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

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Occasionally I hit upon a really provocative and appropriate title which seems to become an intrinsic part of the painting (as Surrealist titles sometimes seem to complete the paintings by enhancing their irrationality), but for the most part titles seem to me rather a nuisance, useful mostly for purposes of identification. Although the real subject-matter of my paintings is always some kind of emotional content, I usually choose a rather non-committal title (as in “The Edge”) which permits the avoidance crystallizing the spectators to recognize interpretation of the mood and implications of the painting, for himself.
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