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Lena Gurr Painting In Association Show

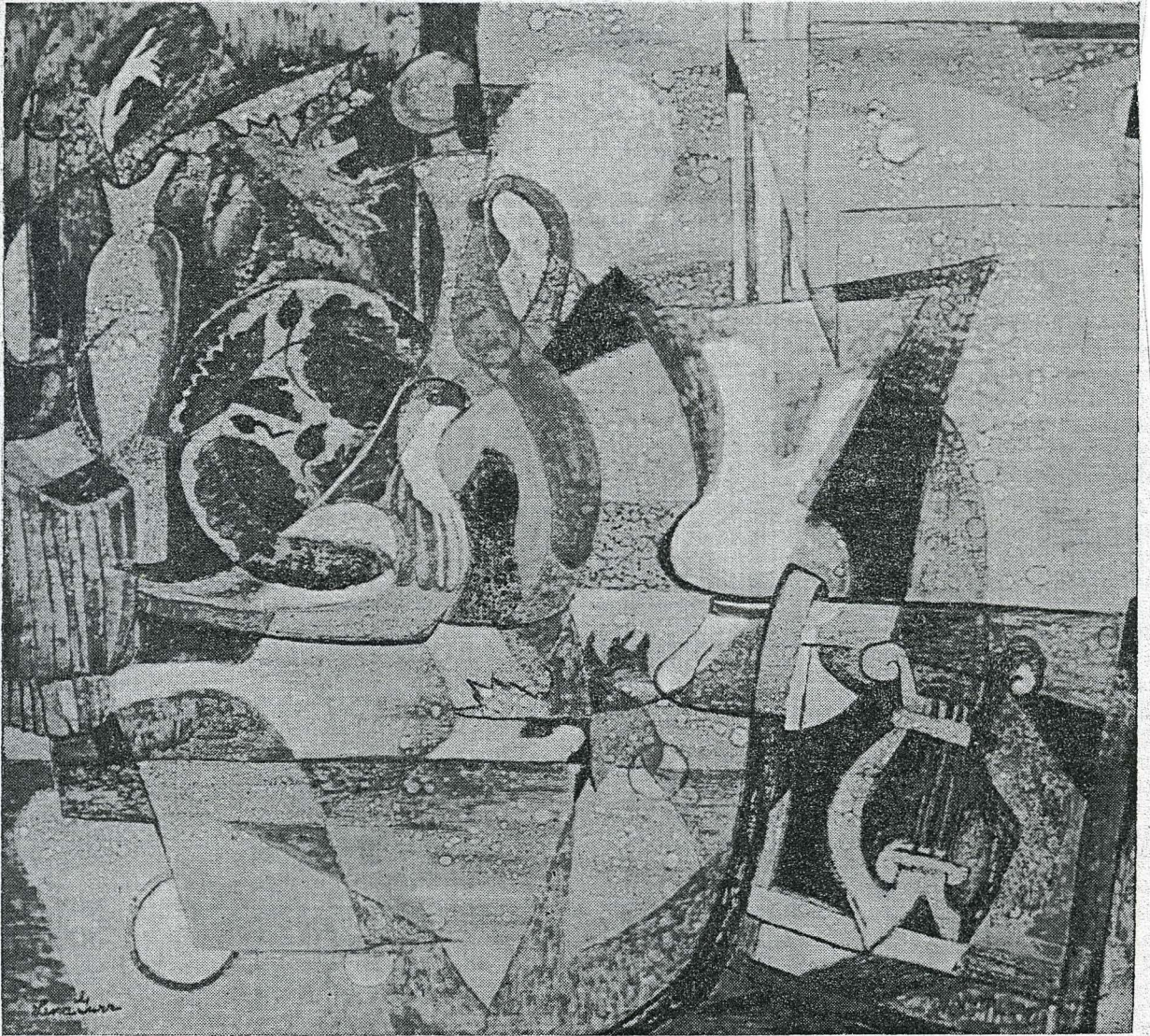


Photo by George Yater

The oil painting, "Still-Life with Chair" by Lena Gurr is now hanging in the first show of the Provincetown Art Association. Miss Gurr will also be represented in the Art Association's Golden Anniversary Exhibition with her prize-winning oil, "Shallows in a Mountain Stream."

