Artistic Legacy and Patrimonial Knowledge: A Case Study of Barbara Hepworth at Tate

Helena Bonett

Artistic Legacy and Patrimonial Knowledge: A Case Study of Barbara Hepworth at Tate

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A thesis submitted in partial fulfilment of the requirements of the Royal College of Art for the degree of Doctor of Philosophy

December 2018

Arts & Humanities Research Council

Abstract

This thesis argues that artists' legacies are not fixed entities with circumscribed arenas of knowledge but are in constant flux and in continual contact with diverse epistemologies and ontologies. The legacy of the British modernist sculptor Dame Barbara Hepworth (1903–1975) at Tate serves as the case study for this research in its exploration of questions of value formation and knowledge production in relation to artistic legacy and its interpretation and mediation within a museological context.

This research explores these questions by means of investigating the specificities of Hepworth's legacy – both her 'cultural legacy' in terms of how she is commonly understood and her 'patrimonial legacy' in terms of the objects and rights she bequeathed. In identifying the ways in which the authoritative construction and mediation of the patrimonial legacy impacts upon the received understanding of Hepworth's cultural legacy, the thesis argues that this patrimonial legacy also contains within it the ambiguity, alterity and complexity that point towards alternative ways of knowing and valuing.

As this research argues, Hepworth's legacy is framed by an authoritative and dominant narrative that has led to it becoming naturalised and unquestioned. As an AHRC Collaborative Doctoral Partnership held with Tate and the Royal College of Art and taking place at a pivotal moment in Tate's role in the shaping of Hepworth's legacy, the need for a new methodological approach was particularly pressing. The method used in this research is designed to provoke and instigate change within understandings of Hepworth's legacy. More specifically, it is formulated through a practice-led, curatorial research enquiry into an object of her patrimony – a stone-carving chisel from the preserved studios at the Tate-managed Barbara Hepworth Museum and Sculpture Garden in St Ives, Cornwall. Bringing this tool out of this static framing, the research reframes the tool to become the focus of discursive discussion and object-handling at displays and events at Tate St Ives and Tate Britain. In so doing, the research asks: How can a curatorial research methodology serve to disrupt the established narrative of Hepworth's legacy and what new knowledge and value is subsequently revealed? How is value formed and how can it be reformed differently?

As the thesis demonstrates, Hepworth's legacy contains within it both a formalised, authoritative, historical motivation and mediation (constructed and naturalised through art-historical and museological methods), as well as a tacit, discursive and changeable approach, as found most pressingly in the irregularities and ambiguities of her material practice and the presence of this within the museum context. The former contributes towards the key problem of Hepworth's legacy – its appearance as being fixed, unambiguous and naturalised – while the latter provides the opportunity for re-evaluation and, ultimately, for change.

In the situated institutional context of Tate, therefore, this project's expansive, practice-led curatorial research method breaks up the homogeneity of the museum's traditional and conventional systems of inherited knowledge and, in so doing, both recognises the way in which its 'patrimonial knowledge' has shaped the dominant reality of Hepworth's legacy, while also opening out that legacy to the multiple worlds it actually functions in and connects with.

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Preface

In January 2013, I was commissioned by Tate Research to convene a developmental seminar that saw the launch of a Tate Conservation project to conserve the contents of the two preserved studios at the Tate-managed Barbara Hepworth Museum and Sculpture Garden in St Ives, Cornwall.[1] I had begun developing a collaborative-doctorate proposal with Tate Research in 2011 when Tate Conservation was also writing a funding proposal for conserving these spaces and had inventoried and photographed their contents.[2]

[1] 'The Studios at the Barbara Hepworth Museum and Sculpture Garden, St Ives: Restoration and Preservation', March 2013, <https://www.tate.org.uk/about-us/projects/studios-barbara-hepworth-museum-and-sculpture-garden-st-ives-restoration-and> [accessed 6 August 2018]. I refer to the studio spaces together as the 'preserved studios' in order to express their current preserved state in the museum's display in contrast to their former use as a working space (when referring to the spaces repeatedly in one paragraph, I abbreviate this to 'the studios'); individually, I refer to them as 'the stone-carving studio' and 'the plaster studio', which are the two practices they were divided into as part of the creation of the Barbara Hepworth Museum in 1976. I refer to the contents of the preserved studios as 'the studio objects'.

[2] Jackie Heuman, *Conservation of Hepworth's Stone and Plaster Workshops*, *Inventory: Stone Studio, Barbara Hepworth Museum, St Ives* and *Contents: Plaster Studio*, all unpublished manuscripts, Tate Conservation, February 2011.

BARBARA HEPWORTH MUSEUM, ST IVES

Inventory: Stone Studio - alphabetical

CONTENTS	CONDITION	PHOTO	PHOTO	ACTION NEEDED	ANALYSIS	TREATMENT
Cupboard A						
Top Drawer Left **not visible**						
2 files	rusty			rust		remove?
bolts	rusty			rust		remove?
stoneworking tools(points)	rusty			rust		remove?
Top Drawer Right						
grinding stones x 21	stable					
Top Shelf inside cupboard NOT VISIBLE			A2-2			
green segment of hose						
mothers pride wrapper						
piece of wood	evidence of woodworm			woodworm		
litho crayon						
telephone bell						

The Hepworth Museum opened on 12 April 1976 on the site of Trewyn Studio, which was the studio (and also home from December 1950) of the sculptor Barbara Hepworth from 16 September 1949 until her death on 20 May 1975. The museum was managed initially by the Trustees of the Hepworth Estate – her son-in-law, the art historian, Courtauld Institute of Art lecturer, former Arts Council officer and later Tate Gallery director Sir Alan Bowness (who was the museum's founding director); Tate Gallery director Sir Norman Reid; her solicitor and former Tate Trustees chairman Sir Anthony Lousada; and her accountant David Jenkins – before being formally accepted as a gift to the nation on 1 October 1980 (with a Deed of Assent transferring ownership to the Secretary of State for the Environment, Michael Heseltine MP) and transferred to the Tate Gallery being henceforth managed in consultation with the Estate and being Tate's first regional outpost.[3]

[3] Sophie Bowness, *Barbara Hepworth: The Sculptor in the Studio* (London: Tate Publishing, 2017), p.132.

With its display of work from across Hepworth's career, biographical archive display, and presentation of Hepworth's practices in wood, stone, plaster and lithography (the latter three in the two preserved studios), alongside the garden she cultivated and in the setting of her studio–home, the Hepworth Museum has provided a powerful and defining biographical narrative of Hepworth's life and career in the 42 years since the museum's opening.

However, in convening the developmental conservation seminar, it became apparent to me that it was the museum's two preserved studios – one dedicated to stone carving and the other to plaster work (with a small area indicating lithographic practice) – that demonstrated a paradox at the heart of the museum's presentation. On the one hand, the studios appear as though Hepworth has just 'downed tools', with a calendar in the stone-carving studio bearing the date of her death suggesting such a frozen moment in time. On the other hand, the studios were, particularly at the time of the seminar, appearing disordered and dilapidated and with some objects deteriorating and perishing, with less focused conservation work having been completed in the spaces particularly during the 2000s and exacerbated by the corrosive effects of a humid salty climate. I recognised, therefore, that there was a conflicting, potentially disruptive narrative taking place alongside the long-established, official narrative and that it was the material activity and idiosyncrasy of the studio objects that was, primarily, responsible for this disruption.



At the time of the seminar, the contents of the preserved studios were not owned by Tate (but were in principle agreed to become part of Tate's collection).[4] While the majority of the works of art on display in the museum, as well as some furniture and fittings, had been gifted to Tate by the Estate in 1980 and the decades since, the studio objects – owing to a mixture of lack of resources, complexity of status, oversight, and the lack of perceived value in the knowledge such objects provide – had not been accessioned into Tate's collection.[5] The consequence of this status of limbo had meant that the care and interpretation of the studio objects had been left to drift.

As I later discovered, Hepworth had detailed in her Last Will and Testament, dated 20 February 1972, that her tools and equipment should be reserved for display in her prospective museum, clearly demonstrating that she regarded these objects as having value and serving an 'educational purpose' alongside her works of art.[6] The preserved studios contain a wide range of materials, some of which were arranged by Bowness and Hepworth's assistant George Wilkinson, but a lot of which just happened to be in the spaces when Hepworth died. This includes unfinished works of art, but also encompasses objects as diverse as tools, mechanical equipment, overalls, containers, empty whisky bottles, cat collars, glasses, a radio case, tobacco tins and cigarette butts, insect repellent, and many more things. The disruptive quality of these objects, then, is not limited to their material changeability within the preserved studios. The studio objects are also disruptive of Tate's collection epistemologies in that individually they do not provide art-historical knowledge on the works of art in the manner of an archive document and also cannot be regarded as tied intimately to the artist's intentions in the manner of a work of art. In their situation within the non-climate-controlled studios, they also could not fit within the bureaucratic and conservation processes attached to those objects held in Tate's Main Collection and Archive.[7]

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[4] Information from Sara Matson, Curator of the Barbara Hepworth Museum and Sculpture Garden and Tate St Ives, 5 November 2018.

[5] Brian Smith, 'Museum Furniture and Fittings', 22 August 1980, Tate Gallery Records. (Information from: Sara Matson, 'Barbara Hepworth 1903–75. Trewyn Studio: Formal Gift of Additional Studio Contents from the House, Workshops, Greenhouse (Tools, Equipment, Furniture, Materials, Prototypes and Personal Chattels) that were Comprised in the Barbara Hepworth Museum from 1976', Board Note, June 2016, Tate Public Records, p.3.)

[6] Barbara Hepworth, 'The Last Will and Testament of Dame Barbara Hepworth-Nicholson', 20 February 1972, <https://probatesearch.service.gov.uk> [accessed 13 October 2015], clause 9a–b, pp.12–13.

[7] While there have been some acquisitions within Tate's collection that have challenged its criteria, such as with the collecting of performance art or with an object like the death mask of J.M.W. Turner, these can still be defined within the criteria of art (for the former) or are

As such, when the studio objects were acquired by Tate in November 2016, a new part of the collection, the Material and Studio Practice Collection, was established to define them (see the Appendix for the Board Note detailing the acquisition of these objects). In this process, then, I recognised that the studio objects foreground the potential complexity, contingency and disruptive capacities of the knowledges surrounding Hepworth that have been previously marginalised or overlooked.

Working on the developmental seminar, therefore, led me to revise my collaborative-doctorate proposal. While the previous proposal had had some focus on the preserved studios, its methodology was tied principally to an art-historical narrative detailing Hepworth's practice within Trewyn Studio. For the seminar, I invited the artist's grand-daughter, the art historian Sophie Bowness, to give an overview of the history of Trewyn Studio. With her unparalleled access to the photographic and writing collections bequeathed to her father, Alan Bowness, knowledge and use of Hepworth's paper archive (the remainder of which was donated to Tate in 2013), as well as access to her father's reminiscences, Sophie Bowness gave a detailed historical overview of Trewyn Studio at the seminar that she developed afterwards as the book *Barbara Hepworth: The Sculptor in the Studio*, published in 2017 by Tate Publishing. Consequently, Sophie Bowness, informed by her father's recollections, has provided the art-historical narrative surrounding Trewyn Studio.

I developed the key research questions and themes for the developmental seminar focusing on questions of status, value, experience, narrative, authenticity, ethics, time and legacy. I invited academics and practitioners from a range of disciplines – artists, art historians, curators, conservators, archaeologists and academics writing on conservation, materials, performance studies and cultural geography – to address the questions.[8] What became apparent to me during the seminar was the extent to which *legacy* was the key problematic that encompassed many of the other themes, specifically in terms of how Hepworth's legacy – her property as well as the narrative surrounding her life and career

individual items that can be integrated within a larger collection (such as Turner's Bequest, for the latter).

[8] The research questions can be found in appendix 3 of the report on the seminar: Helena Bonett, *Report: The Studios at the Barbara Hepworth Museum and Sculpture Garden, St Ives*, Tate Research Developmental Seminar, Tate St Ives, 20–21 May 2013, <http://www.tate.org.uk/download/file/fid/34443> [accessed 15 June 2018].

– has been administered and interpreted by Hepworth herself, her Estate and Tate and what this has meant in terms of what knowledge has been disseminated and valued and, as a consequence, what powerful narrative this has established. In tandem with this, I recognised how paying attention to the studio objects – as part of Hepworth's patrimony

bequeathed in her Will – foregrounds their role in disrupting this established narrative. I was also aware, however, of how the studio objects' alterity is less visible within the static display at the Hepworth Museum and consequently, I found, requires a radical shift to make this disruptive quality evident.

I invited Claire Pajaczkowska, Senior Research Tutor and School of Materials Research Leader at the Royal College of Art (RCA), to participate in the seminar and, following the event, we discussed locating the collaborative doctorate within the art school. This allowed for a methodological shift away from an art-historical analysis of Hepworth's working practice and towards an object-based, practice-led curatorial enquiry into Hepworth's legacy, which was facilitated by Pajaczkowska's research expertise in materials and those of Victoria Walsh in the RCA's department of Curating Contemporary Art as university co-supervisors.[9]

I proposed this collaborative doctorate, funded by the Arts and Humanities Research Council, between Tate and the RCA during a key moment in the representation and interpretation of Hepworth's legacy. At Tate at this time, along with the conservation project, there was also a surge in gallery, exhibition, archive, artistic, acquisition and publication approaches, a 'Hepworth moment', out of which this collaborative doctorate grew and to which it contributes. Most significantly, these were the staging of the exhibition *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain in 2015 (the first retrospective devoted to Hepworth in the capital since her 1968 Tate Gallery

[9] Walsh later became sole university supervisor as the project became more curatorially led.

retrospective) and the acquisition of Hepworth's personal papers to the Tate Archive and the subsequent cataloguing of her whole archive in 2013–14. As a result of the conservation seminar and project, the Barbara Hepworth Steering Group was established leading to a more focused approach in addressing how the Hepworth Museum is managed and maintained. In 2016, the studio objects were acquired by Tate, as already mentioned, with the creation of a new part of the collection to situate them, the Material and Studio Practice Collection.

In discussion at the time of the developmental seminar but not formalised, in June 2015 the Barbara Hepworth Will Trust gifted to Tate Hepworth's large second studio directly across the road from the Hepworth Museum, the Palais de Danse.[10] The future redevelopment and public-interpretation strategy for the Palais will impact directly upon the established narrative of the Hepworth Museum, as the two will be viewed and interpreted in tandem. With the reopening in 2017 of the redeveloped Tate St Ives – with space now for archive and collection displays alongside its temporary-exhibition programme – the possibilities for renewed interpretative strategies is strong. While Chris Stephens, Head of Displays & Lead Curator (Modern British Art) at Tate Britain, was the initial institutional supervisor of this doctorate, his role in co-curating the *Sculpture for a Modern World* exhibition – and therefore his position as a research subject – highlighted a potential conflict of interest. With the above developments at Tate St Ives and with the project's focus on the preserved studios at the Hepworth Museum, Sara Matson, Exhibitions Curator at Tate St Ives and recently appointed Curator of the Barbara Hepworth Museum and Sculpture Garden, and Sam Thorne, then Artistic Director at Tate St Ives, were appointed as institutional co-supervisors. In this way, I have worked closely with and been party to much of the changes taking place with Hepworth's legacy in St Ives and this research feeds value into and contributes knowledge towards the future developments taking place across the Hepworth Museum, Palais de Danse and Tate St Ives.

This doctoral research thus expands upon and contributes to the practice-led research conducted in the developmental seminar and conservation project. Specifically, the doctoral research is process-driven, discursive and curatorially led in its method through

[10] 'Tate St Ives Acquires Barbara Hepworth's Palais de Danse Workshop', *BBC News*, 22 June 2015, <https://www.bbc.co.uk/news/uk-england-cornwall-33220498> [accessed 25 November 2018].

which it instigates change within the institutional and established framing of Hepworth's legacy, doing so primarily through borrowing an object of her patrimony from the preserved studios – a stone-carving chisel – and resituating it at Tate St Ives and Tate Britain for display, handling and discussion. The preserved studios, then, have led to the formation of the key research questions of this thesis as well as the method through which these questions can be addressed, principally being: How can a curatorial research methodology serve to disrupt the established narrative of Hepworth's legacy and what new knowledge and value is subsequently revealed? How is value formed and how can it be reformed differently?

Acknowledgements

I would like to thank my university supervisor, Victoria Walsh, and institutional co-supervisors, Sara Matson and Sam Thorne, for their careful reading, advice and support over the course of this research and writing. In particular, I would like to thank them for their support of my research methodology within Tate, which necessitated extra work for those involved. I would also like to give thanks to my former supervisors, Claire Pajaczkowska and Chris Stephens, for their assistance and advice at the project's early stages, where they helped with the initial development and proposal. I would like to acknowledge the Arts and Humanities Research Council for their contribution to this research and likewise to Nigel Llewellyn and Ailsa Roberts for their support with submitting this project for Collaborative Doctoral Partnership funding. My thanks also goes to Sarah Victoria Turner and Jon Wood for their help with an early version of this project proposal.

The research for this project would not have been possible without the generous engagement, assistance, advice and input of Sir Alan and Sophie Bowness, for which I am incredibly grateful.

I would especially like to thank all the people who took part in the various aspects of this research, including interviews, events, seminars and screenings, as well as all the people who helped facilitate and support these diverse displays and events.

At Tate Conservation, the openness and willingness of Melanie Rolfe and Jackie Heuman made so much of my research possible, as did the participants of the developmental seminar I convened in 2013. At Tate St Ives, Tate Britain and Tate Research, Samantha Cox, Annette MacTavish, Georgina Kennedy, Kenna Hernly, Arwen Fitch, Mark Osterfield, Anne Barlow, Beth Williamson, Elizabeth Bicher, Helen Griffiths, Anna Murray and Benjamin Angwin were all invaluable with their input and assistance. I would particularly like to thank Penelope Curtis for allowing my observation of the curatorial process. I would also like to draw particular attention to the Tate St Ives and Tate Britain registrars and art handlers for their support of the research method for this project. In the Library and Archive, I would like to thank the team, particularly Morwenna Roche, Bianca Rossmann, Jane Kennedy, Adrian Glew and Katie Blackford. I am especially grateful to all the staff at the Hepworth Museum for being supportive of and contributing to my research, particularly Gloria Carter, Andrea Phillips, Lynda Harris, Gail Pryce and Antony Burnham.

My gratitude goes to the staff at the libraries and archives I accessed, particularly Janet Axten at the St Ives Archive. I would also like to give a special mention to the artists who gave up their time to talk to me about Hepworth and their practice. These are Linder Sterling, Charlotte Moth, Veronica Ryan, David A. Paton, Lucy Stein, Simon Bayliss and Conrad Shawcross.

Thank you to my good friends, discussants and supporters: Rachel Rose Smith, Jonathan Gross, Nayyar Mughal, Francesca Bourne, Jeanie Sinclair, Dan Bonett, Mary Bonett, Richard Martin, Jonathan McKay, Inga Fraser, Lina Hakim, Kimberley Chandler, Stephen Knott, Clare Heath, Barry Curtis, Mark Edel-Hunt, Jamie Wilkes, Sally Davies, Matt Wraith, Oliver Harris, Amy Raphael, Rahul Kohli, Imelda Barnard, Clare Nadal, Elinor Cleghorn, Sam Ansell and Kidelo Mwanyolo. Thank you also to Jon Law. At the RCA, I would like to acknowledge the help and support of my friends and tutors:

Mercedes Vicente, Manca Bajec, Carol Mancke, Susannah Haslam, Clair Le Couteur, Brigid McLeer, Nayan Kulkarni, Angela Maddock, Emily Richardson, Kevin Biderman, Emily La Barge, Chantal Faust, Martina Margetts, Grant Watson and Jane Pavitt, as well as the 2013–14 MA students for the Curating Contemporary Art course.

Thank you to the teachers and people I have met at the Brighton Buddhist Centre and to all those people who have helped, supported and taught me over the last year. Thanks also to the women at One Girl Band studios for being supportive co-working colleagues.

Finally, I would like to thank my parents, Dee and Paul Bonett, for their unconditional kindness, love, support and encouragement.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Signature: Helena Bonett
Date: 10 December 2018

Introduction

Executors ~~Peter Gimpel~~
Artistic advisors ~~H[arry] Fischer~~
Trust fund Norman Reid *
~~[J.P.] Hodin~~
~~Bryan R[obertson]~~
Herbert [Read]

Studio house – new one >
No 3 >
~~or 17 & 18 rebuilt inside – new stairs etc~~

Legal my accountants solic[itors]
Birchams & Co. –
< [Anthony] Lousada
Barclays
* Carey young
< Goodman Barrister
Consultant
or another

or get one of these as an
executor
or a control in some
way over this end.

One can't have somebody
who acts both sides of the fence
or somebody who knows nothing
about ART[1]

The above note was written by Barbara Hepworth in around 1956 and shows her deliberation over who might serve as the executors of her estate after her death. In it, she considers people including her art dealers Peter Gimpel and Harry Fischer (of Gimpel Fils and Marlborough Fine Art, respectively), the art historian J.P. Hodin (who wrote her first catalogue raisonné in 1961), and Bryan Robertson, director of the Whitechapel Gallery (where Hepworth had held a retrospective exhibition in 1954). The only names in the top list that are not crossed out are those of the art critic and writer Herbert Read and Norman Reid, who was at this time assistant to the director of the Tate Gallery (and was later appointed director in 1964), whose name is given extra emphasis with an asterisk. Such a document illustrates Hepworth's close attention to decisions surrounding her legacy, how she intended to position herself, and whom she considered as allies that would act for her best interests – not on 'both sides of the fence' – and also, importantly, who know 'about ART'.

[1] Barbara Hepworth, notes relating to her Will, undated [c.1956], Tate Archive, TGA 20132/6/2/1/4. Quote laid out as in the original note.

Such a document also illustrates the fluctuating and contingent nature of such decision-making. One folder on Hepworth's Will-writing from her papers held in the Tate Archive, dating from 1950 until 1957, shows that, following her marital separation from the painter Ben Nicholson in 1950, Hepworth rewrote her Will three times over this period, in 1950, 1951 and 1957.[2] There were likely several more Wills written over the coming decade, but the extant Will was written on 20 February 1972 with a codicil added on 29 March 1974 and went to probate on 10 December 1975 consequently coming into the public domain.[3]

> NICHOLSON, dame Barbara HEPWORTH- or HEPWORTH, Barbara of Trewyn Studio St Ives Cornwall died 20 May 1975 Probate London 10 December £2970049 750134025D

With Reid and her solicitor Lousada listed already in the above note, Alan Bowness also became a trusted advisor and appointed executor following his marriage to Hepworth's daughter, Sarah, in 1957. The fourth and final executor of the estate was Hepworth's accountant, David Jenkins. Along with their administration of her property, Hepworth also asks of her executors in her final Will:

> I HEREBY REQUEST my Trustees (but without imposing any trust or legal obligation) that […] they exercise their powers as Trustees on [sic] such a way as to uphold and extend my reputation as a sculptor and artist.[4]

In this way, Hepworth was keenly aware of the importance of choosing her executors carefully. She was, in part, very attentive to these considerations because she was concerned that her reputation as a seminal figure in twentieth-century modernist sculpture might be sidelined and forgotten and also because she suffered from ill health particularly in the last decade of her life.

I discuss these questions in detail in Chapter Four, exploring how Hepworth instigated projects to cement her legacy during her later years, such as publishing her *Pictorial Autobiography* in 1970 – intended 'to put beyond dispute certain dates' that 'have been

[2] Cyril Reddihough (Last & Reddihough Solicitors), letters to Barbara Hepworth, 14 February 1950 and 29 May 1951, Tate Archive, TGA 20132/6/2/1/1–2 and Nalder & Son Solicitors, letter to Barbara Hepworth, 15 February 1957, TGA 20132/6/2/1/5. Correspondence and notes regarding Barbara Hepworth's Will, 5 pieces, 14 February 1950 – 15 February 1957, Tate Archive, TGA 20132/6/2/1.

[3] Hepworth had been advised to keep her double-barrelled surname of 'Hepworth-Nicholson' by her solicitor in 1951, as this was the surname of her children with Nicholson (Reddihough, letter to Hepworth, 29 May 1951, TGA 20132/6/2/1/2).

[4] Hepworth, 'Last Will and Testament', clause 11b, p.16.

much altered by writers on HM [Henry Moore]' – and discussing the depositing of her archive at the Tate Gallery from at least 1965.[5] She also discussed the curating of her studio into a museum with Bowness, who had suggested the idea to her in around 1965, and made plans for its founding including reserving particular pieces of property in her Will – such as her 'tools and equipment' – for eventual display in the museum and suggesting the possibility that the Tate Gallery would manage the site.[6]

In this way, Hepworth utilises established means of cementing her legacy, both in terms of the authoritative figures appointed as executors as well as through the modes through which her legacy will be cemented – her autobiography, archive and museum – and specifically positioning the latter two within the province of the Tate Gallery and the national collection of British art.[7] As I explore in Chapter Four, however, these modes are not fully representative either of the fluctuating and contingent decision-making taking place regarding where and how this legacy should be administrated or of the complexity with which Hepworth understood and interpreted her artistic legacy, such as through reworking and rethinking her early works in wood and stone into new bronze forms or in the decision to give value to her tools and equipment in their positioning within the museum. Specifically, this is a question of differing types of value and of knowledge and how these are positioned within the province of understandings and mediations of artistic legacy, particularly when situated within the museum context of Tate. In other words, Hepworth's legacy contains within it both a formalised, authoritative, historical motivation and mediation, as expressed through the established modes and made permanent through art-historical and museological methods, as well as a tacit, discursive and changeable approach, as found most pressingly in the irregularities and ambiguities of her material practice and the presence of this within the museum context. The former contributes towards the key problem of Hepworth's legacy – its appearance as being fixed and unambiguous and therefore not in need of engagement –

[5] Barbara Hepworth, letter to Ben Nicholson, 31 May 1970, Tate Archive, TGA 8717/1/1/386 and Barbara Hepworth, letter to Mary Chamot (Assistant Keeper, Tate Gallery), 9 March 1965, TGA 965/2/2/65/55.
[6] Alan Bowness, qtd in *Trewyn Studio* (dir. Helena Bonett, in collaboration with Jonathan Law, 2015), Barbara Hepworth, letter to Anthony Lousada, 19 May 1965 (legal papers, Hepworth Estate) (qtd in S. Bowness, *The Sculptor in the Studio*, p.87), and Hepworth, 'Last Will and Testament', clause 9, pp.12–13.
[7] These means are advised in, for instance, Loretta Würtenberger and Karl von Trott, 'On Dealing with Artists' Estates', in *The Artist's Estate: A Handbook for Artists, Executors, and Heirs*, ed. by Loretta Würtenberger (Berlin: Hatje Cantz Verlag, 2016), pp.8–154.

while the latter provides the opportunity for re-evaluation and, ultimately, I would argue, for change.

Hepworth's legacy, therefore, serves as the case study for this research in its exploration of questions of value formation and knowledge production in relation to artistic legacy and its interpretation and mediation within a museological context. This research explores these questions, in particular, by means of investigating the specificities of Hepworth's legacy – both her 'cultural legacy' in terms of how she is commonly understood and her 'patrimonial legacy' in terms of the objects and rights she bequeathed – and, therefore, in recognising the ways in which the authoritative construction and mediation of the patrimonial legacy impacts upon the received understanding of her cultural legacy. Conversely, however, this thesis argues that this patrimonial legacy also contains within it the ambiguity, alterity and complexity that point towards alternative ways of knowing and valuing. For this reason, the method used in this research to provoke and instigate change within understandings of Hepworth's legacy is formulated through a practice-led, curatorial research enquiry into an object of her patrimony – a stone-carving chisel from the preserved studios at the Hepworth Museum – bringing this tool out of its static framing within the Hepworth Museum to become the focus of discursive discussion and handling at displays and events at Tate St Ives and Tate Britain.

Hepworth is unusual for an artist in specifically detailing in her Will what should be done with her 'tools and equipment', in wanting them reserved for display in her prospective museum.[8] The display of the preserved studios, then, encompasses Hepworth's intentionality, but the curatorial choices made by her executors in how these studios would be presented and interpreted have been an almost invisible mediation of the working practice that went on in this space, such as the interpretative decision to divide the practices of the two studios so that one would emphasise stone carving and the other plaster work, where the spaces had been used more fluidly and interchangeably. Hepworth's intentions for the preserved studios and the museum layout more generally

[8] Legal scholar Daniel Monk states, 'I've never seen tools referred to in any Will' (qtd in *Hepworth's Chisel* seminar, convened by Helena Bonett, Duffield Room, Tate Britain, London, 20 July 2015).

have also been legally framed through a quotation presented in the original museum guidebook from 1976, which states:[9]

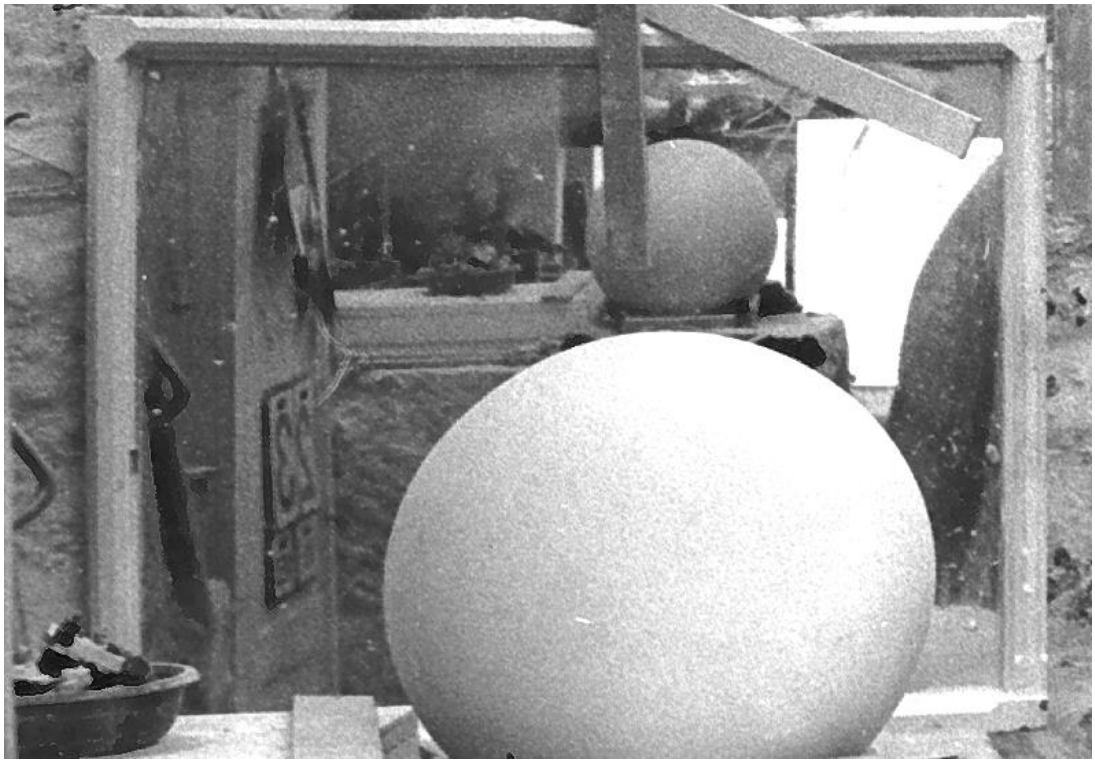
> Dame Barbara Hepworth lived at Trewyn Studio from 1949 until her death on 20 May 1975 at the age of 72. In her will she asked her executors to consider 'the practicability of establishing a permanent exhibition of some of my works in Trewyn Studio and its garden'. She said that she envisaged 'small sculptures, carvings and drawings . . . on the first floor. . . my working studio being shown as closely as possible as it has been in my lifetime, . . . and a few large works . . . in the garden'.

This quote is not from Hepworth's Will, but is from a memorandum addressed to her executors dated the same day as the Will. Although the memorandum is significant and potentially has contractual qualities, it does not have the same legally binding quality as if it had been written in the Will itself. Likewise, the unedited memorandum is more equivocal, with Hepworth beginning it '*I favour such an idea possibly with* small sculptures [etc.]', which gives further corroboration to this memorandum being a suggestion rather than an absolute directive, as Hepworth ends it: 'I leave it to you to decide how and whether this project can be realised.'[10] As I explore in this thesis, the widely held understanding that the preservation of the studios and the museum layout more generally is a direct and unmediated expression of Hepworth's authoritative and legally binding intentions as expressed in her Will is, therefore, shown to be more complex and ambiguous both in its directive and in its interpretation.[11]

The early reviews of the museum interpret the preserved studios as being an untouched space.[12] As I show in this thesis, some visitors and Visitor Services staff members today still interpret the space as appearing as though Hepworth has just 'downed tools'. Part of this construct is the display in the stone-carving studio of a calendar that shows the date of Hepworth's death – 20 May – suggesting to the onlooker that these studios are frozen at this moment

[9] Alan Bowness, *A Guide to the Barbara Hepworth Museum* (London: Lund Humphries, 1976), [p.3].
[10] Barbara Hepworth, memorandum to trustees, 20 February 1972 (qtd in S. Bowness, *The Sculptor in the Studio*, p.87). Emphasis added.
[11] Reviews of the museum's establishment, for instance, use this quote to corroborate the layout of the museum as following Hepworth's explicit wish from her Will (see, for example, Caroline Tisdall, 'Museum of Memories – Just What Hepworth Ordered', *The Guardian*, 12 April 1976, Barbara Hepworth Museum Papers, Tate Archive, TGA 20133/2/4).
[12] See, for example, W.T. Oliver, 'Barbara Hepworth Gets her Wish', *The Yorkshire Post*, 5 April 1976, Barbara Hepworth Museum Papers, Tate Archive, TGA 20133/2/4.

in time. However, my close examination of a photograph from 31 July 1975 demonstrates that at this time the calendar showed a different date ('23') meaning therefore that the calendar was staged to show the date of Hepworth's death for the museum's display opening the following year.



In contrast to this mediated staging, however, the preserved studios also contain objects that were just left in situ, without any specific knowledge detailing what they are or how they were used (with that knowledge being held tacitly by Hepworth and her assistants and so being principally undocumented, as described in Chapter Four), as well as things that point towards other areas of domestic living and embodied working, such as cat collars, a radio case, a pair of glasses and Flit insect repellent. While these latter objects, in particular, give the studios the flavour of authenticity – of Hepworth having 'just left the room' – questions of what kind of authenticity this is present themselves. If these are the things that validate the space as 'authentic', what kind of value do they have in and of themselves? Are they merely subsidiary items intended to communicate the validity of Hepworth as a person, or of this site? Having been left in the preserved studios, not out of any strong intention but rather because they happened to be there, these objects point towards the complexity of patrimony and of legacy more specifically in that such objects do constitute Hepworth's belongings, and so her patrimony, but they were not necessarily made by Hepworth and they may have been unimportant to her or only used by her assistants. Their value, then, seemingly resides in their having been Hepworth's property but also points towards alternative schemas of value, and of knowledge. Knowledge and value are, therefore,

deeply interwoven and the unclaimed value of these diverse objects draws attention to arenas of knowledge in relation to Hepworth's legacy that have been unexplored.

The preserved studios, then, led to the formulation of the key questions for this research as well as its method of address. Through paying close attention to a miscellaneous object from these studios and using its complex status and unclaimed value as a starting point, this project's method expands outwards from the object and its histories – which encompass but are not limited to having been Hepworth's property – and, in turn, provides a means of looking at Hepworth's legacy through different knowledges and reforming value in and for these different modes of attention and what they reveal. I describe this method in further detail at the end of the Introduction, and its outcomes form the focus of the final chapter of this thesis. Before detailing this approach, I will first position the terminology used within this research and how, in turn, the theories, methods and terms examined here have contributed towards the ideas around artistic legacy that have informed the method enacted within the research.

Patrimonial legacy

As outlined in the Preface, I became aware during the conservation developmental seminar that legacy was a key term for thinking through the ideas brought up by the complex status and value of the objects within the Hepworth Museum's preserved studios. Legacy is a word that is often used in discussions of artists to refer to their influence on later generations of artists,[13] their cultural importance more widely, as well as the legal understanding of a legacy as encompassing the works of art, archives and intellectual-property rights that are inherited and administered by an artist's estate.[14] This research interweaves these definitions of legacy in order to draw out the ways in which the legal impacts upon cultural and artistic understandings of an artist's legacy.

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[13] Such as in these exhibitions: *Picasso and Modern British Art*, Tate Britain, London, 15 February–15 July 2012; *Metamorphosis: Titian 2012*, National Gallery, London, 11 July–23 September 2012; *Body and Void: Echoes of Moore in Contemporary Art*, The Henry Moore Foundation, Perry Green, 1 May–6 October 2014; *Anarchy & Beauty: William Morris and his Legacy, 1860–1960*, National Portrait Gallery, London, 16 October 2014 – 11 January 2015; *Rubens and His Legacy: Van Dyck to Cézanne*, Royal Academy of Arts, London, 24 January–10 April 2015; *Delacroix and the Rise of Modern Art*, National Gallery, 17 February–22 May 2016; and *Botticelli Reimagined*, Victoria and Albert Museum, London, 5 March–3 July 2016.

[14] See, for example, Emma Warren-Thomas and Linda Schofield, eds, *The Artist's Legacy: Estate Planning in the Visual Arts* (London: Royal Academy of Arts, 2013) and Loretta Würtenberger, ed., *The Artist's Estate: A Handbook for Artists, Executors, and Heirs* (Berlin: Hatje Cantz Verlag, 2016).

In particular, I recognised that it was the objects and rights Hepworth left behind – and the administration, interpretation and mediation of this property – that have impacted upon how she has been understood since her death. The specific form of legacy explored and challenged in this research, therefore, is denoted by this project's understanding and definition of 'patrimonial legacy' and 'patrimonial knowledge'. With Tate's ownership of the national collection of British art from 1500 to the present day, but with the complication that the objects in Hepworth's preserved studios had not yet been 'gifted to the nation', I found during the course of my research that understandings of patrimony – with its ramifications for cultural and national inheritance as well as for property passed on through the legal lines of familial inheritance – were an important way of interpreting the specific form of legacy being performed and re-inscribed through the Hepworth Museum and more widely in Hepworth's legacy. The 'patrimonial' is an exclusive property lineage that also ties to the mediation of knowledge through and by means of that patrimonial line of inheritance. The term 'patrimony' is used in this research, therefore, to denote both inherited property and its cultural agency. This research acknowledges and reveals the complexity of such claims of 'public' or 'national' ownership in its focus on and expanded reading of patrimonial legacy. Additionally, within Tate's organisational structure and discourse there is a complicated relationship between the use of the terms 'visitor', 'audiences' and 'public', reflecting a recurrent issue that impacts across the wider museum sector.[15] The former two terms are able to fit within Tate's strategic aims; the word 'public', on the other hand, represents a legacy of its role within national policy. This is important within this research, in particular, in how issues of power, knowledge and ownership are played out in relation to an artistic legacy that is conceptualised and legally framed as national patrimony. To better understand these issues, in this section I detail ideas I have drawn from in my conceptualisation of 'patrimonial legacy' around patrimonialism, kinship, inheritance and genealogy from legal, sociological and philosophical understandings and definitions of these terms and their interweaving.

In legal terms, patrimony is '[p]roperty inherited from one's father or passed down from one's ancestors; an inheritance'.[16] It is understood, in museology, to refer to national heritage; in other words, the cultural objects that are in the possession of and cared for

[15] See Jennifer Barrett, *Museums and the Public Sphere* (Malden, MA and Oxford: Wiley-Blackwell, 2011).
[16] *Oxford English Dictionary*.

by the state and that implicitly form, therefore, the cultural heritage of that nation's people (or sometimes, more expansively, understood as the cultural heritage of all people).[17] In sociology and political science, 'patrimonialism' is a term used by writers such as Max Weber to refer to autocratic regimes in which power is centred within a single leader. In such regimes, the private sphere of the patriarchal family is often mapped on to the public sphere of state governance, meaning that, in Weber's words in *Economy and Society* (1922), 'a special case of patriarchal domination [takes place] – domestic authority decentralized through assignment of land and sometimes equipment to sons of the house or other dependents'.[18] The term patrimonialism, then, describes an autocratic regime where the patriarch of the family is also the patriarch of the nation and where his authority is reinforced in and through his genealogical lineage. The maintenance of patrimonialism is also strongly tied to the invention and maintenance of tradition.[19] The conflating of the private and public spheres as found in patrimonialism is likewise the outcome of the administration of artists' legacies, where private acts of inheritance impact upon the administration of property held or sited in the public domain. Patrimonial legacy is, therefore, the foundation of national museum collections where the private and public interweave, as is demonstrated in a case such as Tate's, with its foundation by the industrialist and sugar magnate Henry Tate and retaining at its core his private collection.

The conflating of the private and public spheres that occurs in patrimonial rule utilises the private sphere's legal framings of the marriage contract and genealogical inheritance and maps these on to the public sphere. The traditional private formulations of marriage and inheritance, then, are significant for understanding public forms of patrimonialism. Historically, the law (in concert with religious and societal endorsement) has permitted, either implicitly or explicitly, heterosexual, mono-racial, same-class marriages with

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[17] On this form of cultural patrimony see, for example, David Dibosa, 'Besides Looking: Patrimony, Performativity and Visual Cultures', *Tate Research [E]ditions*, 3 (May 2008), <http://www2.tate.org.uk/tate-encounters/edition-3/david_dibosa.pdf> [accessed 18 October 2018].

[18] Qtd in Richard Swedberg and Ola Agevall, eds, *The Max Weber Dictionary: Key Words and Central Concepts*, 2nd edn (Stanford: Stanford University Press, 2016), p.247. Francis Fukuyama also explores patrimonialism in, for example, *The Origins of Political Order: From Prehuman Times to the French Revolution* (London: Profile, 2012) and *Political Order and Political Decay: From the Industrial Revolution to the Globalisation of Democracy* (London: Profile, 2014).

[19] Eric Hobsbawm and Terence Ranger, eds, *The Invention of Tradition* (Cambridge and New York: Cambridge University Press, 1983). See also Ulrich Beck, Anthony Giddens and Scott Lash, *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order* (Cambridge: Polity, 1994).

inheritance privileging male offspring from eldest to youngest. Inheritance's privileging of the legally defined family is enshrined in law to the extent where if a family member dies intestate – without a Will – their property will be inherited by their genealogical family and is, as such, described as 'natural' inheritance and is in contrast to the individual autonomy of testamentary freedom.[20] Therefore, any form of inheritance that chooses a different route to the legally defined family has to be written into a Will and consequently is understood in legal terms as being out of the ordinary. The writing of a Will, then, is in itself a self-governing act in that the 'natural' lines of inheritance are not necessarily being inscribed but instead decisions and choices are being made by the testator about who will inherit what. This is especially the case when it comes to the relational constructing of 'kinships' outside of the traditional (and lawful) bonds of marriage or legitimate children with the writing of a so-called 'unnatural Will' that might deny the testator's genealogical family of any inheritance. This form of testamentary freedom was much more common in the Roman world, where legacies and heirs were discrete categories, as legal scholar Daniel Monk explained in the July 2015 seminar I convened for this project:

> The Romans are brilliant; they're much more interesting when it comes to Wills than contemporary [Will-writing]. […] Right from the beginning, [they] have the distinction between heirs and legacies. Your heirs are what you don't have control of, and that includes family, but [with] your legacies, you can adopt people. They didn't care about blood relations, so you can adopt people. And Will-making is a political statement, it's a spiritual statement. […] Legacy and heirs are two different things for the Romans, which can encompass the legacy being something potentially much more creative, much more interesting. And we've lost that with simply our blanket beneficiaries; we've kind of lost the playfulness that Romans had with inheritance.[21]

What was 'natural' for the Romans later became defined as 'unnatural', pointing towards how what is now thought of as 'natural' is also a construct. But, in contrast to the given genealogical lineage of natural inheritance, the unnatural Will is relational and constructive, as kinship was for the Romans. As Monk writes, an unnatural Will 'refers to any will that fails to follow a traditional genealogical approach'.[22] In the 1980s and 1990s,

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[20] Jens Beckert, *Inherited Wealth*, trans. by Thomas Dunlap (Princeton: Princeton University Press, 2008), pp.52–53.
[21] Monk, qtd in *Hepworth's Chisel* seminar, convened by Helena Bonett, Duffield Room, Tate Britain, London, 20 July 2015.
[22] Daniel Monk, 'E.M. Forster's Will: An Overlooked Posthumous Publication', *Legal Studies*, 33.4 (2013), 572–97 (p.577, n.36). For a dispute over whether or not a particular Will could be deemed 'unnatural', see Raymond C. O'Brien and Michael T. Flannery, *Decedents' Estates: Cases and Materials* (Durham, N.C.: Carolina Academic Press, 2006), pp.190–91.

the Terence Higgins Trust offered a specialist Will-writing service for predominantly gay men affected by the HIV/AIDS virus to help them actively take charge of and position their legacies through legal infrastructures that did not, at this time, recognise same-sex partnerships and still today do not recognise 'queer kinships', meaning those platonic relationships that are understood by those involved as constituting a queer 'family of choice' but are not legally recognised.[23] Through reflecting upon the legal bases for family and inheritance, what is regarded as 'natural' can be seen to be as constructed and mediated through law as what is labelled 'unnatural' and, equally, what is traditional is shown to be a construct from a specific moment in time.

Genealogy as limited to ancestry through marriage and blood relations is only telling one part of the story of the family and inheritance, then. Taking the term from Friedrich Nietzsche's polemic *On the Genealogy of Morality* (1887), for Michel Foucault 'genealogy' denotes a tracing back of a given concept that is thought to be natural, traditional and universal to reveal the complex historical contingencies that created it. Foucault utilised his methodology of archaeology to delve into the historical contingencies and discontinuities of a concept's genealogy. As Beth Lord writes in her 2006 article 'Foucault's Museum: Difference, Representation, and Genealogy':

> Genealogy is achieved through *archaeology* as a method. If the aim of genealogy is to descend into the contingencies of the past to reveal discontinuities in history, archaeology works on contingent 'documents' and finds them to be arranged in discontinuous series.[24]

In other words, genealogy uses archaeology as a method to reveal how structures that appear natural or given are in fact historically contingent and formed through accidental events.[25] Archaeology, as described by Foucault in *The Archaeology of Knowledge* (1969), rejects 'total history' in favour of 'general history', as he writes:

> A total description draws all phenomena around a single centre – a principle, a meaning, a spirit, a world-view, an overall shape; a general history, on the contrary, would deploy the space of a dispersion.[26]

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[23] Daniel Monk, 'Queering Genealogy through Wills', *Legal Information Management*, 15.1 (March 2015), 12–15 (p.13). See also Daniel Monk, '"Inheritance Families of Choice"? Lawyers' Reflections on Gay and Lesbian Wills', *Journal of Law and Society*, 43.2 (2016), 1–36 and Kath Weston, *Families We Choose: Lesbians, Gays, Kinship*, rev. edn (New York: Columbia University Press, 1997).

[24] Beth Lord, 'Foucault's Museum: Difference, Representation, and Genealogy', *Museum and Society*, 4.1 (March 2006), 1–14 (p.9).

[25] Lord, p.8.

[26] Michel Foucault, *The Archaeology of Knowledge*, trans. by A.M. Sheridan Smith (London and New York: Routledge, 2002), p.11.

In Foucault's terms, then, an effective genealogical account employs an archaeological method of delving back into historical documents in order to reveal the contingencies that make up what is commonly understood as natural and given and thereby recognise this as historically determined. This genealogy would reveal history to be dispersed, discontinuous, contingent, made up out of difference, rather than teleological, universal, unified and natural. In the way that an understanding of the background to what becomes 'natural' or 'unnatural' in law demonstrates that both are constructs borne out of specific historical factors, tracing 'genealogy' – in the sense of ancestry – can encompass a dispersion outside of the traditional and legally defined parameters of the family. This is significant for this project's understanding of artistic genealogy and how it intersects with artists' biographies: the highly contingent and dispersed parameters of a work of art are both reflective of the eclectic realm of artistic influence – which is more expansive than just the networks of friendships and familial relationships the artist was involved in – and are also connections that can be made throughout the artwork's existence through time that demonstrate how it exists in relational dialogue with new networks of people, materials and practices.

Despite Foucault's utilisation of the word genealogy to reflect a tracing back and unpicking of naturalised concepts, for Gilles Deleuze and Félix Guattari the chronological structure of this tracing and its locating of original sources remains too hierarchical in its organisation and reflective of a tree-like structure. In contrast, they propose an alternative organic structure, the rhizome, as an 'antigenealogy', arguing that it is representative of anti-hierarchical, dispersed, deterritorialised, abrupt, disruptive, contingent histories. As they write in *A Thousand Plateaus* (1980):

> Transversal communications between different lines scramble the genealogical trees. Always look for the molecular, or even submolecular, particle with which we are allied. We evolve and die more from our polymorphous and rhizomatic flu than from hereditary diseases, or diseases that have their own line of descent. The rhizome is an antigenealogy.[27]

In this way, the traditional line of ancestral descent – the patrimonial-legacy structure – is actually a small and maybe even insignificant element in what can be thought of as the cultural legacy of an event, person or thing. Even the mode of positioning the event, person or thing at the centre of the matrix is brought into question. This is at odds, then,

[27] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. and foreword by Brian Massumi (London and New York: Continuum, 2004), p.12.

with the methodology of disciplinary art history where authorship and provenance form the bedrock of art-historical knowledge, an interpretative approach that ties knowledge categorically to a patrimonial rather than rhizomatic structure.

The rhizome metaphorically suggests a connectivity that is haphazard while also, conversely, having purpose. In its organic capacity, the rhizome is the connection between multiple plants with none of these plants necessarily being designated as the original and each one having its own individual characteristics. The Deleuzian rhizome, then, foregrounds the multiplicity of connections and the non-hierarchical substrate of these networks. In the same way as the rhizome is an antigenealogy, it would also seem to be anti-inheritance, in the sense that inheritance, in its legal sense, requires either a testator to choose who inherits what or the law makes the choice on the part of the deceased if there is no Will. In other words, the connection between the deceased and the inheritor is one where the inheritor receives and the deceased gives. Inheritance seems to be a passive role, then, and less like the sense of mutual, relational connectivity of the rhizome.

Another way of approaching this question of hierarchy within inheritance, however, is in thinking through the specificities of the patrimony left behind by the deceased, an approach that is central to the methodology of this project in its focus on the objects in Hepworth's preserved studios. Rather than thinking of such things as an inert part of a property transaction that is over at the moment of inheritance, paying attention to them reveals their contingent and multiplicitous connections that are embedded in an ethical relationality. As Monk said in the July seminar, he is interested in:

> […] how relationality is constructed through legacies around possessions, which may be relics, or objects, or what have you, clutter.[28]

Relationality is not a given but can be constructed by and through possessions. Paying attention to such things, then, reveals them to be *participants* in the process of inheritance, as philosopher, anthropologist and sociologist Bruno Latour writes of such 'participants' in *Reassembling the Social: An Introduction to Actor-Network-Theory* (2005):

> […] implements [such as hammers, kettles, baskets, knives, railings, locks, soap and schedules], according to our definition, are actors, or more precisely, *participants* in the course of action waiting to be given a figuration.
>
> This, of course, does not mean that these participants 'determine' the action, that baskets 'cause' the fetching of provisions or that hammers 'impose'

[28] Monk, qtd in *Hepworth's Chisel* seminar, 20 July 2015.

> the hitting of the nail. Such a reversal in the direction of influence would be simply a way to transform objects into the causes whose effects would be transported through human action now limited to a trail of mere intermediaries. Rather, it means that there might exist many metaphysical shades between full causality and sheer inexistence. In addition to 'determining' and serving as a 'backdrop for human action', things might authorize, allow, afford, encourage, permit, suggest, influence, block, render possible, forbid, and so on.[29]

Latour calls such nonhumans *actants*, a non-anthropomorphic term taken from literary theory, in reference to how they modify the actions of nonhumans and humans that they come into relation with, serving as 'acting agents, interveners', as he writes in *Politics of Nature: How to Bring the Sciences into Democracy* (2004):

> As soon as we stop taking nonhumans as objects [in a subject–object divide], as soon as we allow them to enter the collective in the form of new entities with uncertain boundaries, entities that hesitate, quake, and induce perplexity, it is not hard to see that we can grant them the designation of actors.[30]

In this way, the conception of the actant as an acting agent, a participant, in a process in which there are uncertain boundaries between things, relates to the interconnectivity of lines of flight as characterised by the Deleuzian rhizome:

> Unlike a structure, which is defined by a set of points and positions, with binary relations between the points and biunivocal relationships between the positions, the rhizome is made only of lines: lines of segmentarity and stratification as its dimensions, and the line of flight or deterritorialization as the maximum dimension after which the multiplicity undergoes metamorphosis, changes in nature. […] Unlike the tree, the rhizome is not the object of reproduction: neither external reproduction as image-tree nor internal reproduction as tree-structure. The rhizome is an antigenealogy. […] The rhizome operates by variation, expansion, conquest, capture, offshoots. […] What is at question in the rhizome is a relation to sexuality – but also to the animal, the vegetal, the world, politics, the book, things natural and artificial – that is totally different from the arborescent relation: all manner of 'becomings.'[31]

I would argue that rather than a fixed and passive object, the inherited possession can be understood as a thing always in the process of becoming and which acts upon those that it comes into relation with, above and beyond its originally intended use (as a tool used for chiselling stone, for instance).[32]

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[29] Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory* (Oxford and New York: Oxford University Press, 2005), pp.71–72.
[30] Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*, trans. by Catherine Porter (Cambridge, Mass. and London: Harvard University Press, 2004), pp.75, 76.
[31] Deleuze and Guattari, pp.23–24.
[32] This conception also relates to James J. Gibson's notion of the 'affordant object' (James J. Gibson, *The Ecological Approach to Visual Perception* (Boston: Houghton Mifflin, 1979)).

'Natural' and 'unnatural' inheritance

Drawing again from legal definitions, this research understands the framing of knowledge around an artist's legacy through the patrimonial line as having the potential to become 'naturalised' and so received as given and unquestioned. I use the term 'naturalised' within the thesis, therefore, to refer to how knowledge that was constructed and contingent has, over time, become assimilated to the extent where it is now unquestionable. The double meaning of this term in its connection also with nature is particularly relevant in the case of Hepworth's legacy, where the difficulty in recognising that it is a highly constructed mediation is especially complex. There are various ways in which the very facts of her patrimony – her studio–home and garden with its contents turned into a museum; the natural materials and idea-driven, direct-carving modernist technique that she used to create many of her sculptures – feed directly into impressions of truth and authenticity and so of a lack of mediation. In this way, the specifically modernist epistemologies around 'direct carving' and 'truth to materials' from the early twentieth century with which Hepworth is associated become paradigms through which the authenticity of the narratives surrounding the interpretative mediation of Hepworth's legacy are validated and become hard to question. The very 'naturalness' of the materials Hepworth used, therefore, the 'truthfulness' with which she worked with these materials and created her ideas, in addition to the 'naturalness' of the setting in which they were made or can be seen map directly on to the interpretation of Hepworth's legacy as also being uncultivated. The naturalness of the materials and Hepworth's abstraction of human and natural forms, understandings of her character and biographical readings about her gender, motherhood and affinity with the landscape, all feed into notions of Hepworth's legacy as also being natural and uncultivated.

This use of the term 'naturalised' draws from understandings of familial inheritance, where, as described above, inheritance through the traditional family line is defined as natural and inheritance outside of this line is framed as unnatural. The relational formation of alternative kinships through unnatural Will-writing is likewise understood within this research as denoting alternative knowledges outside of the naturalised narrative. In this way, 'patrimonial knowledge', as used in this thesis, refers to knowledge that constructs authority and hierarchy as channelled through control of inherited patrimony and the interpretation and mediation of it and how, in turn, that knowledge and its value systems become naturalised. In contrast, however, this research proposes

that paying close attention to an artist's patrimony reveals that it contains within it the complex and contingent knowledges that have the potential to complicate and disrupt the naturalised and dominant legacy narrative, reflective of a rhizomatic ecology of inheritance rather than an arboreal line. In this way, the research is also ethical in the close attention it pays to the radical alterity held within Hepworth's patrimony and political in its focus on the undervalued.

What potential impact have the legal distinctions of natural and unnatural inheritance had on the writing of disciplinary art history, with its links to provenance, authorship and patrimony? What happens when inheritance appears to be given, appears natural and so unquestionable? In analysing the genre of the artistic monograph, in relation to the *British Sculptors and Sculpture* monographic series published by The Henry Moore Foundation and Lund Humphries, the art historian Ann Compton contrasts the monographic mode with 'thematically or theoretically based texts' on art, the latter of which, she argues,

> […] are valued for their flexibility and open-endedness in scope, but this disregards the *subjectivity* of the *critical agendas* that determine which specific ideas and moments are explored. By contrast, the focus of the monograph is a *given life* and work, yet this comparatively inflexible structure forces exploration and analysis that complicates and enriches our understanding of sculpture studies.[33]

How can a life be 'given'? Without or even with access to the artist themselves, what is given and what is not given? Likewise, what subjectivities are involved with any act of interpretation, what values and ideas of correctness bias any account? What acts of exclusion have already taken place – for example, in the selection and administration of an archive, the writing of an autobiography, or the curating of a biographical museum? To be specific: how does this art-historical methodology define what is valued and what is unvalued and how does it do so in relation to legal values around patrimony? In relation to the above articulation of the unnatural Will, which does not follow the traditional genealogical model, it becomes clear that what might ordinarily be 'given' – knowledge of marriage, children, major exhibitions and works, articulated connections with well-known artists – is not natural but a positioning that is, in the case of patrimonial inheritance, ratified through law and is therefore a legitimised narrative. In other words, in suggesting that there are not subjectivities and exclusions involved in the presentation of a life, that it is just given, there to be received, Compton ignores the

[33] Ann Compton, 'Affirmative Action: *British Sculptors and Sculpture* and the Monographic Form in Twentieth-century Sculpture Studies', *Sculpture Journal,* 22.2 (2013), 77–88 (p.87). Emphases added.

political questions and power dynamics of how that life is arbitrated and accessed and by whom, questions that underpin the methodology of this thesis and its case study.

In thinking through how complex subjects come to be considered universal and unassailable and so how one thing can be considered natural and another unnatural, I draw on recent ecological thinking on new materialism and the Anthropocene to intersect with the legal, philosophical and critical uses of the term natural, as stated above. The Anthropocene, dated by atmospheric chemist Paul Crutzen as starting in 1784 with the patenting of the coal-fuelled steam engine, is characterised by the fact that '[t]he human imprint on the global environment has now become so large and active that it rivals some of the great forces of Nature in its impact on the functioning of the Earth system'.[34] In this sense, nature cannot be understood as separate from human agency, but is instead interconnected with it completely. New materialism takes this a step further in thinking through the ways in which there is no distinction between nature and humanity, or nature and culture, as Diana Coole and Samantha Frost write in the introduction to their edited collection, *New Materialisms: Ontology, Agency, and Politics* (2010):

> As human beings we inhabit an ineluctably material world. We live our everyday lives surrounded by, immersed in, matter. We are ourselves composed of matter. We experience its restlessness and intransigence even as we reconfigure and consume it. At every turn we encounter physical objects fashioned by human design and endure natural forces whose imperatives structure our daily routines for survival. Our existence depends from one moment to the next on myriad micro-organisms and diverse higher species, on our own hazily understood bodily and cellular reactions and on pitiless cosmic motions, on the material artifacts and natural stuff that populate our environment, as well as on socioeconomic structures that produce and reproduce the conditions of our everyday lives. In light of this massive materiality, how could we be anything other than materialist? How could we ignore the power of matter and the ways it materializes in our ordinary experiences or fail to acknowledge the primacy of matter in our theories?[35]

In this way, the apparent distinction between natural and unnatural collapses. While a critical unpacking of what has become naturalised is necessary, therefore, it is also important to ask: What methods are needed to investigate other avenues that might be

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[34] Will Steffen, Jacques Grinevald, Paul Crutzen and John McNeill, 'The Anthropocene: Conceptual and Historical Perspectives', *Philosophical Transactions of the Royal Society A*, 369.1938 (2011), 842–67 (p.842). (Qtd in Christophe Bonneuil and Jean-Baptiste Fressoz, *The Shock of the Anthropocene: The Earth, History, and Us*, trans. by David Fernbach (London and Brooklyn, NY: Verso, 2016), chapter one [unpaginated].)

[35] Diana Coole and Samantha Frost, 'Introducing the New Materialisms', *New Materialisms: Ontology, Agency, and Politics*, ed. by Diana Coole and Samantha Frost (Durham, NC and London: Duke University Press, 2010), pp.1–43 (p.1).

perceived as unnatural? As Michael Taussig comments in 'A Report to the Academy' (1993) on the critical unpacking of naturalised concepts:

> When it was enthusiastically pointed out within memory of our present Academy that race or gender or nation … were so many social constructions, inventions, and representations, a window was opened, an invitation to begin the critical process of analysis and cultural reconstruction was offered. And one still feels its power even though what was nothing more than an invitation, a preamble to investigation has, by and large, been converted instead into a conclusion – eg. 'sex is a social construction,' 'race is a social construction,' 'the nation is an invention,' and so forth, the tradition of invention. The brilliance of the pronouncement was blinding. Nobody was asking what's the next step? What do we do with this old insight? If life is constructed, how come it appears so immutable? How come culture appears so natural? If things coarse and subtle are constructed, then surely they can be reconstrued as well? To adopt Hegel, the beginnings of knowledge were made to pass for actual knowing.[36]

If the received knowledge – which appears natural – can be declared through critique as a construct, then what happens after that? What new knowledge might be opened up through the use of different methodologies?

A methodological approach in media theory, called media archaeology, aims to 'investigate new media cultures through insights from past new media, often with an emphasis on the forgotten, the quirky, the non-obvious apparatuses, practices and inventions'.[37] The media-archaeological approach moves beyond interpretation, understanding and critique, as Jussi Parikka writes in his 2012 book, *What is Media Archaeology?*:

> Sean Cubitt (2004: 11) writes in *Cinema Effect*: 'The task of theory today is no longer negative. The job of media theory is to enable: to extract from what is and how things are done ideas concerning what remains undone and new ways of doing it.' This leads to a rethinking and mapping of future potentials instead of merely histories. As such it is an emphatically political figure of knowledge, when future-orientedness (what can be done?) is itself understood as political.
>
> Indeed, I am less interested in the traditional critical humanities and theory tools of *interpretation, understanding and critique* and more keen on those new forms of cultural and media analysis that want *to use, to pervert and to modulate* (Cf. Deleuze and Guattari 2004: 4). It is unusual to turn to Deleuze and Guattari when talking about historical modes of knowledge, which they are quite quick to label as a 'sedentary point of view' (2004: 25) which stabilizes, freezes and blocks becomings – those vectors through which we can think of something new. This has to do with alternative figures of knowledge. Do you produce knowledge (or any other creative act) to validate already existing mantras, or in order to enable change – track something that is fleeting, minor but, because of that, more

[36] Michael Taussig, 'A Report to the Academy', *Mimesis and Alterity: A Particular History of the Senses* (New York and Abingdon, Oxon.: Routledge, 1993), pp.xiii–xix (p.xvi). Ellipsis in original.
[37] Jussi Parikka, *What is Media Archaeology?* (Cambridge and Malden, MA: Polity, 2012), p.2.

> significant, perhaps? This relates to what Deleuze and Guattari called 'nomadology': a mode of knowledge and production that emphasizes new connections that are not reproductions of what exists – but *produce new modes of existing, thinking and creating.*[38]

Significantly for the methodology for this project, the media-archaeological approach makes use of obsolete technologies as methodological tools with which to '*produce new modes of existing, thinking and creating*'. This project's methodology – as with that of certain artists, as I describe later in the Introduction and in Chapter One – reflects a mode of working with history that is not only interpretative or critical, but rather is taking something, using something, picking it up, handling it and seeing what it can lever open.[39]

The media-archaeological approach is also in line with new-materialist thinking, then, in terms of paying attention to things and recognising them as participants with which to actively engage. Latour's description of the non-human actant is picked up by new-materialist political theorist Jane Bennett in her book *Vibrant Matter: A Political Ecology of Things* (2010), where she explores and maps the 'vital materiality' working across both human and non-human bodies. In it, she argues for an approach that might 'begin to *experience* the relationship between persons and other materialities more horizontally', meaning that things that were unvalued or thought to have little impact on situations or events might actually be recognised for their significance if the division between subject and object were dropped and things were understood as potential actants.[40] As Coole and Frost also write:

> […] materiality is always something more than 'mere' matter: an excess, force, vitality, relationality, or difference that renders matter active, self-creative, productive, unpredictable.[41]

In this way, distinctions between natural and unnatural collapse, and likewise between subject and object. Instead, a rhizomatic, connective horizontality emerges. What this means for patrimonial legacy is twofold: firstly, that the hierarchies of inheritance and the implicit values placed on subjects and objects can be questioned; and, secondly, that the objects of inheritance can themselves serve as methodological tools for questioning the

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[38] Parikka, p.161. The embedded references are: Sean Cubitt, *The Cinema Effect* (Cambridge, MA: MIT Press, 2004) and Deleuze and Guattari, *A Thousand Plateaus*.
[39] Ben Cranfield, paraphrased from Archive chisel seminar, convened by Helena Bonett, Hyman Kreitman Library & Archive Reading Room, Tate Britain, London, 7 August 2015. Quoted in the final chapter of this thesis.
[40] Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC and London: Duke University Press, 2010), p.10.
[41] Coole and Frost, p.9.

naturalised narratives of artistic legacy, which is key to the research method of this project.

