

This is a written review / feedback form, to help your peers grow as artists, critics, and art historians. Use one of these forms for each artist (your peers) that you choose to write about. Take your time, there is no need to rush through this, at all. You will return to it for homework.

YOUR NAME (REVIEWER): _____

THE ARTIST'S NAME (YOUR PEER) _____

THE ARTIST'S (YOUR PEER'S) PRONOUNS: (she/her) (he/him) (they/them)

Note: if the artist uses they/them pronouns, this means that you need to say/write "they" instead of "he" or "she". For example: "I think they did that because..." OR "Their work reminds me of..." "Perhaps they made this because they..." If the artist uses she/her pronouns, you would say/write "Her work reminds me of..." "Perhaps she made this work because she..."

(1) OBSERVE --- DESCRIBE / DRAW

Describe the work in writing with enough detail that someone who *cannot see it in person* will be able to imagine it. Make a sketch of it, to help you (and the rest of us) remember it.

(2) OBSERVE --- FORM

Write 3-5 sentences about the **formal elements** (color, line, plane, volume, scale, pattern, texture, material choices, etc.) **and the formal principles** (balance, emphasis, movement, proportion, rhythm, unity, variety) **of the work that this person made.** What stands out to you in the work, formally?

	<p>FORMAL ELEMENTS: The visual components of color, form, line, shape, space, texture, and value.¹</p> <p>FORMAL PRINCIPLES: Balance, emphasis, movement, proportion, rhythm, unity, and variety; the means an artist uses to organize elements within a work of art.</p> <p>Rhythm A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.</p> <p>Balance A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.</p> <p>Proportion A principle of design that refers to the relationship of certain elements to the whole and to each other.</p> <p>Gradation A way of combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue, etc)</p> <p>Harmony A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes)</p> <p>Variety A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.</p> <p>Movement A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.</p>
--	--

¹ Adapted from <http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf>

(3) ANALYZE --- CONCEPTS / THEMES

Write 3-5 sentences about the concepts / themes / local knowledges that you think your peer / the artist is exploring in this work. For example: afrofuturism, chance, the sublime, abjection, education, failure, queer theory, etc. Connect the formal qualities (above) with any concept, themes, topics that you imagine this work is about.

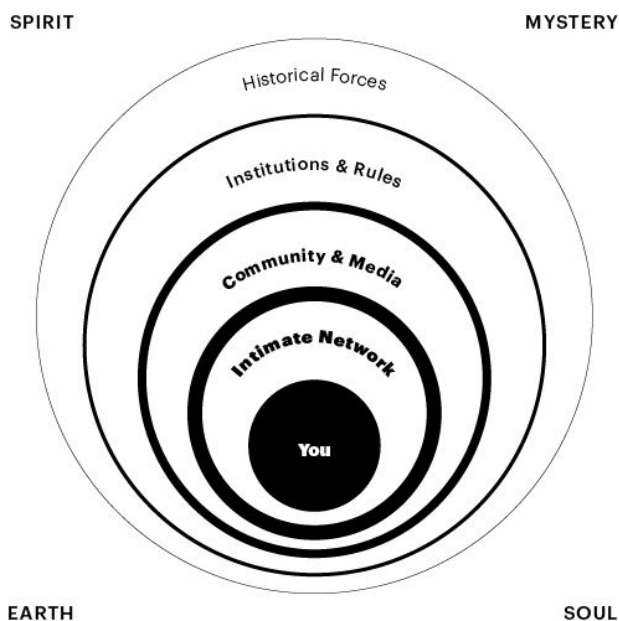
What questions does this work bring up for you? Write 3-5 questions.

What media (materials, techniques) and topics (themes, subjects) do you need to learn more about, in order to understand this work better? Write 2-3 sentences about this.

(4) AWARENESS -- HISTORICAL CONSCIOUSNESS

4a. What social / historical realities does this work explore? Does this work examine a problem or contradiction? Robert Sember of UltraRed writes that “contradictions reveal complexities, unreconciled historical conjunctures, and grand inequities. They are generative in that they are a place of insight and analysis.”² If so, what might it be? Take notes about it.

4b. What do you need to learn in order to understand more about the history of this problem or contradiction? How might you sense your own blind spots and assumptions? Take notes about the problem / contradiction as it presents itself at various scales. *See the next page for more.*



Individual: beliefs that influence your behavior. Generative Somatics adds “emotional range, predominant mood, worldview, actions you can and can’t take easily, coping strategies, resilience strategies, relationship patterns.”³

Intimate network: specific people that you see regularly that influence your behaviors, including family, friends, and peers. For example: your best friend.

Community and Media: the media you are exposed to and the groups that you find yourself in relationship with based on your identity, employment, geographic location, and/or aims and learning interests. For example: artists, students, people born in your hometown, social media, The Washington Post, Fox News, The Guardian, Artforum, or Hyperallergic.

Institutions and Rules: the regulations of organizations and social institutions, as well as the local, state, national, and global laws and policies that affect how your life is governed.⁴ For example: your school’s policies, the state’s laws.

Historical forces: the major cultural, environmental, and political events that have shaped this moment in time and space. For example: war, social movements, climate change.

