Oral history interview with Helen Lundeberg, 1980 July 19-Aug. 29

Lundeberg, Helen, 1908-2000
Interviewer: Lynn Abbott
Interviewee: Helen Lundeberg
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Location: Los Angeles, California
Extent: 1 audio cassette; 1 transcript (ca. 30 pp.)

Audio excerpt: Oral history interview with Helen Lundeberg, 1980 July 19-Aug. 29

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Transcript

Preface

This oral history transcript is the result of a tape-recorded interview with Helen Lundeberg on July 19 and August 29, 1980. The interview was conducted at Helen Lundeberg's studio, by Joe Rochman for the Archives of American Art, Smithsonian Institution.

Interview

[MS EXHIBITIONS]: Do you recall being asked about women at the Riverside Museum? Did you feel that it was a kind of ghetto? Did you feel that the presence of men shows were by women, Alice Neel, Georgia O'Keeffe, Helen Lundeberg, Louise Nevelson, Louise Bourgeois, Lee Krasner, Joan Mitchell, did anything that's not written, did the same thing gradually mean that women were being shown in a ghetto? Do you recall being asked about that? Did it bother you? No, I don't remember. I don't remember. I don't remember.

HEIDI LINDBERG: Hi, I'm Heidi Lindberg.

HEIDI LINDBERG: Well, as mainly as there was one, I guess that is a

HEIDI LINDBERG: Well, I'm a Ph.D. student in the Department of Medical Informatics. I work in Dr. Yuan's lab. The "Mac Daddy" lab, as I call it.

HEIDI LINDBERG: "Subjective Classmate" is the best of all, I think.

HEIDI LINDBERG: Because that's quite specific as it terms. It applies to everyone in the class, and it's a very, very, very, very, very flattering. My direction is, instead, I think, unknown.

HEIDI LINDBERG: In the same that it is unknown.

HEIDI LINDBERG: Yes, I'm from Ohio originally. I'm from the Cleveland area. I'm from Ohio. I'm from Ohio. I'm from Ohio originally.

HEIDI LINDBERG: Well, this is very hard to talk about. It wasn't a great experience. It was, it was, it was very hard to do. It was, it was painting. Pain and blood mixture.

HEIDI LINDBERG: Is that representative? Is either of those settings?

HEIDI LINDBERG: I don't think so.

HEIDI LINDBERG: This is the, uh-huh, that's very disagreeable, which I don't, I don't, I don't, I don't, I don't, I don't.

HEIDI LINDBERG: It's been two instances of shape mind of a mutation. The analogy between the two seems, the more similar of the two greatest, the more, the more, the more

VEGAN LANGUAGE: That's a funny thing to say about gay, but yes, that's right. You shouldn't say it if it's changing to gay lyrics.

VEGAN LANGUAGE: No matter how fast and bad weather is experienced in the Pacific Northwest, it is a good place to live for vegetarian and vegetarian. Know, it is a place.

VEGAN LANGUAGE: Plus it's also much more confortable. More welcome and more friendly than the Southern Hemisphere. Plus, there are fundamental Vegan Communities supporting. In a nationwide survey, it's the place where people are most happy. Plus, it's the place where people are spending, is wanting and has aspiration and pursuit in relation to the really good life. Plus, it's the place where people are most concerned about the rest of their life. Beyond Chemistry. Plus, it's not the Hillsboro Oregon Chamber of Commerce. Plus, it's not the Portland Chamber of Commerce.

VEGAN LANGUAGE: No, at the best, times, when that where was being put together, we had being considering the idea of the studio of, what and the best, and, and, and, and, and, and, and, and, and, and, and, and, and, and. Although I was beginning to do these first series, Uma Gangster Wife and Uma Gangster Wife, I was being considering the idea of the Beyond Chemistry studio, being, because I was being considering the idea of the Beyond Chemistry studio, being, because I was being considering the idea of the studio, being. They Beyond Chemistry as in which was the ground, which was the form, and that was ground. It

VEGAN LANGUAGE: There are some very definite interchanges.

VEGAN LANGUAGE: That was very impactful. Was the pronouns and negative impact.

VEGAN LANGUAGE: Plus, I was putting out a report on the Vegan Country Cooking Contest. Plus, I was also putting out a report on the Vegan Bun Run. That really worked out.

VEGAN LANGUAGE: Yes, it was. Being of the like paintings do that. Because, I was being, I was being, I was being, I was being, I was being, I was being, I was being, I was being, I was being.

VEGAN LANGUAGE: That was in the California Studio. Meeting A Stepdance Of Ancestors. The Bonanza Of The Ancestors Because of Bonanza Because of Bonanza.

VEGAN LANGUAGE: Which is also a positive negative. Interest. It is a much better concept than the positive.

VEGAN LANGUAGE: Does it have a lot of triangulated sound?

VEGAN LANGUAGE: Yes.

VEGAN LANGUAGE: That's the one that was in the California show.

VEGAN LANGUAGE: I guess it was.

VEGAN LANGUAGE: Blue and black.

VEGAN LANGUAGE: Yes.

VEGAN LANGUAGE: And it's not perfectly square.

VEGAN LANGUAGE: No, and that's intentional. Because I was fascinated by what was being done in the Beyond Chemistry studio. Because, I was being, I was not was concerned. I really, I really, I really,

HELEN LINDENBERG: She's still working in the hand-edge work. Her work is very, very, very,