Preserved artists' studios

In thinking through artistic legacy and the objects of inheritance, the preserved studios of artists serve as important sites, as is demonstrated in this project's focus on Hepworth's preserved studios. These include studios preserved in situ like at the Hepworth Museum, studios reconstructed in situ like Henry Moore's at Perry Green, studios packed and reconstructed elsewhere like Francis Bacon's at The Hugh Lane Gallery in Dublin, studios reconstructed in specially designed architectural spaces such as Constantin Brâncuşi's outside the Pompidou Centre in Paris, a reconstruction undertaken by the artist themselves as in Eduardo Paolozzi's at the Scottish National Gallery of Modern Art in Edinburgh, temporary reconstructions in exhibitions such as Piet Mondrian's in *Mondrian and his Studios* (Tate Liverpool, 6 June–5 October 2014), small installations of an aspect of an artist's studio using their original equipment such as with the display of a workbench and tools that belonged to Hepworth selected from her Palais de Danse studio at The Hepworth Wakefield or the working area of the ceramicist Lucie Rie in the Ceramics Gallery at the Victoria and Albert Museum, exhibitions focused on objects from the studio as in *Matisse in the Studio* (Royal Academy of Arts, London, 5 August–12 November 2017), or on the 'unfinished' work left in the studio as in *Eva Hesse*: *Studiowork* (The Fruitmarket Gallery, Edinburgh, 5 August–25 October 2009).[42]

The interpretation of preserved studios as 'mystical' and as a link to the 'genius' of the artist and their 'mythology' is the intended message of some studio–museum curators, as is argued by the art historian and author of the *World Directory of Artists' Museums* (1995), Selby Whittingham, who states:

> […] the artist's studio or house […] [provides] a mystical union with the creator who inhabited it. This touches on the essence of art.[43]

That preserved studios often lack an interpretative framework to help elucidate to visitors the artist's working process is particularly prevalent with some reconstructions, as art historian David Getsy argues of Bacon's studio:

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[42] For an online database of studio–museums in Europe, see 'The Artist's Studio Museums of Europe', *Artist's Studio Museum Network*, <http://www.artiststudiomuseum.org/> [accessed 16 October 2018].

[43] Selby Whittingham, 'The Poetry of the Museum', *Museum International*, 48. 3 (1996), 4–8 (p.4).

> […] the reason for preserving Bacon's studio in a museum is singular: to capitalize on the mythology of the modern artist by providing visually stunning but ultimately voyeuristic and somewhat exploitative entertainment. The Hugh Lane Gallery may well have gained a successful tourist attraction, but it has lost out on the chance to make a useful critical contribution to the understanding of Bacon – or of modern art.[44]

Instead, then, such preserved studios can reinforce the myth of the solitary artist genius, ignoring the everyday working processes and shifting changeability of the studio itself.[45] It has also been interpreted that in intending to have one's studio preserved in perpetuity, it is the intention of the artist to achieve 'immortality':

> The artist's desire to attain immortality by opening his/her environment to the public coincides with the public's curiosity regarding these spaces, and many artist's museums respond accordingly in their approach. Through interiors that are, or are almost, unchanged, the presence of the artist is conjured up. The established notion of the artist as genius has ascribed a mysticism to the site of creativity, and an aura of enigma impregnates the air with the spirit of this genius. This is a notion propagated and maintained by artist's museums, through their very existence and through their displays. Objects such as tools and plaster models, formerly used to execute the artist's works, are exhibited to stand in for the artist. The smock, that most intimate item, is often found hanging abandoned in a corner or casually flung over the empty easel; it reeks of symbolic presence, of timelessness, of eternity.[46]

As the author Imke Valentien notes, it is particularly the studio objects that can testify to the mysticism of the preserved site in that they appear to provide a direct link to the artist themselves and, in this way, can suggest immortality.

[44] David J. Getsy, 'The Reconstruction of the Francis Bacon Studio in Dublin', in *The Studio Reader: On the Space of Artists*, ed. by Mary Jane Jacob and Michelle Grabner (Chicago: University of Chicago Press, 2010), pp.99–103 (p.103).
[45] For a discussion on the difference between the studio and the gallery space, see Brian O'Doherty, *Studio and Cube: On the Relationship Between Where Art is Made and Where Art is Displayed* (New York: Princeton Architectural Press, 2007).
[46] Imke K. Valentien, 'The Inspiration of the Studio', *Museum International*, 48.3 (1996), 31–35 (pp.31–33).

The studios of many famous late-nineteenth- and twentieth-century artists were known in the artist's lifetime through photography and film.[47] This image-led interpretation continues in the visitor experience of many of the reconstructions, where vantage points are available through glass and perspex where walls previously stood – such as in the Brâncuşi reconstruction – or gained through peepholes – as is the case with the Bacon studio.[48] As described in Chapter One in relation to the photograph of the preserved stone-carving studio at the Hepworth Museum used on the front cover of the *Pictorial Autobiography*, such image-led presentations of artists' studios can create a sense of a broad overview, where the specificities of the objects within the studios are overlooked and, instead, the objects become generic symbols of the mythical genius of the artist. Likewise, when the studios are frozen in time – as indicated by a calendar with the date of Hepworth's death in the stone-carving studio or, more extremely, in the case of Bacon's studio, being highly preserved using archaeological and forensic methods – they have the sense of being like the preserved contents of a Victorian bell jar, or a mausoleum (as Bowness states), or a memento mori (as Valentien argues).[49] In this way, the studio objects can become like relics, but without the specificity afforded to the relic and its relation to the body of the saint from which it purportedly derived.

Likewise, in relation to the modernist artists' preserved studio, this distancing of the onlooker and framing of the viewpoint (or expansive looking through transparent but reflective walls, rather than from amongst the objects, as in Brâncuşi's studio), is a dematerialising of the facticity of the studio that links it to Whittingham's description, quoted above, of the 'mystical union' a preserved studio offers, which is inherently a transcendent offering rather than material. This transcendental interpretation of materiality is inherently a Greenbergian modernist approach, as Petra Lange-Berndt states in her introduction to the book *Materiality* (2015):

> [Clement] Greenberg was, like most modernists, not greatly interested in materials, the stuff of this world. Even if he proclaims his investment in the

[47] For an exploration of sculptors' studios in photography, see Stephen Feeke and Jon Wood, eds, *Close Encounters: The Sculptor's Studio in the Age of the Camera* (Leeds: Henry Moore Institute, 2001).
[48] For a critique of the different Brâncuşi reconstructions, see Albrecht Barthel, 'The Paris Studio of Constantin Brancusi: A Critique of the Modern Period Room', *Future Anterior*, 3.2 (Winter 2006), 34–45.
[49] Alan Bowness, 'The Barbara Hepworth Museum, St Ives, Cornwall', *Museums Journal*, 26.4 (March 1977), 148–49 (p.149) and Valentien, p.35. On the archaeological and forensic methods used in the Bacon reconstruction, see Mary McGrath, 'A Moving Experience', *Circa*, 92 (Summer 2000), 20–25 and Blaze O'Connor, 'Dust and Debitage: An Archaeology of Francis Bacon's Studio', *UCDscholarcast*, 2 (Autumn 2008), 2–9.

> medium, in this neo-platonic tradition the goal is to overcome any remnant of the everyday in order to arrive at pure *form* and transcendence. Material factuality is only a springboard for leaping into abstraction and visuality, realms understood as being less physical, as art historian Hope Mauzerall has phrased it: 'Materiality or matter here is recognized but then cancelled out.' In fact, the legacy of this version of modernism is not a focus on materials, but quite the opposite: their elimination.[50]

In contrast, as Lange-Berndt argues, it is 'a political decision to focus on the materials of art: it means to consider the processes of making and their associated power relations, to consider the workers – whether they are in factories, studios or public spaces, whether they are known or anonymous – and their tools and spaces of production'.[51] This approach can also be found in some recent literature on artists' use of tools and materials, such as Glenn Adamson and Julia Bryan-Wilson's *Art in the Making: Artists and their Materials from the Studio to Crowdsourcing* (2016), which contrasts with the earlier, mythological approach of, for instance, Michael Peppiatt and Alice Bellony-Rewald in their *Imagination's Chamber: Artists and their Studios* (1982).[52] What Lange-Berndt, Adamson and Bryan-Wilson resist, then, is a mythologising and dematerialising of artists' working processes (even where they include seemingly 'dematerialised' practices, such as working on a laptop, but which still links to the materials used in making the laptop and the substations from which an online 'cloud' database is kept running, as well as all the labour involved in the making and maintenance of each, not to mention the physicality involved in sitting at and working on a laptop). What this foregrounds, therefore, is that the more generic, decontextualised view of a preserved studio is also a depoliticising of that site, but the radicality of which can be reignited through attention to the specificities and contingencies of the materiality of that site and its contents. This is important for this project in the recognition of the preserved studios at the Hepworth Museum as presenting a partial and mediated impression of Hepworth's practice in that they are framed to the onlooker through set viewpoints through glass, are mediated through photography (including that of many visitors), and, in their small scale, they suggest a

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[50] Petra Lange-Berndt, 'Introduction: How to Be Complicit with Materials', *Materiality: Documents of Contemporary Art* (London and Cambridge, MA: MIT Press and Whitechapel Gallery, 2015), pp.12–23 (p.13). The embedded quote is: Hope Mauzerall, 'What's the Matter with Matter? Problems in the Criticism of Greenberg, Fried and Krauss', *Art Criticism*, 13.1 (1998), 81–96 (p.85).

[51] Lange-Berndt, p.12.

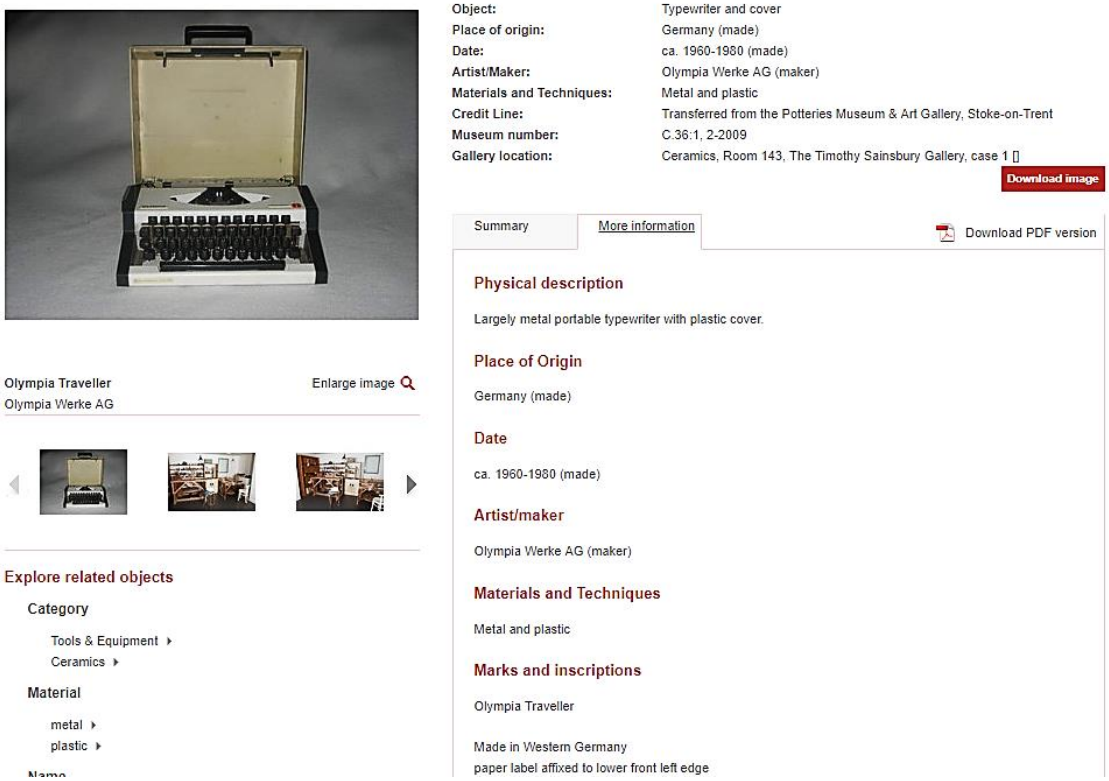
[52] Glenn Adamson and Julia Bryan-Wilson, *Art in the Making: Artists and their Materials from the Studio to Crowdsourcing* (London: Thames & Hudson, 2016) and Michael Peppiatt and Alice Bellony-Rewald, *Imagination's Chamber: Artists and their Studios* (Boston: New York Graphic Society, 1982).

solitary-genius approach to Hepworth's practice that belies its working realities in terms of the assistants she employed, the use of the yard outside the stone-carving studio as a continuation of that working space and of the upper floor when it had been the wood-carving studio, and also an occlusion of the much larger Palais de Danse studio across the road where she completed her large-scale, public commissions such as *Single Form* (1961–64) for outside the United Nations Building in New York. This project's method of bringing a tool out of this scene and handling it and using it as the focus of discussion reignites its materiality and politics, and so, in turn, that of Hepworth's practice, as is explored in the final chapter.

As described above by Getsy in relation to Bacon's studio, what kinds of knowledge are presented through such displays of artists' studios or their objects and what has implicitly been valued or unvalued and how does this fit within museological framings of knowledge within cataloguing and databases? As is demonstrated in the case of the Hepworth Museum, the transfer of this museum to be managed under the auspices of the Tate Gallery in 1980 did not include the transfer of the objects from the preserved studios, suggesting the complexity and also potentially the lesser value such objects were perceived as providing within Tate's province as a museum of fine art. The later ramification for this has been the 2016 formation of a new designation within Tate's collection, the Material and Studio Practice Collection, as already described. In contrast, a national museum like the Victoria and Albert Museum (V&A) – with its focus on the history of design – can assimilate period rooms and makers' tools into its collection database.

This is the case, for instance, with part of the studio of the ceramicist Lucie Rie, which was transferred at her death in 1995 by her executors to the Potteries Museum & Art Gallery, Stoke-on-Trent and transferred to the V&A in 2009 for

their Ceramics Gallery. In this case, the items in the studio are catalogued on the museum's database according to their own makers, such as with her typewriter made by Olympia Werke AG, with the object history detailing its ownership by Rie (see screenshot below). Rie's studio, therefore, does not disrupt the patrimonial structures of this museum, in part, because the contents can be itemised according to the history of design – which is the prevailing knowledge base of the V&A – and also because the studio has been removed from its original location and reconstructed in a smaller version within a setting that gives interpretative information about the history of ceramics. The V&A's database, therefore, is able to assimilate these contents, meaning that the typewriter could be found on the database by a person interested in the history of typewriters who, in turn, is then introduced to Rie. In contrast, Tate – with its interpretative knowledge framing through the history of art and with the Hepworth Museum, ultimately, being an anomaly as a heritage site within its museum structure – has not previously known how to give value to the studio objects in their complication of its principle knowledge base. With the recent acquisition of the Palais de Danse studio, which includes aspects that will be preserved (such as the markings on the floor showing the outline for the UN's *Single Form*), and the formation of the new Material and Studio Practice Collection, questions of value and knowledge in relation to Hepworth's legacy are a pressing concern, which this thesis seeks to address.



Attention to the specificities of studio objects is also an attention to the diversity of the knowledges afforded by them. This is made very apparent in instances where boundaries between categories are blurred or completely displaced meaning that the objects require new modes of attention in order to address them, as art historian Briony Fer describes in her curating of the 'studiowork' of the artist Eva Hesse. What Fer foregrounds, in looking at and thinking about these objects – experimental process pieces that Hesse made that are incredibly hard to position and value within standard definitions of art – is that the objects do not fit within conventional definitions and that the standard approaches therefore do not fit either. In other words, these objects break away from the conventional knowledges and this, in turn, makes Fer question her methodologies, as she writes:

> There is no wishing away the fact that it is hard to know what to make of these things because they are intractable in some way. Their awkwardness needs facing, not evading. My intention is not going to be to distinguish complete pieces from incomplete ones, or to re-invent them as works in the established sense of a 'work of art', but rather to ask: what is it to bring this collection of disparate things into focus and think about what it is that they are? This is far from a foregone conclusion. Most art-historical interpretation tends to assume that we know what is the object of our attention. Here, the point is that I do not know what these objects are. That is my starting point. The question is how to attend to them in a way that is adequate to the risks that they take. Perhaps this means taking a risk with our own thought. Doesn't an art-experiment demand at least some form of thought-experiment? […] Their recalcitrance is a reason to take them more rather than less seriously, precisely because they require us to figure out a way of thinking about them and what they mean to us (rather than simply what they *mean*).[53]

Fer wants to 'attend' to the objects in a way applicable to their specificity. This is an ethical approach, in that it is paying attention to the alterity of 'the other', as Emmanuel Levinas describes of the ethics of the face-to-face encounter and Silvia Benso describes in relation to attending ethically to objects.[54] It is also an embrace of the alternative knowledges these objects might afford, if one is open to encountering them, and is

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[53] Briony Fer, *Eva Hesse: Studiowork* (New Haven and London: Yale University Press, 2009), p.15.

[54] Emmanuel Levinas writes on the possibilities for ethics in the face-to-face encounter, describing the face as refusing 'to be contained', meaning 'it cannot be comprehended, that is, encompassed'. He goes on that '[s]peech proceeds from absolute difference', and so a radical alterity exists in the other that – if respected, rather than doing violence by 'grasping' or 'circumventing' it – is an ethical mode that can lead to change. (Emmanuel Levinas, *Totality and Infinity*: *An Essay on Exteriority*, trans. by Alphonso Lingis (The Hague and Boston: Martinus Nijhoff Publishers, 1979) pp.194, 197.) Silvia Benso writes: '[Attention is] the dignity of a deference that wishes to welcome and assert differences and othernesses' (Silvia Benso, *The Face of Things: A Different Side of Ethics* (Albany, NY: State University of New York Press, 2000), p.165).

central, therefore, to the approach taken within this research in its expansion of knowledges in relation to Hepworth's legacy through and by means of an ethical attention to the specificities of her patrimony, which is described in detail in the final chapter.

It is the uncertainty about the status and value of an object that can precipitate questioning, as cultural geographer Caitlin DeSilvey writes about her work classifying the things found in an archaeological survey of a derelict and decaying Montana homestead. The site had been taken over by organisms, as she writes:

> Rodents, moulds, insects and other organisms, long accustomed to being left alone, had colonized the excess matter.

Consequently, 'a problem that I could barely articulate, let alone resolve' quickly arose for DeSilvey of *what* is being salvaged.[55] At bottom, the things to be preserved were historical items relating to homesteading practices, to be picked out from amongst the other organisms and materials, as DeSilvey writes:

> As the curator of the site, I had responsibility for recovering items of value from this inauspicious mess so they could be enlisted for projects of cultural remembrance.

However, the established valuing processes were not appropriate for approaching the materials at this site:

> Conventional strategies for conservation and heritage preservation neutralize these ambiguous perceptions [referring to anthropologist Mary Douglas's description of the ambiguity found in rejected and refuse items] through a set of value judgements that render materials into distinct categories of 'artefact' and 'waste'. In this place, however, such an approach would have led to the disposal of all but the most durable items. The homestead's materiality required a particular kind of attention to make sense of it, one that attempted not to defuse sensations of ambiguity and aversion, but to work with them.[56]

In this way, what is or is not an 'artefact' and what is or is not 'waste' is almost impossible to determine. Instead, the conventional way of understanding an artefact was shown to not fully express its knowledges, as DeSilvey found in relation to finding a box that contained volumes of an old encyclopaedia that was partly eaten by mice and covered in debris:

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[55] Caitlin DeSilvey, 'Observed Decay: Telling Stories with Mutable Things', in *Museum Objects: Experiencing the Properties of Things*, ed. by Sandra H. Dudley (London: Routledge, 2012), pp.254–68 (p.255).
[56] DeSilvey, p.256. See also Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge, 1966).

> The curator in me said I should just pull the remaining books out of the box, brush off the worst of the offending matter, and display them to the public as a damaged but interesting record of obsolete knowledge. Another instinct told me to leave the mice to their own devices and write off the contents of the box as lost to rodent infestation. I could understand the mess as the residue of a system of human memory storage, or I could see an impressive display of animal adaptation to available resources. It was difficult to hold both of these interpretations in my head at once, though. I had stumbled on a rearrangement of matter that mixed up the categories I used to understand the world.[57]

DeSilvey writes, in relation to the work of philosopher and cultural theorist Peter Sloterdijk, that '[t]he threshold of discomfort and aversion […] can also be a threshold to other ways of knowing'.[58] What is at stake, here, is that there are two, seemingly paradoxical, forms of knowledge taking place. If the knowledge produced in relation to the mice and their use of the books is attended to and thereby given value, it brings into question the assumed value of the knowledge produced by the books alone. In relation to the preservation of artists' studios and the objects they contain, then, the assumed knowledge, at a basic level, is how these objects and the site relate to the intentions of the artist and, at a more generic level, it is the knowledge relating to the rarefied places inhabited by artistic geniuses. But what other kinds of knowledges are afforded by such sites and their objects if the complexity and contingency of their specificities, materialities and temporalities are attended to?

In relation to artistic legacy, an artist's patrimony as found in their preserved studio can be found to contain within it diverse forms of matter. While many of such studios have been carefully reconstructed, conserved and environmentally controlled – meaning that the impact upon them from mould or light damage, for instance, is minimal – others, such as Hepworth's, are affected more overtly by environmental conditions and the incursion of organisms. Environmental flux is one way of understanding the potentially competing and even paradoxical knowledges found at play within a preserved artist's studio. But such alternative knowledges can also be noted through attention to the different types of materials the artist owned and the different realms of interconnections these engender, such as with biscuit tins, jars, whisky and bath-essence bottles that once contained one sort of material but were repurposed by Hepworth or her assistants to

[57] DeSilvey, p.257.
[58] DeSilvey, p.256. See also Peter Sloterdijk, *Critique of Cynical Reason* (Minneapolis: University of Minnesota Press, 1987).

contain working materials and which now, in turn, may have congealed, separated or altered through chemical processes into a third type of material.

As the work of Fer and DeSilvey attest, attention to the idiosyncrasy of things found within such sites and the complex and contingent knowledges they present can allow for an expansive view that brings into question received forms of value. Inheritance, then, is shown to be active rather than passive, in that it requires the engagement and attention of the inheritor to the alterity of that which they are inheriting. The unknowability of that legacy is what engages. I would argue that it is through paying attention to the uncategorised, peripheral and unvalued items of Hepworth's patrimony, therefore, that a shift can take place in expanding understandings of Hepworth's legacy to encompass more than only the established narrative.

Influence and cultural inheritance

As described above, artistic legacy is often framed in terms of an influence structure, such as with the exhibition *Body and Void: Echoes of Moore in Contemporary Art* (The Henry Moore Foundation, Perry Green, 1 May–6 October 2014) where contemporary artists were positioned in terms of inheritors of the legacy of the modernist sculptor Henry Moore. This section positions this project's understanding of artistic legacy, cultural inheritance and influence through their interpretation across philosophy, literary theory, art history and curatorial approaches to which this research and its methodology responds. In particular, it demonstrates the differing understandings of these terms and how that is key to the approach taken up in this project's nuanced response to the ambiguities contained within artistic legacy. The section draws from diverse thinkers who have articulated notions of legacy and influence, including Jacques Derrida, T.S. Eliot, Virginia Woolf, Harold Bloom, Linda Nochlin, Michael Baxandall, Alan Bowness, Lisa Tickner, Kobena Mercer and Helen Molesworth, as I explore below.

For Derrida, inheritance is both a case of an injunction from the past as well as a choice on the part of the inheritor on how to inherit.[59] To inherit, then, is not passive but active. And it does not involve receiving something as it was in the past, but instead involves

[59] '[…] ce qui caractérise l'héritage, c'est d'abord qu'on ne le choisit pas, c'est lui qui nous choisit, nous élit violemment' [what characterizes the inheritance is first that we do not choose it, it is it which chooses us, elects us violently] (Jacques Derrida, qtd in Jacques Derrida and Elisabeth Roudinesco, *De Quoi Demain… Dialogue* (Paris: Fayard / Galilée, 2001), p.16).

engagement, adaptation and choice on the part of the inheritor as well as reaffirmation. As he writes in *Specters of Marx* (1993):

> Let us consider […] the radical and necessary *heterogeneity* of an inheritance […]. An inheritance is never gathered together, it is never one with itself. Its presumed unity, if there is one, can consist only in the *injunction* to *reaffirm by choosing*. 'One must' means *one must* filter, sift, criticize, one must sort out several different possibles that inhabit the same injunction. And inhabit it in a contradictory fashion around a secret. If the readability of a legacy were given, natural, transparent, univocal, if it did not call for and at the same time defy interpretation, we would never have anything to inherit from it. We would be affected by it as by a cause – natural or genetic. One always inherits from a secret – which says 'read me, will you ever be able to do so?' […] The injunction itself […] always says 'choose and decide from among what you inherit'.[60]

The *action* of inheriting, then, is one of sorting, differentiating, analysing and finally adapting and choosing. The indefinable qualities of the legacy – its secret – provokes the inquisitiveness of the inheritor. The legacy's secret remains elusive – always defying interpretation – which is why it is worth inheriting, because the *task* of inheritance is then active and engaged. As Derrida writes in relation to the legacy of Marxism:

> […] one *must assume the inheritance* of Marxism, assume its most 'living' part […]. This inheritance must be reaffirmed by transforming it as radically as will be necessary. […] Inheritance is never a *given*, it is always a task. It remains before us just as unquestionably as we are heirs of Marxism, even before wanting or refusing to be, and, like all inheritors, we are in mourning. In mourning in particular for what is called Marxism. *To be*, this word in which we earlier saw the word of the spirit, means, for the same reason, to inherit.[61]

Inheritance is affirmed as an active task, then, rather than a passive receiving. Analysis is therefore required not only of the role of the legal inheritor – such as an artist's estate – in interpreting a legacy, but also of those who inherit in a different sense to the property and rights holders and can include contemporary artists' responses to the legacy of an artist like Hepworth. Likewise, when the legacy is recognised as 'living' – as changeable, in flux, having momentum, rather than fixed and immutable – then it encourages and even demands engagement.

Eliot, Woolf and Bloom articulated framings of literary influence that encompass notions of inheritance. For Eliot, writing in the essay 'Tradition and the Individual Talent' (1919), 'the poet must develop or procure the consciousness of the past and […] he should

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[60] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, trans. by Peggy Kamuf, intro. by Bernd Magnus and Stephen Cullenberg (London and New York: Routledge, 1994), p.18.
[61] Derrida, *Specters of Marx*, p.67.

continue to develop this consciousness throughout his career'.[62] Rather than focus on originality, Eliot argues, the poet is involved with a form of resuscitation of the dead through a respect for, knowledge of, and engagement with literary tradition. This process is one of depersonalisation, he argues, for the benefit of the poetry that will be written:

> What happens is a continual surrender of [the poet] himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality.

In channelling their literary inheritance, the poet does not become an imitator but, on the contrary, more individual:

> We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors; we endeavour to find something that can be isolated in order to be enjoyed. Whereas if we approach a poet without this prejudice we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously.[63]

The poets of the past continue to live, Eliot argues, through the chosen inheritance manifested in the poetry of the present. The value of the poetry of the past and that of the present, then, is attributed and claimed through the new poem's reference to literary tradition.

In looking back to this western literary tradition, however, it is clearly biased in favour of men. For Woolf, writing in the essay 'A Room of One's Own' (1929), the inheritance that Eliot claims is that of the male-dominated canon, which therefore marginalises women's experience and contribution. Instead, Woolf argues for a distinctly female creative inheritance, asserting that 'we think back through our mothers if we are women'.[64] Expanding upon this in her lecture 'Professions for Women' (1931) in relation to her own practice, she states that 'many famous women, and many more unknown and forgotten, have been before me, making the path smooth, and regulating my steps'.[65] This has been described as Woolf tracing a *matrilineal* ancestry, locating artistic

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[62] T.S. Eliot, 'Tradition and the Individual Talent', *The Sacred Wood: Essays on Poetry and Criticism* (New York: Alfred A. Knopf, 1921), <https://www.bartleby.com/200/sw4.html> [accessed 5 December 2018].
[63] Eliot, <https://www.bartleby.com/200/sw4.html>.
[64] Virginia Woolf, 'A Room of One's Own', in *A Room of One's One / Three Guineas,* ed. and introd. by Michèle Barrett (London and New York: Penguin), pp.1–114 (p.69).
[65] Virginia Woolf, 'Professions for Women', *The Death of the Moth, and Other Essays,* <https://ebooks.adelaide.edu.au/w/woolf/virginia/w91d/chapter27.html> [accessed 5 December 2018].

genealogical descent through the female line rather than the patrilineal male line.[66] Woolf also said in her lecture 'The Leaning Tower' (1940):

> […] books are descended from books as families are descended from families … They resemble their parents; yet they differ as children differ, and revolt as children revolt.[67]

This assertion, as Tickner notes in her 2002 article 'Mediating Generation: The Mother–Daughter Plot', has similarities with the conception of artistic influence articulated by Bloom in his book *The Anxiety of Influence: A Theory of Poetry* (1973).[68] In contrast to a sense of benign ancestral inheritance suggested by Eliot in particular, Bloom proposes literary inheritance as an anxious struggle 'even to the death'.[69] This is a distinctly patrilineal struggle, Bloom suggests, a '[b]attle between strong equals, father and son as mighty opposites, Laius and Oedipus at the cross-roads'.[70] Instead of the poet gaining knowledge and sustenance from his forbears and working with and through that tradition, as Eliot proposes, the poet, for Bloom, struggles with the influence of his forbears, as he writes in the preface to the second edition: 'the anxiety of influence *comes out of* a complex act of strong misreading, a creative interpretation that I call "poetic misprision"'.[71] Misprision means '[c]ontempt, scorn; failure to appreciate or recognize the value of something', stemming etymologically from to 'misprize'.[72] The struggle with inheritance, then, comes at the level of the text and is a struggle over value and the claiming of status in relation to artistic ancestors.

For Baxandall, writing in the field of art history in his book *Patterns of Intention: On the Historical Explanation of Pictures* (1985), influence is a problematic concept because it suggests action only on the part of the influencer rather than the influenced:

> To say that X influenced Y in some matter is to beg the question of cause without quite appearing to do so. After all, if X is the sort of fact that acts on people, there seems no pressing need to ask why Y was acted on: the implication

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[66] See, for example, Lisa Tickner, 'Mediating Generation: The Mother–Daughter Plot', *Art History*, 25.1 (February 2002), 23–46 (p.26) and Donald J. Childs, 'Mrs. Dalloway's Unexpected Guests: Virginia Woolf, T.S. Eliot, and Matthew Arnold', *Modern Language Quarterly*, 58.1 (March 1997), 63–82 (p.63).
[67] Virginia Woolf, 'The Leaning Tower', *Collected Essays II*, p.163, qtd in Ellen Bayuk Rosenman, *The Invisible Presence: Virginia Woolf and the Mother–Daughter Relationship* (Baton Rouge and London: Louisiana State University Press, 1986), p.134, qtd in Tickner, p.26 (with ellipsis).
[68] Tickner, p.26.
[69] Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, 2nd edn (New York and Oxford: Oxford University Press, 1997), p.5.
[70] Bloom, p.11.
[71] Bloom, p.xxiii.
[72] *Oxford English Dictionary*.

> is that X simply is that kind of fact – 'influential'. Yet when Y has recourse to or assimilates himself to or otherwise refers to X there are causes: responding to circumstances Y makes an intentional selection from an array of resources in the history of his craft.[73]

Baxandall argues, therefore, that looking from the viewpoint of the inheritor – and the intentionality that can be involved in choosing to inherit from one's antecedents – is a more fruitful way of exploring the connections between paintings made at different moments in time. In keeping with Bloom's notion of the 'misprision' with which the inheritor works with their artistic inheritance, Baxandall recognises the wide range of ways in which a painter can inherit from their forbears:

> If we think of Y rather than X as the agent, the vocabulary is much richer and more attractively diversified: draw on, resort to, avail oneself of, appropriate from, have recourse to, adapt, misunderstand, refer to, pick up, take on, engage with, react to, quote, differentiate oneself from, assimilate oneself to, assimilate, align oneself with, copy, address, paraphrase, absorb, make a variation on, revive, continue, remodel, ape, emulate, travesty, parody, extract from, distort, attend to, resist, simplify, reconstitute, elaborate on, develop, face up to, master, subvert, perpetuate, reduce, promote, respond to, transform, tackle […].[74]

Consequently, to be influenced – and to inherit – is an active mode on the part of an artist that makes use of a diverse array of methodologies.

For Bowness, who was director of the Tate Gallery in 1980–88, the 'conditions of success' for the modern artist are based around four 'circles of recognition', the first and most important being the artist's peers. While not exploring artistic inheritance directly in this 1989 lecture, Bowness foregrounds the competitive nature of artistic circles and the striving for recognition that, he argues, is the aim of every artist. Similar to Bloom's argument, Bowness posits rivalry as instrumental in galvanising artists to produce great work and that competitiveness is a necessary part of a great artist's character:

> Older artists can be jealous and suspicious, as was Cézanne, who thought Gauguin had stolen his 'petite sensation'. A few seem by nature to be generous-minded, as was Pissarro, who recognized and encouraged Cézanne and Gauguin and Seurat and Van Gogh, all at a remarkably early stage in their careers. Maybe this generosity of spirit is why, in the last resort, Pissarro is not their equal.[75]

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[73] Michael Baxandall, 'Excursus Against Influence', *Patterns of Intention: On the Historical Explanation of Pictures* (New Haven and London: Yale University Press, 1985), pp.58–62 (p.59).
[74] Baxandall, p.58.
[75] Alan Bowness, *The Conditions of Success: How the Modern Artist Rises to Fame* (London: Thames and Hudson, 1989), p.21.

For Bowness, this conception of the temperament of the great artist means that their talent will always be recognised, as he ends his lecture:

> Artists have to strive for recognition at the early stages of their careers, knowing that their chances of success are small. But the exceptional talents will always be recognized, usually from a very early stage, and their paths to fame will follow the pattern of progress that I have indicated. To imagine that there are unrecognized geniuses working away in isolation somewhere, waiting to be discovered, is simply not credible. Great art doesn't happen like that.[76]

Writing in 1971, Nochlin had similarities with this argument in her article 'Why Have There Been No Great Women Artists?', in that she articulates the ways in which women have been excluded from artistic 'success' owing to patriarchal societal prejudices and codes. Nochlin specifically highlights how what appears to be 'natural' or 'given' is, in fact, a construct:

> Why have there been no great women artists? The question is crucial, not merely to women, and not only for social or ethical reasons, but for purely intellectual ones as well. If, as John Stuart Mill so rightly suggested, we tend to accept whatever *is* as 'natural,' this is just as true in the realm of academic investigation as it is in our social arrangements: the white Western male viewpoint, unconsciously accepted as *the* viewpoint of the art historian, is proving to be inadequate. At a moment when all disciplines are becoming more self-conscious – more aware of the nature of their presuppositions as exhibited in their own languages and structures – the current uncritical acceptance of 'what is' as 'natural' may be intellectually fatal.[77]

The question of what is *available* as an inheritance is therefore significant as well as the specificities and intersections of race, class, gender, sexuality and able-bodiedness. Writing in 2002, Tickner argues that '[t]his is the first generation in which women artists have grown up with both parents', meaning that women artists can inherit from both their male and female artistic forbears. She goes on:

> Finding (real and elective) artist–mothers releases women to deal with their fathers and encounter their siblings on equal terms. Feminism fought for our right to publicly acknowledged cultural expression; it also insists on our place in the patrimony, equal heirs with our brothers and cousins.[78]

Tickner positions this in relation to Deleuze and Guattari's conception of the rhizome as signifying heterogenous alliance instead of hierarchical filiation.[79]

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[76] Bowness, *The Conditions of Success*, p.61.
[77] Linda Nochlin, 'Why Have There Been No Great Women Artists?' in *Art and Sexual Politics: Women's Liberation, Women Artists, and Art History*, ed. by Thomas B. Hess and Elizabeth Baker (New York: Macmillan, 1973), pp.194–205 (p.194).
[78] Tickner, p.29.
[79] Deleuze and Guattari, p.27 and Tickner, p.29.

Questioning the conception of a stable tradition from which all artists inherit, the histories of art outside of the white, western male canon reveal rhizomatic flash points, isolations and multiple belongings. Discussing the histories of black diasporic artists following a 2016 lecture, Mercer argues that there are positions of multiple belonging that can be understood as moving towards a promiscuous, hybrid relationality:

> In a patriarchy, we're conditioned to think about lineage in terms of descent – it's the father's property that gets descended to the son – that's the normative narrative that many art histories are still loyal to. Whereas, if we begin with diaspora, we have a discontinuous rhythm, a stop–start rhythm. Some people don't like that because it doesn't fit into your narratives in which abstract expressionism begat colour field which begat… and so on. Some people are still very enthusiastic about those linear stories; they're very loyal to them. But the challenge in thinking about rewriting art history is that that method is not value neutral. It's not something that you can just transfer to diaspora artists or artists who are operating from a position of multiple belonging, multiple attachments. And so I think that's part of the exciting, creative, intellectual challenge and that to face it we need to move away from that reactive position of pointing out what's been left out, what's been excluded, and move towards a much more proactive position that can draw on Henry Louis Gates, that can draw on Stuart Hall – all the amazing intellectual resources we have – to think about entanglement. […] So let's move away from this sort of family-tree narrative – this heteronormative narrative of looking for the father – and think more about the more promiscuous way in which elements circulate and how they hybridise. I think that's the challenge really.[80]

As Mercer states, it is the *methodologies* that require questioning, dismantling and reinventing, not just because they do not work for writing histories of artists of multiple belonging, but also because the established methods are 'not value neutral'.

Rather than trying to insert 'forgotten' or 'marginalised' artists into the established canon through the utilisation of established methods, new methodologies are required to address the complexities of non-canonical artists that will, in turn, displace the centrality of the canon to upset the premise of centre and marginal, of successful and unsuccessful, of genius and journeyman, of influential and uninfluential. Consequently, the feminist project of rediscovering forgotten or marginalised women artists is not enough in and of itself if there is not also a corresponding complication of existing or use of new methodologies to do so. Otherwise, it is only trying to find 'our place in the patrimony' and reproducing its model of value rather than a dismantling or radical questioning of the

[80] Kobena Mercer, qtd in Q&A following his keynote lecture, 'Then and Now: The Longest Journey', in *Now and Then…, Here and There…*, Black Artists and Modernism conference, Chelsea College of Art, London, 6 October 2016, <https://vimeo.com/194141961> [accessed 1 March 2018].

conception of patrimonial inheritance.[81] If the same methodologies are employed, then the status quo assimilates the radical material rather than the radical material altering the status quo. If a 'matrilineal' line is being sought in contrast to a 'patrilineal' one, this is following the same ancestral hierarchy that Deleuze and Guattari describe as 'tree logic'.[82] Although the etymology of 'matrilineal' derives in part from the Latin for mother, 'mater', it has been compounded with notions around property connected to the mother and, specifically, 'matrimony' being the state of being married.[83] Consequently, the replacement of 'patrimony' with 'matrimony' does not work as a means of breaking away from or complicating the conception of patrimonial inheritance. The conception of the matrilineal also implies that there is a universality to female experience, which is an essentialist and binary view that does not reflect the intersections and fluidities of gender, race, class, sexuality and able-bodiedness in lived experiences.

Molesworth expands upon these themes in her 2010 chapter, 'How to Install Art as a Feminist', noting how institutions (including museums), organised around and in support of the status quo of patriarchal historical narratives, require structural change:

> […] part of what I'm after, as a feminist, is the fundamental reorganization of the institutions that govern us, as well as those that we, in turn, govern.[84]

In particular, Molesworth sees curators as instrumental in and ethically responsible for challenging preconceived values around canonical and marginalised legacies, as she states in a 2016 interview:

> Most museums still maintain a commitment to an idea of the best, or quality, or genius. And I'm not saying I don't agree with those as values. But I think those values have been created over hundreds of years to favour white men. One of the things you have to say as a curator is 'We are not going to present the value that already exists; we are going to do the work to create value around these woman

[81] Tickner, p.29. In 1913, the Russian socialist revolutionary Alexandra Kollontai said that the aim of the bourgeois suffragettes and feminists 'is to achieve the same advantages, the same power, the same rights within capitalist society as those possessed now by their husbands, fathers, and brothers'. In contrast, 'the aim of the women workers […] is to abolish all privileges deriving from birth or wealth'. (Alexandra Kollontai, 'Women's Day', *Pravda*, 17 February 1913, in *Alexandra Kollontai: Selected Articles and Speeches*, trans. by Cynthia Carlile (Moscow: Progress Publishers, 1984), <https://www.marxists.org/archive/kollonta/1913/womens-day.htm> [accessed 5 March 2018].)

[82] Deleuze and Guattari, p.12.

[83] *Oxford English Dictionary*.

[84] Helen Molesworth, 'How to Install Art as a Feminist', in *Modern Women: Women Artists at the Museum of Modern Art*, ed. by Cornelia Butler and Alexandra Schwartz (New York: Museum of Modern Art, 2010), pp.499–513 (p.499).

> artists and artists of colour that would just come "naturally" to the white male artist.'[85]

As Derrida writes, '[i]nheritance is never a *given*, it is always a task'.[86] In order to not take inheritance for granted – to not just accept it as given and there to be received – requires active involvement; in other words, it requires nuanced and specific methodologies to deal with the uniqueness of the legacy itself. To utilise the predominant methodology is to enter into the existing patrimonial structure of inheritance – with the benevolent father or the anxious hierarchical struggle of father and son – all of which revolves around the conception of a rejigging of the established canon, or a potential critique of it, rather than presenting something fundamentally different. In this way, this project recognises the active task of inheritance and ultimately identifies and creates value and knowledge for an aspect of Hepworth's legacy that has been marginalised through the utilisation of a methodology outside of the established art-historical, museological method.

Method, montage and the curatorial

As described above and as I explore in Chapters One and Two, the dominant methodological approach to Hepworth's legacy has been disciplinary art history, with its ties to provenance, authorship and patrimony. I proposed an AHRC-funded collaborative doctorate between Tate and the RCA during a key moment in the representation and interpretation of Hepworth's legacy, as described in the Preface, and have enjoyed privileged access to the influential decision-makers (who are owners or rights holders of Hepworth's patrimony either through museum collections or artist-estate management). Through my primary research into the varied approaches to interpreting and representing Hepworth, both historic and contemporary, I recognised that the methodologies being employed were not able to interrogate sufficiently the problems of Hepworth's legacy in that they utilised predominantly the same methodological approach as that of the dominant narrative, in terms of an art-historical, museological method. I also recognised that certain interpretations of Hepworth are taken for granted and not interrogated both because they are so embedded and because

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[85] Helen Molesworth, qtd in Julia Halperin, 'Creating Value Around Women Artists: The Chief Curator's View', *The Art Newspaper*, 3 May 2016, <http://old.theartnewspaper.com/news/museums/creating-value-around-women-artists-the-chief-curator-s-view/> [accessed 14 March 2018].

[86] Derrida, *Specters of Marx*, p.67.

they fall outside of the methodological province of the existing knowledge base. The need for a new methodological approach was therefore found to be particularly pressing, especially coming at this key 'Hepworth moment' happening across gallery, exhibition, archive, conservation, artistic, acquisition and publication fronts.

The art-historical method, as Mercer states, is not 'value neutral'. As sociologists John Law and John Urry write in their 2002 article 'Enacting the Social', 'methods are never innocent and […] in some measure they enact whatever it is they describe into reality'.[87] This has been the case, I argue, in relation to the understanding of Hepworth's legacy in that it is the method of art history and its informing of museology as practised within Tate Curatorial and Conservation that has created the 'reality' of the authoritative Hepworth narrative, which is, as a result, performed and re-performed and through its reproduction is reinforced. Law and Urry write of the methods commonly deployed in social science:

> What worked well to enact nineteenth century realities, works much less well at the beginning of the twenty-first century. Social science has yet to develop its own suite of methods for understanding – and helping to enact – twenty-first century realities.

Such twenty-first-century realities that nineteenth-century methods struggle to handle, they write, include dealing with the fleeting, the distributed, the multiple, the sensory, the emotional and the kinaesthetic.[88] As is explored in this research, it is similarly such realities that have been marginalised in discussions of Hepworth's legacy thereby occluding the multiple worlds, or ontologies, in which Hepworth's legacy performs.

In this way, all research methods are understood, as Law and Urry argue, as 'performative':

> By this we mean that: they have effects; they make differences; they enacts [sic] realities; and they can help to bring into being what they also discover.

Research methods, therefore, are not just a means of accessing data, but in their performativity they actually enact and bring into being the realities that they are also discovering. Therefore, the choice of method to enact new realities is also political, as Law and Urry write:

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[87] John Law and John Urry, 'Enacting the Social', Department of Sociology and the Centre for Science Studies, Lancaster University (2002), <http://www.comp.lancs.ac.uk/sociology/papers/Law-Urry-Enacting-the-Social.pdf> [accessed 24 November 2018], p.10.
[88] Law and Urry, p.10.

> The issue is not simply how what is out there can be uncovered and brought to light, though this remains an important issue. It is also about what might be made in the relations of investigation, what might be brought into being. And indeed, it is about what should be brought into being.[89]

In not being 'value neutral' or 'innocent', as Mercer, Law and Urry describe, research methods frame realities, as Law and Urry end their article:

> We have suggested that the issue is one of 'ontological politics'. If methods are not innocent then they are also political. They help to make realities. But the question is: which realities? Which do we want to help to make more real, and which less real? How do we want to interfere (because interfere we will, one way or another)?[90]

In this way, research methods are recognised as active interventions rather than only as means of collating data.

This is significant for this project in two ways. Firstly, as a collaborative doctorate practising situated research within Tate, the findings of this research are able to feed directly back into the institution and can contribute to the strategies being currently developed for the curatorial and interpretative methods to be employed in the recently acquired Palais de Danse studio and the methodological approach to the new Material and Studio Practice Collection (both described in the Preface). As I demonstrate in this thesis, the key research method employed in this project – borrowing a stone-carving chisel from the preserved studios at the Hepworth Museum and utilising it as a means of instigating discursive discussion at Tate St Ives and Tate Britain – provoked an interference into the museum's systems of legacy management and value formation and so instigated a change in its established systems of knowledge and value. As I describe in the final chapter of the thesis, this method precipitated a change in knowledge and value not only discursively through the displays and discussions enacted at the different Tate sites and the individuals involved in those, but also bureaucratically in its allocation of a unique asset number, Z05327, on Tate's collection-management database, The Museum System (TMS).

Understanding research methods as an intervention into established practices and systems of knowing, as described by Law and Urry, is also comparative with recent

[89] Law and Urry, pp.3, 5.
[90] Law and Urry, pp.10–11.

understandings and enactments of 'the curatorial'. Paul O'Neill and Mick Wilson write in their introduction to the book *Curating Research* (2015) that:

> […] curatorial practices have developed multiply, as active forms of knowledge production; as ways of contesting established epistemic schemata; and as research actions and epistemic practices in their own right.[91]

In this way, curatorial research methods serve as 'research actions' in their intervention into both 'established epistemic schemata' as well as through being 'epistemic practices in their own right'. The curatorial, as a research method, then, recognises curatorial practice as shaping new realities. As with Law and Urry's description of nineteenth-century social-science methods shaping current dominant realities, O'Neill and Wilson write that the traditional exhibition format 'as a unitary system of unequivocal "utterance" or finalised display' appears to mirror, 'in its fixity, the imagined self-sufficiency of the autonomous work of art that the exhibition is presumed to mediate', an understanding of art and exhibition-making that renders knowledge and value as fixed, authoritative and unambiguous. The curatorial, in contrast, recognises 'exhibition-making, and […] the wider institutional frames that condition and enable it, as a fundamentally dynamic process of co-production, structure of experience and extended space of meaning-making'.[92] In this way, the curatorial is a methodology that allows for open-endedness, contingency and changeability owing to its fundamental relationality. This reflects what Law and Urry have described as the multiple realities made possible through an expansion of research methods:

> In this way of thinking the move to ontology means that the world – and the objects, the institutions and the people that make it up – is no longer a single thing. Instead of a 'universe' we are instead caught up in and help to produce, a 'pluriverse'.[93]

In the situated context of an institution like Tate, therefore, this project's expansive, practice-led curatorial research method – which is transdisciplinary and process-based and reflects knowledge as contingent rather than fixed – breaks up the homogeneity of the museum's traditional and conventional systems of inherited knowledge and, in so doing, both recognises the way in which its 'patrimonial knowledge' has shaped the

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[91] Paul O'Neill and Mick Wilson, 'An Opening to Curatorial Enquiry: Introduction to Curating and Research', *Curating Research*, ed. by Paul O'Neill and Mick Wilson (London: Open Editions, 2015), pp.11–23 (pp.16–17). See also: Jean-Paul Martinon and Irit Rogoff, 'Preface', in *The Curatorial: A Philosophy of Curating*, ed. by Jean-Paul Martinon (London and New Delhi: Bloomsbury, 2013), pp.viii–xi.

[92] O'Neill and Wilson, pp.18, 17–18.

[93] Law and Urry, p.8.

dominant reality of Hepworth's legacy, while also opening out that legacy to the multiple worlds it actually functions in and connects with. In this way, the research also draws on an understanding of the curatorial in relation to 'post-critical museology', as defined by Andrew Dewdney, David Dibosa and Victoria Walsh, with an emphasis on practice-led, transdisciplinary and institutional research.[94]

The curatorial, therefore, is a process-driven research practice that allows for the possibility of what Deleuze and Guattari describe as becoming (reflective of flux and change) rather than attempts for fixity and authorial control, as O'Neill and Wilson write:

> […] the 'curatorial' is most often expressed with reference to modes of becoming – research-based, dialogic practices in which the processual and serendipitous overlap with speculative actions and open-ended forms of production. Certainly, varied definitions of the curatorial can be read as resisting the narrative-oriented authorial model of curating, which might be defined as commissioning or working with extant artworks for a public manifestation within an exhibitionary frame or organising principle defined by a curator.[95]

What is significant for this project are the ways in which co-production can be understood not just in terms of the engagement of and equal treatment of people and the experiences and knowledges that they bring to bear, but also in relation to non-human things and the ways in which they become participants in a relational co-production. In this way, the curatorial is a generative research method of knowledge exchange and co-production informed by a relational ethics, all of which is intrinsic to the methodology of this project, as I explore in the final chapter of this thesis.

In order to represent and bring into being new realities, it is necessary to employ research methods that are reflective of those realities. For Mercer, reflecting upon the methodologies employed by diasporic artists has enabled him to think differently about the art histories he is researching and writing. Specifically, it is the use of montage as an artistic method that has informed Mercer's approach. Artists such as John Akomfrah, Lubaina Himid and Keith Piper, as well as Romare Bearden before them, utilise montage as a method in their practice. Because of the realities of diasporic experience, Mercer argues, there can be no stable, essentialist and binary view of belonging and identity.[96]

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[94] See Andrew Dewdney, David Dibosa and Victoria Walsh, *Post-critical Museology: Theory and Practice in the Art Museum* (London and New York: Routledge, 2013).
[95] O'Neill and Wilson, p.12.
[96] Kobena Mercer, *Welcome to the Jungle: New Positions in Black Cultural Studies* (New York and Abingdon, Oxon.: Routledge, 1994), p.237. This argument stems from Paul Gilroy's description of

Instead, diasporic experience is reflective of the rhizome, of hybridity, and so of these artists' montage methodology, as he writes in *Welcome to the Jungle: New Positions in Black Cultural Studies* (1994):

> Although I have expressed skepticism about making universalizing claims, the recurrence of collage, montage and bricolage as organizing aesthetic principles in black visual arts in Britain can be seen to involve similar formal and aesthetic strategies of hybridity that critically appropriate and rearticulate given signifying material in producing new representational statements.
>
> Lubaina Himid has discussed this process as one of 'gathering and reusing' found elements from a visual environment shaped by histories of colonialism and patriarchy […].[97]

The confluence Mercer recognises between the methods employed by such artists and diasporic experience are reflected in how he, in turn, articulates the histories of diasporic art: rather than the seamless lineage of the white, western canon, 'we have a discontinuous rhythm, a stop–start rhythm' similar to the isolated temporalities and contexts of the found objects brought together through montage.[98]

Thinking about the method of montage in relation to approaches to cultural inheritance was an idea first introduced to me towards the beginning of my research when I interviewed the artist Linder Sterling during her residency as part of the Tate St Ives Artists Programme in 2013–14, over which time she was particularly focusing her practice on Hepworth. Linder's approach to montage has differences from and similarities to that employed by artists such as Himid. Himid's use of montage might bring in questions of patrimony and inheritance, such as with her series *Kangas from the Lost Sample Book* (2011/12) – where montage is used to construct 'owners' or 'inheritors' for kanga textiles found in the Whitworth Art Gallery's collection – or where she employs a more three-dimensional montage approach to draw from British art history to interject into and question contemporary politics and power relations, as in *A Fashionable Marriage* (1987) and its drawing from William Hogarth's satirical painting *Marriage A-la-Mode: 4, The Toilette* (about 1743). Linder, on the other hand, began her artistic career as a photomonteur – drawing from the history of dada, in particular – and applies this methodology to all of her creative thinking in how she thinks about juxtaposition, the found object, and the idea that when you cut something up, 'you make things right by

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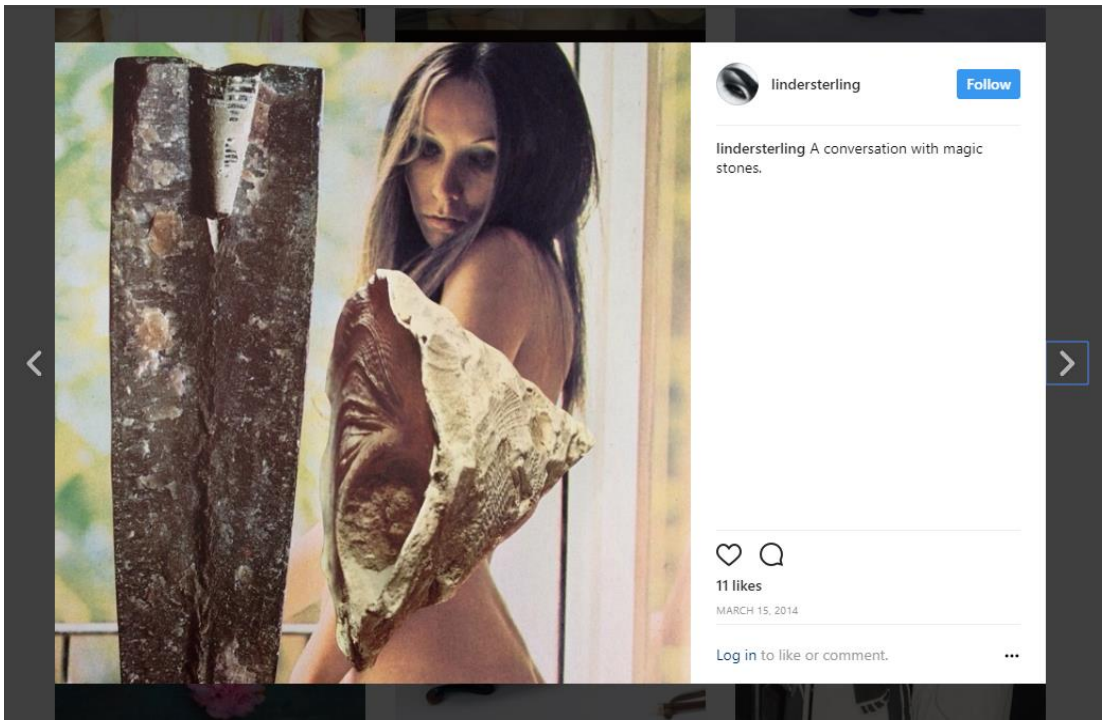
the nationalist desire for 'ethnic absolutism'. See, for instance, Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, Mass.: Harvard University Press, 1993).

[97] Mercer, *Welcome to the Jungle*, p.253.

[98] Mercer, qtd in Q&A, 'Then and Now'.

making them wrong', so that something that was hidden is revealed.[99] Like Himid's, Linder's work can be satirical and political – such as with the overlaying of domestic objects from women's magazines on to the fetishised bodies of naked women from pornographic magazines – and both utilise montage to disrupt established knowledge. In photomontage, there is the sense that in bringing together and juxtaposing potentially contradictory images, and so disrupting those images' epistemologies and ontologies, a new reality is uncovered. Linder also uses this approach in her method of working with the legacies of modernist artists. In making work in response to Hepworth's legacy, Linder found she had to think of Hepworth as just another found object in her practice in order to get past the reverence to find and make something new:

> I suppose, for me, the trick I have is to almost make Hepworth or her myth into this found object that sort of can make [her] – for me, I suppose – malleable to work with.[100]



In this way, Linder makes Hepworth 'malleable to work with' through treating her as a found object as part of the cutting up, cutting away, and resituating involved in the practice of photomontage. Linder's approach, therefore, informed my practice-led

[99] Dawn Ades on photomontage and quoting Linder Sterling, note from the panel discussion, *Collage Expanded*, with Dawn Ades, Linder Sterling and Elizabeth Price, chaired by Daniel Herrmann, Whitechapel Art Gallery, London, 20 March 2014.
[100] Interview with Linder Sterling, Porthmeor Studio 5, St Ives, 19 December 2013.

curatorial research method in its intervention into existing and revealing of new knowledges in relation to Hepworth's legacy.

Although Linder always refers to her work as photomontage, 'collage' is a term that is also used to refer to work where different found materials are brought together. Writing on the hybridity of collage in the 2008 book, *Collage: Assembling Contemporary Art*, Ian Monroe states that:

> […] collage runs counter to our desire to categorise, to separate, and sequester the things around us. […] [C]ollage resists the prescriptive limits of discreet bodies, giving way to the novelty, or even dread, of the hybrid or the spectral […].[101]

In this way, collage transgresses categories and, as is clear in Linder's work, brings different things into juxtaposition with one another in a way that transforms the meaning of each. What is important for this project is what hybrid epistemologies and ontologies these different elements might carry with them – both images as well as objects – and then how these, in turn, reform the meaning and value of the things with which they come into contact.

As discussed above, research methods help to shape the realities that they investigate, with the reality of Hepworth's dominant legacy being shaped by the consistent use of an art-historical, museological method that struggles to deal with what I identify as the multifaceted knowledges present in her legacy as shown in the objects in the preserved studios at the Hepworth Museum. Such knowledges, as I demonstrate and explore in detail in the final two chapters, include tacit knowledge, which functions within Hepworth's legacy not only in terms of her and her assistants' sculptural practice but also in terms of a processual, embodied, discursive and contingent everyday knowledge that exists less visibly alongside the established, authoritative knowledge, and which also has the potential to be unmediated through the institutional value systems.[102]

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[101] Ian Monroe, 'Where Does One Thing End and the Next Begin?', in *Collage: Assembling Contemporary Art*, ed. by Blanche Craig (London: Black Dog, 2008), pp.32–45 (p.45).
[102] See Michael Polanyi, *The Tacit Dimension* (Chicago, and London: University of Chicago Press, 2009), Michael Polanyi, *Personal Knowledge: Towards a Post-critical Philosophy* (Chicago: University of Chicago Press, 1974), and Michel de Certeau, *The Practice of Everyday Life*, trans. by Steven Rendall (Berkeley, Los Angeles and London: University of California Press, 1984).

In this way, the method employed in this research to expand the epistemologies and ontologies through which Hepworth's legacy can be understood draws out these discursive, tacit knowledges by means of a method that is, itself, discursive and processual. The curatorial, as outlined above, therefore, serves to inform a research method that can both respond to the problem created for Hepworth's legacy (resulting from the established use of a methodological approach of museum curating informed by art history), while also being an approach that disrupts the fixity of the established museum knowledges and exhibitionary modes through its process-led, discursive approach that pays attention to that which is commonly unvalued within museum curating. In being also informed by the practice of montage, this approach aims to disrupt the powerful, image-led mediation of Hepworth's legacy through film and curatorial methods performed during the course of the research, as well as in this thesis' presentation of images that are both outside of the established mediation and also are allowed to perform discursively in close relation to the text (by which I made the decision to present image captions in a list at the beginning of the thesis rather than interrupt this relationship through adding another level of text within the main thesis).

Research outline

To summarise, the legacy of the British modernist sculptor Dame Barbara Hepworth (1903–1975) is the case study for this research. The Barbara Hepworth Museum and Sculpture Garden serves as an exemplary case of the stewardship of an artist's legacy. As discussed in the Preface, the Hepworth Museum has provided an influential biographical narrative of Hepworth's life and career in the 42 years since it opened. When I began conducting my research, it became apparent that the narrative established at the Hepworth Museum has both contributed to and was indicative of wider understandings of Hepworth's legacy. It also became apparent that within the static setting of the museum, it was not possible to move outside of the established narrative, which had become naturalised not only because of the museum's permanent collection and display but also because of the attributed artistic intentionality in that display interpreted from a number of sources, including Hepworth's description of the museum layout quoted in the original museum guidebook as being from her Will (described earlier), procedures handed down by Hepworth's studio staff that are still followed by the museum staff

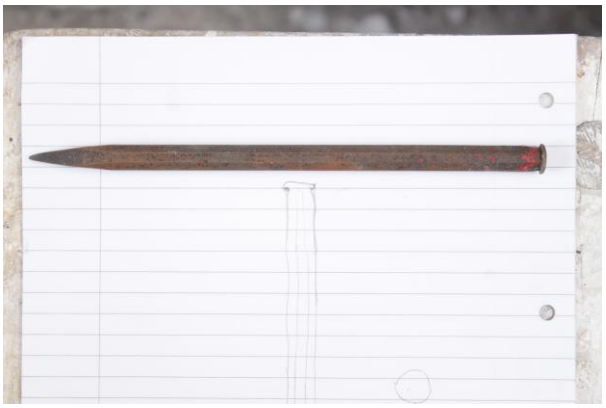
working today,[103] the understanding that the display of sculpture in the garden is as Hepworth had it during her lifetime, and the two preserved studios being seemingly kept as they were on the day she died. While the established narrative has been important in cementing Hepworth's reputation and importance, it has also naturalised a perspective that is a construct but that is perceived as unmediated and consequently has not been subject to concerted critique. However, it also became clear from my research that critique was not enough in and of itself. If the existing naturalised narrative is declared through critique as a construct, then what happens? What other narratives might be revealed through the use of different methodologies?

As described, within the province of the Hepworth Museum and in Hepworth scholarship and exhibition-making more widely, the dominant methodological approach to Hepworth's legacy has been disciplinary art history. As described above, however, this method is not value neutral; it privileges biographical, monographic readings utilising archival documentary sources that focus upon narratives surrounding art and artists. What is available as source material is bound up with legal questions around inheritance and ownership. What is included and what is excluded from an artist's archive? What has been catalogued and made publicly accessible within a museum's database system? What narratives have been legitimised and become dominant and which are more hidden, or even invisible? In this way, an artist's cultural legacy is directly impacted upon by their patrimonial legacy. The administration, mediation and interpretation of the patrimonial legacy by the inheritors and stakeholders, therefore, has a direct impact upon the narrative and knowledge surrounding the artist. Likewise, museological forms of curating reproduce museological values, which, in the case of Tate, are informed predominantly through the value system of art history particularly in terms of the key areas of provenance, authorship and patrimony, which serve to reinforce and create value for the museum's collection and knowledge base.

This research, therefore, aims to expand the knowledge areas through which an established artist's legacy can be interrogated through the enactment of a practice-led, research-driven, curatorial method that foregrounds an undervalued aspect of that legacy and uses it as a means of instigating discursive dialogue and instigating change within the

[103] Andrea Phillips, *Barbara Hepworth Museum: Staff Legacy*, unpublished manuscript, Tate St Ives, 2014, [pp.3, 3–4].

patrimonial structure. It aims to do so in a way that demonstrates how artists' legacies are not fixed entities with circumscribed arenas of knowledge but are in constant flux and are in continual contact with diverse epistemologies and ontologies. My research questions therefore ask: How can a practice-led, curatorial research methodology serve to disrupt the established narrative of Hepworth's legacy and what new knowledge and value is subsequently revealed? How is value formed and how can it be reformed differently? It asks these questions for these reasons: the first is to examine the extent to which the established methodologies of approaching Hepworth's legacy have contributed towards a fixing and guarding of her legacy; and the second is to seek a means of disrupting the homogenised narrative and to examine, then, what new values and knowledges come to the foreground and how this creates change.



