

A photograph of a woman sitting on a stone ledge under a large tree, overlaid with a red tint. The woman is wearing a dark dress and a light-colored headscarf. She is looking to the right. The background shows more trees and foliage.

Barbara Hepworth

I try to present an appearance in London without marble dust

Dr Jeanie Sinclair, Falmouth University

Sorry - I'm Tired & cannot spell.

54.35.03

from
DAME BARBARA HEPWORTH

TREWYN STUDIO ST IVES CORNWALL

6226

Mon-27/2/67

Dearest Janet - Thank you for your most Sweet letter. I was thinking of a commission & not asking for a gift! I would love to come to see you as soon as possible.

Alas my B'day was the worst day of pleurisy & I was pretty miserable but thanks to Roger, snapped out of it.

I have a supply of silver here & even began to design & make for a V & A Show; but something intervened.

I know what I want to fit my Sari's but perhaps when we get together the jigsaw might make sense.

I have tried to simplify my London clothes - but found to my horror that I had lost my only brooch before the reception for the Queen! I was left with a safety pin for my left shoulder! Mercifully a friend in London lent me a brooch just in time.

I would love to

accept a simple circular pin for my shoulder as for my 65th B'day next year! I have 2 Banquets in April - would you have time?

As regards the necklace I had an idea about simple loops & some square forms hanging. I believe I began cutting them out but I have not the skill for jewellery. This I would love to be a commission please It would be such fun. please

I try to present an appearance in London (without marble dust) but alas time goes so fast I find myself a year later at the same reception in the same dress. Then I let the side down. Silver is gorgeous & sensitive. I have just managed to find my stock of silver & the shapes I cut out. It is at your disposal much love
Barbara



Barbara Hepworth, Peter Keen, mid 1950s
National Portrait Gallery © estate of Peter Keen / National Portrait Gallery



Barbara Hepworth, Peter Keen, late 1950s
National Portrait Gallery © estate of Peter Keen / National Portrait Gallery



“Barbara was always fully made up, even in her working clothes, slacks and a blue smock, with her hair pulled back in a snood, when she emerged from her studio each day just before noon”

Brian Wall, Art Review,
September 1994

1961

February, acquires the Palais de Danse, a former cinema and dance hall, opposite Trewyn Studio for use as a workshop, especially for works to be cast in bronze, and as a store and display space. Barbara Hepworth: Life and Work published, with a text by J. P. Hodin and a catalogue of the sculptures compiled by her son-in-law Alan Bowness. BBC television film Barbara Hepworth directed by John Read. Exhibition at Gimpel Fils, London, May–June.

1964

June, Hepworth attends the unveiling of the monumental Single Form at the United Nations Secretariat in New York, commissioned in memory of her friend Dag Hammarskjöld, Secretary General of the United Nations, who had been killed in 1961. Exhibition at Gimpel Fils, London, in June. Visits Copenhagen in September for the opening of her exhibition organised by the British Council; it travels throughout Scandinavia.

1965

May, attends opening of her retrospective exhibition in the Rietveld Pavilion, Rijksmuseum Kröller-Müller, Otterlo, Netherlands. Made a Dame Commander of the British Empire. Appointed a Trustee of the Tate Gallery (until 1972), the first female trustee. Cancer of the tongue is diagnosed; Hepworth is treated at Westminster Hospital, London.

