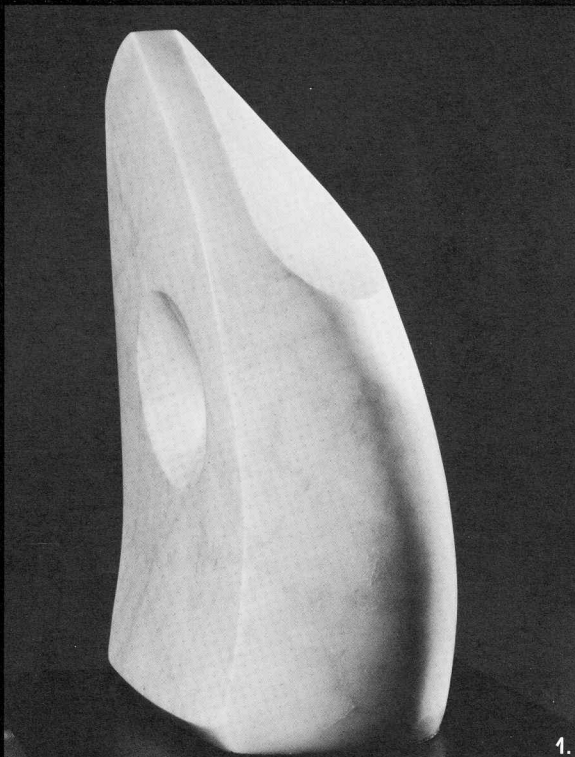
Bronze; edition of 7

51½ in. high

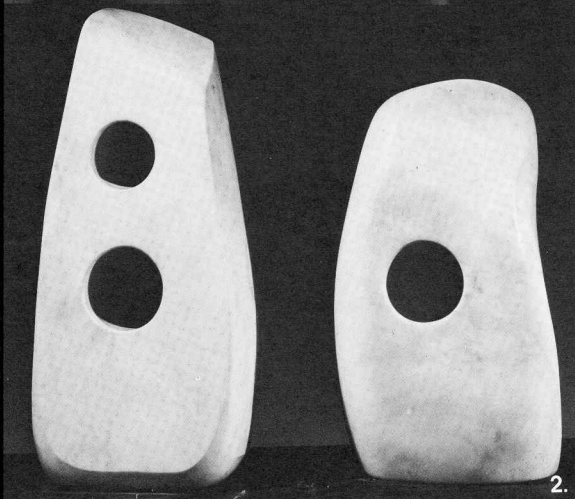
5. PAVAN (1956), 1967

Bronze

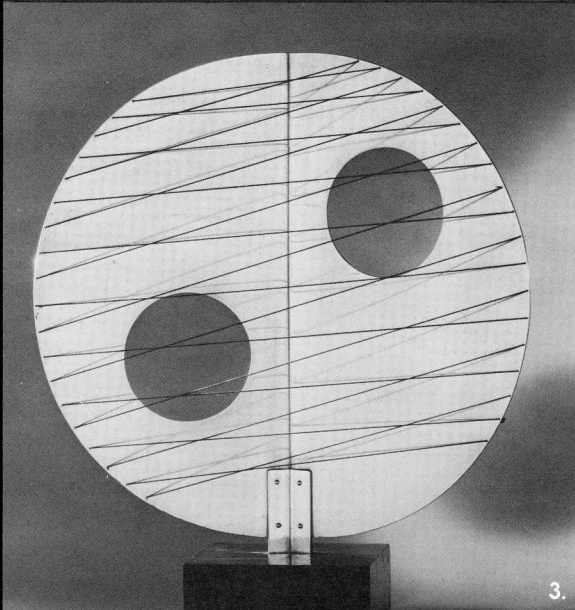
29½" x 43" x 21"



