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# I Youth

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Lynda Benglis	Charlie Billingham
Louise Bourgeois	Billy Childish
Michael Craig-Martin	Salvador Dalí
Jesse Darling	Willem de Kooning
*Diodorus Siculus	Tracey Emin
Alberto Giacometti	Gilbert & George
Nick Goss	Maggi Hambling
Ian Hamilton Finlay	Damien Hirst
David Hockney	Rachel Howard
Tess Jaray	Allen Jones
Δ Immanuel Kant	Anish Kapoor
Jeff Koons	Michael Landy
Leonardo da Vinci	Sarah Lucas
Gustav Metzger	Bruce Nauman
Chris Ofili	Yoko Ono
Philippe Parreno	Joyce Pensato
Pablo Picasso	Larry Poons
Fiona Rae	Mary Reid Kelley
Dieter Roth	Richard Serra
Conrad Shawcross	David Shrigley
Luc Tuymans	Vincent van Gogh
Mark Wallinger	Issy Wood

1

Youth

7

## Sarah Lucas

b.1962

Looking back at my childhood it's not a million miles away from something Dickens might have written. People spilling out of public bars. Slums. Fish and chips. Children playing on the street all day. A half-way house for borstal boys and scallywags. The old whore in the hotel opposite. <sup>9</sup>

I disliked him, but I was sexually attracted to him when I was young. When I first sensed it, I hardly knew it was sexual. It was only later, through the grooms and the people in the stables I had affairs with, that I realized that it was a sexual thing towards my father. <sup>10</sup>

## Francis Bacon

## Billy Childish

b.1959

My school report said: 'He would do better to worry about the essentials of reading and writing rather than the origins of obscure modern artists.'

My mother was a successful commercial artist. She was very stupid, but very talented and shockingly competitive. It's one of the reasons I have a science background. She was good at art and I wasn't. My father was scientific, so I got his intelligence. I didn't want to be an artist because my mother was always telling me I was no good.

## Jo Baer

b.1929

## Pablo Picasso

My first drawings could never have been shown at an exhibition of children's drawings. I lacked the clumsiness of a child, his naivety. I made academic drawings at the age of 7, the minute precision of which frightened me. <sup>11</sup>

I keep returning to a moment when I was 5 years old and just learning what reading was. I was reading this book and, at first, I was spelling out all the letters: one letter, then two letters, and so on. Then suddenly I had this picture in my head from the word. It was purely a magical moment. Collaborations can convey these kinds of moments in art. <sup>12</sup>

## Philippe Parreno

b.1964

'I made academic drawings at the age of 7'

Pablo Picasso

I REALIZED  
AFTER  
A COUPLE  
OF YEARS  
OF BUMMING  
AROUND  
THAT I KNEW  
NOTHING.

Joyce Pensato

# LOSING YOURSELF IN SOMETHING UNTIL YOU CONNECT TO A MORE UNIVERSAL PROCESS WAS A REVELATION.

Jesse Darling

Personal experiences +

**Jeff Koons**  
b.1955

My first day in art school, we went to the Baltimore Museum and at that moment I realized how naive I was. I didn't know who Braque was. I didn't know Manet. I knew nobody. I knew Dalí, Warhol, and probably Rauschenberg, and Michelangelo, but I had no sense of art history. 30

**Charlie Billingham**

During this time of dissuasion from going to art school, I remember some great advice from my art teacher at school. He said that if I didn't go to art school and went to study the history of art instead, that I would spend all day every day looking at other people's art and not being able to create my own, and that that would be incredibly frustrating.

**Salvador Dalí**

My father wrote me on several occasions that at my age it was necessary to have some recreation, to take trips, go to the theatre, take walks about town with friends. Nothing availed. From the Academy to my room, from my room to the Academy, and I never exceeded the budget of one peseta per day. 31

**Fiona Rae**

Goldsmiths educated me in the history of art, and provided a space in which to experiment and figure things out. I can't imagine not having gone to art school. But Goldsmiths was a difficult place. You were on your own, and there was no structure. You had to write one essay a year. Coming from an academic background at school, I floundered badly at first, because I thought: 'Where's my timetable? Where are the staff telling me what I need to do, and how to achieve it, and why can't I get 90 per cent?' No one cared! You were on your own. I nearly dropped out at one point because I couldn't cope.