The object I therefore selected for this purpose is a stone-carving point chisel. In paying close attention to this object and the specificities of its material qualities, the history of its manufacture, its use as a tool and as a display object, its conservation history, and its connection with other objects, a different realm of interconnections is revealed that feeds back into Hepworth's legacy. This object's seeming muteness and its material flux – the way it 'call[s] for and at the same time def[ies] interpretation', as Derrida writes of the legacy of Karl Marx – suggest ways in which Hepworth's legacy can be recognised as living and changing, which in turn encourages and even demands engagement.[104] Recognising that the perceived static arrangement of the preserved studios and the Hepworth Museum more generally meant that the possibilities for different forms of dialogue within this space were not possible, I devised an alternative curatorial methodology. I borrowed the chisel from the Hepworth Museum and displayed it on a

[104] Derrida, *Specters of Marx*, p.18.

plinth at Tate St Ives and to be handled for three events at Tate Britain over April–August 2015 using it as a starting point for one-to-one discussions, invited seminars, public discussions and email correspondence. Having unclear status at this time prior to the acquisition of the studio objects in 2016, the chisel was also indicative of the complexity of Hepworth's legacy and how its value is not, in fact, stable and set in any way but remains open and contingent. In April 2015, in order for it to be logged as it was transported between Tate sites over the coming months, the chisel was allocated an asset number, Z05327, on Tate's collection database TMS. This methodology has therefore created a permanent record (and legacy) on Tate's database in that the information given about the chisel by the registrars now indicates the object's disruptive qualities of the museum's knowledge base (as described in the final chapter). Likewise, with the chisel being part of the studio objects that were presented to Tate in 2016 and which led to the formation of a new section of the collection, the Material and Studio Practice Collection, it highlights how these objects do not fit the dominant epistemologies and methodologies and instead point towards different ways of knowing and valuing and therefore towards a reforming of Hepworth's legacy.

As mentioned above, the research has been produced as part of the AHRC's Collaborative Doctoral Partnership scheme, held between the RCA and Tate.[105] As such, I was in a unique and privileged position situated within the museum to conduct my research and to work with staff to institute such a methodology that required the input, advice, work and approval of staff members and departments across the Hepworth Museum, Tate St Ives and Tate Britain, including registrars, conservators, art handlers, curators, public programmers and visitor services staff. As part of my primary research, I was also granted access to staff meetings, interviews with staff members, and observation of the working processes of curatorial and conservation projects. In this way, the research and its methodology has been primarily practice-led in that it was informed by working practices within the institution as well as being a practice-led curatorial research enquiry. Consequently, the uniquely embedded position of this collaborative doctorate allowed me to pursue my research questions and develop and enact the methodology required to answer such questions.

[105] 'About Us', *AHRC Collaborative Doctoral Partnership*, <https://www.ahrc-cdp.org/about> [accessed 30 September 2018].

The research functions to highlight how the dominant narrative of Hepworth's legacy became established through and by means of her patrimony and its administration and mediation. In turn, it addresses how the methodologies commonly employed to address Hepworth's legacy cannot fully disrupt the dominant narrative as they employ the same methodology as the patrimonial address. Consequently, it proposes an alternative methodology through and by means of close attention to the specificities of Hepworth's patrimony, which in turn functions to highlight undervalued knowledges within Hepworth's legacy and offer the possibility of reforming value for her legacy. The work acknowledges its limitations in that it was not able to respond to very recent changes at the Hepworth Museum that took place after the main research period had ended in 2015, which it can only point towards rather than provide primary evidence for (such as the replanting of the garden and roofing project). Likewise, access to documents pertaining to the handover of the Hepworth Museum to Tate has been restricted by the Data Protection Act. In terms of the core methodology, it was not possible to test the method outside of Tate's property owing to the ownership status of the chisel meaning that Tate could not loan the object to other institutions. As such, the chisel could not travel to The Hepworth Wakefield, for example. I also felt that, as a collaborative doctorate situated with Tate, the research would be best served through focusing exclusively on and through the institution. But the research could potentially have been extended to The Hepworth Wakefield, Yorkshire Sculpture Park and other sites that display Hepworth's sculpture, such as public parks and buildings, which would have opened out the scope of the research method and provided comparison.

The first part of the thesis provides a short contextual review followed by my primary research into recent methodological approaches to Hepworth's legacy – so outlining the key issues that this research responds to – before focusing in on my early methodological approaches. Chapter One provides an overview of the historic construction of the established narrative of Hepworth's legacy, as well as pointing towards how conservation practice and artists' methods provide means of disrupting aspects of this dominant narrative and indicating other areas of knowledge and value. Chapter Two draws from my primary research into recent approaches to Hepworth's legacy at Tate – the conservation project, archive cataloguing, and retrospective exhibition – and highlights how knowledge and value surrounding Hepworth's legacy are framed and inscribed through these approaches. In turn, Chapter Three draws from the early methodological

strategies I undertook in my research – interviews of visitors to the Hepworth Museum and a filmed interview of Bowness at the Hepworth Museum – and what these demonstrated in terms of the power of the authoritative narrative as well as how this narrative was disrupted through the film's oral-history and audiovisual reframing.

The second part of the thesis focuses on the main methodological approach that this research has taken and how it highlights devalued knowledge through its focus on the less-valued materials at the Hepworth Museum and on the tacit knowledges of Hepworth's working practices. Chapter Four draws out the complexity and contingency involved in Hepworth's legacy utilising an archival method to explore Hepworth's practice and her response to her legacy, including how she ratified the patrimonial in her archival, autobiographical and museological approaches but also questioned it in her sculptural archiving. This chapter also looks at how tacit knowledge can become received knowledge through its verbalisation and repetition and also how tacit knowledge within the museum today, such as that held by staff and visitors, is devalued and what this means for Hepworth's legacy. Chapter Five explores the outcomes from the key practice-led, curatorial research methodology for this thesis – the display, handling and discussion at Tate St Ives and Tate Britain of a stone-carving chisel borrowed from the preserved studios at the Hepworth Museum – that draws out the ways in which this method disrupts the established narrative and what new knowledges it brings into discussion that then feed back into new value systems for Hepworth's legacy.

Part One
Contextual review and problem

In this first part of the thesis, I begin in Chapter One by providing a fuller context for the historic construction of Hepworth's legacy before moving on to more recent responses to her legacy encompassing exhibitions, publications, conservation and artistic activities. Chapter Two, in turn, draws from my primary research into three recent projects that have taken place at Tate – the Hepworth Studios Conservation Project, the depositing and cataloguing of Hepworth's papers in the Tate Archive, and the curating of the Tate Britain exhibition *Barbara Hepworth: Sculpture for a Modern World* – drawing out how these different approaches to Hepworth's legacy have different value and knowledge systems, but also how they reinforce aspects of the established legacy narrative through and by means of the methodologies they employ. Chapter Three draws from my early methodological strategies – interviews of visitors to the Hepworth Museum and a filmed interview with Alan Bowness at the museum – to explore what these strategies illuminated and assess their outcomes and interventions.

Chapter One – Contextual review

In this chapter, I provide an overview of the context for the establishment and recent understanding and interpretation of Hepworth's legacy. This serves as a preliminary overview before the more focused and detailed analyses coming out of my primary research in the ensuing two chapters.

Hepworth legacy context

As I described in the Introduction and explore in further detail in Chapter Four, Hepworth was actively involved in the organisation of her legacy, primarily in dialogue with her appointed executors Alan Bowness, Norman Reid, Anthony Lousada and David Jenkins. This section situates how her legacy was interpreted by her executors and how it became closely allied with Tate.

Bowness, in particular, has played a key role in the administration and shaping of Hepworth's legacy. Being Regional Art Officer for the Arts Council in south-west England during 1955–57, Bowness had become close to many artists working in St Ives, including Hepworth, and, as mentioned previously, he married Hepworth and Nicholson's daughter Sarah in 1957.[1] Having studied modern languages at Cambridge University and art history at the Courtauld Institute of Art, Bowness went on to lecture in art history at the Courtauld from 1957 until 1979 where he was one of the first lecturers, after Anthony Blunt, to focus on modern art, which ultimately led to a fundamental restructuring of the Courtauld's approach to teaching art history (which had previously had the Renaissance as its centrepiece).[2] During this period, he was also involved in the curating of major exhibitions of modern art, including *Painting and Sculpture of a Decade '54–'64* at the Tate Gallery in 1964 alongside Lawrence Gowing (Principal at Chelsea School of Art) and Philip James (previously Director of the Art Department at the Arts Council and a supporter of the Institute of Contemporary Art), with the exhibition designed by the influential modernist architects Alison and Peter

[1] 'Bowness, Sir Alan', *Who's Who*, 1 December 2017, <https://doi.org/10.1093/ww/9780199540884.013.U8331> [accessed 26 November 2018].
[2] Alan Bowness, '"All kinds of abstract art were possible." Alan Bowness on Post-war British Painting', *Apollo*, 21 December 2015, <https://www.apollo-magazine.com/all-kinds-of-abstract-art-were-possible-alan-bowness-on-post-war-british-painting/> [accessed 26 November 2018] and 'History', *The Courtauld Institute of Art*, <https://courtauld.ac.uk/about/history> [accessed 26 November 2018].

Smithson and the catalogue, letterhead and exhibition logo designed in a modernist style by Edward Wright and Robin Fior (Wright having worked on the catalogue for the Independent Group's landmark exhibition *This is Tomorrow* at the Whitechapel Art Gallery in 1956, this exhibition having also been designed by the Smithsons).[3] Bowness was, therefore, both a key contributor to the rise in interest in studying modern art history in Britain, including publishing the important introductory surveys *Modern Sculpture* (1965) and *Modern European Art* (1972), as well as instrumental in shaping the public discourses surrounding modern art in Britain through exhibition-making.

Bowness was also close to Henry Moore and worked on five volumes of his catalogue raisonné and was also involved in discussions surrounding the formation of The Henry Moore Foundation and was its director in 1988–94. Bowness states that he was aware of Moore's intentions for setting up his studio at Perry Green as a public site for viewing his work after his death.[4] Bowness thought that Hepworth should do similarly and advised her in this capacity when they began discussing her legacy when she became ill with cancer in 1965.[5] Following her Tate Gallery retrospective in 1968,[6] which was an important moment for Hepworth in reflecting back on her work, she worked with Bowness on a range of legacy projects, including publishing her *Pictorial Autobiography* that he edited in 1970, the same year reacquiring three sculptures made at the beginning of her career for display in her prospective studio–museum, as well as publishing the second volume of her catalogue raisonné that he edited in 1971.[7] The following year, Hepworth donated the first batch of her sculpture records to the newly formed Tate Gallery Archive and also wrote her final Will. In 1974, the year before she died, she wrote a codicil to the Will, thereby altering some of its terms, an intervention that in itself

[3] Andrew Stephenson, '*Painting and Sculpture of a Decade '54–'64* Revisited', *Art History*, 35.2 (April 2012), 420–41 (pp.422–23, 428, n.62 [p.440]).
[4] Bowness, qtd in *Trewyn Studio*.
[5] Bowness, qtd in *Trewyn Studio*.
[6] In Hepworth's retrospective, similar screens were used to divide the exhibition space of Tate's Duveen Gallery as those designed by the Smithsons for *Painting and Sculpture of a Decade '54–'64* (Eleanor Clayton, '"The Whole Question of Plinths" in Barbara Hepworth's 1968 Tate Retrospective', *Tate Papers*, 25 (Spring 2016), <http://www.tate.org.uk/research/publications/tate-papers/25/whole-question-of-plinths> [accessed 18 July 2017]). Hepworth's retrospective was designed by modernist architect Michael Brawne, who was also the author of *The New Museum: Architecture and Display* (New York: Praeger, 1965) and later *The Museum Interior: Temporary & Permanent Display Techniques* (London: Thames and Hudson, 1982).
[7] Alan Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960–69* (London: Lund Humphries, 1971).

demonstrates the contingencies held within patrimonial inheritance, as I explore in Chapter Four.

Following Hepworth's accidental death on 20 May 1975 in a fire at Trewyn Studio, Bowness became the most involved of the four executors in the administration and interpretation of Hepworth's estate, being able to do this work during the term breaks from the Courtauld when he and his family would stay in St Ives. Bowness had also been personally bequeathed reproductive rights for Hepworth's writings and photographic images in her Will. Gradually, then, he became the main representative for the Hepworth Estate (which his daughter, the art historian Sophie Bowness, has subsequently continued).

Bowness was, therefore, the principal lead in curating Trewyn Studio into the Hepworth Museum, which began in July 1975 having visited the studio with his wife and Reid. Bowness was helped by one of Hepworth's long-time assistants, George Wilkinson, who then became the chief technician for the museum. In August 2014, I filmed an interview with Bowness where he detailed, for the first time on record, how he went about curating the museum and revealed the decision-making involved in the process, an evaluation of which forms the basis of Chapter Three. The Hepworth Museum has arguably been the most significant site for the construction of Hepworth's legacy, in that it has been a public and permanent display of her work since its opening in April 1976. However, the decision-making involved in its curating has been largely unexplored, partly because Bowness had not recorded this process previously, but also because early documents from the museum's foundation recently entered the Tate Archive in 2012 and photographs of the curating were owned by Bowness and so remained in his private collection (many of these images are included as stills within the film). This film, then, allowed for an intervention into the established legacy narrative in that it highlights the previously unexplored decision-making that took place at the museum's founding and interrogates the contingencies and subjectivities involved in its curating.

Hepworth detailed in her Will that an endowment be sought from the Tate Gallery or the Corporation of St Ives for managing her prospective museum.[8] This was something that Lousada, Reid and Bowness championed over the next few years and ultimately the

[8] Hepworth, 'Last Will and Testament', clause 9c, p.13.

museum was 'gift[ed] to the nation' on 1 October 1980 and has been henceforth managed by Tate in consultation with the Estate.[9] The majority of the sculptures in the permanent display of the museum were, at this same time, presented to Tate, but other items – including the objects in the two preserved studios at the site – were not formally donated. As described in the Preface and Introduction, these preserved studios contain unfinished works, process materials, tools, equipment, overalls, and much other assorted miscellanea. With the degradation of the studio objects over the decades, the preserved studios were the focus of a Tate Conservation project over 2013–14, with external funding from the Esmée Fairbairn Collections Fund and Friends of Heritage Preservation.[10] When Hepworth's second studio, the Palais de Danse, was acquired from the Estate by Tate in 2015, this precipitated the formalisation of the gift of the objects from the preserved studios. In November 2016, the studio objects were donated to Tate, with the objects in the Palais and preserved studios having been inventoried by the Tate St Ives registrar (the Board Note detailing the acquisition of the studio objects is in the Appendix). Not fitting the categorisations or the process of care required for Main Collection or Archive items in Tate's collection, the studio objects have instead led to the institution of a new designation at Tate, the Material and Studio Practice Collection.[11]

[9] See S. Bowness, *The Sculptor in the Studio*, p.132. Alan Bowness specifically argued for this in the only article he published about the museum: Bowness, 'The Barbara Hepworth Museum, St Ives, Cornwall'.
[10] 'The Studios at the Barbara Hepworth Museum and Sculpture Garden, St Ives', <http://www.tate.org.uk/about-us/projects/studios-barbara-hepworth-museum-and-sculpture-garden-st-ives-restoration-and>.
[11] Information from Sara Matson, 20 February 2017.

In terms of Hepworth's paper archive, the final batch of her sculpture records was donated by her executors to the Tate Gallery Archive in 1977. In 1996 the professional correspondence was donated, three small collections were given over the following decades and the personal correspondence was presented in 2012. The cataloguing of all of Hepworth's papers was then completed over 2013–14, the two posts for this project being funded by the Hepworth Estate. In her Will, Hepworth had suggested waiting ten years before donating her paper archive.[12] While there are many factors involved in the longer delay in donating the archive and its cataloguing – such as the large job involved for Bowness in sifting through the documents, dating and grouping them, as well as the resourcing involved for Tate in cataloguing the papers – this wait has meant that the only primary resources available to researchers in the intervening decades have been publications, such as the *Pictorial Autobiography*, and such sites as the Hepworth Museum meaning that these have potentially had a greater impact upon understandings of Hepworth's legacy than they might otherwise have done.

Hepworth was closely aligned with the Tate Gallery during her lifetime, acting as a Trustee from 1965 to 1972, having her major retrospective at the gallery, and donating her sculpture records to its archive. She also appointed the Tate Gallery's director Reid as an executor along with Lousada, who was a member of the council for the Friends of Tate Gallery from 1958 until his death in 1994 and of the board of the Tate Trustees in 1962–69. Following Hepworth's death, Bowness has been particularly instrumental in aligning Hepworth's legacy more closely with Tate. Having been appointed Tate director in 1980, he oversaw several significant projects that gave art-historical and museological value to Hepworth's legacy. In 1982, *Barbara Hepworth: A Guide to the Tate Gallery Collection at London and St Ives, Cornwall* was published by Tate, with catalogue entries on all of Hepworth's works held in Tate's and the Hepworth Museum's collections, compiled by Tate curator David Fraser Jenkins and with a preface by Bowness. The exhibition *St Ives 1939–64: Twenty-five Years of Painting, Sculpture and Pottery* opened at the Tate Gallery in 1985, curated by David Brown and overseen by Bowness (which included a highly influential exhibition catalogue with a preface by Bowness), with the exhibition emphasising the importance of 1939 as the key year for St Ives modernism with the

[12] Barbara Hepworth, 'First Codicil to The Last Will and Testament of Dame Barbara Hepworth-Nicholson', 29 March 1974, <https://probatesearch.service.gov.uk> [accessed 13 October 2015], clause 7, p.24.

arrival in the town of Hepworth and Nicholson.[13] The same year, the revised edition of the *Pictorial Autobiography* was published by Tate Gallery Publishing (formerly published by Moonraker Press), with a photograph on the front cover of the preserved stone-carving studio at the Hepworth Museum, and has been reprinted at two- or three-yearly intervals since then.[14]

I would argue that the success of Hepworth, her Estate and Tate's organisation and mediation of her patrimonial legacy has meant, however, that the powerful narrative they constructed has become naturalised over time, meaning that what was once part of a complex, contingent and even revolutionary dialogue has become assimilated, received and uncomplicated, which, I would argue, has caused a concomitant critical neglect (which I expand on later in this chapter). In many ways, the shaping of an authoritative and fixed interpretative framework for a deceased artist's legacy is the key aim of a successfully run artist's estate, as Loretta Würtenberger and Karl von Trott explain in their introduction to the book, *The Artist's Estate: A Handbook for Artists, Executors, and Heirs* (2016):

> The estate should assemble the catalogue raisonné, open its archive to outside researchers, and focus on shaping the artist's posthumous reception. At a certain point, the estate [meaning the artist's legacy] will have had its art historical context relatively fixed, and will be positioned well enough that it no longer needs to rely upon the estate's ongoing advocacy.[15]

As mentioned in the Introduction, the enduring interpretative frameworks for Hepworth's legacy have been primarily *image-led* rather than written, which, I would argue, has contributed to the naturalisation of the established narrative.[16] This is the case with the image-led layout of the *Pictorial Autobiography* and was repeated by Bowness in the Hepworth Museum's archive display – which comprises mainly photographs – giving an overview of Hepworth's life. Likewise, with Hepworth's papers only being catalogued in 2013–14, the main archival documents that have been available to researchers in the

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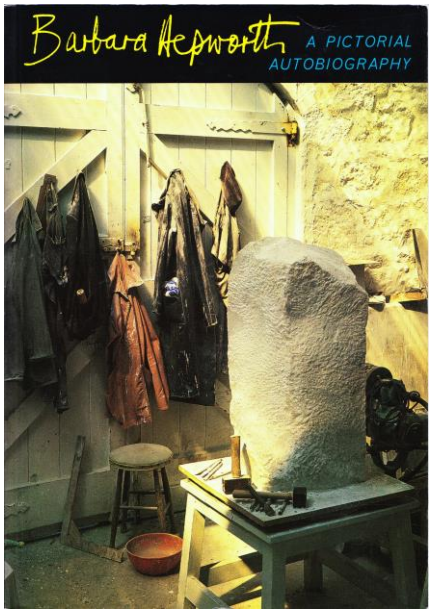
[13] David Brown, ed., *St Ives 1939–64: Twenty-five Years of Painting, Sculpture and Pottery*, preface by Alan Bowness (London: Tate Gallery Publications, 1985).
[14] Barbara Hepworth, *Barbara Hepworth: A Pictorial Autobiography*, rev. edn, ed. by Alan Bowness (London: Tate Publishing, 1985).
[15] Würtenberger and von Trott, p.9.
[16] See Michelle Henning, 'With and Without Walls: Photographic Reproduction and the Art Museum', *The International Handbooks of Museum Studies: Museum Media*, ed. by Michelle Henning (Chichester, West Sussex: Wiley, 2015), pp.577–602.

intervening decades are Hepworth's sculpture records, which are principally photographs of her work and which have now been digitised on Tate Online.[17]

While image-led rather than written mediation can function as a less didactic form of curatorial interpretation, allowing for audiences and researchers to inspect and decipher images in their own way, in this case it has also become part of the way in which the narrative of Hepworth's legacy has become fixed and unquestioned. In contrast to the messy, changing material qualities of the preserved studios at the Hepworth Museum, for instance, the image of the stone-carving studio used on the front cover of the *Pictorial Autobiography* captures and fixes the ephemerality and preserves it as a flattened scene. The dirty, decaying and unique materials in the stone-carving studio become an

[17] 'Barbara Hepworth's Sculpture Records comprising Photographs and Notes compiled under the Sculptor's Supervision 1925–75', *Tate Online,* <http://www.tate.org.uk/art/archive/tga-7247/barbara-hepworths-sculpture-records-comprising-photographs-and-notes-compiled-under-the> [accessed 12 June 2018].



unchanging and generalised image, which, as a consequence, means that the tacit, three-dimensional and material qualities of engaging with the specificities of Hepworth's patrimony are lessened. Forming the front cover of her autobiography, this photograph – taken ten years after her death – serves as a portrait of Hepworth herself in which she is mediated through the curated and yet naturalised construction of her legacy. The image-led framing of Hepworth's legacy presents an interpretation that can appear natural and unmediated. In its fixing of the ephemeral and contingent, its seeming non-didactic approach, and the repetition of selected images, the image-led mediation of Hepworth's legacy has contributed towards a naturalised and embedded legacy narrative.

Overall, then, the historic interpretation of Hepworth's legacy that was once part of contingent and discursive decision-making has come, over time, to become fixed and, as I demonstrate in Chapter Four, has thereby meant that the knowledge and value mediated at a specific moment in time continues to be the interpretative schema still employed today. In other words, the particular curatorial decisions taken in the display at the Hepworth Museum, for instance, which are informed by Hepworth's decision-making with her executors and Bowness's art-historical and curatorial background, have become invisible and naturalised over time meaning that other knowledge held in this site has been undervalued. The Hepworth Museum presents a selection of objects to tell a narrative of Hepworth's life and career, in its biographical archive display, works of art, and preserved studio objects. Likewise, the *Pictorial Autobiography* is a selected presentation. The potential diversity of approaches now present in Hepworth's paper archive following the completion of its cataloguing in 2014 means that this selected view can be expanded through current and future research. My research, however, demonstrates that this diversity has always been present in the public presentation of her patrimony – in the objects in the preserved studios – but that the methods used to approach such objects, which follow the modernist art-historical, museological approach inherited from figures like Bowness, have not allowed for the complexity of the knowledges present in these objects to be foregrounded and given value.

Recent Hepworth legacy contexts

Two further art historians have had significant impacts on interpretations of Hepworth's legacy: Penelope Curtis and Chris Stephens. Curtis wrote her masters dissertation in 1985 at the Courtauld on Hepworth's early career and intended to write her doctorate on Hepworth, but states that she was denied access to the archive at this time by the Hepworth Estate and Tate.[18] Instead, she wrote her doctorate on the workshop practice of the French sculptor Antoine Bourdelle, utilising his archive.[19] Curtis began her career at Tate Gallery Liverpool in 1988 as an exhibitions curator, where she co-curated *Barbara Hepworth: A Retrospective* (1994) alongside Alan G. Wilkinson of the Art Gallery of Ontario. An academic conference was held as part of this exhibition leading to the first publication of collected essays on Hepworth's work, *Barbara Hepworth Reconsidered*, edited by David Thistlewood (reader in architecture at the University of Liverpool) and published by Tate Gallery Liverpool and Liverpool University Press in 1995.[20] Curtis has written many articles on Hepworth as well as the 1998 book, *Barbara Hepworth*, as part of Tate's 'St Ives Artists' series, which is still in print.[21]

Stephens wrote an essay for *Barbara Hepworth Reconsidered* and, at this time, also began working at Tate as a cataloguer where he collaborated with curator Matthew Gale on the cataloguing of Hepworth's works in Tate's and the Hepworth Museum's collections. Having seen the *St Ives 1939–64* exhibition the previous decade, which led him to write his undergraduate dissertation on St Ives art,[22] he completed his doctorate on the subject at University of Sussex in 1997 and in 1999 completed the cataloguing project with Gale, published by Tate as *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, which is now published on Tate Online.[23] Stephens became a

[18] Curtis, qtd in 'Penelope Curtis in Conversation with Helena Bonett', p.216.
[19] Curtis's MA thesis is titled *Barbara Hepworth: Early Works and Context* (1985) and her PhD thesis is *E.A. Bourdelle and Monumental Sculpture* (1990), both at the Courtauld Institute of Art, University of London.
[20] David Thistlewood, ed., *Barbara Hepworth Reconsidered* (Liverpool: Tate Gallery Liverpool and Liverpool University Press, 1995).
[21] The bibliography in the *Sculpture for a Modern World* catalogue lists six articles by Curtis published since 1994 ('Select Bibliography', in *Barbara Hepworth: Sculpture for a Modern World*, ed. by Penelope Curtis and Chris Stephens (London: Tate Publishing, 2015), pp.193–94). 1994 was when a bibliography, compiled by Meg Duff, was completed (Meg Duff, 'Barbara Hepworth: Bibliography', in *Barbara Hepworth Reconsidered*, ed. by Thistlewood, pp.209–62).
[22] Interview with Chris Stephens, Tate Britain, London, 16 October 2014.
[23] Matthew Gale and Chris Stephens, eds, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives* (London: Tate Publishing, 1999). Stephens's doctorate at University of Sussex is entitled *'St Ives' Artists and Landscape* (1997).

curator at Tate Britain in 2001 and also worked closely with Tate St Ives, owing to his subject specialisms, including curating *Barbara Hepworth: Centenary* (2003) at Tate St Ives on the centenary of Hepworth's birth.[24] Stephens also curated the current archive display at the Hepworth Museum in 2003 and co-authored in 2002 a Tate book with Miranda Phillips, *Barbara Hepworth Sculpture Garden*, still in print. Both Stephens and Curtis, in their art-historical focus on Hepworth and St Ives, their training at the Courtauld, and their curatorial roles at Tate, work in the direct legacy of Bowness who, as already discussed, was a key figure at the Courtauld and in curating exhibitions of modern art, had been the authority on Hepworth and St Ives, and was the director of the Tate Gallery in the 1980s. In this way, they are the second generation, inheriting Bowness's art-historical lineage and informed by his curating and framing of modern art, even where they critique it.

Curtis and Stephens, then, have been the leading interpreters of Hepworth since the mid-1990s.[25] Having become director of Tate Britain in 2009, Curtis collaborated with Stephens on the curating of the exhibition, *Barbara Hepworth: Sculpture for a Modern World*, which opened in 2015, the first major exhibition of Hepworth's work in London since the Tate Gallery retrospective in 1968.[26] I attended all of the exhibition planning meetings for this show over 2013–15 and the exhibition's methodology is evaluated in the next chapter. While Curtis, in particular, has critiqued some of the limitations imposed on understandings of Hepworth – such as the presentation of her work through a small, regional studio–museum – and both curators sought to reframe Hepworth's legacy in an international artistic context through the *Sculpture for a Modern World* exhibition, I would argue that their approach remains rooted in art-historical, museological understandings of authorship, intentionality and provenance and thereby within the boundaries of knowledge as framed through the patrimonial.[27] Consequently, the exhibition re-inscribes many of the problematics of Hepworth's patrimonial legacy. As such, and as I explore in the next chapter, the fixed exhibitionary format does not allow for a process-driven and adaptive reframing to take place. The *Sculpture for a Modern*

[24] Stephens took up the post of Director of the Holborne Museum in Bath in 2017.
[25] See 'Select Bibliography', pp.193–94.
[26] Penelope Curtis and Chris Stephens, eds, *Barbara Hepworth: Sculpture for a Modern World* (London: Tate Publishing, 2015). Curtis took up the post of Director of the Calouste Gulbenkian Museum in Lisbon in 2015.
[27] Penelope Curtis, 'Isolated in St Ives [Review of Sally Festing, *Barbara Hepworth: A Life of Forms*]', *The Times Literary Supplement*, 11 August 1995, <https://www.the-tls.co.uk/articles/private/isolated-in-st-ives/> [accessed 15 June 2018].

World exhibition therefore illuminates some of the limitations of the art-historical, museological methodology that has dominated interpretations of Hepworth's legacy.

Limitations of the dominant methodology

The principal methodology employed to address Hepworth's legacy over the decades, therefore, has been archive-based, art-historical research, which has been the driving mode employed for both written publications, museum cataloguing and curated exhibitions. Through its focus on biographical and document-based interpretation, this dominant methodology has blind spots for certain areas of knowledge, including tacit, ephemeral knowledge. Scholarship since the mid-1990s and more recently has brought in other areas of knowledge to inform readings of Hepworth's work and career – such as interpretations informed by psychoanalysis, phenomenology and religion – but the validity of these interpretations resides in the locating of documentary evidence within Hepworth's biography, archive and contemporary publications.[28] In other words, the value and validity of these alternative knowledges is attained only through documentary evidence of their location within Hepworth's biography. While such studies are illuminating, then, the methodology remains predominantly the same, with Hepworth's biography at the centre and other areas of knowledge that can be found in that biography being touched upon to inform understandings of this central figure. In valuing document-based knowledge, this methodology cannot account for many of the objects of Hepworth's patrimony that do not feed into this approach, such as the tools and equipment Hepworth bequeathed for display in her museum that do not serve as interpretative objects in the manner of an archive document.

In her article 'Performance Remains' (2001/2012), Rebecca Schneider discusses the issue of ephemerality and tacit knowledge in performance in relation to archival documentary logic:

> If we adopt the equation that performance does not save, does not remain, and apply it to performance generally, to what degree can performance interrogate archival thinking? Is it not the case that it is precisely the logic of the archive that

[28] These are, respectively: Anne Wagner, 'Miss Hepworth's Stone *is* a Mother', in *Barbara Hepworth Reconsidered*, ed. by Thistlewood, pp.53–74; Rachel Smith, 'Figure and Landscape: Barbara Hepworth's Phenomenology of Perception', *Tate Papers*, 20 (Autumn 2013), <http://www.tate.org.uk/research/publications/tate-papers/20/figure-and-landscape-barbara-hepworths-phenomenology-of-perception> [accessed 4 April 2018]; and Lucy Kent, '"An Act of Praise": Religion and the Work of Barbara Hepworth', in *Sculpture for a Modern World*, ed. by Curtis and Stephens, pp.36–49.

> approaches performance as of disappearance? Asked another way, does an equation of performance with impermanence, destruction, and loss follow rather than disrupt a cultural habituation to the imperialism inherent in archival logic? A simple example may serve us well: on a panel at a Columbia University conference in 1997 on documentation, archivists Mary Edsall and Catherine Johnson bemoaned the problems of preserving performance, declaring that the practices of 'body-to-body transmission,' such as dance and gesture, mean that 'you lose a lot of history.' Such statements assume that memory cannot be housed in a body and remain, and thus that oral storytelling, live recitation, repeated gesture, and ritual enactment are not practices of telling or writing history.[29]

As I argue in this thesis, there are areas of knowledge in relation to Hepworth's legacy that cannot be accounted for through archival logic in that they are ephemeral, tacit, embodied and discursive. Consequently, the predominant art-historical method's reliance on archival, documentary sources with Hepworth's biography positioned at the centre has both meant that certain areas of knowledge have been unvalued and also that scholarship on Hepworth has been limited because the archive was not catalogued until 2014.

Prior to the cataloguing of the archive and the beginnings of the revival in interest in Hepworth with the opening of The Hepworth Wakefield in 2011, therefore, only a small number of books have been published on Hepworth since her death in 1975. The primary books are the edited collection of essays *Barbara Hepworth Reconsidered* (1996) and Gale and Stephens's *Barbara Hepworth: Works in the Tate Collection and the Barbara Hepworth Museum St Ives* (1998) (the latter of which replaced the previously compiled Tate catalogue of Hepworth's works edited by Fraser Jenkins in 1982). Aside from these, there have been a small group of books published on Hepworth over this period: an unauthorised biography by Sally Festing in 1995 that utilises a different approach of predominantly oral-history interviews conducted by the author;[30] Curtis's 1998 overview, published as part of Tate's St Ives Artists Series; the Tate book on Hepworth's sculpture garden from 2002 by Phillips and Stephens; and an anthology of Hepworth's writings on the

[29] Rebecca Schneider, 'Performance Remains' (2001, revised 2012), in *Perform, Repeat, Record: Live Art in History*, ed. by Amelia Jones and Adrian Heathfield (Bristol and Chicago: Intellect, 2012), pp.137–50 (pp.139–40). The embedded quote is cited: 'Comments made at the panel "Documentation in the Absence of Text," during the conference "Performance and Text: Thinking and Doing," sponsored by the Department of Theatre Arts, Columbia University, New York, May 2–4, 1997.' (Schneider, n.15, p.148.)

[30] Sally Festing, *Barbara Hepworth: A Life of Forms* (London: Viking, 1995).

Yorkshire landscape from 2003, compiled by Sophie Bowness.[31] The only book published outside of the province of Tate or the Hepworth Estate during this period is Festing's biography. There have been chapters, articles and exhibition catalogues published over this time, but these have relied predominantly on already published primary material or other artists' archives, such as that of Nicholson, which feature letters from Hepworth.[32]

As I discuss in the next chapter, while the cataloguing of Hepworth's archive now has the potential to open up wider areas of engagement, the archive cannot be considered comprehensive for the following reasons: her papers only began being collected with greater focus late in Hepworth's career and so there are significant gaps particularly in the early decades; the papers were checked through and selected by Bowness, at Hepworth's request, to constitute only her 'artistic activities';[33] and access to the papers held in the Tate Archive is restricted by the Data Protection Act, meaning that many folders will not be open access for several decades. What this means for this methodological approach is that both access to the archive and what is now available as evidence within it will necessarily define the possibilities for interpretation. Consequently, the historic decision-making and current bureaucratic administration of Hepworth's patrimony has had and will continue to have an impact upon how Hepworth's legacy is framed and interpreted through this art-historical method.

The methodology of archive-based, art-historical research also favours biographically driven, monographic interpretations that privilege artistic connections structured within a chronological timeline. While such an approach provides important insight for interpretations of Hepworth's work and career, it can give the impression of there being a 'given life' and, as such, can naturalise and suggest completeness for what is an interpretation of available source material.[34] In its chronological basis, the approach can also suggest a patrimonial-influence model predicated around artistic intentionality, with notions of cause and effect, that does not reflect the contingencies and complexities of Hepworth's legacy. While the approach can point towards an expanded, non-familial

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[31] Sophie Bowness, ed., *Barbara Hepworth and the Yorkshire Landscape: An Anthology of her Writings and Recollections* (Wakefield: Yorkshire Sculpture Park, 2003).
[32] Bibliographies can be found here: Duff, pp.209–62 and 'Select Bibliography', pp.193–94.
[33] Interview with Tate archivists cataloguing Hepworth's papers, Tate Britain, London, 17 March 2014.
[34] Compton, 'Affirmative Action', p.87.

kinship structure in demonstrating the ways in which Hepworth worked alongside artistic contemporaries, this kinship is often structured around the perceived fame and importance of these contemporaries within modern art.

Hepworth's position at the heart of the establishment with her museum managed by Tate and advocates such as Bowness, Reid and Lousada has also meant that her work has not formed the focus of much feminist scholarship, which has been informed by a 'rediscovery' methodology. The assumption that Hepworth does not need to be 'rediscovered' has therefore led to a certain amount of inattention by feminist scholars.[35] Hepworth's 'success' in having her patrimony administered by establishment figures – in her choice of executors and by the national art museum – rather than leading to more interest from scholars has led some to consider Hepworth as over-studied and as being 'dealt with' as a figure, an assumption that does not correlate with the actual publication record on Hepworth over the decades since her death, which is, as described above, relatively sparse.[36] The establishment of the Hepworth Museum and Hepworth's position within Tate has given the impression of Hepworth as being famous and well known; paradoxically, however, this has potentially led to there being less interest in her as a focus of scholarship rather than more.

In this way, the dominant methodology of archive-based, art-historical research has been limited until the recent cataloguing of Hepworth's papers. Such a method, I would argue, continues to have its limitations owing to the contingent nature of archive availability and access and so therefore cannot be considered wholly comprehensive as an approach to Hepworth's legacy. In its focus on the document, it also does not give value to ephemeral, tacit knowledge and, as such, cannot incorporate the diversity of knowledges found in Hepworth's legacy. Likewise, the rediscovery methodology of feminist scholarship has overlooked Hepworth's legacy owing to its impression as established and well known. All of this has reinforced, therefore, the naturalisation of the established

[35] Feminist texts include: Cindy Nemser, 'Conversation with Barbara Hepworth', *Feminist Art Journal*, 2.2 (Spring 1973), in *Barbara Hepworth: Writings and Conversations*, ed. by Sophie Bowness (London: Tate Publishing, 2015), pp.251–62; Nochlin, 'Why Have There Been No Great Women Artists?'; and Claire Doherty, 'The Essential Hepworth? Re-reading the Work of Barbara Hepworth in the Light of Recent Debates on "the Feminine"', in *Barbara Hepworth Reconsidered*, ed. by Thistlewood, pp.163–72.

[36] In comparison to the bibliography of Moore, with whom Hepworth is often compared, which amounts to five volumes, Hepworth's bibliography is much briefer (see Duff, pp.209–62 and 'Select Bibliography', pp.193–94).

legacy narrative in that there has been little scholarship to reflect a complex picture. In contrast, however, there has been a material-focused methodological approach that has expanded understandings of Hepworth's legacy in the last decade, which I explore in the next section.

Material legacies

Alongside Curtis and Stephens, the other significant art historian on Hepworth since the early 2000s has been the artist's grand-daughter, Sophie Bowness, the daughter of Alan and Sarah Bowness. Having completed her doctoral thesis on Le Corbusier, Fernand Léger and Georges Braque at the Courtauld in 1996 and having been involved in several exhibitions and publications on Braque during the 1990s,[37] Sophie was not predominantly a Hepworth scholar but began taking on many of the duties of the Hepworth Estate from her father with her first publication on Hepworth being for an exhibition in 2001.[38] Her outputs have ranged from setting up and administering the Hepworth Estate's website (barbarahepworth.org.uk) since 2007, editing collections of Hepworth's writings including a large collection, *Barbara Hepworth: Writings and Conversations*, published by Tate in 2015 to coincide with the *Sculpture for a Modern World* exhibition, and two books on Hepworth's studio practice: *Barbara Hepworth: The Plasters*, published to coincide with the opening of The Hepworth Wakefield in 2011 (as explained more below); and *Barbara Hepworth: The Sculptor in the Studio*, published in 2017 by Tate. *Writings and Conversations* provides a significant intervention into knowledge on Hepworth in its presentation of a wide range of published and unpublished writings and interviews. Likewise, *The Sculptor in the Studio* details the history of Hepworth's use of Trewyn Studio, including its transition into the Hepworth Museum. Having unparalleled access to her father's photographic and writing collections – which were bequeathed specifically to him by Hepworth in her Will, as described above – as well as knowledge and use of the paper archive now at Tate, Sophie's recent publications become important primary documents for future analyses of Hepworth. While complicating and diversifying narratives surrounding Hepworth in providing a fuller and more nuanced picture, these publications remain channelled through Hepworth's biography and the implicit ties to provenance and authorship in the art-historical method. What *The Sculptor in the Studio*,

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[37] *The Presence of the Past: Art in France in the 1930s with Special Reference to Le Corbusier, Léger and Braque* (PhD, 1996) and *Léger and Le Corbusier 1928–1935: Nature and the Primitive* (MA, 1987), both at the Courtauld.

[38] *Barbara Hepworth: Stone Sculpture* (New York: PaceWildenstein, 2001).

along with *The Plasters*, does differently, however, is to provide an approach that foregrounds Hepworth's working practice and, in so doing, has a methodology informed by sculpture conservation.

Barbara Hepworth Museum
St. Ives

INVENTORY Stone Studio – March 1987

CONTENTS	CONDITION	TREATMENT
CUPBOARD A -top drawer left		
2 files, Lolts		
stoneworking tools,(points)	rusty	
Top drawer right		
grinding stones	stable	
Top shelf		
green segment of hose		
mothers pride wrapper		
piece of wood		
litho crayon		
telephone bell		
polythene	stained	
green canvas toolholder		
(1 file in holder)		
12 tools loose	rusty	
waterproof marking pencil		
2 pieces of abrasive paper		
pencil stub		
homemade transformer		
(in biscuit tin)		
Bottom shelf		
biscuit tin and plaster		
duplicate book, 2 pages with		
writing dated 1974		
strapless goggles		
brown paper		
cardboard scrap		
2 sanding discs		
carborundum on wood		
piece of polythene		
26 stoneworking tools	rusty	
3 grinding wheels		
rubber tubing		
rag		
various abrasive papers		
plastic handle		
metal scraper		
clamp ?		
copper tubing		
tv licence savings card		
MAZDA box with cotton wool		
Box A1-Top Surface		
wooden rubbing blocks		
abrasive papers		
twisted wire		
wooden handles		
hardboard template		
carborundum stone		
various abrasive papers on surface in front of box		

Significant and consistent attention has been paid over the decades to the specificities of Hepworth's patrimony by sculpture conservators working for Tate Conservation. These include Derek Pullen, Sandra Deighton, Jackie Heuman and, more recently, Melanie Rolfe. Working principally as conservators of sculptures, they have also focused upon the more ephemeral items of Hepworth's patrimony sited in the preserved studios at the Hepworth Museum. In 1987, the first full-scale inventory was made by Tate Conservation of the objects in the preserved studios as well as partial photographic documentation when the studios were completely emptied to allow for maintenance of the building.[39] Over the decades, the preserved studios have been swept out and objects treated during the annual maintenance of the museum; however, the time spent maintaining the studios has been governed by opportunity and often the weather – with bad weather allowing for more focused work in the preserved studios rather than on sculptures outdoors in the garden – as the studio objects were not as central a priority as

[39] Derek Pullen and Sandra Deighton, 'Barbara Hepworth – Conserving a Lifetime's Work', in *From Marble to Chocolate: The Conservation of Modern Sculpture*, ed. by Jackie Heuman (London: Archetype, 1995), pp.136–43 (p.137).

treating the works of art and there was only a limited time each year for all of the maintenance to be completed.[40] The objects in the preserved studios began to rapidly deteriorate in the sea air, particularly during the 2000s, and this was highlighted by former Tate conservator Heuman when she wrote an initial project funding proposal and compiled a revised inventory of the studio objects in 2010–11.[41] This proposal led to the externally funded Hepworth Studios Conservation Project, mentioned previously, which was led by Rolfe over 2013–14 who was seconded to the project from her usual role as a sculpture conservator.

As a result of this project, the Barbara Hepworth Steering Group was formed and, more recently, focus has been paid on replanting the garden, a reroofing project and conserving the rotten backboards of the summerhouse at the Hepworth Museum. The conservation projects have taken a different approach to the art-historical publications and exhibitions and so give different value to the objects of Hepworth's patrimony. Nevertheless, they remain rooted in artistic intentionality and so in relation to the value the conservators and committee members interpret that Hepworth gave to certain objects and processes, although it is recognised that this artistic value is sometimes hard to pin down with certainty.[42] In the original funding proposal, for example, knowledge and value for the objects in the preserved studios is predicated around their presentation of a biographical 'snapshot' of Hepworth's life and also in their potential art-historical value in detailing the artist's use of materials and techniques, as Heuman wrote in 2010:

> The studio with its shelves of rusting tins of paint, tools, adhesives, clothing and personal items has great historical value and offers a remarkable snapshot of the life of Barbara Hepworth. Yet these items are deteriorating and the studios are in need of a strategic conservation plan. Artist's studios can often shed light on working practices and provides a rich account [of] materials used and an artist techniques [sic]. Information gathered from the project can therefore be a valuable resource to curators and scholars.[43]

In this way, as I explore in more detail in the next chapter, knowledge and value for the studio objects is located in their biographical connection with Hepworth. As I explore in the next chapter, then, Tate Conservation has provided an alternative methodology to

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[40] Interview with Melanie Rolfe, Tate Britain, London, 2 April 2014.
[41] Heuman, *Conservation of Hepworth's Stone and Plaster Workshops*, *Inventory: Stone Studio* and *Contents: Plaster Studio*.
[42] Pullen and Deighton, p.143.
[43] Jackie Heuman, *Conserving Hepworth's Plaster and Stone Studios [Original Hepworth Studio Proposal]*, unpublished manuscript, Tate Conservation, June 2010, p.1.

the dominant art-historical lens on Hepworth's legacy – and, as such, has expanded the knowledge base to include the tacit knowledge of sculptural practice – and yet this approach remains rooted in biographical data and notions of artistic intentionality, which then limits the possibilities for a greater exploration of value and knowledge in Hepworth's legacy.

Another inclusion of the more ephemeral and tacit knowledge found within Hepworth's legacy has been with the opening of The Hepworth Wakefield in 2011, in the Yorkshire town of Hepworth's birth, a gallery that has at its core the donation of 44 plaster and aluminium prototypes of Hepworth's works, donated as The Hepworth Family Gift to the town by Hepworth's daughters Rachel Kidd and Sarah Bowness via the Art Fund.[44] A new scholarly book, mentioned earlier, *Barbara Hepworth: The Plasters*, edited by Sophie Bowness, was also published to coincide with the opening of the gallery. The plaster and aluminium prototypes, along with a work bench and tools that were previously in Hepworth's Palais de Danse studio, are on permanent display in two galleries exploring Hepworth's working practice.[45] Value and scholarly knowledge has been generated for the prototypes, then, which were formerly less valued in being ephemeral process pieces. However, the display of the prototypes, which follows

[44] 'Our History', *The Hepworth Wakefield,* <https://hepworthwakefield.org/our-story/our-history/> [accessed 30 May 2018].
[45] 'Our History', <https://hepworthwakefield.org/our-story/our-history/>. The gallery also holds a small archive that includes early Hepworth photograph albums and her book collection.

the established modernist method of museological display of finished works of art, gives permanence and fixity to these process pieces, ascribing value to them principally as artworks rather than in connection with their ephemerality and tacit knowledge.

Another way in which the more contingent and complex knowledges in Hepworth's legacy have been explored is through responses by contemporary artists. The Hepworth Wakefield curates a rolling programme of four new displays of Hepworth's work and archive each year, temporary exhibitions of work by modern and contemporary artists many of whom are situated within Hepworth's legacy, as well as a biennial 'Hepworth Prize', akin to the Turner Prize, which recognises a contemporary artist's significant contribution to sculpture with its first £25,000 prize in 2016 going to Helen Marten. The programming entailed in thinking through Hepworth's legacy at the gallery has led to exhibitions of a range of contemporary artists as well as varied exhibitions of Hepworth's work. The gallery's programming, then, has opened up Hepworth's legacy to new connections particularly through contemporary artists and designers.

Principally over the last decade, then, there have been particular artistic, curatorial and public-programme projects responding to Hepworth's legacy that have expanded out from the dominant art-historical, museological method, many of which have been programmed and commissioned by Tate St Ives, as well as The Hepworth Wakefield since 2011. Such projects have not necessarily been included in bibliographies on Hepworth – unless they include a catalogue of an exhibition of Hepworth's works – because the knowledge being

generated is sometimes ephemeral (such as with participatory learning projects or performance-art pieces), does not fit within established scholarly purviews (through encompassing, for instance, 'low-brow' fashion, magazine and online culture or through being an artistic rather than academic response to Hepworth), and, although biographical readings may feature, also utilise fictionalised, embellished and potentially humorous responses to Hepworth's legacy. One thing many of these approaches have in common is that they respond to Hepworth's patrimony – specifically, the objects and materials she left behind – in ways that encompass more than only her works of art, published books or paper archive. They also play with the dominant image-led system of value through potential satirical responses to that modernist legacy (as can be found, for instance, in Kate Davis's 2014 film, *Weight*, in which she appropriates the voiceovers, music and camera style from the influential 1961 BBC documentary *Barbara Hepworth*, directed by John Read, and replaces the modernist imagery with archival images of domestic work).[46]

There has been increasing interest in Hepworth, then, from artists over the decades. During Hepworth's lifetime and shortly afterwards, this included artists who often worked as her assistants at different periods, including John Milne and Denis Mitchell

[46] The full films can be viewed here: '*Weight* by Kate Davis: Artists' Moving Image at the BBC', *BBC Arts*, <http://www.bbc.co.uk/programmes/articles/4wkNLQBpFhTC8yXyxlZYqJD/weight-by-kate-davis> [accessed 4 October 2017] and *Barbara Hepworth* (John Read, 1961, 33 mins), <http://www.bbc.co.uk/programmes/p013h27r> [accessed 4 October 2017].

and who have been described as working in her direct sculptural legacy.[47] In the decades since, formal references have been made in such works as Peggy Burke's bronze *Homage to Hepworth* (1988), but it is not until the 2000s when wider and more complex ideas of Hepworth's biography, gender, studio environment and position as a modernist also begin to be referenced in artists' works. Significantly, this has often been less by sculptors and more by artists working in other media, meaning that the approaches have the potential to bring Hepworth's legacy into dialogue with diverse practices and knowledges.

This is evident, for instance, in Shana Moulton and Lucy Stein's video piece *Polventon* (2013),[48] where the Hepworth Museum is reinterpreted as a site for female bodily openings, or in Simon Fujiwara's *Mothers of Invention* (2012), exhibited at Tate St Ives, where Hepworth's iconic figure and style, dramatic death, and everyday working practice are played with as an installation piece that ironically references the heroic narrative of the (usually male) modernist artist.

The work of Luisa Lambri and Charlotte Moth brings a photographer's approach to the materiality of Hepworth's work, studio environment and her own framing and positioning of her sculpture. As with Linder's use of montage as an aesthetic strategy, discussed in the Introduction – such as in her ballet work *The Ultimate*

[47] See, for instance, Peter Davies, *After Trewyn: St Ives Sculptors since Hepworth* (Abertillery: Old Bakehouse, 2001).
[48] The full video can be viewed here: 'POLVENTON: A New Collaborative Video by Shana Moulton and Lucy Stein', *MAP Magazine*, 30 (November 2013), <https://mapmagazine.co.uk/polventon> [accessed 8 June 2018].

Form (2013), which references Hepworth's sculpture series *The Family of Man* (1970), bricolaging her own aesthetics and ideas with Hepworth's – these artists select aspects of Hepworth's legacy to bring into dialogue with their own practices.

The diversity of methods employed by contemporary artists, then, have expanded the potential for locating alternative knowledges in and giving value to Hepworth's legacy. As discussed in the Introduction, the method of this research project is informed by montage in its curatorial approach that 'cuts' an item of Hepworth's patrimony out of its naturalised context and sites it in alternative contexts in order to uncover its complexity. As such, artistic approaches have been key to the development of the research method in this thesis.

This chapter has given an overview of the historic establishment of the narrative of Hepworth's legacy and more recent responses to the legacy by art historians, conservators and artists. In the next chapter, I look specifically at those projects undertaken during my research period that formed part of my primary research, being the Hepworth Studios Conservation Project, the acquisition and cataloguing of Hepworth's papers in the Tate Archive, and the curating of the exhibition *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain.

Chapter Two – Recent approaches to Hepworth's legacy

In this chapter, I give an overview and appraisal of the approaches to Hepworth's legacy undertaken at Tate during the period of my research. What this chapter aims to demonstrate is both the contributions these approaches have made to understandings of Hepworth's legacy as well as their limitations in interjecting into the established narrative.

My primary research on Tate-led projects focused, in particular, on three areas: the conservation project focused on the preserved studios at the Hepworth Museum, with the concomitant founding of the Barbara Hepworth Steering Group, acquisition of the Palais de Danse and its contents and creation of the Material and Studio Practice Collection; the acquisition and cataloguing of Hepworth's papers in the Tate Archive; and the curating of the exhibition *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain.

Conservation

As discussed in the previous chapters, the Barbara Hepworth Studios Conservation Project took place over 2013–14 led by Tate sculpture conservator Melanie Rolfe and initiated by former Tate conservator Jackie Heuman. The project was claiming a new value for the Hepworth Museum and specifically for the preserved studios in that they had not previously been an institutional priority at Tate. The conservators treated many objects in the preserved studios or made plans for future treatment, creating a strategic plan for the studios' ongoing conservation. Although the project prioritised the conservation of certain items over others – for example, the steel tools were a particular focus – the conservators were aware that items might have different significances, as Rolfe writes in a booklet about the more everyday things found in the preserved studios:

> Ordinary life is also there in the telephone numbers of local garages and insurers [written] in pencil on the studio cupboard and the box of cat flea collars on one of the shelves inside.[1]

In this way, items such as the cat collars – which do not give any art-historical information about the making of Hepworth's work – are nevertheless recognised for

[1] Melanie Rolfe, *The Workshops at the Barbara Hepworth Museum and Sculpture Garden: An Artist's Working Studios Preserved*, unpublished manuscript, Tate Conservation, 14 July 2014, p.3. This manuscript was originally written with the potential for being made available to visitors in the Hepworth Museum; at the time of writing, an interpretation review is being undertaken at the museum.

their expressing something of the everyday working and domestic life of Trewyn Studio. The conservation project's methodology, therefore, gives value to some of the differing knowledges present within the preserved studios, beyond their art-historical significance.

Along with Heuman's positioning of value for the project in terms of its illumination of Hepworth's biography, as discussed in the previous chapter, Rolfe locates the project's primary motivation as stemming from Hepworth's intentions as expressed in the quote from the original guidebook to the museum:[2]

> Dame Barbara Hepworth lived at Trewyn Studio from 1949 until her death on 20 May 1975 at the age of 72. In her will she asked her executors to consider 'the practicability of establishing a permanent exhibition of some of my works in Trewyn Studio and its garden'. She said that she envisaged 'small sculptures, carvings and drawings . . . on the first floor. . . my working studio being shown as closely as possible as it has been in my lifetime, . . . and a few large works . . . in the garden'.

Rolfe stated in the seminar I convened in July 2015 that this quote had been 'very important' for her as she began working on the conservation project.[3] The quote's importance is reiterated by Rolfe in the opening of the booklet:

> In her will Dame Barbara Hepworth expressed her wish for 'my working studio being shown as close as possible as it has been in my lifetime'. The stone carving and plaster workshops, preserved more or less as she left them, are a result of this wish and a rare example of an artist's studio preserved in situ.[4]

And, again, later in the booklet she locates the legitimacy of the conservation project's method of preserving all objects within the studios in terms of Hepworth's intentionality:

> It is important that we preserve the studios as a whole, as the buildings, tools, equipment, materials and everyday items along with the prototypes and works in progress all contribute to the fulfilment of Hepworth's wish for her working space 'being shown as close as possible as it has been in my lifetime'.[5]

However, as detailed in the Introduction, this quote is from Hepworth's memorandum addressed to her executors, with the full memorandum being more equivocal in its suggested curatorial approach to the museum. Locating motivation for preserving the studios through a sense of Hepworth's unwavering intentionality, therefore, is shown to be complex and, I would argue, parallels the complexity of trying to locate authenticity and intentionality in the studio objects' materiality, as I outline below.

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[2] Bowness, *A Guide to the Barbara Hepworth Museum*, [p.3].
[3] Melanie Rolfe, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[4] Rolfe, *The Workshops at the Barbara Hepworth Museum and Sculpture Garden*, p.1.
[5] Rolfe, *The Workshops at the Barbara Hepworth Museum and Sculpture Garden*, p.3.

Of the steel tools in the studios, Rolfe states that:

> […] the tools would never have appeared rusty in the studios' working life. Rust is regularly removed [by conservators] but condensation, due to rapid cooling of the air at night, and salt from the marine environment both lead to corrosion rapidly returning. Tate Sculpture Conservation have recently carried out testing of different systems for cleaning and protective coatings to find the most effective and long-lasting systems. Treatment of tools is also not straightforward as many of the rasps and files still retain marble or plaster dust which we don't want to remove along with the rust.[6]

In contrast, Cornwall-based stone-carver and researcher David A. Paton stated in the conservation project's developmental seminar that I convened in May 2013:

> If you leave chisels for a week in anywhere in Cornwall, they start to rust really quickly. You use them every day, or even partially, you get a patch of shininess and a patch of rust at the other end. […]
>
> [If] the narrative [of the preserved studios] is to say Hepworth is no longer working in here, [then] the rust tells that narrative about this kind of an absence that is also a presence, a presence of a material property in action telling a story.[7]

The rust corroding the tools in the preserved studios is here defined as inauthentic by Rolfe and as authentic by Paton. Its inauthenticity, for Rolfe, is predicated upon the idea that tools that are in regular use do not rust. Paton, on the other hand, states that tools rust in the Cornish climate even if you do use them regularly. Paton also extends this, though, in saying that the rust also denotes the absence of Hepworth in the preserved studios, but does so through itself being a material presence and active in the space. The rust, in Paton's view, is therefore authentic to the time in which Hepworth was working

[6] Rolfe, *The Workshops at the Barbara Hepworth Museum and Sculpture Garden*, p.4.
[7] David A. Paton, qtd in *The Studios at the Barbara Hepworth Museum and Sculpture Garden, St Ives*, Tate Research Developmental Seminar, convened by Helena Bonett, Tate St Ives, 21 May 2013. Paton reiterated this observation in discussing the selection of a chisel for this project's research methodology (conversation with the author, 27 February 2015).

– as tools always rust anyway in the climate – but is also authentic to the present state of the preserved studios in that the rust tells the narrative of Hepworth's absence.

For Rolfe, conversely, there is an authentic material presence that is attached to the tools: 'marble or plaster dust' caught in the grooves of files and rasps that the conservation team 'don't want to remove along with the rust'. This dust signifies the tools' use by Hepworth and her assistants. Without the dust, the tools could potentially just be new tools bought to reconstruct a studio display. The dust testifies to the tools having been touched, handled, used in the making of Hepworth's art. Although other changes to the tools – such as a chisel's flattened end that shows it has been beaten by a hammer – signify that they have been used, that they are not just fakes bought to create a scene, the dust clinging to the files and rasps all these decades is a material accretion that tells the established story of Hepworth's working practice and of these tools' secondary value in the making of the primary value: Hepworth's art.[8] The rust, as another material deposit but one that is corrosive rather than accretive, does tell a story – partly of the environment in which the tools are kept as well as of Hepworth's absence, as Paton observes – but this is not the established narrative of the preserved studios or one that is intended by the conservators. However, the continuing advancement of corrosive rust –

[8] This is similar to the careful bagging and redistribution of dust from Francis Bacon's studio at 7 Reece Mews in South Kensington to the reconstructed studio at The Hugh Lane Gallery, Dublin. See O'Connor, 'Dust and Debitage' and Christopher Turner, 'Bacon Dust', *Cabinet*, 35 (Fall 2009), <http://www.cabinetmagazine.org/issues/35/turner.php> [accessed 7 April 2017].

an oxidisation process that will always return after every conservation treatment – indicates that the materiality of Hepworth's legacy does not conform to the established narrative of these studios being untouched (which I explain in further detail in the next chapter) and therefore of the artist's intentions as still being present. The conserved tools have been treated with a protective coating to slow their corrosion, with the intention of repeating this conservation process every two years.[9] Nevertheless, corrosion of the steel and iron tools will continue to return over the coming decades, eating into the grooves retaining the plaster and stone dust. As Coole and Frost write:

> […] materiality is always something more than 'mere' matter: an excess, force, vitality, relationality, or difference that renders matter active, self-creative, productive, unpredictable.[10]

In this way, the unvalued narrative gradually disrupts, complicates and comes into relation with the traditional narrative through and by means of the activity of the studio objects' materiality.

The level of authenticity and intentionality located in the studio objects has been a reading of the preserved studios present since the museum's founding, as this review from 1976 attests:

> The structure [of Trewyn Studio] was not seriously damaged [in the fire], and it has taken miraculously little time to repair it and – in accordance with Dame Barbara's will – open it to the public partly as museum, partly as she left it.
>
> Her workshops are virtually untouched: it would be sacrilege to do otherwise, for the notice on a row of files 'Please do not move tools from this bench' is not the curator's – it is imperiously signed *B.H.* Just so, the large plaster form in one of the sheds, almost ready to leave for the bronze foundry, will never be cast.[11]

The sign to not move tools, which likely once addressed Hepworth's assistants, now performs as an adjunct for the intentionality of the artist. In this review, the writer Gerald Priestland makes a subtle analogy between this sign and a museum's 'do not touch' sign. What was a notice to Hepworth's assistants about reserving specific tools for a particular use becomes interpreted in the manner of a museological sign about not

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[9] Melanie Rolfe, *Barbara Hepworth Studios Project Final Report*, unpublished manuscript, Tate Conservation, 15 August 2014, p.5.
[10] Coole and Frost, p.9.
[11] Gerald Priestland, 'A Sculptor's Cornish Garden Welcomes Visitors: Dame Barbara Hepworth's Legacy is her St. Ives Studio and Garden', *The Christian Science Monitor*, 17 May 1976, p.25, Barbara Hepworth Museum Papers, Tate Archive, TGA 20133/2/4.

using or touching and, in this way, legitimises the museological approach of preservation and stasis.

Hepworth's more ambiguous entreaty in her memorandum that this space be 'shown as closely as possible as it has been in my lifetime' is augmented by this unequivocal and firm statement to 'not move TOOLS FROM THIS BENCH'. The validity of leaving the preserved studios 'virtually untouched', therefore, is not a curatorial construct, Priestland argues, but an authoritative demand of the sculptor, making it not just problematic to consider rearranging the studios but potentially sacrilegious. In an early response to the layout of the preserved studios that becomes typical, Priestland utilises this sign to perform the role of an authoritative voice from Hepworth, thereby making it seemingly taboo to consider rearranging the studio.[12] Therefore, although this sign is not referring to preserving the studios' layout, it is here employed by Priestland (and implicitly the curator and later conservators) to signify the artist's authorial intent. Consequently, the ongoing dominant narrative that the preserved studios are just as Hepworth left them is created and reinforced to the extent of suggesting that, even over forty years later, she would still be satisfied with this singular arrangement.

[12] Other reviews of the museum when it opened corroborate this; for example: Oliver, 'Barbara Hepworth Gets her Wish', and Tisdall, 'Museum of Memories – Just What Hepworth Ordered', Barbara Hepworth Museum Papers, Tate Archive, TGA 20133/2/4.

As well as deterioration of tools and materials, as shown in the photographs above, entropic movement has also occurred in the preserved studios over the decades, in part owing to the objects being moved over the years by technicians to clean the space and positioned back in place using photographs but which led to a gradual shifting of the arrangement. As can be seen in comparing photographs of one area of the stone-carving studio from 1980, 1985, c.1989, 2009, 2010 and 2013, the stone block and turntable remain in situ, but the tools placed on the turntable migrate and vary.

Likewise, a comparison of the display of tools in one area of the plaster studio – with photographs from 1980 and 2013 – demonstrates just how radically the scene had shifted here.

A key decision made as part of the Hepworth Studios Conservation Project was to reconstruct the stone-carving and plaster studios back to their early appearance using photographs taken in 1980 as templates.[13] However, this attempt to not only freeze time but also to reverse it is not in keeping with the activity of the preserved studios' materiality, as already demonstrated. Not only does rust corrode the metals, but plastics have degraded and collapsed, woodworm has eaten into wood, paper has become mouldy and cardboard boxes collapsed, plaster work has mould, jar lids have solidified shut and the contents congealed, rubber has perished, to name just some.[14] This changeability of the materials within the preserved studios is more pronounced as their environment is strongly affected by the humid, salty climate through not being sealed and environmentally controlled.

