

1. IMAGE

This vitrine contains images of two sculptures by Barbara Hepworth: *One Form (Single Form)* 1937 and *Sculpture with Colour (Deep Blue and Red)* 1940. Each has its own peculiarity. *One Form (Single Form)* appears in front of a white plane, achieved through photographic retouching, which produces the effect of a veil or curtain. The partial erasure of the background (Hepworth's studio in Hampstead) creates a spectral atmosphere, lending the sculpture a singular presence. The variety of crops, and the decision to publish the image full-frame in the journal *Axis* (no.8, 1937) is evidence of the way in which Hepworth considered the portrayal of her sculpture as an image. The later photograph of *Sculpture with Colour (Deep Blue and Red)* is overlaid with colour and given a background of clouds in which the work appears to levitate. This surreal collage is nevertheless the one that Hepworth chose to represent this work in her sculpture records.

2. LIGHT

Light plays an important role in the documentation of sculpture. Forms are lit to enhance a sense of their three dimensionality, and the relative illumination or shadow of the background results in textures that mimic solid, air and liquid states. The camera-less technique used by Hepworth in her photogram self-portraits from 1932–3 expose light onto a sensitive surface, allowing sharp contrasts and lines to be created. The photogram here was made shortly after Hepworth met fellow artist László Moholy-Nagy, a pioneer of the technique. At this time Hepworth photographed her own works and also those of friends. Here she depicts two works by Naum Gabo on a windowsill. The sea in Carbis Bay, Cornwall is in the background, enhancing the light and transparency of the works themselves.

3. BOOK

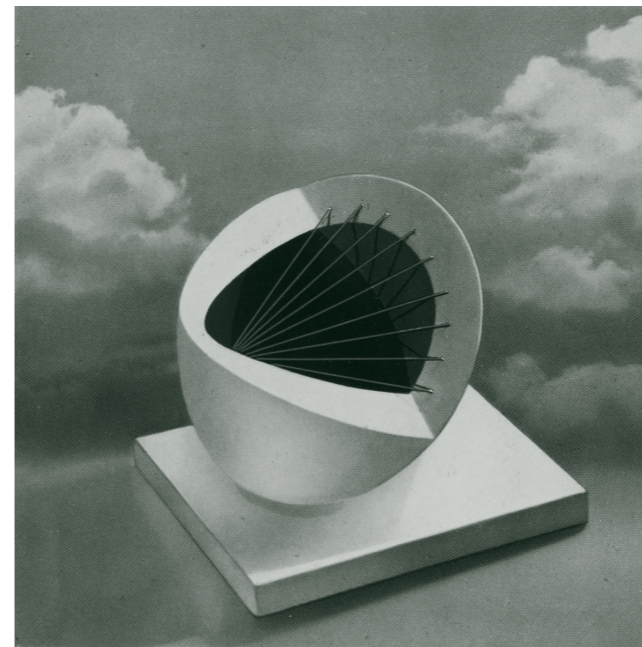
Circle: International Survey of Constructivist Art was edited by JL Martin, Ben Nicholson and Naum Gabo and first published in 1937. As well as sharing the task of editing the essay contributions and writing the introduction to the section on sculpture, Hepworth bore much of the responsibility in managing the layout of images, and the sequences and juxtapositions reveal the close attention she paid to the quality of reproduction of art on the printed page. Among those who contributed to the book are critics Herbert Read and Siegfried Giedion, artists Piet Mondrian and Ben Nicholson, and architects such as Marcel Breuer and Richard J Neutra. The book embodies an international collaborative ideal centred on the principles of modern abstract art and design.

