

## Eugène Delacroix, painter 1798-1863

Artists who seek perfection in everything are those who cannot attain it in anything.

Finishing a painting demands a heart of steel; everything requires a decision, and I find difficulties where I least expect them. It is at such moments that one fully realizes one's own weaknesses.

Experience alone can give, even to the greatest talent, that confidence in having done all that could be done.

One should not be too difficult. An artist should not treat himself like an enemy.

Experience has two things to teach; the first is that we must correct a great deal; the second, that we must not correct too much.

A fine suggestion, a sketch with great feeling, can be as expressive as the most finished product



**Lee Krasner, painter 1908 – 1984**

I never violate an inner rhythm.  
I loathe to force anything.

The artist can only paint what she or he is  
about.

I am never free of the past. I have made it  
crystal clear that I believe the past is part of  
the present which becomes part of the fu-  
ture.

For me, I suppose, change  
is the only constant.

Every once in a while I need to break my me-  
dium...Each medium has its own conditions.





**Jacques Lipchitz, sculptor 1891-1973**

I found so-called great art too pompous, too stiff. What at this time was called minor art was freer, more imaginative, more open to all kinds of unorthodox expression, all kinds of daring in the handling of materials, and I preferred to surround myself with this type of art than with the great collectors' pieces. I had always in my mind that I was collecting for learning.

Art is an action against death. It is a denial of death.

Cubism is like standing at a certain point looking around.

If you go higher, things will look different; if you go lower, again they will look different. It is a point of view.

Copy nature and you infringe on the work of our Lord.  
Interpret nature and you are an artist.





### John Baldessari, conceptual artist 1931-

Look at the subject as if you've never seen it before. Examine it from every side. Draw its outline with your eyes or in the air with your hands, and saturate yourself with it.

I go back and forth between wanting to be abundantly simple and maddeningly complex.

I think art, if it's meaningful at all, is a conversation with other artists. You say something, they say something, you move back and forth.

I don't try to be funny. It's just that I feel the world is a little bit absurd and off-kilter and I'm sort of reporting.

What I try to do is reinvigorate strategies and clichés I find in Hollywood movies...At a certain point I had these huge folders, each one classified according to subject matter or genre: people with guns, people kissing, etc....Then I cropped the cheap, recycled imagery to give exhausted images new meaning, or at least something other than their original meaning.





**Meredith Monk 1942-**

musician, composer, choreographer, performer

When you start worrying about form, then you're not in the moment.

It's been a continually right from the beginning - that longing to weave together perceptions, to affirm the richness of us as human beings both as performers and audience members.

When I'm an audience member I do not want to go and see something that I already know, I want to see something that I don't know. I want to be surprised and stimulated to think about something. I want the magic. I want to be in a situation of uncertainty; that's what excites me.

Yes, the more I go through life I realize that there's really no separation between practice and art at all. The two things more and more become one rather than two different aspects of my life.





**Kara Walker, conceptual, multi-media artist  
1969-**

I didn't want a completely passive viewer. To be able to articulate something visually is really an important thing, I wanted to make work where the viewer wouldn't walk away; he would giggle nervously, get pulled into history, into fiction, into something tootally demeaning and possibly very beautiful.

A lot of work has been about the unexpected—that kind of wanting to be the heroine and yet wanting to kill the heroine at the same time...that push and pull is the underlying turbulence that I bring to the pieces that I make.

There's no diploma in the world that declares you an artist—it's not like becoming a doctor. You can declare yourself an artist and then figure out how to be an artist.