**Michael Landy**  
b.1963

The thing with Goldsmiths was that it just allowed us to think for ourselves.

I had a terrible time at degree college. I was at an art college that was completely rudderless — it didn't seem to have much of an idea of ethos or teaching or anything. But it was three years of trying to do something, and being given permission to do that.

**Mark Wallinger**

**Billy Childish**

I walked into Saint Martin's on a course for people who showed particular ability. But then I wasn't allowed to go, because it was outside of the catchment area for Kent. So I went to the local college.

I was big on Dada, and it wasn't considered very amusing at that time to make sex mobiles and that kind of thing. I was a figurative painter and made drawings, but I was very influenced by Kurt Schwitters. I was put on probation and wasn't allowed to finish the course.

When I started out in art school in the 1970s I did it just to exist, there wasn't a hope in hell of making a living from it. 32

**Anish Kapoor**  
b.1954

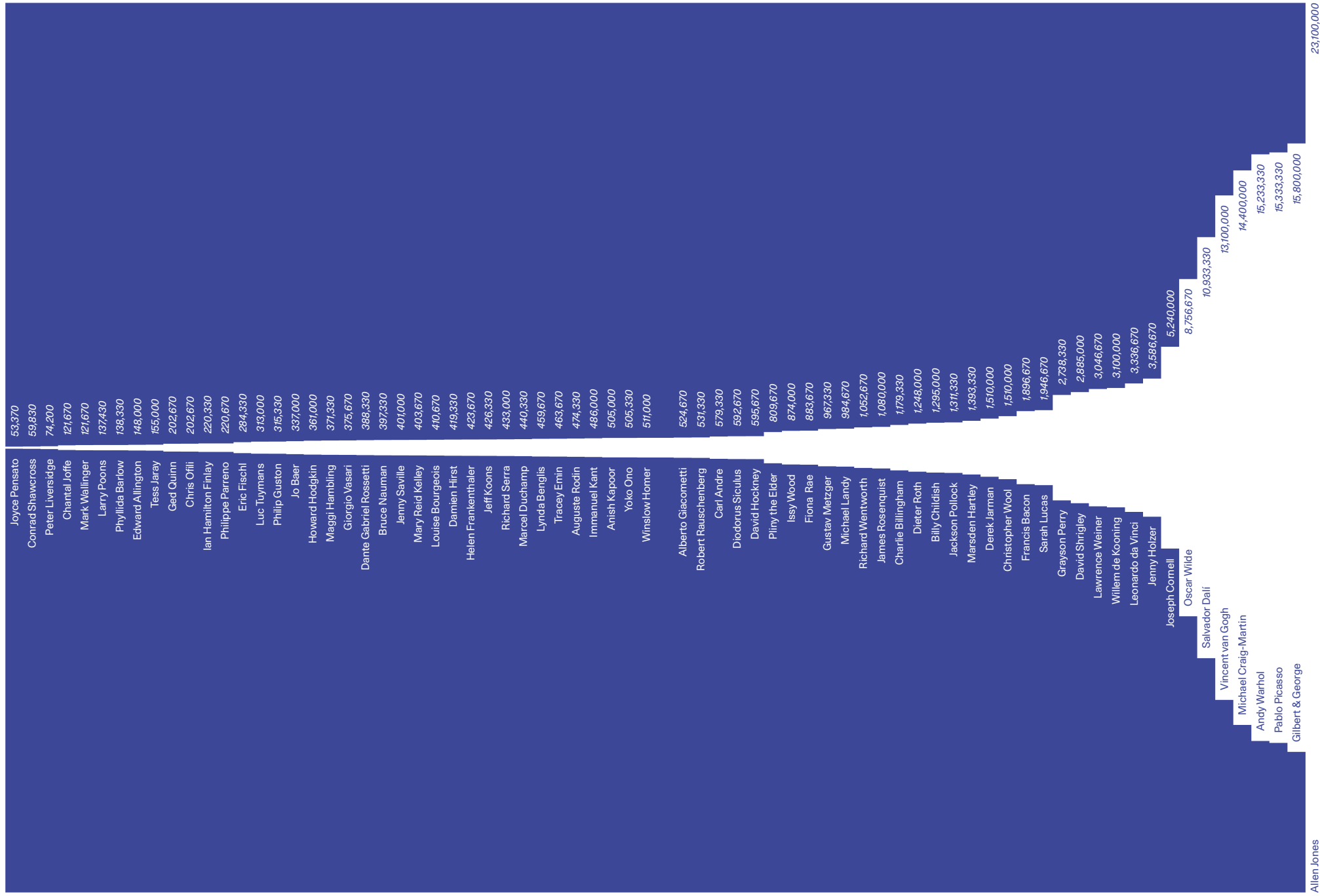
## IV The professional artist

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Billy Childish	Jesse Darling
Marcel Duchamp	Eric Fischl
Helen Frankenthaler	Nick Goss
Philip Guston	<sup>Δ</sup> Raphael Gygax
Maggi Hambling	Ian Hamilton Finlay
Marsden Hartley	Damien Hirst
Howard Hodgkin	Winslow Homer
Tess Jaray	Derek Jarman
Chantal Joffe	Allen Jones
Leonardo da Vinci	Sarah Lucas
Joyce Pensato	Grayson Perry
* Pliny the Elder	Jackson Pollock
Larry Poons	Ged Quinn
Fiona Rae	Robert Rauschenberg
Mary Reid Kelley	Auguste Rodin
<sup>Ω</sup> Thaddaeus Ropac	James Rosenquist
Conrad Shawcross	David Shrigley
Luc Tuymans	Mark Wallinger
Richard Wentworth	<sup>#</sup> Oscar Wilde
Issy Wood	Christopher Wool

# Number of internet search results\*

\*Average number of search results on Google.com. Note that search results change day by day, and all these artists pale into insignificance when compared to Beyoncé.





