

CRITIQUES

“CRITICAL INTIMACY”

“That’s what de-construction is about, right? It’s not just destruction. It’s also construction. It’s critical intimacy, not critical distance.

So you actually speak from inside. That’s deconstruction.

My teacher Paul de Man once said to another very great critic, Fredric Jameson, “Fred, you can only deconstruct what you love.” Because you are doing it from the inside, with real intimacy. You’re kind of turning it around. It’s that kind of critique.

<https://lareviewofbooks.org/article/critical-intimacy-interview-gayatri-chakravorty-spivak/>

<https://www.youtube.com/watch?v=YBzCwzvudv0>



Gayatri Chakravorty Spivak

“Jacques Derrida was an Algerian-born French philosopher best known for developing a form of semiotic analysis known as deconstruction, which he discussed in numerous texts, and developed in the context of phenomenology. He is one of the major figures associated with post-structuralism and postmodern philosophy.” Wikipedia

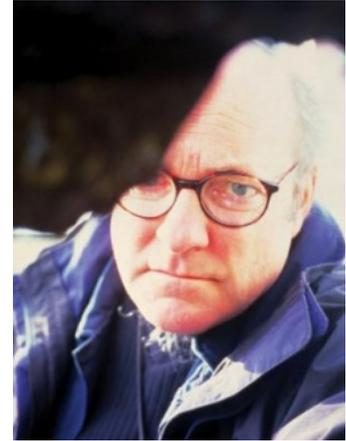
<https://www.youtube.com/watch?v=H0tnHr2dqTs>



Jaqes Derrida

“The photograph is an incomplete utterance, a message that depends on some external matrix of conditions and presuppositions for its readability.”

“The only objective truth that photographs offer is the assertion that somebody or something...was somewhere and took a picture.”



Allan Sekula

<https://www.youtube.com/watch?v=vKDt1ciNPVI>

Container – The Forgotten Space

<https://www.youtube.com/watch?v=HbDyD40-cyk>

James Elkins is an American art historian and art critic. He is E.C. Chadbourne Chair of art history, theory, and criticism at the School of the Art Institute of Chicago. Wikipedia

3 STAGES OF CRITIQUE

RECOGNITION

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ACCLIMATION

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ANALYSIS



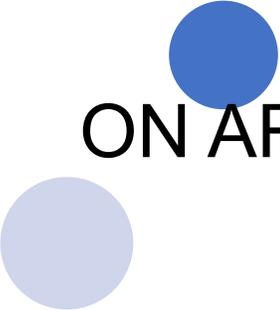
James Elkins

“A very simple reason why some critiques don’t make sense is that they are too short.” Elkins 26

“One way of looking at critiques is that they are just *conversation*. Judgment is an ordinary part of conversation. In that way of looking at it, there’s nothing unusual or somehow technical about critiques. They’re just talk.

This definition bothers me, because it avoids the strangeness of critiques. Critiques are intensely *weird*. They aren’t just everyday conversations: they take place in settings where young people pay older people to teach them about art. They are very academic: they aren’t at all like what happens in the rest of the artworld.

After you graduate, if you pursue your art into the world of galleries, residencies, group shows, juried exhibitions, and art fairs, you’ll see that there’s nothing out there like critiques.” p.23 ELKINS



ON ART CRITIQUE'ING

ART CRITICISM as METHODOLOGY

AESTHETICS as grounding PHILOSOPHY/KNOWLEDGE

VOCABULARY REVIEW

Literal qualities
→ Imitationalism

Design qualities
→ Formalism

Expressive qualities
→ Emotionalism



Stages of Critique

Description
Analysis
Interpretation
Judgement

SO, WHAT MAKES A GOOD CRITIQUE?



Why are they useful?

Why are they so valuable?

LINK: <https://vimeo.com/77330529>