

Artist Resources – Eva Hesse (American, 1936-70)

[Eva Hesse Archives, Allen Memorial Art Museum, Oberlin College](#)

[Hesse at Hauser & Wirth](#)

“I think art is a total thing. A total person giving a contribution,” Hesse told *Artforum* in the final year of her life, in [an interview originally published in 1970](#). “It is an essence, a soul, and that’s what it’s about ... In my inner soul art and life are inseparable.”

Friends and curators discuss the Guggenheim’s 1972 Memorial Exhibition in audio interviews conducted in [1972](#) and [1977](#).

In 1983, *Art in America* published [an intimate profile of Hesse](#) through excerpts of diaries, notebooks, sketches, student essays, and letters written between 1955 and 1970. In one of her final entries, she writes: “ My life never had anything normal or in the center. It was always extremes; and in the forms that I use in my work is contradiction . . . order vs. chaos, huge vs. small, stringy vs. mass.”

[SF MoMA](#) honored Hesse with a major survey of her paintings, drawings, and sculpture in 2002, bringing together over 150 objects. Watch videos about [conserving her sculptures](#), an interview with [former studio assistant, Doug Jones](#), and reflections from Hesse notions of [permanence in art and life](#).



Hesse ca. 1959
Photograph: Stephen Korbet

[The Tate Modern](#) also celebrated Hesse’s prolific creativity and consistent relevance with a 2002 retrospective, bringing together early drawings with her most famous late work. Tour the galleries in a [digital exhibition guide](#) and dive deeper with [accompanying resources](#). Her sister, Helen Charash also [sat down with the museum](#) to talk about Hesse’s life and work.

In 2011, [The Brooklyn Museum](#) brought together nineteen paintings never before seen in public, fondly referred to as Hesse’s “spectre” paintings, made when she was just twenty-four.

In 2013, [Hamburger Kunsthalle](#) brought the first major survey Hesse’s work to her city of birth, Hamburg, Germany, which she fled in 1938.

[Converging Lines: Eva Hesse and Sol LeWitt](#), presented by the Cleveland Art Museum in 2016, honored the close artistic and personal friendship between the two American artists, who met in New York in the 1950s.

The PBS series *American Masters* dedicated [an episode in 2018 to Hesse’s personal life and career](#), tracing her early entry into the art world through painting and then sculpture, through interviews with family and friends, and readings from her diaries. “I would like the work to be non-work. To find its way beyond preconceptions. To go beyond what I know, and can know. It is something. It is nothing.”



Hesse in her New York studio, 1965

Eva Hesse (American, 1936-70)

No title, ca. 1962

Oil on canvas

Collection of Allison and Larry Berg; L2020:39.1

Born in Hamburg, Germany, Eva Hesse fled the Nazi occupation with her sister in 1938 and immigrated to New York in 1939 after reuniting with her parents. After attending the Pratt Institute, Cooper Union, and Yale in the late 1950s, Hesse quickly gained critical recognition for her paintings. Her career reached new heights following a sojourn in Germany, where she began experimenting with latex and fiberglass in dynamic sculptural constructions. In the five years prior to her untimely passing at the age of thirty-four, Hesse ushered in a new era of contemporary sculpture for which she is still revered.

In her paintings, spontaneity merges with intentionality as biomorphic forms drift in nebulous space, bonded by an expressive use of color. In a diary entry from 1960, Hesse reflected: "I will paint against every rule I or others have invisibly placed...I should like to achieve free, spontaneous painting delineating a powerful, strong structured image. One must be possible with the other. A difficult problem in itself, but one which I shall achieve."

On view June 25 – September 27, 2020

