



LOUIS STERN FINE ARTS
9002 MELROSE AVENUE
WEST HOLLYWOOD, CA 90069
WWW.LOUISSTERNFINEARTS.COM

helen lundberg and the illusory landscape five decades of painting

LOUIS STERN FINE ARTS

helen lundberg

and the illusory landscape

five decades of painting





four
expressions
of
elegance

by four of California's top designers show fine curvilinear lines to match Helen Lundeberg's magnificent triptych abstraction. Michael Novarese has lined his lush yellow brocade evening ensemble, left, in softest velvet to make it warmer than fur. Fall's very important cape influence shows to high-fashion advantage in Werle's cranberry wool suit with a newly long jacket. Du Pont's sheer nylon becomes poetry in motion in Helen Rose's full-skirted, paisley-printed cocktail dress. Jean Louis points up the long, at-home look in rich brocade in an intricately designed skirt. —CONTINUED

helen lundeberg
and the illusory landscape

five decades of painting

helen lundeberg

and the illusory landscape

five decades of painting



Helen Lundeberg in her studio, c. 1982 Photo: Harry Carmean

april 22 - august 28 2004

LOUIS STERN FINE ARTS

9002 MELROSE AVENUE

WEST HOLLYWOOD CA 90069

T 310 276 0147 F 310 276 7740

GALLERY@LOUISSTERN.COM

WWW.LOUISSTERNFINEARTS.COM

content

acknowledgment	9
<i>louis stern</i>	
helen lundeberg: whithout whom ...	11
<i>dave hickey</i>	
helen lundeberg and the illusory landscape	13
<i>diane d. moran</i>	
plates	19
chronology	120
selected solo exhibitions	124
selected group exhibitions	126
selected public and corporate collections	131
selected bibliography	132

acknowledgment

Helen Lundeberg painted what she wanted to see. She painted with as little regard to gender as could be imagined within the context of her times. I have admired her pioneering work, along with husband Lorser Feitelson, in developing the Post-Surrealist movement in 1934, her design and execution of public murals in Southern California and finally, her exquisitely reasoned exploration of abstraction.

She impresses me, throughout her vivid body of work, as not only a dazzling technician but also the ultimate artist's artist. Lundeberg's contributions placed her absolutely at the forefront of the blossoming contemporary art scene. It is my hope that this exhibition will reinvigorate the public's awareness of this elegant, vital and ultimately poetic artist.

I would like to thank Diane Degasis Moran and Dave Hickey for their written contributions to this catalogue. I would also like to thank Marian Yoshiki-Kovinick of the Archives of American Art for her invaluable assistance.

I am most grateful to the Feitelson Arts Foundation for its continued support and goodwill. In particular, I would like to extend my gratitude to Wendy Van Haerlem and Henry Hopkins for functioning as veritable fonts of information and encouragement.

Tamara Devrient, our liaison with the Feitelson Arts Foundation, has been a meticulous and passionate coordinator. This publication simply would not exist without her involvement.

Last but by no means least, I wish to express my great appreciation to my staff, Melissa Pope, Marie Chambers and Tracy Serur. Their input, energy and dedication have aided this endeavor in innumerable ways every day.

Louis Stern



helen lundeberg: without whom . . .

Dave Hickey

It is a standard reflex to think about American art in terms of generations. As a consequence, Helen Lundeberg and her contemporaries (most notably Karl Benjamin, Lorser Feitelson, Frederick Hammersley, June Harwood and John McLaughlin) are most often compared to their East Coast contemporaries: the post-painterly abstractionists (Helen Frankenthaler, Morris Louis et. al.). For myself, I have always found comparing Lundeberg and her contemporaries with the New York School painters of the previous generation to be more rewarding—for two reasons. First, the painting of Lundeberg and her contemporaries informs subsequent art practice on the West Coast in much the same way that New York School painting informs subsequent practice on the East. Their presence is indisputable and unavoidable. Their painting must be acknowledged or repudiated by those who follow, must function as a touchstone or an icon of rebellion. As a consequence, artists as disparate as Robert Irwin, Edward Ruscha, Peter Alexander and Mike Kelley owe Lundeberg and her contemporaries an inestimable debt.

The second reason for considering New York School Painting in comparison with what we now call California Hard Edge Painting is that both practices make what I would consider to be a democratic accommodation to the conventions of genteel surrealism that pervaded European and American art in the years before, during and after World War Two. That surrealism posited an internal landscape adorned with pictures and portrayals—a symbolic Freudian atmosphere at once withholding and redolent with occasions for interpretation. The painters of the New York School would dissolve this atmosphere into a field of microscopic subjectivity—at once too externally generalized and too internally specified to yield the sort of interpretive frisson to which European Surrealism aspired. Lundeberg and her contemporaries on the West Coast would suppress all idioms of subjectivity, abstract and externalize that surrealist landscape into a code that spoke simultaneously of an internal and external condition of being. In both cases this instinct was to create an inclusive image that existed at a level of generalization which excluded no one and to which a wide populace might respond.

Of all these California painters, Helen Lundeberg was by far the most elusive and charming. Her transition from “classical surrealism” to hard-edged painting was the most infinitely gradated and her palate the most subtle and pictorially evocative. The reason for this, I suspect, is that Lundeberg, like Mark Rothko on the other coast, never really “broke” with surrealism into the realm of pure abstraction and never abandoned the latent atmospheric of its interior landscape. This landscape remains present in Lundeberg’s work, even as it rises into flat abstraction, even as it echoes and leaks into the actual atmosphere and actual landscape in which she lived and worked. It is this phenomenological overlay of passionate seeing and that which is seen, of interior and exterior atmospheric that defines Robert Irwin’s and Edward Ruscha’s debt to Lundeberg, and this debt is grounded, I think, in Lundeberg’s ability to purify her imagery without reducing it, to rarify the atmosphere of her paintings without discarding anything that was already there. Thus, for all their rigor and impersonality, Helen Lundeberg’s paintings are still full of dreams.

Dave Hickey is a writer and critic who lives in Long Beach, California.



Helen Lundeberg, c. 1948 Photo: Lou Jacobs Jr.

helen lundeberg and the illusory landscape

by Diane D. Moran

Helen Lundeberg's landscape paintings invite us to ponder the very essence of her artistic creativity and the enigma it enfolds. Over the course of her long career she has consistently stated that her landscapes are not abstractions of specific places or visual reality, but rather are mostly inventions painted in her studio, and that only a few are based on drawings made out of doors. Formal structure, emotional impact, and the illusions of space and dimension have been her aesthetic goals from the very beginning of her artistic life.

And yet, somewhat paradoxically, she has been equally quick to stress her belief that an artist's visual environment cannot avoid influencing the nature of his or her imagery. "...I think a painter must be influenced by what he sees, all the time, or even by what he conceives is around him...Because I've been looking all my life...It was one of my favorite occupations. I'm terribly visual minded. And when I was a kid (in Pasadena) and when we went for the Sunday afternoon drives that people went for in those days, or went anywhere, I was always in the back seat, looking at everything."¹

What Lundeberg would have seen on those excursions was the Pasadena of the teens and twenties, the years when the city was young, still partly rural, and vastly different from the Pasadena we know today. Back then it was the cultural and social center of that particular part of Southern California; Los Angeles was still in its infancy.

*In 1912, at the age of four, Helen Lundeberg moved from Chicago to Pasadena with her family, who were seeking a more salubrious climate for reasons of her mother's health. They moved into a house in what was then the northeast part of the city, about two blocks north of Washington Street. Later, she recalled that the sidewalks ended about a block from their home, creating a rural atmosphere because there was a whole square block of open field, filled in the spring with poppies and blue-eyed grass. "Because I was a child, and small," she said, "it seemed bigger than it was...And the mountains (the San Gabriels), of course, (rose) up because there weren't any tall buildings to interfere...I really grew up with the sight of the mountains."² Her **Self Portrait**, 1933,*

*(Plate 1), and the horizontal landscape entitled **Sundial**, 1934, (Plate 2) are but two examples of works in which those mountains figure prominently as part of her memory of childhood. The viewer of this exhibition will be able to see their image in many paintings of later decades.*

Despite her young age at the time, Lundeberg recalled arriving in the city by train early in the morning. "...the sun was shining, and there were orange groves, which I'd never seen before...I have a...memory of that."³ A geological feature that dominated the city was the Arroyo Seco, a vast canyon spanned by the Colorado Street bridge. In the course of the city's growth, areas adjacent to the Arroyo were set aside as public parks and, later, portions of the Arroyo became the foundation for the Pasadena Freeway. The Huntington Gardens, world-renowned, vast and varied, provided Lundeberg with botanical specimens that fed her lifelong interest in that field, many of which appeared in her early works.

*In a transcribed interview with Lundeberg in 1974 Fidel Danieli noted that, in fact, the aim of early community planners was to make city life somehow rural.⁴ Over the course of her life, Lundeberg saw Pasadena change from an open and countrified town to the crowded city that we know today. It may be difficult to imagine the old Pasadena of her youth, but perhaps there is something of its essence to be felt in the landscapes that we are privileged to see in this exhibition, from the background of the early **Self Portrait**, (Plate 1) to **Desert Hills**, 1967 (Plate 34).*

In 1930 Lundeberg graduated from Pasadena Junior College and through the generosity of a family friend who was impressed with her artistic talent, enrolled at the Stickney



WPA Mural History of the State of California, Venice High School, c. 1939

Memorial School of Art. Shortly after her matriculation, Lorser Feitelson joined the faculty. His expertise, enthusiasm and encouragement combined to persuade her to become a serious painter. At first her mentor and later her husband, Feitelson shared a devoted partnership with Lundeberg. In 1934 the two artists collaborated in the creation of a movement that came to be known as Post-Surrealism. It was the first American response to European Surrealism, the key distinction between the two being the Californians' emphasis on the processes of the rational mind, as opposed to the Europeans' stress on hallucinations and the dream world.

Lundeberg and Feitelson were not interested in the random processes of automatism practiced by the Surrealists, preferring carefully composed pictorial structure and clearly delineated imagery. In fact, with these features in mind, they had originally called themselves Subjective Classicists although Post-Surrealism was the name that stuck. What both the Europeans and the Americans held in common, however, was the desire to create pictures that were evocative and poetic. Lundeberg spoke of the importance in her Post-Surrealist work of the idea entity and the mood entity. For Lundeberg the aim of formal structure wedded to emotional impact was to remain a constant throughout her career.

The Post-Surrealist period, which had brought national attention to Lundeberg and Feitelson, was interrupted by their participation in the mural division of the Works Progress Administration Art Project, part of the Roosevelt Administration's program to provide work for Americans during the Depression. Although Lundeberg also did easel paintings and lithographs, her major contribution was large-scale murals, done in a variety of media. By the end of 1942, when the projects wound down because of the advent of the Second World War, she found herself yearning to work on a more intimate scale and to return to poetic, rather than narrative content. "Since about 1942," she wrote, "my work has been concerned, in varying modes of pictorial structure and various degrees of representation and abstraction, with the effort to embody, and to evoke states of mind, moods and emotions."⁵ **Biological Fantasy**, 1946, (Plate 4); **Tree in the Marsh**, 1948, (Plate 5); **The Elements**, 1952, (Plate 7); and **Moon, Sea and Mist**, 1955, (Plate 8) are works that represent this effort.

In 1950, Lundeberg painted **A Quiet Place**, (Plate 6). It is a seminal work and we are fortunate to see it in this exhibition. It is the painting that marks her first venture into complete abstraction. Her own words best express this creative milestone:

"I had begun to use very flat abstract planes as a setting for



Helen Lundeberg with Lorser Feitelson, NBC set of television show "Feitelson on Art", c. 1960

things like shells and clouds and their shadows or bowls of fruit. Then I found myself sitting down one day and doing a painting where I couldn't put anything in it. It was complete in itself. I called it **A Quiet Place** and I didn't quite know what to make of it. It rather surprised me and it seemed very inconsistent in terms of what I was doing, so I put it aside."⁶

Indeed during the next few years she continued to include still-life objects within her compositions. Nevertheless the paintings of the fifties became increasingly non-objective and soon the space itself became the subject, at times vast, open and light-filled, at others, more limited, closed and shadowed.

Ambiguity, 1959, (Plate 9), presents the viewer with a meticulously constructed enigma. Its very title invites us to call into question our perception of space and light, our relationship to interior and exterior space. Perhaps even more puzzling is **Sloping Horizon**, 1960, (Plate 11). In conversation with Danieli, Lundeberg commented in reference to a series of landscapes she called *Waterways*, that she was fascinated with the effect of tipping a horizon and creating an extreme perspective; that strange tipped horizon that you see from a plane as it banks before landing. **Marina**, 1961, (Plate 17); **Daybreak**, 1961, (Plate 20); and **Landscape**, 1961, (Plate 21), suggest this effect.

The bisected formats of **Ambiguity**, (Plate 9) and **Untitled**,

1959, (Plate 10) pose artistic problems within an Occidental aesthetic. This compositional mode refers to the Oriental concept of the juxtaposition of object and void, its formal resolution residing in the psychic power of the void to counterbalance the visual weight of forms. It presents a challenge left unmet by all but a few modern painters. Feitelson, John McLaughlin and Lundeberg took on this task and did so with great success. However Feitelson and McLaughlin were working in a hard-edge style that employed flat strictly two-dimensional forms that had the tendency to alternate between form and space according to the perception of the viewer. Lundeberg, on the other hand, did not waver from her devotion to the illusions of a third dimension. In order to subvert the tendency on the part of certain critics in the sixties to see her painting as two-dimensional, she deliberately selected titles that would encourage her viewers to perceive their illusionism. **By the Sea II**, 1962, (Plate 23); **Seascape**, 1962, (Plate 22); and **Blue River**, 1963, (Plate 27), are typical.

Lundeberg's reputation as a major American painter has depended in large part on her uniquely subtle and delicate use of color. Once again her own words bring us as close as possible to understanding her intentions and methods:

"I've always worked with a closely related palette, trying to get as much color as possible out of a very small range of colors. For instance I like to work with maybe black, white, umber and blue or green. It's amazing, if you start out quiet, how significant a little purer color can be...it's a great way of attaining a harmony, but it's also a great way to create attention, by breaking that closeness somewhere in the canvas."⁷

A sense of quiet and harmony of palette, in fact, are the salient qualities in virtually all of Lundeberg's paintings. But as in **Sloping Horizon**, 1960, (Plate 11), there is something in the arrangement of abstract planes that disorients the viewer, that countervenes the serenity of the color scheme and introduces a note of perceptual tension. This is the very element that carries the work beyond the vapidness of much post-painterly abstraction of the 1960's.

As is evident from the paintings on view in this exhibition, Lundeberg handled the range of warm, cool and neutral colors with equal authority. Her expertise did not stem from any preconceived theories of color. On the contrary, she found such theories to be virtually worthless because of the variables inherent in painting itself and often to be boring in their formulaic effect. Nor did she agree with all of the commonly held notions of color as a clue to the artist's emotions. For example, with regard to certain very dark paintings of the early sixties, based on black, umber

and gray, exemplified here by **Narrow View**, 1961, (Plate 19) and **Landscape**, 1961, (Plate 21), although she described the palette as somber she clarified that the colors did not come from nature nor from any emotional mood. "I was in a perfectly happy state of mind," she said, "...and to me it was perfectly beautiful."⁸ In this case her formal interests were the dominant concern.

Her turn to liquid acrylic paint in 1965 led to brighter and fresher colors. Reluctant at first to move away from oils, she soon found this to be her medium of choice and eventually an "addiction." One might say the same of her use of masking tape as the substitute for pencil or charcoal as a drawing tool. Lundeberg found the use of tape to render contour invaluable when she used the primed canvas as the white areas in her paintings. Whereas pencil and charcoal invariably left traces of their presence, tape could be readjusted at will leaving no tracks behind to sully the purity of the surface. She also enjoyed the expansiveness that tape allowed for. "You can't niggle with a piece of tape when you're putting it on," she explained.⁹

Around the mid-sixties, Lundeberg was inclined to introduce curvilinear forms into her pictures. This occurred somewhat tentatively at first although the magisterial **Triptych**, 1963, (Plate 25), had asserted her interest unequivocally by that date. Following that foray were such paintings as **Untitled**, 1965, (Plate 32); **Untitled Land Patterns**, 1966, (Plate 33), and numerous other pictures of the following decade, fortunately included in this exhibition. Their palettes range from sunny ochres and warm umbers to cool blues and greens suggesting deserts, mountains and bodies of water invariably "seen" from above although entirely imagined by the artist. Enchanting skies of peach, pink and lavender remind the viewer of the infinite variety of nature. Within the major areas of color Lundeberg employed subtle patterns of light and shadow that evoke the idea of gentle movement, perhaps because of the association with the sun's passage and of windblown clouds.

