

# THE PLAYERS

VERSION: Romantic Detachment



## **Background**

Since 2001, a number of collections of fictional quotes have been created by imaginary artists and used in other artworks. These are available to quote in sources. Romantic Detachment looks at the 'style' of quotations while poses an alternative history of art occupied by 'other artists' whose work we can only imagine.

**The ultimate art will be unseen, unheard, untasted but understood.**

**Ivan Adams 1977**

Taken from the article *Paper Tigers Meet White Elephants* Pub; The Flashlight American Currents, issue 6, June 1977.

**You can look at an object daily for 10 years but it takes an artist to make you realise it is there.**

**Tal Alexandersson 1924**

Quote from the journal *Template* issue 2, May 1926. (Translated from Swedish 1927).

**While video art does not even begin the process of actually arresting time, when placed in the genera known as Time-based Media, it develops new and diverse pathways of expression which can signify alternative states of existence within a notion of time supported by Culture.**

**Hans Altmann 1982**

Except from the article *Time Goes By So Slowly* Pub: Middle Culture Magazine issue 6, December 1982.

**Today, artists are more interested in the frame than the picture.**

**Pierre Balzac 1972**

Taken from the article *Now You See Me, Now You Don't!* Pub: New Forum Magazine, issue 23, Winter 1972.

**You may say grass is green but I see a thousand colours, as a war is raging between sunlight and shadow.**

**Paul Belnoir 1911**

Quotation taken from the book *Colour-A Theoretical Journey* Edit. By Charles Chapman. Pub: London City press first edition 1911.

**The lens based mediums are dependent, to a certain extent, on the evolution of technology. This means formats become quickly outmoded and clumsy. The canvas exists in a permanent state of credibility because of economic, social and romantic factors.**

**Roberta Black 1993**

Except from the article *Ghosts in the Machine and Angels on the Canvas* Pub: Arts Scribe, issue 47, Summer, 93.

**Even in the densest, most concrete parts of the city, trees will blossom and nurture the people around them.**

**Mark Brother 1958**

Taken from the article *A Boy in the Forest* published in *The Sidewinder* issue 14, August 1958.

**In this life, the only thing I am sure of is now or do I mean then.**

**Cathy Chambers 1983**

Quote from the performance *Chain Male* performed at the Coventry Dance Centre, 15th July 1983

**I do not agree with the Degree Zero theory. The visuals I impart on the viewer facilitate a specific change in the individual, however different in the individual.**

**Louis David 1963**

Quote taken from a radio interview; recorded for *Le Brut* on Euro 4, Paris 12th April 1964.

**An artist thrives in splendid isolation.**

**Yves Delon 1936.**

Translated from issue 4, Feb; 1936. French: Quote from the article *Une Vie Sans Le Monde* Pub: Le Vache.

**There is nothing so exhausting as thinking of nothing.**

**Marcus Fields 1971**

Interview entitled *Grey Matters* recorded for the American Audio Arts Magazine, issue 12, September 1971

**I used to have a studio in Harlem, I left it in a terrible mess; paint everywhere. I read recently the landlord sold my sink for \$20,000.**

**Harry Fisher 1984**

Taken from the article *The Rise and Rise of Painting* Pub: USA Economics Journal, Vol.4 Issue 37. March 1984.

**The primary concern of the artist is to dissect their surroundings and absorb the issues that trouble them. Then make something that throws these issues into the faces of the public, under the guise of Culture.**

**Billy Flash 1998**

Quote from the article: *The Artist is the Hobo*. Pub: El Mondo, issue 3, Spring 98.

**You know when you are faced with great or good art because it's pushing the right buttons in your head. This is irrespective of the medium or the message.**

**Max Frieser 1971**

Quote taken from an interview recorded for Arts Week broadcast on Channel 7, NJ on 4th May 1972.

**I once met a man who said he'd once had an original thought, then I met another and guess what ...**

**Cindy Keppler 1992**

Quote from the Neo-Visionist Manifesto, Pub: Blackburn Press, Glasgow, Scotland, 02.03.92.

**Art has never been able to create a physical change in the world, it cannot directly start a war. It can create a condition where an act of war may be contemplated in the individual.**

**Simon Irvin 1922**

Taken from *Day Dreaming in a Modern World* Pub: the Salt Seller Quarterly, issue68, Spring 1992

**While Warhol makes a point with all those cans, what does he put back into the culture he stole them from? Pop Art only animates what is already there. For it to enrich society you need to innovate with existing materials, not copy.**

**Eddy King 1965**

Quote from *Gods Waiting afterwards*-Eddy King. Pub: The Chocolate Grinder. Vol. 2 issue4. Feb.1965.

**I always paint in the nude. It's a practical matter, not one of paint on clothes but baring your flesh is akin to baring your soul.** John Levan 1952

Taken from *New Currents-British Abstract Artist*, an article printed in The London Forum Magazine, July Edition, 1953

**I breathed on my watercolours to make them dry quicker. There was a sobering sense of my own mortality as I emptied my lungs and fixed the image on the paper**

**Reg Lewis 1912**

Except from *Sketches from The Great Wall of China*. Pub: The Artists Journal, London , Issue 4, April 1912.

**With my stone sculptures, it is not so much a question of why did I keep what I did, but what I chiselled away. For me, art is about what isn't there, this tells you what is.** Herman Marx 1935.

Quote from the Johnstonian Lectures , Royal College of Art, London . April 1935 Quotation from the paper *Beauty is the Beast-A question of Aesthetics*

**There is no desert on earth as barren and devoid of life as a blank canvas.**

**Edgar Luttig 1913.**

Quote taken from the Neo-colourists Manifesto. Published Paris, November 1913.