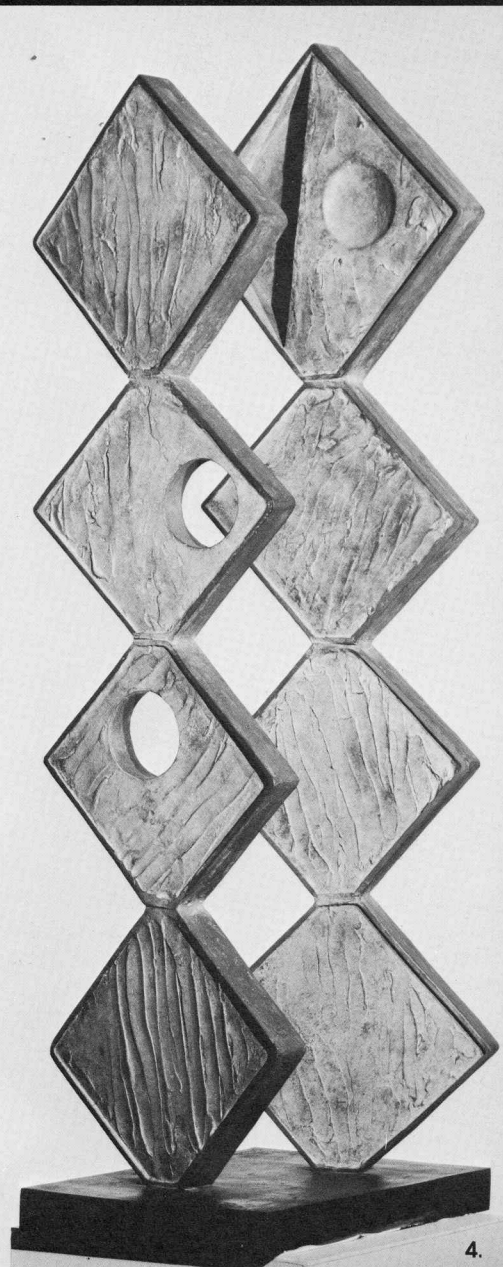
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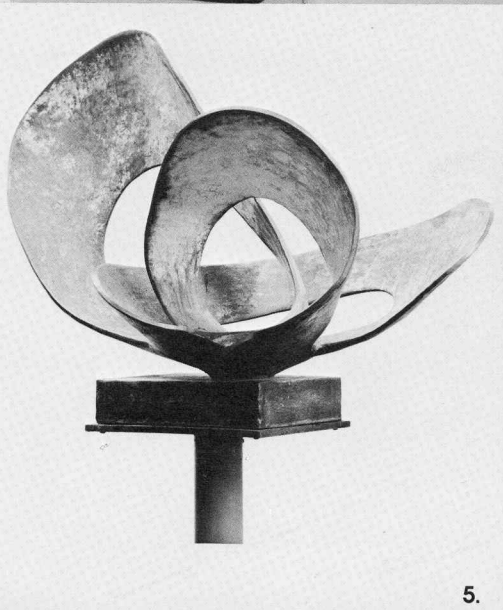
2.



3.



4.



5.

(Photo Left)
The artist and the garden
of Trewyn Studio.
St. Ives, Cornwall, England.