An innovative device that appeared in **Triptych** and was further developed in these landscapes was the use of multiple narrow bands of color marking the horizon. In their gentle undulation they suggest the rhythmic and endless motion of the sea. We see them also in **Tidelands**, 1967, (Plate 37); **Untitled**, 1967, (Plate 35); and **Landscape**, 1968, (Plate 38). The technique became a constant in the landscapes of the next two decades. Most often the color bands are closely related in hue and value, calling upon the viewer to approach the canvas in order to see the color relationships clearly. **Untitled (Landscape)**, 1972, (Plate 44), is an extraordinary example of Lundeberg's consummate skill as a colorist. So precisely chosen are the values of the blue bands that



traverse the peach form and the peach bands that cross the blue area at the top of the canvas that they are virtually lost from sight if the viewer is more than a few feet away. Their appearance upon closer observation seems almost an optical miracle.

The majority of the compositions are horizontal in their spatial orientation, a factor that along with their subtle palettes creates a mood of repose. An exception is **Untitled (Red Line)**, 1970, (Plate 40), in which the major colorform has a diagonal axis emphasized by a relatively strong though narrow red line. We are reminded of the artist's observation that within a limited color scheme, it is amazing how significant a little pure color can be.

During the early seventies, as a variation from the openness and emptiness of these land and seascapes, Lundeberg explored architectural forms and closed spaces limiting the landscape elements to views appearing between arches, columns and walls. The play of light and shadow was especially important for creating the mood entity that remained her constant preoccupation. Strong contrasts were set up between the white of the primed canvas and the major areas of color evoking dazzling sunlight and cool shadows. With the exception of the gentle curves of partially seen arch forms, the shapes were rectilinear. Indeed an architectonic sense of structure is characteristic of the series.

In contrast to these large scale often austere works, Lundeberg also produced a number of intimately scaled interior still lifes and still lifes within landscapes that echoed the poetry and enigmatic content of her Post-Surrealist period. Many were based on extremely nuanced palettes often virtually monochromatic. She was prompted to apply that effect to large-scale landscapes. **Ocean**, 1979, (Plate 47); **Across the River**, 1979, (Plate 45); and **Landscape: Gray and Pink**, 1979, (Plate 46) are exemplary.

Lorser Feitelson died of heart failure related to a long illness in May 1978. Considering the strength and duration of their marriage, it is difficult not to feel certain emotional content in Lundeberg's paintings of the years following this loss. One hesitates to read specific subjective meaning into this artist's work, given her remarks quoted earlier with regard to the dark paintings of 1961 and yet, as we have seen, she has insisted on the importance that content has had for her over her entire career.

The evocative power of empty space has inspired poets as diverse as Shelley and the Arabian Shawqy. From Shelley's **Ozymandias**, "...boundless and bare / The lone and level sands stretch far away," and from Shawqy's **Magnum Leila**, "Silence and night and desert are a vault / In which like winds

my passion and verses blow," we discover verbal counterparts to Lundeberg's abstract illusions of the desert. It is to Milosz's **Amoureuse Initiation** that we turn for the words that seem written for Lundeberg's late works, whether landscapes or seascapes. "When you felt so alone and abandoned in the presence of the sea, imagine what solitude the waters must have felt in the night, or the night's own solitude in a universe without end."¹⁰

Notes

¹ Lundeberg, Helen. *Helen Lundeberg*. Oral History Program, University of California, Los Angeles (1982), interviewed by Fidel Danieli. (©1982 The Regents of The University of California. All Rights Reserved. Used with Permission). Transcript p. 51.

² Transcript, p. 5.

³ Transcript, p. 4.

⁴ Transcript, p. 6.

⁵ *Sourcebook*, November-December 1974, p. 20.

⁶ Quoted in Joseph E. Young, "Helen Lundeberg: An American Independent," *Art International*, September 1971, p. 48.

⁷ Quoted in Transcript, p. 57.

⁸ Quoted in Transcript, p. 58.

⁹ Quoted in Transcript, p. 56.

¹⁰ Quoted in Gaston Bachelard, *The Poetics of Space*, (New York, 1964) p.189.

Diane D. Moran earned her Ph.D. in Art History from the University of Virginia and has taught at Sweet Briar College in Virginia since 1977. She has published articles on Helen Lundeberg and Lorser Feitelson in international periodicals and has written catalogue essays on those artists for numerous California museums.

Opposite page: Helen Lundeberg, photo by Robert Bruce Inverarity, Robert Bruce Inverarity papers, Archives of American Art / Smithsonian Institution, unmicrofilmed.



plates

1 Self Portrait

1933

oil on celotex
28 x 20 inches;
71.1 x 50.8 centimeters

Exhibitions

San Diego, California, Fine Arts Gallery, *Exhibition by Progressive Painters of Southern California*, 1933.

La Jolla, California, La Jolla Museum of Contemporary Art, *Helen Lundeberg: A Retrospective Exhibition*, December 10, 1971 – February 13, 1972. Catalogue published, cover illustration, number 1.

Los Angeles, California, Los Angeles Municipal Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*, January 16 – February 18, 1979. Catalogue published, number 1.

San Francisco, California, San Francisco Museum of Modern Art, *Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition*, October 2 – November 16, 1980. Also shown at The Frederick S. Wight Art Gallery, University of California, Los Angeles, March 17 – May 3, 1981. Catalogue published, number 1, illustrated page 24.

Oakland, California, The Oakland Museum of Art, *The Artists of California: A Group Portrait in Mixed Media*, November 14, 1987 – January 10, 1988.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg Then and Now: A Retrospective*, September – October 1995.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: Post-Surrealism to Hard Edge, 1930's to 1980's*, November 5 – December 31, 1998.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: A Memorial Exhibition*, September 9 – October 30, 1999.



2 Sundial

1934

oil on masonite
7 7/8 x 30 inches;
20.1 x 76.2 centimeters

Exhibitions

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg Then and Now: A Retrospective*, September – October 1995.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: Post Surrealism to Hard Edge*, 1930's to 1980's, November 5 – December 31, 1998.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: A Memorial Exhibition*, 1999.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: Inner Visions of Outer Space, Paintings, Drawings, Prints*, September 15 – November 3, 2001.

Pasadena, California, Pasadena Museum of California Art, *Post Surrealism*, June 1 – September 1, 2002. Also shown at the Nora Eccles Harrison Museum of Art, Utah State University, Logan, October 11, 2002 – January 24, 2003. Catalogue published, page 46.

Literature

Cutajar, Mario. "Helen Lundeberg." *ArtScene* October 1997.



3 **The Isle**

1934

oil on cardboard
9 x 17 inches;
22.8 x 43.2 centimeters



Exhibitions

Pasadena, California, Pasadena Museum of California Art, *Post Surrealism*, June 1 – September 1, 2002. Also shown at Nora Eccles Harrison Museum of Art, Utah State University, Logan, October 11, 2002 – January 24, 2003. Catalogue published, page 46.

4 **Biological Fantasy**

1946

oil on paper board
10 x 14 inches;
25.4 x 35.6 centimeters



Exhibitions

Los Angeles, California, Tobey C. Moss
Gallery, *Helen Lundeberg Then and Now:
A Retrospective*, September – October 1995.

West Hollywood, California, Louis Stern
Fine Arts, *Imaginary Realities: Surrealism Then
and Now*, September 19 – November 12, 1996.

5 **Tree in the Marsh**

1948

oil on canvas

14 x 20 inches;

35.6 x 50.8 centimeters



6 A Quiet Place

1950

oil on canvas
16 x 20 inches;
40.6 x 50.8 centimeters

Exhibitions

San Francisco, California, San Francisco Museum of Modern Art, *Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition*, October 2 – November 16, 1980. Also shown at The Frederick S. Wight Art Gallery, University of California, Los Angeles, March 17 – May 3, 1981. Catalogue published, number 15.

Laguna Beach, California, Laguna Art Museum, *Turning the Tide: Early Los Angeles Modernists, 1920-1956*, July 13 – September 16, 1990. Also shown at Oakland Museum of Art, California, October 13 – December 16, 1990; Marion Koogler McNay Art Institute, San Antonio, Texas January 6 – March 3, 1991; Nora Eccles Harrison Museum of Art, Utah State University, Logan, Utah, March 23 – May 16, 1991; Santa Barbara Museum of Art, Santa Barbara, California, August 31 – October 27, 1991; Palm Springs Desert Museum, Palm Springs, California, November 15, 1991 – January 20, 1992. Catalogue published, page 162.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg Then and Now: A Retrospective*, September – October 1995.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: Inner Visions of Outer Space, Paintings, Drawings, Prints*, September 15 – November 3, 2001.

Literature

Baker, Kenneth A. "California Abstractionists of the 1940's and 1950's." *Architectural Digest* May 1991, page 66.



7 **The Elements**
1952

oil on canvas
14 x 22 inches;
35.6 x 55.9 centimeters



Exhibitions

Pasadena, California, Pasadena Art Institute,
November 1953.

8 **Moon, Sea and Mist**

1955

oil on canvas

40 x 60 inches;

101.6 x 152.4 centimeters



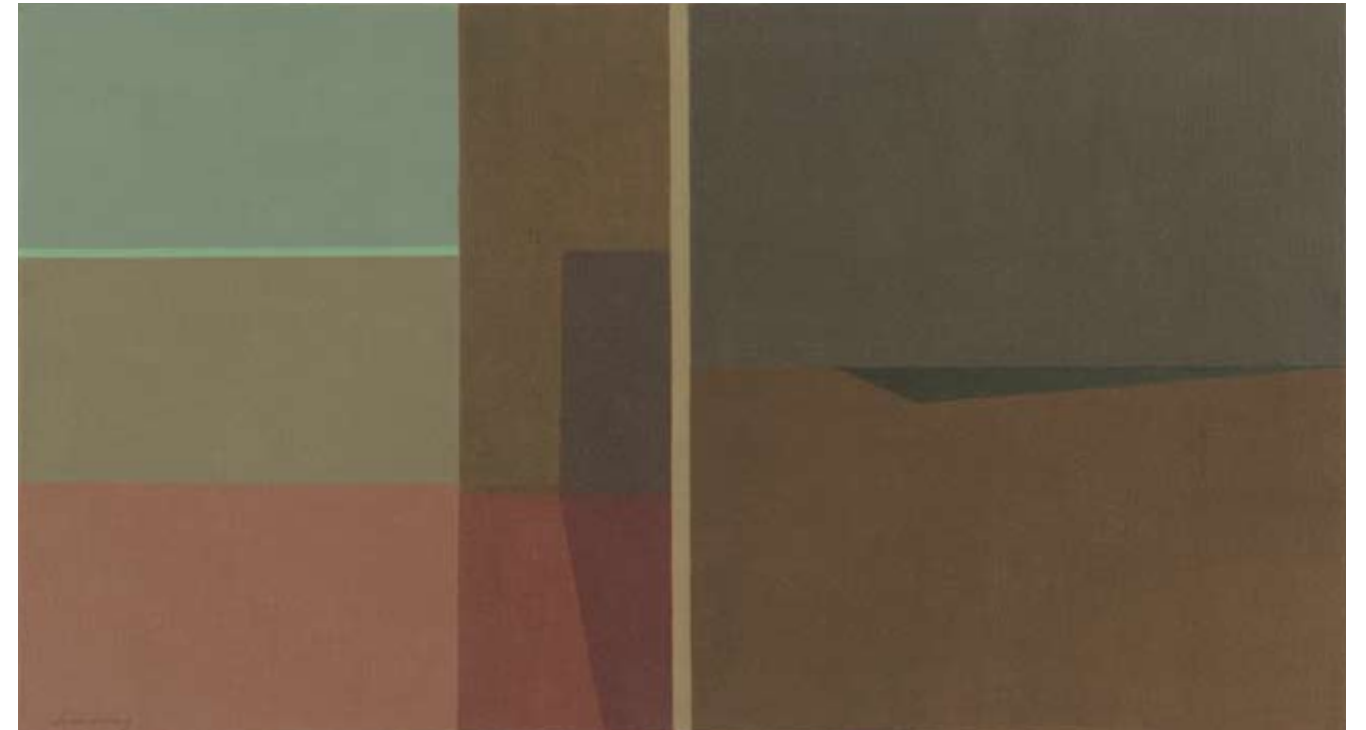
9 **Ambiguity**

1959

oil on canvas

20 x 36 inches;

50.8 x 91.4 centimeters



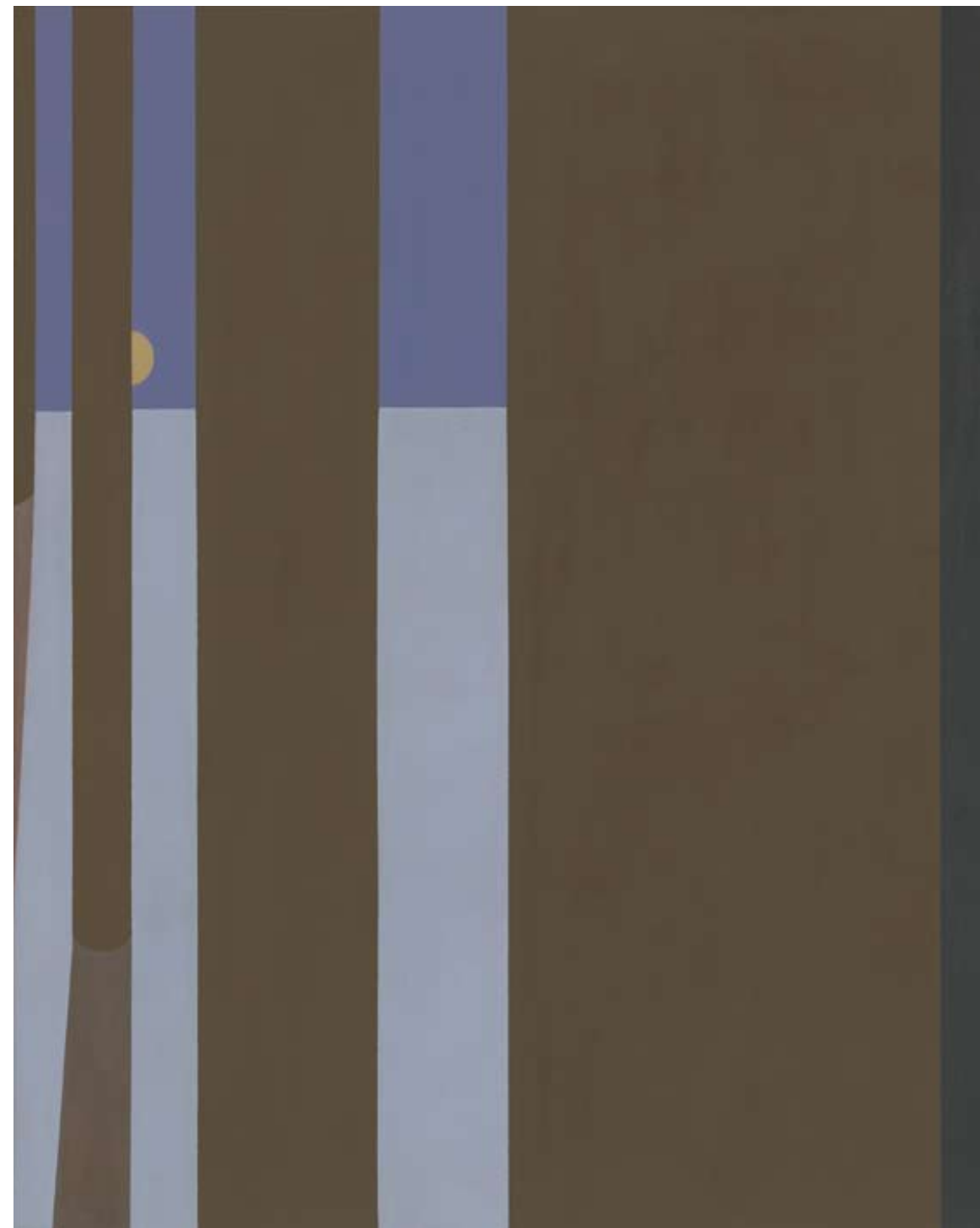
10 **Untitled**

1959

oil on canvas

50 x 40 inches;

127 x 101.6 centimeters



14 **Estuary**

1960

oil on canvas

24 x 20 inches;

61 x 50.8 centimeters

Exhibitions

New York, New York, Graham Gallery,
Helen Lundeberg: Paintings through Five Decades,
October 20 – December 4, 1982. Catalogue
published, number 12.

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg Then and Now: A Retrospective,
September – October 1995.