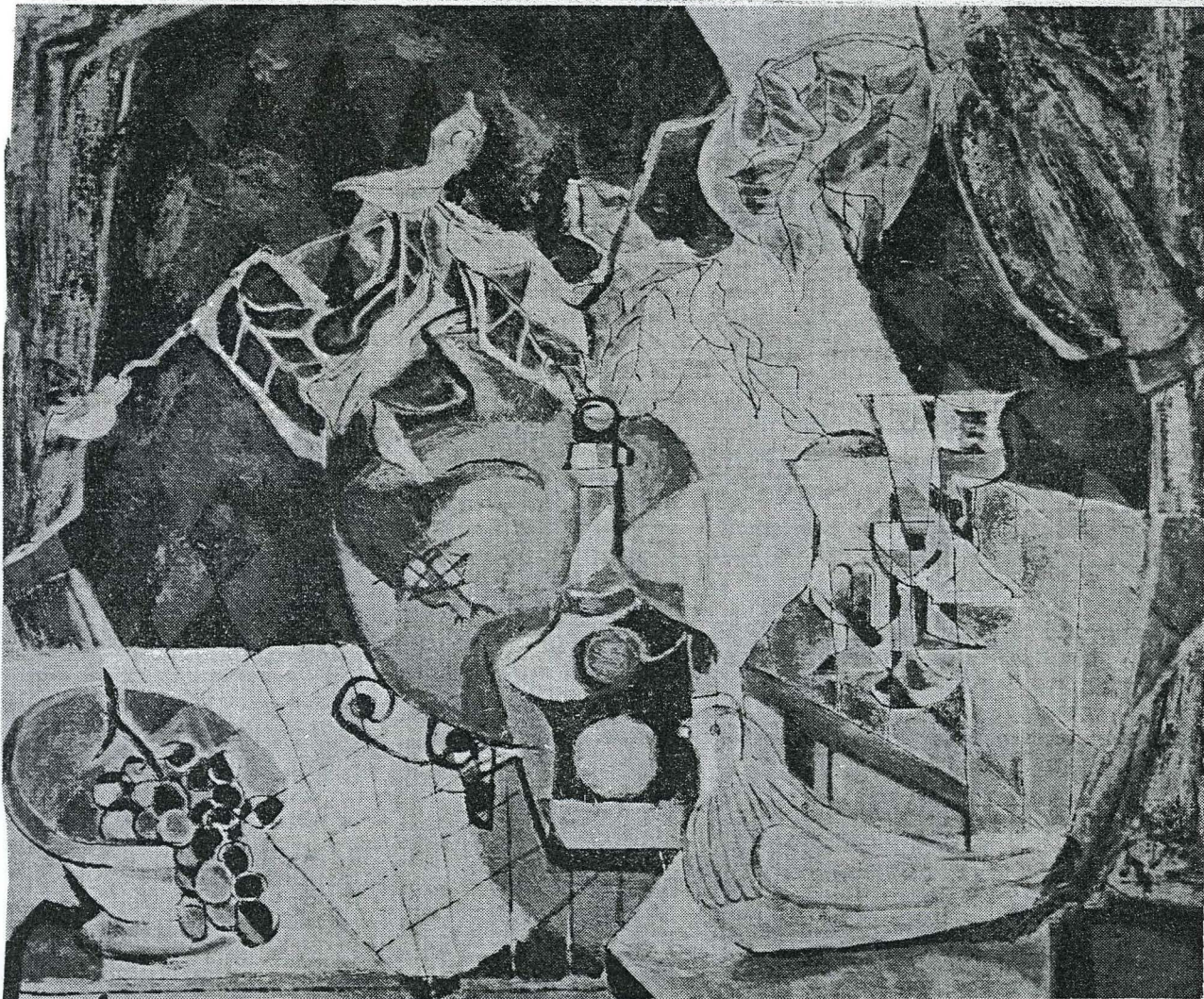
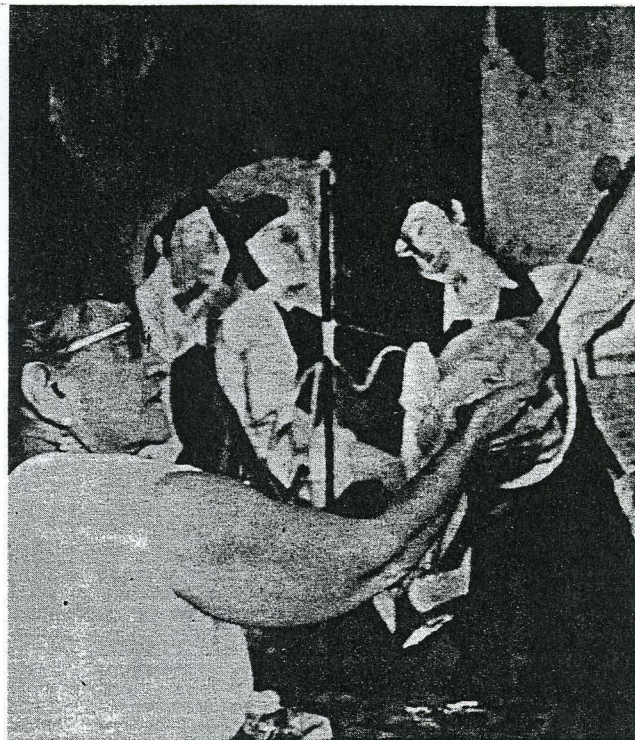