4. NATURE

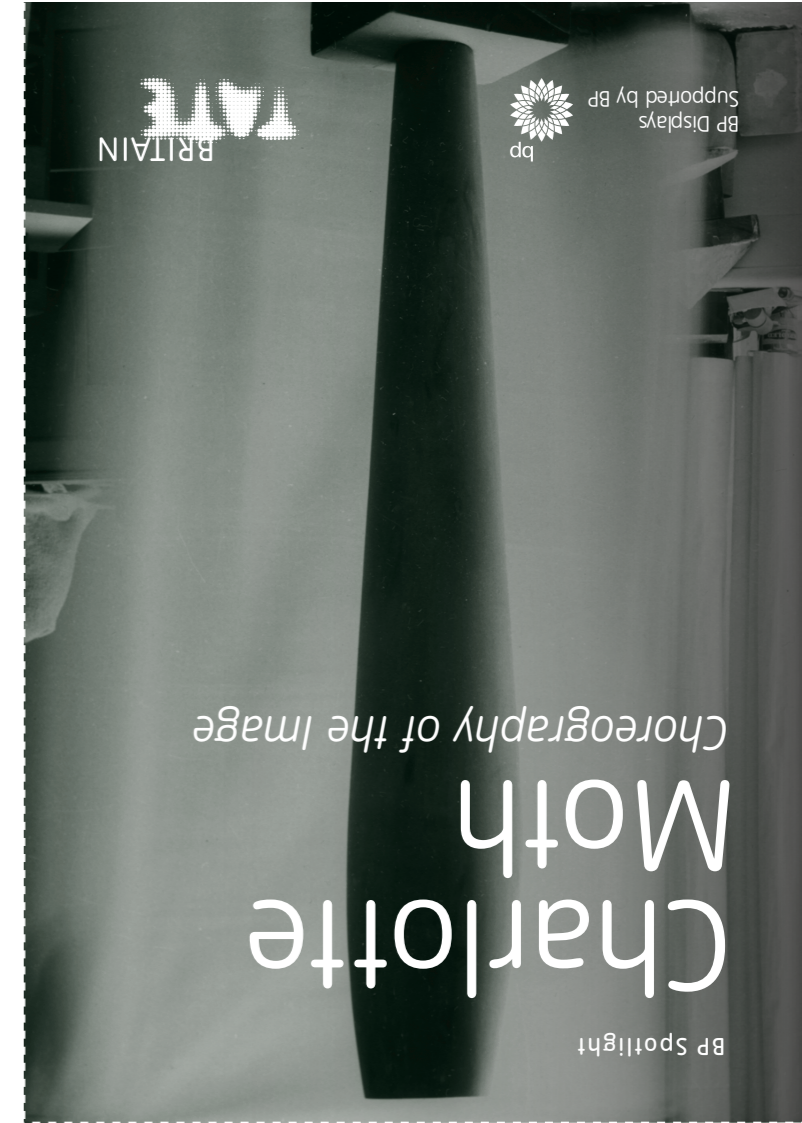
This vitrine displays a series of photographic images of Hepworth's sculptures, some of which appear in her bound sculpture records which were compiled with the help of her studio assistants and document each sculpture Hepworth made. Following her move to St Ives in 1939, Hepworth employed the photographic agency Studio St Ives to document her work. In many of these photographs, plant life creeps into the edges of the frame, playing with the viewer's sense of scale. In some examples the plants seem to connect the sculptures with a domestic interior, whereas in others, the plants refer to an exterior space, to the landscape.

5. STUDIO

Hepworth occupied three main studios during her life. No 7 Mall Studios, London was a hub of artistic exchange and a meeting place for several international artists exiled during the Second World War. It was here she developed a way of living integrated with art, first with John Skeaping and later with Ben Nicholson. After the war, her studio at Trewyn with its sub-tropical garden became the primary context in which her work was depicted in photographs. In 1960 Hepworth acquired the former 'Palais de danse' in St Ives opposite Trewyn. A former cinema, dance school and theatre, the Palais studio enabled Hepworth to work on larger sculptures. It had many unique features, such as the stage, which she retained. Hepworth also installed a sliding door inlaid with fibre glass and resin. This allowed diffused light to enter from the next room which overlooked the sea. At the Palais her sculptures were moved around on plinths with wheels, and photographed in many different positions or constellations.