In this way, the conservation work re-inscribes the established narrative of Hepworth's legacy, but, as is evident, it remains always in dialogue with the unvalued and more complicated narrative. Although the writing of the booklet shows that the conservation team is keen to disclose to the public some of the workings behind maintaining the studios, there is also the intention for the studios to retain the impression of an authentic, working space, as Rolfe writes in the project's final report:

> Decisions were made – Any replacement/ removal of items would be done without fanfare. Authenticity is important but should be balanced against the fact that to draw attention to our actions would impinge on the sense that the spaces are Hepworth's and not ours.[15]

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[13] Rolfe, *Barbara Hepworth Studios Project Final Report*, p.8.
[14] Jackie Heuman and Melanie Rolfe, *Inventory: Stone Studio, Barbara Hepworth Museum, St Ives* and *Inventory: Plaster Studio, Barbara Hepworth Museum, St Ives*, unpublished manuscripts, Tate Conservation, updated July 2014.
[15] Rolfe, *Barbara Hepworth Studios Project Final Report*, p.7.

Likewise, Rolfe states later in the same report:

> Key items and areas (tools, stoneyard, works in progress) treated/restored to preserve the impression of a viable working space.[16]

The intention to make the preserved studios appear as a viable working space is in keeping with the intention that Hepworth wanted the studios to be 'shown as closely as possible as it has been in my lifetime'. However, as stated above, this reading of Hepworth's intention is not as unambiguous as it initially appears. Likewise, the studio objects' propensity to change in their material qualities and juxtapositions through corrosion, decay and entropy demonstrate that the myth of the authentic space cannot be wholly sustained.

A different mode of reporting the complex knowledge and value of the preserved studios was attempted by Rolfe in her filming of the insides of the closed cupboards and drawers, which cannot normally be seen by audiences, and making this film accessible on Tate's website.[17] Although Rolfe's commentary about the items in the studios is predominantly art historical, the exploratory approach of the film allows for more expanded and discursive readings of the preserved studios and their objects that highlights their complicated histories, such as with a tobacco tin containing bronze shavings or a bath-essence bottle containing turpentine. As Rolfe states at the end of the film, the objects in the studios are 'just as important as the garden and the sculptures in

[16] Rolfe, *Barbara Hepworth Studios Project Final Report*, p.8.
[17] 'Inside the Hepworth Studios', *Tate Online*, 23 June 2015, <https://www.tate.org.uk/context-comment/video/inside-hepworth-studios> [accessed 23 August 2018].

our work keeping Hepworth's legacy alive'. In this way, this film claims value for the preserved studios and the more diverse knowledges they offer.

The conservation project thus re-inscribes aspects of the established narrative of the preserved studios linking straightforwardly to the artist's intentionality as well as exploring a more discursive approach where individual objects are paid attention to and given value for the diverse knowledges they offer.

Archive

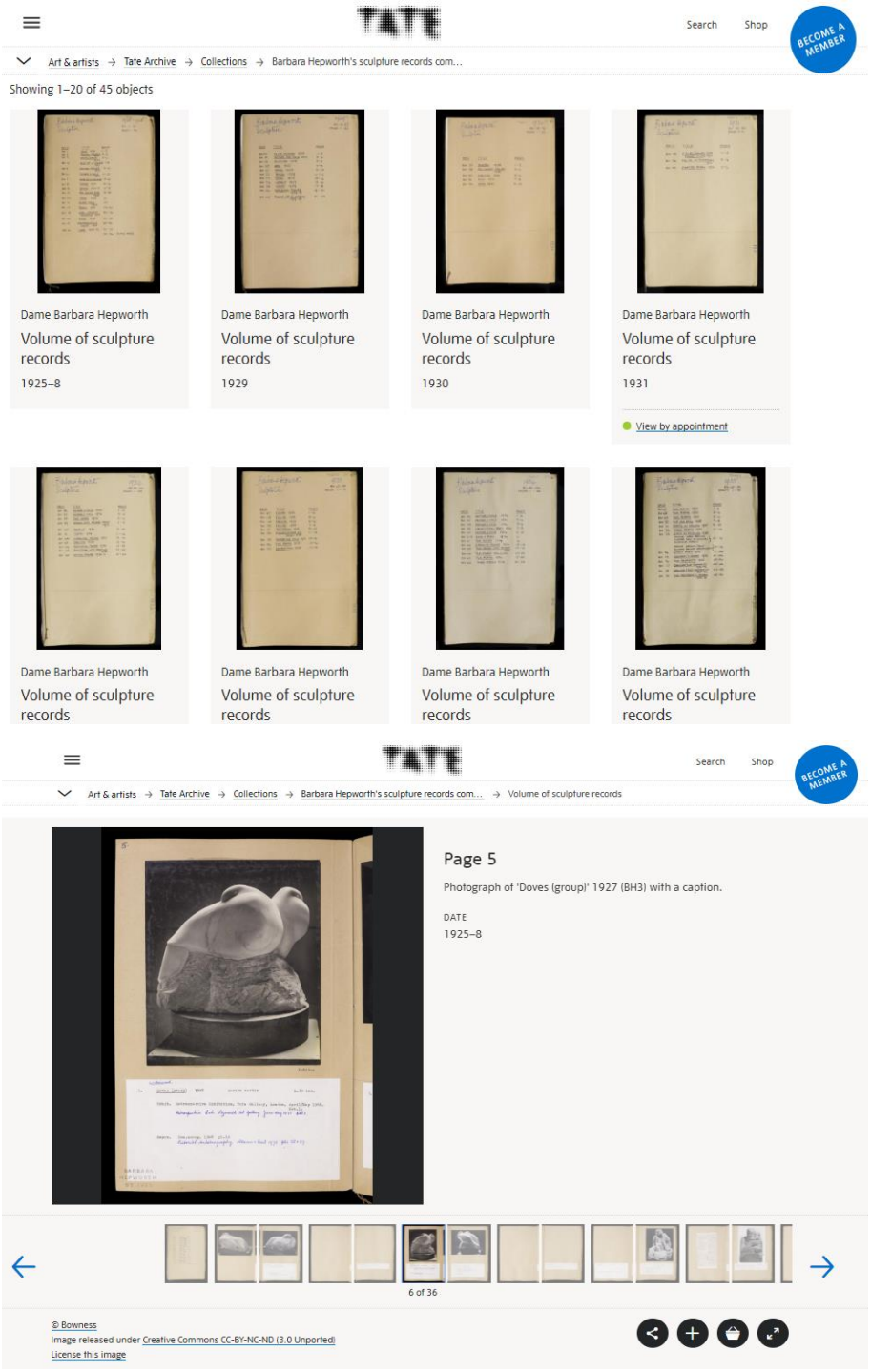
When I began my doctoral research in 2013, Hepworth's personal papers had been deposited in the Tate Archive the previous year.[18] Over 2013–14 all of her papers were catalogued by two archivists whose roles were funded by the Hepworth Estate and whom I interviewed during the course of their work in March 2014. The catalogued records are now searchable on the Tate Archive catalogue and many of the documents are available to view by appointment at the Tate Archive reading room at Tate Britain. This section reflects upon the specifics of this archiving process – both historic and recent – and how it has the potential to expand understandings of Hepworth's legacy outside of the established knowledge base, but also how it is limited, as described briefly in the previous chapter, owing to the historic and current restrictions of archival access.

During her lifetime, Hepworth donated 43 volumes of her extensive sculpture records to the recently formed Tate Gallery Archive along with copies of selected exhibition catalogues and books, deposited as five boxes in 1972.[19] After her death three years later, the final volumes of sculpture records were given by her executors in 1977. These

[18] In 1996 20 boxes of public papers were deposited at Tate; papers relating to music were donated in 2003, Gimpel Fils in 2009, and Hepworth's UN commission and her foundries in 2011; 60 boxes of personal papers were deposited in 2012. (Information on collections from Sophie Bowness, 2 August 2013. Information on number of boxes from interview with Tate archivists cataloguing Hepworth's papers, Tate Britain, London, 17 March 2014.)

[19] Five boxes were delivered on 6 December 1972 (note in Hepworth archive acquisition folder, Tate Gallery Records, TG 10.5). Notes in this folder state that Hepworth deposited new records in subsequent years (e.g. on 10 September 1974 she deposits the 1973 records). The 1974 acquisition is not mentioned in the Tate Archive catalogue statement on the sculpture records' history, however, which states that 'Volumes 1–43 presented by Barbara Hepworth, December 1972 and Volumes 44–45 presented by her Executors, November 1977' ('Barbara Hepworth's Sculpture Records Comprising Photographs and Notes Compiled under the Sculptor's Supervision', TGA 7247, Tate Archive catalogue, <http://archive.tate.org.uk> [accessed 19 September 2016]). A feasibility study for setting up the Archive was organised by Reid in 1966, material began being transferred from the Library to the Archive in 1969, and the first official acquisition took place in 1970 (information from Adrian Glew, Head of Tate Archive, 1 April 2014).

sculpture records have been digitised as part of the 'Transforming Tate Britain: Archives & Access' project, funded by the Heritage Lottery Fund, in which 52,000 documents from the Archive were digitised and published on Tate Online under a Creative Commons licence, with the sculpture records going online in December 2014.[20] In this way, Tate and Bowness (as owner of Hepworth's copyright) give open access to key archival materials on Hepworth's work.



[20] 'Transforming Tate Britain: Archives & Access', *Tate Online*, <https://www.tate.org.uk/about-us/projects/transforming-tate-britain-archives-access> [accessed 29 August 2018].

These sculpture records, which Hepworth began compiling in the current format in manila folders in the 1960s, provide photographs of each sculpture, title, date, medium, inscription, provenance, exhibition and publication history.[21] In this way, the digitisation of these records gives open access to Hepworth's catalogue raisonné, photographic imagery of and information on her work including lost or destroyed works, as well as knowledge of how she documented her work. In publishing these records with a Creative Commons licence, too, Tate and Bowness allow the images to be shared non-commercially, with attribution and without cropping, thereby allowing for a more distributed, relational framework in distinction to the established patrimonial ownership register of legal copyright.[22]

These records, however, provide information that is mostly available already through Hepworth's catalogue raisonné, published in two volumes in 1961 and 1971 (although these books are no longer in print and so are only accessible through selected libraries).[23] The information, therefore, while much more easily accessible through Tate's website, is not information that had previously been unavailable in the public domain, such as would be the case with the digitisation of a selection of letters. In this way, the digitisation expands accessibility to one important aspect of Hepworth's legacy – and does so using a distributive model – but does not contribute completely new knowledge to the public realm. Rather, it builds on and reinforces established knowledge but does so through a publication method that provides much greater opportunity for access.

An initial Archive List had been drawn up by Hepworth's friend, Pat Loman, in the early 1970s meaning that the archives had been organised to some extent during Hepworth's lifetime.[24] In the codicil to her Will, Hepworth states:

> I GIVE to The Tate Gallery in addition to the gifts contained in my Will all correspondence of potential historical interest on condition (A) that they do not

[21] 'In the 1940s Hepworth began to systematically catalogue her work until her death in 1975. These [specific] record books [in manila folders] were started in the 1960s and give a complete record of her work. The record books also contain details of provenance, literature and exhibition history for each work. These books do not contain any information about any of the artworks post 1975.' ('Barbara Hepworth's Sculpture Records', <http://archive.tate.org.uk>.)
[22] 'Creative Commons Licences and Tate', *Tate Online*, <https://www.tate.org.uk/about-us/policies-and-procedures/creative-commons-licences-tate> [accessed 28 November 2018].
[23] J.P. Hodin, *Barbara Hepworth*, ed. by Alan Bowness (London: Lund Humphries, 1961) and Bowness, ed., *The Complete Sculpture of Barbara Hepworth 1960–69*.
[24] 'Finding that archive list [by Pat Loman], it was in some kind of order [before Hepworth died]; I think he [Bowness] just gave a bit more order to it, sort of thing, organised it a bit.' (Interview with Tate archivists, 17 March 2014.)

> make this available to anyone for a period of Ten Years from my death and (B) that they provide a full set of photographic copies to Churchill College Cambridge[.][25]

Rather than gifting to the Tate Gallery 'all correspondence', Hepworth adds an equivocal statement by asserting that this correspondence should be 'of potential historical interest'. It was understood by the Tate archivists cataloguing Hepworth's papers that the archive gifted to Tate is meant to relate to her 'artistic activities', as they stated in an interview I conducted with them in March 2014:

> Because, the thing was, the papers to arrive here, in her Will it kind of says something which is to do with her artistic activities. So it was upon, actually, Alan Bowness to decide – because [he's] the literary executor – what comes here or not. So obviously he went through the stuff to see what should come here or not. But, I think, mainly everything, kind of, [came here].[26]

As the archivists state, Bowness was entrusted with sifting through the correspondence to decide what is 'of potential historical interest'; in part, this sifting is requested by Hepworth because she is guarding her reputation, as she writes in her Will in relation to her bequest to Bowness:

> I GIVE the following legacies free from all death duties payable on my death (i) To my Son-in-law the said Alan Bowness my writings and notebooks one copy of my record book of my works and one copy of my stock book all my other books my reference library my large stock of photographs of my work and of myself (including negatives) all slides and colour ectachrome all writings by me and other personal records and all such other materials as belongs in essence to the reproduction both literary and historical of my work and I confer on him the right to reproduce photographically any or all of my works and my personal letters AND I HEREBY REQUEST (but without imposing any trust or legal obligation) that all those which are not "constructive" both in essence and in a historical capacity shall be destroyed[.][27]

This clause suggests that it is both photographs and personal letters that Hepworth is indicating might be 'destroyed' if they are thought to not be 'constructive'. This is an ambiguous request that leaves responsibility for the decision-making to her trusted executor, Bowness.

[25] Hepworth, 'First Codicil to The Last Will and Testament', clause 7, pp.24–25.
[26] Interview with Tate archivists, 17 March 2014.
[27] Hepworth, 'Last Will and Testament', clause 6b, pp.8–9. Emphasis added.

The implication for Hepworth's legacy through her archive deposited at Tate, therefore, is that this archive is selective, in that possible decisions have been made over what is 'of potential historical interest' prior to its donation. This is not to say that much at all has been removed from the papers deposited at Tate. But, rather, that in their recording of Hepworth and consequent arbitration and construction of her legacy, the archives must be understood as filtered.

Now that the papers are deposited in the Tate Archive, they are subject to specific limitations on access, which includes restrictions imposed as a result of the Data Protection Act as well as the schema the archivists chose to interpret each group of items that has an impact upon what appears in a key word search on the Tate Archive catalogue. The locating of the archive within the store at Tate Britain, at the only site where it can be accessed physically, reinforces how decisions around patrimonial legacy impact upon the accessibility of knowledge. The archive, as Derrida has articulated, gives authority to those who are its gatekeepers through its location:

12	TGA 965/2/1/1	Hepworth, Barbara	Correspondence with Moosia von Achten	9 Aug-30 Sep [1968]	Closed under Data Protection Act until 2052.	CLOSED
13	TGA 965/2/1/5	Hepworth, Barbara	Correspondence with Irving and Harriet Axelrad	25 Nov 1968-13 Feb 1969	Closed under Data Protection Act until 2053.	CLOSED
14	TGA 965/2/1/11	Hepworth, Barbara	Correspondence with Romuald H. Boelen	8 Mar-13 Sep 1960	Closed under Data Protection Act until 2044.	CLOSED
15	TGA 965/2/1/17	Hepworth, Barbara	Correspondence with Prof. Giuseppe Conti	19 Sep-19 Oct 1972	Closed under Data Protection Act until 2056.	CLOSED
16	TGA 965/2/1/18	Hepworth, Barbara	Correspondence with Noreen Curry	6 Oct 1971-7 Aug [1974]	Closed under Data Protection Act until 2058.	CLOSED
17	TGA 965/2/1/20	Hepworth, Barbara	Correspondence with Hon. A. Hugh Davies	12 Jul-6 Aug 1971	Closed under Data Protection Act until 2056.	CLOSED
18	TGA 965/2/1/23	Hepworth, Barbara	Letter from Armand S. Deutsch to Barbara Hepworth	12 Nov 1969	Closed under Data Protection Act until 2053.	CLOSED
19	TGA 965/2/1/25	Hepworth, Barbara	Correspondence with Philip Dodell	24 Sep 1970-29 Mar 1971	Closed under Data Protection Act until 2055.	CLOSED
20	TGA 965/2/1/28	Hepworth, Barbara	Correspondence to Stephen Edlich	28 Sep-9 Oct 1967	Closed under Data Protection Act until 2051.	CLOSED

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> […] the meaning of 'archive,' its only meaning, comes to it from the Greek *arkheion*: initially a house, a domicile, an address, the residence of the superior magistrates, the *archons*, those who commanded. The citizens who thus held and signified political power were considered to possess the right to make or to represent the law. On account of their publicly recognized authority, it is at their home, in that *place* which is their house (private house, family house, or

> employee's house), that official documents are filed. The archons are first of all the documents' guardians. […] They have the power to interpret the archives.[28]

At Tate, Hepworth's documents are now preserved into the future, conserved and stored in optimum conditions. But, like many archives, they are selective, partial (often containing only one side of a correspondence), interpreted through an archival cataloguing process and database system, as well as accessed following particular, sometimes restrictive, protocols. They are 'limited access' rather than 'open access'.

What this means for Hepworth's archive is threefold: first, that before 2014 public access to Hepworth's papers was not possible; second, that what is in the archive is selective; third, that the deposited archive is not entirely open access. As I argued in the previous chapter and Introduction, the art-historical, monographic method can suggest that there is a 'given life' that can be accessed through archive-based research.[29] However, as with all archives, Hepworth's papers can only present a partial picture. Consequently, this means that the archive as a methodological tool is restricted. In this sense, it allows for a much wider diversity of approaches to Hepworth, but this is limited to her 'artistic activities' as interpreted by Bowness and is also limited by what is open access.

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[28] Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. by Eric Prenowitz (Chicago and London: University of Chicago Press, 1996), p.2.
[29] Compton, 'Affirmative Action', p.87.

Exhibition

The beginning of my doctorate also saw the beginning of the curatorial meetings for the Tate Britain exhibition, *Barbara Hepworth: Sculpture for a Modern World* (24 June–25 October 2015). As part of my primary research, I observed and occasionally participated in all of the curatorial meetings over 2013–15. These meetings comprised the co-curators, Tate Britain director Penelope Curtis and Head of Displays & Lead Curator (Modern British Art) Chris Stephens, and assistant curator Inga Fraser (who started in early 2014 and so was briefly preceded by assistant curator Benjamin Angwin).

The stated 'key ambition' of this exhibition was 'to put Hepworth back into the international company and context where she rightly belongs'.[30] The argument, therefore, was that the established legacy narrative had positioned Hepworth too firmly within the local context of St Ives, as Curtis and Stephens write in the exhibition catalogue's introduction:

> There is little doubt that the Barbara Hepworth Museum in St Ives has, since its opening the year following her death in 1975, secured for the sculptor a wider and more sustained popularity than she might otherwise have enjoyed. It has however also served to ensure that her work continues to be thought of, most commonly, in relation to her garden and to St Ives and Cornwall. It is too often forgotten that in her heyday, in the 1950s and 1960s, Hepworth was a major international figure.[31]

In this way, the curators were attempting an intervention to resituate Hepworth's legacy outside of the established narrative, as Curtis stated in a published interview I conducted with her in 2015 before the exhibition opened about the way this narrative has become fixed:

> Hepworth does get terribly entrenched in certain ways of talking about her, and that's partly because she always talked about herself in the same ways. And people somehow, very dutifully, follow those grooves.[32]

In particular, then, the St Ives context of the Hepworth Museum is problematic, Curtis and Stephens argue, because it has constructed a narrative around Hepworth that has

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[30] Penelope Curtis, Lisette Pelsers and Oliver Kornhoff, 'Foreword', in *Sculpture for a Modern World*, ed. by Curtis ad Stephens, pp.6–7 (p.6).

[31] Penelope Curtis and Chris Stephens, 'Introduction', in *Sculpture for a Modern World*, ed. by Curtis ad Stephens, pp.8–11 (p.8). Within the exhibition, the exclusion of St Ives from the exhibition narrative was most evident in the interpretation panel for the fourth room, 'Equilibrium', which was situated chronologically in the period when Hepworth moved to St Ives but did not mention this, despite stating that the four carvings in this room are responding to the landscape. ('Equilibrium', *Barbara Hepworth: Sculpture for a Modern World (Large Print Guide)* (London: Tate Britain, 2015), p.59.)

[32] Curtis, qtd in 'Penelope Curtis in Conversation with Helena Bonett', p.216.

dominated understandings of her and her career to the extent of marginalising alternative readings, such as the scope of her international importance.

One way in which the curators attempted to resituate Hepworth's narrative in an international context was through reconstructing within the exhibition an important modernist architectural setting for Hepworth's sculpture, the Rietveld Pavilion at the Kröller-Müller Museum in Otterlo, The Netherlands.[33]

In reconstructing an architectural setting, the curators moved away from the established exhibitionary practice of rendering each work of art autonomous and singular and, instead, positioned them in dialogue with one another and in dialogue with the material and architectural qualities of the pavilion structure. The departure from the dominant display strategy of the modernist white-cube gallery – where isolated, spotlit works of art are displayed autonomously with little or no context in a clear, unadorned space – is a methodological deviation from established modes of displaying modern art.[34] In particular, this display foregrounded materiality through the use of concrete breezeblocks

[33] This was also in keeping with Curtis's interest in the relationship between modernist sculpture and architecture. See, for instance, Penelope Curtis, *Patio & Pavilion: The Place of Sculpture in Modern Architecture* (London: Ridinghouse and Los Angeles: J. Paul Getty Museum, 2007) and Curtis, qtd in 'Penelope Curtis in Conversation with Helena Bonett', p.214.

[34] 'It was in 1936, with Barr's "Cubism and Abstract Art" exhibition, that the white cube really came together. […] [W]alls and ceilings were painted white and decorative light fixtures were simplified. Wooden flooring was exposed and the works were hung sparingly, some even on walls of their own. The works were arranged to trace an art-historical narrative that ignored any political or social context; Barr wanted the visual impact of each painting or sculpture to speak for itself. The neutral walls, controlled lighting, and lack of ornamentation helped to isolate and elevate the artworks.' (Abigail Cain, 'How the White Cube Came to Dominate the Art World', *Artsy*, 23 January 2017, <https://www.artsy.net/article/artsy-editorial-white-cube-dominate-art> [accessed 31 August 2018].)

for the pavilion's walls that, in turn, emphasised the textured material qualities of the bronze sculptures, which is in contrast to the image-like display strategies of the majority of the exhibition – with the use of blank backdrops, perspex coverings and a mixture of dispersed lighting and spotlighting – where sculptures could appear heavily flattened.

In this way, the pavilion reconstruction serves as a disruption to established modernist display strategies. However, I would argue that it is not a deviation from or disruption of the display of Hepworth's work. This is because the curators continue to follow the overarching art-historical methodology of Hepworth's legacy, whereby the siting and contextualisation of Hepworth's work is primarily through the art-historical context of modernist art and architecture rather than alternative contexts and knowledges such as the socio-political everyday and processual, tacit knowledge, as I explain below.

When planning the reconstruction – which was designed by MA architecture students at the Royal College of Art led by architect Jamie Fobert and in dialogue with the curatorial team – the curators discussed possible further disruptions of the gallery space, such as the inclusion of pot plants or fake grass on the floor.[35] There was also discussion about creating plinths out of breezeblocks in the pavilion reconstruction and in another room it was proposed that a sculptors' stool be used for the display of one sculpture instead of a uniform plinth.[36] Plants and a sculptors' stool used for sculptural practice are everyday things that cannot be said to have exclusively modernist or international associations. Curtis was interested in displaying the work *Kneeling Figure* (1932) on the sculptors' stool, to give the room – which focused on Hepworth's time in Mall Studios in Hampstead

[35] Curtis, qtd in 'Penelope Curtis in Conversation with Helena Bonett', p.219.
[36] Note from Hepworth exhibition meeting with Penelope Curtis, Chris Stephens and Inga Fraser, Tate Britain, London, 2 October 2014.

with Nicholson during the 1930s – an 'intimate, domestic' 'atmosphere'.[37] This goes against the visual spectacle of the modernist exhibition in foregrounding everyday domesticity. However, this proposed use of a sculptors' stool was not to foreground the act of making; rather, it was to foreground Hepworth's staging of her sculpture in connection with photographs taken in the 1930s of this work on a stool that were reproduced on a large scale on the gallery walls. Consequently, the suggested display of the sculpture on a stool remained an optical and art-historical illustration of what the curators interpret as Hepworth's modernist intellectual self-positioning rather than a statement about the everyday processes of making or about the specificities of this sculpture and the way it encourages rotation through the turn of its head and body.[38] As Eleanor Clayton has written in an essay on Hepworth's plinths, Hepworth was explicitly concerned with the display of her sculpture on unusual plinths.[39] The juxtaposition of materials that the breezeblock plinth offers to contrast with wood, stone and bronze meant that it was highly favoured by Hepworth. The sculptors' stool can also be considered in terms of its materiality, but what it also offers is both a reminder of the process of making and the potential of an unfinished sculpture as well as the possibilities of rotating movement that a turntable affords. This processual, tacit, embodied knowledge is not valued within the curators' method, which continues to follow, then, the established legacy narrative.

The everyday material context is, therefore, not valued ultimately for the knowledge it produces. The socio-political context of Hepworth's practice is likewise not valued within the curators' revised narrative. Where the curators chose to reconstruct the pavilion setting – which foregrounds an exclusively modernist dialogue between sculpture and architecture – they could have chosen or cited other sites where Hepworth's public sculptures are in dialogue with modernist architecture, such as

[37] Note from Hepworth exhibition meeting with Curtis, Stephens and Fraser, 2 October 2014.
[38] This was mentioned in the audio guide: 'In Hepworth's sculpture the woman's kneeling pose and the turn of her head pulls you round and round her figure.' (Leah Kharibian, *Antenna Audio Guide – Barbara Hepworth: Sculpture for a Modern World*, transcript, 19 June 2015, p.15.)
[39] Clayton, <http://www.tate.org.uk/research/publications/tate-papers/25/whole-question-of-plinths>.

Contrapuntal Forms (1950–51) at the Glebelands Housing Estate in Harlow, *Winged Figure* (1961–62) on the John Lewis Department Store on Oxford Street, or *Single Form* (1961–64) at the United Nations in New York. There are several reasons for choosing the pavilion instead of these other examples – in particular, that the setting showcases a range of Hepworth's work and has done so since the pavilion's opening in the late 1960s – and yet this could also be argued to be the case for the Hepworth Museum's garden and studio setting, with which it shares most in common. In the other examples, the architectural context is modernist in design but it also has other narratives that link to the post-war welfare state, egalitarian working structures and international democratic politics respectively. In this way, the latter examples resituate Hepworth's legacy in the context of alternative knowledges and, specifically, political ones, which is an overlooked aspect to the exhibition's narrative, as I outline below.

Politics is mentioned four times in the exhibition's interpretation:

> Her work became increasingly abstract in the 1930s and, even after moving to Cornwall, where she began to conceive sculpture in terms of her experience of landscape, Hepworth still kept in touch with wider artistic and political concerns.[40]
>
> Such explicitly international activities reflected an idealist belief in the universal language of abstraction as an appropriate response to the rise of right-wing totalitarianism in Europe.
>
> Despite their short lives, the publications of the inter-war period are significant for two reasons: they articulated the battle lines between abstraction and figuration, and they helped artists to be in touch across borders in increasingly difficult and dangerous political circumstances.[41]
>
> These works suggest the resolution of a tension, running through Hepworth's career, between her belief in spiritual ideals and a more pragmatic approach to the real world. Her outlook and her art were fundamentally informed by her spiritual faith; at the same time, she was closely engaged with political ideas and debates.[42]

[40] 'Introduction', *Sculpture for a Modern World (Large Print Guide)*, p.2.
[41] 'International Modernism', *Sculpture for a Modern World (Large Print Guide)*, pp.45, 55.
[42] 'Equilibrium', *Sculpture for a Modern World (Large Print Guide)*, p.59.

The first three quotes, including the first from the exhibition's 'Introduction' panel, all use Hepworth's engagement with politics as part of the curators' argument for her internationalism: she was not an isolated figure but was rather part of an international network of politically engaged people. The second and third quotes are from the interpretation for the third room, 'International Modernism', which positions Hepworth in the context of modernist artists working in Europe through the publications that illustrated their work alongside one another. It is a generalised mention of politics, however. '[T]he rise of right-wing totalitarianism in Europe' is the most specific, but even then could suggest the rise of Nazism or Italian Fascism over the conflict that Hepworth actually produced a work responding to: the Spanish Civil War.[43] That totalitarianism could also include Stalinism reflects the complexity of the political situation at this time, where many artists were joining the Communist party and the Soviet Union was supporting the Republican cause, which artists such as Hepworth supported, in the Spanish Civil War. Clearly it is difficult to address such complexities in the short word count of an exhibition interpretation panel. However, in the catalogue there is no essay that addresses Hepworth's politics, despite the exhibition's focus on internationalism where Hepworth's left-wing politics can be shown to inform her desire to engage across borders. The fourth quote is from the fourth room, 'Equilibrium', where Hepworth's hospital drawings depicting the early days of the National Health Service are shown alongside her geometric drawings and organic carvings in wood of the 1940s. The accompanying essay for this room in the catalogue does not draw out the confluence of spiritual faith and political action that Hepworth was involved in, however, but rather focuses on Hepworth's religious views.[44] There is no essay that focuses on Hepworth's politics, therefore, even though her contribution to open letters, political exhibitions, public activism, and creation of anti-war work could be considered both in the light of her internationalism and the staging of her work and her public persona in the context of major international developments and important figures.[45]

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[43] *Project (Monument to the Spanish War)*, 1938–39 (destroyed).
[44] Kent, pp.36–49.
[45] This political activism is also discussed in Chapters Four and Five. As well as Hepworth's championing of the United Nations, it includes her public opposition to the Spanish Civil War, Vietnam War and Apartheid in South Africa (including signing open letters, taking part in political exhibitions, and creating artwork in response), the creation of a three-part sculpture for the 1953 Unknown Political Prisoner international sculpture competition, membership of the Campaign for Nuclear Disarmament and Labour Party, and local activism in St Ives including the founding of the Schools Art Collection in Cornwall and saving of the Island from being turned into a car park through taking the local council to court, citing its ownership by the people of St Ives as common land.

In an interview I conducted with Stephens in the exhibition in October 2015, he responded to this omission:

> Had we finished with the UN [sculpture *Single Form* and United Nations plaza setting instead of the pavilion reconstruction], you could make that point about idealism being embodied in certain political structures, and those structures being an achievement of what she stood for, and the disappointments as well around that. But, yeah, I think it's led by the sculpture itself, isn't it – so the shape of the show and the message of the show have been shaped by having just certain groups of work. And these works are very much about nature and natural forms, both at a sort of visual, physical level and at a more metaphorical, psychological level, with inner and outer forms. And I think they're not – if they're political, it's much more… buried. Though it comes, I suppose, I think she returns to '30s ideals/ideas, as an ideological thing as well as stylistic, with things like *Squares with Two Circles* [1963], makes a point there as well, I guess, though not very strongly, I don't think.[46]

Where the intention of the exhibition had been to reposition the significance of the sea and landscape for Hepworth as being part of the embedded legacy narrative of Hepworth in St Ives that the curators are seeking to disrupt, Stephens here returns to this embedded narrative to make the case against political viewpoints in Hepworth's work. While the exhibition's message is that Hepworth should be considered an international rather than provincial artist, therefore, I would argue that it does not present the complexity of that international stage and how and why Hepworth's work engaged with political debates of the time.[47]

The omission of politics from the exhibition's positioning of Hepworth as an international figure can be read, I would argue, as resulting from the exhibition following the same methodology as that of Hepworth's established legacy. Politics does not fit within the art-historical, museological method as it does not create value for Hepworth's legacy. Following this approach, value is instead created for Hepworth in the exhibition's narrative in relation to how her work and career fits within established art-historical narratives of international modernism. Consequently, the context that she is positioned

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[46] Interview with Chris Stephens in *Sculpture for a Modern World*, Tate Britain, 20 October 2015.
[47] Hepworth's internationalism can be considered as part of a wider dialogue that included key figures in her life, such as the patron and political activist Margaret Gardiner, the UN Secretary-General Dag Hammarskjöld, and her politically engaged father Herbert Hepworth. Throughout the war, Herbert discussed with Hepworth the possibilities for radical political change after the war: 'I cannot see a happy issue out of our afflictions until private capital is abolished & we all work for the state – man, woman, or child.' 'People who believe in the necessity of revising the social order must go on living or there will not be a revision, there are so many of the other sort to be converted.' (Herbert Hepworth, letters to Barbara Hepworth, 25 April and 25 November 1940, Tate Archive, TGA 20132/1/90/4–5.)

within is predominantly a canonical modernist one. The kinships mapped out for Hepworth link her to established names through which her value is therefore ratified. Specifically, the established value of well-known modernists not only reinforce Hepworth's importance through their connection but also legitimise Hepworth's work through the deployment of a modernist lineage. For those artists who are less well known, such as her first husband John Skeaping, their inclusion is part of the established biographical narrative on Hepworth that reinforces the patrimonial lineage. In departing from the traditional format of the monographic retrospective by including and referencing other artists' work, the exhibition was potentially opening out contextually. However, Hepworth's legitimacy is established in this way through patrimonial connection to well-established father figures or through a reinforcement of her established biography, by means of the inclusion of carving 'antecedents' Jacob Epstein, Eric Gill and Henri Gaudier-Brzeska,[48] her husbands Skeaping and Nicholson and more famous contemporary Moore, and references to internationally famous modernists Jean Arp, Constantin Brâncuşi, Alexander Calder, Naum Gabo, Jean Hélion and Piet Mondrian as well as through the use of the pavilion setting designed by modernist architect Gerrit Rietveld.[49] Although some lesser-known, principally female artists' work was displayed in the first room of the exhibition, this was done with the partial aim of showing Hepworth's distinctiveness from these contemporaries.[50]

This reinforces, then, Hepworth's own self-positioning, as described briefly in the previous chapter and explored in greater depth in Chapter Four, in terms of the patrimonial value systems she performs and aligns herself with in order to assert and cement her place in British modern art history as a significant figure. Specifically, the value system privileges concepts associated with discourses around virile masculine modernism, including intellectualism, objectivity, originality, rationality and visuality. Implicitly, then, these contrast with discursive, ambiguous concepts that might be gendered female around everyday, dialogic, subjective, embodied and sensorial tacit knowledge. As I discuss in Chapter Four, Hepworth gave value to these latter forms of

[48] These three artists were described as 'antecedents' in the exhibition interpretation for the first room of the exhibition.
[49] The latter six artists (excluding Rietveld), along with Nicholson and Moore, were those whose work was initially to be displayed in the third room of the exhibition before the decision was made to instead reproduce magazines that featured their work alongside Hepworth's ('List of works by section (Hepworth)', 20 November 2013).
[50] Note from Hepworth exhibition meeting with Curtis, Stephens and Fraser, 10 July 2014 and 'Penelope Curtis in Conversation with Helena Bonett', p.214.

knowledge but this was complicated by the competing necessity to align herself with the established areas of (male) modernism.

I would argue that these same binaries form an implicit framework for the exhibition's narrative and wider interpretation. In this way, presenting Hepworth as an important, international figure is positioned in terms of a restoration of her status as an intellectual, as Curtis stated in an interview with *The Guardian* in 2015:

> I am keen that we don't see the same old Hepworth, a particular image which she partly made, which has become the standard. I want to shift the focus slightly away from Yorkshire, St Ives and the landscape; she's got a bit touchy-feely in the public mind, and I'd like to restore the fact that she saw herself as a public intellectual.[51]

The restoration of Hepworth's intellectual status is positioned in tandem with resituating her in an international context, outside of 'Yorkshire, St Ives and the landscape'. The intellectual status is likewise positioned in contrast to the idea of Hepworth being 'a bit touchy-feely in the public mind'. In this way, internationalism and intellectualism are implicitly contrasted with regionalism and popular, tacit knowledge.[52]

The gendered alignment of these binaries, as outlined above, manifested itself in Curtis's concern about having a contemporary woman artist act as an exhibition spokesperson to the press.[53] This reinforces the established patrimonial legacy in that only a male artist can provide the required value for Hepworth in terms of emphasising the quality of the work rather than any alternative value systems that engaging a woman artist might foreground. There was also discussion in the curatorial meetings about the popular conception that Hepworth wanted her work to be touched and that this might pose a problem for museum protocols that do not allow this.[54] The embodied and emotional engagement with Hepworth's work through touch (even embrace) is contrasted with the curators' emphasis on more objective visuality.[55] There is an implicit divide, therefore,

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[51] Penelope Curtis, qtd in Sarah Crompton, 'Barbara Hepworth Finally Gets Her Due', *The Guardian*, 13 June 2015, <https://www.theguardian.com/artanddesign/2015/jun/13/barbara-hepworth-finally-gets-her-due> [accessed 23 May 2017].
[52] Stephens likewise emphasised Hepworth's intellectualism and internationalism in contrast to regionalism in my interview with him (20 October 2015).
[53] Note from Hepworth exhibition all-staff project meeting, Tate Britain, 1 May 2014.
[54] Note from Hepworth exhibition meeting with Curtis, Stephens and Fraser, 17 April 2014.
[55] Interview with Stephens, 20 October 2015 and note from Hepworth exhibition meeting with Curtis, Stephens and Fraser, 5 March 2014. '[P]eople are very kind of touchy feel-y about Hepworth, as if she's not intellectual, you know. […] I remember Chris [Stephens] and I were doing a conference in St. Ives and, at the end, there was quite a large group of women who said

between internationalism, academic knowledge and visuality, on the one hand, and regionalism, popular knowledge and embodied sensuality, on the other. Considering this curatorial valuing of certain knowledges alongside the valuing of plaster dust over rust by the conservators, discussed earlier, however, the rust on the tools is a literal example of how the unvalued knowledge is nevertheless present despite the attempts of the conservators to eradicate it. Likewise, despite curatorial knowledge attempting to be autonomous of the socio-political everyday, popular, tacit knowledge is nevertheless ever present in the museum.

The exhibition is, in Curtis's word, a 'restoration' of Hepworth, to restore her to her proper rank, back to her original state before her legacy was corroded like the rust eating into the steel tools.[56] Knowledge is circumscribed, therefore, by the exclusion of inauthentic interpretation with the aim to restore Hepworth to how she should be understood. As with all restorations, however, this is an interpretation of the original, a 'renovation or reconstruction intended to restore something to its (supposed) original condition'.[57] The value-judgement process that can only privilege Hepworth's internationalism at the cost of the complexity of her life and work constructs a new edifice in place of the old one that it is seeking to dismantle.

In this way, the *Sculpture for a Modern World* exhibition remains rooted in the established patrimonial legacy narrative through its utilisation of the art-historical, museological method, despite its breaking away from conventional exhibitionary methods in utilising reconstruction in one of its rooms. It also bolsters the authoritative mode of the patrimonial model in its reinforcing of binaries, rather than allowing for less-valued knowledges to be part of the dialogue.

Conclusion

The conservation project, archive cataloguing and exhibition-making investigated here open up different areas of knowledge in relation to Hepworth's legacy. However, as I argue, these re-inscribe aspects of the established narrative of Hepworth's legacy through

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they just loved to hug a Hepworth [laughs]. I winced and thought, "Oh no! Where is this conference going?!"' (Curtis, qtd in 'Penelope Curtis in Conversation with Helena Bonett', p.219).
[56] Definitions of 'restore' from *Oxford English Dictionary*.
[57] Definition of 'restoration' from *Oxford English Dictionary*.

being focused on and through the art-historical method and through interpretations of Hepworth's intentionality.

Chapter Three – Early methodologies

In this chapter, I explore the methodological strategies I employed in the first year of my research in 2013–14. These were the conducting of interviews with visitors to the Hepworth Museum and the filming of an interview with Bowness at the museum that formed the basis of my film, *Trewyn Studio* (2015, 52 minutes). As I explore, these methods served as useful strategies in illuminating the formation and impact of the established narrative of Hepworth's legacy.

Visitor interviews

In July 2014, I conducted 26 interviews with visitors to the Hepworth Museum over four days. These ranged from short interviews of a few minutes after visitors had exited the museum to longer interviews of fifteen to forty minutes conducted within the museum garden. My aim for these interviews was to establish how the museum's layout was received and what visitors felt they had learned and enjoyed from their experience. These interviews were effective in gathering together qualitative data on the impact of the museum's curating on a range of visitors of different ages and backgrounds. This included responses to the garden and preserved studios as well as on the interpretative material available in the museum (including the archive display on the lower floor and the list of works). There was criticism by some visitors of the interpretative information – that it was either too small to read or not explained enough in the archive display – and also criticism of not being allowed to touch all the sculptures with visitors wanting to engage in a tactile encounter.[1] However, it became clear during the interviews that while there may be some criticism of museological protocols and accessibility, visitors' understanding of and engagement with the museum were rooted in notions of Hepworth's intentionality and, in particular, in interpreting Hepworth's character through the museum's curated layout.

In relation to the problems characterised by the *Sculpture for a Modern World* curators in terms of popular understandings of Hepworth – such as people wanting to engage

[1] Visitor interviews #8 (18 July), #7 (16 July), #15 (18 July 2014), Barbara Hepworth Museum and Sculpture Garden, St Ives. An access guide is being created for the lower floor of the museum, as it is impossible to reach in a wheelchair and the materials are difficult to read; this is intended to be published this year (information from Sara Matson, 5 November 2018).

through embodied sensuality, for instance – the issue I identified as being most present in visitors' experiences was not that Hepworth's professionalism and internationalism were entirely lost in the museum's narrative, but rather that a different type of oversimplification was taking place. In fact, both the *Sculpture for a Modern World* and Hepworth Museum curatorial narrations align in terms of emphasising Hepworth's professional biography (the latter particularly through the archive display). Visitors' experience, however, was strongly impacted by the 'atmosphere' of the museum – particularly the 'feeling' of the garden – and many were interpreting that atmosphere as a representation of Hepworth's character,[2] as these visitors stated:

> Love her garden; love her. […] She was obviously very peaceful, contented person within herself to be able to create that presence in her garden, that peace in her garden. […] Lots of ideas inspired us.[3]

> Woman: You can imagine the plants are like she was: they're natural, they are robust plants, strong plants, simplicity, not too well-manicured garden […]. It suits her. You can imagine this is what she was like. […]
> Man: Yeah, and I think also [Hepworth was] down to earth. I don't know her character, of course – I didn't read much about her character – but she also has a side, on one side is a strong woman with big ideas, which are necessary to make this kind of art; but also a woman which is down to earth and has pleasure of the usual small things […].[4]

Specifically, it is the perceived 'naturalness' of the garden that is mapped on to Hepworth's personality. The garden, like all gardens, is a cultivated environment (designed by Hepworth and her friend the South African composer Priaulx Rainier); at the time of the interviews in 2014, its presentation was also not in keeping with that original design.[5] In these interviews, the garden is interpreted as a direct, authentic and unmediated connection with Hepworth, serving as a portrait of the artist in a similar way to the photograph of the preserved stone-carving studio on the front cover of the *Pictorial Autobiography*, as described in Chapter One. This is significant because it is part of the way in which knowledge surrounding Hepworth's legacy becomes received, embedded and uncritiqued, leading to the devaluing of alternative readings. Likewise, the

[2] Visitor interview #7, Hepworth Museum, 16 July 2014.
[3] Visitor interview #15, Hepworth Museum, 18 July 2014.
[4] Visitor interview #27, Hepworth Museum, 21 July 2014.
[5] 'The Garden has been managed by Jodi Dickenson Penn since 2015–16 and is an ongoing project to take the garden back to the 1970s plantings by sourcing original designs, opening up the leaf canopy and replacing dead or dying plants with new cuttings and varieties that where possible are exact or approximate the design Hepworth and Rainier set about making' (information from Sara Matson, 5 November 2018).

equation of Hepworth's character with the garden, which is a site of leisure, occludes this location as having been (and continuing to be) a place of work for a diversity of people.

The sense of the Hepworth Museum as being a space that has an unmediated connection to Hepworth herself also encompasses the display of her sculpture, with the interpretation that this is its natural 'habitat':

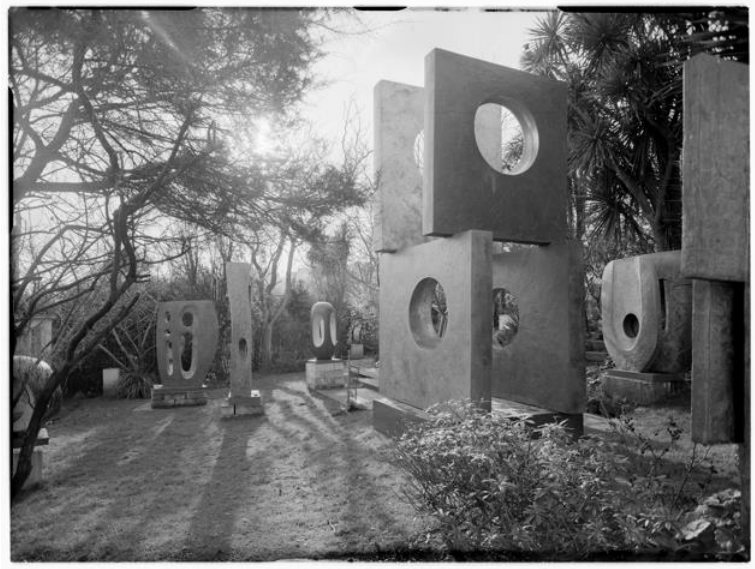
> I always think it's nice to see an artist's works in their habitat.[6]

This interpretation of the site as a natural habitat goes back to Hepworth's lifetime, as this letter from two art students who wrote to Hepworth in 1968 after seeing her work at the Tate Gallery retrospective in London demonstrates:

> […] we hope to tour Cornwall in order to get some work done but chiefly in the hope of seeing your work in its most natural surroundings:- your garden at St. Ives.[7]

In this way, the sculpture is interpreted as being natural and uncultivated, rather than the result of decision-making and physical labour. In an article from 1966, the author Edward Mullins describes Hepworth's sculpture as appearing to have 'grown':

> All pieces that can withstand the elements are arranged not in the Palais but in the 'tropical' garden. Sculptures come and go as buyers call and remove a piece, or a travelling exhibition returns them home; but on this occasion the garden comfortably stocked 40, which worked out as roughly one sculpture per tree or shrub. The garden looked to have grown them both.[8]



[6] Visitor interview #11, Hepworth Museum, 18 July 2014.
[7] Katharine Cronan and Jackie Wedgwood, letter to Barbara Hepworth, 28 July [1968], Tate Archive, TGA 965/2/19/9.
[8] Edwin Mullins, 'Hepworth at Home', *The Daily Telegraph Supplement (Weekend Telegraph)*, 20 May 1966, qtd in *Writings and Conversations*, ed. by S. Bowness, pp.197–200 (p.199).

The catalogue for the Tate Gallery retrospective opens with the above photograph of Hepworth's garden, with the caption 'Barbara Hepworth's garden at St Ives, January 1968' (which would likely be a photograph the two art students, quoted above, had seen after visiting the retrospective).[9] With the juxtaposition of tropical plants, abstract sculpture, and bright winter sunlight casting long shadows across the grass, this enclosed, private haven is imbued with a mystical, magical atmosphere.

The sense of the museum and its garden as being an oasis from everyday life was shared by many visitors I interviewed,[10] who felt it was an unusual, 'different' space with a 'magical' atmosphere:

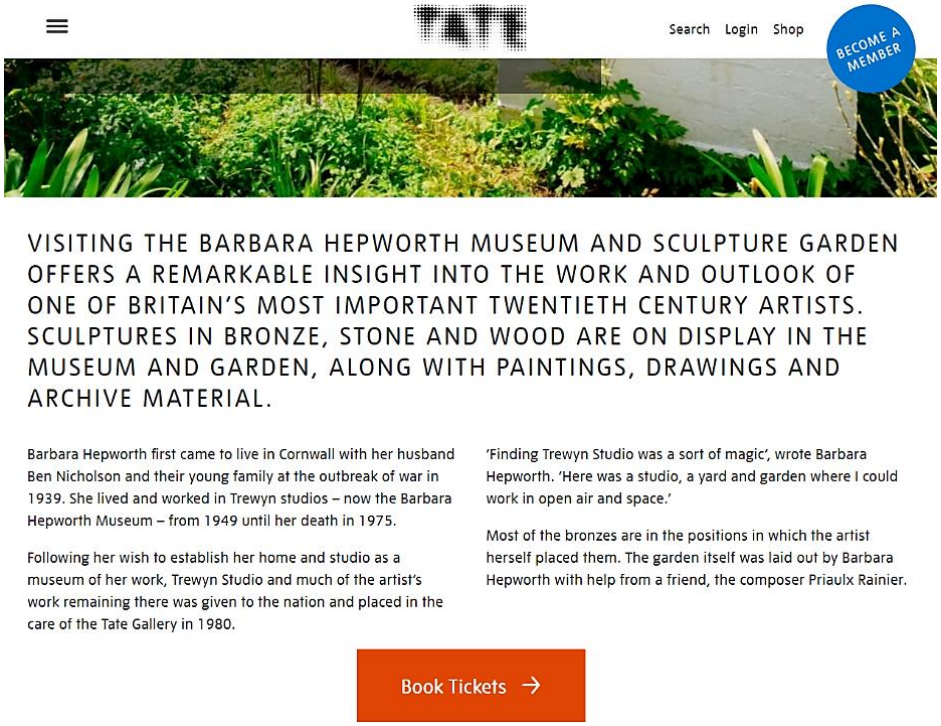
> Man: I think I was surprised at how much space there was, and the feeling that you were somewhere different – *somewhere else*, you know – it was a different sort of place, you know? […]
> Woman: The garden is magical, really magical.[11]

In this way, the understanding of the space is that it is both natural but also magical. In other words, that it is an unusual nature, completely removed from the everyday, where a small, constructed pond can be remembered as a river:

> There's a little bridge in the middle of there that goes over, sort of, a river. But it's a bridge to nowhere. So I was convinced, if you stood on the bridge, there'd be a secret that you could only see from standing on the bridge. I couldn't see it, if it's there.[12]

Hepworth herself said in her *Pictorial Autobiography*: 'Finding Trewyn was a sort of magic.'[13] This quote is repeated in the marketing materials for the Hepworth Museum – including on the current Tate webpage for the museum, pictured below – and, in this way, reinforces the sense of the museum as being '*somewhere else*', a magical spot where things are natural and uncultivated, existing as if by magic and with the authority of Hepworth still present.

[9] At this time, the representation of Hepworth in her garden and the garden itself may have suggested alternative readings to a contemporary audience, potentially linking Hepworth to post-war transatlantic trends in Neo-Romanticism and Abstract Impressionism. However, such readings are no longer present for many of today's visitors.
[10] Visitor interviews #6 and #29, Hepworth Museum, 16 and 21 July 2014.
[11] Visitor interview #3, Hepworth Museum, 16 July 2014. Other visitors who used the word 'magical' include #12 and #17, both on 18 July 2014.
[12] Visitor interview #12, Hepworth Museum, 18 July 2014.
[13] Hepworth, *Pictorial Autobiography*, p.52.



The atmospheric qualities create a suspension of disbelief, as though Hepworth is still alive and working there:

> This is her habitat, isn't it; this is her environment. And you still feel – I mean, it would be a bit sort of silly to say she's still here, but I suppose in essence she's still here – you know, there's certainly some vibe, isn't there, some sort of feeling, you know, some atmosphere.[14]

> Woman: You can imagine her here; it's very nice that you can still see her work placed, it's very special, like she walked out yesterday, it's very special. […]
> Man: When you walk in here, it's like studio visit, like the artist is – like my wife said – still here, is still present.[15]

'Barbara Hepworth feeling close by' was likewise the experience of the prizewinning author of an Art Fund competition in 2014 to describe 'incredible places':[16]

But there could only be one winner – and that was Lauren Sagar, who chose the Barbara Hepworth Museum & Sculpture Garden in St Ives; or more specifically, Hepworth's garden shed.

Her winning entry: 'Visiting Barbara Hepworth's garden was like being there with her. She had a shed where she used to spend many hours, and sometimes sleep there. I couldn't go into the shed itself, but I felt so moved by the thought of this amazing artist spending time in this very simple building looking out over her garden, which is like an artwork itself. It's actually quite small but the way she has designed it feels lush, dramatic and intimate all at the same time. The day I visited was grey and rainy but it really didn't affect the beauty of the garden or the pleasure I experienced there. The calm, creative atmosphere made me feel like I could create anything. It was like everything came together beautifully; the whole world was there. Given the chance I would have moved into the shed that day; all I felt I needed was the clothes on my back, my imagination, the garden and Barbara Hepworth feeling close by – pure joy.'

As part of her prize, Lauren is travelling back to St Ives, for another look at Hepworth's shed.

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[14] Visitor interview #7, Hepworth Museum, 16 July 2014.
[15] Visitor interview #27, Hepworth Museum, 21 July 2014.
[16] 'Incredible Places: The Results', *Art Fund*, 11 March 2014, <http://www.artfund.org/news/2014/03/11/incredible-places-winner> [accessed 30 January 2017].

The interpretation of the museum as a magical site feeds into the cultural tourist market whereby its atmospheric qualities satisfy the tourist desire for a transcendental experience with, as I describe in the Introduction, the studio–museum's forming of a 'mystical union with the creator who inhabited it'.[17] This depoliticises the site not only in terms of the radicality and complexity of Hepworth's endeavour but also in terms of occluding its shifting changeability as a studio and museum and of the people who have and continue to work there.

What the interviews demonstrated, therefore, was the continued power of the naturalised legacy narrative within the museum setting. As such, the interviews served as an important strategy in illuminating just how powerful the embedded legacy narrative has been and continues to be.

Film

In 2014 I was invited to create a response to Hepworth's legacy as part of the Tate St Ives Artists Programme. In discussion with the curators of the programme, Georgina Kennedy and Annette MacTavish, and in consultation with Hepworth Museum curator and my doctoral co-supervisor, Sara Matson, I devised a project in which I filmed an interview with Bowness in August 2014 at the Hepworth Museum in which he recalls what he remembers about the space when Hepworth lived there, how he curated it as a museum, and what he thinks of it now, which formed the basis of my film *Trewyn Studio* (2015, 52 minutes, made in collaboration with filmmaker Jonathan Law). In this section, I will outline what this methodology revealed, drawing from the film itself and the process of making it, Bowness's reflections within the film, and responses to it at public screenings.

Uncovering change

The interview for the film *Trewyn Studio* provided the opportunity to document, for the first time on record, Bowness's first-hand, oral account of how he curated the Hepworth Museum. It therefore also provided the opportunity to compare Bowness's recollection with other documentary material. In particular, I was given access by Alan and Sophie Bowness to the Hepworth Photograph Collection, which was bequeathed to Bowness

[17] Whittingham, p.4.

personally by Hepworth. I therefore had the opportunity within the audiovisual medium of film to both illustrate Bowness's remembrances using these photographs as well as to consider the potential divergences between the evidence documented in the archival photographs and Bowness's memories.

Bowness has been very aware of his role in cementing Hepworth's legacy, as he states in the film:

> She said to me once, 'I'm going to leave my reputation in your hands', which was quite something to be told. But, however, I have had a strong sense of having to look after her reputation. And now that we have two Hepworth museums – one in Wakefield where she was born and one in St Ives where she died and lived the major part of her life, really – that seems quite satisfactory.[18]

As described in the previous chapters and explored in greater detail in Chapter Four, Hepworth was very aware that her legacy might be marginalised after her death and took action to mitigate against this, including planning for her studio to become a permanent display space for her work. Bowness was aware of the potential pitfalls of curating studio–museums, as he wrote in the *Museums Journal* in March 1977 in the only article he published about the Hepworth Museum:

> Museums devoted to a single artist, situated in the place where he or she lived and worked, have an intrinsic interest, though they can easily become mausolea. But modern sculpture is notoriously difficult to display, ideal settings are few, and too often in the context of a general museum collection even the finest work loses its impact.[19]

In this way, Bowness recognises that the permanent display of a studio–museum can become a 'mausolea' for the artist, rather than a living, changing representation. However, the difficulty in finding an appropriate setting for modern sculpture to be displayed, including having its impact diluted by 'the context of a general museum collection', means that the studio–museum serves as a practical solution in having a monographic emphasis and a permanent, workable setting. However, I would argue that this has also contributed to the naturalisation of Hepworth's legacy narrative in the museum in that Hepworth's biography and intentionality is strongly equated with the setting, as demonstrated in the previous section.

[18] Bowness, qtd in *Trewyn Studio*. Hereafter all unreferenced quotes are from this film.
[19] Bowness, 'The Barbara Hepworth Museum', p.149.

Certain choices made in the museum's curating have also contributed to the sense of a largely unmediated setting, including having a permanent display, the 'naturalness' of the studio–garden setting with only a list of works interpreting what the visitor experiences (outside of the archive display), and the common belief that the layout expresses Hepworth's intentions as expressed in her Will as quoted in the original museum guidebook (although, as mentioned previously, this quote is from a memorandum to her executors):[20]

> Dame Barbara Hepworth lived at Trewyn Studio from 1949 until her death on 20 May 1975 at the age of 72. In her will she asked her executors to consider 'the practicability of establishing a permanent exhibition of some of my works in Trewyn Studio and its garden'. She said that she envisaged 'small sculptures, carvings and drawings . . . on the first floor. . . my working studio being shown as closely as possible as it has been in my lifetime, . . . and a few large works . . . in the garden'.

In the interview, Bowness occasionally reinforces this interpretation of the studio–museum as being untouched since Hepworth was alive:

> 'It would be very nice,' I said to her, 'if we could make it into a small museum and keep things as they are.'

The changes that Bowness made were principally reflections of his training as an art historian and background in curating exhibitions of modern art, as described in Chapter One, whereby modernist aesthetic qualities are valued over those of the everyday and domestic. Consequently, the choice, for instance, to clear out Hepworth's 'clutter' from the upper floor is in keeping with the valuing of the clear, white modernist aesthetic as found in exhibitions of modern art at this time, as he says:

> I suppose towards the end it had got rather cluttered and a bit shabby. And then when she died in the fire that really completely blackened the whole place. […] But when it came to setting this place up as a museum, I thought the only sensible thing to do was to clear the space, make it this pristine white space with the light pouring in on all sides, which gives it a particular quality.

Bowness's curatorial decision is also art-historically accurate in being a reconstruction back to the 1950s 'feeling' of this room informed by his memories and archival photographs, as he wrote in the guidebook:[21]

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[20] Bowness, *A Guide to the Barbara Hepworth Museum*, [p.3]. Hepworth, memorandum to trustees, 20 February 1972 (qtd in S. Bowness, *The Sculptor in the Studio*, p.87).
[21] Bowness, *A Guide to the Barbara Hepworth Museum*, [p.3].

The studio was damaged in the fire that caused the artist's death, and though no works of art were destroyed, much of the furniture and the artist's books cannot be exhibited. Instead, an attempt has been made to reconstruct something of the feeling Trewyn Studio had in the 1950s when the artist was living and working here.

Consequently, photographs from 1949 and 1963 are placed on the mantelpiece for visitors to view:

> I thought I'd put the photographs up [on the mantelpiece] so people would see what it was like. […] In some ways it hasn't really changed so much, the same sort of things are on the fireplace, these same curtains on the windows.

However, comparing photographs of the upper floor in October 1949 when Hepworth first acquired Trewyn Studio, in 1970 when she was photographed by John Hedgecoe, and in 1976 when the museum first opened, shows how this room changed significantly over time.

An art-historically informed curatorial decision was made, therefore, to select a particular period of Hepworth's use of this space to reconstruct and the decision is in keeping with the modernist valuing of aesthetic categories. As a consequence, however, this means that the shifting and contingent use of this space over 26 years is lost and also that areas of knowledge relating to the domestic and everyday are marginalised. It also demonstrates a continuity between Bowness's curatorial choices here and that of Curtis and Stephens in *Sculpture for a Modern World*, as described in the previous chapter, as being part of an aesthetic legacy of modernist exhibition-making in which the messy, ephemeral, everyday and tacit are omitted.

As explored in detail in the next chapter, Hepworth asked Bowness to add 'the art historical material' to her *Pictorial Autobiography* in order to make it 'more work than life, which was what she wanted'.[22] In this way, Hepworth wanted her professional biography to be emphasised over other aspects of her biography. In creating a display space on the lower floor to narrate Hepworth's biography using archival materials, Bowness removed objects relating to this floor's use as Hepworth's kitchen, dining room and bathroom:

> It was a bit shabby by '75 and it's not so interesting when you walk into somebody's house to see what their gas stove, electric stove, was like, what the fridge was like and all this kind of stuff. So I thought, well, we can do without that and just try to present Barbara as a person down here through these maxims and the arrangement of photographs[.] […] I thought there was not much point

[22] Alan Bowness, 'A Note on the 1993 Edition', in Barbara Hepworth, *Barbara Hepworth: A Pictorial Autobiography* (London: Tate Gallery Publications, 1993), [p.4], qtd in Wagner, 'Miss Hepworth's Stone *is* a Mother', p.53.

in keeping Barbara's bathroom and washbasin and the loo, adjacent, so we cleared it out […].

'Barbara as a person' is narrated, therefore, through archival documents relating to her professional life and established knowledge on her personal life (such as her marriages) rather than through the everyday biography pointed to by the former use of this space. As with the choices made on the upper floor, this decision-making is informed both by Hepworth's desired positioning as a seminal figure in modern British art as well as Bowness's art-historical background in narrating artist biography through the archive and the fact that Hepworth bequeathed her photographs to Bowness (as he says in the film, 'Barbara very kindly left me, personally, all this stuff, so I was able to choose what I wanted and exercise a certain control over it how it was shown'). While more recent curating of artists' studio–museums, such as Moore's in Perry Green that opened in 2007, retain aspects of the domestic space – pointing towards recent shifts in curatorial value systems, potentially informed by audience interest – the curating of Hepworth's studio–museum in 1975–76 is informed by the value system of aesthetic modernism and, as such, knowledge surrounding the everyday and domestic is largely marginalised.

The clearing out of the domestic clutter and facilities can also be read in terms of a curatorial choice to create greater interpretative clarity for the museum's narrating of Hepworth's biography. In this way, Bowness likewise removed a number of sculptures

from the 'crowded' garden, as the first curator of the Hepworth Museum (and Hepworth's former secretary) Brian Smith recalled:

> I seem to remember that prior to the museum opening, 26 works were removed [from the garden] and stored initially in the Palais de Danse building opposite, leaving the pieces that are there now, a few of which were slightly re-positioned. With what there is now, plus 26 other large works, you will have some idea of how crowded the garden had become in the last few years of Barbara's life.[23]

In this way, the garden, like the upper floor, had become cluttered, suggestive of Hepworth's own departure from modernist display strategies, which is also evidenced in her decision to include a large number of works in her Tate retrospective in such a way that the exhibition was regarded by some critics as overcrowded.[24] An instruction document for Wilkinson (prepared by Bowness with Smith), which was still pinned up in the Palais de Danse in October 2013 and is now part of the Tate Archive, lists the works to be removed from the garden.[25] As can be seen by comparing one part of the garden shown in a contact sheet from June 1975 and a museum postcard that shows the same area from 1976 (excluding the third and seventh images on the contact sheet, which show other parts of the garden), the presentation of the sculpture in the garden here is quite different, with the removal from this area of four large pieces: two sculptures from the series *The Family of Man* (1970), *Sea Form (Atlantic)* (1964) and *Dual Form* (1965).

[23] Brian Smith, letter to Chris Stephens, 29 June 1998.
[24] Note from a talk by Eleanor Clayton, 'Barbara Hepworth: Staging Object, Image and Artist', Tate Britain, London, 17 October 2015.
[25] S. Bowness, *The Sculptor in the Studio*, n.135, p.140.

It is understood by many staff and visitors, however, that the sculptures in the garden today are the same as they were in Hepworth's lifetime and are in the positions that she left them.[26] The removal of 26 works and the partial repositioning of some of the remaining works is a curatorial intervention that has become naturalised over time, therefore, but which points towards how the museum has been interpreted by many as a direct and unmediated link to Hepworth's authorial intentionality. This sense is reinforced by the decision that the display would be permanent, as Hepworth suggests in her memorandum, quoted above, and as Bowness ratifies in the filmed interview:

> From 1980 when the family handed it over to the Tate, the intention was and is that this should be a permanent collection. Exceptional cases, things move in and out, but in general the idea was that it shouldn't be changed, and that was behind the gift that was made of the works that these were to be kept, not lent very much.[27]

The apparent permanence of the museum's display naturalises an authoritative patrimonial narrative in which the studio–museum appears as an unmediated expression of Hepworth's authorial intention.