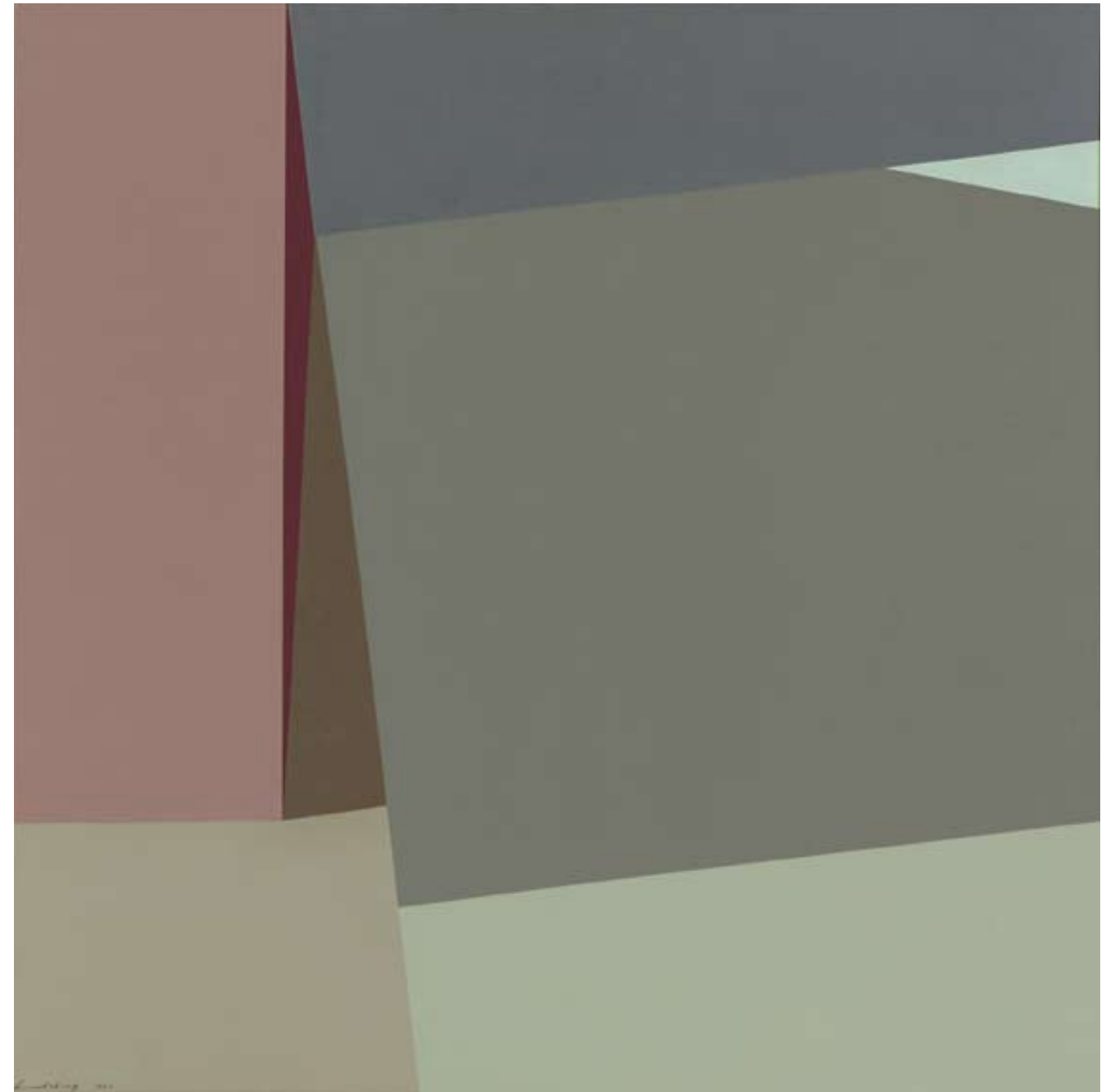
11 **Sloping Horizon**

1960

oil on canvas

40 x 40 inches;

101.6 x 101.6 centimeters



12 **Cimmerian Landscape**

1960

oil on canvas

36 x 20 inches;

91.4 x 50.8 centimeters

Exhibitions

Los Angeles, California, Los Angeles Municipal Art Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*, January 16 – February 18, 1979. Catalogue published, number 12.

New York, New York, Graham Gallery, *Helen Lundeberg: Paintings through Five Decades*, October 20 – December 4, 1982. Catalogue published, number 11.



13 **Desert Road (Landscape)**

1960

oil on canvas

50 x 40 inches;

127 x 101.6 centimeters

Exhibitions

Auckland, New Zealand, Auckland City Art Gallery,
Painting from the Pacific, 1961. Catalogue published,
number 57.



15 **Waterways # 1**

1961

oil on canvas

50 x 40 inches;

127 x 101.6 centimeters

Exhibitions

Los Angeles, California, Ankrum Gallery, 1964.

Los Angeles, California, Tobey C. Moss Gallery,

Helen Lundeberg Paintings, March 15 – April 30, 1983. Catalogue published, number 10.

Los Angeles, California, Tobey C. Moss Gallery,

Helen Lundeberg Paintings 1960-1963, October 24 – November 30, 1989. Catalogue published, illustrated.

Los Angeles, California, University Art Gallery, California State University, *California Painting: The Essential Modernist Framework*, 1992.

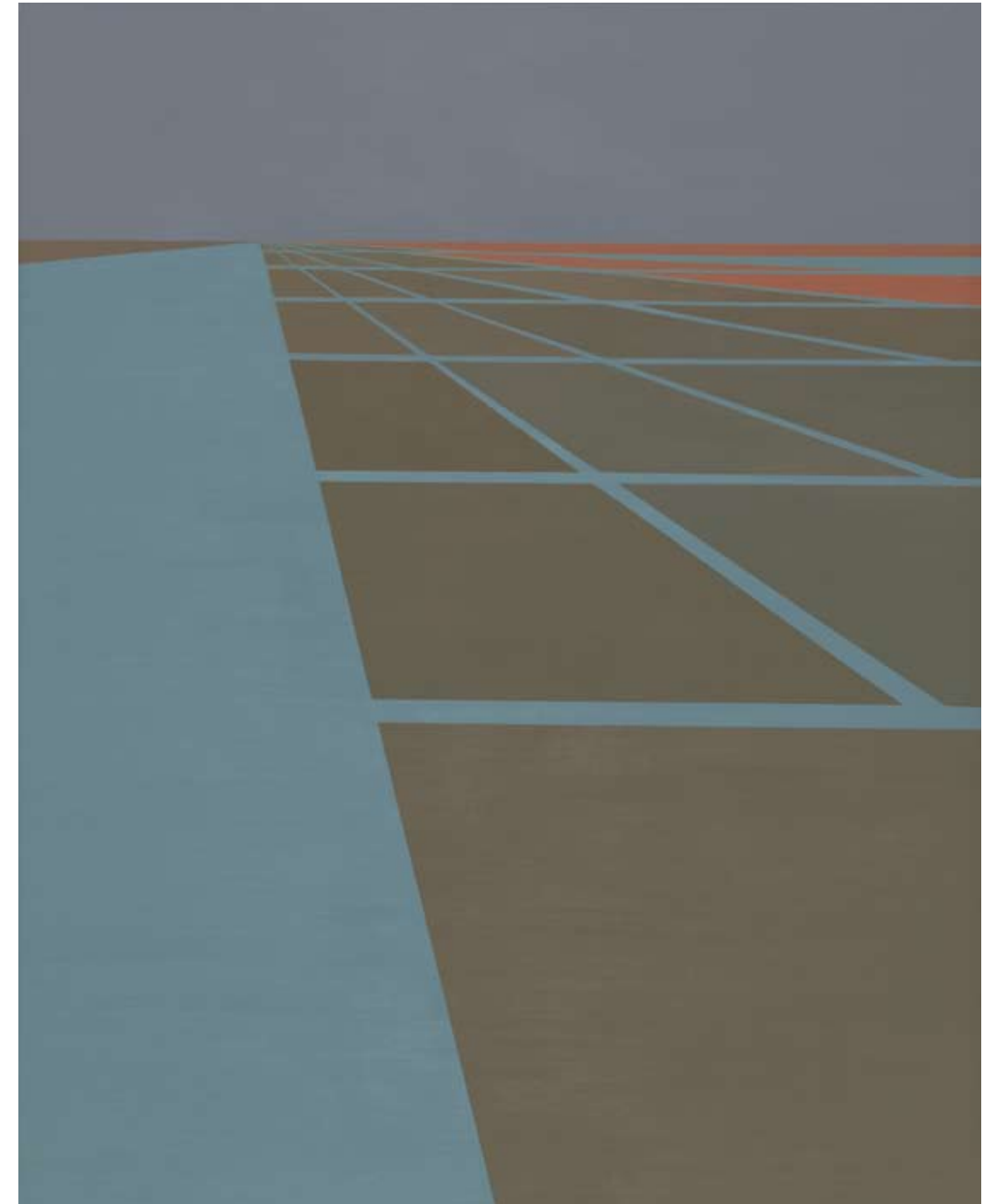
Los Angeles, California, Tobey C. Moss Gallery,

Helen Lundeberg: Post Surrealism to Hard Edge, 1930's to 1980's, November 5 – December 31, 1998.

Literature

Young, Joseph E. "Helen Lundeberg: An American Independent." *Art International* 20 September 1971, illustrated page 50.

Moran, Diane D. "Helen Lundeberg: The Sixties and Seventies." *Art International* May 1979, illustrated page 39.



16 **The Poet's Road**

1961

oil on canvas

50 x 40 inches;

127 x 101.6 centimeters

Exhibitions

New York, New York, Whitney Museum of American Art, *Fifty California Artists*, 1962. Catalogue published. Organized by San Francisco Museum of Art with the assistance of Los Angeles County Museum of Art. Also shown at Walker Art Center, Minneapolis, Minnesota; Albright-Knox Art Gallery, Buffalo, New York; and Des Moines Art Center, Des Moines, Iowa.

Los Angeles, California, Los Angeles Municipal Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*, January 16 – February 18, 1979. Catalogue published, number 16.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg Then and Now: A Retrospective*, September – October 1995.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: A Memorial Exhibition*, September 9 – October 30, 1999.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg: Inner Visions of Outer Space, Paintings, Drawings, Prints*, September 15 – November 3, 2001.



17 **Marina**

1961

oil on canvas

50 x 50 inches;

127 x 127 centimeters

Exhibitions

Los Angeles, California, Los Angeles
Municipal Gallery, Barnsdall Park, *Helen Lundeberg:
A Retrospective*, January 16 – February 18, 1979.
Catalogue published, number 17.

San Francisco, California, San Francisco
Museum of Modern Art, *Lorser Feitelson and Helen
Lundeberg: A Retrospective Exhibition*, October
2 – November 16, 1980. Also shown at Frederick
S. Wight Art Gallery, University of California, Los
Angeles, March 17 – May 3, 1981. Catalogue
published, number 27.

New York, New York, Graham Gallery, *Helen
Lundeberg: Paintings through Five Decades*,
October 20 – December 4, 1982. Catalogue
published, number 15.

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg By Land and By Sea, September
22 – November 7, 1987. Catalogue published,
illustrated.

Santa Cruz, California, Mary Porter Sesnon Art
Gallery, University of California, *Helen Lundeberg:
A Retrospective View*, November 17 – December 16,
1988.



18 **Landscape**

1961

oil on canvas

50 x 50 inches;

127 x 127 centimeters



19 **A Narrow View**

1961

oil on canvas
30 x 54 inches;
76.2 x 137.2 centimeters



Exhibitions

Los Angeles, California, Los Angeles
Municipal Gallery, Barnsdall Park, *Helen Lundeberg:
A Retrospective*, January 16 – February 18, 1979.
Catalogue published, number 18.

20 **Daybreak**

1961

oil on canvas

30 x 24 inches;

76.2 x 61 centimeters

Exhibitions

New York, New York, Graham Gallery, *Helen Lundeberg: Paintings through Five Decades*, October 20 – December 4, 1982. Catalogue published, number 14.



21 **Landscape**

1961

oil on canvas

30 x 54 inches;

76.2 x 137.2 centimeters



22 **Seascape**

1962

oil on canvas

60 x 50 inches;

152.4 x 127 centimeters

Exhibitions

Urbana-Champaign, Illinois, University of Illinois, *Biennial Exhibition of Contemporary American Painting and Sculpture*, 1965.

La Jolla, California, La Jolla Museum of Contemporary Art, *Helen Lundeberg: A Retrospective Exhibition*, December 10, 1971 – February 13, 1972. Catalogue published, number 41.

Los Angeles, California, Los Angeles Municipal Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*, January 16 – February 18, 1979. Catalogue published, number 26, illustrated.

San Francisco, California, San Francisco Museum of Modern Art, *Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition*, October 2 – November 16, 1980. Also shown at the Frederick S. Wight Art Gallery, University of California, Los Angeles, March 17 – May 3, 1981. Catalogue published, number 30, illustrated page 61.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg By Land and By Sea*, September 22 – November 7, 1987. Catalogue published, illustrated.

Literature

Moran, Diane D. "Helen Lundeberg: The Sixties and Seventies." *Art International* May 1979, illustrated page 36.

Hugo, Joan. "Determination of Vision." *Artweek* 3 February 1979.



23 **By the Sea II**

1962

oil on canvas

50 x 50 inches;

127 x 127 centimeters



24 **Landscape:
White and Orange**

1962

oil on canvas

24 x 30 inches;

61 x 76.2 centimeters



Exhibitions

New York, New York, Graham Gallery, *Helen Lundeberg: Paintings through Five Decades*, October 20 – December 4, 1982. Catalogue published, number 21.

Los Angeles, California, Tobey C. Moss Gallery, *Helen Lundeberg Then and Now: A Retrospective*, September – October 1995.

25 **Triptych**

1963

oil on canvas

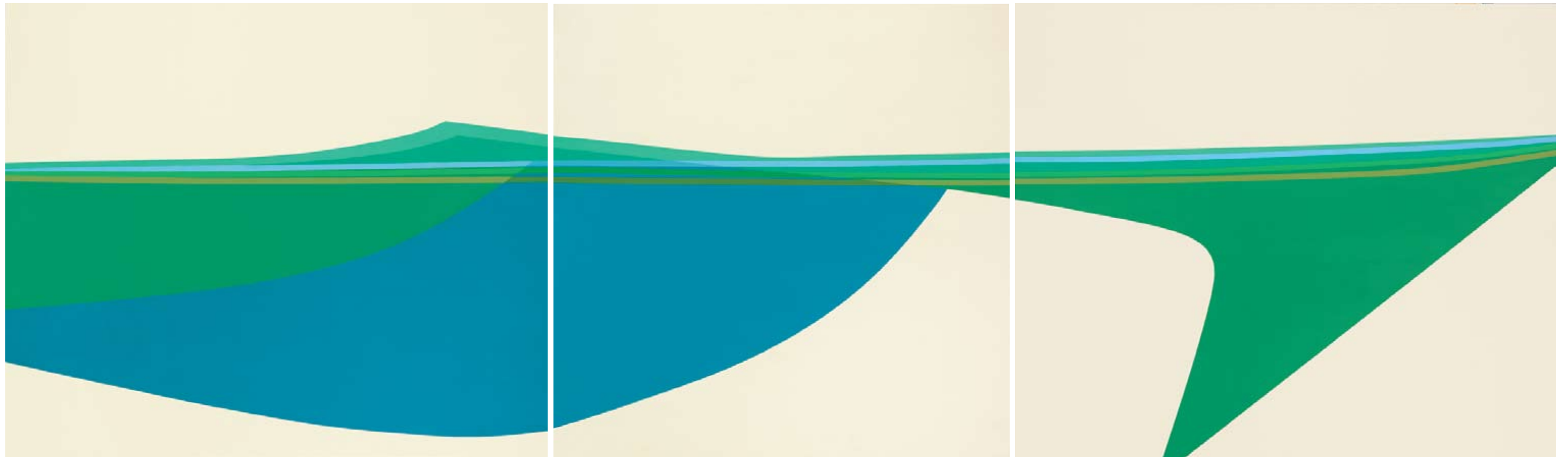
60 x 204 inches;

152.4 x 518.2 centimeters

(60 x 72 inches; 60 x 60 inches; 60 x 72 inches)

(152.4 x 182.9 centimeters; 152.4 x 152.4 centimeters;

152.4 x 182.9 centimeters)



Exhibitions

Los Angeles, California, Ankrum Gallery, 1964.

Los Angeles, California, Los Angeles Municipal Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*,
January 16 – February 18, 1979. Catalogue published.