Collage featuring *Sculpture with Colour (Deep Blue and Red)* c.1943
© Bowness, Hepworth Estate



Charlotte Moth

Choreography of the Image

Artist Charlotte Moth (born 1978) has used a photograph taken in 1937 by Barbara Hepworth of her sculpture, *One Form (Single Form)*, as a point of departure for this Archive display which looks at the way images of artworks are choreographed in a range of contextual environments.

Moth's installation, *Inserts* 2015, consists of ten vitrine structures. They display photographs and ephemera dating from the 1930s to 1960s, drawn from the Tate Archive as 'thought constellations.' Each relates to a different element of the staging and positioning of works of art by Hepworth. Images of artworks by Ben Nicholson, Simon Nicholson, Naum Gabo, Alexander Calder and others also feature. Shown alongside is a new film by Moth, which explores the expanded field of vision that the archive images appear to connote.

This guide contains ten texts relating to each of the vitrines in the *Inserts* 2015 installation.

This display has been curated by Inga Fraser.

With thanks to Mr Nelson Woo; the Pavillon Neuflyze OBC, Palais de Tokyo; Goldsmiths University of London; Chooseone.org; Sophie Bowness; Silvie Nicholson; Tuula Nicholson; The Henry Moore Foundation and Thomas Poole, Primary Grey Ltd

FILMIC SKETCHES 2015

16mm film telecined, projection, colour with sound
10 min

Filmic Sketches combines footage taken at locations referred to in the archive material constellations in each of the ten vitrines in this display. They include the 'Palais de danse' in St Ives, the Cornish coastline, and a studio / living space – in this instance Moth's own. Conceived of as a series of thinking sketches or experiments, the film considers the staging of the sculptural object before the camera as an extension of the eye.



Production photograph from *Filmic Sketches* 2015 © Charlotte Moth

Courtesy Marcelle Alix, Paris. Z05441

8. IMAGINATION

In 1947 Barbara Hepworth answered a call for proposals issued by London County Council for a sculpture commission for Waterloo Bridge. Her preliminary notes on a design give an insight into how she approached the project, the first major public sculpture commission for which Hepworth was invited to submit. Hepworth paid great attention to its particular site on the river. Her four designs, intended for each corner of the bridge, follow the theme of 'the river', 'the hills', 'the sea' and 'the valley'. None of the proposals were ever realised and so the design remains an imaginative effort. In this vitrine the notes are juxtaposed with photographs, drawings and descriptions that relate to other commissions, including York University in England and Wichita State University in Kansas, USA.

9. MAGIC

Simon Nicholson (1934–1990), the son of Barbara Hepworth and Ben Nicholson, was an artist and a teacher. He studied at the Royal College of Art and the University of Cambridge, and from 1964–71 taught at the University of Berkeley, California. His work as an artist is characterised by an interest in a material's texture and surface, often in relation to landscape or environment. He wrote a course syllabus that reflected these concerns for the Open University, titled *Art and Environment*, with units such as 'The Empty Box', 'Our Conversation with Things and Places', 'Imagining and Visual Thinking', 'Interactive Art and Play' and 'Environmental Mapping'. Nicholson's use of photography may be interpreted as a way of producing an alternative reading of sculpture, one that exists in relation to changing environments. Nicholson did not title the individual works that feature in these photographs, but rather gave them reference numbers. Herbert Read, on the other hand, referred to them anecdotally as 'Magic Wands'.