As the film makes clear, however, changes have taken place both in terms of how the space had been in Hepworth's lifetime before it became a museum and in the curating of

[26] Visitor Services staff interview #1, Hepworth Museum, 17 December 2013 and Visitor interview #11, Hepworth Museum, 18 July 2014.
[27] The display was not initially intended by the executors to be wholly permanent: Reid and Lousada suggested that the museum's collection of Hepworth's work might be rotated with that held at the Tate Gallery and the original guidebook written by Bowness suggests that the selection of plasters displayed in the greenhouse might change 'from time to time' (see S. Bowness, *The Sculptor in the Studio*, n.114, pp.138–39 and Bowness, *A Guide to the Barbara Hepworth Museum*, [p.6]).

the museum itself from when it first opened (such as with the rearrangement of the archive display in 2003 as well as in the selection of works of art that have been removed and replaced).[28] Bowness draws this out in the interview, too, in relation to the impermanence of the garden ('of course it changes, as gardens do, and I think you have to expect that. Trees grow, trees die, new trees have to be put in') and likewise how the patina on the bronzes in the garden alters over time in relation to the environmental conditions ('like the growth in the garden, bronze sculpture doesn't remain exactly the same all the time'). What this emphasises, ultimately, is that change continues to affect the studio–museum but that this knowledge cannot be dealt with adequately through the museum's main curatorial interpretative method, which values clarity and permanence.

It is, in particular, the preserved studios that highlight both the traditional curatorial desire for clarity and permanence – and with it a sense of fixing knowledge that had been contingent – and the possibilities for retaining ambiguity. As discussed in previous chapters, the preserved studios give the impression of being an unmediated space that provide a direct link back to Hepworth and her intentionality. This was something that Bowness described in quotes from 1976, 1977, 1978 and in the 2014 interview:

> You can look into the plaster and stone-carving workshops, which have also been left more or less untouched since the artist's death.[29]
>
> […] one can look into the stone and plaster work studios which remain virtually untouched since the artist's death – only some tools have been laid out on a bench to show what were used.[30]
>
> Her workshops remain exactly as they were, with unfinished sculptures on the stands.[31]
>
> The carving studio is the most important of the studios. This is really little changed. My instructions were that nothing was to be altered. The only real changes that George Wilkinson who stayed on working – he was one of the assistants Barbara had at the time of her death, and George stayed on working for the Estate until he retired – and what he did was to put these two white tables [out] and to put on those tables a selection of the tools that Barbara was using in this studio. […] There was a certain amount of tidying up and laying things out […]. But I would say probably 80% is just exactly as it was.[32]

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[28] The bronze *Discs in Echelon* (1935, cast 1959), for instance, was originally displayed on the upper floor.
[29] Bowness, *A Guide to the Barbara Hepworth Museum,* [p.5].
[30] Bowness, 'The Barbara Hepworth Museum', p.149.
[31] Alan Bowness, qtd in Hepworth, *A Pictorial Autobiography*, p.131.
[32] Bowness, qtd in unedited audio from the interview with Helena Bonett, 20 August 2014, in preparation for the film *Trewyn Studio*.

The film documents through archival photographs how the stone-carving studio had been in July 1975 compared to photographs of the curated display from October 1980 that reveal some of the interventions that took place. For example, in the 1975 photographs, the plaster version of the 1955 wood-carving *Oval Sculpture (Delos)* is under the black cover. For the museum presentation, this plaster was moved into the upper studio as part of the interpretative strategy to divide the two studios' practices between stone carving and plaster.

In the interview, Bowness describes making changes in order to achieve greater clarity:

> […] there are [were] things around the studio much as they are today and most of them were just left as they were. The other studio, the top studio, is different because that was used for different things at different times. And I wanted to have a plaster workshop to show this is carving that would be plaster for bronze basically. And the idea is to show people the range of her work. And so a certain number of things were brought across the road [from the Palais] to put them [on display here].

In this way, Bowness divided the practices of the two studios to make one into a stone-carving studio and the other a plaster studio when they had been used more fluidly and interchangeably for different practices. 'You can't exactly freeze that', he said 'of how an area [in the plaster studio] was used for two quite separate things [plaster work and lithography] at different times'. As with Law and Urry's description of how nineteenth-century social-science methods struggle to deal with the fleeting, the distributed, the multiple, the sensory, the emotional and the kinaesthetic,[33] the modernist curatorial method struggles to deal with the tacit, ambiguous, contingent processes of sculptural practice.

However, Bowness broke away from this established curatorial method in his decision to leave some parts of the preserved studios untouched, including the contents of cupboards:

> I simply didn't open anything; I thought it was much safer. And my strict instructions were nobody was to do anything to them; they were just to be left exactly as they were. And, as I've said already, I'm not an expert and I couldn't possibly tell you what really is in these cupboards, so it seemed best just to leave them.

[33] Law and Urry, p.10.

Where Bowness could have made the studio objects perform as clear interpretative materials through applying an art-historical, archival function for them, instead many of them are left in their contingency and ambiguity. Bowness here acknowledges his art-historical knowledge base ('I'm not an expert and I couldn't possibly tell you what really is in these cupboards') and his decision not to intervene means that the wider, complex, tacit knowledges these objects point towards have remained present. Although this is a permanent presentation – and so, in that way, reinforces a naturalised interpretation – the decision to leave the upper part of the stone-carving studio's door open so that visitors could lean into the space meant that Bowness was acknowledging that the studio objects could not be preserved indefinitely and that the sensorial experience of the studios was more important than the preservation of the objects, as an early staff member of the museum reflected in my interview with her:

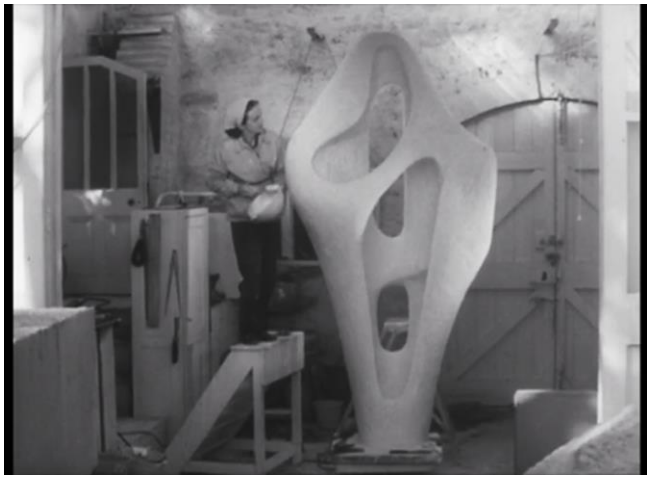
> When I originally worked at the Hepworth [Museum] before the Tate came, we used to have frequent visitors who would come in very seriously and say to us, are you aware that these beautiful tools out in the greenhouse will deteriorate because of the climate and the weather and the time? And then we would ask Alan Bowness or whatever, and Alan said, no, that was the whole point of it, these were the tools that Barbara Hepworth handled and used and touched, they were the ones that were being shown – that were left in that area – and if they did rust away so that is what will happen in time and with life and everything.[34]

In this way, the filmed interview with Bowness reveals the decision-making that took place in the curating of the museum and how that both helped to create the naturalised, fixed narrative of Hepworth's legacy, but also how it provides the possibility for disrupting that mediation.

Methodological intervention

As discussed in Chapter One, the visual mediation of Hepworth's legacy has been an intrinsic part of the dominant, naturalised narrative. I therefore made the decision that the audiovisual materials used in *Trewyn Studio* would interject into the established photographic and audiovisual presentation and utilised montage as a methodology to achieve this. John Read's BBC documentary *Barbara Hepworth* (1961, 33 minutes), as mentioned in Chapter One, has been particularly influential in how Hepworth has been mediated audiovisually. In this documentary, Hepworth is shown at work in Trewyn

[34] Chisel interview #2.7, Tate St Ives, 1 May 2015. The decision was made by Tate and the Estate in 2013 to close the upper part of the door for security; up until that time, it was open during visiting hours.



Studio and the Palais de Danse with her voiceover describing her work and practice. Likewise, many photographs reproduced in the *Pictorial Autobiography* depict Hepworth in Trewyn Studio, with her written descriptions and captions alongside. In this way, these image- and text-led representations have established and naturalised a particular audiovisual mediation of the site. In *Trewyn Studio*, I chose to reframe this audiovisual approach through looking from an alternative angle – through the materials, space and architecture and how they are experienced today, as well as through unpublished archival photographs – rather than through the naturalised mediation. At a Q&A following a screening of the film as part of the St Ives September Festival in 2015, the event's organiser, St Ives Archive Heritage Manager Janet Axten, reflected that:

> It's very nice that you haven't got her [Hepworth's] voice in it [the film] because she had a lot of films made comparatively and she was very much in charge of them and what she wanted to say and what she wanted to show. And I think what you've done is something *completely* new and different and very important historically because you've taken an approach that's quite different from anything that's been done before.[35]

In particular, I made the decision that the film would focus on the diversity of materials found at the site – from marble, granite and gravel to textiles, plastics and plants – without a hierarchy of value that would place the sculptures (and Hepworth's established biography) at the top. In this way, the material juxtapositions found within the site are presented as part of an ecology of matter that make up Hepworth's legacy. Rather than

[35] Qtd in the Q&A following the screening of *Trewyn Studio* as part of the St Ives September Festival, St Ives Arts Club, Cornwall, 25 September 2015.

an aesthetic modernist image, the film also attempts to give a sense of the tactile qualities of these materials, as one viewer at a 2016 screening stated:

> […] to me [the film] had a visual and tactile [feel] even though it's a film. Things like the snails just waiting to invade, the thresholds where wood and granite overlapped, and there are moments where damp is seeping under each of them.[36]

While the film demonstrates how aspects of Hepworth's domesticity – such as the kitchen and bathroom on the lower floor, and the living and bedroom space on the upper floor – have been removed, as discussed above, one viewer noted how this clutter remains in the preserved studios and this becomes a focus of the film: 'It's a different domesticity [in this space]. […] Your eyes were selecting the domestic on her behalf.'[37] The entropic disorder of the studio objects and their gradual deterioration – which is shown through archival and recent photographs of the preserved studios – is also a reminder of the fluctuating impermanence happening within the site as a whole, which the film emphasises through montage (such as in the below fade where a previously

[36] Qtd in the Q&A following the screening of *Trewyn Studio* for a 'Research Lunch', The Paul Mellon Centre for Studies in British Art, London, 26 February 2016.
[37] Qtd in the Q&A, Paul Mellon Centre, 26 February 2016.

decaying windowsill and ivy on the exterior of the greenhouse is overlaid with the removed windowsill and ivy remains).

However, in deciding to reframe the audiovisual approach to focus on the site as it is in the present and its lesser-known histories – and so choosing not to include famous biographical-led presentations as formulated through such films as Read's *Barbara Hepworth* – the film necessarily foregrounds Bowness's narrative as its central audio interpretation. I had initially proposed that this film would be one of three exploring the site: the second film would have interviewed Hepworth Museum staff members who worked at the museum in the 1980s; the third would have been a performative response by artists to the sculpture and museum, emphasising and returning value to an embodied, tacit engagement with the materials and place. Both of these approaches would have investigated and given value to areas of knowledge outside of the province of the established methodological approach. However, owing to limitations of time and budget, only the filmed interview with Bowness was made. Without these other filmed interpretations, *Trewyn Studio* in some ways reinforces aspects of the dominant patrimonial legacy narrative though its foregrounding of Bowness's interpretation with his role as Hepworth's key executor and his authoritative position, as already outlined, in relation to modernist exhibition-making and art-historical methods.

However, as already stated, what the interview with Bowness achieves, on the one hand, is an opportunity to put on record his account of the curating of the Hepworth Museum, which had not been documented before, and to reveal the contingent decision-making in

the curating of a site that had become naturalised as unmediated. What is also key to this approach is that, as opposed to Bowness writing a historical account of the site, the filmed interview method allowed for a more discursive, embodied, performative aspect to his narration that responded directly to encountering the different areas of the museum as he moved through them and therefore to what he saw, felt and touched in each space as well as what he knew. This method, therefore, was able to expand the 'realities' of the Hepworth Museum through revealing what Law and Urry describe as twenty-first-century realities including the fleeting, the distributed, the multiple, the sensory, the emotional and the kinaesthetic.[38] In this way, Bowness's account gives value to an emotional register that might otherwise have been absent in a written text, as Axten reflected:

> […] the fact that Alan Bowness after all these years – as you said at the beginning – has *chosen* to *finally* talk about them [his memories] in a very relaxed way as if he's looking back on his life, which I think is so special and very *moving* actually.[39]

As Schneider notes, 'archive logic in modernity came to value the document over [performative] event'.[40] What Bowness's performed oral-history account of the museum offers in contrast to a written history evidenced through the archive, then, is a personal recollection that, as a result, highlights the subjectivities involved in the curating of the museum as a whole and therefore of the contingent and complex processes that formed it and continue to form it.

The discursive nature of the filmed interview allowed for a critical conversation to take place for many viewers. For some, it was a revelation that there had been any specific intervention in setting the studio up as a museum, as Tate St Ives Heritage Learning Curator Annette MacTavish reported of the responses of audience members who watched the film at its weekly screenings at Tate St Ives in August 2015 that many were surprised that the museum and garden were consciously, curatorially arranged.[41] Chairing the Q&A following a screening at the Paul Mellon Centre for Studies in British Art in London in February 2016, Deputy Director for Research, Sarah Victoria Turner, stated similarly:

> It's interesting as well – Alan Bowness reminded us as well – it *is* a museum; it's not just left as it was. Especially after the fire. It was really interesting to be

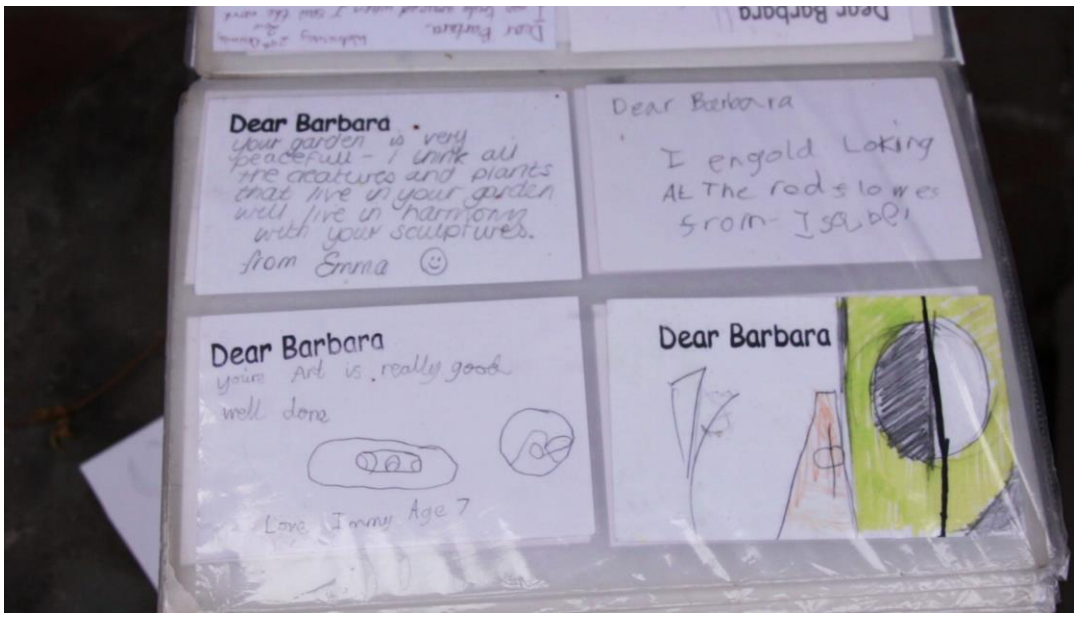
[38] Law and Urry, p.10.
[39] Qtd in the Q&A, St Ives Arts Club, 25 September 2015.
[40] Schneider, p.140.
[41] Information from Annette MacTavish, 22 October 2015.

> reminded of that – that that space had to be refurbished, renovated, repainted to make it look like that. I think, again, especially in artists' studio–museums we're often presented with this idea that the artist has just left, or downed tools. You know, there's that stone dust and there's that tool exactly where Hepworth or whoever it is left it. But I thought that was quite interesting the process of filming and talking revealed the constructedness of memory and reputation and that's [as in, the upper floor of the museum] [has] obviously had [a] huge intervention to restore it to that pristine whiteness.[42]

Likewise, I chose to make clear my subjective involvement in the filming process through including my voice asking questions as well as occasions where Bowness and I appear in the same shot:

> I found it rather odd on the one or two occasions where we actually saw you with your headphones walking through the garden; I'd got used to being allowed to do my own reading, then I was reminded it wasn't my reading it was *your* reading.[43]

Rather than hiding the filming process and its subjectivities, I instead made them apparent. Similarly, instead of presenting the studio and museum as a personless, aestheticised space (apart from Bowness as curator and Hepworth as artist), I instead give value to the diversity of people at the site and their interpretations. This includes reproducing a photograph of Hepworth's assistants but, most significantly, it focuses on the footage, photographs and responses of visitors to the museum, including postcards written to Hepworth by children, which provide a verbal counterpoint to Bowness's narration as well as visual and verbal responses to Hepworth's work.



[42] Qtd in the Q&A, Paul Mellon Centre, 26 February 2016.
[43] Qtd in the Q&A, Paul Mellon Centre, 26 February 2016.

While some of the footage included of visitors was my own, I also made the decision to source this material online – from Flickr and YouTube – and contacted the makers to seek permission. The closing segment of the film, therefore, is made up of photographs and footage made by visitors, preceded by photographs from the St Ives Archive from 1968 on an occasion when Hepworth opened her studio to visitors.

In this way, the site is shown to be both a populated space as well as mediated through a diversity of viewers' lenses. The visual mediation of Hepworth's legacy is therefore shown to still be highly present. However, the historic authoritative control over this visual mediation as shown in Hepworth's patrimonial legacy has here shifted to encompass a diversity of mediations and interpretations. This shift in meaning-making is, importantly, not mediated through the established authority but rather is discursive and reflective of the changeability and transience present in the museum. Likewise, the film screenings provided a space for discussions and reminiscences of audience members' personal experiences of the studio and museum.[44]

[44] This was especially the case in the Q&A following the screening at Porthmeor Studios, St Ives, 15 June 2016. The full screenings are: Tate St Ives (every Friday in August 2015); St Ives September Festival at St Ives Arts Club (September, with Q&A); Esker Foundation, Calgary,

The film's method, then, reframed the audiovisual approach of Hepworth's established legacy through a concentration on the materials at the site and unpublished archival photographs of it in contrast to the well-established and naturalised mediations as found in the *Barbara Hepworth* documentary and *Pictorial Autobiography* publication. The application of a montage methodology likewise demonstrated how change has affected the site, rather than the legacy narrative suggestive of permanence. In utilising an oral-history method in interviewing Bowness within the setting of the museum as well as in including my own voice and image, the film disrupts the authoritative legacy narrative in highlighting subjectivities. Likewise, the inclusion of photographs and footage by and of visitors demonstrates the discursive mediation of Hepworth's legacy now possible at the site.

Conclusion

The film and interview methods, in this way, were able to draw out areas of knowledge relating to the ephemeral, tacit and emotional and show that these aspects are present in the museum context.[45] The film captured Bowness's recollections as well as archival and contemporary representations of the museum; in this way, it served as an important strategy in gaining evidence on the historic curatorial decision-making processes and the changes and mediations of the site over the decades and as a means of revealing to audiences some of these decisions and mediations.

The visitor interviews likewise served as an important strategy for uncovering the powerful interpretative frameworks within which the Hepworth Museum positions Hepworth's legacy for many visitors, showing how knowledge surrounding Hepworth's legacy can become received, embedded and uncritiqued, leading to the devaluing of alternative readings. In particular, it became clear from the interviews that within the setting of the museum it was not possible to interject fully into this narrative.

Canada (November 2015, in support of Charlotte Moth's exhibition *Living Images*); The Paul Mellon Centre for Studies in British Art, London (February 2016, with Q&A); Tate Films with Circle Contemporary at Hawksfield, Wadebridge, Cornwall (April); Porthmeor Studios, St Ives (June, with Q&A); Kunstmuseum Liechtenstein, Vaduz (June, in support of Charlotte Moth's exhibition *Travelogue*); Tate Films at Porthmeor Studios, St Ives (August 2016); and Tate St Ives Look Group, The Sanctuary, Truro, Cornwall (April 2017).

[45] Law and Urry, p.10.

As a result of these two strategies, then, I worked towards the development of the methodology that I utilised in 2015 and which forms the basis of analysis in the final chapter. Before exploring this, I consider more fully Hepworth's role in both establishing this dominant legacy and undermining it through the competing knowledge and value systems that are present in her legacy.

Part Two
Reforming knowledge and value

While the first part of the thesis explored the historic construction of and recent approaches to Hepworth's legacy, including my early methodological strategies, this part of the thesis explores the ways in which different areas of knowledge are found in Hepworth's patrimonial legacy that point towards and instigate a reforming of value in and for her legacy. Chapter Four explores in detail Hepworth's establishment of an authoritative articulation of her patrimony; in turn, however, it also shows how she complicates this narrative through her more complex, tacit engagements with her sculptural archive. The chapter looks at how tacit knowledge exists in the Hepworth Museum through staff and visitor engagements but, likewise, how this knowledge can be devalued or obscured. Chapter Five, in turn, explores the outcomes from this project's key practice-led, curatorial research method, examining in what ways it disrupted and shifted value for Hepworth's legacy.

Chapter Four – Knowledge and value in Hepworth's legacy

This chapter explores the valuing of two different forms of knowledge within Hepworth's legacy: archival, documentary knowledge and tacit, performative knowledge. In particular, it argues that the former ratifies the patrimonial line and, in this way, it uses the term 'patrimonial knowledge' to refer to knowledge that constructs authority and hierarchy as channelled through control of inherited patrimony and the interpretation and mediation of it. However, as with the argument of the thesis as a whole, this chapter finds the contingent and ambiguous within this patrimony, which, in turn, questions the perceived authoritative logic of the archive and its interpretation.

One key way in which this chapter explores this value system is through an exploration of the values present in discussions of Hepworth's practice and, specifically, how a discussion of a tacit working process that was highly ambiguous in being difficult to articulate verbally could gradually become both a discussion about clarity as well as stock phrases repeated without critique. The complexity of the working process was made apparent to me in 2015 when I interviewed the sculptor Angela Conner, who was Hepworth's assistant in 1963, who described a working method at odds with that stated by Hepworth and her commentators, as Conner said:

> I did love the time with her. And in terms of working, again, it's quite interesting because that very first morning – and obviously I was nervous of carving a mistake, because it's a one-off thing, carving, you can't put it back, it's not like plaster – and her routines were to come round, I don't remember how early in the morning, about half past eight, nine, whatever it was, and then to come again at eleven, and then come again at half past three or somewhere in there, so when she first came round she just chatted, which was lovely, but I didn't know – I had this great hunk of wood and I had no idea what I was supposed to do with it, so I didn't do anything – I mean, you don't start carving something before you know what you're doing [laughs]. So, I didn't do any work at all. And then she came around later in the day, and I expected her to say, you know, boom-boom [as in, 'do this'], and still nothing. And I was by now embarrassed about not doing any work. But the total scenario is this: that to begin with, I mean, in the end I just started carving. To begin with there was no real instruction, no chalk marks to follow, nothing, so one carved away; the more wood that went the more nervous one was [laughs]. But the interesting thing is, I think, is that the further along I got, she then began drawing on the wood, and then measurements, and then ultimately millimetres of precision. So it kind of evolved, this piece, and it was like setting sail with no compass and no navigational maps, for me, but the experience was the best experience ever, like sailing on a sunny day with the wind

> behind you, it was just wonderful, and terribly exciting for me, terribly, terribly exciting.[1]

Conner's description of carving a block of wood is seemingly at odds with Hepworth's descriptions of working. Hepworth repeatedly describes needing to have a clear image of the completed work in her mind before starting and that this image must never be changed or deviated from during the process of carving, as she states in these quotes from 1932 to 1970:

> An idea for carving must be clearly formed before starting and sustained during the long process of working […].[2]

> I must always have a clear image of the form of a work before I begin.[3]

> I cannot begin a work until it is suddenly clear in my mind – seen from all the way round as a complete form […].[4]

> […] the completed image occupies my mind first – fully formed as a stone form, or wood form, or marble form, in my mind – before I start the sculpture.[5]

> I am primarily a carver and therefore do not start my work until the idea is absolutely clear in my mind.[6]

> I think one goes around sort of brooding. And then suddenly it flashes into one's mind complete.[7]

> Like a musician, you wake up and you know what the finished creation will be like.[8]

> It has to come as part of living or a part of dying or out of catastrophe – it has to be complete in my head.[9]

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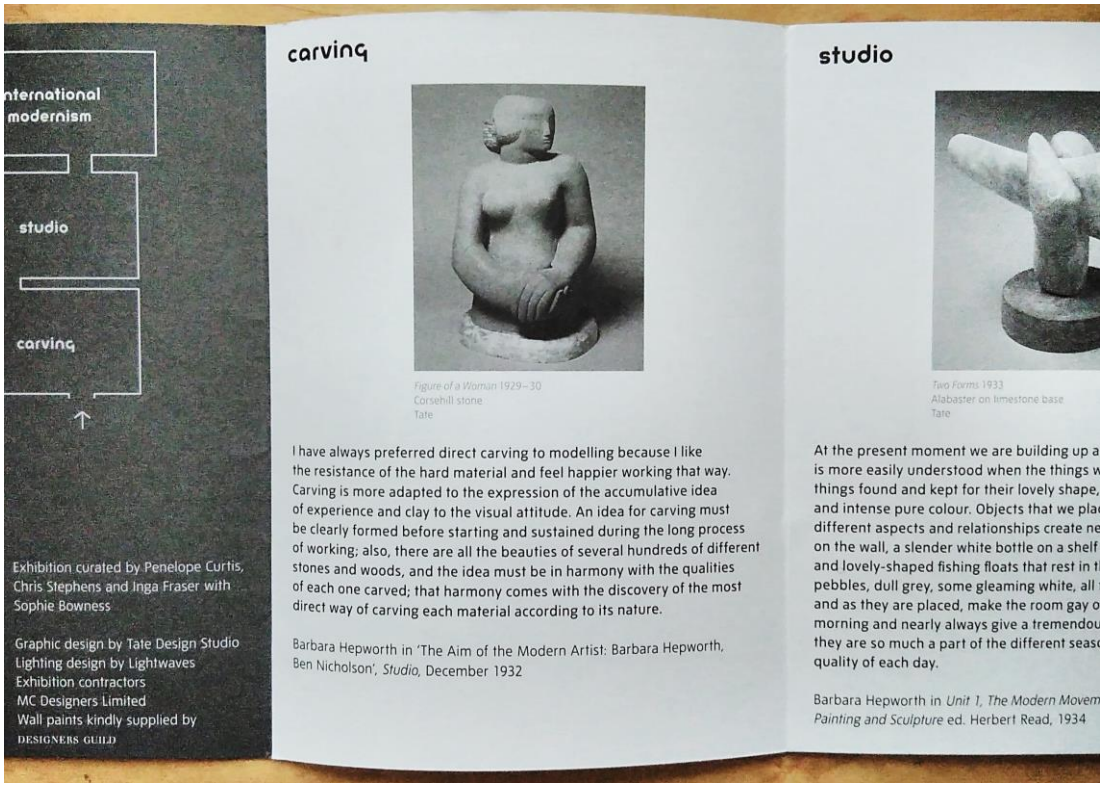
[1] Interview with Angela Conner (assistant 1963) at her studio, London, 28 May 2015.
[2] Hepworth, qtd in 'The Aim of the Modern Artist: Barbara Hepworth, Ben Nicholson', *Studio* (December 1932), in *Writings and Conversations*, ed. by S. Bowness, pp.14–17 (p.17).
[3] Hepworth, qtd in Edouard Roditi, 'Barbara Hepworth', *Dialogues on Art* (London: Secker & Warburg, 1960), in *Writings and Conversations*, ed. by S. Bowness, pp.123–42 (p.135).
[4] Barbara Hepworth, 'Notes relating to Hepworth's contribution to John Read's film' (1961), in *Writings and Conversations*, ed. by S. Bowness, pp.144–46 (p.145).
[5] Barbara Hepworth, 'The Sculptor Speaks', recorded talk for the British Council, 8 December 1961, in *Writings and Conversations*, ed. by S. Bowness, pp.151–62 (p.153).
[6] Barbara Hepworth, 'Artist's Notes on Technique' (1962), in Michael Shepherd, *Barbara Hepworth* (London: Methuen, 1963), [pp.1–2] [p.1].
[7] '[Barbara Hepworth] Conversation with Peggy Archer for *Woman's Hour* on the BBC's Home Service', 28 July 1967, British Library Sound Archive, in *Writings and Conversations*, ed. by S. Bowness, pp.206–8 (p.207).
[8] Hepworth, qtd in Jeremy Hornsby, 'Bringing Art into Everyday Life: Dame Barbara – Genius of the "Palais"', *Daily Express*, 9 December 1967, in *Writings and Conversations*, ed. by S. Bowness, pp.282–83 (pp.282–83).
[9] Hepworth, qtd in Zsuzsi Roboz, *Women and Men's Daughters: Portrait Studies*, ed. by William Wordsworth (London: Roger Schlesinger, 1970), in *Writings and Conversations*, ed. by S. Bowness, pp.225–26 (p.225).

> I always know from the beginning what a work is going to look like. […] [T]he idea of changing is terrible to me.[10]

The first quote, from 1932, is reproduced in the *Sculpture for a Modern World* gallery guide for the first room of the exhibition, 'Carving', demonstrating how this expression of her working methods continues to be repeated.



However, the remainder of the quotes date from 1960 to 1970. This means that they are after Hepworth has moved away from the firm notions of 'direct carving' and 'truth to materials' that the first quote is positioned within, as she had begun making works in metal, plaster and bronze from the mid-1950s onwards and is also employing assistants rather than making a work herself from beginning to end. The unchanging certainty within these descriptions, therefore, can be understood in contrast both to the flexibility inherent in using materials like plaster or sheet metal (in contrast to stone or wood) and the concern that – particularly as a woman employing predominantly male assistants, where originality is equated with masculine virility – her work and its intentionality might be interpreted as not her sole creation. Changing one's mind or working collaboratively with others, therefore, might suggest indecision and a lack of originality or creativity.

[10] Hepworth, qtd in 'Alan Bowness: Conversations with Barbara Hepworth' (1970), in *The Complete Sculpture of Barbara Hepworth, 1960–69*, ed. by Alan Bowness (London: Lund Humphries, 1971), in *Writings and Conversations*, ed. by S. Bowness, pp.227–40 (p.228).

Likewise, the making of sculpture must be understood as an intellectual effort – originating in the mind – as well as a physical effort, in contrast to the perceived lack of intellect or virile labour involved in craft and decorative work, which is gendered female.[11] In this way, these quotes can be understood as a way of Hepworth attempting to articulate her practice but can also be interpreted, in part, as Hepworth positioning her control and intentionality over the conceptualisation of her work where it might be questioned both because she is employing assistants and because she is working in more adaptable materials.

The latter half of the 1932 quote potentially suggests a flexibility in approach, however:

> An idea for carving must be clearly formed before starting and sustained during the long process of working; also, there are all the beauties of several hundreds of different stones and woods, and the idea must be in harmony with the qualities of each one carved; that harmony comes with the discovery of the most direct way of carving each material according to its nature.[12]

This suggests a receptivity and relationality with the materials Hepworth is working with – what was then known as 'truth to materials' – but which also suggests a flexible approach. This kind of adaptability is also suggested in two other quotes, from 1946 and 1952:

> Before I can start carving the idea must be almost complete. I say 'almost' because the really important thing seems to be the sculptor's ability to let his intuition guide him over the gap between conception and realization without compromising the integrity of the original idea; the point being that the material has vitality – it resists and makes demands. The idea makes demands also; and the 'life' of the finished carving depends on how successfully the demands of both are met and how sensitively adjustments take place during the process of working.[13]

> If you are a carver, the only way of selection [of materials] is by allowing the idea and the material to fuse into a harmony, and you have got to allow them to form together their own spontaneous life and vitality. When you start knocking off the rough, for a little while it looks as though you are approaching your idea. And then it begins to have a very physical entity, where it assumes a new shape, something you had never thought of and that you didn't think it was capable of producing, and it suggests another idea to you, and you think you might follow that, but of course you can't – you have to banish that idea completely and go on

[11] On the gendering of wood carving as a female decorative craft (in contrast to virile modernist stone carving), for instance, see Ann Compton, 'Crafting Modernism: Hepworth's Practice in the 1920s', in *Sculpture for a Modern World*, ed. by Curtis and Stephens, pp.12–19.
[12] Hepworth, qtd in 'The Aim of the Modern Artist', in *Writings and Conversations*, ed. by S. Bowness, p.17.
[13] Barbara Hepworth, 'Approach to Sculpture', *Studio*, 132.643 (October 1946), qtd in *Writings and Conversations*, ed. by S. Bowness, pp.32–37 (p.33).

> until your image is clear, and it never is absolutely clear until your carving is finished.[14]

While the second quote follows the logic of the quotes above about retaining a clear image of the completed work and not deviating from it, its opening sentence describes the relationality between the sculptor and the material. The first quote, in particular, describes a process in which the sculptor's idea and the material's specificity come into dialogue with one another and a flexible attitude is therefore required. What this emphasises, as Hepworth states, is the 'vitality' of the material she is working with; in this way, this approach recognises materiality as being potentially 'active, self-creative, productive, unpredictable', as Coole and Frost describe.[15] This valuing of the materials also questions the hierarchy of an artist's intellectual conception dominating their passive materials, allowing for a more horizontal relationship.[16]

To return to the Conner quote, she describes being given no instruction before starting to carve. This is seemingly at odds with Hepworth's descriptions of having a clear image in her mind of the work before beginning. In this instance, Hepworth gave no instructions before Conner began carving the wood. It is during the course of Conner's carving that the idea seems to come to Hepworth. There are two possibilities here: the first is that Hepworth was giving Conner a test for her first day of working for her; the second is that Hepworth is not inspired by a solid block of wood, but rather her idea is galvanised during the initial 'roughing out' stage when the block becomes irregular. Descriptions by other assistants, Dicon Nance and Tom Pearce – interviewed in 1996 by Matthew Gale and Chris Stephens in preparation for their cataloguing of Hepworth's works in the Tate and Hepworth Museum collections – support this second claim:

> BH preferred rough pieces of stone to squared up blocks, from which she cqouldn't [sic] get an idea of what to do […].
> Odd pieces [of stone/marble] more inspiring for BH. Incinsistent [sic] – areas of green – brown etc.[17]

[14] Hepworth, qtd in 'Ideas and the Artist: An Interview with Barbara Hepworth', *Ideas of To-day*, 2.4 (November–December 1952), in *Writings and Conversations*, ed. by S. Bowness, pp.73–81 (p.74).
[15] Coole and Frost, p.9.
[16] See Bennett, p.10.
[17] Matthew Gale and Chris Stephens, notes from interview with Dicon Nance (assistant 1958–72), 12 October 1996, Barbara Hepworth artist's catalogue file, file I, Tate Gallery Records.

> […] she asked T[om]P[earce] to rough it out – no instructions – would say 'rough it out', then 'start opening it up' […].[18]

Pearce's description also suggests that there were general terms that her assistants learned to know what she wanted and that they also understood her forms such that they could work best for her, as Pearce and Denis Mitchell recalled:

> Had to carve or think like BH […].[19]

> […] you see after working, well, after working a year, I got to understand her forms and I could .. I did know exactly what she wanted […].
> And I did, in the end, I mean, I did know exactly what she wanted.[20]

This process of beginning to carve suggests that Hepworth did not consider the 'roughing out' stage, or even potentially the 'opening it up' stage, as part of the work. In other words, the 'beginning' of making a work could potentially be after quite a lot of material has been removed from the block.

Having to deal with such a variety of materials also meant that occasionally the materials could strongly dictate the form, as in this example:

Hollow Form with Inner Form: original made from piece (of elm?) which had dry rot in middle – BH told D[icon]N[ance] to clean out till only solid wood left – final form = result […].[21]

Hepworth also discussed her, potentially unfinished, work with others, particularly Ben Nicholson:

> N[ancie]H[alliday]: […] [T]hey [the artists in St Ives] were all giving advice to one another, but particularly Ben and Barbara, and up to the time that Ben left St. Ives finally [in 1958], Barbara would always get him to come in and look at her work if there was something she wasn't sure about.[22]

[18] Matthew Gale and Chris Stephens, notes from interview with Tom Pearce (assistant 1960–61), 1 November 1996, Barbara Hepworth artist's catalogue file, file I, Tate Gallery Records.
[19] Gale and Stephens, notes from interview with Pearce, 1 November 1996.
[20] David Lewis and Sarah Fox-Pitt, transcription of interview with Denis Mitchell (assistant 1949–60), 13 April 1981, Tate Archive, TAV 249AB, pp.18, 23.
[21] Gale and Stephens, notes from interview with Nance, 12 October 1996.
[22] David Lewis and Sarah Fox-Pitt, transcription of interview with Nancie and Frank Halliday (friends of Hepworth's), 15 April 1983, Tate Archive, TAV 255AB, pp.21–22.

What does this mean for Hepworth's legacy? Hepworth's working process, as with all artists, is potentially not as 'clear' as the descriptions she gives of it. It is possibly closer to the 1946 description she gives, cited above, where she is in dialogue with the 'demands' of the material. What I will argue in this chapter is that the presentation of clarity occludes the ambiguity and contingency involved not only in sculptural practice but also more widely in approaches to understanding Hepworth and her legacy. Clarity is located particularly through the archival, the written document; however, as with the 1946 quote above, ambiguity can also be located within the seeming authority and established value of the archive. It is this locating of the contingent within Hepworth's patrimony – including within archival methods as Hepworth exhibits in her later sculptural practice – that this chapter explores. In this way, it brings into question the authority of patrimonial knowledge in locating the contingent and finds it not only within the archive itself but also in devalued forms of knowledge, particularly tacit knowledge. As described previously, disciplinary art history and the exhibitions curated within this field are indebted to the approach to history located in and through the archive. Other kinds of knowledge not found in this written form of documentary evidence, such as tacit knowledge, are therefore either less valued or not recognised as knowledge.

The first section of the chapter begins with an evaluation of Hepworth's Will and the rewriting of certain clauses within it through a codicil, which thereby makes public Hepworth's changing values. It then explores how Hepworth attempts to establish and fix her legacy – through her museum, autobiography and archive – utilising archival methodologies, but also how she complicates this tendency through her creative response to her sculptural archive. The second section foregrounds another archival document – a copy of Hepworth's hand-disablement insurance policy – and, through exploring the values assigned to Hepworth's left and right hands in the policy, it draws out to a wider discussion of how Hepworth verbalised her tacit knowledge of her sculptural practice through valuing her left and right hands differently and how this, in turn, is repeated without critique in scholarship. This section ends by looking at the devaluing of knowledge of the visitor-services staff at the Hepworth Museum and the inheritance of received knowledge and its authority, before thinking more widely about questions of patrimony in terms of cultural ownership in relation to audience touching of Hepworth's sculpture in connection with the knowledge and value systems embedded in Tate's cataloguing methodology. The end of this chapter positions these ideas in relation

to Hepworth's thinking about her tools and the valuing of the different materials in the preserved studios at the Hepworth Museum, which points towards the discussion in the final chapter of the thesis.

Hepworth's positioning of her legacy

As has been discussed in previous chapters, patrimonial thinking appears to resist ambiguity in that it follows the logic of the principle of legal certainty. However, ambiguity can be found even in the law, as when, for instance, there is a codicil to a Will that legally supplants certain clauses within that Will but also allows for comparison between the new clauses in the codicil and the revoked clauses in the Will. As legal scholar Daniel Monk attests, codicils 'reveal the shifting affections of a testator' and, similarly, their shifting values.[23] In the case of Hepworth's Will and the codicil she wrote for it two years later, the codicil reveals a significant shift that I explore below.

On 29 March 1974, a codicil was added to Hepworth's Will (dated 20 February 1972) that revoked selected clauses from the Will substituting in lieu alternative legacies. Where several of the differences in the codicil are only minor – such as an increase of £1,000 to £2,000 to be gifted to St Ives Church – and reflect Hepworth's more comfortable financial circumstances, one of the key differences in the codicil are the names added to be gifted works of art, money or jewellery. One additional clause gives Evan Arthur Blandford no need to pay back a loan; another gifts 'my ring with uncut emerald with two small diamonds to my dear sister ELIZABETH LADY SUMMERSON'.[24] Most significantly, a key clause adds additional names to the list of recipients of gifts of works of art:

> I REVOKE Clause 4(a) of my said Will and in lieu thereof I substitute the following:-
> "4(a) I GIVE to each of the following one small or medium size work of sculpture by me or a painting or a drawing by me of his or her choice upon the condition as to legacies of Works of Art hereinafter declared and contained:-
> the said ALAN BOWNESS
> FRANK ERNEST HALLIDAY
> JOHN ROBERT MARCUS BRUMWELL
> the said ANTHONY BARUH LOUSADA
> my son-in-law MICHAEL KIDD
> the said SIR NORMAN ROBERT REID
> the said DAVID STANNARD JENKINS

[23] Monk, 'Queering Genealogy through Wills', p.6.
[24] Hepworth, 'First Codicil to The Last Will and Testament', clauses 5 and 6, p.24.

> MARGARET GARDINER
> PRIAULX RAINIER
> and my niece MARGARET MICHELL"[25]

Perhaps mistakenly, in revoking the whole of clause 4(a) from the Will, the codicil misses out the end of the original clause, which read:

> AND I DIRECT that the above named legatees shall have the right to exercise their choices in the order in which their names appear above[.][26]

Without this description, the list is not in preferential order but gives equality of choice on a first come, first served basis. The additions are the final five names listed. Jenkins, Hepworth's accountant and executor, is the son of her long-time friends Douglas and Mary Jenkins, and David replaces Douglas in the list from the Will. Reid, then director of the Tate Gallery and Hepworth's executor, is not on the original list but is added (possibly he was not on the original list owing to the issue of giving gifts to civil servants). Outside of these two trustees and a family member, Margaret Michell, who are added, two other names are part of the new list: Margaret Gardiner and Priaulx Rainier.

Gardiner and Hepworth had met in the 1930s in Hampstead and Gardiner had remained an important supporter of Hepworth's over her career, not only through purchasing her work and supplying expensive materials but also in helping with financial support for her children through monthly payments.[27] Gardiner was a political activist involved in, for example, campaigning against the Vietnam War, for nuclear disarmament and against apartheid in South Africa, causes that she had in common with Hepworth.[28] Rainier was a South African composer who had composed music for Hepworth's sculpture, the two in close creative dialogue particularly in the early 1950s, and had also helped Hepworth

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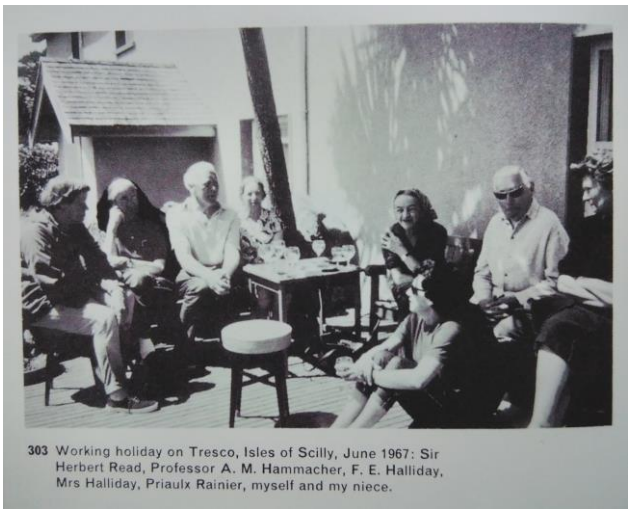
[25] Hepworth, 'First Codicil to The Last Will and Testament', clause 3, pp.23–24.
[26] Hepworth, 'Last Will and Testament', clause 4(a), p.3.
[27] Barbara Hepworth, correspondence with Gilroy, Ruck & Jenkins, Chartered Accountants, 5 August 1947–30 April 1975, Tate Archive, TGA 20132/5/1/10.
[28] For example, the description of Gardiner's archive at University of Bradford details an aspect of her campaigning, with the archive relating to her work on 'the Nottingham Test Campaign, which ran during autumn 1962 as a pilot study to investigate whether mass media techniques could awaken the public to the danger and imminence of nuclear war. […] During 1963, she attempted to gather support and funds for mounting the campaign on a wider scale in the run-up to the forthcoming general election. […] During the Vietnam War, Margaret organised several anti-war protests and there is some documentation of this in the collection. These included press advertisements signed by European artists, and demonstrations outside the United States Embassy in Grosvenor Square to protest against the bombing of Hanoi at Christmas 1971.' ('The Papers of Margaret Gardiner, 1962–71, University of Bradford, GB 532 Cwl MGA', *Archives Hub*, <https://archiveshub.jisc.ac.uk/search/archives/0c42966b-280d-3125-9211-5815a6445ccc> [accessed 2 December 2018].)

with selecting plants and planning the garden at Trewyn Studio. These two figures are not unknown – Gardiner wrote a memoir about Hepworth and Rainier contributed music, for instance, to the first film on Hepworth, *Figures in a Landscape: Cornwall and the Sculpture of Barbara Hepworth* (1953, directed by Dudley Shaw Ashton) – but the creative, social and political dialogues they were involved in are not foregrounded in discussions of Hepworth to the same extent as, for instance, her husbands Skeaping and Nicholson, artists such as Moore, Gabo and Mondrian, or writers like Read.[29]

Neither Gardiner nor Rainier is mentioned at any length in Hepworth's *Pictorial Autobiography*. For Rainier, there is one text reference:

> Terry Frost, Denis Mitchell and many, many others had their studios in the town. So had Priaulx Rainier who, in the early fifties, had done so much with Michael Tippett to create the St. Ives Festival.[30]



303 Working holiday on Tresco, Isles of Scilly, June 1967: Sir Herbert Read, Professor A. M. Hammacher, F. E. Halliday, Mrs Halliday, Priaulx Rainier, myself and my niece.

There is one group photograph from 1967 where Rainier is listed in the caption after the other people featured, despite her position at the far left of the image (to the left of Herbert Read). Gardiner is named in the *Autobiography* on two occasions, although when she could be named as a benefactor – in supplying Nigerian guarea wood to Hepworth in 1954 – Hepworth only describes the supporter as an anonymous 'friend'.[31] As will be discussed later in the chapter, the *Pictorial Autobiography* is intended, in part, to cement Hepworth's importance and position in art history. Neither Gardiner nor Rainier provide art-historical ratification of that importance. Consequently, they are marginalised within the 'life-writing' of the *Autobiography* as well as the 'life-writing' of the original Will, as Monk states of Will-writing:

> […] even when wills are public they are never accurate representations of the properties, homes, wealth and relationships of the testator. And who is not mentioned in a will is sometimes hugely significant. Wills can be understood to

[29] Margaret Gardiner, *Barbara Hepworth: A Memoir* (Edinburgh: Salamander Press, 1982).
[30] Hepworth, *Pictorial Autobiography*, p.76. The group photograph is on p.110.
[31] Hepworth, *Pictorial Autobiography*, pp.31, 48, 72. For information on the acquisition of the guarea wood, see Bonett, 'The Guarea Wood-carvings'.

> be a form of a 'life-writing'; and as with everything that falls within this genre is simultaneously a form of self-definition and self-deception as well as being written for [sic] particular audience.[32]

Gardiner, in particular, testifies to Hepworth's political life, but this is not something that contributes value to Hepworth's art-historical significance.

The omission of Gardiner and Rainier from the original Will and their subsequent inclusion in the codicil are in keeping with the general differences between these documents. Hepworth's original Will foregrounds established power frameworks and the authoritative organisation of her legacy:

> I HEREBY REQUEST my Trustees (but without imposing any trust or legal obligation) that […] they exercise their powers as Trustees on [sic] such a way as to uphold and extend my reputation as a sculptor and artist[.][33]

Where the Will supersedes, revokes and replaces all preceding Wills, which are subsequently destroyed, the codicil is an *overwriting* of the Will. The codicil, therefore, allows for comparison of the original revoked clauses in the Will with their substitutes in the codicil. The codicil does legally supplant the revoked clauses in the Will and yet, nevertheless, a dialogue is made between the Will and the codicil. The codicil provides moments of tribute: to Hepworth's sister, niece, close friends, patrons and creative partners. It also gives knowledge on and foregrounds the ambiguity involved in decision-making, allowing for contingency. On the one hand, Hepworth constructs a seemingly dominant, and dominating, framework of legacy administration and power in her Will; on the other, she destabilises this in the codicil through a questioning, a dialogue, created between two legal documents.

Museum

In 1965, Hepworth became ill with cancer of the mouth.[34] In 1967, she broke her femur and was severely hampered in her movement.[35] She wrote to Nicholson in 1969 that she did not 'expect to live for more than a week at a time'.[36] At this time, then, her legacy

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[32] Monk, 'Queering Genealogy through Wills', p.4.
[33] Hepworth, 'Last Will and Testament', p.16.
[34] Sophie Bowness writes: 'In August 1965 Hepworth was diagnosed with cancer of the mouth and, although treated successfully, ill-health in subsequent years made the future of Trewyn a pressing issue.' (*The Sculptor in the Studio*, n.102, p.138.)
[35] S. Bowness, *The Sculptor in the Studio*, p.66.
[36] Barbara Hepworth, letter to Ben Nicholson, 16 February 1969, Tate Archive, TGA 8717/1/1/378.

became a great concern. Dealing with the frailty of her body and the concern that her legacy might be sidelined after her death – that she might be ignored and forgotten – Hepworth planned her museum, published her autobiography, and organised the depositing of her archive. In this way, she was creating enduring records of her contribution to history through the permanent display of her work in a museum context (with its hoped-for national administration), the preservation of her papers within the national institution, and the publication of her autobiography presenting unchanging documentary evidence of her contribution to art history.

Of the museum plans, Hepworth wrote to Lousada in 1965:

> Alan [Bowness] had an idea that perhaps my studio here, Trewyn, might be a permanent site for the work.[37]

Bowness reflected upon this in the filmed interview I made with him in 2014:

> I think she had already discussed this with her solicitor, for example, and so the idea really was to turn Trewyn into a small museum. I always remember sitting around with Barbara, as we often did in the evening, sitting outside if it was nice weather, in the garden, talking about what – all sorts of things – what was going to happen immediately, what might happen in the future. I always remember her throwing her hands up and saying, 'What are you going to do with everything here when I'm not any longer with you?' She said, 'Do you want to live here? Would you like to live here?' And we said, 'No, thank you very much. We've got a very nice apartment at Piazza overlooking Porthmeor beach.' 'It would be very nice,' I said to her, 'if we could make it into a small museum and keep things as they are.' 'Oh,' she said, 'that would be lovely, but it's not something necessarily that we could afford to do' […].[38]

In 1970, when her *Pictorial Autobiography* was also published, Hepworth began buying back early works for display in her prospective museum, either at auction or from private collectors, effectively accessioning works for the future museum's collection. The first three were the small Hoptonwood stone *Torso* (1928, sold 1928),[39] the Burmese wood *Infant* (1929, sold 1930),[40] and the lignum vitae carving *Seated Figure* (1932–33, sold

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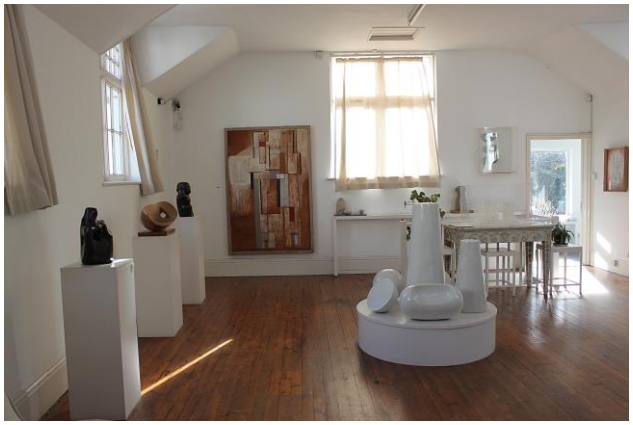
[37] Barbara Hepworth, letter to Anthony Lousada, 19 May 1965 (legal papers, Hepworth Estate). Qtd in S. Bowness, *The Sculptor in the Studio*, p.87.
[38] Bowness, qtd in the complete audio from the making of the film *Trewyn Studio*.
[39] Matthew Gale, 'Dame Barbara Hepworth, *Torso* 1928', catalogue entry, *Tate Online*, April 1997, <http://www.tate.org.uk/art/artworks/hepworth-torso-t03128> [accessed 23 August 2017]. '*Torso* was purchased jointly with Gimpel Fils initially; in 1972 Hepworth bought it outright from them.' (S. Bowness, *The Sculptor in the Studio*, n.116, p.139.)
[40] Matthew Gale, 'Dame Barbara Hepworth, *Infant* 1929', catalogue entry, *Tate Online*, April 1997, <http://www.tate.org.uk/art/artworks/hepworth-infant-t03129> [accessed 23 August 2017].

1933),[41] all acquired by April 1970. Bowness recalled of this time in my interview with him:



> I remember telling Barbara, 'the baby's [*Infant*'s] coming up [for auction]', so she asked Gimpels, who were then her dealers, and they bid for her. And that's quite a good indication that she was already thinking in terms of turning the place into a small museum.[42]

Hepworth also bought back the plaster *Sculpture with Colour (Deep Blue and Red)* (1940, sold 1940s)[43] in the early 1970s and, in 1972, the elm-wood carving *Landscape Sculpture* (1944, not known when sold).[44] These five works are all displayed together on the upper floor of the museum. Like the *Pictorial Autobiography*, these works, displayed by Bowness in the museum context, are intended to speak of Hepworth's life and career, signalling key art-historical moments in both. These works are part of the permanent collection of the museum and are, therefore, lent rarely and have been sited in the same locations in this room since 1976, as Bowness states:

> From 1980 when the family handed it over to the Tate, the intention was and is that this should be a permanent collection.[45]

The centrepiece of this room's display is *Fallen Images* (1974–75), one of Hepworth's final works. This sculpture's use of pure white marble, emphasis on geometry and juxtaposition of multiple parts has been seen by Chris Stephens to relate to Hepworth's work of the 1930s, such as *Three Forms* (1935) and one of her largest works of the period, *Project – Monument to the Spanish War* (1938–39), which was destroyed during the second world war. As I cite later, Hepworth described the referencing of her early work in her

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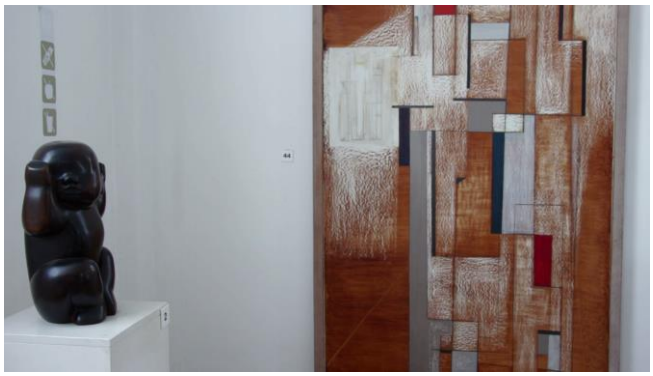
41 Matthew Gale, 'Dame Barbara Hepworth, *Seated Figure* 1932–3', catalogue entry, *Tate Online*, April 1997, <www.tate.org.uk/art/artworks/hepworth-seated-figure-t03130> [accessed 23 August 2017].
42 Bowness, qtd in *Trewyn Studio*.
43 Chris Stephens, 'Dame Barbara Hepworth, *Sculpture with Colour (Deep Blue and Red)* 1940', catalogue entry, *Tate Online*, March 1998, <http://www.tate.org.uk/art/artworks/hepworth-sculpture-with-colour-deep-blue-and-red-t03133> [accessed 23 August 2017].
44 Chris Stephens, 'Dame Barbara Hepworth, *Landscape Sculpture* 1944', catalogue entry, *Tate Online*, March 1998, <http://www.tate.org.uk/art/artworks/hepworth-landscape-sculpture-t12284> [accessed 23 August 2017]. '*Landscape Sculpture* […], jointly bought back with her dealer Gimpel Fils in around 1960, was acquired in full by Hepworth in 1972.' (S. Bowness, *The Sculptor in the Studio*, p.95.)
45 Bowness, qtd in *Trewyn Studio*.

late work as not being 'retrograde' but rather 'a fulfilment of my life-long ideas';[46] however, the display of this work in the museum context emphasises its melancholic aspects.

In the original museum guidebook, Bowness describes *Fallen Images* as 'the artist's last important marble carving […] completed only a few months before her death'. Other works in this room are also described in terms of death, including *Infant*, which, Bowness writes, was 'modelled after the artist's son, Paul Skeaping, who was killed when serving as a pilot in the RAF in South-East Asia in 1953', despite this happening 24 years after the sculpture was made. In the display, *Infant* is positioned adjacent to the painting *Two Figures (Heroes)* (1954), which commemorates the death of her son and his navigator, and the two works of art are interpreted together in the guidebook.



Likewise, *Single Form (September)* (1961) is framed in relation to the death of the UN Secretary-General Dag Hammarskjöld.[47] Visitor-services staff at the museum say that the most-asked question is whether this is the room where Hepworth died, and some visitors describe that they 'felt something' there.[48]

Rather than the surprising and radical juxtapositions created through montage, for instance, here the artworks are positioned and narrated through monographic art-historical chronology and biographical connection. The melancholic framing, in particular, links the museum's permanence to a potential desire to arrest time and create immortality.[49] In this way, the art-historical and curatorial decision-making and interpretation in the museum present an authoritative narrative of Hepworth's legacy, but which illuminates the extent to which patrimonial knowledge – in its fixing of the contingent and ambiguous – can render an artist's legacy as being in some ways lifeless and therefore also obsolete.

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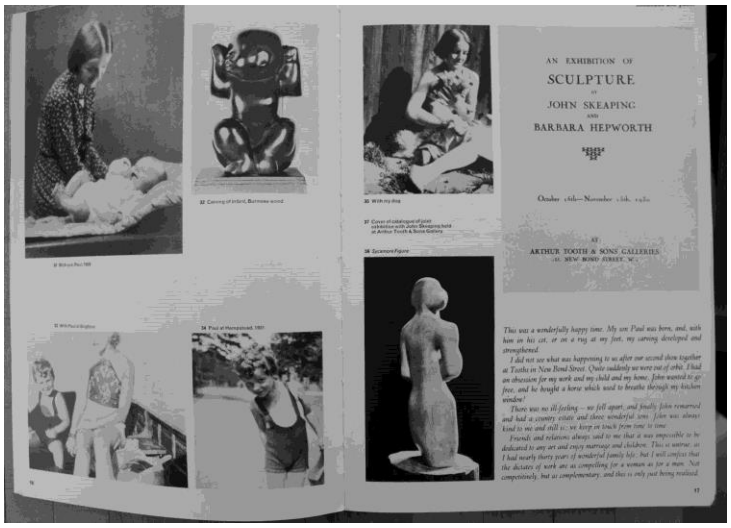
[46] Barbara Hepworth, letter to Ben Nicholson, 21 January and 5 February 1969, Tate Archive, TGA 8717/1/1/377.
[47] Bowness, *A Guide to the Barbara Hepworth Museum*, [p.5].
[48] All three visitor-services staff members who I interviewed describe visitors asking this. The quote is from interview #3.1, Tate St Ives, 17 December 2013.
[49] Valentien, pp.31–33.

Autobiography

A selection of archival materials is presented in Hepworth's 1970 *Pictorial Autobiography*, bringing together photographs of family and friends, sculpture and Hepworth sculpting, exhibition catalogues, reviews and articles, and documents such as certificates, accompanied by short texts written by Hepworth. Bowness wrote of the development of the book, and his involvement in its compiling, in the 1993 edition:



> Barbara began, but found she had neither time nor inclination to write a long text, and so the concept of a pictorial autobiography was born. She looked out some family photographs, but this made the book too personal for her tastes, so she asked me to help. I added the art historical material, and this helped to give the book a more rounded character – more work than life, which was what she wanted.[50]

The art historian Anne Wagner has questioned the 'natural' way many of the images seem to interlink:

> On one page is the artist with her tools, on the next a photograph of a sculpture; then the same photograph is shown being put to prompt use, illustrating some book or catalogue. Thus the sculptor's life and work enter 'art' and 'art history;' it happened, so the *Autobiography* tells us, quite naturally, with little ado.[51]

The key aspects of the book, then – text, document, snapshot and sculpture – can appear to connect with one another too straightforwardly. Unlike montage, in which images collide through their contradictions thereby highlighting ambiguity,[52] the narrative constructed between the archival items in the *Autobiography* moves naturally between life and work in a way that occludes conflict, uncertainty, ambiguity and contingency, presenting an untroubled image of life and career.

Hepworth wrote of her intention in publishing the book to Nicholson in 1970:

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[50] Bowness, 'A Note on the 1993 Edition', [p.4].
[51] Anne Middleton Wagner, *Mother Stone: The Vitality of Modern British Sculpture* (New Haven and London: Yale University Press, 2005), p.149.
[52] Sergei Eisenstein, 'The Dramaturgy of Film Form (The Dialectical Approach to Film Form)', in *The Eisenstein Reader*, ed. by Richard Taylor (London: British Film Institute, 1998), pp.93–110 (p.93).

> I never thought you would care at all for this scrapbook [the *Pictorial Autobiography*]. Its main use, in photographing all original documents, was to put beyond dispute certain dates. My dates have been much altered by writers on HM [Henry Moore]. And of course, apart from being a woman, it has not been easy always having great bears breathing down one's neck![53]

The book is intended, in part, then, as an authoritative document: to set the record straight for the purpose of historical fact and, in turn, Hepworth's historical importance. This is a historical importance that prides originality, uniqueness, and being a pioneer: of being first in a competition. Hepworth's 'dates have been much altered by writers on HM' in order to position him as the pioneer, with Hepworth as a follower. However, in being motivated by the intention to 'put beyond dispute certain dates' – to make the book about the writing of art history – the archival approach of the book as the whole is to stamp authority. Through the use of varied archival materials, the book appears to present a complete life and career and, without the cataloguing of Hepworth's papers in the Tate Archive until 2014, the *Autobiography* has instead been the primary interpretive tool for understanding Hepworth's life and work. As Wagner notes, 'studies of Hepworth have, until recently, paid a certain price for that art-historical rounding out'.[54]

In it being a *pictorial* autobiography, compiled from Hepworth's vast photographic archive and photographed documents, the book provides a proximity to Hepworth's life and the event of her making her sculpture through its intimate, 'behind-the-scenes' feel. However, in presenting photographs of her work alongside facsimiles of catalogue introductions and reviews, as well as photographs of events and certificates of acclimation, Hepworth's importance – and the construction of her legacy through this book – is positioned in the hands of others. Her importance is not registered through a response to her work. The opposite is the case: here the reader is invited to *read about* the importance of Hepworth's work and career, as detailed by eminent critics like Read or venerable institutions like University of Exeter.

