Celebrating 175: Helen Lundeberg, Artist Statements, circa 1950s-1970s

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I have been actively associated with Lorser Feitelson in the development and exposition of Post-surrealism since its origin in 1934. Feitelson realized then, and what is even more obvious today, first, the unlimited possibilities for the creative will in the graphic manipulation of our growing knowledge of the subconscious activities of the mind, and their relationship to objective experience; second, the hopeless sterility of the then rising school of the American Scene, a form of objective painting totally undistinguished by anything which could be called an American contribution to art: a stale rehashing of the styles and techniques of various past masters, more often than not presenting subject matter all too familiar in the daily comic strips.

In contrast to the Surrealist program of intuitive expression and subconscious automatic recordings, Post-surrealism explores the field of psychological science to create an absolutely classic subjective expression. The pictorial elements are deliberately arranged to create, in the mind of the spectator, an ordered, [stripped] pleasurable, introspective activity, which results in a configuration, or subjective unity, which is the aesthetic form of the painting. This kind of order is historically unprecedented, and makes possible the full realization of the long-discussed ideal integrity of subject matter and form.
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