



Eva Hesse, studio view, 1965-66.

fore she has not the steadfastness necessary to carry ideas to the full developments. There are handfuls that succeeded, but less when one separates the women from the women that assumed the masculine role. A fantastic strength is necessary and courage. I dwell on this all the time. My determination and will is strong but I am lacking so in self esteem that I never seem to overcome. Also competing all the time with a man with self confidence in his work and who is successful also.

I feel you have similar problems which is also evident in your work. Are we worthy of this struggle and will we surmount the obstacles. We are more than dilettantes so we can't even have their satisfactions of accomplishment. The making of a "pretty dress" successful party pretty picture does not satisfy us. We want to achieve something meaningful and to feel our involvements make of us valuable thinking persons.

Read "The Second Sex."

I am finishing book now.

I've always suffered with these thoughts but now I've temporarily found a spokesman. But naturally I don't feel a native ability that she or others has that have succeeded.

Untitled Statement (1968)

I would like the work to be non-work. This means that it would find its way beyond my preconceptions.

What I want of my art I can eventually find. The work must go beyond this.

It is my main concern to go beyond what I know and what I can know.

The formal principles are understandable and understood.

It is the unknown quantity from which and where I want to go.

* Eva Hesse, untitled statement, in *Eva Hesse* (New York: Fischbach Gallery, 1968); reprinted in Lucy Lippard, *Eva Hesse* (New York: New York University Press, 1976), 131. The last line was to read: "In its simplistic stand, it achieves its own identity." The line was omitted in the final version. See Lippard, *Eva Hesse*, 216n. 21.

As a thing, an object, it accedes to its non-logical self.
It is something, it is nothing.

Untitled Statement (1969)

Hanging.

Rubberized, loose, open cloth.

Fiberglass—reinforced plastic.

Began somewhere in November–December, 1968.

Worked.

Collapsed April 6, 1969. I have been very ill.

Statement.

Resuming work on piece,

have one complete from back then.

Statement, October 15, 1969, out of hospital,

short stay this time,

third time.

Same day, students and Douglas Johns began work.

MORATORIUM DAY

Piece is in many parts.

Each in itself is a complete statement,

together am not certain how it will be.

A fact. I cannot be certain yet.

Can be from illness, can be from honesty.

irregular, edges, six to seven feet long.

textures coarse, rough, changing.

see through, non see through, consistent, inconsistent.

enclosed tightly by glass like encasement just hanging there.

then more, others. will they hang there in the same way?

try a continuous flowing one.

try some random closely spaced.

try some distant far spaced.

they are tight and formal but very ethereal. sensitive. fragile.

see through mostly.

not painting, not sculpture. it's there though.

I remember I wanted to get to non art, non connotive,

non anthropomorphic, non geometric, non, nothing,

everything, but of another kind, vision, sort.

from a total other reference point. is it possible?

I have learned anything is possible. I know that.

* Eva Hesse, untitled statement, in *Art in Process IV* (Finch College, 1969); reprinted in Lucy Lippard, *Eva Hesse* (New York: New York University Press, 1976), 165.

that vision or concept will come through total risk,
freedom, discipline.
I will do it.

today, another step. on two sheets we put on the glass.
did the two differently.
one was cast—poured over hard, irregular, thick plastic;
one with screening, crumpled. they will all be different.
both the rubber sheets and the fiberglass.
lengths and widths.
question how and why in putting it together?
can it be different each time? why not?
how to achieve by not achieving? how to make by not making?
it's all in that.
it's not the new. it is what is yet not known,
thought, seen. touched but really what is not.
and that is.

Untitled Statement (n.d.)

You asked me to write
Sol, closeness and not knowing enough.
Another's world.
I cannot know your world.
You write the systems,
You set up the grids
You note 1, 2, 3, 4.

I see them.
Your order their order.
Units, strength, cubes, columns—tough stances,
strong

but I see the fragile sensitivity,
the you which is and should be there.

Intuition, idea, concept followed through
no arbitrary choices,
no test
never arbitrary, never decoration.

the strength of vision and soul is there, it must.
we are left ultimately with a visual presence.

* Eva Hesse, untitled statement, Hesse Archives, Allen Memorial Art Museum, Oberlin College, undated and unnumbered; published in Linda Norden, "Getting to 'Ick': To Know What One Is Not," in *Eva Hesse: A Retrospective* (New Haven: Yale University Art Gallery and Yale University Press, 1992), 69.