

I live in terror of not being mis-

understood.

ERNEST. Gilbert, you treat the world as if it were a crystal ball. You hold it in your hand, and reverse it to please a wilful fancy. You do nothing but re-write history.

It has become an accepted part of our culture today to believe that we are *all* destined to do something truly extraordinary. Celebrities say it. Business tycoons say it. Politicians say it. Even Oprah says it (so it must be true). Each and every one of us can be extraordinary. We all *deserve* greatness.

Giving up that lifestyle threatened his identity too much. The Party Guy was all he knew how to be. To give that up would be like committing psychological hara-kiri.

Frustration is one of the great things in art: satisfaction is nothing.

So that's what we're going to do next. Let's look at some slides!

The poor reviewers are apparently reduced to be the reporters of the police-court of literature, the chroniclers of the doings of the habitual criminals of art. It is sometimes said of them that they do not read all through the works they are called upon to criticise. They do not. Or at least they should not.

To know the vintage and quality of a wine one need not drink the whole cask. It must be perfectly easy in half an hour to say whether a book is worth anything or worth nothing. Ten minutes are really sufficient, if one has the instinct for form. Who wants to wade through a dull volume? One tastes it, and that is quite enough—more than enough, I should imagine.

Joyce Carol Oates advises new writers to look for things they can complete:

Short stories, monologues, poetry, things that you can finish and show other people. That's very satisfying and necessary for a writer. What we all need is the satisfaction of this little uplift that we get psychologically from finishing something.

We could add PowerPoint to that list. That's what it does for us.

THE CRITIC AS ARTIST FDS  
INTERART 29/04/2022 3711



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THE CRITIC AS ARTIST: IDEAS FOR...  
TBS 24/06/2022



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The canvas is a court where the artist is prosecutor, defendant, jury, and judge.

Your eye gets sharper;  
you become

continuously more and more critical.

SEVEN DAYS IN THE ART FDS  
WILEY 29/07/2022 3711

The etcher of a picture robs the painting of its fair colours, but shows us by the use of a new material its true colour-quality, its tones and values, and the relations of its masses, and so is, in his way, a critic of it, for the critic is he who exhibits to us a work of art in a form different from that of the work itself, and the employment of a new material is a critical as well as a creative element.

Caress the soil.

Remember  
Nature

EVERYTHING I KNOW ABOUT  
HACHETTE UK 26/07/2022

I PAINT WHAT I WANT TO SEE FDS  
TBS 29/07/2022 3711  
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Prix

After a conversation with Elf Saydam, we decide to take a walking tour in Paris (1h50 from Tonnerre) as a new countryside resident couple, noticing all those cats full of fake flowers, those art galleries which look like fashion stores. Our city has changed, she is sick, instagrammable bars, fashion stores which look like art galleries. We end up in a bookshop on rue de Rivoli next to the Louvre museum, looking for answers.  
— Philip Guston, I Paint What I Want to See, Penguin Books, Dublin, 2022. — Hans Ulrich Obrist and Kostas Stasinopoulos, 140 Artists' Ideas for Planet Earth, Penguin Books, Dublin, 2022. — Mark Manson, The Subtle Art of Not Giving a f\*ck, HarperCollins Publishers, New York, 2016. — Sarah Thornton, Seven Days in the Art World, W.W. Norton & Company, New York, 2009. — Russell Davies, Everything I Know about Life I Learned from PowerPoint, Profile Books, London, 2021. — Oscar Wilde, The Critic as Artist, David Zwirner Books, New York, 2019.  
Thankfully back in Tonnerre, at peace with nature and our Xerox machine.  
Haydée Marin Lopez & Camille Besson.

