

Instructions: Please choose an artwork for this critique. Use the artwork and your imagination to answer the blank spaces. Some prompts refer to the artwork, some are open spaces for you to fill. There are no right or wrong answers. Take the words you choose and insert them into the story in the next page. Don't look at the story before having completed the blank spaces

The Killing

to _____ [violent act]
_____ [detail of the work]
_____ [another detail]
_____ [another detail]
_____ [negative adjective about the work]
_____ ism [ideology or ethical principle]
_____ [social identity]
_____ [family member and first name]
_____ [concept of the artwork]
_____ [fast food restaurant]
_____ [name of dish]
“_____” [title of the artwork]
www._____._____ [sharing economy website]
_____ [name of the artist]
_____ [controversial European city]
_____ [negative adjective]
_____ [last name of the artist]
_____ [material used in the artwork]
_____ [detail of the artwork]
_____ [adult activity]
_____ [name of the artist]
_____ [famous curator name]
_____ [category of the artwork, i.e. ‘sculpture, performance, painting’]
_____ [architectural feature in the space around the artwork]
_____ [stereotypical artistic theme]
_____ [adjective for the work]
to _____ [intention of the artwork]
_____ [typical contemporary philosopher]
_____ [animal that looks like the artwork]
_____ [same animal (repeat the last line)]
to _____ [verb]
to _____ [another verb]
_____ [country]
_____ [main material of the artwork]
_____ [positive adjective]
_____ [another positive adjective]
_____ [war torn city]
_____ [dirty object (plural)]
_____ [noun]
to _____ [verb]

The Killing

I really want to [violent act] your work, I just have this urge.

The [detail in the work] feels like an afterthought. The [another detail] is so obvious. And that [another detail] tries to be hipster but is too [negative adjective about the work] to even accomplish that.

What you have made is the end of the [ideology or ethical principle]ism. I hope you understand where I'm coming from; maybe it's just my [social identity] perspective. I know it may sound like I'm hating, but I'm just trying to be as honest as your [family member and first name] would be.

When you told us the idea for your work, [concept of the artwork], it sounded so much better. What happened? It's like when you are at [fast food restaurant] and you point at the [name of dish] ... and they bring it to you, it's never as good as in the picture. I'm always tempted not to pay for it.

What happens when you have a commission? The curator will take out her/his menu and order one "[title of the artwork]" and then she/he will never come back again to your restaurant. Thank god there is no [sharing economy website] yet for art.

I can imagine a typical review:

1 out of 5 stars

"[Name of the artist] was invited for our [controversial European city] biennial. After many [negative adjective] emails, [last name of the artist] finally sent us the artwork which was packaged poorly in a [material used in the artwork] box. Not only did the [detail of the artwork] seem somewhat broken, but the direct reference to [adult activity] seemed inappropriate for children. [Name of the artist] should be ashamed, THANK 4 NOTHING!"

Posted by [famous curator name]

The thing is that you are really good in presenting your [category of artwork, i.e. 'sculpture, performance, painting'], the way in which it plays with the [architectural feature in the space around the artwork], brings us closer to the idea of [stereotypical artistic theme]. But the presentation is not enough. Your content is not clear and the [adjective for the work] surface distracts me from a defined point. You tell us that you are trying to [intention of the artwork] by referencing [typical contemporary philosopher], but I just don't see that in your [animal that looks like the artwork] thing here before us. It's easy to talk, but to make a [same animal (repeat the last line)] that can talk for itself is a different challenge. But that's why we're here. To learn, to [verb] each other, and to [another verb] all we can in the company of like-minded thinkers.

Some say that when you talk too much about a work you are killing it. Well those people are probably coming from [country], because in my mind, we are not killing the artwork, but the artwork is killing us. And not only us, I mean, imagine if you put that pile of [main material of the artwork] in the middle of a [positive adjective] exhibition with other [another positive adjective] innocent art works. It's like a bomb dropped in [war torn city], it will make all the works look like [dirty object (plural)]. Come to think of it, maybe your work does actually have political importance; it reminds us that the failure of one [noun] can [verb] the rest.

The Dead Work

_____ [word that comes to mind while looking at the artwork]
_____ [thing that starts with the letter 'D']
_____ [adjective that starts with the letter 'D']
_____ [special quality in the work]
_____ [over intellectual adjective]
_____ [part of the artwork]
_____ [plural noun]
_____ [positive adjective]
" _____ " [title of the artwork]
_____ [name of a container]
_____ [name of a curator]
_____ [adjective for the work]
_____ [valuable thing]
the _____ [poetic place]
" _____ " [exclamation phrase]
_____ [name of a Museum]
_____ . _____ [price of the artwork (only numbers)]
_____ [category of the artwork]
_____ [activity you like to do while on holiday]
_____ [art trend name]
_____ [favourite element in the work]
_____ [yes / no]
_____ [holiday festivity]
_____ [feeling]
_____ [compositional element in the artwork]
_____ [favourite food]
_____ [an intangible quality of the work]
_____ [a tangible element in the work]
_____ [something the artwork could be useful for]
_____ [an obsession of the artist]
_____ [favourite place in town]
_____ [epic adjective]
_____ [a tool]

The Dead Work

Is it dead? I think we killed it. I'm sorry to say this to you but your [word that comes to mind while looking at the artwork] friend is dead as a [thing that starts with the letter 'D'] on a [adjective that starts with the letter 'D'] afternoon.

But what is a dead artwork? Is your work dead because the [special quality in the work] does not have [over intellectual adjective] influence on a spectator anymore? Or is it something about a magical or spiritual power that was there, but now it's gone. Like the [part of the artwork] used to hypnotise us to think only about [plural noun], but now that [positive adjective] power has left the body of the work.

