

TODAY, YOU WILL DISCUSS AND EVALUATE THE "LAPTOP" EXERCISE CREATED BY SEVERAL OF YOUR CLASSMATES. YOU WILL BE PLACED IN VARIOUS PAIRINGS AND SMALL CRITIQUE GROUPS THROUGHOUT CLASS TODAY.

USE THE BELOW STRATEGIES TO GUIDE YOUR CRITIQUE. THESE ARE HELPFUL TOOLS THAT YOU MAY IMPLEMENT IN ALL FUTURE CLASS CRITQUES, SO FAMILIARIZE YOURSELF AND TRY SEVERAL APPROACHES!

DESCRIPTION / "An account of what is there."

This type of critique aims to introduce us to the work – we need to be sure we're all noticing the forms and features that are present. (Never assume that everyone in the room sees it the same way...we don't.) Try to describe as many aspects as you can: Colors...size...materials...imagery and subject matter...interactive features...alternate views...

ANALYSIS / "A discussion of how things are presented with an emphasis on relationships."

Focus particularly on formal relationships of relative size, relative position, relative color, contrast, etc. Focus on design principles: balance, contrast, harmony, unity, repetition, emphasis, graphic hierarchy, directional movement and so forth. These are all matters of the relationships between forms.

INTERPRETATION / "What does it mean?"

What meaning is conveyed in the artwork? What is the content and concept for this project? Are there any aspects of this work that prompt an unwanted interpretation? Are there aspects of this work that are ambiguous or vague? Is that ambiguity OK? How explicit or unambiguous should the artist want the message to be? How does the chosen imagery contribute to, or detract from the intended message? How does the form (composition, colors, balance, dominating formal traits...) contribute to or detract from the overall meaning of the piece?

CRAFT AND VIRTUOSITY / "How are the materials used?"

How well are the materials (medium, tools, processes) being used? Do the materials or strategies offer more potential that is not yet being exploited in the work? Are there other materials/processes that would provide a better solution? Is virtuosity with materials dominating the work? Does it overshadow the core message or purpose of the work?

FEASIBILITY / "All things considered..."

Were there feasibility obstacles in creating this piece? (ask the artist, if available) Not enough time to complete? Too much time and not enough of a constraint? Material limitations?

ROOTS & SOURCES / "How does this continue a conversation?"

What prior works (artists, designers, ideas) does this build on? How does this work extend a dialogue of ideas? What is it that makes this work a part of that conversation or tradition? Have you seen work like this before? If yes, then what could be added or redacted from the composition to enhance its uniqueness?

**CRITIQUE
WORKSHEET**
**STUDIO
FOUNDATIONS
4D**
ART 1531

INSTRUCTOR: Katie Watson

E-MAIL: kwatso20@msudenver.edu
CLASS BLOG: art1531.wordpress.com

USE THE FOLLOWING PAGES TO TAKE NOTES DURING EACH CRITIQUE YOU PARTICIPATE IN TODAY. YOU DO NOT NEED TO TURN IN THIS SHEET, THESE NOTES ARE ONLY FOR YOUR REFERENCE, BUT BE THOROUGH. THESE NOTES WILL HELP YOU WRITE FORMAL CRITIQUES ON YOUR BLOG AS HOMEWORK.

**CRITIQUE
WORKSHEET**

**STUDIO
FOUNDATIONS
4D**

ART 1531

INSTRUCTOR: **Katie Watson**

E-MAIL: kwatso20@msudenver.edu
CLASS BLOG: art1531.wordpress.com

PARTNER CRITIQUE #1 (20 MINS)

PARTNER'S NAME:

NOTES:

PARTNER CRITIQUE #2 (20 MINS)

PARTNER'S NAME:

NOTES:

PARTNER CRITIQUE #3 (20 MINS)

PARTNER'S NAME:

NOTES:

GROUP CRITIQUE (60 MINS)
GROUP MEMBERS' NAMES:

NOTES:

**CRITIQUE
WORKSHEET**

**STUDIO
FOUNDATIONS
4D**

ART 1531

INSTRUCTOR: **Katie Watson**

E-MAIL: **kwatso20@msudenver.edu**
CLASS BLOG: **art1531.wordpress.com**