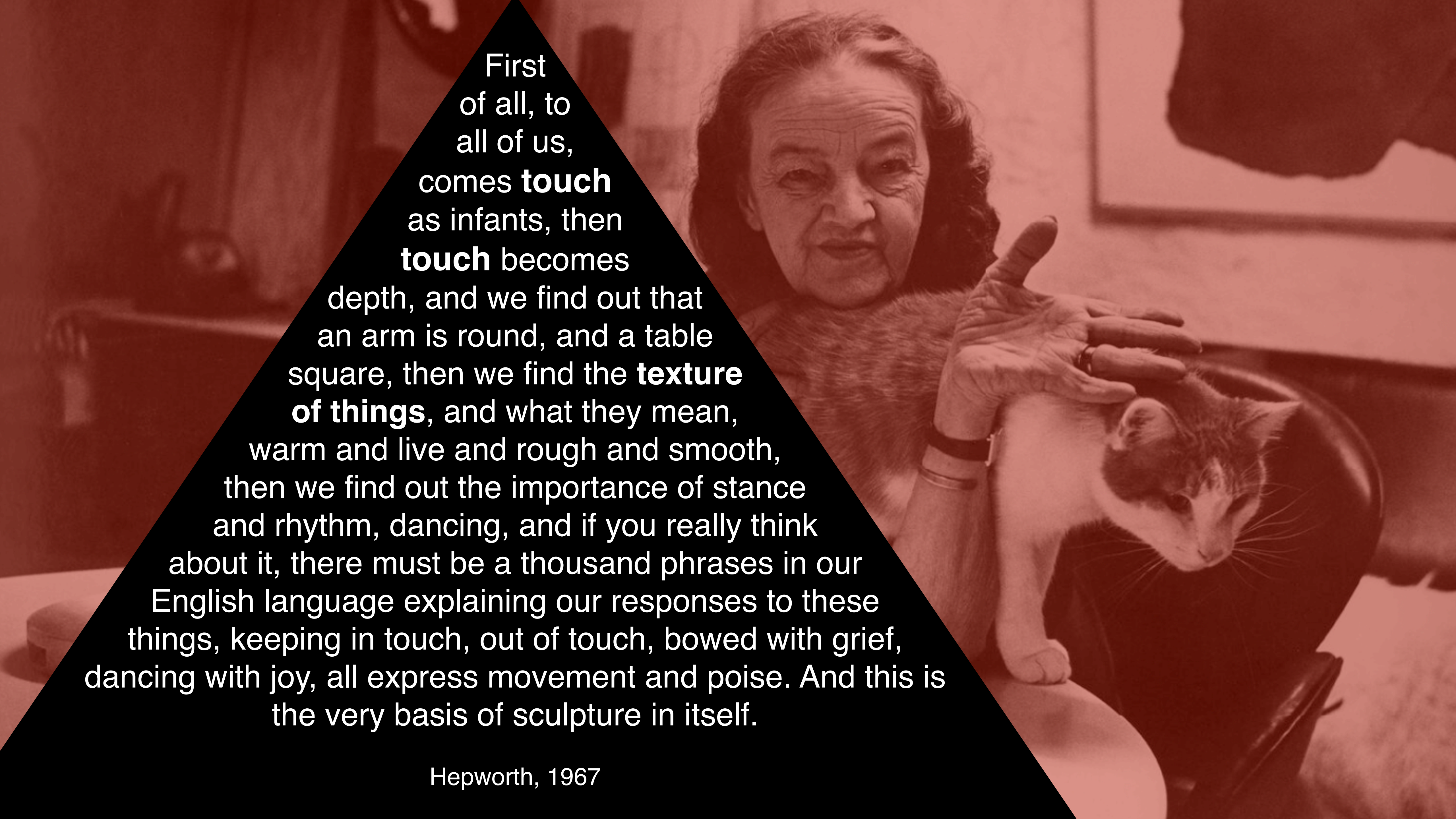
1966

Barbara Hepworth: Drawings from a Sculptor's Landscape is published, with Hepworth's text A Sculptor's Landscape and an introduction to the drawings by Alan Bowness. Exhibitions at Marlborough-Gerson Gallery, New York, and at Gimpel Fils, London.

Barbara Hepworth, Crispin Eurich, 1961
National Portrait Gallery
© Crispin Eurich Photographic Archive



TOUCH

A photograph of an elderly woman with dark, wavy hair, wearing a dark top, sitting and petting a small white and black cat. The background is slightly blurred, showing what appears to be a kitchen or living area. The entire image has a reddish-brown tint. A large black triangle is overlaid on the left side of the image, containing white text.