# YOU'VE BECOME A PROFESSIONAL ARTIST WHEN YOU WORK SEVEN DAYS A WEEK AND GET PAID FOR THREE.

Ged Quinn

'There are certain questions that only you can ask'

David Shrigley

Billy Childish

Most artists I speak to, if it does come up, remind me of what Tony Hancock said – every brush mark is torn from their body, and they fret and worry about what people might think about it. Whereas I don't.

It always matters what other people think because we're human. We're not machines. That's the reason we have perceptions to begin with, and also the reason we don't all have the same perceptions.

Larry Poons

Tess Jaray

In the press it is different. If it's favourable then the critics are very perceptive, if not, then they are idiots...

Everybody needs a response – you can't make the work in a vacuum – but you also need to think very carefully yourself about the work: there are certain questions that only you can ask. Most of the time, when other people write about it, they're having to express an opinion or to contextualize the work in a certain way. I'm not really interested in contextualizing the work, necessarily. I'm interested in the work relative to the work I've made before, and relative to my project as a whole.

David Shrigley

Fiona Rae  
b.1963

In the end it's a more interesting project to develop yourself as an artist, than to be concerned with the categories that you're falling into. Of course I try to be aware of it. But it's hard to know how other people see you.

I read most of the press that I get. It does affect me. I suppose when it's more critical it affects you more. When it's more positive, it just sort of endorses what you've done. When it has been critical, I take it seriously and listen and try and think about whether it's justified, and what's wrong or what's right.

Conrad  
Shawcross

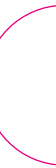
Lynda Benglis  
b.1941

Critical writing has a place just as art has a place. Often it has meaning within a context, and you have to judge it in that way.