**Visually, colours cause minute changes in the electrical currents in the body. The wrong combinations and a negative energy is inflicted upon the internal system. The right colours produce a feeling of positive well-being.**

**Henry Lowe 1926.**

Quote taken from the Munich Lectures, Vienna. 12th September 1927.

**Whatever emotions you attempt to paint are only approximations. The physical components, held together as paint, are simply inadequate no matter how much they are mixed with the spiritual valour of the artist.**

**Harold Platter 1963**

Extract from the magazine article entitled *Less Talks More—integrating realism and the minimal*, U.S. Currents Magazine, Vol. 2, Issue 14. April 1965

**As you requested a definition for art then for me it is this .. (pause). Art is the physical manifestation of a creative thought. It becomes art at the point when it is detectable in the tangible world. The reason it exists is defined by the instigator who says that its Primary intention for existing is to be read as art. Art should always exist in a medium that is technically and socially relevant to the time it is made.**

**Simone Pays 1966**

Quote taken from *Art by Definition* article published in the New Contextualists Manifesto, Milan, November 1966.

**We need to modify our standards for the values of the aesthetic in art. People are dismissing progressive work because of the apparent lack of beauty.**

Hugo Maxwell 1918

Pub: 872 Magazine NY, Issue 17, October 1918.

**I've had 16 minutes of fame and do I feel guilty. Hell no! I want another 30 seconds!**

Gene Pascal 1968

Quote from the article *The Day the World Went Pop* Pub: NJ Waves Magazine, issue 3, March 1969.

**Most contemporary artists are incredibly gifted at thinking of something funny then over months of refinement, produce a piece devoid of humour.**

Jan Muller, 1992

Quoted in the article *New Memories for Sale* Pub: Contemporary Cultures, Vol.2 issue 27, Dec.92.

**Most peoples' art is neat and ordered, an achievement in control. Life is not, it is messy, cruel and out of control. Art must be a homage to life.**

Lars Nelson 1935.

Taken from the article *The Roar of the Grease Paint-Theatre in Art*. Pub: Trans-Global Arts, issue 1, July 1935.

**Monkeys and Elephants cannot paint because they don't know they are. This is the problem with peoples understanding of abstract art.**

Ray Pax 1958

Quote from *Sublime by Nature a lecture by Ray Pax* at the New York Arts Week Festival, Lincoln Hall, West 25th St; NYC. 27th October 1958

**How can we have had modernism? I haven't stopped thinking of anything new yet!**

**Danny Plackett 1980**

Quote from *The Adventures of Danny Plackett* an article printed in Traffic Magazine, issue 4, December 1980

**There is an equation for Art, calculations based on the factors used in creating an object. The proportions are fairly equal, very rational and seldom realised in the correct measures.**

**Henry Plum 1942.**

Taken from *The Universal Physicals of Culture*, lecture by Henry Plum at the Metropolitan Museum, Washington DC, 30-07-42.

**My work is about moving the parameters for our idea of art, pushing back a boundary fence, advancing into chaos, prepared.**

**Don Cummings 1955.**

Quote from the article *Painters in the Promised Land* printed in Alternative Canvas Magazine No 45, April 1955

**Sometimes I cannot see the canvas, not with my eyes but with my sprite. A cataract over my soul devoid of colour. My mind is a desert. It is then that I am convinced I am cursed and God is watching me through a gap in the bricks of my studio walls.**

**George Reich 1993**

Quote from the interview *Like Shooting Ghosts in a Barrel* published in Post-mortem Art Magazine (U.S. Edition) issue 87, June 1993.

**Art attempts to make sense of our faithless planet and any achievements in the struggle to bring value and belief to this world are measured with a missionary zeal. This is while we reside over the death of the god system.**

**Kirkland Quinn 1955**

Taken from the article *Attacking the Wall* trans. German. Pub: The Yankee Magazine, Quarterly, Fall 1986.

**Our ability to create straight lines is what sets us apart from the beasts.**

**Alfred Smithson 1908.**

Taken from the article *After Utopia* Pub: The Scottish Herald. August 27th, 1908.

**Why paint something that is already there, is that not what eyes and Cameras are for?**

**Victor Spiel 1911**

Quote from the article *Victor Spiel in Perspective* from the Quarterly Journal of Photography. Lenz Craft Winter, 1911 Karl Risler 1986

**Last year I visited the Louvre and spent an hour hypnotised by the form of a fire extinguisher.**

**Clifford Tyler 1971**

Quote taken from the article *Tyler Skins a Rabbit* Pub: LA Arts Journal, issue 63, May 1971.

**I once took a photograph of a soldier with a busted leg. The leg healed and got better but the photograph still shows the wound and also the scars of the event.**

**Nancy Walker 1979**

Quote from the article *Action-Camera* From The Lenz Magazine issue 28, May 1980.

**The difference between fact and fiction comes down to the arrangement and selection of letters and words. The truth is the result of matters of opinion and the arguments that follow.**

**Fabian Watts 1930**

Taken from *Art Unabridged* article published in the journal *Modern World*, issue 20, April 1930

**In life, we are visitors. We arrive, drop litter, then leave.**

**Jack Whittle 1976**

Quote from the article *Mute Points* printed in *Storm front*, *Quarterly Arts Journal*, Vol.3 issue 29, Jan. 76.

**Paint is more expressive than film because a film is a product derived from what we see in reality. The absence of acceptance means in painting freedom is only curtailed by the imagination.**

**Callum Wise 1972**

Taken from the article *Moving Pictures* published in *Ultra Magazine*, issue 20, October 1972.

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