San Francisco, California, San Francisco Museum of Modern Art, *Lorser Feitelson and Helen Lundeberg: A Retrospective*
Exhibition, October 2 – November 16, 1980. Also shown at the Frederick S. Wight Art Gallery, University of California, Los Angeles,
March 17 – May 3, 1981. Catalogue published, number 32.

Literature

Young, Joseph E. "Helen Lundeberg: An American Independent." *Art International* 20 September 1971, illustrated page 50.

Moran, Diane D. "Helen Lundeberg: The Sixties and Seventies." *Art International* May 1979, illustrated page 38.

26 **Water Map**
(Untitled: Map)

1963

acrylic on canvas
60 x 60 inches;
152.4 x 152.4 centimeters



27 **Blue River**

1963

acrylic on canvas

42 x 48 inches;

106.7 x 121.9 centimeters



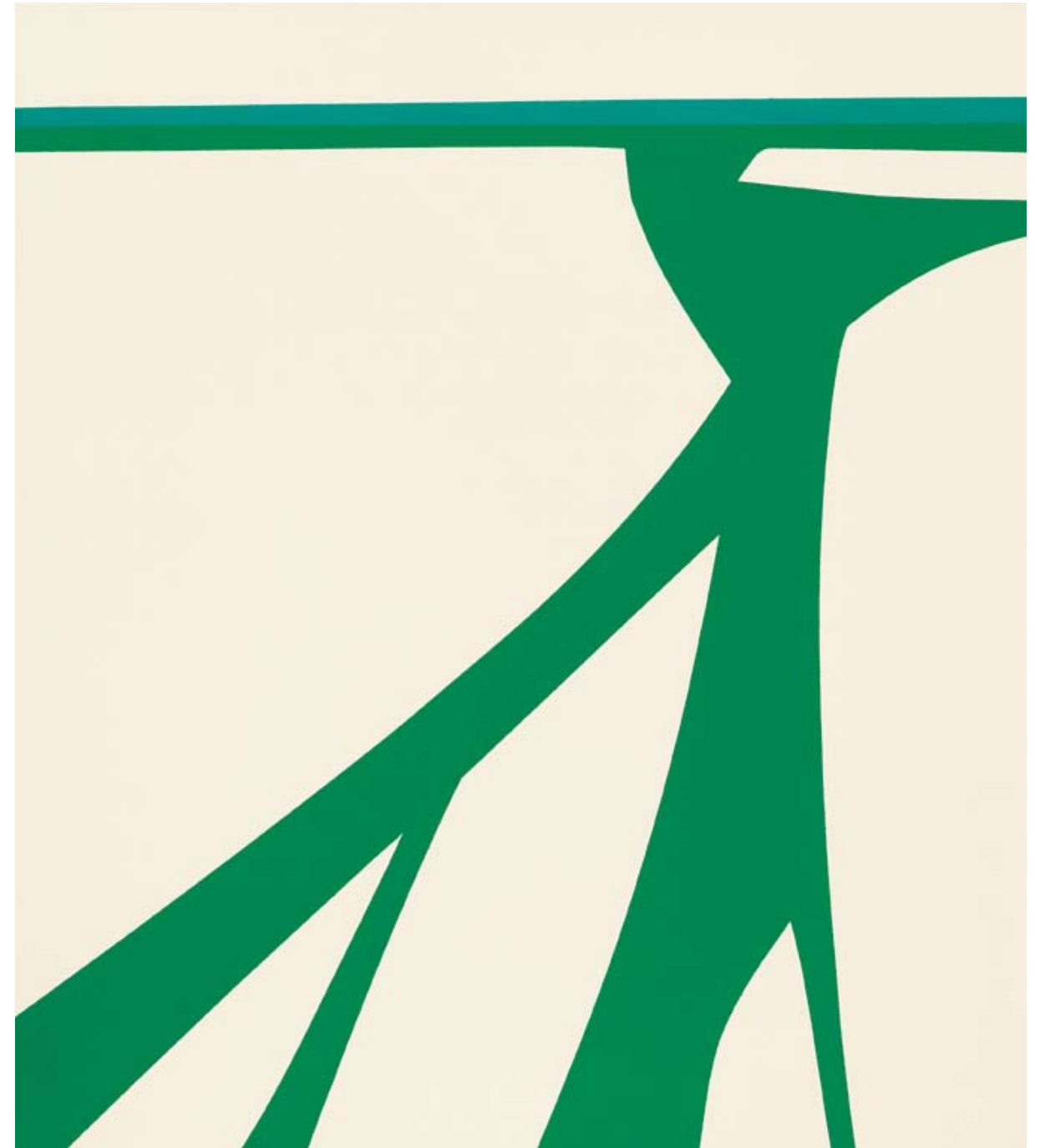
28 **Green River**

1963

oil on canvas

54 x 48 inches;

137.2 x 121.9 centimeters



29 **Untitled**

1963

acrylic on canvas

24 x 30 inches

61 x 76.2 centimeters



30 **Open Door**

1964

oil on canvas

60 x 40 inches;

152.4 x 101.6 centimeters

Exhibitions

Los Angeles, California, Ankrum Gallery,
Helen Lundeberg, 1964.

Los Angeles, California, Los Angeles Municipal
Art Gallery, Barnsdall Park, *Helen Lundeberg:
A Retrospective*, January 16 – February 18, 1979.
Catalogue published, number 31.

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg Paintings, March 15 – April 30,
1983. Catalogue published, number 14, illustrated.



31 **Evening**

1964

oil on canvas

60 x 60 inches;

152.4 x 152.4 centimeters

Exhibitions

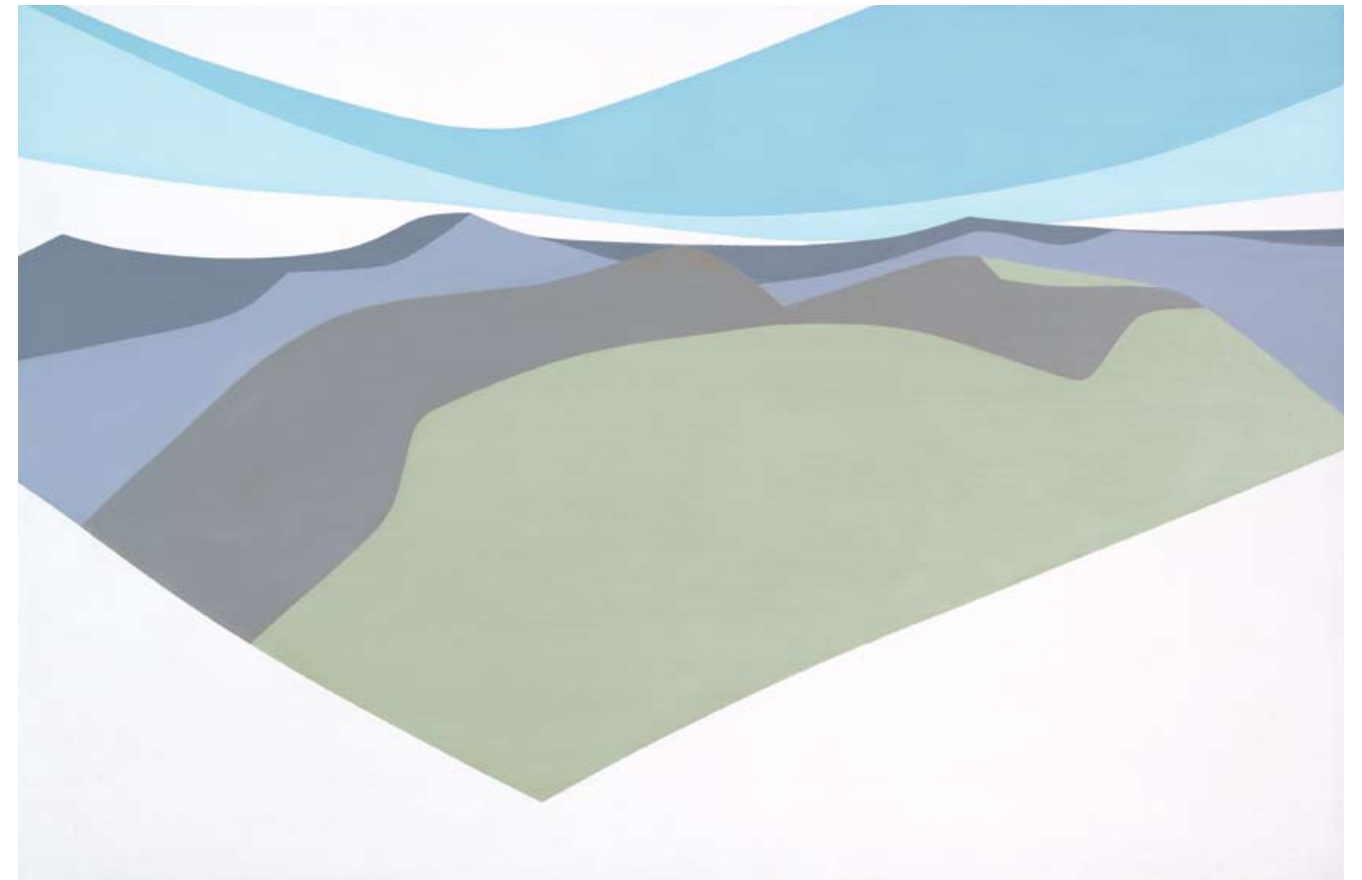
Los Angeles, California, Ankrum
Gallery, *Helen Lundeberg*, 1964.



32 **Untitled**

1965

acrylic on canvas
40 x 60 inches;
101.6 x 152.4 centimeters



33 **Untitled Land Patterns**

1966

acrylic on canvas

10 x 14 inches;

25.4 x 35.6 centimeters



34 **Desert Hills**

1967

oil on canvas

40 x 40 inches;

101.6 x 101.6 centimeters

Exhibitions

Los Angeles, California, David Stuart Galleries, 1967.



35 **Untitled**

1967

acrylic on canvas

24 x 20 inches;

61 x 50.8 centimeters



36 **High Desert**

1967

acrylic on canvas

20 x 20 inches;

50.8 x 50.8 centimeters



37 **Tidelands**
1967
acrylic on canvas
24 x 24 inches;
61 x 61 centimeters

Exhibitions

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg Then and Now: A Retrospective,
September – October 1995.



38 **Landscape**

1968

acrylic on canvas

30 x 54 inches;

76.2 x 137.2 centimeters



Exhibitions

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg Paintings, March 15 – April 30, 1983.

39 **Landscape**

1969

acrylic on canvas

40 x 60 inches;

101.6 x 152.4 centimeters



40 **Untitled (Red Line)**

1970

acrylic on canvas

60 x 60 inches;

152.4 x 152.4 centimeters

Exhibitions

Los Angeles, California, David Stuart Galleries, 1971.

La Jolla, California, La Jolla Museum of Contemporary Art, *Helen Lundeberg: A Retrospective Exhibition*, December 10, 1971 – February 13, 1972. Catalogue published, number 58, illustrated.

Los Angeles, California, Los Angeles Municipal Gallery, Barnsdall Park, *Helen Lundeberg: A Retrospective*, January 16 – February 18, 1979. Catalogue published, number 43, illustrated.

San Francisco, California, San Francisco Museum of Modern Art, *Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition*, October 2 – November 16, 1980. Also shown at the Frederick S. Wight Gallery, University of California, March 17 – May 3, 1981. Catalogue published, number 41.

Literature

Wilson, William. "Lundeberg: Painting the Problems." *Los Angeles Times* 21 January 1979, II, page 69.

Moran, Diane D. "Helen Lundeberg: The Sixties and Seventies." *Art International* May 1979, II, page 36.



41 **Waves**
1970
acrylic on canvas
60 x 60 inches;
152.4 x 152.4 centimeters



Literature

Young, Joseph E. "Helen Lundeberg:
An American Independent." *Art International*
20 September 1971, illustrated page 51.

42 **Ocean View**
1970
acrylic on canvas
20 x 20 inches;
50.8 x 50.8 centimeters

Exhibitions

Palm Springs, California, Palm Springs Desert
Museum, *Helen Lundeberg Since 1970*, March 25
– June 5, 1983. Catalogue published, number 6.



43 **Highlands**

1970

acrylic on canvas

36 x 36 inches;

91.4 x 91.4 centimeters

Exhibitions

Palm Springs, California, Palm Springs Desert
Museum, *Helen Lundeberg Since 1970*, March 25
– June 5, 1983. Catalogue published, number 10.



44 **Untitled (landscape)**

1972

acrylic on canvas

40 x 60 inches;

101.6 x 152.4 centimeters



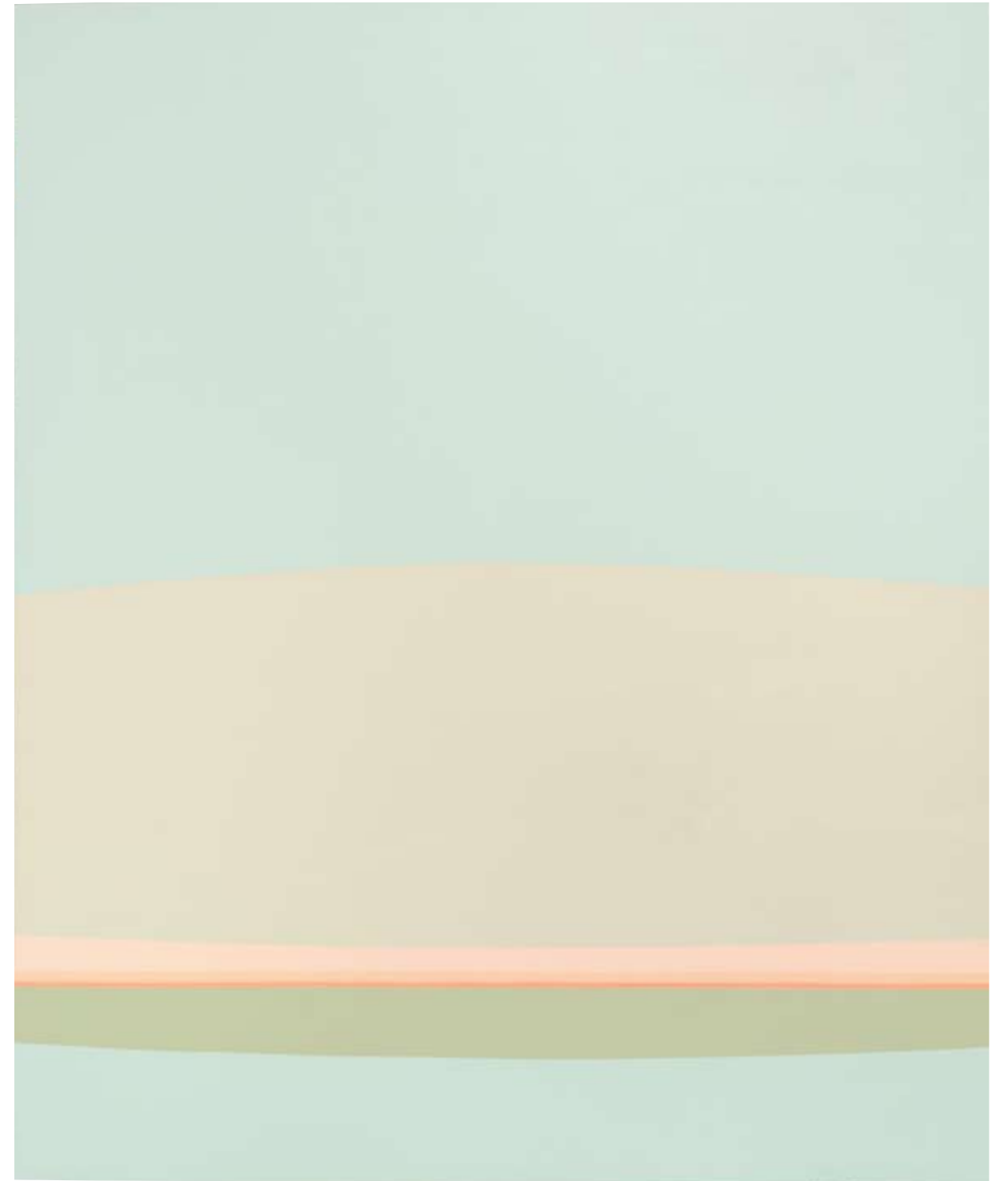
45 **Across the River**

1979

acrylic on canvas

60 x 50 inches;

