

EVA HESSE

(Hamburgo, 1936- Nueva York, 1970)



Escultora y pintora estadounidense de origen alemán. Llegó a Nueva York en 1939. De 1954 a 1957 estudio en Cooper Union en N.Y. En 1959 en la Escuela de Artes de la Universidad Yale en New Haven como alumna de Josef Albers. A partir de 1961 realiza dibujos gestuales en línea con el expresionismo abstracto. En 1964 y 1965 empieza a realizar esculturas mientras vive en Alemania. En 1968 imparte clases en la Escuela de Artes Visuales de Nueva York. Entre sus amigos estaban Sol LeWitt, Robert Smithson, Nancy Holt, Mel Bochner y Dan Graham. Su escultura, ya madura, abunda en contradicciones: caos y orden; orgánico y geométrico; absurdo y trágico.

La artista, fallecida a los 34 años a causa de un tumor cerebral, utiliza una gran variedad de materiales, como goma, fibra de vidrio, tejidos sintéticos y resina artificial en sus composiciones amorfas y sus murales en relieve. Su interés por el proceso, incorporando lo desconocido y dejando que la pieza se redefine a sí misma, derivó en el desarrollo de formas orgánicas basadas en la seriación minimalista y en la utilización de las propiedades de los inusuales materiales de las piezas.

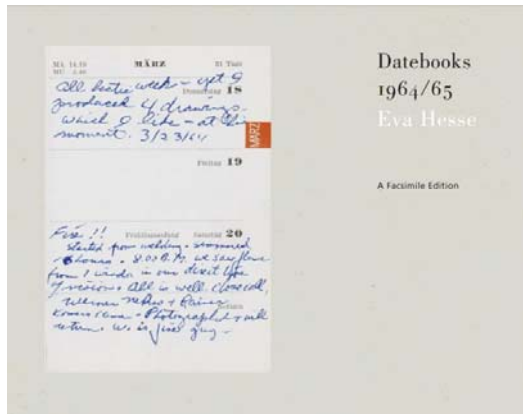
En palabras de la propia artista:

"No sé si cualquiera de estos dibujos pueden ser llamados pinturas, legítimamente. Y un montón de mis esculturas puedan ser llamadas pinturas..."

Eva Hesse con su surrealismo alusivo y obsesivo ejerce una enorme influencia en la escultura de la década de los setenta en Estados Unidos, su concepción artística influyó en el cambio de paradigma del arte contemporáneo. La imagen domina en la sociedad diluyéndose entre la esfera artística, la información y la publicidad. El papel del artista deja de ser auto-contemplativo, se vuelve más anónimo asumiendo un rol activo en la difusión de las ideas a través de su práctica visual. La escultura era desplegada como dibujo y el dibujo organizado como imagen pictórica.

Bibliografía en el CENDEAC

- **Eva Hesse datebooks, 1964/65: A facsimile edition** / por Eva Hess. – 1ª ed. – Haven Yale, 2006.
ISBN 978-0 -300-11109-5



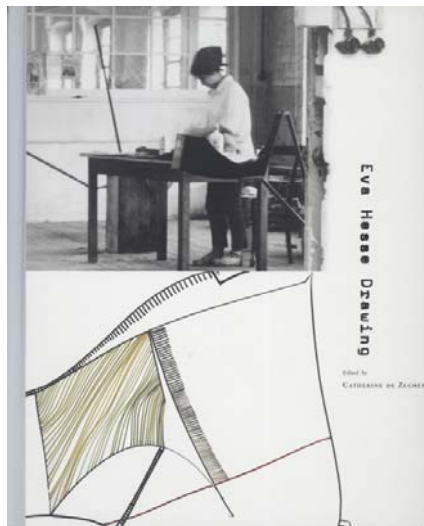
Sunday, June 21, 1964

"Studio—To date have again done mainly drawings. Coming along. Sometimes I feel they're good, often I get discouraged. Staying at studio gets a little easier + more pleasant. I usually take break + come home. Tom stays."---Eva Hesse

In 1964--65, Eva Hesse lived with her husband, sculptor Tom Doyle, in Kettwig-on-the-Ruhr, Germany, at the invitation of a European art collector. During this time, as she did throughout most of her life, Hesse kept diaries and made extensive notations in datebook calendars. These two datebooks, published for the first time as facsimile editions, are accompanied by a third volume that includes an essay on their significance in the artist's career as well as full transcriptions and annotations.

The 1964/65 datebooks impart astonishingly rich personal details about the artist's life: whom she met and where she traveled, which books she read, and which films and exhibitions she saw and what impression they made on her. Hesse's notations also reveal invaluable insights into the German art scene of the mid-1960s, her transition from a painter to a sculptor and her often conflicted artistic ambitions, the stresses of her marriage, and the difficulties of returning to Germany, the country that in 1938 she fled with her family to escape Nazi persecution.

- **Eva Hesse Drawings**/ por Catherine de Zegher. – 1ª ed. – New Haven Yale, 2006. – 340 p.
ISBN 0-300-11618-7

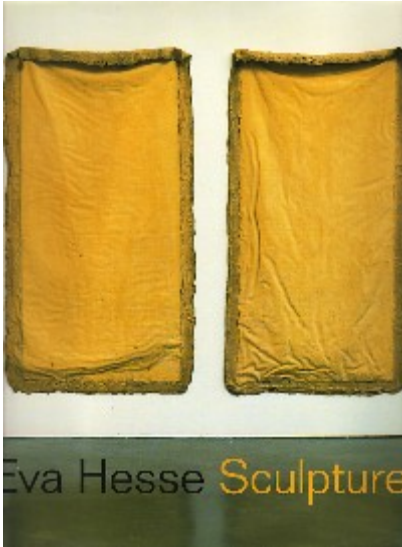


Eva Hesse (1936--1970) was a highly experimental artist who continually challenged the conventions of her time. For Hesse, drawing played a unique role, providing the nexus between her works in all media. *Eva Hesse Drawing* is the first book to explore her drawing process, following her work from drawing to painting and sculpture, and always back to drawing. The book features important, recently rediscovered "working drawings," providing an intimate look at Hesse's everyday practice and methodology.

An accomplished draftsman, Hesse began to develop her wandering, tentative line while studying at Yale University in the late 1950s. Her early 1960s works on paper engaged with visual vocabularies from geometry to biomorphic abstraction. In 1965, Hesse combined her tactile sensibility for materials with her stringlike line to achieve a breakthrough: her astonishing reliefs, which began to bridge the space between two and three dimensions. Balancing the disembodiment of line with its intensified materialization, Hesse went on to develop one of the most innovative oeuvres of the twentieth century, anticipating the hybridization of media and crossing borderlines linking one impossible space to another.

Catherine de Zegher is Director of The Drawing Center, New York, and co-editor of *3 x Abstraction: New Methods of Drawing* by Hilma af Klint, Emma Kunz, and Agnes Martin (Yale).

- **Eva Hesse Sculpture**/ por Elizabeth Sussman, Fred Wasserman – 1ª ed. – New Haven Yale, 2006. – 174 p.
ISBN 0-300-11418-4



A book focusing on Hesse's large-scale sculpture in latex and fiberglass (created from 1967 until her death in 1970 at age 34), exploring a body of subtle and luminous works that are singular achievements of the 1960's