First
of all, to
all of us,
comes **touch**
as infants, then
touch becomes
depth, and we find out that
an arm is round, and a table
square, then we find the **texture**
of things, and what they mean,
warm and live and rough and smooth,
then we find out the importance of stance
and rhythm, dancing, and if you really think
about it, there must be a thousand phrases in our
English language explaining our responses to these
things, keeping in touch, out of touch, bowed with grief,
dancing with joy, all express movement and poise. And this is
the very basis of sculpture in itself.

Hepworth, 1967



Barbara Hepworth, Ander Gunn 1960s



Barbara Hepworth, Crispin Eurich, 1961
National Portrait Gallery © Crispin Eurich Photographic Archive



Barbara Hepworth, Ida Kar, 1961

© National Portrait Gallery

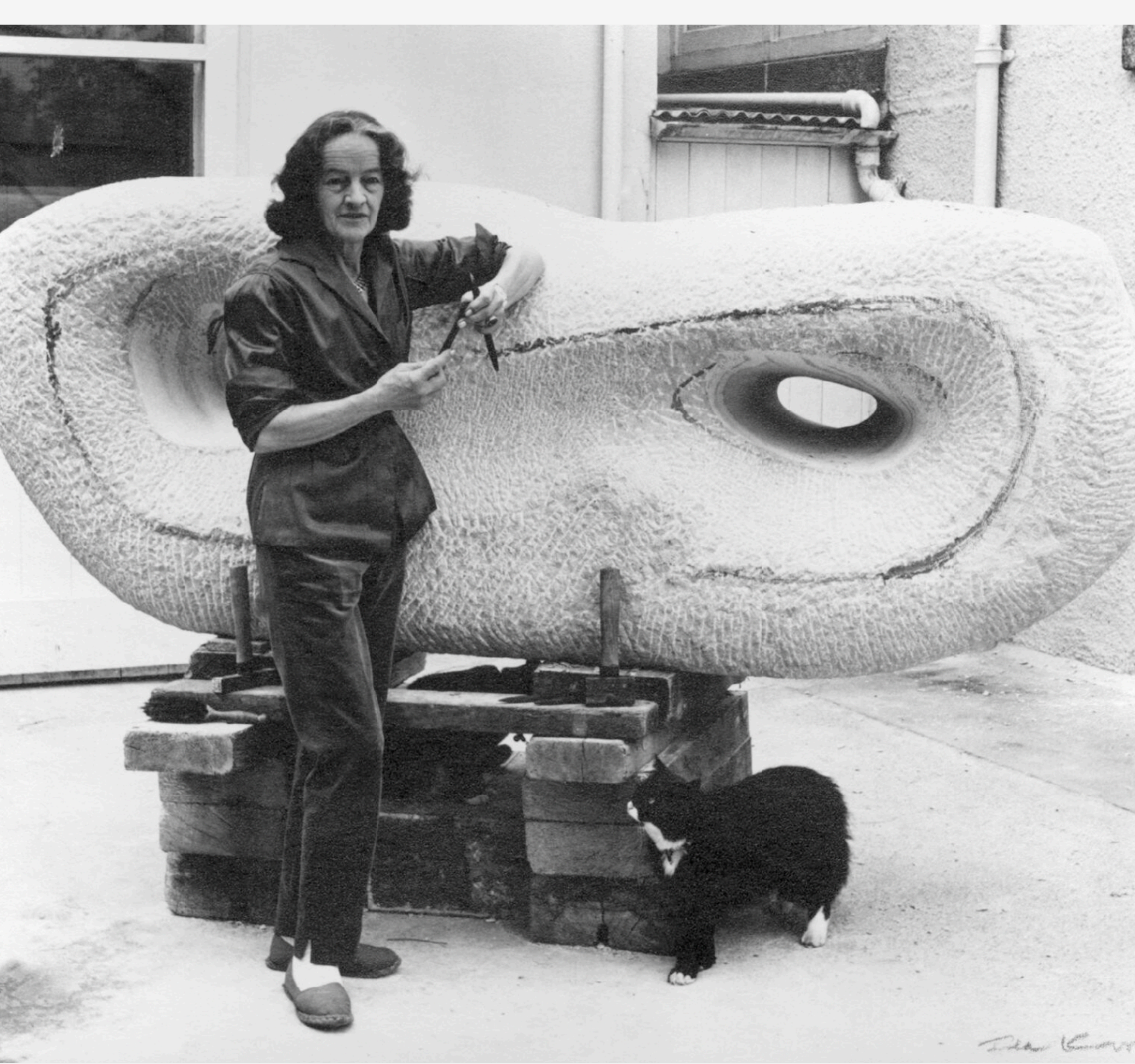


Barbara Hepworth, J.S. Lewinski, 1968
© The Lewinski Archive at Chatsworth / Bridgeman Images



Barbara Hepworth, Ida Kar, 1961
© National Portrait Gallery





Barbara Hepworth with her cat Nicholas and her sculpture 'Reclining Form (Rosewall)' Ida Kar, 1961

© National Portrait Gallery



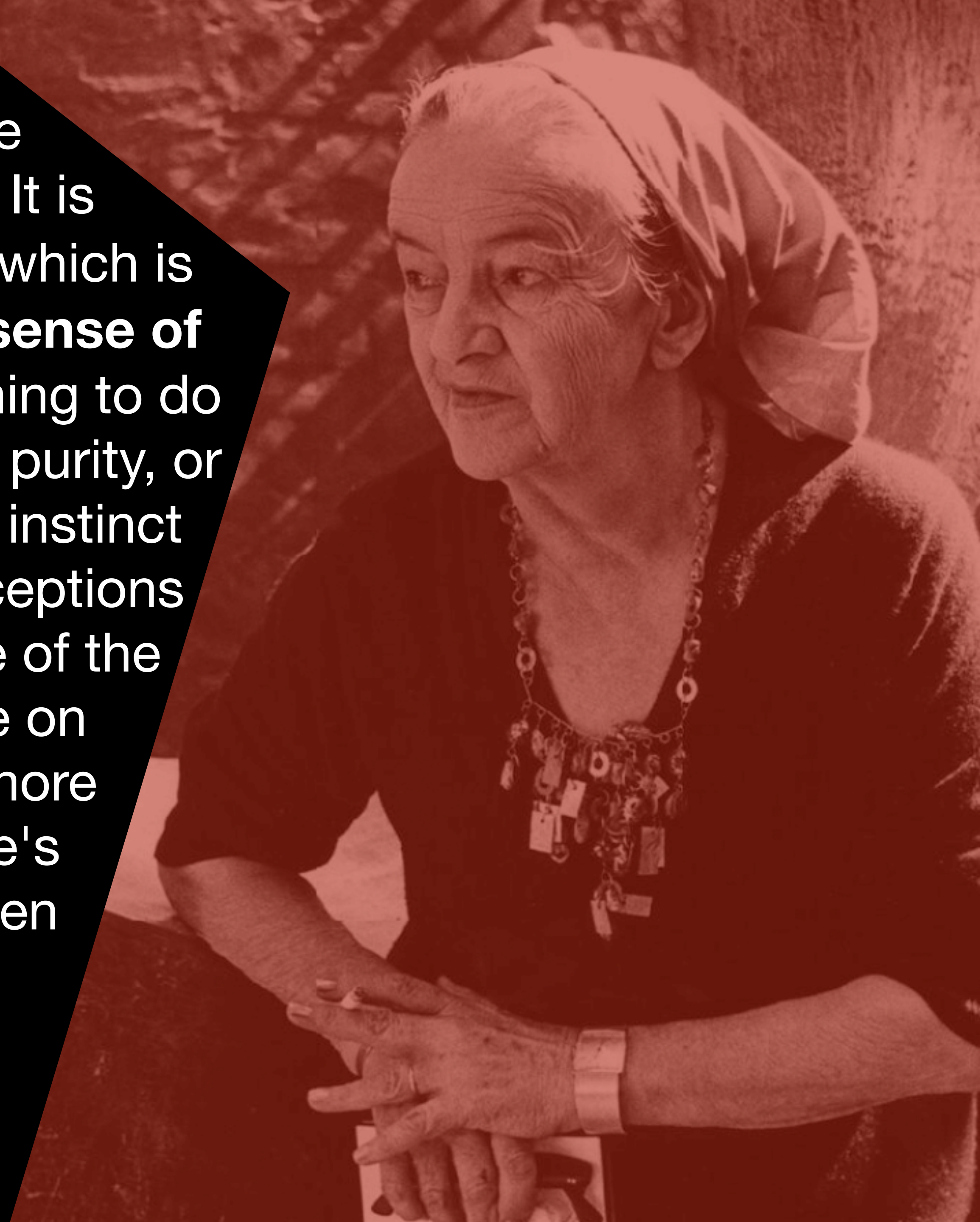
Barbara Hepworth, Lord Snowdon
26 February 1964
National Portrait Gallery, © Armstrong Jones