BIOGRAPHY

- 1903 Born in Wakefield, Yorkshire: Jocelyn Barbara Hepworth, the eldest of four children. Her father was a civil engineer, later County Surveyor. Educated at Wakefield Girls' High School. She valued from this period the kindness and liberality of the family atmosphere as well as her father's disciplined sense of order and the example of his professional standards as an engineer. Also her identification with the local landscape: the moorlands of the West Riding of Yorkshire.
- 1919-20 Scholarship to Leeds College of Art. Friendship with Henry Moore, Raymond and Edna Coxon.
- 1920-23 Scholarship to the Sculpture School, Royal College of Art, London. Started carving in her own time (not part of the taught syllabus). Visits to Paris with Moore and the Coxons: these continued through the '20s.
- 1924 Travelling scholarship to Italy. Married the sculptor John Skeaping in the Palazzo Vecchio, Florence; remained in Italy with him until 1926. Instructed by the master carver, Ardini: developed her marble carving techniques. Visited Florence, Siena, Lucca, Arezzo, Rome, Carrara, Assisi, Perugia.
- 1926 Returned to London; living in St. John's Wood.
- 1928 Joint exhibition with Skeaping, Beaux Arts Gallery, London. Moved to Hampstead.
- 1929 Her son Paul born.
- 1930 Exhibition (with Skeaping), Tooth's Gallery, London. Summer trips to the Norfolk coast begin. After seeing his paintings at the Bloomsbury Gallery, she met Ben Nicholson, her second husband. "... each of us became and still remains the best critic of the other's work" (1952).
- 1931 Joined the 7 and 5 Society in London and exhibited with them until 1936. Made her first pierced form sculpture (alabaster, destroyed, along with at least 20 other works, left behind in Hampstead during the war). Summer in Happisburgh, Norfolk, with Nicholson, Henry and Irina Moore, Ivon Hitchens. Friendship with Herbert Read and Adrian Stokes. The 1930s were a period of considerable financial hardship, but great creative energy and stimulus.
- 1932 Exhibition (with Nicholson), Tooth's Gallery, London (foreword by Herbert Read): praised by Paul Nash. Visited Paris and Provence with Nicholson. Met Brancusi, Arp, Picasso. Visited Arp's studio at Meudon; met Braque at Dieppe and probably at this time Calder, Miró and Giacometti.
- 1933 Exhibition (with Nicholson), Reid & Lefèvre Gallery, London. In Paris, she and Nicholson joined the *Abstraction-Création* group at the invitation of Herbin and Hélion. Met Mondrian. In London, they joined *Unit One*, a group of 11 painters, sculptors and architects formed to champion progressive tendencies in British art and architecture and to exhibit them alongside the European avant-garde. It saw a brief alliance of the Surrealist and Abstract Art tendencies in London.
- 1934 The volume *Unit One* published (Cassell, London), edited by Herbert Read; including statements by Hepworth, Moore, Nicholson, Nash, Hillier, Wadsworth, John Armstrong, John Bigge, Wells Coates, Colin Lucas, and one on Burra by Douglas Cooper, the secretary to the group. Birth of Hepworth and Nicholson's triplets, Simon, Rachel and Sarah.
- 1935 Met Gabo in Paris. Started work on *Circle* in association with Nicholson, Gabo, the architect J. L. Martin and Martin's wife Sadie Speaight.
- 1936 Holiday in Dieppe. Met Miró and Braque. Met Arp in London for the Surrealist Exhibition. Gabo moved to London and settled in Hampstead as a neighbour of Hepworth, Nicholson and Moore. Over a period of months other major artists and designers leaving Europe arrived in London, most of them living in and around the Hampstead area, including Gropius, Moholy Nagy, Breuer, Calder, Mendelssohn.
- 1937 Publication of *Circle* (Faber, London), a book dedicated to abstract art with constructivist tendencies and to modern architecture and design. It was edited by Nicholson, Martin and Gabo; and as well as these three, contributors included Gropius, Moholy Nagy, Breuer, Tschichold, Geidion, Mumford and Hepworth. It remains an important document in the histories of abstract art and modern design.
- 1938 Mondrian moved to London, living as a close neighbour of Hepworth and Nicholson in Hampstead.
- 1938-39 Worked on maquettes for monumental sculptures, including the first maquettes for sculpture with colour. First stringed pieces.
- 1939-41 Moved with Nicholson and her family to St. Ives, Cornwall, in August 1939, first as guests of Adrian Stokes (a great benefactor and support during the war years), then in a rented house in Carbis Bay, St. Ives. Gabo and his wife joined them; but they failed to persuade Mondrian and he left for New York in 1940. Period of great financial hardship, weathered partly by running a nursery school and a small market garden for the first three years of the war. During the '40s she met and bought paintings by the Cornish primitive painter Alfred Wallis. Met the potter Bernard Leach. Many other artists visited St. Ives during the war years.
- 1942 Acquired a house on the cliffs overlooking St. Ives Bay, with a studio and a yard in which she could work. Since 1939, her work had comprised drawings and plaster maquettes. Now she began to carve again.
- 1943 Her drawings for Kathleen Raine's *Stone and Flower Poems 1935-43* published (Nicholson & Watson, London). Retrospective Exhibition, Temple Newsam, Leeds.
- 1946 Monograph by William Gibson published (Faber & Faber, London).