Photo by George Yater

"Still Life," an oil painting by Lena Gurr, is now hanging in the Second Juried Show of the Provincetown Art Association. Miss Gurr's painting, "Gazelles," reproduced in a July issue, was one of the paintings invited from the first show to be exhibited in the Woodstock Art Associa-

Lena Gurr



Born in Brooklyn, N.Y. She studied Art at the Educational Alliance and The Art Student's League in New York, (with John Sloan, Maurice Sterne and others), also in Paris, Nice and Mentone, France. Her mediums are oil, casein, woodcuts, serigraphs and drawings. Mrs. Gurr has received more than fifty different awards. Most of her awards have been for oil paintings and among the most recent have been the Grumbacher award for oil, the Samuel Mann Prize for casein, The Benedictine Art Award (oil) and the Marion K. Haldenstein prize for oil. All of the awards mentioned here were received within the last three years. She has exhibited her works from coast to coast and in Italy, England, France, Africa, India and Mexico. Her permanent collections are in many museums in America and abroad. Among them are The Smithsonian Institute, Washington, D.C., State Library of California, Atlanta Art Association, Atlanta, Georgia, New York Public Library, and Tel Aviv Museum, Israel. She has appeared on television many times, and has been featured in numerous publications. Lena Gurr is a member of more than a dozen Art Societies.

I am very much moved by the world I see around me, which accounts in large measure for the importance of subject matter in my paintings. The selection of this subject matter is conditioned essentially by my own personal preferences as they relate to the solution of certain aesthetic problems. These problems involve a wide variety of subjects, ranging from waterfronts, with their subtle interplay of movement and reflections; metropolitan scenes, with their bold and assertive structural forms — skyscrapers and bridges; dancers; musicians; flowers or simply objects in my studio which lend themselves to selective rearrangements.

While my work might be classified as semi-abstract, it is rooted in a response to reality, enriched by my own vision and experience. In this way, it is a highly personal expression, influenced in part by certain of the qualities of cubism and expressionism, but always maintaining the closest possible link with all of the great art of the past. The novel, the bizarre and the spectacular find no room in my work, which does not preclude as a matter of course an alert and sensitive appraisal of contemporary experimentation and development.

My palette is as varied as my subject matter, according to what I feel will best express the feelings or thoughts that the particular subject suggests. In this respect, by experimenting with new color harmonies, with pictorial organization and with texture, I endeavor to combine emotion and the more poetic aspects of the subject with formal structure in order to fuse the two into an indivisible whole.