152.4 x 127 centimeters



46 **Landscape: Grey and Pink**

1979

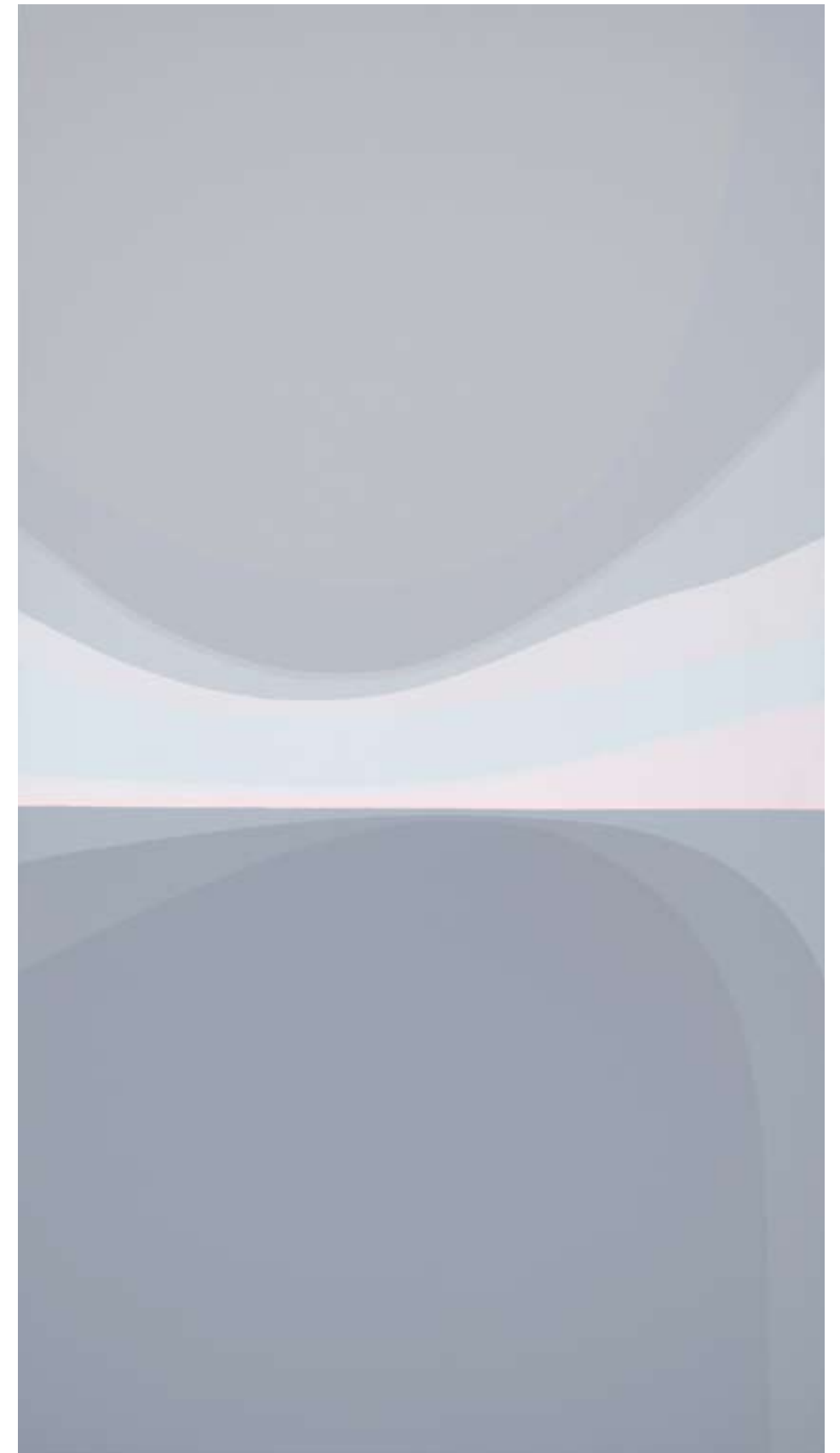
acrylic on canvas

54 x 30 inches;

137.2 x 76.2 centimeters

Exhibitions

New York, New York, Graham Gallery,
Helen Lundeberg: Paintings through Five Decades,
October 20 – December 4, 1982. Catalogue
published, number 31.



47 **Ocean**
1979
acrylic on canvas
36 x 36 inches;
91.4 x 91.4 centimeters



Exhibitions

Palm Springs, California, Palm Springs
Desert Museum, *Helen Lundeberg Since*
1970, March 25 – June 5, 1983. Catalogue
published, number 37.

48

Wetlands II

1983

acrylic on canvas

50 x 35 inches;

127 x 88.9 centimeters

Exhibitions

Rancho Palos Verdes, California, The Palos Verdes Art Center, *Martha Alf and Helen Lundeberg: Two Views 1970-1987*, November 20, 1987 – January 9, 1988.

Fresno, California, Fresno Art Museum, *Helen Lundeberg: An American Visionary*, May 12 – August 11, 1989.

Literature

Nieto, Margarita. "Helen Lundeberg." *ArtScene* May 1992, page 18.

Brown, Betty Ann. "Seeking Utopias of the Mind." *Artweek* 31 October 1987, page 1.



49 **Islands**

1986

acrylic on canvas

50 x 50 inches;

127 x 127 centimeters

Exhibitions

Rancho Palos Verdes, California, The Palos Verdes Art Center, *Martha Alf and Helen Lundeberg: Two Views 1970-1987*, November 20, 1987–January 9, 1988.

Fresno, California, Fresno Art Museum, *Helen Lundeberg: An American Visionary*, May 12 – August 11, 1989.

Los Angeles, California, Los Angeles Art Association, *Lundeberg & Feitelson: Together Again*, February 13 – March 13, 1993. Also shown at Tobey C. Moss Gallery, Los Angeles.



50 **Two Mountains**

1990

acrylic on canvas

35 x 50 inches;

88.9 x 127 centimeters



Exhibitions

Los Angeles, California, Tobey C. Moss Gallery,
Helen Lundeberg Then and Now: A Retrospective,
September – October 1995.

chronology

1908 Born in Chicago, June 24, to second – generation Swedish Lutheran parents. One younger sister, Inez Selma.

1912 Family moves to Pasadena, California, where her father works for a real estate and stock brokerage company.

1914 Attends Longfellow Grammar School after having learned to read at home.

1921 Graduates from grammar school; enters Pasadena High School.

Participates in a program, "Study of Gifted Children" conducted by Stanford University to study the characteristics and development of children who ranked in the top 1% in California schools. Follow-up continues through 1945.

1925 June. Finishes high school. Remains at home that summer until the Fall of 1927 to help her mother, who is ill. Reads extensively during this time, including novels, poetry, and travel books. Goes to Sunday school and church, primarily for the music and the peaceful ambience.

1927 Begins Pasadena Junior College. Spends an extra semester catching up on Algebra and Geometry, not taken in high school. Enjoys both.

1930 Graduates from junior college.

Spring. Family friend sponsors classes for three months at Stickney Memorial School of Art in Pasadena. Studies with Lawrence Murphy who teaches Bridgman-style figure construction and composition class.

Summer. Lorser Feitelson takes over classes from Murphy. Bridgman style no longer taught. Under Feitelson, both classes include discussion and graphic analyses of the structural principles of early and late Renaissance masters, as well as Moderns. Learns to distinguish art from illustration.

1931 June. Encouraged by Lorser Feitelson, submits and exhibits first figure painting, **Apple Harvest**, in the "Sixth Annual Exhibition of Southern California Art" at the Fine Arts Gallery of San Diego.

1933 **The Mountain** selected for the "Fourteenth Annual Exhibition of Painting and Sculpture", Los Angeles Museum.

June. First one-person exhibition at Stanley Rose on Vine Street in Hollywood.

September. One-person exhibition at the Assistant League.

December. Exhibits **Self Portrait** in the invitational, "Exhibition by Progressive Painters of Southern California", Fine Arts Gallery of San Diego.

Does easel paintings for the Federal Public Works Art Project (PWAP). Moves to Los Angeles where PWAP offices are located. Becomes involved in the formulation of Feitelson's theory of New Classicism (or Subjective Classicism), later known as Post-Surrealism.

1934 June. Exhibits first Post-Surrealist painting, **Persephone**, at the Fine Arts Gallery of San Diego in the "Eighth Annual Southern California Exhibition of Painting and Sculpture".

November. With Feitelson, participates in the first group showing of Post-Surrealist work at the Centaur Gallery in Hollywood.

Authors and publishes first theoretical manifesto entitled, "New Classicism".

A loose association of artists who support this movement is formed which includes Lucian Labaudt and Knud Merrild. Grace Clements, Philip Guston, Reuben Kadish, etc., exhibit in later shows.

1935 May. Exhibits **Double Portrait of the Artist in Time**, an important early work, in "Post-Surrealists and

Other Moderns" at the Stanley Rose Gallery on Hollywood Blvd. Although she had been painting only five years, it ranks as one of her outstanding achievements.

Participates in group exhibition of Post-Surrealists at the Hollywood Gallery of Modern Art on Hollywood Blvd.

The Post-Surrealists mount a group exhibition at the San Francisco Museum of Art which travels to The Brooklyn Museum the following Spring, marking their first East Coast presentation.

1936 Because of East Coast exposure, Lundeberg, Feitelson and Merrild are invited to be part of "Fantastic Art, Dada, Surrealism" at the Museum of Modern Art, New York, in December. Is represented by **Cosmicide**, completed in 1935.

Completes two murals for the Los Angeles County Hall of Records for the California Works Progress Administration Federal Art Projects (WPA/FAP).

1937 Works as assistant on Feitelson's murals for Thomas A. Edison High School. Also makes four lithographs for the Project.

1938-1942 Designs murals for the WPA/FAP including oil vignette on acoustic plaster and Petrachrome murals.

Murals still exist at Los Angeles Patriotic Hall, Venice High School Library, George Washington High School, Canoga Park High School, Fullerton Police Station and at Centinela Park.

1942 Exhibits in "Americans 1942 / 18 Artists from 9 States", The Museum of Modern Art, New York, with a group of Post-surrealist paintings.

Begins to paint "postcard" size paintings, among them the **Abandoned Easel** series, as a reaction to the scale and impersonality of work executed on mural projects. From this time on until 1958, continues to paint landscapes, interiors, and still-lives which draw from memory, imagination, and observation, rather than from reality.

1949 Awarded first purchase prize for **The Clouds** in the "Ninth Invitational Purchase Prize Art Exhibition", sponsored by the Chaffey Community Art Association, California.

1950 Receives \$1000 First Purchase Award for **Spring** in the "1950 Annual Exhibition / Artists of Los Angeles and Vicinity", Los Angeles County Museum.

Paints **A Quiet Place**, which presages later paintings such as **The Road** (1958), in which unmodulated geometric areas suggest three-dimensional space and perspective.

1950-1958 Increasingly uses flat geometric areas and cast shadows to create spatial environment. Objects such as shells and fruits are depicted three-dimensionally.

1952 Exhibits **The Wind That Blew the Sky Away** in "The Pittsburgh International Exhibition of Contemporary Painting", Carnegie Institute, Pennsylvania.

1953 One-person retrospective at The Pasadena Art Institute, California.

1957 Awarded \$400 prize for **Selma** in "1957 Annual Exhibition / Artists of Los Angeles and Vicinity", Los Angeles County Museum.

1958 Exhibits in joint retrospective with Feitelson at Scripps College, Claremont, California. Demarcates major turning points in their painting careers and reveals the distinct contrast between the two artists' work from 1933 to 1958.

1959 Begins series of paintings composed entirely of flat geometric areas, suggesting landscapes, interiors, and streets, as well as the effects of perspective, light, and shadow. Refers to three-dimensional reality, yet ambiguous.

1962 Participates in "Geometric Abstraction in America" at the Whitney Museum of American Art in New York, an important East Coast exhibition reaffirming

her national recognition.

Paints the first work in her **Arches** series; introduces curved shapes.

Uses the white of primed canvas as form.

1963 Completes **Triptych**, one of her most important paintings of this period, noted by a shift in her palette from restrained tones to stronger contrasts of color and value. Paints ribbons of color across entire width of three sections. Feitelson was encouraged to begin his *Line* paintings by her technical innovation of using masking tape to "draw" and paint lines.

1964 Continues work on the arch motif, exemplified by **Desert Light**. Uses black or white canvas to "frame" the view of abstract landscape as in **Desert View**.

Exhibits in "California Hard-Edge Painting" at the Pavilion Gallery, Balboa, California, marking the first official inclusion of her work in this movement.

1965 Switches to acrylics with **Planet #1** after solely using oils for thirty-five years.

Continues with her **Planet** series, returning to the Post-surrealist subject matter of planets and the cosmos, which fascinated her as a student.

Uses circle within black or colored square, which permits great variety of patterns suggesting, without modeling, a sphere in space.

1971 Retrospective exhibition of work from 1933 to 1971 at the La Jolla Museum of Contemporary Art, California. Described as "classicist" because of continual emphasis on aesthetic structure. Exhibition traces development from early works based on a Renaissance organizational plan, through Post-surrealist attitudes, to hard-edge forms.

1973- Works on second series of small pictures.
1976

1974 Participates in "Nine Senior Southern California Painters", the opening exhibition of the Los Angeles Institute of Contemporary Art. This exhibition is mounted as a tribute to artists integral to the historical development of modernism in Southern California.

1978 Lorser Feitelson dies of heart failure.

1979 Concentrates on a series of land and seascapes, which are based on variations of one hue such as **Blue Calm**.

August. Returns to "interiors" and "painting-within-painting" themes with closely related grayed color, such as **Grey Interior I and II**.

Retrospective exhibition of work from 1933 to 1978 at the Los Angeles Municipal Art Gallery. Emphasizes Lundeberg's focus on the dimensions of space in early Post-Surrealist paintings as well as more abstract paintings of the sixties and seventies.

1980- Retrospective exhibition at San Francisco Museum of Modern Art, with Lorser Feitelson. The show travels to The Frederick S. Wight Art Gallery in Los Angeles.

1981 Is honored with the Award for outstanding achievement in the visual arts by the College Arts Association and Women's Caucus for Art in San Francisco.

1982 The Graham Gallery in New York mounts exhibition surveying five decades of her work.

1983 The Palm Springs Desert Museum organizes "Helen Lundeberg Since 1970", a retrospective exhibition.

1987 Restoration of the Fullerton Police Station mural **History of Southern California**.

Tobey C. Moss Gallery produces documentary, "Helen Lundeberg - American Painter."

Receives the Vesta Award from the Woman's

Building Art Center.

1988 The Los Angeles County Museum of Art hosts the exhibition "80th A Birthday Salute to Helen Lundeberg".

Receives the Palm Springs Desert Museum's Woman of the Year Award.

The mural **History of Transportation** raises preservation and conservation interest.

Retrospective exhibition at Mary Porter Sesnon Art Gallery in Santa Cruz.

1990 Receives an Honorary Doctorate Degree from the Otis-Parsons College of Art.

Receives a grant from the Richard A. Florsheim Art Fund for American Artists of Merit.

1993 Receives the Purchase Award from the American Academy of Arts and Letters.

1994 The Venice High School Library opens its doors to the public to view the mural, **History of California**.

1999 April 19, dies in Los Angeles.

Memorial exhibition at Tobey C. Moss Gallery.

May 23, a memorial is held at the Los Angeles County Museum of Art.

2000- J. Paul Getty Grant Program "Preserve L.A."
2004 initiative awards the City of Inglewood a grant for the restoration and re-siting of **History of Transportation**.

History of Transportation is accepted into the California Register of Historical Resources.

The J. Paul Getty Grant Program, the California Heritage Fund Grant, the Park Bond 2000 Act and the Urban Recreational and Cultural Centers



Helen Lundeberg, WPA Mural History of Southern California", Fullerton City Hall, c.1940

(URCC), combine funds to initiate restoration and relocation of **History of Transportation**.

History of Transportation is removed for restoration and relocation.

History of Transportation will be relocated to Grevillea Art Park in downtown Los Angeles.