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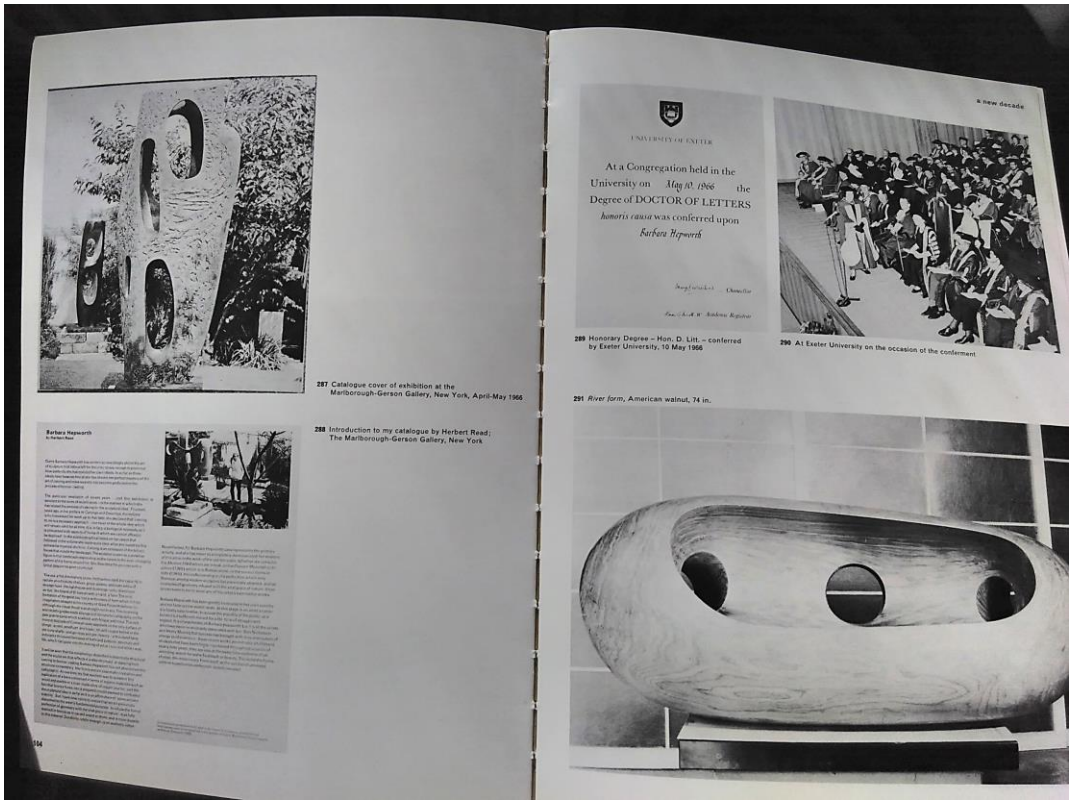
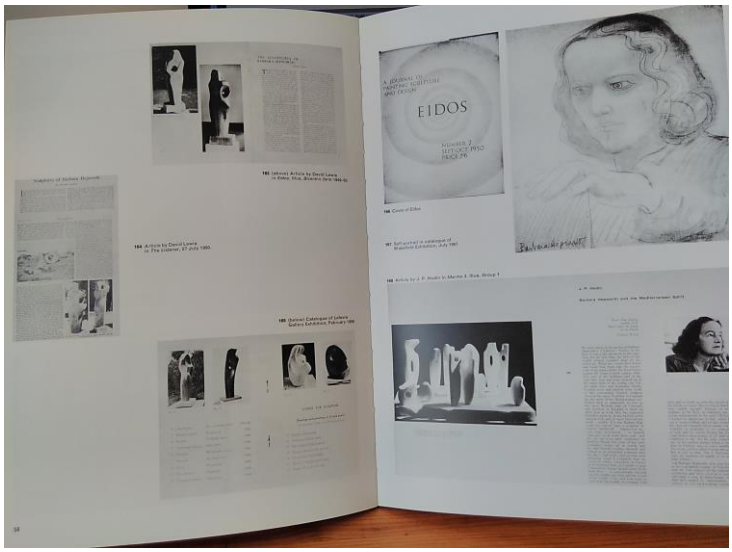
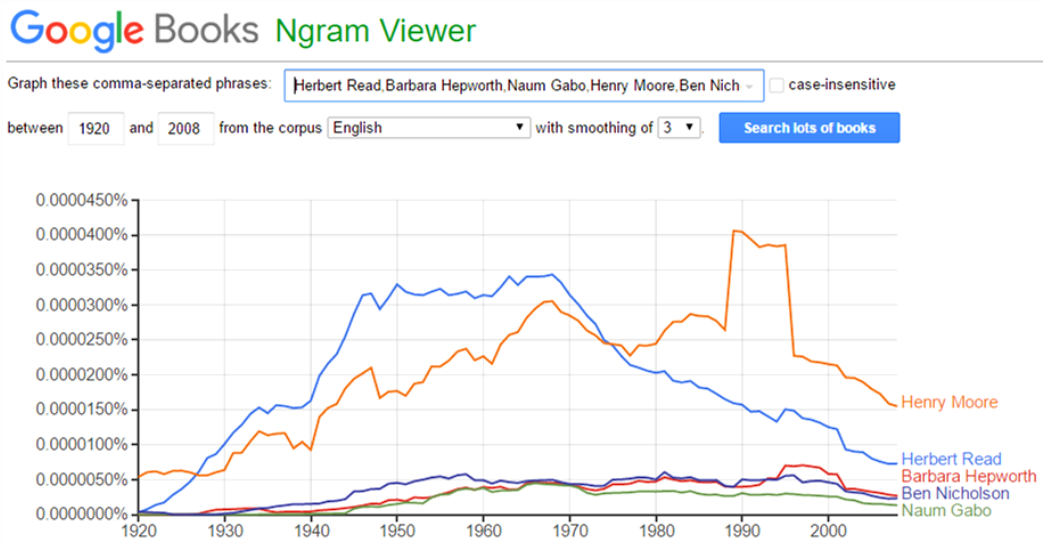
[53] Barbara Hepworth, letter to Ben Nicholson, 31 May 1970, Tate Archive, TGA 8717/1/1/386.
[54] Wagner, *Mother Stone*, p.149. Wagner states in an endnote: 'The recent addition to the Hepworth literature that has done the most to expand the terms in which the artist's work, project, and context are discussed is D. Thistlewood, *Barbara Hepworth Reconsidered* (Liverpool, Liverpool University Press and Tate Gallery, Liverpool, 1996). An earlier version of the "Mother Stones" section of this chapter was included in this volume as "Miss Hepworth's Stone *is* a Mother," 53–74.' (note 38, p.280.) However, the lack of a subsequent book of critical essays since this publication in 1996 demonstrates that a forestalling nevertheless continued.





As Hepworth states in the quote above, the book's 'main use, in photographing all original documents, was to put beyond dispute certain dates' that 'have been much altered by writers on HM'. In this dragon's den of Great Male Artists – the 'great bears breathing down one's neck' – Hepworth, unsurprisingly, wants to pre-emptively avert the possibility of being further marginalised and written out of history. However, in the book's locating of value in the mediation of Hepworth's work by others – with her work very often illustrated vicariously in reproductions from catalogues, books and articles with accompanying text and titles testifying to the historic importance of its subject – the *Pictorial Autobiography* generates value for Hepworth's work *through* the archive, pre-emptively interpreting her work and career rather than allowing for multiple readings and interpretations.

In doing so, the *Pictorial Autobiography* forestalls criticality and instead promotes the heritage, the patrimonial legacy, of Hepworth. In using archival documents to buttress the importance of Hepworth's work, the *Autobiography*, as a legacy construct, relies on a belief that this will provide a stable value, hoping to eschew the potential fluctuations and ephemeral values of her work's cultural legacy. However, as the plummeting interest in a figure such as Read testifies – where many readers of the *Autobiography* today may not have even heard of him – his acclaim for her work may not supply as much cultural value as might have been assumed previously. Something that might also be the case with at least two of the three artists she hoped would deposit their archives alongside hers at Tate: Gabo and Nicholson.



Archive

The housing of her paper archive was of great concern to Hepworth. While in communication with the Tate Gallery in 1965, she asked the assistant keeper, Mary Chamot:

> […] whether the Tate has archives? Some U.S.A. Museums have written to ask me to deposit with them all material relevant to one's life's work etc.[55]

At this point Tate did not have an official archive, but the director Reid was fundraising to establish one. While Hepworth was a Tate Trustee, from 1965 to 1972, the question of setting up an official Tate Gallery Archive was discussed and the first official accession was made in 1970.[56] Hepworth was not only keen to deposit her own archive at Tate, but

[55] Barbara Hepworth, letter to Mary Chamot, 9 March 1965, Tate Archive, TGA 965/2/2/65/55.
[56] Information from Adrian Glew, Head of Tate Archive, 1 April 2014.

also wanted to convince other artists, including Gabo, Moore and Nicholson, to do likewise. She was particularly concerned by the fact that Read had sold his archive to the University of Victoria in Canada; she wrote to Nicholson of this in 1969:

> Norman Reid has just been staying with me […] & we discussed at length the Archives. If you, HM [Henry Moore] & I bequeathed our letters to the Tate the main body of 1900's would be in London & the Tate would exchange photostats with [University of] Victoria. But Victoria are keen to acquire everything. I would so like your advice because I keep thinking of the future of HR [Herbert Read] & the Tate. Victoria have some 135 letters of yours. I have some 300 letters of Herbert's up to his death. Please dear do advise – if you, I, HM & Gabo bequeathed to the Tate it might help??[57]

Read, like Hepworth, had had cancer of the mouth, and he had died in 1968. Hepworth's concern for Read's 'future' suggests that she thinks his legacy might be damaged through his archive migrating abroad. But this is also a concern with her own legacy: Hepworth desires an integrated archive of those historically significant modernists with whom she has been closely connected, and the relocation of her letters to Read, now shipped out to Canada, hints at the fragility of such a venture.

The level of Hepworth's preoccupation with her archives is suggested by a letter in 1969 from Lousada to Reid:

> I saw Barbara last night and as ever she is worried about the question of her archives. Of course she really wants to bring in Ben, Henry and so on, and Herbert during his lifetime sold his. I told her that I knew you were aware of this but I think that probably we want some official statement making it clear that we would like them, and that we would look after them, and that it is our policy to encourage artists to give them.[58]

Despite Hepworth's strong desire to deposit her archive with Tate, however, she was also concerned by potential interferences, such as the possibility that her former husband, Nicholson, might claim ownership of the letters he had written to her.[59] As outlined in Chapter Two, therefore, this meant that during her lifetime the only archival documents she donated were volumes of her sculpture records and selected exhibition catalogues and books, deposited in 1972.

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[57] Barbara Hepworth, letter to Ben Nicholson, 16 February 1969, Tate Archive, TGA 8717/1/1/378.
[58] Anthony Lousada, letter to Norman Reid, 17 April 1969, Hepworth archive acquisition folder, Tate Gallery Records, TG 10.5.
[59] Note in Hepworth archive acquisition folder, Tate Gallery Records, TG 10.5.

In this way, Hepworth's potential anxiety about being forgotten or marginalised, at a time when she was also acknowledging her mortality, meant that – as with the *Autobiography* and the museum plans – she followed well-established methods of cementing her legacy through patrimonial knowledge and authority. However, to understand in greater detail Hepworth's archival approach, it is useful to consider how she addressed this and complicated it in her practice.

Practice

Hepworth had begun documenting her work through photography in the 1930s and from the 1940s was recording each work 'in triplicate' in her sculpture records.[60] But after starting to use bronze as a medium in 1956, Hepworth began to test this material's capacity for archiving when she made her first plaster cast and bronze edition of an earlier wood carving.



The carving, *Oval Sculpture*, from 1943 in planewood with a painted interior, catalogued as BH 121, had begun to split and Hepworth 'was anxious to preserve it'.[61] Two plaster casts were made from the carving in 1958 and an edition of four polished bronzes was cast in 1959. Catalogued as BH 121.2 and 121.3, respectively, these plaster and bronze casts are thereby inserted

121. *Oval sculpture*, 1943, plane wood, concavities painted white, length 16 ½ ins.
Exhib. The Lefevre Gallery, London 1946, cat. 14; Venice 1950, cat. 72; Whitechapel, London 1954, cat. 39 (repro. pl. I).
Repro. Gibson pl. 50; Read pl. 71*a*, 71*b*.
Coll. Margaret Gardiner.
No. 2 Plaster cast made 1958. Coll. the artist.
No. 3 Polished bronze version cast 1959, length 16 ⅛ ins.
Exhib. Galerie Chalette, New York 1959, cat. 5.
Edition of four 1. Laing Galleries, Toronto,
2. Charles and Peter Gimpel and other private collections.

[60] 'I have not inscribed my sculptures for about 30 years. They are all recorded in triplicate.' (Hepworth, letter to Chamot, 9 March 1965, TGA 965/2/2/65/55.)
[61] Chris Stephens, 'Dame Barbara Hepworth, *Oval Sculpture (No. 2)* 1943, cast 1958', catalogue entry, *Tate Online*, March 1998, <http://www.tate.org.uk/art/artworks/hepworth-oval-sculpture-no-2-t00953> [accessed 23 August 2017].

back into the chronology of Hepworth's career of the 1940s, providing almost facsimiles of the original carving that are distinguished from it through their materials. The splitting wood is restored in the pliable plaster and then preserved in perpetuity by the stronger, more durable bronze. In this way, an anachronistic overlaying takes place, a juxtaposition of different chronological moments in Hepworth's career, which fundamentally alters the way in which the original wood carving is interpreted.

As a Trustee of the Tate Gallery in 1965–72, Hepworth had been asked for her opinion on the possible posthumous casting of Henri Gaudier-Brzeska's carvings. She wrote to Reid:

> As regards the casts in bronze from carvings, it seems to me that so much depends on the work itself. I, for myself, have cast from original carvings in four or five cases where I felt that the original work was disintegrating and have, of course, had the freedom to work on the cast before making it in bronze. In Gaudier's case, it is quite possible that some of the works would not have lasted which would have been a pity. I don't think one should be 'too pure'; but at the same time, I think one should consider each thing on its merits, and I, for one, would be very sorry if some of Gaudier's work vanished in the next twenty years; but I entirely support you in refusing to have copies made of everything available. This seems to be bad in principle because a bronze needs some very fine attention and we have witnessed some pretty nasty results during the last fifty years or so with some casts 'by the hundred'.[62]

Here, Hepworth particularly foregrounds the preservationist impulse in such a project, singling out her own works that she had cast into bronze specifically because the original carvings were disintegrating. When Hepworth says that she 'would be very sorry if some of Gaudier's work vanished in the next twenty years', she is not only speaking of his work, then, but of her own. She also highlights the necessity of her own involvement in this sculptural archiving: without the artist's 'very fine attention', there can be some 'pretty nasty results', she contends. These comments testify to the importance Hepworth attached to the archiving of sculpture and her attitude towards the control and preservation of the archive as a vehicle for her legacy.

As well as the preservationist archival impulse, however, Hepworth was also using her sculpture records to look back at archival photographs of lost pre-war works and unrealised projects and then referencing these in her new work. As she wrote to Nicholson in 1969:

[62] Barbara Hepworth, letter to Norman Reid, 9 March 1966, Tate Archive, TG 1/6/60/19.

> I have deliberately studied the photos of my early dreams of large works done in 1938–39 in maquette form. At that time there was no space, no time, & no money to fulfil these projects. It has taken 25 yrs to find the space, time & money; & meanwhile these dreams have matured & so have my abilities. This is not retrograde – it is for me, a fulfilment of my life-long ideas. & in my new book [the *Pictorial Autobiography*] you will see, eventually, the early projects & the fulfilment so many years later.[63]

These three works from 1938–39 are each labelled a 'project'. The first is a large wood carving and the latter two are small plaster maquettes. The first two were destroyed in wartime bombing in London, meaning that the photographs are the only record of them. Hepworth spoke about these works, as well as a destroyed large-scale stone carving from 1936, *Monumental Stele*, in her conversations with Bowness in 1970 for her catalogue raisonné:

> This period [the 1960s] did start with a feeling of tremendous liberation, because I at last had space and money and time to work on a much bigger scale. I had felt inhibited for a very long time over the scale on which I could work. If you remember, I had, just before war broke out, made a series of small plasters for monuments. […] There was one sculpture that I did – it was called *Monumental stele* (83) – which was my first chance of doing something large. It was over six feet tall, but was damaged and destroyed during the war. I enjoyed making it so much.[64]

[63] Hepworth, letter to Nicholson, 21 January and 5 February 1969, TGA 8717/1/1/377.
[64] Hepworth, qtd in 'Alan Bowness: Conversations with Barbara Hepworth' (1970), in *The Complete Sculpture of Barbara Hepworth, 1960–69*, ed. by Alan Bowness (London: Lund Humphries, 1971), pp.7–16 (p.7). The bracketed numbers are the sculptures' catalogue raisonné numbers.

Hepworth spoke of the memories of this work as a haunting:

> There were masses of these schemes [projects for monuments devised in the 1930s], all of them meant to be huge, and none of them ever executed. Some of them have always been in my mind, and I think they're related to work I've done in the last decade. *Squares with two circles* (347) for example is a throwback to my frustrations of the 1930's. The *Monumental stele* (83) in the garden of the Mall studio was the first time I had been able to go up to six feet. It was damaged during the war by shrapnel and had to be destroyed. But it's haunted me ever since, and when I was able to make *Squares with two circles* I kept thinking about it. The back view has the curve that was in the earlier work. I don't often express preferences about my own work, but I must admit it's a particular favourite of mine, perhaps because of the earlier connection.[65]

The sense Hepworth gives of the nature of this haunting is that it is something that is familiar that habitually and frequently returns.[66] Hepworth addresses her mortality through attempting to fix herself in history through her museum, autobiography and archive; here, however, it is an engagement with and transformation of the ghost of her earlier work. It points towards the questioning, contingency and ambiguity of Hepworth's practice and alternative methodological engagements with her sculptural archive. The figure of the ghost points towards the disruptive ambiguity inherent in the knowledge gathered through utilising alternative methodologies to approach the marginalised, less-valued or unnoticed aspects of artistic legacy, as Mariá del Pilar Blanco and Esther Peeren write in their introduction to *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory* (2013):

> The ghost, even when turned into a conceptual metaphor, remains a figure of unruliness pointing to the tangibly ambiguous. While it has insight to offer, especially into those matters that are commonly considered not to matter and into the ambiguous itself, its own status as discourse or epistemology is never stable, as the ghost also questions the formation of knowledge itself and specifically invokes what is placed outside it, excluded from perception and, consequently, from both the archive as the depository of the sanctioned, acknowledged past and politics as the (re)imagined present and future.[67]

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[65] Hepworth, qtd in 'Alan Bowness', p.12.
[66] Terms from the *Oxford English Dictionary* definition of the verb 'haunt'.
[67] Mariá del Pilar Blanco and Esther Peeren, 'Introduction: Conceptual Spectralities', *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory* (London and New York: Bloomsbury, 2013), pp.1–27 (p.9).

Where the ghost can point towards what is usually excluded both from the 'sanctioned' past of the archive and 'the (re)imagined present and future' of politics, it foregrounds the hidden instability and ambiguity in authoritative presentations of the past, present and future. In this way, to be with the ghost, the spectre, is to acknowledge the contingency of knowledge and is, then, as Derrida writes in *Spectres of Marx*, a 'being-with specters [that] would also be […] a politics of memory, of inheritance, and of generations'.[68] Hepworth's return to her earlier work – and its haunting of her present – disrupts the chronological clarity of art-historical interpretation. As Derrida writes, 'no time is contemporary with itself'.[69] It is an anachronistic repurposing of the sculptural archive in that it takes something outside of its time. Cultural theorist and critic Mieke Bal has proposed that anachronism can be utilised as a critical methodology of bringing the past into the present.[70] Elizabeth Freeman writes in *Time Binds: Queer Temporalities, Queer Histories* (2010) that anachronism has the power 'to unsituate viewers from the present tense they think they know, and to illuminate or even prophetically ignite possible futures in light of powerful historical moments'.[71]

In this way, there is more to Hepworth's return to past unrealised or destroyed works than that she now has the space, time and money to make them, as she does not copy these old works, but makes new works that are informed by the older works. The connections, also, are not only formal but also political, as she states of the relationship of *Three Forms Vertical (Offering)* (1967) to *Project – Monument to the Spanish War* (1938–39) and the 'personal' investment she had in anti-war politics:

> [Hepworth:] All my life through I've wanted to put a form on a form on a form as an offering.
> *[Bowness:] And this was to be the three-piece vertical sculpture that you made in 1967 [*Three Forms Vertical (Offering)*] (452)?*
> Yes it is. I spent more time on the lowest form than on anything else. Every cut was a personal mark.
> *It's strangely like the* Monument to the Spanish War *(111) – is there a connection?*
> Of course there is. With Viet-Nam people of my age are reliving the same thing. But there's now more passion about it.[72]

[68] Derrida, *Spectres of Marx*, p.xviii.
[69] Derrida, *Spectres of Marx*, p.139.
[70] Mieke Bal, 'Anachronism for the Sake of History: The Performative Look', plenary lecture, Association of Art Historians conference, Royal College of Art, London, 10 April 2014.
[71] Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC and London: Duke University Press, 2010), p.61.
[72] Hepworth and Bowness, qtd in 'Alan Bowness', p.13.

Here, the older work is remembered not only through the archive photograph but also through the tacit memory of its form. Formal similarity also denotes, for Hepworth, historical synchronicity: memories of the Spanish Civil War, and the work that she made memorialising it, come back to inform – or haunt – her 'offering' for the Vietnam War. Hepworth disrupts the past and present of her own career through her archival approach; in this way, her looking back to and re-appropriation of past or unrealised works is an anachronistic act that juxtaposes these moments through a montage approach. It unsettles temporal boundaries – the distinct chronological phases of an artist's career – and, in so doing, provides a methodology both for critical archival thinking and, going further, for a critical methodological approach to artistic legacy.

While Hepworth's plans for her museum, her paper archive, and the utilisation of this paper archive in her *Pictorial Autobiography* demonstrate predominantly an approach to archiving that invests documentary evidence with authority, her archival approach to her art-making is more complex. Hepworth reconfigures her earlier work fundamentally through the different materials, the scale and the juxtapositions in which the new work is made. This is a critical, and an embodied methodological engagement with her archive, a political questioning and repositioning, enacted through process. As Derrida asserts:

> If the readability of a legacy were given, natural, transparent, univocal, if it did not call for and at the same time defy interpretation, we would never have anything to inherit from it. We would be affected by it as by a cause – natural or genetic. […]

> This inheritance must be reaffirmed by transforming it as radically as will be necessary. […] Inheritance is never a *given*, it is always a task.[73]

In this way, Hepworth's engagement with her sculptural archive, through its transformation in new works, demonstrates how through her practice she utilised an alternative methodology in formulating her artistic legacy than the more established art-historical, museological methods she used in organising her museum, autobiography and the depositing of her archive. It also suggests the complexity of this sculptural archive: it is not a legacy that is 'given, natural, transparent, univocal'; instead, it does 'call for and at the same time defy interpretation'. This is how and why Hepworth can re-engage with and complicate this sculptural archive through transforming it.

Valuing tacit knowledge

This section takes a legal document from Hepworth's archive – an insurance policy – as a starting point to investigate how ephemeral, relational, tacit knowledge can become fixed, authoritative, patrimonial knowledge and the impact this has on Hepworth's legacy. In *The Tacit Dimension* (1966), Michael Polanyi states:

> I shall reconsider human knowledge by starting from the fact that *we can know more than we can tell*.[74]

In this way, Polanyi differentiates between explicit, verbal knowledge and tacit, nonverbal knowledge and argues that all knowledge stems from tacit knowing. This section looks at how clarity is constructed through a binary, hierarchical valuing of explicit knowledge over tacit knowledge and what ambiguity and subtlety is thereby lost or obscured. It also looks at how authoritative knowledge is received and guarded and what other forms of engagement with Hepworth's patrimony are devalued and prevented from entering into the authoritative discourse.

Articulating the tacit

The below hand-disablement insurance policy from 1944, from Hepworth's papers housed in the Tate Archive, shows that the insurers valued her right hand over her left.[75]

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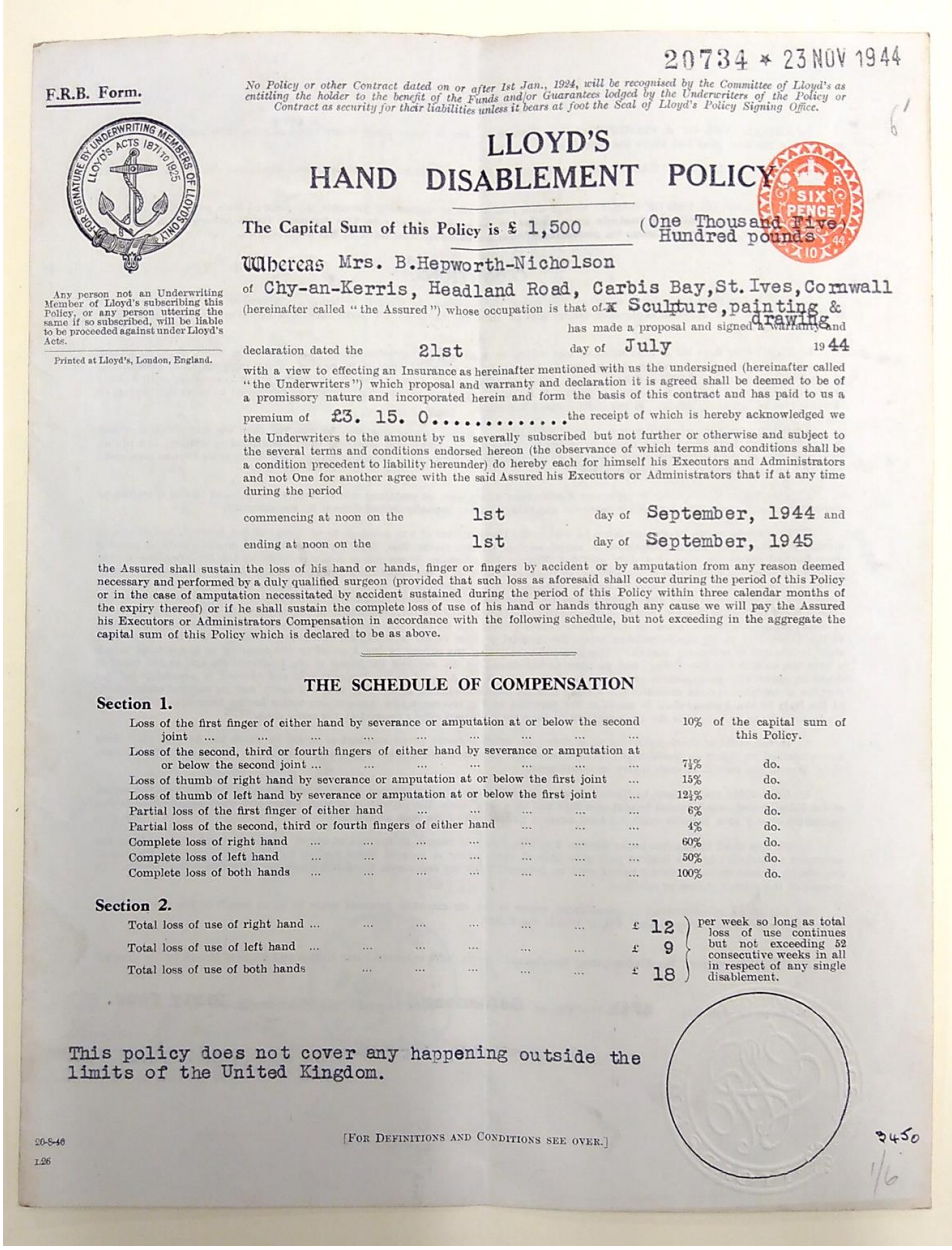
[73] Derrida, *Specters of Marx*, pp.18, 67.
[74] Polanyi, *The Tacit Dimension*, p.4.
[75] Lloyd's Hand Disablement Policy, 21 July 1944, Tate Archive, TGA 20132/5/1/11/3. Hepworth renewed this same policy each year, with only one increase in price on 22 August 1969 (TGA 20132/5/1/11/33), with the final extant policy renewal dated 22 August 1973 (TGA 20132/5/1/11/51).

Even as late as 1973, almost thirty years after this first surviving policy, Hepworth lamented that it was an ongoing 'argument with the insurance people' over the valuation of each hand.[76] It was not that she valued each hand equally; instead, she valued her left hand over her right. Hepworth was right-handed and so in her carving practice, her right hand would undertake much of the physical work of hammering, with the left hand guiding the corresponding chisel. Potentially the insurers decided that the right hand in a right-handed sculptor was more necessary in sculptural practice than the left hand. The fixed print in 'Section 1', however, suggests that this might be the standard policy for hand disablement for a right-handed person, potentially undertaking any work.



20734 * 23 NOV 1944

F.R.B. Form.

No Policy or other Contract dated on or after 1st Jan., 1924, will be recognised by the Committee of Lloyd's as entitling the holder to the benefit of the Funds and/or Guarantees lodged by the Underwriters of the Policy or Contract as security for their liabilities unless it bears at foot the Seal of Lloyd's Policy Signing Office.

LLOYD'S
HAND DISABLEMENT POLICY

SIX PENCE

The Capital Sum of this Policy is £ 1,500 (One Thousand Five Hundred pounds)

Whereas Mrs. B.Hepworth-Nicholson

of Chy-an-Kerris, Headland Road, Carbis Bay, St. Ives, Cornwall

(hereinafter called "the Assured") whose occupation is that of Sculpture, painting & drawing

has made a proposal and signed a warranty and declaration dated the 21st day of July 1944

with a view to effecting an Insurance as hereinafter mentioned with us the undersigned (hereinafter called "the Underwriters") which proposal and warranty and declaration it is agreed shall be deemed to be of a promissory nature and incorporated herein and form the basis of this contract and has paid to us a premium of £3. 15. 0..... the receipt of which is hereby acknowledged we the Underwriters to the amount by us severally subscribed but not further or otherwise and subject to the several terms and conditions endorsed hereon (the observance of which terms and conditions shall be a condition precedent to liability hereunder) do hereby each for himself his Executors and Administrators and not One for another agree with the said Assured his Executors or Administrators that if at any time during the period

commencing at noon on the 1st day of September, 1944 and

ending at noon on the 1st day of September, 1945

the Assured shall sustain the loss of his hand or hands, finger or fingers by accident or by amputation from any reason deemed necessary and performed by a duly qualified surgeon (provided that such loss as aforesaid shall occur during the period of this Policy or in the case of amputation necessitated by accident sustained during the period of this Policy within three calendar months of the expiry thereof) or if he shall sustain the complete loss of use of his hand or hands through any cause we will pay the Assured his Executors or Administrators Compensation in accordance with the following schedule, but not exceeding in the aggregate the capital sum of this Policy which is declared to be as above.

THE SCHEDULE OF COMPENSATION

Section 1.

Loss of the first finger of either hand by severance or amputation at or below the second joint	10%	of the capital sum of this Policy.
Loss of the second, third or fourth fingers of either hand by severance or amputation at or below the second joint	7½%	do.
Loss of thumb of right hand by severance or amputation at or below the first joint	15%	do.
Loss of thumb of left hand by severance or amputation at or below the first joint	12½%	do.
Partial loss of the first finger of either hand	6%	do.
Partial loss of the second, third or fourth fingers of either hand	4%	do.
Complete loss of right hand	60%	do.
Complete loss of left hand	50%	do.
Complete loss of both hands	100%	do.

Section 2.

Total loss of use of right hand	£ 12	per week so long as total loss of use continues but not exceeding 52 consecutive weeks in all in respect of any single disablement.
Total loss of use of left hand	£ 9	
Total loss of use of both hands	£ 18	

This policy does not cover any happening outside the limits of the United Kingdom.

[For Definitions and Conditions see over.]

20-8-40
1.26

Any person not an Underwriting Member of Lloyd's subscribing this Policy, or any person uttering the same if so subscribed, will be liable to be proceeded against under Lloyd's Acts.

Printed at Lloyd's, London, England.

[76] Qtd in *Barbara Hepworth at 70*, 16 mm colour film [5 minutes], [1973], Tate Archive, TAV 286CD.

Hepworth had gradually developed her ideas about the value of her left hand over her right. In the 1940s, she discussed these values with her surgeon friend Norman Capener, who was equally concerned with thinking about the value of the hands in surgery.[77] She wrote to him in a letter in 1949:

> I do agree with you that the hands should work in sympathy. Perhaps 'complimentary' [sic] is the ideal state – which ever decides to be the 'motor' renounces certain intuitions & sensibilities to the other. The left, in right-handed people is certainly the 'feeling' hand.[78]

Following a shoot with the portrait photographer Cornel Lucas in 1959, where he took portraits principally focused on her left hand, Hepworth wrote to him:

> In the normal way it is generally accepted that the right hand, in a right-handed person, is the most valuable of the two hands. In the case of a carver this is not really true – for in the main, the right hand for the sculptor, is the 'motor' hand – holding the hammer which drives the chisel in the left hand. The left hand acts as the thinking and feeling hand and it is the left hand which is trained to detect every contact between thought and material – whether it be the structure of the material being used in all its infinite organic variations or the development of the form to be revealed as the sculptor works. The left hand, it seems to me, develops an enormous sensitivity which co-ordinates the stereognostic perceptions of both hands. As a right-handed person, I find it easier to draw with my left hand than to carve with the chisel transferred to my right hand.[79]

[77] Norman Capener, 'The Hand in Surgery', *Journal of Bone and Joint Surgery*, 38B.1 (February 1956), 128–51. This article was first presented as a presidential address to the Royal Society of Medicine on 7 March 1950, at which Hepworth was present. (See Nathaniel Hepburn, *Barbara Hepworth: The Hospital Drawings* (London: Tate Publishing, 2012), pp.32–37.) Hepworth also gave a lecture to surgeons in which she described her drawings that focused on hands ('Lecture to Surgeons in Exeter', c.1953, untitled typescript with handwritten additions, in *Writings and Conversations*, ed. by S. Bowness, pp.84–92).

[78] Barbara Hepworth, letter to Norman Capener, 24/25 July 1949 (private collection). Qtd in Hepburn, p.34.

[79] Barbara Hepworth, 'Note on Hands', April 1959, unpublished manuscript and typescript, sent to Cornel Lucas in connection with his photographs of Hepworth's hands, in *Writings and Conversations*, ed. by S. Bowness, p.122 (p.122).

For Hepworth, the left hand is more valuable because it *thinks*, *feels* and is *sensitive*. The right hand is a *motor*; is mechanical, perhaps potentially replaceable by a machine. In Lucas's portrait, above, the deep chiaroscuro emphasises the lines in Hepworth's left hand, indicative of the originality of her personality as well as the length of time she has worked as a carver. The pose of the hand, with just two fingers pressing down on the file, suggests the sensitivity of a violinist. The left hand, here, becomes an indexical representation of Hepworth herself. Hepworth had also made a plaster cast of her left hand in 1943–44, which she later made permanent in a durable bronze edition in 1967. An edition of this cast is displayed permanently in the Hepworth Museum.

In the letter to Lucas, Hepworth writes that the left hand is 'trained to detect every contact between thought and material'. What does this mean and how can it be valued? Hepworth clearly put a value on this capacity. It seems to be a trained ability, a tacit knowledge, in that it is something that the carver gradually learns personally through practice. However, it is also tacit in that it cannot be articulated verbally. Hepworth approximates this tacit knowledge through her verbal description of what the experience feels like for her. But in its metaphorical complexity – how can thoughts, which have no physicality, actually come into *contact* with materials? Or, how can materials, which have no linguistic or emotional capabilities, come into *contact* with thoughts? – it is clear that this is an interpretation of her tacit knowledge, rather than a literal description of it. What, then, does this mean for how such descriptions of tacit knowledge are received by those who have little or no experience of such practices?

As described in Chapter One, in her article 'Performance Remains', Schneider discusses the issue of ephemerality in performance in a way that emphasises its tacit knowledge.[80]

[80] Schneider, pp.139–40.

Following the logic of the archive, any 'live' performance – including sculptural practice – is regarded as a loss to history in that it cannot be preserved in the same way as a document.[81] That Hepworth was at odds with this documentary logic is evidenced in her ongoing 'argument with the insurance people' over the valuation of each hand.[82] It is, however, in documentation where Hepworth's performative, tacit experience becomes articulated verbally and repeated in such a way that it becomes a maxim, a general truth, a stock phrase, a cliché, even, and is repeated so that it loses its specificity and meaning. This can be traced through Hepworth's repetition of this interpretation of her hands during her lifetime and how it has been repeated uncritically by scholars and others since her death.

Fixing tacit knowledge

Alongside the two quotes from 1949 and 1959, cited above, Hepworth's ideas about her hands can be traced through more of her writing. In 1934, she describes carving as 'interrelated masses conveying an emotion; a perfect relationship between the mind and the colour, light and weight which is the stone, made by the hand which feels', without the specificity of describing the left hand as being 'the hand which feels'.[83] Following on from the description of the left hand in the 1959 letter to Lucas, in the 1961 BBC documentary, *Barbara Hepworth*, Hepworth uses the language that becomes the standardised interpretation:

> The tools a sculptor uses become his friends and they become intensely personal to one – the most precious extensions of one's sight and touch. The right hand is the motor in carving and the left hand is the thinking, feeling hand – feeling the use of the gouge, chisel, the adze, the point – all these tools have their special uses and the left hand senses the organic structure of the material, as it feels its way about the form.[84]

The clarity of the verbalised articulation, in this film and other audio and audiovisual recordings, is reinforced by Hepworth's elocution in a carefully crafted Received

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[81] Artists have been playing with and pushing the boundaries of such contentions about preservation throughout the twentieth and twenty-first centuries not only through performance but also through the utilisation of materials that cannot be preserved, such as organic matter like fruit and mud, meaning that the notion of the original, singular art object is brought into doubt. As discussed earlier in this chapter, Hepworth was invested in the preservation and documentation of her art objects but also played with materials.

[82] Qtd in *Barbara Hepworth at 70*, TAV 286CD.

[83] Barbara Hepworth, 'Statement', in *Unit 1: The Modern Movement in English Architecture, Painting and Sculpture*, ed. by Herbert Read (London: Cassell, 1934), in *Writings and Conversations*, ed. by S. Bowness, pp.20–23 (p.20).

[84] Barbara Hepworth, 'Contribution to the film *Barbara Hepworth* directed by John Read', 1961, BBC TV, in *Writings and Conversations*, ed. by S. Bowness, pp.142–46 (p.143).

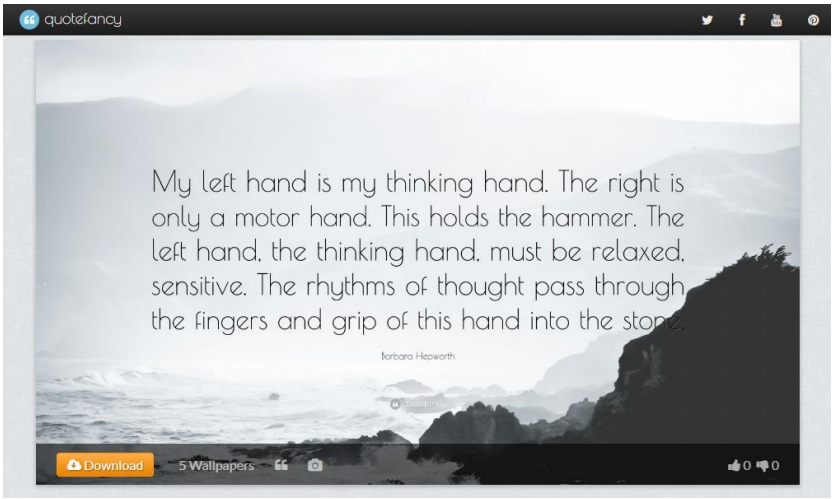
Pronunciation, an accent associated with authoritative statements.[85] The same characterisation of the two hands is found in a 1967 *Daily Express* interview:

> You move around the sculpture, and the whole of you, from the toes up, is concentrated in your left hand, which dictates the creation. The whole of your emotion and your thought goes into that left hand. The right hand is the motor, the engine.[86]

Finally, the characterisation is repeated in the 1970 *Pictorial Autobiography*; in turn, it is this iteration that becomes the fixed reading:

> My left hand is my thinking hand. The right is only a motor hand. This holds the hammer. The left hand, the thinking hand, must be relaxed, sensitive. The rhythms of thought pass through the fingers and grip of this hand into the stone.
>
> It is also a listening hand. It listens for basic weaknesses of flaws in the stone; for the possibility or imminence of fractures.[87]

Hepworth's articulation of this tacit knowledge of her hands, then, is documented through two letters, a film and a newspaper article, and culminates in her *Pictorial Autobiography*. Where, in 1959, Hepworth describes how her left hand 'is trained to detect every contact between thought and material', in 1970 she describes similarly how '[t]he rhythms of thought pass through the fingers and grip of this hand into the stone'. The left hand, she repeats, is the 'thinking, feeling hand', which 'senses' or 'listens' to the material while also passing on '[t]he rhythms of thought' through the fingers into the material. As can be seen, Hepworth gradually evolved her articulation of this tacit experience of carving until the *Pictorial Autobiography*, the quote from which becomes the most famous and oft-repeated interpretation of this experience.



[85] Hepworth received elocution lessons over the course of her life (information from Laura Smith, former Exhibitions Curator, Tate St Ives).
[86] Hepworth, qtd in Hornsby, 'Bringing Art into Everyday Life', in *Writings and Conversations*, ed. by S. Bowness, p.282.
[87] Hepworth, *Pictorial Autobiography*, p.79.

In the catalogue of the 1985 Tate Gallery exhibition, *St Ives 1939–64*, Hepworth's former secretary, the writer David Lewis, wrote 'A Personal Memoir' of his time in St Ives in 1947–55. In this essay, Lewis describes watching Hepworth's receptive hands, her sensitive palms touching everything:

> I remember watching how she felt every surface, not with her fingers but with her palms […].[88]

Lewis repeats this interpretation in an essay written thirty years later to accompany a sale of Hepworth's carving, *Hand Sculpture*, at Christies in 2015:[89]

> *'Barbara had a way of feeling forms, not with her fingers, but with the palms of her hands'*

Within Hepworth's left–right-hand verbalised discourse, there is a valuing of thinking over action. One hand is cast in the role of being unthinking, utilitarian: it *holds* but does not *understand*. The other is thinking, is sensitive and listens; 'rhythms of thought' pass through this hand *into* the material. There is something here that Hepworth is trying to communicate; potentially a sensation she has, a personal feeling, a way of understanding what it is that she does. But in its privileging of thinking over doing, it suggests a fear that carving, particularly a woman's carving, might be misinterpreted by others as being unthinking, functional and merely decorative. The description of her tacit knowledge is therefore steeped in prejudices and essentialisms of the period in which she was working. However, these essentialisms have not been explored in recent scholarship on Hepworth's practice, as can be seen, for instance, in Chris Stephens's 1998 catalogue entry for Tate's bronze cast of *The Artist's Hand* and in an extended 2012 essay by curator Nathaniel Hepburn related to Hepworth's Hospital Drawings series, in both of which Lewis's phrase and Hepworth's 'thinking hand' quote are repeated without critical enquiry. In Stephens's entry, he writes:[90]

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[88] David Lewis, 'St Ives: A Personal Memoir, 1947–55', in *St Ives 1939–64: Twenty Five Years of Painting, Sculpture and Pottery*, rev. edn, ed. by David Brown (London: Tate Gallery Publishing, 1996), pp.13–41 (p.18).

[89] Impressionist & Modern Art Sale, Christies, King Street, London, 25 November 2015, lot 2. Essay is: David Lewis, '"I know this sculpture well. It's an old friend"', *Christies*, 9 November 2015, <http://www.christies.com/features/In-the-studio-with-Barbara-Hepworth-Hand-Sculpture-Turning-Form-6770-1.aspx> [accessed 25 August 2016].

[90] Chris Stephens, 'Dame Barbara Hepworth, *The Artist's Hand* 1943–4, cast 1967', catalogue entry, March 1998, Tate, <http://www.tate.org.uk/art/artworks/hepworth-the-artists-hand-t03154/text-catalogue-entry> [accessed 1 October 2016].

The artists' hands were used as symbols of their creativity in the publication *Unit 1* (1934). David Lewis has described how Hepworth's dominated her outward appearance: 'I remember watching how she felt every surface, not with her fingers but with her palms', he wrote (David Lewis, 'A Personal Memoir, 1947-55, *St Ives 1939-64: Twenty Five Years of Painting, Sculpture and Pottery* p.18). In the late 1950s and early 1960s, they were photographed a number of times caressing sculptures and holding tools by the portrait photographer, Cornel Lucas (repr., Robins 1988, p.105). Hepworth also discussed her hands in relation to her work:

My left hand is my thinking hand. The right is only a motor hand. This holds the hammer. The left hand, the thinking hand, must be relaxed, sensitive. The rhythms of thought pass through the fingers and grip of this hand into the stone.

It is also a listening hand. It listens for basic weaknesses of flaws in the stone; for the possibility or imminence of fractures.
(*A Pictorial Autobiography*, p.79)

The Artist's Hand was cast from her left hand.

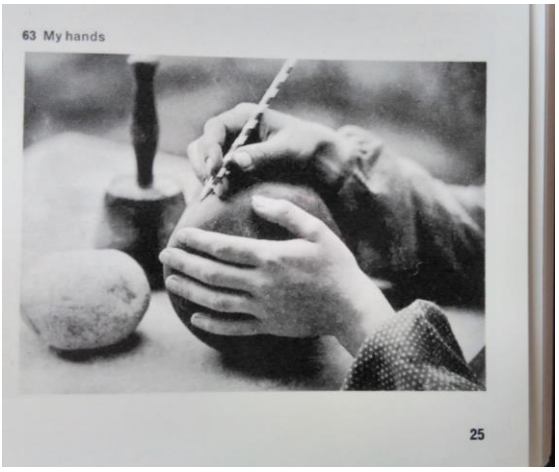
The significance of *The Artist's Hand* being cast from Hepworth's left hand is intimated by the quotation of Hepworth's 1970 maxim but without critical analysis of its meaning. Similarly, the permanent siting of *The Artist's Hand* on the upper floor of the Hepworth Museum on a table where, once a year, a sign commemorating Hepworth's death is placed resting against this sculpture, situates this work, which is unusual in Hepworth's oeuvre in being from a plaster cast, in a similar role to a death mask. In its indexicality of the hand of Hepworth, then, the sculpture can be interpreted as having an archival, rather than artistic, function, preserving, as the maxim also does, an approximation of a tacit knowledge that is impossible to archive.

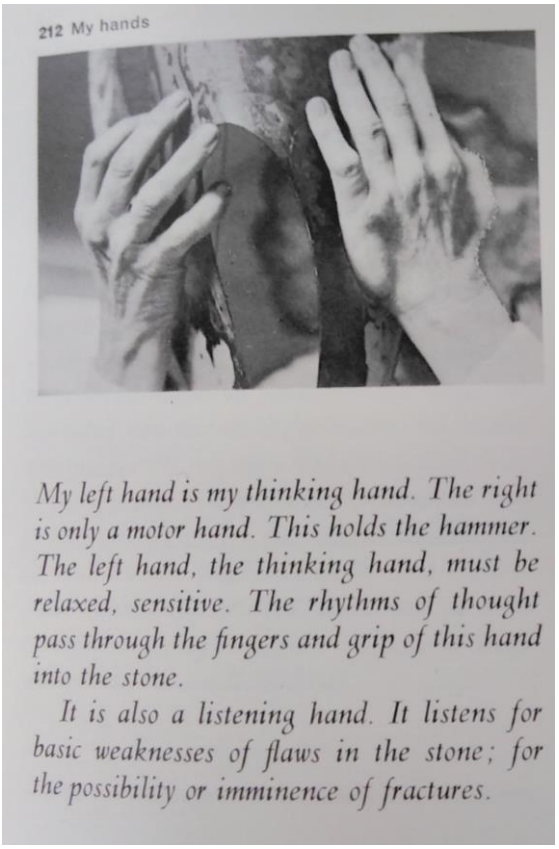
In the case of Hepburn's essay, the 'thinking hand' phrase is used to interpret retrospectively a 1934 photograph of both of Hepworth's hands, stating incorrectly that this photograph is situated alongside the phrase in the *Pictorial Autobiography* when they are 54 pages apart.[91]

[91] Hepburn, pp.36–37. Hepworth, '63 My hands' and '212 My hands', *Pictorial Autobiography*, pp.25, 79.

Hepworth's hands are featured prominently in portraits throughout her career. In *A Pictorial Autobiography* she selected photographs of her hands, which had first appeared in the Unit One exhibition in 1934. Hepworth is shown with her hands resting on a near-spherical piece of stone or clay, with another stone and a mallet creating a tight triptych. Her right hand is poised, ready to draw, while her left, although static, seems alive with the conscious act of feeling, holding and thinking. Her secretary in the 1950s, David Lewis recalled: 'I remember watching how she felt every surface, not with her fingers but with her palms'.[52] Accompanying the photo of her own hands, Hepworth wrote:

My left hand is my thinking hand. The right is only a motor hand. This holds the hammer. The left hand, the thinking hand, must be relaxed, sensitive. The rhythms of thought pass through the fingers and grip of this hand into the stone. It is also a listening hand. It listens for basic weaknesses of flaws in the stone; for the possibility or imminence of fractures.[53]





In this instance, Hepworth's articulation of her left hand coupled with Lewis's description of her palms are used to interpret a photograph of both of her hands from 1934, stating how the left hand in this photo 'although static, seems alive with the conscious act of feeling, holding and thinking'. What implicit value judgements are taking place if the reader is being reminded that thinking is involved with sculpting and not just action? What does it do to understandings of Hepworth and her legacy if all depictions or understandings of her hands – and her act of carving – are reduced to stock phrases, with no critical reading of the value judgements inherent in such maxims? What alternative knowledge is lost through this activity?

Like the bronze of her hand, which was cast in an edition of seven in 1967 over twenty years after the plaster cast was made,[92] the repetition of this quote attempts to make the ephemeral and tacit into the fixed and monumental. In this way, the repeated and

[92] *The Artist's Hand* (plaster cast 1943–44, cast in bronze in an edition of seven 1967).

uncritical insistence on Hepworth's valuing of her left hand over her right becomes as problematic as the insurer's insistence on the right hand's value over the left, so entering into patrimonial knowledge and the insurer's binary, explicit 'value' discourse. Likewise, the insistent reading of Hepworth's practice through the interpretative framework of this quote locates her tacit experience through the logic of the archive. In this way, the repetition, without tacit experience or critical analysis, of this interpretation of carving renders the quote an archival, authoritative monument rather than an open, discursive reflection.

Received knowledge

In 2014, during a period of closure at Tate St Ives when the Hepworth Museum remained open, the Visitor Services staff were invited to undertake a project that would respond to Hepworth's legacy. Gallery assistant Andrea Phillips, who has worked at Tate St Ives and the Hepworth Museum since 2002, chose to interview three early staff members of the museum in order to record their memories of the site and their duties.[93] What Phillips's interviews reveal is that Hepworth Museum staff:

> […] care very deeply about the importance of continuation and endeavour to maintain the tradition of the way tasks are carried out in correlation with the way things were done when Barbara Hepworth (BH) was alive and practising as a Sculptor at Trewyn Studios.[94]

What the 'vigilance of staff in maintaining this legacy' has meant is that changes to the museum – for instance, in Phillips's account, an occasion when the pond was leaking so needed to be drained and the ensuing 'upset' that this caused for staff – have been responded to with some 'fear' as there was a 'threatened continuation of an unspoken tradition'. Legacy, in Phillips's interpretation of her and other staff members' views, is about maintenance: keeping things 'the same as it always was'.[95] It is understood that the staff are the keepers of this legacy and the work they undertake is taken to be an inheritance passed down directly from Hepworth through to the early museum staff members (which included Hepworth's secretary, Brian Smith, who became the curator of

[93] These are Ann Porter (started work at the museum in 1993), Dell Casdagli (started work prior to 1986 and still volunteers), Wendy Smaridge (began volunteering in 1993 and later offered a position).
[94] Phillips, [p.1].
[95] Phillips, [p.3].

the museum and George Wilkinson, her assistant, who became the technician) and finally to the staff today.[96]

The knowledge that the museum staff members inherit from one another, then, is understood as being 'a sort of paper doll chain of continuity' from Hepworth's time to the present. More than this, however, it is even a 'holding back of time':

> The Hepworth Museum is all about preserving and the holding back of time, to the time when Barbara Hepworth was still present […].
>
> The garden and Trewyn Studio was left to the nation by the family of BH on the understanding that it would remain as close as possible to the way it had been when BH had lived here. Since that time the vigilance of staff in maintaining this legacy has been like a big invisible balloon being passed from one generation of staff to the next, with such dedication and a duty of care.

However, as far as Phillips knows, 'there is no [written] history of policy […] regarding staff duties and procedures' meaning that it is the inheriting of knowledge from one staff member being trained by another that retains the perceived continuity.[97] Smith and Wilkinson were the direct links back to Hepworth's time, with subsequent staff members receiving their knowledge through these conduits. Was it Hepworth, then, or Smith, or a subsequent staff member who decided that staff should 'pick up leaves (as she [one of Phillips's interviewees, Wendy Smaridge] was for some reason not allowed to sweep up leaves)' and is such a procedure still necessary? Not only is the logic behind some instructions obscure, then, but for others no firm procedure has been passed on, as Phillips states:

> At the end of the day we still empty out the water from River Form [1965] and this does sometimes worry me as there are many different ways staff do this; some people use a plastic cup, some people use a hand brush and some on the advice of the conservation team use a sponge […]. I always find this slight discrepancy a bit worrying, as it is an example of what happens when a firm procedure is not passed down from one to another staff member. It is so pleasing that not much ambiguity has crept in over the years.[98]

The knowledge inherited must be without 'ambiguity'. It must be exact and certain, not open to more than one interpretation. The method of passing on such knowledge is through an oral – rather than written – history and is also an inheritance of tacit knowledge from Hepworth's time passed on through performative instruction rather

[96] This also includes the inheritance of procedures through family lines, as is the case with father and son technicians Norman and Simon Pollard (Norman having worked at the museum from 1985 and also for the Hepworth Estate until his retirement).
[97] Phillips, [p.25], [pp.3, 3–4], [p.4].
[98] Phillips, [p.20], [p.21].

than documented or written procedures. In this way, it potentially creates value for the knowledge of staff members, which would usually be less valued or visible within the museum. However, in the attempt to preserve and fix the received knowledge rather than critique it and allow it to adapt and change – for example, if an inherited procedure is found to not be as effective as that developed by a current staff member – then the staff are devaluing their own knowledge and potentially decades of experience for the sake of a perceived artistic intentionality that may be an inaccurate interpretation anyway. In this way, the approach to knowledge is 'received' in that it receives and repeats knowledge from authority figures as 'fact' and cannot allow for ambiguity.[99]

The inheritance of knowledge that is received and repeated as unquestionable fact can potentially be a means of retaining Hepworth's artistic intentionality. However, it can also be a way of shutting down alternative, and valid, interpretations and approaches, occluding ambiguity in favour of a binary logic of right and wrong. This can be found, too, in how some tour guides utilise art-historical knowledge in relation to the interpretations of visitors, as I observed of a school-group tour in 2014:

> Students thought Infant [1929] looked Chinese – a little Buddha – but [the Tate tour] guide said it was African because of Picasso influence.[100]

The students' interpretation of this sculpture is discounted by the Tate guide because it does not fit with the received art-historical knowledge, where only one interpretation can be understood as valid. Such unambiguousness not only cannot be supported with absolute evidence but is also a way in which alternative knowledges are marginalised. For the staff, their own tacit knowledge of the museum, built up, for some, over decades, might lead them to question some inherited methods of working. But this knowledge is not given validity: each staff member is expected to inherit the working methods from their predecessors, a knowledge thought to come from Hepworth directly through her inheritors, but which, consequently, is

[99] 'Received knowledge' is defined as such in Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger and Jill Mattuck Tarule, *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (New York: Basic Books, 1986). It is interesting to note in relation to the gendered sociological interpretation of received knowledge in *Women's Ways of Knowing* that the majority of the Hepworth Museum staff members are women and that the knowledge they are inheriting is principally through male figures – Bowness, Smith and Wilkinson – to whom they give authority.

[100] Note from watching a Tate tour of the Hepworth Museum for a school group, 18 July 2014.

received rather than adapted or critiqued and may not actually be an accurate rendering of Hepworth's intentions.

Patrimonial knowledge and proprietorial touch

In the first part of this section, Hepworth's ambiguous tacit understanding of her hands is gradually replaced by an unambiguous and explicit demarcation of value as expressed and documented verbally through a privileging of thinking over doing. In the second part, procedures are inherited through a chain of people going back to Hepworth; in turn, however, this devalues the accumulated tacit knowledge of those staff members working at the museum in favour of an unambiguous belief in the authority of received knowledge. In this part, I look at how the valuing of different forms of knowledge within Tate relates to the specific issue of patrimony and proprietorial rights.

The appearance of many of the works of art on display in the Hepworth Museum has changed over time, with some affected by the wet, salty climate such as the bronze sculptures in the garden that have changed to a blue-green patina (in contrast to other editions of the same works in alternative climates) or the fading of wooden sculptures on the sunny upper floor. Change has also occurred where people have touched the works, encouraged to do so by their sculptural form and texture. This has happened with the edition of the bronze *Garden Sculpture (Model for Meridian)* (1958), which is ordinarily situated in the museum garden but which was also exhibited as part of the *Sculpture for a Modern World* exhibition. As co-curator Chris Stephens said of this work in my interview with him in the exhibition in 2015:

> This normally sits in the garden [of the Hepworth Museum,] […] which is why that knob […] is very polished, and lost its patina, because everyone touches it.[101]

The authorisation to touch the works is argued by many visitors to derive from Hepworth herself, as these visitors to the museum stated in July 2014:

> Woman 1: One of the things that she [Hepworth] really loved was the fact that people should touch

[101] Interview with Chris Stephens, 20 October 2015.

and feel her work, and we feel that that's very much lost [now in the Hepworth Museum]. And I know that he [the guard] has to say that ['don't touch'], but you feel it's almost cheating her from what she really wanted.
Woman 2: We feel very strongly about that because we work in 3D ourselves and half of the point of working in 3D is *touching*, it's *tactile*. […] So when people weren't looking – I hate to say it – we actually touched a piece!
Woman 1: But then it adds to the piece over time, because you get the shine on it.
Woman 2: It develops the piece, it develops a patina – they don't get [it, i.e. the guards].[102]

An inconsistency manifests itself here, then, in terms of the museological mission to preserve the artist's patrimony, in keeping with the artist's wishes, and the artist's seemingly opposing wish for people to engage with her patrimony through touch. What this illustrates, in material terms, is how ephemeral, tacit, relational knowledge exists within the museum and Hepworth's legacy in a way that explicitly points towards issues of patrimonial knowledge and proprietorial touch. This incongruity, then, reflects a wider museological issue in terms of Tate's historic purpose to preserve and its contemporary purpose to engage and how this is revealed through patrimonial knowledge, as expressed through authoritative cataloguing interpretation and the question of ownership.

Similar to the effects of corrosive rust on the refined metal tools in the studios, as discussed in Chapter Two, people's touch is understood to be detrimental to sculpture in how it can remove patina (and so the artist's intention), can blacken touched areas through oil, dirt, skin cells and sweat, and in its erosive effect on some materials.[103] In the Tate catalogue entry for *Garden Sculpture (Model for Meridian)*, written by curator Matthew Gale (and published in the 1999 volume *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives* compiled by Gale and Stephens and now published on Tate Online), people's touch, particularly where the patina has rubbed off

[102] Visitor interview #15, Hepworth Museum, 18 July 2014.
[103] See, for example, 'Conservation Notes: Why We Don't Touch the Art', *Art Matters Blog*, Art Gallery of Ontario, Canada, 30 July 2012, <http://artmatters.ca/wp/2012/07/conservation-notes-why-we-dont-touch-the-art/> [accessed 11 April 2017].

at the forward-pointing end of the coil, is associated with the sculpture's exposure to environmental weathering and to bird faeces (called 'bird lime'):[104]

> The artist's cast of *Garden Sculpture (Model for Meridian)* which came to the Tate has, appropriately, been sited in her garden. It has a pale green patination, slightly worn at the edges, and has also suffered from exposure to handling, accumulation of leaves and rain, and bird lime.

This is described as part of this sculpture's more general ill fortune, its 'vicissitudes', in the following sentence.[105] In a conservation blog written by the Art Gallery of Ontario on 'Why We Don't Touch the Art', they state that:

> All of these damages [from touching] create permanent changes in the work of art. It is possible that the work may be cleaned and/or repaired, but it is also a fact that the object will never be the same again.[106]

In this way, the touch of the audience hand does not contribute to the construction of knowledge but potentially destroys it and thereby impedes authentic interpretation.

The issue here has wider implications for the question of patrimony and of patrimonial knowledge. In relation to the difference between curatorial and audience handling, professor of museology Fiona Candlin notes that '[t]ouch is hierarchical and proprietorial'.[107] The touch of the public is denied 'proprietorial' rights, in part, in that it is not valued as a contribution to museological knowledge. The sculpture is understood legally as part of the nation's patrimony, cared for by Tate. However, does 'the nation' –

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[104] 'Bird lime' is a euphemism for faeces used principally by conservators and in discussions of damage to vehicle paintwork (see, for example: 'Projects Gallery – Robert Clatworthy Bronze', *Patina: Art Collection Care Limited*, <http://www.patinaart.co.uk/projects-gallery/clatworthy/> [accessed 10 July 2017], description for image 10 of 17; and 'Why Bird Droppings Damage Car Paintwork', *Honest John*, <https://www.honestjohn.co.uk/news/parts-and-accessories/2011-04/bird-droppings/> [accessed 10 July 2017]). 'Bird lime' is also a term used for a bird-catching substance that is illegal in many countries including the UK; the sticky, adhesive-like quality of both the bird-catching substance and droppings is likely the reason the term is used for both.

[105] Matthew Gale, '46. *Garden Sculpture (Model for Meridian)* 1958', in *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, ed. by Matthew Gale and Chris Stephens (London: Tate Publishing, 1999), pp.182–86 (p.186), <http://www.tate.org.uk/art/artworks/hepworth-garden-sculpture-model-for-meridian-t03139> [accessed 12 April 2017]. A similar description is given in the entry for *Figure for Landscape*: 'The sculpture has weathered as a result of its position in the artist's garden; the perennial problems remain handling and leaf deposits, weather and bird lime.' (Matthew Gale, '52. *Figure for Landscape* 1959–60', in *Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, ed. by Gale and Stephens, pp.200–02 (p.202), <http://www.tate.org.uk/art/artworks/hepworth-figure-for-landscape-t03140> [accessed 13 April 2017].)

[106] 'Conservation Notes'.

[107] Fiona Candlin, 'Don't Touch! Hands off! Art, Blindness and the Conservation of Expertise', *London: Birkbeck ePrints*, <http://eprints.bbk.ac.uk/775> [accessed 12 April 2017], p.13 (originally published in *Body and Society*, 10.1 (2004), 71–90).

as understood at the time this sculpture was presented to the national art collection in October 1980 by the executors of the artist's estate – still exist, or did it ever? As cultural theorist Stuart Hall states in his 2000 keynote lecture, 'Whose Heritage? Un-settling "The Heritage", Re-imagining the Post-nation': 'the nation-state is both a political and territorial entity, *and* what Benedict Anderson has called "an imagined community"'.[108] What 'public', therefore, as part of what 'nation' does Tate work for to fulfil its 'legal and fiduciary duties'? The Tate Style guide outlines Tate's responsibilities and how they relate to the methodology of writing catalogue entries:

> Tate has a responsibility to know what it owns on behalf of the nation and posterity in order to fulfil its mission of increasing the public's enjoyment and understanding of the collection and to meet the many legal and fiduciary duties attached to its statutory role and position as a publicly funded repository of artworks and mediator of cultural value. A cataloguing methodology that combines empirical data with texts that are analytical and interpretative continues to meet a range of different practical needs within the museum, as well as express knowledge in a form that can be understood and accessed by a wide range of potential users.[109]

The paradox inherent in the museological mission – that the museum is at once the authoritative and powerful preserver, interpreter, mediator and value-builder of the nation's patrimony while also administrating that patrimony on behalf of 'the nation' and its 'imagined community' of people who, rather than contributing to the value-building or having proprietorial rights, are instead positioned as passive recipients of the interpretations and values of the museum – is a position that has come under increased questioning particularly in recent decades and yet remains embedded in institutional methodologies, such as in cataloguing practice and its ordering of knowledge. As Hall writes:

> [Collections] […] have always been related to the exercise of 'power' […] – symbolic power to order knowledge, to rank, classify and arrange, and thus to give meaning to objects and things through the imposition of interpretative schemas, scholarship and the authority of connoisseurship. As Foucault observed, 'there is no power relation without the relative constitution of a field of knowledge nor any knowledge that does not presuppose and constitute… power relations'.[110]

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[108] Stuart Hall, 'Whose Heritage? Un-settling "The Heritage", Re-imagining the Post-nation', *Third Text*, 49 (2000), 3–13 (p.4). See Benedict Anderson, *Imagined Communities* (London: Verso, 1983).

[109] *Tate Style: Rules and Guidelines*, updated May 2011, p.143. This Tate-wide style guide, compiled by Tate Research, is now adapted on Tate's intranet, *Tatenet*.

[110] Hall, p.4. The embedded quote is: Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. by Alan Sheridan (New York: Vintage, 1995), p.27.

In this way, the ordering of knowledge and the concomitant authority over interpreting 'national' patrimony highlights the power relation between those who administer the patrimony 'on behalf of the nation' and those who are occluded from contributing to knowledge on that patrimony, and it does this through its dominant value systems.