Universe / Mystery / Spirit: the way people “seek and express meaning and purpose and the way they experience their connectedness to the moment, to self, to others in nature, and to the significant or sacred.”⁵

² Conversation with the authors, from *Making and Being* (book forthcoming, 2019) by Susan Jahoda and Caroline Woolard.

³ See Generative Somatics <http://www.generativesomatics.org/content/courses>

⁴ See UNICEF https://www.unicef.org/cbsc/files/Module_1_SEM-C4D.docx

⁵ Daniel Barbezat and Mirabai Bush. *Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning*. , 2014. Internet resource. p.40

You: What experience, information, or ideas do you have about this problem / contradiction on a personal level? Write 1-2 sentences.

Friends/Family influence: What stories do your friends and family tell you about this problem / contradiction? Write 1-2 sentences.

Community: What stories do community groups and social networks around you tell about this problem / contradiction? Write 1-2 sentences.

Media: When you think about this problem / contradiction, what media images and news stories come to mind? Write 1-2 sentences.

Institutions and Rules: How do institutions (like this school, national laws, policies, etc.) shape this problem / contradiction? Write 1-2 sentences.

Historical forces: What do you know about the history of this problem / contradiction, historically? What forces enable it to exist? Write 1-2 sentences.

(5) CELEBRATE --- PROCESS

Write 3-5 sentences about the **habits that you imagine (or know) your peer / the artist may have been developing, as they made this work.** Use vocabulary from Harvard's *Studio Habits of Mind*.⁶

	<p>Studio Habits of Mind</p> <p>You might already be guided by some of these intentions, or studio habits of mind, as you make your projects in a traditional studio art production process:</p> <p>Develop craft and skills: The materials and tools I use are chosen intentionally and applied with care. I skillfully incorporate new techniques as well as make connections to my previously made artwork/experiences.</p> <p>Engage and persist: I challenge myself to embrace my art-making problems and to develop a distinct focus within my work.</p> <p>Envision / vision: I imagine and practice many ideas/processes before and during my art making. I can answer the questions: "What do I want and how deeply do I want it?" and "What do we want and how deeply do we want it?"</p> <p>Observe / research: I spend an extensive amount of time observing my subject matter, art-making processes and / or the environment around me that I may have otherwise missed.</p> <p>Analysis / critical thinking: I spend a lot of time identifying the sources that form my beliefs, and assess whether my sources are credible. I see myself in a state of continuous transformation, seeking to identify the root causes and historical conditions that form my beliefs and knowledge.</p> <p>Stretch and explore: I take risks in my art making and learn from my mistakes.</p>
--	---

⁶ Adapted by Susan Jahoda and Caroline Woolard for *Making and Being* (book forthcoming, 2019) from L. Winner, E. Hetland, S. Veenema, and K. Sheridan, "Studio Thinking 2: The Real Benefits of Visual Arts Education," (New York, NY: Teachers College Press 2013). See also "How Do Artists Use The Studio Habits of Mind?" Studio Habits of Mind, <http://www.artcorelearning.org/studio-habits-of-mind/>, 2015. As they state, "Educators know surprisingly little about how the arts are taught, what students learn, and the types of decisions teachers make in designing and carrying out instruction. The Studio Thinking Project is a multi-year investigation designed to answer these questions."

(6) WRITE A REVIEW

Based upon the review notes you took in class, write a review of one work, for homework.

Why? You are doing this to *help each other* have language for your own work, and to *develop vocabulary and critical thinking skills* as you look at, think about, and understand the work you and others make.

Notes on writing a review:

Effective writing and critical thinking go hand-in-hand. Now that you have made a project of your own, write a review of a peer's work from our class.

Imagine that this is a short review (3-4 paragraphs) that might appear in an academic art journal, where the objective is to discuss the work for a specialized audience familiar with the art world. The objective is not about declaring it "good" or "bad," but rather discussing the work in a way that brings insight into the manifesto or explains how the manifesto helps us to think about something else in a new way.

You begin by telling your reader what the review is about. This may include describing the work. Description is a type of "verbal pointing" that helps us point out what the most important elements are that will help you discuss the significance of the work. In formal writing, each paragraph should explain one main point. Perhaps you want to begin with an outline so that you know what point you will make in each paragraph. And, in your analysis of the work, draw upon the reading that the artist has shared with you. Reference the text and explain how it is relevant to your discussion of the manifesto you are reviewing.

Due next week.

Sample reviews:

<https://bombmagazine.org/articles/tino-sehgal-the-kiss>

<https://www.artinamericamagazine.com/reviews/sheila-pepe/>

<https://hyperallergic.com/483802/jim-osman-the-walnut-series-lesley-heller-gallery/>

<https://bombmagazine.org/articles/anthony-mccall/>

https://www.nytimes.com/2018/10/04/arts/design/what-to-see-in-new-york-art-galleries-this-week.html?rref=collection%2Fbyline%2Froberta-smith&action=click&contentCollection=undefined®ion=stream&module=stream_unit&version=latest&contentPlacement=12&pgtype=collection

To read more reviews, simply type into Google Search engine (or another search engine) the name of an art publication and the word "review." For example: "Artforum review" or "art New York Times art review" or "Hyperallergic review" or "BOMB art review" or "Art in America review" etc.