Initial information compiled from the 1980 exhibition catalogue, Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition, San Francisco Museum of Modern Art.

selected solo exhibitions

- 1933** Stanley Rose Gallery, Los Angeles, California.
Assistance League, Los Angeles, California.
- 1935** Stanley Rose Gallery, Los Angeles, California.
- 1949** **A Selected Group of Paintings by Lorser Feitelson and Helen Lundeberg**, The Art Center School Gallery, Los Angeles, California.
- 1952** Felix Landau Gallery, Los Angeles, California.
- 1953** The Pasadena Art Institute, Pasadena, California.
- 1958** Scripps College Art Galleries, Florence Rand Lang Art Building, Claremont, California. (with Lorser Feitelson)
- 1959** Paul Rivas Gallery, Los Angeles, California.
Santa Barbara Museum of Art, Santa Barbara, California.
- 1960** Paul Rivas Gallery, Los Angeles, California.
- 1961** Paul Rivas Gallery, Los Angeles, California.
- 1962** Ankrum Gallery, Los Angeles, California.
Paul Rivas Gallery, Los Angeles, California.
- 1963** Ankrum Gallery, Los Angeles, California.
Long Beach Museum of Art, Long Beach, California.
- 1964** Ankrum Gallery, Los Angeles, California.
- 1965** Occidental College, Los Angeles, California. (with George Baker)
- 1967** David Stuart Galleries, Los Angeles, California.
- 1970** David Stuart Galleries, Los Angeles, California.
- 1971** David Stuart Galleries, Los Angeles, California.
- 1971/72** **Helen Lundeberg / A Retrospective Exhibition**, La Jolla Museum of Contemporary Art, La Jolla, California. Catalogue published.
- 1972** **Lundeberg, Feitelson, First Showing: A Series of New Color Prints**, Los Angeles Art Association Galleries, Los Angeles, California.
- 1976** **Helen Lundeberg: Recent Small Paintings**, David Stuart Galleries, Los Angeles, California.
- 1977** David Stuart Galleries, Los Angeles, California.
- 1979** **Helen Lundeberg / A Retrospective Exhibition**, Los Angeles Municipal Art Gallery, Los Angeles, California. Catalogue published.
- 1980** **Helen Lundeberg: Selected Works**, The North Point Gallery, San Francisco, California.
- 1980/81** **Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition**, San Francisco Museum of Modern Art, San Francisco, California. Catalogue published. Also shown at The Frederick S. Wight Art Gallery, University of California, Los Angeles, California.
- 1981** **Helen Lundeberg: Paintings, Prints, Drawings**, Tobey C. Moss Gallery, Los Angeles, California.
- 1982** **Helen Lundeberg: Paintings through Five Decades**, Graham Gallery, New York, New York. Catalogue published.
Helen Lundeberg: Works on Paper, Tobey C. Moss Gallery, Los Angeles, California.
- 1983** **Helen Lundeberg Since 1970**, Palm Springs Desert Museum, Palm Springs, California. Catalogue published.
Helen Lundeberg: Paintings, Tobey C. Moss Gallery, Los Angeles, California.
University Art Museum, Santa Barbara, California.
- 1985** **Helen Lundeberg: Still Lives**, Tobey C. Moss Gallery, Los Angeles, California. Catalogue published.
- 1987** **Helen Lundeberg: By Land and By Sea**, Tobey C. Moss Gallery, Los Angeles, California.
California Contemporary Artist: Helen Lundeberg, Laguna Art Museum, Laguna Beach, California.
- 1987/88** **Two Views: 1970-1987 / Helen Lundeberg & Martha Alf**, Palos Verdes Art Center, Rancho Palos Verdes, California. Catalogue published.
- 1988** **Helen Lundeberg: A Retrospective View**, Mary Porter Sesnon Art Gallery, University of California, Santa Cruz, California. Catalogue published.
- 1988/89** **80th A Birthday Salute to Helen Lundeberg**, Los Angeles County Museum of Art, Los Angeles, California. Catalogue published.
- 1989** **Helen Lundeberg: An American Visionary**, Fresno Art Museum, Fresno, California.
Helen Lundeberg: Paintings 1960 - 1963, Tobey C. Moss Gallery, Los Angeles, California.
- 1992** **Helen Lundeberg: The Sunset Years: 1980 - 1990**, Tobey C. Moss Gallery, Los Angeles, California.
- 1993** **Lundeberg & Feitelson: Together Again**, Los Angeles Art Association, Los Angeles, California.
- 1995** **Helen Lundeberg: Still Lives and Interiors**, Tobey C. Moss Gallery, Los Angeles, California.
Helen Lundeberg: Then and Now, Tobey C. Moss Gallery, Los Angeles, California.
- 1997** **Helen Lundeberg: Still Life Through Five Decades**, Tobey C. Moss Gallery, Los Angeles, California.
- 1998** **Helen Lundeberg: Post-Surrealism to Hard Edge**, Tobey C. Moss Gallery, Los Angeles, California.
- 1999** **Helen Lundeberg: A Memorial Exhibition**, Tobey C. Moss Gallery, Los Angeles, California.
- 2001** **Helen Lundeberg: Inner Visions of Outer Space, Paintings, Drawings, Prints**, Tobey C. Moss Gallery, Los Angeles, California.

selected group exhibitions

- 1931** **Sixth Annual Exhibition of Southern California Art**, Fine Arts Gallery of San Diego, San Diego, California. Catalogue published.
- 1932** **Thirteenth Annual Painting and Sculpture Exhibition**, Los Angeles Museum, Los Angeles, California. Catalogue published.
- 1933** **Fourteenth Annual Exhibition of Painting and Sculpture**, Los Angeles Museum, Los Angeles, California. Catalogue published.
- Progressive Painters of Southern California**, California Palace of the Legion of Honor, San Francisco, California. Catalogue published.
- Progressive Painters of Southern California**, Fine Arts Gallery of San Diego, San Diego, California. Catalogue published.
- 1934** **Eighth Annual Southern California Exhibition of Painting and Sculpture**, Fine Arts Gallery of San Diego, San Diego, California. Catalogue published.
- Paintings by California Modernists**, Foundation of Western Art, Los Angeles, California.
- Surrealism and Post-Surrealism (New Classicism)**, Centaur Gallery, Los Angeles, California.
- 1935** **Post Surrealist Exhibition**, San Francisco Museum of Art, San Francisco, California. Also shown at The Brooklyn Museum, Brooklyn, New York, 1936, under the title *Postsurrealism*.
- Post-Surrealists and Other Moderns**, Stanley Rose Gallery, Los Angeles, California.
- Group exhibition**, Hollywood Gallery of Modern Art, Los Angeles, California.
- 1936** **Fantastic Art, Dada, Surrealism**, The Museum of Modern Art, New York, New York. Catalogue published.
- 1938** **Postsurrealism**, Stendahl Galleries, Los Angeles, California.
- 1939** **Southern California Art Project**, Los Angeles Museum, Los Angeles, California. Catalogue published.
- 1942** **Americans 1942 / 18 Artists from 9 States**, The Museum of Modern Art, New York, New York. Catalogue published.
- 1944** **Fifth Annual Exhibition of Painting and Sculpture by Artists of Los Angeles and Vicinity**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- Third Group Show**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- 1945** **The First Biennial Exhibition of Drawings by American Artists**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- 1947** **Abstract and Surrealist American Art**, The Art Institute of Chicago, Chicago, Illinois. Catalogue published.
- 1949** **Ninth Invitational Purchase Prize Art Exhibition**, Chaffey Community Art Association, Ontario, California. Catalogue published.
- 1950** **1950 Annual Exhibition / Artists of Los Angeles and Vicinity**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- 1950 / Sixth Annual Exhibition by the Artists of Los Angeles and Vicinity**, sponsored by Municipal Art Commission, Recreation and Park Commission and Council of the City of Los Angeles; shown at Greek Theatre, Los Angeles, California. Catalogue published.
- University of Illinois Exhibition of Contemporary American Painting**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- 1951** **1951 Annual Exhibition / Contemporary Painting in the United States**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- 1951 / Seventh Annual Exhibition by the Artists of Los Angeles and Vicinity**, sponsored by Municipal Art Commission, Recreation and Park Commission and Council of the City of Los Angeles; shown at Greek Theatre, Los Angeles, California. Catalogue published.
- University of Illinois Exhibition of Contemporary American Painting**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- 1952** **Pittsburgh International Exhibition of Contemporary Painting**, Carnegie Institute, Pittsburgh, Pennsylvania. Catalogue published.
- University of Illinois Exhibition of Contemporary American Painting**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- 1953** **Fourteenth Artists West of the Mississippi**, Colorado Springs Fine Arts Center, Colorado Springs, Colorado. Catalogue published.
- 1953 Annual Exhibition / Artists of Los Angeles and Vicinity**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- Group Exhibition**, Pasadena Art Institute, Pasadena, California.
- 1954** **Functionists West**, Los Angeles Art Association Galleries, Los Angeles, California.
- 1955** **Contemporary American Painting and Sculpture**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- III Bienal de São Paulo**, Museu de Arte Moderna de São Paulo, Brazil. Catalogue published. United States section organized by San Francisco Museum of Art: catalogue published under the title **Pacific Coast Art, United States' Representation at the IIIrd Biennial of São Paulo**. Also shown at Cincinnati Art Museum, Cincinnati, Ohio; Colorado Springs Fine Arts Center, Colorado Springs, Colorado; Walker Art Center, Minneapolis, Minnesota.
- 1956** **1956 Annual Exhibition / Artists of Los Angeles and Vicinity**, Los Angeles County Museum, California. Catalogue published.
- 62nd Annual for Western Artists**, The Denver Art Museum, Denver, Colorado. Catalogue published.
- 1957** **Contemporary American Painting and Sculpture**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- 1957 Annual Exhibition / Artists of Los Angeles and Vicinity**, Los Angeles County Museum, Los Angeles, California. Catalogue published.
- 16th Artists West of the Mississippi**, Colorado Springs Fine Arts Center, Colorado Springs, Colorado. Catalogue published.
- 1958** **Sixty-Eighth Annual Exhibition**, University of Nebraska Art Galleries, Lincoln, Nebraska. Catalogue published.
- 1959** **Contemporary American Painting and Sculpture**, College of Fine and Applied Arts, Urbana, Illinois. Catalogue published.
- 1960** **Fifty Paintings by Thirty-Seven Painters of the Los Angeles Area**, San Francisco Museum of Art, San Francisco, California. Catalogue published.
- Painting From the Pacific: Japan, America, Australia, New Zealand**, Auckland City Art Gallery, Auckland, New Zealand. Catalogue published.
- 1962** **The Artist's Environment: West Coast**, The Amon Carter Museum of Western Art, Fort Worth, Texas. Catalogue published. Organized by and shown at the UCLA Art Galleries, Los Angeles, California; also shown at Oakland Art Museum, Oakland, California.
- Fifty California Artists**, Whitney Museum of American Art, New York, New York. Catalogue published. Organized by San Francisco Museum of Art with the assistance of Los Angeles County Museum of Art. Also shown at Walker Art Center, Minneapolis, Minnesota; Albright-Knox Art Gallery, Buffalo, New York; and Des Moines Art Center, Des Moines, Iowa.
- Geometric Abstraction in America**, Whitney Museum of American Art, New York, New York. Catalogue published.
- 30 Friends**, Los Angeles Art Association Galleries, Los Angeles, California.
- 1963** **Arts of Southern California - XIV: Early Moderns**, Long Beach Museum of Art, Long Beach, California. Catalogue published.
- 1964** **California Hard-Edge Painting**, Pavilion Gallery, Balboa, California. Catalogue published.

- Of Time and The Image**, Ankrum Gallery Artists, Phoenix Art Museum, Phoenix, Arizona. Catalogue published.
- Early Moderns of Southern California**, Long Beach Museum of Art, Long Beach, California.
- 1965 1965 Annual Exhibition / Contemporary American Painting**, Whitney Museum of American Art, New York, New York. Catalogue published.
- The San Francisco Collector**, M. H. de Young Memorial Museum, San Francisco, California. Catalogue published.
- Twelfth Exhibition of Contemporary American Painting and Sculpture**, Krannert Art Museum, College of Fine and Applied Arts, University of Illinois, Urbana-Champaign, Illinois. Catalogue published.
- 1966 Contemporary California Art from The Lytton Collection**, Lytton Center of The Visual Arts, Los Angeles, California. Catalogue published.
- The Search / Ten Leading California Artsits in Pursuit of a Personal Vision**, Lytton Center of The Visual Arts, Los Angeles, California. Catalogue published.
- 1967 Artists' Artists**, Lytton Center of The Visual Arts, Los Angeles, California. Catalogue published.
- 1967 Annual Exhibition of Contemporary American Painting**, Whitney Museum of American Art, New York, New York. Catalogue published.
- Selected Artists - '67**, Des Moines Art Center, Des Moines, Iowa. Catalogue published.
- 1968 The California Landscape**, Lytton Center of The Visual Arts, Los Angeles, California. Catalogue published.
- 1968 Invitational, West Coast '68 Painters and Sculptors**, E. B. Crocker Art Gallery, Sacramento, California. Catalogue published.
- 25 California Women of Art**, Lytton Center of The Visual Arts, Los Angeles, California. Catalogue published.
- Group exhibition**, David Stuart Galleries, Los Angeles, California.
- 1969 Color in Control**, Museum of Fine Arts, St. Petersburg, Florida. Catalogue published. Also shown at The Loch Haven Art Center, Orlando, Florida.
- Group exhibition**, David Stuart Galleries, Los Angeles, California (January).
- Group exhibition**, David Stuart Galleries, Los Angeles, California (July / August).
- 1970 Group exhibition**, David Stuart Galleries, Los Angeles, California (July / August).
- Group exhibition**, David Stuart Galleries, Los Angeles California (November).
- 1974 Nine Senior Southern California Painters**, Los Angeles Institute of Contemporary Art, Los Angeles, California. Catalogue published in *Los Angeles Institute of Contemporary Art Journal*, December 1974, pp. 45 - 53.
- 1976 American Artists'76: A Celebration**, Marion Koogler McNay Art Institute, San Antonio, Texas. Catalogue published.
- New Deal Art: California**, de Saisset Museum, Santa Clara University, California. Catalogue published.
- Painting and Sculpture in California: The Modern Era**, San Francisco Museum of Modern Art, San Francisco, California. Catalogue published. Also shown at National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1977 Still and Not So Still Lives**, Los Angeles Municipal Art Gallery, Los Angeles, California. Brochure published (biographical information only).
- Surrealism and American Art: 1931-1947**, Rutgers University Art Gallery, New Brunswick, New Jersey. Catalogue published.
- Women in Surrealism**, The Image and The Myth Gallery, Beverly Hills, California.
- Group exhibition**, David Stuart Galleries, Los Angeles, California.
- 1979 The First Western States Biennial Exhibition**, The Denver Art Museum, Denver, Colorado. Catalogue published. Also shown at National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco, California; and Seattle Art Museum, Seattle, Washington.
- 1981 Art from the Vice President's House**, National Museum of American Art, Washington, D.C.
- Los Angeles Prints, 1883-1980**, Los Angeles County Museum of Art, Los Angeles, California. Catalogue published.
- Painting and Sculpture in Los Angeles, 1900-1945**, Los Angeles County Museum of Art, Los Angeles, California. Catalogue published.
- Women of Art: Women's Caucus for Art Honors Exhibition**, North Point Gallery, San Francisco, California. Catalogue published.
- 1982 The West As Art: Changing Perceptions of Western Art in California Collections**, Palm Springs Desert Museum, Palm Springs, California. Catalogue published.
- Drawings and Illustrations by Southern California Artists Before 1950**, Laguna Beach Museum of Art, Laguna Beach, California. Catalogue published.
- Realism and Realities, The Other Side of American Painting, 1940-1960**, Rutgers University Art Gallery, New Brunswick, New Jersey. Catalogue published.
- 1983 Ceci n'est pas le surrealisme: California: Idioms of Surrealism**, Fisher Gallery, University of Southern California, Los Angeles, California. Catalogue published.
- American Prints & Drawings from the Federal Arts Project and Images of Work & Play: 1920s - 1950s**, Tobey C. Moss Gallery, Los Angeles, California.
- 1984 Between the Olympics**, Tobey C. Moss Gallery, Los Angeles, California.
- 1985 The Muse as Artist: Women in the Surrealist Movement**, Jeffrey Hoffeld and Co. Gallery, New York, New York.
- 1986 California 1920-1945**, Tobey C. Moss Gallery, Los Angeles, California.
- Kindred Spirits**, Los Angeles Municipal Art Gallery, Los Angeles, California.
- Aspects of California Modernism 1920-1950**, Federal Reserve System, Washington, D.C.
- 1986 Elders of the Tribe**, Bernice Steinbaum Gallery, New York, New York.
- 1987-1988 The Artists of California**, Oakland Museum of Art, Oakland, California. Also shown at Crocker Art Museum, Sacramento, California; Laguna Art Museum, Laguna Beach, California.
- The Artist's Mother: Portraits and Hommages**, National Portrait Gallery, Washington, D.C.. Catalogue published. Also shown at the Heckscher Museum of Art, Huntington, New York.
- 1988-1989 Women Artists of the New Deal Era: A Selection of Prints and Drawings**, National Museum of Women in the Arts, Washington, D.C.. Catalogue published.
- 1989 Art in The Public Eye: Selected Developments**, Security Pacific Gallery, South Coast Metro Center, Costa Mesa, California. Catalogue published.
- 1990 Functionists High**, The American Gallery, Los Angeles, California.
- Heroes, Heroines, Idols & Icons**, Muckenthaler Cultural Center, Fullerton, California.
- 1990/1992 Turning The Tide: Early Los Angeles Modernists 1920-1956**, Santa Barbara Museum of Art, Santa Barbara, California. Catalogue published. Also shown at Laguna Art Museum, Laguna Beach, California; Oakland Museum of Art, Oakland, California; Marion Koogler McNay Art Institute, San Antonio, Texas; Nora Eccles Harrison Museum of Art, Utah State University, Logan, Utah; Palm Springs Desert Museum, Palm Springs, California.
- 1991 Greater Years, Greater Visions**, Irvine Fine Arts Center, Irvine, California.
- 1992 Choice Encounters**, Long Beach Museum of Art, Long Beach, California.
- 1992/1993 California Painting: The Essential Modernist Framework**, University Art Gallery, California State University, San Bernardino. Also shown at Fine Art Gallery, California State University, Redlands, California.
- 1993 75 Years: 75 Works Collecting the Art of California**, Laguna Art Museum, Laguna Beach, California. Catalogue published.
- 1994 Independent Visions: California Modernism 1940 - 1970**, Long Beach Museum of Art, Long Beach, California.
- 1994/1995 A Generation of Mentors**, National Museum of Women in the Arts, Washington, D.C.. Catalogue published. Also shown at Fresno Metropolitan Museum, Fresno, California; Mount St. Mary's

College, Los Angeles, California.