# V Experience

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Fiona Rae	*Thaddaeus Ropac
Conrad Shawcross	David Shrigley
Lawrence Weiner	Richard Wentworth



v

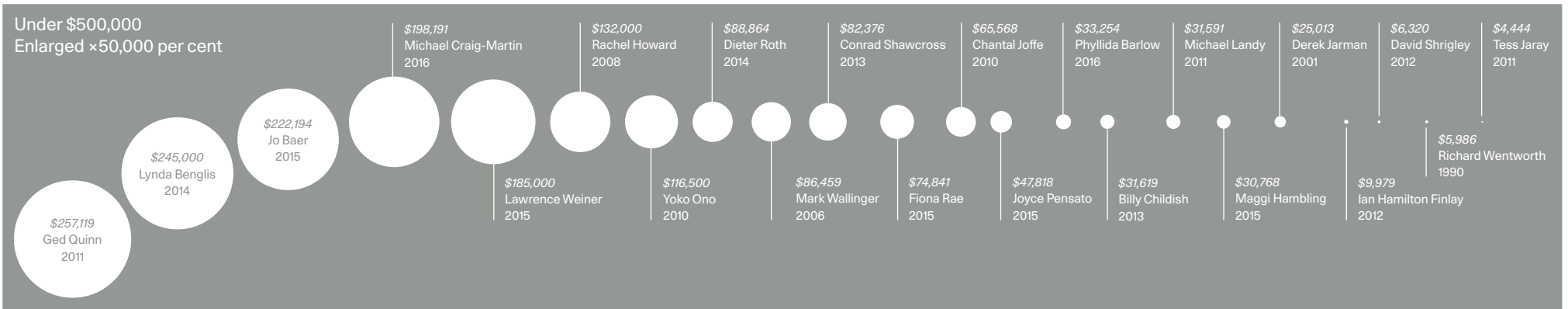
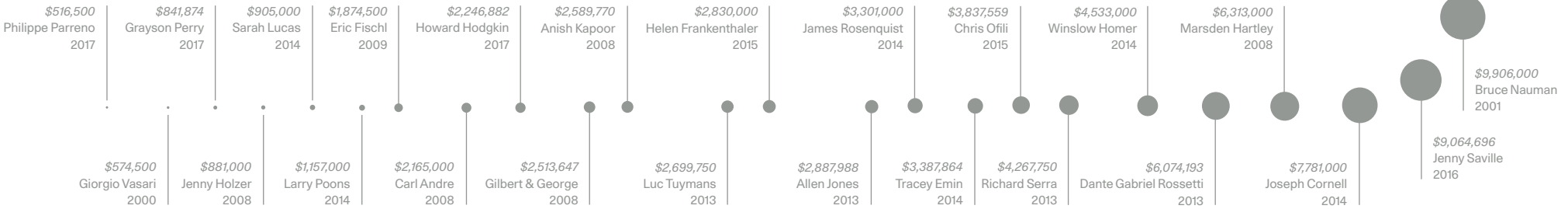
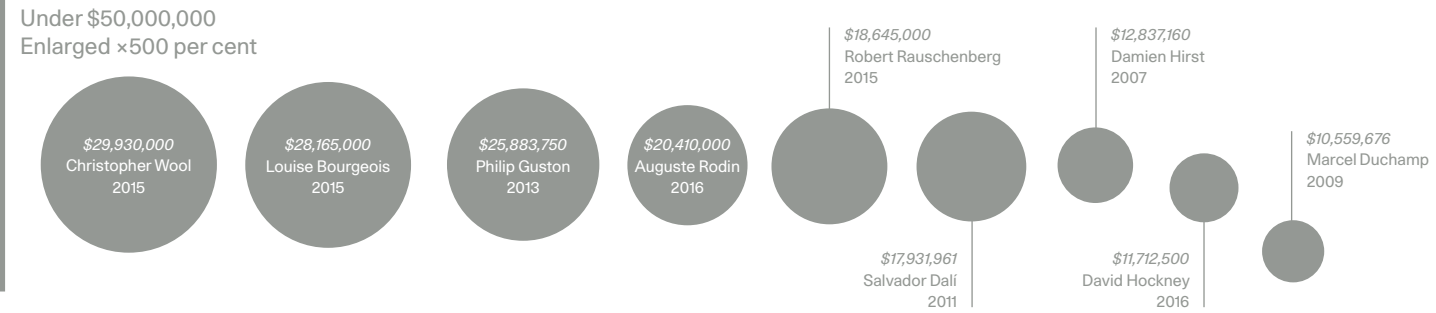
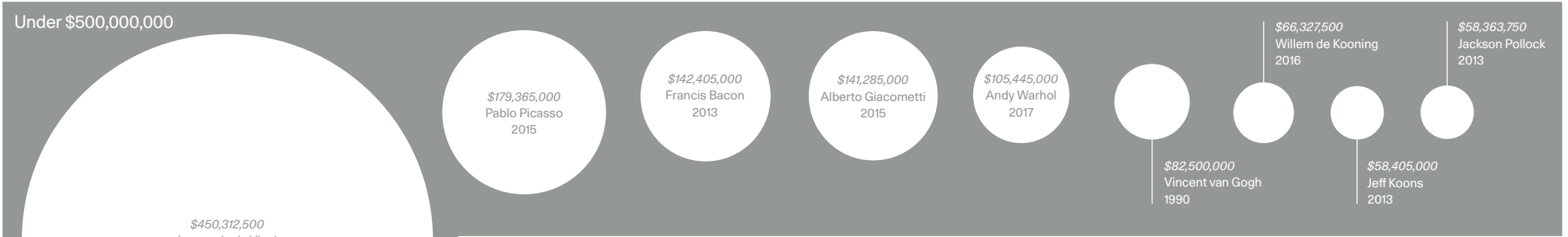
Experience