6. FILM I

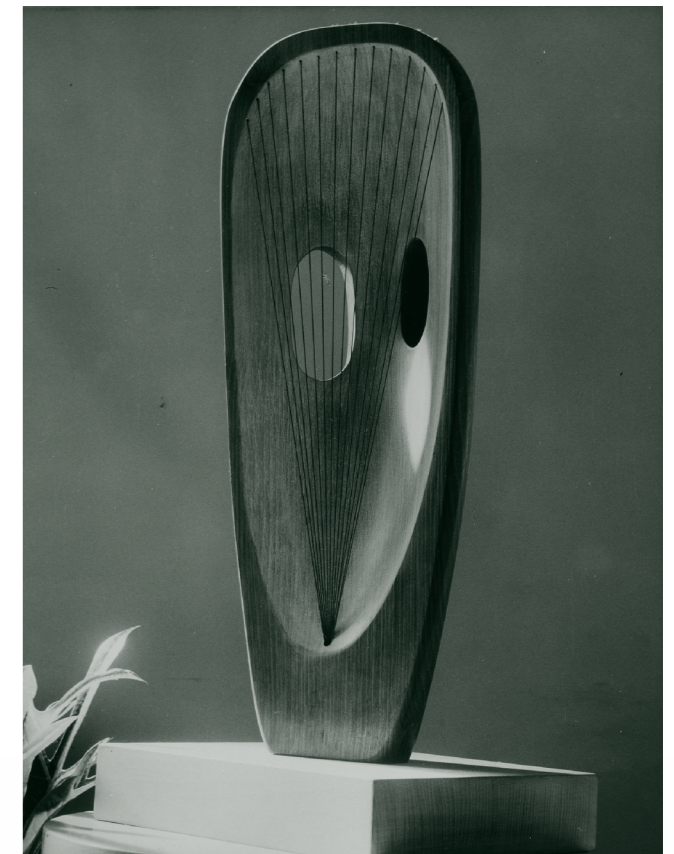
This vitrine shows a series of images taken of the garden at Trewyn Studio in 1965–8 during various times of the year alongside the script for the film *Barbara Hepworth* directed by John Read for the BBC in 1961. The script incorporates detail regarding the panning and angle of the camera, the sound, sightlines and lighting, all of which contribute towards the construction of a narrative. It reveals the highly considered approach taken in documenting Hepworth's sculptures in John Read's film.

7. FILM II

The second part of the script for John Read's 1961 film is shown here with a letter from Hepworth to Read explaining how she came upon the idea for *Curved Reclining Form (Rosewall)* 1960–2 in Nebrasina stone while sitting on the ancient Rosewall Hill in Cornwall. It is shown alongside a photograph of the sculpture in situ outside the modernist Royal Mail building in Chesterfield, Derbyshire. From Ben Nicholson's archive there are photographs of ancient monuments such as Stonehenge in Wiltshire, and the Mên-an-Tol and Chûn Quoit in Cornwall. These photographs were taken by the architect Walter Gropius and published in *Circle*, appearing after an essay by Hepworth on sculpture. The photograph of Hepworth's bronze sculpture *Conversation with Magic Stones* 1973 in the garden of Trewyn, mirrors these connections made between her work and the sites of the monuments, something also in evidence in John Read's film.

10. PLAY

Herbert Read (1893–1968), as founding president of the Institute of Contemporary Art in London, advocated the role of play in art, describing the organisation's function as an 'adult play centre'. The 1969 exhibition *Play Orbit* directly answered this remit and in this vitrine, alongside photographs of the exhibition, is an article written by Simon Nicholson discussing the way in which architecture may stimulate or discourage intuition and creativity. Nicholson was involved in the redesign of playgrounds in the US in the 1970s and his close analysis of particular environments may be observed in the photographs shown here that he took of his studio in St Ives prior to emigrating. They bear detailed typed annotations on the reverse. Such concerns were echoed by many artists and theorists in the post-war period, and Hepworth herself showed an interest in theories of child psychology. An article from her archive describing the refurbishments of Hepworth's own childhood school in Wakefield is shown with photographs of drawings by a young Simon Nicholson.



Above: Photograph of *Small Pierced Form* 1960 © Bowness, Hepworth Estate

On the cover: Photograph of *One Form (Single Form)* 1937 in Hepworth's Studio
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