Barbara Hepworth, Lord Snow
26 February 1964
National Portrait Gallery, © Arr



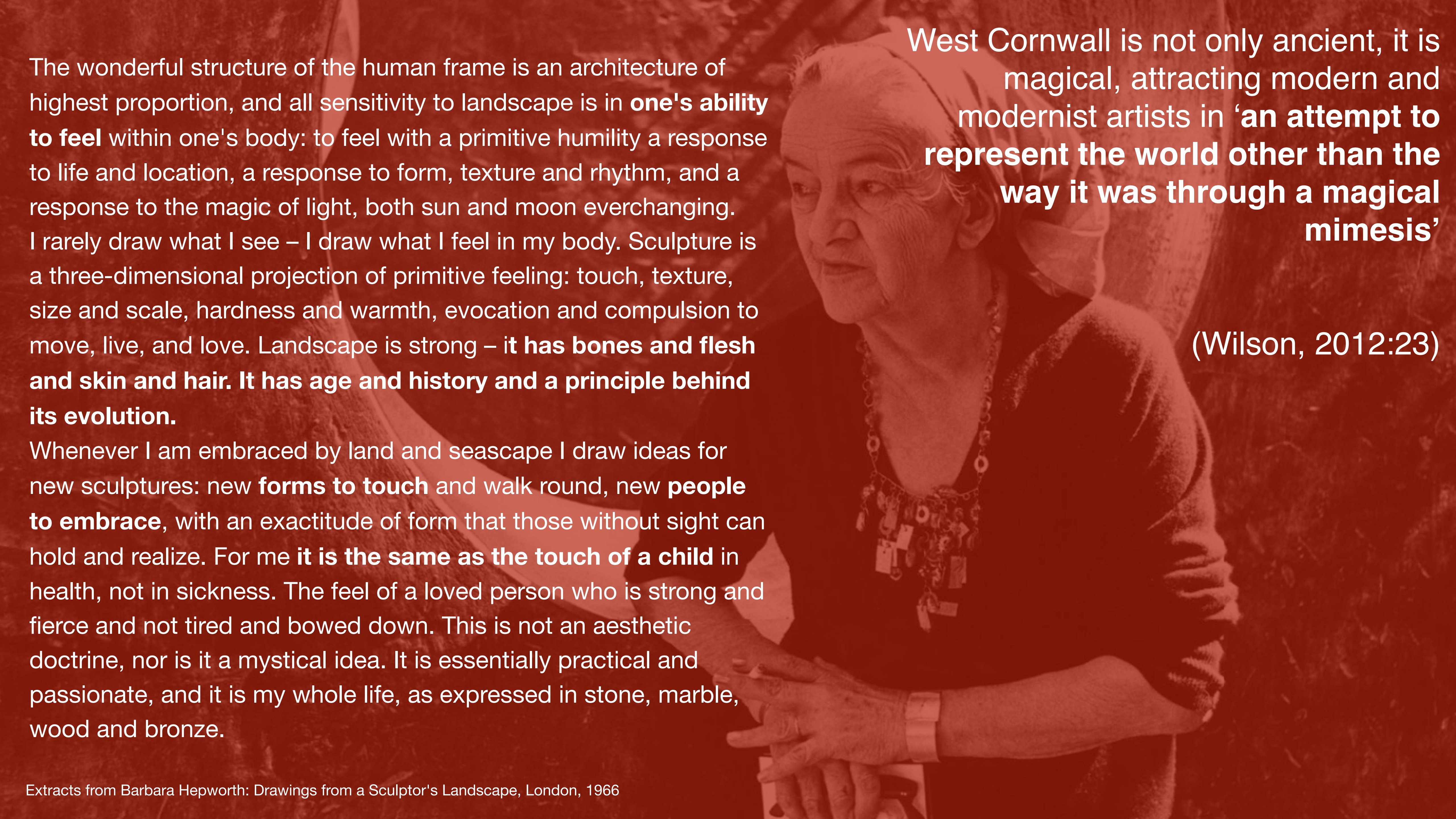
Sculpture communicates an immediate sense of life - you can feel the pulse of it. It is perceived, above all, by the **sense of touch** which is our earliest sensation; and **touch gives us a sense of living contact and security**. [...] That has nothing to do with the question of perfection, or harmony, or purity, or escapism. It lies far deeper; it is the primitive instinct which allows man to live fully with all his perceptions active and alert, and in the calm acceptance of the balance of life and death. In its insistence on elementary values, sculpture is perhaps more important today than before because life's continuity is threatened and this has given us a sense of unbalance.