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# Highest prices at auction\*

\* Sales prices converted to US dollars. See page 164 for full details.



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Experience

V

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Experience

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Lynda Benglis

I can pause. I'm not sure I get better, but I do plan on hearing an inner voice tell me where to go next. I have to pause in order to think. It's not just about active process, it's all about the pauses. A little thing might tell me sometimes, like going to a museum and seeing an Ionic column.

As you get older, you don't have a filter: you can say whatever you want, and you don't give a shit what anybody thinks.

Joyce Pensato  
b.1941

Jo Baer

I have always admired men, and from all the men I have married or lived with or dated, I have taken whatever they're good at. I'm a good carpenter because I learned from them. I watched them, asked questions. I'm a good geologist because I knew one for a long time. I'm a good mountaineer, and so on and so forth.

'There's no better thing to have — unless it's more money'

Jo Baer

Artists tend to be beyond embarrassment the way little children tend to be beyond embarrassment. 10

Carl Andre  
b.1935

Joyce Pensato

A couple of years ago I did a show at Petzel, and at the time I was moving, I had all my junk. I had always wanted to really crap-up a fancy gallery, junk it up. So I brought in all my stuff. But mostly, that was about finally accepting who I am, embracing it, and saying: 'This is who I am, you can accept it or not.' And I think you have to get older to feel that way, not to care a little bit. You can say or do whatever, and it's okay. Right now, I'm having the best time — making a couple of dollars, being accepted by peers, and getting opportunities to show at different places. What is better than that?

Actually, I am getting now to be the best thing there is, which is an artist's artist. Especially among the young ones. There's no better thing to have — unless it's more money.

Jo Baer

Larry Poons  
b.1937

Our mind is a machine that has on file every impulse that it's possible to have. Say, a person like Turner, or Glenn Gould, the pianist: why does it excel to your ears? How come? Why is it so marvellous, and everything else is less marvellous, to you? Even what you're perplexed by can be as valid an emotion as anything else: it's all good. Any feeling that one gets has to be good. I think Wallace Stevens once said: 'The utmost must be good.'

'WHAT'S THE POINT?' IS THE BEST QUESTION IN THE WORLD, AND THE WORST.

Richard Wentworth