So let's say that "[title of the artwork]" is dead now, what should you do with it? You could throw it away, or maybe you could put it into storage, throw it in a forgotten [name of a container] in your studio. Then one day [name of a curator], pretending to be an archaeologist, finds your abandoned [adjective for the work] creation, like a [valuable thing] hidden in the [poetic place]. What you thought was an error is actually relevant now. The curator recognizes it and exclaims "[exclamation phrase]"! This belongs in the [name of a Museum]!"

But that's probably not going to happen for [price of the artwork (only numbers)] years.

But still we can imagine. Your [category of the artwork] is now kept in the time capsule of the Museum. Some say it's a graveyard; a place where the dead artworks go to [activity you like to do while on holiday]. But I like to think about it as a freezer able to preserve your work for an unknown future, in a post-[art trend name] age, when we have the technology to understand why the [favourite element in the work] is actually relevant. Don't you ever feel like the works in the museum are just waiting for something to happen? For me I say [Yes/No].

As Styrmir Örn Guðmundsson, an Icelandic specialist on death, once said:

“Let the historians deal with the dead, artists should make more babies! Curriculum Vitae is a death certificate and Portfolio is a funeral. Say goodbye to your work with a [holiday festivity] exhibition for your friends and family, not for networking - true [feeling] - not market driven motivations. A funeral to remember the good times we had with it.”

If you consider your work as a failure, you could let it rot and create a kind of decomposition of the [compositional element in the artwork] - a fertile ground that goes back into the earth; a change of status. At the end it's not so bad: a dead tree gives life to mushrooms, animals and [favourite food] if you know how to cook it right. Even a prize can be given posthumously. A new life goes on even after the [an intangible quality of the work] has left the [a tangible element in the work]. And what life can come from a dead artwork? What could we learn from its decomposition? What can a dead artwork do? Maybe [something the artwork could be useful for]?

So let's make a sacrifice. Give up your fascination with [an obsession of the artist], let your work be free to go to a new and better place, like [favourite place in town].

I heard that when the artist Bas Jan Ader was a student, he used only one piece of paper for each semester, erasing every drawing to make space for the next. Embrace the 'Tabula Rasa', the blank slate, the [epic adjective][a tool], and start all over again.

Resurrection

- _____ [moody adjective]
- _____ [profession of a person (plural)]
- _____ [large object]
- _____ [body part]
- _____ [adverb]
- _____, _____, _____ [Three words]
- _____ [something you find in a museum]
- _____ [first word from the three]
- _____ [first word from the three]
- the _____ [detail of the work]
- _____ [second word from the three]
- _____ [third word from the three]
- _____ [opposite adjective for the work]
- _____ [body part]
- _____ [something you would add to the artwork]
- _____ [kitchen appliance]
- _____ [name of someone in the room]
- _____ [negative adjective]
- _____ [same name]
- _____ [positive adjective]
- _____, _____, _____ [the three words from before]
- _____ [word that rhymes with Bernini]
- _____ [spiritual adjective]
- _____ [two words to describe the artwork]
- _____ [profound adjective]
- _____ [noun]
- _____ [critical theory subject]
- “ _____ ” [your first thought when you looked at the work]
- _____ [random object]
- _____ [repeat the object]
- _____ [poetic adjective]

Resurrection

So here we are, enduring the [moody adjective] circle of [profession of a person (plural)].

This is a ceremony and critique session is the ritual. We killed your artwork to be able to see it again.

Now place the [large object] inside your [body part], metaphorically of course. Please [adverb] repeat this mantra after me, “[three words]”. We will attempt to give [something you find in a museum] juice back into your work, to bring it back to life, and make it born again!

As the word [first word from the three] leaves your lips, we start to see the possibility of [first word] inside the [detail of the work]. As you pronounce the word [second word], we start to think, what if [second word] surrounded your work. Or maybe [second word] is your work? Or at least [second word] could be a new title. Now we chant [third word] over and over again, until we no longer know the meaning of [third word]. And in the words of Alfredo Jaar, we say, ‘Why to do [third word] nowadays? I don’t know and that’s why I do [third word].’

Your work is no longer your work, it is in ruins, but ruins are not completely useless, we need them to understand our complex and [opposite adjective for the work] future. It reminds me of the Roman Palazzo Altemps - *The Palace of All Times* - broken sculptures of one age are collaged with pieces of other ages in order to create complete bodies. A [body part] from one year is combined with a [something you would add to the artwork] from another time. But these bodies never existed within history, they exist within the mystery.

Your work is also thrown in the [kitchen appliance] combining with our words, [the three words from before]. It becomes like a Frankenstein made up of collective ideas from everyone in the room. We are all responsible for your work’s new existence, especially [name of someone in the room], who contributes the distinctive and [negative adjective] zombie quality. Thanks [same name] you are a real [positive adjective] help.

We are the ‘Shaman Showmen’, so show me sashimi and chow mein [word that rhymes with Bernini]. We are the Shaman Showmen as we show the transformations of things within this [Spiritual adjective] ritual. Your [two words to describe the artwork] creation, speaks with its ancestors as we take part in this animistic practice. Every work must go through this [profound adjective] process of killing, dying, and resurrecting. This is what gives spirituality to a [noun] and soul to [critical theory subject] art.

Now I want you all to lie down with the work and get close to it. Get on the ground, and spoon with it. Remember when you first thought, ‘[your first thought when you looked at the work]’. Now that the work has been reincarnated as a [random object], and you might think, well I can live with that. It’s not a bad way for an artwork to be. But don’t forget, resurrection is not immortal, your [repeat the object] will die too, and then you’ll have another chance to fill in the [poetic adjective] blanks.