Washington Print Club: 30th Anniversary Exhibition: Graphic Legacy, National Museum of Women in the Arts, Washington, D.C.. Catalogue published.

Pacific Dreams: Currents of Surrealism and Fantasy in California Art, 1934-1957, UCLA/Hammer Museum of Art, Los Angeles, California. Catalogue published. Also shown at Oakland Museum of Art, Oakland, California; Nora Eccles Harrison Museum of Art, Utah State University, Logan, Utah.

1995-1996 Independent Spirits: Women painters of the American West, 1890-1945. Autry Museum of Western Heritage, Los Angeles, California. Catalogue published. Also shown at the Museum of Fine Arts, Santa Fe, New Mexico; Gilcrease Museum, Tulsa, Oklahoma; Museum of Art, Brigham Young University, Salt Lake City, Utah.

1996 American Paintings in Southern California Collections: From Gilbert Stuart to Georgia O'Keefe, Los Angeles County Museum of Art, Los Angeles, California. Catalogue published.

California Focus, Long Beach Museum of Art, Long Beach, California.

Grounded: Suburban Landscapes, Orange County Museum of Art, Newport Beach, California.

Imaginary Realities: Surrealism Then and Now, Louis Stern Fine Arts, Los Angeles, California.

1997 Sensuality in the Abstract. Los Angeles Municipal Art Gallery, Los Angeles, California. Catalogue published.

Made in California, City of Brea Gallery, City of Brea, California.

2000 Made in California, Los Angeles County Museum of Art, Los Angeles, California. Catalogue published.

Rooms with a View, Long Beach Museum of Art, Long Beach, California.

2002 The Art of Giving: Recent Acquisitions of the Norton Simon Museum, Norton Simon Museum, Pasadena, California. Brochure published.

2002-2003 On Ramps / Post Surrealism: Genesis and Equilibrium / Pictures From the Cerebral World, Pasadena Museum of California Art, Pasadena, California. Catalogue published. Also shown at Nora

Eccles Harrison Museum of Art, Utah State University, Logan, Utah.

2003/04 The Not So Still Life, San Jose Museum of Art, San Jose, California. Catalogue published. Also shown at Pasadena Museum of California Art, Pasadena, California.

Into the Woods, Long Beach Museum of Art, Long Beach, California.

selected public and corporate collections

Frederick R. Weisman Art Museum, Minneapolis, MN.

Fresno Art Museum, Fresno, CA.

Georgia Museum of Art, University of Georgia, Athens, GA.

Gibson, Dunn & Crutcher, Los Angeles, CA.

Honolulu Academy of Fine Arts, Honolulu, HI.

Joseph H. Hirshhorn Museum, Washington, D.C.

Laguna Art Museum, Laguna Beach, CA.

Long Beach Museum of Art, Long Beach, CA.

Los Angeles County Museum of Art, Los Angeles, CA.

Museum of Contemporary Art, San Diego, CA.

Museum of Fine Arts, Boston, MA.

National Museum of American Art, Smithsonian Institute, Washington, D.C.

Nora Eccles Harrison Museum of Art, Logan, UT.

Norton Museum of Art, West Palm Beach, FL.

Norton Simon Museum, Pasadena, CA.

Oakland Museum, Oakland, CA.

Orange County Museum of Art, Newport Beach, CA.

Palm Springs Desert Museum, Palm Springs, CA.

San Diego Museum of Art, San Diego, CA.

San Francisco Museum of Modern Art, San Francisco, CA.

Santa Barbara Museum of Art, Santa Barbara, CA.

Security Pacific Corporation, Los Angeles, CA.

Sheldon Memorial Art Museum, Lincoln, NE.

University of Arizona Museum of Art, Tucson, AZ.

University of New Mexico, Albuquerque, NM.

Washington University Gallery of Art, St. Louis, MO.

Whitney Museum of American Art, New York, NY.

Zimmerli Art Museum, Rutgers University, New Brunswick, NJ.

selected bibliography

On Helen Lundeberg

Helen Lundeberg: American Painter. Video, 56 minutes, Atmosphere Productions, 1987.

Lundeberg, Helen. Interview conducted by Betty Hoag, 17 March 1965. Archives of American Art, Smithsonian Institution, Washington, D.C. (with Lorser Feitelson), reel 3419.

_____. Interview conducted by Jan Butterfield, 29 August 1980. Archives of American Art, Smithsonian Institution. Washington, D.C., reel 3198.

_____. **Helen Lundeberg.** Oral History Program, University of California, Los Angeles (1982), interviewed by Fidel Danieli.

New Deal Art: California. Video interview conducted by Lydia Modi Vitale and Steven Gelber, 14 March 1975. de Saisset Museum, Santa Clara University, California. (with Lorser Feitelson).

Olson, Joan Peterson. "A Critical Analysis of Space in the Painting of Helen Lundeberg." Thesis, California State University, Long Beach, 1988.

General References

Baur, John I. H. **Revolution and Tradition in Modern American Art.** Cambridge: Harvard University Press, 1951, p.106.

Catalog of the Permanent Collection of Painting and Sculpture. San Francisco: San Francisco Museum of Art, 1970, pp.102-103.

Cummings, Paul. Dictionary of Contemporary American Artists. New York: St. Martin's Press, 1977, p. 321.

Heller, Nancy G. **Women Artists: An Illustrated History.** New York: Abbeville Press, 1987, pp. 159-160.

Hopkins, Henry. **50 West Coast Artists: A Critical Selection of Painters and Sculptors Working in California with Portraits by Mimi Jacobs.** San Francisco: Chronicle Books, 1981, pp. 108-109.

_____. **California Painters: New Work.** San Francisco: Chronicle Books, 1989, pp.94-96.

Jean, Marcel. **The History of Surrealist Painting.** New York: Grove Press, 1960, p. 273.

Kahan, Mitchell Douglas. "Subjective Currents in American Painting of the 1930s." Ph.D. dissertation, City University of New York, 1983.

Karlstrom, Paul, J. (ed.) **On the Edge of America: California Modernist Art, 1900-1950.** Berkeley: University of California, 1996, pp. 174-176, 183-191.

Marrow, Marva. **Inside the L. A. Artist.** Salt Lake City: Peregrine Smith Books, 1988, p. 65.

Monro, Isabel Stevenson, and Kate M. Monro. **Index to Reproductions of American Paintings.** New York: H. W. Wilson, 1948, p. 398.

_____. **Index to Reproductions of American Paintings. First Supplement.** New York: H. W. Wilson, 1964, p. 267.

Moore, Sylvia. **Yesterday and Tomorrow: California Women Artists.** New York: Midmarch Arts Press, 1989.

Moore, Nancy Dustin Wall. **Dictionary of Art and Artists in Southern California Before 1930.** Los Angeles: Dustin Publications, 1975, p. 155.

_____. and Phyllis Moore. **Artists' Clubs and Exhibitions in Los Angeles Before 1930.** Los Angeles: Dustin Publications, 1975.

Munro, Eleanor. **Originals: American Women Artists.** New York: Simon & Schuster, 1979, pp. 25, 170-177, 494-495n.

Plagens, Peter. **Sunshine Muse: Contemporary Art on the West Coast.** New York: Praeger, 1974, pp. 18-19, 117.

Pousette-Dart, Nathaniel. (ed.) **American Painting Today.** New York: Hastings House, 1956, p. 55.

Rickey, George. **Constructivism: Origins and Evolution.** New York: George Braziller, 1967, pp. 132-133.

Rubinstein, Charlotte S. **American Women Artists: From the Early Indian Times to the Present.** Boston: G.K. Hall, New York: Avon Books, 1982, pp. 252-254, 336.

Smith, Lyn Wall, and Nancy Dustin Wall Moore. **Index to Reproductions of American Paintings.** Metuchen, N. J.: Scarecrow Press, 1977, p. 379.

Trenton, Patricia. (ed.) **Independent Spirits: Women Painters of the American West, 1890-1945.** Berkley: University of California Press, 1995, pp. 74, 80, 92, 93, 96, 98, 102.

Articles and Reviews

R: review

1933 Millier, Arthur. "Something for All Tastes on Week's Art Bill of Fare." Los Angeles Times, 10 September 1933, II, p. 4. R.

1934 Millier, Arthur. "Surrealists Take Time by Forelock and Stage Exhibit." Los Angeles Times, 25 November 1934, II, p. 6. R.

1935 "Paint, Theory, Prints Liven This Week's Art Exhibitions." Los Angeles Times, 29 September 1935, II, p.7. R.

1936 Clements, Grace. "New Content – New Form." Art Front, March 1936.

Jewell, Edward Alden. "Brisk Pace in Museums." The New York Times, 17 May 1936, p.10. R.

Mac-Gurrin, Buckley. "Home-made Art Movement Performs as Scheduled." Rob Wagner's Script (Los Angeles), 25 July 1936, p. 16.

"Postsurrealism, the Supermodern." The Literary Digest, 11 July 1936, p. 23. R.

1939 "Hitting High Spots of Midseason Art Show." Los Angeles Times, 12 March 1939, III, p. 8. R.

1940 "First Section of World's Longest Petrachrome Mural Installed in Park." Los Angeles Times, 6 November 1940, p. 16.

1941 "Fullerton City Hall." Architect and Engineer, December 1941, pp. 24-25.

1943 Millier, Arthur. "W. P. A. Art Project's Last Works Adorn Patriotic Hall." Los Angeles Times, 10 January 1943, III, p. 5.

M[illier], A[rthur]. "Mysticism and Allegory Mark Associations Show." Los Angeles Times, 31 January 1943, III, p. 5. R.

1944 "Los Angeles Museum's 3rd Group Show." Arts and Architecture, October 1944, pp. 19, 22.

Macdonald-Wright, S. "Art." Rob Wagner's Script (Los Angeles), 21 October 1944, p. 30.

1945 Dickey, Dan. "The Visual Arts." San Diego Daily Journal, 11 January 1945, pp. 18-19. R.

M[illier], A[rthur]. "Woman Has Edge in Show of Drawings." Los Angeles Times, 7 January 1945, III, p. 4. R.

1948 Millier, Arthur. "Imaginative, Fantastic in Art Shown." Los Angeles Times, 4 January 1948, III, p.4. R.

_____. "Youth Keys Southland's Art Display." Los Angeles Times, 23 May 1948, III, p. 6. R.

1949 "Dual Show seen in Works at Art Center Galleries." Los Angeles Daily News, 16 July 1949, p. 21. R.

Frankenstein, Alfred. "Around the Local Galleries." San Francisco Chronicle, 10 April 1949, pp. 19-20. R.

Millier, Arthur. "Exhibit is Contrast of Vigor and Delicacy." Los Angeles Times, 17 July 1949, IV, p. 6. R.

1950 "\$1000 Purchase Prize Winner in L.A. County Museum's Annual Art Exhibition." Los Angeles Times, 2 July 1950, p. 31.

Millier, Arthur. "Los Angeles Local Embraces a State-Size Area." Art Digest, 1 July 1950, p. 14. R.

Millier, Arthur. "Park Show worthy of Local Pride." Los Angeles Times, 2 July 1950, pp. 1, 7. R.

Ross, Kenneth. "Artists of Los Angeles Area Open 1950 Annual Exhibition at County Museum." Los Angeles Daily News, 1 July 1950, p. 31. R.

1951 Biggs, Gloria. "Uncompromising Devotion to Fine Arts Clears Path for California Woman." Christian Science Monitor, 16 May 1951, p. 6P.

"City Hall Gallery Exhibits Paintings." Los Angeles Times, 23 November 1951, II, p. 18. R.

Langsner, Jules. "Art News from Los Angeles." Art News, December 1951, p. 63. R.

1952 Langsner, Jules. "Art News from Los Angeles." Art News, March 1952, p. 53. R.

_____. "Art News from Los Angeles." Art News, November 1952, p. 50. R.

1953 Langsner, Jules. "Art News from Los Angeles." Art News, December 1953, pp. 50, 65. R.

Lee, Jennifer. "Art and Artists." Pasadena Star-News, 29 November 1953, p. 14. R.

Millier, Arthur. "Lundeberg Hailed for Nostalgia." Los Angeles Times, 29 November 1953, IV, p. 7. R.

Wight, Frederick S. "Los Angeles." Art Digest, 1 December 1953, p. 18. R.

1955 Macdonald-Wright, S. "Art News from Los Angeles." Art News, October 1955, p. 59. Reprinted in Los Angeles Institute of Contemporary Art Journal, April-May 1975, pp. 44-45.

1958 Langsner, Jules. "This Summer in Los Angeles." Art News, Summer 1958, p. 58. R.

Millier, Arthur. "Feitelson's Show Works." Los Angeles Times, 30 March 1958, V, p. 7. R.

1959 Langsner, Jules. "Art News from Los Angeles." Art News, Summer 1959, p. 60. R.

Millier, Arthur. "11 Leading Southland Oil Painters." Los Angeles Times, Home Magazine, 22 February 1959, pp. 13, 15-16.

Seldis, Henry J. "In the Galleries." Los Angeles Times, 11 October 1959, V, p. 6. R.

1960 Frankenstein, Alfred. "An Extraordinary Show of Art from the

Southland." San Francisco Chronicle, 28 August 1960, p. 27. R.

Langsner, Jules. "Art News from Los Angeles." Art News, December 1960, pp. 46, 50. R.

S[eldis], H[enry] J. "In the Galleries." Los Angeles Times, Calendar, 9 October 1960, p. 18. R.

Weller, Allen S. "The New Romanticism." Art in America, 48:4 (1960), pp. 42, 44.

1961 Seldis, Henry J. "In the Galleries." Los Angeles Times, 9 June 1961. R.

1962 Canaday, John. "Visitors from the West." The New York Times, 28 October 1962. R.

Langsner, Jules. "Art News from Los Angeles." Art News, February 1962, p. 48. R.

M[cClellan], D[oug]. "Helen Lundeberg, Paul Rivas." Artforum, September 1962, p. 16. R.

P[erkins], C[onstance]. "30 Friends, Los Angeles Art Association." Artforum, 1:7 [December 1962], pp. 18-19. R.

Tillim, Sidney. "Month in Review." Arts, December 1962, pp. 39, 41. R.

Wight, Frederick S. "Three Los Angeles Artists." Art in America, 50:1 (1962), pp. 89-90.

1963 D[esenberg], I[rma] E. "Helen Lundeberg, Long Beach Art Museum." Artforum, July 1963, pp. 46-47. R.

Frankenstein, Alfred. "Big Group Shows Emphasize the Experienced." San Francisco Chronicle, This World, 24 March 1963, pp. 23-24. R.

1964 Coplans, John. "Circle of Styles on the West Coast." Art in America, June 1964, p. 33.

_____. "Formal Art." Artforum, Summer 1964, pp. 42, 45.

E[walt], M[ary]. "Early Modern Paintings by California Artists, Long Beach Museum of Art." Artforum, February 1964, p. 12. R.

H[owell], B[etje]. "Helen Lundeberg, Ankrum Gallery." Artforum, December 1964, pp. 18, 44. R.

Millier, Arthur. "An 'Inside' Artist Moves 'Outside.'" Los Angeles Times, 25 October 1964. R.

Perkins, Constance. "An Active Center of Hard Edge Art." Los Angeles Times, 13 March 1964, IV, p. 4. R.