The knowledge and value systems through which catalogue entries function have 'long been subject to serious critique', as the Tate Style guide acknowledges:

> […] the existence of a strong and well understood cataloguing methodology remains of fundamental importance to many of the museum's core functions and practices. Although rooted in an empiricist, materialist and legalistic approach to knowledge that has long been subject to serious critique, this methodology continues to provide a flexible and well understood basis for scholarship about individual works of art, and, in updated and expanded form, lies at the core of collection research practice at Tate. Cataloguing practice frames the principles underlying the documentation of works of art within the museum as a whole and today, as in the past, provides a coherent vision of the key questions to be asked about works of art.[111]

The argument laid out here for the continuation of this methodology is that it is 'well understood' and provides a 'coherent vision', reflective of the museological desire for clarity in contrast to ambiguity. The approaches to knowledge described here – as 'empiricist, materialist and legalistic' – connect principally with connoisseurship, conservation and art history respectively. Elsewhere, the Tate Style guide states that the 'style of writing [of the catalogue entry] is precise, clear and the tone objective, qualities that complement the scholarly authority of the texts and ensure their value for later generations (or, at least, avoid undermining these aspirations as imprecise and subjective writing would)'.[112] Precision, clarity and objectivity are favoured, therefore, in contrast to ambiguity and subjectivity. As Dewdney, Dibosa and Walsh write in their 2013 study of Tate Britain's engagement with audiences:

> The assertion of the independence of curatorial knowledge, despite the decades of critique emerging from critical museology has to be taken as an institutional phenomenon.[113]

The mode of transmission of the entry's written text, in being presented in a tone that suggests accuracy and precision and yet is also informed by the value-judgement process of connoisseurship, for instance, constructs a framework of authority over that communication, disavowing the implicit biases of the knowledge-gathering and value

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111 *Tate Style*, p.142.
112 *Tate Style*, p.143.
113 Dewdney, Dibosa and Walsh, p.103.

judgements, subjectivities that are so engrained in Tate's cataloguing procedures as to be an unrecognised institutional subjectivity.

While the entry for *Garden Sculpture* has been published online, thereby allowing for wider and more distributed public access, the entry was first published in book form in 1999 and, now published online as an entry by Gale written in March 1998, will never be altered (including not making additions to its exhibition history and bibliography, for instance). In this way, the catalogue entry, despite being online, remains framed by the fixed structure of book publication and its authoritative value systems in contrast to the additive, multi-authored possibilities of digital publication. Consequently, despite aspects of the entry for *Garden Sculpture* potentially not being in keeping with present Tate Curatorial thinking, the 1998 text remains the current interpretation of this sculpture.

In this way, Hepworth's legacy is mediated to audiences through an authoritative and yet institutionally subjective process whereby specific knowledges are privileged and others devalued. The question of who is given authority to build value for Hepworth's legacy is therefore implicated within the question of patrimony and proprietorial rights.

Reforming value and knowledge through the studio objects

When it comes to sculptural practice and people's tactile engagement with her sculpture, as discussed above, Hepworth had a more complicated understanding of and engagement with her legacy. This complex approach is evident in her decision to exhibit her studio objects as part of her prospective museum, as she writes in her Will:

> I GIVE to my Trustees […] such sculptures and other works executed by me in any medium and such of my tools and other equipment (not being sculptures works tools or equipment otherwise bequeathed by this my Will or any Codicil hereto) as my Trustees shall within six calendar months from my death select as being suitable for exhibiting pursuant to paragraph (b) of this Clause which selected sculptures works tools and equipment are hereinafter together referred to as "the selected items"
> (b) My Trustees shall (subject as hereinafter provided) cause the Trewyn Property to be used and enjoyed as a museum or showplace for the public exhibition for educational purposes of the selected items and any other of my works tools or equipment which may for the time being be received by my Trustees for this purpose and my Trustees shall permit the selected items and any other such works tools or equipment to be exhibited accordingly[.][114]

[114] Hepworth, 'Last Will and Testament', clause 9a–b, pp.12–13.

Hepworth is clear in her Will that her tools and equipment are not part of the 'personal chattels' to be inherited by her daughters.[115] Instead, she positions her tools and equipment as part of the property reserved for her prospective museum that she gives to her executors. Hepworth's tools and equipment – unlike, for instance, her furniture or her photographs – are detailed as fundamental to the museum's collection and positioned in the same group, 'the selected items', as the works of art that will be displayed. The inclusion of tools and equipment in the museum display has had a knock-on effect that, as discussed, in November 2016 caused a newly defined area of Tate's collection to be formed, the Material and Studio Practice Collection. Hepworth's valuing of her tools and equipment alongside her works of art and the 'educational purposes' she thought might be afforded by these 'selected items' defines the tools and equipment in terms of providing valuable knowledge. But how does this sit within the knowledge and value systems within which Tate usually functions, as described in this chapter?

In the decades since the establishment of the Hepworth Museum, the tools and equipment have not been invested with as much value as the works of art, as is attested to by their deterioration as well as the delay in formalising the gift to Tate.[116] Through Hepworth's stipulation that the tools and equipment are an integral part of the museum's collection, however, a proviso is articulated that serves to complicate, and augment, understandings of Hepworth's legacy. As the next chapter details, returning value to Hepworth's tools and to the proposition of tacit knowledge opens up the complexity of how value has been limited and defined by patrimonial legacy but also how it can be broken open again through rethinking the role and status of these tools, which she clearly deemed of value in the Will.

The question of value in relation to the studio objects is more important than has been considered previously. While Tate conservators, curators and Alan and Sophie Bowness articulate the value of the studio objects through Hepworth's intention in her Will, the objects have not been considered as valuable outside of this property relation.[117] Hepworth's valuing of and decision to include these objects as part of the museum

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115 Hepworth, 'Last Will and Testament', clause 6c, p.10.
116 'The contents of the workshops were not included in the 1980 gift because there was insufficient time to prepare an inventory of them. They were presented to Tate by the Hepworth Estate in 2016.' (S. Bowness, *The Sculptor in the Studio*, n.126, p.139.)
117 A. Bowness, *A Guide to the Barbara Hepworth Museum*, [p.4] and S. Bowness, *The Sculptor in the Studio*, p.87. See also Chapter Two.

collection gives them a status that disrupts the conception of an art museum's collection, as is attested to by the formulation, forty years after the museum's founding, of a new collection within Tate, as well as the delay in finding a way of including these objects in the collection.

The Material and Studio Practice Collection has currently been demarcated but the studio objects have not yet been positioned within this formulation. What will be included, then, in this new collection? Will the cigarette butts, the marble chippings, the empty whisky bottles and the old blocks of wood be included? What knowledge do these fragmentary, partial things create, if any? Whisky and cigarettes remind of the bodies that once inhabited this space, but the cigarette butts have not been inventoried by Tate Conservation and the whisky bottles are considered only in light of their potentially containing liquids that Hepworth used in her art-making.[118] A large canister of Flit insect spray also gives a sense of the environmental conditions of working in the studios and the bodies in there. A radio case, now eaten by wood worm, suggest that sounds other than stone carving or talking would have emanated from the space. Mechanised equipment, like the Carborundum wheel, are likely unusable now; some of the other tools and equipment would also potentially fall apart if they were to be used in the way they were originally intended. But this is not to suggest they are unusable, in another way as the following chapter demonstrates.

[118] Heuman and Rolfe, *Inventory: Stone Studio*.

Chapter Five – Curatorial intervention

This chapter asks the key research questions for this thesis, namely: How can a curatorial research methodology serve to disrupt the established narrative of Hepworth's legacy and what new knowledge and value is subsequently revealed? How is value formed and how can it be reformed differently? As outlined in Chapter Three, the early methodologies I employed for this research served as strategies to demonstrate the extent of the dominance of the established narrative of Hepworth's legacy. In identifying that the problematics of Hepworth's cultural legacy were closely connected to the organisation and interpretation of her patrimonial legacy, I recognised that the methodology for thinking through these problems and opening out alternative epistemologies and ontologies would be found in and by means of attending to Hepworth's patrimony. I came to the methodology during the course of my research journey through recognising how it was not possible to step outside of the dominant narrative without a method that repositioned the centre of the discourse away from the established art-historical, biographically driven interpretation of Hepworth.

As stated in the Introduction, the research method employed has not just been to collect data. Rather, as an AHRC-funded collaborative doctorate at Tate focused on creating new knowledge to instigate change, the research was both highly situated and effectively practice-led, enabled by my status as an embedded researcher. As Law and Urry describe, such research roles and methods can be usefully understood as '<u>performative</u>':

> By this we mean that: they have effects; they make differences; they enacts [sic] realities; and they can help to bring into being what they also discover.

In this way, research methods are political in their intervention into and shaping of reality, thereby making new realities visible:

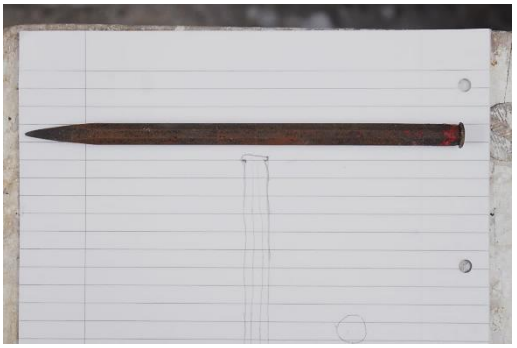
> It is also about what might be made in the relations of investigation, what might be brought into being. And indeed, it is about what should be brought into being.[1]

The research method enacted for this project is a practice to test and model change in and of itself and thereby to reform knowledge and value around Hepworth's legacy, particularly within Tate. It is process-driven and discursive in its approach, specifically connecting to recent thinking on the curatorial. It is also informed by montage in its

[1] Law and Urry, pp.3, 5.

active intervention in removing, or 'cutting out', the chisel from its fixed display setting at the Hepworth Museum and resituating it in alternative contexts making different, contrasting juxtapositions at Tate St Ives and Tate Britain. This chapter will evidence how the method of the research practice engaged with my key research questions to open out new knowledge and value systems in relation to Hepworth's legacy.

The previous chapter demonstrated the ways in which Hepworth was involved in the construction of her dominant legacy, but also how she questioned and unsettled this narrative through discursive, open-ended dialogues created through an archival approach that was complex and contingent and what this means for understandings of her legacy. In turn, this chapter draws from this project's primary research methodology to explore the ways in which this method disrupted the established narrative of Hepworth's legacy, what values were questioned and what new values were formed through the exploration of new knowledge.



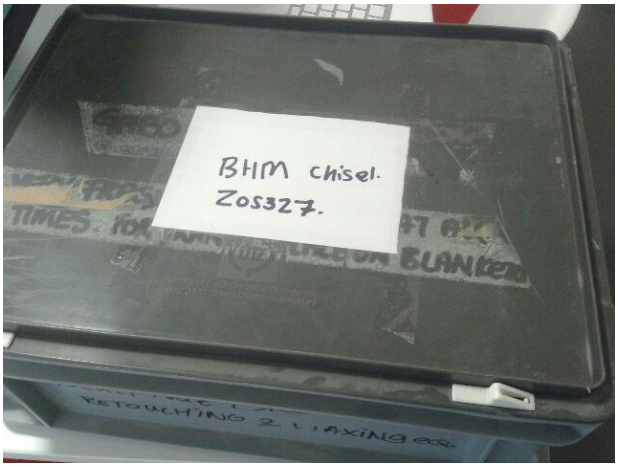
This chapter, therefore, focuses on the outcomes of and changes instigated by this project's primary research method: a curatorial intervention in which I selected a chisel from the preserved stone-carving studio at the Hepworth Museum for display, handling and discussion at Tate St Ives and Tate Britain.

I selected the chisel with the curator of the Hepworth Museum and my co-supervisor, Sara Matson, on 27 February 2015, having spoken with stone-carver and researcher David A. Paton about the significance of different stone-carving tools for practitioners. I therefore chose a point chisel as points are fundamental tools in carving practice. I selected this particular point chisel because of its location on a turntable, 'Table M', that I knew had been photographed at intervals over the decades. Likewise, the red colouring at its end meant that I would potentially be able to identify it more easily in photographs. Red colouring also meant that it was possibly a favoured tool by Hepworth or had been coloured by the manufacturers, Alec Tiranti Ltd, therefore suggesting its place in possible value systems. I also noted that its shape had resemblances with other kinds of objects such as a pencil or biro and considered that these associative contexts might be explored in discussions.

Following its selection, the Tate St Ives registrar logged the chisel on Tate's collection database The Museum System (TMS), thereby allocating it an asset number, Z05327, for tracking its location, as can be seen in the report of the item's movement below. This chisel now has a permanent record on Tate's database, signifying this project's curatorial intervention into established museological value as expressed through the classification system of the museum database. The careful tracking of the chisel via the database for this project was likewise in distinction to the uncertainty surrounding its status and precise location while displayed at the Hepworth Museum (as I explore below).

Similarly, while the chisel had previously not been treated to the equivalent level of conservation care as the works of art displayed at the Hepworth Museum, its allocation of an asset number and transportation and installation for this project meant that it was treated to the same level of care as Tate gives to other cultural objects it stores, transports and installs. What this signifies is how value can shift and be reformed through the conferral of asset status, thereby indicating also how knowledge – in this

case, the need for certainty surrounding the chisel's identity and location – is intimately tied to the construction of value.

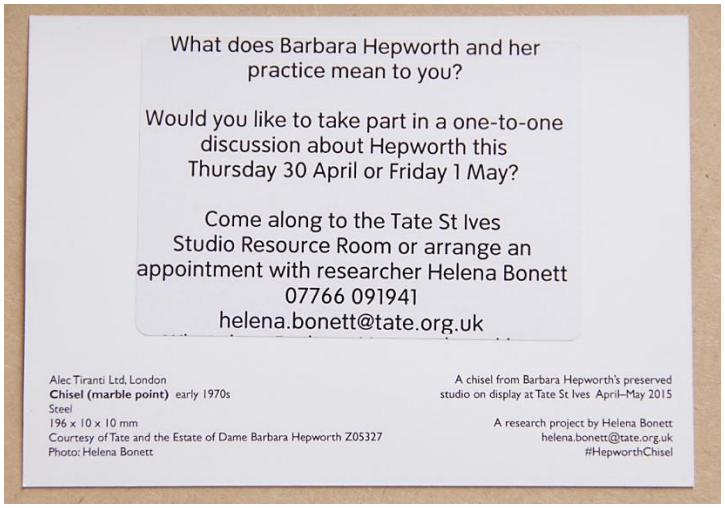


As the below report shows, on 2 April 2015 the chisel was packed and transported via hand carriage by the registrar and curator to Tate St Ives where it was initially kept in the store and then installed by art handlers in the Studio Resource Room on a specially designed display stand, under perspex and on a weighted plinth from 8 April to 14 May. It was then deinstalled and transported by specialist art handlers, along with sculptures borrowed for the *Sculpture for a Modern World* exhibition, to Tate Britain via the Tate Store on 29 May. It was kept in storage and brought out on two occasions by art handlers and a registrar on 20 July (to the Duffield Room) and on 7 August (to the Hyman Kreitman Reading Rooms) before being transported back to Tate St Ives on 30 September where it was kept in storage until refurbishment of the Hepworth Museum was completed and the museum reopened on 26 March 2018. The 20 July movement is potentially not included on this report as the Duffield Room (an events and meeting room in the Clore extension at Tate Britain) is not a verified location for the display of cultural objects but was allowed on this occasion as it was a short, one-off event with Tate conservators and curators present.

ZD5327

Date	Trans Type	Trans Status	Location	Purpose
30-Sep-2015	Move temp	Completed	TATE ST IVES, TI, (unspecific), [Tate St Ives, specific location unknown]	not on display
07-Aug-2015	Move temp	Completed	TATE BRITAIN, TG, J, (unspecific), [Tate Britain, J area, specific location unknown]	not on display
07-Aug-2015	Move temp	Completed	TATE BRITAIN, TG, Archive, [Tate Britain, Library and Archive]	not on display
29-May-2015	Move temp	Completed	TATE BRITAIN, TG, J, (unspecific), [Tate Britain, J area, specific location unknown]	not on display
22-May-2015	Move temp	Completed	TATE STORE, TS, G, 002, [Tate Store, acquisitions, sculpture store, shelf 002]	not on display
14-May-2015	Move temp	Completed	TATE STORE, TS, (unspecific), [Tate Store, Southwark, specific location unknown]	not on display
08-Apr-2015	Move temp	Completed	TATE ST IVES, TI, R, [Tate St.Ives, Resource Room]	on display
02-Apr-2015	Move temp	Completed	TATE ST IVES, TI, R, 001, [Tate St.Ives, Resource Room, Art Store]	not on display

In attempting to resituate the discourse outside of the established narrative, I invited participants for the seminars from disciplines relevant to the chisel rather than only to Hepworth scholarship. The invited participants at the two seminars at Tate Britain in July and August 2015, therefore, included those knowledgeable in archives, craft, curatorial theory and practice, design, feminism, haunting, law and inheritance, materials, modernism, museology, new materialism, object theory, poetics, sculpture and sculptural practice, synaesthesia, as well as art historians, archivists, conservators and curators with knowledge on Hepworth and the collections at Tate and the Hepworth Museum (see the Appendix for the full list of participants). The selection and inviting of participants, therefore, was predicated around the different knowledge areas that the chisel might suggest beyond its connection to Hepworth and her biography and was intended to provide a discursive, process-led forum for discussion.



For the Tate St Ives display, I engaged members of the public for face-to-face discussion and online communication through making my contact details public on social media, the display label, and a postcard given out at Tate St Ives and the Hepworth Museum, as well as approaching visitors in the gallery and at the Hepworth Museum. At Tate Britain, I held two public discussions as part of an 'Archive Show and Tell' event, where selected documents from Hepworth's archive were shown, and where attendees also handled the chisel. The different approaches afforded by the interviews, Archive Show and Tell event, and two seminars were, in part, responding to the possibilities for display and discussion at each site as well as to the coinciding of my research with the *Sculpture for a Modern World* exhibition. In testing different formats, I was also moving away from the fixed exhibitionary method and towards a more discursive, open-ended approach that foregrounded the engagements of different people.

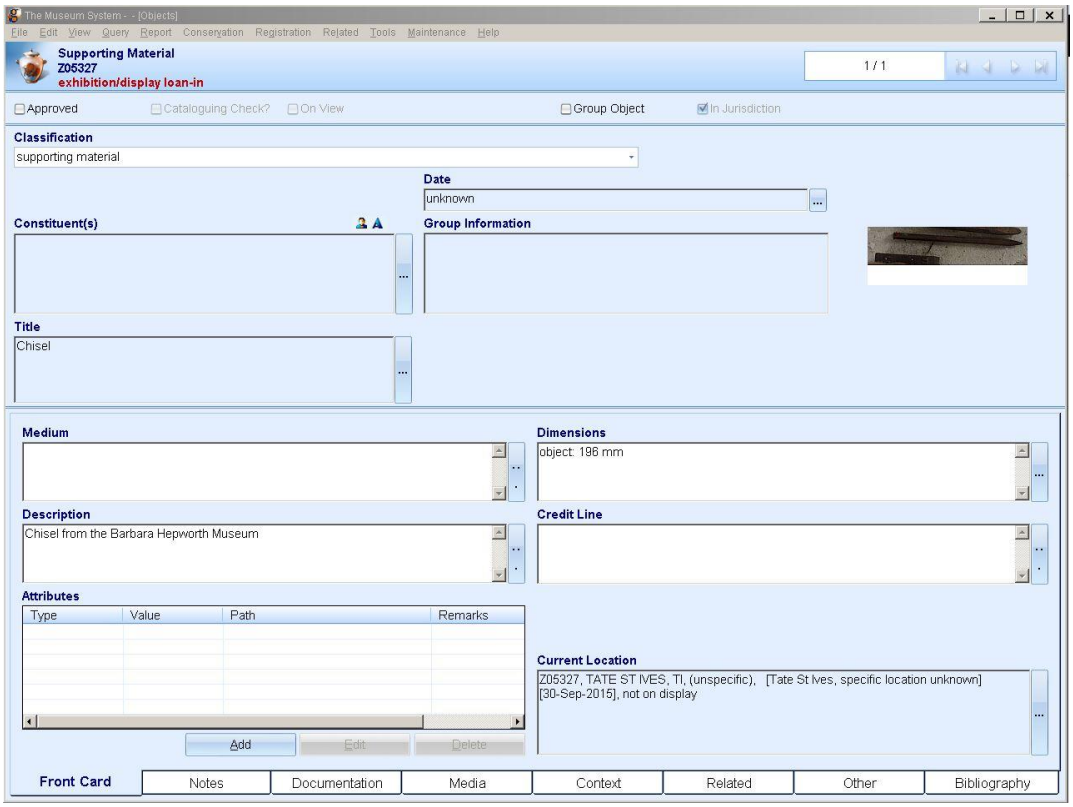
Disrupting collection epistemologies

As discussed previously, the contents of the preserved studios at the Hepworth Museum were not formally part of the official 'gift to the nation' when management was passed to the Tate Gallery in October 1980, suggesting the complexity and also potentially the lesser value such objects were perceived as providing, as Matson stated in the July 2015 seminar:

> […] despite the fact that we have looked and looked and re-looked for paperwork and are still looking for something, there's no specific inventory of

> the finer details of the [1980] gift that are in existence. So we think that it didn't ever happen […] (I know why, because it's a massive thing to undertake […]).[2]

At the time of planning to borrow the chisel in 2015, therefore, it and the other studio objects were not part of Tate's collection and had not been itemised individually. Neither was there criteria through which to classify or group such objects, prior to the establishment of the Material and Studio Practice Collection in November 2016. Necessitated by this project's methodology, therefore, the chisel was allocated an asset number, Z05327, on TMS. However, the Z number indicates that this is a temporary conferral of status and classification rather than permanent (although the assignment of a number nevertheless leaves a permanent record on the database).



As shown in the top line of the database listing above, Z numbers are assigned to objects categorised as 'Supporting Material' and, as evidenced in the line that situates the object within the category 'exhibition/display loan-in', the objects given a Z number are ordinarily non-art objects shown in temporary exhibitions or displays.[3] These non-art objects are sometimes loans from external lenders but also include Tate items from the

[2] Sara Matson, qtd in *Hepworth's Chisel* seminar, convened by Helena Bonett, Duffield Room, Tate Britain, London, 20 July 2015.

[3] 'Tate accession numbers identify objects within the collection. They comprise a capital letter (N, T, P, A, D or L) followed, without a space, by five digits, e.g. Tate T03121.' (*Tate Style*, p.4.) Z numbers are not discussed in the *Tate Style* guide, testifying to their impermanent and non-art conferral of status.

Library and Archive, which have classification numbers already on the Library or Archive catalogue databases but require new numbers on TMS to track their location when they are displayed in an exhibition. In this way, the Z number is an impermanent and non-art conferral of status for the chisel, suggesting how its value was not set.

In contrast to a Tate Archive item, the chisel was not an object with an already assigned catalogue number that would be returned to its permanent sequence after the loan. Instead, it has had a potentially permanent place amongst a possibly shifting collection of other tools and equipment in the preserved stone-carving studio since the Hepworth Museum's opening in 1976. However, through careful analysis of the available photographs and inventories of the preserved studios since the museum's opening, I could only verify with absolute certainty that this chisel has been present in the stone-carving studio since October 2010 when it is shown in a Tate Conservation photograph (third tool from the back, identifiable by its shape and the slight red colouring at its end).

BARBARA HEPWORTH MUSEUM, ST IVES

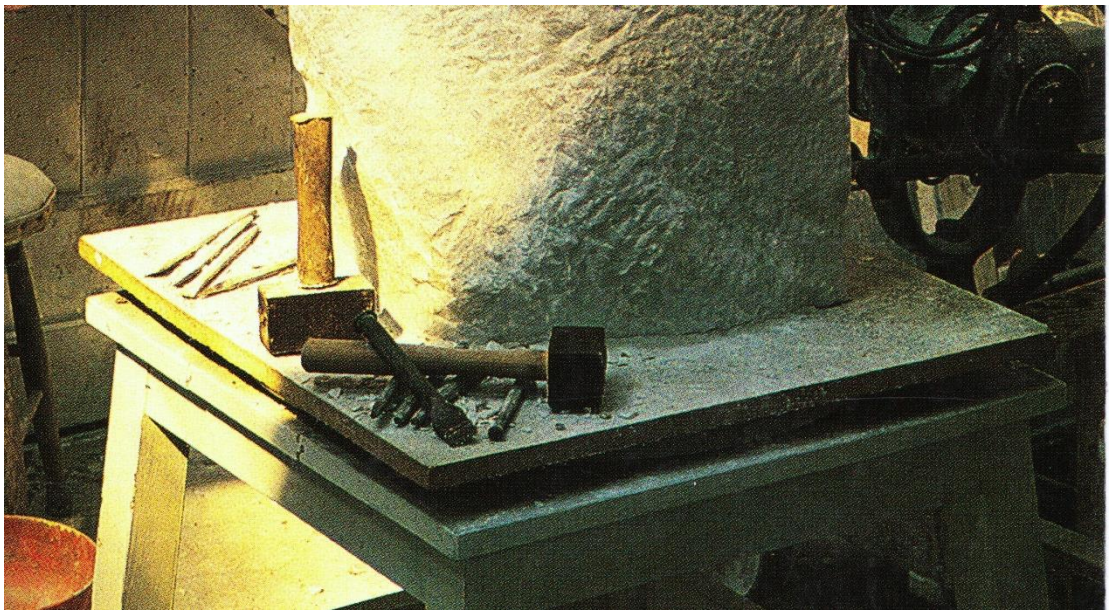
Inventory: Stone Studio - alphabetical

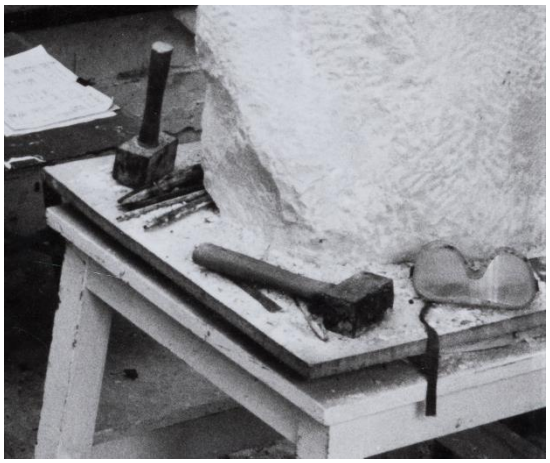
CONTENTS	CONDITION	PHOTO	PHOTO LABEL	ACTION NEEDED	ANALYSIS	TREATMENT DESIRABLE
						
TABLE M			M photo			
Marble carved block			M photo 1			
1 hammer (red tape on handle	rust and red tape		M photo 5, 5a	rust, preserve		prioritise
15 files, rasps	rusty		M photo 3	rust		
7 pieces abrasive cloth	all rusty		M photo 2	rust		
few marble chips	damp			replace		
piece of wood	not original		M photo 4	remove?		

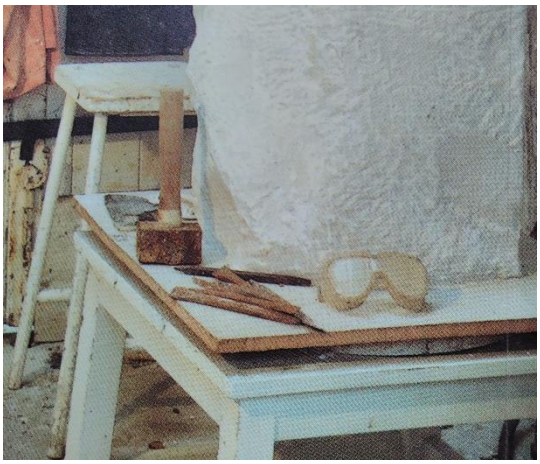
Although a Tate Conservation inventory from February 2011, made at a similar time to the above photograph, lists the objects on this particular turntable, they are listed generically as '15 files, rasps', a designation that misattributes this specific type of light point stone-carving chisel.[4] This turntable was categorised as Table M at least as far back as March 1987, when it is listed in another Tate Conservation inventory.[5] However, the specific tools situated on this turntable vary, as can be seen in photographs of the table in 1985 (publication date), c.1989, 1994 (publication date) and the above photograph from 2010.

Wooden Table M
2 hammers
1 goggles (plastic)
4 claw chisels
3 points
2 drawer handles
1 large piece of stone

metal tools need treatment

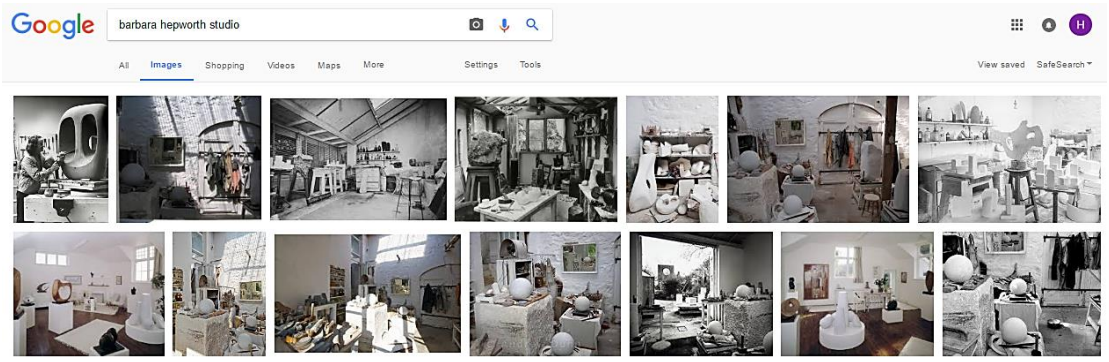


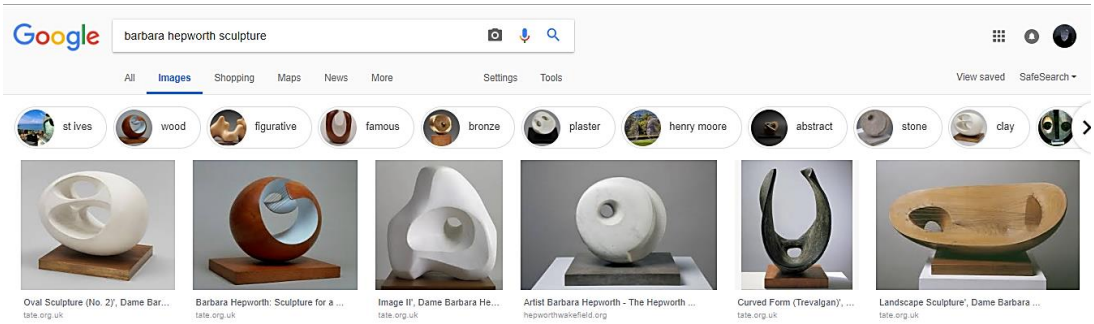




[4] Heuman, *Inventory: Stone Studio*.
[5] *Inventory: Stone Studio, Barbara Hepworth Museum, St Ives*, unpublished manuscript, Tate Conservation, March 1987, p.2.

The chisel is part of a collection, then. But it is a collection that migrates, where different objects have come into connection with one another at different times. Although the collection was inventoried by conservators in 1987 and 2011, these listings do not always narrow down to item level in their specificity (as can be seen in the examples above).[6] This is why there is no absolute certainty that this particular chisel has been part of the preserved studios display since the museum's opening in April 1976, it being possible that, over the intervening decades, technicians rotated the tools in the preserved studios with those in the adjacent Palais de Danse. With only internal inventories providing indications of the specifics of the contents of the preserved studios and with no current means of communicating this information publicly through Tate's Main Collection (TMS) or Archive catalogue databases as published on Tate Online, it is clear that the public mediation of this aspect of Hepworth's legacy has been generic and without interrogation in contrast to the more detailed, interpretative mediation of Hepworth's art and, more recently, her archive that, in turn, translates into mediation at item level through Google Images, for instance.





[6] The inventory made in 2016 for the acquisition of the studio objects (to which I do not have access) likewise groups certain items by type rather than itemising every object individually (information from Sara Matson, 5 November 2018).

The interrogation of the preserved studios provided by the Hepworth Studios Conservation Project in 2013–14 chose not to privilege the conservation of some tools over others (depending on, for instance, whether they might have the red tape that conservators think Hepworth used for labelling her own tools). Instead, they made the decision that all tools should be 'treated/restored to preserve the impression of a viable working space' meaning that conservation and occasional rotation of these objects should be in accordance with the overriding intention of preserving and constructing a believable scene rather than the prioritising of particular objects over others.[7] This decision is predicated on the artistic intention found in the quote from Hepworth's Will published in the 1976 museum guidebook – which, as discussed previously, is not from this legally binding document – as conservator and project manager Melanie Rolfe writes:

> It is important that we preserve the studios as a whole, as the buildings, tools, equipment, materials and everyday items along with the prototypes and works in progress all contribute to the fulfilment of Hepworth's wish for her working space 'being shown as close as possible as it has been in my lifetime'.[8]

The understanding of the studios as displaying a preserved scene, therefore, has been the overriding mediating force of this space. Consequently, removing an object from this scene and displaying it elsewhere not only confuses the classifying logic of the collection database but also the interpretative logic of the conservation project, whereby the objects are conserved and positioned in order to create 'the impression of a viable working space' and in accordance with Hepworth's perceived intentionality.[9]

In resituating this individual object outside of its usual display setting and therefore away from its usual framework of understanding and mediation, questions of knowledge in relation to the studio objects, this particular chisel and so of Hepworth's patrimonial legacy are particularly foregrounded. Rolfe stated in the July seminar upon seeing the chisel:

> I was quite surprised to see… I don't remember this [one] particularly. […] You've managed to choose a chisel that is completely unfamiliar to me![10]

What does it mean for part of Hepworth's patrimony to be unknown, including by someone who has worked intimately with the studio objects? As stated already, the

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[7] Rolfe, *Barbara Hepworth Studios Project Final Report*, p.8. This is explained in more detail in a draft of the report, 7 July 2014, p.4.
[8] Rolfe, *The Workshops at the Barbara Hepworth Museum and Sculpture Garden*, p.3.
[9] Rolfe, *Barbara Hepworth Studios Project Final Report*, p.8.
[10] Melanie Rolfe, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

preserved studios have been generically known, the contents being broadly identified in inventories. But at the time of borrowing the chisel there was no evidence to support a complete identification of every asset held within the preserved studios or whether each asset has always been on display in this space since the museum's opening in 1976. This is in contrast, therefore, to the museological requirement to classify, clarify and fix in keeping with Tate's art-historical knowledge base in provenance and authorship.

As already discussed, a Z number is an impermanent means of classifying an object while it is on loan to Tate or borrowed from the Library and Archive. At the time of moving the chisel, it had not been accessioned to Tate's collection. However, Tate curators, archivists and registrars were building a case for acquisition of the Hepworth Museum studio objects (see the Appendix for the Board Note making the case for acquisition from June 2016). This process was instigated by Tate's acquisition from the Estate in June 2015 of Hepworth's former studio opposite the Hepworth Museum, the Palais de Danse, which contains many objects that were used by Hepworth and her assistants. The time available for the Tate St Ives registrar to work on this acquisition and inventorying objects in the preserved studios and the Palais in 2016 was in part made possible by Tate St Ives' closure during this period, owing to building work.

The initial process of acquiring a work for Tate's collection involves its discussion at Monitoring Group, following which the object is entered on to the database TMS with an X number, signifying that it is not currently part of the collection. A curator then puts together a case for acquisition, which includes:

> details about the artist and work, including ownership history, price and draft credit line[;] an image[;] a brief account of the reasons why Tate should consider making the acquisition, and relevant background information about the negotiations leading up to the proposal. Also, details of any financial, legal or ethical issues that could affect the decision to acquire the work[; and] a description of the work, its making and significance, contexts and reception.

The potential acquisition is then evaluated at Acquisitions Group, which includes Tate directors amongst others, and finally the Collection Committee, 'a sub-committee of the Board of Trustees with delegated powers'.[11] Once the acquisition has been approved, the work is then accessioned into the collection through being designated an official accession number on TMS and the object itself being transferred ownership to the

[11] *Tate Style,* pp.97–98, 98.

museum, where it is displayed or stored. The acquisition and accession work process, therefore, includes curators, directors, trustees and other Board and Group members, registrars, art handlers, research editors as well as private collectors, art dealers, legal representatives and insurers. In this way, it is a process of both adding and creating value through the hierarchical system through which the object passes.

Accession is the 'attainment or acquisition of an office or position of rank or power'.[12] This meaning is in part made manifest museologically by the lengthy acquisition process through which an object passes and the hierarchy of those involved in making the decision on acquisition. With a curator setting out 'the case for an acquisition' to be judged by groups and committees – so arguing for the status, value and 'significance' of the object and 'the reasons why Tate should consider making the acquisition' – the object that passes through these committees has therefore been judged fit to enter the collection, with its ultimate accession accrediting to its newly established rank.[13] After being accessioned, the object is then carefully guarded and mediated through Tate's bureaucracy that preserves as sacrosanct the integrity of the accessioned collection. The rank, or status, accorded the accessioned object through its new ownership is in accordance with the authority vested in the sovereignty of the collection as a whole through the careful judgement process by top-level officials that takes place before each work is accessioned.

In light of this consideration of the authority vested in accessioning into the national collection, what does it mean that the chisel and other studio objects have now been accessioned? And not only have they been accessioned, but they have instigated the formation of a newly established collection, the Material and Studio Practice Collection? Previously, tools were not actively collected by Tate as they were not regarded as having the value of archival documents in yielding art-historical knowledge, as former Head of Public Programmes at Tate Britain, Victoria Walsh, stated in the August seminar:

> […] tools are not formally part of acquisition policy [at Tate]. There were discussions about whether tools should be part of acquisition policy. I remember a debate, when I worked here, once was if you bought a tool as a form of archive what value would it produce? Art historically, it has no value to testify to the quality of the end product; it's just subsidiary.[14]

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12 *Oxford English Dictionary*.
13 *Tate Style,* pp.97, 98, 97.
14 Victoria Walsh, qtd in Archive chisel seminar, convened by Helena Bonett, Hyman Kreitman Library & Archive Reading Room, Tate Britain, London, 7 August 2015.

The studio objects do not fit the criteria of either Main Collection or Archive.[15] Bureaucratically, a new collection was necessary to position these objects in that they compromise the patrimonial mediation of the carefully guarded Main Collection and even the Archive, which usually receives those lesser artworks that are not deemed of enough significance to enter the Main Collection. If they were to be itemised, photographed and reproduced on Tate Online individually – akin to Hepworth's artworks and her archival sculpture records – the quantity of the studio objects would impact upon how Hepworth's legacy is mediated through this search function. Likewise, in not fitting the art-historical knowledge base of the Main Collection and interpretative function of the Archive, the knowledge provided by the studio objects has not had clear value within Tate's mediating framework.

Additionally, the studio objects' placement in situ, in an environment that is not climate-controlled unlike the Tate Archive store, means that they cannot be cared for to the same standards as Archive items. As stated in the quote above, tools provide only 'subsidiary' knowledge in Tate's art-historical terms unlike Archive documents. The collection database partitions knowledge meaning that a new partition was necessary to group the studio objects, as Matson states:

> The acquisition of the PdD [Palais de Danse] materials and buildings prompted the retrospective collection of the BHM [Barbara Hepworth Museum] materials to be completed at the same time. A new section of the collection was made to acquire works that are to remain in situ and/or explain the artists [sic] working methods it is call[ed] the 'Materials and Studio Collection' and operates outside of the archive and main collection criteria but relates to it. This was also agreed by the trustees in November [20]16 but essentially the acquisition of the materials and studio has altered the Tate collection criteria for the first time in ?? years.[16]

The new collection is both accessioned, authoritative, but is also subsidiary, not fitting the two principle collections but 'relating' to them. The Board Note for the acquisition of the studio objects, written by Matson in June 2016 (and included in the Appendix), positions their value in terms of providing 'essential context to the artists [sic] working life and practice at Trewyn [Studio]' and 'complement[ing] Tate's extensive holdings of this artist'.[17] In this way, the value of the studio objects is positioned as contextual and

[15] These are the two principle collections. Others have been formed that relate to particular groups of works of art, e.g. the Turner Bequest (catalogued on TMS with a D number followed by the Finberg catalogue raisonné number) and the ARTIST ROOMS collection (catalogued with an AR number).
[16] Sara Matson, email to the author, 20 February 2017.
[17] Matson, 'Barbara Hepworth 1903–75. Trewyn Studio' (Board Note), p.2.

complementary in how they relate to Hepworth's biography and Tate's Main Collection rather than as also providing alternative value and knowledge.

As well as being the 'attainment or acquisition of an office or position of rank or power', accession is also the 'action or an act of joining something to something else; addition; augmentation'.[18] The sense that a newly accessioned object joins other accessioned objects and augments those other objects in some way suggests the potentially disruptive force of accessioning, both to the collection the new accession augments and how it is itself augmented by becoming part of that collection, it being an action that fundamentally reconfigures a group of objects in how each relates to one another through their shared ownership and collectivity as well as the ways in which the new accession is itself reconfigured through its new ownership. Although this disruption is played down through the singularity with which each artwork, and corresponding artist, are treated through Tate's monographic art-historical system, the accessioned object is always now mediated through its collective ownership and the corresponding procedures that this entails, a bureaucratic system that is sometimes forced to adapt to the anomalies of objects that do not fit traditional object criteria, but also itself forces objects through its mediation and classification systems.

As stated, at the time of the first seminar in July 2015, the chisel and other studio objects were not part of Tate's collection, meaning that, as Matson states:

> There are things that are in this […] floating space, which are part of the studio, that include plasters, include tools and various bits of ephemera that are not classed as her photographic or archive collection […]. There are things that are still malleable, still changing now. Nothing is set.
>
> [The chisel] isn't in the Archive, it isn't in the Collection, it isn't anywhere.[19]

In this way, the 'floating space' of the preserved studios, I would argue, allows for buoyancy in thinking, as 'still malleable, still changing'. Even now that the studio objects have been accessioned into the Material and Studio Practice Collection, their value remains unset. The studio objects may have been legitimised through their accessioning, but they are still in the unstable environment of the preserved studios, as Matson reflected in the July seminar:

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[18] *Oxford English Dictionary*.
[19] Matson, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

> There will be a process of […] formal acquisition of the Palais [de Danse] stuff and then this [process] will have to happen for the Barbara Hepworth Museum […]. As to where things then sit, […] will they go into the Collection, will they be Archive, or will they be addressed as supporting material? Do we archive everything individually? Is this [the chisel] actually going to have some recognition as an individual object, or is it archived as [part of] an installation, or a generic gift as a whole? […] [T]hese objects sit in this space [the preserved studios] and they aren't able to stop aging. It's just had a major project that has conserved it and taken off the rust to bring the object back to a particular point […]. Its processing into Tate [through accessioning] will not necessarily be able to stop that deterioration in this particular location. Those questions about replicas […] will come into play because of the institution.[20]

As such, the studio objects cannot be fixed materially and this impacts upon the difficulties posed in trying to fix them through the institution's knowledge and value systems. This, in turn, foregrounds the extent to which all such attributions of status and value are contingent, 'still malleable, still changing', rather than what they appear to be: planned, authoritative and immutable. In this way, the chisel disrupts Tate's collection epistemologies in being changing, malleable knowledge and value, and borrowing it likewise disrupts the conservators' display logic of the fixed scene of the preserved studios and the interpretation of it as Hepworth's intentionality.

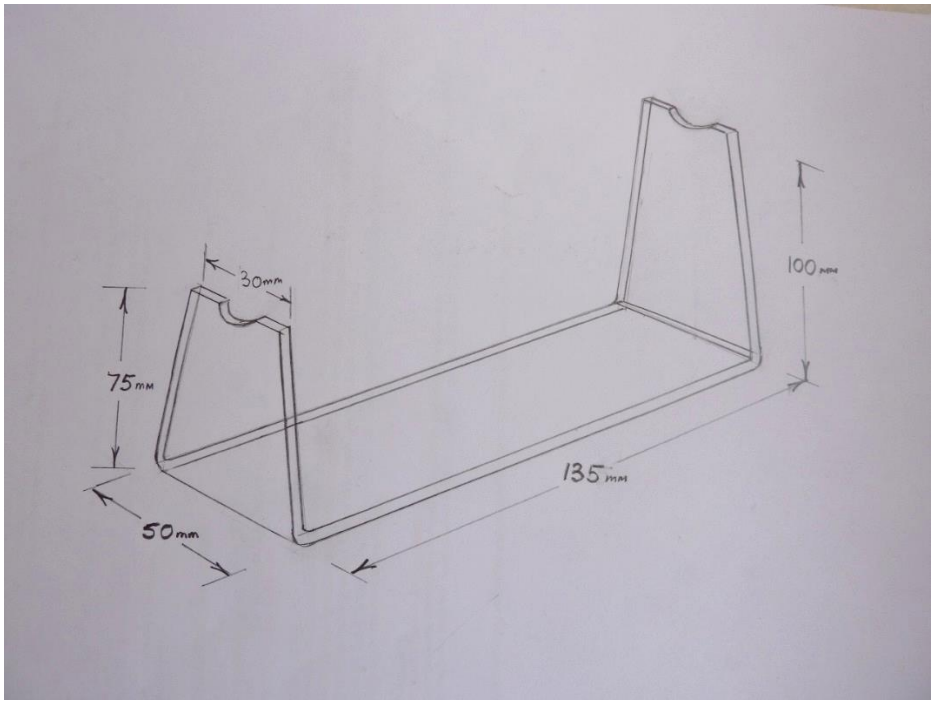
Methods of display

In order to display the chisel at Tate St Ives in the Studio Resource Room to hold discussions alongside it, I was required to display it on a weighted plinth under a perspex

[20] Matson, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

security cover for its security and protection. A display strategy was also necessary as I was not able to handle the chisel with interview participants without an indemnified member of staff present (from curatorial, conservation, registrarial or art-handling departments). I therefore used this opportunity to test ideas around the current status and display history of the chisel. As Matson states above, '[n]othing is set' in terms of status for the studio objects – it's 'still malleable, still changing'. I therefore chose to test this unclassified status by utilising a curatorial display method ordinarily employed for sculpture.

Where an Archive item, such as a letter, might be displayed as part of a group of documents on a low plinth against a wall for the audience member to inspect the documents through the top of the perspex security cover from one angle, I chose to display the chisel at the level of a sculpture and for it to be in the centre of the room where it could be walked around and so viewed from every angle. I likewise worked with a maker of exhibition display stands for Tate St Ives in designing and fabricating the chisel's stand. In keeping with the visual basis of sculpture display in the gallery space, but also considering the previous active function of this chisel as a tool where it would be held in the hand and struck at a diagonal angle, I decided to fabricate an angled display stand meaning that the chisel's point faced downwards at a diagonal with its end.



In the first Tate Britain seminar held with the chisel in the Duffield Room on 20 July 2015, the chisel was brought with its display stand by the registrar and art handler. It was

initially placed on its stand on a table that I had positioned in the centre of the circle of invited participants. It was then passed around the participants who initially wore plastic conservation gloves; when it was handled a second time, most people had removed their gloves and instead held it on tissue.

Although the chisel was handled for periods of time during the three-hour seminar, then, it also rested on the display stand in the centre of the group for the first part of the discussion. This led some discussants to argue that the standardised drive towards aestheticisation in display strategies had rendered the object image-like and flat, as this extract from the conversation demonstrates:

> Walsh: […] [Y]ou staged our relationship to it [through putting it on a display stand]. […] It's those kinds of technologies of vision, technologies of curating, technologies of image-making that are just playing out here […].
> Kimberley Chandler: I do find it interesting that the chisel on the stand is almost an image in the same way as a photograph of the chisel. They're both quite image-istic. I look at that, I don't know, it feels a little flattened. What does the stand do that's different to a photograph of the chisel? Because they're both mediated. It becomes this iconic thing rather than a thing-in-itself somehow.
> Walsh: This is the modernist image-making, this is aesthetic modernism.[21]

This was also found to be the case for some participants at Tate St Ives, including this correspondent who visited the display alone (rather than as part of a one-to-one interview):

> My initial reaction was i [sic] didn't like it in the case – it felt very odd to see it in a glass box on a pedestal, something didn't feel right. I felt very disconnected from it, I don't know if its [sic] because of the room it was in as well?[22]

As mentioned above, in order to promote the display and encourage members of the public to contact me, I created a postcard of the chisel after its installation at Tate St Ives

[21] Qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[22] Local artist, email correspondence with the author, 18 May 2015.

in early April. I also distributed these postcards in London where they could function freely in contrast to the restricted access to the object itself. Some participants had therefore seen the postcard before seeing the object itself, with Walsh stating that she had a *Mona Lisa* experience, in that the chisel was much smaller than she expected as she had experienced it first through reproduction.

I intended that the curatorial method of display at Tate St Ives would foreground the naturalised display strategy of the preserved studios at the Hepworth Museum, where the chisel is shown behind glass and has functioned as a display object for the majority of its existence rather than as a tool for making sculpture (chisels being easily worn out and replaced more regularly than hammers, for instance).[23]

[23] Chisel interview #2.6, Tate St Ives, 1 May 2015.

The experience of viewing the preserved studios through glass and the concomitant flattening of the material qualities of the studio objects was foregrounded by one interviewee at Tate St Ives:

> […] when you look through the glass into Hepworth's [preserved studios] there's that 2D-ness to it as well. You know there's all this very tangible material doing very rich things in there, but you're looking at it [as a flat image] from a fixed position and categorically not allowed to touch.[24]

Likewise, artist Brigid McLeer stated at the July seminar that the display stand for the chisel emphasises its function as an 'elevated' object in a way that the preserved studios display had obscured:

> There's also a kind of weird honesty about it sitting on that pedestal, in a way that the theatricality of it sitting in the studio […] [t]here's a certain kind of […] [c]ontrivance, yeah, artificiality. This [display strategy] is saying: this is this elevated tool of a very famous British sculptor, here it is.[25]

As noted, the security requirement for displaying the chisel on a weighted plinth under perspex at Tate St Ives allowed for a curatorial method that foregrounded this object's unusual status. The stand designed for this display was reused in the first of the seminars held at Tate Britain; this decision highlighted the primacy of the visual over the material and showed how the visuality of the aesthetic modernist exhibitionary mode is deeply embedded in display strategies and how this has manifested itself in mediations of Hepworth's legacy. In contrast, however, being able to handle the chisel in this seminar disrupted this mediated visuality, as I explore below.

Tacit knowledge through handling

For participants at the Tate Britain events, the handling of the chisel was potentially disruptive of the aesthetic modernist mode of display, as lecturer in visual and material culture Lina Hakim stated:

> […] arguably what this does is disrupt this idea of the image-making, I mean today, this exercise, […] this passing it around, disrupts this modernist iconic image-making and this is what makes it good to think with.[26]

Handling the chisel and discussing it allowed for the possibility of considering its language, its act of speech, as artist Nayan Kulkarni suggested in the August seminar:

> Because of the conversation, I've been thinking about it more as a mode of speech, which I hadn't thought about until today. The more you know about

[24] Chisel interview #2.6, Tate St Ives, 1 May 2015.
[25] Brigid McLeer, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[26] Lina Hakim, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

> carving – I know very little – somebody who knows a great deal will see the tool speaking and see the artist writing/speaking […] [He picks up the tool.] Mode of speech is very different [when you hold the chisel lightly, over holding it hard].[27]

This is, specifically, an embodied, tacit knowledge experienced through touch. It was the experience of handling the chisel both for non-practitioners, where its weight or its ability to change temperature often surprised the individuals, as well as the remembrance of the knowledge of using such tools for those with experience of sculptural practice that provoked new embodied knowledge or the remembrance of forgotten knowledge, as writer, researcher and lecturer in craft theory and history, Stephen Knott, stated, the chisel's 'power is in its ability to evoke our memory or our experience, if we have been a stone carver, of action'.[28]

Handling the chisel, then, generated new, tacit knowledge for non-practitioners:

> Rachel Rose Smith: It feels quite hot! It's really warmed up [through passing it round]. […]
> Knott: Is it hot because our hands are sweaty inside these things [gloves]? Or because it's metal? Was it warm [before]?
> Me: It was cool when I first picked it up. It's got warm through the journey round [the group].
> Smith: That must have happened, though, when she [Hepworth] used it. I wonder if it changed how she…[29]

Through touching the chisel, modern British art researcher and curator Rachel Rose Smith responded to the sensation of heat and used this new knowledge to consider what the physical sensation of using tools would have been like for Hepworth and also began to think through the potentially disruptive challenge such a sensation could have caused for Hepworth in the process of making her art (for instance, if the tool got too hot and encouraged slipperiness through sweat, or conversely got too cold making it stick to the hand).[30] In this way, the tool is not just a functional object with a singular purpose that is able to achieve that purpose unproblematically; rather, it is the best possible thing

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[27] Nayan Kulkarni, qtd in Archive chisel seminar, Tate Britain, 7 August 2015.
[28] Stephen Knott, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[29] Qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[30] Smith has explored phenomenology in Hepworth's work: Smith, 'Figure and Landscape'. Hepworth stated that 'the fact that I've got more warmth there [in St Ives, means] that I can carve out in the winter (which you certainly couldn't do in London, 'cause your hands would stick to the steel tool)'. (Qtd in *Hepworth on Form* (United Kingdom, 1973, 4 mins), <https://player.bfi.org.uk/free/film/watch-hepworth-on-form-1973-online> [accessed 27 September 2017].)

available to achieve a certain outcome, but may cause disruption, as artist Manca Bajec explained of her first experience of stone carving:

> For me, the first time I did stone carving, it's very painful. Because in order to actually get a bit of the stone off you really have to hit hard; you have to put your whole body into it because otherwise your elbow starts to hurt, your wrist starts to hurt. So I had a brace on my wrist. […] You hit your hand a whole lot of times before you actually hit the chisel. […] The vibrations actually give you a bruise if you don't hit it properly. You have to check how the stone is built and try to understand where to hit […]. You can't force the stone to be something that it won't be able to be because it's just built a certain way. […] When I hold that I instantly think of the pain.[31]

Bajec's recollection of her experience of carving, in turn, led Rolfe to recall her own personal experience of carving, outside of her usual response to the tools in the preserved studios as special objects that she is tasked with conserving, and caused her to handle the chisel again but differently, as a stone-carving tool rather than as a museum object:

> I did quite a lot of stone carving when I was training but, we were just passing it around, and I had absolutely no impulse to hold it as though I was going to do a carving. It's really funny because I'm not thinking of it in that way. I'm thing of it as a special object. Now I want to hold it to test out what you were saying about the hands and see if I can remember. […] [I]t's a while since I did it but…[32]

In this way, the handling of the chisel both generated new knowledge for non-practitioners as well as activating forgotten tacit knowledge for those who had practised stone-carving before. The knowledge is potentially disruptive of what might previously have been understood. As shown, this knowledge can both feed back into understandings of Hepworth and her potential experience of practice as well as stimulate other areas of knowledge that relate to Hepworth but also come from personal, tacit experience.

The two seminars and the Archive Show and Tell event were held at the same time as the *Sculpture for a Modern World* exhibition, meaning that the curatorial approaches in both could be compared (as discussed in Chapter Two). The ability to handle the chisel at these events was therefore in distinction to the restriction to touch in the exhibition.

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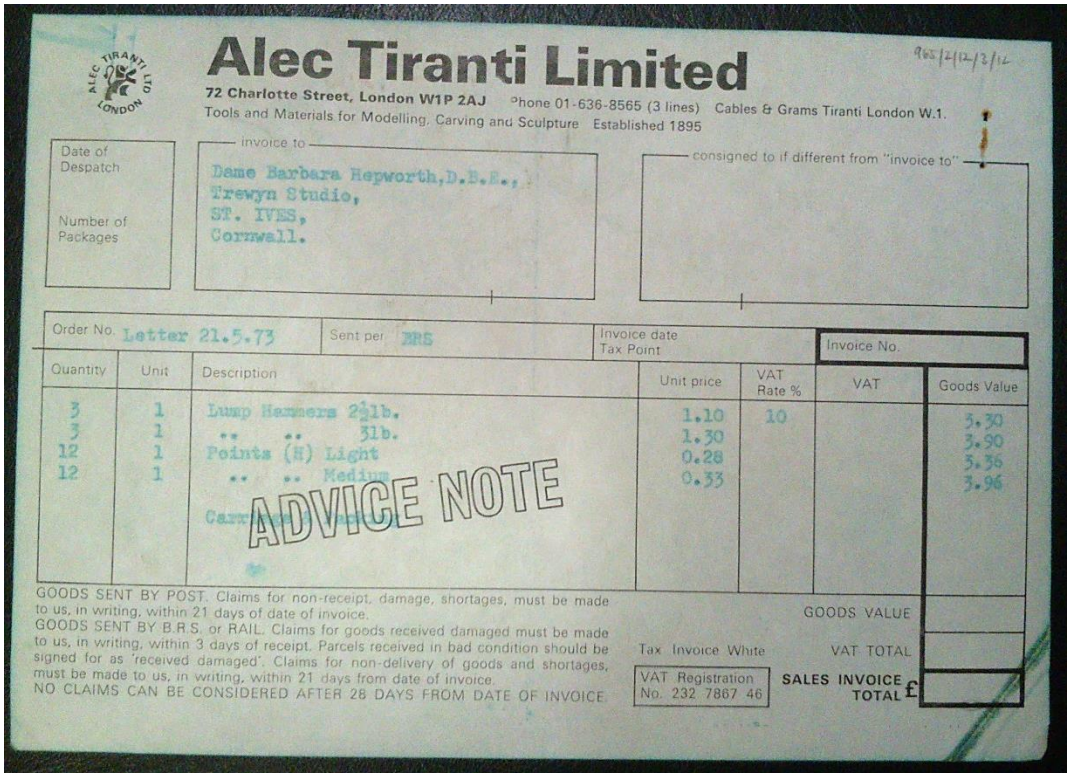
[31] Manca Bajec, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[32] Rolfe, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.



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One exchange in the first public Archive Show and Tell event particularly foregrounded the possibility afforded by handling the chisel. The first respondent wished that she could feel the metal of the chisel, but the conservation gloves impeded this. The second respondent joked – in relation to a toolmaker's invoice, shown above, from the Tate Archive that I had discussed in my talk that details the price of such light point chisels as being 28 pence – that she could afford to just buy one:[33]

> Woman 1: With the tool, I think it's a shame that you have to put the plastic – I don't like – I would have thought plastic gloves for paper – but you want to feel the metal, and you can't with your plastic gloves or your tissue or what have you.
> Woman 2: You can buy one for two-and-sixpence. [Laughter]
> Woman 1: Yeah, but that [one] has the provenance.
> Woman 2: [Said jokily] Oh yes, I know; it's valuable, really valuable. [Laughter]
> Me: Well, what do you think? Do you think it has a value?
> Woman 2: Yes, yes. If footballer's shoes, and stuff like that, can be sold, or somebody's dress can be sold, that's [i.e. the chisel is] just as valuable – that's what she was using. And probably her hand was the last hand to touch it before we have the gloves.[34]

[33] Alec Tiranti Ltd, invoice to Dame Barbara Hepworth DBE, [?31] May 1973, Tate Archive, TGA 965/2/12/3/12.
[34] Qtd in the first 'Archive Show and Tell', Hyman Kreitman Library & Archive Reading Room, Tate Britain, London, 7 August 2015.

While this discussion reinforces aspects of the naturalised narrative of Hepworth's legacy in the respondents' locating of value in relation to provenance, it also suggests that the chisel provides an opportunity for a direct connection with Hepworth's legacy through touch and handling. In this way, the handling of the chisel provided the opportunity for the building and reforming of value in relation to Hepworth's legacy through the tacit knowledge afforded by touch.

Identity and interpretation

As well as highlighting the naturalised display strategy of the preserved studios, the research method highlighted the latent ambiguity in the seemingly known space of these studios, as Rolfe responded upon seeing the chisel: 'You've managed to choose a chisel that is completely unfamiliar to me!'[35] Outside of the usual context of the preserved studios, some participants did not identify the object as a tool for stone carving. At Tate St Ives, in particular, there was confusion from some interview participants about the chisel's identity. Knowing that they were going to see a chisel, these participants had expected the tool to look different – like a wood-carving chisel, for instance – and were surprised by the stone-carving chisel they encountered:

> When I first came in, not knowing, I thought what is this in the middle of the room? And then I was very interested.[36]

> […] when you said a chisel, I think of a wooden-handled thing, I don't think of something like that. So when I first came down here today, I didn't know that was there, and just looking in I thought, what is that? I was just drawn to look, and that's what made me think it was like a stone-age thing, and then I realised what it was.[37]

> Oh, that's the chisel? I didn't know what a chisel was. I thought a chisel was more like a… what's the thing that I? […] In my head, I've been thinking of

[35] Rolfe, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[36] Chisel interview #2.7, Tate St Ives, 1 May 2015.
[37] Chisel interview #1.4, Tate St Ives, 8 April 2015.

> something totally different. […] Now I can see it now. It's actually much sexier than I was imagining.[38]
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> 
>
> My first impression was that it's not like any chisel I've ever seen before. […] The sort of chisels that I've used have been wood chisels, which are flat, or masonry chisels for really basic stuff, which are flat but blunt. And this is pointed. I guess my first impression was that it looks like a Neolithic tool or something, or a belemnite, you know, those fossils. But it's much more rudimentary than I guess I had… If I had an idea in my mind of what Barbara Hepworth's chisel would look like, it's much more rudimentary than I would imagine.[39]

The method of display at Tate St Ives particularly foregrounded issues around identification and interpretation. In being displayed in isolation, away from the usual setting of the tools in the stone-carving studio, it was not immediately identifiable to many of the interviewees as a chisel. In turn, this meant that it might be thought to be some other kind of object, such as a belemnite or a stone-age tool, amongst other things. As in the previous chapter where ambiguity arises, in this case the chisel's identity is uncertain to those without prior experience (and even to some stone-carvers, too, who had not encountered such a small and thin point chisel before). The display of the chisel at Tate St Ives, therefore, foregrounded the ambiguity and alterity inherent in this object, which had been lessened by the preserved studios display. Ambiguity means '[a]dmitting more than one interpretation, or explanation; of double meaning, or of several possible meanings; equivocal' as well as '[o]f doubtful position or classification, as partaking of two characters or being on the boundary line between'.[40] As already stated, the chisel was '[o]f doubtful position or classification', not having yet been classified within Tate's collection. The display at Tate St Ives meant that it could also admit 'more than one interpretation' and have 'several possible meanings'. While this could reflect the contextless, aestheticised display of the modernist white cube, the research process of discussion and focused, close attention during interviews that ranged from half an hour to an hour in length necessitated an ethical approach that responded to the object's

[38] Chisel interview #2.4, Tate St Ives, 30 April 2015.
[39] Chisel interview #2.5, Tate St Ives, 30 April 2015.
[40] *Oxford English Dictionary*.

specificity and unknowability and therefore foregrounded the ethical attention required to focus on it.

One interviewee found the display particularly problematic and their response reemphasises the issues already outlined in this thesis in relation to Hepworth's established legacy narrative. What is important for this chapter is how the chisel – as an object of unstable value of Hepworth's patrimony – precipitates this response and therefore how it foregrounds anxieties about knowledge and interpretation in Hepworth's legacy. The interviewee stated:

> […] I emphasise [in my museum tours] the fact that it's exactly as things were when she died [in the preserved studios]. So if that [the chisel] was there, when she died, it was something that she used and so are we meant to look at it as something that was part of one of her tools or are we meant to be looking at it in quite a different way?[41]

The chisel displayed at Tate St Ives was unchanged as an object from when it was displayed in the preserved studios; it was also shown with a label fixed to its plinth that stated that it came from Hepworth's studio. Likewise, legally, the chisel is part of Hepworth's patrimony and its status in this sense is secure. Nevertheless, the possibility that it might not be immediately interpreted in the context of Hepworth's patrimony and intentionality provokes concern that it is being misinterpreted and is therefore misinterpreting Hepworth. Consequently, although it is factually incorrect to state that the preserved studios are 'exactly as things were when she died' and it is also impossible to state with certainty whether Hepworth used this particular chisel, these arguments are used to emphasise that the chisel should only be interpreted in one way: through the lens of Hepworth's dominant biography. The question following on from this is predicated around how the viewer is 'meant' to interpret the object. In this way, the viewer is positioned as a submissive observer rather than an engaged agent, receiving knowledge how they are meant to. Criticality is therefore marginalised, but as a result of an artistic intentionality that cannot be corroborated as certain.

In particular, the chisel's underlying alterity, its otherness, was highlighted by this display, which the interviewee found problematic:

> […] I find it quite a shock to see it there just like that. And it does make it something other than probably what it was.[42]

[41] Chisel interview #2.3, Tate St Ives, 29 April 2015.
[42] Chisel interview #2.3, Tate St Ives, 29 April 2015.

The display makes the chisel appear 'something other than probably what it was' because it is no longer located within a specific interpretative mediation where its alterity is less apparent. If objects such as the chisel start moving away from being interpreted solely as one of Hepworth's tools and from within the interpretative framework she constructed around tools, carving and thinking, will this knowledge, and so Hepworth's thinking, themselves become lost?[43] I would argue that Hepworth's thinking on carving is already lost when it is only interpreted through received knowledge. The repetition of her quotes on carving does not illuminate, or bring to life, her art and process. To come close to such tools and materials – to handle them, utilise them or ones similar to them – is to understand for oneself something of what Hepworth was talking about, and also to come into a critical dialogue with her comments: to question them, find one's own path, reinterpret them. In making Hepworth's articulations of her practice into archival monuments, the performativity of her sculptural practice and the studio objects is shut down. To expand critical readings of Hepworth's practice through diverse methodologies is to gain a greater understanding of her process and to bring that into dialogue with making today.