The Ethos of Sculpture (in conversation with J.P. Hodin, 28 August 1959)



MAGIC





The wonderful structure of the human frame is an architecture of highest proportion, and all sensitivity to landscape is in **one's ability to feel** within one's body: to feel with a primitive humility a response to life and location, a response to form, texture and rhythm, and a response to the magic of light, both sun and moon everchanging. I rarely draw what I see – I draw what I feel in my body. Sculpture is a three-dimensional projection of primitive feeling: touch, texture, size and scale, hardness and warmth, evocation and compulsion to move, live, and love. Landscape is strong – **it has bones and flesh and skin and hair. It has age and history and a principle behind its evolution.**

Whenever I am embraced by land and seascape I draw ideas for new sculptures: new **forms to touch** and walk round, new **people to embrace**, with an exactitude of form that those without sight can hold and realize. For me **it is the same as the touch of a child** in health, not in sickness. The feel of a loved person who is strong and fierce and not tired and bowed down. This is not an aesthetic doctrine, nor is it a mystical idea. It is essentially practical and passionate, and it is my whole life, as expressed in stone, marble, wood and bronze.

West Cornwall is not only ancient, it is magical, attracting modern and modernist artists in '**an attempt to represent the world other than the way it was through a magical mimesis**'

(Wilson, 2012:23)

The witch of St Ives: She is our greatest ever female artist but did Barbara Hepworth REALLY 'bewitch' fellow artists and discard husbands and children in relentless pursuit of perfection?