Seldis, Henry J. "Nostalgia Haunts Recent Lundeberg Canvases." Los Angeles Times, 19 October 1964, V, p. 14. R.

von Breton, Harriet. "Phoenix." Artforum, September 1964, pp. 48-49.

1965 S[iple], M[olly]. "Helen Lundeberg, George Baker, Occidental College." Artforum, May 1965, p. 14. R.

Wurdemann, Helen. "A Stroll on La Cienega." Art in America, October–November 1965, p. 115. R.

1966 Kurzen, Estelle. "Los Angeles." Artforum, December 1966, pp. 60-61. R.

Seldis, Henry J. "Locals Get Chance in Lytton Exhibit." Los Angeles Times, 4 July 1966, V, p. 13. R.

Wilson, William. "Didactic Exhibit at Lytton Gallery." Los Angeles Times, 21 October 1966, p. 10. R.

1967 "Art News: Angelenos on 'Select' List." Los Angeles Times, Calendar, 24 December 1967, p. 31.

1968 Seldis, Henry J. "Landscapes at Lytton Center." Los Angeles Times, 5 August 1968, IV, p. 6. R.

Wilson, William. "Women' Exhibition Nicely Balances Art, Femininity." Los Angeles Times, 18 March 1968, IV, p. 14. R.

- 1970 S[eldis], H[enry] J. "Art Walk." Los Angeles Times, 6 March 1970, IV, p. 8. R.
Young, Joseph E. "Los Angeles." Art International, Summer 1970, p. 111. R.
- 1971 S[eldis], H[enry] J. "Art Walk." Los Angeles Times, 5 March 1971, IV, p. 8. R.
Young, Joseph E. "Helen Lundeberg: An American Independent." Art International, September 1971, pp. 46-53, 72.
- 1972 Hagberg, Marilyn. "Poetic Mysteries." Artweek, 8 January 1972, p. 1. R.
Seldis, Henry J. "Los Angeles." Art International, Summer 1972, pp. 113-144. R.
_____. "A Poetess Among Painters." Los Angeles Times, 10 January 1972, IV, p. 4. R.
Wilson, William. "A New Life for Art of the New Deal." Los Angeles Times, 4 May 1972, IV, pp. 3, 15.
_____. "Saving the W.P.A. Murals." Los Angeles Times, 21 August 1972, IV, p. 3.
- 1973 Plagens, Peter. "Before What Flowering? Thoughts on West Coast Art." Artforum, September 1973, pp. 36-37.
- 1974 Danieli, Fidel. "Nine Senior Southern California Painters." Los Angeles Institute of Contemporary Art Journal, October 1974 pp. 32-34.
Lundeberg, Helen. "Statement." Sourcebook, November - December 1974.
Seldis, Henry J. "The Pioneer Modernists: A Sure Cure for Amnesia." Los Angeles Times, Calendar, 8 December 1974, p. 102. R.
Wortz, Melinda. "Nine Senior Los Angeles Artists." Artweek, 14 December 1974, pp. 1, 16, R.
- 1975 Danieli, Fidel. "Peter Krasnow: Pioneer Los Angeles Modernist." Artweek, 22 March 1975, p. 5.
- 1976 Frankenstein, Alfred. "A Confrontation with the Modern Era." San Francisco Chronicle, World, 12 September 1976, pp. 33-34. R.
Seldis, Henry J. "Way Out West: Landscape to Urbanity." Los Angeles Times, Calendar, 12 September 1976. R.
- 1977 Albright, Thomas. "California Art Since the Modern Dawn." Art News, January 1977, p. 70. R.
"Art Walk." Los Angeles Times, 14 January 1977, IV, p. 10. R.
Kramer, Hilton. "A Survey of California Art." The New York Times, 19 June 1977, p. 27. R.
Seldis, Henry J. "Still Lives" Los Angeles Times, 22 May 1977, p. 82. R.
St. John, Terry. "Two Pioneering Southern California Modernists." ART (Publication of the Art Guild of the Oakland Museum Association), May - June 1977.
Zimmerer, Kathy. "Women in Surrealism." Artweek, 26 March 1977. R.
- 1979 Howell, Betje. "First L.A. Exhibit for Helen Lundeberg." Evening Outlook, 27 January 1979. R.
Hugo, Joan. "Determination of Vision." Artweek, 3 February 1979, pp. 1, 20. R.
Moran, Diane. "Helen Lundeberg: The Sixties and Seventies." Art International, May 1979, pp. 35-43 and cover.
Perlmutter, J. "The First Western States Biennial Exhibition." Art Voices; South, September-October 1979, pp. 25-26. R.
Wilson, William. "Lundeberg: Painting the Problems." Los Angeles Times, Calendar, 21 January 1979. R.
- 1980 Albright, Thomas. "Hard Edge Modernists From Southern California." Review, 12 October 1980. pp. 14-15.
Dunham, Judith L. "Lorser Feitelson and Helen Lundeberg: Collaborative Lives, Individual Achievements." Artweek, 1 November 1980, p. 1. R.
- 1981 "Artist Honored" Sterling Journal - Advocate, 1 April 1981.
Ianco-Starrels, Josine. "Pioneer Couple Share Billing." Los Angeles Times, Calendar, 15 March 1981. R.
Wilson, William. "Sensitive Palettes of Feitelson - Lundeberg." Los Angeles Times, Calendar, 5 April 1981, pp. 1, 92.
- 1982 "Galleries", Los Angeles Times, 14 May 1982, VI. R.
Hopkins, Henry. "Is the Mainstream Flowing West?" ArtNews, January 1982, pp. 73-79. (Excerpt from Hopkins, Henry. 50 West Coast Artists: A Critical Selection of Painters and Sculptors Working in California with Portraits by Mimi Jacobs. San Francisco: Chronicle Books, 1981.)
Moran, Diane Degasis. "Post-Surrealism: The Art of Lorser F Feitelson and Helen Lundeberg." Arts Magazine, December 1982, pp. 124-128.
- 1983 Carlson, Prudence. "Deep Space." Art in America, February 1983, pp. 104-107.
Fort, Ilene Susan. "Helen Lundeberg." Arts Magazine, January 1983, pp. 34-35. R.
Muchnic, Suzanne. "Succeeding in Infinite Space." Los Angeles Times, Calendar, 22 May 1983, p. 90.
- 1984 Hammond, Pamela. "A Tiny Gallery's Olympian Show." Los Angeles Reader, 27 July 1984, p. 6. R.
Nelson, Sandy. "Celebrating Los Angeles Art - 1984." Images and Issues, July-August 1984, pp. 30-35.
Wilson, R. L. "California Surrealism." Artweek, 17 March 1984, p. 4. R.
- 1985 Bulmer, Marge. "Quiet and Timeless Moments." Artweek, 30 November 1985, p. 3. R.
Chadwick, Whitney. "The Muse as Artist: Women in the Surrealist Movement." Art in America, July 1985, pp. 120-129. R.
Muchnic, Suzanne. "Wilshire Center." Los Angeles Times, Calendar, 19 April 1985, VI, p. 5. R.
Muchnic, Suzanne. "Art Conferees Get the Big Picture." Los Angeles Times, Calendar, 16 February 1985.
Welchman, John. "California Had its Own Avant-Garde." Artnews, May 1985, pp. 105-106.
- 1986 Ballatore, Sandy. "Helen Lundeberg: Spaces in the Mind." Visions: The Los Angeles Art Quarterly, no.1, 1986, pp. 21-23.
Kane, John. "City to restore Mural." Fullerton News Tribune, 18 December 1986, pp. 1-2.
LaPalma, Marina. "A Conjunction of Affinities." Artweek, 17 May 1986. R.
Muchnic, Suzanne. "Exploring Emotional Connections in 'Kindred Spirits'." Los Angeles Times, Calendar, 5 May 1986.
Schipper, Merle. "Helen Lundeberg." Artnews, March 1986, p. 121. R.
- 1987 Brown, Betty Ann. "Seeking Utopias of the Mind." Artweek, 31 October 1987, p. 1. R.
Dubin, Zan. "Woman's Building Awards: Picture for Women Artists Brighter." Los Angeles Times, 16 October 1987, VI, p. 22.
Curtis, Cathy. "Wilshire Center." Los Angeles Times, Calendar, 2 October 1987, p. 20. R.
Goldman, Leah. "Ambiguities of Space." Artweek, 18 April 1987. R.
Manteneri, Joe. "Old City Mural to be Restored." Fullerton News Tribune, 12 February 1987.
Maxfield, David M. "Myth and Might of Southern California's Visual Arts." Antiques West Newspaper, January 1987, pp. 11, 15.
Vanderknyff, Rick. "'Rediscovered' Mural Grabs the Spotlight." Los Angeles Times, Calendar, 10 July 1987.
Vanderknyff, Rick. "A Benefit to Restore Artwork." Los Angeles Times, Calendar, 16 September 1987, p. 3.
- 1988 Donahue, Marlena. "Celebrating the Independent Lundeberg." Los Angeles Times, Calendar, 3 November 1988. R.
Dubin, Zan. "A Tribute to 'One of Our Own People.'" Los Angeles Times, Calendar, 23 October 1988, p. 9. R.
Rotella, Sebastian. "Inglewood OKs \$10,000 to Help Restore Mural." Los Angeles Times, Metro, 6 October 1988.
- 1989 Margolis, Judith. "Evolution of an Explorer." Artweek, 7 January 1989, pp. 4-5. R.
Wilson, William. "The Blossoming of L.A. Artists in 88." Los Angeles Times, Calendar, 1 January 1989, p. 72.
- 1990 McQueeney, Tom. "Obscured Mural Will Become Art Again Through Restoration Project." Los Angeles Times, Metro (Orange County Ed.), 21 January 1990, p. 5.
Wilson, William. "Originality Rolls in on a Timeless Tide." Los Angeles Times, Calendar, 1 August 1990, F, p. 1. R.
- 1991 Baker, Kenneth A. "California Abstractionists of the 1940's and 1950's." Architectural Digest, May 1991, pp. 66, 70, 74, 76.
Curtis, Cathy. "Secret of Irvine Center Exhibit is that the Works are Ageless." Los Angeles Times, Calendar (Orange County Ed.), 19 August 1991, p. 3. R.
Curtis, Cathy. "Fullerton to Restore '42 Lundeberg Mural." Los Angeles Times, Calendar (Orange County Ed.), 19 September 1991, p. 2.
Ehrlich, Susan. "Helen Lundeberg: Between Reality and Dream." Artspace 15, January-February 1991, pp. 35-39.
1992 Colker, David. "Sunset as a Quality of Light, Not Life." Los Angeles Times, Calendar, 5 April 1992, p. 86. R.
Dubin, Zan. "Drawn by Art of Surreal." Los Angeles Times, Calendar (Orange County Ed.), 30 July 1992, p. 2.
Kim, Rose. "TLC Is Conserving WPA Mural." Los Angeles Times, Metro (Orange County Ed.), 9 February 1992, p. 1.
Niето, Margarita. "Helen Lundeberg." ArtScene, May 1992, p.18.
- 1994 Pleasure, Thomas. "Venice: Uncovering a Hidden Treasure." Los Angeles Times, Westside, 24 July 1994, p. 8.
"The WPA Projects: Public Art Throughout the San Fernando Valley." Los Angeles Times, Metro, 13 November 1994, p.2.
- 1995 Ehrlich, Susan. "Pacific Dreams: Currents of Surrealism & Fantasy." American Art Review, August-September 1995, pp. 130-135, 159. R.
Kandel, Susan. "'Mentors' Champions 12 Local Women in Art." Los Angeles Times, Calendar, 23 February 1995, p. 1. R.
Knight, Christopher. "'California' Dreamin': Hammer Museum Exhibition Uncovers a Quirky Wave of Surrealism." Los Angeles Times, Calendar, 13 July 1995, p. 1. R.
Wilson, William. "Helen Lundeberg's Quest for Purity, Reality, Illusion." Los Angeles Times, Calendar, 25 September 1995, p. 9. R.
- 1996 Curtis, Cathy. "Shaky Outing for OCMA's 'Other' Venues." Los Angeles Times, Calendar (Orange County Ed.), 19 January 1996, p. 2. R.
Duncan, Michael. "West Coast Surreal." Art in America, January 1996, pp. 38-41, 43, 45. R.
Duncan, Michael. "What's Wrong With This Picture?" L.A. Weekly, 20 - 26 December 1996, pp. 62-63.
Grad, Shelby. "Cities Face the WPA Question: Such a Deal or No Big Deal?" Los Angeles Times, Metro, 24 January 1996, p. 3.
"Inglewood Weighs Restoration of Depression-Era Mural." Los Angeles Times, Metro, 17 May 1996, p. 5.
Knight, Christopher. "A New Exhibition Canvasses a Variety of Private Owned Works that Aren't Often Publicly Accessible." Los Angeles Times, Calendar, 31 March 1996, p. 60. R.
- Muchnic, Suzanne. "Finally Giving California a Fair Shake." Los Angeles Times, Calendar, 8 December 1996, p. 55. R.
Wilson, William. "'Focus' Surveys California's Art Landscape." Los Angeles Times, Calendar, 16 August 1996, p. 31. R.
Wilson, William. "Mixed Bag is Brought into Focus." Los Angeles Times, Calendar (Orange County Ed.), 20 September 1996, p. 28. R.
- 1997 Colpitt, Frances. "Looking West." Art Journal, Winter 1997, pp. 88-90. (Book Review).
Cutajar, Mario. "Helen Lundeberg." ArtScene, October 1997.
Finch, Christopher. "Hard-Edge Painting." Architectural Digest, April 1997, pp. 190-193, 222-223.
Pagel, David. "Art Review." Los Angeles Times, Calendar, 10 October 1997, p. 28. R.
Tapley, George. "Helen Lundeberg." Artweek, December 1997.
Wilson, William. "'Sensuality' invites Tickle of Tactility." Los Angeles Times, Calendar, 26 March 1997, p. 10. R.
- 1998 Heimann, Jim. "Inglewood's Overlooked WPA Jewel." Los Angeles Times Magazine, 11 January 1998, p. 6.
Rogers, Terrence. "City of Vapor: Capturing the Transitory Reality of Los Angeles." American Artist, July 1998, pp. 28-36, 72-73.
- 1999 Haithman, Diane. "Helen Lundeberg: Artist, Pioneer of the New Classicism Movement." Los Angeles Times, 21 April 1999, A, p. 23.
Karlstrom, Paul, J. "West Coast." Archives of American Art Journal, 1999, vol. 39, pp. 54-57.
- 2000 Fahlman, Betsy. "Independent Spirits: Women Painters of the American West, 1890-1945." Woman's Art Journal, Spring / Summer 2002, pp. 46-48. R.
- 2001 Ollman, Leah. "Art Reviews." Los Angeles Times, Calendar, 19 October 2001, p. 24. R.
- 2002 Chang, Richard. "In a Golden State: Visual Art a New Museum in Pasadena is Home for More than California Works." The Orange County Register, 23 June 2002. R.
DiMichele, David. "'On-Ramps' at the Pasadena Museum of California Art." Artweek, September 2002, pp. 18-19. R.
Harvey, Doug. "Merging Artists." LA Weekly, 2 August 2002. R.
Knight, Christopher. "Ambitious Goals, Modest Results for Museum of California Art." Los Angeles Times, Calendar, 1 June 2002, p. 1. R.
- 2004 Muchnic, Suzanne. "Art: TLC for a Mural." Los Angeles Times, Calendar, 11 January 2004, p. 43.

Cover: Tidelands, 1967 (Plate 37)

Cover inside flap left: "Four Rexpressions of Elegance", photo: Tommy Mitchell, Los Angeles Times, Home Magazine, September 15, 1974, Lorser Feitelson and Helen Lundeberg papers, Archives of American Art / Smithsonian Institution, unmicrofilmed.

Opposite title page: Helen Lundeberg in her studio, c. 1982, photo: Harry Carmean

Back cover flap: Helen Lundeberg, Self portrait, 1933

Design: Lilla Hangay, Santa Ana, California

Production: Color West Lithography Inc., Burbank, California

Typeface: Syntax

Printed on: Topcote

Edition of 7,000

©Introduction by Dave Hickey

©Essay by Diane D. Moran

©2004 Louis Stern Fine Arts, 9002 Melrose Avenue, West Hollywood, CA 90069

©2004 Feitelson Arts Foundation, Los Angeles, California

All rights reserved. No part of this catalogue may be reproduced in any form by any electronic or mechanical means (including photocopying, recording or information storage and retrieval) without permission in writing from the publishers.

Published by Louis Stern Fine Arts and the Feitelson Arts Foundation.

ISBN 0-9740092-1-0

Library of Congress Control Number: 2004103468

Printed in U. S. A