What this research method demonstrates, therefore, are the possibilities for expanding interpretative frameworks. This is particularly pressing as Tate begins to develop its interpretative strategy for the Palais de Danse studio, which will fundamentally alter the mediation of the Hepworth Museum as the two will be experienced in tandem. The diverse areas of association with which the chisel came into contact through different people's interpretations highlights the contingent nature of interpretation more generally. This is important for understandings of Hepworth's legacy in that it demonstrates the potential for expanding interpretations. In this way, this practice-led, discursive, curatorial research method provides the possibility for unlocking areas of interpretation that have not been made available through the fixed framing of the established museum curating; as such, this method provides possibilities for the Palais setting to perform as a discursive site that complements and challenges the interpretative mediation of the Hepworth Museum. What is also essential to this method, as was highlighted in discussions, was that it drew out and precipitated an ethical response on the part of those who engaged with it, as I outline below.

[43] The interviewee discussed interpreting the tools at the Hepworth Museum through Hepworth's thinking (Chisel interview #2.3, Tate St Ives, 29 April 2015).

Ethics

The confusion and even discomfort in not knowing with certainty the identity of the chisel highlights the ambiguity inherent in Hepworth's legacy. It also highlights the need for an ethical response. It is uncomfortable and difficult because it is a recognition of the alternative knowledges – the alternative kinships – that the chisel brings Hepworth's legacy into contact with and which thereby necessitate attentive work on the part of the person who encounters it. As legal scholar Daniel Monk explained in the July seminar in relation to non-familial inheritance:

> Inheritance is always seen as familial. Anything that goes against the purely vertical familial [line] somehow needs a lot more work done. It's seen as troublesome, it's difficult, it's unusual, unconventional […], anything going against the vertical descent of the familial inheritance…[44]

As described in the Introduction, DeSilvey writes that '[t]he threshold of discomfort and aversion […] can also be a threshold to other ways of knowing'.[45] Likewise, Fer asks the question of how to attend to an object that is outside of the usual knowledge framings:

> Most art-historical interpretation tends to assume that we know what is the object of our attention. Here, the point is that I do not know what these objects are. […] The question is how to attend to them in a way that is adequate to the risks that they take. Perhaps this means taking a risk with our own thought.[46]

Fer wants to 'attend' to the objects in a way applicable to their specificity. In this case, she is describing the risk-taking in Hesse's experimental studiowork and the recalcitrance of these objects. What I have identified with the chisel, however, is that in its unclassified status with unclear value it requires ethical work on the part of the participant to respond to it in its specificity. Drawing from the ethical relationality of the face-to-face encounter as described by Emmanuel Levinas, professor of philosophy Silvia Benso articulates an ethics of attending to objects in which the etymological link between attention and tenderness – with the root of 'ten-' having the 'notion […] of "stretching" one's mind toward something' – suggests the method, as she writes:[47]

> Analogous to touch, with which it shares several affinities, attention is structurally stretched between activity and passivity. […] [A]ttention can be successful, can avoid falling into invasiveness only if it lets itself be directed by that toward which it tends […].

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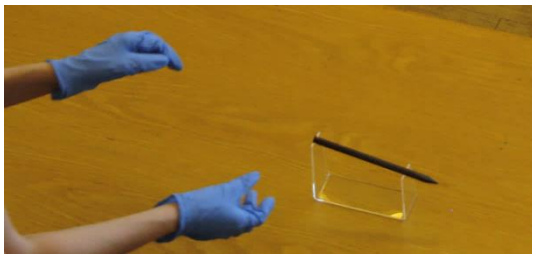
[44] Daniel Monk, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[45] DeSilvey, p.256.
[46] Fer, p.15.
[47] 'attend (v.)', *Online Etymology Dictionary*, <https://www.etymonline.com/word/attend?ref=etymonline_crossreference> [accessed 6 November 2018].

> In its being an exercise in patience, which strengthens and consolidates it, attention is, fundamentally, humility. Not the humbleness of servility, but the dignity of a deference that wishes to welcome and assert differences and othernesses […]. What is deferred in this movement of humility is, primarily, the power of a will that wants to modify, rather than being [sic] modified by, things.[48]




The action of attending, then, is analogous to touch and, in this way, it is also part of the tacit knowledge of the direct, relational encounter. The research format of the display, interviews and events precipitated attentiveness in the isolation of the chisel and particularly in its handling at the events that allowed for and encouraged an ethical attentiveness.

The conversation about ethics began in the second half of the three-hour seminar in July 2015. The process of handling, looking and talking over the course of this seminar gradually shifted the discussion from received knowledge on Hepworth towards a questioning of that knowledge or new approaches to thinking about it. Hakim reflected on the ethical response the group had chosen to take in relation to the chisel and how that had built a relationship not only with the object but also how the object had helped to build a relationship with each other:

> I think starting with ethics. Related to your [Walsh's] question about who cares and why it matters. I think what's making the conversation really good thinking, the reason it's really good research, is because we all decided to care in this situation about the object and about what we're thinking. And that's what makes

[48] Benso, pp.164–65.

> it valuable. […] [Michel Serres on the quasi-object] he talks about how the object starts building us and constructs a relationship between us. This is what we've been allowing this object to do today with us, and I think the reason it can do this is because we care.[49]

Writer, artist and professor of fine art, Kristen Kreider, asked whether the participants would all be as attentive to this object if it had not belonged to Hepworth meaning that it was not mediated through that interpretative framework. Likewise, the issue of language in relation to a material object that was currently mute (when not being struck by a hammer, for instance) was raised, as craft and design researcher, writer and editor, Kimberley Chandler, expressed: 'We're all talking *around* it [the chisel], but it's sitting there very silently. How have you reconciled that as a researcher talking *for* material?'[50] Rather than position the language of the chisel in relation only to Hepworth's words or only our own research interests, is it possible to talk in an ethical way that expresses the object in and of itself? Kreider reflected upon this, saying that: 'We're sort of paying attention to it, but […] we're also talking about it and around it.' However, while her mind 'was going everywhere' when handling the chisel, she noted that two other participants 'seemed to be very much paying attention to it as a thing'. She therefore asked: 'How do we pay attention to this? How can we get closer?'[51] The foreignness, the alterity of the chisel and its current muteness, make it hard to attend to above and beyond what is known about it, which is why it is an ethical proposition to pay attention to it in and of itself.

As Kreider states here, she noticed that the handling of the chisel by two of the participants was particularly attentive in a way that she felt her initial encounter with it had not been. Walsh reflected that when something has been framed by given representations it requires time to talk through and past those representations to locate new knowledge. She cited human geographer Nigel Thrift's theories of non-

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[49] Hakim, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015. See Michel Serres, 'Theory of the Quasi-Object', *The Parasite*, trans. by Lawrence R. Schehr (Baltimore and London: Johns Hopkins University Press, 1982), pp.224–51.

[50] Kimberley Chandler, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015. Chandler cited Jane Bennett, who writes: 'What method could possibly be appropriate for the task of speaking a word for vibrant matter? How to describe without thereby erasing the independence of things? How to acknowledge the obscure but ubiquitous intensity of impersonal affect? What seems to be needed is a certain willingness to appear naive or foolish, to affirm what Adorno called his "clownish traits." This entails, in my case, a willingness to theorize events (a blackout, a meal, an imprisonment in chains, an experience of litter) as encounters between ontologically diverse actants, some human, some not, though all thoroughly material.' (Bennett, pp.xiii–xiv.)

[51] Kreider, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

representation in which one goes beyond given representations through a process of extended description, reflecting that this was 'what we've just done for three hours, which is involved in thinking, writing'. In this way, the extended process of writing, talking and thinking 'takes you to a new knowledge, rather than one framed by representations given'.[52] Consequently, the long, discursive process of discussion took the participants gradually closer to attending to the chisel rather than only interpreting it through the received frameworks. Kreider and Hakim reflected that it was also the specific practices and situated knowledge bases of the individuals in the room that both individually and co-productively constructed this attention, so expressing the curatorial's 'fundamentally dynamic process of co-production, structure of experience and extended space of meaning-making'.[53]

In this way, the ethical approach that this methodology engendered in its participants is that which can also be reflected on to Hepworth and her legacy: to not frame Hepworth and her legacy always through the given representations but work towards an ethical approach that responds afresh to that legacy and thereby expresses new knowledge. The discomfort of realising the object's alterity, the instability of its status and complexity of value is troublesome but ultimately leads to a buoyancy in thinking as knowledge is found to be 'still malleable, still changing'.

Disrupting the legacy through the demos

As stated above, for some participants the chisel provoked uncertainty in its identity being unclear outside of its usual situation in the preserved studios at the Hepworth Museum. One interviewee at Tate St Ives reflected upon how this uncertainty took her on a route of questioning:

> From a personal point of view, just seeing it I'm attracted to it as an object and then I want to know what it is. And when I know what it is, and then it makes me think about what it's done. It takes you on a route, really.[54]

The initial uncertainty meant that the interviewee had not come with preconceived knowledge but rather was initially unsure about the object's identity, which, in turn,

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[52] Walsh, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015. See Nigel Thrift, *Non-Representational Theory: Space, Politics, Affect* (London and New York: Routledge, 2008).
[53] O'Neill and Wilson, p.18. Kreider related this to Dryden Goodwin's work: *Unseen: The Lives of Looking* (2015), <http://www.drydengoodwin.com/unseen_installation.htm> [accessed 7 November 2018].
[54] Chisel interview #1.4, Tate St Ives, 8 April 2015.

caused a questioning about other aspects of its activity. What specific part of the stone-carving process it was used for was also not known for certain, even by the sculptors who encountered it (who had not used a delicate chisel like this one before that is specifically for carving stones such as marble):

> Me: What kind of work would be done with a chisel this size?
> Interviewee: I don't know because I've never used, I've not used a chisel like that really.[55]

The uncertainty meant that the experience of handling the chisel – in the discussions at Tate Britain – generated an embodied knowledge that was a direct response to the object itself. This kind of knowledge is usually absent within museums, where handling is not ordinarily permitted outside of the commercial environments of the shop or café.[56] Tate Britain assistant curator Inga Fraser asked what would happen if audiences were given tools or stones to handle while they were looking at sculpture, and reflected that this resonated with her understanding of Hepworth and her engagement with materials.[57] Walsh responded that 'to hold something (rather than an audio guide or something like that), if it does warm up, if it is the material, it would change'.[58] This change would engender a shift in experience for the audience member, in activating their embodiment and its tacit knowledge in relation to sculpture and materials.

McLeer asked what the gain would be from this embodied knowledge in distinction to the existing knowledge on Hepworth and her established legacy, wondering whether it implied an 'unmediated knowledge':

> Because you are physically engaging with this tool that she physically engaged with, and so therefore the form of mediation that we might be generally at the mercy of are sort of less… have less power?[59]

While mediation is still present – in this case, because the chisel is understood to be out of the ordinary in its former ownership – it is a mediation that sits outside of 'the formal knowledges that are the validating knowledges historically (predominantly art history but increasingly conservation)', as Walsh reflected. In this way, as Walsh and Chandler stated:

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55 Chisel interview #2.6, Tate St Ives, 1 May 2015.
56 'Touch tours' (wearing conservation gloves) of selected works of art at Tate for people who have visual impairments are often a counterbalance to this, but are only occasional and for small groups (interview with Anna Murray, access learning curator, Tate Britain, London, 19 October 2015).
57 Inga Fraser, in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
58 Walsh, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
59 McLeer, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

> Walsh: You could call it a more public form of knowledge, if it's generating from the visitor's own encounter with the works.
> Chandler: A kind of everyday knowledge, just direct, everyday.[60]

In this way, the embodied encounter is more direct but therefore also potentially more complicated than the received, naturalised value and knowledge systems. Consequently, as McLeer states, this makes 'it ethical, because it's something that the individual has to deal with'.[61]

Whether it is possible or not to have an unmediated experience through the directness of an embodied encounter is important within Hepworth's legacy in that so many people want to engage physically with her work, be that adults hugging the sculptures in the Hepworth Museum garden or children using her work in public spaces as climbing frames. This is potentially a direct and democratic form of inheritance – a creation of a kinship – that circumvents the intermediary of patrimonial mediation. In the case of the chisel, this is through handling but also through acknowledgement of its place in a much longer history of materials and the labour of people involved in this history, including the mining of iron and other diverse metals such as manganese and nickel, the production of steel as the synthesising of these metals, and the forging, heat treating, sharpening and grinding of the steel by the tool manufacturers to make the chisel. Not only the history of the chisel, though, but also the stones and their geological time, quarrying and transporting, as one interviewee stated at Tate St Ives:

> […] I'd started the carving course, started coming to the Hepworth [Museum], and gradually I kind of was thinking, okay, […] there's a much bigger more important thing that's happened here than I was willing to acknowledge before. It's not part of a twentieth-century trajectory of stone work, it's 5000 years, or however long, 500 million years, since the stone was laid down. And I got this much bigger thing of how people are engaging with stone and want to work and think about it and present it to the world once they've done something with it.[62]

[60] Qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[61] Qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[62] Chisel interview #2.6, Tate St Ives, 1 May 2015.

In what ways does this disrupt the dominant legacy narrative for Hepworth? Drawing from the philosopher Jacques Rancière's description of democracy in *Disagreement: Politics and Philosophy* (1999), new-materialist political theorist Jane Bennett argues that when that which was there all along but was unvalued and rendered invisible comes into focus, '[i]t modifies the "partition of the perceptible" or the "regime of the visible," and this changes everything', as she writes in *Vibrant Matter*:

> […] [Rancière] focuses on a potentially disruptive human force that exists within (though is not recognized by) the public. He calls this the force of the people or of the 'demos.' The democratic act par excellence occurs when the demos does something that exposes the arbitrariness of the dominant 'partition of the sensible.' This is the partition that had been rendering some people visible as political actors while pushing others below the threshold of note. Politics, as Rancière frames it, consists not in acts that preserve a political order or respond to already articulated problems, but is 'the name of a singular disruption of this order of distribution of bodies.' […] For Rancière, then, the political act consists in the exclamatory interjection of affective bodies as they enter a preexisting public, or, rather, as they reveal that they have been there all along as an unaccounted-for part. […] What difference does this interjection by formerly ignored bodies make, according to Rancière? It modifies the 'partition of the perceptible' or the 'regime of the visible,' and this changes everything.[63]

Drawing from this theme, Bennett takes it further in encompassing non-human actants and their disruptive, and political, capabilities:

> A second opportunity for a more materialist theory of democracy arises when Rancière chooses to define what counts as political by what *effect* is generated: a political act not only disrupts, it disrupts in such a way as to change radically what people can 'see': it repartitions the sensible; it overthrows the regime of the perceptible. Here again the political gate is opened enough for nonhumans (dead rats, bottle caps, gadgets, fire, electricity, berries, metal) to slip through, for they also have the power to startle and provoke a gestalt shift in perception: what was trash becomes things, what was an instrument becomes a participant, what was foodstuff becomes agent, what was adamantine becomes intensity.[64]

Consequently, the method of focusing upon the chisel, as an object of unclear and unacknowledged value and status within Hepworth's patrimony, and bringing it out from its usual display to be the focus of discursive interviews, public events and invited seminars is political in how it disrupts the 'regime of the visible' revealing that which was there all along but was not apparent. Through attention to it, too, it 'provoke[s] a gestalt shift in perception' that is political as well as ethical, as one interviewee at Tate St Ives remarked:

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[63] Bennett, pp.104–05. See Jacques Rancière, *Disagreement: Politics and Philosophy*, trans. by Julie Rose (Minneapolis and London: University of Minnesota Press, 1999).
[64] Bennett, pp.106–07.

> Definitely feel that I'm having a conversation with it; not necessarily using words. It's provoking a change in my thinking, my attitude.[65]

The shift is not just in relation to knowledge at an individual level, however. On an institutional level, the disruption of preconceived values and knowledge provides a means of questioning other areas of patrimonial knowledge within the museum, as senior tutor in curatorial theory and history, Ben Cranfield, stated at the August seminar in relation to the context of this seminar within the archive:

> […] the archive is produced by the institution, so in some ways it's absolutely supportive of the logic and the possibilities of the institution. But it also has that disruptive function.

The 'disruptive' quality of the chisel within the setting of the Tate Archive for this event – where it was shown alongside archival documents, photographs and record books – was a reminder, therefore, of the 'possibility for a more democratic experience via the disruption of the archive' suggested in Derrida's *Archive Fever*, which counters how the institutional archive might ordinarily be understood.[66] Rather than a passive receiving of established value and knowledge, this democratic, political understanding of the chisel, the archive, and of patrimonial legacy and knowledge more generally, 'provoke[s] a gestalt shift in perception' that encourages a change in approach about what these objects are and how they can be understood, positioned and experienced:

> If that [the chisel] is really a public inheritance, then I'm part of that public, let me do something with it. I don't want it in the way that you give it to me; I want it as part of my public inheritance.[67]

The disruption afforded by the chisel – its repartition of the visible – therefore, is a political expression of the democratic potential of the public form of inheritance that takes place through the everyday interactions of people with Hepworth's legacy. As stated in the previous chapter and the Introduction in relation to patrimonial legacy, however, Tate's administration of patrimony on behalf of 'the nation' and its 'imagined community' complicates such ideas of a straightforward claim to 'public inheritance'.[68] Which 'publics' as part of what 'nation' constitute Tate's audiences and who is able to claim ownership? Which publics have been excluded entirely from and through the power dynamics of patrimonial knowledge? The complexity of such questions around publics in relation to the national art museum and its audiences is revealed in the

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[65] Chisel interview #2.2, Tate St Ives, 29 April 2015.
[66] Ben Cranfield, qtd in Archive chisel seminar, Tate Britain, 7 August 2015.
[67] Cranfield, qtd in Archive chisel seminar, Tate Britain, 7 August 2015.
[68] Hall, p.4.

potential this project's method affords for a less mediated form of knowledge. However, the fact that, owing to the chisel's status, it was not possible to hold discussions with it outside of Tate's buildings meant that the 'public' that I engaged with at events and in interviews were part of Tate's audiences. Nevertheless, new knowledge and connections were made within this environment, as I explore below.

Reforming value through new knowledge and connections

If the 'regime of the visible' is modified, what kinds of new knowledge and connections are made and how does this reform value for Hepworth's legacy? How is connectivity itself – the forming of connective kinships – an expansion of knowledge? This section explores the change enacted by this research method and its reforming of value for Hepworth's legacy.

Early on in the discussion in the July seminar, Hepworth's quote was discussed on the differences between her right and left hands (as discussed in the previous chapter). Initially, this interpretation was raised relatively uncritically, but it was gradually brought into connection with other approaches. Kreider drew from the description of the 'thinking hand', in particular, to consider thought, imagination and association in relation to the chisel:

> A general question would be: What is it [the chisel] doing with thought? […] And in relation to materials. And what we're doing with it, as thought, in this context, our imaginative context or associative context? Maybe it's a general question: What are the implications for thinking with this tool in context (in relation to the other objects) and then in isolation and through our imaginative leaps?[69]

Some participants at Tate Britain and Tate St Ives had argued that the chisel should be shown with a hammer in order to make its previous function clearer, or that a hammer could have been shown instead as it has more history (because they are often owned by stone-carvers for long lengths of time in distinction to a chisel that wears out and is replaced relatively frequently). However, Hakim reflected that a chisel connects outwards to the material it carves rather than just to the hand of the sculptor (as is the case with a hammer). In this way, as Kreider and senior research tutor in fashion and textiles, Claire Pajaczkowska, reflected, the chisel highlights the relationality present in sculptural practice and also the connection of Hepworth's legacy outwards:

[69] Kreider, qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.

> Hakim: [T]he hammer is the one that she [Hepworth] stayed with the most, that she probably held the most, that's the object that's most imbued with Barbara Hepworth *the person*. And I think the reason it's the chisel [that was chosen] is because it's more of the tool, that point of contact with the carving, with the environment, with something else that she was trying to… something more responsive. […]
> Kreider: [The chisel's] thinking is in relation to the resistant force of the surface. So there's a kind of *will*, but it's also one that's been negotiated with the context, or with the material.
> Pajaczkowska: It's relational – it's a relationship between the point and the matter.[70]

Drawing on the description of the chisel as a 'connected object' by writer, researcher and lecturer on visual culture, experimental film and synaesthesia, Elinor Cleghorn, Cranfield reflected upon the connectivity and 'toolness' of archive objects and how the chisel method opens up potential methodologies for approaching archive objects:

> […] how does it [the chisel] make you think differently about all these more traditional archival items? […] [I]t makes you think about the connectiveness of any object *and* the '*toolness*' of any object. And the toolness is, I guess, not just the tool as it was used then, but the tool as we're wanting to use it. What am I doing with this? What am I using this to lever open? […] The lack of fragility in that really makes your ideas less fragile, makes me feel more confident with the idea – maybe I'm just going, sod this, I'm just going to pick up this idea, I'm going to pick up this letter or whatever, I'm going to lever something open with it. Okay, maybe there is a sort of a responsibility, it feels like an irresponsibility, but actually I think there's an integrity with it. I think it's much more honest as a historical practice.[71]

In this way, the tool does not just function as the tool that it was in the past when it was a stone-carving chisel, but rather functions as a methodological tool used by the researcher attempting to 'lever something open with it'. This, then, is part of the wider significance of this research method in that the resituating of the chisel provokes a shift in thinking about the possible methodological use of other items of Hepworth's legacy.

One interviewee at Tate St Ives reflected that the isolation of the chisel in the display allowed for a free association to take place that took the interviewee to diverse areas of connection, but which then, in turn, fed back through to Hepworth and her legacy:

> […] I think that isolation helps it to move beyond, you know, simply a display of carving practice. You know, it becomes something else. […]
>
> In some ways it's like this object has been liberated from its absolute association with Hepworth and her studio environment [through the display at Tate St Ives]. And in that, kind of, liberation maybe it becomes easier for this,

[70] Qtd in *Hepworth's Chisel* seminar, Tate Britain, 20 July 2015.
[71] Cranfield, qtd in Archive chisel seminar, Tate Britain, 7 August 2015.

> kind of, opening out to occur: where […] the normally emphasised and particular history of this object is set in the background for a little while. […] [W]hat it means ultimately is that all of this kind of material, all of these connections that I've been coming into contact with [in thinking about the chisel] then come flowing back through to Hepworth and her workshop and her museum and all of these things that Hepworth might mean […].[72]

Associative links for the chisel were made with diverse objects, from a crucifixion nail to a missile, from a pen to a satellite.[73] At Tate St Ives, the chisel also resonated with Hepworth's wider and lesser-known legacy in the town, including her local activism. In 1961 Hepworth helped to establish a Cornwall Schools Art Collection of works of art by significant local artists to be displayed in schools in the county. This collection is now held by the Royal Cornwall Museum in Truro and a recent community-led exhibition of selected works was held in 2014–15 in a town, Bude, without typical access to art collections.[74] Likewise, Hepworth and artist Patrick Heron stopped the St Ives Council from turning the whole of the Island in St Ives into a car park, citing its ownership as common land by the people of St Ives in their legal case against the Council. The two interviewees at Tate St Ives who discussed these instances of Hepworth's local activism linked it to the chisel. One interviewee stated that Hepworth's activism was:

> […] like chiselling away at things until you get something done – in a really small way, with a really small chisel, just chip, chip, chip – until you start to be able to achieve something. [75]

The other interviewee recalled Hepworth's large signature on the legal document where Hepworth and Heron proved that the Island was common land and related this to the look of the chisel being 'like a pencil' and to Hepworth as an industrious letter writer.[76] As the first interviewee noted, therefore, Hepworth's legacy is perpetuated today by and through these instances of her activism, such as through the recent exhibition in Bude:

> […] the idea that people today can kind of get involved in that cultural activism, even in a small way, and to be able to sort of continue that legacy that she started,

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[72] Chisel interview #2.2, Tate St Ives, 29 April 2015.
[73] Chisel interviews #2.4 (30 April), #2.3 (29 April), #1.2 (8 April), #2.2 (29 April 2015), Tate St Ives.
[74] See 'A Short History of the Cornwall Council Schools Works of Art Collection', *Cornwall Council*, <https://www.cornwall.gov.uk/media/9862011/a-short-history-of-the-cc-schools-collection.pdf> [accessed 7 December 2018] and 'Evaluation of Your Art – Cornwall's Art Treasures brought [to] you by the Look Group, Bude', *Bude Look Group*, 11 February 2015, <https://budelookgroup.wordpress.com/category/exhibition-progress-reflections/> [accessed 7 December 2018].
[75] Chisel interview #1.2, Tate St Ives, 8 April 2015.
[76] Chisel interview #2.3, Tate St Ives, 29 April 2015.

> just being able to make small, small differences to where you live is really important, I think.[77]

In this way, as this interviewee wrote to me, the chisel 'is part of a continuing network, one which exists and is also perpetuated'.[78] Hepworth's legacy continues in the area where she lived from 1939 until her death in 1975 through her activism as well as through the works of art and objects she donated to the town, her museum and to the county.

One interviewee at Tate St Ives, a young man with his father, described the chisel as 'sort of an object of inspiration, really'.[79] As an ethical approach to objects, Benso writes, '[t]o be tender is to be inspired':

> The derivation of tenderness from attention, which assimilates tenderness to a modality of touch, implies that its nature be analogous to that from which it originates, and to that which it declines. Its motives are exterior to it, independent from it, acting on it. They lie in those things toward which tenderness exerts itself; they are directed by those things. Tenderness is to be extended – that is, stretched – toward and by the outside. In this sense, tenderness is passivity, patience, susceptibility to what is other than itself and the subject in which it is experienced. To be tender is to be inspired. […] A sentiment but not a psychological feeling, tenderness is rather a metaphysical horizon, a way of being which, aroused by the appeal of things, enables the move to the ethical place of their encounter.[80]

Inspiration, then, can be part of a relational and ethical dialogue with something in which one allows one's boundaries to soften. Inspiration is linked to inhaling and respiration and therefore of '[a] breathing in or infusion of some idea, purpose, etc. into the mind; the suggestion, awakening, or creation of some feeling or impulse, esp. of an exalted kind'.[81] Likewise, another participant described the chisel as a form of communication with Hepworth and, in this way, as imparting and transmitting knowledge.[82] The chisel, performing communicatively as an object of inspiration, reveals Hepworth's legacy as a living, changing, respiratory ecology that encourages an ethical tenderness and attention. This changing ecology is how value for Hepworth's legacy is formed and reformed and why and how knowledge and value is created through the direct encounter with her

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[77] Chisel interview #1.2, Tate St Ives, 8 April 2015.
[78] Chisel interviewee #1.2, email to the author, 6 February 2015.
[79] Chisel interview #1.3, Tate St Ives, 8 April 2015.
[80] Benso, pp.166–67.
[81] *Oxford English Dictionary*.
[82] Note following discussion with visitors at the Hepworth Museum, 1 May 2015. I approached these visitors as I had seen them earlier in the day at Tate St Ives looking at the chisel. Definition of 'communication' (*Oxford English Dictionary*).

patrimony. To be inspired by an object of unestablished status or value – an object that was there all along but was previously rendered 'invisible' – is a political reforming that 'provoke[s] a gestalt shift in perception' from what had been the reality of Hepworth's legacy to encompass new areas of experience and knowledge. In this way, this research method intervenes into and shapes a new ontology, making different epistemologies visible for Hepworth's legacy.

Conclusion

The research method developed and enacted through this collaborative doctorate, therefore, opened out the key area of Hepworth's naturalised patrimonial legacy, shifting value and knowledge to encompass tacit, embodied, personal knowledge that is not mediated only through the powerful, established narrative. Likewise, this method suggests a shift in how other objects of Hepworth's legacy can be approached within the institution. In this way – and as I explore further in the main Conclusion – the practice-led method provided a means of disrupting the established narrative through a discursive, curatorial-led approach that, in itself, disrupted the prevailing art-historical, museological methodological imperative that has framed knowledge around and value for Hepworth's legacy.

Conclusion

As this thesis has demonstrated, Hepworth's legacy has been mediated through and by means of the establishment and interpretation of her patrimonial legacy. The mediation of this patrimonial legacy through art-historical, museological methods has led to a framing of Hepworth's legacy that, as this thesis shows, does not give value to the complexity and diversity of her patrimony. As Law and Urry write, research methods 'help to bring into being what they also discover' and, in this way, they are performative and create realities and systems of knowing.[1] The reality constructed for Hepworth's legacy, then, has been enacted through the research method that has historically been applied to address her life and work. In turn, this has created specific epistemological and ontological framings for Hepworth's legacy that, as this thesis evidences, do not adequately address or give value to the diversity and complexity of that legacy.

As I demonstrated in Chapter Four, Hepworth's sculptural practice – and the concomitant preservation of that practice for the Hepworth Museum – serves as an important way of approaching the diversity of knowledges at play within Hepworth's legacy. In particular, this encompasses tacit knowledge and how that knowledge plays out through the preserved studio objects and within the wider museum context. In order to open out the less explored areas of knowledge and value for Hepworth's legacy, therefore, I employed a research method that was itself practice-led, discursive and formulated around the tacit, embodied experience of an object of Hepworth's patrimony. Drawing from understandings of the curatorial, this method, as I have demonstrated, has enacted change within the museum through its situated, practice-led approach, made possible by the privileged access given through the AHRC Collaborative Doctoral Partnership scheme. Change has not only taken place through Tate's database, with the assignment of an asset number for the chisel. It has also taken place through the discursive discussions and handling of the object that opened out new areas of knowledge in relation to Hepworth's legacy – knowledge that is now feeding back into the institution as it moves forward with plans for the future development of the Palais de Danse and the newly formed Material and Studio Practice Collection.

[1] Law and Urry, p.3.

The Palais de Danse, which was formerly the town's dance hall before Hepworth purchased it in 1961, has an inherent history of performativity, movement and embodiment. Hepworth playfully used the dance-hall floor to rearrange her sculptures on wheeled plinths. Such tacit, performative knowledge, as the thesis has argued, is also present in the preserved studios at the Hepworth Museum, with their active and changeable materiality. The rich history of Hepworth's patrimony opens out into diverse new areas of knowledge that, in turn, feed value back through to Hepworth's legacy. The research method I employed shows that it is an ethical and political project to attend to the diversity – and alterity – of this complex and shifting material presence. In so doing, narratives that have become naturalised, fixed and received are shown to be constructed and contingent. While these received histories require critique, the thesis has made clear that critique is not enough in and of itself, leaving its object of enquiry untouched. Instead, new methods are required to enact and bring about change and an epistemological and ontological shift in understanding.

The research method enacted for this project, therefore, can feed back into the development of new strategies and methodological approaches for the interpretation and mediation of Hepworth's legacy at the Palais de Danse and how it sits in tandem with the Hepworth Museum. Rather than sitting only or primarily in the province of Learning and Access strategies, how can these approaches be integral to a curatorial approach? Or, as was posed at the outset: How can a curatorial research methodology serve to disrupt the established narrative of Hepworth's legacy and what new knowledge and value is subsequently revealed? How is value formed and how can it be reformed differently? As this thesis has argued throughout, the art-historical model – which is the defining knowledge- and practice-base of Tate's curatorial approach and work – has limited the approaches to Hepworth's legacy in its ties to historical and modernist notions of authorship, provenance and patrimony and the authoritative fixing and guarding of archival knowledge. As well as the Palais, the institution of the Material and Studio Practice Collection provides a key moment for an evaluation and expansion of Tate's curatorial approach and a concomitant expansion of areas of knowledge and value in relation to objects that Tate has previously not known how to value.

In this way, this research contributes not only to knowledge on Hepworth, the Hepworth Museum, Hepworth collections including that of her preserved studios and archive, and

to wider Hepworth scholarship, it also expands understandings of and approaches to artistic legacy and to Tate's potential approach to its newly formed Material and Studio Practice Collection, the development of the Palais de Danse, and to its museological knowledge and methodologies employed more widely. It does so through a practice-led, situated, curatorial research method and, in this way, contributes to knowledge, methods and understandings of the curatorial as well as to situated, institutional, practice-led research. Consequently, the research contributes to different areas of knowledge and discipline and, specifically, to methodological approaches in the art museum and how they can expand epistemologies and ontologies and reform value.

The curatorial research method employed here serves as what O'Neill and Wilson describe in their writing on the curatorial as a 'research action' in how it intervenes into 'established epistemic schemata' as well as through being an 'epistemic practice' in its own right.[2] In 'resisting the narrative-oriented authorial mode of curating', it instead employs a 'research-based, dialogic practice […] in which the processual and serendipitous overlap with speculative actions and open-ended forms of production'.[3] In this way, the method provides an important intervention into understandings of the curatorial and of curating practices at Tate. As demonstrated throughout, the museum's traditional and conventional systems of knowledge as formed by the employing of inherited art-historical, museological methods have shaped the dominant reality of Hepworth's legacy. What the research method employed here reveals – in its move away from the art-historical, museological method of curatorial practice and towards a discursive exploration informed by recent thinking on the curatorial – are the diverse knowledges latent within Hepworth's legacy to which the traditional method has not paid attention or given value. But it is these ambiguous, tacit, fleeting, distributed, sensory, emotional knowledges to which Tate is increasingly giving its attention in its practices more widely.[4] What this thesis demonstrates is that these knowledges can be found not only within art forms more overtly associated with these concepts, such as performance art, but also within a setting and a modernist practice that is seemingly more connected with authority, fixity, clarity and certainty. In this way, the curatorial research method serves as a model for expanding methods of curatorial practice within traditional museum settings and principally in allowing for diverse, potentially ambiguous

[2] O'Neill and Wilson, p.18.
[3] O'Neill and Wilson, p.12.
[4] See Law and Urry, p.10.

knowledges to be able to exist alongside each other. Additionally, while the curatorial as a philosophy has been more strongly aligned with contemporary art and its more discursive or dematerialised approaches, this thesis has demonstrated that the concerns of the curatorial – exploring discursive, processual spaces of co-production and meaning-making – can be found even within the seemingly fixed and authoritative space of the modernist studio–museum and through an object-focused enquiry.[5] In this way, this method provides a framework for an expanded understanding of curation and of the curatorial within a traditional museum setting.

As discussed throughout, the powerful mediation of Hepworth's legacy has been principally image-led. In this research's central positioning of the material facticity of the chisel, the creation of a film focused on the materiality of the Hepworth Museum that includes previously unpublished archival photographs, and in this thesis' approach that reframes the visual through alternative, material-driven schemas, this research has disrupted the dominant image-led mediation through bringing into focus imagery and material objects previously unvalued or unexplored.

By thinking through Hepworth's legacy through the preserved studios and a methodological approach enacting change through a previously unvalued and unknown object of her patrimony, the research has effectively disrupted the established narrative of Hepworth's legacy and given value to the tacit, embodied, shifting knowledge that was revealed. It has likewise shown how value for Hepworth's legacy has been formed and shown ways in which it can be reformed differently. It has 'startle[d] and provoke[d] a gestalt shift in perception', therefore, opening out new realities for understanding and interpreting Hepworth's legacy within Tate and more widely.[6] As Derrida writes, '[i]nheritance is never a *given*, it is always a task';[7] in this way, the task of responding to the complexity of Hepworth's legacy is an active and continuous activity of questioning, engaging, transforming and repositioning, and only in this way will Hepworth's legacy encourage and even demand engagement in the future and be continually reaffirmed as a living, changing cultural inheritance.

[5] O'Neill and Wilson, pp.17–18.
[6] Bennett, p.107.
[7] Derrida, *Specters of Marx*, p.67.

Appendix

1 'Hepworth's Chisel' seminar invitation

2 'Hepworth's Chisel' seminar programme

3 Archive chisel seminar programme

4 Studio objects Tate Board Note acquisition

5 Research Ethics approval

Hepworth's Chisel
Research seminar

Monday 20 July
2–5pm

Duffield Room
Clore Gallery
Tate Britain

Alec Tiranti Ltd London, Chisel (marble point), early 1970s
Steel, 196 x 10 x 10 mm
Courtesy of Tate and the Estate of Dame Barbara Hepworth Z05327
Displayed at Tate St Ives April–May 2015

Hepworth's Chisel

The seminar will explore the means through which cultural legacy is generated through the specific focus on an object that is both part of an artist's patrimony and has also performed that artist's cultural legacy as part of a public display for almost forty years.

The object is a stone-carving chisel that has been displayed in the preserved studios at the Barbara Hepworth Museum and Sculpture Garden in St Ives, Cornwall, since its opening in 1976. Unlike the art objects displayed in the museum, this chisel has not been accessioned or catalogued; still owned privately by the artist's estate, it has nevertheless had a very public role in representing Hepworth and her practice over the decades.

Having been displayed at Tate St Ives in April–May as a catalyst for discussion, the chisel has now been transported to Tate Britain. This seminar format, with participants invited from a range of academic and creative practices, seeks to debate the role of material objects within the generation of cultural legacy and the forms of knowledge such objects communicate. In what ways can this object perform as an agent for Hepworth's cultural legacy? In what ways does the object insist upon a political and ethical engagement from those who engage with it? How might common understandings of what constitutes an artist's legacy – and the formation of status, value and legitimacy that is integral to this – be disrupted and brought into question through focusing on an object of indeterminate status and value?

The seminar is timed to take place alongside *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain, the first large-scale exhibition of Hepworth's works in London since 1968. With the opening of The Hepworth Wakefield in 2011, the depositing of Hepworth's personal papers in the Tate Archive in 2013, the handing over of Hepworth's Palais de Danse studio to Tate St Ives and the Tate Britain show in 2015, and the upcoming fortieth anniversary of the opening of the Hepworth Museum in 2016, as well as more contentious issues such as the disappearance of Hepworth sculptures from public sites in Wolverhampton (new ownership of site), Dulwich (theft) and Norway (deaccessioning), Hepworth provides an important case study for considering the positioning of an artist institutionally and in the public realm and the ways in which cultural legacy is created and the networks it generates in the world though artist and audience engagements and responses. Likewise, the contents of the preserved studios, of which this chisel is one, will be presented to Tate this year by the Estate, allowing for debate about the status of objects within Tate's structuring of 'main collection' and 'archive' and how such an indeterminate object, in a fixed setting, fits into this system.

Invitations to the seminar are being extended to conservators, curators and archivists, ethics and legal experts, performance studies experts and museologists, visual artists and stone-carvers, and art and culture theorists from a variety of institutions. The aim is that, with the range of expertise of those attending, the discussions will provide an important step forward in interrogating questions of material and cultural legacy.

TATE

Hepworth's Chisel

Research seminar

Duffield Room, Clore Gallery, Tate Britain

Monday 20 July 2015

Schedule

13.45–14.00	Registration in Clore foyer and tea in Duffield Room
14.00–14.20	Welcome and participant introductions
14.20–15.20	Handling session of the chisel and responses
15.20–16.20	Key research areas, responses and discussion
16.20–17.00	Outcomes, key strands, gaps and summing up

Followed by optional drinks / dinner at the Morpeth Arms

Participants

Manca Bajec, Artist and Sculpture PhD Researcher, Royal College of Art

Helena Bonett, PhD Researcher, Tate / Royal College of Art

Kimberley Chandler, PhD Researcher, University of Brighton

Eleanor Clayton, Curator, The Hepworth Wakefield

Ben Cranfield, Lecturer in Cultural Studies, Birkbeck College

Barry Curtis, Emeritus Professor in Visual Culture, Middlesex University and Tutor in Critical and Historical Studies, Royal College of Art

Inga Fraser, Assistant Curator, Modern British Art, Tate Britain

Lina Hakim, Andrew Mellon Post-Doctoral Research Fellow, Victoria and Albert Museum

Stephen Knott, Lecturer in Design History, Liverpool Hope University

Kristen Kreider, Reader in Poetry & Poetics and Director of the Practice-based PhD Programme, Faculty of Arts & Social Sciences, Royal Holloway

Sara Matson, Curator, Tate St Ives and Barbara Hepworth Museum and Sculpture Garden

Brigid McLeer, Artist and PhD Researcher, Royal College of Art

Daniel Monk, Reader in Law, Birkbeck College

Claire Pajaczkowska, Senior Research Tutor in Fashion & Textiles, Royal College of Art

Ailsa Roberts, Research Manager, Tate

Melanie Rolfe, Sculpture Conservator, New Acquisitions and Project Manager of the Hepworth Studio Conservation Project, Tate

Rachel Smith, PhD Researcher, Tate / University of York

Victoria Walsh, Head of Programme, Curating Contemporary Art, Royal College of Art

Biographies

Manca Bajec is an artist and curator whose interdisciplinary work among other topics concerns space and society. Following a BA in Visual Arts and Disciplines of Performance at the Academy of Fine Art in Venice, she continued her studies of Sculpture at the Academy in Ljubljana while working in theaters as a stage designer and performer, before completing an MA in Curating at UAL in 2010. Bajec, who grew up in the Middle East, now lives and works between Slovenia and London where she is in her second year of PhD by practice in Sculpture at the Royal College of Art on the destruction of monuments.

Helena Bonett is a curator, writer and lecturer undertaking an AHRC-funded collaborative doctorate at Tate and the Royal College of Art on the sculptural legacy of Barbara Hepworth. Her research focuses on the sites, sculptures and objects through which Hepworth is known and the connections that individuals make with these things and places, questioning what role Hepworth plays in people's lived experiences and why. Helena is currently displaying a chisel from Hepworth's preserved studios at other Tate sites, investigating its modes of connectivity. Helena is an Associate of Tate St Ives' Artists Programme, for which she has produced a film about the Hepworth Museum, and in 2013 convened a Tate Research seminar focused on the preserved studios at the Hepworth Museum. Prior to her current

studies, Helena was Research Curator at the Royal Academy of Arts, lectured at University of Kent and has published on British art and modernism.

Kimberley Chandler is a design graduate of the University of Brighton (BA Graphic Design) and the Royal College of Art/V&A (MA History of Design). She frequently writes about contemporary craft and design, and is the former Assistant Editor at *Ceramic Review*. She is the current recipient of an AHRC-funded PhD studentship at the University of Brighton entitled 'In the Making: Locating skeuomorphism across material practice'. Skeuomorphism, or the transaction of properties across materials, presents rich possibilities for the study of craft, materiality, and virtuality, and specifically in the shift from an analog to a digital context.

Eleanor Clayton is Curator at The Hepworth Wakefield where she has curated the current exhibitions *A Greater Freedom: Hepworth 1965–1975* and *Hepworth in Yorkshire*. She previously worked as Assistant Curator: Exhibitions and Displays at Tate Liverpool and Assistant Curator: Public Programmes at Tate Britain and prior to this held research posts at the National Trust and the National Portrait Gallery. Clayton is also a freelance writer and curator who contributes to *Art Monthly*, *Frieze* and *The Skinny*. Freelance curatorial projects include the first UK solo show of Romanian artist Geta Bratescu at Tate Liverpool (Summer 2015).

Ben Cranfield is Lecturer in Cultural Studies in the Department of Film, Media and Cultural Studies at Birkbeck College. His current areas of research and supervision include the relationship between ideals and pragmatics in curatorial practice, the histories and politics of art institutions, the theory of archives and institutional memory, and shifting ideas of art and culture in post-war Britain. His doctoral research and recent articles have focused on the history of the ICA, in particular, the emergence of contemporary curatorial practice, with reference to ideas from as diverse sources as Herbert Read, the Independent Group, Archigram, the rebelling students and staff of the 1968 Hornsey Art College sit-in, and the artists Mark Boyle and Joan Hills. He is particularly interested in the dialectical relationship of technocracy and anarchy within post-war art and arts institutions and how this dialectic manifests itself in discourses of the organic, cybernetics, play, chance and networks. He is now broadening this research into a book project, *Chasing the Contemporary*. Following from this research, he has become interested in the problems and possibilities of the relationship between the archival and the curatorial within contemporary exhibition practice and history-making.

Barry Curtis is Emeritus Professor in Visual Culture at Middlesex University, where he was formerly a Head of School and Director of Research, and now Tutor to the Critical & Historical Studies programme at the Royal College of Art. Curtis' book *Dark Places: The Haunted House in Film* was published by Reaktion Books in 2008. Current research interests are in 'Inordinate Design' and conceptualising 'The Future' and he is editing a forthcoming book on 'The C.S.I. of Things'.

Inga Fraser is one of a team of curators working on acquisitions, collection research, displays and exhibitions of Modern British art at Tate Britain. She assisted Chris

Stephens (Lead Curator of Modern British Art and Head of Displays) and Penelope Curtis (Director, Tate Britain) on *Barbara Hepworth: Sculpture for a Modern World* (June–October 2015) and has written an essay on the artist's engagement with photography, film and performance for the exhibition catalogue. Fraser's research has focused on the impact of the emerging disciplines of photography and film on artistic development in the twentieth century, and the convergences between art, fashion and interior design in the modern period. Inga was previously Assistant Curator of Modern and Contemporary Art at the National Portrait Gallery, London, Research Fellow in Fashion History and Theory at Central Saint Martins College of Art and Design, London, and Associate Curator of Fashion in Film Festival.

Lina Hakim is an Andrew Mellon Post-Doctoral Research Fellow at the Victoria and Albert Museum working on the Mellon-funded Pilot Project toward the creation of a V&A Research Institute. Her research is concerned with ways of studying things and the thinking that they allow, focusing in particular on overlaps between the material cultures of science, technology, craft and play. Her doctoral project, 'Scientific Playthings: Artefacts, Affordance, History', looked at three 19th-century scientific instruments that become toys – the string surface model, the Crookes radiometer and the gyroscope – as case studies to explore the understanding that things afford at the levels of encounter, production, use and re-appropriation. She argued that considering instruments as playthings restores to the artefacts their mobility and transformability, and brings attention to the evolution in what they offer to action, perception and understanding. Her interest in how we learn from made things and from making processes is very much shaped by her background in practice. Hakim gained a BA in Graphic Design (American University of Beirut, 2001) and an MA in Book Arts (Camberwell College of Arts, 2004) before taking an MRes in Humanities & Cultural Studies at the London Consortium (Birkbeck, University of London, 2009) where she also completed her PhD (2013).

Stephen Knott is Lecturer in Design History at Liverpool Hope University, editor of *The Journal of Modern Craft* and author of *Amateur Craft: History and Theory* (Bloomsbury, forthcoming 2015). Knott studied History at BA and MA level at UCL and undertook an AHRC-funded collaborative doctorate with History of Design and Goldsmithing, Silversmithing, Metalwork & Jewellery at the RCA on 'Amateur Craft as a Differential Practice' in which he argued that amateur craft practice is differential within capitalism: inherently dependent on its structures, while simultaneously stretching, refracting and quietly subverting them. These voluntarily chosen activities provide a vital reprieve or supplement to an individual's primary occupation, a temporary moment of control over labour-power in which the world can be shaped anew.

Kristen Kreider is Reader in Poetry & Poetics and Director of the Practice-based PhD Programme across the Faculty of Arts & Social Sciences at Royal Holloway, University of London. In these roles, Kristen works to promote an interdisciplinary, socially engaged approach to poetry and poetics, and to encourage a rigorous dialogue between creative and critical practice. Kristen's research is situated in the expanded field of contemporary poetry and text-based art where she produces theoretical and

critical writing, including a recent monograph entitled *Poetics and Place: The Architecture of Sign, Subjects and Site* (I.B. Tauris, 2014), and produces practice-based outputs in collaboration with the architect James O'Leary.

Sara Matson has been a curator at Tate St Ives since 2003 and is Curator of the Barbara Hepworth Museum and Sculpture Garden. During this period she has curated and/or delivered numerous exhibitions, displays and accompanying publications, managed many national and international tours and run the initial residency programme at Porthmeor Studios in 2003–9.

Brigid McLeer is an Irish artist, writer and lecturer based in London. She trained in Fine Art at NCAD, Dublin, University of Ulster, Belfast and Slade School of Art, London. She has published critical and creative writing in journals such as *Performance Research*, *Visible Language*, and *Circa* and lectured in various UK universities including the Royal Academy, Goldsmiths, Dartington College of Art and Coventry School of Art & Design. She is currently studying for a PhD by project in Fine Art (Photography) on art and its ethical relation to community, participation and political futures, at the Royal College of Art, London.

Daniel Monk is Reader in Law at Birkbeck College and co-ordinator of links with the legal professions. His research has explored a wide range of issues relating to families, children, education and sexuality. His current research focuses on inheritance. Undertaking empirical research and drawing on historical sources he is examining the relationship between inheritance law and alternative kinship structures. His research relating to childhood and education has explored school exclusions, sex education, homophobic bullying, dress codes, home-education and early-years education.

Claire Pajaczkowska is Senior Research Tutor in Fashion and Textiles in the School of Material at the Royal College of Art. As an independent filmmaker, Pajaczkowska's research into contemporary cultural studies led to an inclusive range of cultural practices from art to industry. Researching the interface between subjectivity and social structure demands new methods of enquiry. Creative practice as knowledge production is especially interesting and little understood. Her research into fashion thinking explores the subjectivities of neophilia, community, hyper-social attachments, parody, play and insubordination. Her research into textiles thinking explores the relationship between techniques of making and types of tacit knowledge. A research project, 'Empathy By Design' (AHRC, 2014), tested the use of the workshop method of creative practice within institutional care. Born to a Polish and French family, Pajaczkowska was educated in the UK and France. She studied Fine Art at Goldsmiths' College, University of London (1972) and Contemporary Cultural Studies at Middlesex Polytechnic (1980), before completed her PhD on theories of materialism in the School of Humanities, Middlesex University. Postdoctoral training at the NHS Trust Tavistock Centre, London, developed psychoanalytic experience and theory.

Ailsa Roberts is Research Manager at Tate since 2009. Prior to this she spent over ten years working in universities, including the Royal College of Art, University College London, Imperial College London, and University of the Arts London.

Melanie Rolfe graduated with a BA Hons. in Art History from University College London. She went on to a diploma in Conservation from City and Guilds of London Art School where she also studied traditional sculptural techniques and learnt to carve stone. She has worked as a conservator for twenty years, in museums and private practice. She joined Tate as a Gabo Trust intern in sculpture conservation and carried out extensive research on Tate's bronze cast of Degas' *Little Dancer Aged 14*. She was seconded to the Hepworth Studio Conservation Project in 2013–14 from her post as Sculpture Conservator for New Acquisitions. She has interviewed many artists to better understand their practice, try to identify what is important to preserve and so establish conservation strategies for complex sculptures and installations.

Rachel Smith is undertaking an AHRC-funded collaborative doctorate with Tate Britain and the University of York. The title of her thesis is *Connecting St Ives c.1939–64: Across time and space*. She was co-curator (with Sara Matson) of *International Exchanges: Modern Art and St Ives 1915–1965* at Tate St Ives in 2014.

Victoria Walsh is Professor of Art History and Curating at the Royal College of Art and Head of Programme of Curating Contemporary Art. She is a curator and active researcher whose projects span from the post-war period to the contemporary with a particular focus on interdisciplinary collaborations between artists, architects and designers; performance art and its documentation; the reconstruction of exhibitions; practices and histories of gallery education and audiences; issues of curating in relation to the digital, hypermodernity and globalization. She led on the reconstruction of Richard Hamilton's 1951 exhibition *Growth and Form* for the Tate Modern / Museo Reina Sofia major retrospective of the artist's work in 2014. She has also co-curated with Claire Zimmerman the research display *New Brutalist Image 1949–1955*, which opened at Tate Britain in October 2014. In addition, she is Co-investigator of the major Tate research project *Art School Educated: Institutional Change and Curriculum Development in the UK since 1960* (funded by the Leverhulme Trust) and a member of Tate's Research Centre *The Art Museum and Its Future*. Prior to joining the RCA in 2012, Walsh was Head of Public Programmes at Tate Britain (2005–11).

TATE

Chisel

Research discussion

Archive Reading Room, Tate Britain
Friday 7 August 2015

Participants

Helena Bonett, PhD Researcher, Tate / Royal College of Art

Elinor Cleghorn, Postdoctoral Researcher in 'Mirror-Touch: Empathy, Spectatorship, and Synaesthesia', Ruskin School of Art, University of Oxford

Ben Cranfield, Lecturer in Cultural Studies, Birkbeck College

Sally Davies, Curator: Learning Outreach, Transforming Tate Britain: Archives & Access, Digital Learning

Karen Di Franco, Curator and archivist, Chelsea Space

Martina Margetts, Design historian and Tutor in Critical and Historical Studies, Royal College of Art

Nayan Kulkarni, Artist and PhD Researcher, Royal College of Art

Sarah Kulkarni, Graphic designer

Richard Martin, Course leader at King's College London, Tate Modern and Middlesex University

Amy Tobin, PhD Researcher, University of York

Nicole Vinokur, Artist, Royal College of Art

Victoria Walsh, Head of Programme, Curating Contemporary Art, Royal College of Art

Archivists: Morwenna Roche, Bianca Rossman, Katie Blackford

Barbara Hepworth 1903-75
Trewyn Studio: formal gift of additional studio contents from the house, workshops, greenhouse (tools, equipment, furniture, materials, prototypes and personal chattels) that were comprised in the Barbara Hepworth Museum from 1976
(Full inventory and images in appendix)

Upper floor of Trewyn Studio

Greenhouse

Plaster studio/upper workshop

Stone carving studio/lower workshop

Lower Floor Trewyn Studio

Materials and Studio Collection acquisition related costs: 3 months full time cataloguing (using in-house resources)
Valuation (gifts): [redacted] (including prototypes and furniture)
Ownership history: The artist's estate
Credit Line: Presented by the artist's estate, 2016

Tate Archive acquisition related costs: one day cataloguing (using in-house resources); [redacted] conservation and specialist stationery costs (using in-house resources).
Valuation (gifts): [redacted]
Ownership history: The artist's estate
Credit Line: Presented by the artist's estate, 2016

Reasons for acquiring work

Sculptor Barbara Hepworth first came to live in Cornwall with her husband Ben Nicholson and their young family at the outbreak of war in 1939. She initially worked and soon resided at Trewyn studio from 1949 until her death in 1975. Following her wish to establish her home and studio as a museum of her work, the site became the Barbara Hepworth Museum and Sculpture Garden in April 1976. In 1980, it and much of the artist's work remaining there was gifted to the nation and transferred to the Tate Gallery. When the Tate Gallery acquired the Barbara Hepworth Museum (BHM), in the absence of a full inventory, it was intended that the contents of the workshops should follow. With the advent of an offer from Hepworth's family to Tate of her neighbouring *Palais de Danse* studio in March 2015, Tate St Ives undertook a full audit of the contents of the BHM workshops and greenhouse, and the trustees of the estate have now formally offered the remaining uncategorised contents as a gift to Tate to complete the hand-over.

As a unique studio-museum and garden, the BHM remains an important part of Tate's offer in St Ives, annually drawing c.50000 visitors, and we continue to increase revenue during the museum's 40th anniversary year. It is an internationally iconic attraction, synonymous with the artist's post-war career and the history of modern art in this coastal town.

Of the 129 works in Tate's collection, The Barbara Hepworth Museum and Sculpture Garden retains over 40 of the artist's works on permanent display throughout the artist's former living quarters and garden. The studio and outbuildings contents provide essential context to the artists working life and practice at Trewyn from 1949, particularly in relation to her stone and wood-carving, her work on prototypes for bronzes, plus drawing and printmaking undertaken there at various periods in the 1950s, 60s and 70s. This material, along with the few additional personal chattels on offer, was integral to the public museum set up in 1976 by Hepworth's son-in-law, Alan Bowness with Tate's then Director, Norman Reid, (aided by Hepworth's former assistant George Wilkinson) and has remained so under Tate's aegis from 1980. Clearly they complement Tate's extensive holdings of this artist, both in the main collection and the Tate Archive.

Alongside the artist's works, over the last 35 years, Tate Conservation has also overseen the contents of the studios in situ. In 2013-14, the workshop constituting the [stone] carving and plaster studios became the subject of an important research project as the progressive deterioration of the items was impinging on the interpretation of the spaces, and important elements were treated or restored and further preventive measures were put in place. This also prompted elements from the *Palais de Danse* studio to be examined as the two adjacent studios were, and remain, inextricably linked across Hepworth's practice.

It should be noted that the contents of the workshop/studio/greenhouse are acquired with the view that the majority of the holdings are expected to form part of Tate Collection's proposed new criterion: ***Materials and Studio Collection.*** This new aspect of the collection will allow for the acquisition of period items specific to an artist's studio or working methods that provide essential interpretive context, but stand

outside of the remit of the Tate Archive collections. It is intended that these items be acquired to remain in situ, and that suitable items transferred in 1980 on the *Museum Furniture and Fittings* list constitute this new collection as well.

This is with the exception of the **Greek rocks**, **two medals** and a **scroll** from the lower-floor showcase, and **two scarves** and a **package of paper items** from the plaster studio, which have been identified as acquisition candidates for the Tate Archive.

To clarify, this offer has been based on an understanding between Tate and the Estate as to what had not already been transferred, due to incomplete records of documentation from 1980 in either party's records. The Estate will place all the papers they do hold including an original list of *Museum Furniture and Fittings* dated 22 August 1980 (compiled by Brian Smith) pertaining to the lower and upper rooms in Trewyn, the greenhouse, the summerhouse, annex, WC and garden that were agreed and handed over in 1980; and the Deed of Assent that transferred ownership of Trewyn Studio to the Secretary of State for the Environment, into Tate Gallery records.

The contents of the carving and plaster workshops in Trewyn are offered on the understanding that they will remain as far as practically possible as they were when the Museum opened in 1976. All the prototypes for bronze including the three in the greenhouse, orginally intended to be rotated with other plasters in the *Palais,* are offered to remain in situ and with the understanding that no bronze casts will be taken of them in the future, following Barbara's wishes expressed in a memorandum to her Trustees of February 1972.

The objects above the fireplace in the upper room at Trewyn that are an integral part of the Museum: a **Bernard Leach bowl**, a **Venetian glass jug** and a **crystal**, together with the **Janet Leach vase** (on the small octagonal table below), are again gifted with the request that they should remain where they are as far as possible.

Further note for future reference

It should also be noted that the photographs, books, catalogues, periodicals and magazines, theatre programmes and press cuttings previously on display in the showcases in the lower room in Trewyn were on loan from Alan Bowness to whom BH left them (detailed in correspondence between Bowness/Lousada in Estate records in 1980), and are not part of the present gift.

About the work

The offer comprises the contents of the carving and plaster workshops at the Trewyn studio/Barbara Hepworth Museum, including unfinished carvings, plaster maquettes, together with the three prototypes in the greenhouse and the contents of the reconstructed wood carving area on the lower floor of Trewyn, (a full inventory of over 1400 items is listed in full in the appendix).

Trewyn studio, lower floor of house - worked blocks and tools
A wood carving display with 8 large worked blocks/sculptures and wood carving

tools from the *Palais De Danse* studio was arranged in 1976 in the former bathroom area of the house at Trewyn studio, to suggest Hepworths wood-carving process. Initially, from 1949 Hepworth used the upper room for drawing and wood-carving, but it gradually became her living space throught the 1950s. In the 1960s she carved wood in the *Palais de Danse* studio, returning to Trewyn in 1967 after incurring a fractured femur. From the museum showcases, as noted above, the estate would like to deposit the Greek rocks, 2 honorary medals, a scroll denoting BH an Honorary Freeman of the Borough of St Ives with other related material already held in the Tate Archive. The Estate assume that those items accessioned into the Tate Archive will return there when not on display.

Trewyn studio, upper floor of house - personal items
The upstairs room in the house at Trewyn studio was cleared to create a display space in 1976 after the artist's death. Many personal effects were removed but key pieces of Hepworth's furniture were gifted in 1980 along with rugs, plinths and sculptures. Collection works on display in this room include wood and stone carvings, paintings and drawings, alongside a bronze cast of her left hand. The gift further comprises the Venetian glass jug, Janet and Bernard Leach pots and a crystal, which are complementary chattels acquired in Hepworth's lifetime. The Bernard Leach porcelain footed dish is a rare shape made c1960; the Janet Leach pot is a salt-glazed bottle jar c1965.

Stone carving studio/lower workshop - contents
Hepworth also used the exterior workshop from 1949. In 1957, she raised the roof and added doors into the yard to make it more a more practicable work space. Predominantly used for stone carving and some plaster work, it holds period tools, equipment, preparations, ephemera, workbenches, tins and boxes, worked materials, an unfinished two-part marble carving and a near complete marble sculpture of 3 spheres (both made shortly before she died), alongside her assistants overalls, period fittings and furniture. It was used in conjunction with the stone yard, that retains a number of shaped marble blocks and a recently restored low turntable used for carving. The contents, all of which is part of this gift, was arranged by her assistant George Wilkinson and Alan Bowness in 1976 from the existing contents left after her death.

Plaster studio/upper workshop - contents
When Hepworth took up bronze casting in 1956 the upper area of the exterior workshop was utilised for making prototypes. A number of working examples from different periods, added to by items from the *Palais* and the stone carving studio, were brought together as a display by Bowness in 1976. It includes *Delos II,* a nearly complete plaster version of her guarea-wood carving *Oval Sculpture Delos* 1955 (BH 201); a plaster prototype of *Three Oblique Forms (February)* 1967(BH442); plaster prototype for *Three Forms (Tokio)* 1967 (BH439), an unfinished plaster prototype for *Variation on a Theme* 1958 (BH248) related to the *Meridian* series; mesh armatures which illustrate Hepworth's early plaster working process; experiments with small-scale solid plaster maquettes for late multi-part marble carvings and large bronzes are also important inclusions. The studio also contains materials relating to her print-making practice and a lithographic stone which Sophie Bowness dates from the late 1950s (a trial lithograph taken from this stone is in the Tate Archive). Hepworth worked with Stanley Jones from Curwen Press in St Ives in 1958 and in 1968 and '70.

An exterior viewing platform to this room was added by Alan Bowness in 1976. Notably, the two scarves - one original silk patterned and the other an original cotton dragonfly print - and a package of paper items including a lithograph by Albert Houthousen and an Elisabeth Frink print have been identified as acquisition candidates for the Tate Archive. Replica scarves have been made as a record or for in situ display.

Greenhouse
The Greenhouse was a late addition to Hepworth's studio buildings in 1965, bought from her neighbour John Milne who owned the neighbouring Trewyn House. The gift highlights three significant prototypes for bronze that are to remain in the greenhouse:

The Bride is a plaster and metal prototype of one element of the multi-part bronze *The Family of Man* 1970 (BH 513). One of the complete editions of *The Family of Man* was in the garden at the time of Hepworth's death and now resides at Yorkshire Sculpture Park.

Sea Form (Porthmeor) 1958 a colour plaster prototype for the bronze sculpture of the same name in the Tate collection T00957: the edition was completed in 1961, (BH 249 edition of 7)

Square Forms (Two Sequences) 1963 an aluminium and isopon prototype for the bronze (BH 331 edition of 7 + 0).

The estate wishes that all gifted items, where possible, are to be kept in situ as they were when the museum is opened in 1976. This is with the caveat that workshop tools and materials may be exchanged for comparable items in the *Palais de Danse* studio for conservation purposes. Replicas of the 2 scarves will be placed on display in the Plaster studio in due course. Tate Conservation has had a long established care plan for the sculptures in the Museum and Garden, but since 2013 it has been evolving work-specific plans and exploring non-invasive preventive conservation measures across all the unconditioned spaces. This has recently expanded to include the paintings on the upper floor and the prototypes in the greenhouse. The formation of the Barbara Hepworth Steering Group which meets annually in St Ives to oversee running and maintenance of the BHM and recently transferred *Palais de Danse* studio, brings the staff at TSI together with the Head of Conservation, the Head of Estates and Head of Displays from Tate Britain and the Hepworth Estate to discuss building maintenance and conservation planning for the year ahead. The new roof project agreed to take place between October 2017 and March 2018 will make a substantial difference to stabilising the environment of the Barbara Hepworth Museum.

Relevant quotes

In her will she asked her executors to consider 'the practicality of establishing a permanent exhibition of some of my works in Trewyn studio and its garden'. She envisaged her working studio being shown, as in her lifetime, with small works in the house and a few large works in the garden.

'Finding Trewyn studio was a sort of magic. For ten years I had passed by with my shopping bags, not knowing what lay behind the twenty-foot wall...Here was a studio,

a yard and a garden, where I could work in open air and space.' Barbara Hepworth: A Pictorial Autobiography, London, 1970, p52

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Sara Matson
June 2016

Royal College of Art

Helena Bonett <helena.bonett@network.rca.ac.uk>

Research Ethics Application

RCA Ethics <ethics@rca.ac.uk> 1 August 2018 at 11:07
To: Helena Bonett <helena.bonett@network.rca.ac.uk>
Cc: Victoria Walsh <victoria.walsh@rca.ac.uk>

Dear Helena,

We have now received confirmation from your supervisor regarding the signed letter of permission. Following review and assessment, your Research Ethics Application has been approved.

Good luck with your future research.

Kind regards,

Research Ethics Team.
--

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