By MARK HUDSON FOR EVENT MAGAZINE

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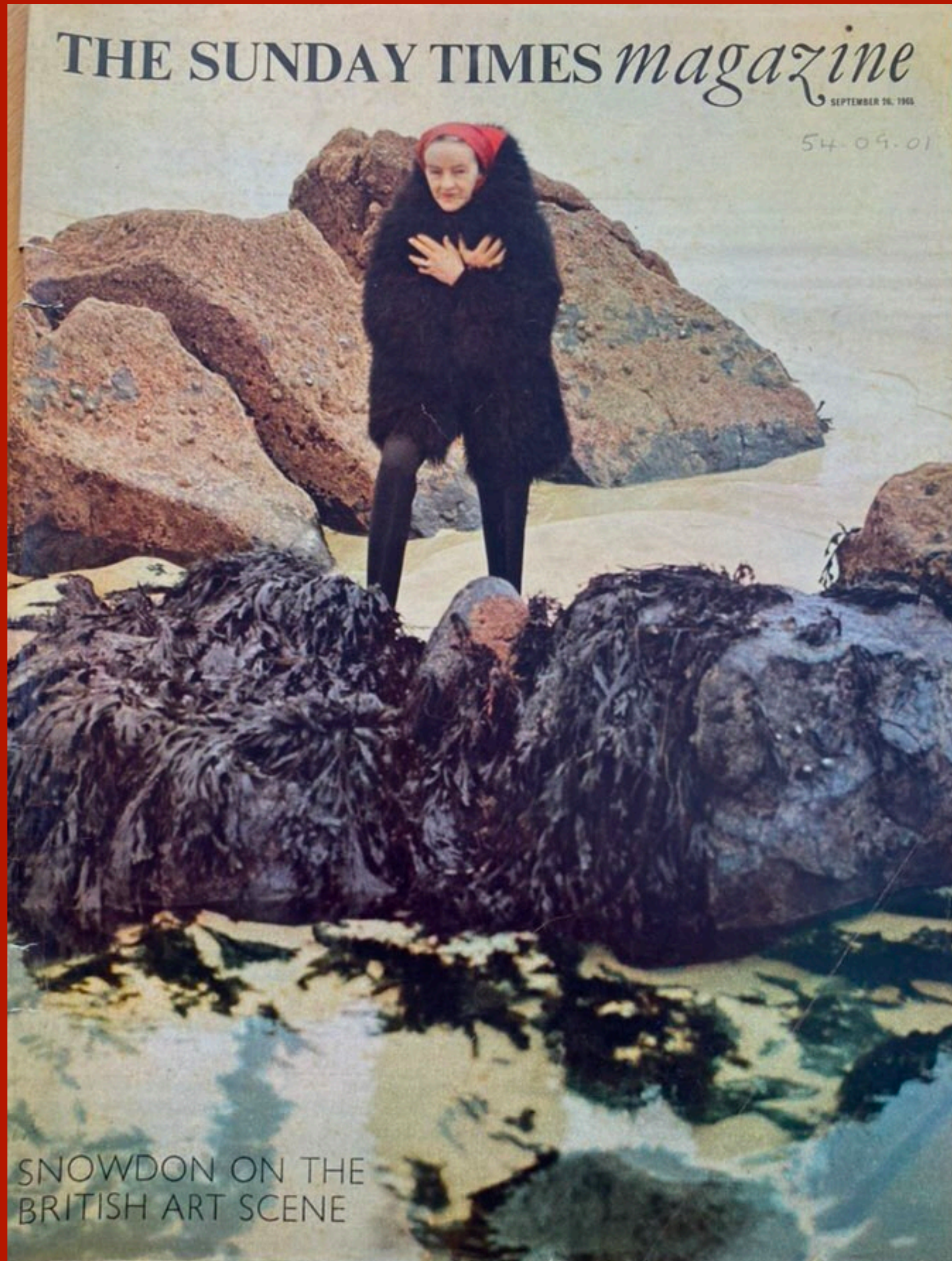
Interest in Hepworth is at a high. Her first major London exhibition in half a century opens at Tate Britain on June 24. Entitled **Barbara Hepworth: Sculpture For A Modern World**

[Scroll down for video](#)



“When Barbara was talking to you she’d always be feeling something,’ says David Lewis, 93, who worked as Barbara Hepworth’s secretary in the early Fifties. “She’d be grasping a teacup, a stone, her leg or gripping the edge of a table, rubbing it with the palm of her hand, spreading out her fingers. She was intensely tactile, and that fed into her work, her feel for stone, marble and bronze.”

David Lewis in Daily Mail, 13 June 2015



Sunday Times Magazine 26 September 1968



Barbara Hepworth, John Hedgecoe, 1970
National Portrait Gallery © John Hedgecoe / Topfoto