- First post-war one person show, Reid & Lefèvre, London.
- 1947 Series of Hospital and Operating Theatre drawings.
- 1949 Bought Trewyn Studio, St. Ives: a large working space with an open area and garden.
Founder-member of the Penwith Society of Arts, Cornwall: first exhibition held in this year. Others associated with the society from the start included Nicholson, the Gabos, Stokes, Bernard Leach, Peter Lanyon.
- 1950 Visited Venice on the occasion of her work being shown at the 25th Biennale.
Two works, *Contrapuntal Forms* and *Turning Forms* commissioned for the Festival of Britain: erected March 1951, South Bank, London.
- 1951 Marriage to Ben Nicholson dissolved.
Retrospective exhibition, Wakefield, Yorkshire. Awarded the Leeds Gold Medal for Sculpture.
Designed sets and costumes for *Electra*, Old Vic Theatre, London (including the steel rod sculpture *Apollo*).
- 1952 First major monograph on her work published, *Barbara Hepworth, Carvings and Drawings* (Lund Humphries, London); introduction by Herbert Read, notes by the artist.
- 1953 Her son Paul (Skeaping) killed in an air crash.
Awarded 2nd Prize in the *Unknown Political Prisoner* competition at the Institute of Contemporary Arts, London (won by Reg Butler).
Dudley Shaw Ashton made his film *Figure in Landscape* about Hepworth's work.
- 1954 Major retrospective exhibition, Whitechapel Art Gallery, London.
Visited Greece, the Aegean and Cycladic Islands.
Designed sets and costumes for Tippet's *The Midsummer Marriage*, Covent Garden, London.
- 1954-55 Sent a gift of 17 tons of Nigerian wood: carried out the major painted wood carvings on Greek-inspired themes.
- 1956 Started work in metal: copper and bronze.
Commissioned for *Theme on Electronics* (copper), Mullard House, London.
- 1958 Created C.B.E. in the New Year's Honours List.
Commissioned for *Meridian* (bronze), State House, London.
Monograph *Barbara Hepworth* by A.M. Hammacher. (Zwemmer, London.)
- 1959 Grand Prix, Sao Paulo Biennale, Brazil.
Visited New York: first exhibition there, Galerie Chalette.
Visited Paris to complete work on *Meridian* at Susse Frères Foundry.
- 1960 Unveiling of *Meridian*, State House, Holborn, London.
Awarded Hon.D.Litt., University of Birmingham.
Visited Zurich: exhibition at Galerie Charles Lienhard.
Acquired a new studio and workshop in St. Ives.
Considerable increase in the scale of her work from this point, in the volume of work and in the range of materials used.
- 1961 Awarded Hon.D.Litt., University of Leeds.
Monograph *Barbara Hepworth, Life and Work* (Lund Humphries, London); introduction by J.P. Hodin.
- 1962 Retrospective Exhibition 1952-1962, Whitechapel Art Gallery, London.
Commissioned for *Winged Figure* (aluminum, 19 ft.) for John Lewis Ltd., Oxford St., London (unveiled 1963).
- 1963 Foreign Minister's Award at the Tokyo International Art Exhibition, Japan.
Commissioned for a large sculpture for U.N. Building, New York.
Monograph *Barbara Hepworth* by Michael Shepherd (Methuen, London).
- 1964 Visited New York for the unveiling of *Single Form*, memorial to Dag Hammarskjöld, U.N. Building, New York.
Visited Copenhagen: British Council exhibition, Kunstforeningen.
- 1965 Visited Holland for the major retrospective at the Kröller-Müller Museum, Otterlo.
Created D.B.E. in the New Year's Honours List.
Appointed a Trustee of the Tate Gallery, London.
- 1966 Awarded Hon.D.Litt., University of Exeter.
Monograph, *Drawings from a Sculptor's Landscape* by Alan Bowness (Cory, Adams & Mackay, London).
- 1968 Monograph *Barbara Hepworth* by A.M. Hammacher (Thames & Hudson, London).
Major retrospective exhibition, Tate Gallery, London.
Catalogue introduction by Ronald Alley.
Hon.D.Litt., Oxford University. Hon. Fellow of St. Anne's College, Oxford.
Created a Bard of Cornwall (she chose the Bardic name 'Gravyor,' sculptor). Awarded the Freedom of the Borough of St. Ives.
Death of Herbert Read, her first and lifelong sponsor.
- 1970 *Barbara Hepworth, A Pictorial Autobiography* published (Adams & Dart, Bath), (revised edition, 1978, Moonraker Press, Wilts). Hon.D.Litt., London University.
Senior Fellow, Royal College of Art, London.
Awarded Grand Prix (Hors Concours), Prefecture des Alpes Maritimes, Nice.
- 1971 Monograph, *Barbara Hepworth 1960-69* by Alan Bowness. (Lund Humphries, London.)
Hon.D.Litt., University of Manchester.
- 1972 *Theme and Variations* (1970), 3-part bronze relief unveiled at Cheltenham, Gloucestershire.
- 1973 Hon. membership of the American Academy of Arts & Letters.
- 1975 Barbara Hepworth had been in failing health for the two or three years before her death in a fire at her studio, 20 May. Her studio and garden were subsequently opened as a memorial museum.
- 1979 Marlborough Gallery, New York. Exhibition of carvings and bronzes.
- 1980 Yorkshire Sculpture Park exhibition, England.
- 1982 Exhibition at Storm King Art Center, Mountainville, New York. Bronze, marble and wood.
All photographs courtesy of Marlborough Gallery except as noted.

