

Picture is the noun of the verb to picture. It cannot therefore be good to construct or philosophize a picture.

The unconscious independence of his creative powers differentiates the artist from the mere craftsman. It is fortunate that pretended simplicity is always obvious.

No philosopher would ever be so crazy as to attempt to paint his philosophy, but unfortunately many modern painters are idiotic enough to philosophize their pictures. To be sure, they thereby exhibit the fact that they are neither painters nor philosophers.

A question for artists: Which is better worth while—just to be a good painter, or to be at the same time a bad painter and a bad philosopher.

DANGERS OF THOUGHT

Art always stops where thought begins. Nevertheless the artist must not be a thoughtless blockhead. But his works should express the impulse of the observer rather than the solid reflection of the contemplative mind.

How easily the thinking artist loses his innocence and with it the gift of seeing which causes him to create!

The experience acquired by means of thought and science may enlarge and deepen the artist's powers of observation. But philosophy must only be a recreation for leisure hours and not the primal object of his creation.

All great works of art display unassumingly a deep-going recognition, a magic comprehension of the eternal values of our transient existence.

In the masterpieces of art, the experience of the power of creation is mastered with such genius that these works outlast the ages.

A picture loses its charm as soon as thought usurps the privilege of the pictorial elements. In painting, effectiveness and power to arouse emotion can never be achieved by the abstract.

Thoughtfulness in art makes for dulness. The painter should paint what he sees, not what he knows!

"Modern painters'" knowledge remains obtrusive and without pictorial quality, because it is superficial and uncontrolled. Like people who draw their knowledge from the newspapers, they are vain gatherers of rapid and much knowledge, lacking the depth and simplicity of wisdom.

Painted thoughts frivolously betray their too gaudy foolishness.

Intellectualism has nothing to do with art—except to ruin it.

To paint in order to solve problems of light and form—such a schoolboy idea could only occur to an intellectual, misusing brush and colours.

Such ideas as colour symphonies, or the music of space applied to painting, lead to aberrations just as inartistic and aside from true painting as the idea of the tone-picture is an aberration from the truly musical.

Every art-form, whether painting, poetry or music, has its own incontrovertible tasks and means of expression and it is therefore pure madness to attempt to mingle things whose very natures are alien